



WELCOME

A Tiny Forehead swelled and burst forth an idea upon the scenes of Boston early in 2023, flying high in The Eagle. BOBI was conceived amidst the joys of original music in all its diverse genres. From this small brow Simon immersed with a purpose that convinced others the idea would work.

More gigs happened at The Eagle, but the upstairs room needed work to make it safe and the outside yard, though ideal in the summer didn't lend itself to an all-season venue. The brewery weren't in a position to fund the structural work need up the stairs nor rework the yard to make it more viable. So, sadly The Eagle, though a willing home had to be vacated.

Several options were considered. They needed to be within Boston, as near to the centre as possible, have a dedicated room with its own entrance, bar and offer food (musos and audiences can get ravenous), and preferably have car parking spaces. Eventually, a wise landlord was found and BOBI's new home became The Queen of Spades.

So, here you are. Enjoy. Spread the word. See back page for exciting future lineups.

TRANSPARENCY

BOBI guarantees paying each band a minimum of £25 plus 10% of the door takings. An audience of thirty will generate £40 a band. While this may not sound much, an audience of just twenty would mean more than 100% of the door money is paid out. Empty pockets! BOBI has already invested in equipment.

The more people who attend these gigs the more money the bands get. BOBI is a not-for-profit organisation so if any money is made there is a possibility of booking a headline band in the future. It's up to you. We're in this together!

COMING UP:-

Saturday, 25 May, 2024: Breacher, Chekovs Gun, Hedgehog Reality, Alice Kat

Saturday, 29 June, 2024: Bonesaw McGraw, The Shugs, 2 Electric Blue, The Hangland

Saturday, 20 July, 2024: Soaper, Scarlet Joy, Blunt Scapel, Future Theory

Saturday, 31 August, 2024: Bat Flattery, Tiny Forehead, Electric Vendetta, OldBoy of the Fens

Bands for later this year: Loop Cycle, Free 2 Decide, Aubrey Eels & The Baron, Only Destiny, Candacraig, Matty G & Li'l Winter, Rats Arse, Fyzz Wallis Band, Karen Clare



Guardian columnist John Harris explains

WHY BRITISH NIGHTLIFE IS SHUTTING DOWN TAKING WITH IT ALL ITS MAGIC AND MESSY GLORY



An uneasy quiet is starting to settle on the UK, particularly at night. People still go out; millions of us still seem to have a deep fondness for nocturnal company, hedonism and noise. But this fundamental part of our culture may well be slipping away, for one very stark reason: the accelerated closure of clubs and music venues.

Earlier this year, the Music Venue Trust (MVT), which exists to help and nurture grassroots establishments with an average capacity of about 300 people, published its latest annual report. In the course of 2023, it had registered the loss of 125 such venues, which had either gone out of business or stopped hosting gigs. The issues that tied everything together centred on soaring rents and energy costs, the economic slipstream of the Covid crisis, and the apparently mounting issue of disputes about noise abatement kicked off by people living in city centres, which were common factors all over the country. By way of illustrating their spread, the case studies in the report included venues in Liverpool, Cardiff, Edinburgh and Bath.

The latter city, it still pains me to write, has just lost a much-loved place called Moles, which took its name from a performance space that was literally and metaphorically underground. This was where, as a 20-year-old freelance music writer, I did my first big interview, with a long-lost band whose name now seems crushingly apt. They were

a gnarly, Velvet Underground-esque quartet called The Perfect Disaster. Thirty-odd years after I nervously quizzed them in the venue's back room and watched them play to a crowd of 200 before the obligatory indie disco, the MVT put Moles' tragic demise down to "a huge increase in trade costs in the past 18 months, combined with a reduction in footfall in response to the cost of living crisis".

CONTRASTING HALVES

The bigger story of music venues' demise actually goes back much further. I first wrote about it in 2013 – and since then, the live music market seems to have split into two contrasting halves. Ticket prices for performances in stadiums and arenas are soaring, and vast new venues are planned for such cities as Cardiff, Edinburgh, Bristol, Sunderland and Dundee. But the kind of places where you can stand mere feet away from the performers, and catch a band or singer when they are just starting out, are being squeezed as never before.

What distinguishes live venues from clubs is often unclear, but the latter are in an even more dire predicament. In August last year, it was reported that the UK had lost a third of its clubs in just three years – something once again linked to the pandemic, but also tied to how cities are changing, and a cultural snobbery and hostility that goes back decades. As if to prove it, last week's budget included help for theatres and orchestras, but the dancefloors that have defined large chunks of the UK's recent cultural history were apparently still beyond the pale.

What we are losing here is partly about the seedbeds of an industry that remains one

of the UK's more successful exporters. Some people in the mainstream music business seem to think that alighting on the Next Big Thing in a club or venue is now a hopelessly old-fashioned notion, and that talent is more likely to be found on Instagram or TikTok. There is a grain of truth in that, but it doesn't detract from how playing in front of small audiences can teach musicians the art of stagecraft, and allow them to find out who they are.



The Last Dinner Party play at the Fleece, in Bristol on 30 January. Photograph: Karen Robinson/Observer

Ed Sheeran once played Moles, the Cockpit in Leeds (which shut in 2014) and Birmingham's still-thriving Hare and Hounds. Seven long years before she swept this year's Brit awards, the brilliant singer and songwriter Raye did her first headline performance at XOYO, a club and music venue in the Old Street area of central London. This year's most touted band are the Last Dinner Party, who were inspired to get together by a scene centred on the Windmill, a 150-capacity place in south London; they have also played at Moles, as well as at small venues in Bristol, Brighton, Southampton and Manchester.

Fundamentally, though, this story is about everyday life, and what non-famous people do with the hours we set aside for pleasure. Trying to enjoy music in an arena, in my experience, is mostly a very unsatisfactory endeavour: a few bands and singers have the necessary self-projection skills, but far too many can't cope with such cavernous surroundings. But for the audience, a night out in such a space goes with the modern grain of leisure time being pre-booked, precisely allocated and delivered with no

glitches: you spend a small fortune on your e-ticket, turn up at the appointed time and get exactly what you expected.

The best nights spent at clubs and grassroots venues, by contrast, are often about chance occurrences. An unknown band could be crap, or brimming with genius. If they tick the second box and you go and see them again, you might be at the heart of a burgeoning community of early fans. In front of a small venue's stage or in the whirl of a dancefloor, conversations might lead to new friendships. In both cases, there is something about the close proximity of other human beings that often brings us out of ourselves, and into experiences we didn't know we were going to have.

Do enough people still have an interest in any of that? Impossible living costs, not least among people under 40, have definitely made hitherto cheap nights out prohibitively expensive. But there might also be much deeper shifts at work. I sometimes wonder whether we are in danger of accepting a kind of social life designed by tech-centred minds that want everything to be scheduled, controlled and, to use a particularly horrible modern word, manageable.

UNFASHIONABLE ALCOHOL

Alcohol is increasingly unfashionable. So, it seems, are recreational drugs. For those who can afford it, the glorious cacophony of city living must be quietened in line with the demands of work. Better to swipe our way to new relationships than find them by accident. On and on it goes: 21st-century heaven, perhaps, is a £180 Taylor Swift ticket followed by a good night's sleep.

Some of the economic aspects of our increasing night-time silence might be easily dealt with: the MVT says that tickets for shows in stadiums and arenas ought to be subject to a levy that would help the kind of small, independently run venues that might nurture tomorrow's stars. The case for that is surely unanswerable. Whether or not we have a culture that understands all the messy joy and magic of those spaces is a much more troubling question.



KEVIN LOCKYER, CO-HOST OF THE OFFBEAT HOUR ON BOSTON'S 107 ENDEAVOUR FM GIVES HIS SUPPORT TO BOBI

I have never pretended to be a musician, or to have any musical talent. I had a guitar as a teenager and can just about manage three or four chords. I had a bass guitar and could then (but probably cannot anymore) just about manage to knock out a rudimentary (and terrible) bass line. I have a low boredom threshold and if I cannot master something quickly, I get fed up with it and wander off to find something else that I can do. I am yet to find the musical instrument that I can master in an afternoon and avoid long tortuous hours sat in my bedroom swearing at a piece of wood with metal bits stuck on it in the hope that this will convince it to let me play it.

But I love music. I have always loved music. Live, on record, on tapes knocked together by my mates (but remember kids, home taping is killing music), on the radio. Whatever. I've been buying music in one form or another for more than 40 years. From the first single I bought (Down in the Tube Station at Midnight, fact fans) and the

first band I saw (The Ramones), music has been a constant companion. For the last four years, I have been given the opportunity to play all sorts of weird and wonderful stuff on Boston's Endeavour FM. It's a privilege and (if I'm honest) a laugh.

But here's the thing. All of the music I have loved, and still love, all the records I have ever bought, were made by bands and musicians who had to start somewhere, who had to build a fanbase, who had more than anything to have somewhere to play and the opportunity for people to see them. Without local live music scenes, the music you love, whether you listen to it on Spotify, CDs or wax cylinders, just won't exist. It's music played in the back rooms of pubs, in venues with sticky carpets, grassroots music, on which everything else is built. Lose that, and we'll find ourselves with no new music. And that would be a disaster.

Great music is about passion, emotion and believing in what you are doing. That's what all of the BOBI bands bring to the party. Support them all. Without local bands and a local music scene, it'll be Taylor Swift or nothing. And who would want that?

NEWSOM



Pink Slipper

Pink Slipper are an indie synth duo consisting of Hebe on vocals and Lee on guitar/vocals. Influences include Arcade Fire, Joy Division and Mitski.



Newsom are a three piece indie/alternative rock band from Boston, Lincolnshire. Formed in 2022 in the legendary Sam Newsom Centre where they got their name from. Newsom aims to carry on the legacy of the musical greats of the past generation taking inspiration from punk and post punk artists like Iggy and The Stooges and Joy Division, and 90s Grunge bands such as Nirvana and Alice in Chains whilst fusing it with an interesting mix of Shoegaze and Indie to create a unique, original sound that people must see at least once in their

lifetime. Newsom gained a cult following after making their debut gig opening for Tiny Tim at The Eagles. This new up and coming band are an entertaining new rock act you can't afford to miss!

Awesome thing about these guys is that they are all individually talented. Singer guitarist Eddie Tasker has a solo career with Spotify tracks, as does singer bassist Joaquin Guzman who recently played the Boston Gliderdrome! Drummer Shannon has an awesome metronomic unique style that reminds us of Nick Knox of The Cramps and Terry Chimes (Tory Crimes) the original Clash drummer

NEXT MONTH! SATURDAY, 27 APRIL

shreds

(Sheffield)

After a triumphant – not to mention riotous – Boston debut last year at The Carps, Steel City shredders SHREDS are back to play the first BOBI gig! Formed only recently in 2022, the Yorkshire thrashers have been blending 80s US Hardcore with a positive skate Punk attack, these are the band who will have the crowd circle pitting, crowd surfing and singing along with fists in the air!

You'll like these if you like: 7 Seconds, Gorilla Biscuits, wearing a bandana, pointing your finger and shouting Go!

Their first recordings are available now for a free/ pay what you want download:

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

POTHOLE

(Lincoln)

From the bowels of Lincoln's Akedo Gaming Bar Punk Pit comes a fearsome trio of enthusiasts of extreme! POTHOLE have just the one setting: super fast, screaming noise! With cowbell. Lincolnshire's premier Power Violence outfit, these loons come up with insurgent and rampant songs that barely clock in at a minute and a half and are not for the faint hearted!

You'll be in the pit and enjoying this horde if you are a fan of: Capitalist Casualties, Hellnation, Infest and songs that are played so fast they are over before they start!

New split EP with Nottingham's Avoid out now for free/pay what you want download!

<https://flhcc.bandcamp.com/album/avoid-x-pothole-a46>

ALLIE ARGENT

(Boston)

Sam Newson student ALLIE ARGENT plays a fine line in soulful indie/folks-y tunes. A self taught guitar player, Allie crafts reflective, poignant and relatable tunes that offer comfort and support to listeners who would lend their ears. Her first single is out now on streaming platforms and no doubt will be the first of many. You'll be in to this if you are in to the likes of Beth Orton, Phoebe Bridgers, Bryony Williams and Lady Hawke.

You can hear it for yourself via numerous platforms: https://linktr.ee/allieargent?fbclid=PAAaal7zT8Vts-Bkj4xgc149MEH2ZUuSxh3UP6-hTbrTL_EKnl7bDHufnoi

A GREAT NOTION

(Peterborough)

One of their reviews says "Top quality songwriting and banging live performances that get you up outta your seat to sing along." so well worth the opportunity to see them next month.

They say we're all trying to be heard. Sometimes it feels like we're all shouting into a massive void too, so every opportunity to make ourselves heard is valuable. If there are tools to do the job, use them by all means, we do. But don't rely on them. Spotify stats are lovely and appreciated but what matters the most to your favourite DIY bands and artists is going to more shows, buying more merch, supporting your local scene, seeing the smiles.

Here, here.

HOT SQUASH



Hot Squash are a Lincoln based indie-rock band made up of lads who met at university. Their sound takes influence from Blur and Pulp's Vocals while bringing in riff based distortion from Kings of Leon and Arctic Monkeys' Guitars....Well that's a lot to enjoy! Listen to their debut EP on all streaming services.



AN ONLINE RESPONSE TO NEGATIVITY

We understand the negative comments from some musicians about BOBI's model. That is, guaranteeing £25 plus 10% of the door money to each band. They say (with four bands), "The venue is getting 60% of the door money!" Actually, the venue is receiving no door money and is reliant on bar sales to make the evenings viable because they have offered their function room for free. "So, the promoter gets 60%!" Well, the promoter is a bunch of original musicians who are trying to establish somewhere where original

music can be seen and enjoyed live. If the audience doesn't exceed thirty-five people the promoters are actually paying out more than 100% of door sales (on top of what they have already spent to get this project off the ground).

That twenty-four bands have signed up to the model (with more on the reserve list) suggests they have seen the benefit of supporting a new venue for live original music. It is an experiment. It could fail. Don't let the naysayers put you off from attending. The promoters are musicians trying to re-invigorate grass roots music. They have no intention of ripping off anyone.

Maybe, just maybe, this is the start of something that will grow into a lucrative place for bands to play. Discouraging people from playing or attending will just help to kill grass roots music. Positive vibes, for a change, wouldn't go amiss.

Support independent artists and support each other.

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