

GONZO



#543/4



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

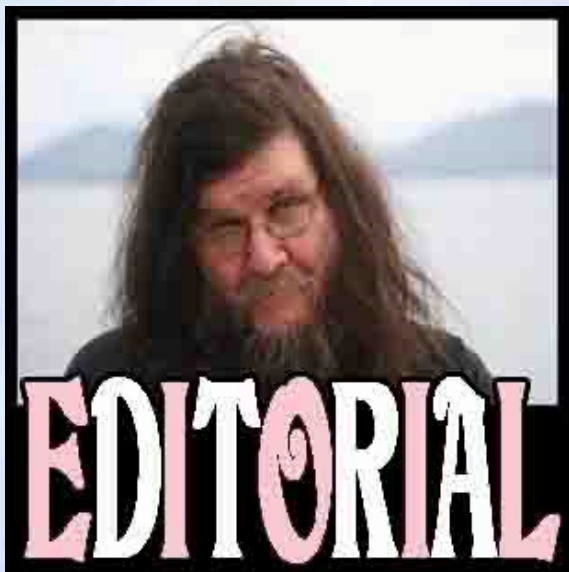


Phil Bayliss

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this ever-so-slightly peculiar little magazine.

I have been working as a magazine editor since 1970, when at the age of ten, and having just read a novel by Anthony Buckeridge I started a class magazine for the sixth year at Peak

School, Hong Kong. However, although I continued to publish magazines throughout my adolescence and young adulthood, it wasn't until, at the age of 35 when I found myself with an excessively expensive divorce to pay for, that I started working for "proper" magazines. It was then that I learnt my craft, particularly from a smashing bloke called Craig Glendale, who is currently, I believe, the editor of The Guinness Book of Records. He taught me an awful lot of the tricks of my particular adopted trade, and I am eternally grateful to him, because in the last quarter of a century, hardly a day goes by without me putting into practise what I learnt at his knee.

One of the most important things when one is starting a new magazine is to establish what is known as a "menu". In the case of a predominantly music magazine, like this one, for example:

- 25% rock music



GULLIBLE'S TRAVELS

However, when I started this particular magazine, I ignored everything that I had been taught by Craig and others.

- 25% folk music
- 25% social comment \

...and so on.

However, when I started this particular magazine, I ignored everything that I had been taught by Craig and others. This was not because I was being deliberately willful, but because I wanted to see what would happen if I

had a magazine which, like the Justified Ancients of Mu Mu, “had no master plan”.

And this is the result, a magazine which goes blithely freewheeling its way through life with nobody knowing quite where it's going to go next. This is a challenge for everybody concerned, but it is surprisingly less of a challenge for me as editor than one might otherwise have thought. This is because, having





to design it that way, I am quite happy to ride this particular bucking Bronco just in order to see where it takes me.

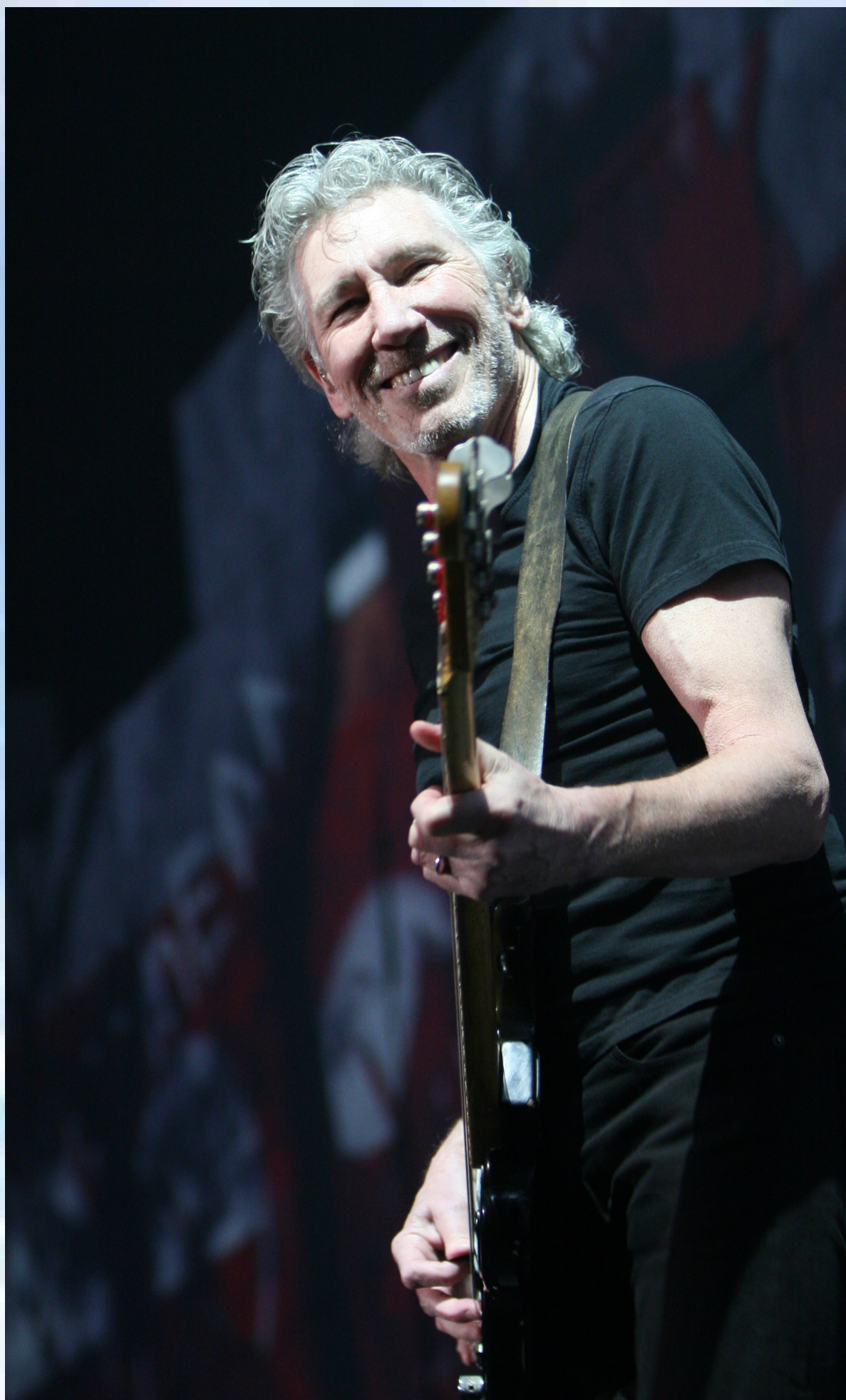
This week it has taken me somewhere that is surprisingly familiar.

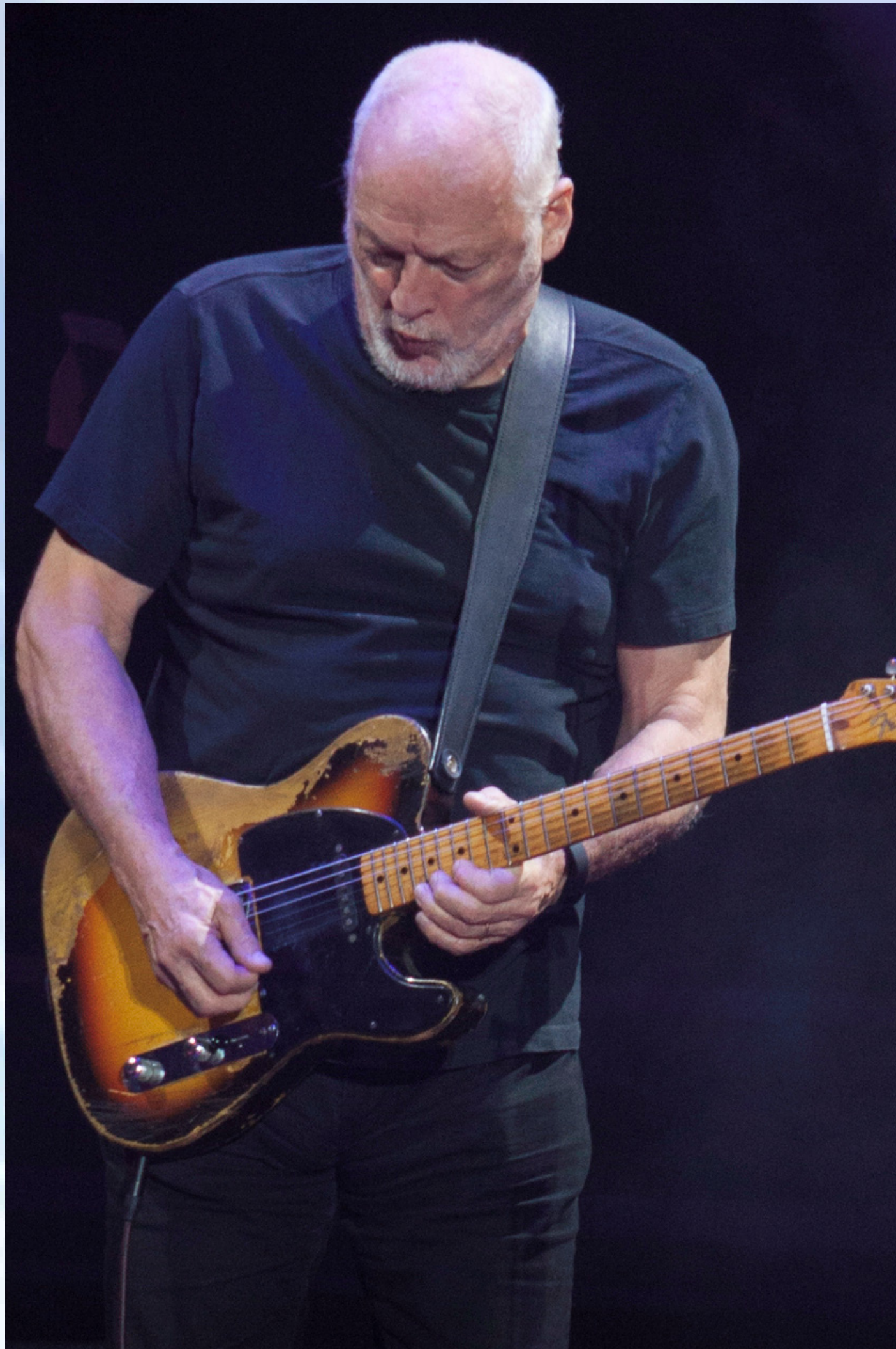
Roger Waters, the main songwriter, lyricist, bass player and all round pain in the arse, left Pink Floyd about 40 years ago. And he, and guitarist David Gilmour, have been sniping at each other ever since. I will admit freely, although it is unpopular, that on

the whole, Roger Waters solo work and that with some honourable exceptions I think it has been more effective than that of his previous band. Certainly, his first two and a half solo albums, and chunks of the third, still stand up today as a remarkable body of work which compliments the angst-ridden stuff that he wrote during his glory days with Pink Floyd.

Pink Floyd released their last studio album over a quarter of a century ago, and whilst all four members of the line-

اللجنة لهم إذا كانوا لا تأخذ نكتة





up which produced The Dark Side of the Moon came together again in order to make an iconic appearance at the 2005 Live 8 concert which was musically pretty spot on, although the politics and social message it espoused was confusing at the time and makes very little sense now. Richard Wright, the keyboard player, died soon afterwards, and whilst the band have produced a few odds and sods, over the intervening years they are functionally extinct.

So why have the old animosities between Gilmour and Waters once again raised their ugly head? On the 6th February, Polly Samson, David Gilmour's wife, posted this tweet:

"Sadly @rogerwaters you are antisemitic to your rotten core. Also a Putin apologist and a lying, thieving, hypocritical, tax-avoiding, lip-synching, misogynistic, sick-with-envy, megalomaniac. Enough of your nonsense."And the shit massively hit the fan as a result.

As always, the main cause of this conflict is Roger's five decade insistence that as he wrote the vast majority of the songs on all the albums from Dark Side in 1973 to The Final Cut in 1982, he should be given far more of a say in what happens to this material than he is being given.

The latest of the peculiarly narcissistic outbursts from the Waters camp involves the forthcoming celebrations for semicentennial celebrations for Dark Side of the Moon which are

planned to be marked by the release of a super duper box set with all sorts of bells and whistles which is allegedly even more super duper with more bells and more whistles than the last issue years ago. Roger has taken it upon himself, in a move that nobody was expecting, to re-record the entire album in order to basically assert his ownership of the suite of songs.

Whilst the idea of revisiting a classic album 50 years after its original release, with songs that were originally written by an angst-ridden young man in his late twenties, being re-evaluated by the same man, no longer young, but still as angst-ridden as ever is quite an interesting one. I certainly don't think that it is such a shocking development as so many of the world's backseat drivers commentating from the safety of their armchairs, would seem to suggest

He has made part of one song available online and to my fairly unjaundiced ear, I think it sounds pretty good. However, some conflicting accounts of what we are going to get from the rest of the album when it drops, do hint that the rest of this new recording may be somewhat more aggressive towards the rest of his band.

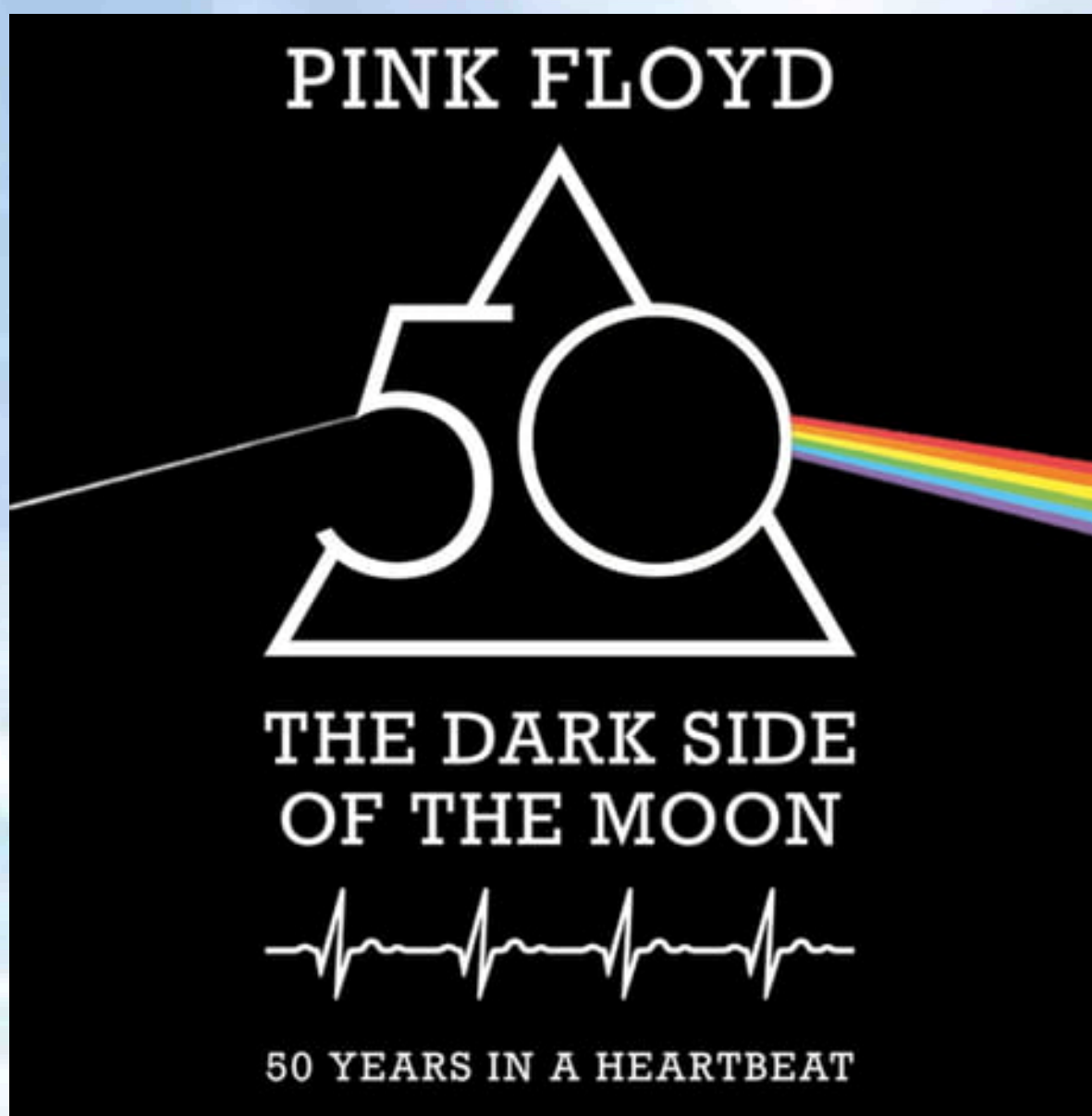
Apparently, there are no guitar solos, and a bunch of spoken word passages have been added. I have read that these spoken word passages are merely extra pieces of poetry to occupy what would otherwise have been instrumental passages filled by the rest

اللجنة لهم إذا كانوا لا تأخذ نكتة

of the band. I have also heard that these spoken word passages may be attacks on Gilmour and the late Richard Wright. Roger has certainly spent quite a lot of time in recent years shouting his mouth off with unpopular opinions. He believes that Ukraine is responsible for the Russian invasion because of some shit or other. He believes that China has a perfect right to invade Taiwan because he said, the whole world has accepted that Taiwan is part of China since 1948 (I am not sure from whence he extrapolated this opinion), and his views on the struggles between Israel and Palestine

have been so strong that promoters in Germany have cancelled Roger Waters' concerts there because of the claims of antisemitism.

I think we are just going to have to wait and see what bollocks Waters may or may not have said in these spoken word passages, but considering he certainly has a lamentable lack of tact, it would suggest that this forthcoming May is likely not only to see the coronation of His Majesty Charles III, but a god almighty shit storm in the Pink Floyd camp.



Looking at this new project from a purely musical point of view, there seems no reason why we shouldn't all be quite pleased that Waters has decided to record a "companion piece" (he has always said this is not meant to replace the original record but to compliment it) to the original 1973 album. After all, a whole slew of artists have recorded their interpretations of it, (most notably The Flaming Lips). And the one fact that I've heard so far is an interesting parallel to the albums that Johnny Cash made with Rick Rubin just before he died. These were an artistic and socio-political triumph in all sorts of ways, and I for one, think that the mardy old bastard is going to pull off something similar, it will be a very interesting exercise.

But what will be will be, and I for one find it interesting that the art form which first described various adolescent traumas, moved into addressing the concerns which young people had about the world around them, took a long hard look at middle-aged concerns, is now addressing the subject of old age and death.

I have no doubt whatsoever that Roger Waters is a difficult old bastard with whom to deal, and although I prefer Waters' records to the ones made by his former group since his departure, my sympathies (in so much as I have any) are with the Gilmour camp and even more so with drummer, Nick Mason, who has the unenviable task of being friends with both Roger and David. But all this certainly makes for an entertaining spectator sport.

I look forward to seeing what happens and reporting back to you with whatever I find out.

Enjoy this issue.

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:

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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**



Unsung Hero: Phil Bayliss (1951-2023)
A brief celebration from his friend Alan Dearling

Early morning, by email, Phil contacted me about a music review we were working together on. He then went out for his customary morning run on a Wednesday a few weeks ago. Returned home, had a heart attack, was placed in an induced coma. His life-support was turned off the following weekend. He was an organ donor. Vikki, Phil's wife told me:

"The wonderful thing that has come out of it, is that Phil has been able to donate his kidneys and liver to help save the lives of three others. Various medical teams were on hand around the country to receive the organs and the patients were in theatre waiting."

I later heard that his eyes were also donated to new recipients.

I met Phil first as one of the original co-

organisers of The Grizzly, an inspirational and marginally bonkers all-terrain race which has become one of the most over-subscribed long-distance running events in the UK. From the late 1980s he quickly became a close friend. We holidayed together, went to gigs and festivals (and did our share of after-exercise pints), and ran and walked many hundreds, indeed, thousands of miles together. But he also acted as my copy-editor and inspirational supporter and colleague.

He worked with me on social policy books, my two novels and books about festivals, new Travellers, environmental projects and cultural diversity in Africa, Turkey and Australia.

And for over ten years Phil assisted me with my music and arts articles and reviews for 'Gonzo' magazine...







(www.gonzowebly.com)

and more recently for 'International Times'

(www.internationaltimes.it).

For me and these magazines he was one hell of an 'unsung hero'. I'm missing dreadfully his cheerful companionship, encouragement and creative criticism, interspersed with deviations into reggae and blues music, books, films and other interests such as his visits to the subversive 'Dismaland' (partly curated by Banksy and the KLF) and the on-land oil rig/play park. These are his pics.

Like myself, Phil had a number of 'lives'. He had been a journalist, a community education teacher and adult educator, photography tutor, gained a doctorate, and latterly was an innovator in training for prison educators based from Plymouth

University. For many, he was lifelong sports-person, helping in organising, running, swimming and cycling events. He was motivated to strive to be the best he could be, and trained hard in swimming and cycling to achieve his ambitions to participate in a number of Iron Man challenges around the world. He particularly enjoyed our shared adventures as part of the Legbenders, a team set up to take part in the HOTBOT challenge along the UK's South-West Coast Path, the start was in Sidmouth and the finish at East Portlemouth on the Kingsbridge Estuary (about 74miles).

Runners took turns to run/jog/walk pre-set 'sections' of the HOTBOT route and had to follow a route map. It included ferries across the Exe, and the other team members had to travel in their own vehicle to meet up with the next leg-weary runner.

The relay team and organisers were from



Cambridge University and were very much the 'favourites'. We'd have bet on them. But, and it was a big BUT,

we were very experienced in running the South-West Coast Path.



Alan, Garry, Phil and Dave – the original Legbenders!

It was a monumental challenge and Garry was almost completely zonked by the end. I think he'd run about 50 miles or more on some really arduous 'leg-benders'!

The LEGBENDERS were victorious. Cream teas and beers and more were much enjoyed by all.

But most of all he was a proper 'mate'.

Phil's was woodland burial. It was real celebration of Phil's myriad, multi-faceted 'lives'. Father, husband, grandparent, a prodigious long-distance runner. Essentially he was kind, generous and positive.

Down in Seaton, Devon, over 200 attended at the grave for woodland burial and after at a community centre for the eulogy. I was one of the pall-bearers of different heights.



Dave, Alan and Phil in Happy Leg-bending times

Small at front, me at back. Bit scary across an uneven field. But a privilege.

A well thought-out and executed event. It even included two a cappella singers, recorded music in the woodland and original poems.

Luv 'n respect to Phil, Vikki, his family and many friends.



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



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



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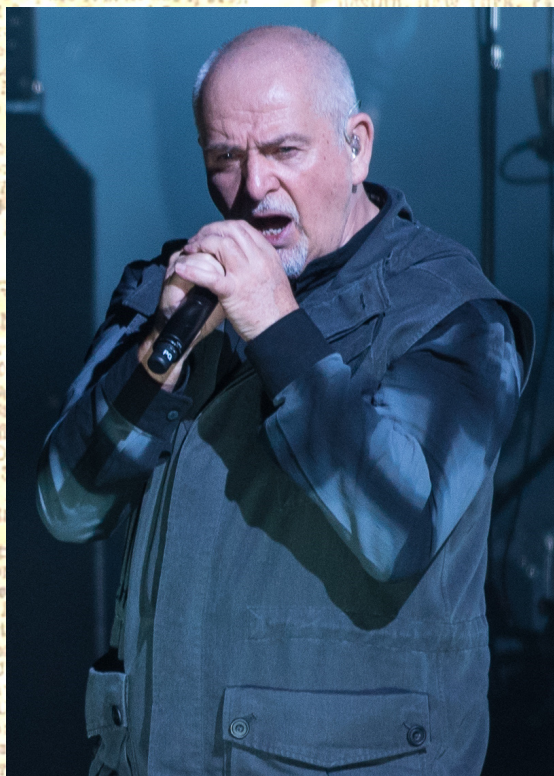


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THE ^{gonzo} NEWSROOM

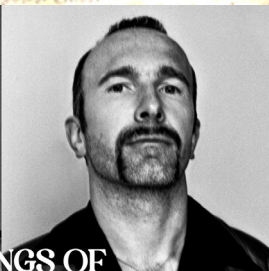
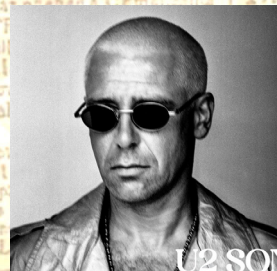


GABRIEL ON AI
<https://www.music-news.com/news/UK/156951/Peter-Gabriel-says-musicians-need-to-work-with-powerful-AI>

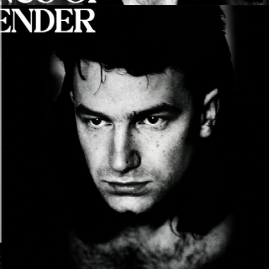
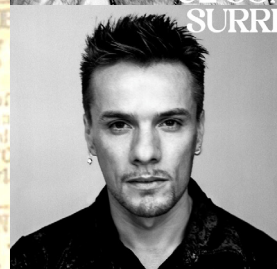
Peter Gabriel believes AI machines will be able to do most jobs in the next decade and says musicians should start embracing it.

The 73-year-old musician - who is the original lead singer of prog rock group Genesis - insists humankind has to accept at AI is going to take over the planet eventually and artists should start working with the "powerful new tool" instead of being against it.

Asked in the new issue of Uncut magazine if he had heard Nick Cave brand a song created by the ChatG PT software in the style of the singer a "grotesque mockery of what it is to be human", he replied: "I think that's a bit like King Canute on the beach, unfortunately. It's coming. We're only just building it, we have no idea what it's going to achieve. I can't think of anyone whose job couldn't be done better by AI in 10 year's time, maybe five. For instance, when I drive down to the studio in my Tesla, the Tesla is doing a lot of the driving for me - but I'm still keeping my hands on the wheel. The same thing is going to happen more in any process, including creativity. With some of the AI, half the artists want to play with it and half want to shut it down. But I think you do better if you work with a powerful new tool, than just grumble or pretend it doesn't exist."

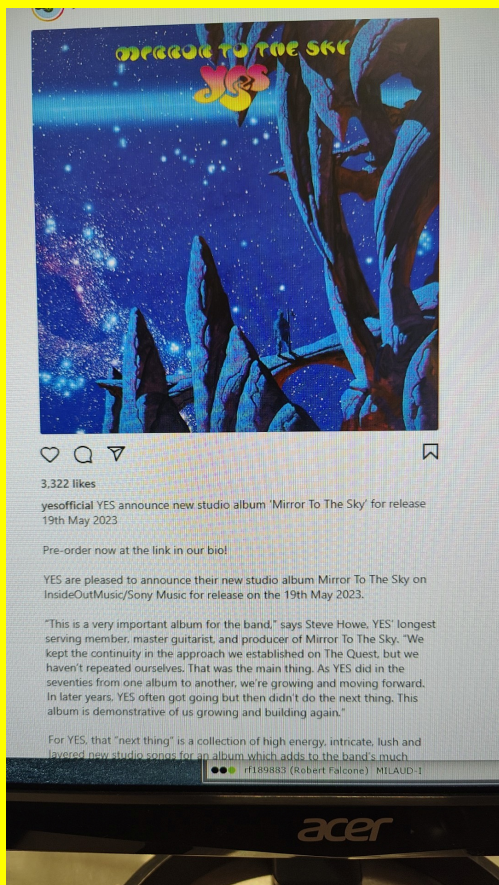


U2 SONGS OF SURRENDER



SURRENDER STUFF
<https://www.music-news.com/news/UK/156991/U2-outselling-rest-of-the-Top-5-combined-on-the-way-to-11th->

The Gospel According to BART



Number-1-album-with-Songs-of-Surrender

U2 are outselling the rest of the Top 5 combined as Songs of Surrender leads the race to become their 11th Number 1 album in the UK.

On their new LP, the legendary Irish rockers – lead by Bono, The Edge, Adam Clayton and Larry Mullen Jr. – have re-recorded and re-interpreted songs spanning the band's 40-year career. The album shares a name with Bono's memoir released last year, Surrender: 40 Songs, One Story.



ROCKET? SHOCK IT MAN
<https://www.music-news.com/news/UK/157049/Sir-Elton-John-had-no-idea-his-mega-hit-Rocket-Man-was-inspired-by-space-story-of-same-name>

Sir Elton John had no idea what his mega-hit 'Rocket Man' was about until just recently.

The 1972 pop classic was co-written with the 75-year-old music legend's long-time

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

John Maynard Keynes

songwriting partner, Bernie Taupin, who has shared with the 'I'm Still Standing' hitmaker the astronaut story that inspired the space-themed song, some five

decades after its release - and Elton confessed he "never knew that".

In a clip shared on the 'Tiny Dancer' hitmaker's Instagram page, Elton said: "'Rocket Man' was our first-ever number-one record I think. And it was on the 'Honky Chateau' record."

"It was a pretty easy song to write a melody to because it's a song about space so it's quite a spacious song."

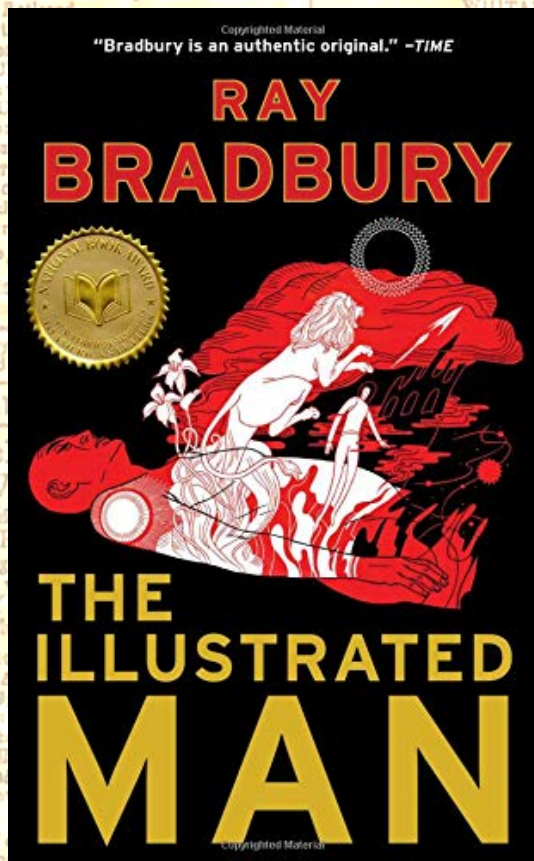
Bernie, 72, then shared: "It was actually a song inspired by Ray Bradbury from his book of science-fiction short stories called 'The Illustrated Man'."

"In that book, there was a story called 'The Rocket Man', which was about how astronauts in the future would become sort of an everyday job so I kinda took that idea and ran with it."

A surprised Elton replied: "Do you know, I never knew that..."

DEFINITELY MAYBE

<https://www.music-news.com/news/>





WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

"Like most others, I was a seeker, a mover, a malcontent, and at times a stupid hell-raiser. I was never idle long enough to do much thinking, but I felt somehow that some of us were making real progress, that we had taken an honest road, and that the best of us would inevitably make it over the top. At the same time, I shared a dark suspicion that the life we were leading was a lost cause, that we were all actors, kidding ourselves along on a senseless odyssey. It was the tension between these two poles - a restless idealism on one hand and a sense of impending doom on the other - that kept me going."

Hunter S. Thompson

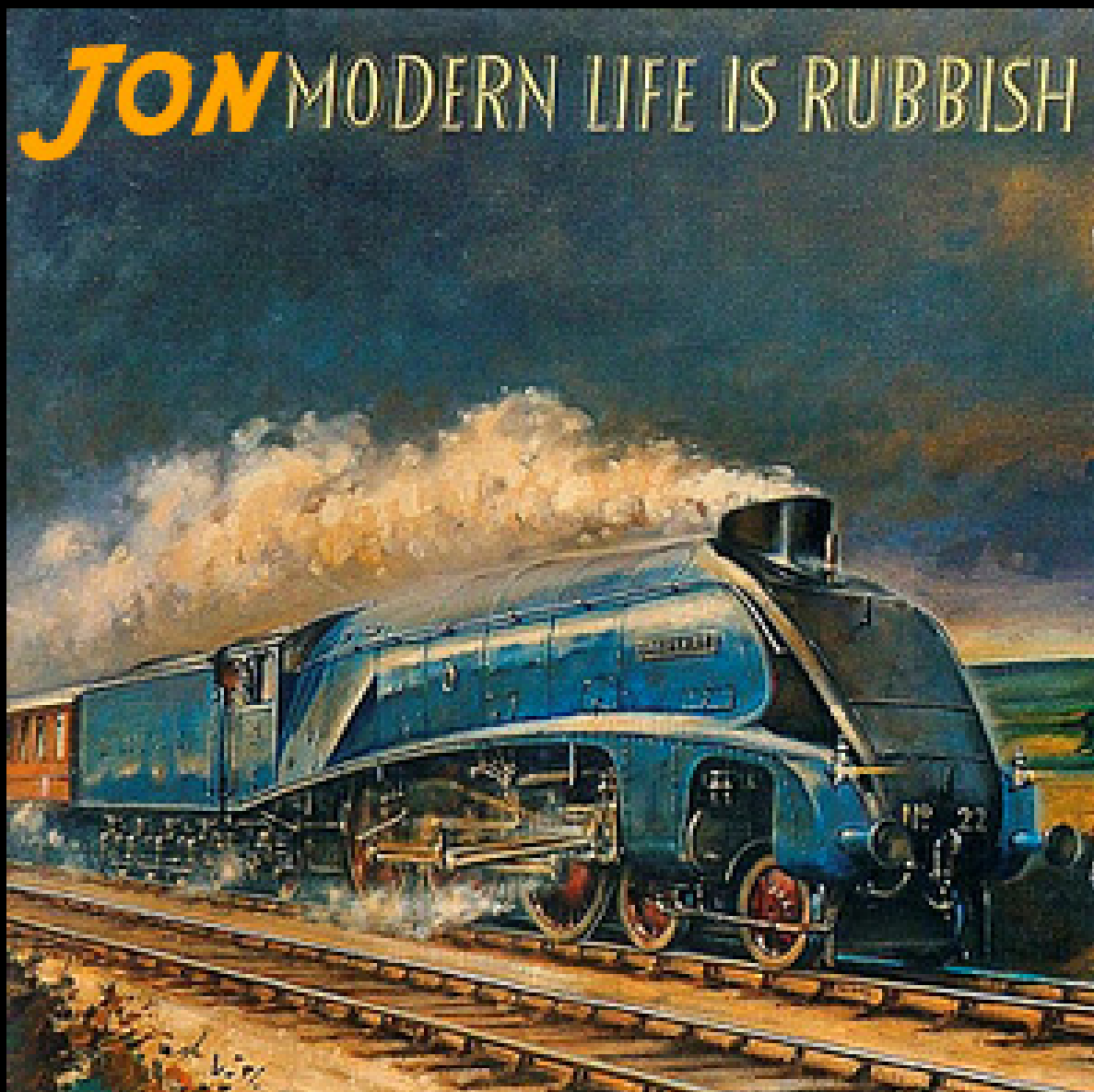


UK/157084/Noel-Gallagher-tells-brother-Liam-to-pick-up-the-phone-to-ask-for-an-Oasis-reunion

Noel Gallagher insists his brother Liam Gallagher just has to "get his people to call my people" to discuss an Oasis reunion. The feuding siblings have sparked speculation they could reform the legendary Britpop group - who split in 2009 after a backstage bust-up between the pair at their final concert - after frontman Liam, 50, said a reunion is "happening" on Twitter.

And guitarist Noel, 55, has since reacted and insisted he's willing to listen to his brother after years of being estranged - but he doubts he has the nerve to pick up the phone.

Speaking in a radio interview in France on France Inter, Noel said: "There's something in the papers back in England today."



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
fact that
some
people are
stupid goes
on forever
and Jon
watches
Netflix so
you don't
have to*

So, boys and girls, here we are in another issue (magazine) and I have yet another issue (thing I want to bellyache about) which I want to bring to your attention. As I believe I have mentioned over recent months, I am quite an avid reader of the social media site Quora, which appears to be the modern equivalent of one of those old fashioned Notes and Queries thingamabobs, which have sadly fallen into abeyance in recent decades. Most people seem to not want to know answers to their questions and prefer just to rant about whatever crap is irritating them on that particular occasion.

Ranting? Me? Anybody who thinks that can just go and fuck off..

I am perfectly aware that a large amount of the information which can be found therein should be taken cum grano salis, but I find the flow of information and bitch-biting which results from it mildly entertaining, and often quite fascinating.

As I think I have mentioned before, over the last year or so I have noticed that a lot of the questions that are asked seem to be particularly loaded towards one socio-political viewpoint or other. And many of them seem to have as their only motive that of causing trouble, something which is, I believe, known to the contemporary followers of pop culture as trolling. Others are even completely meaningless. Over the last few months I have noticed that some of these, indeed more than a few of them, have been posted by an automatic AI bot. I am seriously interested to find out whether these AI bots that I originally thought had purely been invented in order to cause trouble and drum up controversy, are



presumably to drive more people to the site.

As a result of this manipulation, I have noticed that there are successive waves of public anger or emotion about specific subjects, quite a few of which are simply untrue.

The most recent one seems to be a vociferous bunch of people who are completely anti the Duke & Duchess of Sussex and all their works who are saying that “because King Charles has decided to give Prince Harry’s daughter, Lili, the title of Princess Lilibet Diana Mountbatten-Windsor” then they are going to boycott the Coronation on the grounds that King Charles is being shown to be “weak and wishy-washy” and has in some way let the side down. The side in this particular instance being the British public. Well this is just bollocks, an order of magnitude of bollocks larger than most of the stuff which I comment upon from various

media sites.

To put the reason why it is all bollocks to bed, once and for all, before we come back to discuss whether the general public who read Quora each day, are being manipulated for some unknown reason, is simple.

1. According to letters patent signed, and issued by King George V in 1917, the grandchildren of a reigning monarch are automatically entitled to use the styling of Prince or Princess. However, on many occasions, for example, with the children of Princess Anne and the children of Prince Edward, the parents of these children have decided to forego the use of the titles in order to give their children a more normal upbringing.

Famously, the Duchess of Sussex said soon after her son, (who is named after my dog) was born that

**From King George III to King Charles III
Colonization Remains!
Canada's "Assumed Crown
Sovereignty" is another way of saying
Doctrine of Discovery!**



she and her husband had decided to do likewise, and that she didn't want to use titles for any of her children.

2. There is some argument going on across Quora as to whether Princess Lili was entitled to use her title because she had just been christened

by the Bishop of Los Angeles. That is one of the most stupid questions I have heard yet. Being christened has nothing to do with what title you are allowed to use. However, if you were christened and brought up as a Roman Catholic, this would make you ineligible to inherit the throne, but you can still be Prince or Princess. The

christening ceremony is purely about introducing the small child to become a member of the Christian church.

3. King Charles has nothing to do with it. When he became King at the exact moment that his mother died, his grandchildren automatically became Prince or Princess. There was nothing that he could have done about it short of a revolutionary act of Parliament and when Parliament is currently tied up with other crap this would have just been a complete waste of time and money. What is in his gift, is the appellation HRH (His or

Her Royal Highness) but through custom and practise only working Royals are allowed to use this, and so it is not at all surprising that King Charles has not made them HRH.

4. All the stuff which the Duchess of Sussex said in the famous Oprah interview about her son being denied the title because he was of mixed race is just nonsense, and it is hard not to come to the conclusion that she made it all up just to unleash a tide of righteous anger against the British Royal family.

♥ Protester arrested after **throwing eggs** at King Charles, Queen Consort Camilla



5. Assuming that all the people who are waving banners #NotMyKing are British citizens, one can only assume that they are trying to renounce their citizenship. The reigning monarch has been head of state of this country since 1810, before that, the head of state of England for several hundred years before the Norman Conquest. The idea, especially amongst annoyingly entitled young people, that they can pick and choose who their head of state is as if they were Americans, or citizens of one of the other former colonies is complete nonsense.

So, having put that to bed, what explanations can we come up with for these somewhat ridiculous ideological movements on Quora and other social media platforms?

I can think of all sorts of explanations ranging from: the banal (the moderators on Quora don't care enough about the subject to do anything about it, or at the very least the site architecture will not allow them to interfere to any great degree), to the likely (Chinese and Russian propagandists are working overtime in order to sow dissent amongst the British people), to the terrifying (this is all something to do with the rise of artificial intelligence so that when people are encouraged to say that King Charles is "not their King" this is only the machinations of our future mechanical masters giving us forewarning that they are about to take their rightful place in the Universe.

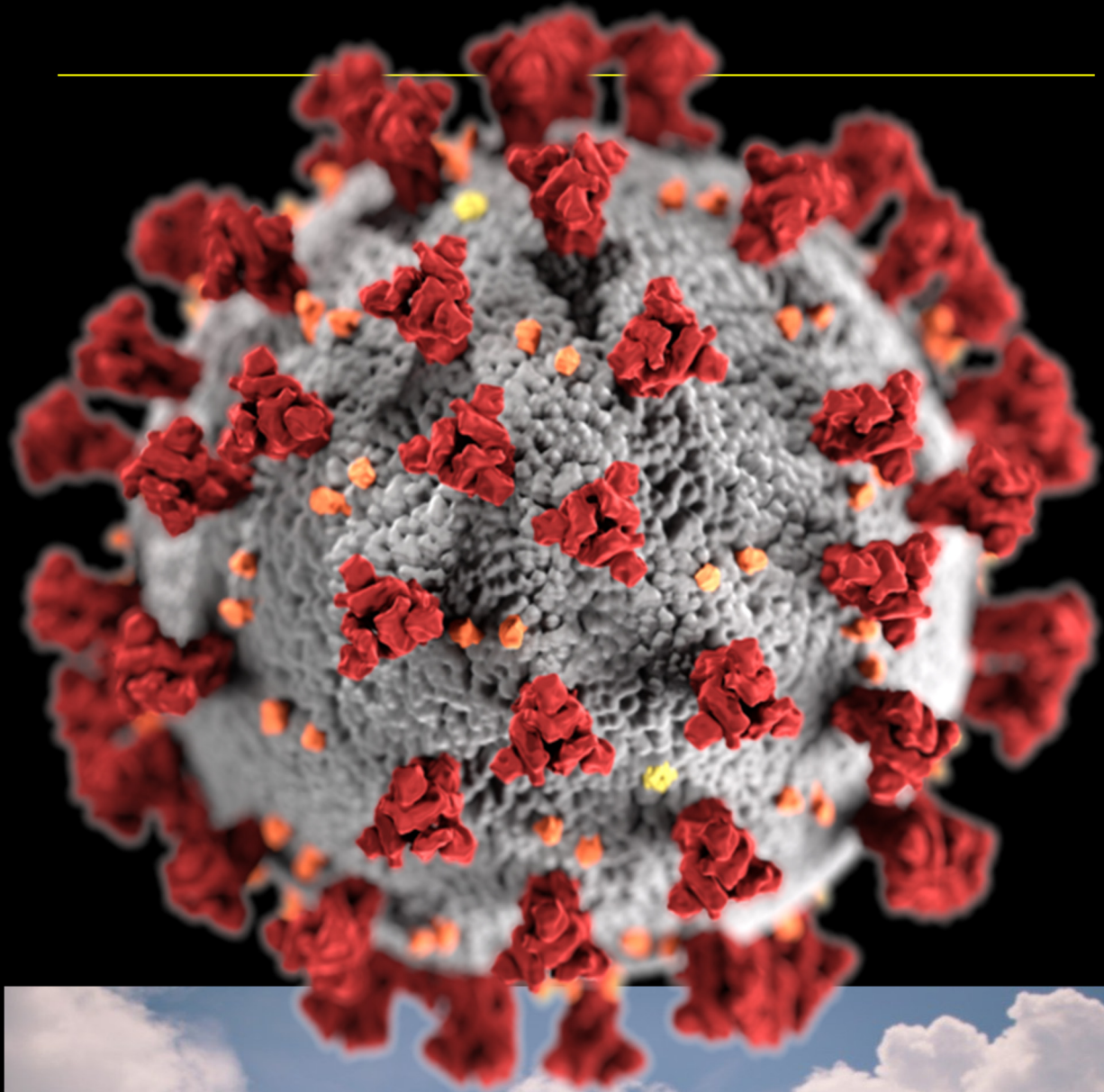
All three of these could be true, although I think the final one is the least likely. But this is a signal warning that the social behaviour that

we are already seeing amongst young people who will believe any old crap as long as they read it online, and get all their social training from the internet rather than from their parents, is beginning to spread to older people, and will eventually spread to people like me who are in their early dotage.

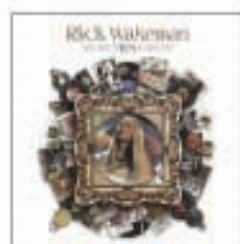
The way that people have misinterpreted the "right to free speech" to mean that they have the right to say to whoever whatever crap they feel like and that their opinions are of equal importance to those of their elders and betters (and of course we don't have elders and betters these days, except in my fucking house) is, in my humble opinion, going to bring about the destruction of most of what we hold dear.

But old men have always complained that the actions of their juniors is going to lead them to hell in a handbasket, and it never does. So, truly, I am not sure whether I am following in the footsteps of my father and grandfather, or whether this time around the handbasket awaits.





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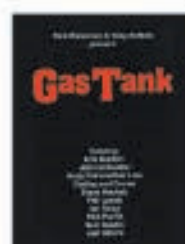
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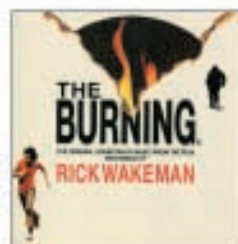
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The original recording, with two new tracks
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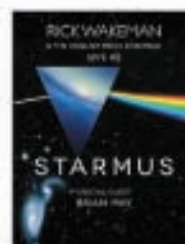
THE BURNING

The original Soundtrack album, back in print at last!
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LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
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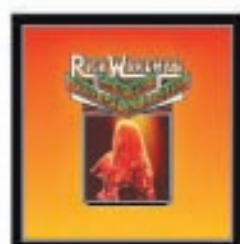
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THE PHANTOM OF THE OPERA

Double CD + DVD
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CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS


With Jeff Wayne and Kevin Peek
HFG2009CD



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

-Chris Packham



stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED



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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

**The strong and courageous
take a camera**

**The weak and cowardly
take a gun**

**What sort of
person are you?**

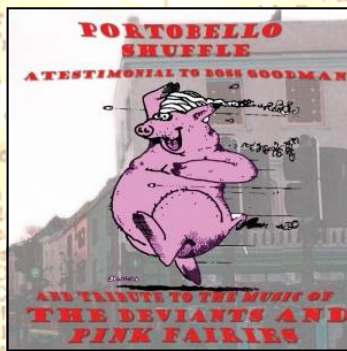
**Celebrate wildlife on
World Wildlife Day
don't shoot it.**





I'M ON BOARD!

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



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



Butterfly Conservation

Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



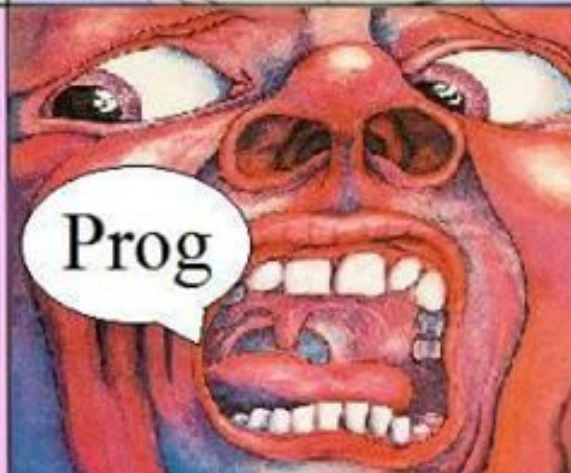
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



Prog

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





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/05-02-2023-show-499-gaye-su-akyol/>



05-02-2023 – SHOW 499 – Gaye Su Akyol

REBE: hasta el fin...(Until the End)
 New Order: Love Vigilantes
 Augenwasser: Speak your Mind
 Gaye Su Akyol: Bu Izdırabın Panzehiri (No antidote for this pain)
 Lucas Santtana feat. Flore: The Fool on the Hill
 Xavi Ganjam: Electric Ladysea
 Toulouse Low Trax: Impure Nature
 Bog Shed: Hand me Down Father
 Die Wilde Jagd: In Wonnenhieben
 Native Harrow: As it Goes
 Meg Baird: Star Hill Song
 Gaye Su Akyol: Vurgunum Ama Acelesi Yok
 Gaye Su Akyol: Martılar Öpüşür, Kediler Sevişir
 Bardcore: Not Marble nor the Gilded Monuments
 Creye: Spreading Fire
 Abby Bland: What You did to Me
 Simon Scott: The Black Fens
 Jade Warrior: Hey Rainy Day
 Neil Young and Crazy Horse: Chevrolet
 Climax Golden Twin: Fifty Bucks Worth
 Loudon Wainwright III: Plane Too
 João Selva: Passarinho
 Gaye Su Akyol: Anadolu Ejderi
 The Human League: You Remind me of Gold
 Juni Habel: Chicory
 David Crosby: I'd Swear there was Somebody Here

**Listen
Here**



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

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

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



ARTISTS:

PolyChrome
Edgar Loop
Head Spin
Belling The Tiger
Ayumi Ishito & Her Band The Spacemen
Leandro Kalen
Casey - Soeteman
Opus Arise
The Aaron Clift Experiment
INITIAL MASS

Listen
Here

Friday Night Progressive



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

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

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

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

**Listen
Here**



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

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

The Hard Shoulder Part 2

Ep. 113

<https://shows.acast.com/between-you-and-me/episodes/the-hard-shoulder-part-2>

In this ep, we set out with the intention of continuing our discussion about Marillion's The Hard Shoulder, the second volume of Happiness Is The Road. We discuss the time we got trapped in a dinner party with Sophie Ellis Bextor's mother, and the pick and mix and lewdly-named shower gel you can buy at Port Zelande, before we get onto Asylum Satellite #1 and Older Than Me.

**Listen
Here**



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

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

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



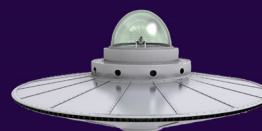
PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Is There a Government Conspiracy to Control the Sex Lives of Trees? PLUS Raven's Scary Movie Hour premiere.

<https://podcasts.apple.com/us/podcast/is-there-a-government-conspiracy-to-control-the/id1479709878?i=1000603629849>

At times almost indescribable, in this show the gang tackles subjects ranging from a monstrous Frogman to whether some trees have lady parts and, if so, is there a government conspiracy dictating which female trees can have sex and which ones cannot. Also, more Black-Eyed Kid pick-up lines for Raven & Superfan Mike Smith with ten reasons why Juan-Juan should return to the USA. Plus, Switch on whether the Grim Reaper is actually a Man-in-Black. Special guests, Author Marc Zappulla and The Mysterious Ashley G. ALSO: the premiere episode of "Raven's Scary Movie Hour" follows the show. (Adult content)



**Listen
Here**



Gary Rossington
1951 - 2023

Gary Robert Rossington was an American musician and songwriter. He is best known as a founding member of Southern rock band Lynyrd Skynyrd, in which he played lead and rhythm guitar. He was also the last living founding member of Lynyrd Skynyrd. Rossington was also a founding member of the Rossington Collins Band, along with former bandmate Allen Collins.



Sharifa Fadel
شريفة فاضل
1938 - 2023

Egyptian singer and actress Sharifa Fadel (the stage name of Tawfika Mahmud Ahmed Nada) started her career as a child, appearing in a radio program for children and in several films starting from 1947. She was trained since childhood in music and religious chanting.

Among the most popular Egyptian singers between the 1950s and the 1980s, Fadel made her professional debut recording the song "Amanat Ma Tshahrni Ya Bakra". As an actress, she appeared in about 20 films and also worked on stage and in radio. She retired in the early 1990s.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Arif Cooper
n.d. - 2023

Arif Cooper was a Jamaican musician, music producer, and international DJ. He was the CEO of Fresh Ear Productions/AMC Music Ltd., as well as a radio broadcaster for the RJR Communications Group (FAME FM). He grew up around music, and when Arif was old enough, his father Michael "Ibo" Cooper brought him on tour to work with his band Third World as a road crew member. In 1991, based on his past exposure to the Jamaican sound system culture, Cooper began DJing all over the world. Fresh Ear Productions was founded in 1997 when, after working on the development of 2 Hard Records, Cooper re-

entered the world of production. Cooper collapsed suddenly and died during an event on 5 March 2023.



Erik Livingston
1985 - 2023

Erik Livingston was a multi-instrumentalist and member of experimental metal group Mamaleek, an American experimental metal group from San Francisco, founded in 2008 by two anonymous brothers. The name supposedly derives from Arabic, and is the plural of mamluk, or "slave". He had played with the group since 2015, and joined as a full-time member in 2019. As a visual artist, Livingston made Mamaleek's 2020 music video for "Elsewhere," designed an LP cover, and had worked for other artists in a similar fashion.



THOSE WE HAVE LOST



Michael Brimer
1933 - 2023

Michael Brimer was a South African-Australian pianist, organist, conductor, composer, musicologist, and academic. He was also music master at Brisbane's Church of England Grammar School in the late 1950s. He notably taught at the University of Melbourne where he was for nine years the Ormond Professor of Music. He was appointed Professor Emeritus on leaving. His international solo-performing career led to him giving concerts in many countries as recitalist, soloist and chamber musician. He has performed the complete series of Beethoven's 32 piano sonatas five times to great critical acclaim. His conducting experience with orchestras in Australia and overseas has encompassed opera, choral and

orchestral repertoire, from classical to contemporary works (including premiere performances).



Marcel Amont
1929 - 2023

Marcel Amont, born Marcel Jean-Pierre Balthazar Miramon, was a French singer and actor of the 1960s and 1970s. Amont also recorded in Occitan (a Romance language spoken in Southern France) and promoted Béarn (a traditional province in France) culture from the 1950s. Amont was one of the most popular singers in France, and the most prolific of the French language with many years of career. He

THOSE WE HAVE LOST

sold 300 million albums, recorded 30 albums, 79 singles 126 ep's, 11 compilations and about 1,000 songs in different languages (English, Italian, Portuguese, Chinese, German, Irish and Spanish).



Robin Lumley
1948 - 2023

Robin Lumley was a British jazz fusion musician, keyboardist, record producer, and author who was a member of the band Brand X with drummer Phil Collins, guitarist John Goodsall, and bassist Percy Jones. He started playing drums in a student band at college, then switched to the keyboard, leading to him playing in David Bowie's band in the 70s. After founding

Brand X, he formed a jazz-rock band in the 1980s. In 2001 he formed the band SETI. Lumley died from heart failure in Plymouth, on 9 March 2023, at the age of 74.



Tongo
1957 - 2023

José Abelardo Gutiérrez Alanya, known by his stage name Tongo, was a Peruvian singer and entertainer. He began his music career in 1980 as a singer of Peruvian cumbia, a type of popular music. Tongo's national stardom reached its peak in 2008, when he released a purposely incorrect English version of "La pituca". In 2011, after a few years without recording any new major hits, Tongo made a cover version for The Beatles' song "Let it Be" under the title of "Lady bi". Tongo's major success for 2011 was his cover version of the popular Justin Bieber song "Baby". The cover became an instant internet sensation.

THOSE WE HAVE LOST

He uploaded his first video to TikTok on 14 May 2020, under the username "tongoperu." and amassed thousands of followers. He died from kidney failure complicated by diabetes on 10 March 2023.



Napoleon XIV
1938 - 2023

Jerrold Laurence Samuels was an American singer, songwriter and record producer. Under the pseudonym Napoleon XIV, he achieved one-hit wonder status with the Top 5 hit novelty song "They're Coming to Take Me Away, Ha-Haaa!" in 1966. Samuels occasionally revisited the Napoleon XIV character to record other songs, usually comedy records with an

insanity theme. On March 10, 2023, Samuels died in Phoenixville, Pennsylvania, at the age of 84, from Parkinson's disease dementia.



Junior English
1951 - 2023

Lindel Beresford English, better known as Junior English, was a Jamaican reggae singer who began his career in the early 1960s. He began performing as a teenager, then relocated to England in 1964, where he later joined The Magnets, with whom he toured Europe. He then joined The Nighthawks, releasing an album with the group in 1969, Man it's Reggae, before

THOSE WE HAVE LOST

restarting his solo career the same year. He had a string of reggae hits during the 1970s and 80s. He continued to perform and record into the 1990s and 2000s.



Costa Titch
1995 - 2023

Costantinos Tsobanoglou, better known by his stage name Costa Titch, was a South African Amapiano (a subgenre of House music) rapper and dancer. Early on, Costa Titch had a passion for entertainment and became a dancer. In 2014, he relocated to Johannesburg, where he continued his career as a rapper. In 2020, Costa Titch released his debut album titled Made In Africa, which features collaborations with various South African artists. He went on to earn 3 nominations to South African Hip Hop Awards 2020. On 11 March 2023, Costa Titch collapsed when performing at the Ultra South Africa music festival in Johannesburg. He quickly regained his footing and continued performing, but collapsed again and died at age 28.



Marek Kopelent
1932 - 2023

Marek Kopelent was a Czech composer, music editor and academic teacher, who is considered to have been at the forefront of the "New Music" movement, and was one of the most-published Czech composers of the second half of the 20th century. After studies in Prague, he initially worked as a music editor. In 1959 he became interested in European avantgarde music and incorporated its developments in his style. Politics later changed to censorship of contemporary music; he lost his job, and his music was banned for 15 years. His compositions focus on chamber music, concertante music, and vocal music from solo songs to oratorios, based on a wide range of texts from medieval to contemporary.

THOSE WE HAVE LOST



Simon Emmerson
1956 - 2023

Simon Emmerson was an English musician and record producer. He founded the bands Working Week, Weekend, and Afro Celt Sound System. Emmerson was also the main organiser of The Imagined Village, a collaborative work from many roots artists. Emmerson also played on this album. In 1995 Emmerson was nominated for a Grammy for his production work on Baaba Maal's album *Firin' in Fouta*. Emmerson was also a keen bird watcher and a druid. Emmerson died on 13 March 2023, one day after his 67th birthday.



Jim Gordon
1945 - 2023

James Beck Gordon was an American musician, songwriter, and convicted murderer. Gordon was a session drummer in the late 1960s and 1970s and was the drummer in the blues rock supergroup Derek and the Dominos. In 1983, in a psychotic episode associated with undiagnosed schizophrenia, Gordon murdered his mother and was sentenced to 16 years to life in prison, remaining incarcerated until his death in 2023.

THOSE WE HAVE LOST



Robert Caldwell
1951 - 2023

Robert Hunter Caldwell was an American singer, songwriter, and musician. He released several albums spanning R&B, soul, jazz, and adult contemporary. After several R&B and smooth jazz albums, Caldwell turned to singing standards from the Great American Songbook. He wrote many songs for other artists. Caldwell's music is frequently sampled by hip hop and R&B artists. Caldwell also wrote and performed songs for the movies *Back to School* and *Mac and Me*, among others. Caldwell was also popular in Japan, where he was nicknamed "Mister AOR".



Théo de Barros
1943 - 2023

Teófilo Augusto de Barros Neto, better known as Théo de Barros, was a Brazilian composer. From the 1960s he released and participated on albums with other Brazilian artists, such as Inezita Barroso for her album *Afinal*. In 1966 the band Quarteto Novo was formed and in 1967 released one album which launched the careers of its members and had wide influence. De Barros died on 15 March 2023, at the age of 80.

THOSE WE HAVE LOST



Tony Coe
1934 - 2023

Anthony George Coe was an English jazz musician who played clarinet, bass clarinet, and flute, as well as soprano, alto, and tenor saxophones. Coe started out on clarinet and was self-taught on tenor saxophone. In 1953, aged 18, he joined the army where he played clarinet in the Military band and saxophone with the unit Dance Band. Tony spent just over four years with Humphrey Lyttelton's band from 1957 to the end of 1961. This was a period when Coe was brought to the attention of critics and fans as well as giving him some degree of international fame. Coe later played with a variety of groups, such as the John Dankworth Orchestra, the Matrix, and the United Jazz and Rock Ensemble, among others. Coe also recorded on soundtracks for several films.



Fito Olivares
1947 - 2023

Rodolfo Olivares, known as Fito Olivares, was a Mexican cumbia musician. He started to play the saxophone at 12, and began to play professionally in 1963. With a local group in 1962, he was invited to be part of the Duetto Estrella. In 1963, he composed his first song "Ya No Eres Mia", and proceeded to enjoy success with his next few hits. Olivares had his own recording studio, Japonica Studio, and his own publisher where he recorded his songs, Sabrosura Music.

THOSE WE HAVE LOST



Fuzzy Haskins
1941 - 2023

Clarence Eugene "Fuzzy" Haskins was an American singer. He performed with 1950s and 1960s doo-wop group, The Parliaments, and was a founding member of the groundbreaking and influential 1970s funk bands Parliament and Funkadelic, also known as Parliament-Funkadelic. He left Parliament-Funkadelic in 1977 to pursue a solo career. He is a member of the Rock and Roll Hall of Fame, inducted in 1997 with fifteen other members of Parliament-Funkadelic. In 2019, he and Parliament-Funkadelic were given Grammy Lifetime Achievement Awards.



Kenneth Montgomery
1943 - 2023

Kenneth Montgomery OBE was a British conductor. His early conducting engagements included work at Glyndebourne Festival Opera, as an assistant conductor, assistant choral conductor and rehearsal pianist. In 1973, Montgomery became music director of the Bournemouth Sinfonietta. He was music director of Glyndebourne Touring Opera from 1975 to 1976. In 1985, he became both artistic and musical director of Opera Northern Ireland. Outside of the UK, in 1975, Montgomery was named principal conductor of the Dutch Radio Symphony Orchestra, and he proceeded to make a home for himself in the Netherlands. From 1982, Montgomery was a regular guest conductor at Santa Fe Opera (SFO). Montgomery was appointed Officer of the Order of the British Empire (OBE) in the 2010 New Year Honours.

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



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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 says before their wedding. With the Atlantic Ocean literally keeping the couple far away from each other, Bainbridge recorded an emotive work that sought to make a connection during a time of uncertainty. It has since been hailed as one of his greatest achievements.

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

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

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

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



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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

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

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

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

Celestial Fire

Live in the UK



dvd/2cd



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

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



From danger to safety...

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

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

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

One more thing....

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

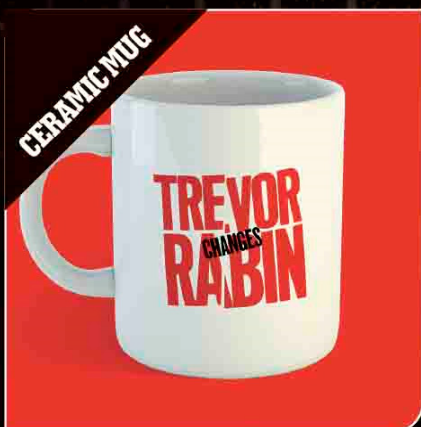
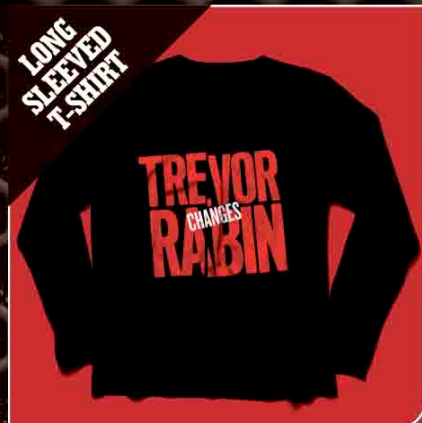
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Cover Art by Sentinal One

Future Crates 1 By Chess Moves

It's been a little while since I last featured anything from UK producer Chess Moves. I first featured the work of the London based Producer across 2020/2021, firstly with his work on the Debut Concrete Pad from Choco Doobs in 2020 and then in 2021 with the Brutal

STEVE RIDER

Live at the Guillotine 88 and the Remix project, both featuring Junior Disprol and DJ Mada, and ReadilyEquipped featuring DDubble Impactt.

Since that time Chess Moves has not been letting up on his work ethic and has dropped a string of releases. Many of these have been instrumental beats but, alongside these have been more releases with DDubble Impactt and the odd appearance from the likes of J.Zone, Statik Selektah and Ruste Juxx.

Future Crates was originally released on 3rd February on Bandcamp, with YouTube and all other streaming services going live on 3rd March, and is, as Chess Moves describes, A crates, vinyl sampling excursion of drum breaks excavated from deep in the basement through the dust and cobwebs and hauled into the studio for a re-awakening. Polyrhythm time structures in the beat assembly process and use of LFO's and filters combined, bring forward moving dynamics to give the tracks motion. Others hit hard like a heavy boom bap sound reminiscent of the 90's Hip Hop Production sound through grain, saturation and compression. 29 tracks of Hip Hop / Crate Digging Instrumentalism goodness for those in the game that are firmly embedded in the culture and art as well as those that are getting introduced to it with fresh eyes and ears.

With all that in mind and the fact that this one is some 29 tracks deep, I better get started...

The album kicks off with Makeshift Recording Setup, a mixture of drums, electronic sounds, bells and more which combine to give this almost cinematic Hip Hop vibe that immediately sets the tone of the album by getting your head nodding. The sound immediately flicks into the nerve shredding sound of Stack of Records and A Laptop. More head nod drums and that nerve shedding electronic sound grabs your awareness by the ears, almost stretching it to limits. There is no time to assimilate what you just heard before heavy pounding drums and more

electronic sounds hammer your already fragile nerves on Create Sounds Heard in the Mind. The pounding drums do not let up as Changing the Ways Beatmakers View the Art hits with a sonic sound and some well-placed samples that begins to almost mess with your normal view of reality. Before you can even contemplate your view Hip Hop not as Hip Hop drops with a drum infused sound that is exactly what the title says, it's Hip Hop made in a way that is almost not Hip Hop but, can that even really be a thing?

No Raps, No Hooks seemingly builds on that Hip Hop not Hip Hop vibe with its drums, keys and electronic sounds that merge into something that is almost akin to what Hip Hop would sound like if invented by Kraftwerk. Heavy drums, strings and horns merge next to create a sound that is more Familiar to the Hip Hop Enthusiast. Just as you were getting into that Hip Hop head nod sound, it completely changes with Song Careen and Crash, a mix of drums and brutal sonic sounds that, once more, attack your nerves, bringing a sound that is like a scratch DJ on speed (am I even allowed to say that...) cutting up random sounds. Just as you are contemplating what you just heard Starting and Stopping Without Warning hits you with another sound that fits no genre. Electronic and sampled sounds mix and merge together to create a sound with appears to have no cohesion but does at the same time. In fact, it almost gives a sound to how your brain works with anxiety, I say that as someone who has an anxiety disorder. Just as the mind will switch from one mood to another, the vibe switches into this Hip Hop drum infused heavy sound that is peppered with samples. More of a boom bap head nod sound this one is definitely open to Giving the Listener Opportunities.

Elements in Front of You once more flips the vibe into a sonic sound loop that seems to be waiting to go somewhere, gearing you up for a ride but, then leaves you waiting. Align Your Perspective is the ride you were seemingly waiting for as a plethora of sampled sounds get your

head spinning. The looping vibe might appear to be going nowhere but, it carries you along, making you wonder what's next? Flipping Crates on You has you questioning reality once more as sampled vocals, drums and other sounds scream into your ears, making you feel like your mind is being lifted from your existence and dropped down the rabbit hole. Drums and electronic vibes create this effect almost like you were Scanning Radio Stations to find just the right sound or, perhaps, this is what it sounds like to fall down the rabbit hole? Who knows...

The album pivots on the sound of Half Broken 45's, which catapults you back into a solid Hip Hop sound of drums, bells and other percussion while bringing it to you with that scratchy sound drop of records that appear to be well past their best but, you can still bounce to this for sure.

Now past the pivot point we get into the second half of the album with Wax Buried in the Basement, a heavy banging sound with drums taking the forefront and some bells sneaking in to. It really puts in mind of sitting in a dusty basement finding unique sounds to create the next beat from. Having found those unique samples, the next thing to do is to get them Chopped, Pulled and Mutated into something new and that is what is happening here with sampled sounds forming the building blocks of something new. The sound begins to take shape with Indecipherable Aural Pastiche, as the drums, guitars, samples and more all coming together with a more boom bap sound. With things coming together Straight Up Music would appear to be just that but, the drums, keys, xylophone and other sounds all mix together into something that appears to be a musical juxtaposition. With that thought in mind Source Point appears to be taking us back to the foundation of another new sound. Electronic sounds and a drumbeat come together creating another template

that might just be ready for some slick vocals to be added.

Technique Checked takes a Hip Hop beat and layers it with a looped electronic sonic vibe that cuts into your mind, removing wafer thin slices of your awareness and allowing them to float into the ether. The assault on your mind continues with Essential History which takes multi-layer drum sounds, firstly allowing them to play but, then mixing them up to pound relentlessly for a period, mashing your mind to a mush. Suddenly Hip Hop's Spirit drops in to save you, with a classic vibe of drums and bongo beats with an electronic vibe that takes you right back to that electro sound. Time to get that head nodding once more. One of those foundations of the Hip Hop sound was the SP1200 and we continue that resurrection with the Hip Hop sound on Samples Crammed into the SP1200, which is just that and this is the resulting sound.

Discovering Music takes a drum beat and mixes it with some orchestral notes to produce this filtered soundtrack vibe that keeps the head nodding and raises the adrenaline a little too. From there, Fresh Joint keeps that orchestral undertone with a solid drumbeat, keeping you moving and grooving to the beat. Drums and a deep piano vibe form the basis of Seminal Props which has this darker edge to it, seemingly having you casting one eye over your shoulder every now and again. Dropping into the penultimate track, Addiction for the Heads, exposes us to flute note, drums and a wealth of electronic and sonic sounds that mix together to bring this rough almost jazzy vibe that seems to be gradually bringing us back to some semblance of reality. Pantheon of Hip Hop Art, takes us out of the album with more of that good SP1200 style sound giving us something fresh to move to as we begin to contemplate what we have heard across the last ninety minutes or so...

First off, I have to admit that was some ride, 29 tracks and more vibes than you can shake a stick at. But what was obvious here is that the first of these Future Crates was an exceptional trip into the creative mind of Chess Moves, as a producer. This might be a beat tape release but, for me at least, it shows not just the music that can be created by one person but, it also shows how all those different styles, vibes and pace can elicit different feelings and visions in the mind of the listener. This is something I always enjoy with instrumental music, you can listen to it and there is almost no limit as to what it can bring to mind, it just depends on the BPM and the overall sound that has been created. It will also create different things for each of us.

But don't let me digress here, Future Crates is a solid display of the creative ability of Chess Moves. The different sounds and influences here are many but, the foundation of the real Hip Hop sound does shine through, throughout the course of the album. It is the kind of album that other producers and artist love, because it shows that this is a beat maker/producer who can drop the goods across a wide variety of sounds, genres and moods. Whether he is dropping a beat to chop up or producing a beat ready for vocals, there is so much Chess Moves has to offer and Future Crates is destined to become just that, a crate diggers dream but, in a digital sense I guess.

I kept my words on these tracks shorter than normal, due to just how many tracks there were to get through. But, just as the music creates visions in the mind it also helps words to flow and some of the words are more than others showing just how that works, sometimes you can say as much with fewer words as you can with many and it's all down to the power of the words...

This is the first of two in the Future Crates series. So, grab and digest this one before the next one drops.

My thanks to Chess Moves for sending this one to me.

On that note, I need a rest,

See Ya,

Steve.

Ambivalence By Shabbz

Shabbz is a name you may not be familiar with, hailing from Clonmel, Co. Tipperary, the rapper began his musical journey back in 2020. Born in London, he moved to Ireland while still a child and has lived there for the last Twenty years or so now. Irish by nationality, he spent the most formative years of his life, through his teenage years into adulthood in Ireland. It was 2020's fan favourite King of the South gave him a cult following on the grime scene and has helped him to forge a solid foundation for grime and rap in southern Ireland.

The press release notes "With an overriding belief in the importance of artistic integrity, Shabbz favours a quality control approach to music. Instead of pumping out frequent, algorithm-based releases, he instead prefers to deliver works of art; celebrating the importance of each brush stroke through an avante-garde final painting.

Three years later, Shabbz is back with his latest project "Ambivalence" - a project that promises to elevate the Southern Ireland rap scene and show many of Tipperary's residents that a career in rap is indeed possible."

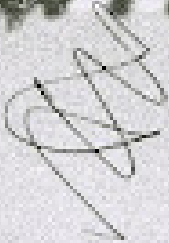
Ambivalence is five tracks deep and with what I've noted about his importance to create quality, promises a lot, so let's get into it...

AMBIVALENCE
NOUN

SHABBZ

the state of having mixed feelings
or contradictory ideas, about something or someone.

ambivalence



!!
SMILE

Kicking of with Sticks & Stones (Prod. By Vincemania), Keys and a melodic drumbeat create a deep vibe over which you have that classic grime high-speed cymbal sound. The message here seems to be all about what it is being an upcoming artist within an urban music scene. The struggles of trying to make it as a rap artist, looked as no way to make a real living. Not just that but, there are the outside pressures of family looking on you to start a family or the people on the streets trying to draw you into another life altogether. The message here is to be you, create your dreams and build towards them and stay on that path no matter what. The melodic drums continue, mixed this time with organ notes and the cymbal

notes. State of Mind (Prod. By Ecee) is focusing on mental health and the struggles that so many go through as they wrestle with their mixed emotions around a person or situation, even to thoughts of suicide. The soulful vocals of Becky McNeice, on the chorus, act as the Yang (the light) to the Yin or dark side of Shabbz vocals, as she builds the positive focus of someone looking to free themselves from the pain and suffering in the mind.

Becky McNeice appears, once more on Tha Stars (Prod. By Jan.MP3), which has a lighter vibe with drums, guitars and synth notes. The cymbal notes fade more into the background here creating a more uplifting vibe. Shabbz speaks on the love

of his life with Becky's chorus being the words of that person floating through his awareness as he contemplates all the reasons why he loves her so deeply. Drums, horns and a ticking (which sounds like a metronome) combine for a laid back vibe which has more of a Hip Hop vibe to it. 085 (Prod. By Frederick James) looks at, what is almost the flipside of Tha Stars, here its all about chasing someone special and how that often means that you can get yourself into some tricky situations by texting the wrong person and such like. This is just one of those tough situations you might find yourself in on the way to finding that true love.

The last track is Too Late (Prod. By Axxeum) which features Slickbullet. This is a far more heavy bass trap sound which vibrates the speakers big time. Shabbz drops one which is all about that bravado vibe as he deals with those trying to be a part of what he's built but, it's just too late for that, the moment has passed, and he is now on the next stage of his journey...

What is immediately noticeable here is that, although he moved to Ireland while young, Shabbz has retained that London accent and it is immediately noticeable when you listen to his work. This takes nothing away from what this release achieves and that air of quality over quantity is very noticeable here too. Regardless of your own personal tastes in music, if you look past that you get this feeling that the quality of the release is crafted with the careful attention to detail.

What Shabbz gives us is five tracks that display differing influences and a wealth of emotional content and subject matter. The overall vibe bends more to a modern sounding rap vibe that draws on grime, trap and a dash of Hip Hop. Now, I might not be a fan of the more modern sound but, you have to give credit where it's due and I can't fault Shabbz on his lyrical content and delivery. He definitely has the skills to see his career take him as far as he is willing to go. Once again that attention to detail comes through in his

writing and in the flow of how each track is delivered.

These five tracks are a pretty solid foundation which see him speaking on the struggles of an emerging artist, mental health Love and just a sprinkling of 'just for the hell of it' style and packing this all into five tracks is no mean feat either. The production really polishes the quality of the whole thing here and really creates the perfect audible backdrop for each track, helping to put you in the right mood to vibe perfectly with each. I have to say that I am not familiar with these producers but, completely acknowledge the quality of their production through out.

The appearance of the guest artists Becky McNeice and Slickbullet really gives that extra depth to the tracks they feature on. Again, you might not be familiar with their names but, they ones to watch for as well.

It is good to hear emerging artists from Ireland, such as Shabbz, as I feel that we don't hear enough from Irish rap artists. This does show that underground Irish music scene is in good hands. So, if you really vibe with that more modern rap sound then you'll definitely like what Shabbz is doing. I would also advise anyone who enjoys good rap music to check Shabbz for themselves and decide what they think, because it's the only way you are really gonna know by checking the music yourself. One thing is for sure, you will definitely be hearing the name Shabbz in the future...

Ambivalence drops today, 3rd March, on all good streaming platforms.

On that note,

I'm out, see ya.

Steve



MARK AT THE MOVIES

Mark Raines



Plane

Released

January 13, 2023 (United States)

Plot

Commercial pilot Brodie Torrance, a former RAF pilot, flies Trailblazer Airlines Flight 119 from Singapore to Honolulu via Tokyo. After his plane suffers damage from a storm in the South China Sea, he is forced to land his plane on what turns out to be Jolo island in the Philippines with the loss of a

stewardess and an RCMP officer, who is accompanying fugitive homicide suspect Louis Gaspere.

In New York City, the board of Trailblazers calls their crisis manager, Scarsdale. He dispatches a private military outfit to rescue the passengers, as the authorities are unwilling to send troops into the rebel-controlled island. Torrance goes off into the jungle to seek help, accompanied by Gaspere. At an abandoned warehouse, Brodie phones his superiors and daughter to tell them their location but is attacked by a rebel whom he subdues. They encounter a site used by the rebels to make ransom videos and race back to the plane but are beaten to it by rebel leader Datu Junmar, who kills a Korean couple who try to escape and takes the surviving

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

passengers and crew hostage, intending to secure large ransoms from their families.

After the group leaves, Brodie and Gaspare overpower the remaining rebels and force them to reveal the location of their lair. Before leaving, Brodie leaves a note for rescue teams telling them what happened. At the rebel hideout, Brodie and Gaspare kill the hostages' guards and sneak them onto a bus. Brodie decides to stay behind to distract the rebels. As he is about to be executed, the rescue team arrives, inflicting heavy casualties on Junmar's men.

Back at the plane, Brodie and his copilot Samuel Dele manage to make the plane operational again and gather the hostages inside for takeoff as Scarsdale's group and Gaspare fight off Junmar's men. Gaspare chooses to stay behind to distract Junmar's forces and allow Scarsdale's team to board the plane, preventing an attempt by Junmar to blow up the plane with an RPG and later flee into the jungle with a bag of money brought by the mercenaries to pay for the hostages.

The plane is too damaged and too low on fuel to make a long journey, but Brodie manages to land the plane at the neighboring island of Siasi, where they are finally rescued by government forces and where Brodie receives praise from the passengers and crew.

Directed by Jen-François Richet
G-Base

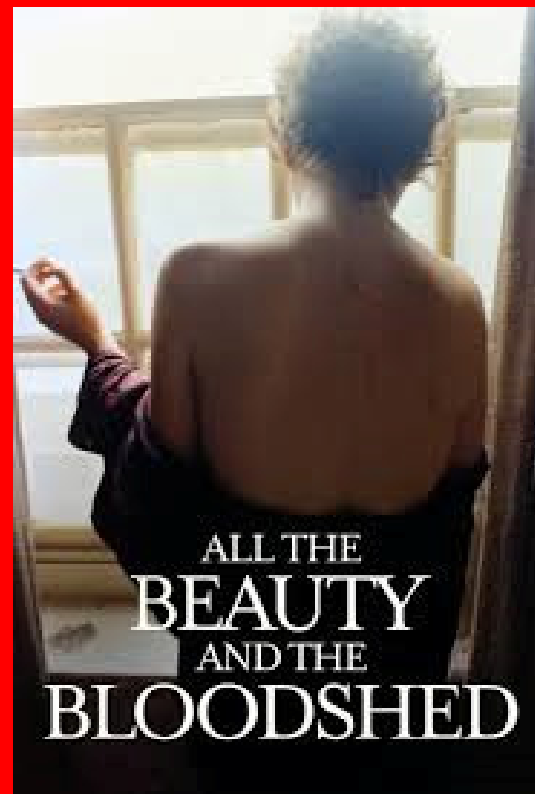
Film trailer

<https://youtu.be/M25zXBIUVr0>

Brutal hand-to-hand close combat fights ramped up by claustrophobic handheld camera work do to reinvent the wheel but a good action movie

Rated (15)

3 out of 4



All the Beauty and the Bloodshed

Released

September 3, 2022 (Venice)

November 23, 2022 (United States)

Plot

The film examines the life and career of photographer and activist Nan Goldin and her efforts to hold Purdue Pharma, owned by the Sackler family, accountable for the opioid epidemic. Goldin, a well-known photographer whose work often

documented the LGBT subcultures and the HIV/AIDS crisis, founded the advocacy group P.A.I.N. (Prescription Addiction Intervention Now) in 2017 after her addiction to Oxycontin, where she had a near-fatal overdose. P.A.I.N. specifically targets museums and other arts institutions to hold the art community accountable for its collaboration with the Sackler family and its well-publicized financial support of the arts. Since P.A.I.N.'s activities most of the targeted museums have severed all ties with the Sackler family and in 2021 Purdue Pharma filed for bankruptcy.

The film is structured in seven chapters, each of which begins with a photographic sequence or archival footage of a period of Goldin's life and then transitions to footage of her recent protests with P.A.I.N. The slideshow of archival photographs is reminiscent of Goldin's work creating slideshows or series of photographs, such as *The Ballad of Sexual Dependency*. Footage of P.A.I.N. demonstrations includes its first 2018 protest at the Metropolitan Museum of Art's Temple of Dendur as well as similar demonstrations at the Louvre and the Guggenheim Museum. Goldin is the primary narrator of the film, with additional interviews from associates such as journalist Patrick Radden Keefe and P.A.I.N. member Megan Kapler.

Directed by Laura Poitras

Film trailer
<https://youtu.be/DXgF7bskfvo>

Bone-deep look at a

photographer's fight against addiction and the institution responsible for her pain through her gritty lens

Running time (117 minutes)
Rated(18).

4 out of 4



The Fablemans

Released
September 10, 2022 (TIFF)
November 11, 2022 (United States)

Plot

On the night of January 10, 1952, in Haddon Township, New Jersey, Jewish couple Mitzi, and Burt Fabelman take their young son Sammy to see his first film: Cecil B. DeMille's *The Greatest Show on Earth*. Dazzled by a scene involving

a train, Sammy asks for a model set for Hanukkah, which he crashes late one night. Mitzi, understanding Sammy's intentions, allows him to shoot another crash scene using Burt's 8mm camera. Sammy soon begins filming regularly, sometimes involving his younger sisters Reggie, Natalie, and Lisa in his shoots. After Burt receives a new job, he and the family, and at the insistence of Mitzi, his best friend and business partner Bennie Loewy, move to Phoenix, Arizona, in early 1957.

Years later, a now-teenage Sammy continues making films with his friends in a Boy Scout troop, during which he begins utilizing post-production effects and subsequently earns a badge in photography. Later, the Fabelmans, including Bennie, take a camping trip with Sammy capturing footage of their vacation. One night of the trip, Mitzi starts dancing in her nightgown in the dark. Burt tells Sammy to film her dancing, and when Sammy responds that there isn't enough light, Bennie turns on car headlights, providing enough light but also backlighting Mitzi's body through her nightgown

Shortly afterward, Mitzi's mother dies from old age, leaving her especially distraught. Providing him with enough film editing equipment, Burt recommends that Sammy should turn the camping trip footage into a film to cheer Mitzi up, emphasizing that he should include Mitzi's dance. Sammy objects to the scheduling of his next film, but Burt, who sees Sammy's passion for film as nothing more than a hobby, argues that the home movie is more important.

The next morning, the Fabelmans receive a surprise visit from Mitzi's uncle Boris, a former lion tamer, and film worker. That night, he speaks with Sammy about compromising his family with art, telling him that both aspects will continue to be at odds with one another. After Boris leaves, Sammy begins editing the camping trip footage, during which he notices evidence of Mitzi and Bennie having an affair, leaving him angry.

After weeks of harsh treatment towards her and Bennie, Sammy and Mitzi get into a heated argument. In a fit of rage over her son's behavior, Mitzi slaps him across the back, forcing a distraught Sammy to show her the compiled footage. He promises to keep it a secret between them. The following week, Burt receives a promotion from work, requiring his family to move with him to Saratoga, California. To keep their marriage intact, Bennie stays in Phoenix, but not before gifting Sammy a new film camera. Sammy continuously refuses the camera in light of falling out with Bennie until he lets him pay \$35 for it. Despite purchasing the camera, Sammy announces he will never use it.

Soon after arriving in his new neighborhood and school, Sammy becomes targeted by students Logan and Chad, who levy anti-Semitic abuse toward him. Sammy also begins dating the devoutly-Christian Monica. While having dinner with the Fabelmans, Monica suggests that Sammy film their Ditch Day at the beach, something Sammy considers and eventually accepts to do after Monica tells him her father owns a 16mm Arriflex camera that he would let him use. After finally moving from a rental to their newly-purchased home, Mitzi and Burt announce their divorce due to the former's extreme

depression and the latter's discovery of the affair, leaving the family, especially Sammy, heartbroken.

During prom, Sammy declares his love for Monica and asks her to come with him to Hollywood after high school. Unable to throw away her own life's plans to attend Texas A&M University, Monica breaks up with Sammy, leaving him despondent. The Ditch Day film is played in front of Sammy's peers, and it receives a rapturous response. The film appears to glorify Logan and vilify Chad. When Logan confronts Sammy, confused over his positive portrayal in the film, the two reach an understanding until Chad attacks Sammy only for Logan to fight him off. The next morning, Mitzi and Sammy talk about their future together; just like Mitzi cannot give up her love for Bennie, she tells Sammy not to give up his love for filmmaking.

The following year, Sammy is living with Burt in Hollywood. Unable to find work in the field, Sammy considers dropping out of college, but Burt, begrudgingly accepting his son's passion after seeing a photograph of Mitzi and Bennie together, tells him to keep on his path if it makes him happy. Sammy finally receives a letter from CBS, who offers him work on the sitcom Hogan's Heroes. Knowing that Sammy is more interested in filmmaking, a network executive invites Sammy to meet film director John Ford, one of his greatest filmmaking influences, who offers Sammy some brief pointers about framing. Newly invigorated, Sammy walks through the studio backlot as the camera frames the horizon to the center, contrary to Ford's advice, before ending by taking the

advice and re-framing the horizon at the far bottom.

Directed by Steven Spielberg

Film trailer

<https://youtu.be/D1G2iLSzOe8>

Part memoir, part ode to the power of the movies, *The Fabelmans* finds Steven Spielberg digging at the family roots that helped make him a beloved filmmaker.

Running time (151 minutes)

Rated (12A)

4 out of 4



Hustlers

Released

September 7, 2019 (TIFF)

September 13, 2019 (United States)

Plot

In 2014, Elizabeth, a journalist, is working on a story involving former New York City-based stripper

Dorothy, known as Destiny, and Destiny's former friend and mentor, Ramona Vega.

Seven years prior, Destiny is working at Moves, a strip club, to support her grandmother, but is barely getting by. Mesmerized by Ramona's performance and the money she earns, Destiny strikes up a conversation. Ramona agrees to take Destiny under her wing, and the two form a formidable team. Destiny enjoys newfound wealth and a deep friendship with Ramona. A year later, the financial crisis of 2007–2008 strikes, and both women find themselves out of a job and lose touch. During this period, Destiny becomes a struggling single parent who has difficulty finding a job.

With no other options, Destiny returns to dancing. However, Moves has changed: the financial crisis has impacted the number of customers, and the club is primarily staffed by dancers from Russia regularly willing to perform sex acts for money, a line Destiny crosses in a moment of desperation. She reconnects with Ramona, who introduces her to her new hustle. Along with her two protégées, Mercedes and Annabelle, Ramona targets rich men at bars. The women pretend to drink with each target while secretly lacing the men's drinks with a ketamine/MDMA mix; once inebriated, they are escorted to Moves where the crew has negotiated a set cut rate that they receive based on how much they can charge on their targets' credit card.

The hustle proves itself to be very lucrative, and the women enjoy their new source of wealth. However, other strippers begin to

emulate their strategies of bringing the club's clients for a cut. Furious, Ramona cuts her business ties with Moves, reasoning that they can keep the entirety of what they earn; the group begins to service clients in hotel rooms or their own homes. Mercedes and Annabelle become uncomfortable with the new practice and no longer reliably show up, so Ramona hires ladies with drug problems and criminal records as well as sourcing strangers as new clients against Destiny's advice.

Destiny's fears prove true when a client Ramona booked for Mercedes suffers a near-fatal accident and she must take him to the hospital when Ramona cannot be reached, with Mercedes bailing out in the process. It is revealed that Ramona had again been preoccupied with bailing Dawn, a drug-addicted new hire whom Destiny finds sloppy and unreliable, out of jail. Upon returning home, Destiny finds that her grandmother, who has raised her since she was little, has died. Destiny initially rebukes Ramona's attempts to apologize, but at the funeral, Ramona makes amends and promises to take care of Destiny from now on.

Returning to 2014, Destiny becomes uncomfortable when Elizabeth insists on talking about Ramona and why they ended their friendship; she stops the interview when Elizabeth brings up Doug. When Elizabeth returns home, Destiny calls to finish their conversation, recalling how her friendship with Ramona—and their crime ring—fell apart. She explains that Ramona's continued callousness drove a wedge between the girls, and Destiny could no longer justify her crimes.

Doug was one of her last targets, whom Destiny viewed as a genuinely nice person, as opposed to their initial targets, sleazy Wall Street bankers not held accountable for causing the 2008 market crash. Doug can convince the police to take his claims seriously because he has evidence of the group's crime, leading to Dawn being picked up by the police and quickly agreeing to wear a wire to implicate Destiny and Ramona; the investigators manage to locate several other corroborating victims. Destiny, Ramona, Annabelle, and Mercedes are arrested, but only Destiny takes a plea deal to serve no jail time because she does not want her daughter to grow up without a mother the way she did. Ramona is sentenced to five years of probation, while the others serve short jail sentences on weekends before being released on probation.

Sometime later, Elizabeth receives a call from Destiny, who has read the article and asks her if Ramona ever said anything about her. Elizabeth reveals that she only interviewed Ramona once, during which she explains that after an incident she started to keep her most valued possessions with her at all times, including a cherished photo of Destiny. Ramona fondly expresses that she could never understand how Destiny's parents could have abandoned her. At the end of their call, Elizabeth encourages Destiny to reach out to Ramona.

Directed by Lorene Scafaria
Screenplay by Lorene Scafaria

Rated (15)

4 out of 4



Countdown

Released
October 25, 2019 (United States)

Plot

At a party, teenager Courtney is convinced by her friends to download Countdown, an app that seemingly predicts how long a user has left to live. Courtney is startled to see it says she only has 3 hours left to live. After avoiding getting into a car with her drunk boyfriend Evan, Courtney receives a notification stating she has broken the "user agreement". Returning home, she is attacked by an unseen entity and killed as her timer reaches zero. At the same time, Evan crashes his car and a tree branch impales the seat where Courtney would have been sitting. Quinn Harris, a nurse who works at the hospital where Evan is admitted, dismisses his claims of a supernatural app, but subsequently downloads it

only for it to claim that she has only two days left to live. Evan skips his surgery and is informed he has violated the user agreement. He tries escaping the hospital but is confronted by an apparition of Courtney before being killed by the entity. When Quinn finds out that Evan has died, she checks his phone, which indicates no time left in the app. Concerned that she will die the next day, Quinn declines to go out with her family. The app informs her that she has violated the user agreement. Shortly afterward, her boss Dr. Sullivan sexually harasses her and thwarts her attempt to report his offense to her supervisor. When Quinn researches the app, she finds that similar deaths have supposedly occurred involving other users, but the public generally considers them to be fake. She attempts to buy a new phone but finds that Countdown has downloaded itself onto it.

After being attacked by a demonic figure, Quinn meets a young man named Matt, whose Countdown states he will die in 18 hours. They learn that the user agreement is broken if the user tries changing their fate: Quinn's trip with her family and Matt taking a train ride, which they both canceled, should have resulted in their original deaths. At work, Quinn learns Sullivan has tricked the staff into thinking she sexually harassed him, resulting in her suspension. She and Matt consult a priest named Father John, who informs them that the app is linked to a demon named Ozhin who was originally summoned by a Roma woman who told a prince when he would die. Cell phone salesman Derek hacks into the app code and identifies that Quinn's younger sister, Jordan, was meant to die shortly before Quinn, then adds several decades to Quinn, Jordan's, and Matt's lives. However, while Matt and Quinn spend the night together, the entity takes the form of Matt and attacks Quinn. To their shock, their

countdowns, including Jordan's, reset to their original lifespans.

Jordan receives a notification of her countdown changing to the original lifespan and is then terrorized by a demonic form of her and Quinn's deceased mother. Quinn and Matt rescue her and return to Father John, who theorizes the curse can be broken if someone dies before their countdown ends or lives beyond the countdown. They prepare a warding circle in an attempt to delay Ozhin. The demon arrives and the circle initially wards off the group, until it suddenly lures them outside, killing Matt and wounding Jordan in the process. While in grief over Matt's fate, Jordan starts having serious abdominal pain. Realizing her sister is seriously hurt, Quinn rushes Jordan to the hospital. Once there, she realizes she can kill Sullivan before his allotted time and end the curse. She attempts to attack him, but he is saved by Ozhin, who simultaneously prepares to kill Jordan. Quinn overdoses on drugs, sacrificing herself for Jordan before her timer ends and proving the app wrong. With instructions that Quinn gave her, Jordan revives her sister with Naloxone and their countdown timers stop. Sometime later, while visiting her and Jordan's mother's grave, Quinn receives word of Sullivan's arrest after more nurses have come forward, but discovers that an app called Countdown 2.0 has downloaded itself onto her phone, much to the sisters' horror.

Directed by Justin Dec

Film trailer

<https://youtu.be/S6O4iy3Tww0>

An intriguing horror film, with plenty of jumps, and scares

Running time (1 hr 30 minutes)

Rated (15)
3 out of 4



Living in the Happy Valley

I've been living in the Upper Calderdale Valley for about five years. My home is in Todmorden which lies at the cross-ways, where two valleys join into one. The long valley runs across eastwards following the River Calder and the canal running towards Halifax and Sowerby Bridge via Hebden Bridge and Luddendenfoot. The other two Upper Calder Valleys continue like two out-stretched arms towards Rochdale via Walsden and Littleborough, and on towards Burnley via Cornholme and Portsmouth.

These are the real life 'Happy Valleys' which have been viewed in the BBC TV series. Valleys occupied by old Mill towns and villages, the Rochdale Canal, rivers, reservoirs and the Pennines. Now the towns are cultural and social melting pots. Tourism, gentrification, nestling alongside economic and social deprivation. The reality of the Happy Valleys is much more complex, most of the time much less violent and polarised than the tower blocks, drugs, car chases and blood and guts characterised in the three series of 'Happy Valley' from the BBC.

alan dearling



In fact, Hebden Bridge, Todmorden, Heptonstall and Halifax are cultural and music hubs. The Trades Club in Hebden hosts many major music events, likewise, the Golden Lion in Tod. ‘Kindness’ is the motto of Tod. Many bars and pubs have signs boldly proclaiming: ‘Stand by your Trans!’ Environmental actions and biodiversity are loudly championed, but so are UFO sightings, and the waft of ‘herb’ that drifts up and down the Valleys in all directions. Crystals, bottle shops, micro pubs, charcuteries, vinyl

record stalls and the famed outdoor and indoor markets. These rub shoulders with graffiti, smashed windows and young guys in hoodies driving dangerously on pavements and roads on illegal souped-up electric bikes.

Alongside that is the isolated splendour of Pennine ‘Tops’ – these are the rugged moors that have been part of many histories. They have also provided the visual backdrop for many scenes in the ‘Happy Valley’ TV series and helped make it a global phenomenon.





Obviously the three TV series, with 18 episodes, have become so popular because of the quality and ‘authenticity’ of Sally Wainwright’s scripts. They engage viewers in the personal lives of Sergeant Catherine Cawood, her sister, Clare, a recovering heroin-addict and alcoholic and Catherine’s grandson, Ryan. Then there’s the bleak ‘back-story’ of the suicide of Catherine’s daughter, Rebecca, Ryan’s mum. But the leering, smiling malevolence of the murderer and sex offender Tommy Lee Royce, played by James Norton is a deeply unsettling protagonist. The ‘Happy Valley’ series has provided a veritable masterclass in acting from the stars including Sarah Lancashire and James Norton.

Both series one and two won the BAFTAs for drama series and writing, while Sarah Lancashire won the leading actress prize for the second series. The third series recently aired in January and February 2023 will in all likeli-

hood ‘eclipse’ the success of the first two series shows which were shown on the BBC in 2014 and 2016

‘Happy Valley’ is a mix of fiction. It is set in the Calder Valley, West Yorkshire, but was filmed in many locations across the north of England. The show’s creator Sally Wainwright was born in Huddersfield and raised in Sowerby Bridge in Calderdale – both used for locations in the three series. And even HMP Wakefield prison.

In life, as in the fictional TV series, two towers loom high above casting giant shadows over Happy Valley. Here’s what is says about them in Wikipedia.

Near Kings Cross, Halifax: “***Wainhouse Tower**, designed by the architect Isaac Booth, was originally designed as a chimney to serve the local dye works owned by John Edward Wainhouse, to satisfy the Smoke Abatement Act of 1870. Wainhouse was a keen advocate of smoke*



prevention and decided that a high chimney on the top of the hill would be beneficial for the townspeople. A much simpler chimney would have satisfied the requirements of the law, but with an interest in architecture Wainhouse insisted that it should be an object of

beauty. It was erected in four years and completed on 9 September 1875, at a total cost of £14,000. It is the tallest structure in Calderdale and the tallest folly in the world."

"Stoodley Pike: The monument replaced



an earlier structure, started in 1814 and commemorating the defeat of Napoleon and the surrender of Paris. It was completed in 1815, after the Battle of Waterloo (Napoleonic Wars), but collapsed in 1854 after an earlier lightning strike, and decades of weathering. Its replacement was therefore built slightly further from the edge of the hill. During repair work in 1889 a lightning conductor was added, and although the tower has since been struck by lightning on numerous occasions, no notable structural damage is evident. There is evidence to suggest that some sort of structure existed on the site even before the earlier structure was built. The monument is approximately 2 miles south west of Hebden Bridge and approximately 2.5 miles east of Todmorden town centre."

'Happy Valley' locations include:

- Various sites in Hebden Bridge including the railway station, Crown Street, and the Nisa convenience store, particularly Catherine's house, filmed at Cleveland Place/

Hanginroyd Lane. The NISA shop is the location for Neil's shop and the flat where Clare and Neil live is close by Catherine's fictional home.

- Sowerby Bridge police station and The Moorings.
- West View Park and Old Halifax swimming pool.
- Fenton Street, Kings Cross.
- Heath Hill Road, Mount Tabor and Cold Edge Road /Withens Road in Wainstalls on the (Pennine) Tops. The railway viaduct in Todmorden. Tower block, Tuel Lane, Sowerby Bridge.
- Rochdale Canal.
- Heptonstall is the site of the fictional grave of Rebecca Cawood.
- Hebden Bridge railway station for trains to Leeds.

For the locals in the Calderdale Valleys, the almost daily spectre of film and TV crews is a double-edged sword. It brings many visitors to the area seek-







ing out the locations of their favourite TV programmes and books. But the actual filming has been more than a minor inconvenience for many. Residents have had belongings and their milk stolen from doorsteps, even a stone Buddha from the doorstep of the house opposite Catherine's home.

They've been prevented from parking and unloading shopping into their own homes, in many cases paid to go and stay in hotels whilst filming took place.

And there's the constant stream of inquisitive tourists. Life can become one that is trapped in a goldfish bowl. That is



set to continue and expand. In fact there are now organised (four star hotel) tours organised to travel in comfort around the 'Happy Valley' TV series locations. The 'Yorkshire Post' reported that the final episode of the show's third series was watched by 7.5million viewers. Adding that, "*Calderdale councillor Jane Scullion said: 'We've gone from five productions being filmed in 2016, to a massive 27 in 2022'.*"

Lucy Mangan, in 'The Guardian', called the final episode, "*...brutal, tender, funny, compelling and heartbreaking.*"

The on-line 'Visit Calderdale' site tells us: "*Calderdale will also soon be on your TV in 'The Gallows Pole', a six part adaptation of Ben Myer's book of the same name telling the story of the infamous Cragg Vale Coiners and Marvel Cinematic Universe series 'Secret Invasion', starring Samuel L. Jackson.*" **'Gallows Pole'** looks set to become another major BBC series having been directed by the renowned film director, Shane Meadows ('This is England'). It's likely to be as violent, poignant and engaging as 'Peaky Blinders' and 'Happy Valley'. Watch out for it.



Expect the Unexpected!

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

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Readers' comments:

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KEV'S WORLD

Live!

Mi-Sex, stellar*

**Paraoa Brewing, Whangaparaoa
09/03/2023**

I had been looking forward to tonight for quite some time as here was an amazing opportunity to catch two of our most iconic bands. {Mi-Sex} are touring in celebration of the 40th anniversary of their debut album, *Graffiti Crimes*, which of course featured probably their biggest hit, *Computer Games*. Along for the ride were {stellar*}, whose wonderful debut *Mix* is also more than twenty years old now, and I was so looking forward to finally hearing {Boh Runga} sing live. Then if that was not enough, the evening was commencing with Rodney Fisher who I saw perform solo last year, but is probably best known for fronting {Goodshirt}. Before the gig I was chatting with the manager of the venue, and she was showing me some of the great bands they have coming up. They have a charity gig arranged with 11 bands on 15th March starting at 4:00 in the afternoon, with all proceeds going to

efforts for people suffering due to the extreme weather we have had recently.

Rodney started the night with no fanfare, just got up on the stage and started playing and singing – nice to see some dry ice and subdued lighting to create the right mood. *You Know I Would* was a nice gentle opener, and unlike the last time I saw him there was no use of loops, just keeping it simple with picked electric guitar and his emotive vocals. It was well received, and he went into *Timeline*, but it was obvious he was up against it tonight as there were way too many people talking and not listening. That is always a risk when being a solo performer being followed by two well-known bands, but when someone is performing at the level Rodney is, it is not only unfair but downright rude. Those of us who were paying attention were being given a treat as Rodney has years of experience behind him, with some great songs, with the more upbeat *Keeping Up Appearances* showing a different side to his style. *I C U* saw him bring in some loops and additional tracks for the first time, but even

though this was a fuller song it is a song which is slowed down and packed with emotion, and he even showed his range with some falsetto which was pained and full of hurt. We then had *By The Sea*, another from his “lockdown” album which he recorded remotely with some musicians from Christchurch – this has him combining singer/songwriter with electronic beats and styles, creating a powerful blend of very different musical styles. He ended his short set with *Fiji Baby*, the title cut from the second Goodshirt album, in itself also most 20 years old. A different style again, rockier in its approach, this was the perfect way to take us into the rest of the night.

Again, there was no announcement and stellar* were just there, and straight away we were all transported with *Every Girl*. This set was going to be hit after hit - remember they may have only released three albums but two went to #1 and the other was Top Ten, while they also had massive single success as well, and they followed that Top 3 single with another from the Top 20, *Undone*. While people had been sat and talking through Rodney’s set, that was not going to be the case with these guys as Boh Runga (vocals), Andrew Maclaren (drums, programming), Chris van de Geer (guitar) and Kurt Shanks (bass) had the audience right where they wanted them from the first note. They have that easy familiarity which only comes from a band who have played together a lot over the years, and while the magic was being brought (there were some additional backing tracks for keyboards) at the heart of it all is Boh. I have loved her voice for years, and the reason for coming tonight was primarily to hear her sing, and I was not disappointed at all as she was at the heart of everything which was taking place.

She strapped on a guitar for the next number, and when she announced it was *Maxine*, the floor suddenly filled with dancers. They had gradually been coming forward until then, but this was like a button had been pressed and everyone was up having a groove. This is a harder hitting rocker, still very much with the pop edge,

and Boh’s vocals were lifted accordingly. By now everyone was really into what was taking place in front of them and as soon as the first notes were struck for *One More Day* there were cheers of recognition. The rockier numbers allows the guys to demonstrate just how tight they are, providing the powering foundation for Boh to shine. She announced the next number was one of her favourites from their debut, *Nerve & Consequences*, showing a very different style to what had gone before with a huge focus on drums and vocals, the bass playing a repeated melody and the guitar slipping in and out. It felt like a reset, a very different feel indeed to what had gone previously. Then we were into the filthy guitar led *Part of Me*, where Chris allowed the music to move past at one level and would then put in these dirty phased riffs which totally transformed the song, all while Andrew and Kurt kept it tight, with Boh providing additional guitar and singing sweetly, but often keeping it is demurer and more restrained.

When the riffs started for *Star* there were more cries of recognition, with Andrew hitting the kit incredibly hard, Kurt playing some lovely counter notes up the neck, and then we were off and rocking with two guitars and Boh powering her vocals. *All It Takes* was soon turned into another belter, and the band were really cooking. This was followed by their first ever chart success, *What You Do (Bastard)*, where the guitars were compressed together and the song was driven by the rhythm section underneath, with the bass providing the underlying melody as they moved almost into New Order territory with Boh then cutting through the wall of sound with her clear vocals. They brought in a section from The Verve’s *Bitter Sweet Symphony*, with nice harmony vocals from Boh and Kurt, which worked very well indeed, fitting in well and extending the song. All good things come to an end, and of course they finished the night with *Violent*, and if you weren’t already up and dancing then you were going to be now, and when they hit the chorus everyone in the house was jumping up and down. I had high expectations for stellar* and I was certainly not disappointed. This is a class band with great songs and if they are ever in your area

MI-SEX

AND

STELLAR*



NEW ZEALAND TOUR

THURS MARCH 09

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FEATURING ALL THE HITS

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PEOPLE UNDONE FALLING IN AND OUT FOR A WHILE SPACE RACE EVERY GIRL
GRAFFITI CRIMES TAKEN CASTAWAY AND MANY MORE..

THE HEAVY
METAL FACTORY

PLUS1
NEW ZEALAND

Traylor

then you cannot afford to miss out. Surely it must be time for a new album? Please??

Now it was the time for the headliners, {Mi-Sex}, who are touring the fortieth anniversary of their debut album, *Graffiti Crimes*. Of course, it would be incredibly unusual for the original line-up to still be together after all these years, and sadly some of the original members are no longer with us but Murray Burns (keyboards) and Colin Bayley (rhythm guitar) have brought in others to keep the name alive, with the line-up now including Steve Balbi (vocals), Jak Housden (lead guitar), Dario Bortolin (bass) and Jordan McDonald (drums).

The set started with *Space Race*, a hit on both sides of the Tasman, and right from the off it was obvious that Steve is one of those singers who was born to be a frontman, ensuring he is always the centre of attention, doing whatever he could to get the crowd going. *Graffiti Crimes* followed straight afterwards, another banger with more than a hint of Split Enz about it, but both bands were playing originally at the same time so would have had similar influences. One would never know that Steve was not the original singer in that he was living everything he was doing, and stopped during *But You Don't Care* to get everyone to join in, and it really did feel as if we had been taken back 40 years when bands like Mi-Sex were playing in all the great pub venues up and down the country. It has that solid Seventies rock feel which bands of today may try to emulate but fail, with a perfectly formed proper guitar solo in the middle which stayed true to the melody of the whole song as opposed to being an excuse for ego.

The rhythm section were keeping it tight, and then we had two guitars and keyboards providing the melody, while Steve was being way more than just a singer, a dramatic frontman of the old school. He even provided a really nice scream in this one. The band kept rocking hard, belying the age of some of those on the stage, and they were not taking time for breaks or talking as they were soon blasting through

Falling In & Out which had some wonderfully dated but oh so nice keyboards leads in the introduction. They are certainly much heavier than I expected them to be, plus they were nice and loud. *Down the Line* showed a far more emotional side of the band, with some twin guitar harmonies here and there while the keyboards were playing a key role with some lovely runs. Here Steve had the opportunity to show that while he lives and breathes the role of frontman, he also has a great voice. Jordan then provided a drum fill, the riffs started, and we were into *Bad Boy*, which was way more dramatic. Then everything quietened down, and Steve got the crowd shouting, before they took off to finish the dramatic choppy staccato number which by now was one of the heaviest of the night. I must confess I have never seen anyone spin a microphone stand quite like Steve.

Steve paid homage to Don Martin before the next number, and then the band went into *Blue Day*, the last song of theirs to chart on both sides of the Tasman, all the way back in 1984, which soon went from something emotional and thoughtful to a blaster with nice lead keyboards, harmony guitars and Steve the centre of everything. The next number was *Stills*, which is based mostly on drums and bass with melody from the keyboards and then the guitars kicking in later. Taken from the *Graffiti Crimes* album they were celebrating, this is far more art rock, and one can imagine David Byrne or Bowie coming up with something like this as there are times when it is very different indeed to the rest of the set. It goes through many different styles and sections, ending as a blistering rocker with a great guitar solo.

Steve then announced that the next number was a new song, *My Sex Your Sex* (which is actually from their 2016 album *Not From Here*), and we were off into a blasting rocker which could easily have been written back when the band were at their peak and is guaranteed to get people moving as it has an infectious melody, powering chorus with great hooks. *It Only Hurts When I'm Laughing* is yet another blaster with some incredibly powerful drumming, a great guitar

solo, and the band all building to a climax, demonstrating just how rocking these guys are, if you had ever doubted it. Steve asked if the crowd wanted anymore, and after finally getting a loud enough response we were into Castaway, yet another massive single in Australia which fairly belts along, with the keyboard melodies and Steve's vocals cutting through. here was never any doubt the song people were waiting for, and when the samples kicked in the crowd reacted as they knew what was coming, the worldwide hit, *Computer Games*. This finally got most of the laggards up and dancing, and with its infectious beat and chorus combined with the synths and guitar one can see why it was such a smash when it came out in 1979, but here it has way more life than the original, powering through. Steve got the crowd singing along, and it really is one of those joyful numbers where everyone has fun, including the band. The band left the stage to allow the

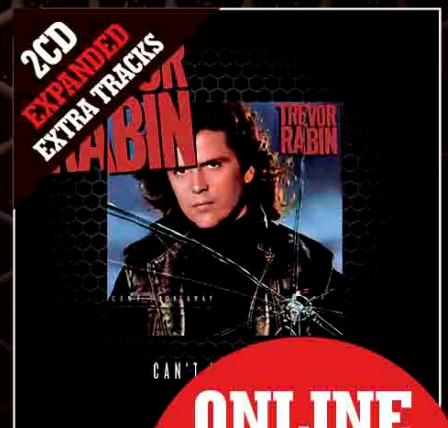
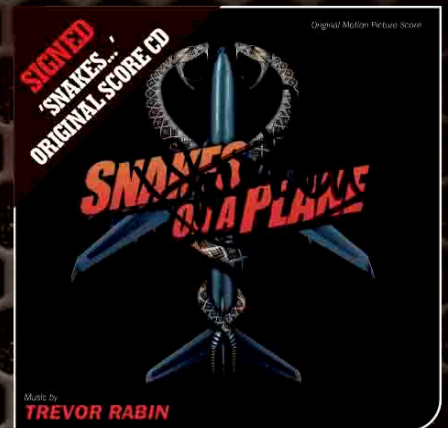
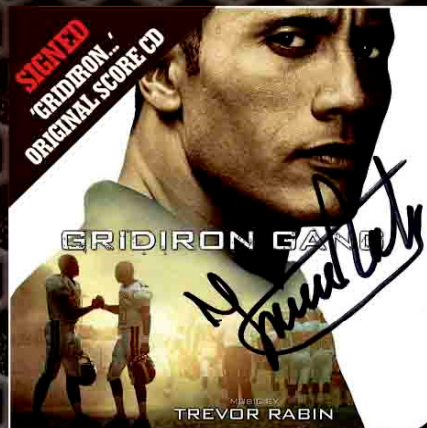
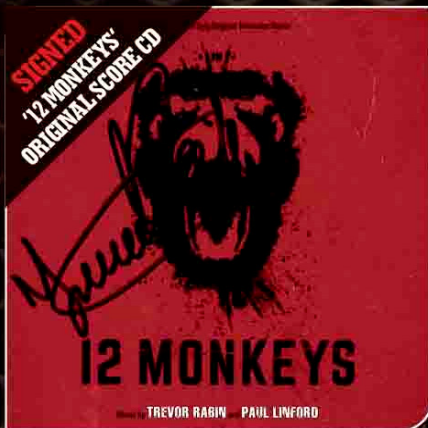
crowd to shout for more, but they were soon back, blasting through *Living in September* from the second album, *Space Race*. This is what Split Enz would sound like if they were more heavily influenced by punk, brutal in some ways and incredibly melodic in others. A kick drum intro led us into the last number of the night, *People*, which was yet again a smash on both sides of the ditch.

This really was an incredible gig and on Friday they do it all again at Power Station. From a gentle beginning from Rodney, we were then treated to two bands who proved the reason they are still going after so many years is that they are awesome at what they do. I only hope I see them all again soon, as this was quite some night and it felt very special indeed.

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TREVOR RABIN



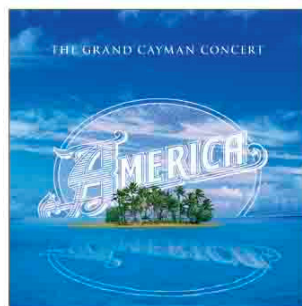
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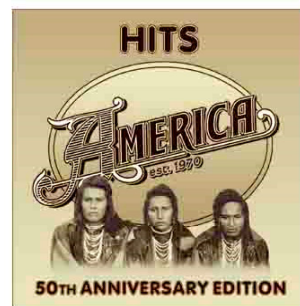
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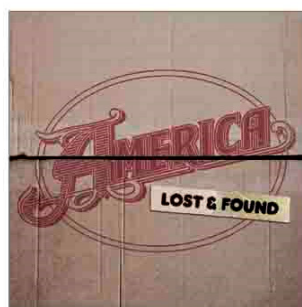
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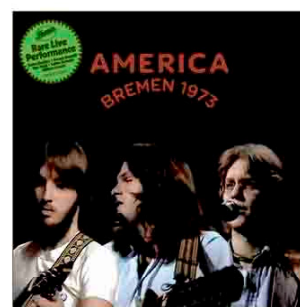
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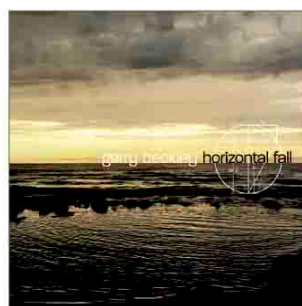
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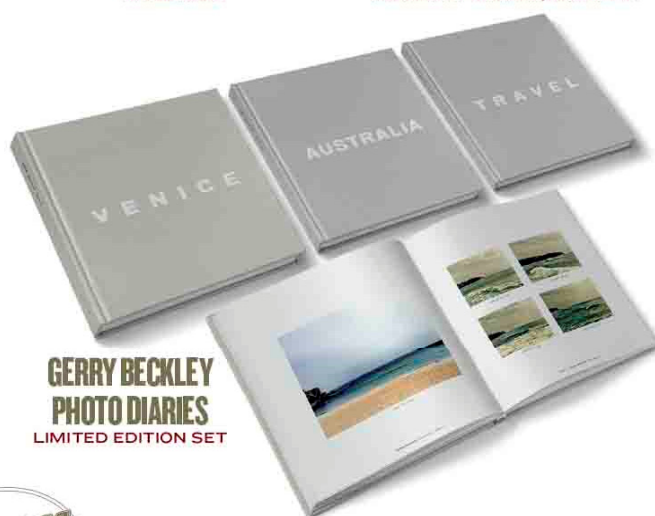
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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

KEV'S WORLD



BEHEMOTH OPVS CONTRA NATVRAM NUCLEAR BLAST RECORDS

I enjoyed Behemoth's last studio album, 2018's 'I Loved You At Your Darkest', but did not exactly warrant it as essential, while I was also not exactly gushing about their more recent live 'In Absentia Dei', so what would I think of the latest effort? With a Latin title (Work Against Nature), an inverted crucifix on a starkly white cover, it certainly appeared that we were off to a good start, and it is great to be able to report that it continued through to the music with the result being one of the most complete Behemoth albums one is

likely to find. Bassist Orion is still the newbie of the trio as he has only been there 20 years, while drummer Inferno has been there for 25 and of course the mighty Nergal has now been there for more than 30, and in many ways they have managed to combine that history and legacy into something which is both commercial and Black Metal at the same time.

The production has smoothed over the rough edges while never truly removing the menace, and there is much more of a wall of sound than one would normally associate with a trio as there has been multi layering of guitars. There is also a good use of dark and light (or at least dark and less dark), and while some people may view this style of BM as buzzsaw guitars without end there is a great deal going on, with the three musicians fully locked together in a way which only comes from playing together for so very long. We get some nice atmospheric touches here and there, all of which provides more emphasis when they really kick off. Nergal's vocals still contain the grit and menace one has come to expect, and even when the arrangement is more symphonic that never wavers in its approach. I can understand some people saying the production has somewhat sanitised the overall impact, and that they are not the band who hit the ground running with the mighty 'Sventevith (Storming Near

KEV ROWLAND

the Baltic)' all those years back, but are any of us the same as we were back in 1995?

This release is one which will appear to long-time fans of the band such as myself, but will also entice many others who have yet to investigate Behemoth and their back catalogue. Inferno is playing out of his skin on this one, with incredible fills and rolls, while Orion and Nergal play as one and the result is something quite special indeed.



**SOUTH
FOR WINTERSOMETHING IN
THE STARS
INDEPENDENT**

I don't think I will ever get used to just how much amazing music there is out there for people willing to look and forego popular radio stations. Last year I was asked if I would like to review a duo I had not previously come across, who were over here from America where they are generally based. It was only on meeting them that I discovered they were normally a trio, but the third member had not travelled. That night I was blown away by Danielle Cichon (vocals) and Nicholas Stone (vocals, electric guitar, acoustic guitar) and intrigued to discover that Danielle (from Colorado) and Nicholas (from NZ) had met in Peru of all places, and discovered they were kindred spirits in so many ways. I was fortunate enough to catch them again the next night in a

supporting role, and their set was way too short (check out their debut *Luxumbra* and thank me later).

I am not sure I will forgive them for coming back to Aotearoa for way too short a timeframe this year (which meant I missed seeing them), but the migratory birds have a lot going on at the moment so it soon back to Tennessee where they now live for most of the year. However, they have left us with the first single of their next album, *Of Sea and Sky*, and when music is as beautiful as this, one must sit and be enraptured by the majesty of what is unfolding. The third member of the band, Alexander Stradal (cello, acoustic guitar, bass, vocals), has added some touches which bring in sadness and longing, with a cello adding additional depths probably not heard in this genre since the late great Harry Chapin. There is also a fourth person involved in this song, drummer Christopher Kearney, but he is incredibly restrained, adding just the right amount of bite.

Anyone who has seen these guys play know how the love for each other is apparent at all times, and now they are singing their story to each other, beck and call in some places and harmonies in others, but always full of passion and wonderment. The song is full of space, with plenty of room for two hearts to move between all the musical strands and find each other. Sublime.





ABBY CHRISTO
NOTE TO SELF
INDEPENDENT

Abby Christo first came to prominence when, in 2015, she appeared on X-Factor NZ as part of duo Mae Valley who has significant success with their debut EP and played alongside country stars such as Keith Urban, Carrie Underwood and Kelsea Ballerini. She released her debut solo EP a few years ago and is now working on the second and *Note To Self* is the first to be taken from that. I must confess, the first time I played this I was not a fan of the production as it seemed too over the top and poppy for a country song, but the more I listened the more I realised she has a wonderful voice and the song comes across very well indeed. I know I have a personal dislike of songs I feel are too produced, so to get a second opinion I played it to my amazing wife who immediately said, "I REALLY like it", which is very high praise indeed.

The video is in the same country/pop crossover vein in that we find Abby on a farm, sometimes driving an old American car, sometimes laid on a sofa (amazing what you can find on farms), miming in a field, or on a road, changing outfits three times, and it has the polish which comes through on the song, while also maintaining a very modern feel. Country purists may find this too close to the pop scene in one way or another, but I can guarantee that

after a few plays you will also be singing along on the chorus.



ROZ VITALIS
L'ASCENSIONE
INDEPENDENT

This is not the latest release from one of my favourite Russian bands, Roz Vitalis, but is actually their debut from all the way back in 2002. I think it was their fifth album where I first became aware of them, and although I have gone back to one of the earlier ones since then, this is the first time I have come across this one. Unlike the later albums where it is a proper band, this has much more of a solo feeling about it, and I was somewhat surprised to see that Ivan Rozmainsky (keyboards, programming, soprano recorder) actually brought in two other keyboard players in Nadezhda Regentova and Vladimir Polyakov while there are also some vocals here and there.

Here we have a musician who has been influenced not only by the keyboard players from the past, but from classical as well. He has then brought that together in this album where keyboards (including a nice harpsichord sound) are by far the dominant sound. Being more than 20 years old, one of the major issues is the lack of a real drummer and the sounds being deployed to fill that hole, while

some of the keyboards themselves have sounds being deployed which lack real depth. In many ways it sounds like it is, an album where the artist is starting to find his way, and I know that if I had not seen the cover I would not have said it was Ivan, as since this release he has grown hugely as a composer and musician. This is an album I have enjoyed, but it does feel pretty much on one level and there is little to demonstrate what he would be delivering in the future. Mind you, the same is true for many bands, and if I compare Big Big Train's debut to their more recent works then again one would not imagine it was the same outfit. Consequently, this is one I have enjoyed playing and hearing, but not one to which I will be often returning.



ROZ VITALIS 20 YEARS – ALIVE AND WELLINDEPENDENT

On November 27th, 2021, Roz Vitalis held a 20th anniversary concert where they revisited material as well as performing some which had not yet been recorded. Ruslan Kirillov (bass), Vladislav Korotkikh (flute), Ivan Rozmainsky (conception, keyboards), Vladimir Semenov-Tyan-Shansky (guitars), and Evgeny Trefilov (drums) were playing for the first time with AndRey Stefinoff (clarinet), plus they

were joined on percussion by Yury Khomonenko who was a member of the band between 2011 and 2013, while five compositions were performed with drummer Philip Semenov who was the band's first official drummer from 2008 to 2018. In recent years there has been less of a concentration on studio releases, with only one studio album since 2015, and instead we have been receiving many live albums, which not only are obviously much cheaper to record but allow us to hear the band in an environment they are very much at home.

With no vocals present, it does take a lot for a fully instrumental band to capture the imagination and attention of an audience, but these guys have no problem with that whatsoever with music and arrangements that keep moving and changing. Yury has managed to find a home for himself within the pattern as well, adding nuances outside the drums, while AndRey and Vladislav have important roles to play as he comes in and out, either emphasising melodies or adding others of his own. Roz Vitalis are a band who often do not have a solid foundation, in that Ruslan may be staying tight to Evgeny/Phil at times, but at others he is off creating melodies of his own as the strands come together in some places and part in others. However, it is the close relationship between Ivan and Vladimir which allows them to stand out as they follow and bounce off each other. Songs like "Patience of Hope" contains some stunning interactions between all the players, moving rapidly, while others are far more thoughtful and restrained.

The depth within their sound is incredible, with so many different styles coming to bear, and the result is an album that in many ways is a wonderful introduction to this great Russian avant/RIO/prog act. Let us hope there are at least another twenty years ahead of them.

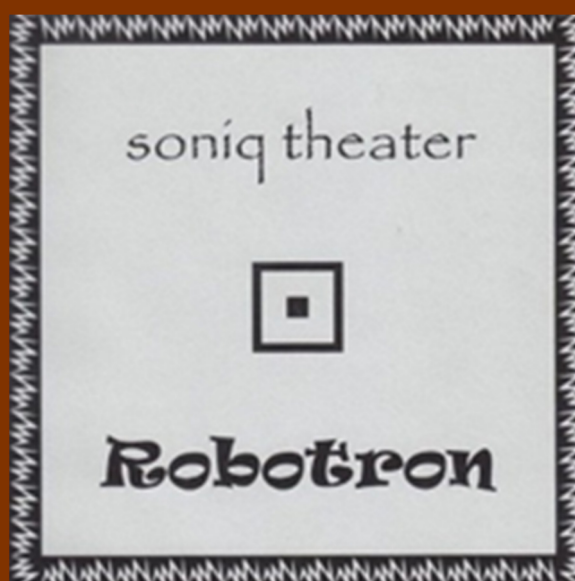


**SONIQ THEATER
CINEMAGIC
INDEPENDENT**

There are very few artists in the prog scene which one can rely on as much as Alfred Mueller, but at the beginning of every year we get a new album from him, and this one, released at the beginning of 2022, was his twenty-second. Sometimes he brings in guests, or revitalises tracks from his past, but more often or not it is all new recordings with Alfred the only person involved, and that is what we have here. Now, I would prefer him to be using a real drummer as opposed to programming but he does keep up to date on software which means that although it is not as good as if a human was there it also means it is not detrimental to the overall sound too much.

As one would expect from any musician who has been going as long as Alfred, he continues to grow and his music is far more complex and developed than it was on the earlier albums. There is a great concentration on melody, and it would be easy to imagine songs such as "Epic Movie" being played in an ELP-style trio and it is definitely a shame he has not been playing any of this material in that setting as I know that would add additional depths and layers to the sound. But I can't imagine him

changing any time soon, and here he has managed to capture a sound which has obviously been influenced by both Keith Emerson and Rick Wakeman, with nice melodies and counter melodies. Alfred has always stayed very low key, producing CD-R's and downloads, and giving his music away for free, which means he has often been overlooked by many but this is yet another really enjoyable album for anyone who likes keyboards.



**SONIQ THEATER
ROBOTRON
INDEPENDENT**

Needless to say, at the beginning of this year Alfred Mueller sent out his latest release. I have often thought that Alfred must be a machine in that at the beginning of every year there is a new album, this being his twenty-third, and he must have been thinking along the same lines as musically this is very much a thematic release based on robots. Now, with no vocals or lyrics to carry the story it can be difficult to produce something which makes one think of a certain subject or style, but if I played this to you and asked you to listen all the way through and ask you what you felt it made you think of I am pretty sure you would answer "Robots". I do find it quite amusing in that "Robert Dance" makes one immediately think of Kraftwerk, as in

many ways that was their intention, and there are times when this album also moves more into Tangerine Dream territory than normal, which again is probably not too much of a surprise given how much they have contributed to film scores.

There is the impression that this is a more light-hearted release than many of his, and there are some quite definite Eighties flavours throughout, with "Robot Food" again making one thing of the New Wave and synth movement which came out in the early Eighties.

He is often moving more into a pop/dance/electro area than the normal progressive one, and the result is something which I more appreciate than enjoy. This album is much more for fans of his other works as opposed to something to delve in to see what his music is like, as for that I would turn instead to 'Cinemagic', but it is great to see that even after this many albums Alfred is still looking to surprise and experiment in new fields.



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





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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>





THE END!



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!!"

APPLICABLE TECHNOLOGY

Perhaps we could live well without leaf blowers, Humvees, Stretch Limos, Fentanyl and Crack Cocaine

Perhaps addiction to technology leaps from Smartphones and Smartphones to A.I and ChatGPT
young now only apps and programs. They up[load/download efficiently. They live post-MATRIX
Remember we were told robots will serve you? They were to extend humans, not replace them.

Robots and A.I have modernized TESLA assembly lines. Human Employment displacement.

ChatGPT has many functions that are efficient, pertinent and helpful to us.

Danger when their app owners claim copyright over derivative creations

College research yes-plagiarism no. Cliff Notes yes-robo-writing no.

Like the data thefts daily hacking our hyper-lives, we have little choice in this.

There is a place for EDSEL, BETAMAX and black shellac discs.

It is not in 2023.

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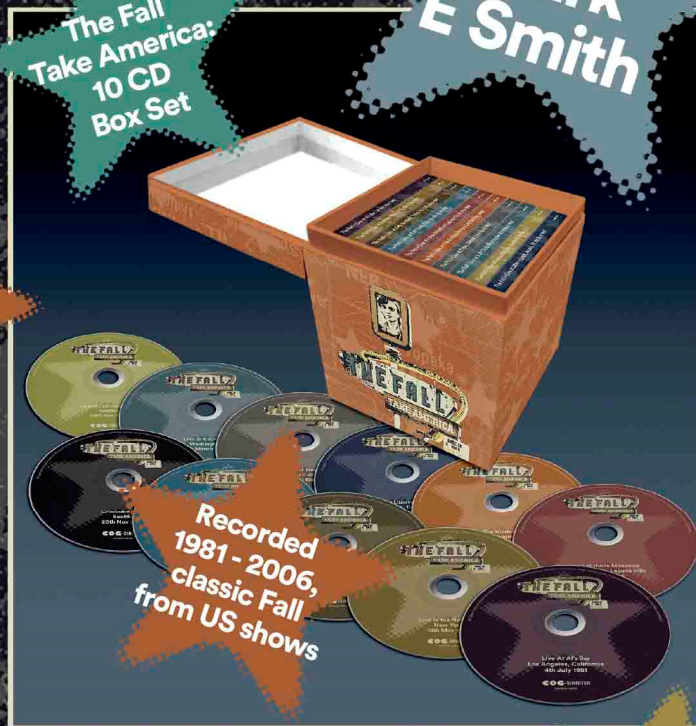
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www.musicglue.com/cog-sinister

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

Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

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

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

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

Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so here we are at the end of another issue.

As Karen, my long suffering amanuensis pointed out whilst talking about something else about five minutes ago, it is amazing how fast the time is going at the moment.

I have a friend who, those readers with long memories will remember, used to run the Canterbury podcasts back in the day and his day job was a Professor of Pure Mathematics (or something equally petrifying). He once tried to explain to me why time seems to pass much faster as one gets older, and it all made perfect sense, apart from the fact that I didn't understand a word.

I'm afraid that me and mathematics don't even pretend to understand each other and the whole explanation went completely above my head. But it is certain that, at the very least, we perceive time at a different rate as we get older, and from where I am perceiving it, time is slipping through my fingers at a rate of knots. The fact that I don't even pretend to understand the mathematical reasoning for this, just makes me feel like a silly old bastard more and more.

In many ways I see this magazine as being mine and the other contributors' eyes on the world. One never believes that one is going to grow old and when it happens it is quite a considerable shock. However, the majority of contributors (and I strongly suspect the majority of readers of this magazine) are of a reasonably similar age and in the same way that rock and roll (with or without the sex and drugs) provided the soundtrack to our shared adolescence, I am sure I am not the only one for whom it is providing the soundtrack for our lives as seniors.

Unlike many of my contemporaries, I do not bemoan the fact



that young people today are not interested in rock music. Why the hell should they be? It would be the same as if my contemporaries at school during the 1970s had somehow shown an interest in dancing the Black Bottom, and singing the songs of Arthur Askey. I don't know if he actually wrote songs, but my paternal grandfather wrote scripts for him, most of which were rejected out of hand and I never found either my grandfather's scripts or indeed the man himself to be slightly amusing. In fact, I would go so far as to say that I found Arthur Askey about as entertaining as herpes.

Thank you for reading this issue, I hope you enjoyed it. I will see you again when next time rolls around.

Hare Bol
Jon



THE BEST LAID PLANS

