

Boston Original
Bands Initiative

50 PENNY DREADFUL 100 JUDGE DAVE HALL SINCE 2024

**BURIED BY MY
HEARTACHE**

**CONCRETE
BADGER**

AUTONYM

HEARTSTRUNG

**BOBI Gig Number 8:
Saturday 19th
October
Queen of Spades,
Boston**



BOBI #8: WHO HAVE WE GOT LINED UP FOR YOU THIS TIME?

BURIED BY MY HEARTACHE

Heading over to Boston from just down the road in Spalding, BURIED BY MY HEARTACHE will be blasting out their brand of melodic Metal mayhem for BOBI! Playing their own songs – of course – they promise to bring thunderous drumming, powerful vocals and crushing riffs to our Fenland outpost for a night that has been spoken of as BOBI's first "metal night"! BURIED BY

MY HEARTACHE take the best of both worlds in Metal terms, mixing the classic with the modern. Megadeth, Metallica, Slipknot and Killswitch Engage are all thrown in the mix as well as more modern metallic outfits such as Gojira, Shinedown and Trivium. The band name if you are wondering is a reference to the continuing battles that members fight with mental health and pouring their energies and anger in to their music is a way to remind everyone that you do not need to suffer in silence. Yer not wrong fellas. Bringing the mosh to the Wash! See you in the pit!



<https://bbmhtheband.wixsite.com/bbmhtheband>

CONCRETE BADGER

Remember the Metal of the 80s? Did you have a denim jacket covered in patches of Maiden, Exodus, Judas Priest and the likes? Do you *still have* a jacket covered in metal patches? You will love this lot then! CONCRETE BADGER take up the baton passed on by NWOBHM acts and chuck in a great big thrashing, riffing, pounding slice of

early days Thrash Metal to create a live spectacle that can be best described as a wild concoction of high energy, not to mention, theatrical fun and headbanging.

Good time,

rocking, Metal mayhem with catchy melodies, powerful rhythms and theatrical riffs, it appears that Lincolnshire Metal is alive and well and coming to the Queen of Spades!

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



AUTONYM

Hailing from the northern towns of Leeds and Wakefield, noisy quartet AUTONYM are hitting Boston with their huge, booming sound that has been described as “Post Grunge”. Despite forming just before the lockdown that ruined everything,



AUTONYM managed to still foist upon the public their hard hitting, powerhouse Rock sound across the internet and podcast world. Once let back out in to the wild they’ve hit the road around a number of northern outposts, plying their trade in hard and dirty rock n’ roll that will have your ears pricking up if you are a fan of acts like Alter Bridge, Black Stone Cherry or Shinedown, if you regularly have yer wireless tuned to Planet Rock and are one of those folk who’s fond of plenty of grit in amongst your tuneage. With a number of singles and EPs released, and talk of a new album on the horizon, BOBI are grabbing AUTONYM for a gig at exactly the right time!

<https://autonym.uk/>

HEARTSTRUNG

The genre of Heavy Metal has seen some wild tangents in the past and East Midlands headbangers HEARTSTRUNG are certainly not afraid to mix it up and criss cross across the various strands of Metal.

A five piece who knock out a hard hitting blend of the more metallic end of Hardcore with all manner of other sounds including a bit of Black Metal in the riffing, guttural barking in the vocals and not to mention the odd “Alternative Rock” moment that brings to mind anything from Smashing Pumpkins to Shoegaze via Trivium. With new track “Ashes of Time” being released around the same week as their Boston BOBI debut, it’s the perfect time to catch this band live with their hybrid sound of thrashing, hardcore and above all, metallic brutality!



<https://www.instagram.com/Heartstrungband>

Wanna get in touch?

The BOBI website is where you can check out future, 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. Read reviews, interviews, articles and daft tales of misadventure, then order paper copies at the Gadgie Facebook page.

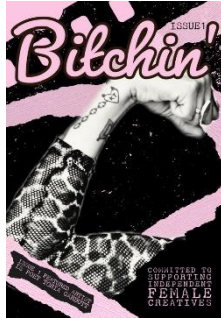
<https://www.facebook.com/Nowthengadgie>

INTERVIEW: BITCHIN' ZINE

Emma from Bitchin' Zine recently dropped off some issues of her awesome fanzine at BOBI #6. An impressive periodical indeed! Of course, we needed to have a chat then!

Bitchin' Zine! tell us all about it! What do you cover? How long has it been going? Where are you based?

Bitchin' Zine is a free independent publication dedicated to supporting, promoting, connecting and amplifying the voices of female creatives across all artistic disciplines—from poets and artists to musicians and producers. I try and focus on creating a space where women can share their journeys, creative processes, and personal stories, giving readers an intimate look at their work, struggles, and achievements. Connecting with each other and generating opportunities is also a big part of what I want Bitchin' to be about. I feel like that's been lost somewhere along the way with social media no one's actually meeting up, showing up and supporting each other IRL. The zine has a strong DIY ethos inspired by the Riot Grrrl movement of the late '80s and early '90s, but with a modern twist. I embrace interactive features like QR codes that link to exclusive interviews, playlists, and products, making it more immersive and accessible. Bitchin' is still fairly new — I've just released the second issue, and the response has been great! I'm based in Spalding, Lincolnshire, but the reach and focus are global, as I aim to connect with artists and readers from all over.



The goal is to continue growing and evolving, featuring even more inspiring creatives in the future.

What inspired you to write a paper zine rather than an online zine/blog/whatever? Which zines inspired you to get involved? What was your first exposure to zine culture that made you think "Yeah! I wanna do that!"?

The decision to create a paper zine came from my love of physical media and the desire to embrace a tactile, DIY ethos that's often missing in today's digital world. There's something special about holding a zine in your hands, flipping through the pages, and seeing the art and words come to life in a real, tangible format. It creates a sense of intimacy and permanence that digital platforms can't quite match. Plus, I wanted to create something that people could keep, share, and experience away from their screens. When it comes to inspiration it all comes back to the magazine/fanzine Punk, which came out of NYC in the mid-'70s, (I wasn't born at the time, but that didn't stop me finding out about it in my teens in the late 90s) which was a huge inspiration not only to me and countless other people but for underground and DIY publishing as a whole. It was founded by John Holmstrom, and it really captured the raw energy and attitude of the punk scene in New York at the time. Punk magazine was instrumental in giving a voice to that rebellious, anti-establishment ethos that bands like the Ramones, Blondie, and the Sex Pistols embodied. Punk had an unapologetic style — it wasn't polished, it was gritty,

real, and a perfect reflection of the chaotic, creative spirit of the scene. That publication laid the groundwork for so many others, including those in the Riot Grrrl movement, by proving that you didn't need to wait for approval from mainstream media. You could create your own platform, speak your mind, and connect with people on your own terms. It helped solidify the DIY approach I've embraced with *Bitchin' Zine* — there's real power in just creating something yourself and getting it out there. My first exposure to zine culture was through music, where bands would hand out or sell zines as a way to connect with fans. I never myself made zines when I was younger, so *Bitchin'* is my first zine outing so to speak, I just think that the DIY spirit and the freedom to express whatever you want, without any rules or gatekeepers is something that creatives need today, in a world where everything is so polished and well presented its great to find something real and a bit rough round the edges. I think making zines is the perfect way to combine people's passions etc while amplifying the voices of the underdogs and unheard creatives.

What sorta music are you in to yourself? Tell us about your first ever gig you went to and the last one you attended? I'm into all kinds of music, from drum and bass to country, Americana, and everything in between. My taste is extremely eclectic — I really enjoy two-piece bands like Deap Vally, The White Stripes, The Black Keys, and The Kills.



There's something electric about just two people making a lot of noise that really appeals to me, along with discovering new sounds. My first gig was when I was 11, thanks to my brother, who had a fancy corporate job and got us tickets to see East 17. We were in a swanky corporate box with food and drinks, but even back then, I knew that was bullshit. The show, though — absolutely cracking. Growing up, I was the kind of girl who'd be at a rave one weekend watching DJs like Andy C, RV, and Roni Size, and at a gig the next, watching Oasis or Primal Scream. I've always loved live entertainment, whether it's a night of poetry and spoken word or watching a band play in some run-down pub — I'm easily pleased. The first gig I ever went to with my mates was at Nottingham's Rock City to see the Super Furry Animals, and from that moment, I was hooked! The last gig I went to was SG Goodman at The Lexington in Islington. She's an incredible singer-songwriter from Kentucky, and I can't recommend her enough. Most recently, though, I attended BOBI 7 and saw some cracking acts like Bat Flattery, Televised Mind, and Loopcycle. I also had the pleasure of seeing Willy Tea Taylor in Leytonstone, with my husband, Matthew Aylett, supporting him — another amazing songwriter you should check out!

What do you make of the DIY/Grass Roots scene at the minute round these parts and further afield?

The DIY/Grassroots scene around here is gathering momentum again, and it's really exciting to witness. There's this raw energy that you only get from DIY projects—whether it's bands, artists, or

zine-makers—where people are doing it for the love of the craft rather than for commercial gain. It feels authentic and unapologetically creative, which I think resonates with a lot of people, especially in a world where mainstream culture can feel a bit polished and disconnected. Locally, there's a strong sense of community. People show up for each other's gigs, zine publications etc, and you see collaborations happening organically. There's a real "let's make this happen together" attitude that drives the scene forward. Further afield, it's similar but on a larger scale—you see collectives forming in cities, supporting underrepresented voices and pushing boundaries. With the rise of digital platforms, grassroots projects can now reach global audiences while staying true to their DIY ethos. It's a scene that thrives on passion, and I think that's why it's not going anywhere anytime soon.

The last issue I saw was very much "more than a zine" as it came in a paper bag with extras like stickers and stuff. Do you think this is as important as the content for an audience today?

I think the extras, like stickers and other bits, definitely add something special to the experience, but they don't overshadow the content—they complement it. In today's world, where everything is so digital and disposable, those little physical touches make the zine feel more personal and tangible. It's almost like getting a gift, and I think people really appreciate that extra effort, especially in a scene that values creativity and individuality. While



Bitchin' is inclusive it is aimed at young women and girls, and those little extras — cute, affordable bits and bobs — are things we just naturally dig! When I was younger, if a magazine came with a poster or even a plastic mirror, I was in heaven. It's that same excitement I want to bring to the zine. Those extras are like a little bonus, a way to make the zine feel more personal and fun. But while the extras are great, the real value is in the content — sharing inspiring stories, art, and music from female creatives. It's all about creating a mix that resonates with the audience. I want my readers to feel seen and heard and a little gift from me to them to make them smile is worth every penny in my eyes.

How can BOBI folk get in touch and get a copy of Bitchin'?

Weblinks/ address/ social media/ whatever! Any

recommendations are also welcome ...

BOBI folk can grab a free copy of *Bitchin'* at BOBI gigs! Keep an eye out at the shows for physical copies. You can also follow us on Instagram at **@bitchin_fanzine** for updates, Interviews and info on future issues. DM me ya address and I'll pop one in the post. For some awesome zine recommendations, definitely check out **Bubblegum Zine Archive** on Instagram **@bubblegumzinearchive**, **Midnight Zines @midnightzines**, and **Whimsipeach @whimsipeach**—all are killing it right now! When it comes to music, I *definitely* recommend giving **SG Goodman** a listen—her sound is incredible. I'm also really digging **Amyl and The Sniffers** at the moment; they've got a raw energy, love um!

MARV GADGIE

Quite good ...

Now then gadgie. Let's talk about "Missed Gig Regrets". Have you ever missed a gig and it still bugs you to this day? I have a few that still rankle ... My biggest Missed Gig Regret is not seeing Bjork when I had the chance in 1994 at Glastonbury. The line up that year was crazy good and a sort of "who's who" from the pages of the NME/Melody Maker of the time. As well as cracking headliners – the Levellers on Friday, Elvis Costello reunited with the Attractions on Saturday, and an amazing set from Peter Gabriel on the Sunday, there was a long list of "this time next year, Indie and Britpop will be massive" bands and some international acts that had us - me and my festival debutant mates from university – all excited and that. Blur, Senser, Ride, Blind Melon, L7, St Etienne, Beastie Boys, Manics, Echobelly, Credit to the Nation, Tool, Chumbawamba, Pulp, James, Inspiral Carpets ... it was a fine line up and inevitably, there was to be at least one moment of horror when you spot a "band clash" in the programme. Fortunately, there weren't many. Scarpering from one stage to another to ensure we got to see as many of the bands we wanted to catch worked well on Friday. Taking in the Rage Against The Machine set, which was searingly intense and inspired a mosh pit that was probably visible from space, we all legged it to arrive just in time for the Manic Street Preachers, who as a four piece just prior to the release of The Holy Bible, were utterly incendiary and played one the best sets of the whole weekend. As soon as the outspoken Welsh rockers were done and Nicky Wire informed us

*"I think they
should build
more
bypasses*



over this shit hole", we wazzed off back to the main stage to catch a considerable chunk of The Levellers. Content with our exploits we congratulated ourselves on not missing anyone. Saturday didn't work out that way. I had three artists I really, really didn't want to miss: Paul Weller, Bjork and Elvis Costello. I caught the Weller set and it was ace. "Wild Wood" was the current LP and seeing the "Modfather" was a great moment as was the opportunity to see Elvis Costello playing all the Attractions classics. We got it wrong though with Bjork. After Paul Weller had finished we figured we'd be in time if we were quick to see some of Bjork's set. Up the hill we sprinted again, only to arrive as the Icelandic songstress was skipping off the stage in a pink dress and Adidas trainers – is there anything more 90s sounding than that I ask you? – as the final song wound down. Arse. We had got our timings wrong and missed Ms Gudmundsdottir. It was around the time of the "Debut" LP and I had worn out the cassette listening to it so was heartbroken to have missed her. Never seen her since either. Trudging back to the mainstage I was heartily cheered by a fantastic set from Mr Costello and his Attractions but still gutted about Bjork. The next day, there was excitement as someone billed as the next big thing were on at half one. I found Oasis pretty uninspiring really and wished why the bloody hell it couldn't have been their plodding, unadventurous rock that clashed with Bjork. Bugger. **Marv Gadgie**

**Coming up next month:
BOBI Gig Number 9**

Alice Kat

Ainjiel

TBA

BOBI#10
Saturday, 25 January, 2025
Hound
Cherry Holt
Crash Induction
Aubrey Eels & The Baron



Melanie S Jane

**Saturday 30th November
Queen of Spades, Boston**