

GONZO

Weeklyish



ISSN 2516-1946

#599-600

WHAT THEY DONE TO THE BLUES



Gonzo Facebook Group

<https://www.facebook.com/groups/287744711294595/>

Gonzo Weekly on X

<https://twitter.com/gonzoweekly>

Gonzo Multimedia (UK)

<http://www.gonzomultimedia.co.uk/>

LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall

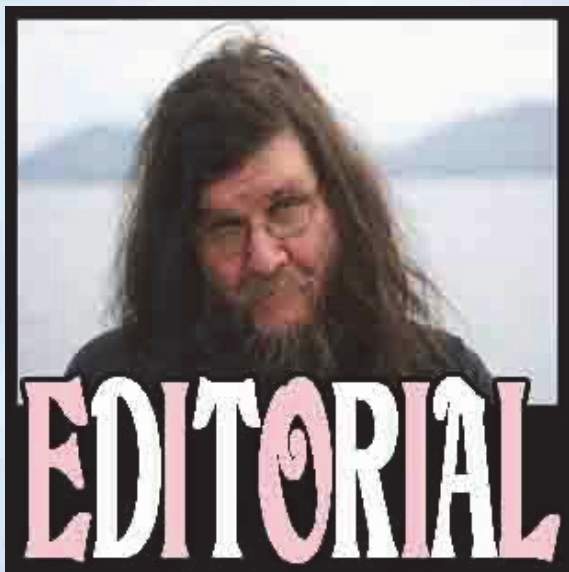


Phil Bayliss

THE THREE COMMANDMENTS OF GONZO WEEKLY:

1. Art is as important as science and more important than money
2. There is life after (beyond and before) Pop Idol
3. Music can and sometimes does change the world

If you think those three ideas are stupid then you should probably give up reading this magazine now.
Otherwise... enjoy



Dear Friends,

Welcome to another issue of (what I sincerely hope is) your favourite music and arts (and all sorts of other stuff) magazine. As I have often written in these pages, this column often tends to be a diary of my perambulations through life, especially where they involve things artistic.

Well, last week (I am writing this on the Tuesday of Holy Week, by the way) we had a death in the family. Except he was only ever part of my family in the much broader sense for a few years over three decades ago.

One Thursday evening back in the spring of 1974, I was watching Top of The Pops as was my wont, and fending off the verbal opprobrium of my Father who was of the mind that all pop singers either had "a touch of the tar brush" or were "disgusting crimes against nature" sent by Stalin or Satan to destroy the British Empire (ignoring the fact that Stalin had been dead for twenty years at this point and that the British Empire had pretty much been destroyed by this juncture, anyway).

Then there came on the screen an extraordinary bunch of people making an extraordinary sound. It started off with someone plucking a violin pizzicato and then the craziest Estuarine drawl that I had ever



GULLIBLE'S TRAVELS

...who was of the mind that all pop singers either had “a touch of the tar brush” or were “disgusting crimes against nature” sent by Stalin or Satan to destroy the British Empire

heard keened about a girl called Judy who was “Queen of the scene” and how “she made us happy” the last phrase being so concatenated that for ages I thought he was singing about some German geezer called Schneider and that it was him (“Schneider’s happy”) who was making the singer happy.

And here is where the false memory syndrome may or may not have kicked in. I clearly remember the singer and some of the

band being stripped to the waist and swaggering around half-naked like they did on the cover of their LP *The Psychomodo* which was released later that year. But the TOTP video of them on YouTube which I looked at the other evening shows the band in the stage clothes they wore on the cover of their debut album the year before.

Maybe they appeared twice. I don’t know, and it doesn’t really matter. The band were, of





course, Cockney Rebel, and the charismatic singer was a bloke called Steve Harley, and for the first time in my life, I had a “band of my own” that not only did I react to on a visceral level, but on an intellectual and emotional level as well. Most of my school friends disliked them for some reason, but I did my best to collect all their records, and I cut out relevant bits of the music press and pasted them into a voluminous scrapbook. The little girls next door gave me all the articles that appeared in Jackie, and when the next single, Mr Soft came out, I bought it with enthusiasm, and ranted on about it for weeks on end.

And then, with the irony that has marked many parts of my life, my favourite band acrimoniously split up. There was a solo Steve Harley single that autumn, And in the January 1975, a new band, now called Steve Harley and Cockney Rebel had a number one hit single. And, equally ironically, I liked it less than any of their previous records. The follow-up, Mr Raffles, was much more to my taste, having less lead guitar and more apocalyptic lyrics, but whilst the original, Cockney Rebel were still (and still to this day), my favourite band of all time, the stuff that Steve and his new band did increasingly passed me by.

Roll on 14 years. The thin and self-conscious schoolboy of 1975 is now a chubby and self-conscious, unhappily married nurse approaching 30, and teetering on the edge of a nervous breakdown. My wife, and I, amongst other things, were publishing, various fanzines, including a monumentally, unsuccessful, general rock ‘n’ roll magazine called Ismo, after a children’s novel by Sir John Verney. We went to loads of gigs and interviewed everybody that we could get our hands on, and that summer it was a nonce that Steve Harley and Cockney Rebel were carrying out The Come Back All is Forgiven tour, and they were playing relatively close to us in Bristol. So we went to see them, and fuck me, they were magnificent. And the 15-year-old schoolboy came out of stasis.

As a result of that show, one of us (I think it was Alison) suggested to the other that we approach Steve Harley, and ask whether we can do an official appreciation society magazine. He said yes, and somehow we ended up not only running his fan club, but flogging, merchandise and tour programs, and doing all sorts of things for him for the next five years. But then, mostly because he was in notoriously, bad, tempered, taskmaster, partly because of the machinations of people whom we had taken them on board to work with who basically manoeuvred us out, and partly because I am not the easiest person to work with myself, it all went horribly tits up.

We had a horribly acrimonious split, which was slightly alleviated when, six years later, after Alison and I divorced, Steve invited me to see him and make friends again after a gig in London, But we never saw each other again after that. And then, the other morning, when Graham, who looks after me, came to get me out of bed, he told me that Steve had





died.

And fuck, what a surprise and shock that was. I had absolutely no idea that I would feel so immensely sad when he died. It was like being hit by a bus. The bus being driven by the 15-year-old me who had never forgiven the middle-aged me for having allowed my relationship with Steve to fall into abeyance. Every time that Steve has released an album since We parted company in 1994, I have listened to it eagerly, but with only one exception (The 1996 album *Poetic Justice*), I didn't like any of them, and the 15-year-old

me, who still hangs around on occasion, hated them. I had continued to follow his career in a desultory sort of fashion, but whilst I still adored the first two albums and the other singles by his original band, if I can missquote Morrissey, his more , recent music "said nothing to me about my life", nor – if I'm honest – did I ever expect it to.

And now he is dead. And if I am allowed to quote, what a woman, I have never met, said about a friend of mine when he died of cancer just before the lockdown, "I loved you,

I hated you, but boy did we have a connection!" And this was really what it was like between me and Steve Harley. After our acrimonious split in 1994, I wrote a bitter song about him called Letter to Stephen, in which I vindictively throated bit of Harley lyrics, riffs and mannerisms, and included the lyrics:

"Some things you did, were wonderful,
And other things were shite,
If it wasn't for you, I wouldn't be
on this stage tonight.."

Steve always encouraged me as a writer, and we always had Wööds in common. And I think I learned as much from him as a writer, as I did as a performer. So if it wasn't for him, I might well not have been writing these words (or at least dictating these words onto my iPad), while Graham drives me home along the A39, from another hospital visit, this afternoon.

So bless you, you old Bastard. You may have been impossible to work with, being even more of a cantankerous old sod than I have become. But you were the greatest influence I have ever had artistically, and, despite everything, the pain that I am feeling since I heard of your death, proves that I really did love you.

God bless you on the next stage of your journey. I don't know whether the Afterlife works like this or not, or even if there is an afterlife, but I do hope that we meet again under some circumstances somewhere down the road.

Hare bol,

Jon



IT'S A LEGAL MATTER BABY

A lot of the time the pictures that we include in this publication are unique to Gonzo Weekly, and used with the photographer's permission. However, this magazine is free, and at least at the moment only available online, and so in our opinion we are covered by a recent decision by the European Courts of Justice.

Websites can link to freely available content without the permission of the copyright holder, the European Court of Justice says. The court's decision came after a dispute in Sweden between journalists and a web company that had posted links on its site to online news articles.

A Swedish court had asked the EU court to consider whether this broke copyright law.

Some of the pictures in this magazine are hotlinked to other websites where they are freely available. It is our opinion that we are covered by this ruling. So there!

Of course if someone objects to our using their material we will be good fellows and take it down, unless (and this is a big unless) we feel that it is not in the public interest to comply.

But normally we shall not stand on ceremony. If you want to read more about this decision go to:

<http://www.bbc.co.uk/news/technology-26187730>

Dramatis Personae



THE GONZO WEEKLY
all the gonzo news that's fit to print
ISSN 2516-1946

This is quite simply the best magazine you will ever find that is edited by a mad bloke (and his small orange cat), and produced from a tumbledown potato shed on the outskirts of a tiny village that nobody's heard of in North Devon. The fact that it is published with Gonzo Multimedia - probably the grooviest record company in the known universe - is merely an added bonus.

NAMING THOSE RESPONSIBLE

This issue was put together by me and Captain Frunobulax the Magnificent, (who is, in case you didn't know, an insane orange cat) ably assisted by:

Alan Dearling,
(Contributing Editor, Features writer)
Douglas Harr,
(Features writer, columnist)
Bart Lancia,
(My favourite roving reporter)
Thom the World Poet,
(Bard in residence)
Graham Inglis,
(Columnist, *Hawkwind* nut)
C.J.Stone,
(Columnist, commentator
and all round good egg)
John Brodie-Good
(in memoriam)
Jeremy Smith
(Staff Writer)
Richard Foreman
(Staff Writer)
Mr Biffo
(Columnist)
Kev Rowland
(Columnist)

Richard Freeman,
(Scary stuff)
Orrin Hare,
(Sybarite and literary *bon viveur*)
Mark Raines,
(Cartoonist)
Davey Curtis,
(tales from the north)
Phil Bayliss
(Ace backroom guy on proofing and research)
Dean Phillips
(The House Wally)
Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)
and **Peter McAdam**
(McDada in residence)

This is the nearest that you are ever going to get to a posh weekend colour supplement from the *Gonzo Daily* team. Each week we shall go through the best bits of the week before, and if there aren't any we shall make some up, or simply make our excuses and leave (you can tell the editor once did contract work at the *News of the World* can't ya?)

This weekly magazine is free, and will remain so. It is published by Gonzo Multimedia in conjunction with CFZ Publications, or is it the other way round? We're actually not that sure. Contact us with bribes and free stuff:

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy,
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eMail jon@eclipse.co.uk

So what's it all about, Alfie?

It is simple; my name is Jon and I'm the editor of the Gonzo Multimedia daily online bloggything, and wot what a long, strange trip it is gonna be...

I keep on thinking that I ought to have some sort of a mission statement in each issue, but it is more than a little difficult to do one.

Basically, (if you don't mind me sounding more like a wishy washy old hippy than my haircut in the photograph on the previous page would imply) I think that books and music are immensely important.

I look around and see that we are living in a world where the things that I think are important are valued less and less by society as a whole; a world where asinine gameshows and so-called reality TV (which is actually a complete oxymoron, but don't get me started) are of more importance to most people than anything of cultural or spiritual value.

I am also very disappointed by much of what the contemporary music press puts out, and I decided many years ago, that probably the only way I could read the things that I want to read, would be to publish them myself.

So this is what I have been doing for much of my life. I am also naive enough to think that music and art *can* change the world, and as the world is in desperate need of change, I am gonna do my best to help.

Now is an even better time than usual to subscribe because, not only is it FREE (yes, Oxford English Dictionary free, not yer usual publisher free which means that we sell all the mailing list emails that we garner to a company trying to flog Viagra and/or Double Glazing).

No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and **SUBSCRIBE TODAY**

THE ^{gonzo} NEWSROOM

Because we no longer do the daily Gonzo blogs, we are making changes to the news pages here in the magazine. For over a decade, we have been subscribed to Google News alerts for each of the Gonzo artist, and have we posted interesting pieces of news on the blog. Now, there is no blog, so we will be re-posting them



#5 best tracks from Frank Zappa's most popular album - Goldmine Magazine
<https://www.goldminemag.com/music-history/5-best-tracks-from-frank-zappas-most-popular-album>

Even if one doesn't care for his public persona, it's a long-settled point of fact that Frank Zappa is among the most significant composers of the ..

Pete Townshend Preps Half Speed Masters For Two Classic Albums -
 uDiscoverMusic
<https://www.udiscovermusic.com/news/pete-townshend-two-half-speed-masters/>

The Who version didn't appear until 1997. 'The Man From Utopia': Frank Zappa's Innovative 1983 Album · 'Watching The Wheels': John Lennon Gets Off ...

Hawkwind's Dave Brock says hard-living Lemmy was 'aghast' at being kicked out of the band
<https://www.independent.co.uk/arts-entertainment/music/news/hawkwind-lemmy-kicked-out-reason-dave-brock-b2519915.html>

Hawkwind frontman Dave Brock has opened up about how his former bandmate, the late guitarist Lemmy, handled being fired after the band grew fed up ..

The Gospel According to *BART*

Look what my favourite roving reporter sent me this week. As he says:

“Interesting and somewhat debatable Mate .. Bart in America”

The Greatest Prog Drummers: An Essential Top 25 Countdown

From arena rock heroes to overlooked masters, here are the best prog drummers who embody the virtuosity and imagination of prog rock.

Read in uDiscoverMusic:

https://apple.news/ARcNdCaZ0QsiJCM93FvKr_A



Hawkwind - Stories From Time And Space - Music News

<https://www.music-news.com/review/UK/15846/Album/Hawkwind-Stories-From-Time-And-Space>

The band is currently Dave Brock on guitars and vocals, Richard Chadwick

Considering that only Dave Brock remains from the original lineup in ...

Laurie Anderson names the greatest lyricist of all time - Far Out Magazine

<https://faroutmagazine.co.uk/worlds-greatest-lyricist-according-to-laurie-anderson/>

... groundbreaking films, Laurie Anderson shares her utter adoration for the songwriting genius of Captain Beefheart.



The art of tension and tragedy: How Leonard Cohen made movies better - Far Out Magazine

<https://faroutmagazine.co.uk/the-art-of-tension-and-tragedy-how-leonard-cohen-made-movies-better/>

"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

of-tension-and-tragedy-how-leonard-cohen-made-movies-better/

Without intending to, Leonard Cohen became an unexpected movie composter, with his songs being used many times on the big and small screen.

Joni Mitchell found Leonard Cohen's songwriting disappointing - Far Out Magazine

<https://faroutmagazine.co.uk/why-was-joni-mitchell-disappointed-by-leonard-cohens-songwriting/>

Despite honing a friendship with her fellow Canadian folk songwriter, Joni Mitchell once stated that she was disappointed by Leonard Cohen's

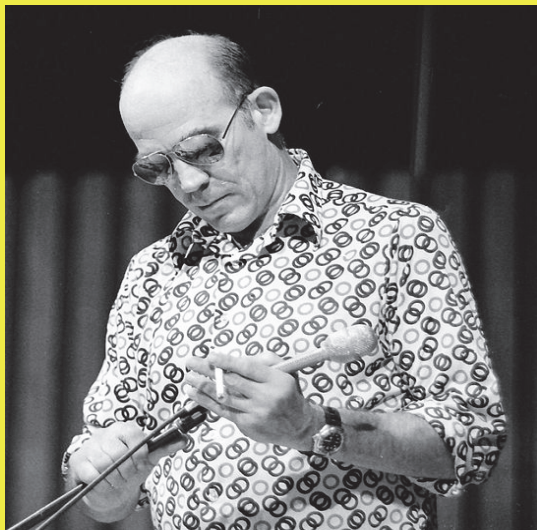
"One doesn't so much listen as feel it deep in the bones... their stark inventiveness ... - Louder Sound <https://www.loudersound.com/reviews/van-der-graaf-generator-still->

life?..

their stark inventiveness and originality remain outstanding": Van der Graaf Generator's Still Life and Vital reissues ... Van der Graaf Generator - ...



DEEP PURPLE's ROGER GLOVER Says Decision To Enlist DWEEZIL ZAPPA To Remix ...



WHO GONZO? WHY GONZO? WHAT GONZO?

What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the man himself...

"My life has been the polar opposite of safe, but I am proud of it and so is my son, and that is good enough for me. I would do it all over again without changing the beat, although I have never recommended it to others. That would be cruel and irresponsible and wrong, I think, and I am none of those things."

Hunter S. Thompson

<https://blabbermouth.net/news/deep-purples-roger-glover-says-decision-to-enlist-dweezil-zappa-to-remix-machine-head-was-probably-a-marketing-idea>

... Frank Zappa, remix the band's iconic album "Machine Head" for the new ... Frank Zappa, remix the band's iconic album "Machine Head" for the new ...

Thank you, Gerry Conway. - At The Barrier
<https://atthebarrier.com/2024/03/30/thank-you-gerry-conway/>

... Fairport Convention. On Fairport's website, Gerry said: "I never expected to still be playing at 75, my mum was always asking me when I'd retire!"

Jon Anderson News - Ultimate Classic Rock
<https://ultimateclassicrock.com/tags/jon-anderson/>

Jon Anderson Recounts Chris Squire Visiting Him in a Dream. Jon Anderson Recounts Chris Squire ...

How 'The Who Sell Out' led to "pneumonia" and corporate fury - Far Out Magazine
<https://faroutmagazine.co.uk/the-who-sell-out/>

The Kinks had already released their collection of personality studies Face to Face the year before, prior to which Frank Zappa had dropped Freak Out!

ROCKIN' THE CITY OF ANGELS

IN THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mind-altering rock spectacles he witnessed in his hometown of Los Angeles—the City of Angels—at the genesis of a new art form. Get a front-row seat at three-dozen spectacular concerts and the albums that spawned them. Revisit these legendary records and concerts along with reviews of the best video documents of the era, each band illuminated by a hand-picked collection of brilliant images—most never-before seen—by the era's best rock photographers. This 396-page hardcover book features over 600 images. Foreword by Armando Gallo.

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EMERSON
LAKE & PALMER
LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



Rockin' the City of Angels features the work of some of the rock era's greatest photographers, including Richard E. Aaron, Jørgen Angel, Fin Costello, Ian Dickson, Armando Gallo, Stacey Katsis, Terry O'Neill, Neal Preston, Michael Putland, Jim Summari, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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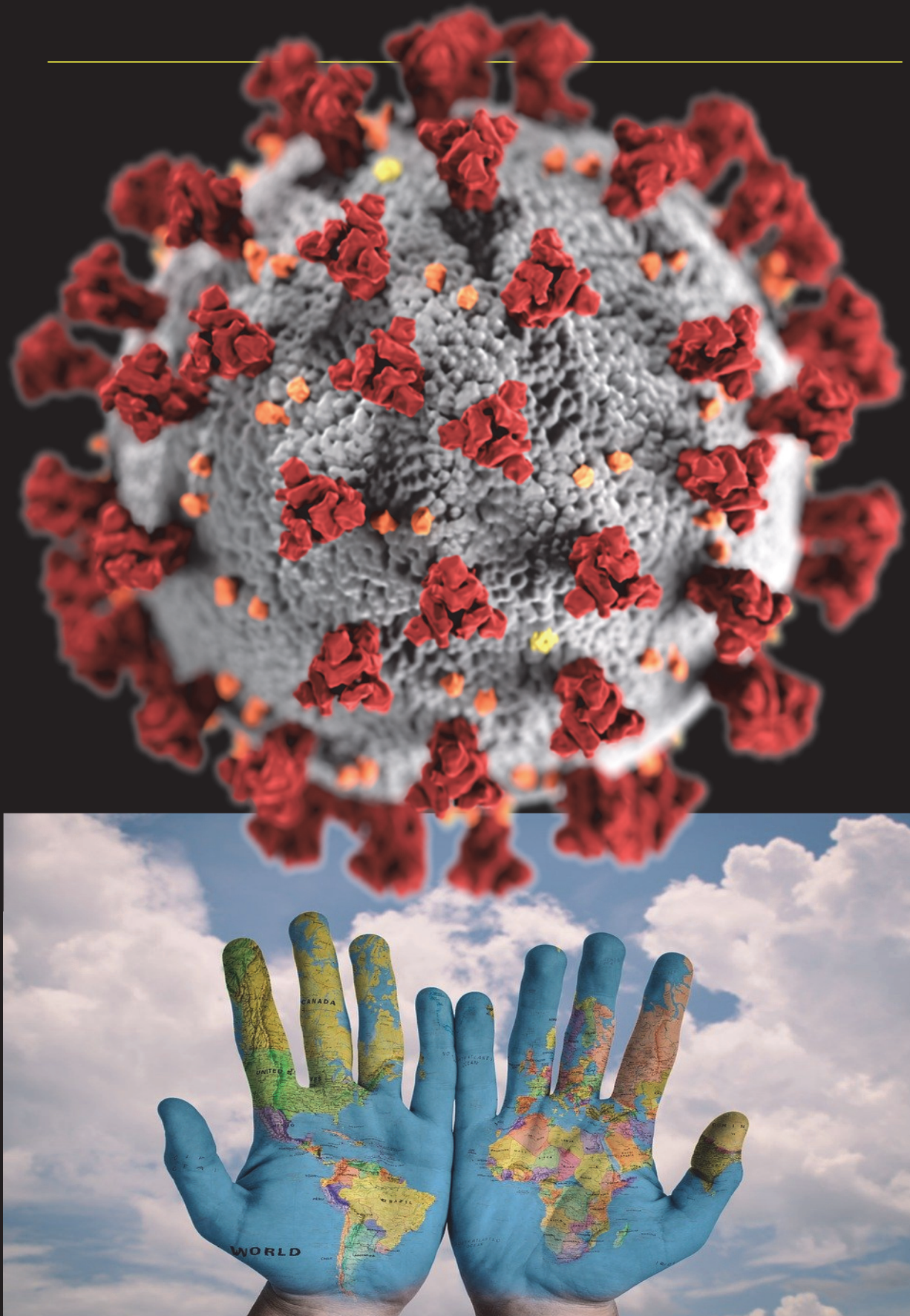
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MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style

HFG2013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood

HFG2012CD



GASTANK

Double DVD set. Rick's classic 1982 music and chat show

HFG2022DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

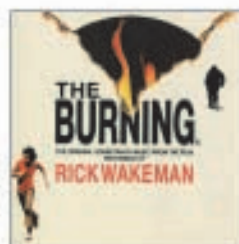
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COUNTRY AIRS

The original recording, with two new tracks

HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!

HFG2024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG2003CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

HFG2010DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG2009CD



WAKEMAN'S MUSIC EMPORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers





For those of you interested in such things several members of the Editorial Team put out a monthly web TV show covering cryptozoology, green issues and all sorts of other stuff that we basically make up as we go along...

IF YOU ARE NOT A PART OF THE SOLUTION YOU ARE A PART OF THE PROBLEM.

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

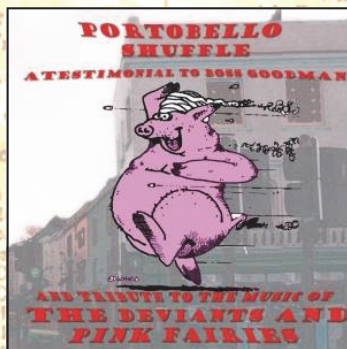
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

I stand with the volunteers on the Greenpeace ship *Esperanza* to speak for the Arctic.



Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk



Butterfly Conservation

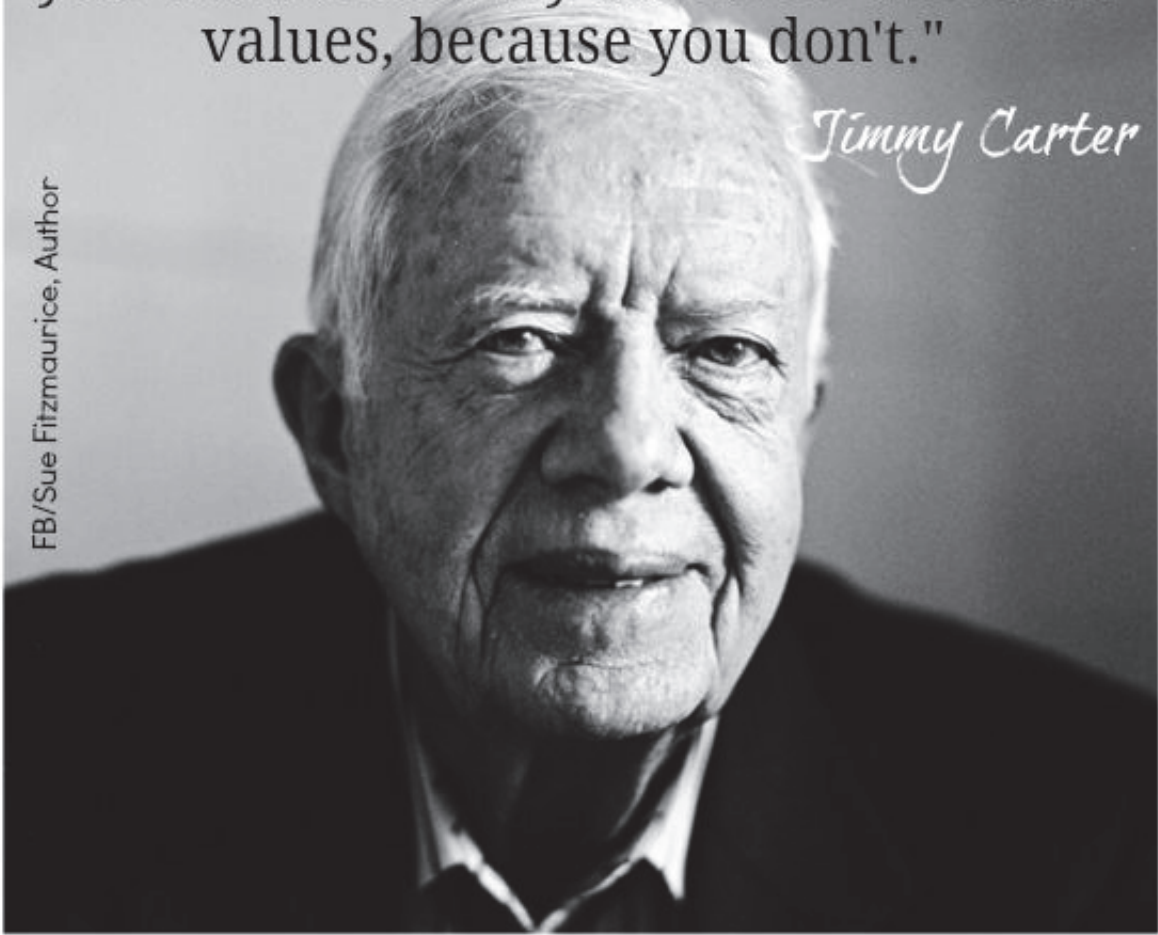
Saving butterflies, moths and our environment



"If you don't want your tax dollars to help the poor, then stop saying you want a country based on Christian values, because you don't."

Jimmy Carter

FB/Sue Fitzmaurice, Author



Trying to pick my favorite politician is like trying to decide which STD is just right for me.



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Gonzo Web Radio started off as a medium by which interviews and radio programmes about the various acts covered by Gonzo Multimedia could be broadcast to an eagerly attentive world.

But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for years, and he approached me with the idea of syndicating his show.

I agreed, and then the floodgates opened. We have regular weekly shows from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in the wings, waiting to join us, so stay glued to your seats boys and girls, your life is never going to be the same again!

Bye Daddy! I'm leaving
for my date tonight!



Hmph... You be careful, those
boys only care about one thing.



Sex?



No...

Prog



**ME TRYING TO FIND
GIRLS IN A PROG CONCERT**





Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample.

The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks).

Neil Nixon, the founder and presenter of the show has released a book about rare albums for Gonzo Multimedia.

The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.

<https://www.mixcloud.com/jonathan-downes3/12-12-2021-show-440-renaissance-scheherazade-x/>

12-12-2021 – SHOW 440 – Renaissance: Scheherazade

Vapors of Morphine:	Drop out Mambo
Bubble Tea and Cigarettes:	Liz
Jonathan Richman:	Whoa, How Different we Are
Renaissance:	Ocean Gypsy
A Fine Place:	It's Your House
Ger Eaton:	Hollow
Jordana and TV Girl	The Party's Not Over
The Melvins:	Sway
Peter Lawson:	The Dead Bird
Stephen Christie feat. Joseph Malik:	Justify Me (north west take 1 rerub)
Black Marble:	Royal Walls
Stealing Sheep and the Radiophonic Workshop:	The Fight
Maya Shenfield:	Body Electric
La Luz:	Watching Cartoons
Bärchen und die Milchbubis:	'Ich will nicht älter werden' ('I do not want to get older')
Robbin Kapsalis and and Vintage #18:	Fever
Martha Tilston:	Come Alive
Jon Hopkins:	Music for Psychedelic Therapy
Renaissance:	Song of Scheherazade
Irreversible Entanglements:	Keys to Creation (Radio Edit)
Sinn Sisamouth and Mao Sareth:	The Night is Soft
David Crosby:	I'd Swear There was Somebody Here

**Listen
Here**



I first came across Friday Night Progressive totally by accident, but I soon found myself beguiled by the style and taste of presenter M Destiny who presents a weekly two-hour show showcasing all sorts of progressive music that you are unlikely to hear anywhere else. This is surely a man after my own heart. I also very much approve of the way that it is the hub of a whole community of artists, musicians, and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honoured space.

<https://www.mixcloud.com/ronald-marquiss/fnp-523-producer-12-16-2022/>



The Bedlam Furnaces

Tinyhawk and Bizzarro

Twisted Mind

Atlas Empire

GRICE

In The Labyrinth

Custard Flux

Pryzme

Joost Van Der Graaf

ONLY

Listen
Here

Friday Night Progressive



The Merrell Fankhauser Show- Merrell's Music Performed by Various Artists

During this Show Numerous Artists are performing Merrell's Music. Make sure to check out Merrell Fankhauser's You Tube Channel <https://www.youtube.com/user/manfrommu>

And his Website www.merrellfankhauser.com All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company - ASCAP

<https://www.youtube.com/watch?v=wiHWtvvd9Ds>

**Listen
Here**



The Real Music Club has been a Brighton musical institution for over 15 years, founded by 'Judge' Trev Thoms, Tim Rundall and Stuart McKay as 'Real Festival Music' the idea was to bring the diverse styles of the anarchistic free music festivals indoors and to make sure the performers got paid. The club has always been run by a committee who decided on the acts that would be asked to play at the monthly shows and that meant that the music was as diverse as its members. I had been going to the club for a few years when Trev died and the loss of one of its founders was a bit of a setback. It did not put any shows on for a couple of months and, when I innocently said, 'You can't let it die down now' I got asked to join the committee. One of the first things I suggested was that we ran a Radio Show and we were offered a weekly slot on Brighton and Hove Community Radio – a station that Judge Trev had helped set up.

I have been doing the weekly shows for nine years now and the main ideas behind them are to promote the live Real Music Club events by playing tracks for the participating artists and to find and play new and less mainstream music. I have had many guests on the show over those nine years and I usually ask them to bring in tracks that influenced them or that they particularly like and I talk to them about new releases and how they have got started in music.

It has normally gone out live from the BHCR studio but, during the Covid crisis, I have been recording the show at home. I still, however, do it as a live show. When I do the without guests I use tracks I have found or been sent and one of the other problems of the lockdown has been that I cannot browse the shelves of Resident Records in Brighton for new music. I often take a punt on something sometimes you hit lucky and find a new 'Wow!' This is a habit I got into back in the early 70s when I lived in Barking. Just down the hill from the station was a second hand record shop which had shelves of LPs marked 'Not For Resale'. Obviously a reviewer lived in the area and was selling off the stuff they were sent. It was this way I found 'Rupert Hine', an artist I have liked all through his career and, in many ways, that find set the theme for how I seek out music for the show.

There are eight years of archive recordings you can browse (we lost the first couple of years when the archive got wiped):

<http://therealmusicclub.com/radio-archive/>

With an index here:

<http://therealmusicclub.com/radio-show-index/>

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

Regular readers of my inky fingered scribblings, here and elsewhere, will have heard me talk about my old friend, Paul Rose. They will also be aware that, starting in 1993, Paul was the head honcho of the Channel 4 teletext video-games magazine, called Digitiser. Quite a few of Digitiser's readers, including me and my mate Richard Freeman, had next to no interest in video games, but tuned in daily, just because of Biffo's ridiculous humour.

Biffo and I became friends about thirteen years ago, and have collaborated on a few things since then.

The latest project from Biffo and his adorable wife, Sanja, is a podcast about Marillion. For those of whom are not in the know, Marillion are a long-

standing British progressive rock band, and – also for those of you not in the know – my late wife Corinna once went on a date with their drummer, many years before meeting and marrying me.

So, with all these personal and professional links, how could I not add Mr and Mrs Biffo's new project to the Gonzo Web Radio section in this esteemed magazine?

And you know what, readers? I have done just that!

Happiness Is The Road - Part 2

Ep. 103

<https://shows.acast.com/between-you-and-me/episodes/happiness-is-the-road-part-2>

In this episode, we finally begin to delve into Volume One of Marillion's *Happiness Is The Road*, discussing the album's conception, its creation, and the first two tracks - *Dreamy Street* and *This Train Is My Life*.

Could this be Marillion's most underrated album?

**Listen
Here**



Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

"Mack Maloney is the author of the best-selling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



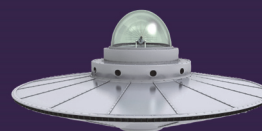
PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Non-Christmas Christmas Show 23/12/2022

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=230247035>

In a fan favourite re-boot, the gang talks to Dr. Bruce Solheim about his relative's involvement with Hitler's despised secret police. Author Matthew Roberts on his new paranormal-themed book, "Initiated." Army war vet & paranormal podcast host Jessie Kwasney on his unusual combat experiences in Iraq. Also, Top Ten Weird Warships, a discussion on why the British Navy would name one of its ships, the HMS Pansy, and what U.S. military service has the worst food. Special guest: Empath Valerie...
Duration:01:52:58



**Listen
Here**



Every effort has been made to ensure that pictures used for the obituaries and every other article in the magazine are copyright free or we own the copyright ourselves. However, following in the footsteps of the jolly nice people at Wikipedia, there are occasions in which illustrations which are presumably copyrighted, are used as identification purposes only and as they are already widely distributed across the internet, usually as album covers, we think that we are justified in using them. If, however, you believe you are the copyright holder of any images in this magazine, please do not hesitate to contact the editor at cfzjon@gmail.com.



Bo\$\$
1969 - 2024

Lichelle Marie Laws, better known by her stage name Boss (stylized as Bo\$\$), was an American rapper from Detroit. Her debut album, *Born Gangstaz*, reached number three on Billboard's Top R&B/Hip-Hop Albums chart in 1993. Laws became best known as a part of the burgeoning West Coast gangsta rap scene in the early '90s. It was revealed in May 2011 that Laws was in need of a kidney due to her suffering from renal disease. Laws died on March 11, 2024, at the age of 54.



Eric Carmen
1949 - 2024

Eric Howard Carmen was an American singer-songwriter and multi-instrumentalist. He was the lead vocalist of the Raspberries, with whom he recorded the hit "Go All the Way" and four albums. He embarked on a solo career in 1975 and had global success with "All by Myself", "Never Gonna Fall in Love Again", "She Did It", "Hungry Eyes", and "Make Me Lose Control". In later years, he toured with Ringo Starr & His All-Starr Band before reforming the Raspberries in 2004. On March 11, 2024, Carmen's wife Amy Murphy announced that he had died in his sleep over the previous weekend; no cause of death was given. He was 74.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



James Whitbourn
1963 - 2024

James Philip Edwin Whitbourn was a British composer and conductor. His international reputation as a composer developed from his early career as a programme maker at the BBC. His close association with the BBC Philharmonic resulted in three large-scale commissions for voices and orchestra. Television credits include music for the BBC's coverage of the Queen Mother's funeral, and major BBC series *Son of God*. Among many international awards and achievements, he earned three GRAMMY nominations and a Royal Television Society Award. Whitbourn died from cancer on 12 March 2024, at the age of 60.



Michael Knott
1962 - 2024

Michael Gerard Knott was an American singer-songwriter and frontman for various bands, many of whom performed within the Christian rock genre. He released around 35 albums, including solo albums and albums with bands such as LSU and Cush. He has been credited for pioneering the "alternative Christian rock scene". Knott's 1987 album *Shaded Pain* notably contained lyrics which challenged church morality and abusive church leaders, causing controversy in religious circles. Michael Knott was also the founder of the now defunct independent record label, Blonde Vinyl Records. Knott died on March 12, 2024, at the age of 61.

THOSE WE HAVE LOST



Sadi Mohammad
1957 - 2024

Sadi Mohammad was a Bangladeshi Rabindra Sangeet singer and composer. He served as the director of the cultural organization, Rabi Raag. In 2007, Mohammad debuted as a music composer with his first album, releasing two more in 2009 and 2012. Sadi Mohammad died on 13 March 2024, at the age of 66, after experiencing mental distress following the death of his mother and a history of depression about his perceived lack of success.



Sylvain Luc
1965 - 2024

Sylvain Luc was a French jazz guitarist. Luc toured regularly but rarely appeared in high-profile jazz festivals. He was particularly attracted to duets, but was also seen in trios, and rarely with larger groups. His best-known works are his two duet albums with guitarist Biréli Lagrène, with whom he toured many times. At just age 15, Luc formed a jazz group called the "Bulle Quintet," and quickly gained recognition. Two years later, in 1982, he and his group were elected laureate of the international festival of San Sebastian. In 1988, he settled in Paris and became an arranger, composer and accompanist to many different French artists. Luc died on 13 March 2024, at the age of 58.

THOSE WE HAVE LOST



Dick Allix
1945 - 2024

Dick Allix was an English businessman, following his work as a musician. Allix was the drummer for Vanity Fare, a pop/rock group who released songs such as "I Live for the Sun", "Early in the Morning", and "Hitchin' a Ride", all of which charted in the top 20 of the UK Singles Chart, with the latter charting as high as number two in foreign countries. Allix left the band in 1970 and worked in sports promotion in the 1980s onwards. In 1979, Allix was introduced to darts, and enjoyed a highly successful sporting career. He died on 13 March 2024, aged 78.

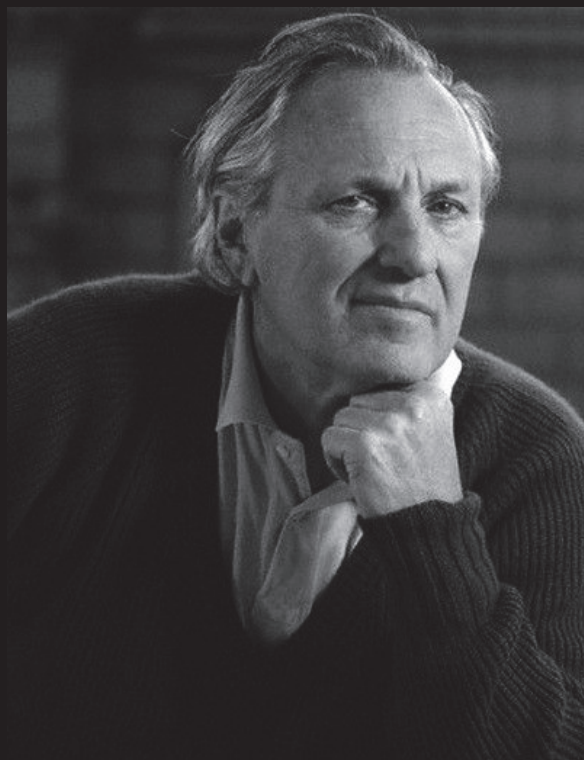


Angela McCluskey
1960 - 2024

Angela McCluskey was a Scottish singer-songwriter based in California, United States. She performed as a solo artist and as a member of the folk rock group Wild Colonials. Her songs have appeared on the soundtracks for the films Rachel Getting Married (2008), Sherrybaby (2006), and The Beat That My Heart Skipped (2005). Her music has also been featured in the television series Grey's Anatomy. McCluskey died on 14 March 2024, at the age of 64. The cause of death was an

THOSE WE HAVE LOST

arterial tear, according to her friend of 25 years, Julie Panebianco.



Jean-Pierre Marty
1932 - 2024

Jean-Pierre Marty was a French pianist and conductor. He started a piano career at the age of 13, first serving as accompanist before appearing in Paris as soloist in three piano concertos. He pursued his career in France, Spain, the Netherlands and Germany until it was interrupted by serious muscular problems in 1953, after which he shifted to conducting. His interest in the piano never ceased, however, and he kept giving piano concerts. Marty died in Paris on 14 March 2024, at the age of 91.



Byron Janis
1928 - 2024

Byron Janis (né Yanks) was an American classical pianist. He made numerous recordings for RCA Victor and Mercury Records, and occupies two volumes of the Philips series Great Pianists of the 20th Century. His discography covered repertoire from Bach to David W. Guion and included major piano concertos from Mozart to Rachmaninoff and Liszt to Prokofiev. In 1973, Janis developed severe arthritis in both hands and wrists. In June 2012, he was presented with a Lifetime Achievement Award for his work in Arthritis Advocacy. Janis died at a hospital in Manhattan, New York, on March 14, 2024, at the age of 95.

THOSE WE HAVE LOST



Lamara Chkonია
1930 - 2024

Lamara Chkonია was a Georgian soprano. As one of a number of opera singers who made contributions to the vocal culture of Georgia and the former Soviet Union, Lamara was one of the few women to break through the Iron Curtain. Chkonია's repertoire consisted of about 40 opera roles. Chkonია made many recordings, including 15 CDs (over 250 works) for the "Golden Fund of the USSR". She made several concert tours outside of the Soviet Union, where she received praise from critics. In 1996, Chkonია moved permanently to Madrid. She took up teaching and occasionally conducted master classes in France and Portugal. Chkonია died on 14 March 2024, at the age of 93.



Steve Harley
1951 - 2024

Stephen Malcolm Ronald Nice, known by his stage name Steve Harley, was an English singer-songwriter and frontman of the rock group Cockney Rebel. He had six UK hit singles with the band in the mid-1970s, including "Judy Teen", "Mr. Soft", and the number one "Make Me Smile (Come Up and See Me)". After Cockney Rebel's split, Harley signed to EMI for a further three years. He continued making music throughout the rest of his career - solo, in group work, backing and contributing, with a brief reunification of Cockney Rebel in 2015. In December 2023, Harley announced on his website that he had cancer. He died at his home in Suffolk on 17 March 2024, at age 73.

THOSE WE HAVE LOST



Hans Blum
1928 - 2024

Hans Blum, also known as Henry Valentino, was a German singer-songwriter known for his distinctive musical style. He wrote and conducted three entries that represented Germany in the Eurovision Song Contest: "Anouschka", "Primaballerina", and "Über die Brücke geh'n". Blum died on 15 March 2024, at the age of 95.



Sandra Crouch
1942 - 2024

Sandra Elaine Crouch was an American gospel music performer, drummer and songwriter. Crouch won a Grammy Award in 1984 for "Best Soul Gospel Performance, Female" for the 1983 album, *We Sing Praises*, and was nominated for a Grammy in 1986. During the late 1960s through the early 1970s, she played the tambourine on a number of Motown recording sessions in Los Angeles. Crouch died on March 17, 2024, at the age of 81.

THOSE WE HAVE LOST



Cola Boyy
1990 - 2024

Matthew Joseph Urango, known professionally as Cola Boyy, was an American musician, disabled icon, and political activist. His debut EP, *Black Boogie Neon*, was released in 2018. His debut album *Prosthetic Boombox* was released in 2021. Urango toured and collaborated with MGMT. His music has been described as belonging to the disco genre. Urango stated that he wanted to convey his anti-capitalist political views through his music. Urango died on March 17, 2024, at his Oxnard home at the age of 34. No cause of death was disclosed.



Kevin Toney
1953 - 2024

Kevin Kraig Toney was an American jazz pianist and composer who was a member of The Blackbyrds. The Blackbyrds released seven albums, three of which were certified gold, with one record receiving a Grammy Award nomination. Toney recorded several albums as a solo musician. His first solo piano album, *A Grateful Heart*, was released in 2012. In 2014, he produced the first album by his daughter, Dominique Toney. Kevin Toney died from cancer on March 18, 2024, at the age of 70.

THOSE WE HAVE LOST



Chavelita Pinzón
1931 - 2024

Cecilia María Pinzón Vergara, known as Chavelita Pinzón, was a Panamanian folklorist and well-known Tamborera singer, one of the most recognized figures in her country's folk scene. She was a teacher of folk dances at the Dance School of the National Institute of Culture, where she directed Panama's first folkloric ensemble. She took Panamanian dance troupes on domestic tours and to several cities abroad, including Washington D.C. and New York. Pinzón died on 18 March 2024, at the age of 93.



Khalid
1964 - 2024

Khalid was a Bangladeshi singer. He was one of the pioneers of Bangladeshi pop music in the 1980s and 1990s. Originally from Gopalganj, Khalid joined the Dhaka band Chime in the early 1980s as its lead singer. Khalid was also popular as a solo artist. Khalid later migrated to the United States with his wife and child. He died from a heart attack in Dhaka, on 18 March 2024, at the age of 60.

THOSE WE HAVE LOST



Cocky Mazzetti
1937 - 2024

Elsa Mazzetti, better known as Cocky Mazzetti, was an Italian pop singer, mainly successful in the 1960s. Mazzetti studied piano and singing and made her official debut in 1955, with the group Menestrelli del Jazz ('Minstrels of Jazz'). In the late 1950s she adopted the stage name Cocky - the name of her poodle. She had her first hit in 1961 with "Pepito", an Italian-language cover of Los Machucambos' song. Her success declined in the second half of the 1960s. In the early 1980s Mazzetti was part of the group Oldies. Mazzetti died on 20 March 2024, at the age of 87.



Faramarz Aslani
فرامرز اصلانی
1945 - 2024

Faramarz Aslani was an Iranian singer, guitarist, composer, songwriter, and music producer. His first album, Occupation of The Heart, was recorded for CBS Records International in 1977. After the 1979 revolution in Iran, he moved back to England with his family, where he worked both as a journalist and a musician. His first tour of the United States began in 1992. In 2010, Aslani released his first album since 1999. On March 3, 2024, Aslani announced

THOSE WE HAVE LOST

on his Instagram page that he had been diagnosed with cancer and had to undergo treatment in the new year. He died of cancer at a hospital in Maryland, U.S, on March 20, 2024, at the age of 79.



George Darko
1951 - 2024

George Darko was a Ghanaian burger-highlife (a form of highlife music created by Ghanaian immigrants to Germany) musician, guitarist, vocalist, composer and songwriter, who was on the music scene from the late 1960s. Darko was popular in the 1970s, 1980s and 1990s. After playing for an army band entertaining troops in the Middle East, Darko returned to Ghana and

formed the Golden Stool Band. In the late 1970s the band moved to Germany, where Darko went solo and formed the Bus Stop band in 1982. George Darko died on 20 March 2024, at the age of 73.



Laurens van Rooyen
1935 - 2024

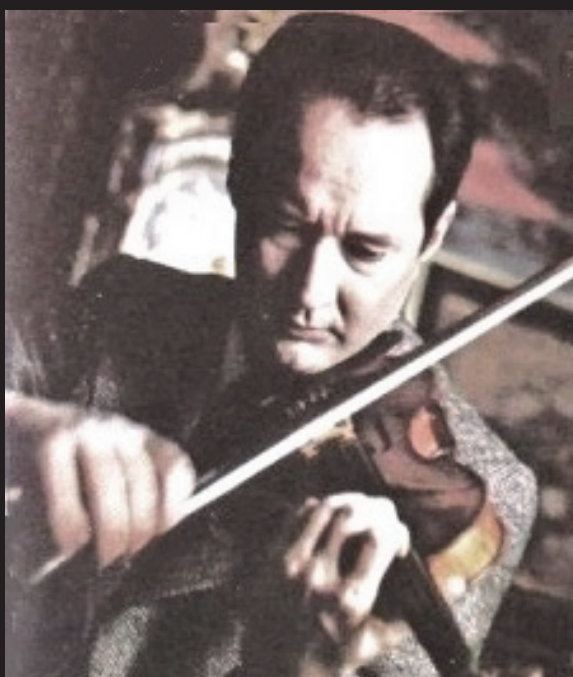
Laurens van Rooyen was a Dutch pianist and composer. In 1976 he released his first solo album: Kaleidoskoop, going on to release multiple records with various labels. He composed many pieces for piano and wrote the score for several Dutch films. He wrote two books on his experiences as a musician. From 2000, Van Rooyen gave frequently piano recitals in the castles and coach houses along the river Vecht. He also performed for special occasions as anniversaries and jubilees. Van Rooyen died on 21 March 2024, at the age of 88, six days shy of his 89th birthday.

THOSE WE HAVE LOST



Maurizio Pollini
1942 - 2024

Maurizio Pollini was an Italian pianist and conductor. He was known for performances of Beethoven, Chopin, Debussy, and the Second Viennese School, among others. He also championed works by contemporary composers. Pollini was a left-wing activist in the 1960s and 1970s, and he remained politically engaged in his later life. As a conductor he was instrumental in the Rossini revival. Maurizio Pollini died on 23 March 2024, aged 82. He is survived by his son, pianist and conductor Daniele Pollini.



Igor Ozim
1931 - 2024

Igor Ozim was a Slovenian classical violinist and pedagogue. In 1951 Ozim won the International Carl Flesch Violin Competition, making his Wigmore Hall debut recital shortly afterwards. In 1953 he won the ARD International Music Competition in Munich, later returning to his home country to perform concerts, alongside touring widely around the world. Ozim gave master classes in many countries, and was later based at the Mozarteum in Salzburg, Austria. Ozim also appeared as jury member at noted violin competitions. He died in Salzburg, Austria on 23 March 2024, at the age of 92.

THOSE WE HAVE LOST



Ulf Georgsson
1962 - 2024

Ulf Georg Georgsson was a Swedish songwriter, who participated at Melodifestivalen as a songwriter, and wrote songs recorded by multiple successful musicians. After 30 years in the group Bhonus, he played the drums in Flamingokvintetten since June 2013. At Svensktoppen he became the second most successful composer in the year 2000, and was appointed "composer of the year" in 2001. Georgsson died on 23 March 2024, at the age of 61.



Péter Eötvös
1944 - 2024

Péter Eötvös was a Hungarian composer, conductor and academic teacher. After studies of composition in Budapest and Cologne, Eötvös composed film music in Hungary from 1962. He played with the Stockhausen Ensemble between 1968 and 1976. He was a founding member of the Oeldorf Group in 1973, continuing his association until the late 1970s. From 1979 to 1991, he was musical director and conductor of the Ensemble InterContemporain, and from 1985 to 1988, he was principal guest conductor of the

THOSE WE HAVE LOST

BBC Symphony Orchestra, after which he conducted several other orchestras. Eötvös died in Budapest on 24 March 2024, at the age of 80, after a serious illness.



Def Rhymz
1970 - 2024

Dennis Bouman, known professionally as Def Rhymz, was a Surinamese-Dutch rapper best known for his humouristic raps. He was the first Dutch rapper ever to hit the

number 1 spot on the Dutch charts. Bouman went on to collaborate with the otherwise English-language trio Postmen on a cover-version of De Bom, the chart-topping 1982-hit by pop/reggae-band Doe Maar for inclusion on a tribute-album. Besides performing, Bouman also worked as a head-chef. Bouman died of heart failure on 24 March 2024, at the age of 53.

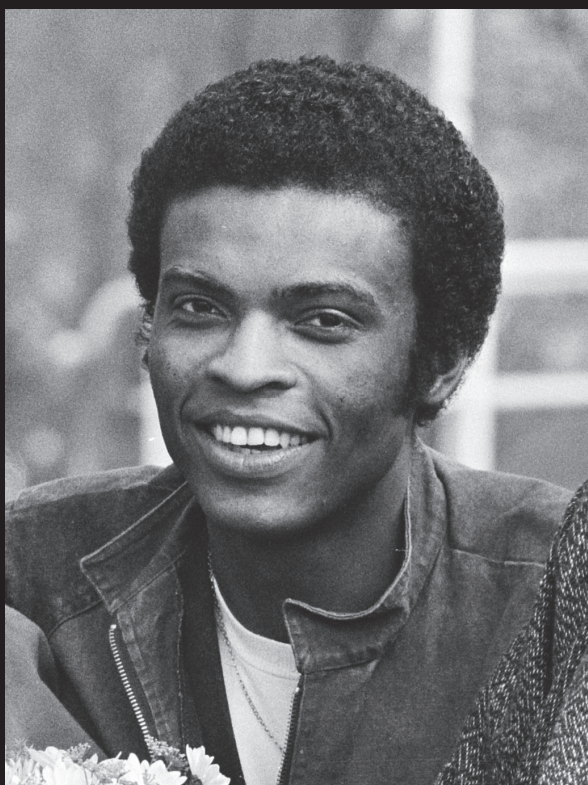


Maurice El Médioni
موريس المديوني
1928 - 2024

Maurice El Médioni was an Algerian pianist, composer and interpreter of Andalusian, Raï, Sephardic and Arab

THOSE WE HAVE LOST

music. He was one of the few living artists to have performed with artists such as Lili Labassi, Line Monty, Lili Boniche, Samy el Maghribi, and Reinette l'Oranaise. He was also a professional tailor and initially took up music as a hobby. In his later years, he played alongside musicians who had originally accompanied him nearly half a century earlier in Algeria and France. El Médiouni died on 25 March 2024, at the age of 95.



Humphrey Campbell
1958 - 2024

Humphrey Campbell was a Dutch singer and record producer of Surinamese descent, known for his participation in the 1992 Eurovision Song Contest. Performing last of the 23 entrants and joined on stage by

brothers Carlo and Ben, Campbell finished the evening in ninth place. Following his Eurovision appearances, Campbell concentrated on his career as a producer. Campbell died of cancer on 25 March 2024, at the age of 66.



George Nicolescu
1950 - 2024

George Nicolescu was a blind Romanian musician. Self-taught, he made his singing debut in 1970, and won first prize at the Tinerete pe portativ ("Youth on the Scale") festival. In 1973, his first hit, "Eternitate" ("Eternity"), was released, and the following year came four hits released on a 45. In 1977, he began teaching French at the School for the Blind in Buzău, where he remained until 1985. After the Romanian Revolution of 1989, he was engaged for several months as a soloist with the ensemble "Optimiștii", a troupe of blind performers. Nicolescu retired in 1992, taking part in various shows and singing in restaurants in order to earn a living. In autumn 2002, ten years after retiring, Nicolescu returned to the top of the

THOSE WE HAVE LOST

Romanian charts through a duet with the band UNU'. Nicolescu died on 26 March 2024, at the age of 74.



Slađana Milošević
Слађана Милошевић
1955 - 2024

Aleksandra Milošević Hagadone, better known as Slađana Milošević, was a Serbian singer, songwriter, record producer, and writer. Milošević started education in classical music at the age of five, playing piano and later switching to violin. As a teenager, she played bass guitar in several bands, then started her solo career in 1977 with the single "Au-au". In 1983, she formed the band Neutral Design with a group of West German musicians. At the end of the 1980s, she turned towards jazz and experimental music, moving to the United States in 1989. In the late 2000s, she began performing only occasionally, dedicating herself to work in other fields of culture. Milošević died on 26 March 2024, at the age of 68. She struggled with Sjögren syndrome.

Chandra Kumara
Kandamarachchi
චන්ද්‍ර කුමාර
කදුනාරච්චි
1948 - 2024

Chandra Kumara Kandamarachchi was a Sri Lankan singer, known for several Sinhala songs. Kandamarachchi died on 26 March 2024, at the age of 76. Prior to his death, he had been receiving medical treatment at a hospital in Maharagama.



La Castou
1948 - 2024

Catherine Burkhardt, better known by the stage name La Castou, was a Swiss singer, dancer, and actress. She died from cancer on 27 March 2024, at the age of 75.

THOSE WE HAVE LOST



Nigel Brooks
1926 - 2024

Nigel James Brooks BEM was an English composer, arranger and conductor. For much of his career he was an orchestral arranger, particularly for the BBC, and also conducted the BBC Concert Orchestra. He formed his own musical ensemble "The Nigel Brooks Singers" which appeared on Friday Night is Music Night and earned three gold discs, and two silver. Brooks wrote three ballets for Sadler's Wells, and an opera based on Daphne du Maurier's novel Jamaica Inn. As part of the 2022 Birthday Honours, Brooks was awarded the British Empire Medal (BEM) for services to musical theatre and the music industry. Brooks died at his home in Barnstaple, on 1 March 2024, at the age of 97.



Mark Spiro
1957 - 2024

Mark Spiro was an American songwriter, record producer and recording artist. Originally from Seattle, Spiro relocated to Los Angeles to pursue a career within the music industry in his early 20s. He later spent several years in Germany working as a singer, songwriter, and producer. Upon his return to Los Angeles in the mid-1980s, he began building a reputation as a successful songwriter with his first major cut on the Top Gun soundtrack. He went on to begin releasing music for the next several years, after being signed by Interscope Records. Spiro died of lung cancer on March 28, 2024, his 67th birthday.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



Enough plastic
is thrown
away each year
to circle the Earth
4 times!

ONE MILLION

sea birds & 100,000
marine mammals are
killed annually from
plastic in our oceans



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%

of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

of the plastic we
use, we use
JUST ONCE
and throw away.

Facts found on ecowatch.com



SAVE Stonehenge World Heritage Site

FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



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GONZO
MULTIMEDIA

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THE LABEL FOR CONNOISSEURS

Jethro Tull

Spin Me Back Down The Years deluxe edition



One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

With *Spin Me Back Down The Years*, Jethro Tull archivist Pat Kent has done just that across a two-volume collection that recounts the group's epic history – from pre-Tull outfits such as The Blades and The Dwellers, through to the post-Tull exploits of former band members. In between are the tales of the career-making *Aqualung* and *Thick As A Brick* albums, the group's folk-rock excursions of the late 70s, and the incorporation of Middle Eastern music that characterised 90s outings such as *Roots To Branches*. A companion volume, *The Boy Scout Manual*, adds an array of previously unpublished photos, rare memorabilia and biographies of key band members.

Based on the unparalleled research of Pat Kent, along with Charlie Kenney and Erin Ward, of the renowned fan collective The Jethro Tull Group, *Spin Me Back Down The Years* is the detailed history the group's legacy demands.

Available in hardback and softback, a limited slipcased edition includes an exclusive 7" vinyl of a 1968 acetate recording belonging to founding drummer Clive Bunker, featuring "Clive Bunker & Friends". You'd be thick as a brick to miss it. "The book has been a labour of love for the three of us... dedicated to a band that has provided the soundtrack to our lives" – **Pat Kent**

<https://www.musicglue.com/jethro-tull-spin-me-back-down-the-years-by-pat-kent/>



Inside Number 3

A Visual History Of Apple Records

Looking from the outside like an unassuming terraced town house in the centre of London, Number 3 Savile Row was the site of an unprecedented outpouring of creativity in the late 60s and early 70s. Home to The Beatles' Apple Records, it was where the group recorded much of the material for their Let It Be album – including the legendary rooftop concert of 30 January



1969 – and also acted as the nerve centre for a string of projects conceived under the Apple banner, among them solo Beatles records and albums by artists as diverse as James Taylor, The Modern Jazz Quartet, Billy Preston and Badfinger.

For Inside Number 3 – A Visual History, collector Nigel Pearce opens the lid on a privately curated collection of records, press releases, internal memos and photographs that stretches back to 1968, granting readers unprecedented access to the inner workings of The Beatles’ fiercely guarded creativity. Both a tribute to one man’s passion and a celebration of one of the most important bodies of work in popular music, Inside Number 3 is an essential purchase for Beatles collectors around the world.

Limited to 100 copies worldwide, the deluxe edition of Inside Number 3 comes signed and numbered, and includes repro memorabilia from Pearce’s personal treasure trove.

“This book has the ability to astound all who care to enter this lost and much sought-after world... It shows what went on behind that famous door” – Nigel Pearce

<https://www.musicglue.com/inside-no-3/>



Fuzzbox *We've Got A... CD... And We're Gonna Play It!*

Cult Birmingham four-piece We've Got A Fuzzbox And We're Gonna Use It!! became darlings of Britain's late-80s alt-rock scene thanks to a string of much-loved releases, among them the album Bostin' Steve Austin and the UK Top 20 singles International Rescue and Pink Sunshine. Subtitled The Best Of Fuzzbox Reimagined, We've Got A... CD... And We're Gonna Play It! finds the remaining duo of Vix and Maggie Dunne giving their catalogue a gleeful overhaul, stripping Pink Sunshine's bubblegum pop back to a rockabilly-tinged guitar rocker, and refashioning their punk-pop assault on Spirit In The Sky into a dubbed-out sound collage that spins off into the stratosphere. Seems they've still got a fuzzbox... and nothing is off-limits.

“This is a great comeback album and a joy to behold” – Louder Than War

<https://www.musicglue.com/gonzo-multimedia/products/fuzzbox-weve-got-a-dot-dot-dot-cd-dot-dot-dot-and-were-gonna-play-it>

The Fall

Take America

10CD box set

Led by the Mancunian revolutionary Mark E Smith, The Fall were a quintessentially British post-punk band, critiquing the fabric of social constructs while tearing up all notions of music-making in the late 20th century. Spanning the years 1981 to 2006, the 10CD *Take America* box set presents a quarter of a century of sonic assaults, following the group across the Atlantic as they strafed audiences from New York City

to Los Angeles, Detroit to Chicago, and way down south in Austin, Texas. Tracing The Fall's development from their legendary 1982 record *Hex Enduction Hour* to their uncompromising 2006 outing, *Fall Heads Roll*, it offers a parallel discography to their notoriously intimidating studio catalogue, with Mark E Smith and co gleefully dismantling and rebuilding their own legacy every time they take the stage.

"The gigs I enjoy are the ones where I'm so angry and paranoid... that I put everything into it to feed off the aggressive side of it" – Mark E Smith

<https://www.musicglue.com/cog-sinister/products/the-fall-take-america-10-cd-box-set>



Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

Having been re-pressed due to demand, the final copies of the 2CD deluxe edition of Dave Bainbridge's fourth solo album, *To The Far Away*, are fast running out. Featuring the full album on Disc One, plus over an hour's worth of demo recordings, alternate mixes and five extra songs, the limited edition box set presents the whole picture of a deeply personal work for the IONA co-founder.

Written during lockdown and released at the end of 2021, *To The Far Away* captures Bainbridge in a period of reflection, and was written in response to his forced separation from his soon-to-be wife, Sharon, just says before their wedding. With the Atlantic Ocean literally keeping the couple far away from each other, Bainbridge recorded an emotive work that sought to make a connection during a time of uncertainty. It has since been hailed as one of his greatest achievements.

The deluxe edition box set also includes:

- A signed, numbered certificate
- Hardback photo book with over 100 photos taken by Dave Bainbridge himself



- Six postcards featuring photos by Bainbridge

Grab the final copies before they are forever out of reach...

“Powerful, heartfelt and exhilarating progressive rock of the highest order” – Prog Archives

<https://www.musicglue.com/iona/products/dave-bainbridge-deluxe-box-set-with-signed-and-numbered-certificate-includes-cd1-high-quality-wav-for-immediate-download-in-stock-now-2>

Pre-order: **Maggie Reilly** *Echoes (Deluxe Edition)*

Originally released in 1992, Maggie Reilly's debut album, *Echoes*, continued to build on the early fame she found as a guest singer with Mike Oldfield in the 80s. Now celebrating its 30th anniversary, the Norwegian chart-topping album is a one-stop shop of everything that makes the



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Glasgow-born singer such a unique voice: from the pop-rock album opener, Everytime We Touch, to the heartfelt charity recording What About Tomorrow's Children and the electronica-fuelled Wait, Echoes continues to resonate as a landmark recording from one of the UK's most gifted singers. The deluxe edition bonus tracks Break The Ice and a Rhythm Mix of Everytime We Touch offer further evidence of Reilly's beguiling voice.

"Listening to these good friends, that are a part of so many people's soundtracks, will be a whole new experience" – Maggie Reilly

<https://www.gonzomultimedia.co.uk/products/maggie-reilly-echoes-deluxe-version>



Dave Bainbridge *Celestial Fire – Live In The UK*

If you thought Dave Bainbridge's 2014 studio album, *Celestial Fire*, was a mind-boggling trawl through his formidable bag of tricks, then brace yourself for the *Celestial Fire* live experience. Taking their name from that record, Bainbridge's group do true justice to their leader's legacy on *Celestial Fire – Live In London*. Recorded during the band's first live tour, the 2CD+DVD set includes a full concert

performance during which the band run through solo Bainbridge material, stand-outs and rarities from his former group, IONA (including the seldom travelled Brendan's *Voyage/Return*), plus a head-spinning cover of Yes' *Roundabout*. From beginning to end, it is an incendiary experience.

"A masterful package that deserves a huge audience" – Prog Archives

<https://www.musicglue.com/iona/products/dave-bainbridge-celestial-fire-live-in-the-uk-2cd-slash-dvd>

Celestial Fire

Live in the UK



dvd/2cd



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Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so I can pay our contributing writers. So, 'why not flog *Gonzo Weekly* T Shirts?' I thought. 'Why not', I answered...

<http://www.zazzle.co.uk/gonzowebkly>



From danger to safety...

When we started flying missions, we had no idea where this adventure would take us. We just knew that pups were in danger, so we had to help them. Over ten years later, thanks to YOU, we've run hundreds of missions and rescued more than 13,000 animals across the country! Just as importantly, we're stronger than ever and ready to keep flying.

That's why we're very excited to make a big announcement. Starting today, we are changing our name to No Dog Left Behind. It reflects the national network of shelter partners we've built in our first decade of work.

Pittsburgh will always be the heart of our operation, and everything we do is thanks to the love and support of our Steel City volunteers and supporters. Thanks to YOU, our mission is growing. We are excited to see where the next ten plus years takes us!

One more thing....

While the large majority of the animals we have helped over the years have been dogs, we do equally love our little kitties. We are super excited to show you our new Cat logo, No Cat Left Behind! She doesn't have a nickname yet and we are definitely open to suggestions!

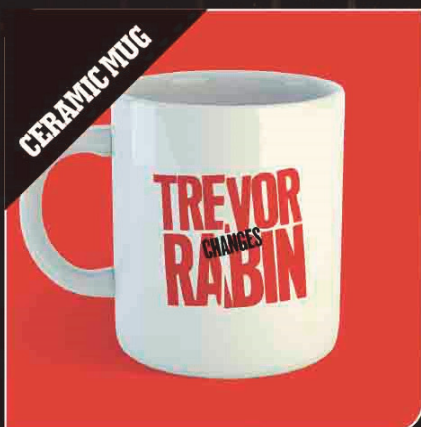
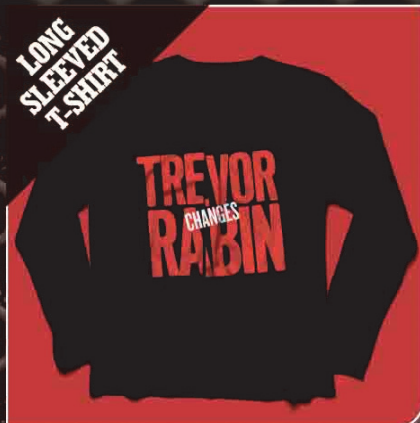
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DEF CULT By Junior Disprol

I think its fair to say that in the last five years the man from Cardiff, Junior Disprol has been on something of a roll. First came DEFVALLEY in 2019 followed by two huge releases in 2022, Hung Drawn and Slaughta'd with Krash Slaughta and DEF II; then in 2023 came Uber Magnetic alongside Roughneck Jihad, the build up to which was something truly inspired and introduced

STEVE RIDER

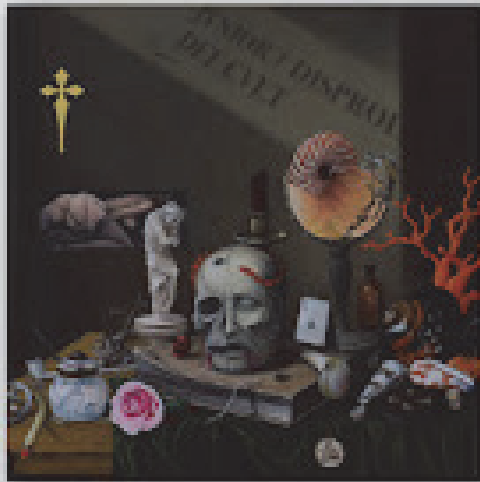
us to the Hidden Content Club from the label Plague.

Well, now in 2024 the Hidden Content Club is back and treated us to a bonus pack and single release that featured a non-album track, The Fun and The Horror, and a remix of the track Hawk Ghost. This was all as the precursor to the third outing in Junior Disprol's Def Series, DEF CULT. Once more brought to us on the Plague label and, as with both previous DEF releases, Produced by Cool Edit Chud. It features appearances from DJ Jaffa, Krash Slaughta, Stepchild and his Uber Magnetic partner in rhyme Roughneck Jihad. The album also features some stunning artwork from John Stark, just to put the icing on the cake.

Now, Junior Disprol is no stranger to this blog and as such, needs no introduction, so let's not beat around the bush here and get straight into the DEF CULT...

There is no hanging around here as DJ Jaffa joins JD on the opening track Marvelous, which perfectly sets the tone of the album with a nice head nod drum beat which is surrounded by this eerie mix of bells and nature sounds that all comes together to give you the impression you've been drawn into some weird nightmarish world. This is Junior Disprol's world, a place where expecting the unexpected is the norm and it is hard for the neurotypical mind to even conceive of what now put in front of it.





Here he shows you exactly why he is so marvellous in what he does by taking words, phrases and more, mixing and weaving them into something you would never think possible, and when you mix all that with the music, reality is thrown out of a window, a window that doesn't exist or does it? With all expectation cast aside the sound move to slick funk vibe with drums and guitar taking the forefront for *The Fly Most*, if you know your Hip Hop then you will know that being 'fly' was all about being the best, dressing the best and so on. So, is JD speaking on being the best here or is about a fly or being a fly on the wall? You decided because this is one of those that seems open to interpretation, and after a number of listens I wanted to go

with the traditional Hip Hop view and that JD here is just showing what it is the be the fly most on the mic. Up next is *A Murmur Forms*, which has recently seen a video release, and has more of a jazz vibe with the horns, bass, and drums, which loop and switch creating a sound which tests your nerves as it progresses. JD's words seem to tear at every brain cell, threatening to turn your awareness inside out. The world around is what seems to form into a murmur as Junior Disprols words and flows form into a dazzling murmuration of their own, mimicking that of a flock of starlings over the somerset levels...

Can We Live finds the drum beat almost softened into the background as a nerve



tweaking electric guitar loop grabs your awareness, threatening not to let go. JD takes a look at the state of society and Britain, a place you can no longer call great. How can a person or a family truly live in this society when we are constantly being priced out of everything we need to survive, while the 1% flourish and stand, not on the shoulders of giants but, on the desperate figures of the working class, the infirm, the disabled and corpses of the fallen. It's a bleak look at life but, that's life right now. With your mind reeling from what it has just had to comprehend, it's time for DJ Jaffa to join Junior Disprol once more and to punch and slice a hole in those dark storm clouds with Ready Rock. The head nod beat takes us on a more upbeat vibe while the eerie xylophone sounds keep us in that weird

twilight world but, this one creates a seed inside you that blooms almost immediately and bears fruit that you can only taste with your soul because this is what the energy of the music can do for you if you allow it in. There is this sense that the creation and the feeling of the music is able to clear the darkness from most recesses of the mind. So, when you're ready, feel the music, let it in and get ready to rock. Now feeling a bit more upbeat it's time for the album's title track to be unleashed, DEF CULT. The drums and guitar that forms the main element of the beat here has a melodic quality that has you quietly nodding along, focusing on the words, while every now and again there is a burst of guitar that stops you relaxing to far into that sound. Having given you the foundations, JD now

hypnotises you, taking control of your mind, he delivers words that infiltrate every corner of your mind and making you a newly ordained follower of the DEF CULT.

It's perfect timing that you are now in the cult and your mind is focused on this one thing because, if you are listening on the vinyl, it's now time to flip to the B-Side, something you now do in an almost trance like state. I Got It Going Awnn takes you into a TRON like world with solid boom bap beat alongside electronic sounds that digitize your every thought from this moment on. If it can rhyme with Awnn then its Awnn, that's what its all about here; well almost. There is a moment, where JD emulates the Ruler Slick Rick, that brings an almighty grin that comes out from within. Suddenly you begin to realise that this cult is not something to fear but, something to revere. That sense of living in a digital world now takes on an eerie twist as the electronic and other sounds whirl around the head nod beat like a plethora of spirits released from purgatory. Krash Slaughta joins JD to help slice through the ghostly fog allowing your body to soak up the vibes. Here you find Junior Disprol speaking on being a Magus Of Phrase. But what does that mean? Well, the definition of Magus is a conjurer, sorcerer, or a magician; so, what he is saying here is that he is a magician when comes to creating something with words and you simply can't argue with that the more you listen. The vibe switches once more as drums, guitars and keys combine for a sound that would not be out of place an album from the Doors, it has that kinda Hip Hop psychedelic feel. Hawk Ghost dispels any last vestige of dark clouds that might have remained as its energy raises you up to a new level, while keeping you in that altered state of reality. This time Junior Disprol switches from speaking through a ghostly haze to taking on the essence of a spiritual form, soaring high above and looking down on what's around and channelling that into words and phrases that boggle the mind as you search for the

source but find only words that seem to appear from nowhere...

Your eardrums vibrate with the power of the beat, bass and horns as Def At Behest explodes into your awareness. Soon, strings are introduced that have you looking over your shoulder, looking for what's coming with a sense of foreboding like a movie soundtrack vibe. Listening to this one might make you wonder just what this is all about but, try listening a few times and that think of the title and what it means? Def is all about being the best and by doing that at behest means you are doing it by instruction or by command; so here maybe, its all about JD showing how good his skills are by his own instruction? Being an emcee is all about honing your skills from life, from what you see about you day by day, you are literally teaching or instructing yourself, that's how you learn. Think about that as you listen and if it speaks to you. Now, time is ticking by and as you move into the album's penultimate track the Domesday Clock. Drums, bells, bass, and horns form a huge sound that has that that soundtrack vibe about it, one that makes you feel you have stepped into a pool of shade among the sunlight. With that air of foreboding setting around you once more you find that you are stood in an equilateral triangle with an emcee at each apex; perhaps it's a circle not the triangle you first thought but, anyway, Junior Disprol is followed by Roughneck Jihad and finally Stepchild, each one displaying their individual rhyme skills as the doomsday clock ticks another second but, that second feels like a minute or a whole day as the words float through you awareness; you realise there is so much around us that signifies we are headed towards a doomsday but, you also realise that we are the ones who can also reverse that and stop the clock ticking down to its ultimate conclusion. As you contemplate that thought you realise that the album is about to reach its own conclusion and you have reached Def Not, the final track. Keys, guitars, and drums create a reflective vibe and one that feels you about to enter something deeper than has

gone before. The intro makes you feel this one needed time to get going, like it needs a few deep breaths first and as JD begins to speak you realise why those feels occurred to you; not everything is DEF in life and this one finds Junior Disprol speaking on the loss of his mother. This one is by far the deepest track on the album, and I could feel every word, deep in my own heart having lived this same story with the loss of my own mum back in 1995. What can you say, treasure every moment with those you love and enjoy those moments to the fullest. The track ends with an upbeat, high energy guitar solo, just get the adrenaline pumping once more and leaving you with much to think about...

Just take a breath because that was some ride. In fact, there is this feeling that DEF CULT is an album of two halves, as seems to have two different vibes running across the two sides of the album, if you have the vinyl, or between the first six tracks and second six. The first half appears to have a slightly darker air about it, laying out the foundations and showing you what's going on around you or inviting you to see it. But the second half has this far more upbeat vibe to it raising you up most of the time and giving you a reason to feel that its not all bad out there and it ends with a touching ode to his mother that is such an awesome way to end the album, with such an emotional sentiment. It's just breath taking from start to finish.

I may have said this before but, what the heck, I'm gonna say it again, for me, Junior Disprol is one of the most underrated emcees on the UK scene, if not the entire Hip Hop scene, at this time. I don't know of anyone who can take words that seemingly have no place together and spin them into something that is entertaining and speaks to you on some strange unconscious level. He just has a masterful way with words, like the title of the track Magus Of Phrase, he truly is a master sorcerer of words and rhyme.

I couldn't wrap up this review in any way without mentioning the work of Cool Edit Chud on this one. As with JD being a wizard with words, Chud is a wizard of the beats. He is perfectly able to emulate the vibe of JD's words and together they just craft something where the music and words vibe so well together. It is almost like these two are an extension of each other, they work so well together. The different vibes and sounds created by Chud work so well with JD's vision for his lyrical content and mood.

Having appearances by DJ Jaffa and Krash Slaughta on the cuts, along with Roughneck Jihad and Stepchild adds flavour to the whole project while taking nothing away from Junior Disprol and Cool Edit Chud.

DEF CULT is the kind of release that Hip Hop needs to carry it forward. It has that nod to the real Hip Hop sound but, draws on a lot of different inspirations along the way. It also has a sound that has definite mass appeal and is not likely to get old very quickly. This has to be another contender for album of the year, in my humble opinion. It's a perfect fit with the two previous Def albums and might just be the icing on the cake...

My thanks go to Junior Disprol and Plague's Danny Boyes for putting this one in front of me and letting me do my thing.

My final thought on DEF CULT is simply "Go get this it".

DEF CULT is available now and comes in a range of formats including some stunning physical versions too.

I'll see ya next time.

Steve.



MARK AT THE MOVIES

Mark Raines



Directed by
Alexander Mackendrick

Release date
10 August 1951

Plot
Sidney Stratton, a brilliant young research chemist and former Cambridge scholarship recipient, has been dismissed from jobs at several textile mills in the north of England because of his demands for

Here we have a new series for Gonzo Weekly. It comes from none other than our regular cartoonist Mark Raines who has contributed other articles (most notably his critique of the recent Disney Plus series about the Sex Pistols.

He described the series that he wanted to write to me and it sounded smashing, so I told him to go full

expensive facilities and his obsession with inventing an everlasting fibre. While working as a labourer at the Birnley Mills, he accidentally becomes an unpaid researcher and invents an incredibly strong fibre which repels dirt and never wears out. From this fabric, a suit is made—which is brilliant white because it cannot absorb dye and slightly luminous because it includes radioactive elements.

Stratton is lauded as a genius until both management and the trade unions realise the consequence of his invention; once consumers have purchased enough cloth, demand will drop precipitously and put the textile industry out of business. The managers try to trick and bribe Stratton into signing away the rights to his invention but he refuses. Managers and workers each try to shut him away, but he escapes.

The bosses negotiate with Daphne, the daughter of the owner of Birnley Mills, that she will trick Stratton into giving it all up and she asks £5000 for this, but when she meets Stratton she has a change of heart and encourages him to announce his invention to the press. Going back to his rooms he is confronted by a woman who he thought was on his side, but suddenly realises that no-one wants his invention.

The climax sees Stratton running through the streets at night in his glowing white suit, pursued by both the managers and the employees. As the crowd advances, his suit begins to fall apart as the chemical structure of the fibre breaks down with time. The mob, realising the flaw in the process, rip pieces off his suit in triumph, until he is left standing in his shirt and underwear. Only Daphne Birnley, the mill-

owner's daughter, and Bertha, a works labourer, have sympathy for his disappointment.

The next day, Stratton is dismissed from his job. Departing, he consults his chemistry notes. A realisation hits and he exclaims, "I see!" With that he strides off, perhaps to try again elsewhere.

One of the most popular films of the year in Britain 1951

Film Trailer

https://youtu.be/BJvfcinKjAI?si=C_cpsx8yPyIYMjLC



Running Time 1h 25m
Rated U

4 out of 4 stars

Directed by
John Boulting

Release date
8 January 1948 (Brighton)

Plot

In Brighton in 1935, a gangster named Kite is found dead, shortly after a newspaper published a story exposing local rackets and gang wars. Kite's old gang, now led by the psychopathic teenaged hoodlum Pinkie Brown, learns that the reporter who wrote the story, Fred Hale, will be in town for one day for a promotional stunt (similar to the real-life "Lobby Lud" promotion). Fred will play "Kolley Kibber", leaving cards around town that can be redeemed for a monetary prize, with a larger prize for the first person who publicly identifies Fred as Kolley Kibber.

Pinkie and the gang hold Fred responsible for Kite's death. They confront Fred in a local pub, threaten him, and pursue him through the crowded resort town before Pinkie finally murders Fred on the ghost train. While Fred is attempting to elude the gang, he meets brassy, outgoing Ida Arnold, a middle-aged entertainer currently appearing in a local show. Ida takes a liking to Fred and notes that he appears to be afraid. The police think that Fred's death is a heart attack or suicide, but Ida suspects foul play and begins her own amateur investigation.

To establish an alibi for himself, Pinkie sends one of his gang members, Spicer, to distribute Fred's "Kolley Kibber" cards throughout the town, making it look like Fred was going about his business normally. Spicer errs by leaving one card under the tablecloth in a restaurant, creating a risk that the waitress would be able to identify Spicer. Pinkie visits the restaurant and discovers that the sweet, naive young waitress Rose found the card and noticed that it

was not Fred who left the card, and is sure she would recognise the person who did, as she has a good memory for faces. Pinkie warns Rose not to speak about the person who left the card, and as part of gaining her confidence, asks her out on a date. Without fully understanding why he has said this, Rose trusts Pinkie and agrees that she will say nothing.

Pinkie is also being pressured by Colleoni, the older and more powerful leader of a rival gang, and owner of the large Cosmopolitan Hotel. He is also pursued by the police, who want him to leave town to avoid further gang warfare. Deciding that Spicer is a liability, Pinkie sends him to the racetrack in hopes that Colleoni's men will kill him there. However, Pinkie is also attacked by Colleoni's men, receiving a long scar on his right cheek, and runs off thinking Spicer is dead. However he is told later that Spicer lived. Pinkie ends up finishing Spicer off himself by pushing him down a stairwell in front of several witnesses.

Rose falls in love with Pinkie, discovering he is also a Catholic, and he decides to marry her so she cannot testify against him. After their wedding, at Rose's request he makes a record of his voice at a fairgrounds booth, on which he says, "What you want me to say is I love you. Well here is the truth. I hate you, you little slut. You make me sick." Rose cherishes the record, wrongly assuming that it contains Pinkie's profession of love, although she does not have a gramophone to play it on and is unaware of its true contents. Ida, who by now suspects Pinkie of killing both Fred and Spicer, poses as Rose's mother to visit her while Pinkie is out and warn her about Pinkie, but Rose is loyal to Pinkie and Ida leaves.

Ida's visit makes Pinkie decide he needs to kill Rose too, and he confides to his last remaining gang member, Dallow, his plan to get Rose to enter a suicide pact with him and kill herself first. Pinkie also tries to destroy the voice recording he made to avoid its becoming evidence after Rose's death, but only succeeds in scratching it. Dallow objects, saying Rose's death is unnecessary because Ida is about to leave Brighton, having been unable to find any convincing evidence against Pinkie. Colleoni has also paid off Pinkie and Dallow to leave town, and they go for a final drink with Rose before departing.

When Ida enters the bar, the paranoid Pinkie decides to carry out his plan for Rose's death, and takes her for a walk on the pier. Pinkie convinces Rose he will soon be hanged and the two of them should commit suicide in order to always stay together. He gives Rose his gun and tries to get her to shoot herself first. Rose is torn between her love for Pinkie and the Catholic prohibition against suicide, and hesitates. Meanwhile, Dallow and Ida, both wishing to protect the innocent Rose, alert police, who rush onto the pier after Pinkie. Upon seeing the police, Rose throws the gun into the water and Pinkie tries to run away, but falls from the pier to his death. A grief-stricken Rose later plays the damaged record of Pinkie's voice, which sticks on Pinkie's words "I love you" without playing the rest.

At the time of its release, Brighton Rock caused a critical uproar in Britain due to its depictions of crime and violence, with the Daily Mirror critic denouncing the razor-slashing scenes as "horrific" and concluding,

"This film must not be shown.

Film Trailer

https://youtu.be/5_TYGRChCn4?si=X7Q6QndloyXIVvSk

Running Time 1h 32m

Rated A

4 out of 4 stars



Directed by

Alex Proyas

Release date

May 13, 1994 (United States)

Plot

On Devil's Night, in a crime-ravaged and decrepit Detroit, a young woman, Shelly Webster, is raped and seriously wounded while her rock musician fiancé Eric Draven is thrown to his death from the window of their loft apartment. Police Sergeant Daryl Albrecht accompanies Shelly to the hospital, but she eventually dies from

her injuries. A narration states the legend of a crow that carries souls to the land of the dead, but if the person died in tragic circumstances the crow can resurrect their restless spirit to set things right.

One year later, Shelly's and Eric's graves are visited by Sarah, a young girl the pair cared for due to her absent mother. A crow lands on Eric's gravestone and taps on it, resurrecting him. Disoriented and distressed, Eric returns to his ravaged loft apartment and experiences flashbacks of the murders: A gang of men—Tin Tin, Funboy, T-Bird, and Skank—targeted the pair because they were protesting forced evictions in their apartment building which the gang's leader, ruthless crime boss Top Dollar, intended to seize. Realizing that any injuries he suffers are immediately healed, Eric dons black-and-white face paint and sets out to avenge himself and Shelly, guided by the crow.

The crow leads Eric to Tin Tin, whom Eric stabs to death. He next travels to the pawn shop where Tin Tin had pawned Shelly's engagement ring. Eric recovers the ring and blows up the shop, but spares the owner Gideon so he can alert Top Dollar's men that Eric is coming for them. Albrecht begins investigating the apparent vigilante disturbances while Eric finds Funboy taking drugs with Sarah's estranged drug addict mother, Darla. He gives Funboy a fatal overdose and purges the drugs from Darla's body, telling her that Sarah needs her.

Eric visits Albrecht and confirms his suspicions regarding the vigilante's identity. Albrecht tells Eric that he stayed with Shelly until she died, witnessing the thirty hours of

suffering she experienced. Eric touches Albrecht, absorbing the pain Shelly felt. Later, Eric saves Sarah from being hit by a car, revealing to her that he has returned. Eric next targets T-Bird, killing him in an explosion. The following morning, Sarah and Darla reconcile and Sarah reunites with Eric at his apartment. Top Dollar holds a meeting with his associates to discuss his plans to burn the city to the ground on Devil's Night. Eric arrives for Skank but a gunfight erupts, ending with Eric throwing Skank from a window to his death. Top Dollar, his lover and half-sister Myca, and his right-hand man Grange escape. Myca correctly hypothesizes that the crow is the source of Eric's immortality.

Satisfied with his vengeance, Eric gifts Shelly's engagement ring to Sarah and returns to his grave. Grange abducts Sarah as she is walking home and takes her to an abandoned church with Myca and Top Dollar, who takes Shelly's ring. Eric is alerted to her plight by the crow and rushes to rescue her, but he is ambushed by Grange who wounds the crow, rendering Eric vulnerable. Albrecht arrives and kills Grange, while Myca attempts to take the crow for its immortality; it claws her eyes out, causing her to fall to her death from the bell tower. Top Dollar retreats to the church roof with Sarah, where he fights and badly wounds Eric. Eric transfers Shelly's pain into Top Dollar, causing him to stumble off the roof and be impaled on a gargoye, killing him.

Sarah and a wounded Albrecht are recovered from the church while a pained Eric goes to Shelly's grave where her spirit arrives to comfort him and return his body to rest. Sometime later, Sarah visits the graves and the crow returns Shelly's ring to her.

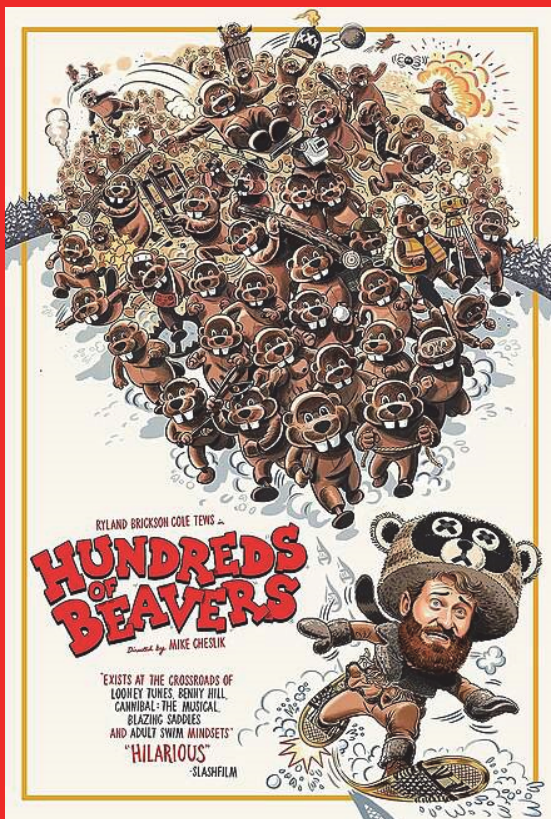
Filled with style and dark, lurid energy, *The Crow* is an action-packed visual feast that also has a soul in the performance of the late Brandon Lee, a true cult classic.

Film Trailer

<https://youtu.be/rKt7P07vPLE?si=Q0e0NK4bpkQsGI-N>

Running Time 1h 42m
Rated 18

4 out of 4 stars



Directed by
Mike Cheslik

Release date
September 29, 2022 (Fantastic Fest)

Plot

Jean Kayak finds himself stranded in a surreal winter landscape with nothing but his dim wits to guide him.

Against a backdrop of ruthless elements and sinister creatures - all played by actors in full-sized mascot costumes - Kayak develops increasingly complex traps in order to win the hand of a mischievous lover.

A sort of vast homage to comedy traditions past [...including] the Road Runner v. Coyote saga

Film Trailer

https://youtu.be/wxkutAg_Cms?si=S9b9ZQZZsY0Zk7BL

Running Time 1h 48m
Rated 15

3 out of 4 stars for being zany



Directed by
Doug Liman

Release dates
March 8, 2024 (SXSW)



March 21, 2024

Plot

Troubled former UFC middleweight fighter Elwood Dalton makes a living scamming fighters on the underground circuit. He is approached by Frankie, the owner of an unruly roadhouse in the Florida Keys community of Glass Key, who offers him a job as head bouncer. Initially hesitant, Dalton takes up the offer after a narrowly averted suicide attempt with a freight train destroys his car. He takes a coach bus to Frankie's establishment, called simply "The Road House", and befriends Charlie, a teenager who runs a bookstore with her father, Stephen.

At the Road House, Dalton fends off a motorcycle gang working for local crime boss Ben Brandt, and personally drives the injured thugs to the hospital where he meets Ellie, a doctor who tends to his injuries. Staying in Frankie's disused

houseboat, Dalton mentors the other bouncers and becomes popular with the locals. After an attempt on his life by gang leader Dell, Dalton finds him lying in wait at his houseboat. He throws Dell overboard, but is unable to save him from being killed and eaten by a crocodile.

Knox, a psychotic enforcer, is tasked by Brandt's incarcerated father to hunt down Dalton. After an unexpected date with Ellie, Dalton is threatened by Sheriff 'Big Dick' to leave town at gunpoint but is rescued by Ellie, who is revealed to be the sheriff's daughter. She explains that her father is in league with Brandt, who has inherited his wealthy father's drug empire. Brandt meets Dalton at the Road House and taunts him about his past: in a UFC title fight against a friend, Dalton was overcome with rage and killed his opponent in the ring. Knox arrives with Brandt's men and an all-out bar fight ensues, leaving Dalton badly beaten.

Frankie admits that Brandt has been buying up property to build an expensive resort, but she is the lone holdout. Dalton decides to leave town, but discovers that Charlie and Stephen are in the hospital after Brandt's men burned down their bookstore. Enraged, Dalton kills one of the thugs responsible and captures a sheriff's deputy making a large delivery of Brandt's illicit cash, framing the deputy for the murder and taking the money. The sheriff soon informs Dalton that Brandt has kidnapped Ellie and will exchange her for the money.

Stealing a motorboat to reach Brandt's yacht, Dalton finds him with the sheriff, who tells him that the kidnapping was a lie to lure Dalton aboard, but Brandt reveals that he is actually holding Ellie hostage. Tempers flare as Knox approaches in his own boat, but Dalton detonates a



bomb and finds Ellie below deck. Fleeing the sinking yacht by motorboat, Brandt recaptures Ellie while Dalton commandeers Knox's boat. Catching up to Brandt, Dalton and Ellie leap off as Brandt is launched on top of the Road House.

Climbing ashore, Knox hijacks a pickup truck and crashes into the Road House, leading to a brutal fistfight with Dalton. When Brandt orders him to kill Dalton, Knox fatally snaps Brandt's neck instead. He prepares to finish off Dalton with a shard of wood, but Dalton gains the upper hand and repeatedly stabs Knox into submission. The sheriff arrives, agreeing to cover up for Dalton.

As Frankie and Stephen begin to rebuild, Charlie says goodbye to Dalton as he waits for his bus out of town. Stephen discovers Dalton has left them the trunk of cash as the bus pulls away. In a mid-credits scene, Knox has survived and assaults the hospital staff, leaving in his gown.

Not a patch on the original but has

some great action.

Film Trailer

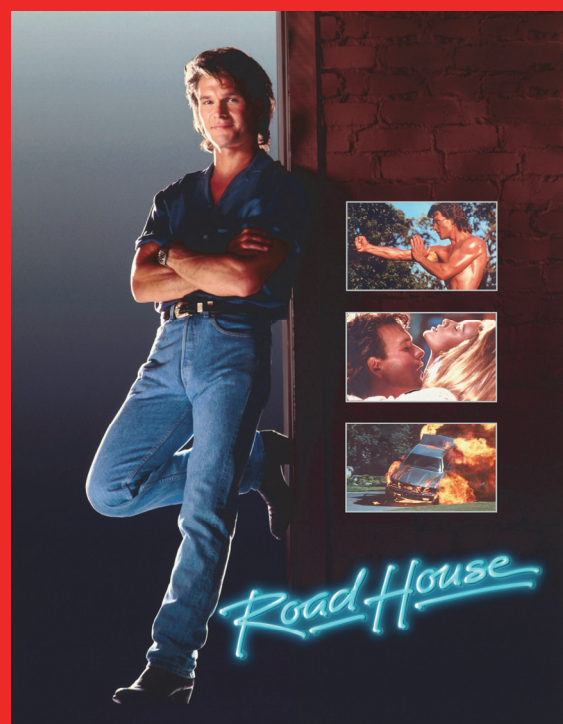
https://youtu.be/Y0ZsLudtfjI?si=ec7ENGc2VskW51_9

Running Time 1h 54m

Rated 15

Available on Prime Video

3 out of 4 stars





c.j.stone

Rave On In Ecstasy

I'm one of those people. I've managed to miss out on every post-war youth movement there was.

I was born in 1953 and witnessed the rock 'n' roll explosion of the 1950s, but as a child, without any direct involvement. I was more aware of what was going on in the 1960s, as a teenager, but still too immature to participate. I was 14 in 1967 when the West Coast music scene began to infiltrate the British psyche, mainly through John Peel's Sunday afternoon program on the BBC, Top Gear. Listening to Top Gear on our old valve radio in the kitchen, while doing my homework, became something of a religion for me. I first heard Captain Beefheart and the Mothers of Invention, along with British underground groups like the Soft Machine and Pink Floyd, and recognized the evolutionary potential of such advanced musical forms.

I was in my mid-20s when punk hit. I was a belated hippie, just back from the obligatory journey to the East, having travelled to India in 1975-76. Punk was such a relief after the dreary seriousness of progressive rock, with its rock operas and classical pretensions. Punk brought everything back to basics, simple repetitive chord structures and down-to-earth lyrics. It was music that anyone could play and allowed aspiring artistic types such as myself the opportunity to dream, that we too could find our own form of expression one day.

I loved the first Clash album. I remember dancing to it with a girl I fancied. We invented a dance to go with it: the straitjacket. You had to wrap your arms around yourself as if trapped in a restraining garment, but leap around joyously to the music as if trying to escape. On

reflection that seems a perfect metaphor for my life at the time: straitjacketed by convention, trying to release myself using punk energy. I liked punk music, but didn't feel able to dress the part, being too old and staid by now.

Music tends to go in 10-year cycles. It was rock 'n' roll in the 1950s, psychedelia in the 60s, punk in the 70s and rave in the 80s. I was a single father by then, living in a shared house with a bunch of disgruntled freaks like myself, disengaged from the conventional world, still trying to find my role in life. I started going out with a woman a little younger than myself and, not long into our relationship, we discovered Ecstasy. That's a wondrous drug, an empathogen that opens up the possibility of emotional and spiritual engagement with other human beings: a fellowship of being. I'd recommend it to anyone, assuming you can get nice clean, unadulterated MDMA, that is, and aren't palmed off with an inferior or dangerous substitute. That's the trouble with the drug laws. We hand over distribution of such potent and psychologically useful medicines to the criminal fraternity, who rip us off and sell us something that might cause us harm.

The reason Ecstasy's illegal has nothing to do with any danger that it might pose to the user. Rather it's dangerous to the status quo, to the sense we have that we're isolated and powerless in a meaningless universe. Ecstasy makes it clear that none of this is true. We're not isolated as long as we have our friends about, and every human being is a friend on Ecstasy. Likewise, we're not powerless as long as we have allies and comrades, people with love in their hearts, which is also true of everyone on Ecstasy. Finally it reminds us that the universe is anything but meaningless: that it's vibrant with the meaning we find in

relationships, in the love we share with our fellow creatures, human and non-human, upon God's good earth.

Acid house started in the late-1980s in Chicago. It was a development of disco, music designed to dance to. It was cheaper to produce than disco, which depended upon orchestration and trained musicians able to read music. House is mainly computer-generated so can be shaped in the studio by anyone with a musical ear and a knowledge of computers. It shares one characteristic with disco, however, the "four-to-the-floor" beat, where every thud of the bass drum is given equal emphasis: the difference is that in disco the four-to-the-floor is provided by a live musician, who may quickly grow tired. House music, on the other hand, uses drum machines that will never get tired and are always perfectly in time.

It's that thud-thud-thud-thud electronic underpinning that defines house music and which makes it so powerful. It's like the heartbeat of the Primal Mother. Combine that with Ecstasy, which opens up your heart, and synchronizes it with everyone else in the space, and you have a perfect medium for Ecstatic union on a cosmic scale. One of the early pioneers of house, Frankie Knuckles, said

of the Warehouse club in Chicago, where the music was born, that it was like "church for people who have fallen from grace." That describes the atmosphere at a rave or a free party: the gift of grace, a beckoning from the conscious universe to all us lost and isolated humans to embrace each other and return to our source.

I went to my first rave sometime in 1991. I wrote about it in the first chapter of my first book, *Fierce Dancing*. You can read that here. I used a quote from the I-Ching as an epigraph:

"The sacred music and the splendour of the ceremonies aroused a strong tide of emotion that was shared by all hearts in unison and that awakened a consciousness of the common origin of all creatures." I-Ching 59: Dispersion (Wilhelm/Baynes 1967). After that I started going to raves on a regular basis. Only we didn't call them "raves," we called them free parties. I got involved with a group of people who I thought of as my tribe. Paul Anderson, Nicky Wilson, Jenny Pitt. Those were such expansive days. It felt like the whole world was about to change. And indeed it was, but not entirely for the better.

READ ON:

<https://www.splicetoday.com/music/rave-on-in->

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Herald

"The best guide to the Underground since Charon ferried dead souls across the Styx."

Independent on Sunday



Matthew One Man

*Alan Dearling shares the One Man
vibes!*

alan dearling



It was an experience to catch up with Matthew in a live performance prior to his Italian tour. Hypnotic, haunting and mesmeric. Crammed full of vast musical shimmerings. It took place on a small bespoke stage in the Three Wise Monkeys' Thai eatery and music venue in Todmorden. Bare toes at the ready, for Matthew to utilise to push and pull all his myriad array of pedals, buttons, loops and delays.

His offerings provide an odd-ball, mystical, musical brew. High-flying tinklings, with echoes of the Shadows too, with added hints of John Martyn. Strangely-strange and even seriously peculiar.

Alternately, chugging rhythms and exhilarating arpeggio crescendos. Worth taking a bit of time-out to listen and witness his curious show and unique brand of live guitar extemporising. Mucho harmonics, oddly weird extra-terrestrial sonics, bleeps, burps and splurges of audio colour. Not to mention his hands flying around the acoustic guitar fretboard in seemingly endless contortions.

Self-described, or is it proclaimed as: "*The Michael Flatley of guitar music.*"

Certainly, a vast amount of technical wizardry. Weird shit. Strangely perhaps, I was reminded of scenes from 'Withnail and I'.

Matthew has more than a tinge of bohemia and thespian about him, onstage and off...

Here's Matthew and his soundscape piece: 'Oranges and Blue'.

It's from his performance for 'Sofar', Live in London :

<https://www.youtube.com/watch?v=AVepP1PtpBM>

My favourite Youtube comment: @dannycleave

"Absolutely mesmerising as usual from the 'Greatest toes in Egham'. Such beautiful soundscapes!"

Seriously unhinged weirdness, alternating trips into the light firmament above, and the deepest heart of darkness.



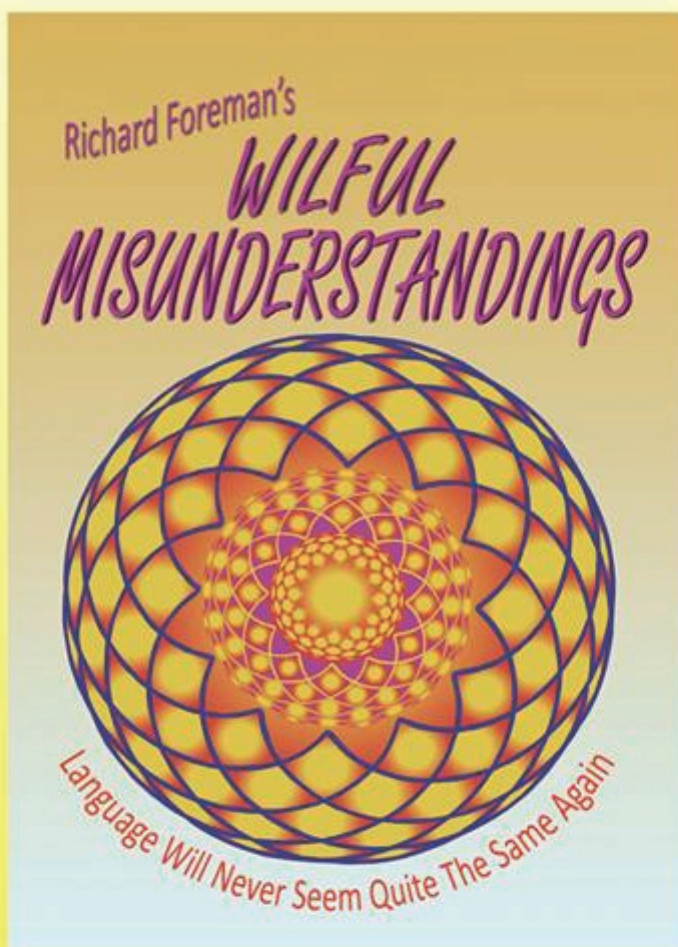


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'Utterly beguiling and often unsettling... a tour de force of storytelling.' (David Caddy, editor 'Tears in the Fence')

'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)



Readers' comments:

'Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind.'

'A sanctuary, a haven, a totally immersive other world...'

'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

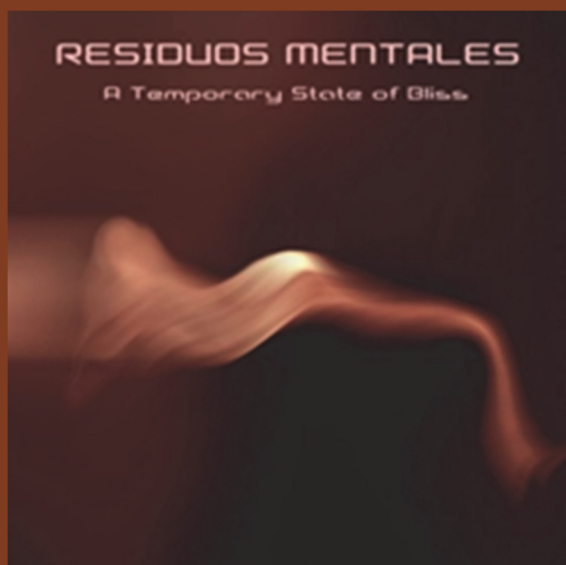
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KEV'S WORLD



RESIDUOS MENTALES A TEMPORARY STATE OF BLISS OOB RECORDS

Residuos Mentales is a studio project from Athens, Greece, formed by Stratos Morianos (keyboards, synthesisers) and Alexandros Mantas (electric guitar, acoustic guitar, flute, bass) in 2012. It took until 2018 for their debut album to make an appearance, 'Introspection', and now a further five years for the next one. There are a lot of guests on this which turn it into a full band with Dimitris Radis (electric guitar, acoustic guitar, bass),

Yiannis Iliakis (drums, percussion), Leonidas Sarantopoulos (saxophone, flute), George Karayiannis (guitar), Vaggelis Katsarelis (trumpet), and Maria Tseva (wordless vocals). Yes, this is an instrumental prog album (way too few of these around), and in true old school fashion it opens with a dynamic track which is more than 17 minutes in length. Actually, there are only four songs on this 44-minute-long release which gives plenty of time for the band to move and shift.

Here we have instrumental music with real purpose and drive, taking the listener on a journey which has many twists along the way, so much so that one never knows what is going to come next. There is no doubt that the final sections of the lengthy "The Stuff of Dreams" are heavily influenced by Andy Latimer in the guitars, while the introduction sounds much more like Galahad as the music is built on layers of keyboards towards the climax which is surely to come, but no, we move into picked acoustic which feels far more like Anthony Phillips. To my ears this is a very English sounding release, much more than other bands from Greece I have reviewed in the past, with plenty of takes from the golden age

KEV ROWLAND

through to the current day, always polished and with a true sense of direction. We get symphonic combined with neo, with crossover tendencies here and there as they follow the muse where it takes them as opposed to keeping it tightly constrained.

Due to the way they keep shifting, and also having some guests only on certain tracks, one never knows what is going to happen yet, but there is always a real clarity and is an album where any proghead can just sit back and let the music wash over them. Released through Dutch label OOB Records one can only hope it is going to get the recognition it so richly deserves as this is a delight.



**RUSS SPIEGEL
CARIBBEAN BLUE
RUZZTONE MUSIC**

On this album Russ Spiegel (electric and acoustic guitars), Jim Gasior (organ), and Lucas Apostoleris (drums) are joined on some tracks by multi-Grammy Award winning trumpeter Brian Lynch and Grammy nominated saxophonist Tim Armacost along with trombonist Javier Nero, Hendrik Meurkens (chromatic harmonica) and singer Ben Beals (on just one number, "Inequitude"). What makes this such an interesting release is the way Spiegel does not hog the centre ground but instead is more than happy to sit back and share the load, so while he and Gasior are often the main focal points he also

allows his guests to take the limelight so much so that when I was playing this initially I had it in my head that the bandleader was playing trumpet and not guitar.

This album has been influenced by Spiegel's trips around the world (I did smile when I read the press release and it was talking about far flung places such as New Zealand, although I do see what they mean) and musically there is certainly a diverse amount of styles on offer. We get samba, blues, nods to Miles Davies, Brazilian tendencies and so much more. There is a wonderful clarity and cleanliness to this release, and it does not sound as if it was recorded in just two days last June – I love the speed at which jazz musicians work, if only more bands did this in other genres. Get into the studio, plug in, check levels, then play and get out again. There is a brightness and Summery feel to this which is compelling, made for the longer days ahead in the Northern Hemisphere.



**SIGIR
RAINMAKER
GRAMOPHONE RECORDS**

Although Finnish quartet Sigir were only formed in 2019, three of the four had previously been in Ritual of Terror together so already knew how they played so consequently this feels like a far more polished outfit than one might expect. Paavo Luttinen (bass), Eetu Pennanen



(drums), Viljami Toikkanen (vocals, guitars) have been joined on this adventure by Valtteri Pitkänen (guitars). Interestingly the orchestrations on this release are by none other than Petri Alanko who did the same on 'Imaginaerium – The Score' which was by some outfit called Nightwish. Although the press release says they are based in black metal with their own unique sound, I don't quite agree as there is no doubt they have been heavily influenced by Dimmu Borgir from 20 years ago. Although they are also bringing elements of both traditional heavy metal and symphonic to create something which is indeed a little different to the album.

This certainly does not sound at all like a debut album, as there is a confidence and class throughout which takes the listener on a journey of discovery. It is incredibly powerful, with the orchestrations lifting the sound and providing not only a lightness to the dark but an additional sense of power with the choirs adding a gothic element. They are straddling different genres in a way which may not be totally unique but is certainly exciting and invigorating. I have no idea how they

will be able to recapture this sound live without the use of keyboard players, backing tracks, or a huge orchestra and choir, but if they manage to do so then I can see them rapidly rising to the top of the heap. If ever there was a bill featuring both Dimmu Borgir and Nightwish (I guess Wacken is the obvious one) then these should play in-between to allow the crowd to move from one genre to the other. Majestic and powerful, yet still able to provide the raw edge when the need arises, this is a superb release.





**SPEECH ACT THEORY
SPEECH ACT THEORY
AAA RECORDS**

Speech Act Theory is a project by New Zealand producer and musician Pete Hickman which allows him to explore his vulnerable side, putting his insecurities out there for all to see. Musically this brings together elements of Alternative, Shoegaze, Electronica and pop, with the focus on keyboards and vocals. The guitar and bass take some of the emphasis away from the long held down chords which are played

on some very analogue sounding synths, and the feeling is very much of the late Eighties and early Nineties Bristol scene, with Massive Attack being an obvious point of reference. This is a very long way from the type of music I generally review, and I feel totally out of my depth, and can't even work out if I like it or not and whether it is as good as I think it is, or whether that is my lack of knowledge coming to bear.

There are no details of who is involved, although there are both male and female vocals, and at least some of the drums sound real (although I could be wrong), and in this five-track EP, which is 22 minutes in length, we go through different styles so while some are danceable, others not so much. There is a fragility within the electronica, an openness as Pete bares his soul for all to see. Unlike many working in this genre, Pete does perform live, either as solo or with a full band although I have yet to come across him (I actually reviewed a single of his a few years ago). This is not my style of music at all, but those who enjoy this genre will find here is a new artist to discover.





ST. MADNESS
LAST RITES: THE FINAL BLESSING
NASTY PRICK RECORDS

Even though I am seemingly incapable of remembering the names of people I see every day, I do have this weird ability to look at a band name and know if I have ever reviewed them in the past. So when I was offered this release, the bells went off, and a quick

trawl through the grey cells reminded me I reviewed their debut, 'God Bless America', all the way back in 1998! Here we are 25 years later, and I am sure the only person still involved from those early days is singer Prophet,

This is not a full album, but instead is a 6-track EP coming in at 36 minutes, with the final cut being W.A.S.P.'s "Wild Child". It is easy to think this may well be the last ever release from the band given the title, and given they were originally formed (as Crown of Thorns until they changed their name) back in 1993, it is more than possible they have decided to call it a day – there are 11 releases available on their Bandcamp site so they have certainly been busy.

I did read a review saying this is one of those bands who should have been a major name, and it is all our fault that is not the case, but to say that is an over exaggeration is putting it mildly. This is middle of the road heavy metal bringing in lots of different influences, but none of them giving the band a defined sound of their own. There is no doubt that the best



track on the album is the last one, which they did not write, while the rest of the material is fairly middle of the road with little going for it. Prophet has an interesting vocal style, and when placed against the right material is a massive asset, but there are too many times when he is well out of his comfort zone, and it shows. I can imagine going to see them at a local show and enjoying myself, but as to choosing this album to play again that is somewhat unlikely.

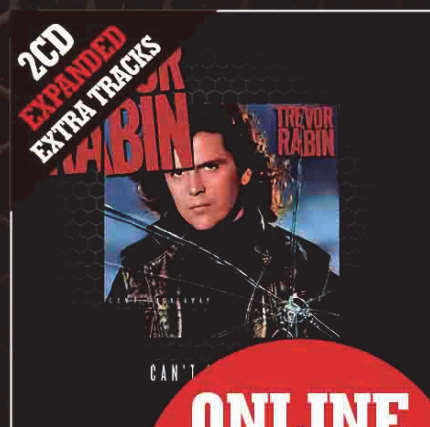
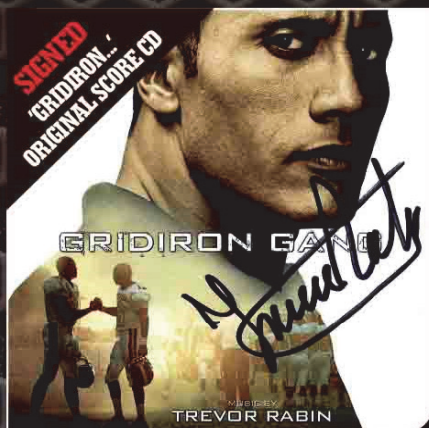
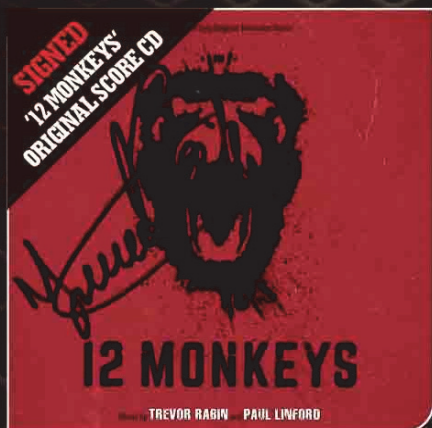


The Kev Rowland SUPERSTORE

Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...



TREVOR RABIN



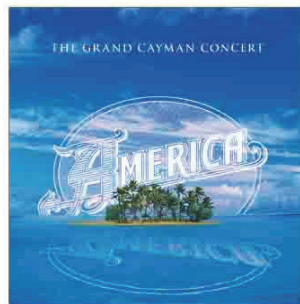
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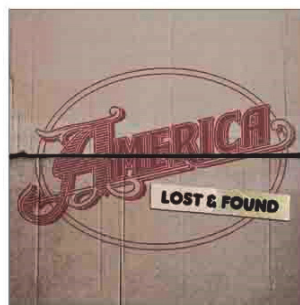
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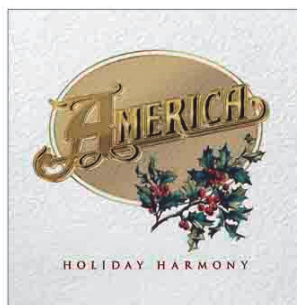
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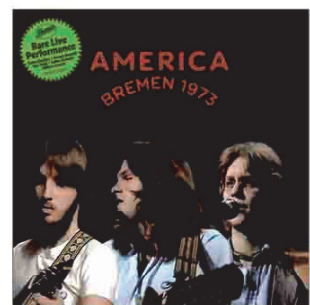
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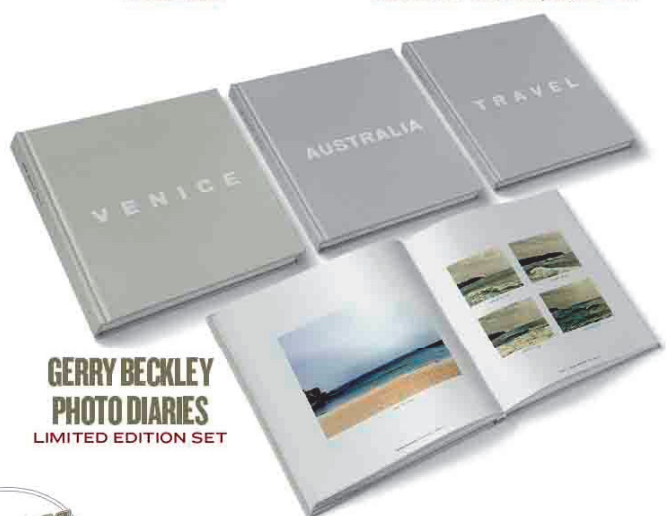
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

In 1980 there were 1.2 million elephants in Africa. Now there are just 430,000 and 20,000 were killed last year alone to fuel soaring demand for ivory. About one every 20 minutes.

That's why The Nature Conservancy has teamed up with music industry icon Martin Guitar on #SaveElephants -- a movement to provide people with simple actions to help elephants that will add up to make a difference.

Martin Guitar has been a leader in elephant protection since the 1970s when the company made the decision to stop using ivory on its guitars and started to phase the material from its supply chain. As the founding sponsor of #SaveElephants, Martin has donated five custom elephant-themed guitars for raising funds.

#SaveElephants is part of a partnership between the Conservancy's programs in Africa and China to increase wildlife security, expand habitat, reduce demand, and reduce poverty and instability in places where elephants range -- the root cause of poaching.

Ultimately, this is bigger than elephants. Poaching spreads crime and instability, threatening lives and tourism-based income that's desperately needed by the people who live among elephants.

We have to do more. That's why we're thrilled to be working with Martin Guitar -- and with you. Together, we're powerful.

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at [nature.org/elephants](https://www.nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

The stated aim is that Hawkwind fans can have access to special Hawkwind events such as Hawkfest, to obtain limited DVDs and CDs of unreleased material and to attend private Hawkwind parties. So far, six Hawkfests (outdoor festivals), five Hawkeasters, and some other events such as Rock for Rescue have been on the gigs list.

The application form is available via Hawkwind.com and needs to be filled out and physically posted off to Mission Control with two passport sized photographs and a stamped addressed envelope.



DEEP IN THE FOREST SOMETHING STIRS. TWO
NOVELS, ONE HORRIFIC SECRET...

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

Martin Springett was born in Crayford, Kent, England, in 1947. He studied art (that is he learned to play the Guitar) for two semesters at the Brassey School of Art in Hastings, Sussex. He emigrated to the West Coast of Canada in 1965, but returned to the UK in 1973 to pursue music in various bands. He spent time in Germany, and toured through Europe.

While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released his own album, "The Gardening Club", in 1983.

In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for fantasy novels, including "The Traveller In Black" by John Brunner. In 1990 he illustrated his first children's book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Governor Generals Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



THE 40TH ANNIVERSARY
The Summer Tree
GUY GAVRIEL KAY
ILLUSTRATION BY MARTIN SPRINGETT



THE 40TH ANNIVERSARY
The Summer Tree
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THE 40TH ANNIVERSARY
The Summer Tree
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The Summer Tree
GUY GAVRIEL KAY
ILLUSTRATION BY MARTIN SPRINGETT



THE 40TH ANNIVERSARY
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A GARDENING CLUB PROJECT

long tailed flight



Thom the World Poet

Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!!"

AN AWKWARD SILENCE

Follows when people ask me "Well-What do YOU do?"
I say "Poetry" and the room falls silent. My response plays best
with other creatives-artists, sculptors, writers, storytellers-
They overstand how important free expression might be-
Most are talented in unusual ways, and their works worthy of attention.
We both then come to a conundrum-how best to share one's Muse?
We are in an Age where books are banned and speech is not free-
To say that you actually LOVE poetry labels one as antiquarian.
And to suggest that one should SHARE one's love tantamount to horror.
This is why i LOVE Open Mics-with their variety, diversity and depths
This is why they lead to Poetry Festivals, Jamborees, Corroborees, Conventions
This is why i send out poems like this one-and this is why i invite you to come
to the 16th ANNUAL TABLEROCK POETRY FESTIVAL for the launch
of the 2024 ANIMAL TALES ANTHOLOGY -from noon to 9pm Saturday 27th April ..
Tablerock Theater is off Royal Street Salado-a large open -air Community Theater
initiated via Jackie and Denver Mills and run entirely by volunteers. BRING YOUR
MUSE!
There will be open mics for all ages ,Anthology and Alumni readings, and this is LIVE!
Theater..
Bring Your Friends! to TABLEROCK Theater, Royal St Salado Texas Saturday April
27, 2024
A Unique and Positive Experience embracing Salado's Best "CULTURE! CULTURE!
CULTURE!"

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



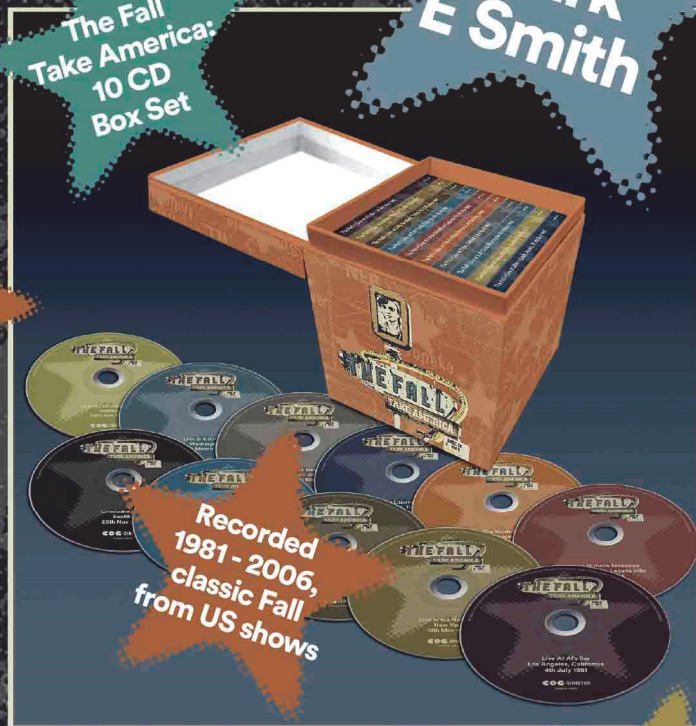
The Fall:
T Shirt
£20



The Fall:
T Shirt
£20



Cog Sinister:
Mug
£20



The Fall
Take America:
10 CD
Box Set

Recorded
1981 - 2006,
classic Fall
from US shows



Smith +
Blaney CD
£9.99



The Fall:
CD
£10.99



Cog Sinister:
Pullover
Hoodie
£35



The Fall:
CD
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Cog Sinister:
Zip Hoodie
£35



The Fall:
T Shirt
£20



The Fall:
CD
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The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

The shop for Mark E Smith and The Fall merchandise, CDs and vinyl

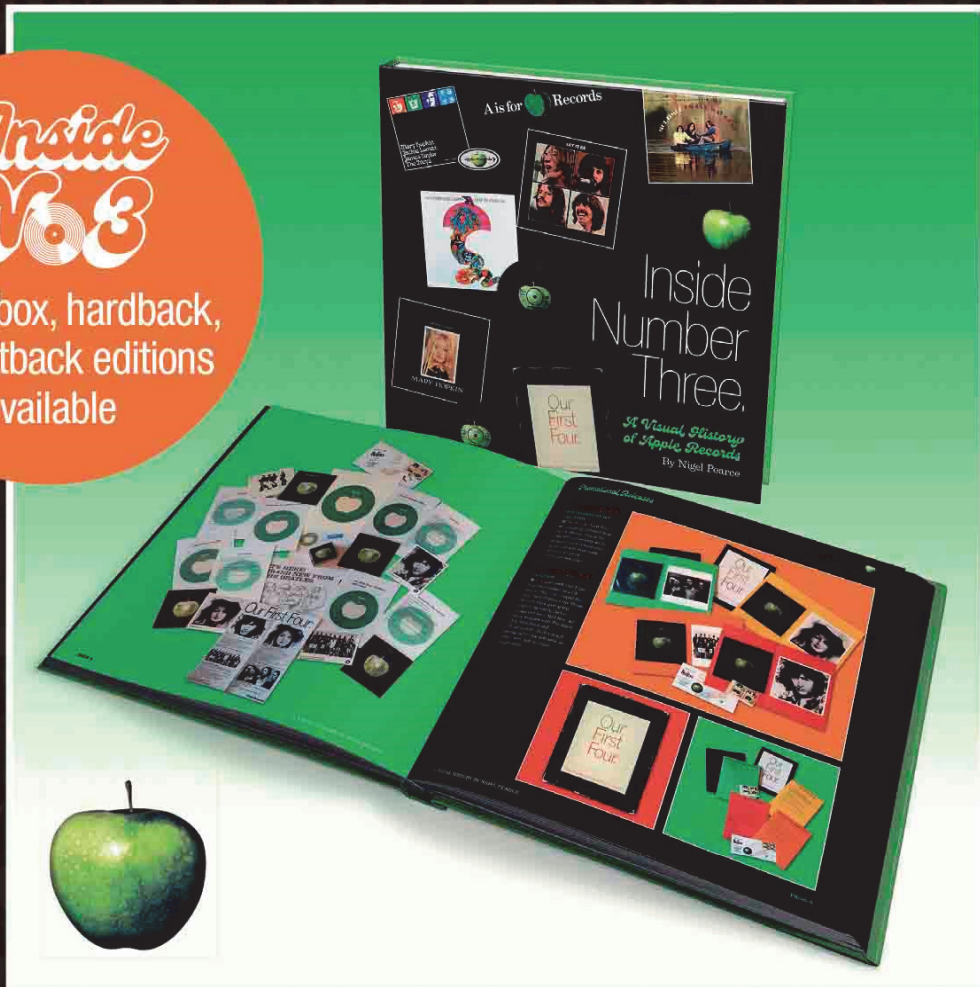
Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

Deluxe box, hardback,
and softback editions
available



When you open this beautiful book, you will enter a world that millions of people never knew existed. It's a world of colour, innovation, revolution, coupled with a completely fresh and different mode of marketing from Apple Records, the label owned by The Beatles.

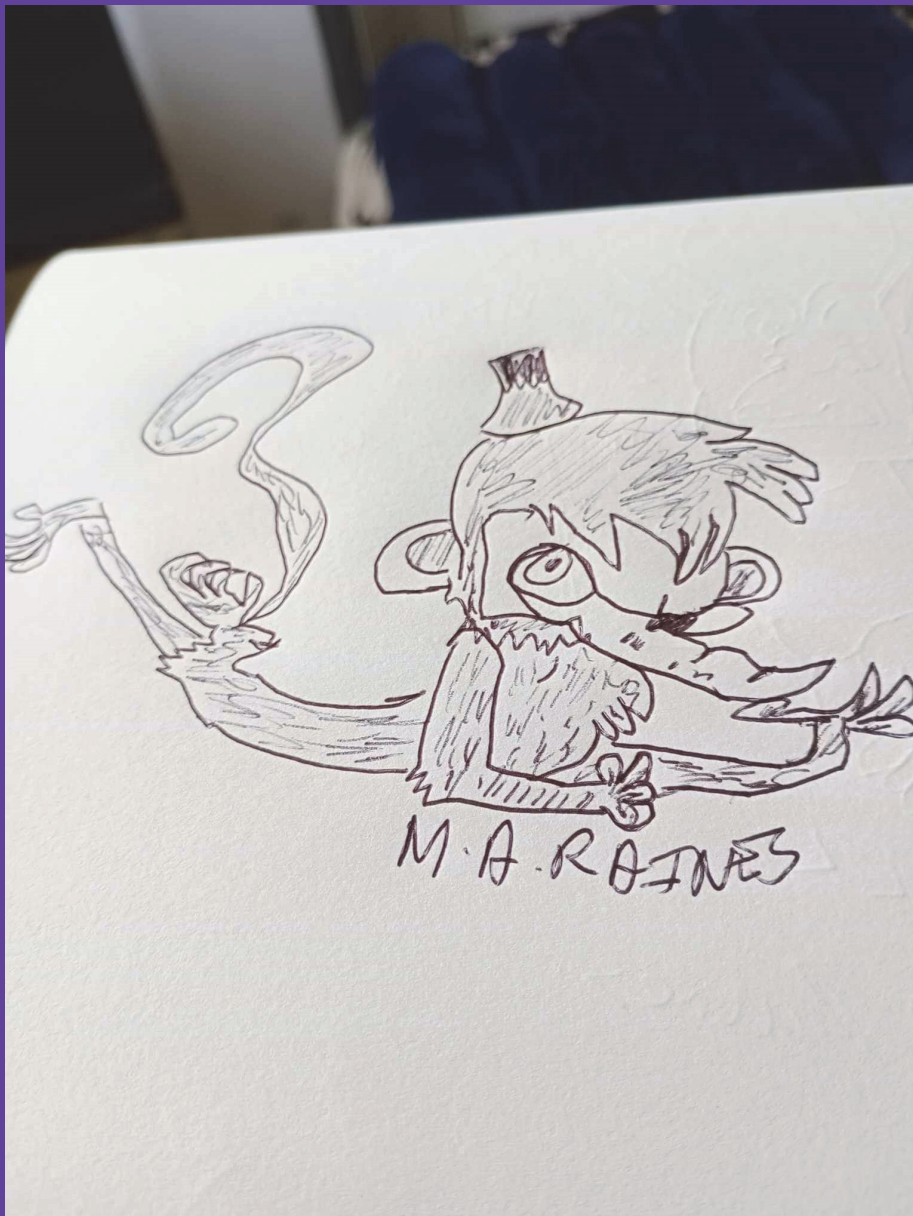
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No 3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection, carefully obtained and collated since 1968 that defies description, and has the ability to astound all who care to enter this lost and much sought-after world.

Memos, records, press statements, photographs, albums and so much more. This private collection so carefully assembled, cared for since 1968 has been expertly photographed in full detail to bring this beautiful and innovating world to you, as a tribute and recognition of The Beatles, the world's greatest ever group, and the ever-growing legacy that still astounds fans and historians the world over. It's a record of love, devotion and a longing for all fans, that need wait no more to see this remarkable and stunning world. It shows what went on behind that famous door Inside No 3.

Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show, "in which I talk about news myself, and do interviews. I set it up as I found video a bit hard. I just hope people like and support it. If anyone wants to be part of it or just to come along for the ride they are welcome".

PS shows can be downloaded

<http://maraines88.podbean.com/>

So, here we are at the end of another issue. I sincerely hope that you enjoyed it. I did largely, although I found that writing, my memories of Steve Harley was far more upsetting than I thought it would be. He was a very complicated man, and I was the recipient both of his wrath and his generosity.

I think I shall probably be writing about him some more In a future issue, but we shall have to wait and see.

I have spent much of this week, listening to Natural Magic, the new album by Kula Shaker. It's not as immediate as its predecessor, But I think it's pretty well as good. It takes a few more listens to get into it, But once you get past, its uncompromising shell, the soft centre that lies inside is massively rewarding.

A couple of tracks feature the mesmerising voice of guest vocalist Laboni Barua, who is someone with whom I had never heard. She is a Bangladeshi Singer based in London, and I was so impressed by her additions to this album that I went and checked her out, and her solo material, whilst far more relaxed and middle of the road is still absolutely excellent, and I strongly recommend that you give her a listen. Bizarrely she sounds more Indian on the Kula Shaker tracks than on her own material, and I'm not going to even try and proffer an explanation for this.



The band continued to pay no attention to anybody, who might accuse them of cultural appropriation, as they blithely mix Indian classical music, mariachi bands, and the funkiest of rock 'n' roll to great effect. Ignore some of the reviews which say that it is a subpar offering from an otherwise great band. That is way of telling how many times the writer listened to the record before writing about it.

And it's got the original keyboard player back! What's not to like?

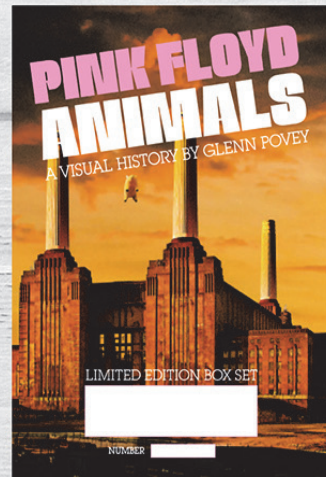
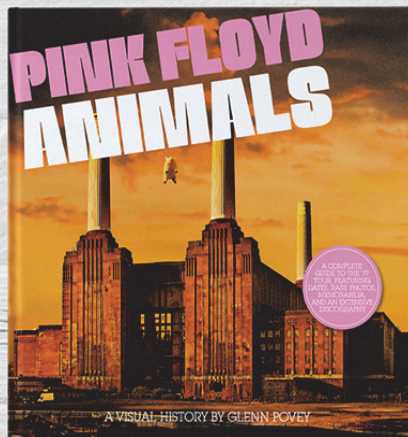
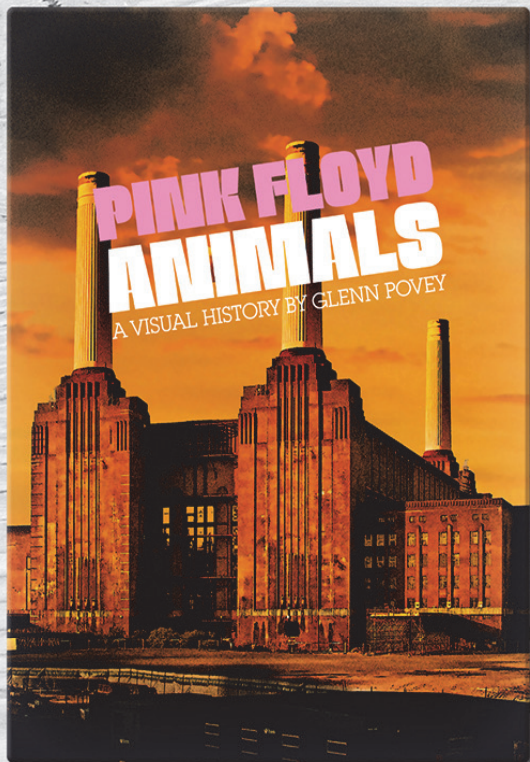
See you next issue,

Hare bol,

Jon



THE BEST LAID PLANS



**"Oink, Oink,
Woof, Woof,
Baaaaa."**



En chair et en os

PINK FLOYD
In the flesh

LE STADE OLYMPIQUE

PINK FLOYD



TOUR BROCHURE

