

DIRGE!



DIRGE

noun!

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

Issue 8

July 2024

Summer appears to have finally arrived. For how long, we do not know. There's already a feel good factor though after seeing the demise of Rishi Sunak and his band of merry misfits.



I think I'm going to stop doing the obituaries feature. There's great people dying left, right and centre and I'm running out of flipping room to include them all. It's all becoming quite depressing!

What is NOT depressing, though, dear reader, is the amount of quality content in DIRGE #8. It features the most interviews we've ever had in an issue, complemented by the usual amazing articles you have come to expect from this here zine.

A first for DIRGE in #8 is the introduction of our 'guest front cover artist', where I ask a local visual artist I like if they want to design the front cover and feature some of their favourite work within the pages. I probably won't do it for every issue, just here and there. But I'm mighty pleased with the way this cover came out. If you're interested in designing one, just send your work to the email address below and I'll see what I can do.

I've had a bumper crop of new songs to listen to with a jam packed DIRGE Pop Charts with lots of high scorers to review which makes me happy because contrary to popular opinion I don't relish taking the mick out of songs (well, maybe sometimes). Anyway. **enjoy!**

APPEARING SOMEWHERE INSIDE...

JAKE MAJOR

AMELIA COBURN

SEX PISTOLS EXPOSE

STOCK IMAGE E.P LAUNCH

DINKY BOSSETTI

MANFROG

MOSS

BADGER

SAVE THE SOCIAL!

BIKER MOVIES

ROGER CORMAN

MIDDLE MANAGEMENT

THE LAIR OF LOCAL

FRONT COVER ARTIST



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facebook.com/darlodirge



@darlodirge

Cover art by Bex. (See page 7 for more)

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



THE LAIR OF LOCAL

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



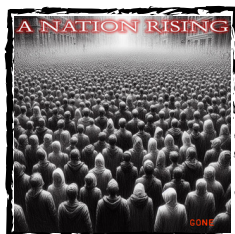
A NATION RISING - GONE

I reviewed Simon's last track in the previous issue and lo and behold he's already rustled up the follow up! I wish I could release more than one song per year. Sigh.

Anyway, he believes he's upped the hair metal factor since his last release, but I'll be the judge of that!

I can confirm that he has upped the ante with 'Gone'. It's cheesier, it's more in your face, like something from the Rocky 4 soundtrack. You know the one with Ivan Drago?

Si has really nailed that sound. It really could be from the mid 1980's. 'Gone' is a lot of fun. **3.9/5**



facebook.com/anationrising

AMI LEIGH - YOU GIVE ME SUCH A FEELING

Well the accompanying video to Ami's new hit is kinda bizarre but what of the tune? Jangly guitars reminiscent of times gone by and a competent vocal by Ami combine elementally to make what is probably the best song I've reviewed of hers. Lyrically, it's all rather schmaltzy and I think the music deserved more of a varied lyric than Ami's usual fare, but it's still a solid track. **3.8/5**

facebook.com/amileighmusic

CORVADT - TELL THE WORLD, EH

I don't know much about this guy. I do know he must be a fan of DMX Krew, Drexciya and Dopplereffekt though so he's a good bloke in my book.

This is a really fun track powered by a simple 808 beat with a dangerously high dose of the mentally acidic TB-303.

'Tell The World, Eh' then morphs into a Chemical Brothers style big beat finale. **4.1/5**
facebook.com/corvadt

SOCIAL YOUTH CULT - MEMENTO VIVERE



Is that a? It can't be? It flipping is! It's only a bleeding graveyard on the cover! It's a good job my favourite places are cemeteries otherwise I'd have to bring Gothy stereotypes into it, which I didn't want to do. Anyway, in the words of the Doobie Brothers let's 'listen to the music'.

Well 'Memento' certainly has 'that sound'. Take from that what you will. Thankfully in the vocal department SYC's singer sounds more like Matt Johnson from 'The The' or even Tony Hadley (via Pete Murphy of course!) than Ian Curtis, so that was a bit of a relief.

This E.P sounds gritty and un-polished with stellar drumming. Yeah, it sounds rather derivative in places, but they're obviously still finding their feet and in a live setting I bet the music goes down really well. My fave track on 'Memento Vivere' is 'Moonlight' with 'Hollow' coming in a close second. Check it out! **3.9/5**

instagram.com/socialyouthcult

MARQ ELECTRONICA - PUSH

Marqy Marq has deviated markedly from his usual dance output. This time coming back with a dark, down-tempo number delivered by way of his usual excellent vocals. From what I can gather the song is about someone who is pushed to breaking point, like that woman who finally snapped and stabbed her husband after arguing about what to eat for his birthday tea and then calmly rang the Old Bill. I liked this track. It's short and sweet but I feel as though it could have had a little bit of variation such as a middle 8 but I guess I'm splitting hairs. **3.7/5**

facebook.com/marquelectronica

COMPRESSION SESSION - HARD SURFACES

Well these lyrics are even harder to decipher than early Kurt Cobain tracks! It's a good job the music is produced so well! (Actually on closer inspection the vocals sound more like something off Neu '75). Either way, this song offers all of which we have come to expect from Comp Sesh. Plenty of tempo changes. Plenty of melody, a plethora of discord. Just like my life really!

I'm not sure when 'Hard Surfaces' is out or whether it ever will come out, I guess that information was on a need to know basis. What you can do is keep up to date with their Instagram. The link is below. If and when it comes out, have a listen to it! **4/5**

instagram.com/compressionband

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?

CRESCENT - GREEN VAIL

Crescent have created an atmosphere with 'Green Vail'. The youngsters from Hartlepool appear to be heavily influenced by the raucous blues rock of the 70's, and why the hell not?

The male and female vocalists synergise well together followed by an extended break-down that showcases Millie's powerful vocals. It's rough around the edges but at least it's not over produced! **3.6/5**

@crescent.band

JAKE MAJOR - MEGALOMANIA

You can't really help but like The Major. He doesn't take himself too seriously like so many do on the scene and he has a God damn fricking mullet. Like, come on...Hello!?

Taking inspiration from different facets of the broad 'electronic' genre you can tell he's extremely passionate about synthesis!



A prolonged synth strings intro makes way for a driving drum machine groove with arpeggios aplenty and a shit load of keytar noodling augmented by some moody chord progressions.

Major is fond of 1980's film soundtracks which is evident in 'Megalomania' and you can find this track on Jake's new E.P 'Hypnos', which contains plenty of HI-NRG bangers that you can blast on a night drive through Byker. **3.7/5**

instagram.com/jakemajor1

NATURE'S REVENGE - FRANK'S OCEAN

Simon is originally from darn sarf but he's lived in Newcastle for 20 years so we'll let him off this time. I asked him what he thought was the best song from his new album and he recommended this one, stating he'd sampled Frank Zappa. And as more than a passing Zappa enthusiast I settled on 'Frank's Ocean'.



The samples are effective, I think Frank would approve. Very nice B.O.C bass tone too. **4/5**

naturesrevenge.bandcamp.com

BLAME YOURSELF - THE CHASE

The Chase revolutionised the tea-time quiz slot on ITV. Completely eclipsing Golden Balls and cementing itself among gems like The Weakest Link & Deal or No Deal. But enough of all that, let's explore Blame Yourself's new single. Will they take the higher offer, the middle amount or the minus sum?



Snappy drums kick 'The Chase' off and as the track plays out I'm thinking the band have released another decent bit of Emo (not that I'm an expert on the genre). Blame Yourself's singer is vocally powerful and the instrumental is produced well. I preferred their last song but this is definitely listenable too. **3.7/5**

facebook.com/weareblameyourself

ALISTAIR JAMES - IT'S TIME TO MOVE ON

I tell you something, who ever wrote Big Al's press release deserves a big pat on the back. It reads like a gripping mini-novel that by the end had me rooting for the lad from the industrial heart land of Boro! Anyway, moving on.

The song itself is an inoffensive ditty with some rather trite lyrics. Musically it reminds me of a toned-down The Black Crowes. Having said that, I've heard a lot worse and if aimed at the right demographic it could probably do quite well. P.S, I enjoyed the guitar solo. **3.6/5**

@alistairjamesmusic

JOHN CHAMBERS - PLASTIC WORLD

J.C has concocted a kind of country/80's mash up with a conscience. He appears to be peddling an anti-plastic message - "We've gotta stop using plastic, that means you and me". It made a nice change actually, this tune. Darlo's answer to Peter Gabriel! **3.5/5**

SICK ROBOT - ANALOG RAIN

The hardest working electronic producer in Peterlee has made another record. So that's only about 40 albums he's made this year, then.

'Analog Rain' has a lush synthesised chord progression with some kooky blips and beeps. It wouldn't sound out of place on a Rephlex Records compilation. Very cool!

3.9/5



instagram.com/sickrobot80

LAST CASE SCENARIO - SOME NIGHTS

I'm not a huge fan of Pop-Punk. It's too American for me. This seems a bit 'by numbers' with a put on American accent which isn't really ideal. It is however, upbeat with a nostalgic lyric and some good vocal harmonies. **3.4/5**

facebook.com/lcsbanduk



DIRGE POP CHARTS



- 1.) CORVADT - TELL THE WORLD, EH
- 2.) COMPRESSION SESSION - HARD SURFACE
MUNRO - TRIPWIRE
NATURE'S REVENGE - FRANK'S OCEAN
- 3.) SOCIAL YOUTH CULT - MEMENTO VIVERE
SICK ROBOT - ANALOG RAIN
- 4.) A NATION RISING - GONE
- 5.) AMI LEIGH - YOU GIVE ME SUCH A FEELING

#DIRGEOFFICIALCHARTS

BILLBOARD 100

ALAN VEGA - CYANIDE SOUL

This post-humous release from Alan Vega is a hark back to Suicide days gone by. The rapid 8th note bass drums echo the beats from Martin Rev's now incredibly antiquated drum machine that was utilised on their first album. It's spooky to hear Vega's voice sound like an old man's. It's deeper, it's gruffer, and this is certainly a rad, minimalist, almost revivalist track. There's no real discernible bass in 'Cyanide Soul', it's more like a barely audible sub bass which you feel more than you hear.

Actually, 'Cyanide Soul' and the album it was taken from 'Insurrection' is probably the most enjoyable Vega release I've heard as I'm not really into his whole alternate Elvis Presley/Rockabilly persona.



MUNRO - TRIPWIRE

Another Darlo band? We might have the beginnings of a music scene on our hands, here! Munro have come up with a delightful tune with an easy on the ear vocal. I'm hearing late 70's Fleetwood Mac crossed with dream pop. I'd happily listen to this again. Dirge thumbs up! **4/5**

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



UNCLE ACID AND THE DEADBEATS - NELL' ORA BLU (2024)

THE SLITS - CUT (1979)

GORDON LIGHTFOOT - SUNDOWN (1974)

ALAN VEGA - INSURRECTION (2024)

MOUSES - BWYWTB

BY MICK ELLIOTT

Well it's been 10 years in the making but Mouses are back with a brand new album, albeit not sounding much different from what we've heard before. From the start it's Mouses as you know them, which if you're one of their many fans will no doubt fill you with joy. I however couldn't help feeling that within 10 years they might have tried something new or even experimented with their sound a bit, with multiple songs on the album sounding essentially the same as each other.

There are a few areas where the duo try something new such as 'Inigo' and 'Untitled' where they go acoustic, or 'Equinox' which begins with a spoken word sample. Overall though, it's more of the same from the Mouses lads. Their hearts are in the right place and they're clearly a band with something to say, I just wish they'd try some new ways of saying it. **M.E**

SOMETIMES I MESSAGE BANDS RANDOMLY ON MSN MESSENGER AND HOPE THAT THEY EVENTUALLY REPLY. THIS TIME I MANAGED TO MAKE CONTACT WITH **MIDDLE MANAGEMENT** WHO TOLD ME ALL ABOUT THEMSELVES AND THEN LATER BLOCKED ME.

We are a Middle Management. The four of us formed on LinkedIn over a love of music that has been made for algorithms. Non-offensive, three-chord acoustic stuff about broken hearts. Well, a love for that and profit.

Our overall aim is to support live music. We plan to open a streaming service for Teesside artists. They upload their songs, and we give them \$0.003 per play. We will make a fortune through subscriptions and advertising. Billions. And it will be great exposure for them.

We already have planning permission for the servers. It means bulldozing the Georgian Theatre, NE Volume, The Arc, and Ku Bar. The residual heat will mean Stockton will be scorched earth all the way to Halfords on Bridge Road. We stopped there though. Can't mess with Halfords.



We thought there would be more objections, but a bloke on the council said if we cut his mates from down south in, he will get it through and have the papers signed before anyone knows. Apparently, he does it all the time.

Anyway, support live music and grassroots venues! **Well said, guys!**

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



JOINING US THIS MONTH TO
WAX LYRICAL ABOUT SOME OF
HER FAVOURITE MUSIC IS
TEESSIDE FOLK SONGSTRESS
AMELIA COBURN!



ELO - A NEW WORLD RECORD (1976) This album feels like a family heirloom—I inherited the love for it from my Dad, whose own Dad was also a big fan. On car journeys as a child, we'd often listen to film or musical soundtracks, as well as Classic FM (not middle class at all...) so I suppose that's why I'm so drawn to this record, with its orchestral and almost cinematic arrangements. Jeff Lynne's velvety vocals and layered harmonies, especially on 'Telephone Line', are pure magic and never fail to bring me to tears. If I could write a pop song half as brilliant as 'Livin' Thing', I could die happy.



JONI MITCHELL - CLOUDS (1969) My journey into Joni Mitchell's music began with her iconic album, 'Blue.' While undeniably brilliant, my heart rather lies with her first two records, that are less pop and more "experimental", characterised by unsettling chord progressions and lyrics. The first time I heard 'Clouds' it blew my mind, leaving me in awe of Mitchell's ability to craft unconventional melodies and harmonies that somehow feel perfectly at home and stay in your head long after you've finished listening. Each song on the album is a gem (especially 'Both Sides Now', and 'The Gallery'). In my opinion, there are no filler tracks - a rarity indeed.



PIXIES - DOOLITTLE (1989) Maybe it's the recent spell of great weather influencing my choice, but this album is my ultimate summer soundtrack. From the electrifying opener 'Debaser' onwards, it's clear this record is something special. Kim Deal's percussive basslines and doll-like vocals perfectly compliment Black Francis' yowling delivery of esoteric lyrics referencing surrealist cinema, religion and Latin America. Despite being a folk singer, I've always been inspired by Pixies' dynamic shifts from soft verses to cacophonous choruses, which I strive to emulate in my own live performances, albeit admittedly not quite as chaotic.



FRANK SINATRA - IN THE WEE SMALL HOURS (1955) Sinatra was my gateway to big band jazz. However, unlike the grandiose show-biz tunes typical of the genre, "In The Wee Small Hours" is an introspective exploration of loneliness and unrequited love. Sinatra's crooning voice is undeniably the focal point, but the lush arrangements are equally captivating. Considered one of the first 'concept' albums, it inspired my own debut; I resonated with the notion that night-time can be many things: romantic, mysterious, melancholic but, above all, a time of deep contemplation. This album introduced me to Tin Pan Alley songwriters like Hoagy Carmichael, who also influenced my songwriting.



PORTISHEAD - DUMMY (1994) It's hard to believe this is a debut—it's a masterpiece. I adore everything about it, from the John Barry-esque soundscapes to Gibbons' seductive vocals. It's one of the few albums I can listen to repeatedly, and I've heard it so many times that as one track ends, I can instantly hear the intro of the next in my head.



FRONT COVER

ARTIST - BEX PROBERT

Darlington, U.K

I FIRST SAW BEX'S DESIGNS ON INSTAGRAM AND THEY REALLY CAUGHT MY EYE. AS A BIG FAN OF FOLK-HORROR OF ALL FORMS HER DRAWINGS AND PRINTS REALLY CAPTURED MY IMAGINATION WITH THEIR UNIQUENESS AND ESOTERICISM.

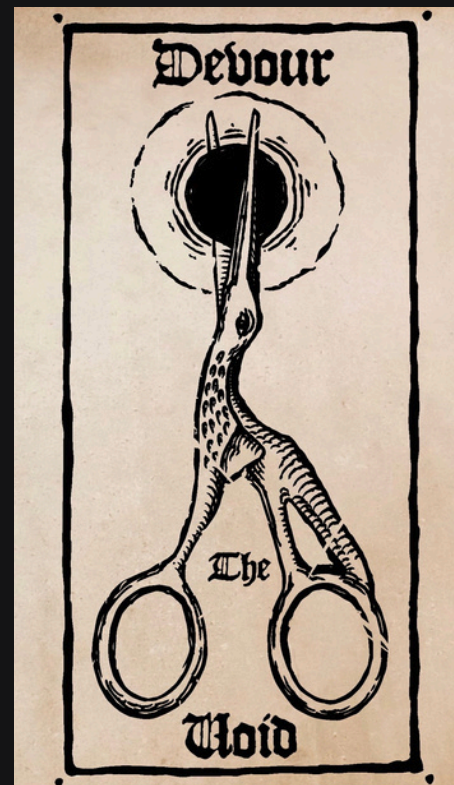
[instagram.com/probex](https://www.instagram.com/probex)



Unquenchable



Solar Worship



Devour The Void

OBITUARIES

MARK DAMON (Actor) 1933- 2024

GUDRUN URE (Supergran) 1926- 2024

ROGER CORMAN (Film Legend) 1926- 2024

MORGAN SPURLOCK (Supersize Me) 1970- 2024

ROB BURROW (Rugby Player) 1982- 2024

COLIN GIBB (Black Lace) 1953- 2024

FRANCOISE HARDY (Singer) 1944- 2024

KEVIN CAMPBELL (Footballer) 1970- 2024

PAUL SPENCER (Dario G) 1971- 2024

JAMES CHANCE (Musician) 1953- 2024

DONALD SUTHERLAND (Actor) 1935- 2024

CONSERVATIVES (Political Party) 2010 - 2024

SHIFTY SHELLSHOCK (Crazy Town) 1974 - 2024

WHAT'S ON - JULY & AUGUST

DIRGE'S TOP PICKS FOR THE COMING MONTHS

- 11/07 THE 1202, NEU BAR, STOCKTON
- 11/07 OCEAN COLOUR SCENE, TYNEMOUTH PRIORY, TYNEMOUTH
- 12/07 HUMAN LEAGUE, HERRINGTON PARK, SUNDERLAND
- 12/07 T T MUSIC - MAEVE & THE TRAINS, NEU BAR, STOCKTON
- 12/07 HARK! THE SOUND OF STORIES, LIBRARY, DARLO
- 13/07 NARC FEST, VARIOUS VENUES IN OUSEBURN, TOON
- 13/07 ATOM HEART FLOYD, THE GEORGIAN, STOCKTON
- 20/07 MONUMENT FESTIVAL, HERRINGTON PARK, SUNDERLAND
- 26/07 DRAGGED UP, CUMBERLAND ARMS, TOON
- 02/08 WITCH, THE CLUNY, TOON
- 30/08 THE CALLOWS, HYPERBOLICS, MARKET SQAURE, DARLO
- 31/08 SMELLS LIKE NIRVANA UK, THE FORUM, DARLO

Tonight's line up of musical entertainment had a distinctly Teesside feel, with headliner Stock Image a native of Stockton and his cohorts this evening Chumpwrecker (one half of dance-rockers Analogue Blood) and recent NARC demo of the month recipients, Moss both hailing from the mean streets of Darlington. All sound checked, ready and raring to go at Café Etch in the heart of Middlesbrough.

First to grace the small but perfectly formed stage was Moss. This was the first time I've seen them live and I must say I was impressed. A duo made up of the eponymous Moss manipulating a smorgasbord of electronic hardware accompanied by Bee Davison who provides the dulcet tones and between song one liners. Bee is a note perfect singer and able performer, putting her stamp on songs that are crafted in an intelligent yet danceable way.



The filling in tonight's electronic, musical sandwich was Ian Hanratty, aka Chumpwrecker (and still not a computer in sight) with Ian controlling an array of gadgets. He's a massive 'The Prodigy' nut and that's really apparent in his music and on stage persona. He's got some great beats and hooks and had the crowd of Café Etch bouncing about like nobody's business.

After a short time outside chatting, smoking and drinking the finest beers known to humanity I began to hear murmurs and clamouring around me - 'Stock Image is coming on stage'. Eek!

The Man in the pink suit (which is fast becoming his trademark) played his new E.P 'Modern Living' in its entirety. The songs on the studio record sound great and they came across well live, too. It has been said in the past that there's not much to keep people interested in terms of the live 'show', it's essentially one man and his keyboards. I tend to agree to a certain extent but his songs are strong enough to carry the stage show. He performed an effective showcase for his latest E.P and an enjoyable evening was had by all! Stock Image's E.P is out now on all platforms.

4.1/5

LYTHE WIRE

WE JOIN TEESSIDE MUSIC SCENE ENTHUSIAST AND PROLIFIC GIG GOER MAL LYTHE AS HE TAKES US THROUGH HIS RECENT GIG EXPERIENCES!

I start this edition of Lythe Wire by confirming that the first ever T T Teesside gig was a great success. Mascaras Lies, Gaydar and Onlooker blew the roof off the place. Well, the roof has now been fixed and the second T T Teesside Gig is around the corner with Guilty Pleasure, Middle Management and Maeve and the Trains taking to the stage. It's obviously going to be mint. The Orange Pip Market is back and this year seems to be focusing on more original bands. I think I saw like three bands last year and two of them were Mascaras Lies, twice. I was also dead happy to see Perfect Chicken announced for Twisterella and Gaydar for Last Train Home. Local festivals need at least one balaclava'd punk band I say. I recently saw the band Risco which features two member of The Collectors and a lass with a very cool hat. I really liked them. The Collectors had a massive Oasis influence but this new incarnation has more of a range I find. Kind of like The Ramones making Brit Pop Influenced Music. And finally, on the art side of things Café Etch have an event with local artists Lucy Bee and Gee Mogie on the 6th July followed by an open mic. I've been to one of Lucy's art exhibitions at Café Etch before and it was dead good. Great music, class people and a fun open mic that had many dream collaborations between local musicians. Just total vibes. Anyway, thanks for reading and I'll see you at the front! M.L

REVIEW

SEX PISTOLS EXPOSE

THE FORUM
DARLINGTON

This was a bit of a spur of the moment thing, this. I fancied getting out and about so I asked Davey if he wanted to go to The Forum to see The Sex Pistols Expose (formerly The Sex Pistols Experience. Not entirely sure why they changed their name.)

Dave was up for it so I snapped up the £12 tickets tout de suite in case it sold out. It's a good job I did, too as The Forum was packed out. There was quite a cross section of different people in attendance. Mostly older punks but some young 'uns and a mix of men and women.

Snide Remarks were tight. A classic punk four piece with some tasty riffs, they got the crowd warmed up no end.

The first thing that struck me when The Pistols stormed onto the stage was Johnny Rotter's voice, and his mannerisms, accent and overall appearance. He's a dead ringer in all departments. Complete with mid-song witty insults to crowd members. The band ran through pretty much all of Never Mind The Bollocks and some songs from The Great Rock n Roll Swindle as well as some non album tracks that The Pistols themselves covered in the 70's. All delivered with an energy and swagger like The Pistols of '77, complete with accurate clothing and instruments of the time.

We had a good chat with the band after and got our pictures taken with them. Great bunch of lads. Nancy Spungeon even made an appearance too!

Dirge recommends. We will definitely see them again! (Oh, and I didn't get on stage this time, but I managed to sing a verse of Anarchy in The UK when Rotter passed me the mic!)

facebook.com/sexpistolsexpose

facebook.com/snideremarks2023

4.4/5

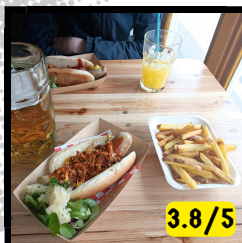


NOSH

HAUS DER BRATWURSTE

Being a fan of Germany and also of sausage, imagine my sheer excitement when I found out there was a new Bratwurst joint in my fair Darlington, complete with picnic tables and BEER!

I visited with my son on a weekday afternoon, so it was nice and quiet. We sat upstairs to admire the beautiful view of the town centre from the window. Dave decided on the traditional bratty and I opted for the 'spicy' one and a 2 pint stein of a Bavarian lager known as 'Spaten'. We also shared some fries, which were adequate, yet a little pricey at £4. The wursts were really tasty but they were drenched in mustard and ketchup, I'd rather just add my own to my own taste, but I'd go back.



3.8/5

IT'S ONLY WORDS

Some of the finest **lines** known to humanity



ALTERNATIVE T.U - HOW MUCH LONGER? (1977)

[Verse 1]

How much longer will people wear
Nazi armbands and dye their hair?
Safety pins and spray your clothes
Talk about anarchy, fascism and boredom

[Refrain]

Well, you don't know nothing
But you don't really care

[Verse 2]

How much longer will apathy rule?
They have their hair done and they wear Oxford bags
Take their birds to the pictures and spray your Ford Cortinas
Talk about football, birds and the telly

[Refrain]

Well, you don't know nothing
But you don't really care, do ya?

[Verse 3]

How much longer will joss sticks rule?
They grow their hair and wear Jesus boots
Afghan coats and you're making peace signs, man
Talk about the festivals, Moorcock and Floyd

[Refrain]

Well, you don't know nothing
And you don't really care, do ya? Just don't care

[Outro]

I said you all don't know nothing and you all don't care
I said the punks don't know nothing
I said the straights don't know nothing
I said the hippies don't know nothing
I said the rockers don't know nothing
I said the posh don't know nothing
I said you don't know nothing
I said we don't know nothing
I said we all don't know nothing
I said we all don't know nothing
I said we all don't know nothing
I said we all don't know nothing
And we all don't bloody care!

A gem from 1977 which explores the tropes of various subcultures of the time. I wonder what groups of people ATU would write about these days?



FRIENDS MEETING
HOUSE
SKINNERGATE
DARLINGTON.

£3 ENTRY

STOP

WRITE

HEAR



WHATEVER YOU WRITE - THIS IS YOUR NIGHT.

FIRST THURSDAY OF THE MONTH. 6.15 P.M. TO 8.15 P.M.

TRY OUT RECENT WORK. SEE HOW IT SOUNDS. GET SOME FRIENDLY FEEDBACK.

SHORT STORY, FLASH, MEMOIR, POEMS, NOVEL SECTION?

YOU'VE GOT 7 MINUTES.

Are you old enough to remember Bodger and Badger? One of my most treasured days was when I found out Bodger was a pill head in real life. (If you're not old enough just disregard this question).

Hey Dirge Mag, Chris here. Old enough but not plugged in enough I'm afraid. Sounds like a solid name for a pill head though.

Which one track of yours perfectly encapsulates what you do most effectively?

Chris - I'd say the newest single (Poison Apples/Silhouette) is headed towards the sound we've been sitting on since we formed, but I guess I could say that about all of our music (which is a really good place to be in). We set out with nothing tangible towards the sound we wanted and each release brings us closer to nailing it. We're currently putting an album together and I'd like to think if you'd asked us this once it was done, we'd be able to say 'The Album!!!'.

You've got a good production sound. Is it a computer/hardware synth hybrid?

Sim - Thanks! Pleased you dig it. It's mostly hardware synths and drum machines (or at least hardware drum machines I've sampled over the years). That being said I am a big fan of Ableton's Operator 4-op FM synth, that's about the only recurring software synth on the badger stuff, I mostly use it layered with hardware synths layer to add depth / filth and a certain je ne c'est quoi, for example you can hear it layered with a Casio CZ-1000 and a Waldorf Rocket on the track Silhouette from our newest single.

I'm also a big fan of hardware distortion / overdrives and use a couple on the Badger stuff a fair bit (the software equivalents are generally just a bit rank barring Ableton's Saturator, which I do also use a lot on badger tracks like NIGHTFOREST). I've got a modded Boss OS-2 (I say modded but really I blew it up with the wrong power supply and fixed it by replacing both the chips with some decidedly cheap knock offs from eBay which upped the filth factor by about 50%) and a Behringer Ut-999 tube overdrive in which I swapped the valve tube for something a bit spicier from the soviet union that I use for Badger live set and appears on a ton of our recordings. It is however all sequenced, recorded, mixed and mastered on a computer (I'm not a total savage).

What's the last really good gig ya'll went to?

Chris - That's a tough one, I've all but stopped buying tickets to bigger shows and I've been lucky to have caught some absolutely incredible local artists but the gig that really stands out for me is Subhumans at Trillians. I've been a massive fan of them since I was 13 and getting to see them play everything almost exactly as it sounds on their records was pretty special. I hope I'm half as energised and willing at that age. An absolute force of nature. Going to answer for Simeon as well and say Health, because when he returned from Download and I asked him about it, he pretty much just said the word health over and over again so I guess they were good enough to render the rest of his festival obsolete.

Photo - Paul Murray Photography

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GIG UP NORTH LAUNCH PARTY

SHOT FOR SELFDOWNFALL MR. BIGFOOT COMPRESSION SESSION

THE LINK
STOCKTON

My pal **Dan** who sometimes writes for this 'ere zine put this show on. Billing it as 'The Gig Up North **Launch**', I was a bit confused as his website has been going for a few months now and jolly well it's doing too! Anyway, he virtually begged me to come so being the benevolent **soul** I am, I pwomised I'd come along and review it.

The **Link** is next door to The Globe. I believe it's some kind of an add on to its bigger, more well known **neighbour**. I settled in, had a look around and was drawn to the bar by the vast array of lagers and ales on offer. They even had Stella Unfiltered on tap which was a novelty. **£6** a pint is not financially viable for me at the moment however, so I made a mental note to make it last, which I did. For five minutes.

I'd only heard of **Comp Sesh** on tonight's bill. They appeared first on the compact stage with a generous nearly hour long set of disjointed, angular looped post-punk. And rather good it was too, (although the drummer didn't **move** around much.) The sound quality was top notch too, with a decent P.A **system** blasting out the dulcet tones of lead singer Stuart Smith.

It was **Mr. Bigfoot's** turn to wow the half-full Link next. A motley crew of young 'uns playing grungey rock by way of some well crafted and memorable guitar riffs, booming **bass** and demonic drums. I'd see them again, I would.

I have to admit I didn't see all of **Shot For Self Downfall's** set. I had to leave at half ten for the X66 and some of the set was spent arguing outside with my new friend Lee about the local music scene. What I **did** see though was pretty good with plenty of dynamic changes, **dissonance** and melody. I'll watch you properly next time lads. Promise!

And then I went on my **way**, off homewards to listen to loud music and annoy my long suffering neighbours. If you're reading this, Gail. Don't worry, I'm moving out **soon**!

A great night with three **solid** bands. Prize giveaways and plenty of LOLs. I even finally met the legend that is Ste Blank in the **flesh**! Thanks for the memories, Dan.



Comp Sesh

4/5

REVIEW

PARISSA ZARIFI - SING FOR MY SOUL

Boro-ite Parissa has created a vibe with her new release 'Sing for My Soul' which is characterised by Zarifi's resplendent, sultry voice that is full of modulation. The album has certainly been a long time in the making, she must be a perfectionist like me!

The British-Iranian folky has managed to manufacture a very idiosyncratic collection of personal songs which would work well as mood music or equally to be listened to intently on your headphones.

Parissa recorded 'Sing For My Soul' at Loco Studios in Middlesbrough in collaboration with Rob Harvey who adds his guitar playing amongst other things to the violin and vocal harmonies that form the backbone of the album. My favourite song is the title track, a lovely little number with a memorable chorus.

Parissa will be launching the album in an intimate candlelit cabaret setting at ARC Stockton on Thursday 5th September.

You can buy a copy of 'Sing For My Soul' at the event. Tickets are £10.50.



facebook.com/parissazarifimusic1

PREVIEW

DRAGGED UP AT THE CUMBERLAND ARMS

Glasgow's finest supported
by Pave The Jungle, Lovely
Wife and Pink Poison.

JULY 26TH AT 7PM

THE CUMBERLAND ARMS,
OUSEBURN.

Be there or be...



MAJOR MUSIC!

DIRGE BUMPED INTO JAKE MAJOR DOWN THE AMUSEMENT ARCADE SO WE OPTED TO ASK THE MULLETED ONE SOME QUESTIONS. SEE WHAT HE'S GOT TO SAY BELOW!

What do you think the best five year period was in electronic music over the years?

Although I am mainly inspired by the electronic music of the 1980s, the best 5 year period was from 1976-1981, in my opinion. Within this time, Jean-Michel Jarre released his albums 'Oxygene' and 'Equinoxe', Kraftwerk were doing the rounds with the 'Radioactivity' album, and John Foxx released 'Metamatic'. These albums together really set in stone the formula for synth music and outlined a few different areas that could be explored. This period of time is where the true origin story of the electronic music we know today was written, although people have been experimenting since the 1930s!

Do you wish you were born in 1965 or are you happy with the epoch you were born in?

I am here on this planet at this time for a reason, to combat the way music is headed now. The mindset was correct in the 70s/80s, and it went downhill after that. I am trying to channel the greatness of the past into something new, whilst still evoking nostalgia, thus proving that your average modern day music is inferior to that of the past. My aim is to flood the scene with unique, otherworldly tones, and to create beautiful melodies that grab people by the heart and move them. I am here to make art that will hopefully echo for an eternity, not to make consumable garbage that is forgotten about so fast.

What's the biggest allure for your female fans, the mullet or the keytar?

Do you mean which one repulses them less?

Your songs are quite soundtrack-like in places, are you a fan of 80's horror and Sci-Fi movies?

I'm a huge fan. I tend to stray away from the mainstream, I enjoy things with a cult status a lot more. I love John Carpenter's films and scores, 'They Live', 'Escape From New York', 'Assault on Precinct 13', 'The Thing', 'Halloween' etc. I also love 'Blade Runner' and the likes of course. But some 80s gangster flicks, like 'Scarface', my favourite film of all time, have amazing synth scores too. Giorgio Moroder did that one. However, I find a lot of inspiration in actual orchestral pieces by the likes of Ennio Morricone, for example, the soundtrack from 'Once Upon a Time in America', has a place in my heart for its beauty and ability to put me into week long bouts of depression.

What do you think of Newcastle's current music scene?

I am delighted to see so many great things happening around me, especially in the electronic scene. It is reassuring that there are other people who want to pick up where others left off, and blast us further into the future in terms of music, than we have ever been before. There are also some fantastic bands, who are using more conventional instruments to do something unique too. There are also a thousand singer songwriters, gripped firmly onto the coat tails of Sam Fender, who are in our way. In summary though, I think Newcastle is becoming a grassroots music powerhouse!

Are there any other young artists from the North East coming through you'd like to recommend?

Most certainly! My absolute favourite act is Pensacola Mist, they have the most unreal, dreamy sounds and a totally mesmerising live set, where they operate their own light show! I'd also like to mention Holy Braille, Marq Electronica, Badger, Stock Image, Potaito, Vigilance State, FSHR, there are too many to list here!

I said YOUNG artists, Jake. I don't think Stock Image counts! Thanks for the interview, though. I enjoyed it a lot!



[instagram.com/jakemajor1](https://www.instagram.com/jakemajor1)

I rocked up early to this one as it was scheduled to start at 12, but the best laid plans of chickens and men..... etc. Anyway for £5 to see so many acts I wasn't complaining. When proceedings finally got underway we had **Pretentious** open the show. All competent musicians playing emo-esque sounds. They were enjoyable.

Next up was **Lewis** from the band Ellen Moss playing solo. He was good. Much darker than Ellen Moss with lots of FX on guitar and voice. His songs all seemed to be sad and deep and although I couldn't make out many of the lyrics it was a watchable performance. Much less manic than E.M but still very engaging.

Then came everyone's favourite pink-suited synth solo Stockton singer **Stock Image**. He played all of his crowd pleasers including 'Human' which is probably my fave. He got people up and bopping and bestrode his keyboards like some colossal flamingo. Next was **Gnome Invasion**, a trio consisting of half of Mr. Bigfoot (who were on later). They were good. A slightly heavier version of Mr. Bigfoot, Not quite as catchy, but still enjoyable with a driving rhythm section and a big guitar sound. I'm not sure what order things came next but I know **Offski** were up and playing at one point. I like this band. Rocking without being too in-your-face. Bluesy without too many blues notes. The singer has a really good voice. All songs are a good head-nodding tempo and you could probably listen to these guys for a long set without getting bored (and I'm easily bored).

Grasping At Reality were excellent. One guy made and mixed beats on a PC while another guy sang and screamed with gusto. I think the vocals were being sampled live, too. The singer started off sitting in a chair but it wasn't long before he was on his feet and down into the crowd and then writhing on the floor screaming into the mic with some crazy glitchy jungle-type beats thumping madly in our ears. Well worth watching. **Mr. Bigfoot** are always solid and enjoyable. Even some of the locals were up and dancing to 'Wasted' and other well-crafted grunge/emo songs. The band always look like they are having great fun and their energy is infectious.

Seb Hewison got up to read some of his poetry. I like poetry but I find most performance stuff awkward and badly read and sometimes badly written. But Seb is awesome with a real talent for his craft. I liked his name dropping and his vitriol. I caught up with him afterwards and we had a good long chat. He's a really nice, intelligent young man and I hope he keeps doing his thing.

Bathing Suits were from Leeds and had no drummer. But don't hold those things against them. They were fantastic. The programmed beats were thumping and fun, the bass was simple but really effective and funky and the guitars were swirling and distorted but not overpowering. They looked great on stage and had so much energy and were clearly having a great time.

Another band you must see are **Perfect Chicken**. I'd not managed to catch them before but I'd heard great things and they didn't disappoint. Bouncing onto the stage in their boiler suits and ballies they were like Vic and Bob meets the Beastie Boys in their delivery. Some songs were daft and made us laugh. Some songs were really great and made us dance. The audience interaction was brilliant, even the staged 'fight' with a member of the crowd was fun. They were frenetic and slapstick, angry and funny. I had such a brilliant time and so did everyone else.

I had to leave after the chickens, but the place was really filling up with people and I can only imagine the rest of the night was as great as the day had been. I hope the club needs saving again soon 'cos that was one of the best gigs I've been to. **D.H**



In a matter of days, this shop window will be jam packed with all your faves!

NEW RECORD SHOP TO OPEN IN STOCKTON!

Regency Records, the newest record store in the **region** is set to open its doors on Saturday July 13th, with a launch party featuring an instore appearance by George **Boomsa** the evening before.

The closure of Sound it Out last year has left a bit of a void in the **Teesside** music scene as a whole and hopefully Regency can go some way to fill it. It's **located** near to The Golden **Smog** pub in the town centre so you can easily fill yer boots at The Smog and then fill yer boots at Regency Records! I wish them all the best in their venture and I'll be in sometime **soon!**

facebook.com/regencyrecordsstockton

NE VOLUME 100TH EDITION WEEKENDER

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PAUL SMITH (DJ SET)

+ KOMPARRISON + JEN DIXON

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- + THE LENAMES
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FRIDAY DOORS: 7.00PM
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Tickets available at www.tickets.com Follow NE Volume Music Bar @NEVOLUME

REVIEW NOSFERATU TRAILER

I'm not quite sure why but this first teaser trailer leaves me a bit deflated. There's nothing at all bad about it, the sound design is on point as usual, the sets look sumptuous, but, alas, there's just something missing. I think it's probably because I'm comparing it to Herzog's 1979 Masterpiece and I suppose if you do that then whatever you are comparing it to is going to pale in comparison.



It didn't help that you hardly saw anything of Bill Skarsgård's Nosferatu. I presume they kept him low key to build up the atmosphere more as it gets closer to release at the start of 2025. I'm still looking forward to seeing it, but maybe not quite as excited as I once was when I could still imagine what it was going to be like in my mind's eye. Anyway, on the bright side it'll still be better than 90% of all the other shite that's coming out at the moment.

DONALD SUTHERLAND 1935 – 2024

We've lost yet another 20th century icon in Donald Sutherland. He could turn his hand to many facets of acting but he was mainly known for playing goodies. My personal favourite role was when Donald played 'Matthew Bennell' in 1978's Invasion of The Body Snatchers. Such a good performance and such a great, great movie.

Sutherland had a good 'innings' as they say but it's always quite a sad day when we lose another link to the golden age of film.

A well respected and talented actor, and one of the few good things to come out of Canada. R.I.P Donald.



REVIEW THE BIKERIDERS

I think the film's producers could have probably come up with a more imaginative title for this biker gang tale, but I suppose it does what it says on the tin.

I am really big into old skool biker movies, from classic American flicks like 1953's 'The Wild One' with Marlon Brando to quintessentially British 'The Damned' starring Oliver Reed from 1961 via cult classics from the 1960's like The Wild Angels and Easy Rider, both starring Peter Fonda. The motorbike gang genre more or less died a death in the early 70's, no longer capturing the zeitgeist like they once did.



Two thirds of the big three cast members are actually English. Those two being Jodie Comer and the bloke who's often photographed in Yarm Supermarkets, Tom Hardy. The former nailed her American accent. Tom's, although sounding pretty much accurate, talked like a bit of a weirdo, I'm not sure whether that was on purpose or by accident. Hot ticket Austin Butler takes centre stage as the fire brand, impulsive and handsome young biker, 'Benny' who seems to be on a path of self-destruction.

I really enjoyed this film. Accompanied by a great period soundtrack (mainly late 50's and 60's chart stuff) it was everything a biker movie should be. Brash, loud, nostalgic, alcohol fuelled madness. Complete with a cameo by Walking Dead star Norman Reedus and featuring the always engaging Michael Shannon (who portrayed Richard Kuklinski in 'The Iceman'.)

There are a couple of shocking moments and plenty to keep aficionados of the biker movie genre and passing cinema goers happy. Go and see it! **4.2/5**

REMEMBERING

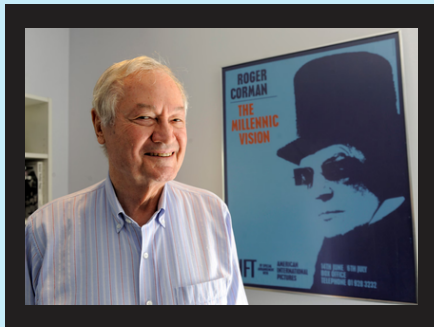
ROGER CORMAN

One of my personal **heroes** is no more. B-Movie mogul and cult overlord Roger Corman had a hand in the nurturing of so **many** careers in the world of film including Peter Bogdanovich, James Cameron, Francis Ford **Coppola**, Joe Dante, Jack Nicholson, Nicolas Roeg, Ron Howard, Martin **Scorsese**, Peter Fonda, Dennis **Hopper**, Bruce Dern and a heck of a lot more big names too numerous to **mention**!

Corman was also instrumental in horror **legend** Vincent Price's career, collaborating on a handful of Edgar Allan **Poe** adaptations in the early to **mid** 1960's, and excellent they are too.

Roger turned his hand to **anything**. Directing, producing, distributing and acting (he had small parts in The Godfather 2, **Silence** of the Lambs, Scream 3, Philadelphia, Apollo **13** and **others**).

This guy **LIVED** for film, he will be missed by many and I don't think there will be another like Roger Corman anytime **soon**!



ROGER CORMAN 1926 - 2024

THE 1202

We were recently sent our first piece of fan art by a young man who is part of a new Darlington act known as 'The 1202', which was accompanied by an amusing email in which he gave me a link for a badly filmed video of their first gig and a link to Soundcloud. There I listened to a rather charming song that appears to be about masochism entitled 'Punch Me Judy' in which the lyrics seem to subvert the Punch and Judy narrative. Listen to it here - soundcloud.com/1202



Good Effort!

REVIEW

By Dan Humble

~~THE ALMIGHTY ZEROS~~

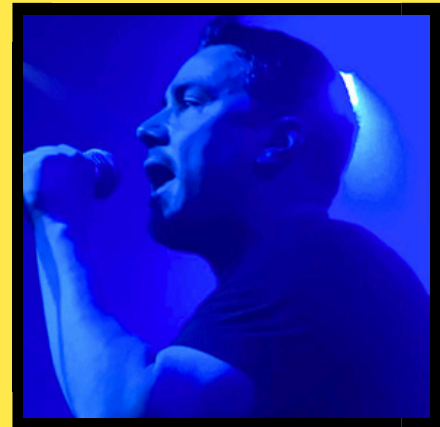
MANFROG

THE EMBERS

The Bunker
Sunderland

There were supposed to be 3 bands on at this gig but I'll come to that later!

Manfrog kicked off the evening with a tight set of heavy prog rock tunes. Their new single in particular 'Medicine' was sounding good. I like this band. No one over-plays. The singer has a great voice and even in a live setting it sits at a good level in the mix. The bass, the two guitars and even the drums compliment each other really nicely. There's solid musicianship all round with good grooves, lots of dynamics and interesting changes of direction. I particularly like their longer songs.



It's only Steve from Manfrog!

Next came **The Embers** who introduced themselves as 'friends from college'. They played an entire set of covers which I didn't mind, especially as the songs they chose were different to the usual fare. We were treated to 'Come Together', 'All Along The Watchtower' and 'While My Guitar Gently Weeps' among others. They are four young men and one young woman just starting out and they all seem very talented so I hope they quickly find their own sound and the confidence to play their own stuff.

So what happened to the headline act? I understand bands pull out and venues still have to pay the bills. But my gripe was that I came expecting to enjoy three bands. I paid £9 to see the full line up and nobody told me there wasn't a third act. I think the staff should have told me before I paid. I still would have paid full whack because I travelled especially to see Manfrog and to support the North East scene, but it just felt a bit disingenuous on behalf of the venue. **D.H**

AFTER BEING CALLED 'ENTITLED', A 'POOR MAN'S LESTER BANGS' AND BERATED FOR BEING 'ALL ABOUT MYSELF' FOLLOWING MY 10 WORD REVIEW OF DINKY BOSSETTI'S SONG 'I KISSED A BOY' I ASKED THE BAND IF THEY WANTED AN INTERVIEW. THEY ACCEPTED AND I THINK WE'RE MATES NOW.

IT'S NOT
MOM'S
SPAGHETTI
IT'S...

**DINKY
BOSSETTI !**

Do you consider yourself as a role model of sorts for youngsters growing up with gender dysphoria?

Oh goodness no. I've only been out 3 years & I'm still very much finding my way, making as many mistakes as I get things right. I've had people say I'm an inspiration & it's crazy to me but it's lovely too. I think being trans you're looking for somebody to guide you because there's so few resources out there which is why communities are so important. Our bass player Aria & original drummer were super helpful to me because they transitioned before I did but I also learned pretty early that everybody's journey is their own. For instance, I went on HRT because it was right for me, but it might not suit other people.

What's more important, the political/social message or the music?

Oh I think both go hand in hand. You can have a great message in a lyric but if there's no hook then nobody's gonna wanna hear it. Our song with perhaps the best hook is called Cis Boy which was inspired by chat-up lines I've had on Grindr so it could be seen as throw away, but I've had a cis woman tell me she loved that song because it calls out men's view of women in general as a fetish, so that meant the world to me. I used to always write lyrics first & then come up with chords & a melody but I increasingly write both at the same time because I strive to get both working in harmony.

Is it a help or a hindrance to have 'Trans' as a prefix to your main music genre of 'Punk'?

Ah, good question. I think it's been both. It's funny because solo wise I tend to only get queer gigs whereas with the band we don't get any queer shows! Transphobia is absolutely rife in this country & sadly the arts are no exception, though it is a better place to be than the rest of society. But I also wonder if promoters might do the tokenism thing too. And if that's the case, then it probably harms us because, for instance, there's already a trans punk band in Newcastle doing wonderful things called Gaydar - who I adore by the way - so why would we need a Dinky Bossetti? It's tough because I'll apply to everything & email everyone & maybe one in a hundred comes through & then people might think, "oh, you only got the gig because you're trans." I'm ok because I know the hard work I put in on it & if we're getting some sort of benefit from being trans, then maybe that's ok too because I can't walk down the street without being harassed.

Dinky Bossetti (I recently found out) is a character from an early 90's cult film with Winona Ryder. Do you take much influence from film? What do you think gets a message or view over better, music or film?

I'm a huge movie nerd. Dinky was the first character on screen that I really identified with as a child. She's not trans but you could work a trans narrative in there so that was massive to somebody who didn't understand themselves. She was a far better role model than Norman Bates who made me feel like I was a freak because he was the only person I saw growing up wearing women's clothes. I'd hate to compare the two, but music is more important to me personally. I've seen a lot of films many times - Jaws being my all-time fave - but they haven't gotten me through life in the same way music has. Jaws has enriched my life. Without The Replacements I may not still be here. That's the difference.

Who on the North East scene is doing good things at the moment and who do you think is rubbish?

There are so many good bands out there so people who say there aren't just aren't going out looking for them. As already mentioned, I love Gaydar. Mouses are one of my all-time fave local bands - so I'd probably rather listen to them than us too, haha! 😊 Kkett & No Teeth live are an absolute riot! Snakes With Tits & Spelk are starting to do great things. I honestly can't think of a band I would say are 'rubbish.' There are bands I don't like but that's mainly 'political.' Personally I don't believe in putting down others to make yourselves look better, but I know, sadly, that not every band has the same ethical code.

What's next for The Dinky?

First of all getting back to gigging! Our drummer Chris has been away for 3 months travelling the world so we have a comeback show at Trillions on 28th July. I then want to get us in the studio asap because I don't think our EP is a fair representation of us as a band as it was recorded before Chris joined. We're a whole lot tighter, writing better songs & know what we're doing now. I can even work my pedal sometimes!



REVIEW

BY SARAH JONES

CHRIS HAIR & WILD CIRCLE

PATRICK GOSLING

HOUSE PROUD

POP RECS
SUNDERLAND

On a warm summer evening, the vibrant city came alive as a diverse crowd gathered at POP Records in Sunderland for a much-anticipated headline gig of Chris Hair and the Wild Circle. POP Records, founded by the late Dave Harper, has become an iconic venue in Sunderland, nurturing countless artists and fostering a thriving music community. Harper's vision was to create a space where creativity could flourish, and his legacy continues to influence the local music scene to this very day.

The evening kicked off with an electrifying acoustic set by Ben and Cole who make up one half of **House Proud**. A post-punk band, known for their edgy and hard sound, showcased a different side with raw, dark, unpolished vocals over a stripped-down acoustic arrangement. Despite the stripped back set up their energy remained palpable as songs like Dead Eagle were delivered with force. House Proud's acoustic set proved their versatility and cemented their reputation as a band that you need to see.

Patrick Gosling took to the stage to follow House Proud. A versatile musician, embedded in the local scene. His performance was marked by soulful melodies and intricate guitar work, captivating the audience with each note. Gosling exuded confidence, drawing listeners into a rich tapestry of sound that seamlessly blended genres.

As the lights dimmed a palpable sense of anticipation filled the air. **Chris Hair**, a cornerstone of the Sunderland music scene for decades, showcased his enduring impact. Taking the stage with his band, **Wild Circle**, which expanded throughout the night with additional members being added. Chris exuded a quiet confidence that captivated the audience from the outset. Opening with a soulful ballad, Hair's voice resonated with a raw vulnerability, setting the tone for the evening. The acoustic guitar, paired with his poignant lyrics, created an atmosphere of introspection. Vocals seemed to pull the audience deeper into their narrative, a journey through love, loss, and self-discovery. Closing the set with an energy and drive that can only be generated by 4 friends on stage who are clearly enjoying themselves. Hair and the Wild Circle left the stage to thunderous applause.



Chris Hair & Wild Circle

In a world saturated with overproduced sounds, Chris Hair and Wild Circle's gig was a refreshing reminder of the power of authenticity. Their ability to convey deep emotions through simple yet evocative melodies is a rare gift. This performance at POP Recs solidified their place as beloved figures in the Sunderland music scene, leaving fans eagerly awaiting their next move. Dave Harper's legacy lives on through venues like POP Records, ensuring that the local music community continues to thrive and inspire. **S.J**

REVIEW

UNCLE ACID AND THE DEATBEATS -
NELL' ORA BLU

I don't usually listen to Uncle Acid and The Deadbeats but when I saw that front cover I had to see what 'Nell' Ora Blue' was like. In places it's reminiscent of the Berberian Sound Studio soundtrack by The Focus Group but with much more doom laden and heavy themes. What adds to the slasher fest are the snippets of spoken word from random Gialli and breaks of atmospheric soundscapes before segueing into the following track. It's very immersive, especially for an Italian Giallo and Poliziotteschi fan such as I.

I love the mix of the heaviness and some of the keyboard sounds on there too, lots of gritty, saturated organ and some synth textures.

This album will appeal to Doomers and fans of Italian Giallo and Slasher cinema alike. Give it a spin!



YOUNG BLOOD AT THE FORUM

I enrolled my son, **Davey** onto 'Young Blood' because a.) I thought he would find it fun and b.) I envisaged it would give me some well deserved respite from the moody teenager he is **becoming**.

It's a music course for youngsters that runs every **Thursday** and pictured right is the culmination of the **course** which gave the kids a real taste of



what it's like to be **onstage** playing in front of an audience. Davey has loved it so if you have a young 'un into music then make sure you **enrol** them for the next Young **Blood**!

REVIEW

BY SARAH JONES

DEAD STILETTOS

GAYDAR

BLACK RAIN

POLYFILLAS

THE HOLLOWS

THE IVY HOUSE
SUNDERLAND

Polyfillas - Angular, energetic old school punk rock with a generous dose of reggae. Clearly nervous early on in their set but definite signs of promise.

Black Rain - Dark, aggressive, Northern post punk. Too goth to be punk. Too punk to be goth. The sound coming from the stage is immense, massive and unnervingly intense. The raw feeling of fear in the split second before being hit by a truck.

Gaydar - Political, aggressive and in your face. Played with edge and passion. Strangely danceable despite the walls of noise coming from the stage. The chemistry between the three on stage is tangible.



Gaydar

The Hollows - Edgy and pulsating with mullets aplenty. Massive soundscapes delivered with an abrasive hardcore mentality. Definitely a band to go and see.

Dead Stilettos - Hailing from Manchester, Dead Stilettos delivered an in your face set. Simple high-octane punk rock delivered with a presence that both entertains and and makes you step back. Setting fireworks off quite literally on stage. **S.J**

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

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

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

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

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

INTERVIEW



I WAS IN MOSS SIDE AS PART OF A GUIDED 'MOORS MURDERS' TOUR (IT WAS BOSSI) AND HAPPENED UPON BEE FROM THE BAND 'MOSS' SO I DECIDED TO GET THE GOSSI!

Who's the boss in Moss?

Depends who you ask... We are more "chaotic symbiosis" than anything else.

Are you looking forward to playing The Mega Misfit Market in August?

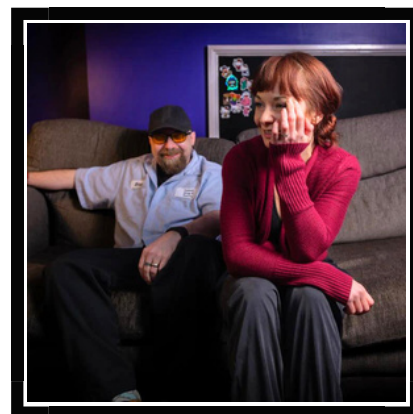
Yes! Being asked to do this was the reason we started to work towards taking our stuff live. We are hardcore fans of Analogue Blood, and In Evil Hour are great. Being ask to be part of a lineup like that makes us feel like very fortunate imposters indeed...

I see you've been looking for a guitarist. How is that going and have you got plans to add more musicians?

Yes! Our new live guitarist is a fantastic musician named Rupert Philbrick. He will be joining us for the majority of our shows from August onwards. We have a pretty fluid, changeable live show going on, with all manner of talented friends joining us along the way. Currently working with a drummer, a cellist, and a spoken word artist, all bringing their thing. It's great fun, and we think it sounds canny too.

You've both been on the scene around the same time as me. Is this the best project you've been involved in?

Haha yeah, we have all sorts of new stuff recorded!



What's the big joke, like?

I think our next release will be a 4 track EP. It's all ready to go. Keep checking our Amazing Radio page and YouTube for updates.

I sure will! Thanks for the chat! 

Moss play The Mega Misfit Market in Darlington Market Square on August 31st.

[instagram.com/moss.music.uk](https://www.instagram.com/moss.music.uk)

[facebook.com/mossmusic](https://www.facebook.com/mossmusic)

BIKER MOVIES

FIVE OF THE BEST

Motorbike movies are a bit of a niche bracket, but if you delve deep enough you're sure to find some cinematic magic. Whether it's good, bad or ugly there's a biker movie for every taste and disposition! Here are a few of my favourites to get you started if you are new to this cult genre.

EASY RIDER (1969)

This 1969 classic really needs no introduction. It essentially blew Hollywood up at the time and opened the doors for directors to have much more freedom in the way they made movies and was in fact a death knell for the anachronistic studio way of making movies. It truly is one of the best movies of all time. I've seen it over fifty times so I probably won't watch it again for a while but if you haven't seen it then you simply must!

PSYCHOMANIA (1973)

Psychomania has to be seen to be believed. It's part horror, part biker, part musical but ALL cheese. Starring Nicky Henson (who was also in Witchfinder General as well as Eastenders) and George Sanders (in one of his last roles) this British made cult classic is a laugh a minute and does actually feature some quite creepy moments. The gang are called 'The Living Dead' and you soon realise why! An amazing piece of 70's schlock B Movie goodness! A must see!

THE WILD ONE (1953)

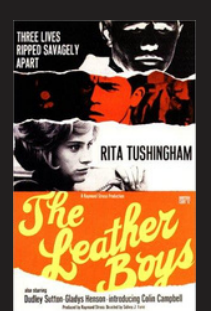
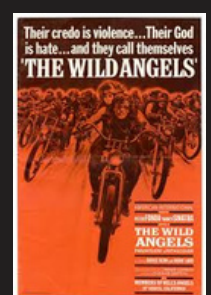
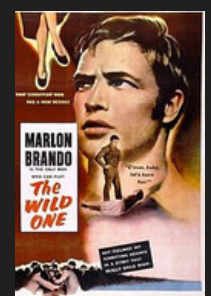
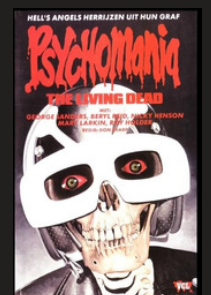
The movie that ultimately spawned this entire genre. It's aged amazingly well and still looks as cool as it must have done in '53. Marlon Brando excels as Johnny, the leader of 'Black Rebels Motorcycle Club' and this flick possesses more black leather and bad attitude than you can swing a cosh at. Lee Marvin was said to be drunk for most of the shooting, which obviously didn't help Brando and Marvin's relationship on set which was said to be 'rocky' at best.

THE WILD ANGELS (1966)

You know that sample at the start of Loaded by Primal Scream? That's actually from this movie. Directed by Roger Corman and starring Peter Fonda, Bruce Dern and Nancy Sinatra, this classic B Movie has got mega thrills and mondo spills, maaan! The plot follows the eponymous band of biker nuisances causing all manor of havoc and chaos as they ride across swinging sixties California. It's well worth a watch (I think it might be on YouTube).

THE LEATHER BOYS (1964)

The second British movie in this list was released before the whole hippie thing became popular in the mid 60's. In fact I wouldn't even describe the characters in this flick as Beatniks either. 'The Leather Boys' is also recognised as being one of the first British 'queer' films, featuring a sub-plot addressing unrequited homosexual love to a back drop of working class life in early 1960's London. And lots of motorbikes!



DIRGE POSTER



Debbie Harry, Viv Albertine, Siouxsie Sioux, Chrissie Hynde, Poly Styrene and Pauline Black