

Mo' Dirge Issue #2

December 2024



Snow is Falling all around me, children playing, having fun. It's the season, love and

understanding. Merry Christmas, everyone!

I don't know what I find more sinister in Shakin' Stevens' video to his seminal 1984 record, the weird ass Santa or the deranged fucking Christmas elf. What do you think?

Another year over, eh? I'd like to take this opportunity to thank everyone who has supported this here rag over the past year, it really does mean a lot. I hope you all enjoy this Christmas Mo' Dirge and if you don't, then bah humbug! See you all in 2025!

Roz.







SOMETIMES I MESSAGE BANDS RANDOMLY ON MSN MESSENGER AND HOPE THAT THEY EVENTUALLY REPLY. THIS TIME I MANAGED TO MAKE CONTACT WITH SKX FUNKONAUTS WHO TOLD ME ALL ABOUT THEIR PLANET, AND LATER VAPOURISED ME.

Dirge Magazine, we have received your message via our comms system within Funk Module HQ.

Since travelling from the Dynatron galaxy across the universe, we have been seduced by the sounds of what you Earth citizens call 'music'. Accordingly, we have secreted ourselves away in our module and with the assistance of Morley our mission is ongoing, as we learn about and understand the sounds of Earth.

Each step along the way enables us to generate data for the audio and visual transmissions we send to the Maranesians of Aldermaran 4 on our home planet and its satellites the moons Phobus and Celestion. This has been well received across Dynatron and more recently across your planet Earth.

Circumstances are such that the desire by Maranesians to understand more about the sounds of Earth, meant that we became sonic explorers, launching out across the void towards your planet. Upon arrival we have swiftly come to know that we are significantly moved by many things emanating from this pale blue dot. Your art and creativity beguile us, to our extra-terrestrial civilisation these things seem the best of humanity amongst the plethora of pain and exploitation we have noted as visitors to your world.



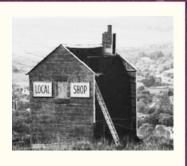
We have learnt much through the music we've encountered, the humanoids we meet, the stories we hear, also the challenges you face as a species. These experiences are prompting familiar echoes of the suffering and damage in Epoch 1 of Maranesian civilisation, that ultimately gave rise to a society where need and greed is surpassed by a civilisation driven by the need for art, creativity, love and ideas that presently thrives in what is now known as Epoch 2.

Though we are a long way from home we are inspired to chronicle our mission as 'The Voyagers from Dynatron' so that the knowledge and data is recorded, scribed and collated for the benefit of beings in Dynatron. Upon completion we will transmit this data along with new sonic creations and visual art, in the form of a novel, an album and visual images and video (as humans would know these formats) as we seek connections with your species and others in the universe.

Why so? Because, as the sonic kilohertz explorers, we seek to cross thresholds, to traverse galaxies, to glide between dimensions in our pursuit of creativity and art. Our data is designed and engineered to be for the heart, the head and the hips and because we are simultaneously the past, the present and the future.

THE LAIR OF LOCAL

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



OFFSKI - DEMETER



'Offski's' debut single which was recorded by 'Foll Recording' (who almost gets about as much as Martin from Harbourmaster!) is an up tempo Indie flava which is produced to a stellar standard with plenty of space in the mix.

The drums are nice and airy, I thought the guitars could have had a bit more umph on the choruses but that's just personal preference! Vocally the song is on point too.

A young band who, if they keep at it will start knocking out progressively better tuneage! 3.7/5



BENEFITS - RELENTLESS

I'd heard Pete Doherty had a feature on Bennies' new song but I didn't let that put me off listening to 'Relentless'. An ode to Kingsley's favourite energy drink (his second favourite being Monster.)

That 808 sample pack Robbie got for his birthday really seems to be getting some use! This time the duo are opting for a more 'G - Funk' flavour and Hall's vocals/spoken word are sounding more and more like Jon Marsh from The Beloved than what's his face with the moustache from Idles.

I'm all for it, me. And I'm looking forward to seeing them on next year's tour! 3.9/5

instagram.com/benefitsuk

CHUMP WRECKER -NORTH EAST BEATS

Ian must have been chumping at the bit to release this. There was no fanfare, no begging for pre- saves, just one man and his machines 'bringing the beats'. It's the Darlo way.

From the first bar of See You Next Tuesday (You Cunt) to the final throes of FIYA FIYA FIYA, North East Beats is an onslaught on the senses. Ian manages to get some mad sounds from his hardware set up and the mix cuts through like a diamond. For fans of breakbeat and Darlo radgieness. 3.9/5

instagram.com/chumpwrecker_beats

JOSH ATKINSON - IF I CAN BE WITH YOU

Pleasant enough stuff from Josh. Though I can't help thinking 'If I can Be With You' sounds like a 'The Coral' song but not as interesting.

Vocally he's got shades of Richard Ashcroft on display, so if the original music doesn't take off he could always start a The Verve/Ashcroft tribute band. 3/5

facebook.com/joshatkinsonmusic

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FRAZER LAMBERT -RENAISSANCE



I read this was quite an emotional song for Frazer to write, so as in the case of DInky I really wanted to not have to critique it too much.

To my stark relief I was carried away on the intro's well formed brass flurries (which I think could have been utilised more throughout the song). Lambert's voice has a cathartic quality that has a timeless sentiment to it which is hard to put into words.

For me, the verses are too long and they do seem to all blend into one at times, though it's a very easy listen that's a faithful ode to his Mam. 3.9/5

instagram.com/frazerlambertmusic



AMI LEIGH - CHRISTMAS

I'm digging the musical arrangement on the new Christmas offering by Darlo songstress, Ami. Though I'm not sure about the placement of the vocals. It has all the tropes of a Christmas song but it all sounds rather generic without an original spin of any kind.

Saying that it wouldn't sound out of place on a Spotify Christmas playlist. I would just hope it wasn't placed between two absolute classics. 2.8/5

instagram.com/amileighmusic

BENJAMIN HALL - BABY STEPS

It looks as though Benny Boy is quite active on the local open mic scene. Here's hoping 'Baby Steps' doesn't start on an acoustic guitar in the style of Wonderwall.

It didn't, thankfully. A piano intro kicks things off, with some rather over powering bass a few bars later. It's all rather vanilla and overlong. There's nothing wrong with it, per se. Just rather unimaginative. 2.8/5

facebook.com/bwhmusic

SNAKES WITH TITS - THE DARK

Serpentes equipped with Mammary Glands, or Snakes with Tits to the lay person have gone all dark. There's a lot of that in this area of Lair of Local, isn't there?

Redefining the 'Mamgaze' genre for the 21st Century, 'The Tits' have managed to concoct a song that really hits you in the feels.

Reverb soaked Mellotron (or similar string sound) abounds on the instantly singable chorus. The bridge then takes on an 80's power ballad guise, but not in a cheesy manner, giving way to an instrumental break that builds to a rousing crescendo before a prosaic final few bars brings an end to this rather impressive track. 4.1/5



@snakeswithtitsband

BREAKAWAY NE - THIN SKIN

In a marked change from the sound of their last joint 'Bee Sting' which I enjoyed when reviewing it for NARC, the Breakaway lads have served up a more immediate, slightly heavier offering complete with BIG drums and a gnarly ass guitar riff. I can hear an Edwyn Collins influence, vocally and structurally. A well produced tune from the toon lads! 4/5

instagram.com/breakaway.ne

PRETENTIOUS - STRAIGHT INTO THE DARK



Pretentious? This lot? There's a plethora of other bands in the area who fight for that particular crown! Any road...

Straight into the Dark has an unhinged, loose structure that would translate well to the live sphere. I imagine, being a young band they've already secured that prestigious rite of passage of playing at NE Volume Bar. The song is short and sweet, clocking in at a mere 2.41.

The lads (Cliff Hanger, Allen Key and Just Ron) say they're influenced by an array of Yankee bands, yet I feel they have more of an English sound. No American accent either! These three monkey hangers are ones to watch in the future, once they have evolved a bit more. 3.5/5

instagram.com/pretentious_band

32 AFTER - DEEPER

This pair of love birds found each other via a dating app in Berlin. You couldn't get much more modern age than that!

Musically, Deeper is well polished, maybe having a little bit too much sheen. It'd probably do well in a club environment but I wouldn't listen to it day to day. I'll be interested to see what they put out in the future. 3.4/5 instagram.com/32after

🏘 DIRGE CRIMBO CHARTS 🌾

- 1.) SNAKES WITH TITS THE DARK 👐
- 2.) BREAKAWAY NE THIN SKIN
- 3.) BENEFITS RELENTLESS FRAZER LAMBERT – RENAISSANCE CHUMP WRECKER – NORTH EAST BEATS DINKY BOSSETTI – PINK, WHITE AND BLUE THEE STRAWBERRY MYNDE – REFLECTIONS THE TYPE FIVE – ONIONS
- 4.) MARQ ELECTRONICA TREAT YOU THAT WAY 5.) OFFSKI – DEMETER

#DIRGEOFFICIALCHARTS

BILLBOARD 100

DINKY BOSSETTI - PINK, WHITE AND BLUE

Three Piece Dinky Bossetti have had a rocky relationship in the past with the DIRGE fraternity, but now we're on the straight and narrow I really hope I don't have to say their new E.P is a load of shite. I'm gonna put my headphones on and find out. Wish me luck!

Well, they certainly seem to have learned to play their instruments a helluva lot better than the last time I reviewed them. The music is more listenable too. Jade's lyrics are honest, pertinent and thankfully not overtly political. Her words take on a more personal mantle rather than a blanket statement about the state of the world.

The fact that the 20 minutes or so passed rather quickly and without me becoming bored signifies I must've had a somewhat pleasant aural adventure. In fact, I'd rate this E.P above quite a lot of other stuff I've heard from around

these parts recently. My bestest 'Pink White & Blue' moment being the piano refrain on the redux of 'Keanu Reeves'. Dinky are launching the E.P on January 31st at The Globe in Newcastle. 3.9/5



instagram.com/dinkybossetti21



CHRIS RILEY -MAKING WAVES

An ambient intro featuring bird song makes way for a finger picked acoustic guitar refrain. Chris' vocals sound natural and real with hints of Danny from Embrace. The production is simple and clear, with flashes of electric guitar to augment the acoustic. 3.4/5

THE TYPE FIVE - ONIONS

Brooding vibes from the Whitley Bay lads, with tinges of Syd Barrett era Pink Floyd complete with Barrett-esque lyrics about vegetables. 3.9/5

thetypefive.bandcamp.com

MACHINE MUSIC -LOVE BOMBING

'Love Bombing' is a nice little pop song. A nod to the 1980's with a hint of Thomas Dolby thrown in with that certain style of synth pop.



I like it. I could totally imagine hearing it on the radio and even down the pub. Very Impressed! R.G 4/5

@machinemusicroz

(This review was brought to you by <mark>Rob Glover</mark> from Specky Cult.)

THEE STRAWBERRY MYNDE - REFLECTIONS

'Reflections' made a refreshing change to some of the more sombre stuff I have been sent recently, not that there's anything wrong with sombre. (I listened to a Leonard Cohen record once, you know!)

It does sound like about 100 bands from the 1965-67 period, and it doesn't tread any new ground, but I just happen to be a big fan of 'Nuggets' era music. The guitar riff makes you want to rise to your feet, pinch some Benzedrine inhalers from Boots and start go - go dancing like it's 1966.

A solid Neo-Garage banger from the North East three piece! 3.9/5

facebook.com/strawberrymynde

MARQ ELECTRONICA - TREAT YOU THAT WAY

The hardest working man in the local EDM/House scene has written another dance floor filla. It's another dark one, building gradually with layers of sequenced synth and slowly growing drums. Vocally, Marq is strong as we have come to expect with his releases. I thought the vocal was ever so slightly echoey and thus lost a bit of clarity but that's my only gripe with it. It's out on January 10th! 3.8/5

instagram.com/marqelectronica

TEN WORD REVIEWS

GEORGE BAILEY - AMERICAN DREAM

Harking back to the halcyon days of guitar rock. Nice!

MYE TAAI - BLUE TICK

Charming and catchy stuff. Gets a blue tick from me! OVTRI - INFLECTION POINT

More bassy ambience than you can shake a stick at!

THE HAT MAN - NEW YORK, THE BIG APPLE

Nostalgic Folk bringing those stateside seasonal vibes to the North.

KIM RALLS - THE IVY AND THE HOLLY

Not as catchy as some of his classic Christmas output. RAMELLOS - HEEDLESS HEART

More or less listenable indie-rock from the Newcastle bunch.

TWILE FEAT. LAURA LEHTOLA - WILD EYED

Dark, sinister stuff. Will have to check the album out!

DRU IRVING - ORDINARY SONS

Radio Friendly, piano driven pop-rock with hints of Pulp.



IN THIS NEWISH STRAND WE ASK BANDS AND ARTISTS WHAT THEY WOULD LIKE TO BANISH FROM THE WORLD FOREVER AND PUT INTO THE INFAMOUS ROOM 101. THIS TIME IT'S STOCK IMAGEI



I NORMALLY LIKE TO KEEP MY OPINIONS TO MYSELF THESE DAYS TO AVOID DRAMA, BUT SINCE YOU ASKED...

Bigger bands in the local music scene that are always going on about how we all need to support each other, but won't even give you a follow back on Instagram.

They try and explain the virtues of us all getting along to distract everyone from how overrated and overhyped they are. Most of them have a well connected manager and make music bland enough to fit into any family friendly fun day festival so they end up playing them all, despite having the personality of a ready salted crisp.

Promoters who have the most middle of the road music taste possible.

There used to be a blog where people from the local music scene would pick five of their favourite songs and write about why they like them. The state of some entries from the people who are essentially deciding who gets to play the better local gigs was a shambles. Good luck doing anything interesting musically, then convincing a bunch of people to give you a gig who are into Taylor Swift, Avril Lavigne or Busted. No wonder the best local bands don't get to play the big festivals round here.

The inevitable wave of bands that appear in the wake of a big national band becoming successful.

Remember when every local band sounded like Arctic Monkeys? Every singer putting the Alex Turner voice on even though they lived no where near Sheffield? Then it was the Nu-Rave bands wasn't it? Chubby lads with straightened hair, shiny clothes and Microkorgs. Then the Interpoly goth lite bands of the early 2010s. Idles is the latest band that seem to have a wave of shit 'important band' imitators. A million Idles bands all singing about the same vague issues without any real knowledge of the subtleties or nuance of what they're yelping about with their fake 'gritty' voices. I understand why bands do this, promoters know easily who to put you on with and you do really well gig wise for a year or two before you move onto the next thing. Wouldn't it be a much more interesting music scene if every made the type of music they truly loved though instead of just jumping on the trendy sound as a short cut to short term success?

Fake DIY bands.

I saw a quite a large local band post about how their latest single was a truly DIY release. They then proceeded to list the names of everyone who had helped them with the writing, recording, production and the people who helped with the music video including the actors! Not to mention thanking their management. I know it sounds cool to always be talking about being DIY all the time but if you've got a small team of people helping with everything you do I don't think you can claim you are. There are people who really are doing it all themselves and by people with a load of backing also claiming to be DIY they're making it look like DIY should have the professional sheen of a project with a load of money and people behind it.

Young bands who play original gigs but play a set of covers.

I'll go a bit easier on this one because I know its hard to get a band going and that, but when I go to an original night of live music I don't want to see a bunch of 18 year olds playing I Wanna Be Your Dog or Psycho Killer for 45 minutes, I want to see songs people have written, no matter how rubbish they are. I'm always telling young bands to start writing their own songs because the sooner they start, they sooner they'll get all the rubbish songs out the way and start writing something good. Then I normally start ranting about all the other things I've complained about in this article and they walk away.



instagram.com/stock_image

INTERVIEW JIM CAMPBELL

I CAUGHT UP WITH DARLO BASED DIRECTOR JIM TO TALK ABOUT HIS RECENT SHORT FILM 'A FATHER'S DEBT' AND HIS UPCOMING MOVIE 'MISTER SEEING'.

A Father's Debt is brutal stuff. Which films had a part to play in the inspiration behind it?

The most obvious one if you have seen the film is Shane Meadows' Dead Man's Shoes starring Paddy Considine. A brutal story of revenge set in a small northern town - but from an aesthetic choice and my obsession with shooting on 16mm film, I would say The Texas Chainsaw Massacre and The Evil Dead both played a huge part. Not only for the intensity of those films but the setting and the way interiors were shot, as well as the actor performances and use of close-ups.

You work a lot with Teesside actor Bill Fellows, do you get on well with him away from the film set too?

I do. I first met Bill in 2015 when we shot our Victorian/Batman/Jack the Ripper fan film and have kept in touch ever since. The inception of the short film "Seeing" and then the feature stemmed from a chat with Bill over a coffee in Darlo. I was initially wanting to shoot something under a minute on 16mm which then evolved into an 8 minute short film with funding from TVIFF.

Tell us about your next project 'Mister Seeing'...

Mister Seeing is a feature film based on the short film 'Seeing', and we've taken that concept of working TV actor, Brian Woodland (Bill Fellows) having a dark secret and the ability to see dead people, and have gone a step further as we see how it impacts his everyday life on a film set as well as at home. There's some dark humour in there similar to An American Werewolf in London too, but also some grimness involving the catching of a child serial killer.

Tell Uncle Dirge about your creative connection to The Coral, how did that come about?

I've been a fan of The Coral since 2003 and I knew they had Morricone/spaghetti western influences with some of their songs, so decided to tweet them when I was starting to develop my western-werewolf feature The Moonshine Gang of Cheyenne, and luckily they loved the idea and I met them backstage at one of their gigs and we discussed things further. Although it's been difficult trying to get that film off the ground, they did lend their music to my short film Bushwhacker Blues, which essentially serves as a little taster for the feature film we still hope to shoot in 2025.

You recently won an award at Terror on Tyne Film Festival, how did that feel?

It was a great feeling as A Father's Debt had not had the best of Festival runs, which I always knew would be the case due to its subject matter, but I did think it would go down well at horror festivals. It was just nice to watch it on a big screen with an audience to be honest. Always good to chat to other filmmakers on nights like that.

You've made a few music videos recently, are they fun to make?

I enjoy doing music videos for bands I like. Music is a big part of my day to day life and always plays a big part in my film projects, so I was always going to enjoy making music videos. I've recently been doing a couple for Avalanche Party, who are a great bunch of lads, but they also have band member in Glen Adkins, who has a distinct vision of what he wants and is also a very good video editor in his own right. I hope to keep on making them for local bands when I can. If I like the song, there's a good chance I'll do it.



instagram.com/jamcam80s

J.C at 'Terror on Tyne' film festival sporting some fetching 'The Shining' socks

REGENCY RECORDS

STEPHEN FROM REGENCY IN STOCKTON TELLS DIRGE A LITTLE BIT ABOUT HIS NEW SHOP AND WHY HE LOVES THE TOWN IT'S A PART OF

Stockton's class! I love it!! I know, you don't really read or hear craic like that these days; people on the socials and whatnot preferring to focus on whatever "it's not as good as it used to be" negative nonsense. But then, we're living in an age of negative marketing; where if I was to whinge on Facebook about a rude customer or – indeed – a general lack of custom or a lack of Council support for my 'struggling independent business' a would glean far more 'likes' then if I was to tell people how class it is to run a record shop in my beloved home town.



facebook.com/regencyrecordsstockton

And it is. Class I mean! Not only do I get to follow my dream of running my own record shop in a town which I love dearly; but I get to meet the most amazing, eccentric, creative, passionate, bunch of people on a daily basis.

I also get to at least partially fill a void in the town, left by the tragic loss of Tom Butchart and Sound It Out. Tom was a wonderful human being and I considered him, as so many others did, a friend. I don't think those who knew him and those who frequented his shop will ever fully get over the loss.

Regency Records is my humble attempt to do just that though. In the 13 months between Sound It Out closing and Regency Records opening, Stockton Town Centre went without an independent record shop for longer than it ever had in its history. From Lesley Browns through to Record Mart and Track Records and the aforementioned legendary Sound It Out; Stockton has a rich history of independent record shops and we are immensely proud to be part of that story, however small that may be!

So, you won't find us either whingeing or selling online, but you will find us from 10-4 every Tuesday, Wednesday, Thursday, Friday and Saturday if you want to have a dig and a chat – cos that's what buying records is all about! S.T

OBITUARIES

QVINCY JONES (Musician) 1933- 2024 TIMOTHY WEST (Actor) 1934 - 2024 PAUL MORRISSEY (Director) 1938 - 2024 PHIL LESH (Bassist) 1940 - 2024 TERRY GRIFFITHS (Snooker Player) 1947 - 2024 J.G WINDOWS (Music Shop) 1908 - 2024 ZAKIR HUSSAIN (Tabla Player) 1951 - 2024

Thankfully there aren't many obituaries in this issue! So here's a picture of the band 'Obituary' to fill a bit of room!



WHAT'S ON - JAN & FEB '25

DIRGE'S TOP PICKS FOR THE COMING MONTHS

17/01 THE DOORS ALIVE, 02 CITY HALL, TOON
18/01 BAZ WARNE, GEORGIAN THEATRE, STOCKTON
26/01 BRANT BJORK, THE CLUNY, TOON
26/01 CUC, KU BAR, STOCKTON
28/01 TRACKS, FORUM, DARLINGTON
31/01 MORDERSTEIN, RIVERSIDE, TOON
31/01 DINKY BOSSETTI, S. YOUTH CULT, THE GLOBE, TOON
07/02 BRIAN JONESTOWN MASSACRE, NX, TOON
08/02 LINDISFARNE, THE EXCHANGE, NORTH SHIELDS
09/02 JAN AKKERMAN, FIRE STATION, SUNDERLAND
13/02 WH LUNG, TEESSIDE UNI, BORO
24/02 LUKE SITAL-SINGH, TOWN HALL COURTROOM, BORO



What do you think of the North East music scene at the moment, do you think it's in a better state than it was ten years ago?

Sunderland is a hotbed for live music at the moment and has been for many years. We practice in Sunderland at the bunker even though $\frac{2}{3}$ of the band are Stockton based. We made this choice based on how active the Sunderland music scene is at the moment.

Other areas in the North East are unfortunately lagging behind somewhat at the moment. They lack the collaboration where multiple venues, promoters and labels are working together with a common vision. Too many venues are closing down due to poor turn out. There are however a small number of promoters and venues fighting to keep it afloat - The Globe and Little Buildings do great things for grass roots music in Newcastle. NE Volume are putting on regular gigs in Stockton. Big Figure promotions are pushing the Teesside area.

How has your year been? What was the highlight of your first year as a band?

We formed in November 2023 and played our first gig in March 2024. It has been an exciting and busy year for the band to the point where we are having to turn down gigs because we're booked up!

Mick - I think that fact we've only been together as a band for a short while and are already playing decent size and out of town gigs is really positive.

Josh - The Serial bowl records all day festival at the Ivy House in Sunderland was a memorable gig. It was an all punk line up with us in the middle of it all. That gig really helped to establish us In the local scene. Playing with House Proud at the Ship Isis and Slalom D at Little Buildings were two of the busiest gigs that we have played this year. The atmosphere in the room was class.

Scott - Being invited to play at the legendary Carpe Noctum goth night in Leeds. That gig opened up so many doors for the band. Enter The Black Rain.

Which other bands do you connect with the most in the area?

Despite not being punk we play lots of gigs with punk bands. We are kind of like that third cousin removed dressed all in black who doesn't quite fit in at family functions. The likes of Slalom D, TearJerker and House Proud are all good friends of ours who have really encouraged us and helped us to find our feet in the Sunderland scene. Social Youth Cult are the ones we connect with musically, they're class. Much love & respect.



The lads standing by some sort of Punk Berlin Wlall

What do you reckon 2025 holds for Black Rain?

We are due to go into the recording studio to record our debut EP early in 2025 which is exciting. We've got also some big gigs lined up with a visit to Morecambe to play at Corrosion Festival, Roulette Festival in Sunderland and return visits to Carpe Nocturn and NecroscopE. We also return to the bunker almost exactly 1 year on from our debut gig to play with TearJerker (Scott's favourite band in the local scene) and Claudia (noisy young upstarts, making a name for themselves, linked to the Sunderland YMP)

There's also something big happening later in 2025 that we can't talk about yet.... stay tuned. 🎔



IT'S TIME TO LOOK BACK AND REFLECT ON THE YEAR THAT WAS 2024 AND CELEBRATE THE BEST OF ALL WE HAVE REVIEWED AND EXPERIENCED DURING THESE TUMULTUOUS 365 DAYS.

POV. YOU ARE IN THE FUNCTION ROOM OF A WELL KNOWN DARLINGTON PUB (AS I COULDN'T AFFORD A PROPER VENUE). THERE ARE ASSORTED, FANCY NIBBLES AND COMPLIMENTARY SPARKLING WINE, YOU ARE SURROUNDED BY THE CREAM OF THE TEESSIDE MUSIC SCENE AND YOU ARE UP FOR AN AWARD. LET THE WINE FLOW AND THE DRUM ROLL COMMENCE!



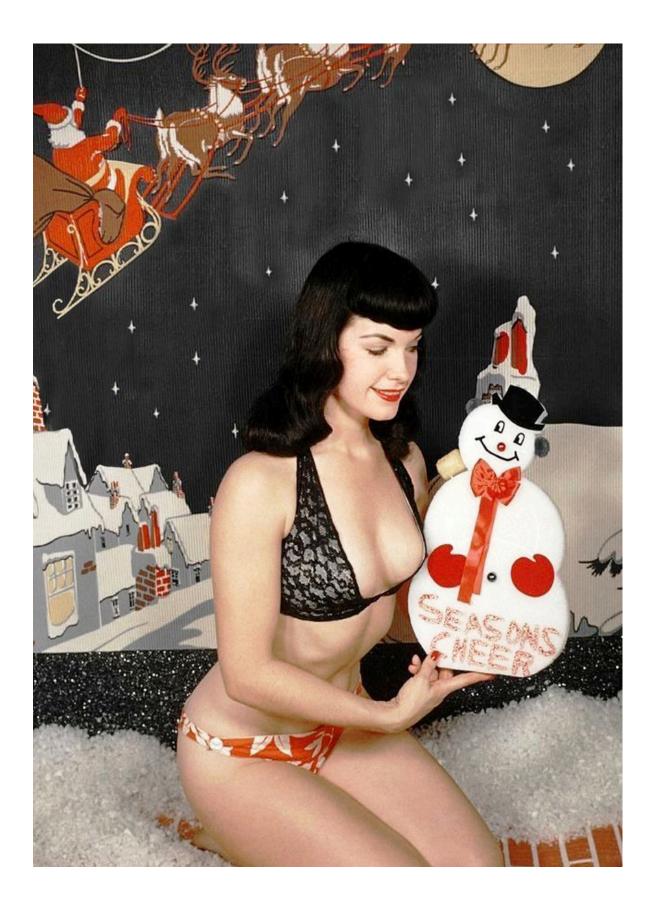
LYTHE WIRE

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've just held my third and final T T Teesside gig of the year. It turns out booking a gig on the day we had judgment day style weather comes with its challenges. I lost the headliner and half of the crowd. But it was fun. I'm also sad to say that we are losing one of my favourite places in the whole wide world, that place being Cineworld in Boro. But at least I still get to see that film where Robbie Williams plays himself as a monkey. I heard it's his best role since he played the genie in Aladdin. It's now the holiday season and there's plenty to look forward to, like The Orange Pip Christmas Market which will feature some live music and Swears who will be playing Café Etch on the same day! I heard a band called Machine Music are releasing new stuff but to be honest I'd rather listen to Stock Image! Only joking lads! Have a mint holiday season and I'll see you at the front! xoxo



DIRGE POSTER



BETTIE PAGE WISHES YOU SEASONS CHEER