

MO' DIRGE

DIRGE

noun!

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

Mo' Dirge Issue #1

September 2024

Hiya! Thanks for joining us over at DIRGE's sister publication, the small but **perfectly** formed Mo' Dirge.

Mo' **DIRGE** came about because sometimes there is a bit of a gap between 'proper' issues, during which **time** songs I get sent for review, or events etc can become a bit out of **date**.

To use a **McDonald's** analogy, the DIRGE that goes to print is the large Big Tasty with bacon meal, whereas Mo' DIRGE is more like a **medium** double cheeseburger **meal**. I've made myself hungry now, so I'm off to the **kitchen** to find something to eat and I'll leave you to peruse the **inaugural** issue of Mo' DIRGE...

P.S, **thanks** for the continuing support and well wishes, everyone! **Roz**.



Me

APPEARING SOMEWHERE INSIDE...

THE STRANGLERS

T - REX

THE LAIR OF LOCAL

THE GREAT BEYOND

DIRGE POP CHARTS

RAINBOW CINEMA

SLALOM D

LYTHE WIRE

DROGGED UP

IT'S ONLY WORDS



@dirgemag



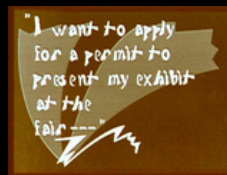
darlodge@gmail.com



facebook.com/darlodge



@darlodge



Front cover image
- The iconic carpet
design from 1980's
'The Shining'

MAD 4 IT!



MUSICAL URBAN MYTHS

"BOB HOLNESS PLAYED THE SAXOPHONE ON BAKER STREET"

LIES

I believed this one for **ages**. Even years after Google had been invented. Maybe it was like that Santa **Claus** situation when you're a kid and you start to suspect he isn't real but you live the **lie** for a year or two.

It was actually performed by **session** musician Raphael Ravenscroft, the son of Trevor Ravenscroft who penned the **occult** book 'The Spear of Destiny' in **1972**. Not in fact the presenter of classic 1980's game show 'Blockbusters'.

The **myth** apparently originated in **NME** and was initially perpetuated by Manc DJ Stuart **Maconie**.



REMEMBERING SHELLEY DUVALL

Yet another classic actor has passed to Elysian Fields. Best known for playing Wendy in the greatest horror film of all time 'The Shining', though Duvall had many strings to her bow.

Shelley was born in Fort Worth, Texas in 1949, her big break in acting arriving when she chanced upon legendary director Robert Altman at a party in 1970. Several high profile roles followed in the run up to her appearance in The Shining in 1980. Her later life was blighted by mental health issues, which were famously and insensitively exploited by TV's Dr. Phil.

I shall conclude with a quote by Keith Carradine - "**She had that fascinating physical appearance, there was something slightly off-centre and hauntingly beautiful about her. And then she had that extraordinary personality; she was quirky and just utterly enchanting. What you saw on screen, that's just who she was.**"



1949 - 2024

THE LAIR OF LOCAL

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



DAN COOK - WHEN THE MORNING COMES

FYI anyone who sends a track in for review, make sure the link works, and also introduce yourself in a personal manner to the people you're sending your stuff to and don't speak in third person like Mr.T. I pity the fool! **N/A**

facebook.com/thisisdancookmusic



INDIA ARKIN - SENSELESS

India initially addressed me as 'Michelle' in her email with this song attached.



I always fancied myself as a bit of a 'Michelle' actually. Like that French Resistance woman off 'Allo 'Allo. Anyhoo...

I saw India last year in the Market Place in Darlington and I found her voice to be an enchanting one. Musically India's latest offering strikes me as a tad MOR/AOR but the guitar definitely stands out and to a point, carries the song. Senseless is a well recorded, arranged and executed song, it just didn't really connect with me on a base level. But it will with many people, I can guarantee! **3.5/5**

facebook.com/indiaarkinmusic

GRASPING AT REALITY - SPEECHMARKQUESTIONMARKSPEECH MARK

Driving, motorised drums begin this noisy little track, I was waiting (in vain) for a bassline or some sort of breakdown to happen but alas, it didn't. The song is a little bit like what happens to music when you take an extra large amount of magic mushrooms (not recommended).

Speechmarkquestionmarkspeechmark would make a good intermission track on an album but as a song in its own right doesn't quite hold my attention. It's interesting though and I liked the spoken word with the North East accent and the way they mangled the drums up. **3.1/5**

instagram.com/graspingatrealitynoise

MR. BIGFOOT - MADMAN'S WINDOW

I saw Mr.B at The Link in Stockton the other month and I don't remember them sounding like this. I suppose I was rather inebriated by that point.

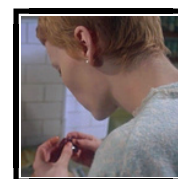
Maybe this is a new direction? I hear Brian May harmonised guitars. I hear slightly Americanised vocals (although I am making peace with that concept in most cases). I liked the chorus, it's memorable. They play The Arc on the 16th November. **3.8/5**



facebook.com/mrbigfootuk

MOSS - BEEF (RAW STUDIO MIX)

I love beef. Do You? Especially cheeseburgers! Not raw though, like Rosemary from Rosemary's Baby.



Rosemary from Rosemary's Baby eating raw beef

There's a definite change of sound, here. There appears to be the addition of a distorted lecky guitar (played I believe by my old mate, Rupert Philbrick. Hiya!) and a more NiN style sonic palette.

I think the drums could sound better, they sound a bit weak at times like a general MIDI sound set. Some live drums recorded and then looped would have worked great on the choruses.

Lyrically and vocally Bee is on point as per and I do have to say that she raises the quality of 'Beef'.

I've not given this track a mark out of five as it's a demo. **N/A**

facebook.com/mossmusicpage

NICE GUY - ALONE

Alone is a charming little ditty with an effervescent guitar riff and a strong chorus. Michael's vocals are slightly flat in places but he has a realism and an unpretentiousness to his voice. A jangly wangly slice of guitar pop, so it is! **3.9/5**

instagram.com/weareniceguy

QUEEN'S SCREECH - WORKIE TICKET

An in yer face track from Queen's Screech. Sometimes spoken wordy, sometimes shouty, sometimes melodic. Schizophonic, as Geri Halliwell would say. They have a very interesting event coming up at Brancepeth Castle in October. But as a very anal history geek, I have to say that the English Civil War years weren't in the Medieval period, but it would by no means put me off going!

'Expect old hags, dead kings, zombie queens, turnips and crows, fire and buckets of piss'. Sounds like Darlo on a Friday night! **3.7/5**

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

LAST OF THE FALLEN ANGELS - 2 SCORPIONS



I've heard a few people banging on about these two, so when the irrepressible Steve Spithray sent me a press release for their album I thought it was a great opportunity to see what all the fuss was about!

I feel like I've been transported back to 1994. Not just with the news of the O**is reunion but also via listening to this L.P. I actually thought the Intro of the first track 'Amsterdam Flight' was 'Teardrop' by Massive Attack. I'm not sure whether this was intentional. What comes after is a pleasant female vocal with a floaty light hook.

The drums sound pretty big on this record, with a heady mixture of 80's gated snares and 90's lo-fi trip hop loops. Sam has a very accomplished voice with bags of character. It's a record that you put on after the party when you need a little sonic pick me up and the ketamine comes out.

'Coat Check Girl' is the 90's encapsulated down to the whispered spoken word of Conrad, the male singer, who is later joined by his female counterpart. '2 Scorpions' has a European feel, I'm not sure whether it's the song titles that mention the U-Bahn and Amsterdam or a mixture of all the elements of the music and lyrics as a whole.

Either way it's a mighty fine listen and I recommend you to check it out! **4.1/5**

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

OUTRI - INFLECTION POINT

Newcastle's 'Outri' who makes music primarily with his bass guitar has conceived a rather engaging soundscape in 'Inflection Point'. I'm not entirely sure if he does all of the instrumentation with his bass, but if he does then it's rather impressive. It builds into a bewitching cauldron of ambient sound. **3.6/5**

[dodgebass.co.uk/outri](https://www.dodgebass.co.uk/outri)

CITIZENS OF YEAH! - 3 LITTLE PIGGIES

A good indie pop track. Memorable and singable, with nice guitars and a simple, repeating beat. The lad has a decent voice and lyrics, all rounded off with backing vocals from Daniel of Amateur Ornithologist fame.

If I was being hyper critical I'd say perhaps the vocals are too unchanging and the background pad/drone/note is a bit too high in the mix. But I like it. I'd have it on my playlist and happily sing along if it came on the radio. '3 Little Piggies' puts me in mind of 'Tomorrow Will Be Like Today' by Money Mark. A solid **68/100. D.H**

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

DARREN BURDIS - VESSELS

I remember when I was 7, we went on a school trip and one of my class mates brought a bottle of rum on the coach to pass about. It was the 90's, it was a different time then.



I regaled you with that particular anecdote because the drums sound like a drunk 7 year old played them, and considering they appear to be programmed, I'm wondering if Daz has ever heard of the quantise function?

The vocal 'harmonies' on the chorus are actually hurtful to listen to and when coupled with the badly out of time drums. Vessels was actually quite a slog to get through.

There's a bit of potential there, when the song started I thought it could be decent, but the drums really did ruin it for me. The single cover is pretty gnarly, though! **2.8/5**

[darrenburdis.bandcamp.com](https://www.darrenburdis.bandcamp.com)



COMP SESH - TOTALLY OBLIVIOUS

My mate Stu from Comp Sesh sent me their new tune. Truly bigging it up in a Gallagher-esque way with superlatives such as 'vocals are awful as always' and 'it's shit but it's honest'. How could I resist?

It's a bit of a diss track. I wonder who it's aimed at? I'll have to ask him next time I see him. Musically it's an upbeat little number with a guitar riff that's reminiscent of 80's Indie band The Chesterfields. I haven't scored it as it's a demo. **N/A**

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

A NATION RISING - WAITING FOR THE WORLD TO NOTICE

Si is back, he must love being in DIRGE. Bless him.

There's a change of direction at play here. It's still quintessential A.N.R with all the usual elements but it's a lot more mainstream pop. It's as accomplished as ever, if a little cheesy. **3.7/5**

facebook.com/anationrising

SOCIAL YOUTH CULT - BLACK LIPSTICK

Those social goths (I know, oxymoron) have semi-recently brought out their new double A- Side. I'm only reviewing one track though as I'm lazy af.

They've progressed since the last release. What sticks out is the bassline/tone, it's phat.

The chorus refrain is simple yet effective. Snazzy guitar solo too. Another dark job!

3.9/5

instagram.com/socialyouthcult



DIRGE POP CHARTS



- 1.) **LAST OF THE FALLEN ANGELS - 2 SCORPIONS** 👑
- 2.) **SENIOR PINK - SONG FOR CAROL**
NICE GUY - ALONE
- 3.) **SOCIAL YOUTH CULT - BLACK LIPSTICK**
FAITHFUL JOHANNES & NEOCIA - HOUSE AT NIGHT
- 4.) **MR BIGFOOT - MADMAN'S WINDOW**
- 5.) **CITIZENS OF YEAH! - 3 LITTLE PIGGIES**

#DIRGEOFFICIALCHARTS

BILLBOARD 100

REVIEW

BY SARAH JONES

SLALOM D
REBELLION FESTIVAL

Blackpool

Raw, uninhibited and real. Three words that sum up the performance of Slalom D at the opening day of the Rebellion Punk Festival.

Unashamedly political with more than a nod to the left, they write songs about the social injustices in the world in which we live. This is punk rock being performed by people who are defined by what they believe in.

The music is angry and edgy. Performed with a level of precision that sets them apart from their peers. The vocals are punchy and impossible to ignore. The band are clearly enjoying playing on a big stage and this enjoyment is evident in the energy emanating from them.

Slalom D's ability to blend intensity with authenticity is what makes their performance unforgettable. Each chord and lyric is delivered with a passion that provokes the crowd, creating a powerful and immersive atmosphere. The synergy between the band members is palpable, the commitment to the message they are conveying is evident. This performance wasn't just a show; it was a statement against those that the band stand against.

On a weekend where the far right caused havoc around the country, bands like Slalom D are more important than ever. I spotted members of the band stood in counter protests against the fascist far right. Standing against racist, Nazi scum. They live and breathe what their songs are about every day of their lives. **S.J**

THE GREAT BEYOND

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

MINI !



SENIOR PINK - SONG FOR CAROL

Selling this in their press kit as a song that lasts under two minutes, this Leeds bunch must know the way to my heart! 'Carol' is a rather groovy affair with an off the wall psychobilly riff played on guitar and clavinet(?) with vocals reminiscent of Arctic Monkeys. I dug it! **4/5**

instagram.com/seniorpinkband

RIP SPACE - THANK THESE PEOPLE

Holy blast beat Batman! It seems as though making this song and the E.P it hails from has been quite a cathartic experience for the self confessed 'anonymous autistic multi instrumentalist'. The track, although probably a little too noisy for me is concise and tight and I'll look forward to hearing more! **3.6/5**

ripspace.bandcamp.com

FAITHFUL JOHANNES & NEOCIA - THE HOUSE AT NIGHT

It's a good vibe, this. Butterfly Effect are certainly busy bees at the moment. Here we have Johannes writing the bars and Neocia providing the beats. The production is fresh and compliments the lyrics well. At times his accent reminds me a bit of Jarvis Cocker in a funny way, which I found enjoyable. Words wise, it's introspective. This record should do well, it's musically engaging, lyrically interesting and delivered with panache. **3.9/5**

instagram.com/fjwords



REVIEW

T-ROX

THE FORUM

I love tripping me. It's what I call going to see tribute bands. Hang on, you know tripping as something else? Dirty perv!

Nine times out of ten I go and trib at The Forum. Because that's where all the touring tribute bands seem to flock to. It's my favourite local venue for a myriad of reasons, but I've banged on about those reasons before so I'll save you reading them again.

Anyhoo, me and my two eldest like 70's Glam Rock. Them two used to be randomly obsessed with 'The Sweet' when they were little, their favourite being 'Blockbuster'. So I asked them if they'd like to accompany their old man to go and see 'T-Rox', the country's premier T-Rex and Glam Rock tribute band, and they were down with the idea.



There were mainly older people in attendance, by older I mean older than me so we're talking like 40 +. The band were rock solid, playing a really varied set including Queen, a Bowie Medley, T-Rex, The Sweet, Mud and my favourite of the evening 'Virginia Plain' by the excellent Roxy Music. I didn't dance about much. I was happy just stood next to the P.A speaker enjoying the tunes. The singer had a cracking voice and effortless guitar skills. The keyboard wizard was a laugh riot (he even set himself on fire! See picture) and the rhythm section were rock solid throughout. I'd highly recommend seeing 'em!

OBITUARIES

JOHN ANDERSON (Gladiators) 1931 - 2024

YVONNE FURNEAUX (Actor) 1926 - 2024

JOHN MAYALL (Musician) 1933 - 2024

SHANNON DOHERTY (Actor) 1971 - 2024

SHELLEY DUALL (Actor) 1949- 2024

JOE EGAN (Stealer's Wheel) 1946- 2024

GENA ROWLANDS (Actor) 1930 - 2024

SVEN GORAN ERIKSSON (Manager) 1948 - 2024

SID VICIOUS (Wrestler) 1960 - 2024

REVIEW

BY DAN HUMBLE

DRAGGED UP
LOVELY WIFE
PAVE THE JUNGLE
PINK POISON

THE
CUMBERLAND
ARMS
NEWCASTLE

Four bands meant an early start in Newcastle which also meant I couldn't get there in time to see **Pink Poison**. I heard from a friend they were, "Yeah, really good!" so that's the best I can do for you Pink Poison, I'm afraid.

Lovely Wife are a three piece consisting of a solid, rocking drummer, a bass player with effects and chords to make him sound like an entire band, and a big hairy man in (for this gig anyway) a wheelie bin. The gimmick was amusing, but they didn't need it as their sound was huge and heavy. The grouch screamed through delay pedals and occasionally literally blew his own trumpet and the whole thing sounded like a very satisfying Norwegian Black Metal band. It was loud and sweaty and each song lasted an eternity. Excellent stuff.



Glasgow's finest - Dragged up

Pave The Jungle were also very good. Noisy without being overly raucous as guitar bands go. Some really nice rhythms and riffs accompanied some interesting and expressive vocals. Lots of nice contrast between light and dark shifts in the music. I think I'd like to hear more of the lead singer's vocals at the fore. I couldn't hear what she was singing but her voiced dipped and soared like some enjoyable dippy soary thing.

Dragged Up are a big favourite of our lord The Dirgemaster so I knew they would either be brilliant or utter shit. Thankfully the former was the case. A pulsating Scottish broth of repetitive catchy lyrics, a tight danceable rhythm section and angular proto-punk guitars washed over the appreciative audience. Various percussion instruments made fleeting appearances throughout the set while vocals were shared between Lisa's slight Glaswegian drawl and Eva's deeper tones as songs from the excellent 'High on Ripple' LP were paraded. I later learned the band were fans of Shimmy Disc records and The Fall. Add a bit of Protomartyr, Idlewild and the mild fear and excitement you get from reading Edgar Allen Poe and you'll be somewhere not a million miles away from a Dragged Up gig. Great band. **D.H.**

LYTHE WIRE

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

Hello my loyal Malcoholics and welcome to another Lythe Wire. I'd like to confirm that the second T T Teesside gig was the banger I predicted it would be. All three bands killed it. I'm not sure what my future looks like as a promoter but watch my socials for updates. I've also had fun working with the Tent of Quirk at Volkspower Fest. Kkett put on one of the best festival headline performances I have seen.

This years 'Make A Scene' fest was an absolute blast. I only went to one day because day two looked way too Moshy for me. Speaking of moshers what's with this kicky thing that people are doing at gigs? I've got dyspraxia and I can come up with more coordinated moves than that. In other news I have put an end to my podcast after changes on the Spotify podcast app. It's just too much work now, so I've started a blog in which I now cover music, gigs and films I go and see.

Festival season is upon us and The Gathering Sounds is one I'm excited for. The best stage is Famous Last Words stage. It's a thing of beauty, one of the best announced stages since the dinosaurs or something. I don't really check the news or look out my window but I'm very sure there's nothing bad going on in the world right now. Peach and love and see you at the front. **m.l**

GRUFF RHYS PLUS SUPPORT



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KU
STOCKTON

REVIEW BY EMMA MERRITT

RAINBOW SCREEN

The Forum
Darlington

WE ALL KNOW AND LOVE THE FORUM AS A MUSIC VENUE, HOWEVER THERE'S QUITE A BIT MORE THAT GOES ON THERE. ONE OF THESE EXTRA-CURRICULARS WOULD BE THE RAINBOW SCREEN MOVIE NIGHTS. A QUEER FILM CLUB. HOSTED BY MEAGAN, OF QUEER-ISH FAME, ON THE LAST TUESDAY OF EACH MONTH.

Having nothing better to do due to recently finishing my A-levels, I headed down to watch Luca Guadagnino's "Call Me by Your Name." For the uninitiated, the film is part romance part tragedy which takes place in 1983 in Northern Italy, as the 17 year old Elio (Timothée Chalamet) falls for the 24 year old PHD student, Oliver (Armie Hammer). If that sounds dodgy it's because it sort of is. Much of the post-film discussion centred on this age gap and the appropriateness of the relationship. Ignoring that however, the movie itself is beautifully shot on Kodak 35mm film giving it something of a timeless look. It also features some extremely intimate sound design which at points was a little much, particularly when peaches are involved. Beyond the movie the event itself was wonderful, with excellent company and an extremely welcoming atmosphere, not to mention the free popcorn, all contributed to an excellent viewing experience and post movie discussion.



It's great to see events like this in Darlington. Although I wasn't a huge fan of the movie itself (3/5 in my opinion. Points deducted for being overlong, the relationship itself and ruining James and the Giant Peach), but the film was not really the reason I was there in the first place. The event and the sense of community it fostered leads me to wholeheartedly recommend the Rainbow Screen events to movie lovers and queers of Darlington. **E.M**



Did I ever mention that I'm a bit of a **Stranglers** fan?
Oh, I did. Ah yes, I remember **now**!

I'd never heard of The **Piece** Hall in Halifax before last year,
and now I can't STOP hearing about it! More on the venue
later, though...

I wasn't actually planning on attending this, but our Dave
was keen to go and my mate and long time Stranglers fan,
Phil (who first saw them in 1979. Jealous!) offered to give us
a lift down in his early 70's VW camper van, so how could I
refuse!

We actually made pretty good time on the way to Halifax and
the **van** didn't break down, which was one hell of a bonus!

We dropped our stuff off at The **Premier** Inn (£170) which
was only a ten minute walk from the venue and headed to
The Piece Hall. It's a brilliant place. It's **outdoor** and has a
medieval splendour about it, with plenty of bars, shops and
stalls to keep everyone entertained while there they waited
for the bands. Speaking of **which**...

I've never been much of a **Buzzcocks** fan so I just smoked in
the smoking area and talked to Stranglers fans while they
were on. Our **Dave** went in for 'Ever Fallen In Love' but I
didn't bother. I find Buzzcocks rather boring. I was always
more of a **Magazine** fan.



The Stranglers were on top form. A lot better than the
Newcastle gig earlier in the year. It was essentially another
greatest hits set. The crowd loved every **second** of it,
including me and my son. Sometimes you just have to remove
your top and jump about like a nutter. It was a great day out,
with great peeps at a great venue, watching a **great** band. I
even liked **Halifax**!

4.4/5

EELS - SUSAN'S HOUSE

Going over to Susan's house, walking south down
Baxter Street, nothing hiding behind this picket
fence.

There's a crazy old woman smashing bottles on
the sidewalk where her house burnt down two
years ago.

People say that back then she really wasn't that
crazy.

Going over to Susan's house,
Going over to Susan's house,
She's gonna make it right.

Down by the Donut Prince a fifteen year old boy
lies on the sidewalk with a bullet in his forehead.
In a final act of indignity the paramedics take off
all his clothes for the whole world to see while
they put him in the bag.
Meanwhile an old couple argues inside the Queen
Bee, the sick fluorescent light shimmering on their
skin.

Going over to Susan's house,
Going over to Susan's house,
I can't be alone tonight.

Take a left down echo park, a kid asks do I want
some crack.

T.V. sets are spewing Baywatch through the
windows into black.

Here comes a girl with long brown hair who can't
be more than seventeen.

She sucks on a red Popsicle while she pushes a
baby girl in a pink carriage.

And I'm thinking, that must be her sister.

That must be her sister, right?

They go into the 7-11 and I keep walking.

I've always found the lyrics to Eels' 1997 record really
evocative. If you use your imagination you could almost
be walking round to Susan's with E. Encountering all
manner of japes and hijinks on the way!



Dark Shadows' '**Barnabas** Collins' crowns Christine **Domaniecki** as Miss American Vampire in **1970**.