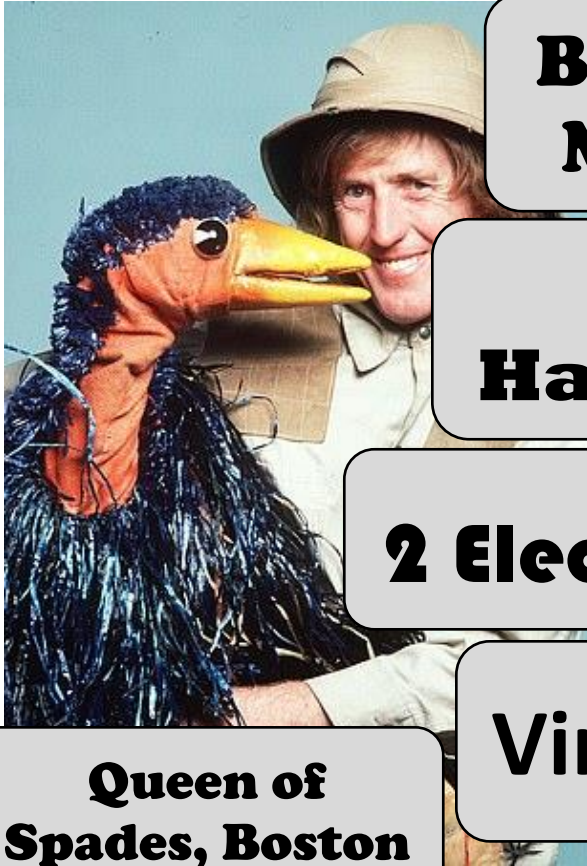


Boston Original
Bands Initiative

50
PENNY DREADFUL
JUDGE HALF

SINCE 2024



**Bone Saw
McGraw**

**The
Hangland**

2 Electric Blue

Viral Peach

**Queen of
Spades, Boston**

BOBI Gig Number 4: Saturday 29th June 2024

BOBI 4: WHO HAVE WE GOT LINED UP FOR YOU TONIGHT?

2 ELECTRIC BLUE (NOTTINGHAM)

No guitars! No drum kits! 2 ELECTRIC BLUE will be serving up something a bit different for us tonight. 80s style synth pop, 2 ELECTRIC BLUE are the electronic brainchild of Andrew Horrey who has been synth-ing away since the mid 1980s. Joined by various family members in the live arena, 2 ELECTRIC BLUE trade in the sort of melancholy sounds of a host of 80s synth poppers with a bit of “alternative” sensibilities thrown in too. Atmospheric, evocative, a bit cinematic even, I can hear OMD, a hint of New Order, maybe a bit of Visage but strip away all the guitars and other organic elements a la Kraftwerk and you might be somewhere near the sound of 2 ELECTRIC BLUE. The latest album of synthy shenanigans “*Inside the Mind of a Broken Soul*” was released last autumn and melds their upbeat synth pop with maudlin vocals ... ride the synth wave folks!

<https://2electricblue.bandcamp.com/>



THE HANGLAND (Peterborough)

From alternative rock to post rock ... that’s quite a peculiar place to exist, but that is exactly where THE HANGLAND seem to have found their home. Trading in a modern take on shoe gaze with maudlin moments aplenty, it’s fair to suggest that Codeine are a big influence, that “slow-core” band who confused all the kids who bought their records as they were on Sub Pop way back when, only to find that they were nothing at all like Nirvana when they got home. Sonic Youth, the 90s slacker sounds of Dinosaur Junior or Pavement are also reference points you could, erm, point to. Dusty, desert roads, cheap motels, soaked in neat whisky and worn out experiences, THE HANGLAND’s tunes have a habit of sneaking up on you, apparently all slow and moody yet before you know it, bursting in to a massive epic wig out moment. Heavy shit man. New album on the way in 2024 too. Get slow.

<https://thehangland.bandcamp.com/>

the hangland

BONE SAW M^cGRAW (Lincoln)

BONE SAW M^cGRAW are a two piece from the city of swans and will bring a hefty slice of weird to Boston this evening. Self described as “*Sad Boy Music*” their off kilter cacophonies defy pigeon holing if I am honest with you. Dark Emo? Discordant weirdness? Outsider Post Punk? Whatever, ‘tis as strange and unique experience to listen to their EP “*Fucking Kill Me Already*” (available all over the streaming world now). With a mix of programming and piano, awkward guitar and adventurous bass lines, BONE SAW M^cGRAW are very much an “original band”. They liken themselves to, or at least claim influence from the likes of 90s Emo *a la* Braid and more recently Carly Cosgrove should that mean anything to any of you out there. BOBI promised you original bands and original is what you are getting here!



<https://bonesawband.bandcamp.com/album/fucking-kill-me-already>

VIRAL PEACH (Peterborough)

Cigar Box Blues is not a genre you may expect to see on a Saturday night in Boston, but here we are folks! Peterborough Blues rockers VIRAL PEACH are making the trip over the Fens to treat us to their raw Blues Rock and it's played on, yep, guitars made from cigar boxes!



With new album “*Filthy Dirty*” out on CD, as well as the usual streaming services, and gigs aplenty around the East of England from festivals to Record shops, there's been plenty of people tapping their foot to VIRAL PEACH's rocking Blues tuneage. Combining driving Rock sensibilities with more than a hint of Americana, VIRAL PEACH work on a wide open vista and have been likened to Steve Earle amongst other blues/rock troubadours. Let's get bluesy!

<https://viralpeach.co.uk/>

Terry Hedgehog Reality

We all want to be appreciated for our creativity in whatever artistic field we chose or are talented enough to enjoy.

That usually means payment of some kind. While we'd love to be able to use those talents to keep ourselves fed and housed it is for the lucky (though I don't use that word lightly) few to benefit. You have to work hard to guarantee being lucky, though I dare say there are a few that dance with silver spoons. A lot of musicians start their careers in covers bands where, if they're any good, they will get regular work on the pub circuit and get a decent bit of pocket money. That means they'll also have a day job. Tribute and professional covers bands are more likely to earn a living from gigging but without an agent that's going to be tough too.

For original bands the opportunities to progress with their sounds is limited to streaming on music platforms, social media and the all-important live gigs. Anyone can make music these days with the plethora of music apps, or just use AI. But when you are passionate about your songs you want to get out there and perform live. There's nothing quite



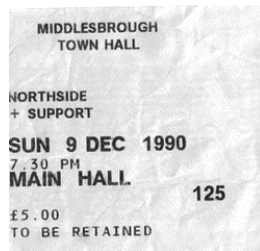
like it. Covers bands can usually get gigs fairly easily, original bands not so much. Venues are intent on filling their bars, and to them that means supplying their punters with familiar classics and anthems. Because there are few places where original bands can perform live and therefore prove there is an audience for original music, bars, pubs and clubs will continue to assume that their punters want the familiar. I often hear from covers and tributes that original acts are undermining the music trade by playing for low rates or even free, and that promoters are taking advantage of this by inviting original acts to showcases where the sound engineers, photographers, etc are being paid but not the acts. A seemingly fair argument but when you're original you take what you can get.

The difference with BOBI is that it's run by original musicians and fans of original live music. Its aim is to offer a guaranteed payment plus a proportion of the door takings. It's not going to make bands rich but at least it shows they are appreciated, and the bands know that the audience has turned up to enjoy originality. That the first BOBI gig was a massive success shows that there is definitely a place for original bands and an audience to appreciate it.

Terry Hedgehog

MARV GADGIE **... quite good!**

Gig number one for me was Northside, with support from the Hair and Skin Trading Company, in the Victorian Gothic splendour of Middlesbrough Town Hall a few days before my 17th birthday on 9th December 1990. We all boarded the bus to Boro in high spirits, my brother and a few mates, all who had started going to gigs recently at the height of the “Baggy” or “Madchester” era. Northside had one “hit” at the time and we all had the 12” of “Shall We Take A Trip” which was a bit naughty as the BBC wouldn’t play it, the bloody squares. As always: banned by the BBC meant the kids will seek it out. Our lad had been to see Soup Dragons and Blur here recently, whereas I’d blown all my paper round money on following the mighty Middlesbrough home and away but now, I was about to be bitten by the bug that is live music. I remember nowt at all about the support but we spent most of the early evening laughing at our mate Chad who had come to the gig wearing a really nice white shirt. His Mam had even ironed it. From that moment on the word “shirt” became an insult for anyone who was a bit boring. “You don’t wanna hang around with him look, he’s a right



shirt!” So, it came to the point where the headliners hit the stage and just as the sticks clicked and the first song was all set to burst in to life the bass players strap broke and bugged it all up. After that though I was mesmerised. The ‘Side knocked out the bestest bits off the soon to be released “Chicken Rhythms” LP and current hit “My Rising Star” sounded great. I was stood right at the stage and, as it was “all new” I felt a bit self conscious and not really sure what to do. Turning round I saw a seething mass of loons all going ape. It was quite a sight to my untrained eye. I

have a vivid memory of a sort of rotating fan type light effect that sent everyone crackers. All the mop top kids doing that funny thing where they wiggle their heads in a figure of eight motion as if they’re off their rocker on recreational substances.

Probably were. Happy Mondays and Bez had a lot to answer for. The big – and banned – hit was rolled out and bugged it, I got involved and started jumping about and carrying on with everyone else. I wasn’t gonna be a shirt. This was awesome. On the bus back home we all excitedly chatted about the evening and the next gig we fancied attending. It’s fair to say, that I was now a convert; a fan of this gig going thing. That was number one and I’ve never looked back. The previous BOBI gig was number 784. Crikey! **Marv Gadgie**

Tell us your tale ...What was your first ever gig? As a punter or performer ... whatever!

PAUL INITONIT ZINE



Motorhead isn't a bad shout for a first ever gig. The fact it was in Skegness makes it more shocking, cool and relevant to a Boston zine. I was 15 in 1987 and Motorhead were touring the Rock 'n' Roll album – their rawest and most punk record in my view – so myself and my 14-year-old brother got a lift to Boston and a bus to Skeggy. I had ringing in my ears for a week and my Human Biology teacher said such abuse of the ears was a bad idea. I'm 52 now, saw Motorhead twice more (both in London) and still go to gigs. Being pre-internet, the Rock 'n' Roll songs were the only ones I knew and Traitor the only track I can remember. A bloody loud and perfect first gig. Maybe I'll tell you about my first ever Boston gig sometime ...

ALICE KAT



I played my first gig when I was 20 years old. It was in Boston at

the Mayflowers sports bar as part of

local radio show Endeavour FMs local music night. I remember feeling very nervous. The song I opened up with was a cover of a song by Coldplay "A Sky Full of Stars" and my voice was so shaky as I was so nervous! Actually, at that point I didn't have many original songs so it was mostly a covers gig. I remember dedicating a song to my Mum "Flume" by Bon Iver, she since passed away so that memory will be precious to me forever. The audio from that gig is on Mixcloud if you want to listen back!

TERRY HEDGEHOG



My first gig? Such a long time ago (adds smiley face). I remember sharing bottles

of Coke with The Troggs (through their dressing room window) when I was still at school. Got their autographs too (Don't know what happened to that photo). Not that anyone remembers "Wild Thing". Also loved to go see Episode Six who featured Ian Gillan and Roger Glover (later of Deep Purple fame, which reminds me of when I was security in the pits at a Whitesnake gig and had the pleasure of their lead guitarist resting his foot on my head as he did his solo). But I guess one of the memorable moments was seeing Humble Pie, supposedly one of the

first “supergroups” (featuring the ex-Small Faces Steve Marriott and ex-The Herd’s Pete Frampton). The curtains shot up, the lights went on, and the electrics tripped. What an anti-climax! **Terry Hedgehog**

SIMON TINY FOREHEAD

First gig? Impossible to say. A fog. It would have been when I was 16, around the time I had my first biker’s jacket and dyed my hair half blonde half



black down the middle like some kind of Battenberg Cake. But my teenage band, The Pretty Jollies, did a supporting gig with punk legends The Bleach Boys (formerly The Fur Coughs, a ‘77 punk band) at the Buffalo Club, Baldock. We were second support, and before us were the terrifying Lord Foetus and The Walking Abortions. These guys were so bad, that the singer of The Bleach Boys came into the dressing room (the football changing room, where we were chugging bad lager) and begged us to stop them. They only had two songs; Acid in the Water Supply, and the stupendous Are We Annoying You Yet? - which it seems had lived to expectations and the whole audience were about to riot. It was goth keyboard trip music, so we took the stage early and knocked out

our garage goth psychobilly set and went down a storm. The first genuine cheers from seasoned gig goers. That gig gave me a taste for playing live. The Bleach Boys were the fastest band I ever saw, akin to later stage Dead Kennedys. These were the days where satire and jokes were a different breed and I’ll spare you the details of song titles, but let me say that the late great Simon Kelly (aka Frankenstein) was one of the kindest guys I ever met and showed me what encouragement and being given a break meant. He was fascinated by us and loved it when our bass player went for a beer mid song and left his bass feedbacking on the amp. No Simon Kelly, no Simon Barnabas. Marvellous. **Simon Barnabas**

Wanna get in touch?

The **BOBI** website is where you can check out future gigs – one on the last Saturday (or so) every month at the Queen of Spades – read back issues of Penny Dreadful, and of course, buy tickets online.

<https://bobi.boston/>

Gadgie Fanzine is the Punk Rock zine that Marv has been writing since the 90s covering the DIY Punk scene and various other tales of misadventure and mayhem. Read revies, interviews and articles, then order paper copies at the Gadgie Facebook page.

<https://www.facebook.com/Nowth>

[engadgie](#)

**Coming up next month:
BOBI Gig Number 5**



Soaper

(Sleaford)

Blunt Scalpel

(Lincoln)

Scarlet Joy

(Lincoln)

Future Theory

(Lincoln)

**Saturday 20th July
Queen of Spades, Boston**