

GONZO

#531/2

2023

ISSN 2516-1946

GONZO

Subscribe to Gonzo Weekly

<http://eepurl.com/r-VTD>

Subscribe to Gonzo Daily

<http://eepurl.com/OvPez>

Gonzo Facebook Group

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

Gonzo Weekly on Twitter

<https://twitter.com/gonzoweekly>

Gonzo Multimedia (UK)

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

Gonzo Daily Blog

<https://gonzo-multimedia.blogspot.com/>

LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

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

Kelly Kettles for Ukraine

My Dear Friends,

Like many people, I have spent much of this year gazing in horror at the news stories which have come from Ukraine. It seems beyond belief that the levels of bitterness, conflict and brutality could be seen in a contemporary European country. Also, like many of you, I have felt impotent in that there is nothing that I could do directly to help those who have been dispossessed or whose lives are in danger from this conflict.

Being a cynical old fellow, I don't usually like sending money to charities unless I know exactly where the money will be spent. Now, the opportunity has arisen for us all to send money to somewhere, where we know exactly where it will be spent. As I believe some of you know, my brother Richard, is a clergyman based in Germany. I am also a member of the Church of England, albeit with a far more esoteric overlay. I have always admired what my brother does, but never more so than at the moment.

He visited Ukraine recently, and as a direct result of this he has started a remarkably generous and game-changing campaign. I was so moved when I heard about this, that I decided it was my duty, not only as his brother but as a human being to help him in any way that I could. Hence this feature which is going to appear in all the various publications I edit until the Spring, and if the war is still going when the weather begins to get colder next year, I shall do the same again.

I do urge you all to get involved as much as you can.

Love to you all,
Jon Downes

Dear friends,

KELLY KETTLES FOR UKRAINE

Those of you who joined us on Zoom in Church today know something of this already. Following my recent visit to Ukraine, we have been led to launch a charity appeal to send wood burning kettles to the Ukraine so that people have means to boil water and cook without the need for gas or electricity. A combination of freezing temperatures and frequent power outages caused by war damage has left the lives of thousands of Ukrainian people in jeopardy.

YOU CAN HELP

From Ireland comes the amazing "Kelly Kettle" which boils 1.6 L of water in a matter of minutes with just a handful of e.g. dry sticks, newspaper, acorns, bark, pine cones etc. Fill it with water, light a small, safe, contained fire in the base and the water in the chimney is quickly heated from within. Use the stove and cook set provided and meals can be cooked over the chimney.



Patrick Kelly of Kelly Kettles is kindly supporting this project by offering each unit at trade prices just €69 (RRP €134) for each 1.6 L Unit including kettle, stove, pans and mugs/plates. The money will all be used for buying kettles and arranging their delivery and nothing else. There are no other costs to cover. If you would like to support us please make your donation by direct bank to : Charity account: Lippische Landeskirche : Spendenkonto bei der Sparkasse Paderborn-Detmold:



IBAN: DE97 4765 0130 0000 0484 47

Please add the keyword “Kettle for Ukraine” or “Kessel für die Ukraine”

Having made your donation please record the amount you have donated in the donation tracker. All will be explained when you click on the following link which will take you to our information page: Kelly Kettles for Ukraine

<https://www.taskcards.de/#/board/cc1c8c48-a00c-48d0-bcef-315f7673a47c/view?token=7140bc4f-66e5-4882-9380-ca36b7a9bdea>

Alternatively you can use this QR Code with your phone which will take you to the same site:

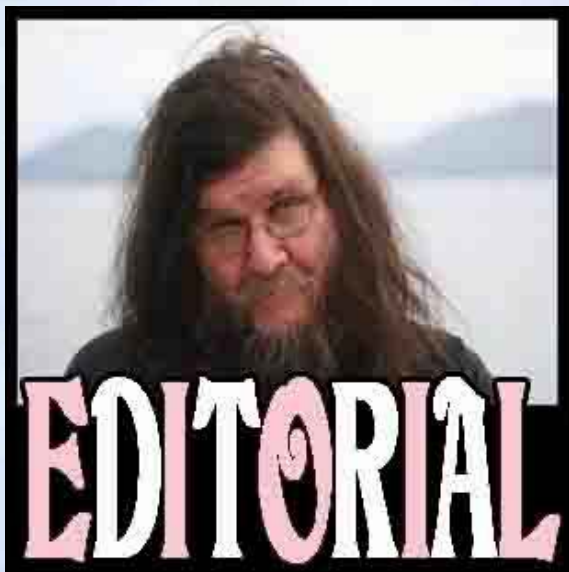
Please feel free to forward the Link and QR Code onto anyone and everyone you can think of. Donations will be collected and bulk purchase(s) will be made by us directly from Kelly Kettles who will ship the units to our NGO contact in Romania for onward transport to Kyiv or an NGO in Germany who will do the same. Your donation will be used to purchase kettles and offset the minimal cost of transportation only. There are no other additional costs and the NGO, especially in Romania is known by me personally and is to be utterly trusted. The receiving NGO in Kyiv work especially with Ukrainian war widows, orphans and displaced people.

Please do give generously, but every little helps.

Thank you and bless you

Richard





Dear Friends,

Welcome to another issue of this peculiar little magazine that I started longer ago than I care to admit. It keeps on going off along strange highways and byways which I never expected when I started it, but we keep on keeping on.

One of the weirdest things about being an

editor is that one has to produce the master copy of the magazine which one is editing several weeks, if not months, before it goes to press.

Regarding this publication, I tried to get it to go to press by the Monday before publication, so that any mistakes and typographical errors can be corrected by Phil. Of course, the best laid plans of mice and men, especially those in the back streets of a little village called Woolserly in the trackless wastes of North Devon. I often find myself burning the midnight oil to get the magazine finished on time and then having to write abject apologies to everyone involved.

But on this occasion, I am writing this editorial on the 12th December because it is the New Year's edition, and I really don't want to be writing and editing on Christmas Day. I am telling you all how wonderful it will be to be rolling like an out of control juggernaut in 2023, it is very strange to be doing so when I haven't even got what is euphemistically known as the "Festive Season" out of the way yet.



GULLIBLE'S TRAVELS

I am telling you all how wonderful it will be to be rolling like an out of control juggernaut in 2023

The science fiction writer, Douglas Adams, once hypothesised that the era of time travel would bring a whole lot of changes to the English language. I would posit the same thing with the King's English, when being the editor of a magazine like this one is concerned, but that is probably me just being whimsical!!

Enough of my burbling. I have no time travel machine and no likelihood of getting one. Moreover, those people who compile

the Oxford English Dictionary are unlikely to pay any attention to the words of a frivolous, elderly hippy living in a tumbledown cottage on the edge of a village they would probably never have heard of.

So, 2023: what the fuck is it going to be all about? Thirty six years ago on New Year's day Bill Drummond and Jimmy Cauty agreed to form a hiphop group called the Justified Ancients of MuMu and the rest is



history. I have talked about them quite a lot over the years and I even dedicated one of the recent editorials in this magazine to them.

In 2017 when the band made a peculiar non-musical comeback, reinventing themselves as undertakers and enthusing a whole generation of writers and performance artists, the cornerstone of this comeback was a novel called 2023.

Set, unsurprisingly, in the year which will start at the midnight immediately following the Publication of this issue of Gonzo Weekly,

The book is basically a sequel to Robert Anton Wilson and Robert Shea's monumental Illuminatus Trilogy, but amongst other things it explores what would happen to Western Europe if the Internet suddenly disappeared. It would lead to what Drummond and Cauty described as new Dark Ages, and their argument, at least the way I read it, is that these new dark ages would not necessarily be a bad thing for the human race.

And against the backdrop of the current horrors in Ukraine where 21st century amenities are rapidly being blown away, and people are having to deal with social situations that most of us thought we would never see in our lifetime, reading 2023 takes on a new dimension. I realised long ago that what we laughingly think of as reality is really nothing of the sort.

There is a current, rather annoying phrase referring to double "their truth", when what they a really mean it is their opinion.

However, it is undeniable that what people perceive as true, or real, does to a certain extent depend on where the witness is standing. But it is also undeniable that the world is in an enormous state of flux, and nothing is going to be the same again. What it turns into, however I, like everybody else, have no idea.

Will the JAMMS make a return in some form or other this year? I strongly suspect so. Bill Drummond has already killed off one of his alter egos Tenzing Scott Brown, leaving room for something else to happen. And although some people see what the duo do together or separately as incomprehensible and completely illogical, it is nothing of the sort.

What they do answers to their own internal logic which is far more confusing than the idea of their own truth. What will they bring us? I have absolutely no idea. They always said that the disguise might be complete, and even the most fervent JAMMS Watchers have managed to decipher all their appearances so far. Or have they? Have some of the most ridiculous things that have happened on the world stage over the past 12 months actually been down to them? There are enough people around claiming that the Illuminati have been the shadowy figures behind the chaos of the last few years.

And the original Justified Ancients are allegedly the arch enemies of the Illuminati, and in their own hagiography, Drummond and Cauty have hinted that the lines between the original Justified Ancients of MuMu and the current iteration have been blurred beyond recognition.

اللجنة لهم إذا كانوا لا تأخذ نكتة

2023

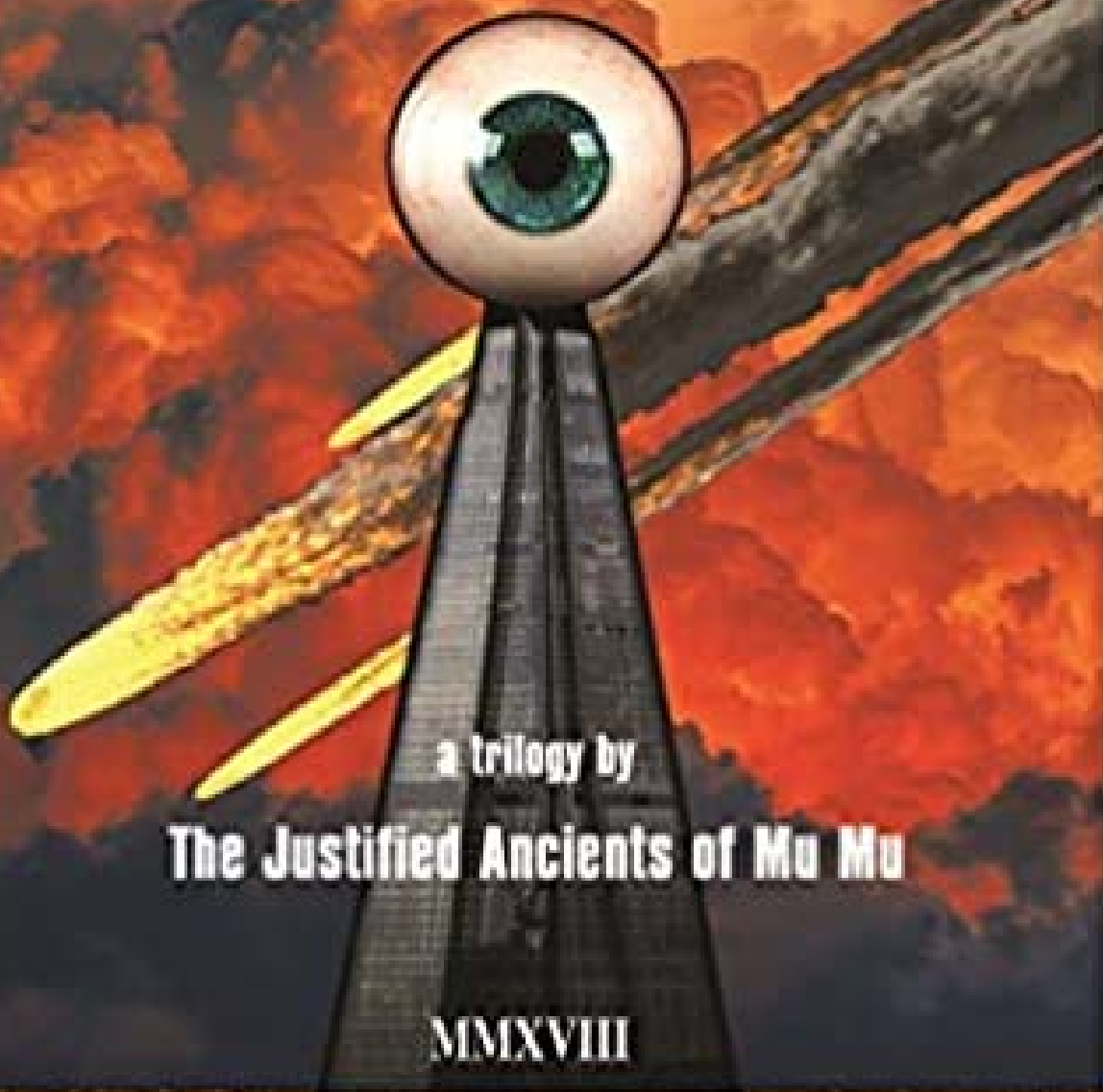


a trilogy by
The Justified Ancients of Mu Mu

MMXVII

ff

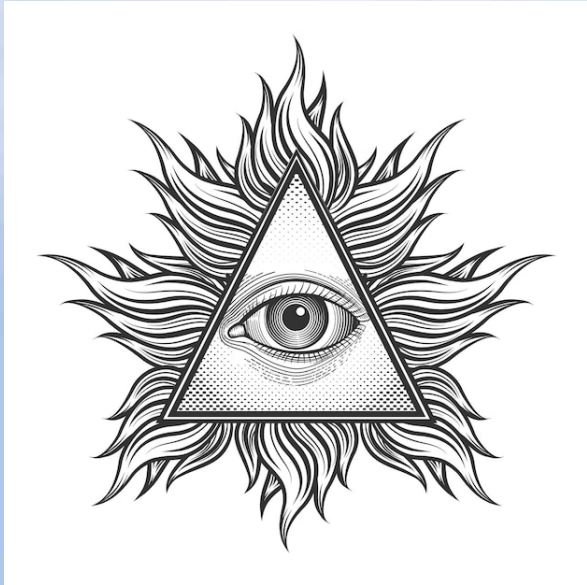
2023



a trilogy by
The Justified Ancients of Mu Mu

MMXVIII





Hold on. I have to stop. My dog is chasing a golden apple with Greek writing on it across my sitting room carpet.

What I really want to say to you all is that I sincerely hope that you and yours have a happy and peaceful New Year!

The world is in the worst turmoil that I have known in my adult life and one can only hope and pray that world leaders, including those who have been put in power over us in this country, come to their senses and bring an end to this global chaos.

This is my other fervent hope for 2023.

So I am off to do whatever it is that silly old men do in the week leading up to Christmas, which in my case means cuddling the cast and listening to a Beatles podcast.

I hope that you enjoy this issue.

Hare bol,

Jon Downes



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,
Bideford, North Devon
EX39 5QR

Telephone 01237 431413
Fax+44 (0)7006-074-925
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**



EYEWITNESS

It was that time of year again, turkey, presents, office parties and the Bad Manners annual Christmas tour.

40 years ago, ska legends, Bad Manners were at the height of their popularity, enjoying a string of chart hits, and being regulars on TV programmes such as Top of

the Pops, Tiswas and Cheggers plays Pop. They featured their larger than life, tongue-wagging front man, Buster Bloodvessel, real name Doug Trendle. They belted out up tempo ska party hits, and rode the wave of the post-punk ska revival of the late 70s and early 80s, along with bands such as the Specials, Madness the Selecter and the Beat.

**BAD
MANNERS**



With special guest ...

MAX SPLODGE



WeGot
Tickets

See TICKETS

Wed 14th DEC '22

SUB 89, READING
110-117 Friar St, RG1 1EP

IAN SQUIBBS

After their early success, where did Bad Manners go? The answer to that is nowhere. Though the band don't enjoy chart success anymore, they have toured pretty much constantly since their formation in the mid 70s. They have had numerous personnel changes, but Buster Bloodvessel has always been at the helm. Buster Bloodvessel is Bad Manners.

It has become a Christmas tradition for me to head into Central Reading on a cold December night to see Bad Manners live.

The venue, Sub 89, a long established sticky-floor-type live music club in the centre of Reading with a capacity of about a thousand people, always hosts Bad Manners for their festive show.

The night usually kicks off with the support act, which in recent years has been Max Splodge providing renditions of punk classics including Two Pints of Lager and a Packet of Crips and We're Going Down the Pub. Unfortunately this year, Max was unwell and could not perform, so his backing band took over singing duties and did an adequate job.

The DJ then played ska hits as the venue filled up to capacity with Harrington Jacket, Fred Perry and DM wearing middle aged rude boys and girls, as well as quite a few younger ska enthusiasts.

As the suspense built in anticipation of the main act, the eight piece band took to the stage, minus their leader, Buster Bloodvessel. They launched into the instrumental 'Echo 4-2,' always the intro tune signalling that Buster is about to arrive. As the track came to an end, a tongue-flapping Buster walked onto the stage, and the crowd erupted as chants of 'You fat Bastard' filled the air.

'For those of you that don't know, This Is Ska!' Bloodvessel announced, then blasted out his up tempo 1989 release 'This Is Ska,' much to the delight of the excited crowd who were ready to dance.

What followed was two hours of their early 80s ska hits, Loraine, Just a Feeling, Special Brew and Ne-Ne Na-Na-Na Nu -Nu. Buster had a skanking audience eating out of the palm of his hand, as he belted out







covers like Can't Take My Eyes Off You, My Girl Lollypop, and Woolly Bully, with the band looking like they were enjoying themselves as much as the audience.

The group also reminded the audience that they are more than just a Good Time band, who sing novelty songs about being fat, with numbers like the sharp-edged, ska punk of Inner London Violence, and the soulful ska reggae of Walking in the Sunshine. Two hours of sweat, beer and skanking later, the gig came to an end and it was time for the traditional encore. The

band returned to the stage and performed two of their biggest hits, Lip Up Fatty and their most successful single, a cover of the French music hall number, Can Can.

Rapturous applause filled the venue and signalled time to head back out into the cold with my ears now ringing. It was £20 well spent.

A good time was had by all, and I will be back next year, same time, same place and do it all again.



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.

AVAILABLE NOW!

Amazon.com and GonzoMultimedia.co.uk

www.diegospadeproductions.com



@diego_spade



diegospadeproductions

& MORE!

PETER GABRIEL GENESIS
KING CRIMSON RUSH
YES GENTLE GIANT
JETHRO TULL CAMEL
PINK FLOYD THE WHO
QUEEN DAVID BOWIE
KANSAS
ZAPPA
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 Summaria, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



diego spade
productions

www.diegospadeproductions.com



@diego_spade



diegospadeproductions

JON MODERN LIFE IS RUBBISH



It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly the worst global crisis to happen in my lifetime, and I am 63 this year, and I wrote a few years ago that I thought that Covid was "going to be the biggest game changer at least since 9-11, and possibly since the end of the Second World War. Whatever happens during the unfolding crisis, nothing will ever be the same again".

But then came a vicious war in Eastern Europe and the threat of Armageddon, and whilst all this shit is going down things all around us are going tits up.

I am not even going to attempt to keep an up-to-the-minute journal of events, but I would like to try and produce an ongoing oral history of what happens, and how – most importantly – it affects the readers of this magazine. Please grab me on Facebook, (using my personal account as Jonathan Downes, rather than the magazine account) or by email at jon@eclipse.co.uk if you want to contribute.

*Things May
Come and
Things May
Go but the
Dance of
Lies Goes
on forever
and Jon
watches
Netflix so
you don't
have to*



“What is truth?” asked Pontius Pilate before washing his hands.

People are still asking themselves the same question, and we are no closer to an answer.

I wrote stuff in the last few that I thought was true. But it turned out not necessarily to be so. For example, Ngozi Fulani, the lady of colour who complained of being interrogated by Lady Susan Hussey at a Buckingham Palace bunfight a few weeks ago turns out to be an old acquaintance of Prince Charles, as he was then. And I see the hand of the king, as he is now, pulling the strings behind a well publicised meeting between Lady Susan and Miss Fulani, during which both sides apologize to the other, and Miss Fulani acknowledged that no racist intent was behind Lady Susan’s well intended social

COLLATED BY THE GIN REAPER AND LOUIS

Ngozi Fulani receives personal apology over Buckingham Palace racism incident

Former lady in waiting to queen Susan Hussey and black charity founder have 'warm and understanding' meeting



📷 Susan Hussey (left) and Ngozi Fulani at Buckingham Palace on Friday. Photograph: Royal Communications/PA

gaffe. One wonders whether Fulani's charity still receives money from the Prince's Trust, and if so whether the question was asked as to whether she wanted to continue so doing.

But I am a cynical old bastard, as any fule kno.

Royal watchers have been worrying for months that the Harry and Meghan docuseries on Netflix was going to do untold harm to the Royal Family and to the institution of the monarchy in the United Kingdom. Well it appears that

nothing of the sort has happened, and, indeed, the monarchy is more popular, probably as a result of the sympathy vote, as a result of this ridiculous three-part show.

I watched all six episodes, and was massively underwhelmed. I thought that there would be at least some juicy slander against the King and his family, but what little there was, consisted of vague accusations that the King lied, but we're not told what the lies were. Accusations that his brother screamed at him, but we are not told what and why, and claims that



the late Queen didn't do anything about either of these things.

I also find it monumentally disturbing that Prince Harry's nickname seems to be H. And when somebody says that Meghan Markle's life was never the same after meeting H, it is so hard not to make a string of drug jokes.

Yes, of course the British tabloid press are unscrupulous scum, but we knew that already. And the revelations as to how the different palace press officers behaved, suggests that royal press officers are no more scrupulous about the way they carry out their duties as the rock 'n' roll press officers. As most of them got their jobs after careers as journalists is this any wonder?

The duo relocated to California because they were afraid that the Duchess of

Sussex would meet the same fate as her late mother-in-law. Well that's not gonna happen unless she gets into a car being driven by a drunk driver, and refuses to wear seatbelts. I said this to a friend of mine the other day, and I was quite surprised at the reaction. The cult of Diana still continues quite strongly amongst the most unlikely people.

The duo relocated to California because Britain is so racist. According to the World Population Review:

<https://worldpopulationreview.com/country-rankings/least-racist-countries>

"Measuring the racial tolerance of a country is difficult to do accurately. Racism is not a simple number, such as population or average income. Racism has many forms, and it is entirely possible for a person, social group, culture, or country



pixelatedboat aka "mr tweets"
@pixelatedboat



Holy shit, ALL the secrets are coming out in this interview 😱



to be at peace with one race or situation, but completely intolerant of another. For example, a caucasian person who has no problem living next to an Asian neighbor could have major objections to a black person marrying into their family. Moreover, because most survey respondents are generally aware that racism is not particularly admired in today's society, the truthfulness and honesty of survey responses can be difficult to verify. As a result of these complications, researchers typically rely upon surveys to collect information about the public consciousness. They then

combine multiple questions, surveys, or studies to determine a country's true level of racial tolerance.

The World Values Survey is an international research program that studies "social, political, economic, religious and cultural values" including racial tolerance and racism. The WVS survey asks respondents from more than 80 countries dozens of questions, including one that asked respondents to identify types of people they would not want as neighbors. The more people of a particular country responded that they



would be happy to have a neighbor of a different race, the more racially tolerant the respondents' country would be considered. The annual Best Countries report, a joint effort of U.S. News and World Report, the BAV Group, and the Wharton School at the University of Pennsylvania, added specific questions about racial tolerance for its 2021 report, which surveyed more than 17,000 people across 78 countries.”

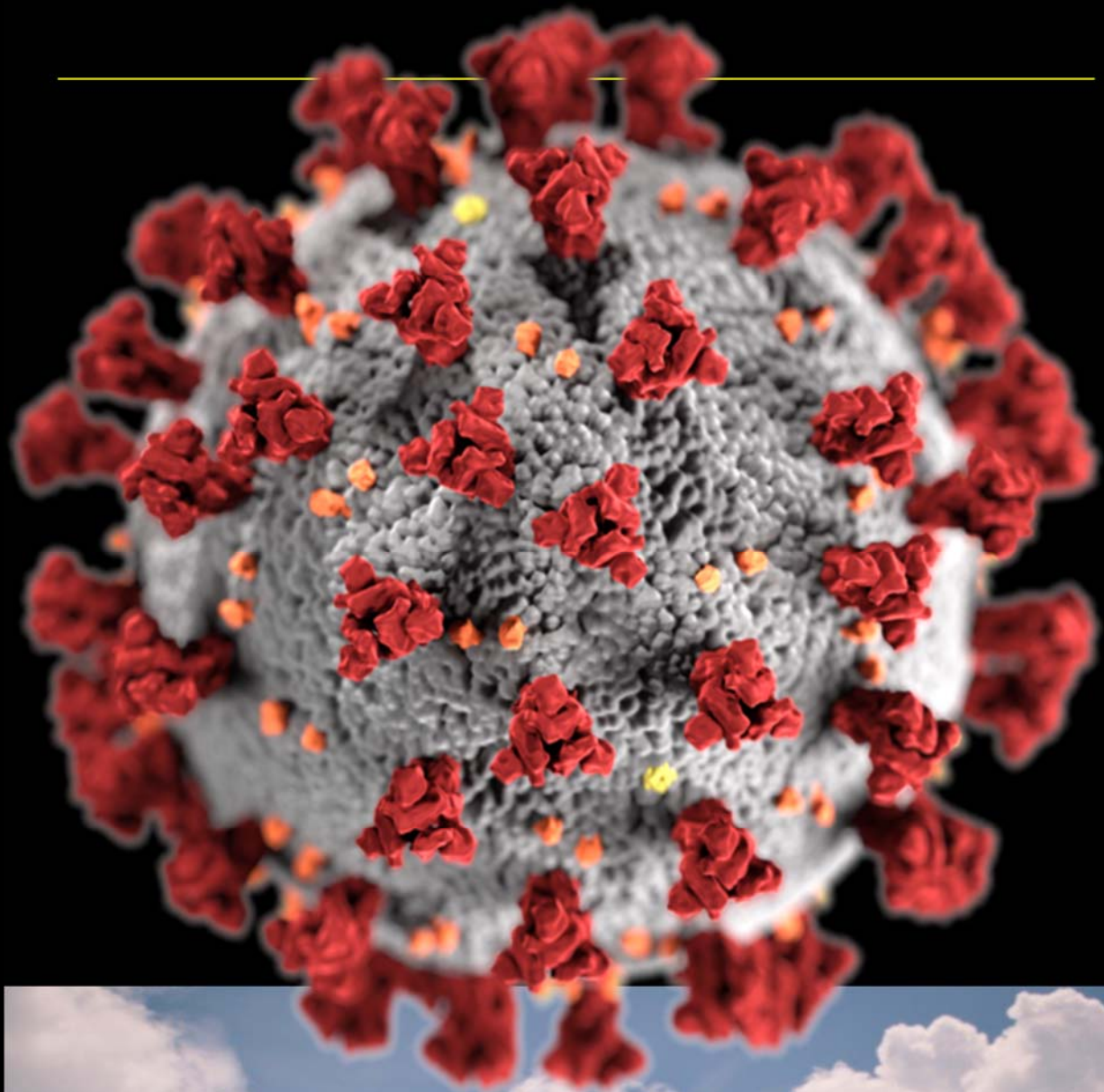
According to the survey, the United Kingdom is at number 16 of the least racist countries, whereas the United States is down at number 69. There is probably a good joke there, but it would be in poor taste.

The Sussexes signed off by claiming that the British royal family were jealous of them. How they figured that out I'm not sure, and after watching six hours of this drivel, I cannot be bothered to find out.

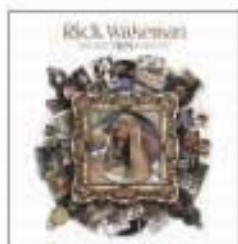
And that is about all there is. From where I am sitting it looks like the Duke and Duchess of Sussex have shot their bolt,

and are unlikely to have any more ammunition in their armoury. Despite their best efforts, they have not done anything bad enough to be completely disinherited and banished to the colonies, and I don't think anyone is interested enough to give them the sort of attention that The Duke and Duchess of Windsor had between 1936 and 1972. They will be invited to the coronation, and I strongly doubt whether they will refuse to attend on the oft stated grounds that they have not received an apology from His Majesty the King.

They will continue to twat about, revelling in their own self-importance, but receiving less and less money from a public who are less and less interested. The journalists on both sides of the Atlantic will continue to make up stories about them, and they will continue to complain about it. The King and Queen will continue to work hard for the United Kingdom and all the other countries of which they are monarchs, and the world will continue.



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

MF0203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

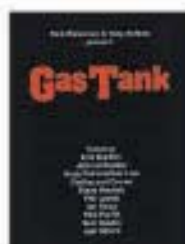
MF0204CD



TIME MACHINE

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

MF0205CD



GASTANK

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

MF0206DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

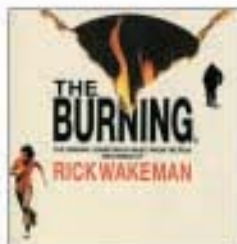
MF0410



COUNTRY AIRS

The original recording, with two new tracks

MF0204CD



THE BURNING

The original Soundtrack album, back in print at last!

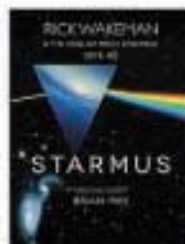
MF0205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

MF0203CD



STARMUS

With Bryan May and The English Rock Ensemble. DVD

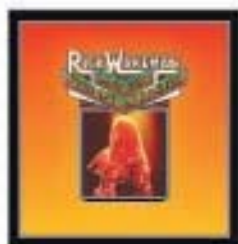
MF0207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

MF0206CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

MF0201CD



THE PHANTOM OF THE OPERA

Double CD + DVD

MF0205CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

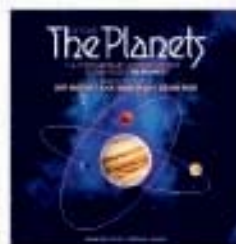
MF040205



CRIMES OF PASSION

A wicked and erotic soundtrack!

MF0208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

MF0209CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Ship, James L. Day, Capt. Nash.
" " Mary H. Chappell, Capt. Griffin.

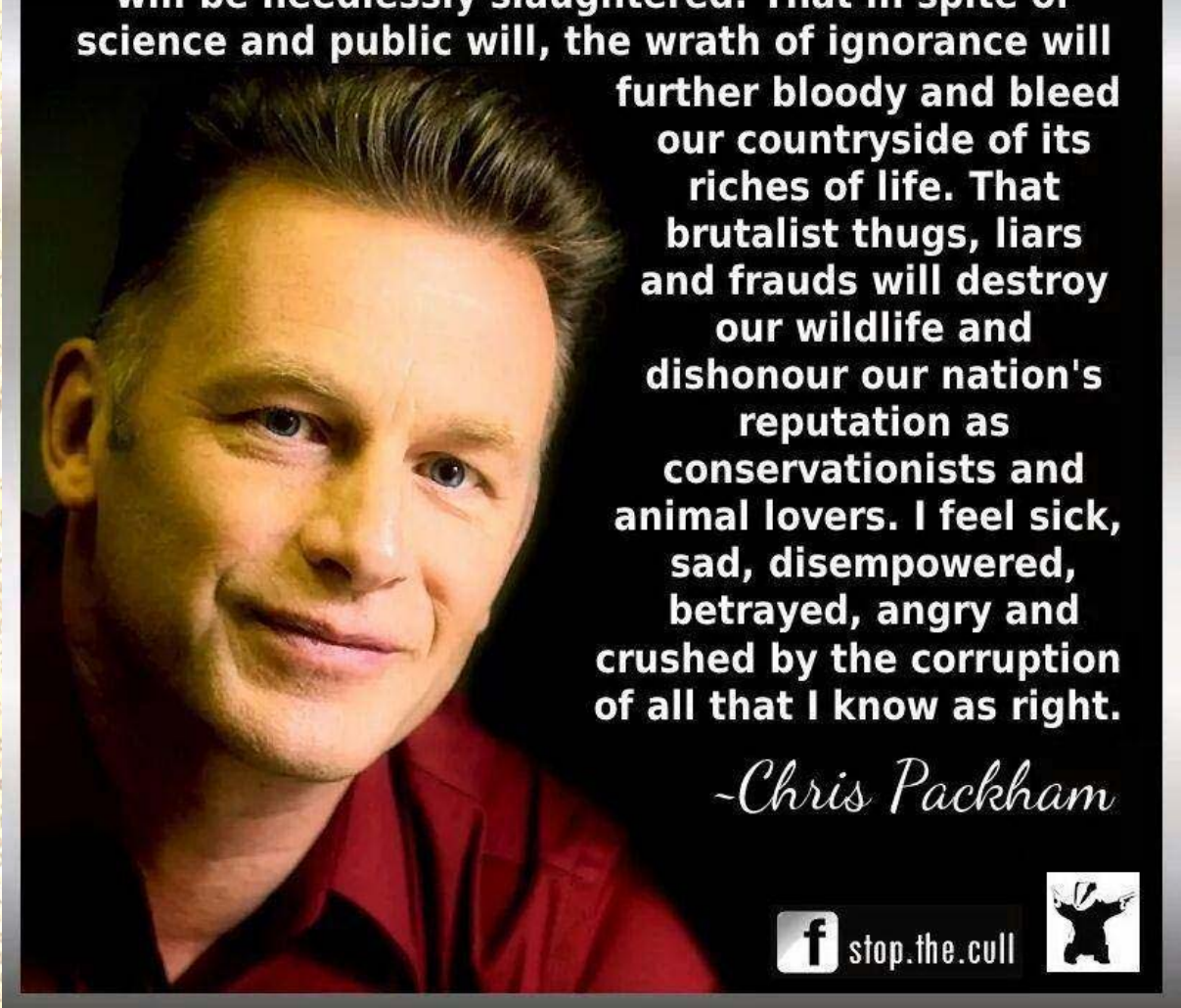
It is both sad and shameful that when night falls and the sets of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

The subscriber, by appointment from the London Patent Office, in respect of the U. S. Patent Office for the making and forwarding to the said, models, designs or manufactures to be patented, or deposited there, which will be sent free of expense and risk and will discharge the prepare, Contents, Specifications, Assignments and all the necessary Papers and Drawings; will make references into American and foreign works, to test validity in various Courts, and certify copies of the same to Europe and America.

NORWICH & PHILADELPHIA
The above vessels are commended by express Freight from Norwich to Philadelphia over the New York and Philadelphia Packet Line. Freight directed to the respective depots.

ACCOMMODATIONS
Leave Worcester for Norwich on the 1st of the month, connecting with the Western, and Providence, NEW YORK. Leave Worcester for New York on the 1st of the month, connecting with the Western, and Providence, NEW YORK.

PROVIDENCE & PHILADELPHIA
The above vessels are commended by express Freight from Providence to Philadelphia over the New York and Philadelphia Packet Line. Freight directed to the respective depots.



-Chris Packham

f stop.the.cull

PROVIDENCE & PHILADELPHIA
The above vessels are commended by express Freight from Providence to Philadelphia over the New York and Philadelphia Packet Line. Freight directed to the respective depots.

ACCOMMODATIONS
Leave Worcester for Providence on the 1st of the month, connecting with the Western, and Philadelphia, NEW YORK. Leave Providence for Philadelphia on the 1st of the month, connecting with the Western, and Philadelphia, NEW YORK.

The subscriber, by appointment from the London Patent Office, in respect of the U. S. Patent Office for the making and forwarding to the said, models, designs or manufactures to be patented, or deposited there, which will be sent free of expense and risk and will discharge the prepare, Contents, Specifications, Assignments and all the necessary Papers and Drawings; will make references into American and foreign works, to test validity in various Courts, and certify copies of the same to Europe and America.

RIGHT ON CHRIS
IT IS TIME TO STAND UP AND BE COUNTED

Western Produce Store.
FOR SALE
2000 BUSHELS SHORTS;
5000 do. Northern CORN;
200 bushels OATS;
500 do RYE;
150 do BEANS;
3000 lb. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS BRAMAN,
Worcester, Feb 11. 2d 13 Washington Square.

H. E. HUTCHINGS,
(Successor to WM. LEGGATE,) 180 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tug WHIPS, &c. Repairing done at short notice.
Worcester, Jan 18

SEEDS. Together with a general assortment of Garden Seeds, Barley, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also at the Central Stage Office, No. 1 Merchants Row.
It is very necessary that all Express Packages should be accompanied with written orders and signed parcels, so that it may be done with correctness.
July 7. 2d 11 TYLER HARRINGTON.

WORTHINGTON'S FARM, BARNARD, N. H.
The subscriber has a general assortment of Garden Seeds, Barley, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also at the Central Stage Office, No. 1 Merchants Row.
It is very necessary that all Express Packages should be accompanied with written orders and signed parcels, so that it may be done with correctness.
July 7. 2d 11 TYLER HARRINGTON.

NEW STORE!
(Warden Block,) No. 44 Front St., WORCESTER.
THE subscriber having recently opened a New Store, No. 44 Front St., with a fresh stock of FINE Groceries, Milk, Butter, Eggs, &c. &c. will furnish the citizens with every article of the above kind at the lowest prices.
Three Times each way Daily.
Particular attention given to paying, collecting and negotiating notes, drafts, bills, and purchasing and selling Merchandise, produce, &c.
All packages sent to him directed to his care.
The subscriber is alone responsible for property entrusted to his care, and no risk is assumed by the Boston and Worcester Rail Road Company.
Packages by this line forwarded from Worcester to Boston, Newburyport, Manchester, Fall River, and New Bedford; also, to Portland, and all parts of Maine.
Orders for goods to be returned by this Express, and for freight, to be sent to the Office, 2 Court Street, Boston; J. H. KNIGHTS HAT STORE, 153 Main St., Worcester.
Feb 25, 1877.

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. F. Bancroft.)



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.



REGULAR LINE OF PACKETS Between Norwich and Philadelphia. The subscribers, by appointment from the Hon. Secy of Patents, Import of the U. S. Patent Office for cables and forwarding to the said agents, vessels or

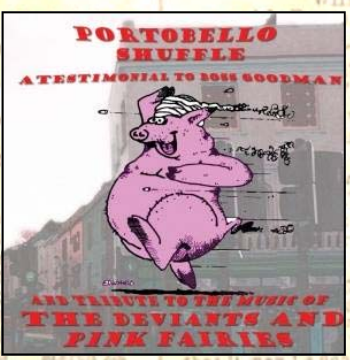


I'M ON BOARD!

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

NORWICH &
The above route
commanded by ex
Freight from New
Belle Goods for
to over the New
Freight de-
ACCOMMODATI
Leave Worcester
Leave Norwich
connecting with the
Western, and Frow
NEW YORK
Leave Worcester
except Sunday, on
Boston at 6 P. M.
Leave Albany's Port
except Monday) at
Leave Worcester at
Boston 10:15. Leave
the cars.
Norwich, July 22.

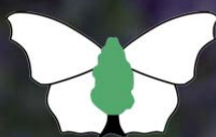
Providence &
The Grafton and
aving Worcester
Books kept at the
Box, N. E. Village
the General Stage
The
Leave Worcester at
Leave Providence at
morning and evening
express boats.
morning and evening
Worcester with trains
for Albany and Norwich.
tickets sold at Providence for Albany and stations of
Norwich and Worcester Railroad.
BRIGHT TRAIN, with Passenger Car
Depot, Green St., Worcester.
SPECIAL TRAINS
Leave Uxbridge for Providence at 6:20 A.
Leave Providence for Uxbridge at 11:15
6:20 A.M. train from Uxbridge will
let with train for Boston.
6:30 P.M. train for Uxbridge will
let with train from Boston.
on 2nd class tickets sold for freight train
rises stop at Millbury, Walthamville,
Northbridge, Whitins, Ux-
bridge, Waterbury, Woonsocket, H-
on, Ashton, Lenox, Valley Falls, C
Pawtucket.
FRIGHT NOTICE—Goods remain
after they are ready for delivery will
No freight received after 5 P.M.



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

Worcester, S
iteam Pr
N
Varden B
HE subscriber
No. 44 Front S
PAM
ow prepared to
amor Arsen
THROU
ne Worcester
The last on the
6 1/2 x. train
engers will be
engers will be
6 1/2 x. train
9 passage
Leave BOSTON
7 1/2 x. train
ay stations for
message for B
freight.
10 A.M. train
6 1/2 x. train
takes up Wed
Thursday.
6 1/2 x. train
Worwich, to run as heretofore, without stops, except at
run through.
between the Worcester and Whitins will take the 6 1/2 x.

Worcester, S
iteam Pr
N
Varden B
HE subscriber
No. 44 Front S
PAM
ow prepared to
amor Arsen
THROU
ne Worcester
The last on the
6 1/2 x. train
engers will be
engers will be
6 1/2 x. train
9 passage
Leave BOSTON
7 1/2 x. train
ay stations for
message for B
freight.
10 A.M. train
6 1/2 x. train
takes up Wed
Thursday.
6 1/2 x. train
Worwich, to run as heretofore, without stops, except at
run through.
between the Worcester and Whitins will take the 6 1/2 x.



Butterfly Conservation

Saving butterflies, moths and our environment

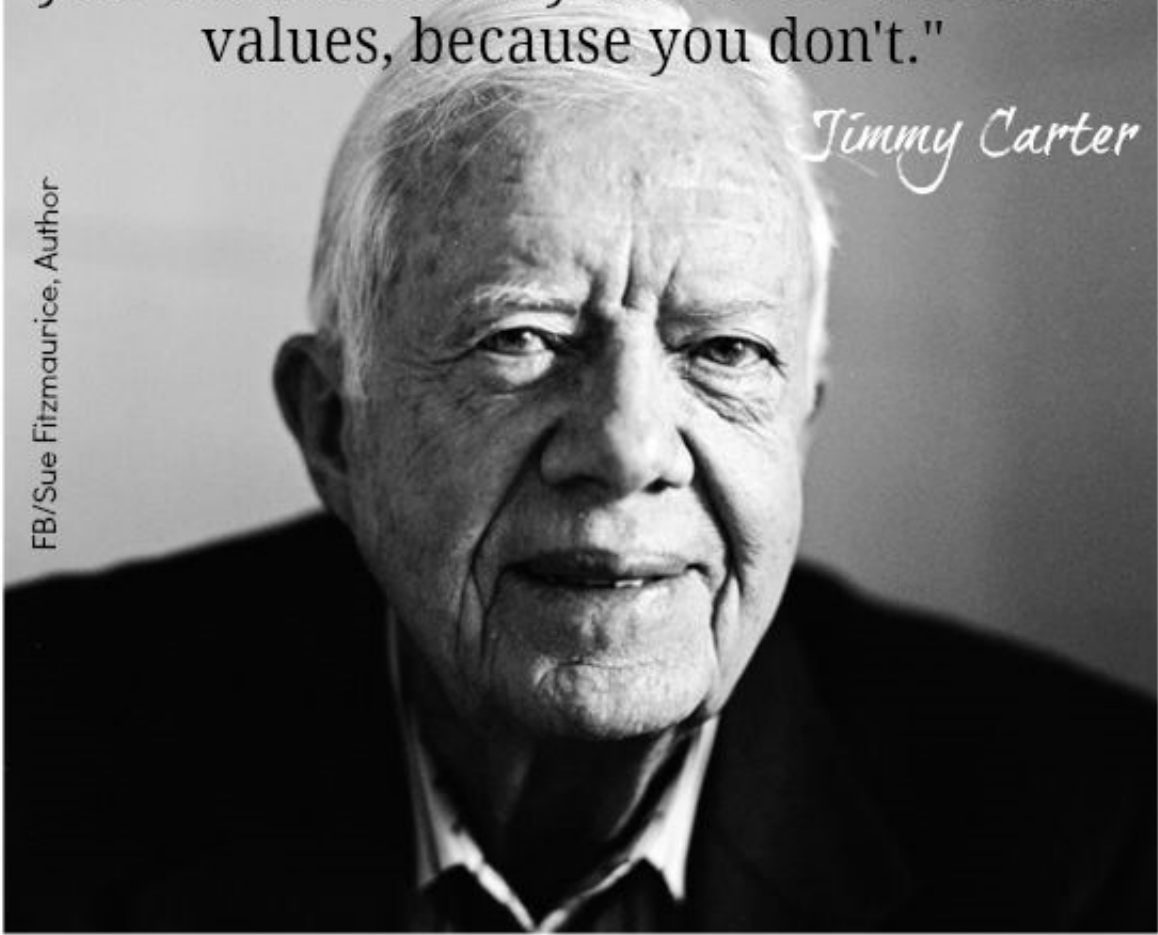


Gly and Toly WHIPS, &c. Reaping done at short Worcester, Jan 15
PRATT, DOWNES & SCOTT, (Successors to T.W. & O.P. BAXONER)

"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.



your  cards
someecards.com



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.

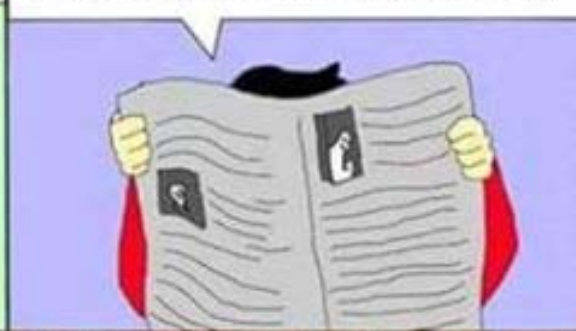
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, *Strange Fruit*, as a learning experience for his students on the Foundation Course. I've known Neil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





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

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/>

- | | |
|----------------------------------------------|--------------------------------------------------------------|
| 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 |

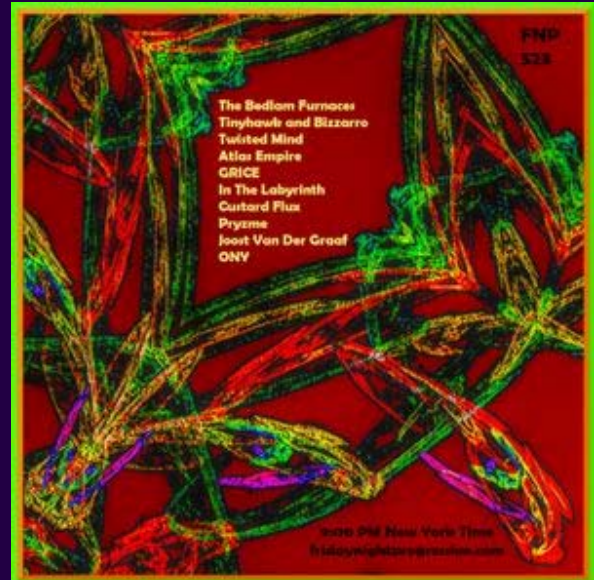
**Listen
Here**



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

ONY

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=wiHWtvyd9Ds>

**Listen
Here**

THE REAL MUSIC CLUB



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."



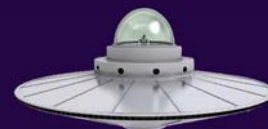
PHOTO BY SMITHMAXFIELD.COM

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**



Ekambi Brilliant
1948 - 2022

Ekambi Louis Brillant was a Cameroonian makossa (a Cameroonian style of urban music) artist and singer. In 1962, he learned to play guitar, and in 1971, at the age of 23, he joined the group Les Cracks as a guitarist. He won a music competition by the Office de Radiodiffusion Télévision Française (ORTF) and subsequently released his first single. When he arrived in France in 1972, he signed with Phonogram and released his second 45 rpm record. He later went on to release other songs with different labels. Brillant died on 12 December 2022, at Laquintinie hospital, Douala, age of 74, after a battle with a long-term illness.



Kim Simmonds
1947 - 2022

Kim Maiden Simmonds was a Welsh rock singer and musician. He was the founder, guitarist, primary songwriter and only consistent member of the blues rock band Savoy Brown. Simmonds led Savoy Brown since its inception in 1965 to its peak and multi-sales. He performed and appeared on every album the band recorded. On 15 August 2022, Simmonds announced via the Savoy Brown website that he had been receiving chemotherapy for stage four colon cancer. Due to the side effects of his treatment, all scheduled live performances were cancelled. Simmonds died of the disease on 13 December 2022 in Syracuse, New York, at age 75.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Lalo Rodríguez
1958 - 2022

Ubaldo Rodríguez Santos, known professionally as Lalo Rodríguez, was a Puerto Rican salsa singer recognized as one of the pioneers of the subgenre of Romantic or Erotic Salsa. At age nine, he started singing in traditional Puerto Rican festivals, as well as on radio and television programs. In 1973, at 15 years of age, Rodríguez moved from Puerto Rico to New York to join Eddie Palmieri's band. In 1980, Rodríguez went solo, releasing his first studio album. Throughout the early and mid 1990s, Rodríguez continued to record and produce new albums.

After a long absence from recording, Rodríguez returned in the late 2000s with a new album.



Nihal Nelson
නිහාල් නෙල්සන්
1946 - 2022

Nihal Nelson was a Sri Lankan vocalist, songwriter and composer. One of the most influential singers in Sri Lanka, and considered 'undefeated on the concert stage', Nelson holds the record for the most albums recorded by a Sri Lankan artist, at a total of 113. He also worked as a playback singer for many films. On 13 December 2022, Nelson died in his residence after suffering a heart attack, at age 76.

THOSE WE HAVE LOST



Grand Daddy I.U.
1968 - 2022

Ayub Bey, known as Grand Daddy I.U., was an American rapper who was a member of the hip-hop group Juice Crew in the 1980s.

He was signed to the label Cold Chillin' Records in 1989, going on to produce and write with other artists. After a short break from releasing music, Grand Daddy I.U. released a new single "Stay Fly" under Get@Em Recordz on July 2, 2021.



Luis "Checho" González
1933 - 2022

Luis "Checho" Orlando González Jiménez was a Chilean musician. He is most notable for producing "Mi General Augusto Pinochet", a song that glorified Pinochet and his military dictatorship that lasted from 1973 to 1990. In the 1950s, he was a member of several musical trios, including "Los González", "Los Mantles" and "Los Mineros".

THOSE WE HAVE LOST



Djene Djento 1963 - 2022

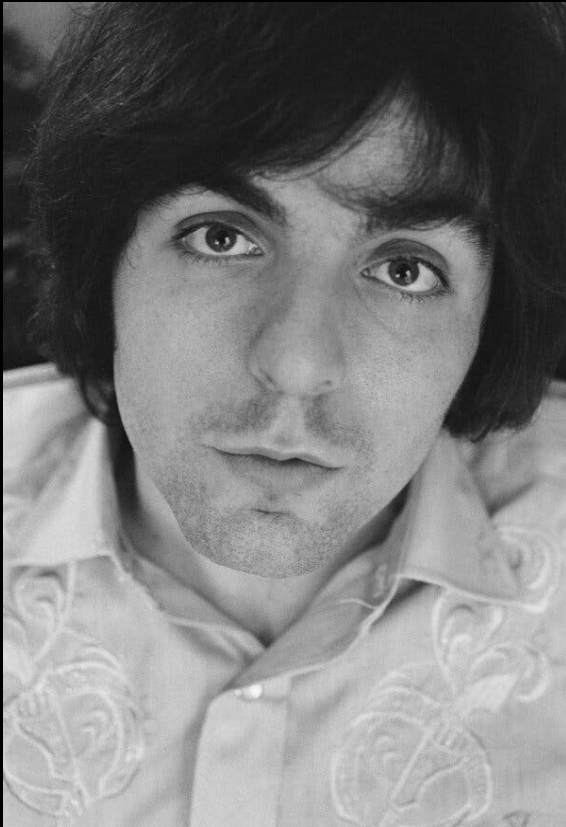
Alain Djene Djento was a Cameroonian singer-songwriter. He began his career in 1970 with the group Les Johnco alongside John Sallé and Manulo Nguime. At the start of the 1980s, he formed the group N’Kumbe. He released his first album in 1983, titled Débroussailler. Djene Djento died in Dschang on 14 December 2022.



Shirley Eikhard 1955 - 2022

Shirley Rose Eikhard was a Canadian singer-songwriter. Although moderately successful in Canada as a performer in her own right, she had her greatest Canadian and international success as a songwriter for other artists, most notably as the writer of Bonnie Raitt's 1991 hit "Something to Talk About". Eikhard released her final album, *On My Way to You* in October 2021. It featured the song "Anything Is Possible", about her recent diagnosis with cancer. Eikhard's partner, Lola Catherine Osborne, died in 2021. Eikhard died of cancer in Orangeville, Ontario on 15 December 2022, at the age of 67.

THOSE WE HAVE LOST



Dino Danelli
1944 - 2022

Dino Danelli was an American drummer. Danelli was best known as an original member and the drummer in the rock group The Young Rascals. He was inducted into the Rock and Roll Hall of Fame in 1997 with the (Young) Rascals. Danelli died on December 15, 2022 at a rehabilitation facility in Manhattan after a period of declining health.



Charlie Gracie
1936 - 2022

Charles Anthony Graci, known professionally as Charlie Gracie, was an American rock and roll and rhythm and blues singer and guitarist. His biggest hits were "Butterfly" (for which Gracie received a gold disc for two million plus sales) and "Fabulous", both in 1957. Gracie was inducted into the Broadcast Pioneers of Philadelphia Hall of Fame on November 16, 2012. Gracie died in Philadelphia on December 16, 2022, at the age of 86, after dealing with COVID-19 complications since April.

THOSE WE HAVE LOST



Jean-Paul Corbineau
1948 - 2022

Jean-Paul Corbineau was a French singer-songwriter. He was a founding member of the band Tri Yann in 1970.

Their first performance came in December 1970 with Corbineau playing the acoustic guitar, percussion, harmonica, and spoons. Corbineau was dedicated to preserving the Breton identity. In January 2000, the three members of Tri Yann were named Knights of the Ordre des Arts et des Lettres.

Corbineau died of leukemia in Nantes, on 16 December 2022, at the age of 74.



Urmas Sisask
1960 - 2022

Urmas Sisask was an Estonian composer. One of the major inspirations for his music was astronomy. Based on the trajectories of the planets in the Solar System, he created the "planetal scale", a mode consisting of the pitches C#, D, F#, G#, and A. Later, he discovered to his surprise that this was exactly the same as the Japanese Kumajoshi mode, which is also known as the Japanese pentatonic scale. Sisask was a Roman Catholic, and much of what he composed was sacred music.

THOSE WE HAVE LOST



Wim Henderickx 1962 - 2022

Wim Henderickx was a Belgian composer of contemporary classical music. He was composer in residence at Muziektheater Transparant and the Antwerp Symphony Orchestra, writing operas and other stage works. His music was influenced by oriental music and philosophy. He taught composition at the Royal Conservatoire of Antwerp and the Conservatorium van Amsterdam.



Terry Hall 1959 - 2022

Terence Edward Hall was a British musician. Hall became an active member of the burgeoning Coventry music scene in the late 1970s, notably as part of the Specials with their 1981 hit single "Ghost Town", and later the lead singer of groups Fun Boy Three, the Colourfield, Terry, Blair & Anouchka, and Vegas. He later went on to release two solo studio albums and also collaborated with many artists including Sinéad O'Connor, Gorillaz, Damon Albarn, and Lily Allen, among others.

Hall died on 18 December 2022 from pancreatic cancer at age 63.

THOSE WE HAVE LOST



Martin Duffy
1967 - 2022

Martin Bernard Duffy was an English musician who originally played keyboards with Felt and most famously with Primal Scream. Duffy also played with The Charlatans. In 2004 he was a member of "rock supergroup" The Chavs. He also contributed to recordings by Heidi Berry, Beth Orton, Paul Weller, Shack (band) and the Chemical Brothers, and released a solo album Assorted Promenades in 2014. His soundtrack work included the films The Laughing King (2016) and Wild Rose (2017). Duffy died on 18 December 2022, at age 55. The cause of death was given as a brain injury suffered after a fall at home in Brighton.



Sandy Edmonds
1948 - 2022

Sandy Edmonds (born Rosalie L. Edmondson) was a British-born pop singer and model, who achieved widespread popularity in New Zealand in the 1960s. At the height of her popularity she was New Zealand's most recognizable teen idol. She recorded and released several singles, and appeared on television and in magazines until she unexpectedly dropped out of the scene, later living in Australia and, after her music career ended, becoming a fashion retailer. Her store, Shibuki, later concentrated on women's fashion, and she used the name Rosalie Edmondson-Corner. Rosalie died on 19 December 2022 in Melbourne, Australia after a short illness.

THOSE WE HAVE LOST



Stanley Drucker
1929 - 2022

Stanley Drucker was an American clarinetist. Although Drucker entered the Curtis Institute of Music at the age of 15, he left after one year when he was recruited by the Indianapolis Symphony Orchestra. In 1948, Drucker won a post in the New York Philharmonic clarinet section, and in 1960, became the orchestra's principal clarinetist. In January 2008, the New York Philharmonic announced Drucker's retirement from the orchestra, for a total of 61 years with the orchestra and 49 years as its principal clarinet. On Thursday, June 4, 2009, Drucker was awarded a Guinness World Record for longest career as a clarinetist. In 2010, Drucker received an honorary doctorate in music from the University of Florida.



Claudisabel
1976 - 2022

Cláudia Isabel Leiria Madeira, known professionally as Claudisabel, was a Portuguese singer.

In 2010, she competed in the Festival da Canção where she reached the semifinals with the song *Contra Tudo e Todos*.

Claudisabel was killed in a car accident on 19 December 2022, at the age of 46.

THOSE WE HAVE LOST



Bilqees Khanum
1936 - 2022

Bilqees Khanum was a Pakistani classical singer. She was the fourth wife of classical sitarist Nawaz Raees Khan. Khanum was best known for her work in "Mele Sajna Di" (1972) and "New Life: New Life" (1968).

Khanum died in Karachi on 21 December 2022.



Walter "Wolfman"
Washington
1943 - 2022

Walter "Wolfman" Washington was an American singer and guitarist, based in New Orleans, Louisiana, United States. While his roots were in blues music, he blended in the essence of funk and R&B to create his own unique sound. In the mid 1960s, Washington formed the All Fools Band, and played at clubs in New Orleans,

THOSE WE HAVE LOST

and played with other bands from there before releasing his first solo album in 1981, and releasing more albums from there. In 2008, he released Doin' the Funky Thing, his first album in many years. Washington died of cancer in New Orleans, on December 22, 2022, two days after his 79th birthday.



Big Scarr
2000 - 2022

Alexander Woods, better known by his stage name Big Scarr, was an American

rapper from Memphis, Tennessee, and was signed to Gucci Mane's 1017 Records. He was best known for his track "SoIcyBoyz", which features Pooh Shiesty, Foogiano and Tay Keith. He released his debut mixtape, Big Grim Reaper, on April 16, 2021. The tape peaked at number 25 on the Billboard 200. Woods died on December 22, 2022, with his cause of death currently unknown. His death was first reported by Gucci Mane, who paid tribute to Woods.



Thom Bell
1943 - 2022

Thomas Randolph Bell was a Jamaican-

THOSE WE HAVE LOST

born American singer, songwriter, record producer, arranger, pianist, and composer known as one of the creators of Philadelphia soul in the 1970s. He is best known for his success with the Philadelphia sound in the 1970s, particularly with the Delfonics, Stylistics, and Spinners. In June 2006, Bell was inducted into the Songwriters Hall of Fame. In 2016, Bell was inducted into the Musicians Hall of Fame and Museum.

Massimo Savić 1962 - 2022

Massimo Savić, also known simply as Massimo, was a Croatian pop singer. He first became popular in the 1980s with his band Dorian Gray, and then soon embarked on a successful solo career. He won five Porin awards for best male vocal performance, 2004–2007, and in 2012. In 2013, Massimo's thirty-year anniversary concert sold out the Pula Arena. It featured Vlado Kreslin, Neno Belan, and Nina Badrić as guests, and was also broadcast live by the Croatian Radiotelevision. He was one of the judges on the second series of X Factor Adria. Savić died from lung cancer in Zagreb on 23 December 2022, at the age of 60.



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



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**



change.org

visit stonehengealliance.org.uk for further details

GONZO
MULTIMEDIA

Eclectic & Unique!
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>



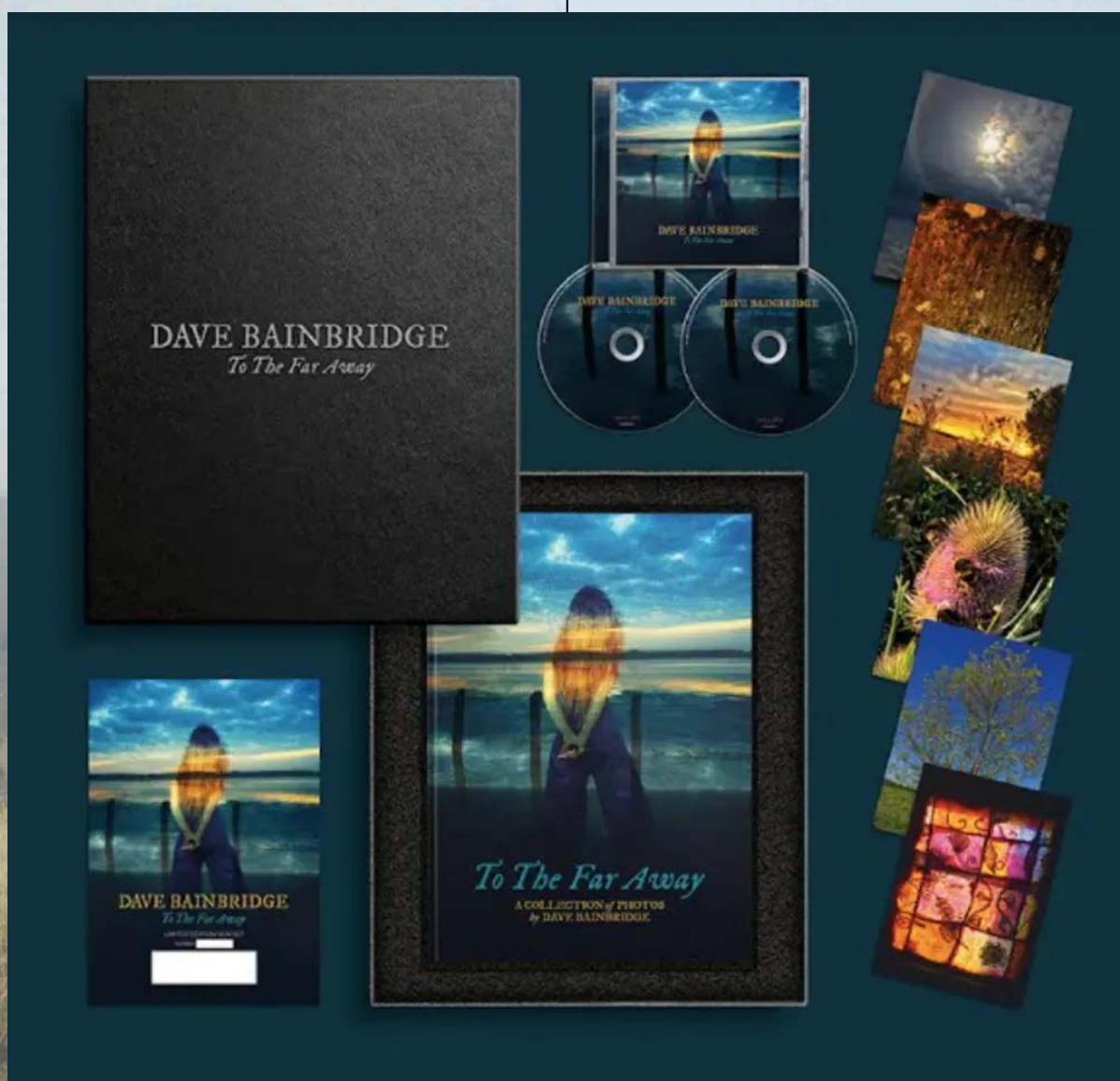
Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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



**DELUXE VERSION EXPANDED & REMASTERED
INCL. UNRELEASED TRACK**

Glasgow-born singer such a unique voice: from the pop-rock album opener, Everytime We Touch, to the heartfelt charity recording What About Tomorrows 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



Gonzo Distribution Ltd

**Sunrise Lodge,
Sunrise Lane,
Houghton le Spring,
DH4 5AL**



YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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/gonzoweekly>



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!

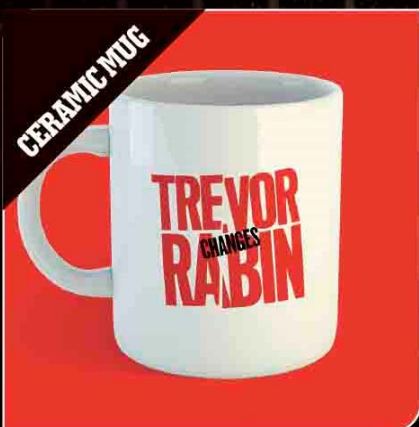
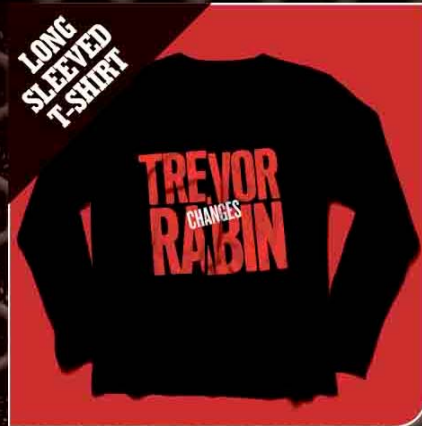
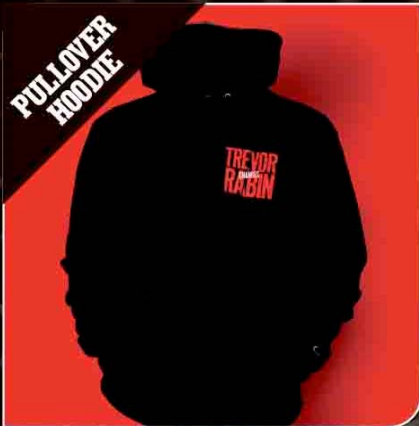
Jonathan & Brad



**NO DOG
LEFT BEHIND™**
Saving Animals | Enriching People

<https://nodogleftbehind.org/>

TREVOR RABIN



LIMITED EDITION

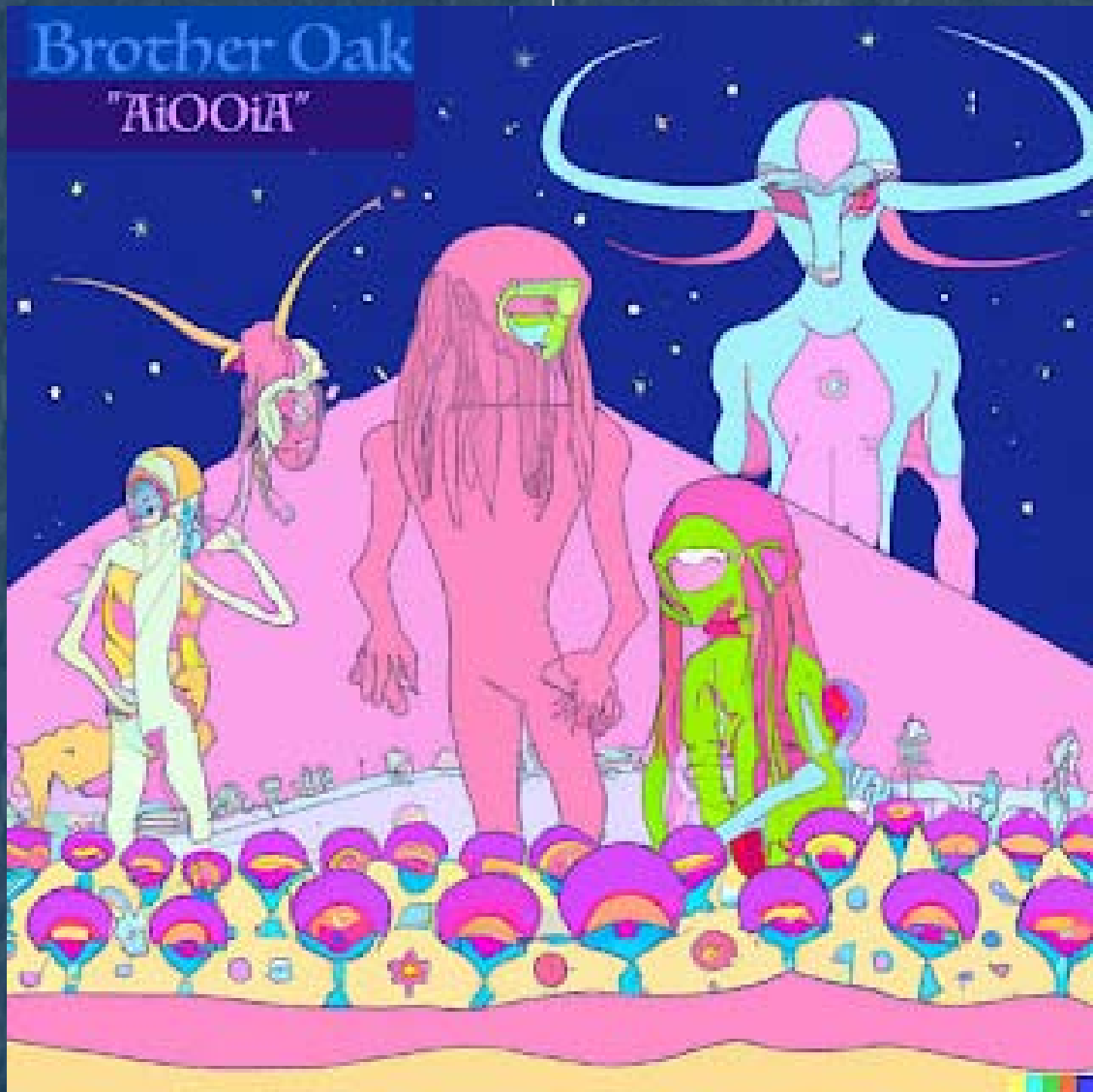
'CHANGES' DELUXE 10 DISC BOX SET

Containing: Expanded edition CDs, Signed and numbered certificate, 24 page A4 photo book, 24 page A4 photo / scrap book, A3 reproduction poster, Four 10"x 8" reproduction promo photos



Official Merchandise

ONLINE ONLY EXCLUSIVE DEALS!



AiOOiA
by
Brother Oak

The latest release from one of the UK's hot new labels, Good Darts, is *AiOOiA* by

Brother Oak. Now this one is going to be a little different than my normal stuff but, it's always good to stretch yourself and dip into something new.

The album was described to me as a mix of Hip Hop, rap, post punk and shamanic music, which immediately had me intrigued. I like a wide range of music, including music to meditate to and I have been known to do the odd shamanic

STEVE RIDER

journeying too, so I liked the sound of this and when I read the notes about Brother Oak, I was sold.

I'd like to quote the notes from his Bandcamp page "Take a grime MC from Thanet to the ancient woodlands and infuse with the Shamans brew for a decade or two... Cook up by the sacred fire and share around the circle... Nomadic rapper... been on road walking pilgrimage for last 3years and made this album... These are the songs from pilgrimage."

The album is available as a digital download of nine tracks or a very limited run of cassettes which feature a mystery mix on the flip side, I'm going to review the full cassette version and give you my thoughts on the album and the mix.

So, without further ado, I suggest you leave your expectations at the door and

open your mind as we join Brother Oak for *AiOOiA* and the fruits of his pilgrimage...

The album opens with the sounds of people laughing and talking before the music begins with an organic mix of drums, flutes, finger cymbals and vocal sounds which give us this melodic tribal sound of *Wind Blows The Ganja*. There is just one verse here but, it gives us a good insight into what this is all about as Brother Oak speaks on a different way of life where we commune with the earth and all life on it. A simpler way of life where you understand how to use plants to induce a trance in order access different levels of consciousness, something native shamans have been doing for thousands of years. Guitar, drums, and a sprinkling of percussion vibes produces more of a classic Hip Hop sound on *Odins Fire*. This is a very deep track, and the guitar helps bring a spiritual edge to the sound





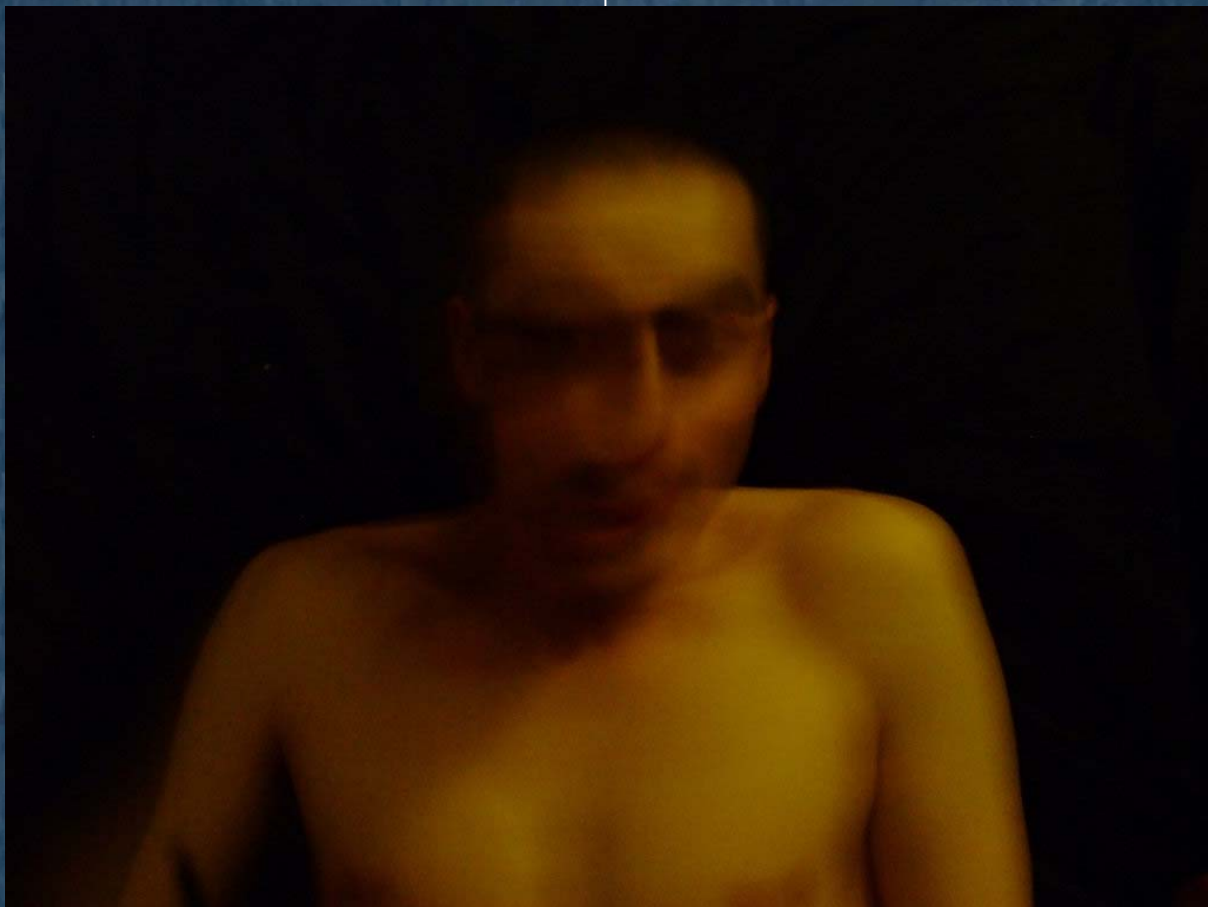
as Brother Oak opens his heart. There is this strong feeling that the Odins Fire he speaks of the fire inside, the internal desire to see change in the world, a world that is such a dark place where money, power, war, pain, and suffering go on in an endless cycle that never seems to change. The youth see only that money, alcohol and synthetic drugs are the way to power and respect. But the Odins Fire burns inside in the hope of one day seeing love replaces all the pain and suffering in the world and where love and respect for others comes from simply being the greatest expression of who you are, a world where light replaces the darkness. Tree People opens with a melodic sound as Brother Oak gives us some poetic spoken words for the first minute, speaking on the Highest state of man, a state of mind or being where you quieten your mind, deal with

your inner issues, and become at peace and open to all possibilities. When the beat drops it is a proper banger of drums, bass, guitar, vocal samples, and sax and will get ya head nodding. This one is speaking on our connection and living in harmony with nature. It brings to mind the cycle of life around trees, which provide shelter and food to the animals living below and they, in return provide nutrients and breath out carbon dioxide for the trees, which turn that into oxygen we breathe. It is the way things are in the natural world, something that humans have forgotten in favour of fake idols and putting value on that which has none...

Call My Brother Sun is a short instrumental piece that strikes me as a Hip Hop meditative piece. Cuts, drums, cymbals, and samples vocals create laid-back vibe that draws your attention to the

sky and the sun that shines down providing light and heat in just the right amounts to support life. Play this one next time you are chilling on a summer's day staring up into the bright blue sky. Sax notes ease us into The Poem, before making way for a reggae guitar vibe and then a heavy beat drop, all merge, drop in and out as Brother Oak speaks. His message here is there is a lot of hate in the world, a lot of ways we have been taught things are negative when they are a person's choice, there are so many questions as we move through life and who really has the answers? To be honest, are there truly answers or no real questions but, simply a choice and a way of being who you choose to be? Echoing drums, guitar, and a vocal sample guide us into Woodz Gang. It all merges and makes us feel like we are gathered round a campfire as stories are told of a simpler way of living in contrast to how most live, caught up in the commercial, capitalist world...

Horns provide a brief intro for Clouds Remix, when the beat drops it has a real upbeat feel of drums and guitars with a head nod vibe. This one really has the feel of being a celebration of where you're at, you see all the things that are going your way, you're in a positive frame of mind and a way of being and that's the place you wanna stay. It's like, finding that true expression of who you really are and living it, that's what this track says to me, and its feel-good factor is spot on, you can feel the good vibes oozing outta this one. Drums, bass, and deep sax vibes create a chilled vibe for the Rooted Freestyle, as you can guess this one is on that freestyle vibe and sees Brother Oak dropping some bars off the top of his head but, still keeping that spiritual, mystic kinda vibe of the album. The Album ends with Nibi Wabo a short instrumental piece that has this real deep vibe to it. It kinda feels like a hypnogogic state, the state that the brain is in between being awake and asleep, an interesting place to leave us...



Before I sum things up I'm going to flip to the B-Side and give you my impressions of the Mystery mix.

I'm not gonna say too much about this mystery mix as you need to get the cassette to properly absorb this but, what you have here is nineteen-plus-minute track that showcases some previously unreleased music. Because this is unreleased stuff the quality varies a little but, it gives a really good insight into the range of influences Brother Oak has in creating his own music. From grime and Hip Hop to the far east and some more soulful style music. Much of what is in this mix is instrumental after kicking off with a vocal grime style track but, there is a depth of music here that reflects a love of music in general and not just one genre, style, or origin. This mix is only available on the cassette so, I recommend you grab one and give it a listen and as there are only 15 available, I'd get in there quick.

Going into this album with an open mind, I found it is the kind of vibe that would really be at home here in the Glastonbury

area. The whole vibe of moving away from the capitalist city areas and connecting more with nature fits in so well here but, more than that, this album strikes me as the work of someone who has had their eyes, mind, body, and spirit opened to the simpler way of life and connecting with the earth and the energies beyond that.

I found the mixing and merging of styles to really work well here and you can feel the energy and the love that has been put into bringing this out for all to here. There is an element of this being as much a very personal project as it is music for people to enjoy. The musical influences shine through on many levels and you get that underground music style alongside more tribal and native influences and creates this really deep vibe that you can either just enjoy as a musical experience or you can really feel it vibe throughout your mind, body and soul.

Brother Oak brings a wealth of vocal and musical experience to bear on *AiOOiA*. His production perfectly merges the



differing musical influences and with his wordplay and poetry skills he really does a great job of creating a style all of his own. This kind of spiritually awake style of music comes close to some of the more recent work of Remark who is incorporating more of this style of writing in his own work so, Brother Oak is in good company there.

Overall, I found this to be an innovative release, which at times feels deeply personal but, with a desire to reach out to people on a whole new level and inviting them to connect and be open minded to a new future. I know this is not gonna be to everyone's taste because you will get those who will only see hippy vibes etc but, I would say simply, give it a try and if you're still not happy that's fine but, I'm sure there will many who do give this one a go and truly enjoy it, like me.

Before I go, I would like to mention everyone who was a part of this release alongside Brother Oak. Because there is a lot of live musicians on this one and that, for me, also adds depth to the whole project:

Production/Lyrics/Vocals - Brother Oak

Additional Production - Greenhill Will, Remi Rorschach

Guest Lyrics/Vocals - Mark From The Zoo, Algonquin Nation, JuJu

Saxophone - Phil Holmes, Ollie Genn-Bash

Bass Guitar - Nick Grimshaw

Saz - Matt Watkins

Turntables - Slippa Chervascus

Artwork - JuJu

AiOOiA bt Brother Oak is out now on the Good Darts label.

Massive thanks to Slippa Chervascus for taking the chance and sending me this.

On That note, time for me to be out,

See Ya.

Steve





MARK AT THE MOVIES

Mark Raines



The Greatest Showman.

Release Dates.

December 8, 2017 (RMS Queen Mary 2)

December 20, 2017 (United States)

Plot.

As a child, P. T. Barnum and his tailor father Philo work for the Hallett family. Barnum falls for the Halletts' daughter Charity. When Charity attends finishing school, she and Barnum write to each other until reuniting as

adults. They eventually marry and raise two daughters Caroline and Helen in New York City. They live a humble life; though Charity is happy, Barnum craves more.

Barnum loses his shipping clerk job when the company goes bankrupt, due to a typhoon that sank all the firm's cargo vessels. He later secures a bank loan, deceptively using his former employer's lost ships as "collateral". He opens Barnum's American Museum in downtown Manhattan which features various wax figures. Ticket sales are slow, so Caroline and Helen suggest showcasing something "alive". Barnum adds "freak" performers, such as bearded lady Lettie Lutz and dwarf man Charles Stratton. This garners higher attendance, but also protests and poor reviews from well-known critic James Gordon Bennett.

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

Barnum renames his venture, "Barnum's Circus" and recruits playwright Phillip Carlyle to help generate publicity. Phillip is mesmerized by the African American trapeze artist, Anne Wheeler, but he hides his feelings. Phillip arranges for Barnum and his troupe to meet Queen Victoria. Barnum persuades famed Swedish singer Jenny Lind to tour America, with him as her manager. Lind's American debut is a success. During her tour Phillip's parents see him and Anne holding hands. As Barnum gains favour with aristocratic patrons, he distances himself from his troupe, advising them to work without him.

When Phillip and Anne attend the theatre together, they run into Phillip's parents. They chastise him for "parading around with the help". Phillip tries to convince Anne that they can be together, but she disagrees saying they will never be accepted socially.

As Barnum takes Lind on a U.S. tour, Charity, who stays home with the girls, feels isolated from her husband. While on tour, Lind becomes romantically attracted to Barnum. When he rebuffs her, she threatens to quit and later retaliates with a surprise kiss at the end of her last show, which is photographed by the press.

Barnum returns home to find his circus on fire, caused by a fight between protesters and the troupe. Phillip runs into the burning building to save Anne, not knowing that she has already escaped. He suffers serious injuries before Barnum rescues him. Bennett tells Barnum that the culprits have been caught and that Lind has cancelled her tour after Barnum's mansion is

foreclosed and Charity takes the girls to her parent's home.

Devastated, Barnum retreats to a local bar. His troupe finds him there and says that despite their disappointments, they still consider themselves a family. Inspired, he resolves to build a new show and not let ambition rule him. Phillip awakens in a hospital with Anne by his side, while Barnum and Charity reconcile.

A recovering Phillip offers his share of the profits to help Barnum rebuild the circus in exchange for becoming a full partner, which Barnum readily accepts. To economize, Barnum transforms the enterprise into an open-air tent circus.

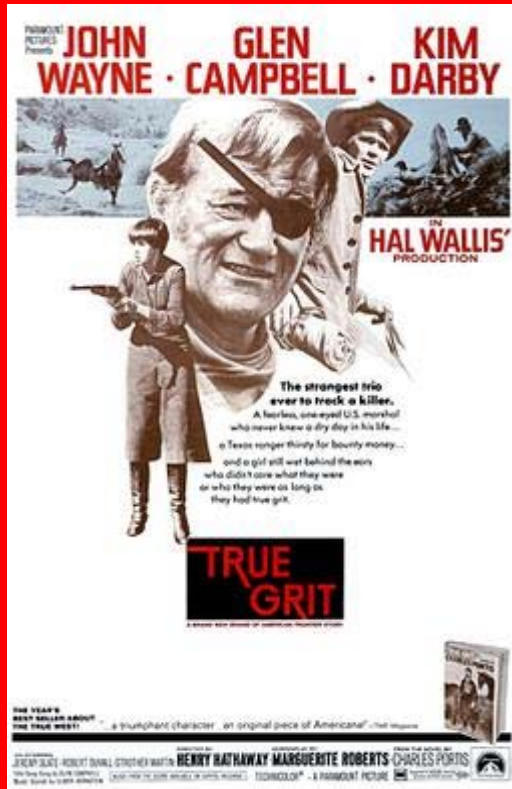
The revamped circus is a huge success and Barnum has Phillip take his place as the ringmaster so the former can spend more time with his family. Barnum leaves the circus early and arrives on an elephant to attend Caroline and Helen's ballet recital.

The movie ends with a quote from P.T. Barnum that reads "The noblest art is that of making others happy".

This is a great musical with tunes that stay in your head and you will find yourself singing along too.

The story goes at a good pace and the actors do a great job of portraying their parts. It will make you escape reality even for a short while.

**Running time(105 minutes)
Rated (PG).
4 out 4**



True Grit
Released
June 12, 1969 (Premiere (Little Rock, AR))
June 13, 1969 (Los Angeles)

Plot

In 1880, Frank Ross, of Yell County, Arkansas, is murdered and robbed by his hired hand, Tom Chaney. Ross's young daughter, Mattie, travels to Fort Smith, where she hires ageing U.S. Marshal Reuben "Rooster" J. Cogburn to apprehend Chaney. Mattie has heard that Cogburn has "true grit". Mattie earns the money to pay his fee by shrewdly horse-trading. She gives Cogburn a payment to track and capture Chaney, who has taken up with outlaw "Lucky" Ned Pepper in Indian Territory (modern-day Oklahoma).

A young Texas Ranger, La Boeuf, is

also pursuing Chaney and joins forces with Cogburn, despite Mattie's protest. The two try, unsuccessfully, to ditch Mattie.

After several days, the three discover horse thieves Emmett Quincy and Moon, who are waiting for Pepper at a remote dugout cabin. Cogburn captures and interrogates the two men. Moon is shot in the leg during the capture, and Cogburn uses the injury as leverage for information about Pepper. Quincy slams the sharp end of a Bowie knife down on Moon's hand to shut him up, severing four of his fingers, then stabs Moon in the chest. Cogburn instantly shoots Quincy to death. Before Moon dies, he reveals Pepper and his gang are due at the cabin that night for fresh mounts.

Rooster and La Boeuf lay a trap. Upon arriving, Pepper is suspicious and draws La Boeuf's fire, who ruins their planned ambush by shooting and killing Pepper's horse. A firefight ensues, during which Cogburn and La Boeuf kill two of the gang, but Pepper and the rest of his men escape unharmed. Cogburn, La Boeuf, and Mattie make their way to McAlester's store with the dead bodies. Cogburn tries, unsuccessfully, to persuade Mattie to stay at McAlester's.

The two lawmen and Mattie resume their pursuit. Fetching water one morning, Mattie finds herself face-to-face with Chaney. She shoots Chaney with her father's gun, injuring him, and then calls out to her partners. Chaney lunges at Mattie who attempts to fire again, but her gun misfires and she is taken hostage by Chaney. Pepper and his gang arrive, Pepper takes charge of Mattie and threatens to kill her if Cogburn and La Boeuf don't ride away. Pepper leaves Mattie with

Chaney, instructing him not to harm her. Mattie is convinced Rooster has abandoned her.

Cogburn and La Boeuf double back. La Boeuf finds and takes charge of Mattie, and they watch from a high bluff as Cogburn confronts Pepper and his gang of three. Cogburn gives Pepper a choice between being killed now or surrendering and being hanged in Fort Smith. Calling this "bold talk for a one-eyed fat man" (Cogburn wears an eye patch), Pepper enrages Cogburn, who delivers one of cinema's classic lines: "Fill your hand, you son-of-a-bitch!"

Cogburn charges the four outlaws, guns blazing. In the initial head-on charge, Cogburn hits Ned in the chest above the heart. Cogburn eventually kills the Parmalee brothers, with "Dirty Bob" fleeing. The severely wounded Ned has enough strength to shoot Rooster's horse, trapping Rooster's leg under him as Bo goes down. In the last act, the mortally wounded Pepper prepares to kill Rooster, but La Boeuf makes a long shot with his Sharps rifle, killing Ned.

As La Boeuf and Mattie return to Pepper's camp, Chaney comes out from behind a tree and strikes La Boeuf in the head with a rock, knocking him unconscious. Mattie can shoot Chaney again, but the gun's recoil knocks her back into a snake pit. Her arm is broken in the fall and she is caught in a hole, drawing the attention of a rattlesnake. Cogburn appears and shoots Chaney, who falls backwards into the pit, dead. Cogburn lowers himself down into the pit on a rope to retrieve Mattie, who is bitten by

the snake before Cogburn shoots and kills it. La Boeuf helps them out of the pit before dying.

Cogburn is forced to leave La Boeuf behind as he and Mattie race to get help on Mattie's pony, which drops from exhaustion, forcing Cogburn to commandeer a wagon to get Mattie to a doctor he knows in the territory. Sometime later, Mattie's attorney, J. Noble Daggett, (John Fiedler) meets Cogburn in Fort Smith. On Mattie's behalf, Daggett pays Cogburn the remainder of his fee in Chaney's capture, plus a \$200 bonus for saving her life. Cogburn offers to wager the money on a bet that Mattie will recover just fine, a bet Daggett declines.

In the epilogue, Mattie, her arm in a sling, is back at home recovering from her injuries. She promises Cogburn he will be buried next to her in the Ross family plot after his death. Cogburn accepts her offer and leaves, jumping over a fence on his new horse to disprove her good-natured jab that he was too old and fat to clear a four-rail fence.

I am a big fan of John Wayne and his Westerns, he made quite a few but this is among the best.

He plays the part of the one-eyed sheriff with real gusto, I also like the Mattie character as she is quite a determined female. Normally the female actor in westerns plays the love interest or a salon girl.

I like the end gunfight the best.

**Running time(2 Hr 12 minutes)
Rated (PG)
4 out of 4.**



Flash Gordon

Released

December 1980 (United States)

**11 December 1980
(United Kingdom)**

Plot

To relieve his boredom, Emperor Ming the Merciless of the planet Mongo declares that he will play with and destroy Earth by remotely causing natural disasters. On Earth, New York Jets football star Gregory "Flash" Gordon boards a small plane, where he meets travel agent Dale Arden. Mid-flight, the cockpit is hit by a meteor and the pilots are lost. Flash takes control and manages to crash land into a greenhouse owned by Dr Hans Zarkov. Zarkov believes that the disasters are being caused by an extraterrestrial source pushing the

moon towards Earth and has secretly constructed a spacecraft that he plans to use to investigate. Zarkov's assistant refuses to go, so Zarkov lures Flash and Dale aboard. The rocket launches, taking them to Mongo, where they are captured by Ming's troops.

The trio is brought before Ming, who orders Dale to be prepared for his pleasure. Flash tries to resist but is overpowered. Ming orders Zarkov to be reprogrammed and Flash executed. Ming's beautiful daughter, Princess Aura, seduces Ming's surgeon into saving Flash, with whom she fell in love at first sight. As they escape, Flash sees Zarkov being brainwashed by Klytus, the metal-faced head of the secret police. Aura and Flash flee to Arboria, the kingdom of Prince Barin. En route, Aura teaches Flash to use a telepathic communicator to contact Dale. He lets her know he is alive, while Aura starts kissing him. Dale is locked in Ming's bedchamber but, encouraged by Flash, she escapes. Klytus sends Zarkov to intercept Dale, who tells him and Klytus that Flash is alive. Zarkov then reveals he resisted the brainwashing and escapes Mongo City with Dale. They are quickly captured by Prince Vultan hawked and taken to Sky City.

Aura and Flash arrive at Arboria. Aura asks the Prince to keep Flash safe. A distrustful Barin, in love with Aura, agrees not to kill Flash, but then forces him to perform a deadly ritual. Barin and Flash take turns sticking their hands into a hollow stump with a giant scorpion-like wood beast inside. When Flash has to take an extra turn, he pretends to be stung as a distraction and escapes. Barin follows, but they are both captured by the Hawkman.

Klytus informs Ming that Gordon is

alive and is given the authority to find the responsible party. Aura returns and is taken prisoner and tortured by Klytus and General Kala. They force her to confess and Ming orders her banished to the ice moon Frigia once his wedding to Dale has taken place. Meanwhile, Flash and Barin are taken to Sky City, where Flash and Dale are briefly reunited. Flash is forced to fight Barin in a death match, but Flash instead saves Barin's life, causing Barin to join him. Klytus arrives, and Flash and Barin kill him. Knowing this will bring retribution, Vultan orders the hawk men to evacuate, leaving Barin, Flash, Dale and Zarkov behind. Ming's ship arrives and he orders Barin, Zarkov and Dale to be taken aboard. Ming is impressed with Flash and offers him lordship over Earth in exchange for loyalty. Flash refuses and Ming gives the order to destroy Vultan's kingdom along with Flash. Flash finds a rocket cycle and escapes before Sky City is destroyed.

Flash contacts Vultan, who is hiding in Arboria, and they plot an attack on Mingo City. Flash pretends to attack Mingo City alone on his rocket cycle. General Kala dispatches the war rocket Ajax to kill Flash, but the hawkers ambush and seize the rocket. Meanwhile, Princess Aura overpowers her guard and frees Barin and Zarkov from the execution chamber. Flash and the hawkers attack Mingo City in Ajax and Kala activates the defences as Ming's and Dale's wedding begins. Mingo City's lightning field can only be penetrated by flying Ajax into it at a suicidal speed. Flash volunteers to stay at the helm to ensure success and enable the hawk to invade the city.

Barin and Zarkov enter the control room and confront Kala, who refuses to cooperate. She attempts to kill Zarkov, but Barin shoots and kills her. Barin tells Zarkov to hold the fort while

he heads to Sector Alpha 9 to deactivate the lightning field. Zarkov tries but is unable to deactivate the shield from Kala's control room.

Barin fights through Ming's guards and gets to Sector Alpha 9 and deactivates the lightning field before Ajax hits it. Flash flies the rocket ship into the city's wedding hall and the ship's bow impales Ming. He drags himself off the rocket nose, seriously wounded, and Flash offers to spare his life if he will stop the attack on Earth. Ming refuses and attempts to use his power ring on Flash, but his power falters and nothing happens. He then aims the ring at himself and is seemingly vaporized by its remaining power, seconds before the counter to the destruction of the Earth reaches zero. A huge victory celebration ensues.

Barin and Aura become the new leaders in Ming's place. Barin names Vultan the general of their armies. Flash, Dale and Zarkov discuss returning to Earth. Zarkov says he does not know how they will get back, but they will try. Barin tells them all they are welcome to stay, but Dale says she is a New York City girl, and it is now too quiet around Mingo.

The final frame shows Ming's ring being picked up by the hand of an unseen person. Ming's evil laugh echoes as the ending credits roll. Following the credits, the text "The End" is shown on the screen before a question mark (?) is appended.

I first watched a version of Flash Gordon in my local cinema starring Buster Crabbe in Southend on Sea, Essex as part of a picture Saturday matinee alongside children's foundation films for the princely sum of 50 pence.

As you can guess this is an updated

version of Flash Gordon that stays true to the original series with its sense of adventure, danger, strange and wonderful alien beings, and all-time villain in Ming the Merciless who would be in my villain hall of fame.

This feature great music from the band Queen who wrote all the music tracks, this is made for all the family and I expect the question mark at the end of the film was a reference to a sequel that never happened.

Highly recommended to give it a watch.

**Running time (114 minutes).
Rated (15)
4 out 4**



**Plan 9 from Outer Space
Released March 15, 1957
(as Grave Robbers From Outer Space)
July 22, 1959
(as Plan Nine From Outer Space)**

Mourners gather around an old man at his wife's grave site as an airliner overhead flies toward Burbank, California. Pilot Jeff Trent and co-pilot Danny are blinded by a bright light, accompanied by a loud noise. They look outside and see a flying saucer land at the cemetery, where two gravediggers are killed by a female ghoul.

Lost in his grief, the old man is struck near his home by a car and killed. Later, mourners at the old man's funeral discover the gravediggers' dead bodies. When Inspector Daniel Clay and his police officers arrive, Clay goes off alone to investigate. Jeff Trent and his wife, Paula (who both happen to live near the cemetery), hear sirens. He tells her about his flying saucer encounter, saying that the Army has sworn him to secrecy. As the saucer lands, a powerful swooshing noise knocks the Trent's and the people at the cemetery to the ground. Clay is killed by both the female ghoul and the old man's reanimated corpse. Lieutenant Harper states: "But one thing's sure. Inspector Clay is dead, murdered, and somebody's responsible".

Newspaper headlines report flying saucer sightings over Hollywood Boulevard, and three fly across Los Angeles. In Washington, D.C., the military fires missiles at more saucers. Chief of saucer operations Thomas Edwards says that the government has been covering up saucer attacks, and a small town has been annihilated.

The aliens return to their Space Station 7, and Commander Eros tells the alien ruler that he has been unsuccessful in contacting Earth's governments. Eros recommends "Plan 9", the resurrection of recently-deceased humans. Concerned about Paula's safety, Jeff urges her to stay with her mother but she refuses. That night, the

undead old man breaks into the house and pursues Paula outside, where the female ghoul and Inspector Clay join him. Paula escapes, finally collapsing after the three ghoul return to Eros in the saucer.

At the Pentagon, General Roberts tells Edwards that the aliens have been telling the government that they are trying to prevent humanity from destroying the universe. Roberts sends Edwards to San Fernando, where most of the alien activity has occurred.

Clay attacks Eros, nearly killing him. After examining Clay, the ruler orders the old man destroyed to further frighten humanity. He approves Eros's Plan 9 to raise armies of the dead to march on Earth's capitals. Edwards and the police interview the Trents, unaware that the flying saucer has returned to the cemetery. Officer Kelton encounters the old man, who chases him to the Trents' house. Eros' ray strikes the old man, reducing him to a skeleton. Edwards, the Trents, and the police drive to the cemetery.

Lieutenant Harper insists on leaving Paula in the car; when she refuses to remain there by herself, Kelton stays. Eros and Tanna (his fellow female alien) send Clay to kidnap Paula and lure the other three humans to the saucer. Seeing its glow in the distance, Trent and the police head toward it. Clay knocks out Kelton.

Eros lets Trent and the police enter the saucer with pistols drawn. He tells them that human weapons development will lead to the discovery of solar onsite, a substance that explodes sunlight molecules. Such an explosion

would set off an uncontrollable chain reaction, destroying the universe. Eros believes that humans are immature and stupid; he intends to destroy humanity, threatening to kill Paula if Jeff and the police try to stop him. Officers Kelton and Larry arrive and see Clay near the saucer carrying the unconscious Paula. Realizing that their weapons are useless, they sneak up behind Clay and knock him out with a wooden club. Eros says that Clay's controlling ray has been shut off, which released Paula. He and Jeff fight, and the saucer's equipment (damaged in their struggle) catch fire. The humans escape, and Tanna and the unconscious Eros take off. The fire quickly consumes the saucer, which explodes, and the ghouls decompose into skeletons.

Voted one of the worst films ever made due to its wooden acting, bad special effects and the fact that the film says one of its stars is Bela Lugosi. Unfortunately, Lugosi died and had to be replaced. This is very much the pet project of its creator Ed Wood whose films were notable for their campy aesthetics, technical errors, unsophisticated special effects, use of poorly-matched stock footage, eccentric casts, idiosyncratic stories and non sequitur dialogue. Wood's films remained largely obscure until he was posthumously awarded a Golden Turkey Award for Worst Director of All Time in 1980, renewing public interest in his life and work.

Worth a watch just to see how bad it is. It is very much a cult film.

Running time (81 minutes)

Rated (PG)

1 out 4



Black Adam

Released

October 3, 2022 (Mexico City)

October 21, 2022 (United States)

Five thousand years ago, the city of Kahndaq was under the tyrannical rule of king Anh-Kot, who intended to create the Crown of Sabbac, which is known to give the wearer great power. After enslaving his people and forcing them to dig for "Eternium" - the magical crystal needed to create the crown - a young boy leads the slaves to revolt against him. When the boy is given the power of Shazam, transforming him into Kahndaq's heroic champion Teth-Adam, he kills Anh-Kot and ends his reign.

In the present day, Kahndaq is oppressed by the Intergang. Archaeologist Adrianna Tomaz tries to locate the Crown of Sabbac, with the help of her brother Karim, and colleagues, Samir and Ishmael. As Adrianna obtains the crown, they are ambushed by the Intergang, killing Samir in the process. Adrianna accidentally reads an incantation which awakens Adam from his slumber, who subsequently slaughters most of the Intergang troops. After an Intergang soldier shoots an Eternium rocket at Adam which renders him

comatose, it is revealed that Ishmael is an Intergang member who intends to take the crown for himself.

Government official Amanda Waller learns of the incident and contacts Carter Hall / Hawkman and the Justice Society of America (consisting of Kent Nelson / Doctor Fate, Maxine Hunkel / Cyclone, and Albert "Al" Rothstein / Atom Smasher) to assist in taking Adam into custody. Adrianna sees an inscription on an inner part of the Crown which states "Life is the only way to Death". Adrianna's son Amon sees Adam as Kahndaq's hero, but Adam denies it and departs. Wanting to prove to Kahndaq that their champion has reawakened, Amon makes a ruckus with the Intergang, successfully leading Adam to intervene and overpower them. The JSA arrive in time to stop Adam from doing further destruction. As they fight, Fate senses that Adrianna has the Crown of Sabbat. They manage to stop Adam for a while before he flees to the ruins of Anh-Kot's palace. The JSA ask Adrianna to give them the crown, but she declines until they tell her the truth that Adam was the one who lost control of his power five thousand years ago and destroyed most of Kahndaq.

The crown is given to Amon, who takes it back home. Ishmael is there with Karim and reveals his true colours. Amon runs away from Ishmael, who shoots and wounds Karim, and chases Amon. Meanwhile, Adrianna and the JSA meet Adam and attempt to convince him that he can be a hero to Kahndaq before Amon calls Adrianna, who pleads to Adam to save him. Adam immediately comes to the rescue, but Ishmael manages to abduct Amon and flees on an Eternium bike. Adam tries to rescue Amon by dealing with the Intergang on bikes to no avail and goes back to Adrianna's home.

Hawkman manages to capture two Intergang members and interrogate them about their hideout. Adam uses brute force to interrogate both of them and learns where the Intergang's hideout is, but his way of interrogation enrages Hawkman, and he and Adam fight until they find that Amon hid the Crown of Sabbac in plain sight. They intend to use the Crown to trade with Amon and agree to fight side by side to save him. On their way, Fate reveals to Hawkman of his premonition about Hawkman's death.

They reach Ishmael, who reveals that he is the last descendant of King Anh-Kot and, wanting his rightful place on the throne, demands the crown, which Adrianna willingly gives to save Amon's life. Unfortunately, Ishmael betrays his part of the deal by shooting Amon and putting the crown on himself. As Adam tries to save Amon, he loses control again and destroys the hideout with his power, until the JSA protects Amon and Adrianna. Ishmael dies in the process.

Guilt-ridden, Adam flees to the ruins again. There, he reveals to Hawkman that it was Hurst, his son, who was Khandaq's champion; knowing that Hurst was invincible, the king's men executed Hurst's family instead, killing his mother and mortally wounding Adam in the process. Hurst gave his power to Adam to save him, but Anh-Kot's archer managed to kill the now-powerless Hurst. Enraged, Adam slaughtered all of the king's men, before he was summoned by the wizards of Shazam, who imprisoned him after deeming him unworthy. Feeling incapable of becoming Khandaq's champion and protecting it, Adam then surrenders to the JSA, who take him to Waller's underwater prison. Soon after, Fate continues to see the ominous premonition. It is later revealed that

Ishmael intentionally made Adam kill him so that he can be reborn as Sabbac, which he succeeds in doing so, and arises from the underworld to Khandaq to Sabbac, which he succeeds in doing so, and arises from the underworld to Khandaq to claim his throne.

The JSA arrive in time to try to stop Sabbac, who summons the undead to Khandaq. Adrianna and Amon fight them, with Karim joining them. Amon asks for the people of Khandaq to fight together against the undead for Khandaq's freedom.

The JSA prepare to face Sabbac in Anh-Kot's ruins. However, Fate creates a magical force field which forbids Hawkman, Cyclone and Atom Smasher from coming into the ruins, and reveals that Hawkman's death can be avoided, with Fate's sacrifice. Fate then fights Sabbac alone, and at the same time uses astral projection to release Adam from his suspended animation so Adam can help them. Adam manages to escape the prison, but Sabbac kills Fate, causing the force field to disappear, and allowing the others to fight Sabbat, who overpowers them. Just as he is about to kill the JSA, Adam arrives, and engages Sabbac, but is slowly losing as Sabbac's power can harm him. Hawkman uses Fate's helmet to create magical duplicates and spells, having learned from Fate, to help Adam kill Sabbac, ultimately stopping the undead.

The JSA depart on good terms with Adam, who accepts his new role as protector of Khandaq rather than its ruler. In a mid-credits scene, Waller communicates with a defiant Adam, warning him about forces ready to stop him, before he is confronted by Superman, who suggests they should talk.

Unfortunately like most of the DC superheroes films, it was a big letdown mostly due to the fact the main actor Dwayne Johnson, a former wrestler for WWE, is not allowed to showcase his charisma and his comic delivery. Instead, he was made to look like a wooden meat machine doing a poor version of a Batman growl. I expect this film will be a big hit anyway because of Dwayne Johnson's popularity. If it's a box office hit I predict a sequel.

Running time (124 minutes)
Rated (12A)
3 out of 4.



The Banshees Of Inisherin
Released
5 September 2022 (Venice)
21 October 2022 (Ireland/United Kingdom/United States)

Plot.

In a small island town, during the Irish Civil War, folk musician, Colm Doherty

declares that he no longer wishes to speak to long-time friend and drinking buddy Pádraic Súilleabháin. Pádraic, though nice, is too dull for Colm, who wishes to spend the remainder of his life composing music and having stimulating conversations. As Pádraic grows increasingly distressed at this rejection and the loneliness it condemns him to, Colm grows more resistant to his old friend's attempts to speak to him. Colm eventually gives him the ultimatum that every time Pádraic speaks to him he will cut off one of his fingers.

This film contains all the following emotions: brutal abandonment, denial, anger, bargaining, depression, and acceptance.

The first hour is a thing of beauty and intrigue then it goes downhill, the ending is not great but neither is being dumped.

Running time (109 Minutes)
Rated (15)
2.5 out of 4.





Early Hawkwind, apparently at Wormstock, and Nik on Facebook



**Nik Turner RIP...82 years young...goes off to
more great gigs in the sky...**

Some memories collated by Alan Dearling, many from Facebook (FB) friends

alan dearling



My little video of Nik Turner's Space Ritual at The Forum in London 2010:

<https://www.youtube.com/watch?v=ABpQFLsNTK4>

I first saw Hawkwind during my early days at university in Kent. That was 1969-72. Hawkwind played a fair few times. I remember particularly their set at Darwin College soon after the college newly opened in 1971 and I was on the college organising committee. They created a blanket wave of psyched-up, repetitive sound... 'In search of space', indeed. Heady, swirling, extremely loud with the powerful strobe light aimed directly from behind the naked drummer and at the audience. Music to lobotomise the brain cells! Memorable, anarchic. I seemed to see Hawkwind at every festival I attended, playing in an inflatable dome tent outside of the fence at

Isle of Wight festi in 1970, and probably at Harmony Farm in 1971, and then at The Oval cricket ground in 1972 in London, jointly headlining with Frank Zappa and the Sundown event at Edmonton. At the forefront of Hawkwind was Nik Turner, who is credited as co-founder of Hawkwind with Dave Brock. Nik was the virtuoso muso, playing sax, flute and wherever a gig was happening, he was always 'up for it'. Nik may have actually had the embryo of the idea for Hawkwind whilst he worked at the Dreamland amusements in Margate, where he grew up alongside fellow student, Rob Calvert.

Nik was inspirational, a walking imaginarium, marginally bonkers, always with a mirthful twinkle in his eye. Over the years I often saw Nik, busking, joining in with bands, in bands such as Sphynx (I still have the single, 'Nuclear Waste' produced by Harry Williamson and featuring



Sting on vocals from 1978), Inner City Unit, Space Ritual, Hawkestra, Hawklords and Dark Sun and sometimes, Gong. He was a stalwart of Stonehenge. Something of a magical musical magus. Vastly influential, sometimes naughty and annoying

in a funny sort of way, but he ranks alongside other memorable 'characters' of the alternative music scene such as Daevid Allen, Viv Stanshall, Syd Barrett, Lol Coxhill, Lee Scratch Perry and Kevin Ayers. He is already much missed, but he will long be remembered.

And his inscription on Stonehenge 2014 blotter. 'Stay High!':

Cary Grace on FB:

Shedding tears for the indescribable Nik Turner this afternoon, having just heard the sad news that he left our world last night. Our lives collided for a few moments when I joined his band a few years ago; sadly I only got to play a couple of gigs with him. He had to have a hip replacement after a freak accident/injury, and then COVID intervened and shut down live



music for two years.

I'll treasure the time I had with him for the rest of my life, and I sincerely wish it could have been more.

Much love and deeply felt condolences to his family, and extended family, and all of his great circle of friends and acquaintances. He was a most incredible soul, and he will be missed and remembered fondly by many.

Daniel Smith on FB:

Many of us have stories of Uncle Nik.

One of my fave and funny memories was when He played 'Koko Gorillas' for the Gary DS memorial gig. We were all dancing and Nik didn't want to stop. Till in the end the venue switched the power off on his band (prob 'cos of licensing hours I expect). Didn't stop Uncle Nik though - he just kept playing with drums and sax. Doing his dance hall faves including 'In the mood' at ever increasing speed till we were all chasing each other round at break-neck speed

like a bunch of Nutters, like in the Benny Hill theme.

Was so funny and awesome.

No stopping Nik, as long as people are dancing. Heck no.

He carried on for well-over an hour. Knowing that without amps and PA the legality is different...

He really was unstoppable...

And punk as....

Richard Standrin on FB:

It's memories like this that will live with me.

Nik was about to go on stage at Sonic Rock Solstice, and was looking around the room, then shouted, "*Richard, look after my flute for me*", before shooting off to the toilet.

(Couldn't resist pretending to play it).



Nik with Richard



r.i.p Nik.
Thanks for the music and memories.

Richard Walker on FB:

We travelled the length & breadth of the UK to watch you Nik Turner - was an honour to shine my lights with you, DJ & erect stages in fields for us to dance all night.

Onwards Warrior x

John Armstrong on FB:

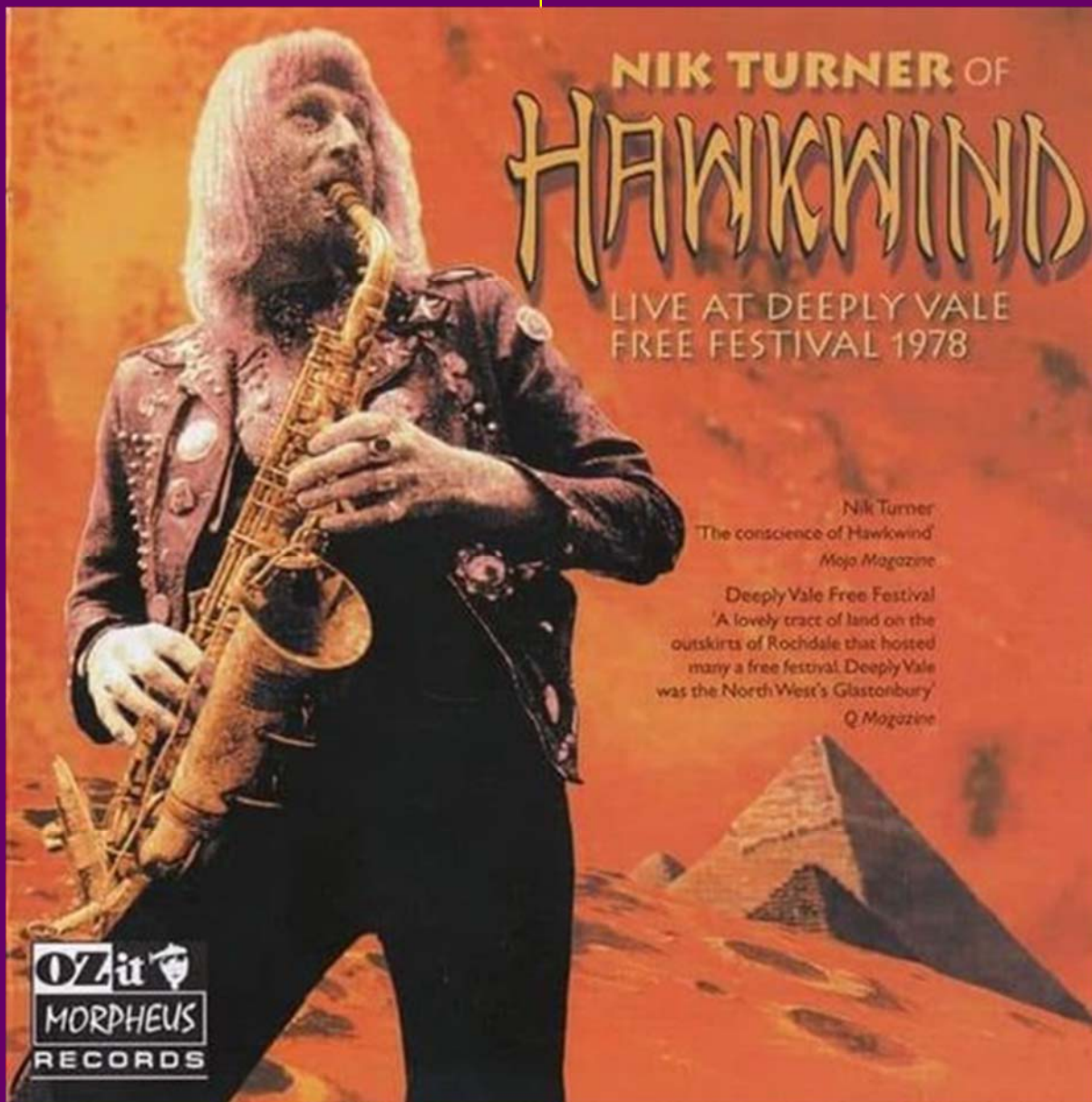
Yes...I played guitar with 'Drive by Night' from Rochdale at Deeply Vale.

Happy memories & a sad day today with another old-timer gone ☐ RIP

Travis Chav

On 'The Golden Daze of Free Festivals' on Facebook:

UNKLE NIK GONE OFF ON HIS
SILVER MACHINE
TO THE SUMMERLANDS FOR YOU
I'LL SEE YOU AGAIN DEAR
FRIENDS
MUM SAID SHE HAD CUP OF TEA
AND A JOINT WAITING
I REMEMBER YOU WELL







Gregg McKella on FB:

It's taken me a while to process this loss, but here's my journey with the Mighty Thunder Rider. This is also on behalf of **Paradise 9** and the **Real Music Club**.

I was turned onto Hawkwind from when I was about 14yrs old, with 'In Search of Space' cementing my love of Space-Rock. Nik was one of the main contributors on that album, with his vocal on 'Shouldn't Do That', his ultimate space rock anthem 'Master of the Universe', and hippy dreamy 'Children of the Sun' (which later inspired me to write 'Distant Dreams').

I was too young to have seen him in Hawkwind, but saw him several times in Inner City Unit.

I first met Nik at Robert Calvert's electro-musical play, 'The Kid From Silicon Gulch' at London's then Theatrespace in

1981, where me, my cousin and some mates ran into Nik after the play. He was most welcoming, and had that infectious smile, which I will never forget.

Then Nik rejoined Hawkwind, and I saw them play many times over the next couple of years. And Nik was always seemed to be about, talking to us fans, before the gig.

In the late 80s I moved to London (to make my fortune as a rock n' roll star!) and in the 90s co-formed a band with Jeanette Murphy called Image Wot Image? and in the mid-90s we were invited to play Nik's festival on his farm in Wales. To say I was over the moon is an understatement. The night before, we asked if he'd join us on our set at the end, and so I was truly blown away when he came up on 'State of the Nation', so much, I let the middle 8 stretch to something like a middle 128!

Of course, I learnt then that this was Nik's way, playing and guesting whenever he



was asked, always engaging fans, always encouraging musicians and artists.

So years down the line, I move to Brighton, where I befriend another musical hero, Judge Trev and through Trev met up with Nik on a few occasions. At the end of 2006 I was again made up to guest on clarinet in a new line up of Inner City Unit, with Nik more than welcoming and encouraging me up on stage, and since then he invited me to guest at most of the London Space Ritual gigs. My highlight was when he invited me to duet clarinet with his flute on my favourite Hawkwind Nik-scribed song 'D-Rider'. At the Borderline, he had me, with a young flautist, trumpeter and trombonist, a synthy wibblist (Nigel) plus the 7 regular band members all blasting out on Brainstorm.

In 2011 I was delighted when he guested with us at Alchemy Festival playing on 'The Right Stuff'.

In 2013, again I was made up when Nik agreed to add both flute and sax on Paradise 9 title album track 'Take Me To The Future'. He readily accepted, guesting with

us at the album launch gig at Nel's in West Kensington, with Miss Angel Flame also joining us.

Following Judge Trev's passing in late 2010, the Real Music Club put on an annual memorial gig, which Nik agreed every year to participate in, raising money for Pancreatic Cancer UK. And at many of these shows, I have been honoured to be a part of the Nik Turner Band, or when he joined us as the Judge Trev Band. Again, Nik was always generous, always taking time to engage with anyone and everyone.

To say that Nik's passing leaves a great big hole in the space-time-continuum is an understatement. There will never be another like the Mighty Thunder Rider. A massive influence, great soul, friend and gentle man. Fly high, Kadu Flyer Nik Turner RIP X

Nik Turner joined Paradise 9 Live on-stage at Alchemy Festival Lincolnshire 17.9.2011 for a great rendition of 'The Right Stuff':

<https://www.youtube.com/watch?v=gWfVS-MGXM8>

Tor Rubble on FB:

Sad news about Nik Turner

Supported him with The Toretz was a strangest stage really high up in the streets of Lyme Regis.

Meet him several more times over the years .

A proper gent

No disrespect meant he was an inspiration

I shat next to him in the toilets at a festival



I was surrounded by a cacophony of raspberries at 8am

It was a cosmic moment I will never forget

Beautiful moments

Helen Hatt on FB:

He was a very good spitter and farter, hence the band's name Hawkwind, it was named after Nik's "special" abilities to show "respect" 🤔

Paul Stuart-Torrie:

Look into your mind's eye, see what you can see, There's hundreds of people just like you and me...

Hurry on sundown... hurry on sundown...

The sun has gone down

Another legend joins the great gig in the sky ♥

April Hazel Showers

Nik Turner passed away last night. I met him many times but I am really chuffed that Mike, Caroline, Bon and myself got to jam with him on Sanger's stage show at Stonehenge. For me it was a moment and afterwards I got to sit and chat with him about other times we had met he was blown away when I said I had seen him cook breakfast with a baby fox running around his feet in his kitchen.

R.I.P. Nik Turner xxxx



Al Damidge on FB:

Well, it has not been the best week with the passing of my friend Nik Turner remembering how many times we got into conversation as he walked though Glastonbury festival naked! Last time I saw Nik was with Chris Bowsher in west London's Portobello Road playing his sax outside a Martin Glover event and the last time I spoke with him - thank god he had his clothes on this time.

(Photo by Chris Bowsher on the last occasion I got to have my last conversation with him)

RIP Nik Turner I will miss you and many people already are...

Harry Williamson contacted me saying:

Nik and I did spend a year or so together on the road, so there is a lot to tell, potentially - as well as the epic recording of **XITINTODAY** which involved a lot of preproduction and a great cast at Rockfield. Then the many many scenarios of mystic occurrences that sit well outside the 'normal' Hawkwind genre, including my work with Rob Calvert just before he left us... Not to mention our pilgrimage to Findhorn, the Edinburgh Festival where we pitched the Pyramid next to the Parthenon



on Observatory Hill, gigs with the Liverpool poets, being struck by lightning twice - it is a book of tall stories.

Too voluminous for a short article

Which is what happened, but here's a link to part of the music from Sphynx, post the trip to the Great Pyramid in Egypt:

<https://www.youtube.com/watch?v=2U05HunYjwM>

Keith Rodway from Necessary Animals and other bands:

A couple of memories.

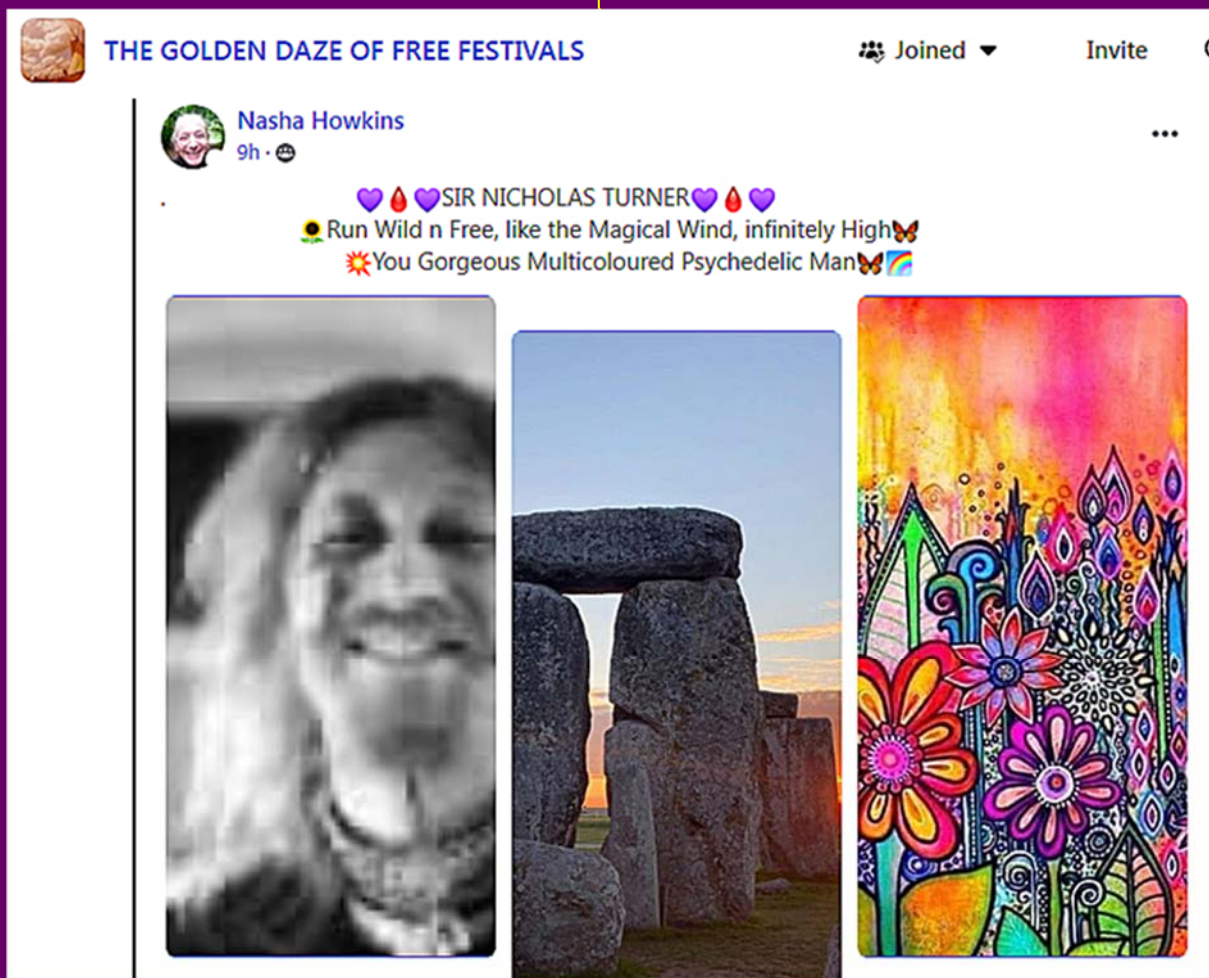
When recording the Good Missionaries' 'Pylons' album at Street Level studios with Grant Showbiz and Keith Dobson

(Kifkif), Nik would often be out in the street giving some TLC to his very impressive motorcycle. We were earnest young post-punks and he was a spacerock icon - he and Lemmy were both acceptable faces from the past. So we were a bit in awe. A few months later we supported Inner City Unit at a gig in the Falaise Hall, a now defunkt community hall in Hastings. We used Nik's PA, and were utterly transported - none of us had ever experienced such sonic clarity. And we had monitors! We could hear ourselves! It was a real taste of luxury, sadly never to be repeated. ICU were fantastic. Once again, totally awestruck by the whole thing.

And finally from the Nik Turner fan site:

Eric Newby on FB:

In 2008 Nik Turner travelled all the way from Wales to London to visit my Dad who





was in a hospice with cancer. He didn't know my Dad but came all that way. He played flute and comforted my dad who was in a really bad way that particular day. It's no exaggeration to say that Nik kept my Dad alive for a bit longer. So for that Nik will always have a special place in my heart R.I.P.

Thanks to everyone who has posted memories of Nik Turner. Special Geezer!

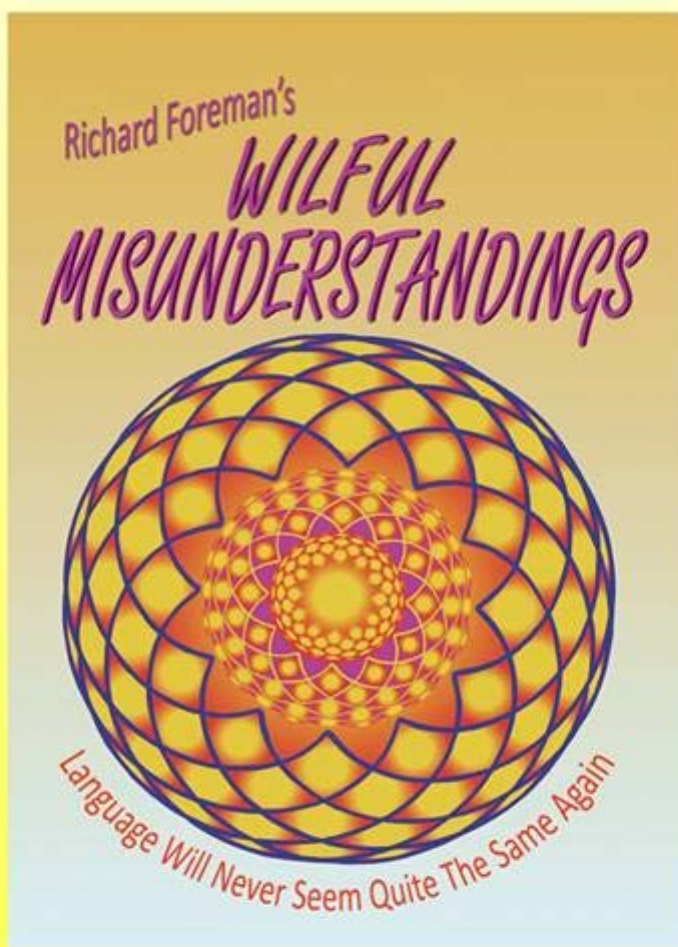


Expect the Unexpected!

'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

'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.'

Richard Foreman's Wilful Misunderstandings

Cost £6.95 (+p&p)at:

<http://lepusbooks.co.uk/wilful-misunderstandings/>

All copies from Lepus can be signed by the writer on request
For sample stories & more info visit: Richeff.moonfruit.co

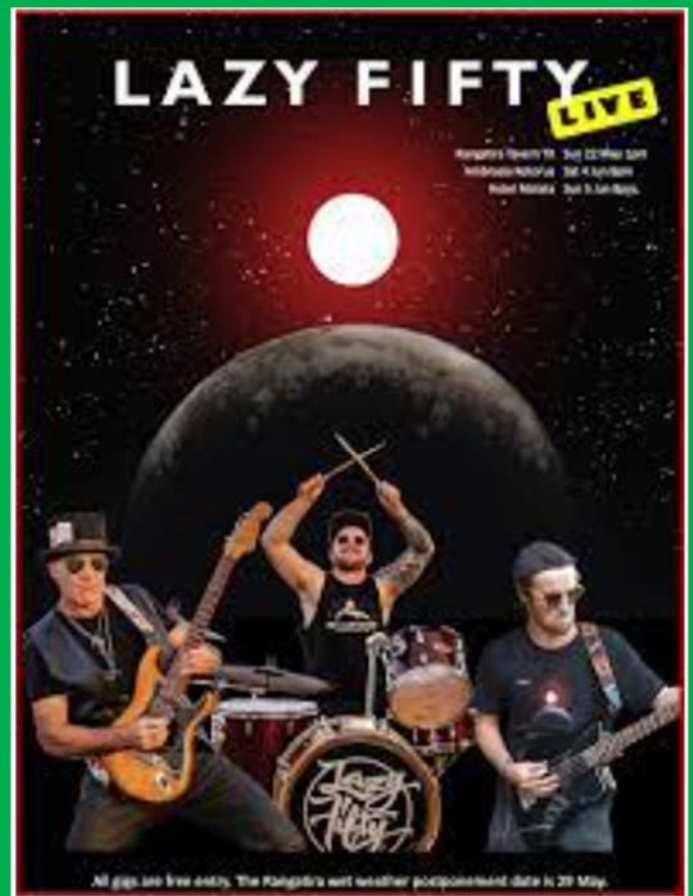
KEV'S WORLD

Live!

Lazy Fifty
**Paraoa Brewing,
Whangaparaoa**
24/11/2022

For my only gig this week, not only am I out on a school night, but I have struggled all the way from South Auckland up to Whangaparaoa, and I must admit it has been years since I have been here. Tonight, Australian trio 19-Twenty are in town, but to be honest I am here for the support band, Lazy Fifty whose last album, *2021: A Lazy Odyssey*, I reviewed a year ago. Tomorrow these two bands are playing in Auckland at Anthology, which would have been much easier for me to get to, but I will be on South Island by the time they make it to the stage and I promised them ages ago that I would make the effort, so here I am. Mind you, the venue itself looked great with a very modern feel, huge range of drinks, and a nice permanent stage (which I was informed had very good sound), so it all boded well for the evening.

I thought Lazy Fifty were a trio, comprising Adrian Athy (guitar, vocals), Toko Mantis (bass, vocals), and Aidan Walters (drums), so it was a bit of surprise to see the line-up as a quartet. Apparently, when they recorded their last album with Greg Haver, they asked him to recreate their big live sound in the studio, which he did by





rhythm section who keep it locked in tight (with Toko also providing harmony vocals when the time is right). They are also more than happy to

mix different tempos and styles within the same song and then blasting out, and when Adrian scat sings alongside his guitar he definitely channels the



much-missed Lonesome Dave. There was not much talking with the audience, just four guys ripping out hard rock blues in a very enjoyable fashion indeed. This is a style of music which always feels honest and packed full of emotion, and even though they were loud and proud they never lost sight of the blues being at the heart of everything they were doing.

I could certainly see why they have been so popular on the festival circuit and also why Australian band 19-Twenty asked them to support them on a few dates. If only they weren't all the way down in Gisborne, I am sure more people would be aware of them as this was a very polished performance indeed. Although most songs saw the guys take it in turns to blast, there were sometimes when the rhythm section were left to get on with it while they took a break, before coming back in with some nice dual harmonies. Although the stage looked a nice size from my viewpoint, apparently there was not much room with everyone's gear on it, which is probably why the guys stayed mostly rooted to the spot. But although there may not been much movement from the lower halves of their bodies, they were letting their hands and the music do all the talking. We would go from beltors into more traditional numbers like *Polly's Lament*, and one could hear the emotion just pouring out from the guitar in a way that only ever really happens with the blues.

Catch The Train even had a bass and drum battle in the middle with Adrian and Joseph just standing to one side seeing which one would come out victor, but Toko and Aidan ended this together so both guitarists joined in to finish the song. It was a long way into the set before we finally saw the appearance of a slide, but it was used to great effect on *Perdition Dance*, taking us back even further into the blues, yet combining it with an up tempo beat. *Pretty As A Flower* allowed Joseph to take the lead again, and I was surprised to note that the band had now been playing for an hour, a lengthy set for the band who was not the headline. *No No No* has a far more commercial feel with some nice harmony vocals and these guys are incredibly tight in all they do, at home in so many styles, but always rooted in the blues. They finished with Adrian yet again displaying he is a wonderful guitarist and while he shreds, he somehow keeps it grounded and never speed for technique's sake.

This is one heck of a live band, and one could see why they were allowed 80 minutes as this never felt like a support but much more like a co-headline, and 19-Twenty were going to have to be pretty special to be able to put on a better show, but sadly I have an early start tomorrow and need to get back to South Auckland so I was going to have to miss them. One thing I am sure of is that when Lazy Fifty are back up here again I will be the first at the door, and if you love hard rock blues then this is a band you simply cannot afford to miss.





Liit
Morningside 605, Auckland
3/12/2022

It is not often I can say I am at a venue for the first time, but this is indeed the first time I have attended the small but perfectly formed venue which is Morningside 605. I had made my way over to this side of Auckland, and had to park miles away due to Billy Joel playing at Eden Park on the same night, to catch the infamous Liit and have a party. I was greeted by the wonderful Bailey Roiall (who later tonight would turn into his alter-ego Bam Bam when he picks up a bass), and was soon drinking beer and chatting with Venom Dolls who presented me with a six-pack of Supercharger to thank me for the support I have given them this year, which was both totally unexpected and very appreciated. Tonight, I would be seeing them for the fifth time in 2022, and it soon transpired that I will be seeing them again before the year is out. I have been reviewing for more than 30 years and am sure than even when I was managing a band, I never saw anyone play six times in a year!

But before we got to them, we had the band who were blasting out the soundcheck when I first walked in, Red Light Runners, who comprise Davy Mac (guitar, vocals), Carl Win (bass), and Phil Murray (drums, backing vocals). They kicked off with *Grass-Stained Pants*, which

allowed them to start with a pace which was only a little faster than doom. There is a very strong early Seventies feel about them, reminiscent somewhat of Blue Cheer, and then they kicked it up a gear before bringing it back down again. With just three people in a band everyone must be on the top of their game, all the time, and it is clear these guys have been together for a long time and have played many gigs as they were incredibly tight (*note: I later discovered that although they have known each other for years, this was their first ever performance, which I still find hard to believe*). Also, they understand that less is more which means there is plenty of space within the arrangements, so everything can be heard, with everyone having their part to play without overpowering anyone else. Phil is having a blast behind the kit, obviously enjoying himself, so much so that during his *Change* his grin was pulled back like a man possessed as he kept changing the attacks. Carl plays a five-string bass, and allows himself to provide runs and musical commentary which highlights the instrument, adding nuances to the arrangement which provide additional breadth. Then there is Davey, who has loads of confidence, so much so that next number, *Burning*, commenced with him accompanying himself with the others joining in after the introduction.

Their music reminds me a lot of the British scene back in the day, just when it was coming out of the blues boom and there is a real honesty and no



trickery in what was being played, just a group of guys getting up on a stage and providing music which was from the heart with a real connection from the band to the audience. This place may be small, but there was musical integrity dripping from the walls, and having been offered a ticket to see Billy Joel I knew I had made the right choice as there was nothing corporate here, just melodic hard rock with a hint of metal. *Future Uncertain* even had Davey rubbing the neck of his guitar against the microphone to create a sound effect which certainly made me smile. Mind you, when Phil was providing “Doo doo, doo doo” as support vocals during *Legs* I smiled even more! Red Light Runners are a band who are out to enjoy themselves, and bring the rest of us along with them.

Then Davey said a short poem before *Jailbird* which was poignant, powerful, and incredibly deep, then Phil shouted out “1-2-3-4” and we were off into the fastest number of the night so far. We were told that *Jekyll & Hyde* was about the time Davey got horribly drunk on red wine, beaten up by the police, and woke up the next morning with a black eye not knowing what had happened the night before. They finished with the punchy *Sleepwalker*, and I am already looking forward to seeing them again soon.

Now it was time for the punchy good time punk of Venom Dolls, who are still the quartet of

Summah Auvae (drums), Arlo Frances (bass), Carawei Gao (guitar) and Bridie Campbell (vocals). I have no doubt in my mind that they are the most improved band I have seen this year, from them being incredibly unsure of themselves at Crushfest to returning to the same venue as part of the Written By Wolves gig recently and being like a different band.

They started with the pumping *White Knuckle Ride* and before anyone had chance to take a breath they were onto *Mary Sue*. The beating heart of these guys is drummer Summah who is very much in her happy place when she is behind the kit, while Arlo has certainly grown in confidence since I first saw them play. It was only tonight I discovered they had only picked up bass just four months before the first gig; no wonder they were nervous that night. Carawei is the riff merchant, linking in with Summah in a way which only comes from playing together for years while at the front is Bridie who has always been a great singer but is relishing the frontwoman role more and more.

Fucked Up is the boisterous number one would expect from the title, but there are sections where she is singing unaccompanied which takes nerves. The same is true for *Don't Wanna Be* which starts off almost like a ballad, right up to the time when Summah counts everyone in, and it turns into a blaster which had plenty of people up and dancing. This venue is a great place for Venom Dolls as

everyone is on the same level, with the band and audience right in each other's faces, daring the other to go louder and harder. After a few numbers which had some sensitivity and poise, it was now time to go back for the full-frontal attack which is *ALAB* (short for All Landlords Are Bastards) which has a wonderfully catchy chorus and just when everyone is starting to really get into it, it stops! Arlo leads everyone in with a bassline and we are into *Obsessed*, and I found myself smiling as I know all this material so well and wonder what it will be like when I come to review the next EP or debut album as it will be like hearing old friends. Here we have a song which starts off at one pace, gradually speeds up before it ends sweetly and gently.

Now it was time for *Woemans Lullaby* which got people moving again before they ended with their ferocious cover of *Funeralopolis*. The first time I heard them play this, it was the opener, now it is the second time I have heard it as the closer (they keep changing the set to make it interesting both to them and the audience). This is true doom, which they carry off with panache, as if it is the style they always play, slaves of the leaden riff and crunching drums. Those at the front had been bending with the weight of the sound, but when they opened it up, everyone was off and dancing like maniacs. Such a great live band – looking forward to catching them again at Dead Witch before Christmas.

Now it was the time for the headline band, the mighty Liit. Tonight, the line-up was Duke Daisy (vocals), Bam Bam (bass), Sandy Nigella (drums) and John Whorey (guitar), but possibly that was not their real names? With members of Cold By Winter, Blindspott and Written By Wolves in the house this promised to be a load of fun, while the bassist historically found himself in the British press for breaking his leg on stage at Dead Witch (not so much for the break, but for the angle the leg ended up at, shins are not supposed to go that way), so I was looking forward to this. Any comments on how happy Sandy looked in a pixie outfit will of course be ignored...

Liit aim to be the perfect party band, out to have a good time, and even before they started playing everyone was intrigued by the costume choice of the evening, and when they kicked into Placebo's *Pure Morning* it was no longer possible for most people to see them as they were just swamped. Sandy was pumping from the back, Bam was providing powerful bass (strange to think he has only played live a couple of times in the last two years), John was relaxing into the riffs which comes only from someone who has just finished a nationwide tour and then at the front was Duke who is a frontman personified. I was talking to Lisa about him the other day, and she said his band had played at their fifth birthday party in the

early 2000's, which shows he has been around for a long time, and he certainly belongs on a stage as he is one of the rare people who know exactly what needs to be done to get the crowd engaged.

After *The Datsuns* we were into *I Kissed A Girl*, the hard rock version of course, and realised I knew who Duke reminded me of both in terms of his vocals and the way he works the crowd, none other than Iggy Pop. We were told we were about to witness the worst cover band of all time, and they asked for people from the audience to come up and sing with them as they launched into *Juice* by Lizzo, not really a song one would expect to be given the punk rock treatment. John kicked out the next riff, and then we were all singing along to *Man! I Feel like a Woman!*. This was so much fun that it would have been easy to overlook the reason it was so good is that these guys are incredibly tight and a real blast, having as much fun as the audience. We now dropped back nearly twenty years in time for a "new number", namely Jet's *Are You Gonna Be My Girl*. Everyone was having fun in the band, so were the audience, and the promised party was in full swing.

Lauren Borhani then joined the band on stage for a roaring version of *Girlfriend*, and if she had any nerves of being in front of a rabid audience, she certainly did not show it, joining in with the band and having a great time, nailing it. Mind you, the last time I saw her on stage the drummer was the guitarist, and the guitarist was the drummer, oh well. Now it was onto *Feel Good Hit Of The Summer* (QOTSA) which had me concentrating so much on writing and listening that I didn't see Bam Bam heading my way until it was too late which got me a kiss before he went back to the band. Now it was into indie with Arctic Monkeys' *Dance Floor*, and anyone who was not dancing before this was certainly having a boogie now. The next song made the most sense of all, as they blasted into *Sedated*, and if a band ever demonstrated the fun of Ramones, it is Liit.

Duke got everyone singing with him to *Stacey's Mum* for a chorus, and then we were into *Gay Bar* with everyone in 605 singing and moving, but when it was time for The D4's *Sake Bomb*, the place went insane. There was just one song left, but Bam Bam started singing unaccompanied – until the crowd all joined in when they recognised *Angels*. Then we finished with the real last song, with Sandy stood on his kit reaching down to the cymbals, and everyone in the vicinity singing the words to the classic *Bliss*. The perfect song on a perfect night, and Bam Bam felt more people needed to hear it so he went outside onto the pavement. The band kept playing, although when he came back inside, he then decided to play while walking along the bar, so Lauren took his microphone to join in on the final shouts. What a band, what a night. The final words belonged to Duke, "okay, now let's get drunk" and we were done.

DOWNFALL OF HUMANITY

'WAR CRY' SINGLE RELEASE SHOW



WHAMMY!

St Kevin's Arcade, 183 K'Rd

WITH SPECIAL GUESTS

FALEFALA

UNWANTED SUBJECT

7:30PM | THURSDAY 8TH DECEMBER
\$10 PRESALES FROM EVENTBRITE | R18
\$15 DOOR SALES BEFORE 8PM | \$20 AFTER

Downfall of Humanity single launch
Whammy Bar, Auckland
8/12/2022

Into town on a school night, not normally my idea of fun, but it has been a while since I last caught up with these bands and given how much I have enjoyed playing *War Cry*, the single released today by Downfall of Humanity, it only seemed right that I head in to support them.

First up, at the ungodly hour of 8:00, was Unwanted Subject, who feature Gerrit (vocals), Ryan James (guitar), Blair (drums), Prasert (guitar), and Bran (bass). Tonight, was all about short and sweet sets so the openers only had 30 minutes to prove their worth, but having seen them a few times earlier this year I was looking forward to it. When I think back to when I first saw these guys there is just no comparison to where they are now, which shows there is no substitute for getting out there and

playing. They started with *Ceasefire*, with everyone in the band creating a wall of sound before Ryan started the riff and then we were off. The confidence is palpable, with everyone set, knowing what they bring to the band. The snare really cracks, with a double kick drum being utilised when the time is right, while the bass and guitars link in to provide complexity with Gerrit over the top of it all. We even had a beck and call in the chorus with Ryan providing some additional vocals, and if that was not enough, they lifted the intensity with *Sons of Savages* (which should be out as a single early in the new year). Gerrit's growl was cutting through the music, and then in the middle they totally changed with the arrangement stopping so that the vocals became spoken. There were also times when Gerrit sang far more melodically, yet underneath there was all this complexity which makes them such a perfect fit for playing with Downfall as in many ways they have a similar musical outlook.

Unwanted Subject know they belong on stage, while

Prasert stands on the very edge, almost daring those in the mosh to knock him off, never shying away from providing the complexity. *Till The End* from their EP continued in the same vein and it was hard to realise we were already halfway through the shortened set. Gerrit then got everyone to clap along to the kick drum as Prasert took us into *The End Is Due*, where the guys moved between thrash and metalcore to create something which was a load of fun. I was unable to make what was supposed to be their last gig of the year a little while back, which was frustrating, but I am so glad they decided to commit to this as they pull together a load of styles, throw in stacks of complexity and intensity and come out on the other side with music which is incredibly heavy but also contains some solid commercial arrangements. *Tomorrow's On Fire* is a song they only finished writing recently, so tonight was the first live performance, which had more beck and call vocals with Ryan taking a small lead and Prasert providing a blistering solo while Blair and Bran provided the solidity at the back. They finished with *Say Your Goodbyes*, which started with a gentle bass intro and tapped cymbal until it was time to move into full-on metalcore. I certainly look to hearing a lot more from these guys in 2023.

Next up was Downfall of Humanity who had decided to take the middle slot tonight. Talking to Bryce before the gig I was surprised to discover that due to multiple reasons they had only played three gigs this year and I am pretty sure I have not seen any of them! They have been together for many years, starting young, and have had the same line-up for most of their existence, namely Daniel Carleton (vocals), Ben Pegman (bass), Alex Carleton (guitar, backing vocals), Bryce Patten (guitar, backing vocals), and Ben Bakker (drums, backing vocals). They started with Bryce doing his best Freddie Mercury impression and getting the audience to respond to him, and then we were into the introduction for *One More Lie*, which may start slow but soon picks up. There was no sign at all of rustiness as the well-oiled machine which is DoH threw themselves into battle: they are a band who comprise three component parts in a rhythm section which is far more melodic than many, keeping everything going as the twin guitars can often be found going off at tangents with their tight interplay while of course the third aspect is Daniel. He has a wonderfully clear and emotional baritone when he wishes to sing in that manner, but can also switch into wonderfully gruff styles as well, and in the opening number he displays all of that.

No sooner had they finished than they were into *Voices*, the next song from the excellent *Deceit* EP, which had a wonderfully thick and dominant groove. The mosh had certainly picked up by now, with a lot of frenetic movement as the guys prove that complex music can also be over the top heavy, while then dropping into a section which sounded as if it should have been on *2112*. This is a band of contrasts, with one guitarist playing in Xile and the

other performing solo acoustic folk gigs, two extremes, yet working together here as one. Next number, *Crushing Down*, saw them not only linking on guitars but also providing dual vocals while Ben Bakker joined in with Daniel. There are times when they show influences from the likes of Type O Negative, not really Goth but bringing in some of that darkness. They keep moving and mixing styles, yet it is down so well that it is seamless.

Now it was time for the new single, *War Cry*, which has massively impressed me as it feels like a step up from their previous material, and in concert it is even more dramatic. Both Bens are working hard, the guitars riff and bounce melodic ideas off each other, Bryce and Alex provide great vocals on the bridge, Daniel is in control, and the twin duel need the end is wonderfully Maiden-esque. *Defeated* (which is so new that this is a working title) starts with a great bass riff, which is then followed by the guitars and extended, but there is far more space in the arrangement. They really mix it up, with the rhythm section an incredibly important lynch pin for the setup as it allows the guitars to go off and do so much. Then it was into a cover, with the crowd all shouting when they recognised the familiar introduction to *Chop Suey*, a song which is perfectly suited to their style, yet made heavier due to the guitar interplay. It ended with Bryce and Alex taking on the melodic vocals, with Ben and Daniel in direct contrast.

We started the set with the first two songs from the last EP, and now we were ending with the other two so here we went into the title cut, *Deceit*, which is melodic with some nice drum fills, and then it was time for Alex to move to the other side of the stage to make room for Isaac Drakeley of Pale Flag to come up for the final number, *Litany of Hate*, which vocally moves between the raw and guttural to the melodic, all while the band are creating complex metallic threads and bringing them together to create a tapestry of sounds which is both heavy and packed with finesse. One heck of a band, let us hope they gig much more in 2023.

I think this is the fourth time I have seen Pale Flag this year (or the fifth, I've done a lot of gigs), and they always deliver so I knew this was going to be fun. Talking to bassist Matt Hammond beforehand I was somewhat surprised to discover this would be his first time playing at Whammy, as his other bands had not progressed to this level. Alongside Matt and Isaac are guitarists Jack Queenin and Liam Donald as well as every soundman's nightmare, left-handed drummer Cody Johnson. Whatever time allocated for the changeover is never enough given the amount of work it takes to reset the kit, and given that DoH had finished a little late it was no surprise to find us taking quite a while to get everything ready, but it gave everyone the opportunity to get their breath back after the first two bands.

Pale Flag have been playing loads of gigs this year, even heading over to Australia, so they are well practised at their craft, and when the introduction tape was playing, they were all staring into the crowd, and then after a

signal from Cody all the heads were moving as they crunched into the brutality which is *Demise*. There is a brutality about this music, a raw ferocity as they combine death and thrash with some hardcore influences. Isaac is one of those singers who gives his all when he is on the stage, never stopping, and demanding everything from the audience, while Cody is an incredibly hard-hitting drummer and Matt is undoubtedly relishing playing this style of music, which is far removed from his days in On Tick and Black Sands. Then of course we have guitarists Jack and Liam (strange to think there were three members of Xile playing tonight in Ben Bakker, Alex and Jack) who both have very heavy styles which complement each other, and while we do get them playing off each other there are less single notes and more riffs than DoH. It certainly felt like everything had been turned up, and not just the volume, with *Delusional Exhibition* showing they can produce intense metal even when they slow the tempo.

Breaking the Cage is one of their songs where one can really hear the importance of Cody in everything they do as he provides so many different styles, fills, cymbal strikes and kick drums patterns, rarely settling in one particular style, and when he provides a massive fill in the middle it heralds an uplift in the approach as he keeps it tight yet ferocious. One can tell they have been playing a great deal through all of 2022 as they are incredibly tight and also understand the need for dynamics and

contrast with songs like *Human Error* being brutal at times yet also containing far lighter moments which make the heavier sections feel even more so. They finished the night with *The Summit*, dropping down to doom speed at times, yet speeding it up at others, always brutal and always crushingly heavy with Isaac even untying his hair for the occasion. There is a staccato end to this which only works as everyone is so tight, working together so the sound is as one.

That was it, the end of the night, and what a night it was. Heavy music is alive and well in Auckland and even though this was a Thursday it was some event.

Channeled
Dead Witch, Auckland
10/12/2022

This was something of an unusual set tonight in that both Scott and Branden of Boondocks plus DANI were all students of Ben Reugg of Channeled, while Branden is of course also in that band while the other two members, Matt and Michelle, are also music teachers. Both Boondocks and Channeled were recently in the finals of the Ding Dong Battle of the Bands, and I think this is the fourth time I have seen the former in recent months, but DANI is new to me.

Boondocks are an exciting band, doing unusual things with their setup, Branden providing a powerful support and Scott using a pedalboard to switch between just bass and then adding loads of distortion and pedals to



mix it up so it sounds like he is also playing guitar. Their sound is quite distinctive, coming at it from a different direction from the other duos current operating in Auckland, but during opener *Payday* it appeared that Scott was having some problems hitting the higher notes. This was not so much of an issue with *Bored*, which is sung in a lower pitch, and also not an issue in *Alone* which made me wonder if he had been able to warm up properly beforehand, or if they need to change the opener.

There is something about their music which is incredibly infectious, and even though I have only heard them in concert, many of the songs already felt like old friends. There are times when Scott keeps it somewhat simpler, allowing Branden to take centre stage with powerful fills; given there are only two of them, and they don't use backing tracks, they have a very full sound and Scott relishes the role of frontman and is already performing as if he has been in this position for a long time not just a few short months. He told all the men in the audience they did not want to be known as a nice guy, and managed to get plenty of them dancing down at the front as they went into *Mr. Nice Guy*.

They are full of the confidence which only comes from playing a lot in a very short time, as there is no substitute for stage time. By now, Dead Witch had a really good crowd in, and given tonight Auckland also had shows from Guns n' Roses, Jack Johnson and Christmas in the Park among others, it was

great to see so many people supporting local bands. After *The Otherside* they were then joined by ex-teacher Ben Reugg as they blasted into Nirvana's *Breed*. This allowed Scott to play straight bass for a whole song, and it is interesting to see that even when he is with a guitarist, he is still playing loads of chords as opposed to single notes, something which is incredibly rare for a bassist. This was a great song choice as it fits in perfectly with their own material, and they ended the set with *Black Taxi*, which again had Scott struggling. Musically they are great but need to work on the placement of songs in the set to ensure the vocals stay true. However, these guys are frighteningly young, doing something quite different, and are still learning. I look forward to seeing them again in 2023

DANI was joined by Ryan on drums and John on 5-string bass, and tonight was billed as **DANI ELLA** which Ben explained is what she calls it when she is joined by her friends as opposed to playing solo. On her FB page she describes herself as an emerging Contemporary Christian artist, and has already released an album, *Lost Letter*, which came out a few months ago. They started with *Top*, and I was surprised to see a laptop being a major part of the sound, as they use backing tracks extensively, especially on the vocals, and I would rather they were more in the background as during the chorus it was hard to hear DANI's live vocals. That is a real shame as she is a great singer who is packed full of confidence and a bluesy style which is certainly





modern, and she soon had people clapping along and singing in response. There were keyboards on the backing tracks for *Hope U Know*, but when they went into *American Boy* (originally by Estelle and Kanye West) there was hardly any backing, mostly just the three of them, showing what a fine band they are. For the title track from the album, it was just DANI with her acoustic, demonstrating a much slower and far more emotional side, showing she can work in multiple styles. There was no doubt this was my favourite song so far, but that may well be down just to my personal tastes in music as I can listen to this style all night long whereas I can appreciate but not really enjoy the more contemporary style. Musically she is quite a strange act to have between Boondocks and Channeled, but this night was primarily about Waiuku College as opposed to having three bands who musically fit together.

She put her acoustic down for *Waters Rising*, which I found strange given it started with acoustic guitar on the backing track, which carried on through the song, along with beats before Ryan and John came in. This was another where backing tracks were used extensively, and to my ears it just sounded too much and took away from the actual performance from those playing live in front of me, but the crowd enjoyed it. DANI is incredibly confident for such a young artist, telling everyone before *Nobody Love* (Tori Kelly) that everyone was going to have to join in and got everyone clapping and singing before it even started, and they certainly responded well in the chorus. This was another where there

was no use of backing tracks which allowed us to hear the band without anything else, and I must confess to wishing they had played the whole set like this. It really allowed us to hear her wonderful vocals, and when she went up the register in this one, she rightly got shouts of appreciation as it was superb.

Facade demonstrated a rockier side, while *Rev.3* was much slower and had quite a gospel element in its style with loads of backing vocals and a nice use of mallets on the kit which provided a very different sound indeed. They finished with *Did It All*, which started in a reggae style, far more relaxed in nature, which soon turned into something which had much more of a calypso style. The crowd shouted for more, Ben said it was ok, so Ryan and John left the stage, and she performed her song *Superstar* with no backing tracks, just her and her acoustic, and it was the cleanest and nicest song of the set. The audience were clapping along, and those who knew the words were joining in, and with everything else taken away it really allowed us to hear her great vocals. She is some talent, and certainly one to look out for the future.

Now it was time for **Channeled** and only the second time I had seen them this year. They started with *Maverick*, which has a lot of space for Ben before they kicked into *Bring It Back*, one of the first songs they ever wrote, where Matt was given the opportunity for a nice solo. These guys have a great way of bringing pop and hard rock together and every time I see them, I wonder why they are not more widely known in the scene. Then Ben kicked the riff, and we were into one of their finest songs (in my opinion), *Isolation* which is



a belter from beginning to end. It slows down somewhat in the verse, but the dynamics and contrast ensure that when they come back it is heavier than ever. This has another shred from Matt (who has been really ill this week and wasn't sure he would be here tonight), while Ben provides great vocals, Branden shows no sign of getting tired, even though he has already played one set, blasting away while Michelle keeps it all together as normal.

Ben then invited an old friend up on stage, Heidi, as back in the late Nineties she was drummer in a band with Ben and Michelle called Expand, and they then played a song from then, *Thank You*. On his way off the stage Branden declined Matt's guitar and went into the audience, although I am not sure if that was a safe decision given that Ben said they used to have a moshpit when they played this and plenty of people happily obliged. One of the delights of this band is the variety of material they have on offer, with both *When You Just* and *Gap* showing they can be dramatic with slower tempos as well as when they are really pushing hard. They have great songs, while the four of them are really tight, and it is great to see them back on a stage after everything Ben went through. We were being treated to a real mix of material tonight, not only in style but in age from very old to the new, and *Conversation* was inspired by the talks Ben had with his grandad not long before he passed away. There is a lot of space in this one, with Michelle really underpinning it, and in the second verse Matt made his presence felt by adding just a few notes here and there with plenty of reverb which lifted the song as a whole. It built to a climax with Ben shouting out the last line and everyone lifting the arrangement, then died away until it was just Ben and his gently riffing guitar.

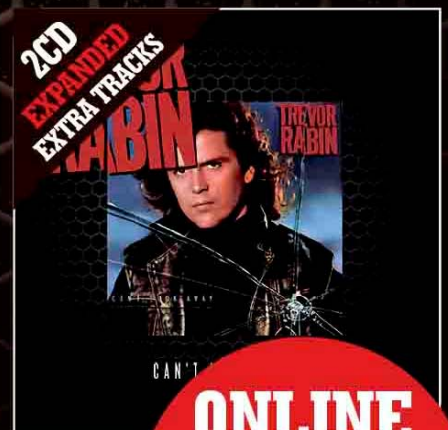
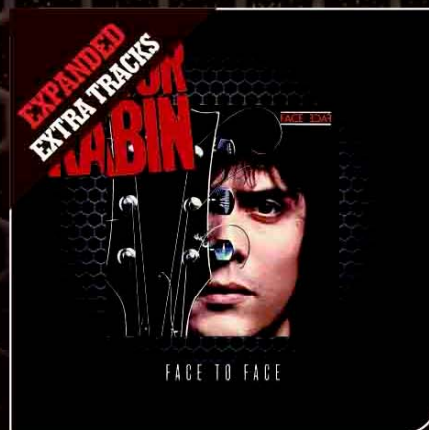
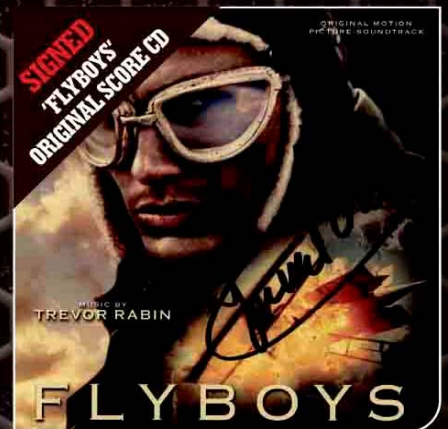
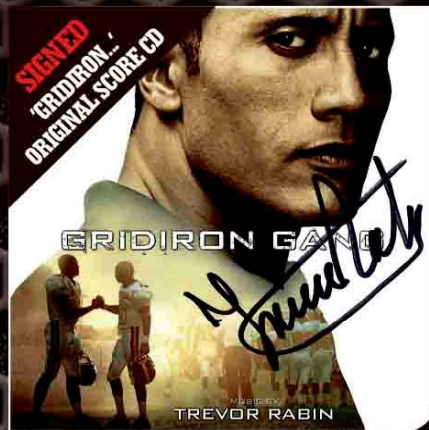
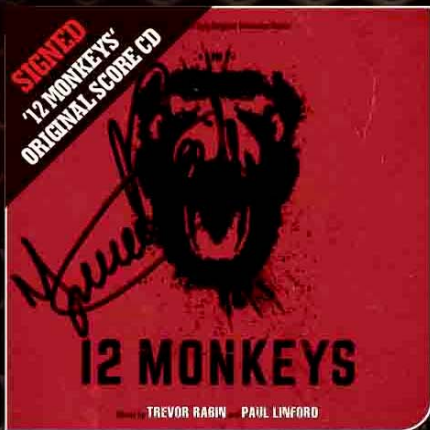
Inside The Light was taken from their last album, *I Heard Penelope Sing*, and Ben dedicated it to all the

students who were here tonight and asked everyone to hold up their phones and light the crowd. This is another which is wonderfully emotional, full of presence and power. *Deeper* took them back into grunge territory, with Michelle again keeping it together and providing the foundation for the others to build on. It is powerful all the way through but is another of theirs which has a dramatic climax and then finishes on a dime. There was just time for cheers and then we were into *Slow But Steady*, full of power pop passion and multiple sections as they built on the dynamics. From the cleanliness we then were treated to the dirty riff-laden groove monster, which is *On The Flip Side*, a blast from beginning to end.

Prophets had the band lift both the tempo and the attack, with more than a hint of Shihad, with everyone stopping in the middle (apart from Branden who kept pummelling the kit) and then we had a scream from Ben and everyone was back, with Matt soloing over the top of Ben and Michele again mixing it up so at times she was the floor and sometimes she was right in the melody. They were coming to the end of the set now, but there were still a few songs left, and they treated us to *Where Did It All Go Wrong?* which I have loved ever since I heard it in 2020, another belter with Ben even throwing in some screams.

The night ended with *When We're Gone*, a song about what world are we leaving our children and their families? This is another I know well, starts slowly, but is dramatic before they bring it down for the verse as Ben really tells a story, asking what is going to happen? This was the final number from what was a great set, and I just can't wait to see them again soon.

TREVOR RABIN



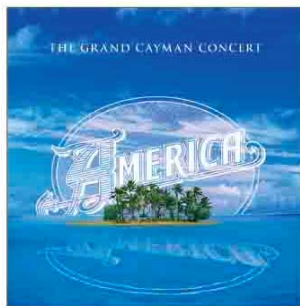
ONLINE STORE: www.musicglue.com/trevor-rabin
WEBSITE: www.tevorrabinmusic.com TWITTER: @tevorabin
FACEBOOK: www.facebook.com/tevorabin
INSTAGRAM: www.instagram.com/explore/tags/tevorabin/?hl=en

ONLINE
ONLY
EXCLUSIVE
DEALS!

AMERICA 50



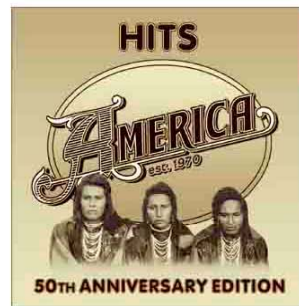
LIVE IN CENTRAL PARK
HST508 CD-DVD



GRAND CAYMAN CONCERT
USGZ104CD



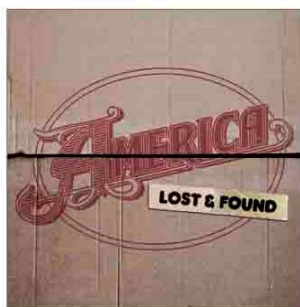
ARCHIVES VOL I
USGZ104CD



HITS - 50TH ANNIVERSARY
USGZ105CD



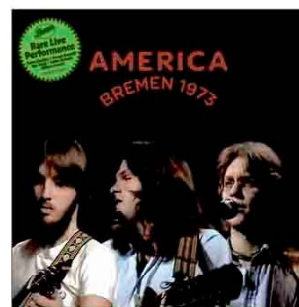
WILDWOOD SPRINGS
USGZ106CD



LOST & FOUND
USGZ114CD



HOLIDAY HARMONY
USGZ115CD



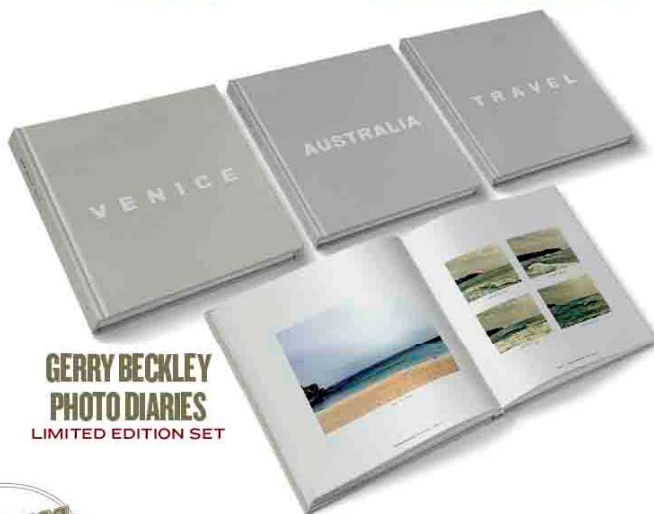
BREMEN 1973 - GREEN VINYL
USGZ116LP SIGNED, 100 ONLY!



**GERRY BECKLEY
VAN GO GAN**
USGZ108CD



**GERRY BECKLEY
HORIZONTAL FALL**
USGZ110CD



**GERRY BECKLEY
PHOTO DIARIES**
LIMITED EDITION SET



Available from www.musicglue.com/america/shop



Roy
Weard

This House In Amber

New Album out now

Available on CD from :

www.weard.co.uk

CD / digital download :

<https://royweard.bandcamp.com/album/this-house-in-amber>



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 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.

KEV'S WORLD



BLINDSPOTT VOLUME. II INDEPENDENT

Here we have the second instalment of Blindspott's next album, *Volumes*. There are going to be 12 tracks in total, and when they released *Volume. I* earlier in the year it only showed the titles of the first three songs, with all the rest rubbed out. Now we can see the titles of the first six songs, as we have an additional three, with two more sets to go. I finally got to see these guys play earlier this year, ticking off an item on my personal musical bucket list, while I reviewed their last single, the mighty *Pretty Violent* to which I gave 5*s. That song is actually on this EP, but is the final number of the three, which kicks off with *Nightmare*.

We all know Blindspott as a kick ass metal act who take no prisoners and are a mighty force to be

reckoned with in the live environment, but it is also important to remember they have always mixed in other elements and have been masters of their own destiny doing whatever they want. So perhaps it should not be surprising that *Nightmare* is nothing like the blaster one would expect it to be given the title and who is performing it. I am not sure what guitar is being plucked as it doesn't come across as an acoustic (maybe a nylon or unplugged electric?), and it combines with gentle piano to allow Damian to show just what a controlled and melodic singer he can be when the time is right. The song changes slightly at 1:20 with the introduction of a powerful grunty bass, but it is still a while before the drums come in with the piano and picked guitars being incredibly important. There is a gentle build in this, with the rock elements becoming more important, and then at 3:15 it turns into a groove-laden monster with harsh vocals, before switching into an amalgam of the styles, switching throughout until it gradually reverts back to how it was at the beginning. This track is more than seven minutes in length, and demonstrates not only power but restraint, heavily polished and controlled. To me it demonstrates so much confidence in the band as that is a hard trick to pull off.

A Perfect Storm features Sophie Maude singing alongside Damian to provide twin vocals which work incredibly as they bounce off each other: there are times when it feels more commercial with the harmonies again showing the band in a very different light with the accompaniment sitting back in the pocket. There are times when this picks up, but it also ebbs and flows, demonstrating yet another facet of Blindspott. We end with *Pretty Violent*, which again shows different styles of the band, allowing them to be gentle and melodic but when the guys let rip, they create a groove-driven monster which is simply epic. Incredibly melodic, with loads of light and shade for contrast, it can be as gentle as a ballad

KEV ROWLAND

in one place and then driving Sepultura at others with the tuneful vocals quite different to the crunching guitars of Brandon and Andrew. Only two more EPs to go and then we can play the whole 12 tracks one after the other. I can't wait.



LANA PAIGE
DELUDED
INDEPENDENT

When the mighty Seas of Conflict released their latest single, *Consume*, it featured the rock vocals of Lana Paige, who I have previously seen perform as frontwoman for Dogtooth Amethyst, who recently changed their name to Enclosures. I sent Lana the review, and it was only when chatting with her that I realised she had released a single earlier in the year, so of course the only thing to do is listen to it and then write a review. With lyrics and melody by her sister Shannon McIntyre, the band on this was Ron Thaler (drums, who also produced it), Dixon Nacey (guitars), Matt Soong (keyboards), and Wayne McIntyre (bass). I did not know what to expect, but I am sure this is not it.

Anyone who has seen Lana front a metal band will know she is a force of nature, full of bellowing power and gruff vocals, totally at one with the groove. Here she has tamed that beast, and while the arrangement has a rock base, it is very much of a far more delicate nature than what I thought it would be, and then at the front there is Lana singing in a totally different manner to what I expected. Throughout this she has an edge which shows there is more to her voice than what we are hearing, as there is an obvious breadth which is quite different to many, demonstrating there is more in the tank. This alt rock indie number allows Lana to demonstrate a very different side to what metalheads would expect and is something I enjoyed immensely. It will be interesting to see

what the future holds for Lana and where she goes next, as she is able to happily reside within different musical genres, a rare talent indeed.



DOWNFALL OF HUMANITY
WAR CRY
INDEPENDENT

Given the age of these guys, it is somewhat difficult to realise that this line-up has been together since 2009 when Bryce Patten (guitars, backing vocals) joined forces with Daniel Carleton (lead vocals), Alex Carleton (guitars, backing vocals), Ben Pegman (bass) and Ben Bakker (drums). In 2021 they released the excellent *Deceit* EP, and here at the end of 2022 they are back with their latest single, *War Cry* which has just blown me away. One of the real joys of DoH are the huge number of influences and musical styles they are impacted by. I have seen Bryce attend probably as many folk gigs as I have seen him at metal, while both Ben Bakker and Alex have recently been treading the boards with Xile.

When I started playing this, I felt the latter had been having an impact as the vocals are raw and, in your face, over the top aggression, but even then, the dual guitars are controlled and providing joint harmonies. Ben Bakker provides double kick drums, Ben Pegman provides the foundation to allow the guitars to link in and riff or go off at tangents, but about a minute into the four-minute piece one realises this is something else, as the bridge takes us into something way more melodic. We are soon back with the raw violence, but it is now tempered with the knowledge that something else is coming, and halfway through there is no doubt that we are in the grip of a classic metallic masterpiece as the song keeps lifting and changing. If it wasn't so late in the year, this would have been high in my Top 10, as the twin guitar lead at three minutes is sheer delight with the rhythm section going nuts with Alex and Bryce in perfect harmony.

Some of the bass counter melodies are sublime, while Dan is singing the best I have ever heard him. To say they have taken a step up in every single area is a massive understatement, and anyone who says they know what Downfall of Humanity can deliver needs to have a rethink, as this is a band on the rise. On Thursday I will be at Whammy, and on the basis of this they are out to destroy.



JAMES KOHLER
LIGHTS OUT
INDEPENDENT

As a rule, I read press releases after I have been listening to the music, but as well as Lisa sending me this to review, I was also sent it today by the PR company and I read that email before I realised it was on my list. However, my interest was already piqued as James is described as an “independent prog artist”. Now, while those in NZ who can be bothered to read my scribblings will think of me as someone who has an opinion on pretty much anything musical, people in the wider world will think of me as a specialist in prog rock as that has been where I have been spending much of my writing career over the last 30+ years, and there are probably only a handful who have written as much on the underground scene as myself.

I have no idea about the rest of James’s output, but I can safely put my hand on my heart and say this is not prog, and given what most of the music-buying public think of the genre that is a good thing, as what we have here is a modern rock number channelling Neil Young, which is simply excellent. It is only a fraction over 2:30 in length (a giveaway that it is not prog), but it is perfectly formed with some wonderfully layered guitars, nice bass runs and melodies, solid drums, and harmony vocals when they are needed. James’s voice is lower than much of Young, but there is something about this song

which means one can imagine him performing this with Crazy Horse. It is stacked full of passion and emotion, and leaves listener wanting more, much more. We get some nice noodling guitar near the end, when we have a nice wall of sound with different sounds being utilised, and his voice over the top before it ends quite neatly. I am certainly keen to hear more of this country/grunge number which could easily have come out more than 20 years ago and feels strongly American. Nice



THINKING FOXES
BLEACHED
INDEPENDENT

Thinking Foxes are an Auckland-based alternative rock trio who are new to me, comprising Gabriel Parkins Craig (vocals, guitar), Luca Garcia Ferrari (bass), and Noah Page (drums). *Bleached* is their debut single and based on this I am somewhat surprised to have not seen them on the circuit, or even come across their name, as this is polished and full of confidence and never sounds as if it is their first release. Alternative rock of course includes a multiple of sins, but there are definitely some elements of Blur in here, plus a little bit of grunge, influences from the British indie scene of the Eighties, and then it is all wrapped up together with solid vocals, nice harmonies and some great pop hooks which means there is far more substance than one might expect.

There is also a very powerful use of contrast, and while much of this sounds like yet another summery number to play on the radio, just wait until we get to approximately 2:30 when in the background we get some nice patterns, some slid chords on the bass, and then some picked notes right at the top of the neck, and then 10 seconds later the bass heralds a change in approach and we get some rocking guitar before it all disappears as if it had never been there. For me it is those 20 seconds which really make this song for me, as without it there is the possibility this would have

been just too twee, but that break totally changes the song, making the whole thing much more interesting and inviting me to play it again. I am sure I will be catching up with these guys in 2023 (I can imagine them going down well playing with The Rymes for example) and look forward to hearing more. Bright and light with strong dynamics, this is solid.



ANDREW ROUSSAK
CROSSING THE LINE
INDEPENDENT

I first came across multi-instrumentalist Andrew when he was keyboard player with Dorian Opera, and recall reviewing his solo debut album all the way back in 2008. This is his third since then and although I did miss 2010's 'Blue Intermezzo' I did hear 2019's 'Storm Warning', but while that had some guests, we are now back to Andrew doing everything himself. 13 years is a long time in anyone's life, and when one is an active musician many changes can take place, and I am amazed at just how far Andrew has moved since the debut. There are seven pieces, two of which are instrumental (one of which is an adaption of a classical piece, which is something he had done previously), and as before he has been influenced by two keyboard players, namely Rick Wakeman and Keith Emerson.

It is in the lighter keyboard sections and piano usage where he comes across as the former, and the more bombastic where he comes across as the latter, but what also puts this ahead of his other works is the way the vocals and rock elements all come together. I have been critical of his singing in the past, but here it works perfectly with the music, which at times feels like a cross between 3 and Rick Wakeman's work with his rock band. I have been playing this album far more than I normally would when reviewing, and find I enjoy it more each

time I listen to it. It is modern sounding, almost commercial at times, bringing in elements which are reminiscent of the 90's American prog scene while combining it with melodic rock and then throwing in some wonderful old-fashioned stylings. Less symphonic prog than crossover, or possibly even Neo, there is a lot on here to enjoy and for my ears is certainly the best album I have heard of his to date. His name may not be well known even within prog circles but this is a release which should change that.



BELEDO
SERIOUSLY DEEP
MOONJUNE RECORDS

Moonjune Records is one of the very few labels in the world where I know that every release is going to be substantial and special, and the same is true of the sight of Tony Levin as when one of the most in-demand bassists sits in for a whole album then one knows it is going to be special. Here we have Uruguayan multi-instrumentalist Beledo working with Levin and drummer Kenny Grohowski (Brand X, John Zorn, John Medeski etc), as well as Jorge Camiruaga (vibraphone) on two tracks and singer Kearoma Rantao providing vocals on one track and Boris Savoldelli on another.

Somewhat unusually for a multi-instrumentalist, Beledo is truly at home on two very different instruments so each track features both his wonderfully fluid piano and dynamic guitar, with Levin and Grohowski slotting into the groove. Apparently, they recorded this facing each other (vocals added later) and I am guessing Beledo played piano first on some, guitar on others, although it is hard to tell as this really does sound like a quartet bouncing ideas off each other. Each musician learned the arrangements first, and then when recording they were all given the opportunity to improvise around that, so everyone knew where the piece was headed and the rough

idea of how to get there but they could take different paths. This means we have an incredibly relaxed album which contains both spontaneity and structure, almost as if they are in concert playing something they have already recorded. There are times when they come across like classic Hatfield and the North, and it is obviously the fusion of the Canterbury scene has had a huge impact on them. The centrepiece of the album is Beledo's arrangement of Eberhard Weber's composition, "Seriously Deep". Originally appearing on the ECM album, 'Silent Feet', the album and that track in particular had a huge impact on Beledo and his friend Jorge Camiruaga when it was released in 1978, and here it is turned into a 14-minute vehicle for everyone to show their wares, especially Levin.

There are times when it drifts somewhat into straight jazz, especially on the delightful "Mama D" which has wonderful female vocals, but for the most part this is fusion of the highest order from three incredibly musicians and truly worthy of investigation by anyone who enjoys the genre.



BULLET FOR MY VALENTINE
BULLET FOR MY VALENTINE
SPINEFARM

They may have sold some three million albums, but there is no doubt that Welsh metalcore outfit Bullet For My Valentine have never really lived up to the promise of their first two albums. Although their debut, 'The Poison' is the most regarded by many, for me it was 2008's 'Scream Aim Fire' which really grabbed my attention, and I was convinced we would be hearing a great deal more from this band. However, although they have a considerable fan base, the critics have never been hugely supportive over the years, due in no small part to some inconsistent releases. This is their seventh studio album, and while the first three

are all well worth hearing and enjoying, the last three not so much, so what would this be like?

It starts with the age-old concept of playing snippets of songs in the background as if someone was playing the radio, but whereas the concept worked well for both Pink Floyd and Kiss, here it just drags which made me wonder what the rest was going to be like? It takes a full 90 seconds for "Parasite" to kick in properly, and when it does then the introduction is (somewhat) forgiven (although it is pointless). Here we have Matt Tuck doing what he does so well, leading the band on a headlong journey of aggression and power, linked in tightly with Pudge as they have been since the very beginning, while drummer Jason Bowld is all over the kit, throwing in triplets and nice kick drum while bassist Jamie Mathias provides the platform for everyone to build on.

There is not much room on here for peace and quiet, but they understand the need for dynamics, so we get breaks in some songs, a more peaceful introduction there, a touch of djent here, and there are times when there is plenty of space and others when it is a wall of sound. To my ears this is easily their best album since 'Fever', and a nice return which metalheads will surely enjoy.



DEATH ANGEL
THE BASTARD TRACKS
NUCLEAR BLAST

A few years ago, I was fortunate enough to see a line-up I never expected in New Zealand, namely Sepultura with support from Death Angel (and a classic local opener in Blindfolded and Led to the Woods). All three bands impressed me that night, but it was the one in the middle which I enjoyed most as they are so incredibly tight with an amazing back catalogue. In the times of the worldwide plague quite a few bands got around the issues of not being able to tour by providing streaming concerts and then releasing them on CD/DVD and it was a practice which Nuclear



Blast definitely encouraged so what we have here is a live album with no audience sound.

There are both positives and negatives to this, in that with no audience it can be hard for the band to generate the energy, yet it does allow them to sort out any sound gremlins and ensure they come across as good as humanly possible, and that is exactly what we have here. In some ways this is the perfect introduction to this seminal thrash band who have now been around 40 years.

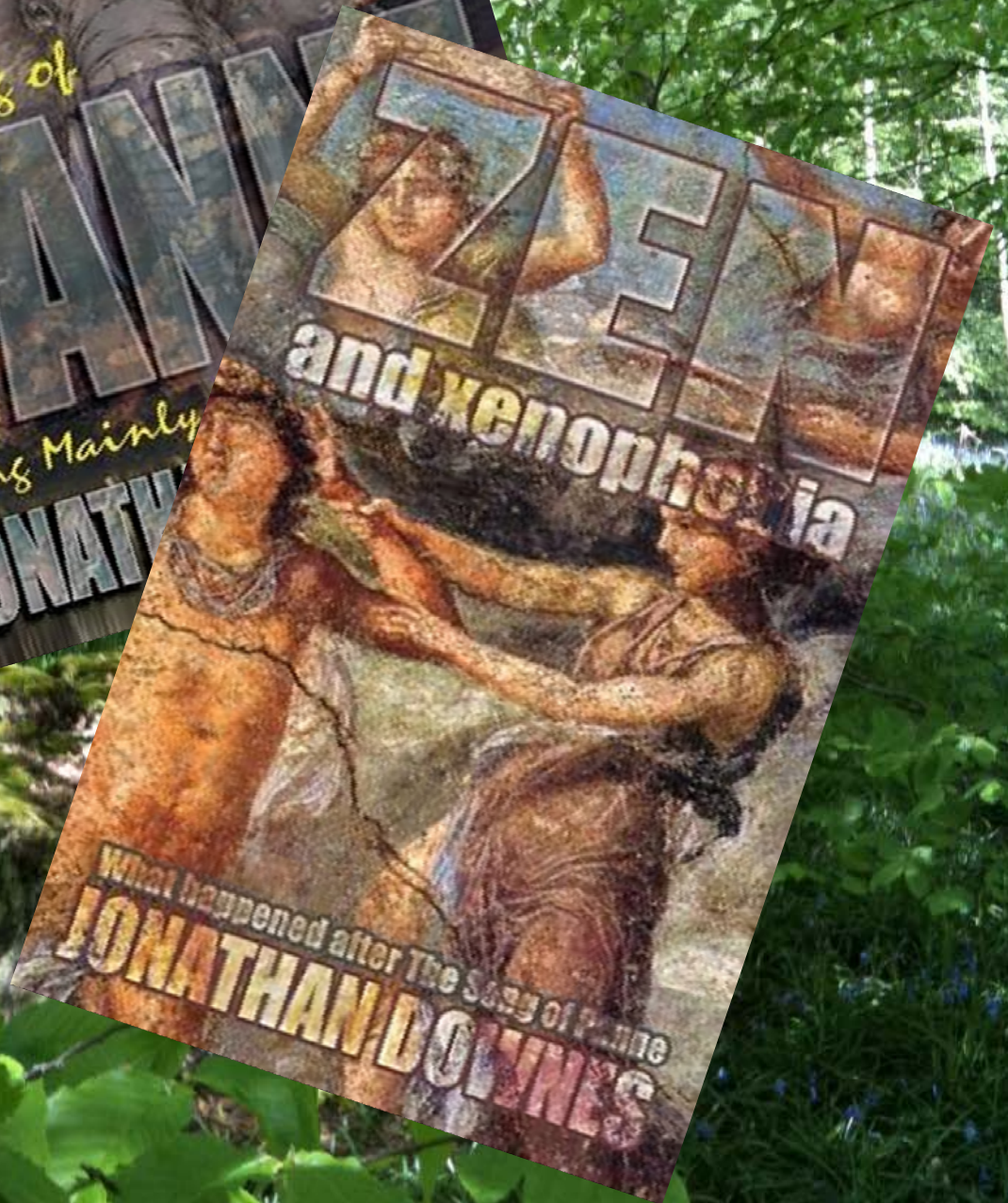
However, it is not exactly a full catalogue as there is not a single song from the wonderful 1987 debut 'The Ultra-Violence' while there is only one song from 2019's excellent 'Humanicide', yet apart from tracklisting nit-picking aside, this is an excellent representation of one of the finest thrash bands around. Given the choice of going to see them or Metallica on the same night I would not have to even think about it, as these guys have stayed true, and while there are a few times when I am reminded of Anthrax, they have always cut their own path and done their own thing.

Death Angel are showing, both with their last studio album and this live release, they are as relevant today as they have always been and while they may have never fully garnered the reputation they deserve, true metalheads know they always deliver.



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...





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 WISLETREE



An Illustrated Novel by Rebecca Fielder and Martin Springett

A BRIDGE OF SPIRITS IS WHAT WE LEAVE BEHIND



"There is a crack in everything
That's how the light gets in"





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 Daevid 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!!"

RUMI IS REMEMBERED ON THE LIPS OF AFGHANI PEOPLE

Urdu is entered and enversed in open mic people's poetry
Consider the resurgence of Cowboy Poetry
And the Rise of public Typewriter Rodeos
People's Poetry is colloquial, memorized, Romantic and rhyming
Each style/mode specific to one's folk community
Similar to the continuance of folk music traditions
Embodied in Festivals, Gatherings, Celebrations
Urdu to Welsh, Irish to French — even Ukraine
displays her poets in their multi-lingual ways
to enhance connections and enrich communal experience
So you can see your face on this page. Your voice on stage
Your life a tapestry of poesies — an Esperanto displayed
for all the worlds to see — diversity in poetry

!

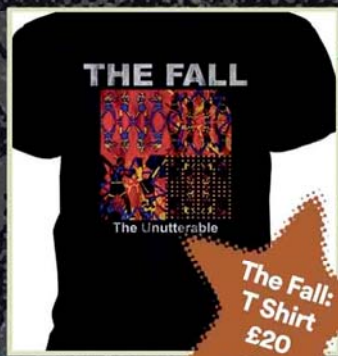
COG-SINISTER

Official Merchandise

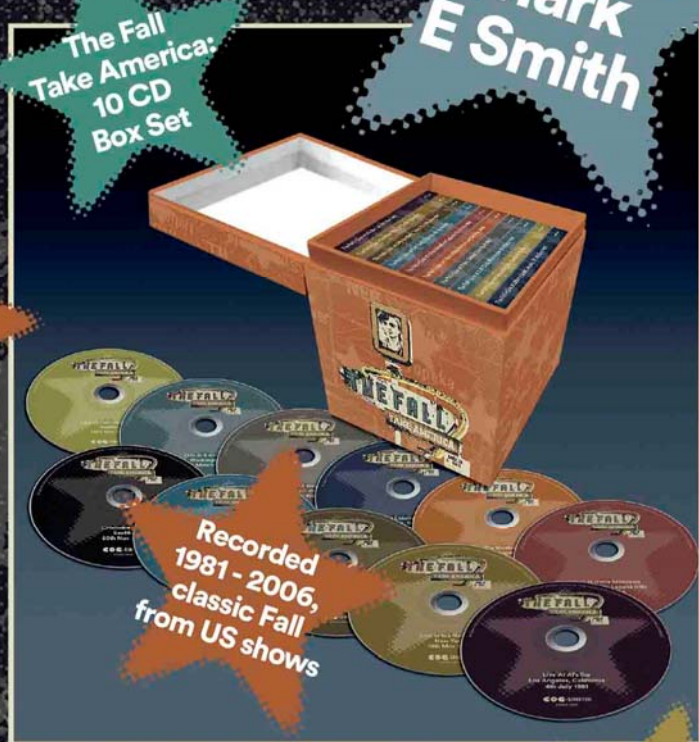
Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



The Fall:
T Shirt
£20



The Fall
Take America:
10 CD
Box Set

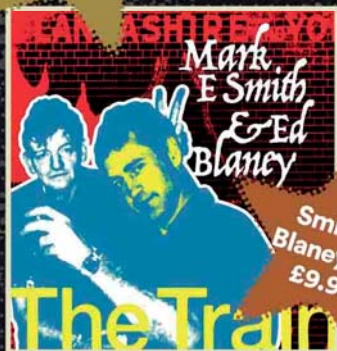
Recorded
1981-2006,
classic Fall
from US shows



The Fall:
T Shirt
£20



Cog Sinister:
Mug
£20



Smith +
Blaney CD
£9.99



The Fall:
CD
£10.99



Cog Sinister:
Pullover
Hoodie
£35



The Fall:
CD
£7.99



Cog Sinister:
Zip Hoodie
£35



The Fall:
T Shirt
£20



The Fall:
CD
£7.99



The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

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

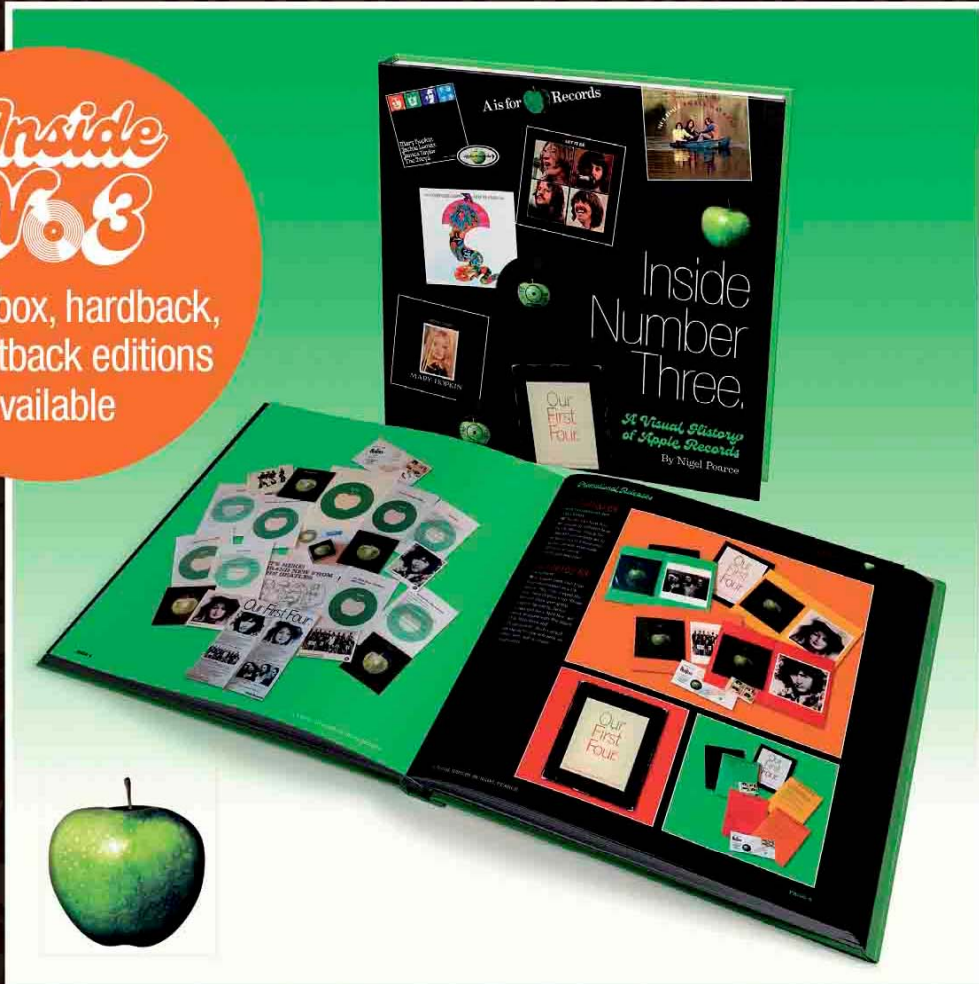
Inside Number Three.

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.

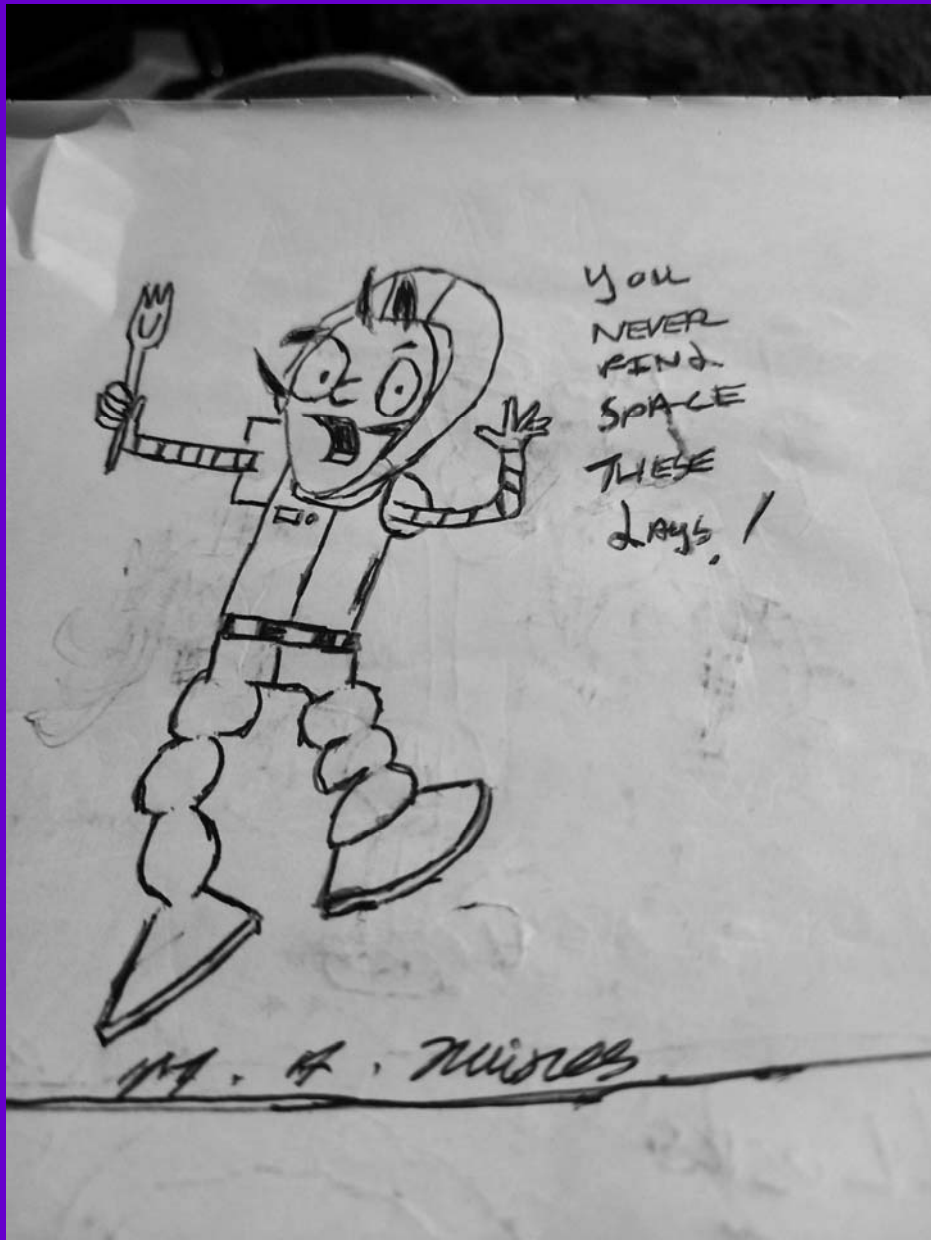
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No. 3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal 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.insideandoutsideno3.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/>

And, boys and girls, here we are at the end of another issue. And, guess what kiddies? I am writing this still a few days before Christmas.

Harry is doing the obituaries, and so, I will fix them into place on Boxing Day, and I will be sending it off to Phil who is a complete poppet and will be doing the proofreading and then this will go out on New Year's Eve.

Then I shall be going to bed early, and I believe that for the first time in 45 years I shall be going to sleep on New Year's Eve sober. I am not banging on about it in the way that so many people seem to by doing a big "poachers and gamekeepers" thing and banging on about how they are being noble and suffering. But I don't think that that I ever have been noble, and if I *have* I certainly ain't going to bang on about it. And I am not suffering. I am not having the DTs and I am not finding the idea of life without the sauce unpleasant.

The reason that I am and will be writing about it is that I am doing a reverse-de Quincy. And I am actually enjoying seeing life differently, and not through the lens of alcohol or recreational drugs. I quit smoking in January 1997, and basically stopped smoking joints as well. I stopped taking unprescribed opiates about twenty years ago, and I haven't done acid or magic mushrooms since the end of 1982. And now, for all sorts of reasons I have stopped drinking.



My parents were both heavy drinkers, probably high functioning alcoholics, and so I grew up with the idea that drinking spirits every day was normal. And so, although I have never drunk every day, I first got drunk in the summer of 1976, and continued to do so until the summer of this year. And now I don't.

And what a difference this makes to my perception of the world and I am finding this all rather interesting. And so we are just about to enter the year presciently written about by the JAMMS backalong (as they say in Devon).

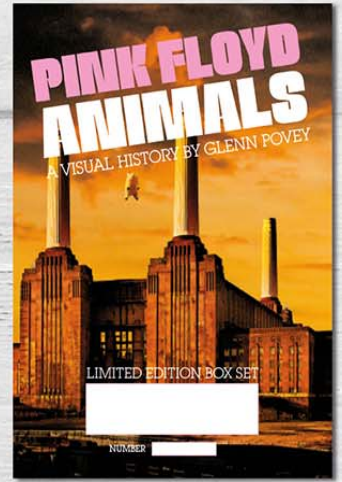
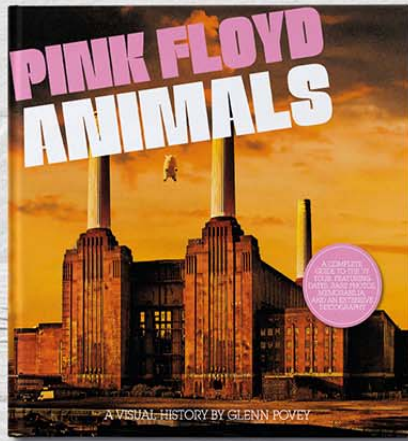
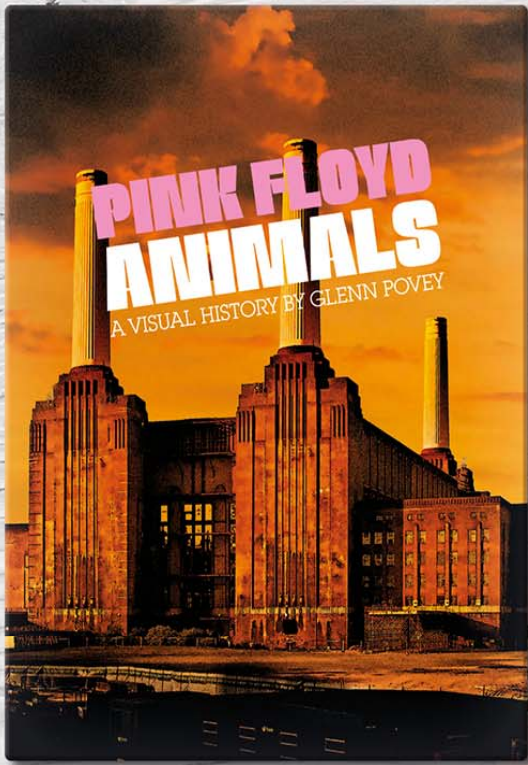
Happy New Year,

Hare bol,

Jon



THE BEST LAID PLANS



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



BACKSTAGE PASS
PINK FLOYD NON-RESTRICTED
Date: 3/0 MARCH 1977

En chaire et en os
PINK FLOYD
In the flesh
LE STADE OLYMPIQUE

