

50 PENNY DREADFUL 1847 JUDGE

Aubrey Eels And The Baron

Hound

**Cherry
Holt**

**Crash
Induction**



**BOBI Gig Number 10:
Saturday 25th
January 2025
Queen of Spades,
Boston**



BOBI #10: WHO HAVE WE GOT LINED UP FOR YOU THIS TIME?

AUBREY EELS AND THE BARON



Aubrey Eels
&
The Baron

The
origins
of
Aubrey
Eels
and
the

Baron can be traced all the way back to the 1970s when Aubrey Eels discovered The Stooges through a school friend's "Raw Power" LP. The proto Punk youngster was also immersing himself in, and writing his own, poetry after an inspiring glimpse of live poetic performances on "Opportunity Knocks" on the telly. Meanwhile, The Baron had

taken to the bass guitar to emulate the thunderous bottom end sounds that were causing him great excitement from The Stranglers and Motorhead. It was only a matter of time before these vagabonds would cross paths and combine their unique and unusual love of off the wall poetry, Punk Rock and in particular, booming bass guitar noise. From the prestigious opening slot at Rebellion Festival to the seedy back rooms of Punk 4 The Homeless capers in Boston, the now three piece have entertained many with

their idiosyncratic shenanigans that conjure up the sound of Sleaford Mods if they read nothing but Viz if it was written by a bunch of Boston rapscallions bunking off school for a cheeky fag and listening to Pam Ayres records and Damned 45s. A proper treat for the BOBI crowd this one will be – Punk Rockers from our own back yard look!

<https://www.aubreyeelsandthebaron.com/>

HOUND

Hailing from the Punk Rock hotbed that is Peterborough, Hound are a five piece who describe themselves as "*... five 30 somethings with dodgy knees and broken dreams from the Diesel City who play a Heavy Pop Punk and Emo mashup ...*" They also mention confetti and a blow

up banana so who knows what to expect when they arrive at the Queen of Spades? Well, there's a strong possibility that we'll be treated to neon outfits and references aplenty to the early 00s when Hound believe Pop Punk and Emo peaked, all wrapped up in "*multicoloured chaos and a fiercely energetic set of singalongs, onstage antics, a safe and inclusive space for everyone.*" Let's party like it is 2002!

<https://thebandhound.bandcamp.com/music>



CRASH INDUCTION

A four piece Punk Rock outfit heading to Boston from the wilds of Northampton/Milton Keynes, Crash Induction have been Punk Rocking since 2009. After getting started with covers of Punk standards by the Pistols, Ramones, Clash and some more modern numbers by Rancid, Blink 182 and Green Day, Crash Induction made the move to penning their own material and have took off from there. After releasing their own "Works Sirens" EP in 2016 they made the decision to just stick to their own stuff and that is just what we like here at BOBI innit!? Since this epiphany, they've not looked back and are now bringing their rambunctious rumpus to Boston. Rooted in the classic Punk Rock sounds of the UK's 77 scene as well as the more melodic end of Lookout Records and Epitaph in the States, the Crashers come across as somewhere between the Queers/Screeching Weasel's bratty, snot fuelled Pop Punk and the gritty, back of a pub, DIY smash the system and have a laugh and a pint whilst doing so sounds of the UK's underground of which all roads lead to Rebellion! Up the Punx!

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



CHERRY HOLT

Cherry Holt are a newly formed, five piece out of Grantham who



are blending Indie Rock with more progressive, psychedelic elements, early Beatles style chord progressions, and references to the great and good from the world of Indie music, in particular Arctic Monkeys, The La's and maybe even a bit of a jangly nod in the direction of The Smiths. You can check out their debut single "Criminals" across streaming services now and there are plans to release the next single, "Bailey", at the end of January.

<https://distrokid.com/hyperfollow/cherryholt/criminals/>

Wanna get in touch?

The BOBI website is your first port of call! Read back issues of Penny Dreadful, find the latest line ups 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>

adgie

Bitchin' Fanzine is Emma's zine dedicated to promoting creative women in all manner of artistic endeavours from the worlds of music, poetry, art and anything else! [@bitchin_fanzine](#)

TERRY'S TALK

The right to speak ... whatever age.

Covers v Originals

When it comes to discussing original music and covers I can be a irritating twat. I've got nothing against acts playing covers. If you're an entertainer, which is what we, as musicians, are, then you should be appealing to your audience. Unfortunately, most of our audiences these days aren't so keen on accepting anything new, which is why a pub is happy to pay a few-hundred-plus quid for a covers band but is reluctant to take an original act. That's one of the reasons I jumped on Hayley Chapman's idea and, alongside her, became co-founder of Uncovered – Promoting Original Music. With originals acts being under appreciated and paid peanuts for their talents, we ironed out a plan where everyone in the network would attempt to get gigs by offering three original bands for the price of one covers band. In actual fact we were charging less, going in at £150 for the package, though more often we hit £70 a band, and reached over £300 at well-negotiated venues. Unfortunately, while the idea worked, it was left to me and Hayley to arrange the gigs and book the bands. Only a couple of others, out of the hundred-plus acts in the network, actually bothered to get involved. It seemed more people were ready to take advantage of someone else's hard work than bother themselves. Human nature?

The Uncovered website is still there and the model still intact if anyone in the network wants to get off their arses and put the work in, which, as an original

artist, you most definitely have to do. Sure, you can stream your music and plaster whatever social media platform is in favour at the time (and that's a minefield) with your music but there's nothing more satisfying than playing to a live audience. When Tiny Forhead's lead singer Simon suggested a meeting I jumped at the chance to discuss how we could re-invigorate the originals music scene. Like Hayley, he was miffed at the lack of decent payment for original bands. After dissing several plans, including a pay-to-play idea, we came up with the current one, which meant putting our hands in our own (already depleted) pockets. Boston Original Bands Initiative was born. I don't think acts appreciate that the guaranteed money they get is coming out of ordinary people's bank accounts and if we don't get enough people through the door that doesn't get paid back. We'd like to think they cared and, to be fair, there is a lot of goodwill around.

BOBI gigs are a place where original bands don't have to slip in a cover or two to please their audience. A BOBI audience has turned up to specifically listen to new original music. That's the whole point. A recent act came along to BOBI asking, the day before the gig, if there was a PA. Yet they were a part of the Messenger group that featured a Frequently Asked Questions page. The first

question? Is there a PA? The FAQs also emphasised the fact that all songs should be



original. I think maybe three were. The rest were covers. This was way more than disappointing. It was disrespectful. They obviously hadn't bothered to understand the gig they were playing or read the FAQs. If you are given the opportunity to play your own songs at a BOBI gig take it with open arms. Don't feel you have to appeal to an audience that isn't there. **Terry**

TINY FOREHEAD



Boston/Lincoln's very own "Weirdo Gloom Garage" band are big supporters of BOBI. Here's what they've been up to lately ...

Questions: *Marv Gadgie*

Answers: *Simon Barnabas*

How has 2024 been on the gig front for Tiny Forehead?

It's been a good year. We've played too many gigs to remember and made some friends in other bands. Met some great promoters. Picky New Promotions of Northampton stand out. We got paid well, they gave us a real green room with real alcohol and snacks plus a meal and offered us a hotel room for free! This sort of thing is common in Europe and God

Bless them for being so awesome. We also really loved our BOBI gig to a full house, and places like The Old Salutation and the SUMAC Centre in Nottingham. We also loved playing for Socks On Records in Peterborough at this little hidden venue next door to a secret vegan Mexican takeaway. Both in old industrial units. It felt like being plugged into a secret scene. We are tending to play Yorks and Notts a lot more now, there's a bit more of an old school venue feel. But we have so much to achieve, and we are so crap at being savvy on social media. We even have a website domain that we don't know how to use. It's probably been hijacked by a gimp mask manufacturer. Would really appreciate anyone who can help with that, and assist us in getting more gigs-for a commission of course. We do alright for gigs, but Simon who tends to get them is an introvert and he has to lie down in a darkened room after speaking to people. We need some extrovert legend on the phone and emails. We've had a lot of help from Emma from Bitchin Fanzine with a lot of this, which has helped us tremendously, but she has a busy job and has to also work with her awesome blues musician husband, Matthew Aylett, on his rise to fame. He's increds.

Are we still calling you "weirdo gloom garage"?

I think we best fit Garage Goth. If I'm honest we're still finding our groove and genre. We all have different influences-Tilly soul, Dr Krillspell goth/ post punk, Rob Indie, Oscar Grunge Rock and Chilli Peppers. Simon the psycho end of Indie like My Bloody Valentine through to eccentric Goth like The Very Things. We

were never punk, but we're punk adjacent and play well on punk bills. We even played a skinhead bill and went down well, I tell you, we learnt the beauty of a straightforward singalong chorus at that gig.

I gather there has been some line-up change(s)? Why the change? How has that affected the group dynamic, songwriting, musical direction, whatever?

There's been a fair bit of carry on, actually. Our founder drummer (well, discounting Adele who did us a brilliant first demo) was Steve Thompson. After working super hard he managed to get into a London BIMM music school. It wasn't going to be practical getting him to/from London for band practice and gigs – on the two occasions we've

driven there it's been intense, about four hours of bad traffic each way, once the Zafira nearly melted on the double red lines in North London. So, we had to say our goodbyes,

although we're still besties and Simon our singer still boards his cat at Steve's family business! So, we met Oscar Gleeson, an awesome drummer very much into Desert Rock and Rock Funk, and he took over the sticks. Oscar was trained by some messed up soldier or something, he plays almost motionless like Nick Knox of the Cramps, just using his wrists. He has a more straightforward rock style and that has made our songs



more driving and less Avant Garde. Tilly adds her thing and every time I've been surprised at how fresh it sounds. Changes a song into another gear. Rob has been teaching us about hooks and build up etc, and needing to be more songcraft orientated. So, our new recordings, half done now, sound very different. I really don't think we sound like anyone else out there. Actually, some big news re Oscar - he has left the band and we are looking for another drummer so people please reach out. We would prefer a female to give Tilly some balance, but anyone welcome to audition. We're also looking for a synth player, nothing fancy, just to add synth washes and depth to our sound. Think early Cure, Fall, Joy Division etc. We don't want Mozart and shit. Also, sadly

we also lost our rhythm guitarist George and we are looking for a replacement for him as well. We need someone who can lay down a solid guitar track to allow Rob to noodle. Again,

any gender and age. All the above have to be able to chip in for petrol, commit to weekly practice, and regular gigs.

What is this I hear of some new recordings?

We're writing a new set. It sounds pretentious but we all bring something and see where it lands. This time it's landed very different, although you can tell it's Forehead. We've pretty much finished two songs – "Be My Plane

Crash" and "I Keep on Falling Down". A third, "Starship Engines", is getting a bit of a re-write. When first laid down, it sounded like REM and our older members were amused. I mean, we never listen to REM now, but we must have absorbed "Automatic For the People" jogging in our shell suits in 1992 or something. "Plane Crash" isn't about a literal one, it's about needing to be saved and changed by outside forces and big events because we sometimes feel we can't change ourselves. Maybe "Falling Down" is the other side of that, being tired of being less than the person you wanted but also reserving the right to keep on sabotaging yourself. Simon, our lyric writer, has been rewatching The Walking Dead and got hooked on the vibe of redemption, and what we do in extremities, and hope. He'll probably start writing zombie love songs soon, at that point we shall smite him with the righteous hand of soberness.

You've been gigging already in 2025 | see ...

Sheffield went ok. It was our last with old Oscar, so bittersweet memories, and actually we all had a kebab that was made out of a baboon's rectum just to round it off. Tilly said it reminded her of the fateful London kebab that poisoned half the band, quote of the night from Tilly "***I think I'm going to shit myself***". Her finishing school was bombed, FYI.

Any other silly stories - band members getting lost in search of kebabs and such ...

Well, we found out we love quite rare band snacks. There's a European shop in Boston which is the only place you can find Kebab flavour crisps, and we also like those Leibniz Biscuits which we can't pronounce, so we call them lesbian biscuits. So, we are getting closer as a band, and part of that is having in jokes only we can understand. Also, Simon can't drive without a meltdown in London. We nearly incinerated the people carrier getting to the Camden Eye, it had to have a new rocker cover as it was hotter than Trumps FBI file.

Contact Tiny Forehead:
Facebook: Tiny Forehead
Instagram: @Tinyforehead



**Coming up next month:
BOBI Gig Number 11**

**Fyzz
Wallis
Band**

**Oliver
Lovely**

**The Tail
Lights**

Jrowsy



**Saturday 22nd February 2025
Queen of Spades, Boston**