

The Changing Faces of WAGGA JAWAKA



Wagga Jawaka, Hartlepool's own Frank Zappa tribute band, are a nine piece band who blast your socks off with their renditions from the legendary music genius.



April 1994 line-up:-

| | |
|----------------|-----------------|
| Mick Yare | Vocal, Guitar |
| Liz Carter | Keyboard, Vocal |
| Bryn Collinson | Tenor sax |
| John Day | Trombone |
| Drew Falconer | Drums |
| Mark Hill | Trumpet |
| Mac Percival | Guitar |
| Pete Gowland | Drums |
| Mick Dixon | Guitar |
| Alex Hand | Alto sax |
| Tony Waite | Bass |
| Ish | Vocals |

ZAPPA
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September 2002 line-up:-

| | |
|------------------|---------------------|
| Mick Yare | Vocal, Guitar |
| Liz Carter | Keyboard, Vocal |
| Dave Hooks | Drums |
| Michael Shoulder | Bass |
| Kevin Elland | Trumpet |
| Nick Kennedy | Alto sax |
| Bryn Collinson | Tenor sax |
| Sue Ferris | Baritone sax, Flute |
| Stuart Gray | Trombone |

Now playing together for ten years in various guises - they have been touring relentlessly this year with gigs all over England. - Wagga Jawaka have quite a following who always pack the local venues.



1995 line-up:-

| | |
|----------------|-----------------|
| Mick Yare | Vocal, Guitar |
| Mac Percival | Guitar |
| Liz Carter | Keyboard, Vocal |
| Bryn Collinson | Tenor sax |
| John Day | Trombone |
| Drew Falconer | Drums |
| Mark Hill | Trumpet |
| Stuart Johnson | Baritone sax |
| Jill Nelson | Alto sax |
| Nev Reed | Vocals |
| Tony Waite | Bass |

ZAPPA



Hartlepool Arts and Museums Service, Hartlepool Borough Council

The Arts and Museums Service looks after Hartlepool Historic Quay, the Museum of Hartlepool, Hartlepool Art Gallery, the Town Hall Theatre and the Borough Hall.

The Community Arts Officer runs a vibrant programme of arts and crafts activities within the community and there is always an exciting events programme at the museums and gallery.

The Museum of Hartlepool exhibits the history of Hartlepool through displays, interactives and a coble fishing boat to climb on. The Art Gallery hosts contemporary art exhibitions and schools exhibitions. The Historic Quay is a replica of an 18th century quayside with shops, Maritime Activity Centre and a play ship for children.

Events through the year include: an annual schools curriculum related exhibition - this year 'Centrestage'; at the Quay 18th century marines (re-enactment group); a SpooQuay ghost tour of the Quay on Halloween! and Free Christmas Nights with activities, stalls and carol singing.

Family Activities

During the school holidays there are plenty of family events. Including Museums Week (May Half Term) and the 'Summer Club' all with free workshops, art & craft activities and trails for all the family and all ages.

Davy Jones' Locker, Maritime Archaeology Centre

Find out how to be a maritime detective by excavating real Hartlepool wrecks in the 'exploration pit', research real canon and create your own Sherlocktopus! This facility is available for groups and schools to book and is run in partnership with TeesArchaeology.

Schools

We have extensive education support resources for both formal and informal learning. The museum and Quay have Resource Packs full of question and quiz sheets for photocopying, for family and group fun. The Teacher's Resource Pack is designed to connect with the National Curriculum (KS 1 and 2-3). There are also activities to be booked including musketry and rope making for groups.

Access to all our venues is good both for physical access and parking. For data sheets, special sessions and further information contact the Learning and Access Officer at the number below.

For further details call the *Tourist Information Centre* on 01429 869706.



Described in the 20th Newcastle Jazz Festival programme notes as a "local saxophone wizard" Lewis Watson is a dynamic and authoritative player whose appearance will enhance any jazz society's programme.

- Lewis Watson with Don Weller Quintet -



.../ the characters come to mind -stalwarts in the Rugby World like Bob Oakes and "Spudda" Wood.

Towards the east is the hospital - built on the site of the old Friary and just a little distance away - the Town Moor site of the yearly fairground. On the lower Promenade was the Bandstand where there were Pierrot shows and once a year all the Sunday School pupils - hundreds of them in those days - assembled for the annual display.

Opposite the Town Moor was Galley's Field School and one remembers the great times to be had on Empire Day - singing all the patriotic songs of the glorious British Empire. As we walk on there were the Barracks - a huge stone fortification built as a naval barracks in the 19th Century and so - on to Throston Bridge. Throston Bridge where thousands of cycles poured out from the shipyards, the Central Marine Engine Works and Richardson Westgarths.

Kids used to take the Dad's dinner to the works and yards (no canteens in those days) and the kids got out of school half an hour earlier to make sure they got to the works for 12 o'clock. Great pot puddings in wicker-work baskets and cans of tea. No tinned stuff in those times would have been thought of.

Along the way was Pounder's Boat Yard and the Cement Works with its underground workings. And the Central Estate - a village-like community with an identity all its own.

Walking along Central Road leading to Middleton we've now got to cross over the dock area to the footpath leading into Northgate.

Northgate - home of dozens of pubs and countless shops. If you wanted to find a pub in Hartlepool you had to know its nickname. If you wanted the Central Hotel it was no use asking for it by any other name but the "Klondyke". The Harbour of Refuge was the Pot House; the Cleveland the Long Bar - and the Golden Anchor was only known as the Grill and so on.

In Northgate one automatically thinks of the Palladium - the P'lad which, with the Queens in Lumley Street, ran two changes of films each week. And the kids matinee on a Saturday - 1d on the wooden seats downstairs at me front; 2d in the back stalls; 3d in the back circle and if your mother was flush 4d in the front circle. Here, before the matinee started you were entertained by the resident pianist.

At the end of Northgate was the ironmonger's shop with me long low windows and opposite the Old Postcard Shoppe - Sandwell Chare leading us back to the Town Wall where we started.

Quite a lot of the things we have remembered on this walk are no longer with us but the community spirit which prevailed long ago is still as strong as it ever was. And do you know, although I've lived in Hartlepool all my life I still don't know who Hung me Monkey.

Bill Hunter

FROM RIDLEY TO RIPLEY-THE RISE AND RISE OF RIDLEY SCOTT
by Jennifer Linsel

Ridley Scott was born in 1939 in South Shields and was educated at the West Hartlepool College of Art then the Royal College of Art where he studied Art and Film.

In the mid-1960's, Ridley began his directing career working on episodes of TV series including "The Informer" and "Z-Cars". He left the BBC in 1967 then spent the next ten years working as a freelance director making hundreds of TV commercials including the memorable Hovis ad and even during his movie career he has continued to do star ads such as the Apple spot shown during the 1984 Super Bowl. His first feature film "The Duellists" in 1977 won a special jury prize at the Cannes Film Festival. The film starred Harvey Keitel and Keith Carradine and it told the story of two Napoleonic army officers who carry on as a point of honour a duel over a period of sixteen years. It was adapted from the novel *The Point of Honour* by Joseph Conrad but was criticised for not showing the human aspects of the two leading characters.

Ridley's next feature film was *Alien* (1979) which made a star of Sigourney Weaver and spawned an extremely good sequel *Aliens* in 1986 which was directed by James Cameron. Following the success of *Alien*, Ridley adapted the Philip K Dick novel *Do Androids Dream of Electric Sheep?* and created *Bladerunner* (1982). The film starred Harrison Ford and told the story of renegade Bounty Hunter Rick Deckard who is forced out of retirement and drafted back into the LA police department, his mission to destroy four escaped replicants; Roy Batty, Leon, Zhora and Pris played by Rutger Hauer, Brion James, Joanna Cassidy and Daryl Hannah respectively. It has earned itself a significant cult following and at least 2 alternate versions have been released since the original, followed by a "directors cut" with extra footage and a new ending, but minus Harrison Ford's voice-over. In 1985, Scott gave us *Legend* which was an elegant fairy-tale for adults and starred Tim Curry as the megalomaniac Lord of Darkness plus Mia Sara and Tom Cruise. The entire film was shot on the sound-stage of the now legendary Pinewood Studios. Two years later, *Someone to Watch Over Me*, an extremely well-written, visually stylish but straightforward thriller starring Tom Berenger and Lorraine Bracco, performed surprisingly poorly at the box-office despite its fine casting and gripping storyline. In 1989, Scott matched the success of *Alien* with *Black Rain*, the story of a corrupt New York cop on the trail of an escaped Yakuza enforcer in Tokyo. The film was a very effective thriller with a romantic sub-plot between the cop (Michael Douglas) and a nightclub hostess played by Kate Capshaw. In 1991, *Thelma and Louise* proved to be one of Ridley Scott's most critically-acclaimed and commercially successful films. This road movie which starred Susan Sarandon and Geena Davis in the title roles is powerful, emotional and highly-entertaining and has



Jimmy McKenna became a 'Bandsman on the run' when he completed a feat worthy of 'Phil Collins' with his Marathon Musical Extravaganza.

His aim to play six concerts in 30 hours started at O'Gradys bar at Redcar on the evening of Friday 12th September. Then on Saturday, with his band 'The Switch' were the opening band on the Headland's Eco Festival. Before a dash to Billingham village green to join 'Strangers On A Stage' at the Billingham Community Festival - Jimmy's fourth gig was again with 'The Switch' at Doc Browns in Middlesbrough. On Sunday it was back to Billingham for an appearance with 'Strangers On A Stage' at 2pm & on the same stage at 3:30 with 'The Switch'.



From April, Hartlepool has had its own Radio Station. Pool FM 107.5 was launched from Studios in the Town Centre,

bringing local news, views and information to a potential audience of 100,000 people. Playing a mix of music from the sixties through to the present, the station boasts a list of radio professionals to front its radio shows. Headed up by ex- Radio 1 DJs DLT and Mark Page as part of a team who are already well-known to Hartlepool Radio audiences. Mark is known to Hartlepool radio listeners through his 5 year stint on Radio Tees breakfast show, which had one of the UK's top ratings and shows on Radio 1, Radio Cleveland and 6 years on Tyne Tees TV. Mark also heads up the British Army's own radio service, Garrison Radio, which was set up in Hartlepool and remains as the company headquarters. Pool FM is a Garrison Radio initiative, a Hartlepool company bringing radio to Hartlepool. -- **Hear it NOW at www.poolfm.com** --

If you think you are doing something of interest in Hartlepool, let us know and we'll tell everybody for you. Please email community@poolfm.com or call in to our studios in Park Road, opposite Middleton Grange shopping centre.

MONDAY to FRIDAY

6 am Mark Page breakfast show

9 am Donny Hughes

1 pm DLT

2 pm Mike Taylor

6 pm George Stuart

8 pm Scott Wanless -Dave Parker - Dave

Walls -Suzi Martin Graeme Youngson -

Kenny Kung

POOL FM 107.5
programme guide

From winter 2002 Pool FM has been trading in Hartlepool and boasts permanent studios and offices, situated in its associated Bar Pool FM & continental cafe. It's open 7 days a week in Park Road. We are Hartlepool's only professional radio station. We operate full time, taking to the FM airwaves twice yearly with a RSL licence.

FULL CIRCLE - WHAT GOES AROUND COMES AROUND

Memories of what was a Hartlepool Institution were rekindled this month, 27 years after the event, with a series of coincidences, synchronicity, call it what you will. A chance name sprang up from the 'Friends Reunited' website 'Stewart Saint' an exchange of emails confirmed that it was the same Stewart who all those years ago had played in the Hartlepool group FULL CIRCLE .

Full Circle the brain child of the local drummer Adrian Tibbrook (who was at the time a member of the highly-respected jazz/rock band Back Door). With the cream of local talent available being: Alan Plaice (guitar) John Brownsett (bass) Eddie Mariner (keyboards) to be replaced by Stewart Saint (keyboards) and saxophonists Lewis Watson & Alex Hand - a group and club were formed. The venue at first was the North Eastern Hotel before moving to a more permanent residency at the Royal Hotel. 'THIS' magazines own John Winstanley sat at the groups mixing desk accompanied by myself. As the club evolved, guest instrumentalist would come along to build on the solid foundation that was Full Circle. Amongst the guests were Ron Aspery (sax) & Colin Hodgkinson (bass) (both of Back Door), Ray Dales (tenor & flute), Ian Peacock (classical guitar). Along with local bands Disguise (Jimmy McKenna (bass) Paul Scott (guitar)) and Alien Stains (Tony Waite (bass) Cass (guitar) & Andrew Falconer (drums)). The groups first birthday bash was on 6th October 1977 with a solo guest appearance of Colin Hodgkinson. Full Circle's musical repertoire grew from covers of Santana, Hendrix, & Coryell to a large range of their own self penned numbers. Full Circle expanded to special nights in the GEMINI nightclub - and had a climatic ending at the Lion Inn on Blakey Ridge. An ending in true rock fashion with a raid by the Scarborough Drug squad which had travelled in convoy across the dark Yorkshire moors.

For Nostalgia John Winstanley had just finished putting his sound board tapes of the Colin Hodgkinson and Full Circle nights onto CD, after cleaning up the crackles and distortion. Within three days of contacting Stewart Saint he was in Hartlepool on one of his very rare visits (he has lived in Cardiff for the past twenty years) after catching up on the present and reminiscing on old times he produced a cassette of his own featuring Full Circles very first gig and also some rehearsal tracks to add to the collection. Stewart now plays keyboards in a Queen tribute band 'Night At The Opera'.



Stewart with John Brownsett

WHATS ON

Autumn 03

Exhibitions: English Martyres
College Gallery, Catcote Road.

Paintings by The Cleveland
Society of Botanical Art

13th October till 7th November

Portraits: Pastel Drawings
by Garry Courtnell

24th November till 5th December

Tom McAndrew: Retrospective

10th December till 13th January 04

Gallery Open: School Hours, Term Time

Town Hall Theatre: Events

Musicians Unlimited -

Friday 31st October

Hartlepool Music Society:

Classical Music

Sunday 16th November

The Lady of the Lake: **Ballet**

Tuesday 2nd December

Jazz: Stan Tracy Trio

Saturday 6th December

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THIS arts

magazine

Film Reviews
Summer Deluge
Memory Lane
Competitions
and featured
in this issue

Rock Band MERCEDES



issue 12
autumn 03

FREE

modern examples of the horror genre is thematic; the inclination to place the “monster” within normal situations rather than as a life-threatening “other”. Some of the earlier horror films, most notably *Freaks* (1932) offered social critique of some kind, but they usually ended with the horror element being conquered and a status quo being the end result. *Freaks* (1932) was a unique film that was set in a travelling circus, an environment that director Tod Browning knew and loved. The film told the story of the revenge that is taken by a group of circus freaks on a beautiful trapeze artist (Olga Baclanova) and her strongman lover (Henry Victor) after they have been discovered trying to kill a midget for his fortune. The film is still banned in some countries but has become a classic as one of the most disturbing yet compassionate films ever made. Films like James Whale’s *Frankenstein* (1931) portray the monster as a misunderstood creature but the make-up and Boris Karloff’s screen presence make the monster more scary than sympathetic. It is a stark yet stylish film with plenty of effective moments and the monster’s “rebirth” during the thunderstorm is a breathtaking spectacle. A few of the original prints were tinted an eerie green- “the colour of fear”. In the 1970’s, films such as *Frogs* (1972), *Jaws* (1975) and *Prophecy* (1979) have played on the moviegoer’s sense of impending doom caused by pollution of one form or another, as if nature is rebelling in retaliation. *Frogs* (1972) is an eco-drama with a somewhat predictable plot; Sam Elliott plays an eco-photographer who photographs the wildlife and garbage on a private island owned by a millionaire family who have a variety of nasty hobbies such as collecting hunting trophies, catching butterflies and carelessly spraying insecticide on the flora and fauna. *Frogs* on the



island begin multiplying and mutate into a giant species as a direct result of the family’s pollution. The reptiles become malevolent and murder the family members one by one. This film was definitely a one for those with strong stomachs. In 1975, *Jaws* was a monster movie with the charm of the 50’s sci-fi films but with an intelligent script, a lack of sentimentality and frights by the bucketload. It was based on the novel by Peter Benchley and spawned three sequels; *Jaws 2* (1978), *Jaws 3-D* (1983) and *Jaws 4: The Revenge* (1987). *Prophecy* (1979) had a somewhat implausible plot; mercury poisoning has taken over a large area of American wilderness and produced numerous rampaging mutations but no-one has noticed anything unusual. The mutations include a huge mutant bear, hideously deformed infants and tadpoles the size of badgers. Ail of the

creatures have to be seen to be believed and the storyline hits rockbottom with the assumption that the heroine Maggie (Talia Shire) will sacrifice motherhood to nurse an ailing mutant. Whether the horror genre locates the primal fear that lies within all of us; fear of death, fear of loss of identity etc., (psychological horror), or in the outside world; fear of the unknown, or in the realms of the supernatural, it shows little evidence of diminishing in popularity.

Hartlepool Snail

est. 2001 SPECIAL EDITION No 666

Price :- Freedom of Speech for all



Editor: **Larry Deadwood** Silly Comments: **Jon Fool**

HARTLEPOOL SNAIL GROVEL

Would like to Apologise for the recent content of your favourite ‘toilet paper’. As we are suffering teething problems after the replacement of Larry Deadwood with an ageing ‘GameBoy’ with a dodgy 12 volt power supply, which includes new to your ‘Snail’ a 1000 word spell checker (compiled in Tierra del Fuego)- readers will have noticed duplicate articles under different headlines - photo’s with wrong captions or no captions - and tethered horses have been replaced with tethered battleships. (So no change at all really!!!)

Hartlepool Stage Society



Founded in 1953 by Bill Walmsley as the Hartlepool Gilbert and Sullivan Society. It produced its first show, *The Mikado*, in 1954.

In its early years it performed Gilbert & Sullivan operettas only, but gradually its repertoire widened and in 1993 the society changed its name to reflect this.

As well as one major production per year, normally just before Easter, the society normally produces a semi-

staged concert in the Autumn. It also has an active junior section and a small singing group which performs regularly for local groups and charities.

The Hartlepool Stage Society is always looking for new members! Normal rehearsals are on Tuesday nights at The Walmsley Hall in Osborne Road, Hartlepool, at 7:30pm. It gets a bit more hectic and a bit more demanding as we get close to shows!

Our Junior Section rehearses on Thursday evenings and Saturday mornings and takes children from seven to sixteen. As ever, the Junior Society is pretty-well full up so it would be helpful if you contacted me before simply turning up.

If you can act, sing or dance you’re probably over qualified - but join us anyway!

If you would like to be part of our stage crew, a props person, a make-up artist... we’d love to see you!

Contact: hss@contango.demon.co.uk

THE ABBEY STREET PROJECT

The Abbey Street Project opened its doors in April 2003. The facility cost three quarters of a million pounds and when I visited the building recently I could see that this was money well-spent. The building has alcohol-free bars, an impressive fitness suite, a games room with snooker table, computer room with internet facilities and a large multi-purpose area which can be hired for parties, discos and live music gigs. In the near future the internet facilities will be available to all members of the public and a Homework Club is planned. The Alfred Price Tea-Room will soon be open to members of the public. The facility will soon be able to provide catering for any occasion. There are live music nights and discos planned for Saturday nights. At present the building is open for 3 evenings a week to be extended soon to 6 evenings a week.



The current membership of the Youth Club is 150 at ages ranging from 12 to 22. On Friday evenings there is an evening session for under 11's before the teen session. Membership is £2.50 for a full year and some of the benefits that can be enjoyed by members are free use of the multi-gym, free use of computer facilities, reduced prices for discos and music events at the weekend, access to advice services and help with homework plus free entry to the lounge every evening from Monday to Thursday. Members are also given the chance to vote for their own committee to help decide how the facility is run.

Further details can be obtained by contacting; Headland Futures, Abbey Street, The Headland, Hartlepool, TS24 0JR. Telephone; (01429) 891444.

KEVIN REAY CHARITY GIG

at The Studio - Wednesday 12th November 2003

In memory of Kevin Reay, the talented Hartlepool magician who tragically fell to his death earlier this year from Crimdon viaduct.

Two former Hartlepool Bands Disguise featuring Paul Scott (guitar) & Jimmy McKenna (bass) and The Strand, will be reforming and performing at the benefit gig. Musicians Marty Cook, Steve Hall and Mick Murrayfield will contribute to the event, also present will be members of the Magic Circle, who will perform table magic after the night's musical entertainment.

Kevin was actually the only person to hold all the titles in the history of the Magic Circle. The event organiser Phillip Swinburne said: "This is all about celebrating the life of a friend, Kevin Reay, and also the recognition of his contribution of the original Studio, in Durham Street. If it weren't for people like Kevin, the Studio, which has since relocated to Tower Street, would not be what it is today."

Tickets for the event cost £2.50 (£2 concessions), and can be purchased on the door.

CLOUDS

White clouds
locked in pear tree orchards
spurting on high fields
sun running around you
crumpling on noon heat,
bleaching the sea,
you are on the meadow
forced in wonderful fountains
raised in spluttered fury
active racing wind
fans your feathers.

Grass

tears roll around
rainfall afternoons.
sweet fun in the summer
you spread the farmers hands,
the cock still crows strangeness
in your last dreams
freshmusic
sky magic
round vapour
runs across the sky.

Poems by
John Winstanley

'THIS'
Magazine
needs
your
articles

WALKING

collar up against the wind
dark down streets
gray water ripples
edgy clouds scuttle
head down
heart down
hands deep down in pockets
walking
walking.



BEACH

sunrays
raise cloudfire
wavegold gilding
seafoam

softice
ripples quartzgrain
white wings sliding
screech trails

marram
scythes at
baresoles &
birdsouls.

GLIDER

rise over hills
sun breaks through
curve and tilt
sweep round skies
watch your shadows
spin over fields.



Ticket's to WIN!

WINNER OF NOVEMBERS WORDSEARCH
ETHEL TEMPLE of ALBION TERRACE

The winner of our Wordsearch competition is
Ethel Temple of the Headland, Hartlepool.
Ethel said that she loves going to The Studio
and is delighted to have won our prize.

**Free Competitions - Good Prizes
in your FREE 'THIS Magazine'**



A Grand Day Out

Well worth a visit is the Yorkshire Sculpture Park, five hundred acres of historic landscape set in the heart of Yorkshire. An experience for the whole family, especially the children, even the dog is not excluded. Absolutely free, except for the inevitable parking fee that is. An 18-century estate set in idyllic surroundings featuring well established trees, gardens and a beautifully tranquil lake, not to mention the sculpture.

You can roam near and far absorbing both nature and art; man's inspiration and endeavour in the perfect environment. Massive works by Henry Moore litter the landscape (only to be appreciated in the 'flesh') whilst pieces by Elisabeth Frink and Barbara Hepworth (big guns in the art world) are more centrally situated. Even a sculpture by Antony (Angel of the North) Gormley in his own inimitable 'Oscar like' style is to be found in woodland on one of the recommended walks.

A new visitor centre is available to provide information and refreshment, and of course that old souvenir shop. A shaded picnic area is on hand just in case you wish to bring your own grub, conveniently sited next to the children's workshop area, there hopefully to encourage any child prodigies. Numerous galleries are situated within the park all easily accessible with excellent exhibition space and a continually changing programme.



Touching is Allowed Sculpture:
Barbara Hepworth

For the more discerning enthusiast, a new addition to the park is the Longside Gallery which commands fine views of the neighbouring countryside. The gallery provides the handling base for works owned by the Arts Council of England, this collection of over 500 sculptures is managed by the Haywood Gallery, London, and enables art works to be borrowed by venues nationwide. The Haywood has provided changing displays of sculpture, video and installation art, and recent exhibitions at the Longside have included pieces by Anish Kapoor and Damien Hurst the infamous Turner prizewinner.

Even if you are not a great art lover you have no excuse. Green pastures and fresh air beats boozy pubs and betting shops any day. For further information - opening times, exhibitions, etc, contact - Yorkshire Sculpture Park, West Bretton, Wakefield, WF4 4LG, www.vsp.co.uk. tel.01924 830302.

Thoroughly Recommended.

From The Ridiculous To The Sublime - by Garry Courtneil

According to Edmund Burke¹ feelings of the sublime are produced whilst experiencing moments of sheer terror. Staring death in the face must surely qualify and I can think of few such situations that would fit this category (i) finding oneself adrift and surrounded by a pack of hungry sharks, (ii) jumping out of an aeroplane only to find that your parachute won't open and (iii) up to your waist in quicksand and sinking rapidly. In those few moments before the inevitable happens one must surely experience absolute terror and for anyone surviving such an ordeal life must seem pretty sweet.

The makers of horror movies have sought to evoke such feelings by stimulating our imagination and exploiting our own worst fears. For us the great appeal lies in their ability to shock whilst we remain in the comparative comfort and security of our own armchair. Something not all horror films seem able to do, in fact laughter may often result, which is a definite thumbs down. The horror genre include a vast array of protagonists; ranging from extra terrestrials to the supernatural. Perhaps the most bizarre and amusing are those which deal with the real and the mundane. Films have included giant mutant ants- *Them* 1954, plants with attitude- *The Day of the Triffids* 1962, a carnivorous bear- *Grizzly* 1976 and even man's best friend has featured in the form of a rabid dog - *Cujo* 1983. You name it, from insects to alligators, birds to snakes, fish to worms; even giant death head moths have made appearances at one time or another.

Minor classics include *The Birds* 1962 directed by Alfred Hitchcock, notable for its lack of plot and unresolved ending, seemingly an exercise in sheer terror. The next milestone came with *Jaws* 1976; whose opening scene shot in moonlight must rank as the most frightening of all time. Many excellent scenes followed only to be let down in the final confrontation between man and fish. A case of 'the sublime to the ridiculous', its modern equivalent *Deep Blue Sea* 2000 though boasting the most brilliant effects failed dismally with what can only be described as an excuse for a story line.

In the wake of the shark came *Piranha* 1979, guaranteed to strip you to the bone in less time than it takes to eat a fish supper. From fish to fish food, *Squirm* 1976 featured enough worms to feed the entire north Atlantic fish stock for an entire month. Moving from worms by the million to those giant man-eaters that terrorised a small western town in *Tremors* 1989. Huge worms popped up every now and then for a manly feast. (Which by the way wasn't that bad a movie.) The list is endless.

Finally, and not before time, the most scary of all, *Arachnophobia* 1990. Or maybe not! Of all creatures the Spider is the stuff of nightmare, the archetypal horror. Featured in such films as *Krull* 1983, *Lost in Space* 2000 and even James Bond's *Dr. No* 1962, the spider's reputation is daunting. However, no film has ever succeeded in creating the really scary spider, that is, until now. In the forthcoming final part of The Lord of the Rings trilogy *The Return of the King*, Sam And Frodo face what promises to be the mother of all arachnids. Fantasy it may be but modern graphics and technology have brought a realism to the cinema that cannot be rivalled, one only has to consider the dinosaurs in *Jurassic Park* the first film to successfully merge special effects with real action.

It is this realism that predicts the next generation of the cinematic experience. With virtual reality just around the corner the 3-D sensation is with us and where more aptly suited than the genre of horror. So next time you curl up to watch the latest panoramic VR-DVD with super nicam surround sound beware you may just notice the water in your living room begin to rise or you may suddenly start sinking lower and lower into the depths of your sofa, you may even feel a little light headed as you fall gracefully to earth.

¹ see Edmund Burke - 'A Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful'.

become a cult movie which has just made a welcome appearance on DVD. 1492: Conquest of Paradise, which starred Gerard Depardieu and Sigourney Weaver, was one of the more lavish of the two films released in 1992 to commemorate the 500th anniversary of Christopher Columbus's arrival in America. The film boasted all of Scott's visual flair but critics strongly disagreed with the casting of Gerard Depardieu as Christopher Columbus. Monkey Trouble (1994) was an amiable comedy for children about a small girl adopting a light-fingered marmoset and attempting to cure it of its kleptomania, much to the dismay of an organ-grinder (Harvey Keitel) who is in league with gangsters. The film starred Harvey Keitel, Thora Birch and Mimi Rogers and was described by Variety as "a touching children's adventure that belongs among the great animal movies". In 1996, Scott directed White Squall, a rites of passage drama that was based on a true story and starred Jeff Bridges. The film featured a good cast, strong character interplay and enthralling dramatic storm sequences. G.I. Jane (1997) told the story of a female intelligence officer's attempts to become the first woman to join the elite all-male Navy Seals. Demi Moore more than adequately played the title role. The story is told in flashbacks and gives a fresh approach to an old formula. In the year 2000, Scott directed the box-office hit Gladiator which chronicled the life of a Roman general Maximus who has been condemned to death by a power-mad Emperor and escaped to become a gladiator. Russel Crowe won an Academy Award for best actor in the role of Maximus. The film cost \$100m to make and took \$449m at the box-office. It featured the last screen appearance of actor Oliver Reed and was well-received by critics worldwide. Black Hawk Down (2001), the story of the American troops who, in 1993, were dropped into Mogadishu to capture the aides of a warlord, received very mixed reviews but featured an excellent cast including Josh Hartnett, Tom Sizemore, Ewan McGregor and Eric Bana. Scott captured perfectly the realities of war with its violence and showed the comradeship that existed in battle. The film's release was delayed due to the tragic events of September the 11th but when it was eventually released cinema-goers welcomed it with open arms due to the fact that good won over evil, a fact that doesn't often happen in real life. In 2001, Scott gave us Hannibal which continued the story of Hannibal Lecter with Anthony Hopkins in the title role once again but with Julianne Moore taking over the role of Clarice Starling from Jodie Foster. Ridley Scott continues to be one of the most respected and accomplished directors of our time.



DOWN MEMORY LANE IN HARTLEPOOL

If you look closely at a map of the North-East Coast of Cleveland you'll see - jutting out from the main coastline a small town - that town is now the Headland part of the greater Hartlepool - once a self-contained township on its own. And it's on the Headland I want you to join me on a walk down Memory Lane.

Standing on the Town Wall - the old wall built by one of the Robert de Brus's you look over on to the Harbour entrance. Although you wouldn't think so now this was once one of England's most important seaports.

From here ships sailed on the Crusades to the Holy Land - ships provided by the Prince Bishops of Durham. From the end of the wall where I'm now standing were me Ferry steps.

Regularly there was a constant ferrying of passengers to the village of Middleton opposite. Passengers - many of them on their way to work in the shipyards and engine works. The fare used to be one old penny and we were rowed across by men like Pelter Coulson and his contemporaries.

As we walk along the top of the wall we look over to the Fish Sands below. Here, for generations, the kids of Hartlepool dug for bait to go fishing. A sight we often witnessed was the old bucket- dredger aptly named Robert de Brus - running up and down the channel keeping it free from silt so that the traffic of the port could be kept moving.

Standing on top of the Sandwell gateway of the Town Wall - looking across the Croft Gardens where once stood the old Croft - one remembers the old days when the Croft was like Whitby with dozens of quaint passages and yards. These were demolished after the war and the gardens now provide a pleasant setting for the picture of St. Hilda's Church standing high on me Bank Top. Here one remembers mat great character - Sammy Salter - a preacher and Rector for many years.

Further on - past the Old Pier there was an open air swimming pool. Because of the cold weather it only seemed to be open about 6 weeks in the year but they held boat displays in it and there were, regularly, swimming galas.

Walking on- past the site of what used to be rugged cliffs and the site of an old Saxon cemetery - we come to the Memorial Gardens of Cliff Terrace where once lived the shipowners and ships' Captains.

Around the corner is the Heugh Lighthouse and one remembers another character of days gone by - its former keeper and Verger of St. Hilda's Church - Harry Carter - a man of wonderful knowledge and interest.

Turning left we pass the spot so well remembered by the older folk even today - where the Bombardment of Hartlepool, by the German Navy, took place in the 1914-18 war.

On again and we pass the site of the old Friarage Field - the glorious former home of Hartlepool Rovers Rugby Club which has recently celebrated its centenary. Again

Jenni's Film Reviews

DAREDEVIL (Cert: 15)

Cast; Ben Affleck. Jennifer Garner, Michael Clarke Duncan, Colin Farrell.

Matt Murdock in the red leather guise of Daredevil is hell-bent on revenge for his father's untimely death and will stop at nothing to bring the perpetrator to justice, a childhood accident which robbed him of his sight has heightened his remaining senses and given him "radar" power. Ben Affleck is excellent in the title role and his stature is ideal for the part. Jennifer Garner is well-cast as Elektra, using her 'Alias' persona to her own advantage. Jon Favreau (Swingers) provides plenty of humour as Matt's Partner in Law. The real scene-stealer is loveable Dubliner Colin Farrell with his totally OTT performance as Bullseye and he seems to relish the role. Michael Clarke Duncan (The Green Mile) deserves a special mention as Kingpin, a role he stated in a recent interview that he had always wanted to play. The fight scenes are pure Matrix, especially Daredevil's first encounter with Elektra. Director Mark Steven Johnson recently complained about having to slash the movie to be granted a 12A rating but without the cuts it would have been a definite 18. Even after all of the cuts made by the BBFC the film is still hard-hitting and brutal; bones crunch and the claret flows freely. This is comic-book adventure for adults, the antithesis of Spiderman with the gritty reality of Blade. If action, adventure and outstanding special-effects are your forte then this is the film for you

Highly recommended.



The Matrix Reloaded (Cert: 15)

Cast; Keanu Reeves, Carrie-Anne Moss, Laurence Fishburne, Hugo Weaving

The Matrix Reloaded is the most successful Sci-Fi sequel for quite some time, surpassing even Peter Jackson's The Two Towers for sheer thrills and spills, and taking a total of £29m at the box-office so far. It has taken a somewhat unfair hammering from critics who had high expectations due to the runaway success of the first Matrix. The Matrix featured ground-breaking action sequences, demonstrating a whole new way of utilising computer generated special-effects, plus gimmicky but eye-dazzling slo-mo bullet-time effects. Matrix Reloaded has all of these things, at times the action scenes are a sensory overload, but it is a far more intellectually engaging movie. Neo is torn between saving his beloved Trinity and Zion, the real world's last free city. He now has to battle not one but 100 Agent Smith's and discovers that as "The One" he is now able to literally take to the skies. There is the inclusion of several new characters including Persephone, who is the embodiment of everyone's idea of a mythical goddess, Niobe (played by Jada Pinkett Smith who appears in both sequels) and the disappearing Virus twins who dominate every scene they're in. If you left me cinema totally blown away by the first Matrix you will love this film which is the perfect cinematic experience.

Highly recommended.

WARNER WORDSEARCH COMPETITION

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ANGER MANAGEMENT
DUMB AND DUMBERER
MATRIX RELOADED
BRUCE ALMIGHTY
DARKNESS FALLS
JOHNNY ENGLISH
KANGAROO JACK
THE TWO TOWERS
ANALYZE THAT
ADAPTATION

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A GUY THING
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As you may know there have been numerous reports in the national press over recent months highlighting 'rapidly declining sales' in CDs.

The blame for this is laid squarely at the door of people burning their own discs, triggering what I can only describe as hysterical reactions from certain music companies. Even some bands have become involved in this paranoia - with Metallica's new album *St Anger* being released unexpectedly early to combat the piracy 'risk' (resulting in chaotic stock shortages amongst retailers, but that is another story!)

Still, if the papers tell us the problem is real it must be true...or is it?

Well, actually, no! There can be no argument that CD sales have been in decline over the past year or so but, personally, I find the CD burning excuse nothing more than that: an excuse. Just like the internet was due to close down music retailers on every high street in the land...well, we are still waiting. (And so are they - for a profit, that is!)

I have spent a lot of time over the last year explaining the real reason for declining sales of CDs, both in numerous press releases and also personal speaking engagements.

There are two main reasons:

1. The huge increase in DVD sales - 2. The lack of top quality CD releases

Reason 1 is easy to explain. Growth in sales of DVD is running at over 100% year on year. Obviously the public have taken this format to their hearts, not least because DVD is so user-friendly and, importantly, offers real value for money with thousands of top quality movies available for £10 or less.

Obviously, people only have so much money to spend and DVD is often a more attractive option than an 'expensive' CD. Quite logical really.

Reason 2 is far from logical. Many years ago investment in new artists took a turn for the worse, as several record companies piled their time and resources into electronic based music, namely, dance music. Why not? The music was cheap, easy to produce and music buyers loved it - at least, some of them did. In fact, the singles chart has been dominated by dance music ever since (oh yes, singles sales are in rapid decline also!). Then came the problem: dance music has no shelf life, so back catalogue sales have been increasingly affected year on year because no one wants to buy 'yesterday's' dance music. Even worse, because traditional artists or bands with real instruments and real 'music' were effectively ignored by some of the UK record companies, we have seen a real dearth of big star's, complete with huge sales potential.

/....

HARTLEPOOL ROCK BAND MERCEDES are celebrating after signing a five album record deal.

Mercedes have joined D Records after clinching a deal with the London based record company. But the move into the big time means the group will have to change their name to avoid legal action from German car giant



Mercedes Benz. The deal is the culmination of six years gigs and recordings by the band who first started in London before moving back to the North-East two years ago.

Bassist Mark Pinchen, 33, said: "It is absolutely brilliant news and this is something we have been working towards for a number of years.

"We have signed up with producer James Sanger who has worked with Dido, U2 and Kylie.

"It has been quite a long road to get to this point but everyone in the band is really excited."

Mercedes is the latest venture into the music industry by Mark and singer-guitarist wife Sharon, 32. The couple who live in Hart Village, has been playing music under various guises for over ten years.

They are joined by guitarist Paul Dickson, 30, an IT worker from Park Square, Hartlepool, and drummer Graeme Boynton, 30, a chemical worker from Elwick. Despite signing the deal, self-employed joiner Mark said the band would continue working in their day jobs.

He added: "We were speaking to them for a long time going to and fro sorting out what we wanted and what they wanted from us.

"They heard about us through The Studio, in Tower Street, after they went to recording studios around the country asking if they knew any good bands.

"The Studio sent a tape of ours to them and it went from there."

After signing the deal, the band have been told to change their name to avoid legal problems.

Mark added: "It won't be a problem if we don't sell any records but we were told by the lawyers that there could be problems in the future with merchandising and artwork.

"They asked us to change our name and we were okay with that. We don't mind but can't decide what name we are going to use yet."

The band's first single on D Records is expected in October.

Ian McNeal The Hartlepool Mail

Summer Deluge

Where were you on August 10th, 2003? The sort of day you are not likely to forget.

It was a Sunday morning approximately 11am, the skies darkened and the heavens opened. An occurrence that causes you to remember when and where you were at the time. If you were lucky you will have been in the shelter of your own home, for those out and about it must have been pretty hairy to say the least.

I happened to be visiting the Museum of Hartlepool at the Historic Quay. Ironically enough I was there to see a photographic exhibition in support of the RNLI. That day the lifeboats were to have one of their busiest periods for a long while. The storm was so severe that the roof of the Museum could not cope and water came cascading in causing a major mopping up operation. Some of the photographic exhibits took a soaking but fortunately no one in the near vicinity was injured.



The entrance to the Historic Quay, Hartlepool during the storm of August 10th 2003 - (Garry Courtnell)

The rain abated as quickly as it began leaving floods outside the main entrance, just where I had left my bicycle, which to my dismay was six inches deep in water. If you have an interesting tale to tell concerning last summer's deluge, 'drop' us a line it could make interesting reading in the next issue of THIS magazine.



RNLI Photo's
< (Dave Brough)
√ (Jenni Linsel)



.../ Just think how many bands with the stature of say U2 or Oasis have come through the ranks over the last few years? You may be surprised at how few.

Meanwhile, the racks in music stores are littered with CDs of dance artists who are yesterday's news and which no one wants to buy. On top of that, our current crop of artists struggle to sell their products to the biggest market in the world; the USA, a market we used to dominate!!

Fortunately, some record companies have begun to realise that there is no substitute for quality music played by real artists and we are now seeing the result, with new bands like The Coral, The Thrills and The Darkness building a healthy reputation. Strangely enough, the last few weeks have seen huge sales of albums by Radiohead and the Stereophonics, which proves my point; give people good quality music (preferably not just crammed into the final quarter of the year) and the public will buy it in droves.

My message to the record companies is to stop trying to blame the Internet, CD burning, bootleg discs or imports from Mars (sorry, made that one up myself!) So there you have it - the Underdog's alternative viewpoint.

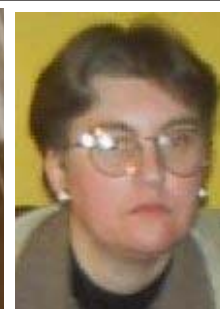
Ouch! Russ Grainger (*The Music Zone*)



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TEAM

Graham Broughton
Garry Courtnell
Jennifer Linsel
John Winstanley

THE HORROR GENRE-FROM FREAKS TO SHRIEKS

by Jennifer Linsel

In 1896, the horror film quickly established itself as a recognizable genre starting with *Le Manoir Du Diable/The Devil's Manor* made by Georges Melies. The first of the oft-mimicked versions of Mary Shelley's *Frankenstein* was made in 1910 and the early filmmakers soon exploited the horror elements of Edgar Allan Poe (*The Avenging Conscience*, 1914) and Sir Arthur Conan Doyle's (*Der Hund Von Baskerville*, 1914). Soon, the important directors D.W. Griffith and F.W. Murnau found themselves drawn to the horror genre and the serious dramatic actors such as Lon Chaney and John Barrymore sought parts in their films. Even the art-house film was comfortable with the genre, this was demonstrated in Robert Weine's classic *The Cabinet of Dr Caligari* (1919). The film was unquestionably one of the most enthralling and inspired horror films ever made. It told the story of a hypnotist who used a somnambulist to do his murders for him. It was full of the fear, uncertainty and gloom that was prevalent in Germany towards the end of WWII. Conrad Veidt put in a marvellous performance as Cesare and Werner Krauss was unsettling as Dr Caligari. This German chiller was a silent film but compensated for its lack of sound with its striking visuals. In this century, when horrors both real and imagined are both common and constant, it is the horror film that has consistently encapsulated our innermost fears and anxieties. The horror genre has always had an old dark home in the cinema: it is film that has liberated monsters, giants and things that go bump in the night by making them visible to the movie-going public. The ever-advancing abilities of the special-effects teams who constantly create more convincing creatures, and their skills at making us believe in the unbelievable, adds considerably to the power of the screen imagery to affect the viewer. The difference between the classic horror films and the modern-day ones is that of suggested horror versus graphic depiction of horror, or what we imagine is happening as opposed to real horror. Early horror films concentrated on mood and atmosphere, as in the RKO films produced by Val Lewton in the 1940's. In the film *Cat People* (1942) both the suspense and horror were achieved in the infamous scene where a woman is seen walking alone at night in Central Park, the only sound is that of rustling leaves on the trees. In a later scene, where the woman is seen swimming alone in a dimly-lit swimming pool, the contrast of light and shadow hints that she is not alone but being watched by an evil presence. The film was one of the first of Lewton's B movies in which he elaborated on his principle of horrors being imagined by the character and the viewer rather than actually seen. Simone Simon gave an outstanding performance as the young wife who is haunted by the fear that she is metamorphosing into a black panther. Upon the release of *The Innocents* (1961) and *The Haunting* (1963), the restrained style of script and stories emphasising on a main character and theme were beginning to look dated. In 1960, Hitchcock had changed the whole direction of the horror genre with the release of *Psycho*. *Psycho* was the master of suspense's most notorious film and is still terrifying even now, with the story of larcenous Marion Crane (played by Janet Leigh) who unfortunately for her

chooses the wrong place to spend the night. The Bates Motel with its 12 cabins, 12 vacancies... and 12 showers, run by a peculiar young man, Norman Bates, who lives with his crotchety old "mother". Alfred Hitchcock's murder set-pieces; the detective's sudden ascent down the staircase and the infamous shower-scene, are so potent that they can still frighten even a viewer who's seen them many times before. Bernard Hermann's now legendary music score adds much to the excitement of the film. The film was followed by three sequels; *Psycho 2* (1983), *Psycho 3* (1986) and *Psycho IV; The Beginning* (1991) and a TV movie was also made *Bates Motel* (1987) which was a weak continuation of the *Psycho* story that Antony Perkins boycotted. The original *Psycho* is probably Hitchcock's most gruesome and dark film. The sudden deluge of the "splatter film" was obviously inspired by *Psycho*, it was no coincidence that Tobe Hooper's *The Texas Chainsaw Massacre* (1974) was based on the life of the demented, cannibalistic Wisconsin killer Ed Gein (whose heinous crimes also inspired *Deranged*, 1974). More recent so-called "slice and dice" films such as *Halloween* (1978), *Friday the 13th* (1980), *Slumber Party Massacre* (1982), the "living dead" movies of George Romero and the *Scream* trilogy (1996, 1997, 2000) demonstrate how modern special-effects technology can depict on screen gruesome and imaginative dismemberment often at the expense of plot, characters and theme. *Halloween* (1978) and *Night of the Living Dead* (1968) are prime examples of this. In 1968, *Night of the Living Dead* was a radical rewriting of a horror genre where good had always triumphed over evil. This was George Romero's first feature film and it shattered the preconceived ideas of the genre, paving the way for the new breed of visionary directors such as Sam Raimi, Tobe Hooper and David Cronenberg. The film's opening scene shows a brother and sister visiting their father's grave in broad daylight, upon seeing a tall man lumbering towards them, Johnny decides to frighten his sister Barbara with a very amateur Karloff impersonation. The unknown man lurches towards Johnny and promptly kills him. The presumed hero is dead within the first few minutes, the logic of the modern 'nightmare' movie is set in motion and from then on the terror never lets up. Barbara goes into hiding, with a small gathering of fellow survivors, in a nearby farmhouse, only to find herself besieged by an ever-growing tide of flesh-eating zombies. The group are trapped, fighting for their lives, but in true Romero style, just as there appears to be a glimmer of hope for their survival he cruelly reverses all of our expectations. The totally nihilistic ending has to be seen to be believed. You will laugh at the first few minutes but from then on the clammy hand of terror will tighten its grip. Ten years later, *Halloween* was a superb parody of Hitchcock suspense at its best that put ail of the *Friday the 13th* mimics to shame. The film positively oozed with dazzling visual effects and mocking wit. The plot centres around a psychopath who escapes from a mental institution determined to kill off a few unsuspecting victims. Director John Carpenter, having switched genres from sci-fi with *Dark Star* and thriller with *Assault on Precinct 13*, proved that an old-fashioned horror story can still be scary by making you jump out of your seat every five minutes with one creepy scene after another. One major difference in more