

GONZO

#555/6



CORBABY

ISSN 2516-1946



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

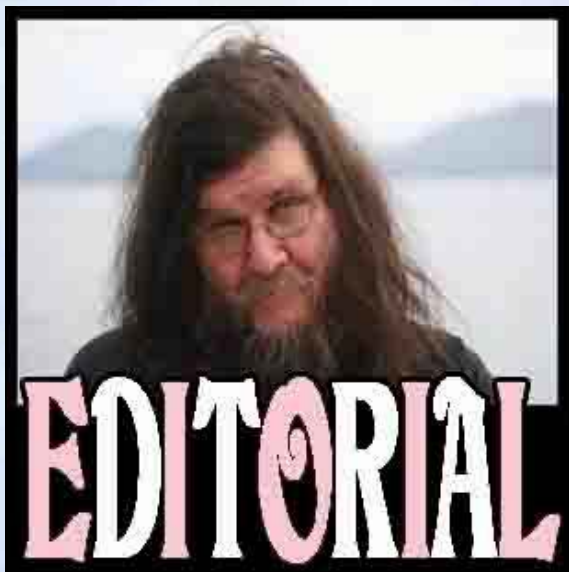


Phil Bayliss

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 peculiar publication which, like the ever growing pulsating brain hypothesised by Alex Paterson *et al*, rules from the Centre of the Ultraworld or maybe not. Despite the fact that I have not partaken in mind altering substances of the psychedelic persuasion for over 40

years, there is something particularly trippy about the world at the moment, or at least the world as perceived by me from my control room in the tumble down little cottage deep in rural North Devon where I spend most of my days.

I don't know who it was that said that those who do not learn the lessons of the past are forced to repeat it blah blah blah, and I don't really care, but this week that quote has been riding high on the choppy oceans of my psyche. And no, I am not talking about British politicians, and I am not even talking about the war in the Ukraine, disturbing as those subjects are. And no, this is not something I have gleaned from the YouTube channel of the controversial historian who has the same surname as one of the Beatles.

For once, my ramblings in this particular section of the magazine contains stuff about music. But there are things which are happening at the moment that are disturbingly reminiscent of stuff that happened over



GULLIBLE'S TRAVELS

there are things which are
happening at the moment that are
disturbingly reminiscent of stuff that
happened over 40 years ago

40 years ago, coincidentally when I last
took psychedelic drugs.

I remember when I was at primary
school the teachers who were trying to
instil in me the rudiments of English
History, telling me that back in the
middle ages, people thought that the
world was going to end due to the
invention and introduction of
gunpowder based weaponry. She
went on to say this was a paradigm
which went on throughout history when

there was a technology advance of
some kind, people of the old guard
invariably think the world is going to
end or some equally horrendous
scenario.

And guess what kiddies. It never does!

Back in the early 1980s people in and
affiliated to the Musicians Union here in
the UK, and whatever the equivalent
was around the world, were

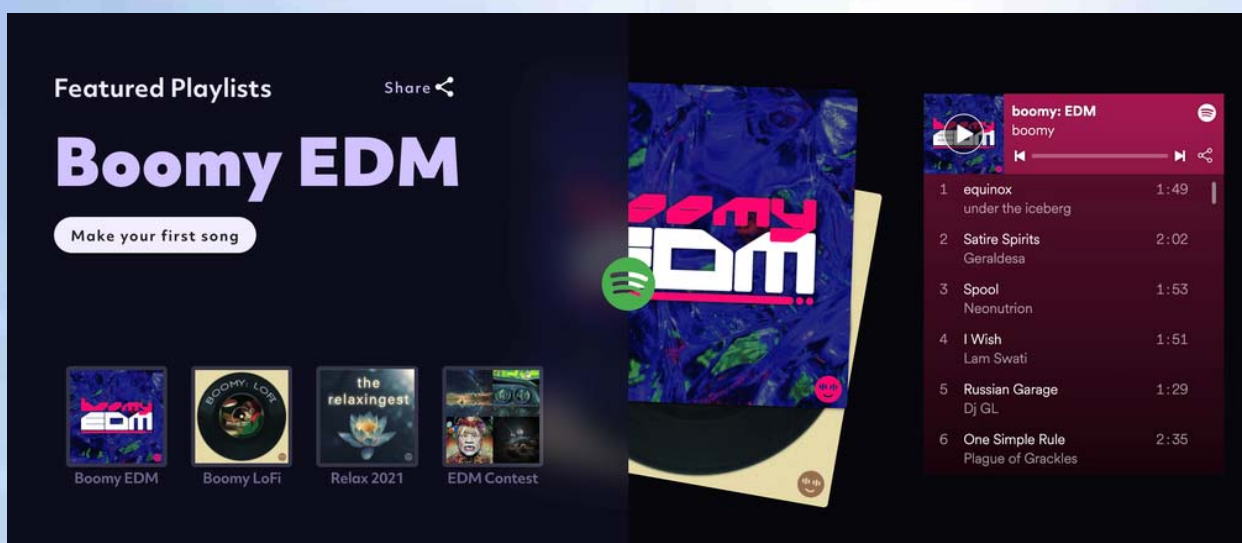




terrified. They were terrified that the invention of an increasingly widespread use of synthesisers was going to put musicians who played conventional instruments out of business. If you want to realise what a ludicrous suggestion this was, you need only go to Spotify or YouTube

and check out a representative sample of songs in the hit parade in 1981 & 1982. Even the good songs, and there were many, have a mechanical and robotic feel to them, and they are redolent of what people thought the future was going to be like 40 plus years ago. And all in all, even the good

اللعنة لهم إذا كانوا لا تأخذ نكتة



songs tend to sound rather dated.

And did the synthesiser put good God-fearing oboe players out of work? No, of course it didn't.

And we are seeing history repeating itself, with the advent of new technology which is scaring the living bollocks out of the music and wider media establishment.

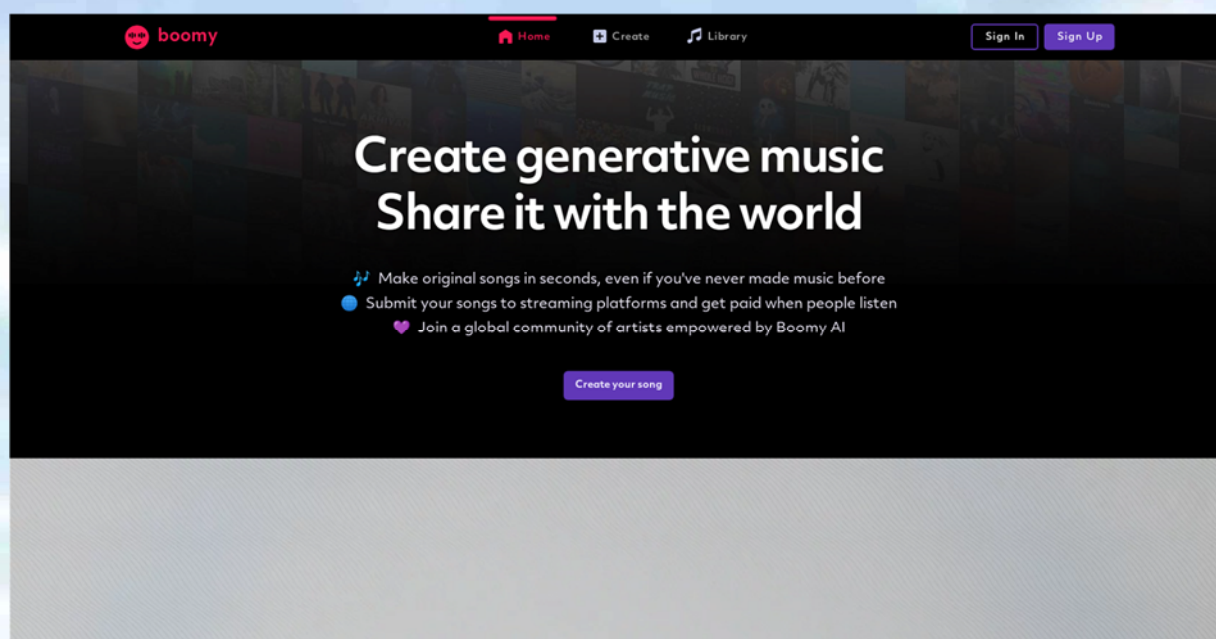
It seems that the term AI (Artificial Intelligence) has surpassed even that dozy ginger twat and his annoying wife as fodder for the tabloid newspapers in the United Kingdom. The accepted narrative is that at some point in the not too distant future, it might even be tomorrow, kiddies, artificial intelligence will equal and then surpass that shown exhibited by our own species. As already alluded to, a frighteningly large proportion of the British public are fascinated by the antics of an ex-pat Duke and his Missus in their Montecito mansion. This does not say much for the intelligence of many of the members of our own species, and as far as machine intelligence managing to surpass that of the Harry & Megan fan boys, and I think that could

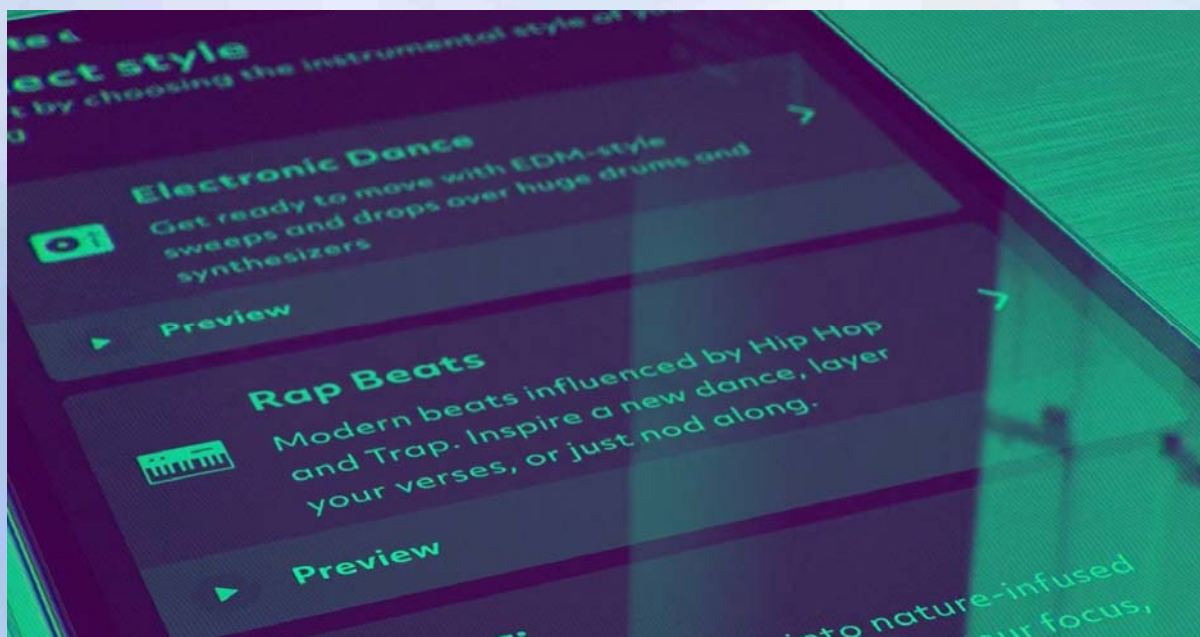
probably be done with a fucking tin opener.

But, Artificial Intelligence is rapidly becoming available for the folks in the street like you and to piss around with.

A couple of issues ago, I told you how I had registered for an account with ChatGBT, and even showed off a few paragraphs in my editorial written by it. I have extended this experiment and there is an entire article in the latest issue of the journal in the Centre for Fortean Zoology written by someone called Alfred Inman. The brighter sparks in the barrel amongst you will remember that Alfred's initials are AI and will rightly extrapolate that the article, with text prompts by me, was written entirely by ChatGBT.

A whole slew of image and video generators powered by Artificial Intelligence have arrived across the internet in the last few months. I have registered with a couple of them and tried my hand at image generator and the results all look like the sort of surreal bullocks which used to be on the covers of mass market Science fiction paperbacks back in the 1970s;





mildly intriguing images which had absolutely fuck all to do with the contents of the books. I also managed to make a few rather surreal images of a giant chicken on a beach. These amused me but would be of no use or interest to anybody else.

A mate of mine, Steve Baxter, is rather good at this AI image generating lark and, for example, he did the cover of a recent issue of our journal for us. But I have not mastered the nuances of the programme as yet, and I strongly suspect that I shall give up before I actually get any use out of it.

There are also AI generators for music, but as yet I have not pitted my mercurial mind against them. But this week, the shit has completely hit the fan regarding it.

Over to those jolly nice fellows at Forbes: "Spotify has removed 7% of songs created with AI-generated music service Boomy from its website, equating to "tens of thousands," after Universal Music Group flagged Boomy for allegedly using bots to boost its streaming numbers, according to a

Financial Times report."

There are two main bones of contention here. The first involves the AI generated music service, Boomy, which has uploaded a ridiculously large number of songs, certainly numbering in the hundreds of thousands to Spotify. Boomy claims that its users have used over 14 million songs which total about 13.83% of the total world's recorded music.

Spotify claims that Boomy or its related platforms are using bots to artificially boost listener figures in order to get increased royalties. I have various songs (about three or four albums and a couple of EPs) on Spotify and I am proud to say that my total royalties per year come to less than a fiver. But, then again, I don't even have more than the vaguest idea what a 'bot' is.

But there is another, existential threat that people within what is left of the music industry are worried about.

I noticed when I was using ChatGBT to write articles that it seemed very likely that the AI was nicking chunks out of previously published works. When one is talking about a scholarly look at the

1 May 2023



Boomy Support 🎧

01/05/2023 22:07

Hello @everyone,

We would like to share a quick update on Spotify.

Very recently, Spotify stopped publishing new releases from Boomy. Additionally, certain catalog releases were removed from their platform. This decision was made by Spotify and Boomy's distributor in order to enable a review of potentially anomalous activity.

As the music industry continues to navigate the use of bots and other types of potentially suspicious activity, these pauses are likely to happen more regularly and across a wider set of platforms. We appreciate your patience while we await a response from the investigation. If you would like to contact our team about this matter during the investigation please use the support link below:

<https://support.boomy.com/hc/en-us/requests/new>

Thank you for your creating songs with Boomy and for your patience while we work to resolve this situation.



civet cats of southern China, it doesn't really matter, but as far as I can tell, the AI music generator works in roughly the same way, and it also roams the internet looking for voices and other sounds that it can sample.

So, what's new? Sampling has been a thing for at least 45 years. However, now the AI generator has the ability to take the tone, timbre and even the

vocal characteristics of a singer, and use them in a "new" piece. If you look on YouTube you can find a rather interesting experiment where the backing track of the Beach Boys *God only knows*, the lead singer seems to be Paul McCartney rather than Mike Love. It is a very impressive piece of chicanery. And you can understand why the powers that be in the crumbling edifice of the music industry are shitting themselves in fright.

"[SPOTIFY IS] WORKING WITH OUR PARTNERS ON IN TRYING TO ESTABLISH A POSITION WHERE WE BOTH ALLOW INNOVATION, BUT AT THE SAME TIME, PROTECT ALL OF THE CREATORS THAT WE HAVE ON OUR PLATFORM."

DANIEL EK, SPEAKING IN REFERENCE TO AI MUSIC ON APRIL 25



SPOTIFY

BOOMY TUNES

So will all this make any difference in the long term? No, of course it won't. Any more than the advent of synthesisers did or the advent of the pianoforte made any great difference to the music industry back when it was putting sales of harpsichords down the drain.

Making rhythmic sounds, singing, speaking, shouting or chanting over them is one of the most basic things that humans do. We have been doing this since long before we were humans. And the advent of new technology has always influenced the progression of the way that people make and perform these sounds, and the music industry establishment has always had to fucking well get used to it!

Here endeth my history lesson for this week.

I hope you enjoy this issue.

Until next time,
Hare Bol
Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
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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**

THE ^{gonzo} NEWSROOM



GOLDFRAPP GONE

<https://www.music-news.com/news/UK/159303/Alison-Goldfrapp-rules-out-Goldfrapp-reunion>

Alison Goldfrapp says Goldfrapp had “a pretty good stint”.

The ‘Ooh La La’ hitmaker would “never say never” to working with her former bandmate Will Gregory, 63, again but revealed they have no “plans” to get back into the studio together as they are both busy with solo projects.

The 57-year-old singer told Electric Sound magazine: “I’ve worked Will for over 20 years and we’ve released seven albums, so I’d say we’ve had a pretty good stint together.

“Will has always had other projects in between, going off and doing his thing, and I’ve always wanted to do my thing for a long time. Everything is great, it’s all good between us - we had a catch up only yesterday - but neither of us has plans to make any new music together. We’d never say never, but he’s doing thing and I’m focusing on mine...”

The Gospel According to *BART*

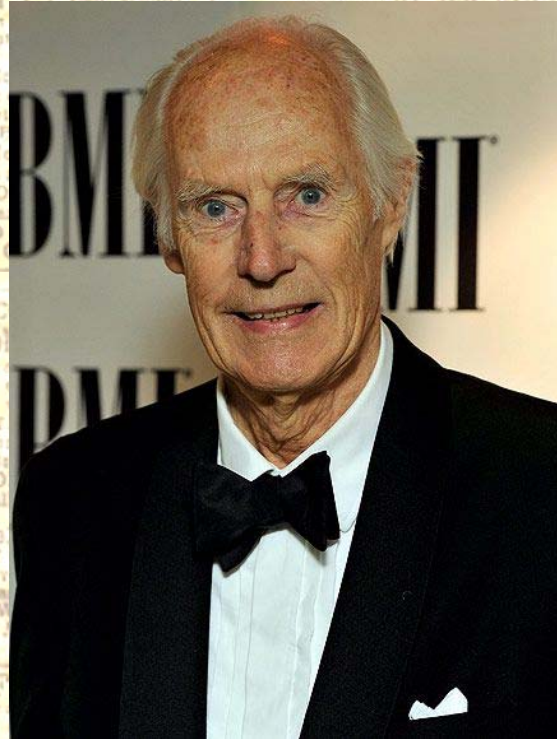
Look what my favourite roving reporter has for us this time

<https://www.loudersound.com/news/yes-announce-new-classic-tracks-of-yes-tour-dates-for-2024>

Yes announce new Classic Tales Of Yes tour dates for 2024

UK prog legends Yes have announced UK tour dates for their Classic Tales Of Yes tour for 2024. The run features seven dates that have been rescheduled from the band's cancelled 2023 tour, with new shows added at London's Royal Albert Hall and Bristol's Beacon. The new dates will feature a mixture of classic Yes songs as well as new music from the band's upcoming album *Mirror To The Sky*, which will be released through InsideOut Music on May 19.

"We're putting together a great setlist covering the length and breadth of Yes' career," says guitarist Steve Howe. "As always, we are committed to pushing new boundaries and are very excited to be performing another chapter in the rich legacy of the band," adds Geoff Downes. The dates have been announced in the wake of the cancellation of their proposed Relayer tour of Europe for the third time. This time the band cited failure to get sufficient insurance to cover any Covid-related mishap or Act Of War.



GOD ONLY KNOWS

<https://www.music-news.com/news/UK/159209/Giles-Martin-Without-The-Beach-Boys-Pet-Sounds-The-Beatles-wouldn-t-have-made-Sgt-Pepper-s>

Giles Martin, the music producer son of the late Beatles studio wizard George Martin, insists The Beatles "wouldn't have made" 'Sgt Pepper's Lonely Hearts Club Band' without The Beach Boys' 'Pet Sounds'.

Giles, 53, has just worked his magic on a new mix of the seminal 1966 record - which featured the hit singles 'God Only Knows' and 'Wouldn't It Be Nice' - in Dolby Atmos, which is available to stream now.

And he has heaped praise on The Beach Boys' Brian Wilson, 80, for producing one of the most iconic and influential albums of all time solo, and insisted John Lennon and cos 1967 LP wouldn't sound like it does without taking influence from 'Pet Sounds'.

Recalling a conversation with his dad, Giles shared with MusicRadar: "I was with my dad on a plane once, and I just

"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

suddenly realised how awesome he was. I said to him 'Dad, what you did with The Beatles was kind of amazing, wasn't it' and he looked at me and said: 'not as amazing as Brian Wilson'. He explained to me that The Beatles always had him, and he had The Beatles. But Brian Wilson didn't have anyone, and he went and made this record. Without this record, The Beatles wouldn't have made Sgt Pepper."



GOD AT THE ALBERT

<https://www.music-news.com/news/UK/159191/Eric-Clapton-announces-2024-tour-including-2-nights-at-Royal-Albert-Hall>

Eric Clapton is set to play two nights at London's Royal Albert Hall as part of a six-date UK and Ireland tour in 2024.

The 78-year-old guitar maestro will kick off the run on May 9 at the Utilita Arena in Newcastle, before heading to Liverpool, Birmingham and Dublin, Ireland, and wrapping at the iconic venue in Kensington on May 20 and 21.

Tickets will go on sale at 9am on June 9, and will be available from Ticketmaster (for the Dublin show) or via Bookings Direct (all other shows).

The 'Layla' hitmaker first performed at the world-famous concert venue with The Yardbirds in 1964, and he's since played there more than 200 times, which is more than any other artist.

What's more, on June 23, fans can get their hands on the expanded live LP 'The Definitive 24 Nights' from Clapton's 24-night residency at RAH in 1991.



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...

"In San Francisco - life goes on. Hope rises and dreams flicker and die. Love plans for tomorrow and loneliness thinks of yesterday. Life is beautiful and living is pain. The sound of music floats down a dark street. A young girl looks out a window and wishes she were married. A drunk sleeps under a bridge. It is tomorrow."

Hunter S. Thompson

BEZ IS BACK

<https://www.music-news.com/news/UK/159181/Shawn-Ryder-Zak-Starkey-Andy-Bell-Bez-launch-new-supergroup-Mantra-of-The-Cosmos>

Shaun Ryder, Zak Starkey, Andy Bell & Bez launched the new supergroup last night with intimate gig at London's The Box. Just when you thought pop music had got a bit too sensible, a bit too clean and tidy, a bit too safe, then maverick spirits collide and create something as devilish and delicious as you would have hoped and prayed for...

That something is Mantra of The Cosmos; the new supergroup comprising some of the most influential British artists of the last 30 years.

Made up of Shaun Ryder (Happy Mondays, Black Grape), Zak Starkey (The Who, Oasis), Andy Bell (Oasis, Ride) and Bez (Happy Mondays, Black Grape), Mantra Of The Cosmos is more supernova than supergroup, but it's a musical marriage that works.

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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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JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH
& MORE!





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 Summario, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!

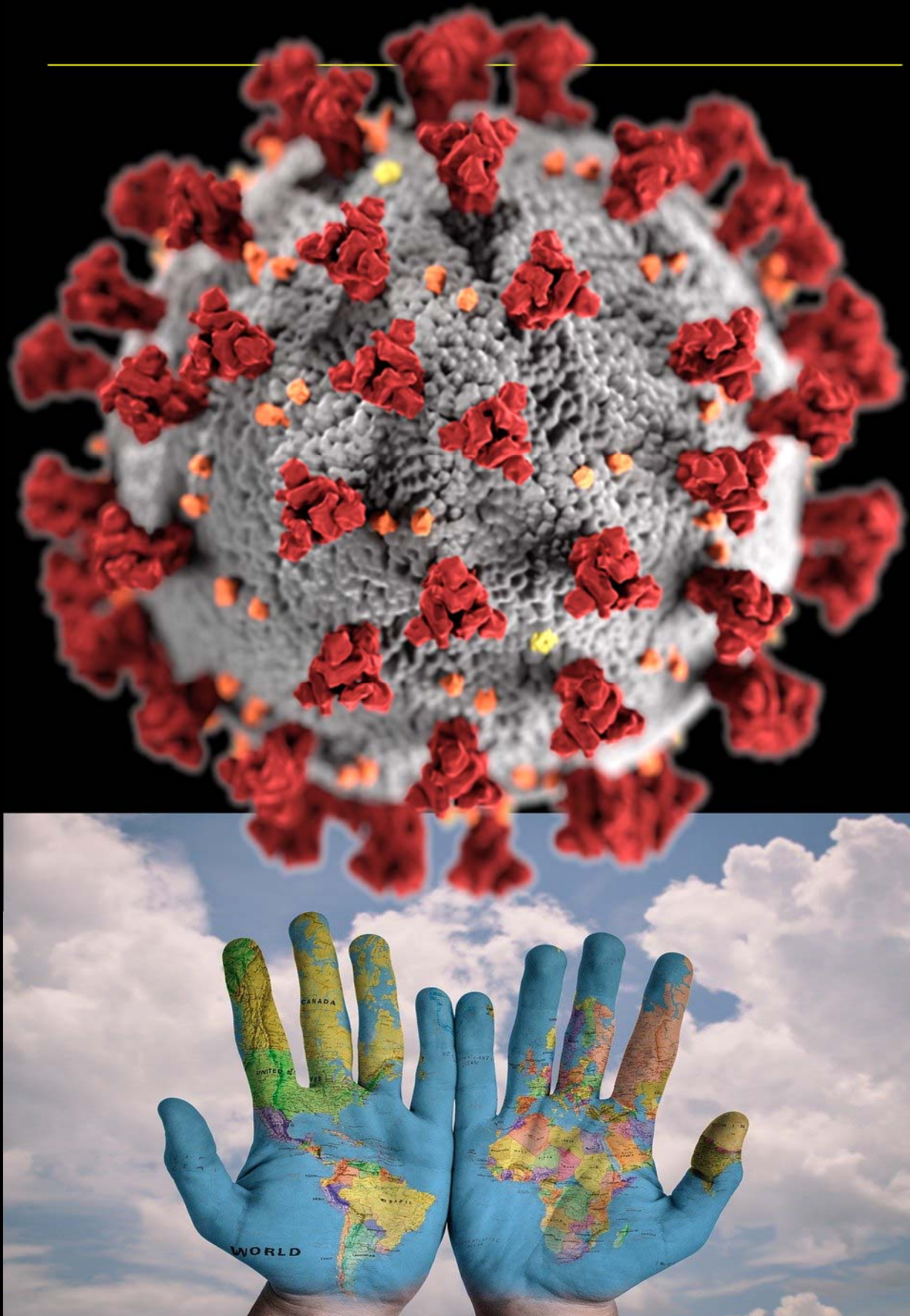


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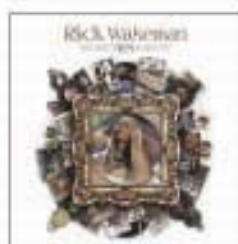
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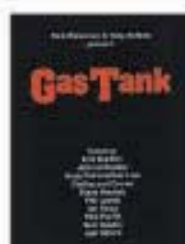
MF0204CD



TIME MACHINE

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

MF0205CD



GASTANK

Double DVD set. Rick's
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and chat show

MF0206DVD



GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley

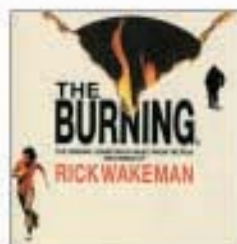
MF0207CD



COUNTRY AIRS

The original recording,
with two new tracks

MF0208CD



THE BURNING

The original Soundtrack
album, back in print at last!

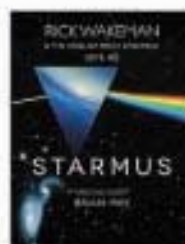
MF0209CD



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental

MF0210CD



STARMUS

With Bryan May and
The English Rock
Ensemble. DVD

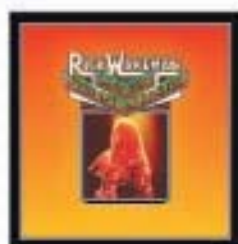
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Chamber Choir

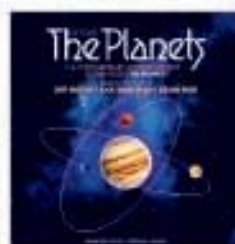
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For those of you interested in such things several members of the Editorial Team put out a monthly web TV show covering cryptozoology, green issues and all sorts of other stuff that we basically make up as we go along...

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?**

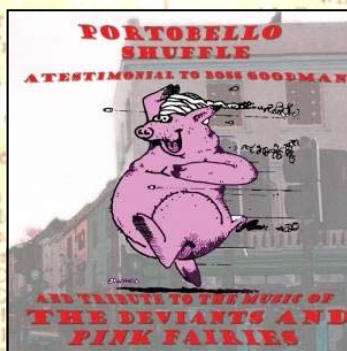
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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



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"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.

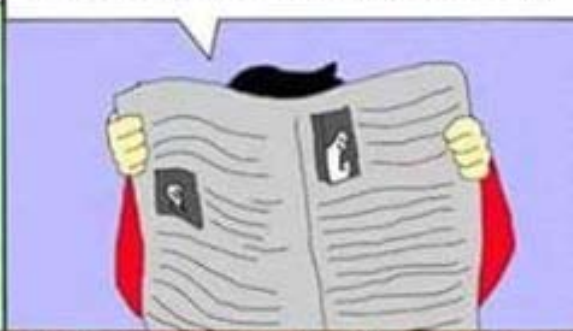
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

The Move:	Wave the Flag and Stop the Train
The Natural Lines:	A Scene that will Never Die
iMonster:	Who is She
Mr Peel: The Cosmic Snail:	Living Saccharated Dreams Part 1
Mr Peel: The Cosmic Snail:	Living Saccharated Dreams Part 2
Rob Mazurek Exploding Star Orchestra:	Future Shaman
Unloved:	I Did It
Alex Harvey:	Horizons
Nos Miran:	Siempre Igual
Bel Canto:	Unicorn
Deary:	Fairground
Mr Peel:	Yesterday Will Come
Kassi Valazza:	Watching Planes
House of All:	Harlequin Duke
Symbol Soup:	Overdressed no Bullshit
Jim Stafford:	Undecided
Callum Pitt:	I Feel a God and a Devil in this Room
Sarabeth Tucek:	The Gift
Islandman ft Okay Temiz and Muhlis Berberoğlu:	Fidayda
King Ayisoba:	Tribe
The Durutti Column:	Spanish Lament
Mr Peel:	Acid Vizjel
Me and My Friends:	Before I Saw the Sea
Blooblo:	Ice Cream Man
New Age Doom feat. Lee Scratch Perry:	Step into Space
David Crosby:	I'd Swear there was Somebody Here

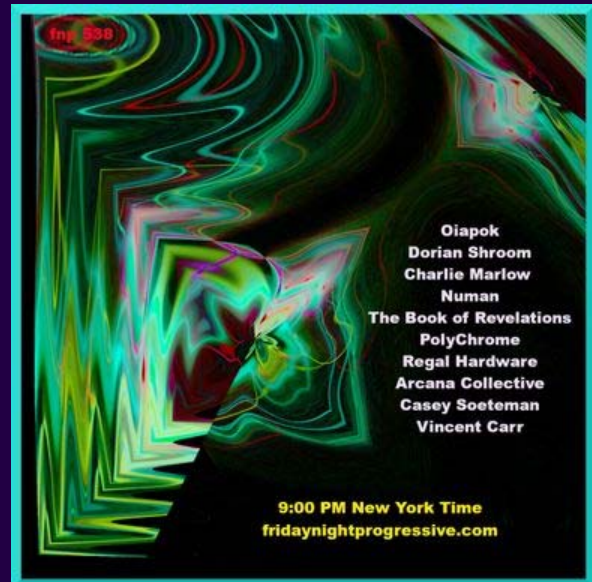
**Listen
Here**



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:

Oiapok
Dorian Shroom
Charlie Marlow
Numan
The Book of Revelations
PolyChrome
Regal Hardware
Arcana Collective
Casey Soeteman
Vincent Carr

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!

Prooglebox!

<https://shows.acast.com/between-you-and-me/episodes/prooglebox>

A real grab-bag of an ep this week, with some letters about Less Is More and the Montreal Marillion Weekend, and then we talk about Live At Cadogan Hall, before you join us for an ill-fated, real-time, watch of Transatlantic's The Whirlwind concert. Well, half of it anyway...

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."



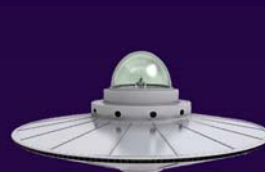
**Listen
Here**

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Confessions of a ghost hunter

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=292207185>

The gang talks to Bill Powers of Grim Reaper Paranormal about his many years of hunting ghosts. Also, Switch reports on the latest Monster Fest and the movie, "Mars Attacks!" Plus, Raven reveals how she watches orbs flying around her house late at night, Clubb opens up about his Twinkie addiction and Juan-Juan tries to channel his inner Yankee Doodle Dandy.





Suna Kan
1936 - 2023

Suna Kan was a Turkish violinist. At age nine she gave her first public concerts with the Presidential Symphony Orchestra, going on to study in France in 1949. Upon returning to Turkey in the 1960s, she held regular concerts both at home and worldwide. In the 1970s Suna Kan founded the TRT Ankara Chamber Orchestra, and in 1971, she received the honorary title of State Artist from the Turkish government.



Jack Lee
1952 - 2023

Jack Lee was an American songwriter and musician best known for composing the songs "Hanging on the Telephone", covered by the new wave band Blondie, "Come Back and Stay", covered by the singer Paul Young and "You Are My Lover", recorded by Suzi Quatro. Alongside Paul Collins and Peter Case, Lee formed the seminal, yet short-lived Los Angeles power pop trio The Nerves. Lee died from colon cancer in Santa Monica, California on May 26, 2023, at the age of 71.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Reuben Wilson 1935 - 2023

Reuben Wilson was an American jazz organist in the soul jazz tradition. Widely sampled and influential among acid jazz musicians, he is best known for his title track "Got to Get Your Own". He remained active into his late 70s, until developing dementia. He died of lung cancer in New York City, on May 26 2023, at the age of 88.



Mordechai Rechtman מרדכי רכטמן 1926 - 2023

Mordechai Rechtman was an Israeli bassoonist, conductor, academic teacher and arranger. He was principal bassoonist of the Israel Philharmonic Orchestra from 1946 to 1991. He was professor of bassoon at the Tel Aviv University from 1968 to 2002, and taught as a guest professor internationally, including the Indiana University School of Music, the Juilliard School and the Royal Academy of Music. Rechtman was also known for transcriptions and arrangements for wind quintets and other ensembles that he had founded and conducted, specifically of concertos.

THOSE WE HAVE LOST



Kurt Widmer
1940 - 2023

Kurt Widmer was a Swiss baritone and voice teacher, who appeared and recorded internationally. He focused on concert singing, especially of oratorios from the Romantic period. His recordings cover a repertoire from medieval mass to world premieres and received international awards. He taught at the City of Basel Music Academy from 1968.



Pacho El Antifeka
1981 - 2023

Neftalí Álvarez Núñez, known professionally as Pacho Al Qaedas and Pacho El Antifeka, was a Puerto Rican rapper. He was also known for having been part of the duo Pacho & Cirilo. In October 2021, he released his first single, "All Star Game." In March 2015, he pleaded guilty to a two-count federal indictment charging him with possession of a firearm and ammunition by an unlawful user of a controlled substance and possession of a machine gun. He was sentenced in August 2015. In the morning hours of June 1, 2023, he was fatally shot at the Plaza Tropical shopping center in Bayamón, Puerto Rico. He was 42.

THOSE WE HAVE LOST



Cynthia Weil
1940 - 2023

Cynthia Weil was an American songwriter who wrote many songs together with her husband Barry Mann. Weil and Mann were inducted into the Rock and Roll Hall of Fame in 2010. In 1987, she was inducted with her husband into the Songwriters Hall of Fame, and in 2011, they jointly received the Johnny Mercer Award, the highest honor bestowed by that Hall of Fame. Weil and her husband, both based at the Brill Building, were instrumental in shaping the sound of rock and roll in the 1960s, alongside other luminaries.



Kaija Saariaho
1952 - 2023

Kaija Anneli Saariaho (born Laakkonen) was a Finnish composer based in Paris, France. During the course of her career, Saariaho received commissions from the Lincoln Center for the Kronos Quartet and from IRCAM for the Ensemble Intercontemporain, the BBC, the New York Philharmonic, the Salzburg Music Festival, the Théâtre du Châtelet in Paris, and the Finnish National Opera, among others. Her research at the Institute for Research and Coordination in Acoustics/Music (IRCAM) marked a turning point in her music away from strict serialism towards spectralism.

THOSE WE HAVE LOST

Her characteristically rich, polyphonic textures are often created by combining live music and electronics.



George Winston
1949 - 2023

George Otis Winston III was an American pianist who was an established contemporary instrumental music performer. Best known for his solo piano recordings, Winston released his first album in 1972. A total of 16 solo albums were released, accumulating over 15 million records sold, with the 1994 album *Forest* earning Winston a Grammy award for Best New Age Album. Winston played in three styles: the melodic approach that he developed and called "rural folk piano",

stride piano, and his primary interest, New Orleans rhythm and blues (R&B) piano. While most of his recordings were in the folk piano style, Winston mostly enjoyed playing R&B piano. Winston also played the guitar and harmonica. His interest in the Hawaiian slack-key guitar led him to start his own record label, Dancing Cat Records.



Dora María
1933 - 2023

Dora María Pérez Vidal, known by her stage name Dora María and her nickname La Chaparrita de Oro (The Golden Short

THOSE WE HAVE LOST

Woman), was a Mexican singer of folk music. At the time of her death, she was one of the last surviving stars from the Golden Age of Mexican cinema. María died from respiratory arrest on 4 June 2023, at the age of 89.



Astrud Gilberto
1940 - 2023

Astrud Gilberto (born Astrud Evangelina Weinert) was a Brazilian samba and bossa nova singer and songwriter. She gained international attention in the mid-1960s following her recording of the song "The Girl from Ipanema". Her first solo album was *The Astrud Gilberto Album* (1965). Beginning as a singer of bossa nova and

American jazz standards, Gilberto started to record her own compositions in the 1970s. She recorded songs in Portuguese, English, Spanish, Italian, French, German, and Japanese. Gilberto received the Latin Jazz USA Award for Lifetime Achievement in 1992 and was inducted into the International Latin Music Hall of Fame in 2002. Although she did not officially retire, Gilberto announced in 2002 that she was taking "indefinite time off" from public performances. Later in her life, Gilberto was an advocate of animal rights. She was the recipient of the Latin Grammy Lifetime Achievement Award in 2008.



Tony McPhee
1944 - 2023

Anthony Charles McPhee was an English guitarist and singer. He was the founder of the British blues and rock band the

THOSE WE HAVE LOST

Groundhogs. The band evolved into a blues-rock trio that produced three UK Top 10 hits in the UK Albums Chart in the early 1970s. Although they have continued to play in various line-ups to the present day, McPhee officially retired from the band in 2015. In 1973, McPhee released a solo album titled *The Two Sides of Tony (T.S.) McPhee*. Apart from the Groundhogs, McPhee has played with Herbal Mixture, Tony McPhee's Terraplane, Current 93, and several others. In 2009, McPhee suffered a stroke, which affected his speech and ability to sing. McPhee died on 6 June 2023 of complications from a fall that occurred the previous year. He was 79.



Banani Ghosh
N.D. - 2023

Banani Ghosh was an Indian Bengali musician, primarily known as an exponent of Rabindra Sangeet (also known as Tagore Songs, are songs from the Indian

subcontinent written and composed by the Bengali polymath Rabindranath Tagore), but also specializing in the music of Atulprasad Sen, Rajanikanta Sen, and others. Having trained in Hindustani classical music, bursting into the Rabindrasangeet scene in the 1970s, she quickly rose to become an eminent Rabindra Sangeet artist on All India Radio and Doordarshan. Subsequently, Ghosh lived in Switzerland and in the United States, where she ran Antara, a Rabindrasangeet organization that has trained thousands of pupils across the USA over the years.



Irma Capece Minutolo
1935 - 2023

Irma Capece Minutolo was an Italian opera singer who was one of the last companions of King Farouk I of Egypt. In later years,

THOSE WE HAVE LOST

she claimed she was the king's last wife (a claim which remains unsubstantiated) and used the name Irma Capece Minutolo Farouk. In addition to her opera career, Capece Minutolo also appeared in several motion pictures. Irma Capece Minutolo died on 7 June 2023, at the age of 87.



Peter Belli
1944 - 2023

Peter Belli (born Georg Peter Brandt) was a Danish singer and actor. Belli's debut as a singer was in 1959, for a band called Trefters. In the 1960s, he became Denmark's first rock star alongside his band, Les Rivals. In the 1970s, Belli transitioned to doing more dansktop (a Danish musical genre which relates directly

to the radio hit list Dansktoppen). In the same period, he started acting in some Danish movies. In the late 1980s Belli returned to his rock roots, having great success with his Yeah album.

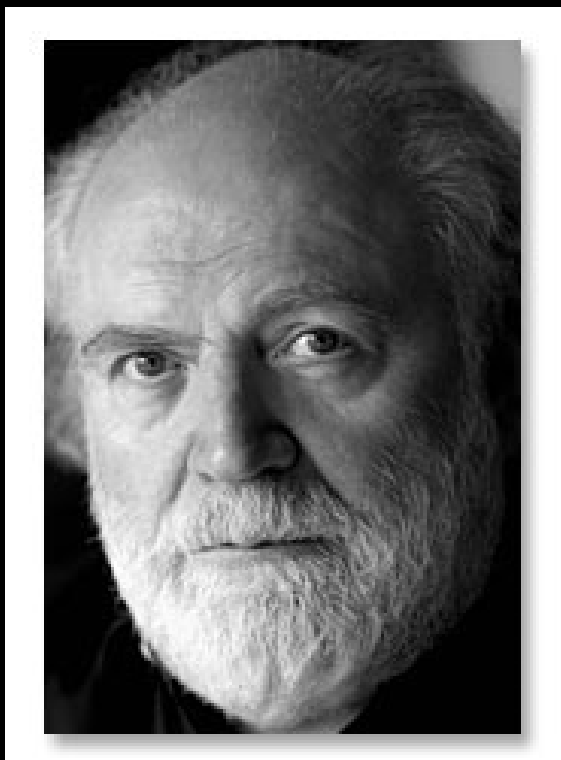


Niel Immelman
1944 - 2023

Niel Immelman was a South African classical pianist resident in the UK. He grew up in Jacobsdal and later in Bloemfontein. After his studies, he was invited to perform with the London Philharmonic Orchestra as his professional

THOSE WE HAVE LOST

debut. Immelman made a speciality of Czech piano music, and was part of the piano faculty at the Royal College of Music, London. He was made a fellow of the RCM in 2000, and served regularly as a jury member in various international piano competitions.



Yannis Markopoulos
Γιάννης Μαρκόπουλος
1939 - 2023

Yannis Markopoulos was a Greek composer. He began composing music during his adolescence and two melodies of this time would later become songs that

have enjoyed great popularity throughout Greece. While a student he composed music for the theatre, for the cinema and for dance performances. He left temporarily for London in 1967, composing for symphony orchestra, and was commissioned to write the music for Shakespeare's *The Tempest* performed by the National Theatre Company. In 1969 Markopoulos returned to Athens, and founded a new and highly distinctive musical ensemble which included Greek local instruments, and selected members. He continued to compose for music, television, and cinema, and in 1987 he founded the Palintonos Armonia Orchestra. Markopoulos died of cancer on 10 June 2023, at the age of 84.

Theodore John
Kaczynski
1942 – 2023)

Kaczynski, also known as the Unabomber, was an American mathematician and domestic terrorist. He was a mathematics prodigy, but abandoned his academic career in 1969 to pursue a primitive lifestyle. Between 1978 and 1995, Kaczynski murdered three individuals and injured 23 others in a nationwide mail bombing campaign against people he believed to be advancing modern technology and the destruction of the natural environment. He authored *Industrial Society and Its Future*, a 35,000-word manifesto and social critique opposing

THOSE WE HAVE LOST



industrialization, rejecting leftism, and advocating for a nature-centered form of anarchism.

In 1971, Kaczynski moved to a remote cabin without electricity or running water near Lincoln, Montana, where he lived as a recluse while learning survival skills to become self-sufficient. After witnessing the destruction of the wilderness surrounding his cabin, he concluded that living in nature was becoming impossible and resolved to fight industrialization and its destruction of nature through terrorism. In 1979, Kaczynski became the subject of what was, by the time of his arrest, the longest and most expensive investigation in the history of the Federal Bureau of Investigation (FBI). The FBI used the case identifier UNABOM (University and Airline Bomber) before his identity was

known, resulting in the media naming him the "Unabomber".

In 1995, Kaczynski sent a letter to The New York Times promising to "desist from terrorism" if the Times or The Washington Post published his manifesto, in which he argued that his bombings were extreme but necessary in attracting attention to the erosion of human freedom and dignity by modern technologies that require mass organization. The FBI and U.S. Attorney General Janet Reno pushed for the publication of the essay, which appeared in The Washington Post in September 1995. Upon reading it, Kaczynski's brother, David, recognized the prose style and reported his suspicions to the FBI. After his arrest in 1996, Kaczynski—maintaining that he was sane—tried and failed to dismiss his court-appointed lawyers because they wished him to plead insanity to avoid the death penalty. He pleaded guilty to all charges in 1998 and was sentenced to eight consecutive life terms in prison without the possibility of parole. Kaczynski died in prison of a reported suicide on June 10, 2023.



THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%
of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

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

Facts found on ecowatch.com



SAVE

Stonehenge World Heritage Site

FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details

GONZO
MULTIMEDIA

Eclectic & Unique!
THE LABEL FOR CONNOISSEURS

Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



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

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

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

[-https://www.musicglue.com/gonzo-multimedia/products/fuzzbox-weve-got-a-dot-dot-dot-cd-dot-dot-dot-and-were-gonna-play-it](https://www.musicglue.com/gonzo-multimedia/products/fuzzbox-weve-got-a-dot-dot-dot-cd-dot-dot-dot-and-were-gonna-play-it)

The Fall *Take America* 10CD box set

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

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

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

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



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

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

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

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

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

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

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



DELUXE VERSION EXPANDED & REMASTERED
INCL. UNRELEASED TRACK

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



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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!

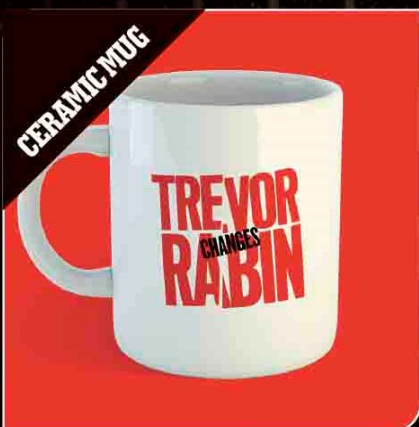
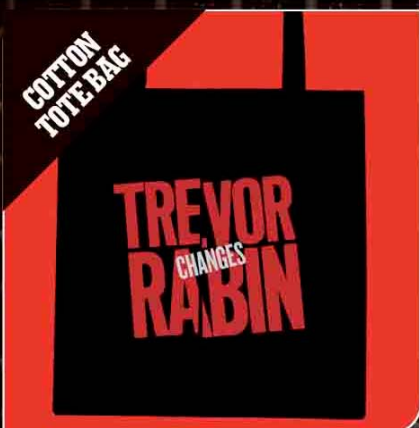
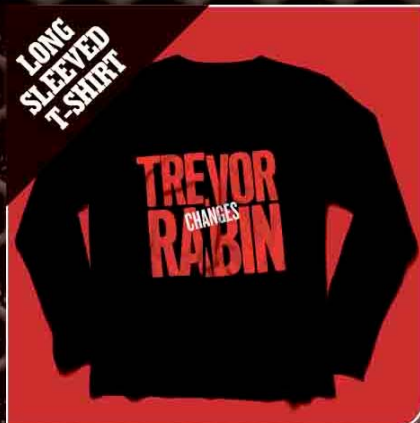
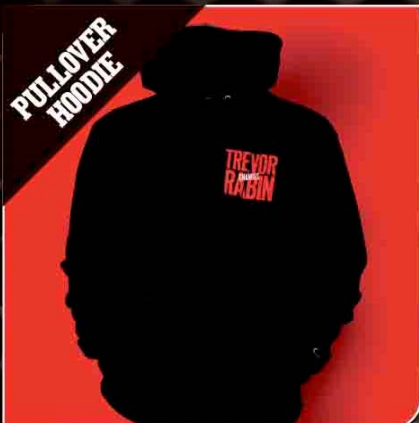
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Strange Places & Familiar Faces By Max Thomson

Strange Places & Familiar Faces is the latest album from Glastonbury based recording artist Max Thomson. I met Max, through Gfm (Glastonbury FM) community radio, the day before I was due to attend the gig by the Scribes at Glastonbury's Red Brick Building. Max was due to be support for The Scribes and so I took this opportunity to forward my talents in reviewing his latest album, and

STEVE RIDER

after hearing his set and speaking to Jonny Steele, of The Scribes, I'm glad I did.

Before I get into the album lets just get a little insight into just who is Max Thomson:

Max Thomson grew up in Glastonbury, UK and started making music at a young age. To begin with he would beatbox for his friends as they rapped in freestyle cyphers at the local parks. He then turned his focus to understanding that art of lyricism while studying Music tech at college. Since then, he has spent years developing his skills as a singer songwriter, producer & rapper.

Max's style and content is often very deep and thought provoking, with beautiful songs that explore and celebrate the flaws and perfect imperfections of all human beings. He has a big focus on lyrical content but never forgets about the overall sound of the piece of music.

If you want to zone out and let the music wash over you, then a lot of his catalogue can put you in a euphoric state of peace. But don't get it twisted! If you want to get turnt up and party, Max also comes with hard hitting bars and beats that are sure to get you out of your seat.

The album kicks off with Superman, which has this laid-back drill vibe to it with a chilled drum vibe alongside horns and a xylophone style sound. Listening to this you get this feel that what Max is saying here is that his music is not about the fame and fortune but, it's about making the music he loves and then bringing that music to the fans and it's that appreciation by the fans that really makes him like Superman. You might not have superpowers but, the feeling of hearing how much people enjoy that music is what brings the energy that makes you feel like you do have those superpowers. Next up is Familia, this has a more Hip Hop feel to it with heavy drums and this mixed in flute sound that tweaks at your nerves slightly, helping you to focus on the words. From the title you might think

that this one is all about family however, the more you listen you realise that this one is focusing on racial inequality and the fact that music, be it Hip Hop or otherwise, does not support racial stereotypes when it comes to the music. It's all about the music and if you can make that good music then, essentially, although you might not recognise someone immediately, you're still family by virtue of your mutual love of good music. Acoustic guitar and piano notes lead us into Vice City, when the beat drops it has that drill/trap sound to it. This one really looks into the vice's that can be a temptation for us as we move through life. Whether you're looking for a one off good time or something to drown out the pain you see in the world around you, these vice's can give you that quick buzz or they can put you into an eternal sleep. I guess the real message here is to know what you are getting into, don't let it become an addiction and don't give into the demons and let them take from those you love...

After Burn creates this air of smoking that green with its laid-back drums, acoustic guitar and cymbals that seem to swing between genre's, sometime feeling more like trap and others just carrying the sound. The essence of this one is taking one hit or more just to calm the nerves when experiencing a relationship breakup. Sometimes when we are in a dark place, we retreat into a space to try and make sense and come to terms with a situation, we all do it differently and here we find that individual experience of dealing with those difficult feelings. Strange Places is the album's title track. The track is kind of in two parts, which begins with this calming guitar driven element which is essentially sung by Max in which he briefly details coming to the southwest and what he has come with and has to give. Then this chilled beat drops in with this trap vibe to it, while also being soulful, this forms the backdrop for him to speak more how being here feels, in a strange way, like a familiar place. I guess it's almost like that Deja-vu feeling you get when you go to a place you've never

been but, immediately feel you been there before, and you know this is exactly where you need to be in life. With those feelings of high strangeness still floating in our awareness we are greeted by the incredible vocals of Brittney Barber taking us into I Wonder. The guitar vibes and beat have this soulful Hip Hop feel that has a very thoughtful feel to it and that feeling stays with you as you listen and take on-board what is being said. This is all about the struggles in life that we all encounter, those times when we turn our heads to the sky and wonder if it's all worth it, it feels like a lonely place, and we wonder if anyone can truly hear our calls of desperation. Just the realisation that there are people out there can often be enough to push on through the darkness and make it into the light once more, finding out that someone was listening, a realisation that brings so much...

Cruising stays on that chilled trap sound with the drums more in forefront and backed by some chilled organ notes. This one is all about those times that we have those moments of clarity, understanding what's going on for us and knowing things need to change. These are the times when we just need to cruise for a while, not thinking too much, just watching for a while as life drifts by in the rear view. There doesn't have to be a destination just a knowing that when we get there, we'll be exactly where we need to be in life. Organ notes take us into Call Me Crazy before the beat and bass drop in on what is an upbeat funk fuelled sound. That sound works so well here on a track that is all about meeting a special woman who you feel so strongly about you would do anything for her to want to be with you. It's really just that simple. Drums, bass, and synth vibes create this upbeat sound that has a dash of funk and a twist of soul for Love, Drugs & Music. Now, if you have wondered what an alternative rap love story might sound like, then you need look no further because that is what this on is. The foundation is that it's a love story but, then there are some

distinct tongue-in-cheek elements too that all mix in with the underground street vibe to bring you this alternative look at what the love story of today looks like...

We drift into the final quarter of the album with Oxymoron, which is simple in its complexity and see's Max drop a track that is littered with more contradiction in terms than you might care to shake a stick at. Also, you see this contradiction in terms within the music, albeit on a more subtle level, as the chilled melodic beat is interspersed with high paced cymbals, creating a musical background that fits perfectly with the subject matter. The penultimate track is Obsessed, which has this soulful hip hop vibe which is created from this mix of drums, keys, and guitars. Here we find Max singing for the entire track as he finds himself obsessed with someone and the track see's his internal struggle in trying to get the thoughts and feels for this person out of his head, in order to free himself. The last track of the album is Hometown Love (Feat Kate's Poem) R.I.P Harry. The sound is piano driven with chilled beat over the top creating this sound that makes you want to sit back and reminisce, and that is exactly what Max does here. For Max the hometown is Glastonbury but, we all have a hometown we have memories and thoughts of. This is another song of too halves and the second half of this track is a wonderful memorial poem from Kate that says so much in a way that we can associate with when we think of a good friend we have loved and lost. Can't think of a more personal and emotive way to end on...

Max Thomson
Live at The Red
Brick Building
Glastonbury
29.04.2023



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Now, I heard Max live before I heard the album and that makes listening to the album a slightly different experience as more often than not, we always hear the studio recordings before the live sets. So, I went into this review thinking, OK I've been impressed by the live set so what can I expect from the studio album?

Honestly, I felt that *Strange Places & Familiar Faces* was such an impressive and enjoyable album overall and just goes to show how long you can live in a place without always discovering the true wealth of musical talent it has to offer. Musically, it mixes things up with a majority of the sound being based in the realms of the more modern rap sound but, it also incorporates elements of other genres and sound while retaining that grip

on a foundation of Hip Hop. This all adds up to a multi-genre sound that will appeal to a wide range of audiences the world over. I know that sound is not going to appeal to everyone though, but no single form of music always does have that appeal and so if you base your decision on the sound alone, then you are missing one fundamental aspect, which is the vocal talent of Max Thomson.

As a rapper/vocalist Max has got some skills, you have to be honest here. He switches in up in terms of his range of flows and in his styles of rap, and at the same time this guy can harmonise and sing at the same time. So, as an underground artist he has this range that means he can switch things about and create a sound that is easily enjoyable across a wide range of genres. This means that you can listen to this album and think to yourself that you're not keen on that element of the sound but, it doesn't matter because everything works well here and keeps you listening and focusing on Max's wordplay and the content of what he is saying. He also incorporates some fun parts alongside more personal and

emotive elements, this sometimes keeps you guessing as to what's what, which is ultimately a huge part of what grabs your attention.

For me Max Thomson has been one of Glastonbury's best kept secrets and one that I am now glad I have become aware of, and I'd like to suggest that you do the same. Firstly, check out *Strange Places & Familiar Faces*, of course, and that check out his other work, and then be sure to catch him live too as he is cracking live and a really nice bloke too.

I'd like to personally thank Max for giving me the album to review and for the bio I have included above in italics. I look forward to seeing more of him once I get started at Gfm (soon to become GWS Radio) in Glastonbury.

Strange Places & Familiar Faces is out now on digital, streaming and there are also some physical CD's available too, you might need to contact Max direct or pop into Rogues Gallery in Glastonbury who have a limited number of copies available.

On that note,

Time for me to be out,

See Ya.

Steve.

Beat Tripping By Happy Headz

It's always good to have something new and a little different to wrap my ears around and the new album *Beat Tripping* by Happy Headz certainly fits the bill there. Released on Nuke Fam Records, it is produced by someone you might be familiar with, one Haynesy. *Beat Tripping*

is the follow up to the debut *One Summer* and I'll drop a link to that below too.

My previous experience reviewing Haynesy's work such as *DopeBeat Biz Vol. 1* (2019) and his work alongside JD, *Freedom of Speech* (2020) and *Truth Be Told* (2021), has taught me that whatever he puts his mind to becomes a musical experience of the highest quality, with beats that are infectious and down-right dope. So, my thoughts are that this will be no exception, even if I'm not sure what's coming, I know it's gonna be pure fire.

Haynesy describes the album as a mix of retro dance, piano house, Hip Hop, electro, and chilled beats all in one package. Now I always enjoy a good challenge and so the idea of such a mixed bag of sounds really piqued my interest and that interest was piqued even more when I noted appearances from Jabbathakut, JD Guerrilla, Ryan Sanders, Scorzayzee, DJ Blend, Micky Swags, Wordsmiff Flip and Eskar (Nuke Fam Records). With a line-up like this alongside Haynesy I was eager to get my headphones on...

So, I'm not gonna keep you hanging around here, so join me on a trip through *Beat Tripping*...

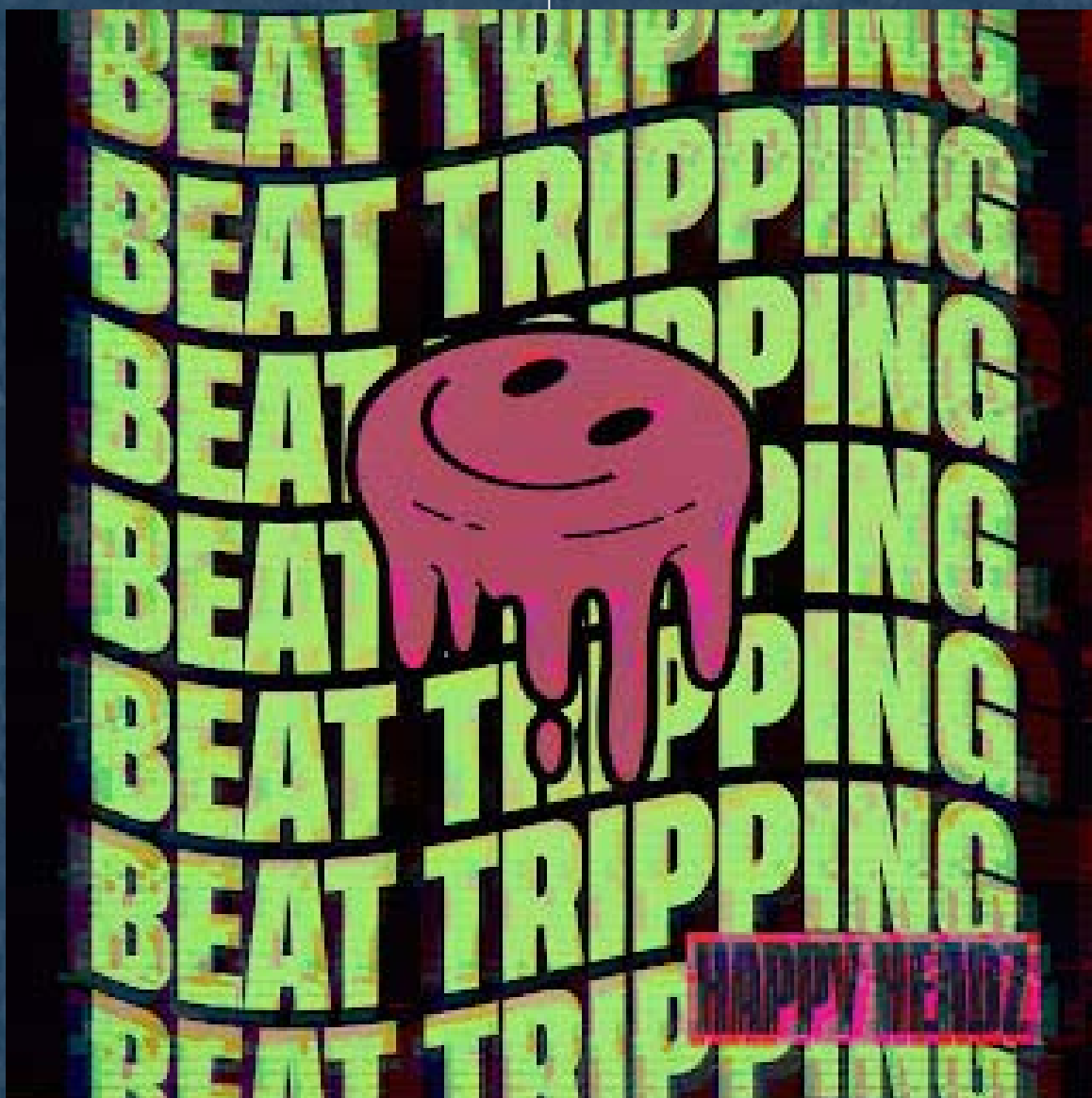
Proceedings are started right with *Dead Weight (Piano Mix)* a booming house tune which put me in mind of the Chicago house sound which was big back in the eighties. The infectious beats, bass and that piano sound really gets you moving while the guest vocalist hits you with this story that seems to say that no matter how much you want someone, sometimes their behaviour just makes them a dead weight in your life. After that pulse raising start to the album a more chilled piano vibe takes us into *Grow up* and when the beat drops on this one you realise that the idea there would be some retro dance vibes here was not understated. Kicking up the BPM a bit it keeps the pulse racing and makes you wanna just keep moving. There are more vocals that help to grow that seed in your mind that parts of you



just don't want to grow up. Guitar vibes and strings guide you into the next track before the beat drops in and keeps you from wanting to kick back. Although this is a bit more chilled it still has your head nodding with its infectious sound and the vocals which speak directly at you, inviting you to look at yourself and enjoy yourself because You Are Enough. So, let the music into your soul and the ride that is your life.

That dance sound keeps going with bass, drums, and synth vibes but, Keep Shining has this electronic edge that seems to penetrate the very core of your being. As you listen to the vocals and feel that beat, you become aware that your body has unconsciously started moving and there is

no stopping now and you can't understand how you're not boogying the night away in the club but, then maybe you are as another big bass sound hits with Nails Done Long. This has a more modern vibe or seems to but, before you know it there are some scratch elements thrown in and you're suddenly pulled in different directions to different eras, or maybe that was just me? But, while I'm wondering what era I've been transported to another huge bass sound kicks in with a female emcee dropping some vocals all about one thing, Cash Money. The electronic sounds on this on push the limits of your mind while that big bass sound seems to impact and modify the beat of your own heart, making it beat in time with the bass sound



of the track and pushing energy to new levels.

As the album is thirteen tracks long, we have just reached the pivot point of the album with The Place (Cuttin' & Scratchin' Mix) which features none other than one of the UK's leading Hip Hop turntable maestros, Jabbathakut. The intro suggests this might be another house sound but, when the beat drops on this one you realise this is an instrumental Hip Hop banger that has you smiling ear to ear. The pounding drums, keys and heavy bass sound begin to push your adrenaline levels to the max but, the addition of Jabba on the cuts and a plethora of classic samples really push those adrenaline

levels beyond their max levels. My advice, bounce, jump around and nod your head to this one and enjoy these five and half minutes of dopeness. Not sure what's to come after that one, the bass hits and the BPM takes over with another huge club banger in Incy Rides Again (Riga Mix). This one has a sound that is almost techno but, has elements of the industrial sound and even Hip Hop cuts But, there is little doubt that by the end of this one whatever comes next is just gonna carry you on a euphoric energy you won't wanna come down from. That sound that carries you on, is the massive DnB sound of Search Inside, which features JD and Ryan Sanders. Now, honestly DnB has never been my sound but, this one hits



hard with some intelligent and anti-establishment vibes that encourage you to look inside yourself for the truth about what is really going on around you and the world at large.

From the pounding sound of DnB we are next transported in the electronic vibes of the Hip Hop Electro sound with A Random Sofa At 8am (Retro Electro Mix). This one perfectly captures that electro sound and brings in some classic samples, cut and scratched to create a sound that many of us older heads will be vibing with as the electro sound was part of what introduced us to the Hip Hop sound, in fact I remember sitting on random bus seats, random train seats, and car seats listening to this kind of music forty years ago. The Hip Hop sound

continues with Love 'em All, which features Scorzayzee on the mic. Pounding Hip Hop beats and heavy on the horns and not forgetting the cut n scratch, this one is a head nod banger that see's Scorzayzee celebrate Hip Hop music and the art of making it. With some crafty wordplay, slick delivery, and some great tongue-in-cheek moments, this has the energy to keep that smile stretching broadly across your face. Chilled organ notes guide us into Say Something before the pounding bass beat is brutal and drops with the force of a 1000lb bomb. This one features Micky Swags, Wordsmiff Flip and Eskar (Nuke Fam Records) on the vocals with additional features from DJ Blend and Jabbathakut on the cuts, and is really all about the art of rapping and using words, similes and metaphors to bring your

thoughts to reality and say something, no matter what it is. This track is a remix of the original Say Something single from DJ Blend and Micky Swags feat. Wordsmiff Flip and Eskar.

The album ends, or rather winds down, with the epic twenty plus minute Yoga Beatz (Blunts & Blaze Mix), which helps you float back to earth after spending all of what went before this moment, up in the stratosphere. There are elements of enigma, eastern flavours and sitar vibes that mix with a wealth of musical sounds to create this chillout, trip hop masterpiece that has the capability to take you wherever it is you want to go as you take a chill pill and drift off into a place of serenity courtesy of this musical meditative experience...

What a cracking album! I mean, there truly is something here for anyone and everyone to enjoy, and I don't say that lightly.

What Happy Headz have done with Beat Tripping is to encapsulate the feel of a festival, club night or rave vibe, where there are multiple stages with a variety of musical genres all together in one place, for one night only. Then the album is finished off, as any good night is, with an extended chillout session that brings your energy back down to earth, before letting it drift off once more in a rather different fashion.

The production is truly a masterclass of multi-genre musical vibes that creates this energy that keeps you rooted in the present, while taking you back to days gone by but, that's just from my standpoint as fifty something dude who has encountered more musical genres that you can shake a stick at. But the production on every track here perfectly captures the vibe of the musical genre it denotes. There is little more you say than that really. But, beyond that the flow of the album is like walking between stages or rooms and listening to a wealth of different music, while all the time keeping your energy levels raised up into the

atmosphere. It also displays the wealth of influences that impact on us and how we might not vibe with a certain genre of music but, under the right conditions, the energy that music creates just draws us in and we can't help but let it take control of us.

What you also see here is how, by picking the right guest artists to feature, it gives another depth, another element to something that is already, by all appearances, perfect as it is. These guests maybe unknown vocalists or more well-known artists, even those who have previously worked together but, all add their stamp, as a part of the Happy Headz Collective, in making this something truly special.

I must be honest here and say that there is little more I can say. The words kinda flowed so well as I wrote this and now, I just want to share it with all of you so, please give this one a listen and enjoy it as much as I have.

My humble thanks to Haynesy and Eskar of Nuke Fam Records for asking me to review this truly superb release.

Beat Tripping by Happy Headz is released through Nuke Fam Records.

On that note,

I'll see you in the Stratosphere...

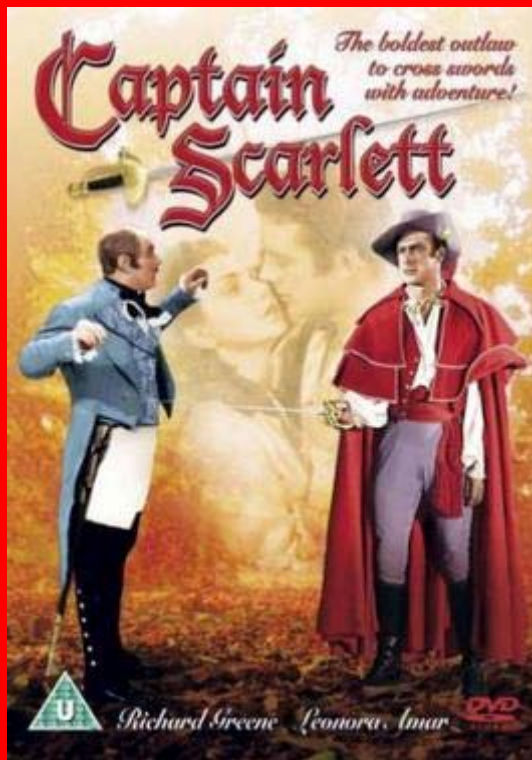
Steve





MARK AT THE MOVIES

Mark Raines



Captain Scarlett

Released
September 12, 1953

Directed by Thomas Carr**Written**

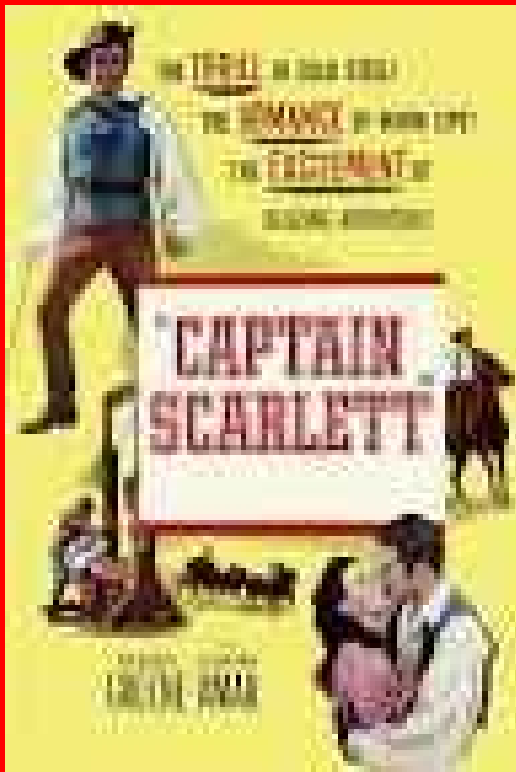
Plot

In post-Napoleonic France, the Duke of Corlaine reprimands Count Villiers because his Spanish fiancée, Princess Maria, has run away. When Maria's carriage is accosted by highwaymen, Captain Scarlett, a Frenchman returning from England, fends off the attackers. Villiers arrives

shortly after and arrests the remaining highwayman but is ungrateful to Scarlett. Scarlett later meets with his old friend the Friar, who warns him that the duke is appropriating property and ordering his guards to terrorize residents, who are imprisoned if they resist. Scarlett is uninterested until he learns that his estate now belongs to Villiers. Scarlett later slips into the bedroom at the estate where Maria is being held. She boldly offers him money in exchange for helping her escape, but Scarlett insists on friendship as his only payment. However, Scarlett is captured and held in the dungeon with the highwayman, Pierre du Cloux. Pierre and Scarlett form an immediate friendship when Pierre explains that he was forced into his new "trade" after his family's estate was confiscated by the duke. Scarlett and Pierre outwit their guard and escape

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



under cover of the wedding festivities for Maria's and Villiers' arranged marriage. Before leaving the estate, Scarlett rescues Maria. They then ride to a safe encampment where Pierre's friends help lead the pursuing guards astray. Villiers spot the imposter as the hood flies off the head of the rider pretending to be Maria, rides back, finds the camp, and duels with Scarlett until his death. After Maria exchanges her wedding dress for men's clothing, she happily agrees to ride with Scarlett and Pierre rather than return home to face another arranged marriage.

The partners then patrol the countryside, coming to the aid of peasants who are being robbed or arrested by the duke's guards. A frustrated duke offers Scarlett's estate to his friend, Etienne Dumas if he succeeds in killing the outlaw. Etienne disguises himself as a peasant and arranges with the head of the guards to bait Scarlett with a

mock execution. The next day, Etienne is saved from the executioner's blade as expected by Maria, Pierre, and Scarlett. Etienne then convinces the three friends to allow him to join them. That night, the Friar brings Scarlett a message to visit Josephine, a farm woman whom Scarlett and his friends saved from tax collectors. To help Scarlett avoid a potential trap, Etienne volunteers to go in his place. Once there, however, Etienne takes advantage of Josephine's attraction to Scarlett by telling her that the captain has rebuffed her. He then gives her a pouch of gold coins to buy her cooperation in a secret plan to entrap Scarlett. Unaware of Etienne's duplicity, Scarlett accompanies him back to the farmhouse. Later, at Etienne's signal, Josephine steps outside. He then plunges his sword through an open window into what he believes is Scarlett's back but is only his empty red cloak. Scarlett, his suspicions having been aroused by the impoverished Josephine's lavish meal, engages Etienne in a duel, which ends with Etienne's death. Maria and Pierre, meanwhile, grow uneasy at their friend's long absence and ride to the farmhouse in time to help Scarlett fend off the guards and a jealous Maria punishes Josephine.

The next day, the three friends continue their mission and overwhelm a greedy guard at a toll road. During the ensuing chase, Maria falls from her horse and is captured. The duke then posts public notices that Maria will be executed the next morning unless Scarlett and Pierre surrender. The duke expects a rescue attempt and anticipates the outlaws' tactics. Nevertheless, they outwit his guards and gain access to his house. While Pierre duels with several guards, Scarlett confronts the duke, who has

Maria bound to a chair. When a guard emerges from hiding and holds a knife to Maria's throat, Scarlett releases the duke. However, Maria bites the guard's hand, forcing him within range of Scarlett's sword, with which he disables the guard. Scarlett then kills the duke in a duel and frees Maria, who rewards him with a passionate kiss. The three friends then ride away.

Full Film

<https://youtu.be/nRMhOyjF7Fg>

Running time (1H12m)
Rated (U)

Swashbuckling adventure
3 out 4



Absolutely Fabulous: The Movie

Released

29 June 2016 (London)

1 July 2016 (United Kingdom)

22 July 2016 (United States)

Plot

The ever-glamorous and self-indulgent Edina Monsoon and Patsy Stone are now in their 60s. Edina's PR company is in decline and her attempt to release an autobiography falls through when a publisher rejects the manuscript. While setting up designer Huki Muki's fashion event, Patsy learns that supermodel Kate Moss is looking for a new PR agent, and immediately calls Edina to inform her. Their phone call is overheard by Edina's PR rival Claudia Bing when Edina accidentally leaves her phone on speaker.

Edina and Patsy attend the fashion event with Edina's 13-year-old granddaughter Jane (who Edina calls "Lola"), while Saffron "Saffy" Monsoon, Edina's daughter and Jane's mother, goes out on a date with her new boyfriend Nick. Edina finds Kate Moss on a balcony overlooking the Thames. When both Edina and Claudia attempt to approach Kate, Edina accidentally topples Kate into the river. Among the witnesses is Lulu, one of Edina's remaining clients, who is at odds with Edina after being replaced as a performer at the event.

Hysteria pervades the event as Kate is presumed dead. The media immediately storm the scene to report her disappearance and assumed death. Edina and Patsy, along with Jane, are taken into police custody. Saffy arrives to see them with Nick, who is revealed to be a police detective.

After being released the following day, Edina becomes the target of hate mail and Internet trolls, while Patsy has been fired from her job because of her



association with Edina. At night, the pair take a boat to the Thames to search for Kate's body, using Edina's assistant Bubble as a searching device, but she disappears into the water. They decide to flee the country before the media firestorm worsens, taking Jane and her credit card along. The three land in Cannes, while back in London, Saffy desperately searches for Jane, eventually discovering Edina's whereabouts through her stylist, Christopher.

In Cannes, Edina and Patsy try to devise money-making schemes. After Patsy fails to convince a wealthy former lover to marry her, the two happen upon an elderly baroness who is the richest woman in the world. To gain access to her fortune, Patsy disguises herself as a man named Pat Stone and flirts with her. The following day, Patsy marries the baroness, granting Edina and Patsy the lavish lifestyle

they had been pursuing, as they stay in a luxury hotel with Dame Joan Collins and Dame Edna Everage as fellow guests.

Meanwhile, Emma Bunton, who saw Edina and Patsy in public, tells Lulu about their whereabouts. Lulu flies out to Cannes and meets with Bubble, who is alive and has bought a massive Cannes pavilion after embezzling money from Edina's company for years. Saffy arrives in Cannes with Nick and immediately heads to the hotel to find Jane, who is with Emma.

A vengeful Lulu reports Edina and Patsy's location to the police. The police find Edina and Patsy and chase them through the town, the duo escaping in a hijacked three-wheeled delivery van. As they reach Bubble's pavilion, the van's brakes fail and they roll backward and fall into an infinity pool attached to Bubble's house. Saffy arrives at the scene to find Edina and Patsy slowly sinking into the pool, still inside the van. Edina apologizes to Saffy for being greedy, self-centered, and a neglectful mother. In response, Saffy tells her that she loves her. When Bubble reveals that Kate Moss is alive, Edina immediately exits the van, realizing she is innocent.

People all over the world celebrate the fact that Kate Moss is alive. As Kate's new PR, Edina revitalizes her career and finally launches her autobiography, while Kate has been in even more demand since she was founded. At Saffy's insistence, Patsy reluctantly reveals to the baroness that, t she is a woman, not a man called "Pat". The baroness, in turn, reveals that she is a man.

Film trailer

<https://youtu.be/NGmeYmkYBbg>

Running time (1h 31m)
Rated(15)

It picks up pretty much where its source material left off, delivering an adaptation that, as fans of this British export might say, does what it says on the tin.

3 out of 4



World War Z

Released
June 2, 2013 (Empire Cinema)
June 21, 2013 (United States)

Directed by Marc Forster

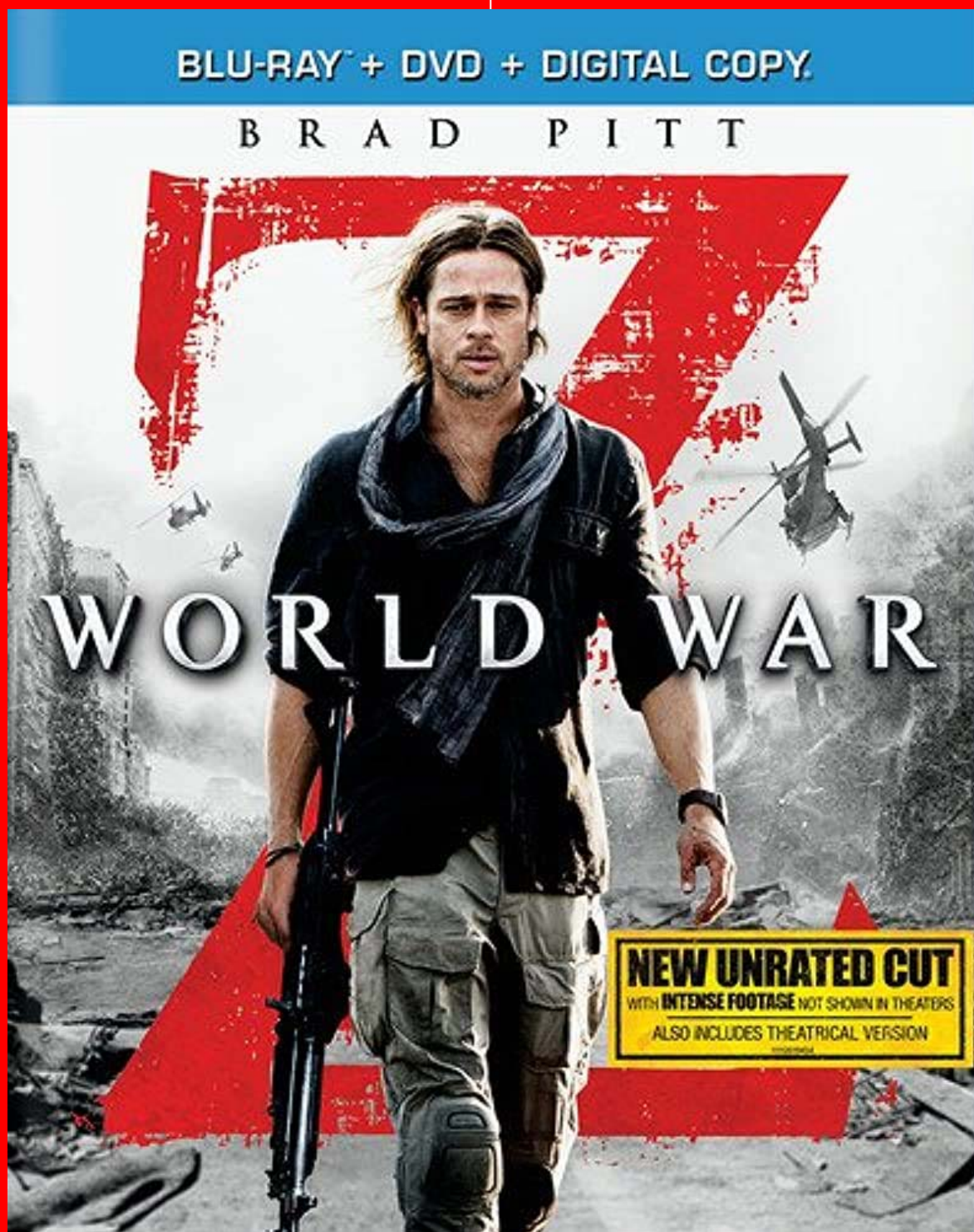
Plot

Former United Nations WMD investigator Gerry Lane, his wife, Karin, and their two daughters, Rachel and Connie, are in heavy Philadelphia traffic when the city is overrun by zombies; Gerry discovers it takes 12 seconds for an

infection to complete. As chaos spreads, the Lanes escape to Newark and take refuge in an apartment with a couple and their young son, Tommy. They are rescued by a helicopter sent by U.N. Deputy Secretary-General Thierry Umutoni and bring Tommy with them after his parents were both infected due to their refusal to accompany them. The group is brought to a U.S. Navy vessel in the Atlantic Ocean, where scientists and military personnel are analyzing the outbreak. Andrew Fassbach, a virologist, insists the plague is a virus and the development of a vaccine depends on finding its origin, and Gerry, after his family is threatened with eviction from the safety of the vessel, agrees to help Fassbach in his search.

Gerry, Fassbach, and a Navy SEAL escort first fly to Camp Humphreys in South Korea where the first report of zombies occurred. Upon landing they are attacked by zombies causing Fassbach to panic and accidentally kill himself when he trips over and accidentally shoots himself in the head with his gun. American soldiers at the camp rescue the team, and Gerry learns the infection was introduced to the base by its doctor. Gerry interviews an imprisoned CIA officer at the base who tells him to go to Israel, revealing that Israeli Mossad was able to learn about the virus before the outbreak occurred and managed to build a safe zone. Karin attempts to contact Gerry by phone and the group is attacked by zombies attracted by the ringing, while only Gerry and the pilot escape.

In Jerusalem, Gerry meets Jurgen Warmbrunn, a high-ranking official in Mossad, who explains that they have intercepted the communications from armies of Indian troops fighting against the "rakshasa" (Zombies). Gerry is skeptical, but Warmbrunn



explains after several incidents that the Israeli government deemed impossible ended up occurring, they developed a new policy that one man had to prepare for an event that everyone else deemed impossible. In this case, while most of the government deemed a zombie

outbreak to be impossible, it was his job to prepare for it. Under that policy, the country managed to quarantine itself by building a large wall and allowing a large number of refugees to enter the city. While Warmbrunn shows Gerry around, a loud celebratory singing from the refugees

attracts zombies from the outside of the city and they breach the wall. As the city is quickly overrun, Warmbrunn orders Israeli soldiers to escort Gerry back to his plane, being provided air support from an Israeli Defence Force helicopter. On the way, Gerry notices zombies bypassing an old man and an emaciated boy. When one of the escorts, identifying herself only as "Segen", is bitten on the hand, Gerry quickly amputates the appendage, preventing further infection, and the pair can make it out of the city aboard a commercial airliner.

Musing on what he saw in Jerusalem, Gerry calls Thierry and has him divert the plane to a World Health Organization medical research facility in Cardiff. On approach, a stowaway zombie is discovered, and the majority of passengers and flight attendants are quickly infected. Gerry sets off a grenade to rupture the cabin and eject the zombies, but it also results in a crash landing.

Gerry and Segen survive the crash and make their way to the Cardiff facility where he faints from his injuries. Three days later, Gerry awakens and explains a theory – that the zombies bypass terminally ill or severely injured people as they are unsuitable hosts for the infection – to WHO employees. He suggests injecting themselves with a random selection of deadly pathogens to act as a "camouflage" against the zombies. However, the scientists point out their pathogens are located in a zombie-infested portion of the facility. Gerry, Segen, and the head doctor battle their way through the lab, where Gerry finds himself in the room with the pathogen samples. Before he can leave, a lone zombie appears behind the door and blocks Gerry's only means of escape, forcing him to inject himself with one of the

pathogens to test his theory. When Gerry opens the door, his theory is proven correct; the zombie bypasses him, allowing him to walk with the pathogen samples and safely bypass the rest of the zombies in the facility.

Gerry and Segen arrive at a safe zone in Freeport, Nova Scotia, where he is reunited with his family and Tommy. A vaccine is then developed which acts as a camouflage against the zombies, allowing survivors to safely escape zombie-infested areas, and even mount offensives against them, but the war goes on.

Film trailer

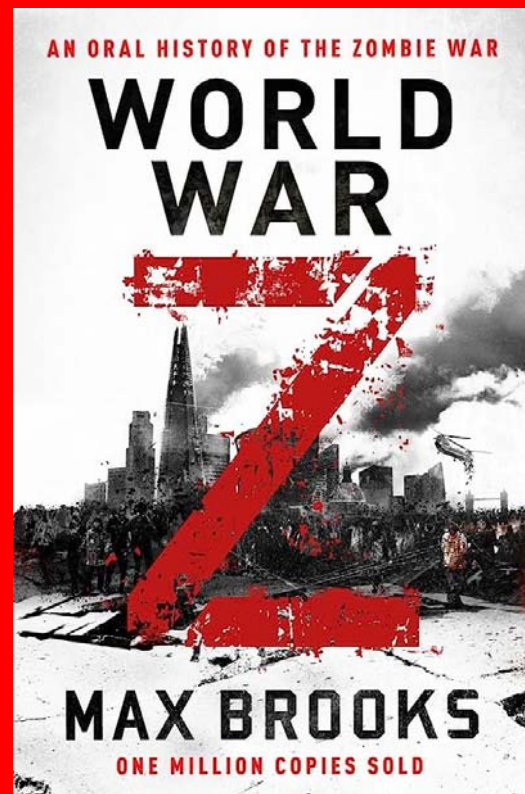
<https://youtu.be/Md6Dvxdr0AQ>

Running time(□ 1h 56m)

Rated(15)

Brings smart, fast-moving thrills and a solid performance from Brad Pitt to the zombie genre

4 out of 4





‘Half a Sentry’ Wild Willy Barrett and John Otway

Some pics and words from Alan Dearling on their anniversary tour celebrating the lads’ Half-Century

Fabulous to witness these two cantankerous, curmudgeonly gentlemen back on stage and on tour together again.

Wow...and what a show...what a great performance from the legendary Wild Willy Barrett (actually, Roger John Barrett – absolutely a musician’s musician and innovative woodworker) and the extreme madcap chaos of John Otway. Together, collectively celebrating 50 years of on-and-off ‘togetherness’. Plenty of crowd-pleasers from ‘Louisa on a horse’, through their ‘hit’, ‘Cor Baby, That’s Really Free’ to Cheryl’s going home, and ‘Geneve’, plus a rather wonderful, if wryly sad song: ‘Separated’: “*It’s great to be alone*”, and the

alan dearling



lovely 'Snowflake'. Absolutely superb entertainment and thanks to John and Willy and all involved at the Golden Lion in Todmorden.

What makes these two so special is the unique 'spark' – infectious mischief. It seems like a spontaneous affair that is exceedingly combustible! Wild Willy takes the mischief-making to new heights or





depths, poking fun at his partner, ‘The Pratt’, the idiot joker. And with malevolent glee and a cunning glint in his eye, John retaliates with lines like:

“I’m a master musician now...my violin solo (with theremin) just got more applause than yours did!!!”

The pair deliver the musical goods in bucket-loads of fun, frolics and naughtiness. It feels and looks wonderfully spontaneous. But, it also reminds one that there have been more than a few well-publicised ‘fall-outs’ over the 50 years since they started together in Aylesbury on their legendary (long and winding roads) to become ‘pop stars’. It’s all a long time ago, just before punk was beginning. Their on stage and on tour ‘instabilities’ were just a tad acrimonious. After their major split (it wasn’t their first), Otway entitling his solo al-

bum, ‘All Balls and No Willy’, didn’t help! But now in 2023, it all adds to the hilarity, the unexpected exchanges of words, actions and exuberance of a Barrett and Otway show par excellence. Otway has written some pretty good lyrics and Barrett can certainly play them...and some...including on his wah-wah wheelie bin!

Live recently - ‘Louisa on a horse’:

<https://www.facebook.com/wildwilly.barrett/videos/152103077810016>

Here’s a link to an early-ish Old Grey Whistle Test Otway and Barrett performance of ‘Cheryl’s going home’, always one of the stand-out moments in their show:

<https://youtu.be/G8C-BwAbAdc>

‘I’m Separated’:





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

Deadly, the Otway Roadie, has just constructed a new website:

http://www.otwayandbarrett.com/?fbclid=IwAR2BEOgRCaK4_3uI_TurWn0J1CY_4HXXe_-XflJenWLE6LEqtdBSWh5ytNY

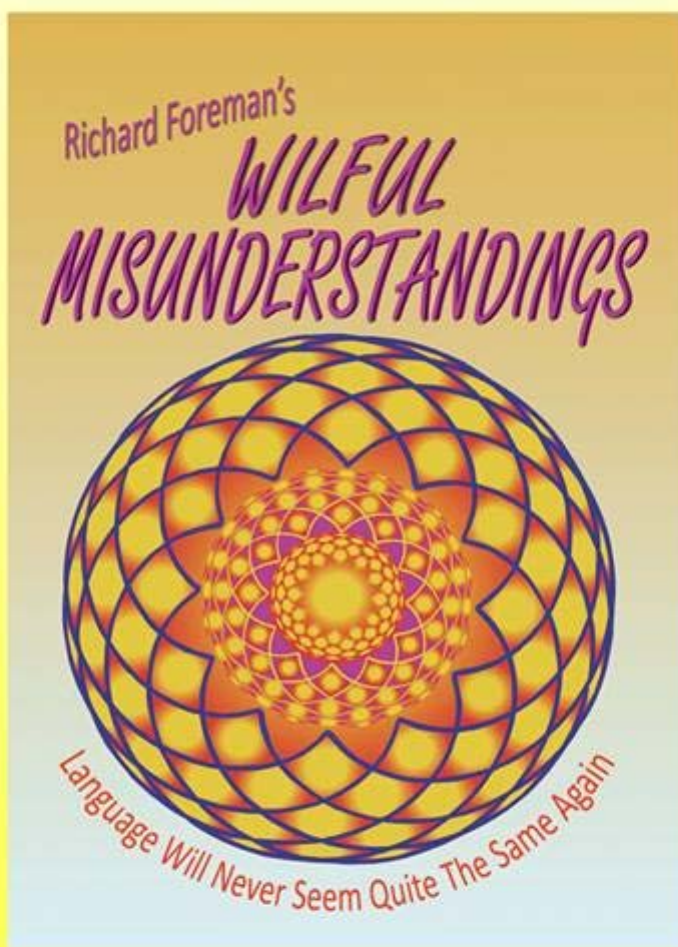
Meanwhile, Barrett's woodworking craft skills have moved from making and inventing stringed-instruments to beautiful pieces of bespoke furniture.

Expect the Unexpected!

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

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

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



Readers' comments:

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KEV'S WORLD

Live!

Adam McGrath
Tuning Fork, Auckland
18/05/2023

When I first saw Adam play with his band {The Eastern} I came away

incredibly impressed, the same again when I saw him solo, and then when I heard his amazing album *Good Companions* I knew I just had to see him again. It has taken until tonight for the stars to align, but here I am back at Tuning Fork, waiting for the man





himself to come onto the stage. But before then, we were going to be treated to {Kendall Elise} – it was only a few weeks ago when I saw her last time and I said then I hoped I would be seeing her again soon, and here we are!

Last time I saw her she played solo, but tonight was accompanied by Kevin Place on electric guitar and backing vocals while she provided acoustic. She again started with *Let The Night In*, the title cut of her 2021 album, and while everyone was concentrating on her wonderfully inviting and sonorous vocals with her picked guitar, Kevin was adding touches and nuances in the background. He was being careful never to take anything away from Kendall, but was providing additional layers of complexity which took it to a new level. This was followed by *Between Hello & Goodbye*, with a funky rock ‘n’ roll introduction from Kevin who also provided some harmony vocals on the chorus. By also taking a small Bert Weedon-style guitar break he was also changing the dynamics,

allowing Kendall to have someone to bounce off and play against and I am sure her voice had a much harder edge at certain times. Kevin left the stage for the next song, letting Kendall work her magic on a cover of Maria McKee’s *If Love Is a Red Dress (Hang Me in Rags)*. This was one of the highlights for me last time I saw her, as the way she changes the attack and brings in her whistling skills really does make this one of her own, and you could have heard a pin drop in the audience as everyone was giving her their full attention. When she held the note and put her force into it, it was incredibly powerful indeed, so very different from when she is gentle and lulling.

Kirks Bush (The Long Way Around) tells us about a place near where she grew up in South Auckland, where her mum told her never to go even though it was a short cut to school. Kevin was back for this, adding much more in the way of guitar to provide some menace in the background as Kendall’s voice took on a more dynamic and edgy approach. *Honest Hand* is one of



my favourite songs of hers, and hearing it last time in a purely solo version was quite strange, and here it felt different again even though Kevin was just adding picking as opposed to anything too dramatic. This is quite a bouncy number, and it was nice to have Kevin providing backing vocals on the chorus, and they finished acapella. The last number was far rockier, showing Kendall in a very different style again, away from the country and folk stylings into something which was traditional rock 'n' roll, *Heart Full of Dirt*. It was a belting way to end the night, and yet again I found myself hoping that I can see Kendall again soon as she is a wonderful performer with a beautiful voice and great songs.

Adam made his way to the stage in his normal quiet and reserved manner, shouting out how wonderful it was to be here, and should we have some folk music? He kicked it off with a cover, Cold Chisel's *Flame Trees*, and suddenly all that existed was his voice and his guitar – this man can sing, really

sing. He takes us with him wherever he wants to, never has a setlist, making it up as he goes along. This means that no-one knows what is coming next, even Adam, but that doesn't matter as he is a man who lives to play wherever, whenever, and *Crow River* was extended out to way longer as he told a lengthy story. He also pointed out he was not here to win us over, but here to wear us down. The next song was for Sam Prebble from {Bond Street Bridge} who we lost a while back, a truly incredible performer whose album is magical. The song, *Sam and Adam's Blues*, is from *Good Companions*, and he of course prefaced it with a lengthy story about Sam, and I only hope those who have not heard of that band will investigate it, driven on by the emotion, power and honesty in Adam's vocals. There are few who play as much as he does, living for the stage and the road, and his stories are as much of the performance as the songs, all combining to create something very special indeed. There cannot be many who admit they stole a rabbit from a kindergarten when they were a teenager,



before being shamed into giving it back, yet that was the story which had everyone's attention before we went into *Air Jordans*. Adam is also a performance poet, and he then read *War Brother* from his book *The Dogs Are Up*, again capturing the attention of everyone in the venue. He has a power, honesty and passion which is so unusual in these days when everything is plastic and disposable, as this is the genuine article, a hard-working folkie with a punk attitude covered in tattoos who has really lived his life, gathering experiences few of us can imagine and then repeating them back to us.

The house lights were turned up, Adam said he was freaking up on the stage, and then he unplugged everything, and was down among the tables, being the true troubadour he is, and he even gave us a verse of Ewan MacColl's *Dirty Old Town*. He then stayed down here, obviously revelling the proximity of the audience and being able to see people and their reaction, although he did

apologise to the soundman who was now sat there with nothing to do! Adam has a voice that carries, as he is a force of nature, and even in a dead room we didn't have any issue hearing him as he told the story and then sang the song of *C-City Street Kid*. No microphones, no amplification, just a man and an acoustic singing his heart out, and even when it became gentle and emotional there was no other sound to be heard. Emotionally this is real journey, and I do not think I have ever heard so many laughs at a folk gig, and I have been to quite a few, yet there are times when he serious as well, with a performance which comes together on the fly, depending on the reactions he is getting from the audience and where he wants to take them. Apparently I go out way too much as I was one of the few who started laughing during *The Bar Lands*, but I knew that already to be fair.

Adam had broken the barrier which often exists between audience and performer, which Roger Waters felt so deeply that he wrote *The Wall*. Adam had already



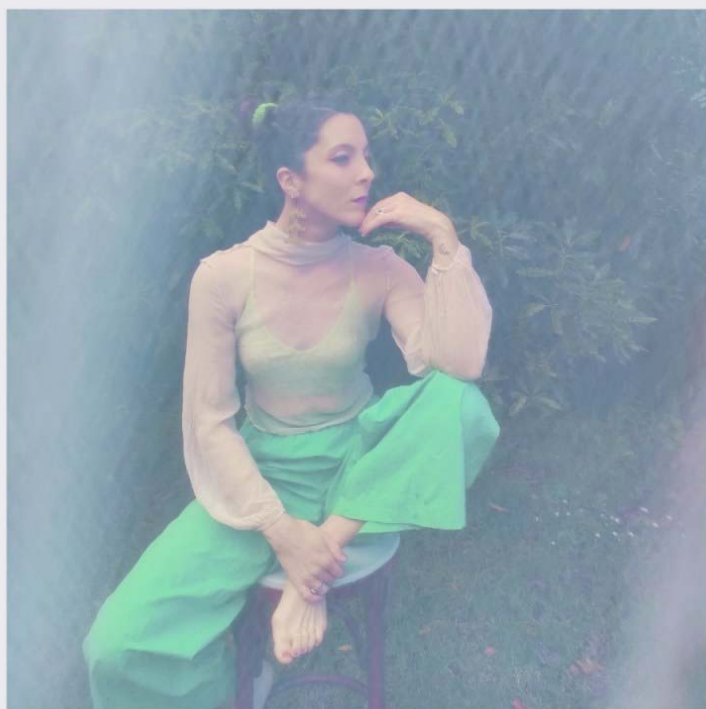
achieved that long before he came down into the audience, but this is where he stayed as he needed to bring his music and his stories to the people, being at the same level and very much part of the experience. He reminded everyone he was working for us as we had paid for tickets, but so far we had let him do whatever he wanted! He then asked for requests and was asked for one of the very first songs he wrote for The Eastern, but he admitted he could not remember it so instead went into *Splitters Woe*, which he said used the same chord sequence as he stole from himself. By now the soundman had realised he was not going to be called on again tonight, so was sat in the audience enjoying the show, while the lights were just left at the same level and Adam gave us the story of the Cloncurry Muster before he went into *Flies of Cloncurry*, again from his new album, which really is a masterpiece (and the first album in 2023 which I gave full marks to). There are times when his stories are longer than the songs, but that

never matters, as they are just as important as the songs, and his tale of how Jacinda sold her soul to a folkie in Christchurch was very special indeed, and in total contrast to the song which followed, *The Great Society*, going from laughter to thought provoking comment. He turned around so we could all cheer for more, and when he decided we had done enough we went into the singalong *Hospitals, Teachers & Kids*.

Some years ago I was fortunate to be at this venue for Troy Kingi's *Holy Colony Burning Acres* tour, and I never felt I would again feel the same amount of love and togetherness as I did that night, but something very special happened here tonight when the artist and audience really did become one.

Photo credit: Kev Rowland

EMILY RICE



WARENOA

Emily Rice
Your Local Coffee Roasters, Pukekohe
24/05/23

Earlier this week I had a message from Emily asking me if I lived in South Auckland. When I responded I did, she asked if I would be interested in coming along to an event she was putting on in a coffee shop in Pukekohe to celebrate the release of her new single, *Warenoa*. This seemed like a lovely idea, which is why on a Wednesday night I found myself heading out of Auckland. When I arrived the band were setting up in a corner of the room, there were loads of chairs, as well as plenty of kai and drinks, and the feeling that this was very much a family

affair with young children in attendance, and everyone laughing and joking. There was a real feeling of warmth and aroha.

Emily is an unusual performer in that she uses her voice as an additional instrument, using a device which allows her to layer harmonies and set up loops in real time. This is how she commenced tonight, setting the patterns in place for *Moab*, a song from her 2015 EP, *Find Me Here*. This was my first time hearing her with a full band, as she was joined by Ollie O'Loughlin (drums), Callum Lee (guitar, backing vocals) and Māia Huia (bass, backing vocals), all finding their way to add nuances and touches to her sound without ever overpowering it. The bass was fluid, the drums solid, and the guitar



added elements which provided drama and edge when required. Emily brings together many different styles such as soft jazz, RnB, and even a little touch of folk, but always with her wonderful vocals front and centre, with the switch between layers, harmonies and solo changing the dynamics constantly. Next we had the wonderful *Arise* from her last EP, *Auaha*, where there is less vocal trickery as the band provide more substantial support and Emily allows her voice to soar. This is music which is modern, clean, and full of space, and the gentle guitar solo was perfectly in keeping with the mood which was relaxed and warm. Māia is one of those players who can keep it simple and restrained, but can also shift the mood and take a song in a very different direction, with some wonderfully fluid and creative playing.

Red and Blue starts with finger clicking, and is somewhat more repetitive which allows the band to mess about a little

more, really getting into the soft jazz groove. Next up we had another new one, which would allow us to contrast music written pre-child and post, as for some reason Emily does not have quite as much time as she used to. *Goodnight Moon* is far more relaxed, creating a very different mood again, sitting very much on the bassline, with Emily providing short harmonies here and there to give us emphasis and yet another change in approach. Of course, she ended the set with the brand-new song, *Warenoa*, which is a changed Te Reo version of a song she wrote some time ago, and tonight she switched between languages. This was the most upbeat number of the night, far more driven yet still very much in the jazz and dance form with her vocals clear and upfront, showing yet another side of Emily's musical style. If that was not enough, she then provided a wonderful saxophone solo, which was warm and just so much fun. It was no wonder her proud husband, Charles (also her musical partner in {Aro}), was sat in the audience with a huge smile on his face. We ended the night



with the first ever showing of the video for that song. I was so glad I made the trip here tonight, as this was wonderful fun from beginning to end.

Photo credit: Kev Rowland

Stray Dogs
Aux, Auckland
26/05/2023

So it was back to Ding Dong Lounge on a Friday night for one of their infamous Emo nights, which tonight was a three-band bill with {Stray Dogs} having an extended set, supported by {Altaea} and then up first we had {Blindr}, a band new to me.

Blindr are a quartet featuring Bill Caldwell (vocals, guitar), Blake Woodfield (lead guitar), Jack Power (bass), and Charlie McCracken (drums). They kicked off with *Break*, and while it may have a slow start we were soon into a pop punk mash up which is a load of

fun. While Bill is often behind the microphone he is also determined to move when he can, and both Blake and Jack are obviously having a blast. When a band is relaxed and having fun it is obvious the audience will do the same, and even though it was early they had brought some fans in who were having a great time. The band feels more early Eighties than Nineties, with *Let Down* continuing in a similar vein, creating a fun groove for people to move to. Next we had their version of All Time Low's version of Rihanna's song, *Umbrella*, and there were people in the audience both dancing and singing along. This is certainly riff hungry, with a great drum fill near the end which pumped up the energy. Having a guitarist playing solos and lead melody lines over the riffs certainly make a difference, adding polish.

Give It is one of their more high-octane numbers, containing different sections, like The Knack on steroids and is a blast from beginning to end and I was not surprised to hear the reaction from the crowd at the end



as this was just banging. *Lover.Fighter* has a real groove yet with bite, and then there is a delicious guitar solo at one point which has a very Seventies feel while Charlie keeps pushing from the back, putting in rolls to drive it on. We were then told that the next song was the best they have ever put out on Spotify, *Outrageous*, which apparently is also the only song they have ever put out. This shows them moving more towards pop before bringing the punk back in, quite reminiscent of Blink 182, and guaranteed to make the listener smile. They ended the set with another All Time Low cover, *Dear Maria Count Me In*, which again had lots of people singing and dancing along. This was a fun set, which was way too short, and I am sure we will be seeing a lot more of these guys on the circuit.

This was the second time I had seen Altaea, the band reborn out of {States}, and I was looking forward to hearing them again. Josh Parbery (vocals), Reuben Parlane (guitar, backing vocals), Nik Dobbin (lead guitar), Rob Woodman (bass), and Chris E. Birch (drums) are a

heavier proposition to Blindr so it was going to be interesting to see how they would be received by the ever-growing crowd. They kicked off with *Envy* and a blistering drum attack from Chris showed they meant business and we were soon being assaulted by a band who fully understand the need for dynamics and contrast, throwing in different tempos and styles so when they crunch, they really do. *Sunrise* showed the band in a more restrained mode with Josh actually sat down at one point, right until it was time for them to come in hard again. Josh relishes the role of frontman, living what he is singing, putting everything into his mannerisms and performance. Reuben takes the vocals and band in a different direction when he comes in, Rob and Chris provide a rhythmic locked in foundation which is always moving which allows the guitars to construct sonic patterns over the top.

Hi hat and feedback led us into *Never Enough* which has definite elements of NWOBHM, while also containing plenty of groove. Chris was stood up at one point, and when he sat back down the band

bounced, as did the crowd. Altaea are a band of contrasts, with Nik and Rob on one side of the stage intently concentrating on what they are delivering, Reuben is on the other side, with Josh next to him, going all out, while at the back Chris is the definition of a manic drummer, so they really are engaging. Favourite Kind starts with some electronic drums, and is very much a song of multiple parts, being quite indie at times (it was noticeable that Josh was wearing a Joy Division shirt) and very heavy at others. Powering riffing from Reuben did make me wonder what these guys have in common with Emo, although tonight they had made an effort with some eye liner and mascara being utilised, as musically they are quite different to what I would expect from the genre and are far more post hardcore in their approach with metallic elements. Relentless starts with a driving bass, then we get the guitars in over the top, again switching through multiple sections, allowing the band to bring it right down, so then they can crash against that. They ended with their heaviest groove of the night with *Down The Well*, ending the

night with a bang, with Josh even attempting to get a circle pit going. This band have only been together for eight months, and this was the biggest crowd they had played in front of, but they rose to the occasion, and made many new friends tonight.

Now it was time for {Stray Dogs}, who tonight were playing the longest set I had seen from them, so it promised to be interesting. Josh Pinho (vocals), Cameron Brookes (guitar), Grant Kirkpatrick (drums), and Steve Shyu (bass) have a reputation as a fun dynamic act, and the change in name from {Fire For Glory} has seen them just drive onwards. Josh got everyone to get closer to the stage, and then the band promptly left! We were treated to a comic introduction tape, which had the band finally coming onstage as if they were conquering heroes, and then as soon as they kicked into *Stray Dogs* the place just took off. The guys have the tightness which only comes from playing together for many hours, a stage presence which comes with experience, great songs, and a manic frontman in Josh who is determined to get everyone moving by





sheer force of presence. *Life of the Party* had everyone bouncing, Josh stood on a stool to make himself even taller in case anyone could not see him, Cameron riffing like a madman and Steve planted on the stage doing his best rock god impression while Grant kept pounding. The groove became heavier with *Ko Koe Taku Ūkaipō*, with people coming forward to make sure they were not missing out. Josh promised to provide some additional fun tonight as it was emo night, but he wanted some help singing, and when they blasted into Fall Out Boy's *The Take Over, the Breaks Over* there were huge shouts of recognition and Josh had fun hitting the falsetto while the band created a mighty noise and there were certainly plenty of people singing along while they danced.

In celebration of NZ Music Month they then brought out the old {Steriogram} song, *Walkie Talkie Man*, and that chunky riff was met with huge shouts and the whole place moved in the most intense reaction of the night so far. How Josh managed to get those words out at that speed I have no idea, and we had the first beck and call of the night as the

audience responded happily. Musically, Cameron, Grant and Steve are incredibly tight indeed, locked in as one, and then at the front they have Josh who is the perfect foil and together they have so much fun. The crowd were well warmed up by now, and when Josh told people to just bounce if they did not know the songs they were more than happy to do so, with *Smile* getting a huge reaction. A pit soon started and then someone fell down, and Josh immediately stopped to ensure she was okay, and when it was obvious she was, the band looked at each other and cracked on as if nothing had happened to spoil the flow, not an easy thing to do. *Not The Enemy* saw Cameron taking more of the lead vocal lines, swapping with Josh on the chorus, while we also had some rough and raw vocals. Stray Dogs have the perfect combination of punk attitude and pop melodies to create music which feels real and very Kiwi as opposed to an American knock off. They have also been having some fun with song titles, and *Paint Me Like One of Your French Girls* must be one of the most interesting I have heard this year! Josh was enjoying himself bouncing on the small stool, and I was worried that at some point he might fall off but halfway





through the set he was still stable so far.

If one band is the ultimate emo then surely it must be My Chemical Romance, and the drumbeats and riff of *Teenagers* had everyone singing at the top of their

voices. This was followed by *Teenage Dirtbag* and the party was on, really on. Josh stopped singing during the chorus as there was just no need for him to do so, while Steve and Cameron enjoyed some synchronised jumping. We went back in time for *Phantoms Ghosts & Monsters*, and





{Swizl Jager} was in the house, jumping up on the stage to add his distinctive style, taking the song to a whole new level. We were then being treated to songs they had never played live before, kicking off with *Back to Before*, slowing it down slightly but still getting the crowd involved with one girl up on someone's shoulders, not something you often see at this venue. *Carry On* was a total contrast to everything else which had happened tonight, with Cameron and Steve sat down, Josh singing his heart out, and phones and lighters held in the air. It was delicate, full of emotion, right up until the time it wasn't. *Brand New Bloom* saw the band lift the mood again, lighter and bouncier as they headed into the home straight, and we even got a key change. They ended the night with the blaster which is *Loser*, their quickest song, with plenty of passion and one last energetic blast of pop punk.

There is no doubt that Straw Dogs are one of the most enjoyable bands to go and see, and audiences always come

away rabid fans, it just does not get better than this.

Photo Credit: Ó Ginny C Photography

Turkey The Bird **The Ministry of Folk, Auckland** **27/05/23**

Back up to Auckland Guide Centre in Mount Eden tonight for my second consecutive gig (Sol suggested it was a turkey sandwich as I am at Vader tomorrow) to see Taranaki's finest, {Turkey The Bird} at The Ministry of Folk. Before that we of course had {Hoop}, who are Al Baxter (vocals, guitar, harmonica, banjo, mandolin), Nick Edgar (vocals, guitar, ukulele, flute, harmonica), Emily Allen (violin, viola), Glenn Coldham (bass) while tonight Gary Hunt was filling in for drummer Rusty Knox.

They kicked off with *Pohutukawa*, which featured Al on lead vocals, a really nice start to the night with both Al and Nick on





guitars and some wonderful violin, plenty of luscious lines and melodies to lift us away. *Caution to the Wind* allowed the band to show a more commercial take on their folk style, with Nick switching to flute and Al adding a harmonica to his set up. Their music is always light with plenty of space, yet also full of layers which makes for a very pleasant listening experience indeed. The last time I saw them play was when they supported {T-Bone} and I had forgotten just how much I enjoyed them. We were getting a lot of new songs tonight, and next we had Nick's lockdown song, *Take Me To A Time*, which saw him on lead vocals and back on guitar. Having two songwriters and singers in any band is always an advantage, as it ensures the band does not run out of material and there is also plenty of variety, which makes for a nice balanced set. It also means they are both able to take lead when they wish, but are also strong harmony singers, which adds another dimension when they utilise that aspect. This is another where Emily provides a wonderful melody over the top, and

while not as flashy as some (step forward Pascal Roggen, the violin player's violin player), she has a wonderful sense of timing and presence. In some ways, Glenn and Gary stay very much in the background, but it is their foundation which allows everything else to be built as they keep everything solid while never pushing themselves forward to the detriment of others.

Al said that song always reminded him of Van Morrison, and I can certainly see where the reference comes from, although to my ears that was even more the case on next song *Sunshine*. With two songwriters they switch it up in the set, and most of this material was new to me, even though I have seen them three times previously. Al now gave us a medieval folk song which include a milk white steed in a lead role, even though it was about trickle down economics. It started with Al solo, some delicate percussion and flute, and then we were into something which felt as if it could have come right from the pen of Chris Leslie. This is a great story song, full of the tradition, yet modern at the same



time. *Rabbit Hole* saw Al kick things off with an electric banjo, which is the first time I have ever come across one, which allows him to change the output and is certainly a little different. Although one might expect this to mean they were moving more into bluegrass we instead stayed firmly in their modern folk, and Emily again taking a deserved lead. *Call Me Home* saw Nick back on lead vocals, slowing it down somewhat, almost in a Harry Nilsson or Harry Chapin style. They ended their set with *Thank You*, another gentle groove with a sudden stop when Nick sings the line “listen to the silence”. Another nice set and I look forward to seeing them again soon.

Tonight was the penultimate gig of a 27-date tour for Turkey The Bird, and I have been looking forward to seeing them again since I caught them at Pah Homestead earlier this year as they are a trio who always have fun onstage, are all multi-instrumentalists, but most importantly have great songs. Their sense of humour comes through on their

album titles (their last being *When Turkeys Fly*, think about it) while their t-shirts have TTB in North American sign language as that is where most of their listeners are from (again, think about it). Adrian Whelan (guitar, mandolin, bass, spoons), André Manella (guitar, bass, stomp box, synth), and Sol Bear Coulton (banjo, guitar, lap steel) started tonight with two acoustic guitars and banjo with the wonderful singalong *Take On The World*, wonderful harmonies and leopard skin suits (not sure if this is an upgrade or downgrade from the gold suits from the last tour). *Molly Brown* feels more like a drinking song, with Adrian now on mandolin. With Adrian back on acoustic and André we had the first cover of the night, The Waterboys’ *Fisherman Blues* with Adrian now on lead. One can tell just from the first few numbers just how many gigs these guys undertake as there is a togetherness which only comes from being on the road multiple weeks of the year, playing anywhere and everywhere, paying their dues. It really is an incredible commitment, and while Adrian and André are fairly active, Sol

looks so relaxed he could fall asleep at any moment (but never stop playing).

They used to tour when they had a new album out, but these days they organise a tour when they have new outfits as it is important to get the order right. We then went into the calypso of *Orbit*, with percussion from André – this constant instrument switching allows them to produce so many different arrangements, but always with amazing vocals and songs packed full of hooks so everyone here was having nearly as much fun as the band were. We were told to imagine we were now all French artistes living in the Twenties, with Sol on lead vocals and acoustic guitar, Adrian on electric bass and André on synth and we were into *ZigZag Melody* which felt more as if it had come from the Seventies with some very funky sounds indeed.

Adrian was back on lead for the next song, *Winters Past*, which also saw Sol on slide for the first time tonight. This is

delicate and emotional – Adrian originally started writing this when still solo, and it was only finished with the rest of the guys who elevate the number with solid bass from André, and the slide from Sol adding poignancy and additional depth. In many ways this is one of their more commercial songs, and is one which many people would love if they just made the effort to discover the band. Sol took the lead on *Cave Rave*, which had some funky bass and a shaker to give it very much an island feel, and yet more bright vocal harmonies. As the song progressed we had more percussion, and Sol demonstrated he can solo on an acoustic just as well as he can on a slide. I realised I was singing along while also typing, there is something about their songs which are incredibly infectious and just so much fun. This continued with their drinking song *Whiskey*, which commences with wonderful harmony vocals before they ramp it up and really start belting along and finally we had people up and dancing which was wonderful to see.



They should be recording their next album later this year, and now we had a brand new song from Sol, *Stone Wall Creek*, which sees them move deep into bluegrass with banjo and mandolin being very important aspects of this high-octane number which is again highly infectious and ends with a harmony shout. Next up we had their crowd participation number with *Girls Just Wanna Have Fun*, and everyone here certainly did. I know it was not a competition, but Team Adrian was a clear winner. *You Gotta Do It Right* features some superb spoon playing from Adrian (and don't forget, TTB are the only band who sell spoons as part of their merchandise). Sol commented that having completed a nationwide tour with Adrian he could certainly say he is a very good spooner indeed, and has kept him warm on many nights. *Taking it High* is another with a chorus which had people up and dancing, as it is just so infectious and downright fun.

Donna Lee is another thumper, reminiscent in some ways of Chumbawamba, with that same down to earth roots sound which demands people sing along. *You're Hot* has a beck and

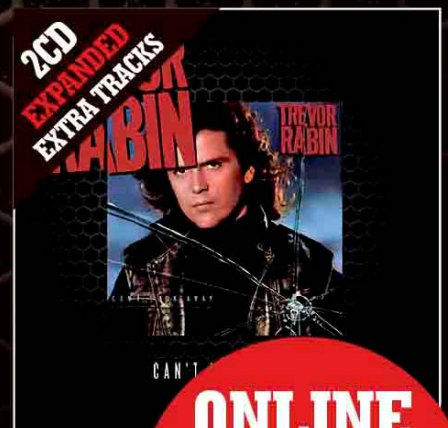
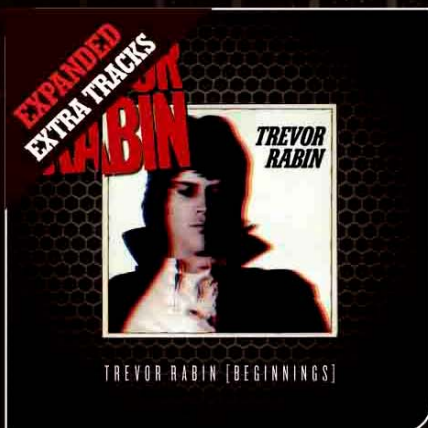
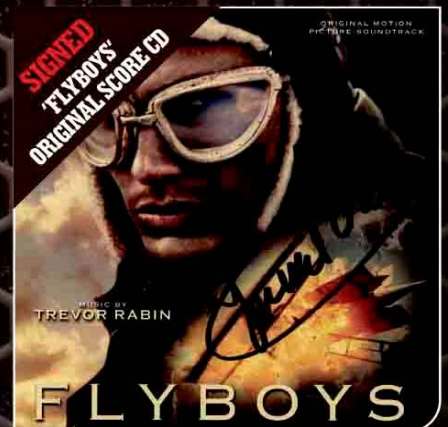
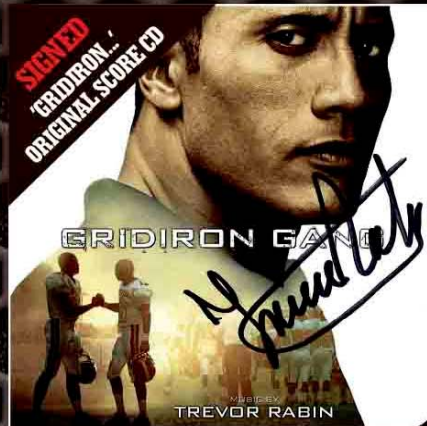
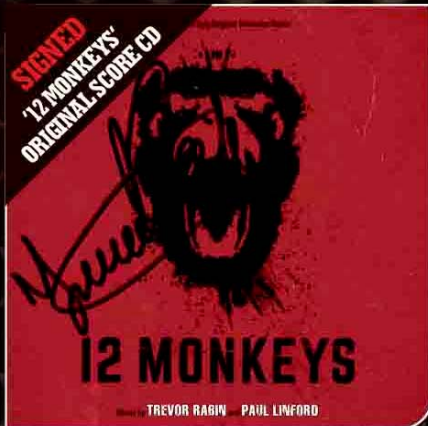
call chorus which demands the men wear very tight pants, as the falsetto is high indeed. I am sure they play this just so they can have fun every night listening to the audience strain, and is typical TTB in that it is infectious and a load of fun while Sol and Adrian provide those very high harmonies. André started *Everybody Needs a little Sunshine* acapella, Sol and Adrian joined in on harmonies, and then we were off in the same format as they started the night, two acoustics and a banjo, with the same amount of energy they had been displaying all through the set, and I know I was not the only one who was sad the evening was coming to an end. They pretended to leave, we cheered and shouted, and they came back for one of their fastest and most intense numbers, *Art and Design*, packed full of shouts and cries and the audience clapped along one last time.

Yet another great evening was had by all at The Ministry of Folk, who certainly put on some great gigs so check them out on Facebook. There is no excuse for not catching Hoop if you live in Auckland, while Turkey The Bird are a band who tour Aotearoa every year, and if you can't see them live then grab their albums!

Photo credit: Kev Rowland



TREVOR RABIN



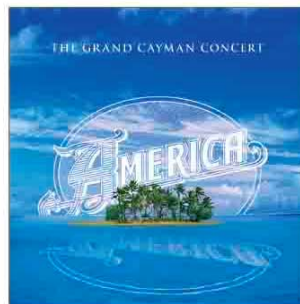
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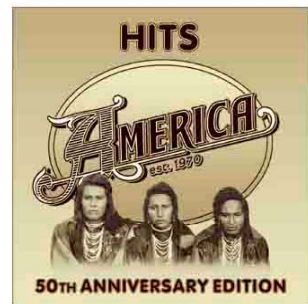
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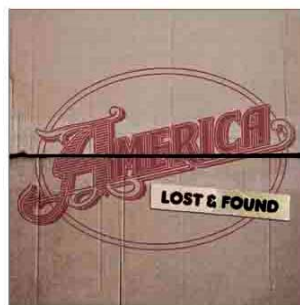
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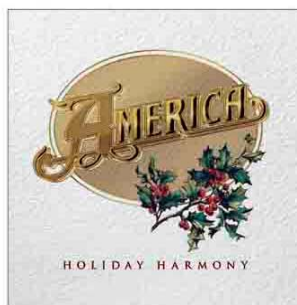
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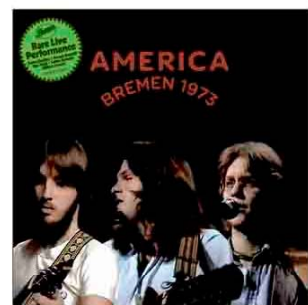
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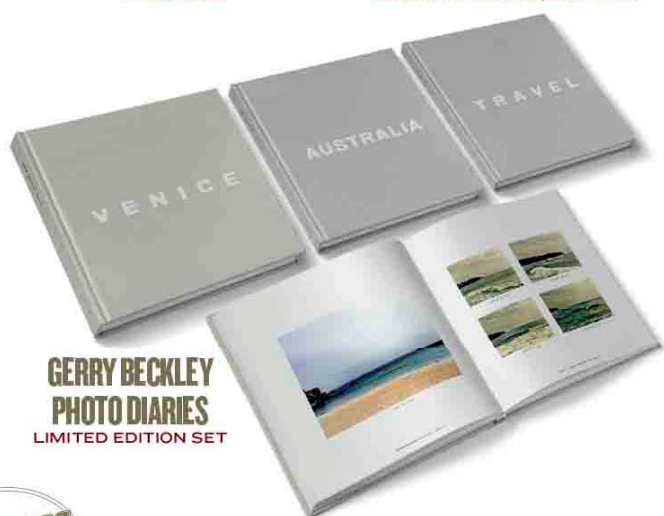
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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



MATT JOE GOW & KERRY FIELDS YOUR HEART OF GOLD INDEPENDENT

Here we have a brand-new partnership from two artists who have already made names for themselves performing solo, and although they are both proud Kiwis, they have each won The Music Victoria Awards. Even though Matt only released his latest album a few months ago, this new partnership is already touring the country performing songs from their catalogues as well as new ones they have been writing and recording, of which this is the first. Acoustic guitars, drums, bass, mandolin, violin and accordion all combine to create an accompaniment which is both wistful and dynamic, laid-back, but with just the right amount of strength to provide the perfect foundation for the singers.

They are both very highly regarded in the world of

alt-country, and here they trade verses with each other in a very relaxed manner. Neither has anything to prove, they are comfortable in their own performances, and consequently there are no egos at work as instead they sit back and invite us warmly into their world. When they are both singing then it is the broad baritone of Matt which is the lead, with Kerry harmonising, but she is the one who starts the song itself, inviting the response from Matt. It is a very easy song to get inside, with a basic drum and bass in simple 4/4, with allowing the other instruments to follow the melody or add nuances, with the violin being allowed to wander where it will, but always bringing us back to the vocals. I feel myself very lucky to catch them in concert the other week, and based on this I can't wait for the album. For all lovers of country music.



KEV ROWLAND



**ARTHUR'S BROWN
MONSTER'S BALL
CLEOPATRA RECORDS**

There is no doubt that Arthur Wilton Brown will always be best remembered for one song he released all the way back in 1968, but personally I have always felt that to be totally unfair as he has always been a dynamic performer while his Kingdom Come albums are as exciting today as they were when they were released in the early Seventies. In recent years he has been found working with the likes of Hawkwind and Carl Palmer, while he has also released a few Crazy World albums, but this is actually his first "solo" album in 40 years. The theme of this is the macabre, and the songs are a combination of new numbers and some covers, and each one features guests who come from a very diverse background indeed. We get a cover of "I Feel Free" with James Williamson and Rat Scabies, and I guess it would be wrong for him not to revisit "Fire", this time with James Williamson, Brian Auger and Carmine Appice.

I must confess that a large part of this album reminds me very much of "Monster Mash" by Bobby (Boris) Pickett and the Crypt-Kickers, and it just makes me smile. The album is never meant to be taken seriously, but the performances are bang on and it is just a load of fun and while Brown was 79 when he was recording some of this one would never know. It is obvious that various songs were recorded at different times as there are a few songs here which feature Royce Albrighton (Nektar) and he died in 2016, but they all fit together as a cogent whole. The bonus song is one which many will feel unexpected if they are not aware of his work with Palmer, as it is "Karn Evil #9 First Impression" with Jordan Rudess. This is the one song where his vocals do show their age, but it is great hear Rudess having obvious

fun with this. Overall, this is a very enjoyable album indeed. The God of Hellfire still has much to offer.



**DJAM KARET
ISLAND IN THE RED NIGHT SKY
HC PRODUCTIONS**

There are not many bands who can say they have been going for nearly 40 years, and even less who can say that on their twentieth studio album all four musicians also played on the debut. Gayle Ellett (acoustic & electric 6- & 12-string guitars, EBow, analogue synths, Mellotron choir, 8- & 4-string tenor ukulele, Greek bouzouki, harmonium, Rhodes, Hammond organ, vibraphone, bowed upright bass, viola, udu, ocean drum, field recordings), Mike Henderson (12-string acoustic guitar, keyboards), Chuck Oken Jr (analogue & digital keyboard sequencing & soundscapes, drums) and Henry Osborne (bass) have certainly followed a path less travelled over the years, and they show no sign of switching to the mainstream any time soon. They do also have a few guests, most notable of which is Todd Montgomery whose sitar playing on two tracks is incredibly important to the overall sound.

Back in the 90's I remember being sent a wonderful promo photo (which I still have) of the guys, probably by Cuneiform, where their faces were obscured by the guitars they had stuffed down their shirts (apart from Chuck who had a crash cymbal) and even without hearing their music it had a massive impact on me just due to the way it implied the art was so much more important than the individuals. That follows through with their latest album as this is true art, where dark keyboards and synthesisers take us in one direction, and the acoustic instruments take us in another altogether. It is almost as if they are taking us on a fantastical journey, and if parts of this appear in a film in the future I would not be

surprised. In some ways they are bringing in elements of Krautrock, most notably Tangerine Dream, but are then combining it with world music, folk and so much more so the brain has issues with putting it all together yet somehow it makes sense, although I am not altogether sure why. It is not an album which can be played once and then the listener feels they have got it, as this requires multiple plays to get the most out of it, as it is only with repeated hearings that one starts to understand the majesty and depth of what is being played. At the very end they do something I don't think I have come across previously, in they have a very short track and after some silence we are

It is an immensely deep album, and I can only imagine how many tracks are utilised on every song (I know, all of them), but it never feels cluttered or drowning and instead is fresh and exciting. Nearly 40 years into their journey, Djam Karet are still finding ways to excite the discerning proghead.

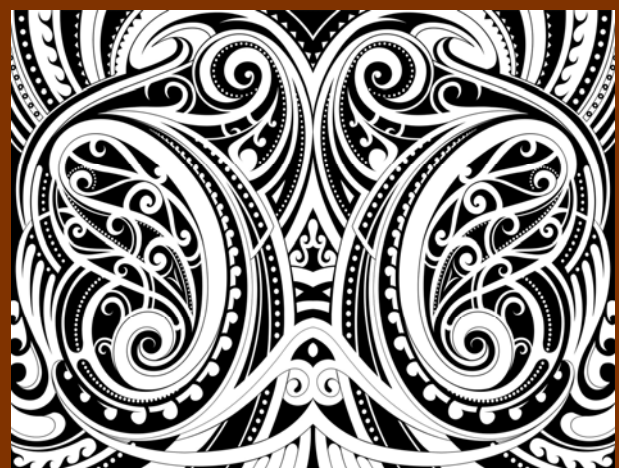


**EBB
MAD & KILLING TIME
BOUDICCA RECORDS**

The picture may look as if this is a standard looking release, but here the CD is at the rear of a 48-page full-colour A5 landscape glossy book which provides us with the lyrics, numerous photos, and an insight of what makes this art/prog/folk/rock collective really tick. What we have here is a continuation of the 'Krystal Svava' mythos they started in their EP 'Death & The Maiden'. It is somewhat based on an old dying ex- army musician and his housekeeper cum part time sex worker they knew, mixed with that of a new friend, David, also an old soldier and ex-musician living in Scotland. The band are based around Erin Bennett (lead vocals, guitar, trumpet), and comprise Kitty Biscuits (backing vocals, percussion, spoken word

poetry), Anna Fraser (drums, percussion), Bad Dog (bass), Susan Dasi (backing vocals, synths), and Nikki Francis (Hammond, piano, synths, saxophone, flute, clarinet). Yes, we have a band which are nearly all-female, which is unusual in any style of music but certainly rare within anything remotely thought of as prog where women are generally allowed to be lead singers but rarely anything else (yes, I am fully aware of bands like Eternal Wanderers, but there are very few like that).

The album commences with the sound of an orchestra warming up and getting ready for the performance and is quite unlike the rest of the material, but somehow it is also quite fitting in that it allows us to know that whatever comes next will be unexpected, and that is certainly the case throughout. It is a heavily layered and arranged album, and one never knows what to expect, and by concentrating on different musicians it is possible to clearly understand just how much impact each of the players is having on the rest of the band. Erin can really crunch when she wants to, sing sweetly or with real power, while behind her Anna is never content to sit within any particular pattern or style, moving all over the kit when the time is right, keeping it restrained at others. Bassist Bad Dog is in many ways the cornerstone as he can keep it simple or provide great complexity, moving right up the neck for counterpoint melodies, linking with both Anna and Erin which then allows the others to add their own layers. At times we have piano which is simply beautiful and delicate, at others swathes of keyboards and orchestration, while various woodwind and brass instruments come in when the time is right. There are times when they are quite Floydian, others more direct, and yet others where folk is an important aspect with a feeling that Mostly Autumn have also been an influence, yet it also feels somewhat deeper, stronger, with a real connection. This really is a wonderful release, and it is great that the physical version really does justice to the music contained within. Well worth discovering.





FAIR WIND PLEASES LIVE AT THE BABOONUMFEST #17 INDEPENDENT

Here we have the latest release from the trio of Yury Khomonenko (drums and percussion), Ivan Rozmainsky (synth piano) and Andrey Stefinoff (clarinet). As can be seen from the title, this was recorded at the last Babooinum festival held in Saint Petersburg, on June 22nd, 2022. I have known Ivan for years due to the band Roz Vitalis, and over the years he has also been working with other musicians, taking music in different directions and here he describes the music being delivered as chamber prog - clarinet/piano/drums-based music - with the spirit of creativity, improvisational energy, unpredictable developments, unanticipated turns and twists, strange modes and chords and odd time signatures.

None of the music on this album is available elsewhere, but that is probably as for the most part this sounds completely improvised. Although Ivan normally takes the melodic lead in Roz Vitalis, here his role is to set up repeated patterns which then allow Yury to come in underneath and find his spot with Andrey taking the lead with long fluid melodies. There are certain sections that sound more as if they have been charted, but for the most part this is eclectic avant garde music which is somehow bringing together modern classical, jazz and progressive rock. There are times when they come together in passages of sheer brilliance and beauty, and others where there is a little more of a struggle as together, they look for the right direction, but they always find a way forward. This is not music to ever be played in the background but instead needs to be on headphones when the listener has the time to be able to pay close attention and get inside the minds of the musicians and understand what they are attempting to achieve.

While the band have made this album available

free of charge to both listen to and download, people can also make a contribution if they wish and all monies raised will go towards the financial support of Ukrainian refugees living in Hamburg, Germany.



ARO AROĀ INDEPENDENT

It is not often that I plagiarise my own reviews, especially when it was only a few weeks ago that the original review appeared, but here I am going to make an exception. There I wrote about the latest single by Aro, "Know How", and here we have the same song but with the vocals in Te Reo instead of English and a cover which is from the same photoshoot but slightly adjusted. This means all the words I said last time still apply, except for me there is something magical about this language, and when in the hands of Aro lifts their music even further. It has been released in this form as a celebration of NZ Music Month (which is every May) and takes on new life and depth.

Husband-and-wife duo Charles (Ngāpuhi, Te Rarawa, Ngāti Te Ata, Te Ati Awa) and Emily Looker (née Rice) create music packed full of harmonies which is like no other, with their love for each other and their culture clearly in everything they do. Charles' acoustic guitar is incredibly striking here, with the picked refrain having a hard strike which works incredibly well with the vocals. It commences with both of them singing together in a manner which is much simpler than what I normally expect from them, but gradually it builds until we are getting layers upon layers. At one point this all drops away and it is just Charles, and then we are straight back with the complexity and style I have come to expect, even in the live environment.

Lyrically this is a song of hope, about the future.

They say, “Sometimes, focusing on putting one foot in front of the other is the best we can do. We wrote this song last year when something didn’t go the way we had hoped, which gave us the opportunity/the need to see things with a fresh perspective, like a blank canvas. Through that time we reminded ourselves that everything was going to be okay, as we know who we are, we know where we come from and we’ll figure out where we’re going as we do, as things unfold.” It is a powerful message, delivered in their world where their love for each other and their voices combine to create something very special indeed. For lovers of beautiful music, whatever genre they normally listen to.



**EMILY RICE
WARENOA
INDEPENDENT**

Emily obviously does not have enough on her plate with raising her two-year-old daughter, as with her husband Charles she has released two singles in May, and here she is back with a solo effort as well. I was fortunate enough to hear her perform this live a few nights ago and it was just magical. While Charles generally comes to music from a folk and acoustic perspective, Emily has much more of a dance and modern soft jazz style. Her vocals are clear and clean, and here she has layered them on top of each other while also performing with a full band although the bass sounds and drums on this sound programmed, but they definitely fit in with the sound she was looking for.

If it were not for seeing her the other night, I don’t think I would have realised she provides the sax on this which is quite in the background but definitely moves the song more into a jazz territory away from the more overtly dance set up. The combination of her vocals with the electronic arrangement is in some ways quite strange but there is no doubt it works very well indeed, with the guitar providing some crisp cut through. The song feels like a warm comforting blanket, yet it is never cloying, and the modern production means we have a Te Reo number which would suit well on radio.



**UNWANTED SUBJECT
SONS OF SAVAGES
INDEPENDENT**

I have caught Unwanted Subject in concert a few times over the last couple of years, and while they have been getting better each time I have seen them, I must admit that nothing prepared me for this, which right from the off is a monster. I have never heard them quite this aggressive, nor as polished, and this multi-sectioned single sounds almost like a different band as they have pushed their metal roots to the max in this metalcore beast which sees them mixing and blending different genres to create something quite special. I notice that Lachlan Pickford is the man at the controls, who also worked with {Drop Off Point} on their recent EP and that is a name I am going to keep an eye open for, as he has coaxed a great performance from the guys.

This demands to be played at high volume, and while the ears may immediately be drawn to the guitars of Ryan and Prasert along with the vocals of Gerrit, it is the rhythm section of Blair and Bran which drive this forward, locked in as one with multiple patterns and a heavy use of kick drum when the need is right. The variety of styles, time signatures, attacks and the use of a melodic lead guitar over the top at some points and locked in the riffs at others means there is a lot going on and the ears are drawn to the contrasts which make the heavy seem even more so, and the quieter even more melodic. This is going to get Unwanted Subject a lot more attention in the heavy scene and rightfully so, as the only question now is when do we get the album?

**FIVE FINGER DEATH PUNCH
AFTERLIFE
BETTER NOISE**

When 5FDP first came out there was a lot of noise about them in the scene, and I really enjoyed their



first few albums, but I must admit I have somewhat lost touch with what they have been doing over the years so when I had the opportunity to review this their ninth studio album I jumped at the chance. Undertaking some research, I was surprised to learn that since their debut album, 'The Way of the Fist' came out in 2007 the band has released seven consecutive albums that were certified Gold or Platinum by the RIAA, as well as two chart topping Greatest Hits albums. They are also the third biggest artist in the hard rock space measured by total consumption (sales and streams), surpassed only by Metallica and AC/DC. Now, I have never set much store in popular opinion, but that is quite something for a band who I have always viewed as being somewhat underground, but that is obviously not the case, and having heard this I can certainly understand why.

Only rhythm guitarist Zoltan Bathory and singer Ivan Moody have been there since the debut album, with a few line-up changes over the years, but none of that has upset the momentum, and 'Afterlife' shows a band who are very much on the top of their game.

#This is nu-metal being taken in new directions, and while they continue to go down a path similar to that of Slipknot there is no doubt this is more commercial and not so overtly percussion driven. Some of these songs, such as "Pick Up Behind You", actually have more in common with the likes of (whisper it) Nickelback than the masked ones, while songs like "Judgement Day" may be heavy but feel as if they have been aimed at a very different audience than the metalheads. They are blending metal with whatever they want, meaning this album is full of contrast and styles with the only constant being all their songs have incredible hooks and performances. Moody has a voice which suits the very commercial as it does the more brutal, and the rest of the bad luck in behind. They have again worked with producer Kevin Churko, who knows how to get the best out of the band and their material, and that working relationship is here for all to hear.

Released at the end of last year, this album has seen major chart success all over the world (although only #38 here in NZ I note), and for once the masses have it right as this is quite special.



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>







Thom the World Poet

Rob Ayling writes:

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

HE COMES UP TO ME @KICK BUTT

Just as he came to the readings at Ruta Maya, The Hideout,
and so many lost venues that opened the mouth and ears of Austinites.
So(of course),i offer him poetry."Would you like some money for this?"

He says this opening his wallet.We both smile and laugh.

He has consistently accepted poetry for twenty years in this same manner.

He looks me in the eye and says"I want to thank you-
when i first came to Austin,i had no language at all.I learned English through your poetry.."

"Of course(he said)the words in books were there-but they were hard

It was your voice took me through language and shared tone and shape and form

I knew you were speaking from your heart,and my heart listened and followed.."

This human connection cannot be replicated by A.I.Ask any stranger with no language

Heart knows heart as all there is-and A.I is just a name...

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



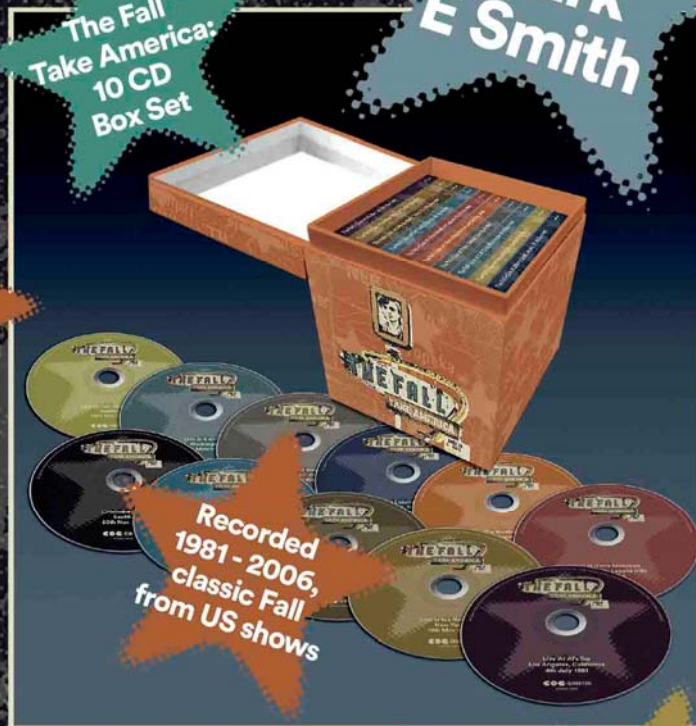
The Fall:
T Shirt
£20



The Fall:
T Shirt
£20



Cog Sinister:
Mug
£20



The Fall
Take America:
10 CD
Box Set

Recorded
1981 - 2006,
classic Fall
from US shows



Smith +
Blaney CD
£9.99



The Fall:
CD
£10.99



Cog Sinister:
Pullover
Hoodie
£35



The Fall:
CD
£7.99



Cog Sinister:
Zip Hoodie
£35



The Fall:
T Shirt
£20



The Fall:
CD
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The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

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

Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No.3*

Deluxe box, hardback,
and softback editions
available



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

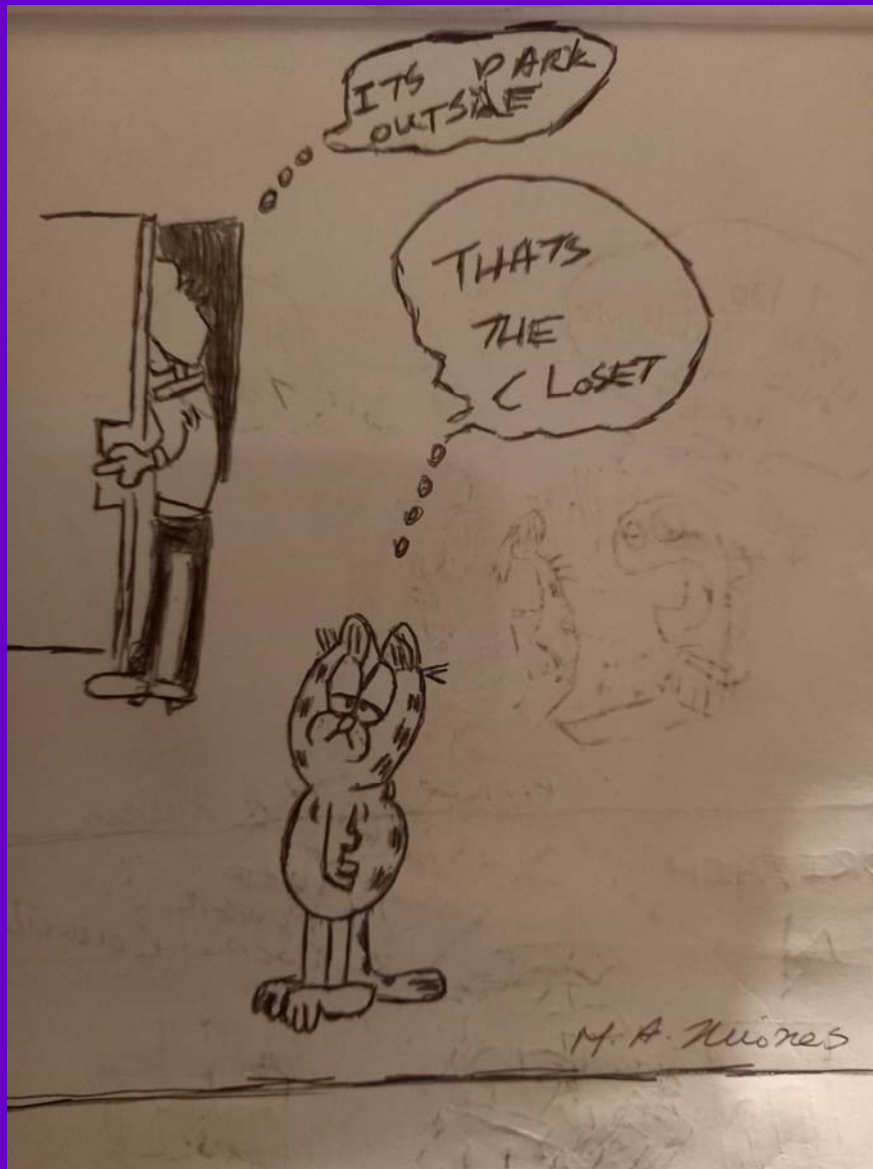
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No.3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection,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

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

Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

So, here we are at the end of another issue. And it is very similar to what I was writing about at the end of the last issue. Many years ago I remember my father saying that he has reached the age that many of his older friends were dropping like flies. Well, sadly, the same is happening to me.

A fortnight ago I shared with you all how my acquaintance the legendary poet Pete Brown had died leaving a piblokto-shaped hole in my life. Well something similar has happened this week.

30+ years ago when I was treading the boards as lead singer and guitarslinbger with a band called Jon Downes & the Amphibians from Outer Space. We did various shows supporting bands and singers who were much more popular in the 1970s than when our paths crossed. These included Man, the Edgar Broughton Band and The Groundhogs. I

was always particularly fond of the latter band and we supported them on several occasions, and Tony McPhee, the head Groundhog and I got friendly for a time. We lost contact by about 1996, but over the years I have often wondered how he was doing and I always meant to catch up with him again at some point.

Well, it ain't gonna happen now, because Tony McPhee died last week at the age of 79. He



suffered a stroke back in 2009 which affected his speech and ability to sing which must have been a horrific experience for him. Last year he had a fall and he died of complications from it. I always admired Tony's position and fox & stag hunting, which is very similar to my own and I am sorry that I never got the chance to say goodbye to him.

He was a dear, sweet man, and I was very fond of him. They say these things happen in three's so I am dreading to think who will be next.

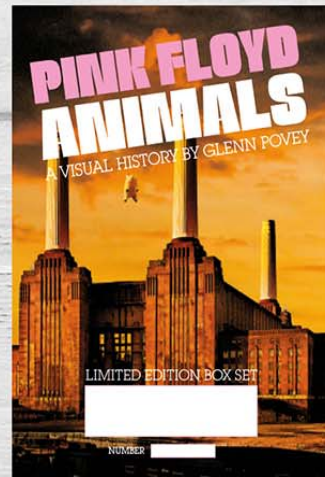
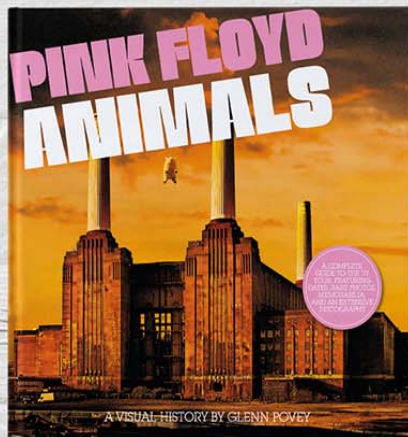
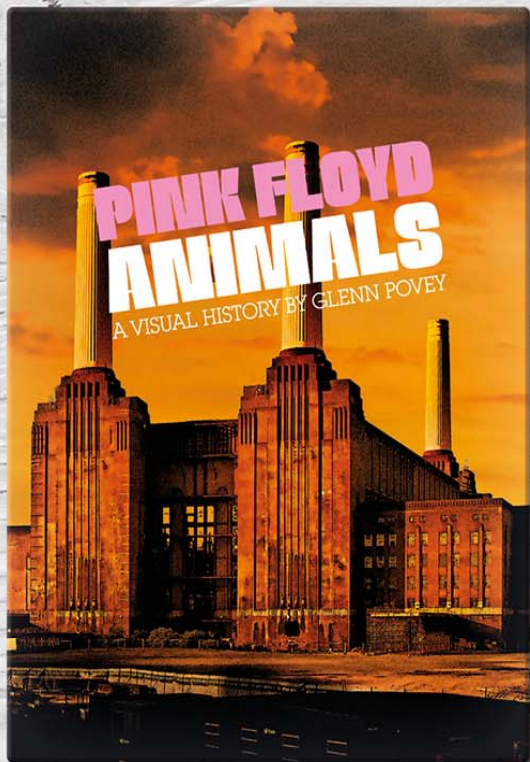
I hope you enjoy this issue of the magaz\ine and will be there with us when we do it all again in a fortnight's time.

Love and peace

Hare Bol

Jon

THE BEST LAID PLANS



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



En chair et en os

PINK FLOYD
In the flesh

LE STADE OLYMPIQUE

PINK FLOYD



TOUR BROCHURE

