

Boston Original  
Bands Initiative

50  
PENNY DREADFUL  
JUDGE HALF  
SINCE 2024

**SUBURBAN  
TOYS**

**AINJIEL**

**ALICE KAT**

**MELANIE S JANE**



**BOBI Gig Number 9:  
Saturday 30<sup>th</sup>  
November  
Queen of Spades,  
Boston**



## BOBI #9: WHO HAVE WE GOT LINED UP FOR YOU THIS TIME?

### SUBURBAN TOYS

Lincoln veterans Suburban Toys make a return to BOBI after their triumphant headline set at our very first BOBI night! Suburban Toys aren't just a band; they're a ska-punk powerhouse bringing unfiltered energy to every stage they hit. Known for igniting dance floors with a frenetic set, they take audiences on a whirlwind trip back to the ska-punk golden days, think Blackpool '82 vibes with a modern twist. DIY to the core, Suburban Toys are all about community over competition, musicians helping musicians, and fans dancing like no one's watching. Catch them live, and be part of the unstoppable force that keeps ska punk alive and kicking. Bring your dancing shoes—and maybe a tissue. This band knows how to get everyone moving and feeling the music, from the coolest kids to even yer gran.

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



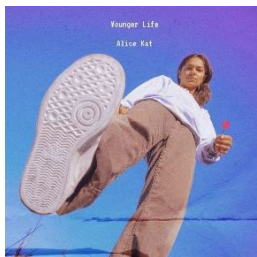
### AINJIEL

Ainjiel grew up with a variety of influences. She learned her first song on guitar by David Bowie; played Avril Lavigne's 'Let Go' album on repeat in her parent's car; her friends called her a little Hayley Williams in her teens and she picked up the cello to learn Coldplay's Viva La Vida. Her mother being an award winning Shania Twain tribute act, and when on tour Ainjiel joined her on stage at age eight with a solo rendition of Lee Ann Womack's 'Falling'. Country was not only a musical influence but Ainjiel also grew up in the rural countryside of Lincolnshire, right in the middle of nowhere. Her interests

don't stop at songwriting, as an accomplished pianist, guitarist and musical theorist. Ainjiel has always been interested in picking up various instruments to push her musical skills.

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

## ALICE KAT



Local singer songwriter Alice Kat has been making waves in the last few years winning over the crusty

Punks of Punk 4 The Homeless all dayers and the BOBI brigade at the Queen of Spades with a splendid live set back at our third gig in May. Described by Emma of Bitchin' zine as "*acoustic bedroom diary pop songs, with a soft rock edge and sprinkle of honest positivity in her lyrics*" we are looking forward to hearing tracks from her new, and glorious "Glow" EP, which is out now, along with some more originals from her back catalogue. Like an intoxicating mix of 90s Pop Rock, Britpop era indie and a slice of Punk attitude, Alice's music is like a breath of fresh air laced with an infectious collection of pop hooks that you will not be able to shift from your mind for weeks. Live, Alice prefers acoustic renditions of her tunes so expect an intimate, heartfelt set from this rising star from our own back yard!

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

## MELANIE S JANE

Melanie S Jane is an English singer-songwriter living in the North East of England with a sound influenced by The Beatles, early Bowie and Hawkwind and has so far been

described as quirky, ethereal, psychedelic and with an alternative edge.

Melanie creates all the music herself, using



synths and guitars while in the live arena, Melanie likes to perform with her guitar accompanied by her own created keyboard, drums, bass, synth sounds that are heard on the recordings. To hear more of Melanie S Jane's songwriting check out the band Emerald Stone.

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

### 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>

**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](#)

## **HEDGEHOG REALITY INTERVIEW**

*If you've been to any of the previous BOBI gigs – of course you have! – you will have met Terry and Liz, two of BOBI's founder members. Did you know that they are also in a band though? Well, they are a band ... a duo playing wonderfully catchy, and at times whimsical, lo-fi pop. It's about time we interviewed 'em innit?*

*What possessed you to call your band Hedgehog Reality!? Any deep and meaningful reason for the name!?*

**Terry:** I was listening to a Radio 4 programme in the car and a scientist mentioned being on the Edge of Reality. I thought that sounded like a good name but on checking the internet there's half a dozen other bands with that name. I took an executive decision which Liz has hated ever since. Bear in mind, when I was at college they had a five-a-side football league. I started a team called Clay Donkeys.

**Liz:** I came up with our first band name (when there was three of us) and that was Phatt Knappii, though it was Terry who came up with the spelling. We don't think Martyn liked the name. It wasn't cool enough. I think there is a tendency to regret whatever you call yourselves. It was a pretty shit name. Lol.

*How do you describe your sound? I've seen you likened to Lo-fi pop like The Vaselines/BMX Bandits, quirky stuff like Television Personalities or kitchen sink pop! What do your lyrics cover?*

**Terry:** I guess we are pretty lo-fi, but that can be said of a lot of original bands. We call it pub-friendly pop but there's elements of several genres taken from influences across the decades. Our songs can be based on things that have happened to us or completely made up. There's usually a meaning, albeit not always an in-your-face message. Most of our songs are short stories so there is a tendency for them to be quite wordy. At a recent gig a small-time promoter said he thought we were the best songwriters in Lincolnshire. He was pissed though.

*You've been playing all over lately, how was the recent trip to Southport? Bit of a trek innit?*

**Terry:** It was about a three-and-a half hour journey but it was all for a good cause supporting the charity that's raising money for the hospital where the stabbed children were taken and the local air ambulance service. The biggest audience we'd ever had with loads of people queuing up for the Pleasureland rides. You wouldn't catch us on them! We had people singing along and waving their arms so it was worth the crack.

***Liz - is it true you only recently learnt to play the guitar? What inspired you to do so?***

**Liz:** Yeah that's true, it's only been a few years, probably somewhere around 2012/13 since I learnt to play the guitar? Not really sure about that statement. Terry, Martyn and I arranged a comedy night at our local club and for some unknown reason we thought, or rather Terry thought, we would entertain the crowd afterwards with a mix of some eighties covers and some original songs Terry had written that we managed to cobble together. Terry strummed guitar, Martyn had a great voice, so he sang lead, and I harmonised. I remember making a bit of a fool of myself trying to play bits of "Ring of Fire" on an electric organ somewhere through our set. I'd probably had a few by then, I really enjoyed it, great fun; we had a ball.



Anyway, I decided right then that I wanted to do more, I didn't want to get off that stage! I'd caught the buzz, and it just happened that a couple of days later I saw an ad for a cheap "Black" bass guitar. We thought that playing bass was probably the right fit for the three of us. We picked it up from some young woman can't for the life of me remember where, it might have been MK, think it cost 20 or 25 quid, it was a bit of a beast, one real heavy chunk of wood which had been bashed about a bit. Didn't know where to start so I asked a bass player friend of ours to give me a few lessons, he was good, but I realised I wasn't going to get anywhere with his style of teaching but figured that now that I knew the fundamentals I reckoned I

could find my own way to play it. I wasn't happy with the strings, so we changed them for some softer round wound ones. After a few months I decided to get a little Hofner violin guitar, loved that one, still got it, still got the Black too, but since then I have got an Ibanez miKro short scale bass which I use all the time now. I have drifted into my own unconventional way of playing. It's not perfect, but it fits for now.

***Terry - go on, tell us another tale from your "days on the doors" in 70s London!***

Terry: Yeah, mid to late 70's. Those were my days working part-time for ESS Security. You got paid £5 and saw loads of bands. I remember trying to remove Harvey Goldsmith (I didn't know what the promoter looked like) from one of the boxes overlooking the stage at The Lyceum in The Strand. "I was only doing my job, sir!" Walking the length of Wembley Arena to the stage while a sound check was going on only to realise it was actually David Bowie doing the check. Looking completely out of place as a white guy at a Heatwave concert at the Hammersmith Odeon. We were warned to look out for knives. They were probably the nicest crowd I ever "marshalled".

***You are very insistent on an "originals only" policy with the band (and BOBI). Care to elaborate?***

***What have you got against covers/covers bands/tribute bands?***

Terry: We have absolutely no problem with covers or tributes, after all, when we started, we played mainly covers. You can go and play covers anyway so when you have the opportunity to play your own songs why nick someone else's? The second word of BOBI gives you a clue too. I have the same problem, as co-founder, with the Uncovered network. I usually "Booo!" good-naturedly (well, maybe) when an originals band attempts a cover. Most bands play covers because they can earn a bit of beer money. That's why with BOBI we wanted to pay bands. Yeah, it's not a lot, but it shows an appreciation. Uncovered (though the model is different there) has mostly managed to get decent payment for original acts.

***How do we listen to Hedgehog Reality? Online? Physical releases? Addresses/links etc please!***

Most streaming platforms have our songs as we release through Distrokid, but you can also watch us on Youtube (see below). We have a website and a Facebook account (like most everyone else):

<https://youtube.com/@hedgehogreality>  
<https://hedgehogreality.uk>  
<https://facebook.com/HedgehogReality>

## MARV GADGIE

### Quite good ...

*"Thanks for coming down early to check us out"*

How many times have you heard a "support" band at a gig say that? It baffles me as to why folk would buy a ticket or pay in to a gig and see the first band getting ready and then clear off for a pint or a fag outside while they play. Earlier this year I was driving to a gig in Nottingham with Luke Mayhem and we discussed this bizarre phenomena and how we were perplexed that folk would turn up to a gig just to watch the "headliners" and give the other two or three acts on the bill a miss. We were both in agreement that it was a very silly thing indeed. We looked back fondly at all the bands we had discovered from "getting there early" (early as in "when the gig starts" which isn't really "early" but you get my drift) which saw me casting my memory back to an all-day Punk affair at Boom in Leeds with The Stupids and Discharge topping the bill. Calling in at my mate Dale's house to drop the car off and head gig-wards, I was told by my host for the weekend that there was a band going on dead early in the day that I'd really like. ***"Sort of like The Adolescents or Zero Boys but with a woman singing"***. Heavens to Betsy! Of course, I was gonna like that! With a spring in my step, I headed to Boom and that band turned out to be the most wonderful Natterers. They did indeed sound just like Dale had suggested and I enjoyed their blazing set muchly. Fabulous. I had a natter(er) with them afterwards, bought a demo and patch and they became my new favourite

band. Not only that, I became really good friends with 'em too and saw Natterers live many times in the proceeding years. We even brought their wonderous caravan of carnage down to Boston a couple of times through the (pre-BOBI) Boston Live Alternative Music Scene (BLAMS). Seeing this band ripping up a rumpus at the Railway and sending the Brit berserk was a wonderful time for all involved and might never have happened if I gave the "early slots" on the bill a miss and just rolled up for Discharge and The Stupids. A few months later I was back for another Discharge gig at Boom and it snowed in the middle of April which saw all of Leeds shut down and myself and Dale, like drunken Arctic explorers, make a meal of the walk back to his house in the absence of any public transport, falling over and laughing like children. The next morning Dale had a cracking shiner and neither of us could recall how he got it ... but anyway ... we arrived at the Nottingham gig "early" and whaddya know? Nu, the first band on, playing to a sparse crowd, were absolutely "fave new band" amazing. A brutal, and a bit terrifying, set of mystical Crust Punk, the main focus of which was two women vocalists/guitarists making an unholy din that had me imagining them living in a cave deep in the woods and wearing cowls to hide their faces when hardy outlaws like Robin Hood need to seek out wise counsel and some magick like intervention. Or something. Yeah! Get there to give all the bands a go! You see, you never know what you're missing. Don't get me started on the bands who play, pack up, and bugger off without watching the other bands though ...

**BOBI takes a break over December  
but ... coming up next year:  
BOBI Gig Number 10**

**Hound**



**Cherry  
Holt**

**Aubrey  
Eels &  
The Baron**

**Crash  
Induction**

**Saturday 25<sup>th</sup> January 2025  
Queen of Spades, Boston**