

GONZO

DEAD POP STARS



ISSN 2516-1946

GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall



Phil Bayliss

Dear Friends,

I am afraid that I have bad news for you. Our friend and colleague, Phil Bayliss, had a massive heart attack on Friday and died in hospital on Sunday.

He was one of the sweetest and gentlest men I have ever met, and he became part of the Gonzo family after the death of my darling wife back in the summer of 2020. Alan Dearling recommended him to me to take over the proofreading which had previously been done by Corinna.

Phil was one of Alan's oldest friends, if I am feeling as sad as I am this afternoon, and I only actually met him the once, face to face, I can only imagine what dear Alan is going through .

My love and condolences to his widow Vikki and to the rest of his family. My life has been made immeasurably richer for having known him.

God bless you

Phil.



“Death holds up an all-seeing mirror, ‘the mirror of past actions’, to our eyes, in which the consequences of all our negative and positive actions are clearly seen and there is a weighing of our past actions in the light of their consequences, the balance of which will determine the kind of existence or mental state we are being driven to enter.”

The Tibetan Book of the Dead

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

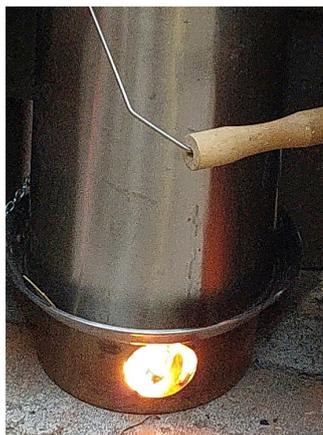
Dear friends,

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:

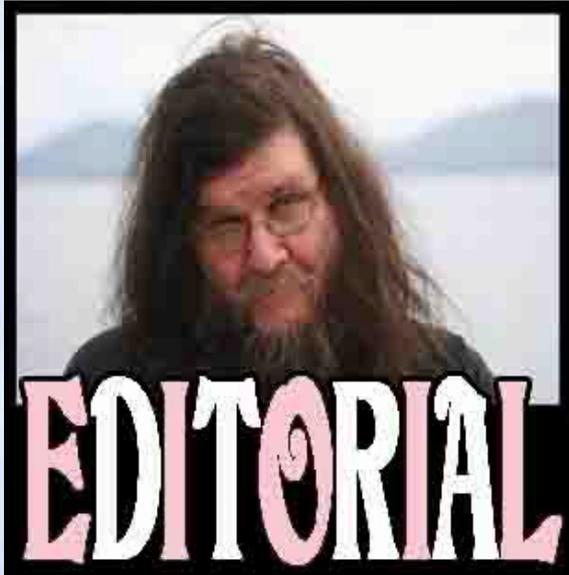
Please feel free to forward the Link and QR Code onto anyone and everyone you can think of. Donations will be collected and bulk purchase (s) will be made by us directly from Kelly Kettles who will ship the units to our NGO contact in Romania for onward transport to Kyiv or an NGO in Germany who will 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 manifestly peculiar little magazine.

As I have explained on a number of occasions, although it was never meant to be this way, in many respects this magazine has turned into an ongoing reflection of various parts of

popular culture which I consume on a weekly basis. However, sometimes it works in the opposite manner.

For example, owing to the fact that his landlord is a capitalist pig, who should be first up against the wall when the revolution comes, my friend, colleague and adopted nephew Louis, is about to be made homeless. I am sure that he will be able to find a new place to live, but if he can't, I have invited him to come and live here for a few months whilst he gets his shit together. This is remarkably generous of me, because it means that not only will I have just got my library back, then once again I will be losing it so it can become somebody else's bedroom.

He told me that he was worried that his sister would think that I was remarkably weird because I have a $\frac{3}{4}$ sized ancient Egyptian sarcophagus wearing a hat next to a two-headed cat skeleton, a rubber lobster and a plaster cast of one of the bigfoot prints from Bluff Creek,



GULLIBLE'S TRAVELS

I wonder what he would do if I told him about the time I tried to write about a stage musical concerning an old man who was convinced that all his household pets were reincarnations of dead country and western singers.

California in 1967. I have all sorts of other weird things floating around my house, and I think they are rather nice, but Louis assures me that normal right-thinking individuals would find my home to be massively eccentric. I wonder what he would do if I told him about the time I tried to write about a stage musical concerning an old man who was convinced that all his household pets were reincarnations of dead country and western singers.

For example, in a previous life his cat had once been Hank Williams and his pet budgerigar had once been Jim Reeves. OK, I admit freely that this is a mildly stupid idea but, believe it or not, I had a reasonably sensible rationale behind it all, until I realised that this reasonably sensible rationale had managed to get completely buried underneath a pile of typical Jon Downes' bollocks.



You see, I have always been rather interested in the sociological role of dead pop singers. As my interest in the concept of 'ideaspace' continues to grow apace, something which I have bumbled on about in these pages on a number of occasions, my interest in the social role of dead pop singers has continued to grow with it.

In the late summer of 1977, I had just left home and was living in digs at the end of College Road in Exeter when the world was shaken massively by the news that Elvis Presley had died. At

the time, as had been the case for some years, I received most of my cultural input from the pages of the three weekly music papers. However, around about the time that "le roi est mort", all sorts of strange things happened. First of all, despite the fact that they had gone to press before Elvis popped his clogs, *Sounds* had Elvis on the front cover for a story completely unrelated to his death. The same week, one of the other music papers wrote that (and I paraphrase) that if the readership thought that the world's media were making a fuss on



اللجنة لهم إذا كانوا لا تأخذ نكتة



the death of Elvis, just wait until you see what happens when a Beatle dies. Three years later, of course, John Lennon did die, and because he was murdered rather than meeting his maker as a result of polypharmacy and cheeseburgers, the world's media did indeed go even more enthusiastically apeshit as a result.

However, in both cases, upon their deaths both men's iconic status changed ever so subtly. A cult grew up around them portraying them as secular saints, which almost immediately consigned their relatively huge character flaws to the dustbin of history. But it was only when I first started reading Timothy Leary and Robert Anton Wilson when I realised that the very noosphere itself was affected differently by dead Elvis and dead Lennon than it had been when either man was alive. And if you think about it, this makes perfect sense. If the noosphere is the accumulation of all the thoughts, deeds and inspirations of the entire human race, then the fact that more people think about dead pop stars once they are certified dead and no longer able to fuck over their fan base, means that it is totally logical that dead pop stars have more effect on the noosphere than their living counterparts. Add to this, the way that the Western world has this habit of buying the records of recently deceased musos and reading the biographies of them - inevitably published as soon after the funeral as is decent - then the effects upon the noosphere are not only logical, but inevitable.

I believe that the act of creation is a truly magickal one, and especially in my aforementioned studies into events into ideospace, I feel that in many ways the act of producing this magazine which you are kind enough

to read a couple of times a month is also magickal. Therefore, in many ways the most important part of the magazine is the obituary section which Harry Wadham does for us in each issue. This is because the obituary section acts as a sort of funeral for the people whom we consider to be of cultural importance.

Regular readers of my burbling will no doubt be familiar with the name of my dear old friend and mentor Tony 'Doc' Shiels; surrealist, and one time Wizard of the Western World. He introduced me to the idea of Magickal Thinking and as I get older I realise that so much of the parts of popular culture which have inspired me over the years are broadly magikal in nature. The Justified Ancients of Mu Mu, for example, are certainly magickal in nature, as is Alan Moore, and if one is to take on board the hypothesis I am today, as coherently as I can, despite being as mad as a bagful of cheese at the moment, then the whole creative process of art, magick and science are all interlinked. At least I think so anyway.

Every week this year seems to have seen somebody of major importance in my own personal pantheon, going to meet his or her maker. And this week it is the turn of Tom Verlaine who died on January 28th at the age of 73. Verlaine was the guitarist with a band called Television, which was formed in New York back in 1973, although the roots of the group go back several years before. Verlaine first met his collaborator Richard Hell when they both attended a prestigious private school together in the 1960s. It is both amusing and ironic to see how many icons of what was to become the punk movement on both sides of the Atlantic had come from relatively privileged backgrounds. But as I



consider myself to be a punk in the last years of the 70s and the first year of the 80s and I come from what could be perceived as a relatively privileged background (although I have always said I have been abused by a better class of person), I don't see why I should be so surprised.

I first heard Television when one of my classmates at the not very prestigious public school that I attended, flogged me a copy of the 12" single 'Marquee Moon' about six weeks before I was expelled. I was entranced by the choppy polyrhythms and although I didn't really understand what the song was about, this brand new way of approaching pop music totally entranced me. Television became my favourite band for a year or two.

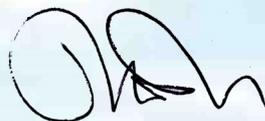
Now Tom Verlaine has left us. And, coincidentally, whilst I was dictating this editorial with my amanuensis Karen her husband, Richard, reveals that he too has a copy of Marquee Moon stashed in his garage somewhere. I wouldn't be surprised if a lot of the people that I know have been subtly influenced by this eminently cerebral band. They never attained the level of mass cultural importance that so many people grant to the Sex Pistols or the Ramones, but culturally important they were and if the aforementioned theories about dead pop stars and the noosphere are actually true, then they are just about to become more important.

Bless you Tom. You helped me through a particularly shitty time in my life.

I hope you enjoy this issue.

Until next time,
Hare Bol

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy,
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**

ROCKIN' THE CITY OF ANGELS

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

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KANSAS
ZAPPA
EMERSON
& LAKE & PALMER
LED ZEPPELIN E.L.O.
ROLLING STONES
ON 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!



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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 Nat West gavotte Goes on forever

You may all be surprised to learn that, for once, I am not using these pages to spit bile at the British or American government, and not even at the Duke & Duchess of Sussex. No, my bilious prose is aimed fairly and squarely at those at National Westminster Bank, who have fucked me around so completely this month that if I were not to share it with you all, I would probably explode and the next time that the next time my lovely housekeeper came to do the cleaning, she would find my revoltingly eviscerated corpse lying in a pool of my own righteous indignation.

We wouldn't want that would we?

So here goes:

January 25th, 2023

National Westminster Bank

Dear Sir/Madam,

Account Nbr: REDACTED

As I expect your records will show, your fraud department contacted me on Friday afternoon telling me that there had been some unauthorised transactions on my account. They asked me all the normal security questions which I passed satisfactorily. However, for reasons known only to themselves, they proceeded to cancel my internet banking. They did not tell me that they had done this and indeed told me I would be able to access my internet banking about five minutes after our conversation.

This was a lie.

The website stated that I would have to re-apply for internet banking. This I tried to do, but:

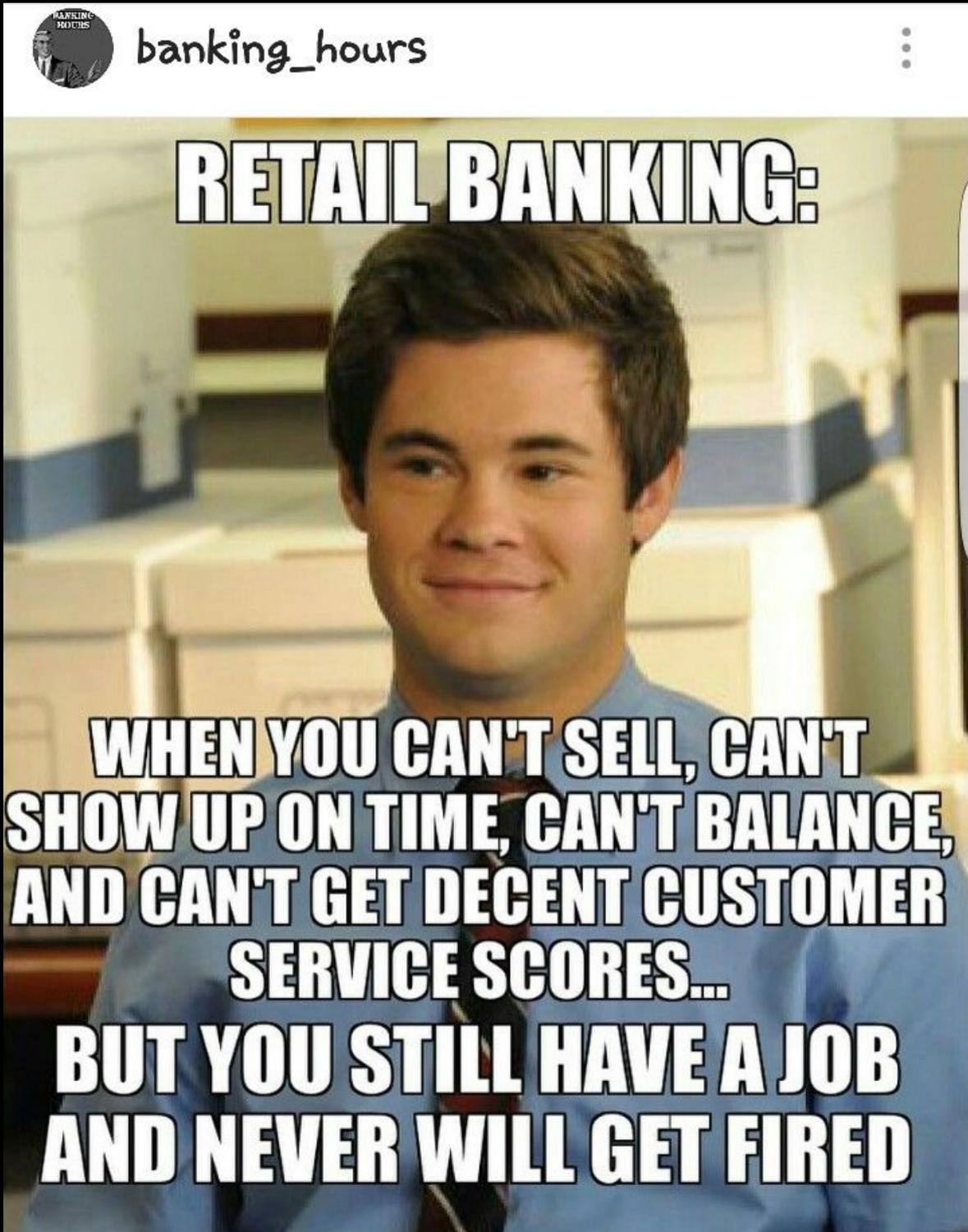
1. This I could not do until my new card arrived. I was told this would be between three and five working days.
2. On Monday I telephoned the fraud department and was told that there was nothing they could do. They then cut me off.
3. I called them again but found the interminable wait to actually speak to a human being both distressing and time consuming. I eventually got back in touch with them and they said I could withdraw money by presenting a picture ID at my local branch. I replied we haven't had a local bank because for reasons I can only imagine the local bank has been closed down.
4. The woman I was speaking to then said she would arrange some way for me to obtain some emergency

money. She told me to wait until she had spoken to her colleague. I was then cut-off once again. My new bank card arrived this morning. "Hooray," I exclaimed and went to try resuming the set-up of the internet banking application.

Guess what?

The website then told me that I needed to wait for an access code which would take up to seven more days to arrive.

5. I am, as I am sure your records will





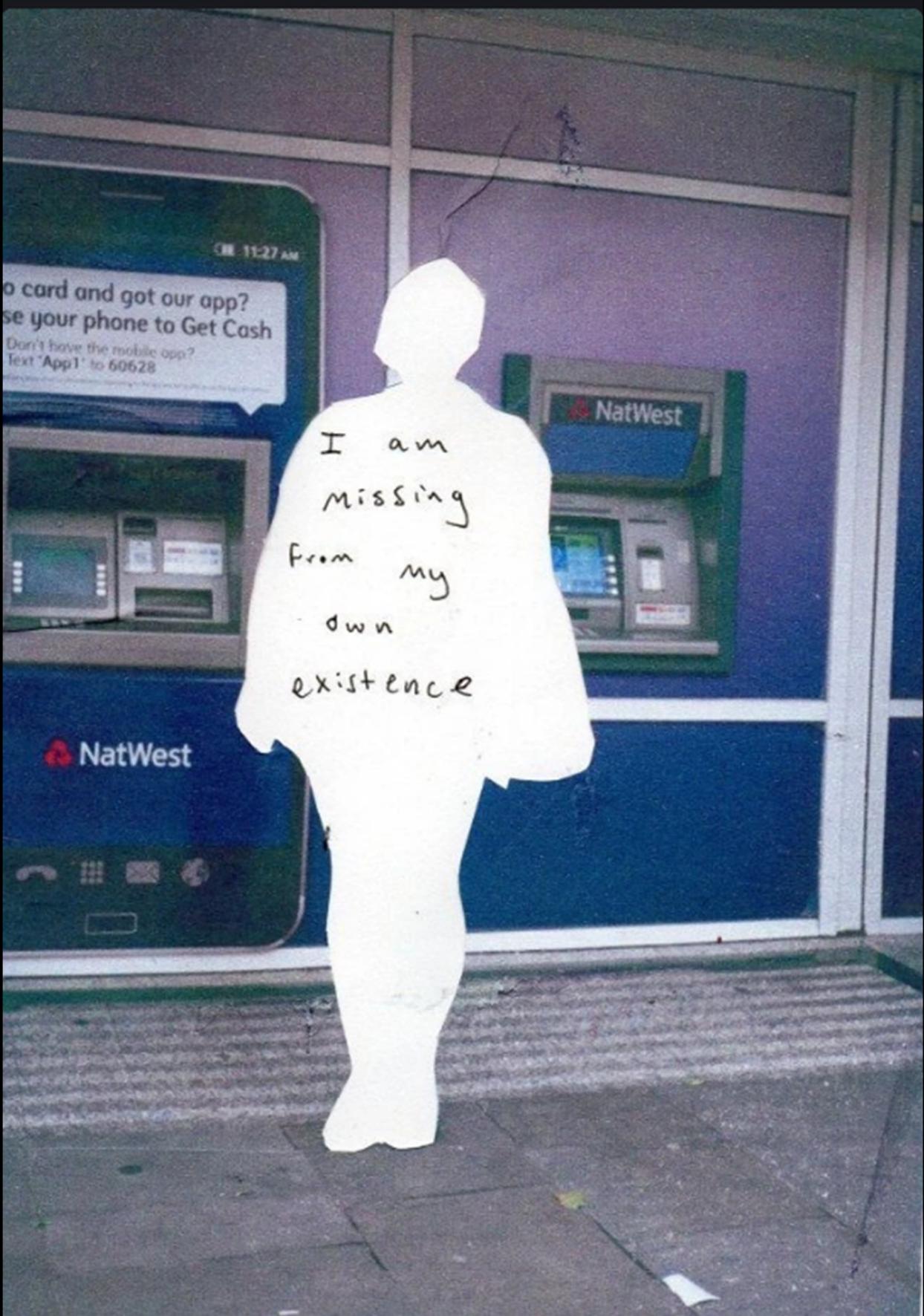
show, seriously disabled with mental and physical illness. I informed you of this after the last time you left me in a similar situation, when my bank account was actually closed in 2007. Back then, despite the fact the postcode is the same for both addresses, there were slight differences in the addresses on two different pieces of paperwork. This was because Devon County Council changed the name of the street in which I lived and after 36 years of using the address, "Myrtle Cottage, Woolsery", the address now had to be "Myrtle Cottage, 9 Back Street, Woolsery". As already stated, the postcodes were identical. This apparent 'address anomaly' flagged me up as a potential money launderer for terrorists, and so my account was closed down without telling me why. I have a beard so possibly they thought I was Osama bin Laden. I had to enlist the aid of my MP in order to get my bank account reopened.

I received an apology and £500 compensation. Also I was assured

that in any future dealings, your bank would bear in mind that I was both physically and mentally disabled, and that stress like this is very harmful to me.

6. Because of the unreasonable actions of your employees, I have been unable to access my bank account for over a week and a half now. This means that not only will I not have any money, but that I am unable to pay my support staff and will not be able to finish my tax return in time. As I am sure you are aware, this will make me liable for a significant fine from HMRC. Despite the assurances I received from your staff last Friday, I will not be able to find out what other monies may have been stolen from me by the person who accessed my bank account.

I understand that, in the current climate, we all have to be vigilant and that, inconvenient though they are, things like two-factor authentication have become necessary. You have a duty to your customers, but you have caused great distress and inconvenience to an



elderly disabled man who is housebound and to cause him more stress by the actions of your fraud department is unacceptable.

I want an apology in writing, and compensation for the mental and physical harm you have done me by your idiotic behaviour.

I look forward to hearing from you.

Jonathan Downes.

National Westminster Bank

Dear Sir/Madam,

Account Nbr: REDACTED

Pursuant to my letter dated January 25th, 2023, I want to further complain about the service I have received from your bank.

As you will remember from my previous letter, to which I have not yet received a reply, that on Friday 20th of this month, for reasons known best to themselves,

your Fraud Department cancelled my internet banking despite specifically telling me that the service would be restored within ten minutes. Eleven days later and the service has still not been restored.

I have not been able to access the relative bank statements, and as a result have not been able to complete my tax return on time. This will certainly earn me a fine from HMRC.

Because I have not been able to access my online account, I have not been able to pay the people who work for me, and have not even been able to send my granddaughter her pocket money.

Another knock on effect has been that, for reasons again unfathomable in my eyes, you would not allow a payment due to Sainsbury's last weekend, and so I had to go without groceries. All as a result of your idiotic behaviour.

I am, as you may remember, disabled, unable to drive, and even if I had wanted to, the nearest National Westminster bank is 20 miles away as



Good morning
You're Poor



Logging in...



Protected
Personal banking

you closed the one in my local town.

I am as I think you will be aware, very angry and upset with this whole affair, and am interested to find out what you are going to do to compensate me for this string of mishaps. It may not seem particularly important to you, but for an elderly disabled man to be left without

groceries and in the embarrassing position of having to tell his employees that he is unable to pay them, is both embarrassing and upsetting to me.

I wish to be compensated for all this, and to receive a written apology and guarantee that this will not happen again.



NatWest



COMPUTER SAYS NO.

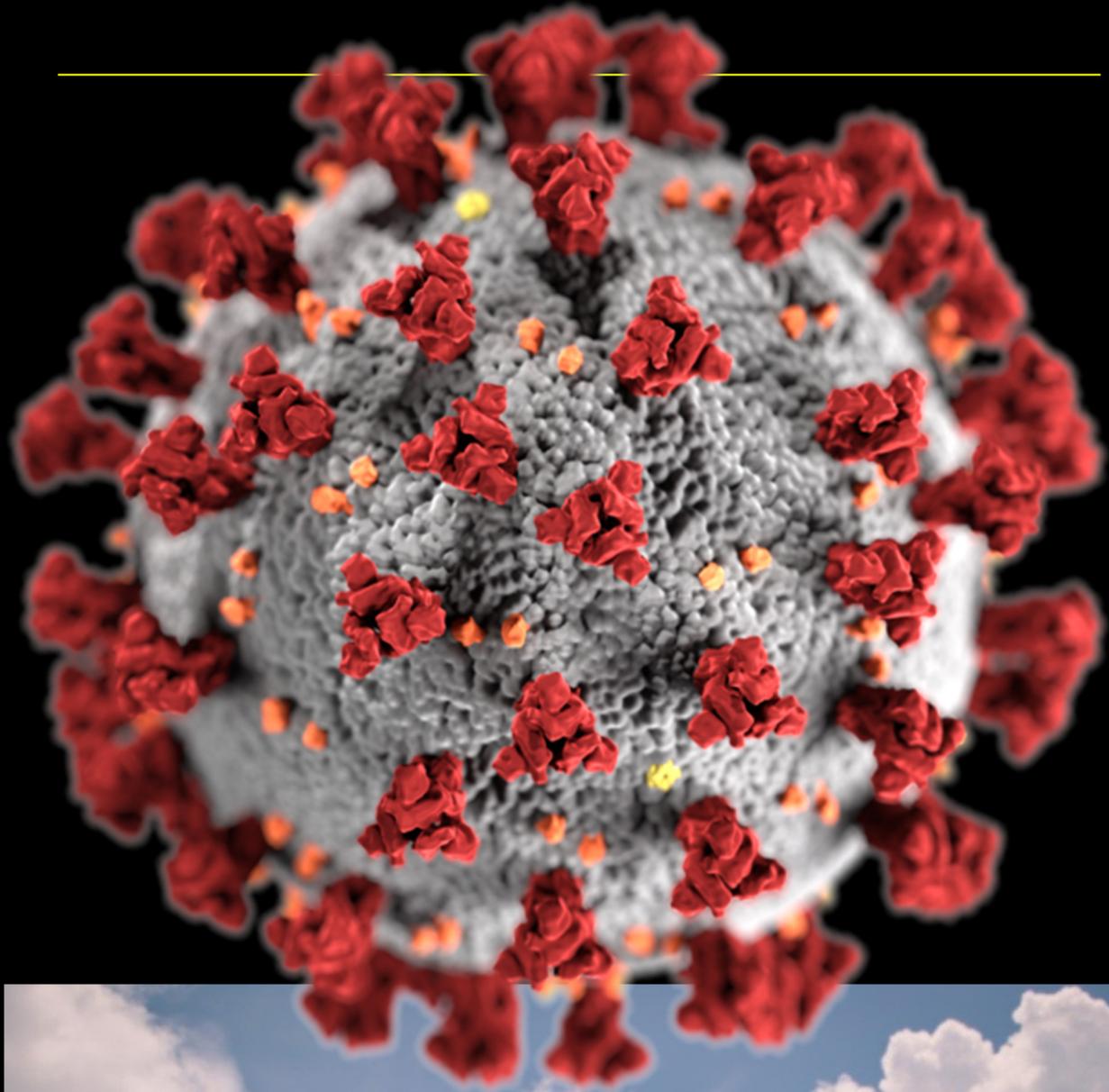


Yours faithfully,

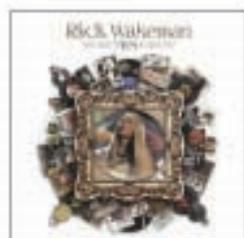
Jonathan
Downes



The bank manager clearly appreciates our business



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG2019CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

HFG2020CD



TIME MACHINE

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

HFG2013CD



GASTANK

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

HFG2023DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

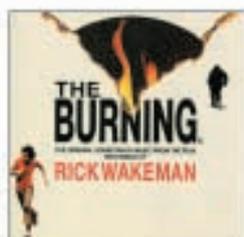
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COUNTRY AIRS

The original recording, with two new tracks

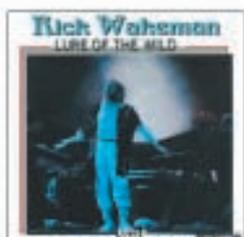
HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!

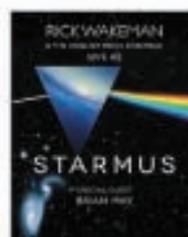
HFG2012CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG2009CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

HFG2010DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

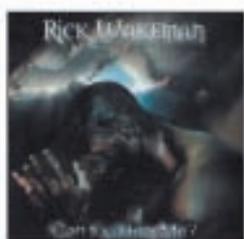
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

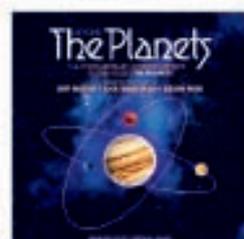
W44-40005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG2019CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers





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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

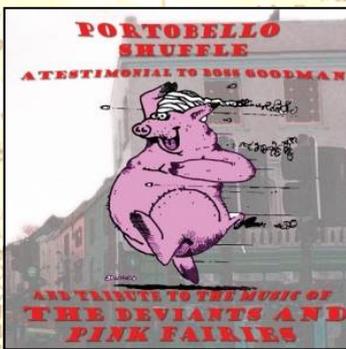
Celebrate wildlife on
World Wildlife Day
don't shoot it.



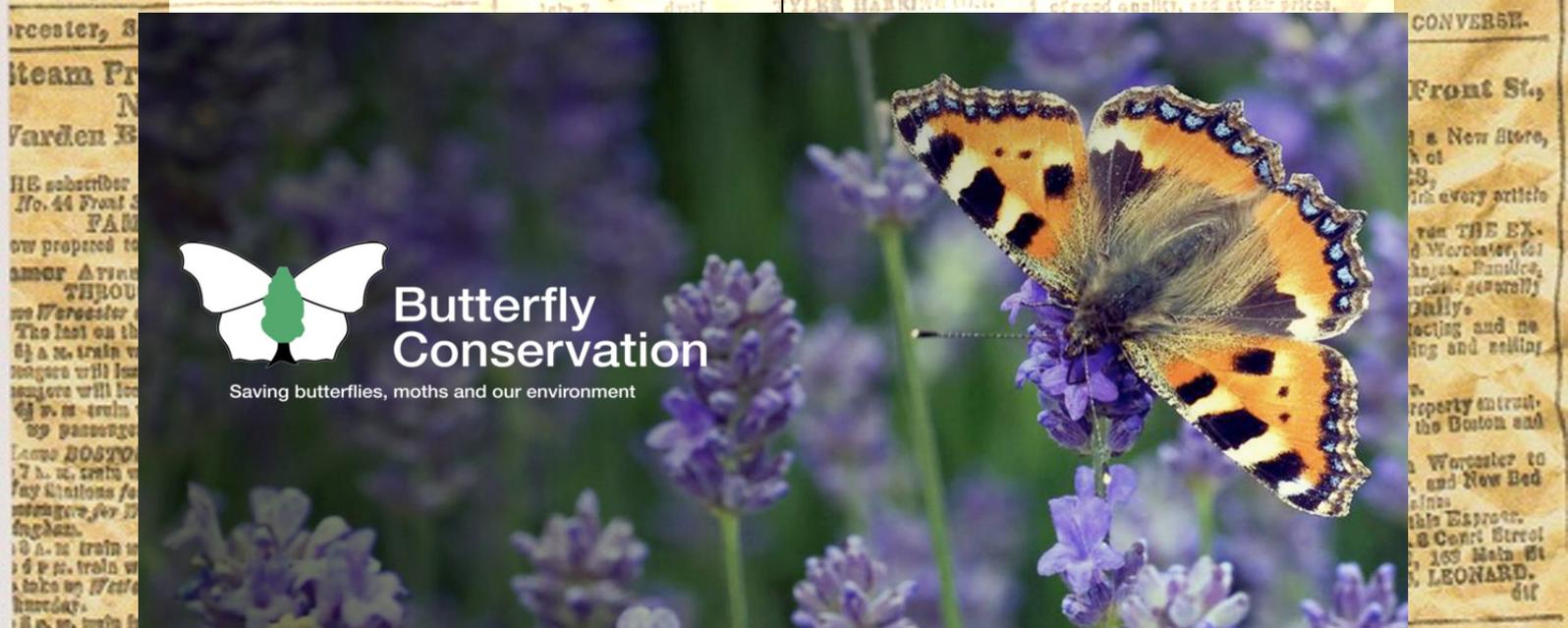


I'M ON BOARD!

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



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



Butterfly Conservation

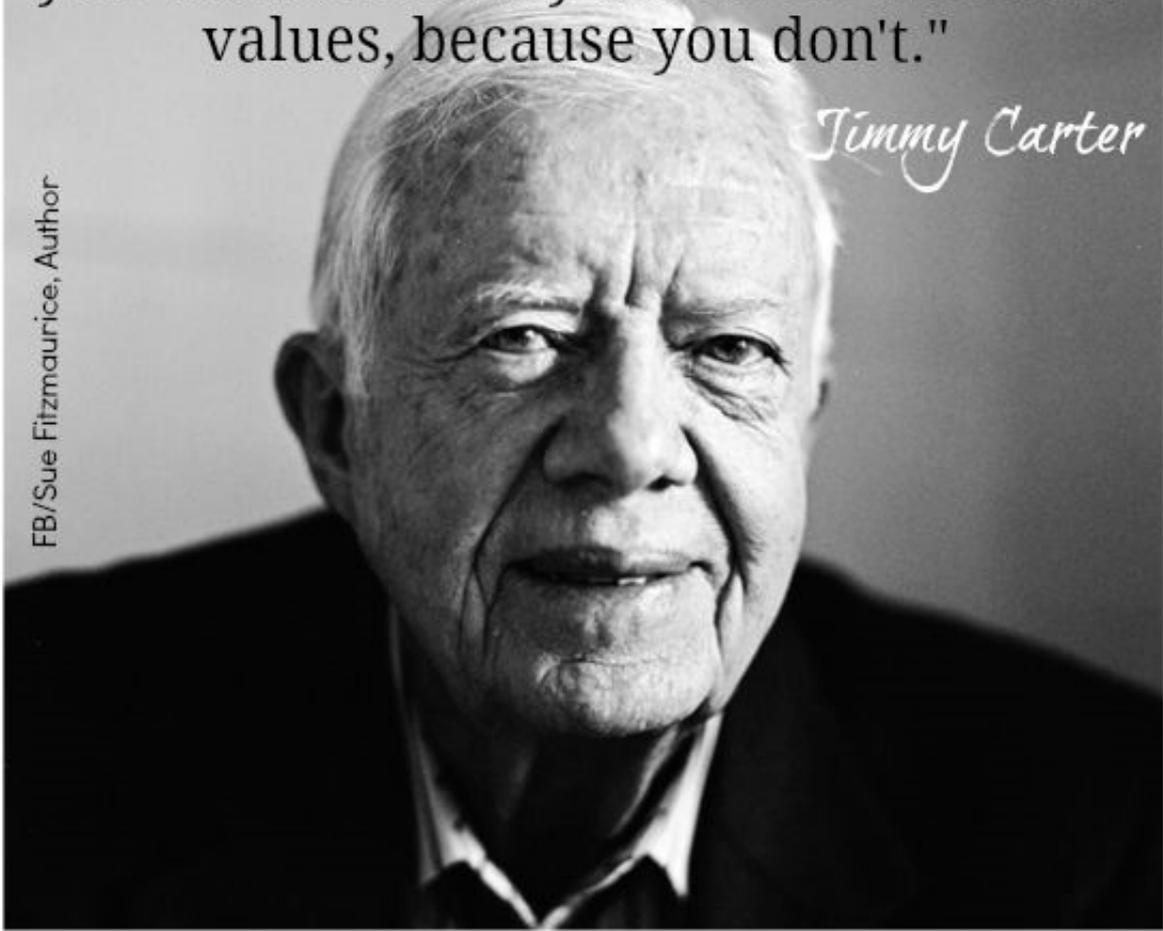
Saving butterflies, moths and our environment

PRATT, DOWNES & SCOTT, (Successors to T.W. & O.P. BARNETT) 155 Main St. LEONARD. 617

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

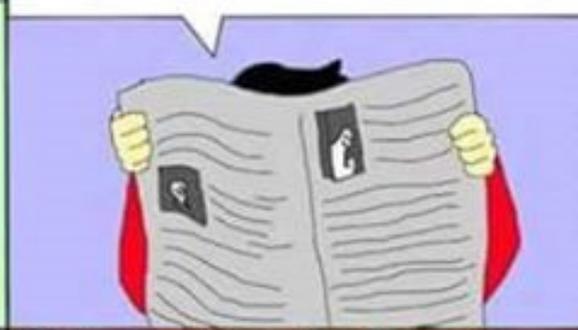
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



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

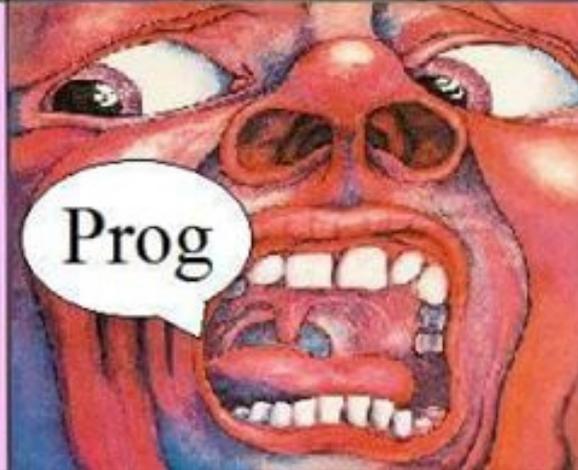


Sex?



No...

Prog



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

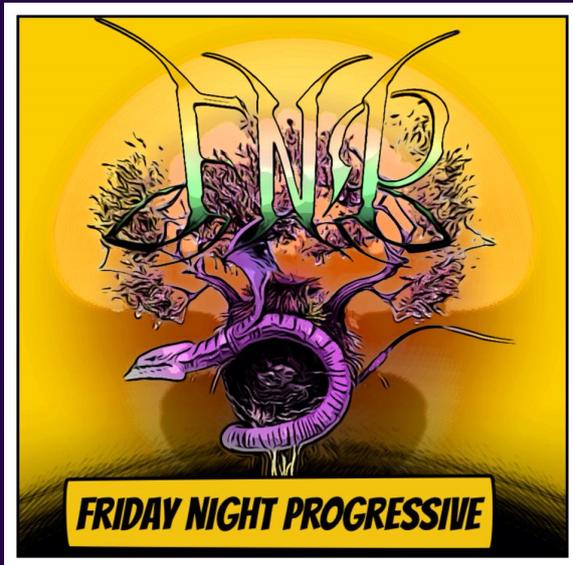
The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.

<https://www.mixcloud.com/jonathan-downes3/30-01-2022-show-447-talk-talk-laughing-stock1/>

30-01-2022 – SHOW 447 – Talk Talk: Laughing Stock

Constant Smiles: Please Don't be Late
L'éclair: Clubless
Axolotes Mexicanos feat. Ciberchico Dile Que
Me Quieres ~ Renai Circulation Remix
Talk Talk: Taphead
Grimm Hollywood: Lil Heartbreaker
Fine Place: Cover Blind
Dana Gavanski: Letting Go
Robin Guthrie: Ivy
The Cocteau Twins: Five Ten Fiftyfold
Talk Talk: New Grass
David Boulter: Twelve Bells for Libuse
Large Plants: La Isla Bonita
Gun: Better Days 2021
The Jazz Butcher: Time
Telefis: Mr Imperator (Dub Mix)
Pye Corner Audio: Symbiosis
Pink Floyd: Shine on you Crazy Diamond parts I-IV
Talk Talk: After the Flood
Jeff Parker: Suffolk
The British Stereo Collective: Mystery Fields
Bim Sherman Must be a Dream
David Crosby: I'd Swear there was Somebody Here

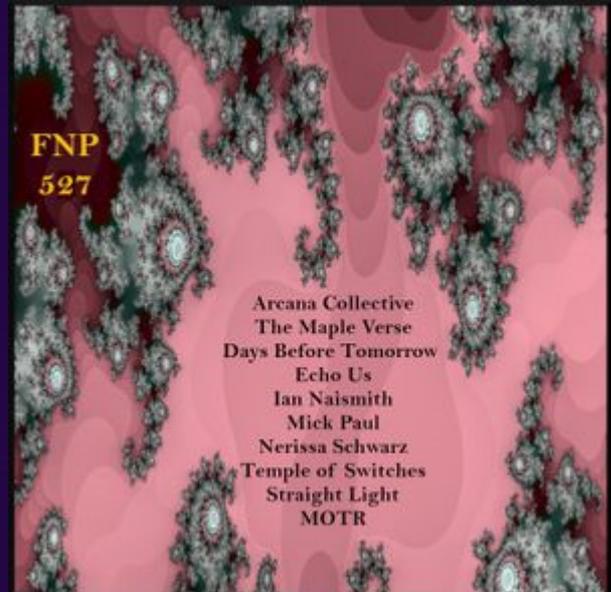
Listen
Here



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 honored space.

<https://www.mixcloud.com/ronald-marquiss/fnp-527-input-02-03-23/>



Arcana Collective
The Maple Verse
Days Before Tomorrow
Echo Us
Ian Naismith
Mick Paul
Nerissa Schwarz
Temple of Switches
Straight Light
MOTR

**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!

Can AI Replace Marillion?

<https://shows.acast.com/between-you-and-me/episodes/can-ai-replace-marillion>

AI replace humans when it comes to Marillion lyrics? Specifically, can it replace Fish, Steve Hogarth and - yes - even John Helmer?! This week, we conduct a strictly scientific experiment to find out. Plus! Marillion news! Mr Men! And faffing!

Listen
Here

MACK MALONEY'S Mystery Hour



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."



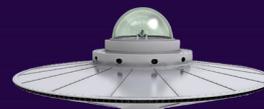
PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

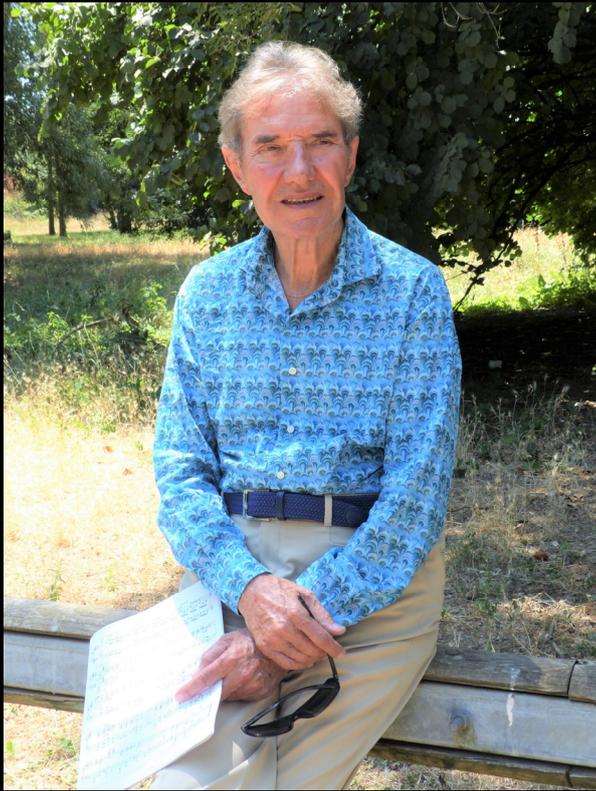
When Queen Went to Kansas & All That Jazz

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=251622619>

In a special music show, the gang talks to rock musicians, Tom Brislin of Kansas, Matt Malley of Counting Crows and Mark Poulin of Sky Club, about life on the road, how to make a hit record & what to do when there's too many groupies around. Also, why is Jazz so complex, what is "lead singer syndrome" and why bass players don't tell blonde jokes. Special guest: rock journalist, Robert Ferraro. Mack Maloney Online: Website - <https://www.mackmaloney.com/> Facebook



Listen
Here



Gabriel Tacchino
1934 - 2023

Gabriel Tacchino was a French classical pianist and teacher. He debuted in the United States in 1962, going onto playing with others such as the London Symphony Orchestra, English Chamber Orchestra, Orchestre National de France, Montreal Symphony Orchestra and many others. He was also a regular solo performer on the concert platform and also held master classes. Having taught at his alma mater the Paris Conservatoire from 1975–1994, he later taught at the University of Fine Arts and Music (Geidai) in Tokyo, the Mozarteum University in Salzburg, and at the Schola Cantorum in Paris.



Heddy Lester
1950 - 2023

Heddy Lester (born Heddy Affolter) was a Dutch singer and actress, best known for her participation in the 1977 Eurovision Song Contest. In 1977, Lester's song "De malle molen" ("The Merry-Go-Round"), with music written by her brother Frank, was chosen by a celebrity panel as the winner in the Dutch Eurovision selection. Lester went forward to take part in the 22nd Eurovision Song Contest. After her Eurovision appearance, Lester worked in a variety of both musical and dramatic stage roles. In 2009, Lester, along with several other former Dutch Eurovision contestants,

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM

was a special guest on that year's Eurovision selection television programme.



Charles Thomas
1937 - 2023

Charles Thomas was an American singer best known for his work with The Drifters. Their first release as the Drifters was the 1959 hit "There Goes My Baby". Thomas was inducted into the Rock and Roll Hall of Fame in 1988 as a member of the Drifters and was given a Pioneer Award by the Rhythm and Blues Foundation in 1999.

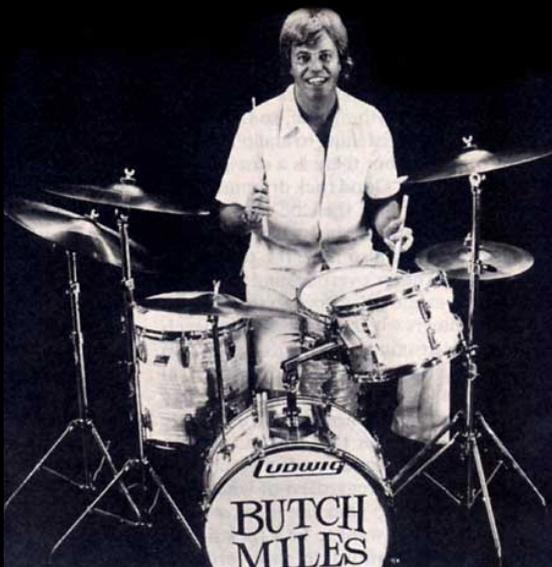


Kadriye Nurmambet
قَادِرِي نُرْمُومْبَتَّ
1933 - 2023

Kadriye Nurmambet was a Romanian Crimean Tatar traditional folk singer and folklorist, who attracted national attention and was known as The Nightingale of Dobruja. Nurmambet had an interest in folklore and folk music as a child and early on joined Crimean Tatar and Romanian folk groups. Her first stage performance was in 1950. Her first disc was released in 1960 at Electrecord, followed by further recordings. Throughout her life she made prominent efforts to preserve the traditional

THOSE WE HAVE LOST

music of the Turks and Tatars of Romania by teaching and counseling their folklore. In 2009, Nurmambet released a studio album, titled Tatar and Turkish Traditional Folk Songs and recorded by Electrecord.



Butch Miles
1944 - 2023

Butch Miles (born Charles J. Thornton) was an American jazz drummer. He played with the Count Basie Orchestra, Dave Brubeck, Ella Fitzgerald, Sammy Davis Jr., Frank Sinatra, Lena Horne, and Tony Bennett. He began playing snare drum at the age of nine and majored in music at West Virginia State University (1962–1966). After receiving his degree, he went on tour with the Iris Bell Trio. Miles was leader of the group Jazz Express in the 1980s and 1990s, and performed at the Newport Jazz Festival and the Montreux Jazz Festival. In March 2014, Miles was diagnosed with idiopathic

pulmonary fibrosis, which has no treatment other than a lung transplant. He received a lung transplant and went into a period of recovery.



Vani Jairam
1945 - 2023

Vani Jairam (born Kalaivani), also credited as Vani Jayaram, was an Indian playback singer in South Indian cinema. Vani's career started in 1971 and has spanned over five decades. She did playback for many Indian movies, recording thousands of songs. In addition, she recorded thousands of devotionals and private albums, and participated in numerous solo concerts in India and abroad. Vani won the National Film Awards for Best Female Playback Singer three times.

THOSE WE HAVE LOST



Michaela Paetsch
1961 - 2023

Michaela Paetsch Neftel (born Michaela Modjeska Paetsch) was an American violinist. She was known for being the first American female to have recorded all 24 Paganini Caprices for solo violin. Paetsch made her debut as a soloist at the age of eleven with the Mendelssohn Violin Concerto. Throughout her career she performed as soloist, recitalist, and chamber musician in many major musical centres around the world. As a soloist of international repute she performed in concert with, among others, the BBC Symphony Orchestra in London, the Gewandhaus in Leipzig Germany, the NHK Symphony Orchestra in Tokyo, and others.



Loïc Guguen
N.D. - 2023

Loïc Guguen was a contemporary French dramatic baritone. Guguen studied Opera with the Guildhall School of Music and Drama from which he graduated in March 2006. He began the same year in London with the title role of Simon Boccanegra by Giuseppe Verdi.

THOSE WE HAVE LOST



B.G., the Prince of Rap
1965 - 2023

Bernard Greene, also known as B.G. the Prince of Rap, was an American rapper and Eurodance artist. He experienced modest success in Germany, where he lived after being posted by the U.S. Army. His biggest hit came in 1991, when he reached number one on the US Hot Dance Music/Club Play chart with "This Beat Is Hot". The single made it to number 72 on the U.S. Billboard Hot 100, and number 54 on the U.S. Billboard Hot Black singles chart. Greene died in Wiesbaden on January 21, 2023, at the age of 57 after suffering from prostate cancer in the last years.



Lin Brehmer
1954 - 2023

Lin Brehmer was an American disc jockey and radio personality at WXRT in Chicago. Brehmer hosted mornings on WXRT from 1991 to 2020, and middays from early 2020 until taking a leave of absence to undergo chemotherapy in 2022. His first disc jockey job was in Albany, New York at WQBK-FM, where he earned the nickname, "The Reverend of Rock and Roll." He later moved to WXRT, where he was named "Music Director of the Year" by FMOB three times. Brehmer described himself on

THOSE WE HAVE LOST

air as "your best friend in the whole world", and frequently told listeners "it's great to be alive". Brehmer died on January 22, 2023, and his death was announced to WXRT listeners that morning by his long-time colleague Terri Hemmert.



Easley Blackwood Jr.
1933 - 2023

Easley R. Blackwood Jr. was an American professor of music, concert pianist, composer (sometimes using unusual tunings), and the author of books on music theory, including his research into the properties of microtonal tunings and traditional harmony. Blackwood's initial compositions were not particularly unconventional, but in 1980 Blackwood shifted rather abruptly to a new style. As a performer at the piano, Blackwood played diverse compositions.



Top Topham
1947 - 2023

Anthony "Top" Topham was an English musician and visual artist who was best known as a blues guitarist and for being the first lead guitarist of The Yardbirds. Topham left the band before they achieved mainstream popularity and was replaced by Eric Clapton. After he finished art college, he played with Blue Horizon on occasion, later forming The Topham-McCarty Band until Topham decided in July 1990 to pursue country blues. In the 2000s, Topham guested with the latest edition of The Yardbirds. Aside from his musical career, Topham also worked as an interior designer and painter.

THOSE WE HAVE LOST



Carol Sloane
1937 - 2023

Carol Sloane was an American jazz singer. She began singing professionally when she was 14. One of her early efforts was working with Les and Larry Elgart's orchestra. Later she filled in for Annie Ross of Lambert, Hendricks & Ross. By 1961, success at the Newport Jazz Festival led to albums for Columbia Records. Her career stalled for a time in the 1970s, but resumed by the 1980s. In 1983 she found a nickel under her carseat and brought it to a psychic who told her she should sign with Concord Records and had some successes touring in Japan. She died on January 23, 2023, due to complications from a stroke she had two years prior.



Jackson Rohm
1971 - 2023

Jackson Rohm was an American country and pop musician. Rohm released his first full-length CD, *Twisted & Misguided*, in 2000. His second CD, 2001's *Sink or Swim*, has a modern rock sound, and he went on to release further albums. His fifth album represented a departure from the pop/rock feel of his first four releases and a venture into the country music genre.

THOSE WE HAVE LOST



Peter McCann
1948 - 2023

Peter James McCann was an American songwriter, musician, lecturer, and songwriters' activist. He was known for writing a hoard of successful pop-rock and country songs, including his 1977 solo hit "Do You Wanna Make Love", and "Right Time of the Night" for Jennifer Warnes. At Fairfield University, he founded folk-rock group the Repairs, for which he served as guitarist, keyboardist, vocalist, and songwriter. He moved to Los Angeles in 1971 to record with the Repairs under the Motown label, and then was signed to ABC

Records as a staff writer. McCann moved to Nashville in 1987 and began a long career as a staff writer and occasional recording artist. McCann also spent upwards of 25 years lobbying for songwriters' rights in Washington.



Dean Daughtry
1946 - 2023

Dean Daughtry was an American musician. He was the keyboard player with the Classics IV after Joe Wilson departed.

THOSE WE HAVE LOST

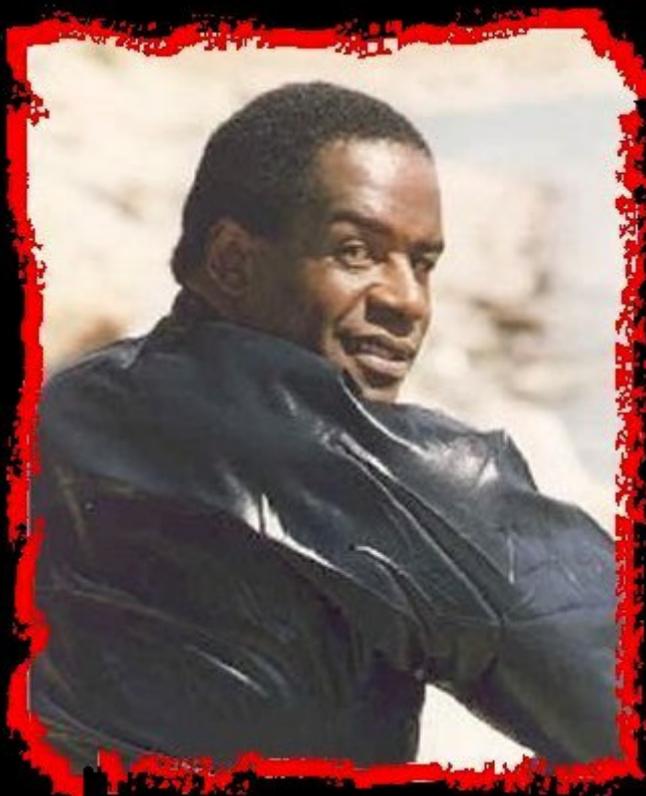
They had a hit with "Spooky". He co-founded the Atlanta Rhythm Section in 1971, and was their sole constant member until retiring in 2020. He died in Huntsville, Alabama, on January 26, 2023, at the age of 76.



Daniel Lewis Williams
1949 - 2023

Daniel Lewis Williams was an American operatic basso profundo. He appeared in operas and concerts as a boy soprano in the western United States. After his voice changed, he appeared frequently in musicals and won the International Kiwanis Talent Contest in New York City at 17. Williams began his professional career with the Trier, Germany opera, with regular engagements with the Landestheater in Kiel and the theater in Krefeld. In 1989,

he became the regular bass at the Deutsche Oper am Rhein in Düsseldorf. Williams had a far-flung international career, appearing in many of the major opera houses of Europe and the United States, as well as in Japan. Williams died from complications of Alzheimer's disease in January 2023, at the age of 73.

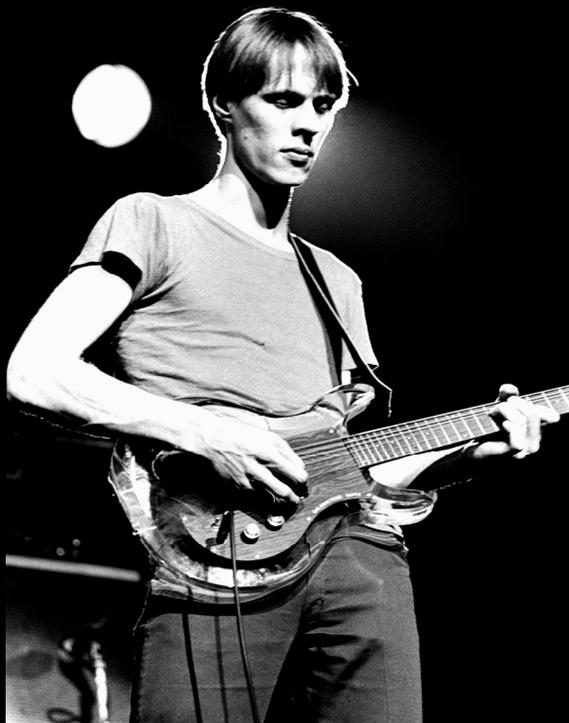


Floyd Sneed
1942 - 2023

Floyd Chester Sneed was a Canadian drummer, best known for his work with the band Three Dog Night. He became interested in drums at an early age. He was in a band called the "Calgary Shades" that

THOSE WE HAVE LOST

included his pianist older brother Bernie Sneed (1940–2016). He soon began performing in the Vancouver area as part of Little Daddy and the Bachelors. In 1968, Sneed joined the band Three Dog Night, which became a commercial success in the late 1960s and early to mid 1970s. After Three Dog Night broke up in 1977, he continued to work with other groups, including an extended tour with The Ohio Players. In 2002, he toured and recorded with the band K.A.T.T., and also formed his own band called Same Dog New Tricks.



Tom Verlaine
1949 - 2023

Tom Verlaine (born Thomas Joseph Miller) was an American singer, guitarist, and songwriter, best known as the frontman of the New York City rock band Television. He began studying piano at an early age, but switched to saxophone in middle school. In New York City, Miller created his stage name, a reference to the French symbolist poet Paul Verlaine. He later formed Television, and began playing at seminal punk clubs like CBGB and Max's Kansas City. Television released two albums, Marquee Moon and Adventure, to great critical acclaim and modest sales before breaking up in July 1978. Verlaine soon released a self-titled solo album that began a fruitful 1980s solo career. Verlaine died in New York City on January 28, 2023, after a brief illness, at the age of 73.



Barrett Strong
1941 - 2023

Barrett Strong Jr. was an American singer and songwriter known for his recording of

THOSE WE HAVE LOST

"Money (That's What I Want)", which was the first hit single for the Motown record label. He is also known for his songwriting work in association with producer Norman Whitfield; together, they penned such songs as "I Heard It Through the Grapevine", "War", "Just My Imagination (Running Away with Me)", and "Papa Was a Rollin' Stone". In 2004, Strong was inducted into the Songwriters Hall of Fame alongside Whitfield. In 2010, Strong appeared in "Misery", his first music video in his fifty years of recording music.



Evgeny Mogilevsky
1945 - 2023

Evgeny Mogilevsky was a Russian pianist. In 1964, at the age of 18 he became the

third Soviet pianist to win the Queen Elisabeth Competition. He has had a significant international career. In the latter half of the 1970s he performed throughout the world as a soloist with the USSR State Symphony Orchestra under Yevgeny Svetlanov. His recording of Rachmaninoff's 3rd Piano Concerto won several prizes. In 1992, he began teaching at the Brussels Conservatory.



Dave Challinor
N.D. - 2023

Dave Challinor was an Australian musician and the frontman of Sydney-based band Sounds Like Sunset. The group formed in

THOSE WE HAVE LOST



1997 and as of 2019 have released 3 albums, Saturdays in 2001, Invisible in 2005 and We Could Leave Tonight in 2014. The band are often filed under shoegazer and noise-pop music. The members' teenage/formative years share a collective love of punk & Death metal - which occasionally resurfaces, some might say at odds with the delicate melodic nature of the band's current output. Live shows are generally loud, densely layered and orchestrated guitar assaults.

Odd Børre 1939 - 2023

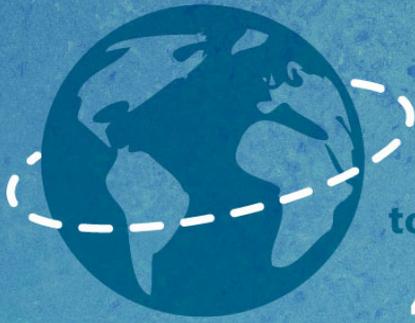
Odd Børre Sørensen was a Norwegian pop singer. Internationally, he is best known for the song "Stress", performed in the Eurovision Song Contest of 1968. He sang

in the Kjell Karlsen's Orchestra (1962–70) and was releasing singles during that period. He retired from full-time professional singing in 1970 and became an insurance company agent (although he did perform in the Norwegian national finals in 1971 and 1977 and was one of the judges in the 1978 final).



THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



35 BILLION plastic water bottles are thrown away every year

Plastic constitutes approximately

90% of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



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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



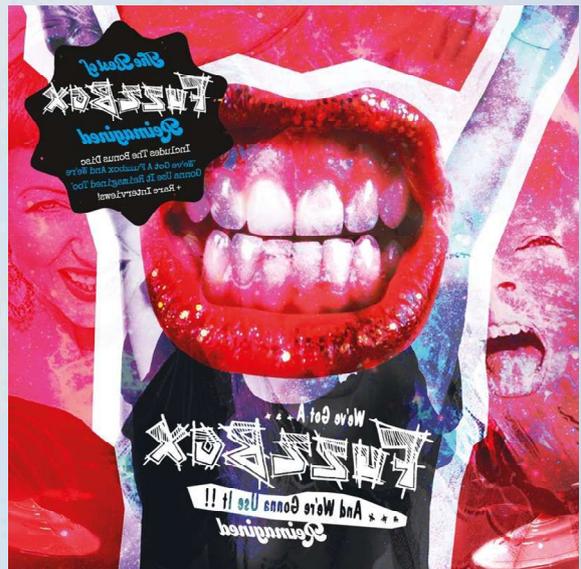
1969 – and also acted as the nerve centre for a string of projects conceived under the Apple banner, among them solo Beatles records and albums by artists as diverse as James Taylor, The Modern Jazz Quartet, Billy Preston and Badfinger.

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>



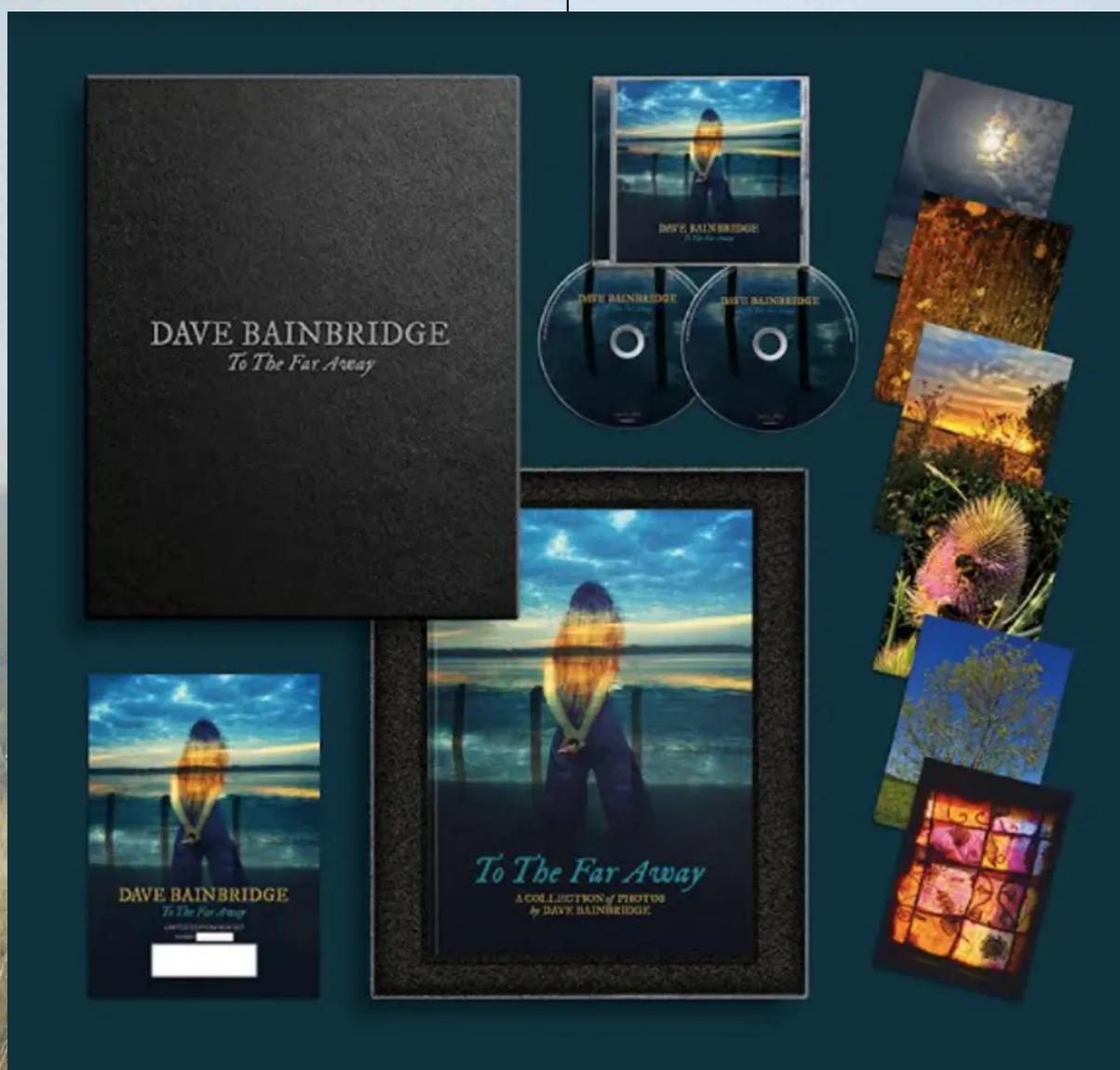
Dave Bainbridge **To The Far Away limited deluxe-edition box set – final copies remaining**

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 days 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/ionaproducts/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



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



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actions



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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!

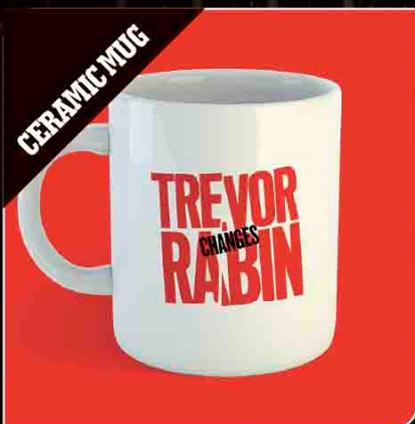
Jonathan & Brad



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EP Review: The Fall Back EP by The Good People and Shar the Analog Bastard

The Fall Back EP

The Good People (aka Emskee and Saint) teamed up with French producer Shar The Analog Bastard (who also mixed and mastered the project) to release The Fall Back EP, way back in September of 2020. Originally released just on digital, it dropped at a similar time to AE Productions releasing Emskee's Wall To

STEVE RIDER



Wall 12” single (which featured here in April 2021) and during that time it was arranged for AE to also release The Fall Back EP. It was also in September of 2020 that I first heard The Good People via the Cut Beetlez album, What Beetlez?

The EP was remastered for its vinyl release by Rola and then sent off to the pressing plant in June 2021. Due to the worldwide issues around that time that were created by a certain pandemic, it is only now that The Fall Back EP finally gets its well-deserved vinyl release through Bristol’s premier Hip Hop label, AE Productions.

So, for anyone who has not heard this yet and is considering buying this, and why

not as it features guest verses from the legendary figures of Masta Ace and El Da Sensei, plus an appearance from Meraxx, who you might not be familiar with. So, join me as I guide you through this six track EP with, what is described as a classic SP1200 soundscape...

The A-Side of the EP kicks off with Drums and Piano, which are the basis for Just Begun, slick samples, cuts and horns on the chorus all combine to give this a laid-back head nod vibe that you just wanna sit back and chill to. This really feels like it is an introduction to who The Good People are and what they are here to do. There is very much a sense that is all about knowledge of self and using that, combined with a deep understanding of



the world around you, to create music that is authentic and speaks from the heart to each and every one who takes the time to listen. Piano and xylophone notes, alongside some tambourine brings in When It Counts, then the beat drops and you are up and moving, bouncing to this. This one speaks on how The Good People and Shar got through 2020 with the help of creating music to uplift themselves and their listeners. The upbeat nature of this one really lifts you up and fills you with good vibes and that's all I need to say. We end the A-Side of the EP with The Feel, which has this infectious jazz vibe from Shar, where piano, guitar and drums, all combine to keep you moving. Here, The Good People and Masta Ace really give you the feel that this one is all about how

it feels creating good, real Hip Hop music but, more than that it is all about making the listeners feel that too. That sense of that feel good feeling you have when you've created something meaningful and you then put it across to your audience, who also truly feel it, comes across in this one and you feel it to the very core of your being...

Flipping to the B-Side, it kicks off in style with heavy drums and keys as Shar picks it up where he left off on the A-Side by keeping you moving and your head nodding. The feel-good factor is off the charts on Say N Repeat as The Good People and Shar make it upbeat for the streets, with a block party vibe that really takes you back in the days. This one begs





to be on repeat when the summer days come knocking once more. The drums and that jazzy piano vibe continue on OK Then, which see's El Da Sensei joining The Good People. This one takes on the all the fake rappers out there who are out there creating a negative stereotype for themselves and being their authentic selves. It is pointless giving yourself a name no one can understand and saying things that are not true, just because you think that's what people wanna hear or because it's what makes money. Sooner or later you will be like a flash in the pan, gone and forgotten unless you are prepared to open up the true you and speak on the reality behind the voice. The B-Side and the EP rounds off with At A Glance, Shar brings a heavy jazz vibe on this with drums, bass, guitars, keys and cuts, all merging to create a chilled head nod sound. Meraxx joins The Good People to bring you something that, might just say something different to everyone? For me this one felt very much like being

stuck in a moment and each time you blink, you cast your mind to a snapshot of a past event, what's happening around you now or even a possible future outcome. What it is really all about is living for you in the now, being your authentic self and doing the best you can to be the greatest expression of that true self, and that's a deep message to end on...

What can I say about this one that is over and above what I have already said? Well, I have to start off by wondering how I missed this the first time around? Coming out at a time when the world was a truly uncertain place and people were walking around scared to be themselves, scared to even touch one another or even be social. We spent hours days staring at four walls wondering what the future might bring but, a saving grace for many was music and this EP really does have vibe that runs through it that is there to uplift and create feel-good vibes in everyone, with the kind



of sound that makes you want to move, from just nodding your head to making you wanna bounce around, it has it all and coming towards the twilight of 2020, this would have been invaluable. Not that it has lost any of it's impact in this current climate, that feel-good factor still does exactly what it is intended to do.

The Good People bring that real Hip Hop vibe to every bar on this one, it really has that golden era sound that reminds you of why you fell in love with Hip Hop. There is knowledge, experience and a desire to bring out the best in people and all through the medium of Rap. They use the kind of slick lyrical expertise that allows you to hear every word, regardless of flow

and style, which means that you can truly understand and take on what's being said. The appearance of Masta Ace and El Da Sensei helps deepen that golden era Hip Hop sound as they embody that era. That's not to say that Meraxx does not, as his appearance is one of those that makes you happy that there are those who still hold firm to the real sound of Hip Hop.

Production on The Fall Back EP is solid and see's Shar The Analog Bastard encapsulate that SP1200 sound that Hip Hop was built on but, also he weaves in these additional influences from Jazz and elsewhere that stamps his own mark on it. This sound really flows with ease from start to finish, giving the listener this





experience that carries them along with ease as they listen. For we this was an inspired introduction to his work.

Also, a quick shout to the multi-talented Saint who also produced the artwork for the vinyl release.

Overall, The Fall Back EP is one of those releases you listen to that hits you on a number of levels, Firstly, it has that real Hip Hop vibe oozing out of every beat and bar. Secondly, it speaks on real life while uplifting the listener with feel good vibes and lastly, it embodies the fact that real Hip Hop brings everyone together and is the epitome of us being one nation...

This is one not to miss...

The Fall Back EP is available digitally and to stream now (Links below) and the vinyl releases through AE Productions on 27th Jan, so it's out today.

Huge thanks to Mr Fantastic at AE Productions for sending this one my way.

On that note,

I'm out, Peace.

Steve.



MARK AT THE MOVIES

Mark Raines



Hannah Traylen · Vix; Nick Moran · Mallory.

Film Trailer

<https://youtu.be/wisD-uplwhY>

Action, Horror, Thriller which is silly, but which is surprisingly gripping to watch.

Running time (1h 34m)

Rated (15)
2 Out of 4

Hounded (2022)

Plot

A stately home robbery takes an evil turn one night when a gang of young thieves is caught by the owners of the house and then hunted across the estate for the proprietor's entertainment.

Cast

Samantha Bond · Katherine Redwick;
Malachi Pullar-Latchman · Chaz;
James Lance · Hugo Redwick;

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 speed ahead...

Fantastic"). The children comfort a despairing Michael, and the four reconcile.

As midnight on Friday approaches, the Bankses prepare to move out of their house. While examining his old kite, Michael discovers that Georgie had used the missing share certificate to mend it. Jane and Michael rush to the bank while Mary Poppins and the children go with Jack and the lamplighters to Big Ben to 'turn back time'. After scaling the clock tower, they turn the clock back five minutes, giving Jane and Michael just enough time to reach the bank. Wilkins, however, will not accept the certificate as part of it is still missing. Wilkins's elderly uncle and the bank's previous chairman, Mr. Dawes Jr. arrives and sacks Wilkins on the spot for his corrupt business practices. He reveals that Michael has plenty of assets to cover the loan, namely the judiciously invested tuppence he had deposited with the bank many years earlier.

The next day, the Bankses visit the park, where a fair is in full swing. They purchase balloons that carry them into the air, where they are joined by Jack and many others ("Nowhere to Go but Up"). On their return home, Mary Poppins announces that it is time for her to leave. Jane and Michael thank her as her umbrella carries her back up into the sky and away.

Cast

Emily Blunt · Mary Poppins; Lin-Manuel Miranda · Jack; Ben Whishaw · Michael Banks; Emily Mortimer · Jane Banks; Pixie Davies · Annabel.

Film Trailer

<https://youtu.be/-3jsfXDZLIY>

Musical, Drama.

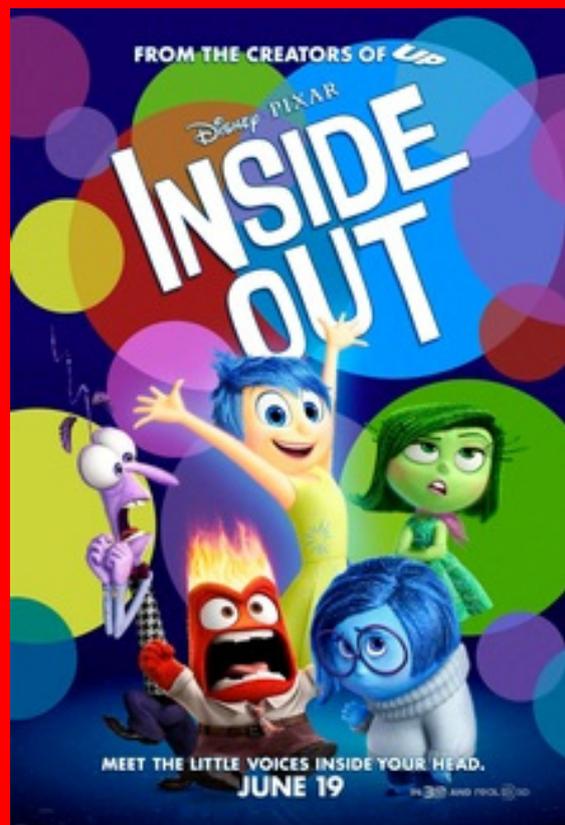
Of course, nothing can beat the Julie Andrews portrayal of this magical nanny but the actress Emily Blunt

does a fairly good job of trying, this sequel is a very warm, family film that covers you in a sugar-sweet glow

Running Time (131 minutes)
Rated(U)

4 out of 4

Inside Out



Released

May 18, 2015 (Cannes)
June 19, 2015 (United States)

Plot

Within the mind of a young girl named Riley are the basic emotions that control her actions: Joy, Sadness, Fear, Disgust, and Anger. Her experiences become memories, stored as colored orbs, which are sent into long-term memory each night. The aspects of the five most important "core memories" within her personality incorporate the form of five floating islands. Joy acts as the leader, and

she and the rest of the emotions try to limit Sadness's influence.

At the age of 11, Riley moves from Minnesota to San Francisco, California for her father's new job. She at first has poor experiences: the new house is cramped and old, her father hardly has any time for her, a local pizza parlor only serves pizza topped with broccoli she loathed, and the moving van with their belongings was misdirected to Texas. On Riley's first day at her new school, Sadness retroactively turns joyous memories sad, which causes Riley to cry in front of her class and creates a sad core memory. Joy tries to dispose of it by using a vacuum tube, but accidentally knocks the other core memories loose during a struggle with Sadness, disabling the personality islands. Joy, Sadness, and the core memories are sucked out of Headquarters.

In Joy and Sadness's absence, Anger, Fear, and Disgust are forced to take control of Riley with disastrous results, distancing Riley from her parents, friends, and hobbies. Her disused personality islands gradually crumble, and fall into the "Memory Dump", where things fade to non-existence as they are forgotten. Finally, Anger resolves to run away to Minnesota, believing it will restore Riley's happiness.

While navigating the vast long-term memory area, Joy and Sadness encounter Bing Bong, Riley's childhood imaginary friend, who suggests riding the "train of thought" back to Headquarters. After several adventures and mishaps, the trio eventually catches the train; however, it halts when Riley falls asleep, then derails entirely with the collapse of another island. Afraid that all the core memories will become sad, Joy abandons Sadness and tries to ride a "recall tube" back to the

Headquarters. The ground below the tube collapses, breaking it and sending Joy and Bing Bong plunging into the Memory Dump.

After discovering a sad memory that turned happy when Riley's parents and friends comforted her, Joy understands Sadness's purpose: alerting others when Riley is emotionally overwhelmed and needs help. Joy and Bing Bong try to use Bing Bong's chant-fueled wagon rocket to escape the Memory Dump. They fail to fully ascend, due to their combined weight, until Bing Bong jumps out at the last moment and disintegrates.

Joy reunites with Sadness and they return to Headquarters, discovering that Anger's idea has disabled the console, rendering Riley apathetic as she boards a bus to Minnesota. To the surprise of the others, Joy hands control of the console to Sadness, who can reactivate it and prompt Riley to return to her new home. As Sadness reinstalls the core memories, transforming them from happy to sad, Riley tearfully confesses to her parents that she misses her old life. Her parents comfort her and admit they also miss Minnesota. Joy and Sadness work the console together, creating a new core memory consisting of happiness and sadness; a new island forms, representing Riley's acceptance of her new life in San Francisco.

A year later, Riley, now at the age of 12, has adapted to her new home, made new friends, and returned to her old hobbies while acquiring a few new ones. Inside Headquarters, her emotions admire Riley's new personality islands and are given a newly expanded console with room for them all to work together. In a mid-credits scene, the audience is given a glimpse into the "headquarters" of

various people throughout the city.

Voice cast

Amy Poehler · Joy; Bill Hader · Fear;
Lewis Black · Anger; Mindy Kaling ·
Disgust; Phyllis Smith · Sadness.

Film trailer.

<https://youtu.be/yRUAzGQ3nSY>

Family/Comedy

This film shows what our feelings may look like if we're living people, it is a funny, insightful, brilliantly imaginative film for the whole family.

Running time (1 hr 35 minutes)
Rated (U)

4 out of 4.

Yesterday



Released

4 May 2019 (Tribeca)
28 June 2019 (United Kingdom &
United States)

Plot

Jack Malik is a struggling singer-

songwriter from Lowestoft who plays gigs to tiny audiences. His manager and childhood friend Ellie Appleton encourages him not to give up on his dreams. During a twelve-second global power outage, Jack is hit by a bus. After recovering, he sings the Beatles song "Yesterday" for his friends and discovers they have never heard of the Beatles. After searching for the Beatles on the internet and finding the band's records missing from his collection, Jack realizes that he is now living in a world where the group never formed. He begins performing Beatles songs, passing them off as his own.

Ellie has Jack record a demo with Gavin, a local music producer. Following a performance on local television, Jack is invited by pop star Ed Sheeran to play as his opening act in Moscow. Ellie, a maths teacher who has parent-teacher conferences scheduled, declines to join him, so Jack's roadie friend Rocky travels with him instead. After the gig, Sheeran challenges Jack to a songwriting duel: after Jack plays "The Long and Winding Road", Sheeran graciously accepts defeat. In Los Angeles, Sheeran's ruthless manager Debra Hammer signs Jack to her label and engineers his rise to global fame.

At Jack's going-away party before his move to L.A., Ellie confesses that she has always been in love with him. Jack starts recording an album at EastWest Studios but cannot remember the lyrics for "Eleanor Rigby." Hoping to trigger memories, Jack goes to the Beatles' hometown of Liverpool, visiting landmarks such as Strawberry Field, Penny Lane, and the grave of Eleanor Rigby. Ellie joins him in Liverpool, and they share a drunken evening and kiss, but Ellie tells Jack she is not interested in a one-night stand. The next morning, Jack and Rocky pursue Ellie to the

train station, where she congratulates Jack but tells him she cannot be a part of his celebrity life. Jack returns to Los Angeles heartbroken and desperate to have an everyday life again, while Ellie begins dating Gavin.

The record label prepares to launch Jack's debut album but rejects his title ideas—taken from Beatles albums—and names it *One Man Only*, pushing his talent. Jack persuades them to launch the album with a rooftop concert in Gorleston-on-Sea. Two people who, like Jack, also recall The Beatles, approach him backstage. They tell him they know he didn't write the songs, but thank him, having feared the Beatles' music was gone forever. They give him the address of John Lennon, who, having never formed The Beatles in this reality, has survived into old age, out of the public spotlight. John, who has lived a happy life with his wife, advises Jack to pursue the one he loves and always tell the truth.

Jack calls in a favor with Sheeran, who arranges for him to perform at Wembley Stadium. Jack confesses to the crowd that he plagiarized the music and loves Ellie, and has Rocky upload the songs free to the internet, sabotaging the record release and enraging Debra. Jack and Ellie marry and start a family, and Jack gives up stardom to become a music teacher.

Cast

Himesh Patel · Jack Malik; Lily James · Ellie Appleton; Sophia Di Martino · Carol; Elise Chappell · Lucy; Meera Syal · Sheila Malik.

Film trailer.

<https://youtu.be/Ry9honCV3qc>

Romance /Comedy I very much liked the idea and the great soundtrack, I wonder what Mr. Editor Jon Downes

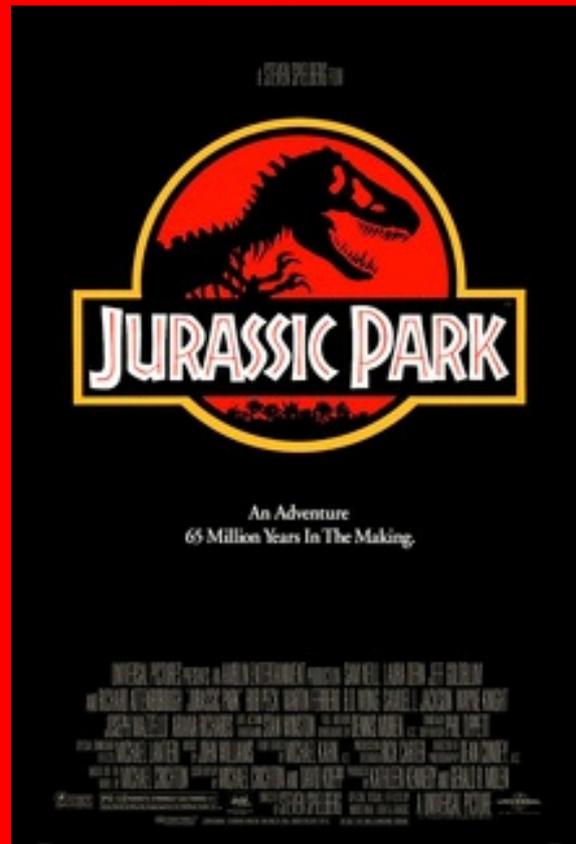
thinks of this film as he is a massive Beatles fan, I think therefore I am.

Running time(1 hr 57 minutes)

Rated (12)

4 out of 4

Jurassic Park



Released

June 9, 1993 (Uptown Theater)

June 11, 1993 (United States)

Plot.

Industrialist John Hammond has created a theme park of cloned dinosaurs, Jurassic Park, on tropical Isla Nublar. After a dinosaur handler is killed by a Velociraptor, the park's investors, represented by lawyer Donald Gennaro, demand a safety certification. Gennaro invites chaotician, Ian Malcolm, while Hammond invites paleontologist Alan Grant and paleobotanist Ellie Sattler.



Upon arrival, the group is shocked to see a live Brachiosaurus.

At the park's visitor center, the group learns that the cloning was accomplished by extracting dinosaur DNA from prehistoric mosquitoes preserved in amber. DNA from frogs and other animals was used to fill in gaps in the genome of the dinosaurs, and to prevent breeding, all the dinosaurs were made female by direct chromosome manipulation. The group witnesses the hatching of a baby Velociraptor and visits the raptor enclosure. During lunch, the group debates the ethics of cloning and the creation of the park; Malcolm warns about the implications of genetic engineering and scoffs at the park's conceptualization, saying that it will inevitably break down.

Hammond's grandchildren, Lex and Tim, join for a tour of the park, while Hammond oversees from the control room. The tour does not go as planned, with most

of the dinosaurs failing to appear and the group encountering a sick Triceratops; it is cut short as a tropical storm approaches. Most of the park employees leave for the mainland on a boat while the visitors return to their electric tour vehicles, except Sattler, who stays behind with the park's veterinarian to study the Triceratops.

Jurassic Park's disgruntled lead computer programmer, Dennis Nedry, has been bribed by Dodgson, a man working for Hammond's corporate rival, to steal fertilized dinosaur embryos. Nedry deactivates the park's security system to gain access to the embryo storage room and stores the embryos inside a container disguised as a shaving cream can. Nedry's sabotage also cuts power to the tour vehicles, stranding them just as they near the park's Tyrannosaurus rex paddock. Most of the park's electric fences are also deactivated, allowing the Tyrannosaurus to escape and attack the group. After the Tyrannosaurus overturns a tour vehicle, it injures Malcolm and devours Gennaro, while Grant, Lex,

and Tim escape. On his way to deliver the embryos to the island's docks, Nedry becomes lost in the rain, crashes his Jeep Wrangler, and is killed by a Dilophosaurus.

Sattler helps the game warden, Robert Muldoon, search for survivors; they only find an injured Malcolm, just before the Tyrannosaurus returns and chases them away. Grant, Tim, and Lex take shelter in a treetop and encounter a Brachiosaurus. They later discover the broken shells of dinosaur eggs, and Grant concludes that the dinosaurs have been breeding, which occurred because of their amphibian DNA—animals like West African frogs can change their sex in a single-sex environment, allowing the dinosaurs to do so as well.

Unable to decipher Nedry's code to reactivate the security system, Hammond and chief engineer Ray Arnold reboot the park's system. The group shuts down the park's grid and retreats to an emergency bunker while Arnold heads to a maintenance shed to complete the rebooting process. When Arnold fails to return, Sattler and Muldoon head to the shed. They discover the shutdown has deactivated the remaining fences and released the Velociraptors. Muldoon distracts the raptors while Sattler goes to turn the power back on before being attacked by a raptor and discovering Arnold's severed arm. Meanwhile, Muldoon is caught off-guard and killed by the other two raptors.

Grant, Tim, and Lex reach the visitor center. Grant heads out to look for Sattler, leaving Tim and Lex inside. Tim and Lex are pursued by the raptors in a kitchen, but they escape and join Grant and Sattler, who has returned. The group reaches the control room and Lex uses Nedry's computer to restore the park's power,

allowing them to call Hammond, who calls for help. As they try to escape by the front entrance, they are cornered by the raptors, but they escape when the Tyrannosaurus appears and kills the raptors. Hammond arrives in a jeep with Malcolm, and the group boards a helicopter to leave the island.

Cast

Sam Neill · Laura Dern · Jeff Goldblum · Richard Attenborough · Bob Peck · Martin Ferrero · BD Wong · Joseph Mazzello.

Film trailer

https://youtu.be/_jKEqDKpJLw

Science fiction/Adventure that features propdf dinosaurs: one thing most boys and girls (including me) like Earth's true monster that existed millions of years ago. This is the original, there are quite a few sequels, it is funny, a bit scary in parts, and dinosaurs are the true stars.

Running time

(2 hours 7 minutes)

Rated(PG)

4 out of 4.





**New and Old
Music early
2023**

alan dearling



GOLDEN LION SOUNDS PRESENTS
PLANK
FUTURE OF THE SEA ALBUM LAUNCH

PLANK LIVE - GUEST DJS
FRIDAY 20TH JANUARY 2023 • 8PM-1AM
GOLDEN LION, TODMORDEN • FREE ENTRY

It was with baited breath and eager anticipation that fans of PLANK assembled for the live performance of the new third album from this Manchester band. They crammed themselves into the downstairs bar-venue of the Golden Lion at Todmorden. Plank have now joined artists like Jarvis Cocker, Lounge Society and Working Men's Club on the Golden Lion Sounds label/roster.

From the kick-off it was an enveloping, very immersive wall of sound. A sound-seascape. Rippling guitar, electronica, beats – repetitive music therapy – mixing in sounds similar to the Fripp-style guitar of '80s King Crimson with some nuances of Tangerine Dream.

Plank was created by Dave Rowe (guitar, synths), Ed Troup (bass) and Johnny Winbolt-Lewis (drums) in 2009. After the release of their debut album, 'Animalism' in 2012, Johnny was replaced by Liam Stewart, and they recorded a second album, 'Hivemind' in 2014.

For this album and live show, they have



been joined by Dan Bridgewater-Hall on keys/violin.

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

Tuneful, melodic – lots of earworms... I bought a copy of the new album and it's a real



‘grower’!

Three seascapes video:

<https://www.youtube.com/watch?v=YKWMdTDBMX0>



Ash Gray and the Burners: ‘Live 55’

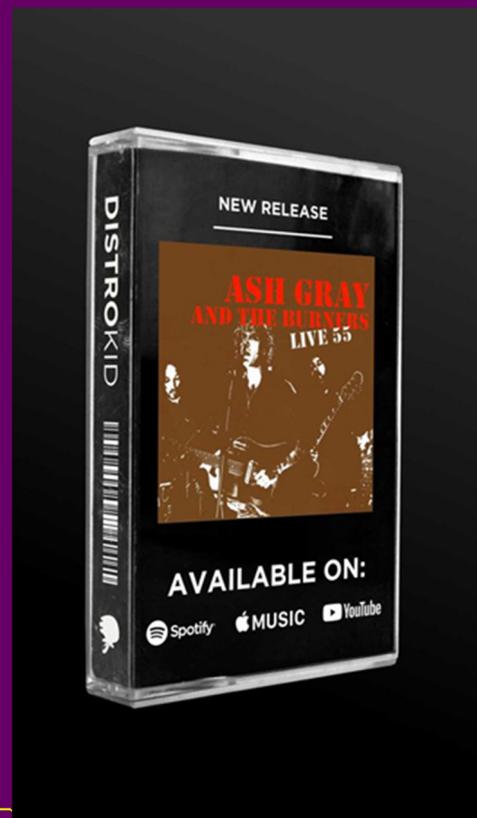
A Stetson nod (or three) towards Gram Parsons, Johnny Cash, New Riders of the Purple Sage and ‘60s/70s Americana.

Recorded recently in Sheffield’s Dorothy Pax pub, this is a lovingly created live set. Full of catchy tunes, which they call ‘cosmic country’, with Ash Gray as the Cosmic Cowboy at the helm. It’s exactly the sort of album punters buy after a great gig to celebrate the ‘rockin’ the night away’.

There’s a nice dramatic build-up throughout the set, ending with an all-out freak out with ‘When the Devil comes home’.

‘When the Devil comes home’:

<https://www.youtube.com/watch?v=hYI4L8MuQcY>





Ash Gray is a Texan from Austin, with Yorkshire parents! Get your head around that one!) At best, this is a master-class in Americana groove, in the best possible way. Country-rock. Plenty of lyrical light and shade, fiery playing, much use of pedal-steel guitar from Jim Widdop. I particularly enjoyed 'Sundown', but the whole album celebrates the immediacy of a live band having lots of fun and sharing it with their fans and mates.

A sample from 'Sundown':

<https://www.youtube.com/watch?v=Jp8DTXFYHgY>

I look forward to seeing them live!

Website: <https://ashgraynews.com/>

Bob Dylan: 'Fragments'

Yet another Dylan compilation from the cutting floor!

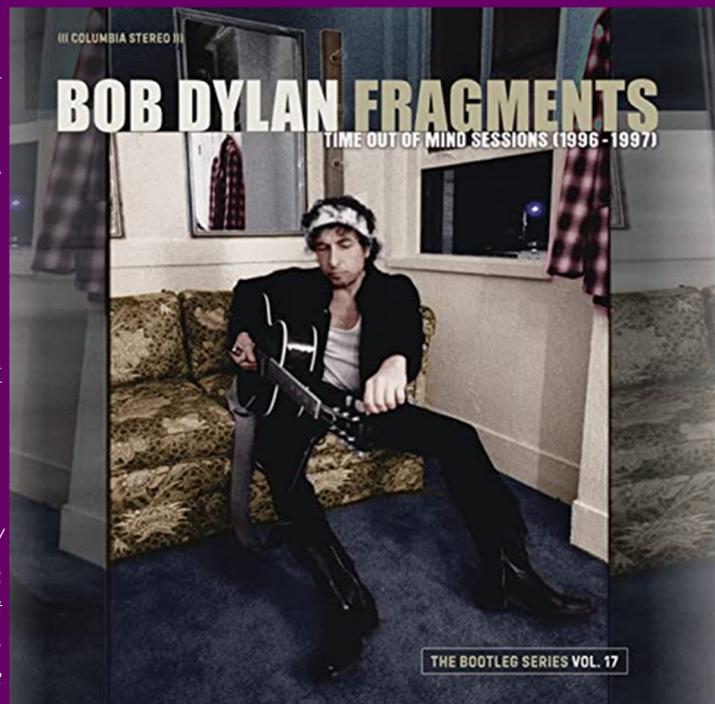
It includes a very different interpretation of 'Not Dark yet':

<https://www.youtube.com/watch?v=3t2su8xEDEU>

It is the official Video for 'Not Dark Yet (Version 1)' by Bob Dylan.

Here's the official press release:

"The latest chapter in Columbia/Legacy's highly acclaimed Bob Dylan Bootleg Series takes a fresh look at 'Time Out of Mind', Dylan's mid-career masterpiece, celebrating the



album and its enduring impact 25 years after its original release on September 30, 1997. 'Fragments - Time Out of Mind Sessions (1996-1997): The Bootleg Series Vol. 17 follows the evolution of songs written for the album, from intimate early incarnations in the previously unreleased 1996 Teatro sessions featuring Dylan (vocals, guitar, and piano), Daniel Lanois (guitar and organ), Tony Garnier (bass) and Tony Mangurian (drums and percussion) through incandescent live renditions (also previously unreleased) showcasing Dylan and his touring ensemble channeling the songs on-stage from 1998-2001."

Five CDs in a box. It looks like an expensive financial investment at well over £100. There's also a truncated 8 vinyl set of records available.



**Dean James:
'A collection of 4 Spiritual songs'**

Dean posted this collection on-line recently. From the North-East of England, Dean is one of my favourite blues singers. A very fine voice indeed!

Here's what he said about the recordings:

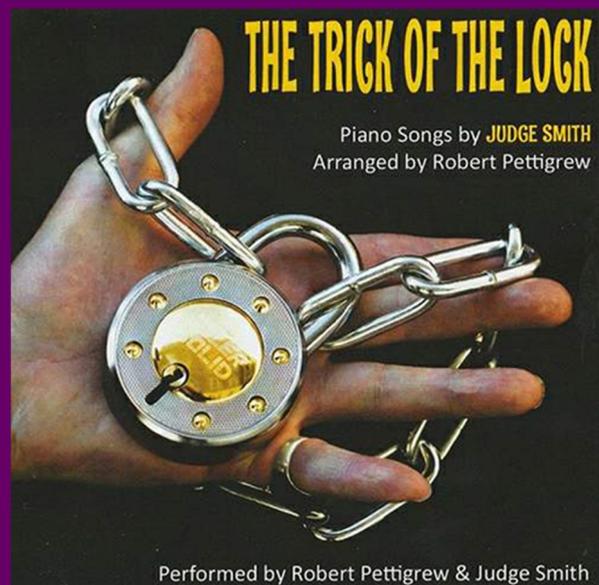
"Recorded as part of my Masters Degree, looking at how architecture effects sound. Recorded Live using four condenser mics. Note how the natural sound of the road outside and the seagulls add to the recording in a positive way. An absolutely organic moment in time, that I will never capture again. It's not perfect, but it's not meant to be. A massive thank you to Hexham and Newcastle Diocese for letting me record in their amazing space that is St Bede's Church in South Shields."

Four tracks, two originals. 'Amazing Grace' is superb.

Amazing Grace - Acapella (John Newton)
John the Revelator - Acapella (Blind Willie Johnston)

Take my Hand - Acoustic (Dean James)
Cole - Acoustic (Dean James)

<https://www.youtube.com/watch?v=aB5fpZrUETk>



Judge Smith: The Trick of the Lock'

The Judge is a mate of Jonathan Downes, esteemed (eccentric) editor of 'Gonzo' magazine.



Jon told me that Judge Smith has asked him to send me this video link to 'Trick of the Lock':

<https://www.youtube.com/watch?v=OHX4ZWbaO6A>

This title track from Judge's forthcoming album 'The Trick of the Lock'. Words and music by Judge Smith, arranged by pianist Robert Pettigrew. Filmed in St. Benedict's Church, Glastonbury on 7th November 2022. This is an acquired taste – very much in the style of a somewhat 'over-the-top', very wordy song from a stage musical/comic opera. It's very theatrical. Thespian.

Judge Smith was briefly a singer with Van Der Graaf Generator in the late 1960s. He actually founded the band alongside Peter Hammill. Judge has also written and performed 'The Fall of the House of Usher' with Peter. More recently he has worked with Arthur Brown and Pete Brown on a musical about the fate of airships between 1924 and 1930 in 'Curly's Airships'.

The Judge is a familiar face from TV, including 'Not the 9 o'clock News', and a

'character' around Crouch End in North London.

Nini Music – 'LEGENDS'

With 2.5 million views on Youtube (when I took a first peek), I really rather like this strange shamanic amalgam of Taiwanese Folk



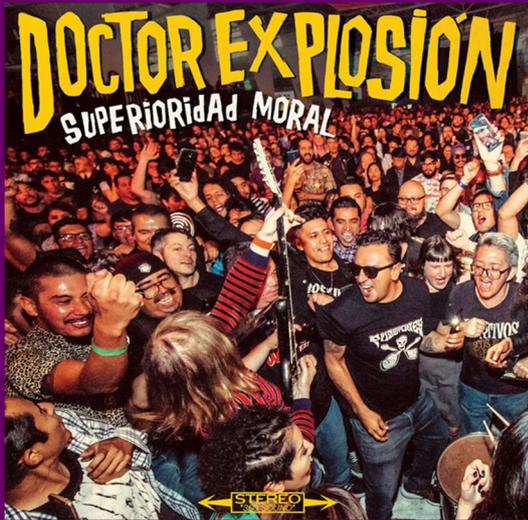
Music coupled with elements of Heavy Metal. Nini studied Chinese traditional music and is a highly accomplished performer on many instruments including the Zhong Ruan, Liuqin, San Xian, and Pipa.

'Longma' is from Nini Music's New album 'LEGENDS!'

Hard to describe or categorise her, but definitely quite unique and a bit mind-bending. Think: theme from an Imaginary Taiwanese Western.

<https://www.youtube.com/watch?v=dOn7uCux0uc>

Nini says: *“I am now on a journey to create my own unique sounds with the use of my traditional instruments and share them with the world. My music blends the traditional with the contemporary sounds of rock, metal, and EDM.”*



Doctor Explosion: ‘Superioridad Moral’

I’ve been contacted about this band and album by internet probably for nearly a year. Matthew Hutchison from ‘Shattered Platter’, has described them as *“Spanish Garage legends”* and *“a garage rock/punk group from Gijon, Spain...it’s their first album in eleven years”*. To my ears, this new album is a mix of prog rock, garage-punk with added ‘rave’. It’s fun, irreverent and at best, quite infectious.

It seems to have had every rock-style (and cliché) thrown into the mix. It’s sort of timeless, but also reminiscent of almost all the pop hits of the 1960s remodelled in Spanish Euro-trash. Propulsive guitar riffs, sneering vocals and a kind of charming naivety. I kept on imagining if this was played in a bar, punters would be shouting out: *“Sounds like!”* And then perhaps, anything ranging from, *“The Troggs, Stranglers, Ramones, early Beatles and Kinks”*. It’s all over the place. Lyrical, and sometimes a long way from subtle, wild and woolly at times, and also violent and rocky. Anthemic too. The fi-

nal track is something of a novelty country sound, remodelled around a Lee Hazelwood number ‘Paleto’. *“Twang, Twang”* is the chorus line and the whole thing sounds a bit like ‘Just one Cornetto’! It made me smile!

Here’s the live set from a Spanish Radio 3 film:

<https://www.youtube.com/watch?v=Mz56dBKcS8Y>

(‘Paleto’ is at about 22.45 mins)

The Penny Drops (feat. Nicola Summers)

From my time in the Scottish Borders, I spent many hours chatting with Jim Montana. Much of that time was out on the braes, on or near the Berwickshire coastpath, chatting about photography and wildlife. I didn’t know that he was writing songs. This is an impressive effort: All proceeds will be donated to the charity, Headway.



Pictured: Jim and Ronnie.

Ronnie Hek posted: *“Ronnie Hek and Nicola Summers: The Penny Drops © 4837123 Records. Here is the song I wrote about my brain injury Here is the link to The Penny Drops. Lyrics by my great friend Jim Montana and put to music by myself and Nicola Summers. Also available on Spotify.”*

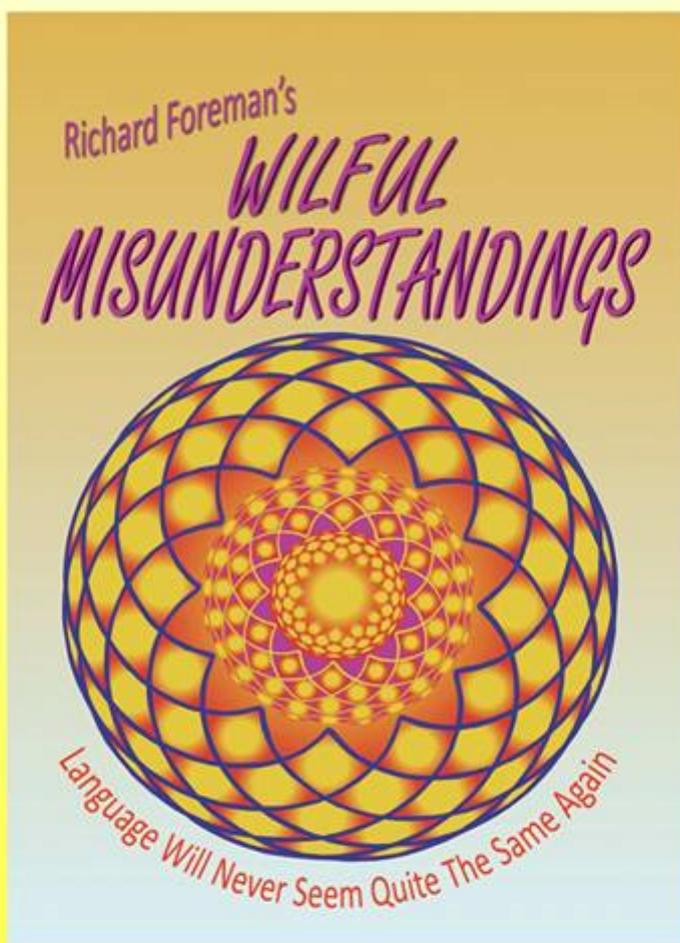
https://www.youtube.com/watch?v=e1B7vA_AmJY

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.'

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KEV'S WORLD

Live!

The Rising Tide
Dead Witch, Auckland
20/01/2023

Back to Dead Witch tonight for my first time seeing The Rising Tide who were up from Palmerston North in support of their excellent new EP, *The Hope We Die For*. They had also invited a few other bands who I have seen before, namely Brawler, whom I saw supporting Xile, plus favourites Unwanted Subject and Pale Flag who were both at the *Downfall of Humanity* release show. After Venom Dolls, I am pretty sure Pale Flag were the band I saw most last year, and they always deliver an amazing show. I must admit to being impressed when I came in tonight as all four bands had merchandise up in the corner for sale, the first time I have ever seen that here.

It also made a change for the opening act to start bang on the time it said on the

run sheet, but at 8:30 precisely, Unwanted Subject kicked off with *Ceasefire* and deathcore was in the house. This band has changed so much since the very first time I saw them, not only in terms of some of the personnel but in the way they approach everything and are now packed full of confidence. Blair keeps changing the attack from the back while Bran is all over the place on his 5-string headless bass. Ryan and Prasert bring the complex noise and then over the top is Gerrit, who switches between death growls and clean vocals as the need arises. *Sons of Savages*, which is planned to be their next single, shows a much more brutal side to the band, with far more straight death elements, and when they are in those passages, they really are a metal monster unleashed. Prasert was doing his level best to be right on the edge of the stage as normal, he just can't help himself, has to push himself forward almost into the crowd, even if it is Ryan providing the lead. If they can capture this energy and enthusiasm when they record it,



then the single is going to be immense.

I am sure they get heavier each time I see them play, as while *A Broken Man* has some more melodic passages, when they need to switch it up they do so with ease. I do feel a special mention should be made at this point of Bran's shirt – it is obvious that he and Jesse of Café Fistfight are holding a competition as to who can find the most outlandish Hawaiian shirt available, and currently it is a close-run thing. Sartorial elegance (or not) aside, somehow he does not let the loudness of his attire affect him and he is always locked in with the rest of the guys to provide both a bridge to the drums and linking right in with the guitars. By now we were into *Till The End* and the whole crowd were moving as one, bending at the waist as the music took hold. One of the things which makes these guys stand out is the arrangements and the use of space, so Blair may be moving in one direction, Bran in another and the two guitars in yet another, all of which creates space so

while the attack is consistently brutal there is also space which allows us to move inside the music, and for Gerrit to create his own platform. They ended with the crunching *Say Your Goodbyes*, and hopefully it will not be too long until I see them again as they get better every time.

Now it was time for the hardcore monster which is Hamilton quartet Brawler, with singer Joe yet again starting the set wearing a balaclava – I was sweating in a singlet, I hate to think what he was going through. This is all about aggression and anger, with a band in tune with the audience who were reacting in kind. Some bellows from him and guitarist Damz and they burst into the rage which is *Pay The Price* and the crowd were with them, creating the aggressive moshpit they are known for. *Talk is Cheap* has a filthy groove, but then in the middle they totally change the tempo and time signature, switching it into something else completely before it drops back. Bassist Greg looked far more relaxed than the last time I saw them, but drummer Facundo was more than making up for it with a pained look of concentration as he

provided the foundation for the band to keep switching and turning. Some people feel hardcore is just a matter of head down and meet you at the end, but Brawler demonstrate that while that is a huge part of what they are about, they also have a great deal more complexity than one might imagine.

Joe never stops moving around the stage, full of menace and venom, spitting out the words to *Family First* and just when one thinks it cannot possibly get any heavier, they launch into *Eternal Suffering* which is delivered at breakneck speed and over the top brutality with a sound which is more straight death metal than it is hardcore. Somehow Damz looks relaxed and in the moment, all the while blasting out savagery. One of the bands they are heavily influenced by is No Zodiac, and here they presented us with the only cover of the night, their take on that band's *Drowning* with plenty of time shifts and menace. When it comes to mixing metal into hardcore there are some bands who go close to the

line while others jump all over it, and then there is Brawler, who take it to a whole new level while never losing sight of their hardcore roots. Joe always looked like he was ready to punch someone out, generating intensity from the stage, while the mosh was ready to join in. They finished the set with *Hard Truths*, piling in the energy before the set was over way too soon. Short but never sweet, Brawler are the real deal.

So now it was time for the metal juggernaut which is Pale Flag. These guys have been gigging anywhere and everywhere in the last year, even taking part in an international BOTB in Melbourne, and they have the attitude and approach which is making them a lot of friends in the scene. A thumbs up from drummer Cody to Dave on sound, and they were into *Demise*, creating the mighty groove we all associate with them, with guitarists Jack and Liam along with bassist Matt all bending at the waist as they were in the groove, with Isaac striding the stage while Cody made full use of his kick





drums, It is impossible not to be impacted by their music, which demands the appropriate response from the audience, which is to mosh. Isaac's vocals are full bore death, inspired by the classics, There is no doubt they are one of the tightest bands around, born out of heavy gigging. They drove faster with *Uprising*, before slowing it down with the groove monster which is *Delusional Exhibition*, one of their newer numbers (I hear rumours that an EP may well be on the horizon)

The band is deeply into the music, everyone in the zone where nothing exists but the notes, with Jack at times hitting the body of his guitar as if to demand more from it. It is difficult to describe just how locked into each other they are, with drums, bass and guitars all being struck at the same time to create music which is punchy and uncompromising while at the front Isaac is the master of ceremonies, staring into the audience, commanding them to obey his will. During *Breaking The Cage*,

Cody suddenly starts a much faster rhythm and the rest of the guys respond, picking it up and driving forward before dropping back into a tempo which has far more in common with doom. While generally they can be found playing a hybrid of death and thrash with some elements of hardcore, possibly the fairest thing one can say about their genre is they play metal, as they continually switch their approach and keep mixing in different styles which ensure they are always uncompromising and over the top.

They ended with the mighty *The Summit*, with lots of breaks, switches of tempos, loads of different drum patterns and kick drum attacks, from a band who keep driving until the last note has died away. I am sure Pale Flag have a huge future in front of them and are a band I will be keeping a very close eye on in 2023, and all metalheads should be doing the same.

Even with a left-handed drummer causing the normal reset issue, we were still running pretty close to the run sheet, and it



was now time for the headliners, The Rising Tide. There was a spoken intro tape and all the band stood facing the rear of the stage until it had finished and the drums started, everyone turned around and they blasted into *Accused*, the opening track from the new EP. While the brutality was taking place onstage it now meant it was time, for beach balls? I can honestly say I have never seen anything like this at a non-arena event, and they were being bounced around the audience with the aim of getting them onto the stage where they were promptly kicked back out again for the next round. It seemed very strange indeed to see a load of metalheads playing with kids toys while the band in question were ripping it up at the front. These guys have been around the scene for quite a while, although they did have a few years off for good behaviour before resetting with some new members and the line-up is now established with Dylan Robert (drums), Phil Brooks (bass), Henry van Echten (guitar), Cody Lee (lead guitar), and Matthew Colledge

(vocals).

This is downtuned deathcore with huge slabs of straight death, all played in a very intricate manner indeed. Somewhat unusually for a band playing this style of music both guitarists were playing 8-strings while the bassist was on a 5-string. I was pleased when they brought in the piano sample for *The Hope We Die For* as it is a very important element of the song on the EP, as it not only provides the base for Cody but provides important contrast and dynamics. The venue was packed by now, and everyone was reacting to what was taking place in front of them, at one with the filthy groove being laid down by Phil and Dylan, and then we were off and running into *Night Terror* with Matthew spitting venom and while constrained by the number of people onstage he never stopped moving. Tonight we were getting not only all of the current EP, but all of the last one, *Visions*, as well as a few additional songs and everyone was up for it.

Dylan has a great touch on the kick drums, really blasting them in when the time is right but also ensuring there are plenty of times when they are more restrained so we get contrast. With *OIAM* blasting out there was an over the top aggressive mosh taking place and I was certainly glad to be safely behind the chain at the end of the bar! Before they started into *Black*, Matthew split the crowd with the instruction that when he shouted “Four” everyone was to run from one side to the other, and needless to say they happily obliged, as by now there were no prisoners being taken whatsoever in what was rapidly becoming one of the most over the top shows I had ever seen here, and I knew there were still three more songs to go!

Joe from Brawler then jumped up on the stage and joined the guys on their 2016 single, *Finger Blasted by Zeus*, and somehow, they managed to up the energy even further. The crowd had now been listening to different forms of high-

octane metal for more than three hours but were showing no sign whatsoever of slowing down again reacted when *Into the Abyss* kept switching the grooves and tempos. They ended with the ferocious *Mirage*, also taken from the new EP, and then finally it was over.

Tonight was brutal at Dead Witch with four great bands, and tomorrow The Rising Tide are in New Plymouth before heading down to Wellington and Christchurch – miss them at your peril as this is over the top deathcore packed full of energy and balls.

**Midnight Green/Kazia
The Thirsty Dog, Auckland
21/02/2023**

After being blasted the previous night at Dead Witch, tonight I was at The Thirsty for what promised to be a very different affair indeed, with two soul/jazz/pop bands. Beforehand I was talking to the bar



manager who told me that soon they will be closing for renovations, after which they will open up with the stage in a different place, and it promises to be much improved, so I am really looking forward to seeing the end results. I don't often attend events where there is a DJ beforehand, and when I do it is generally Lauren Borhani blasting out tunes, but tonight it was Mitchell Goodfellow (ex-Big Tasty, Midnight Green) who was getting everyone in the mood. That band was certainly a theme with one member in Kazia and another in Midnight Green.

First up tonight are Kazia, a band new to me who feature vocalist Phoebe Walsh (Brown Sugar Factory), drummer Oliver Prendegast (Strangely Arousing), bassist/flautist Michael Anderson (The Vibes) and keyboard player Michael Ligani (Big Tasty). They cite influences of Bey, Amy Winehouse and Michael McDonald, so it promised to be an interesting set. They recently released a six-track EP, *Gloves Off*, and we would be treated to a few of those songs tonight, and they kicked off with a couple from that release, starting with *Sink or Swim*. Straight away I could see why they mentioned Amy

Winehouse as an influence as that was immediate, with Phoebe in total control while the band got everything grooving with plenty of tempo changes. Michael even stopped playing bass at one point to add a few bars on the flute, taking the music in another direction. I understand why there is no guitar, as there is not enough room inside the arrangements, with both the bass and keyboards providing different melodies, intertwining in and around the drums, creating a tapestry of sound for Phoebe to sing against. *You're Home Early* has a lot of words, but Phoebe was already into the groove and in her element and the microphone was off the stand as she displayed total confidence.

For *Tears Dry* they were joined by a saxophonist – who they said they only met that day, and if that is the case then he is a quick learner as he sounded like he had always been there with a perfectly formed solo while the two Michaels linked in more closely. *Wanderer* saw them back as a quartet with Michael A providing some backing vocals and some insanely complex basslines, which at times seem more of what I would expect in a tech prog band,



but always linking with the others. Michael M has a delicate touch on keyboards, mostly providing piano but using other sounds when the time is right, providing intricacies and nuances as well as some lovely rippling runs. Oliver ensures he never overplays, but is there when needed, and then Phoebe is in front of all of it. Musically they mix up influences from jazz and soul through pop, but I was amazed when I recognised one of the covers they were playing, *Georgy Porgy*, which was just superb, but I wonder how many people know that was actually a number from Toto's debut album? They followed it with another Seventies number with Phoebe giving us her best Stevie Nicks impression as they did *Dreams*, which had everyone singing.

They then slowed it down, giving it much more of a late-night vibe, and everyone was now dancing instead of singing, and there was no doubt the band had the audience exactly where they wanted them. *I Want You Back* kicked off with nice drum and bass interplay, and what I really liked about them way they treated their covers that unless you knew the original then the listener would have thought they were written by the band, although this one did feature some lush backing harmonies from the two Michaels, while Phoebe very much made this song on her own and they finished the last few lines a capella. *I Wanna Be Your Lover* allowed the guys to up the tempo, for the rhythm section to strut and for the keyboards to be more in your face with a very Eighties sound. Phoebe can sing smooth, throw in edges, even scat, all with total confidence and control. We even got a nice bass solo in this one, warm and with plenty of passion, and did not overstay its welcome. That they can cover music as diverse as Toto, Jackson Five, Prince and Beyoncé (*Ego*), yet make it all their own, shows incredible skill, and certainly the crowd reacted. They finished with the title from their EP, *Gloves Off*, which again had more of a sultry Amy feel, with some nice smooth jazz overtones. This burst into a Latin groove at the end, with some sizzling piano, and the rhythm section

keeping up and Phoebe dancing, getting the crowd moving one last time. This is a very compelling band indeed, and somehow, I know this is not the last time I will be seeing them.

Now it was time for the sultry style of {Midnight Green} who have slightly changed both their name and line-up since I last saw them and now comprise Billie (vocals), Niki Te Whaiti (saxophone), Mitchell Goodfellow (guitar), Zahn Foster (bass), Jordan Neal (drums) and James French (keyboards, trumpet). They kicked off with *Under Covers*, and the mood changed into something which was just right for the time of night, with Billie having a lovely bluesy broad range and the confidence to really use it, and the band slowing it right down into something which was full of soul and heart. It is music which reaches inside and commands people to listen, then get into the groove and dance. With more musicians they were using a wider musical palette than Kazia, and Niki has a wonderful touch on the sax, but both he and Mitchell kept it restrained so they was plenty of room for the keyboards and bass. Somewhat surprising in many ways is the amount of space within the arrangements, with the full band often not all playing for considerable lengths of time, with *Nobody* being a case in point, where at times it was almost just Billie and the rhythm section. This also featured a nice drum section, where the band kept coming in and out while Jordan played some jazz breaks.

It was interesting to hear the difference between them and Kazia, as while both bands do have some similar influences, it is like a musical venn diagram where there is some overlap but they are actually coming at it from quite different directions, driven in some ways by the singers. While Phoebe has a fresh voice which works well with more poppy styles, Billie is in the rich tradition of blues-based jazz and soul singers with breadth and weight, so Midnight Green stay more in that area. Niki gave us a nice solo in *Taste of You*, but as he ended Billie came in with real passion, almost growling in her approach. They can be more upbeat when they wish

to, as they demonstrated on *Been Bad*, but with a voice which has a lot more in common with Janis than Beyoncé I can imagine Bille performing *Mercedes Benz* as opposed to something out of the pop charts. The sultry tone came out on *Do What You Gotta Do*, slowing everything down and allowing the music to just flow.

Boadicea is quite a strange number as James duetted with Billie while the accompaniment was provided solely by Zahn who was mixing in chords with his usual playing, providing a very different approach and a song which was very different to what had taken place previously. The band were all back for Van Morrison's *Moondance*, here turned into a soulful jazz number which of course allowed Niki to go through his paces (it originally started life as a sax solo after all). Niki told me before the gig that they were more than happy to play two hour sets now (not tonight), so they have been really building on their stagecraft which is why they are so tight and relaxed, as everyone knows their place and they are all content to sit back and ensure everything is in its place. While Billie allows herself to let rip at the right time, she also ensures everything is in keeping with the arrangement, and towards the end of *The Singer* it all sped up and Mitchell gave us a rocking solo as they built towards a climax. *Good To Me* ended with another guitar break, then the keyboards started, Niki gave us a quick solo, and we were into *Smooth Operator*, here slightly faster and with more depth than Sade's original (is that song really nearly 40

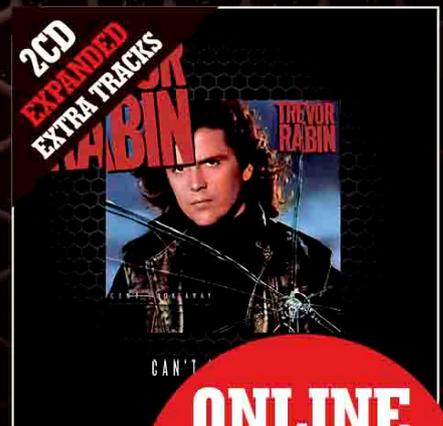
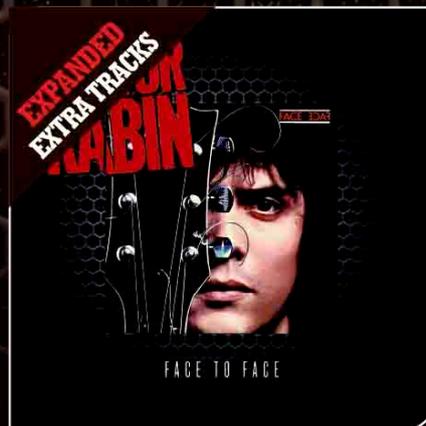
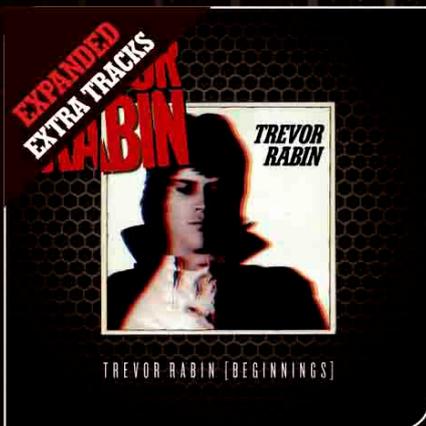
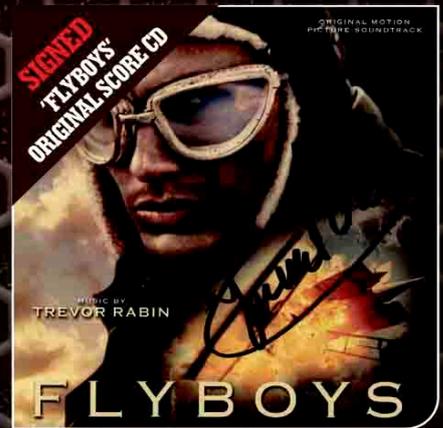
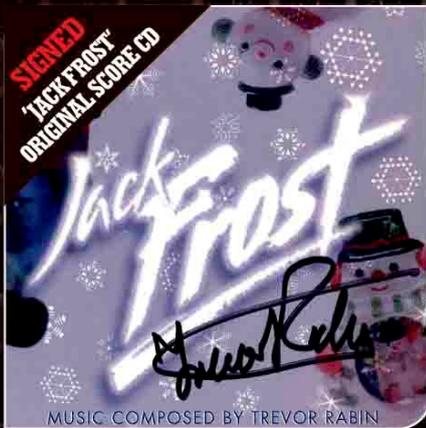
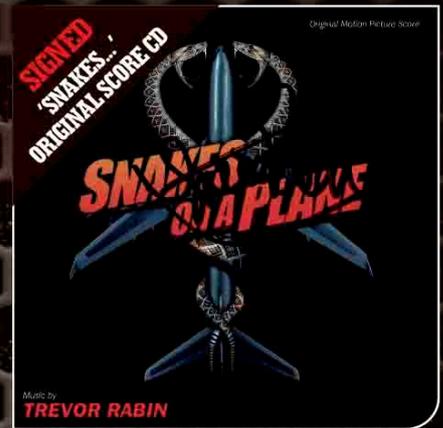
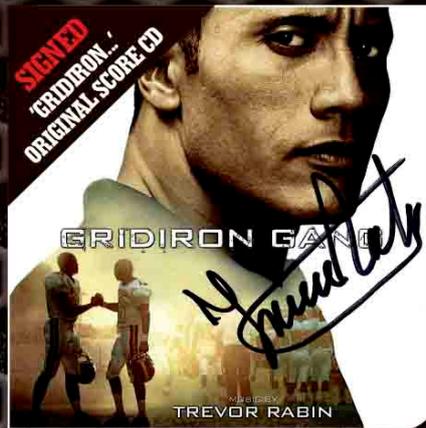
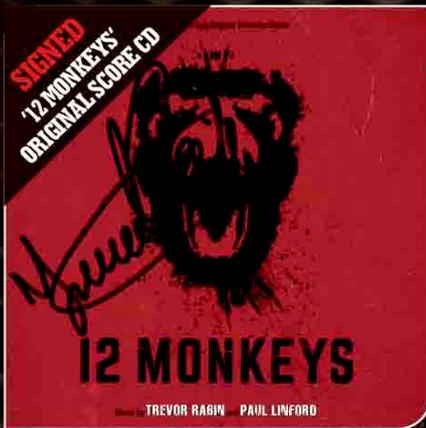
years old now?). We were provided with some nice bass runs here before Niki launched into the sweet and way too short solo. Billie was holding back some of her normal styles, but the chorus did give her the opportunity to let rip, even if it was only in a moderate manner.

The next song was announced a new one which they had only written the previous week (it wasn't), and some lovely bass led into *Just The Two of Us*, which allowed Billie to do some scat while the bass was dominant and the rest of the guys kept it together (nice punchy snare on this). We were heading towards the end of the set now, but they now upped the tempo with a Tom Misch's *Disco Yes*, which saw Niki in the audience dancing along with everyone else, as the groove was so infectious. The night ended with James leaving his keyboards and picking up his trumpet, Niki back up on stage, and the audience singing along to Fat Freddy's Drop's classic *Wandering Eye* and dancing for one last time. The crowd were not going to let them get away with that, so James stayed with his trumpet, and we ended the night with *Valerie*, and many smiles, both in the audience and on the stage.

It was a wonderful evening at The Thirsty with two great bands which kept the room moving all night. Both Kazia and Midnight Green know how to deliver what the audience wants, and provide a good time party atmosphere which is a load of fun.



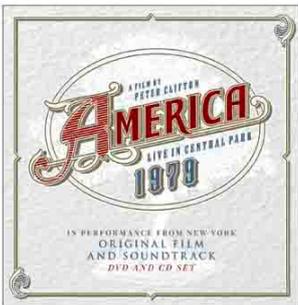
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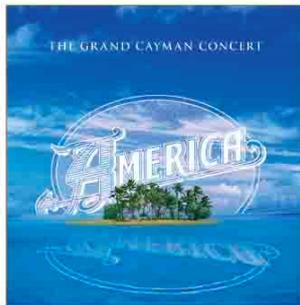
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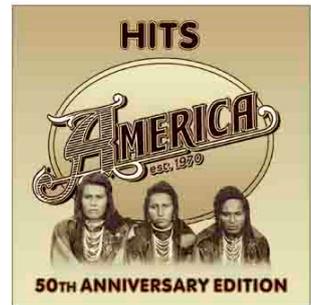
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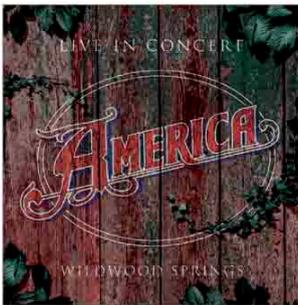
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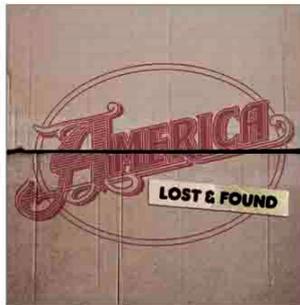
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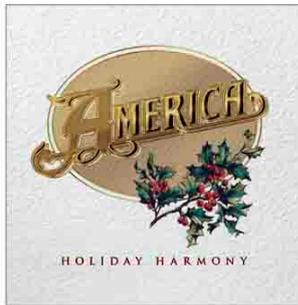
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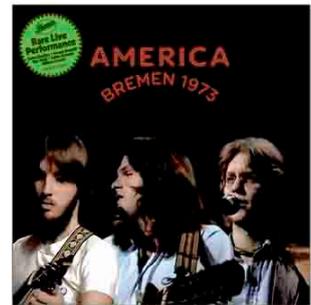
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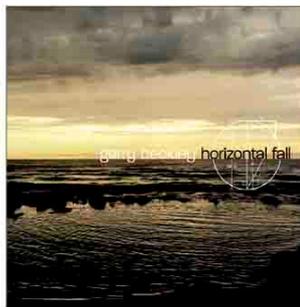
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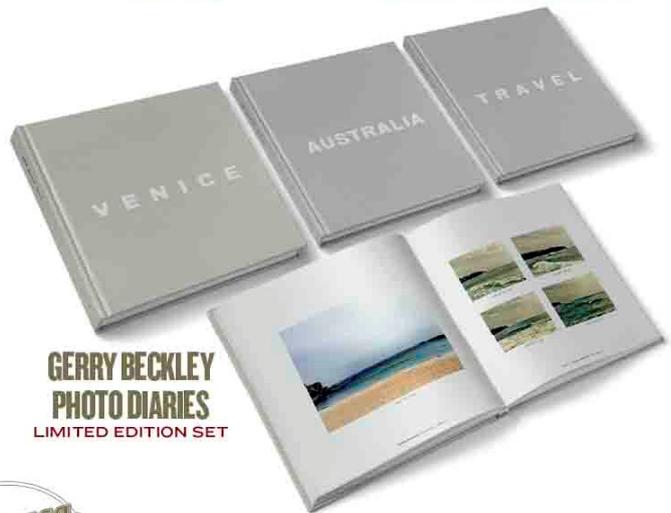
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KEV'S WORLD



RICHARD "PIANO" SCOTTJAMBALAYA TOWN INDEPENDENT

Last year one of my daughters went on a travelling tour of the States with her partner, and of course one of the places they visited was New Orleans. This meant they had to visit some jazz clubs, and at one of them she was incredibly impressed by the playing of Richard "Piano" Scott and decided to buy me a copy of his latest album. Unfortunately, he had sold out of that, but he did have copies available of his third album as bandleader, 'Jambalaya Town', which was released in 2014. I am

guessing that when he runs his own band he plays piano, hence the nickname, but he is actually a multi-instrumentalist who plays trombone with the Dukes of Dixieland and is also well-known as an accordion player as well as playing banjo and acoustic bass. On this album he provides piano, trombone, Hammond Organ, as well as vocals on five, so he is certainly well rounded. He has then added 16 more instrumentalists and singers, but the album does not sound as if it is a project, just that there is a band in the studio having fun.

Interestingly, it was recorded over a five-year period between 2009 and 2014 but there is a sense of continuity within it as we work through 16 Scott originals which are trad jazz to the core. I grew up listening to this style of music, and I find it both restful and all-encompassing in that by playing it on headphones I feel transported to a different time and place. It is not that this seems like an album nine years old, but rather as if it had come to us from the Fifties, as it is full of that swagger and bounce one expects from the Dixie scene. He has a wonderful touch on piano, loves to bring in some honky tonk when the time is right, and one can imagine these songs being performed in any format, and there are times when he strips it right back and others where he brings in others to fill out the sound. It is classic, direct, and impossible to listen to without a massive

KEV ROWLAND

smile on the face. I so wish I had been there with my daughter, and if you are in Bourbon Street go check him out as he can still be found there five days a week.



**THRESHOLD
DIVIDING LINES
NUCLEAR BLAST RECORDS**

It may have taken five years for Threshold to provide the follow-up to the mighty 'Legends of the Shires', but at long last they are back with their twelfth studio album. In many ways I find it hard to understand that it has now been 30 years since they released their debut, as in many ways it seems like just yesterday that I played it in the car for the first time wondering what on earth was going on, but in others ways it is truly a lifetime so I guess that's right. There have been quite a few line-up changes over the years, but guitarist Karl Groom and keyboard player Richard West have been there since the debut, drummer Johanne James has been there for more 20 years, bassist Steve Anderson has been there since 2004's 'Subsurface', it is just within the singers that their history has been a little more fraught. Incumbent Glynn Morgan replaced Damian Wilson for their second album, before being replaced by Damian in turn who left the band before returning years later, after which he was replaced by Glynn again

in time for the last album, which means that Glynn is not only the new boy but also one of the three who were in the group in the 90's.

Confused? There is no need to be, as Glynn knows exactly what he is doing and has slotted right back in where he was back in the day. They have kept with the style they demonstrated so well on their last release, using a single guitar yet still looking back in time to what they were doing in the 90's. The single guitar means they are not as heavy as they used to be, as Karl has resisted the temptation to overdub everything in sight, which means there is more room for Richard to shine. Steve and Johanne stay back in the pocket, meaning they are providing the support required for the others and ensuring the foundation is always there but never taking anything away from the two melodic leads. This also means there is quite a lot of space within the arrangement, deliberately so that Glynn has been given the room for his voice to really shine. I am not the only person who felt it was a shame he had not been allowed to develop his time with Threshold nearly 30 years ago, but here he is comfortable and enjoying himself. Richard has also brought in some of his non-metallic or prog influences, which adds additional flourishes to what is an incredibly polished release indeed. Wherever Karl Groom is involved one knows the production is going to be superb, and the guitar sound great, but he also has restrained himself at times to provide more balance and thoughtfulness, while also riffing hard in the way we have come to know so well at others. They describe the album as 'Legends' darker, moodier older brother, yet to my mind it is also still very much linked back to their earlier works. I have been a fan of these guys throughout their career, and even saw (and reviewed) them when Glynn was in the band first time around. They say they can't wait to get out on tour, and all I can say is that everyone in Europe is very lucky as this great band has released another great album.



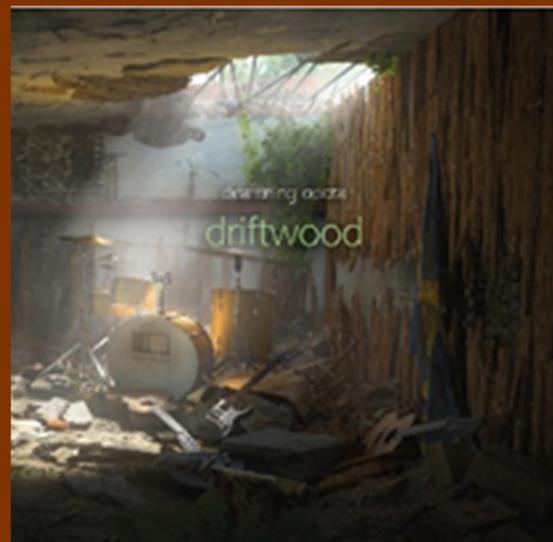
**DAVE MILLER TRIO
THE MASK-ERA IS OVER
SUMMIT RECORDS**

In 2009 Miller released his first album on the Summit label, 'Rapture', which featured drummer Bill Belasco and bassist Mario Suraci. Over the last ten years he and his trio have worked with his daughter, singer Rebecca DuMaine, recording with her on six albums, while he also recorded a tribute to George Shearing, 'Just Imagine'. Now he is back with another album of his own, again with Bill Belasco but this time with bassist Andrew Higgins whom he had previously only played a few gigs with. Recorded over three days towards the end of 2020, the title is a homage not only to the classic jazz number "The Masquerade Is Over" which is included in the set, but hopefully the end of mask wearing (which certainly looking at it in hindsight was a little premature) and Covid.

Poo puns aside, what makes this such an enjoyable number is his deftness of touch and arrangements which really allow the piano to shine, and while Bill and Andrew have important roles to play, they are always in the background, allowing Dave to build and change direction as he wishes, providing him with plenty of space and adding nuances and touches to fill out the sound. Only one of these instrumentals is an original, with the

rest of the material being taken from different periods of the classic jazz era, all the way back to the Twenties in one case. There is a feeling of musicians relaxing into the music, as if they are conduits to what is going on, allowing the music to flow through them and out to the listeners. This is not something to be played in the background or during the heat of day, but rather needs to be played at night when one has the opportunity to really listen, preferably with a glass of wine to hand. Miller's touch on the keys can be delicate, or he can be more forceful, but he is always the centre of attention, and rightfully so.

From bebop to swing, this is an album which any fan of classic jazz will really enjoy.



**DEAFENING OPERA
DRIFTWOOD
INDEPENDENT**

Here we have the fourth album from German band Deafening Opera, and given they were previously described as a heavy prog outfit we have seen a major shift from where they were to now. In fact, this is not prog at all but instead we have a band who are now heavily influenced by the likes of country and folk, while there are also some jazz influences. I note with interest that they no longer have a keyboard player, but don't know if he departed due to the change of direction, or if it was his departure which had the band

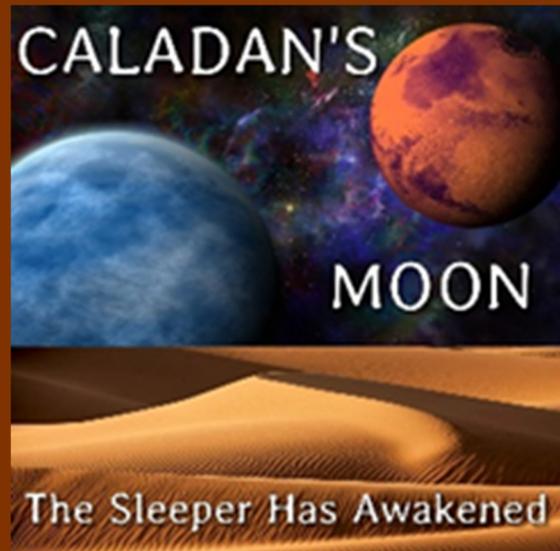
undertake a rethink. Consequently, it is probably best to think of this as a whole new group, and not compare them at all to anything they have done in the past. When I first listened to this I was quite confused as it was so far away from what I expected, and consequently was quite negative about it, but once I made the decision to treat this as a brand new band I found I enjoyed it much more.

There is a lot of acoustic guitar in this; gone is the heaviness we used to expect, with arrangements designed to keep the vocals front and centre. There is a lot of space within it, and while often commercial it is always interesting, with “As Night and Day Collide” featuring some lush harmonies and gentle drums providing some structure to the piano (care of guitarist Moritz Kunkel). Some of the numbers are beautiful, but if this a solid new direction for the band, as opposed to a one-off then they should really consider a name change as they are moving very much into a different audience than the one they had before. Alexandra Stovall provides some lovely supporting vocals on “Farewell Kiss”, one of the few songs which has prog elements, yet it is still very middle of the road, and one would be hard pressed to describe it even as crossover, as there is both banjo and lap steel on this, giving it very much a country feel.

If you are looking for the band which has already released three albums in a heavy prog vein then they have left the building, but if you want something which has strong acoustic elements then this may well be of interest.

CALADAN'S MOOTHE SLEEPER HAS AWAKENED INDEPENDENT

Here we have the latest project from French writer poet, vocalist and lyricist Thierry Sportouche (Anoxie, Silver Lining, Silver Hunter), who is best known in the prog scene for running the

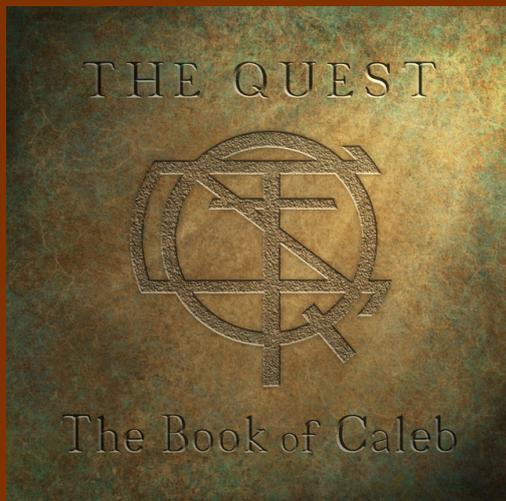


indispensable Acid Dragon progzone. Here he has joined forces with Florida-based keyboardist/composer Stephen Gilbert-Rivera (Azureth, Cosmic Singularity), while Norwegian based Kenneth Aspeslåen (Blue Lynx, Wasted) guests on two tracks. With Thierry providing vocals and flute, Stephen keyboards, and Kenneth vocals (on one track), bass, guitars, drums on the two tracks he is involved with, here we have a prog project which is looking backwards to the Seventies, bringing in some classic ELP sounds and styles.

Opening number “On The Prowl” is one of the weakest, with the vocals and keyboards not really gelling, but in many ways it is false representation of what the rest of the album is like as from here on in there are some very positive elements indeed. To my ears it is a shame that Aspeslåen is not more involved as “Reason of Truth” is where the guys really come alive, with the additional instrumentation providing a much broader and heavier approach. Here we have a band really firing on all cylinders, powering through the longest song on the album, the keyboards rising, guitar crunching, drums providing the backbone and vocals perfectly in sync. Contrast that to the far more thoughtful and restrained “Intermission”, where Thierry talks us through man’s stupidity, then allows Stephen to provide some lovely, layered, keyboards which are both delicate and

passionate, with the sung section perfectly capturing the moment.

They even manage to bring us a prog track which is only just slightly longer than 2:30, which is highly unusual, yet works well. This is an interesting project, and I certainly hope it does not take as long for the next one to come out (this took more than three years), and for that one they need to get Aspeslåen onboard as a full member as that is the direction they should be moving in as it is just so powerful.



THE QUEST THE BOOK OF CALEB INDEPENDENT

Now this is an absolute blast from the past for me. These guys were formed all the way back in 1985, won the UK Yamaha Band Competition in 1987 and were awarded 'Best Band' at the international final at the Budokan, Tokyo. I first became aware of them in 1994 when I reviewed their wonderful debut 'Do You Believe?', which they followed up quite quickly with 'Change' in 1995 (both appear in TPU Vol. 2). They toured with the likes of It Bites, FM and Magnum, and then, nothing. I have no idea what happened to them after that, and for some reason they are not even listed on ProgArchives. Then out of the blue I recently heard from drummer Andy

Coffey asking if I would be interested in hearing their new 6-part EP, which has been mixed as a single twenty minute piece. Of course I would, and must admit to being surprised that not only is Andy still there from those days but also keyboard player Graham Woodcock and guitarist Chris Dorman, and while they used to be a quintet they are now a quartet with singer Steve Murray also providing bass.

My first question on hearing this, is where on earth have the guys been and what have they been doing for the last 25+ years? This is fresh and new, melodic with strong links into Neo: they do cross the boundaries between prog and AOR, which was the direction they were moving in when I last heard them. In Murray they have a superb singer, not afraid to hit the high notes and hold them, but what really strikes the listener is the power of the music, the way it is driven hard from the back, and while Dorman can be restrained and add nuances, he also likes power chords. Woodcock works in a similar vein, sitting back at times and taking control at others. The result is an EP which is highly enjoyable the very first time it is played, and only gets better the more times it is listened to.

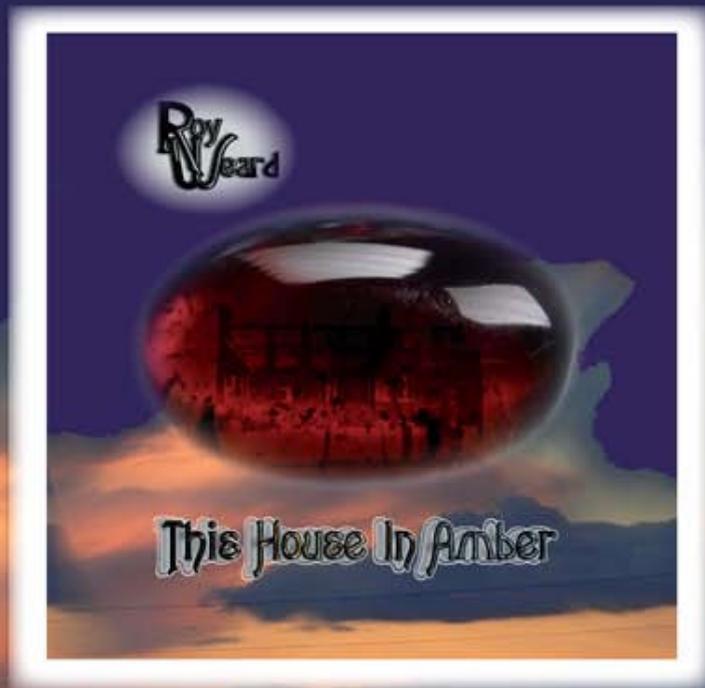
The sections do make sense as individual pieces of music, so they can be split if wanted, but I prefer to play it as it was intended in that the changes are more dramatic, yet they are linked. We get some nice lengthy instrumental passages which allows the guys to really show their stuff. Hopefully this release will help the guys gain some momentum and get back into the spotlight where they belong, as this is not a band relying on past glories (many of today's progheads will not be aware of the anyway) but instead has produced something dramatic and exciting. Check them out on Facebook at:

[https://www.facebook.com/
TheQuestUK2019](https://www.facebook.com/TheQuestUK2019)



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants and follow us on Instagram, Facebook or Twitter to get action alerts.

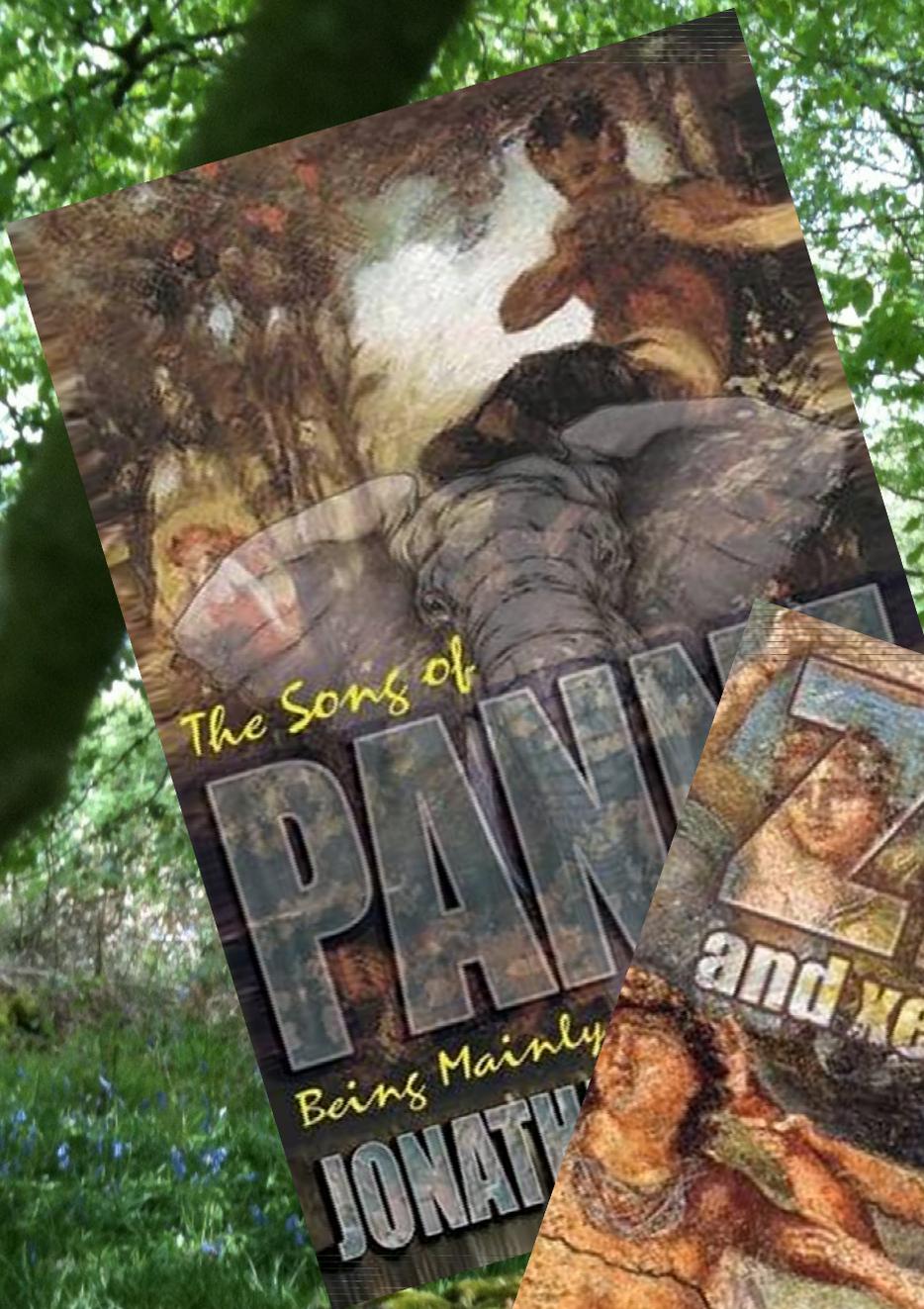




Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

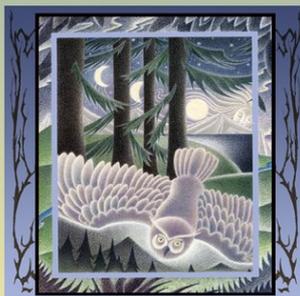
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C O L D W A R



Yannik Sternglass

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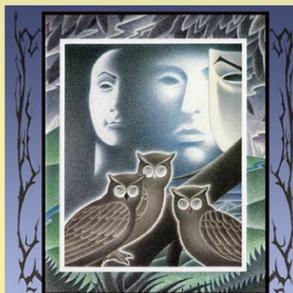
A VOICE IN THE EVENING WOODS



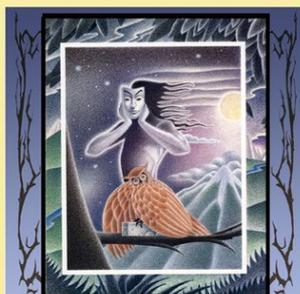
THE BOY AND THE BIRD



MEMORY'S ARROW



THESE ARE THE DAYS



THE SIREN



A VOICE



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!!!"

CLOTHING EXCHANGE

THIS ECO-FRIENDLY CLOTHING RECYCLING PROCESS
is as village and ancient as Co-ops and Community Sharings..

I first encountered it Monday nights @the HIDEAWAY open stage
and was glad to re-unite today at CAPTAIN QUACKENBUSH's COFFEE SHOP
where we brought piles of clothes ,and took home piles of other clothes.

Leftovers would be donated to SAFE PLACE (for battered women)

Clothes were divided by size-tiny/petite to the left-to large/extra large on the right.

If i had thought i could have gotten jeans for SUNRISE NAVIGATION CENTER

That is what they need for homeless men. But i was distracted -by the happiness,wit and conversation
bubbling over @QUACKS.I had brought my ex-clothes by morning and collected more before 4pm closing.
They will now find homes among the homeless,carrying the goodwill and gladness of South Austin citizens..
Extending the metaphor-one could exchange karma with others-accelerating the spiritual ascension of all
just by sharing, caring, and lifting all levels of joy!

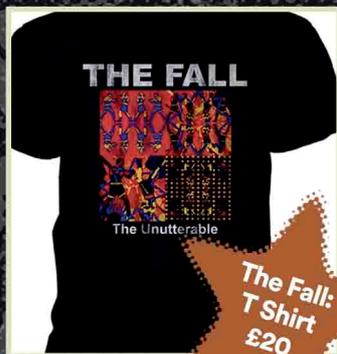
COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



The Fall:
T Shirt
£20

The Fall
Take America:
10 CD
Box Set

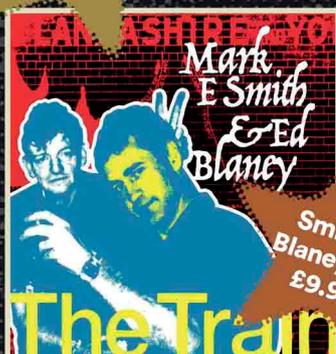


Recorded
1981 - 2006,
classic Fall
from US shows



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

MUSICAL MASTERPIECES

from RICK WAKEMAN



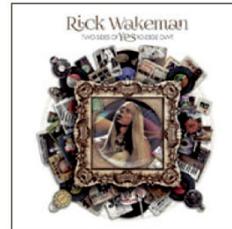
LINCOLN CATHEDRAL

RICK WAKEMAN
Live Portraits
at Lincoln Cathedral

LIVE PORTRAITS AT LINCOLN CATHEDRAL

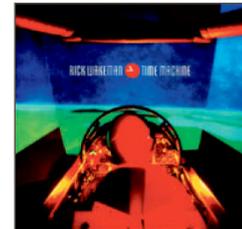
'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral. The concert is based on many of the tracks from the Piano Portraits album plus additional pieces, all embellished as can only be achieved in a staged live setting.'

- RICK WAKEMAN
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style
MFGZ013CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
MFGZ012CD



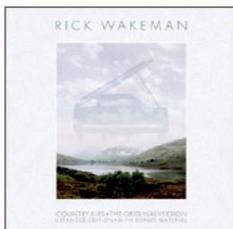
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



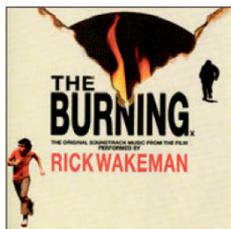
GOLÉ!

The soundtrack album, available as a limited edition luxury box set
MFGZ025CD



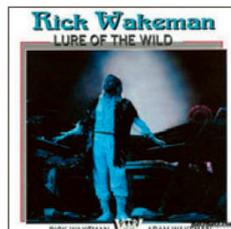
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



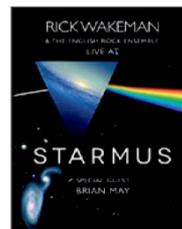
THE BURNING

The original Soundtrack album, back in print at last!
MFGZ024CD



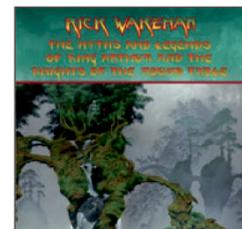
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



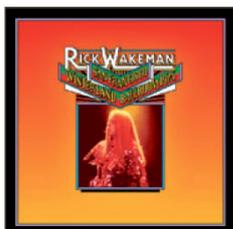
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



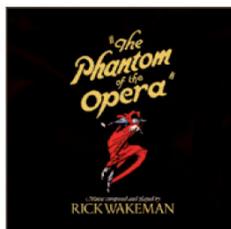
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



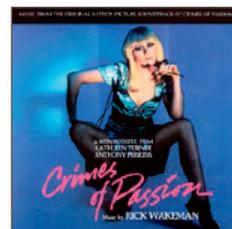
THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



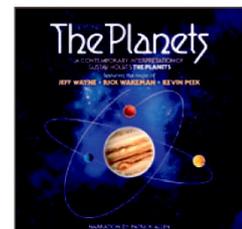
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
MFG009CD



WAKEMAN'S MUSIC EMPORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers



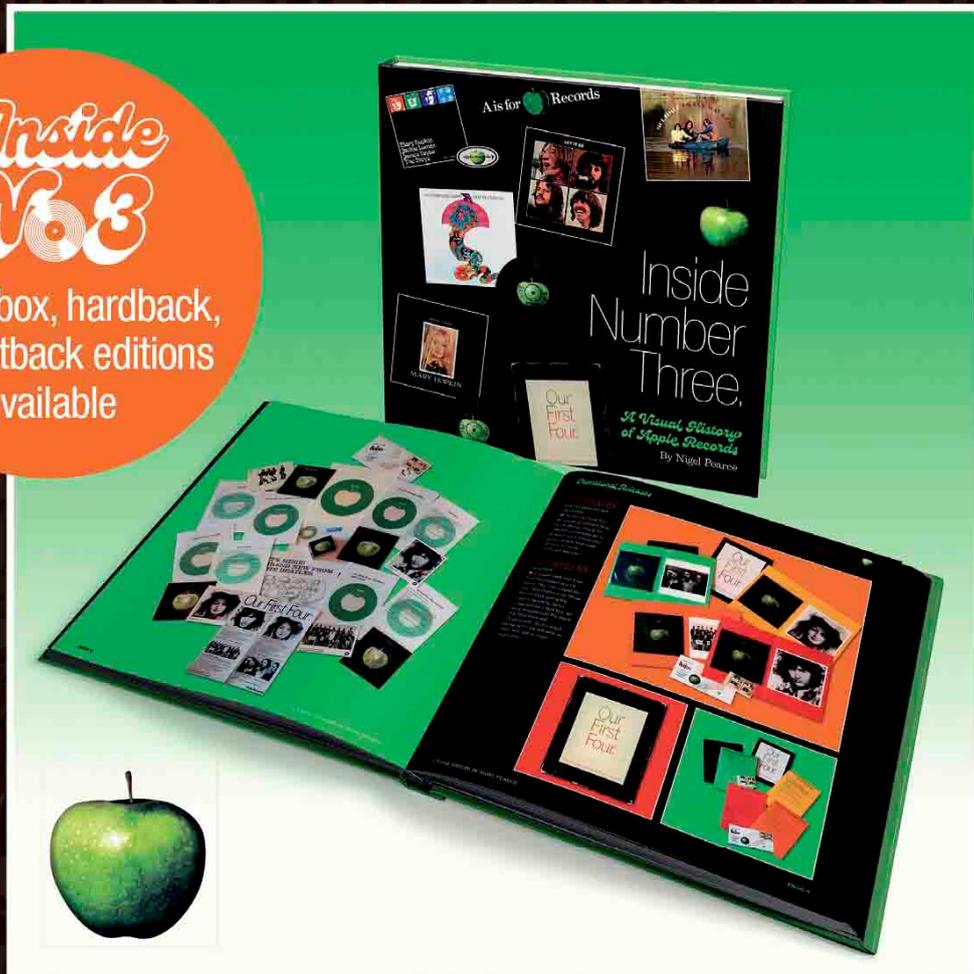
Inside Number Three.

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.

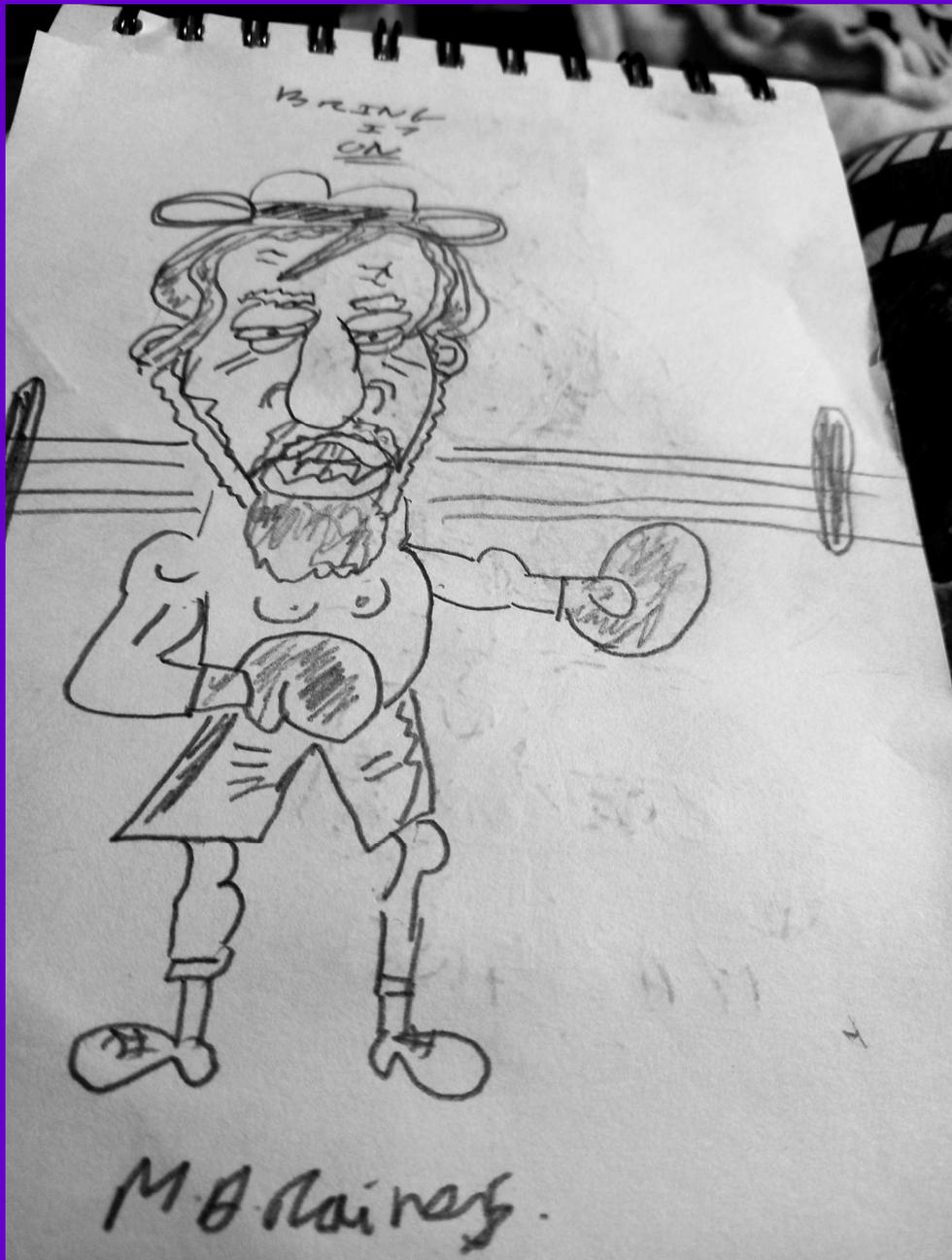
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No 3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection, 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 sent it up as I found video a bit hard I just hope people like and support and if anyone wants to be part of it or if come along for the ride they are welcome".

PS shows can be downloaded

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

And so, here we are at the end of another issue, and - if I may mis-quote the Grateful Dead - "What a long strange trip it's been."

Of course this issue has been completely overshadowed by the death of dear sweet Phil Bayliss. He was one of those people who is truly irreplaceable and I don't know what we are going to do without him. However, we shall manage, not just because that is what we do, but because it is changes in one's environment which promote evolution. When you are talking about the evolution of species of animal, for example, it is changes in the environment or the available food source which promotes the viability of one particular mutation over another. When one is dealing with a peculiar and ever mutable publication like this one, it is the death of a much loved member of the team.

In the inside front cover, (page 2), of this magazine you will see that I have added Phil to the list of contributors who are now hanging around the great press office in the sky.

When John Brodie-Good died, we mourned his loss and the magazine took a new direction. The same happened when Dave McMann, Mick Farren, Tim Rundall and my darling wife Corinna died and with each of these deaths they left us a parting gift as their loss propelled us on a new course that none of us



could possibly have imagined. I am sure it will be the same with this latest bereavement.

God bless you Phil and if there is an afterlife. I hope we meet again, drink tea, eat cake and talk esoteric bollocks to each other.

I will be back in two weeks time and I hope that you will all be joining me. We live in a particularly peculiar universe, and it is showing every sign of getting more peculiar and so we had better all stick together.

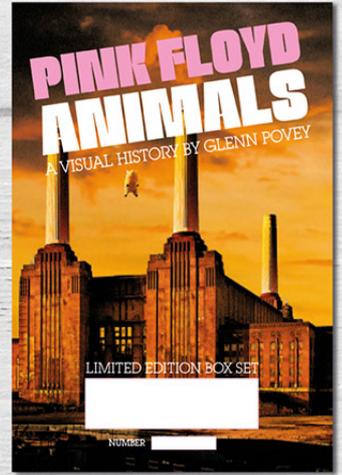
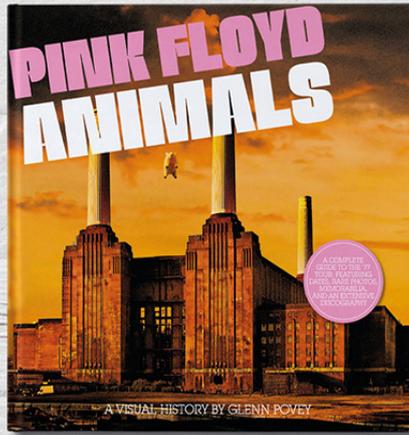
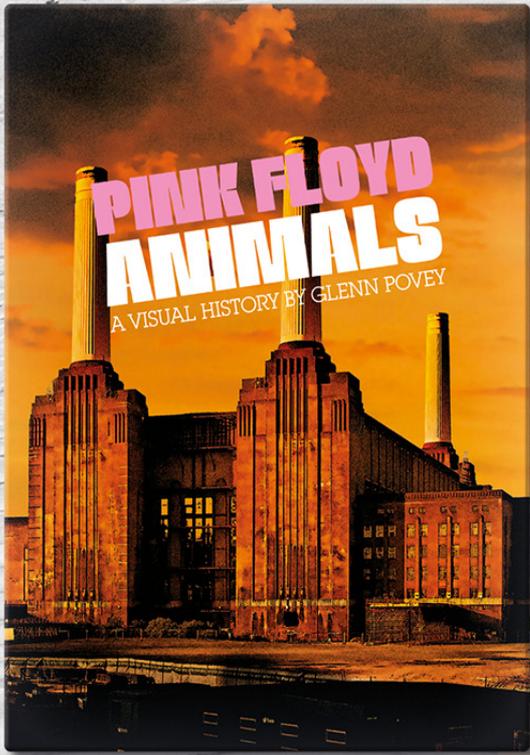
So, until next time,

Hare Bol

Jon



THE BEST LAID PLANS



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



BACKSTAGE PASS
PINK FLOYD
NON-RESTRICTED
Date 3-0 1977

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



PINK FLOYD
TOUR BROCHURE

