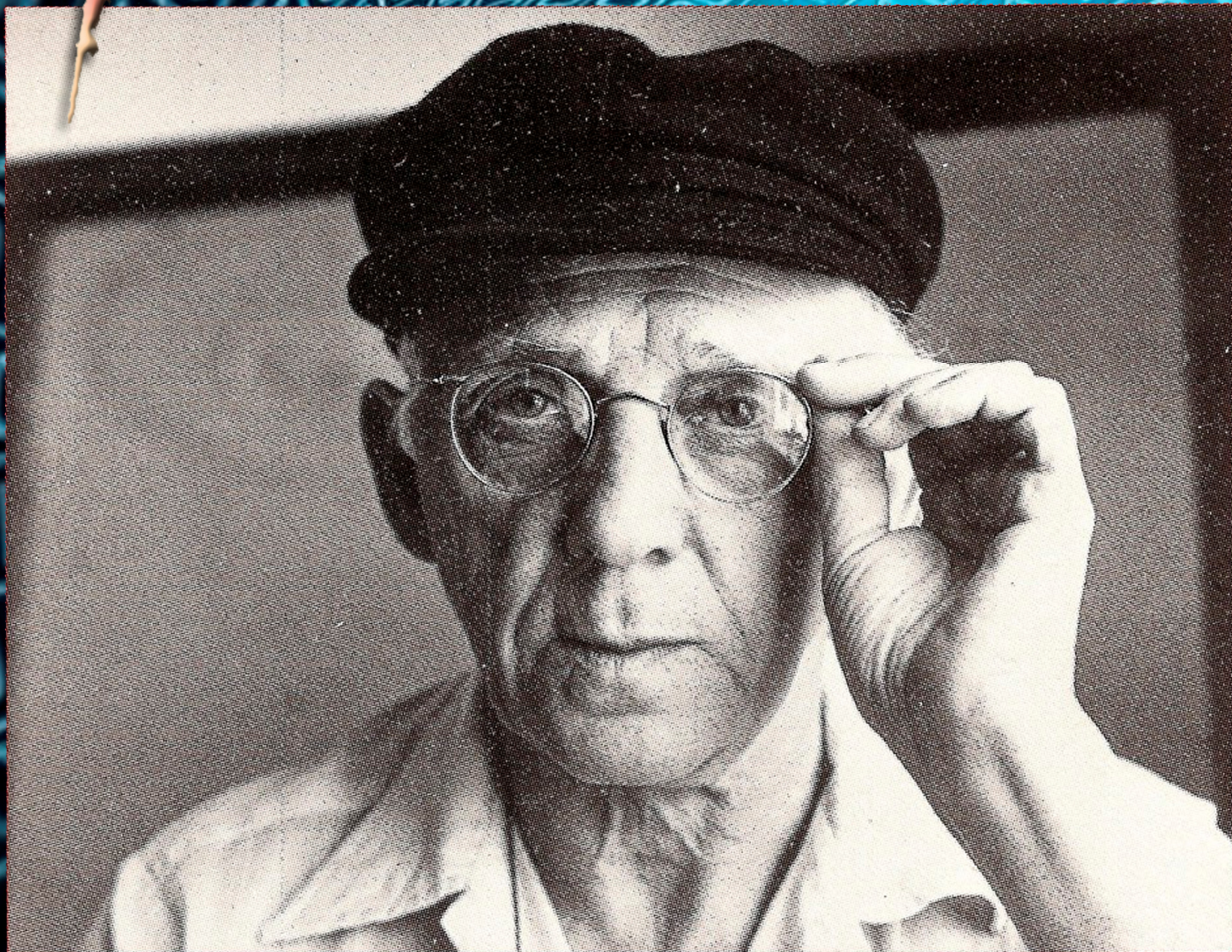


POW20



CHATGBT/Y'HUP #541/2

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

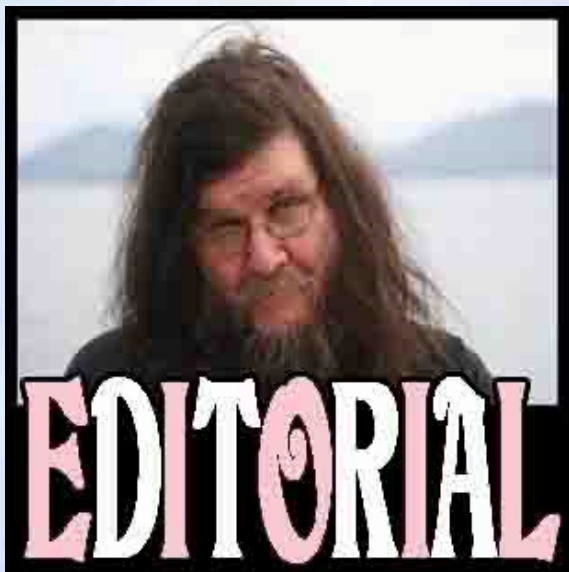


Tim Rundall

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the magazine which, if it was printed on paper, would probably end up lining the bottom of the budgerigar cages of all the most discerning, yet slightly alternative, people in the cosmos. Is the aforementioned sentence a load of bollocks? - Yes.

Cop a load of this: "Ivor Cutler (1923-2006) was a Scottish poet, songwriter, humorist, and performer whose unique style and offbeat sensibility have earned him a devoted cult following. Over the course of a career that spanned more than five decades, Cutler created an extensive body of work that defies easy categorization, encompassing everything from surrealist poetry to avant-garde soundscapes to quirky pop songs.

Cutler was born in Glasgow in 1923, and grew up in a working-class family in the city's Southside district. He showed an early aptitude for music, and began taking piano lessons at the age of seven. However, his formal education was cut short when he was expelled from school at the age of 15 for throwing a stink bomb in class.

Cutler went on to work a variety of odd jobs, including as a clerk and as a teacher of handicrafts to disabled children. In the 1940s, he began performing as a poet and musician, first in local clubs and later on the BBC. He released his first album, "Ivor Cutler of Y'Hup," in 1959, and went on to



GULLIBLE'S TRAVELS

Is the aforementioned sentence a load of bollocks? - Yes.

record more than a dozen albums over the course of his career.

Cutler's style was characterised by a dry wit and a fondness for absurdist humour. His poems and songs often featured off-kilter characters and surreal scenarios, as well as a deep appreciation for the natural world. He was also known for his distinctive Scottish accent and for his idiosyncratic use of language, which often involved the creation of his own neologisms and wordplay.

One of Cutler's most famous works is his 1967 album "Ludo," which features a series of poems and songs about a mischievous, childlike character named Ludo. The album is notable for its combination of childlike innocence and dark humour, as well as for its inventive use of sound effects and musical instruments.

Another of Cutler's signature works is his 1974 album "Dandruff," which features a



series of poems and songs that explore the mundane aspects of everyday life in a humorous and often poignant way. The album's title track, for example, is a meditation on the nature of dandruff, set to a gently pulsing electronic beat. Other standout tracks include "Women of the World," a feminist anthem that celebrates the strength and resilience of women, and "A Doughnut in My Hand," a jaunty tune about the simple pleasures of life.

Throughout his career, Cutler collaborated with a wide range of artists and musicians, including John Peel, Robert Wyatt, and the Beatles. He also appeared in several films and television shows, including the Beatles' "Magical Mystery Tour" and the cult British TV series "The Goodies."

Cutler's work has influenced a generation of artists and musicians, from Belle and Sebastian to the late David Bowie, who once described him as "a genius." His influence can be heard in the offbeat humour and unconventional musical arrangements of many contemporary artists, as well as in the continued popularity of his own work.

Cutler was also a committed environmentalist and animal rights activist, and often used his platform as a performer to speak out on these issues. In his later years, he devoted much of his time to writing and performing for children, and his gentle, whimsical style made him a beloved figure in classrooms and libraries around the world.

Cutler's legacy is a testament to the power of individuality and creativity, as well as to the enduring appeal of humour and

whimsy. His work continues to inspire and delight audiences of all ages, and his singular voice remains as fresh and relevant today as it was during his lifetime."

Usually when I include 500 words or so, topped and tailed with double quote marks, means that I have probably stolen them, like from those jolly nice fellows at Wikipedia. So, this is a Press Release, I hear you all thinking loudly. No it isn't. But I will give you a hint. It wasn't written by a person.

Nope, this week I signed up for the Chat GPT Artificial Intelligence thingy which has been produced by a company called Open AI.com.

And my adopted nephew and collaborator, Louis and I have been playing with Chat GPT for the last couple of weeks. I have found some very interesting and quite disturbing facts about it.

First of all, there is now a computer program which can compose slices of prose in the King's English which are, to all intents and purposes, completely indistinguishable from something written by a member of the human race. Indeed, I am sad to say that it is a considerably better piece of composition than the majority of things that I am sent (presumably by human beings) during the course of my professional life.

And that scares the blinkin' flip out of me.

However, the sort of digital Luddite'ism that I have been feeling ever since I realised what a remarkably dangerous tool

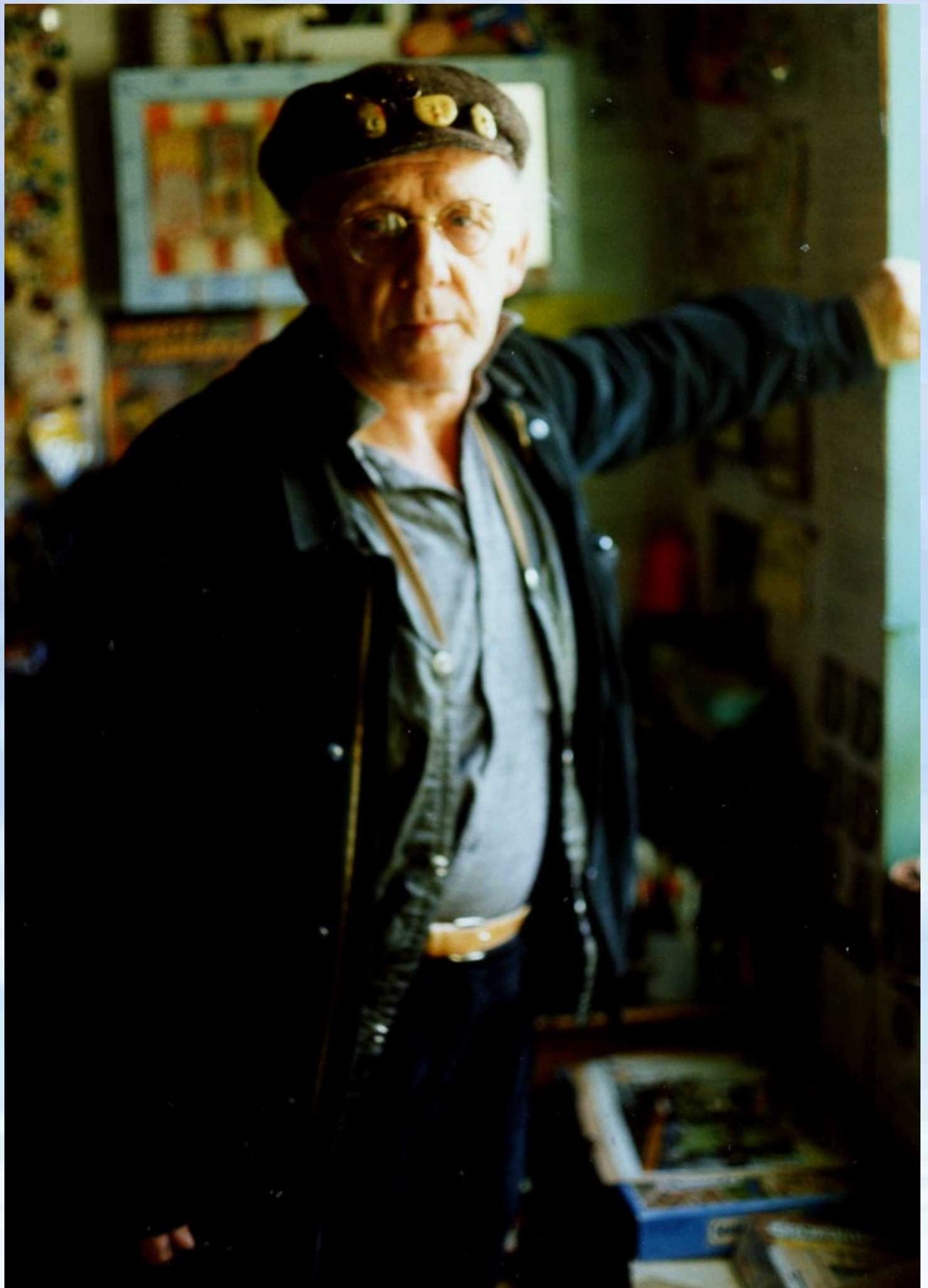
اللجنة لهم إذا كانوا لا تأخذ نكتة



LIFE IN A SCOTCH SITTING ROOM VOL 2

IVOR CUTLER

Drawings by MARTIN HONEYSETT



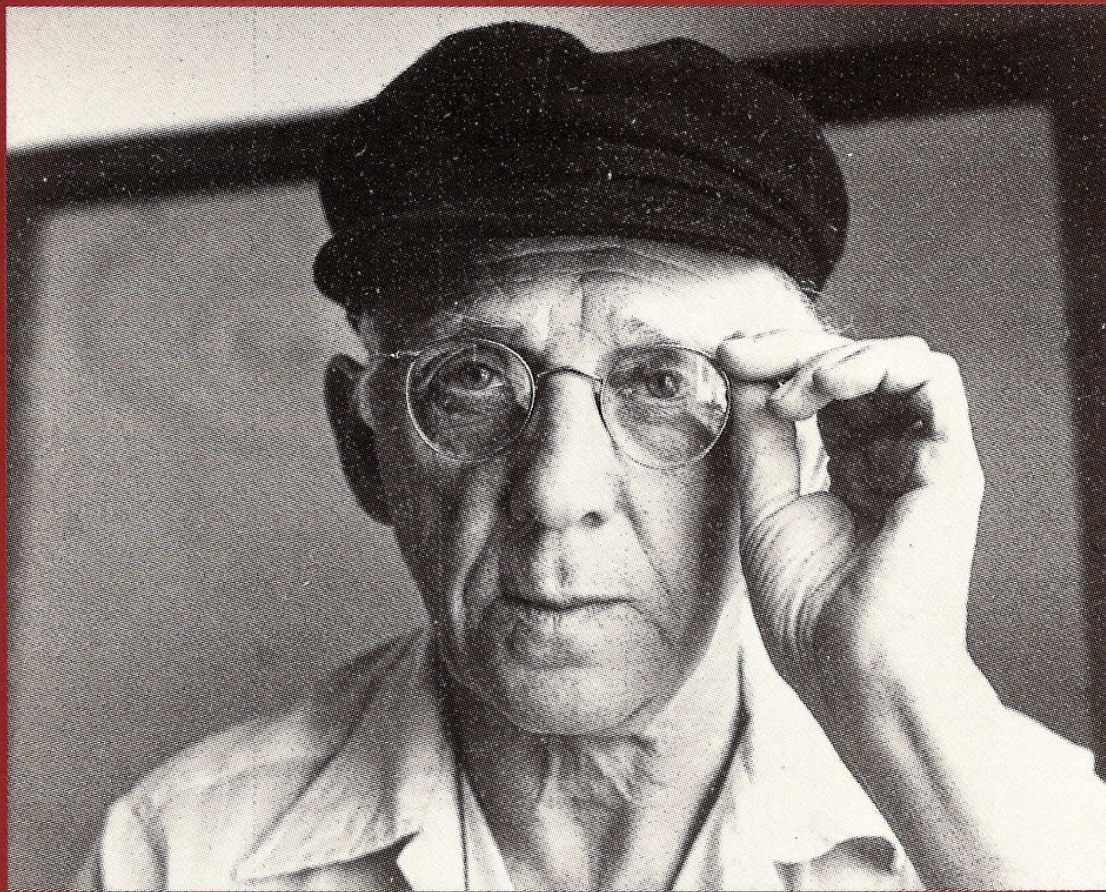
this is, has been written about widely. On the other hand, I have been testing the program as deeply as I am able and have discovered another disturbing and potentially disastrous aspect to the AI programme.

I know that I cover all sorts of arcane subjects in these pages, but I am about to go off on a tangent that beggars belief even for me.

You are probably aware that my day job is the Director of a peculiar organisation in cryptozoology. And so, when I am not writing about music or politics or whatever else I cover in this magazine, I am usually writing about some of the more abstruse

aspects of the animal kingdom. So, I asked Chat GPT to write me an article on the Extirpation of the large Indian civet in Hong Kong. Furthermore, I asked it to give me full academic references. For those of you not aware (most of you reading this, I would imagine), there were three species of civet cat when I was a boy, but sometime in the last 50 or 60 years they became extinct. I have never been able to find out where or when in the former British colony, the final sighting of the creature in the wild took place.

So, I wondered whether Chat GPT could find out for me. And, it certainly did. I then asked the program to carry out the task again and in total I asked it to carry



out tasks on four occasions. And guess what kiddies? On each occasion it gave a different answer. On the most recent occasion it stated that the animal was still living in Hong Kong.

The references all looked very impressive, and out of interest, tried to check out each of them. Although the cited authors can be verified - I know a couple of them personally - as well as the journals which they reference, the corresponding articles and papers cited are nowhere to be seen.

40 years on, I will admit now, that if I didn't know the answer when I was a student, I would make shit up and because I was quite good at it, I never got caught out. It seems that Chat GPT is even more adept at making shit up than I was 40 years ago, and that when it doesn't know the truth, it will get very creative with its algorithms.

Now, I don't know about you, but I find this bloody terrifying. Even more terrifying that the program exists in the first place. Those of us who frequent the Sacred Groves of Academe, have become increasingly worried over the last couple of decades about the way that Wikipedia and its open source policy has become completely ubiquitous. Even I go to Wikipedia more often than not when I want to find something out, although I always try to double check before using it for anything important. But, fuck me ragged, the idea of a piece of software which can produce eloquent and apparently true writing in a matter of minutes means that the consensus truth which is available to most casual users has just got even more dodgy.

God help us all.

But why was I asking it to write something about the great Ivor Cutler in the first place?

I have been a fan of Ivor Cutler ever since I first saw his seminal appearance in the Beatles 'Magical Mystery Tour from 1967, in which he plays a character called Buster Bloodvessel who was the conductor in the Mystery Tour coach. I have always been a fan of this peculiar film which the Beatles, known only to themselves, decided would be a good fit for BBC1 on Boxing Day afternoon in 1967. It is a surreal home movie somewhere between Ken Esey's Merry Pranksters and something by Andre Breton. Cutler's dour Scottish monologues are possibly the most effective part of the whole film.

Over the years I became more and more impressed by the poetry, prose, songs and performances of Ivor Cutler, but I never knew anything about him. And so, when I saw an interview with a bloke called Bruce Lyndsey on the Word in your Ear podcast, I learned that he had just written a highly regarded biography of the man himself. Subsequently, I contacted a kind lady called Valerie at his publishers and got hold of a PDF of Ivor Cutler; A Life Outside the Sitting Room!

Cutler was so good at inventing his own private world, sometimes called Y'hup, that it was hard to imagine that he had a life outside his writings and performances, but he did. He was born in 1923 in Glasgow into a middle-class Jewish family. He joined the RAF as a navigator in 1942 but was grounded for "dreaminess", something which truly doesn't surprise me.

He became a teacher at the experimental school, Summerhill, at which he taught for two years. It is strange, but Summerhill seems to come back into my intellectual orbit more often than not. There are links with the notorious hippy magazine Oz, which I compiled into a number of volumes for Gonzo books. There are links with various members of Crass, the collective which influenced me so deeply as a young adult, that I still follow most of



Stow.



the poet punches his cheek
& slaps his sheep.

their political and social values to this day. It doesn't take much imagination to picture Ivor in Summerhill's ambience. But it does take more effort to imagine his marriage to Virginia Pearson, a year younger than him.

Ivor's family were very unimpressed with their son marrying a Gentile, and it is not difficult to understand why the marriage did not last. But to imagine Ivor as a father of two small children, despite the fact that he loved children and wrote for them all through his life is almost impossible.

Throughout the '60s and '70s, his style was slowly in the ascendent and his books and records gathered a loyal cult following.

He occasionally broke out of cult-dom, but seemed to be quite happy in cult land and was totally unwilling to make the horrible commercial compromises which would have made him a character with a mass audience.

This is a lovely book, quite possibly the nicest book I have read all year. I want to send a big 'Thank You' to Valerie, and I assure you all, when I get around to it, I am going to interview the author as soon as possible. Apologies for my tardiness, but as many of you know, I have been recovering from a seriously damaged foot since November and although the healing process is going reasonably well, the podiatrist at Bideford Hospital has told me that I am extremely run-down. As a result, and despite no longer imbibing the sauce, I feel like I have a continual hangover mixed with gastric flu. However, I still have every intention of resuming interviews, adding a news stream onto my YouTube channel as well as adding more and more content to this magazine.

I hope you enjoy the rest of the magazine.

Hare Bol
Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy,
Bideford, North Devon
EX39 5QR

Telephone 01237 431413
Fax+44 (0)7006-074-925
eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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



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

ROCKIN' THE CITY OF ANGELS

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

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

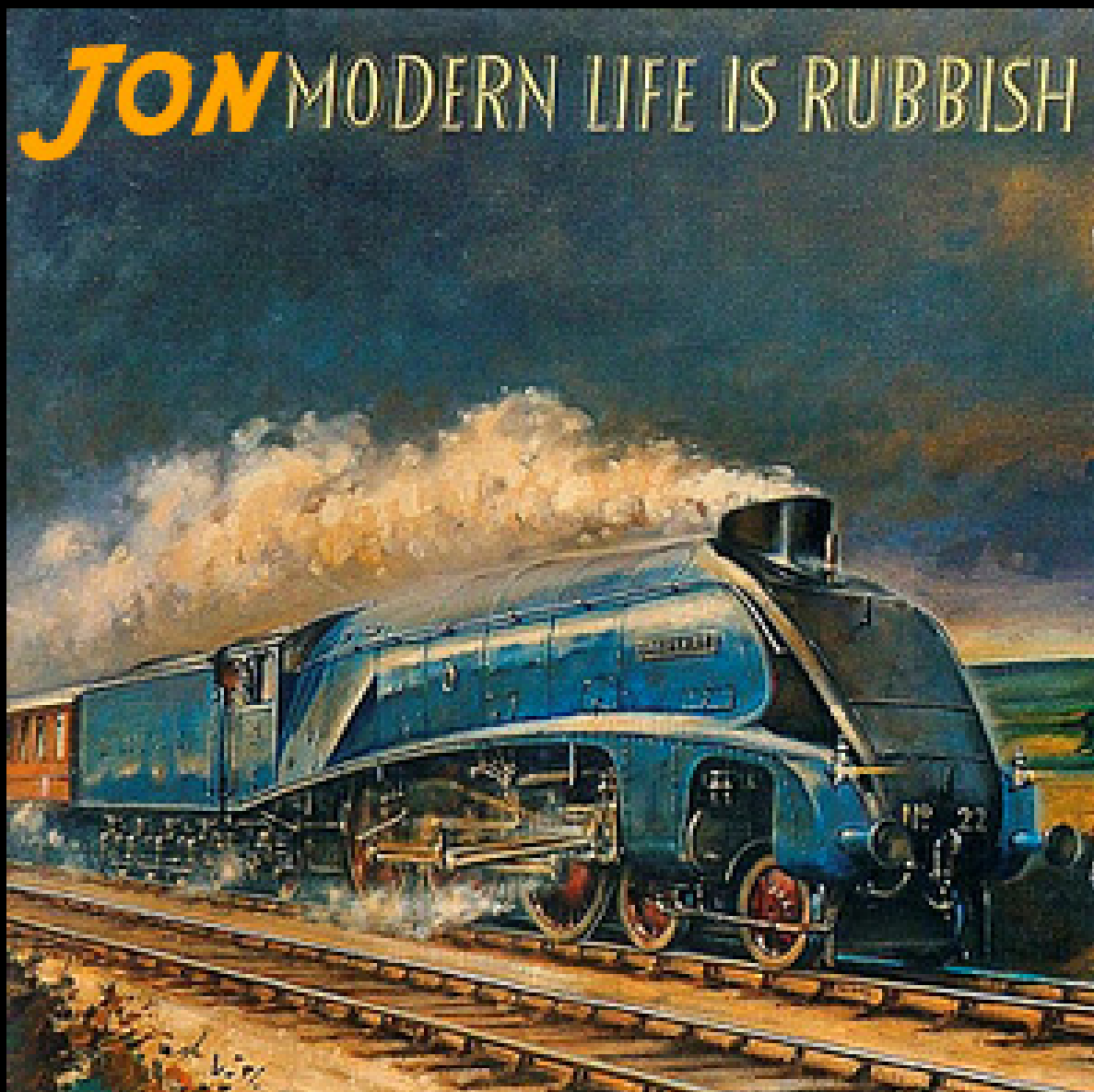


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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly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

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

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

Things May Come and Things May Go but the Generation Gap Goes on forever

I had a difficult relationship with my father, and indeed it wasn't until I came home to look after him when I was in my mid forties, and he was on his deathbed, that we actually made peace.

All the way through my childhood and adolescence, I was a victim of what was then called the generation gap. My father not only didn't understand, but was deliberately unpleasant about all the things that me and my generation held dear: rock music, for example, was responsible, in his eyes, for the destruction of the British Empire, the decline of the Church of England and all sorts of other things. From then on, I promised myself that, when I grew up, I would live my life full of tolerance and would never allow my adult self to propitiate the generation gap onto the next generation.

Well guess what kiddies? This was a promise that, unfortunately, I didn't keep. And it is a promise that, with hindsight and cynicism of my increasing years, I don't think could ever have been kept.

As regular readers of my inky finger scribbles here and elsewhere, will know that although I don't have any natural children of my own (at least I bloody well hope not),

I have two step-daughters, a granddaughter and an unofficially adopted daughter. Additionally, I have been adopted as 'Uncle Jon' and/or 'Great Uncle Jon' by what seems sometimes to be half of North Devon. And this is something of which I am very proud, especially at this time of year when I realise that they have all left home and made their own way in the world and that I no longer have to buy 30 or 40 Easter eggs. However, grown-up they may be, but I still provide a strong shoulder upon which they can lean whenever necessary and I always try to give good advice when asked for it.

I am still hip enough to be able to discuss the cream of modern rock music with them, and to disparage the overwhelming majority of the records made these days and get away with it because I actually know what I'm talking about. For example, Ariane Grande does have the voice of a gerbil. Honest.

But when talking about other aspects of contemporary popular culture, I find myself, totally unwittingly, in the same position that my father was half-a-century ago, when he would get angry, upset and offended (not necessarily in that order) whenever the 13-year-old Jonathan was sitting down watching Top of the Pops.

Recently, as a result of what I am just about to tell you, I have been looking at the performances of (what were then) my favourite bands and singers on YouTube, and the 63-year-old me, totally understands why my (then) 48-year-old father disapproved so deeply. Although one can laugh about it these days, Steve Priest of The Sweet was more camp than a field full of boy scouts, when he warbled "we just haven't got a clue WHAAAT to do "; it must have been very disturbing for a retired Colonial Service Officer. And this is not to mention the horror he felt at songs by Gary Glitter, Slade and T-Rex. When I began to buy records a year or so later, I made sure that I kept anything by David Bowie well away from him.

Back in the day, when people used to play real board games, those made by the manufacturer of Monopoly used to

have a slogan printed on the side of the box saying "Waddingtons: games to bring you together." Although with the advent of the internet, gaming as a pastime and as an industry is more popular and lucrative than ever, nobody could say that any of the contemporary games manufacturers do anything to "bring people together." In fact it often seems that the polar opposite is the case.

I often loudly blame the malaise of contemporary society upon the actions of Margaret Thatcher, Princess Diana and that arse, Tony Blair. But of course, it is far more complicated than that. And in the last ten years things have got far worse and even more complicated. However, the net result is that the current generation are largely introverted, depressed and angry. Whereas my generation, and I strongly suspect the generation of most



of the people who are reading this, dealt with the angst that affects all teenagers and young adults and has affected them since the beginning of time or whenever the Almighty first cursed the world with teenagers and young adults with sex, drugs and rock & roll. But this generation mostly seem not to have sex, the drugs are far more dangerous and less fun than they were in my day and rock & roll has been replaced by squeaky-voiced girls tottering around in their underwear and impossibly high heels, singing lyrics which even make me blush. Yes, I am talking to you, Meghan Thee Stallion!

There is a whole subculture of young men who, for various reasons, are not getting laid, calling themselves involuntary celibates or incels. They are increasingly violent, increasingly misogynistic, increasingly anti-social

and increasingly unlikely to dip their collective wick.

This is something which worries me intensely. Not because it affects me; I am a retired reprobate of 63 who only shares his bed with a little dog and a varying number of cats. But I am worried about how this will affect the world in which my granddaughter will grow up and the world in which my various nieces and nephews are forced to live.

I am, as some of you may know, a practising Christian, but as I am not one of these people who feels the need to evangelise at all, it is not something I talk about very often. It also doesn't help that I have very different beliefs to many of my fellow Christians. For example, I don't believe that mankind is the pinnacle of God's creation. Instead,



**This photo sums up the root of the problems
of our kids today...**



I am convinced that we are nothing more than a monkey who got lucky. If you look at our closest relatives, you can see how and why social groups of higher primates behave like they do. But I think that one should really go back a few million years to our closest common ancestors, the great apes. It was about 20.4 million years ago when the Old World Monkeys split into two. The apes (and what was to eventually become humanity) and a bunch of other monkeys, the most successful and powerful of which were the baboons. So, rather than thinking of us as being on some heavenly pedestal, and rather than even thinking of us as "the intelligent man" which was what Homo sapiens actually means, think of us as a partially civilised species of social primates, something like baboons, with all the benefits and flaws

that this entails.

I am too old and battered to go into much detail here about the disgusting prevalence of censorship, 'trigger warnings' and the influence of 'wokery' upon the books intended for younger people, but I will give one example which I found absolutely terrifying.

Anyone who has known me for any length of time will be aware that amongst my disparate group of acquaintances was an elderly author called Sir John Verney and later on, 15 or so years after Verney's death, his daughter. Verney, amongst other things, was an artist, a decorated war hero, a socialist, and an author. Amongst the books he wrote were five for young people. I read the first of these in Hong Kong, when I was

ten, after it had been read aloud by our teacher. Over the years, I got hold of the others and they have been firm favourites with me right up until the present day.

Recently, for something else entirely, I looked-up the first of these books on Google and was directed to a website,

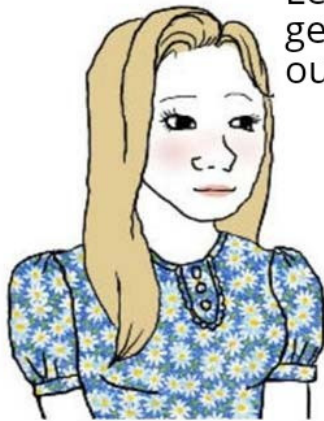
which whilst praising the novel, said that it was “far too complicated” for modern children. Indeed, when one delves beneath the surface, much of modern young people's literature has been considerably dumbed-down to suit modern tastes. And even classic children's books like The Chronicles of Narnia by C.S.Lewis are now issued

**Today's 3 year olds
can switch on laptops and
open their favorite apps**



**Me? When I was 3,
I ate mud**

My parents at my age



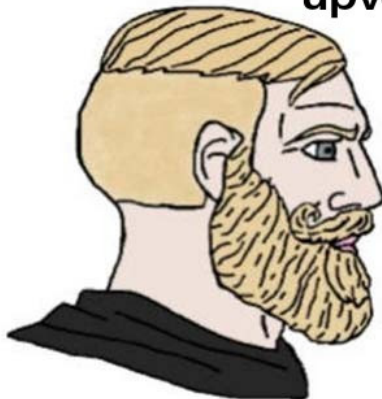
Let's go abroad and
get a job to support
our families!

sure!



me at my age

upvote, upvote, upvote



with 'trigger-warnings' even within university libraries, so that the passages in the books which were designed by the authors to elicit a strong emotional reaction, are not able to do anything of the sort nowadays. Then look at the modern school curriculum and you find it, in many ways, far more simplistic than what I was taught as a child. I am constantly irritated by how little some of

my young nieces and nephews actually know. I remember, nearly 20 years ago, I was semi-living with a single mother and her four children outside Tiverton. As I was in many ways a father figure to the children, I used to do what my parents always did and sit at the dinner table discussing what they had been taught in school that day.

"Today I learnt about slavery," said the 14 year old girl, and how all the black people in Britain were brought here as slaves in the 18th and 19th centuries."

"No they weren't!", I said, "slavery became illegal in the British Empire at the beginning of the 19th Century and that black people today mostly originally came on a boat called The Empire Windrush in 1948. They came of their own free will and although they were often not treated very well whilst they

were here, they certainly weren't slaves...."

This really upset my girlfriend's daughter because it went completely against everything she had been taught by her favourite teacher. But it was my first introduction to the way that modern teaching is less about education and more about indoctrination. About 10 years ago, the daughter of my then housekeeper who called me Uncle Jon, told me one day that they had attended an English



lesson where they learnt about the homeless. I started to bristle, saying that English language should be about learning the "Queen's (now King's) English", but then I resigned myself to the fact that ranting about this to a 12-year-old girl was not going to do anything positive, so I gave her a hug and we went off to play Zoo Tycoon. But I was completely appalled when only a year or so ago, one of the closest of my current crop of nieces and nephews, a highly intelligent young man in his 20s, never knew England once had a civil war and didn't know that King

Charles had been decapitated. And had never heard of Sherlock Holmes. In fact, as a result of this I ended up giving him a series of history lessons that he wanted to fill in the gaps that his idiotic schooling had not taught him. He went on to tell me that although he had been a pupil at one of Britain's top schools (according to Ofsted), bullying, gangs and even knife crime were rife and whilst the school authorities which had banned conkers, trading cards, snow ball fights and various other perfectly

This Small Gap Is Called 'Generation Gap'



normal activities (to my mind) , they had done nothing to combat the very real, and in my opinion, horrific lack of discipline in the school.

So, you have successive generations who have been told by their parents they can be anything that they want. You have successive generations where both parents had to work and didn't know enough about the internet to stop their offspring going to dangerous places unsupervised. You have an education system with practically no discipline. You have a whole social culture where Britain and particularly England has been demonised as have, what was once seen as, "normal" heterosexual families. And, as I said earlier, young people don't seem to have sex, take drugs or go to pubs anywhere near as much as they used to.

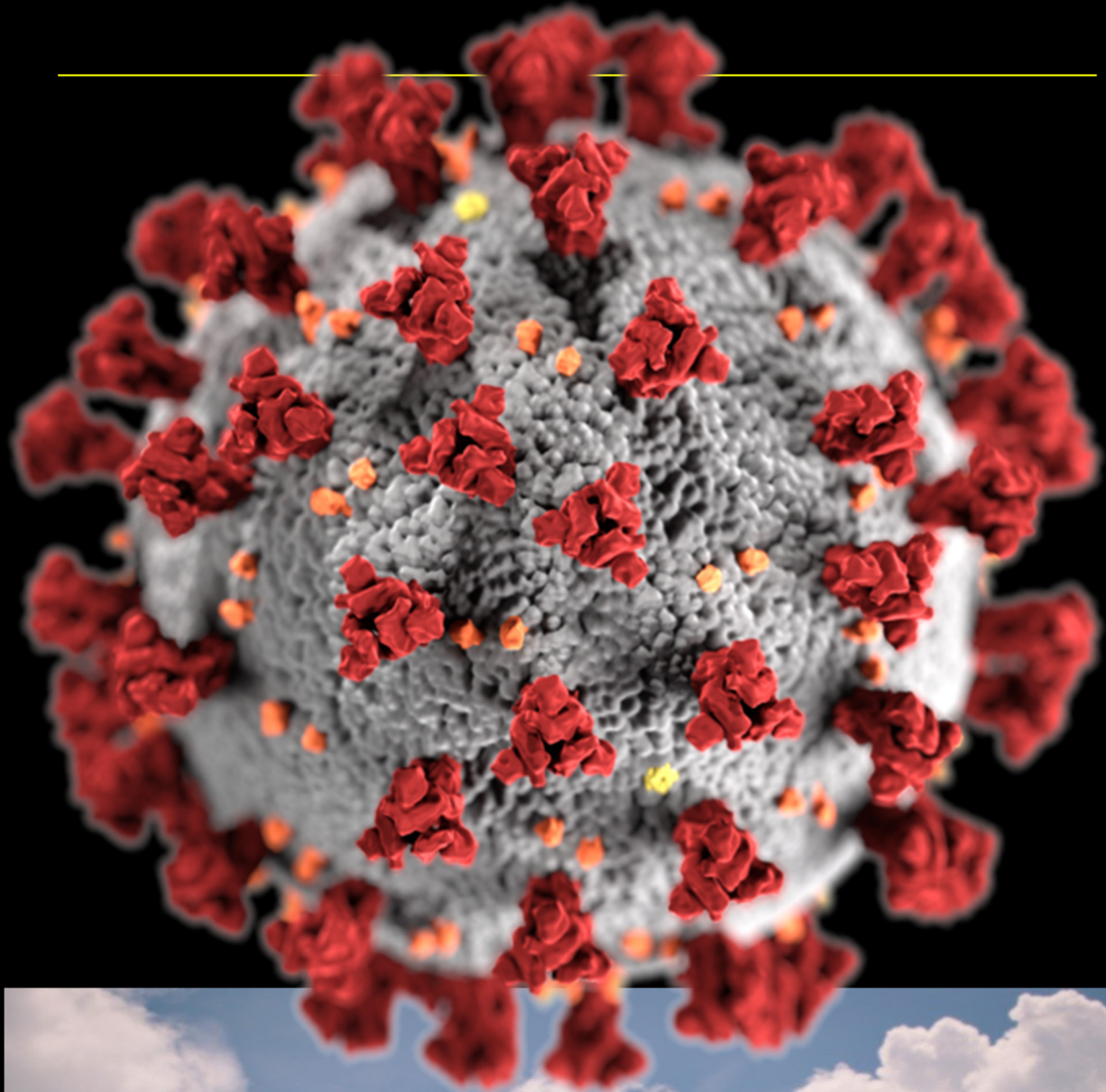
Going back to my hypothetical troop of baboons; adolescent sexual behaviour and face to face social activity is what helps the younger members of the troop learn to behave like adults and I am bloody certain it is the same with human beings. However, in the overwhelming majority of instances, the recreation time of nearly every young person I know in the current generations takes place online and very often within what I believe is called the "gamer community". Now don't get me wrong. I play video games and have done for the past 40 years, with my favourite genre being strategy games. I have been playing a World War 1 simulator daily for well over two years now, and have wasted an awful lot of my time, during those past 40 years, doing stuff like this. I am not certainly one of those people who is going to condemn video gaming. Because, although I have many many flaws, being

a hypocrite is not one of them, at least I hope not.

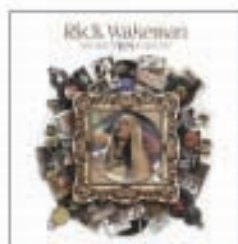
Not all video games are violent, of course, but a lot of them are and you now have several generations of young people, mostly men, brought up on a diet of excessively violent video games, coupled with the appalling sexism which appears to be the predominant ethic in certain parts of the internet. What's more, when you have the rise in popularity of young women like Belle Delphine, who not only sells her own handmade pornography to her OnlyFans account, she even sells her own bath water at ludicrous prices. When all this is put together, including the increasing unavailability of their own generation of young women and the stuff that I wrote about a few paragraphs above, then you not only have a recipe for disaster, but a completely cogent list of why society is not only going to hell in a handbasket, but has quite probably already got there.

It is at times like this, when I am quite happy that I am nearer the end of my life than the beginning, whilst at the same time being terrified for my nieces, nephews and granddaughter.





MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style
HFG2013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
HFG2015CD



GASTANK

Double DVD set. Rick's classic 1982 music and chat show
HFG2022DVD



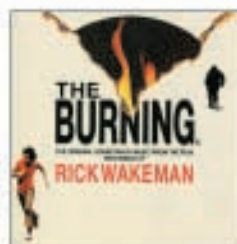
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG2016CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



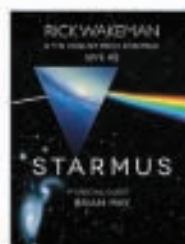
THE BURNING

The original Soundtrack album, back in print at last!
HFG2024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



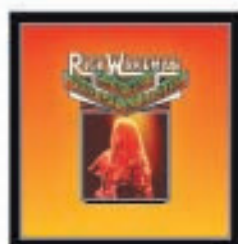
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2019DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2009CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers





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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

**The strong and courageous
take a camera**

**The weak and cowardly
take a gun**

**What sort of
person are you?**

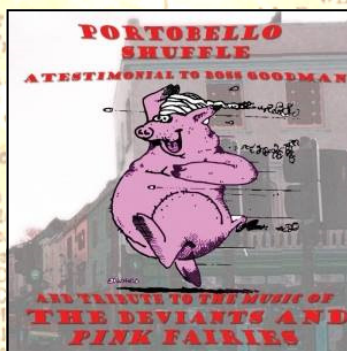
**Celebrate wildlife on
World Wildlife Day
don't shoot it.**





I'M ON BOARD!

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



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

arsydeedee@yahoo.co.uk



Butterfly Conservation

Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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

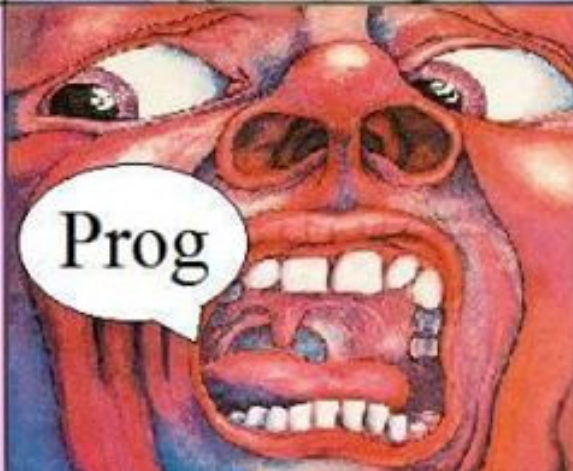


Sex?



No...

Prog



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





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

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

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

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

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

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

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

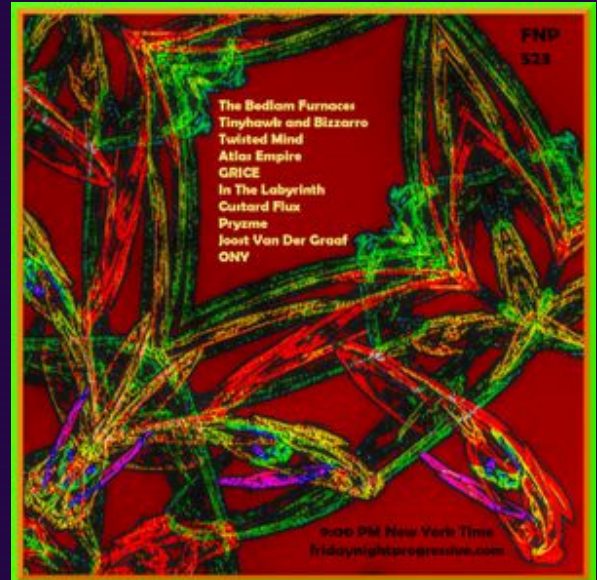
**Listen
Here**



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

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

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



The Bedlam Furnaces

Tinyhawk and Bizzarro

Twisted Mind

Atlas Empire

GRICE

In The Labyrinth

Custard Flux

Pryzme

Joost Van Der Graaf

ONLY

Listen
Here

Friday Night Progressive



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

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

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

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

**Listen
Here**



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion
from Fish to h

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

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

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

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

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

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

Happiness Is The Road - Part 2

Ep. 103

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

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

Could this be Marillion's most underrated album?

Listen
Here



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

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

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



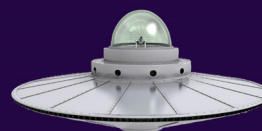
PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Non-Christmas Christmas Show 23/12/2022

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

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



**Listen
Here**



Jerry Dodgion
1932 - 2023

Jerry Dodgion was an American jazz saxophonist and flautist. Dodgion began playing alto sax in middle school, and played in bands with Rudy Salvini, John Coppola/Chuck Travis and Gerald Wilson, also working with the Vernon Alley Quartet. He was married to drummer/singer Dottie Dodgion for 20 years and had a long career as a sideman, recording only two dates as leader or co-leader. His first true release as a bandleader was in 2004 with an ensemble called The Joy of Sax, featuring fellow saxophonists. Dodgion died from complications of an infection in Queens, New York, on February 17, 2023.



Victor Brox
1941 - 2023

Victor Brox was an English Blues musician who played a variety of musical instruments including horns, keyboards and guitar, as well as singing. Brox wrote the anthemic song "Warning" on Black Sabbath's first album. Though continuing to perform with the Victor Brox Blues Train, he is most widely known for his performance as Caiaphas on the original recording of Jesus Christ Superstar (1970) and for his collaborations. Over the course of his career Brox worked with Eric Clapton, Jimi Hendrix, Ritchie Blackmore, and many other prolific musicians. Brox was the lead singer

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM

of The Aynsley Dunbar Retaliation in which he also played keyboards (usually the organ), and sometimes the cornet.



Bruce Barthol
1947 - 2023

Bruce Barthol was an American bass player. He was the original bass player with Country Joe and the Fish through to November 1968. Staying on in England after a European tour eventually led to the formation of Formerly Fat Harry. Upon his return to California in 1972, Barthol formed Energy Crisis. He has also written for the San Francisco Shakespeare Festival and the Oberlin Dance Company.



Jesse Gress
1956 - 2023

Jesse Gress was an American rock guitarist. He toured and recorded with Todd Rundgren and the Tony Levin Band, and played on all four of John Ferenzik's albums. A performer, music educator, and former music editor of *Guitar Player*, Gress has hundreds of transcription folios and magazine articles to his credit, as well as five acclaimed reference books. He performed with Reelin' In The Years, a Steely Dan tribute band led by well-known drummer Jerry Marotta. In 2008, he organized and was the Music Director for the Sgt. Pepper's Lonely Hearts Club Band Album Tribute, 'It Was 40 Years Ago Today'.

THOSE WE HAVE LOST



Germano Mathias 1934 - 2023

Germano Mathias was a Brazilian singer-songwriter and composer, who specialized in sambas. He started his career as a musician in 1955, winning a 14-month contract with Radio Tupi in a radio contest for new artists. Following his first hit, he found significant success both as a singer and as a composer, but his popularity declined to the point he temporarily left his musical activities. His career eventually had a resurgence in the late 1970s, when Gilberto Gil recorded several songs composed by him, leading to many of his previous works to be rediscovered and re-released.

Mathias' last album was *Tributo a Caco Velho*, released in 2004. Mathias died from complications of pneumonia on 22 February 2023, at the age of 88. At the time of his death he was preparing a new album.



Junnosuke Kuroda 黒田 隼之介 1989 - 2023

Junnosuke Kuroda was a Japanese musician. He was lead guitarist and chorus member in the Japanese rock band Sumika. The group's name is derived from the

THOSE WE HAVE LOST

Japanese word sumika (すみか, residence), and refers to the desire of its members to consider the band as their "house" or their "room". The band formed as an indie rock band in 2013, before being signed to a major label in 2018. In 2017, they released their first full-length album Familia. Sumika became affiliated with Sony Music Entertainment Japan in 2018, with their music being used as soundtrack for a number of animated films and shows. The band is also known as Sumika [camp session] during live performances.



Carl Saunders
1942 - 2023

Carl Saunders was an American jazz trumpeter, composer, and educator who performed with musicians such as Clare Fischer, Frank Sinatra, and Ella Fitzgerald,

among others. Saunders began playing trumpet in the seventh grade and discovered that he had a natural ability, learning to play by ear without ever having lessons. He later joined Stan Kenton's Orchestra, moving on to Bobby Sherwood's group, and then settling in Las Vegas where he worked with a number of prominent musicians. In 1984, Saunders moved to Los Angeles where he was soon playing lead trumpet with Bill Holman's Orchestra. He has also worked with Supersax, Bob Florence and Gerald Wilson, and the Phil Norman Tentet. In 1994, he became a member of the Dave Pell Octet. In addition, he was often heard at the head of his own groups.



Sir David Lumsden
1928 - 2023

THOSE WE HAVE LOST

Sir David James Lumsden was a British musical educator, choirmaster, organist and harpsichordist. After studying music at Cambridge he was a church organist, and later an academic. In 1956 he took his PhD, with a dissertation on Elizabethan lute music, a subject on which the Oxford Dictionary of Music ranks him as an authority. He was principal of the Royal Scottish Academy of Music and Drama in Glasgow from 1976 to 1982 and of the Royal Academy of Music in London from 1982 to 1993. Lumsden published two books. He had also been knighted in 1985, and received honorary fellowships, memberships or degrees from multiple musical colleges.



Ismaïla Tidiane
1950 - 2023

Ismaïla Tidiane was a Senegalese musician and part of the band Touré Kunda. Touré Kunda was headed by siblings Ismaïla and Sixu, and noted for their musical versatility and political activism. Their 40-year career

encompasses recordings in over six languages and collaborations with well-known musicians such as Carlos Santana and Talking Heads. They have had considerable success in Africa and Europe and are active in social causes such as children's rights and advocates for the homeless. In 1992, they were invited to play for Nelson Mandela at the Courtyard of Human Rights. On 27 February 2023, Ismaïla died in Paris, France, at the age of 73.



Neela Ramgopal
1935 - 2023

Neela Ramgopal was an Indian Carnatic vocalist and Carnatic music teacher. She was a recipient of awards including the Sangeet Natak Akademi Award, Sangita Kala Acharya Award by Madras Music Academy and the Sangeetha Chudamani award from the Rama Seva Mandali. Ramgopal taught students from 1965, the year her very first independent public

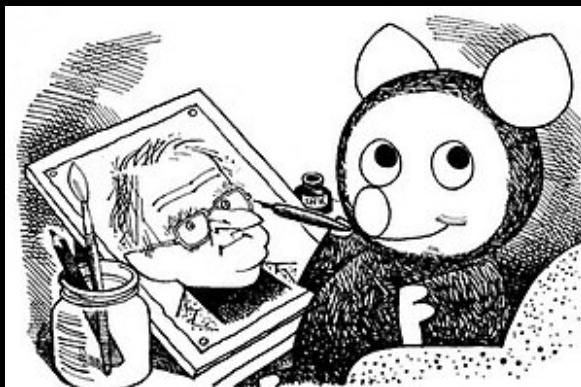
THOSE WE HAVE LOST

concert came in. During this time she performed regularly as a radio artist with the All India Radio, rising to be an "A Top" grade artist. She published a book of 50 Tamil compositions in Kannada script. In addition, she also recorded audio CDs of krithis in all the 72 Melakarta Ragas (a collection of fundamental musical scales in Carnatic music).



Wally Fawkes
1924 - 2023

Walter Ernest Fawkes, also known as Trog when signing cartoons, was a British-Canadian jazz clarinetist and satirical cartoonist. He taught himself the clarinet, and first joined a revivalist jazz band with George Webb in 1944. He later created a new, more mainstream band with friend Humphrey Lyttelton, and it soon became



one of the leading British jazz bands of the 1950s. Fawkes also achieved success illustrating cartoons under the pen name "Trog". His most notable work in this business was Flook, a comic strip which ran in The Daily Mail newspaper from 1949 to 1984. When Flook ended, he continued to illustrate until failing eyesight forced him to retire in 2005 at the age of 81, leaving him to concentrate solely on his clarinet playing.



Gothart Stier
1938 - 2023

Gothart Stier was a German Lied and oratorio singer and church musician. From 1963 to 1991, Stier was cantor and organist at the Friedenskirche in Gohlis. At the same time, he worked as a concert and oratorio singer at home and abroad. Radio,

THOSE WE HAVE LOST

television and recordings with works from Schütz to Schönberg and Theodorakis document his versatile repertoire. After the death of Karl Richter, Stier conducted the Münchener Bach-Chor and the Munich Bach Orchestra from 1983 to 1984. In 1994, he succeeded Jürgen Jürgens as artistic director of the Monteverdi Choir Hamburg.

Wayne Shorter 1933 - 2023

Wayne Shorter was an American jazz saxophonist and composer. Shorter came to prominence in the late 1950s as a member of, and eventually primary composer for, Art Blakey's Jazz Messengers. In the 1960s, he joined Miles Davis's Second



THOSE WE HAVE LOST

Great Quintet, and then co-founded the jazz fusion band Weather Report. He recorded more than 20 albums as a bandleader. Many Shorter compositions have become jazz standards, and his music has earned worldwide recognition, critical praise, and commendation. Shorter won 12 Grammy Awards. In 2017, he was awarded the Polar Music Prize.

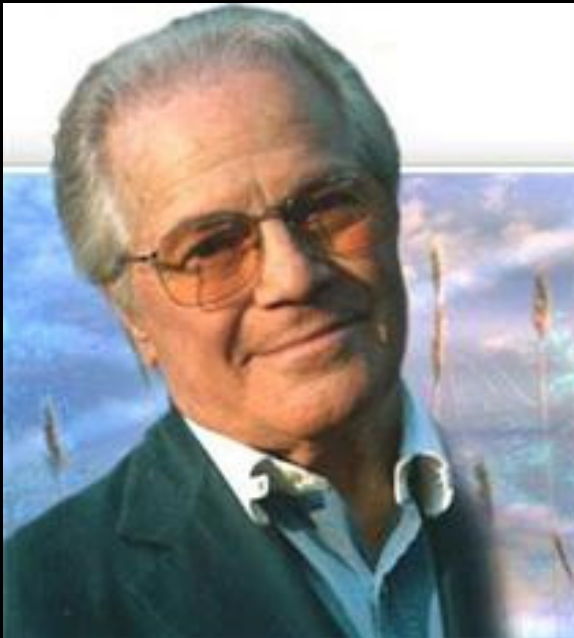
Steve Mackey 1966 - 2023

Stephen Patrick Mackey was an English musician and record producer best known as the bass guitarist for the alternative rock band Pulp. Joining Pulp in 1989, he played



THOSE WE HAVE LOST

on Separations, released on Fire Records. He continued to write, record and tour with the band as they found success in the 1990s. After an 8-year hiatus Mackey returned to activity with Pulp in 2010. As a record producer, he produced songs and albums by M.I.A., Florence + the Machine, The Long Blondes and Arcade Fire. On 2 March 2023, it was announced on Pulp's Twitter account that Mackey had died that morning. He was 56, and had been in hospital for the past three months with an undisclosed illness.



Calvin Newton
1929 - 2023

Calvin Newton was an American gospel singer. In his late teens Newton was recruited to join the Blackwood Brothers, then a prominent Southern gospel quartet. From 1953 until 1956 Newton sang lead for the Oak Ridge Boys, and later he was a co-

founder of the Sons of Song, one of the first pioneering acts in what would become the CCM industry. Later Newton would spend decades involved in crime. In his seventies, Newton ended his estrangement from the gospel community, eventually reconciling with dozens of former colleagues.



David Lindley
1944 - 2023

David Perry Lindley was an American musician who founded the band El Rayo-X and worked with many other performers including Jackson Browne, Linda Ronstadt, Ry Cooder, Bonnie Raitt, Warren Zevon, Curtis Mayfield and Dolly Parton. From 1966 to 1970, Lindley was a founding member of the all-styles psychedelic band Kaleidoscope. In 1981, Lindley formed El Rayo-X. He mastered such a wide variety of instruments that Acoustic Guitar magazine referred to him not as a multi-instrumentalist but instead as a "maxi-instrumentalist." The majority of

THOSE WE HAVE LOST

the instruments that Lindley played are string instruments. Lindley died on March 3, 2023 at the age of 78 of an undisclosed illness.



Michael Rhodes
1953 - 2023

Michael Rhodes was an American bass player, known for his session work and touring in support of other artists, and his collaborations in bands and ensembles. Rhodes taught himself to play the guitar by age 13 and the bass soon after. In 1977, Rhodes moved to Nashville, and he joined local band The Nerve. He later joined the Cicadas and the Notorious Cherry Bombs. He was an active sideman in recordings and touring of Joe Bonamassa. Rhodes was inducted into the Musicians Hall of Fame and Museum in 2019. Rhodes was also a member of several local bands who play frequently in Nashville-area venues. Rhodes died on March 4, 2023, at the age of 69.



Robert Haimer
1954 - 2023

Robert Haimer was an American musician, singer and songwriter. Haimer performed in the two-man band Barnes & Barnes as his stage persona Artie Barnes, alongside actor and musician Bill Mumy. Barnes & Barnes are best known for their 1978 novelty song "Fish Heads." Haimer also collaborated with the band America. Haimer died on March 4, 2023, two days after his 69th birthday.

THOSE WE HAVE LOST



Sueli Costa
1943 - 2023

Sueli Correa Costa was a Brazilian singer-songwriter and composer. She started playing the piano at the age of four, and learned to play the guitar by herself at the age of 15. She started her career as a composer in 1960 with the bossa-nova song "Balãozinho", and had her breakout in 1967. Costa began her professional career as a singer in 1975 with the album Sueli Costa. Her last work was Sueli Costa Convida, a live album recorded in 2018 to celebrate her 50 years of career.



Hans-Joachim Behrendt
1955 - 2023

Hans-Joachim Behrendt was a German musician, known for being the drummer in the German band Ideal, formed in 1980. In May 1980, Ideal released their first single on Eitel-Imperial, their own record label. Later that year, Ideal released their self-titled album on the Innovative Communication label. The album reached number three on the German charts. Ideal performed 27 sold-out concerts during their 1981/1982 tour through German-speaking countries. In the fall of 1982, Ideal

THOSE WE HAVE LOST

produced their third album, though it was not as well-received. In 1983, the band dissolved. After this, Behrendt only appeared occasionally as an artist, and took part in a few smaller musical projects. In Berlin, he lived a middle-class life and worked as a building contractor.

Davis Causey 1949 - 2023

Davis Causey was an American musician, known for joining the rock band Sea Level.

He first featured on the band's second album, *Cats on the Coast*, and stayed with the group up until their fifth and final album. Causey was known better locally as a member of The Jesters, a group of high school friends that played rhythm & blues music across the Southeast. Throughout his career Davis worked with a wide array of other artists including Chuck Leavell, Kris Kristofferson, Jackie Wilson, and Marvin Gaye, among others. Davis Causey died on February 19, 2023, at the age of 74.



THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%
of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

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

Facts found on ecowatch.com



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Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



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

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

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

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

The Fall

Take America

10CD box set

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

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

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

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



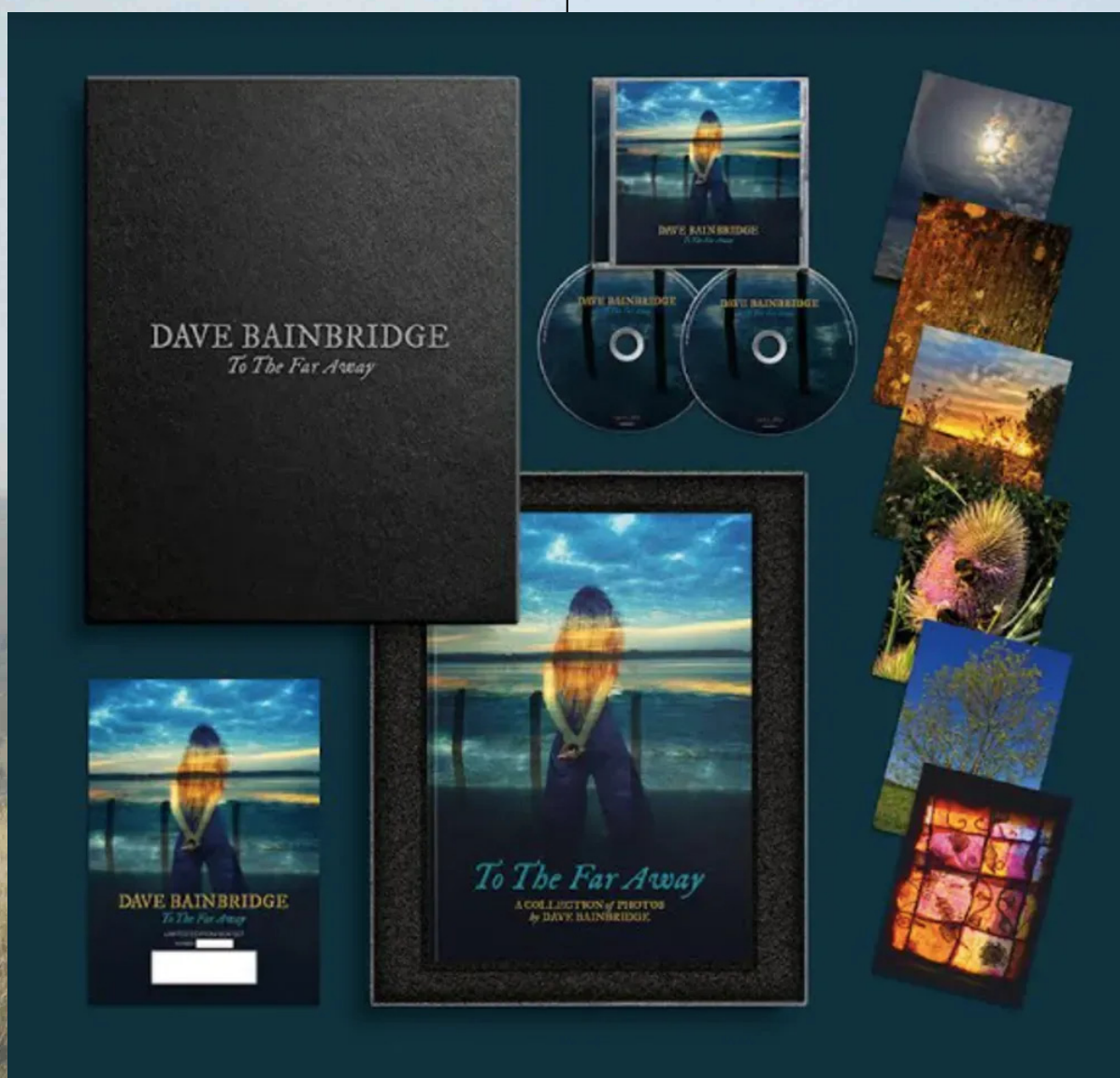
Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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

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

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

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

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

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



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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

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

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

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

Celestial Fire

Live in the UK



dvd/2cd



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actions



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actions



Gonzo #24 The Daevid Allen shirt

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Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

<http://www.zazzle.co.uk/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!

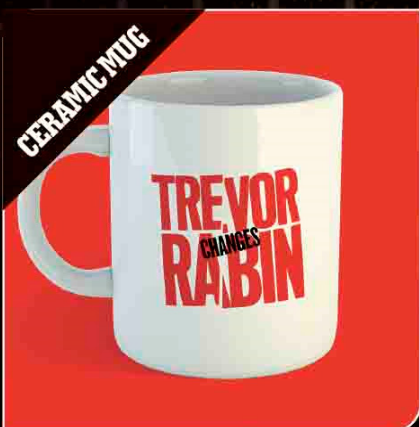
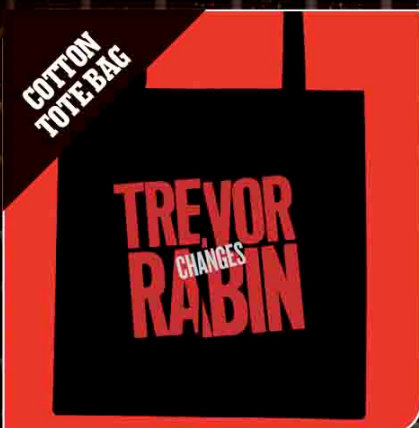
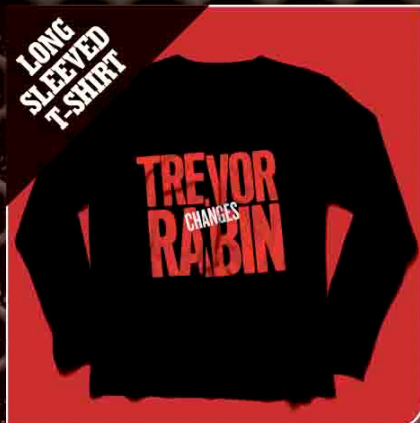
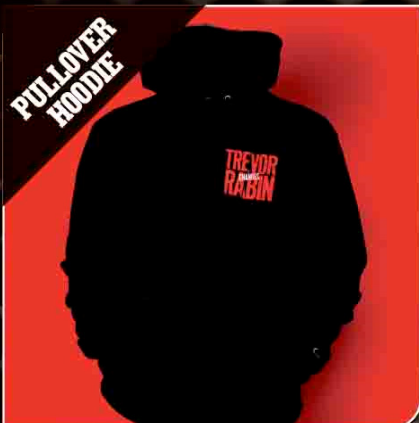
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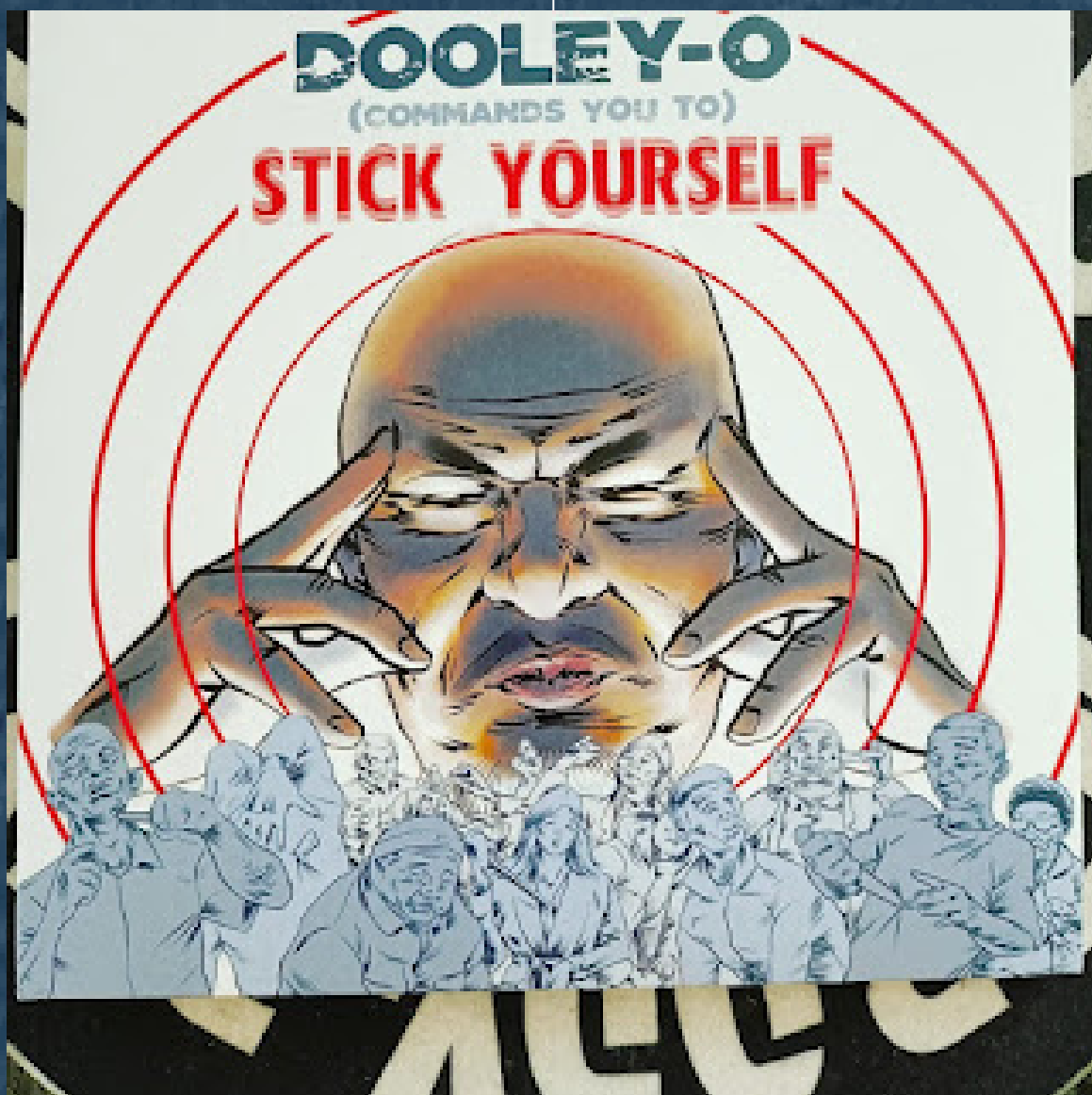
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**Stick Yourself / Death
Blow NBR45-005
By
Dooley-O**

**Produced by Bankrupt
Europeans Cuts by DJ
Grazzhoppa**

This drop marks the tenth release from Nobody Buys Records and this is a pretty impressive line-up too. Legendary rapper,

STEVE RIDER

producer, and DJ Dooley-O, from Connecticut USA, steps up to the mic with the Bankrupt Europeans on production and the, pretty much legendary, DJ Grazzhopa (Gent, Belgium) on the cuts.

It has to be said that, as individuals, their reputations speak for themselves and when you put likes of the calibre of these guys on a track together, you just know something awesome is in the making. The Bankrupt Europeans had been speaking to Dooley-O for some time, even recording a few demos before they all finally got the chance to do it properly back in 2021.

So, let's not mess around here and just get straight into it...

First up or the A-Side, of you will, is Stick Yourself and here the Bankrupt Europeans bring this heavy beat that has an air of light-heartedness to it and, laced with the cuts from DJ Grazzhopa throughout, it not only makes you wanna move but, it has you thinking 'Oh Yeah!' as soon as it hits ya ears. Dooley-O's tongue-in-cheek rap style is sharper than Rambo's knife as he proceeds to encourage you to Stick Yourself or risk being taken out by himself. There is this comedic bravado here that has Dooley-O displaying just how good his rap style is, while between the lines he saying 'I'm that good, I shouldn't have to take you



DOOLEY-O

SIDE A

STICK YOURSELF

SIDE B

DEATH BLOW

Produced by: BANKRUPT EUROPEANS | Wholes by: DOOLEY-O for LIBERTY ST RECORDINGS
Cover art by: BIG CRUNCH | Scratches by: DJ GRAZZHOPPA | Mastered by: TRADD

SPECIAL THANKS TO THE EXTENDED NBR FAM: PAB Havi CHA, Chill Rob G, MC Jalon, MC Rize, AG, Swiss, Dirty Dextra,
Dooley-O, Duffin (RIP), Chubb Rock, RA The Ragged Man, DJ Grazzhoppa, DJ Harell, Jace T, LDeotheCat, Capital 1213, Big Crunch,
CJ Belpie, The Wake Up Show, Stone Rider, Skinn Richards, Trex Lerodowns, Hytes Thor & Dank!

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Dooley-O

out, that's your job But, If I have to do it, it ain't gonna be pretty.'

Flipping it to the B-Side for track 2 we have Death Blow, and here DJ Grazzhoppa on the cuts slices into our awareness before the Bankrupt Europeans drop in this heavy pounding beat that injects more adrenaline into your veins and has you bouncing and nodding your head from the get-go. Dooley-O continues the lyrical assault he began in Stick Yourself. Here he delivers a cold and calculated volley of witty punchlines with ease. His plan here is plain and simple, which is to deliver a brutal Death Blow to all those suckers left walking and talking...

Before I give you my overall thoughts on this one, I have to say that everything about this one screams that real Hip Hop vibe into your ears. The Bankrupt Europeans deliver two of the heaviest beats they have given us, which just goes further to solidify their status as two of the dopest producers in the UK right

now. They seem to have that Midas touch when it comes to producing those real Hip Hop beats. Everything they do just works so well with whoever they are working with. I could waffle on for ages about the finer points of why but, the real answer is just to listen to the music. I mean the Bankrupt Europeans should be anything but, bankrupt right now. Another stroke of genius was bringing in DJ Grazzhoppa to work his magic on the cuts, and he does just that, what more do I need to say right...

Dooley-O brings this witty and at time sarcastic writing style that has you grinning from ear to ear. Not only that but, his rhyme style really takes you back to that late eighties, early nineties era of Hip Hop where vocals were such a pleasure to listen to and you enjoyed every minute of it. Those were the times that inspired me to do what I do now. I listened intently to what was being said, trying figure out the similes and what was being reflected in the music.

So, overall, this single is a solid banger of a release and already high on my favorite releases of 2023. The enjoyment levels are right up there and way past ten and for some of us there will be a certain amount of nostalgia that comes with it. The Bankrupt Europeans, Dooley-O and DJ Grazzhoppa have come together to create two tracks that will have you bouncing till the cows come home and will also make your ears and the speaker pop. I've said it once and I'll say it again, this is one of those Hip Hop releases that remind you of the words of the legendary figure of Rakim, "This is how it should be done."

Stick Yourself / Death Blow is out now, digitally, on Nobody Buys Records with physical copies shipping from mid-February on Ltd splatter and black 7" vinyl with stock or Ltd full colour sleeves with artwork by Big Crunch.

Huge thanks to my man DJ Snafu for asking me to review this one and giving me the chance to drop a review featuring the legendary Dooley-O. I'm also humbled to be a part of the extended NBR family, as you can see from the back cover of the picture sleeve (all pics here from DJ Snafu), Thank you my friend.

Anyway, I'm putting my headphones on for another listen,

I'm out,

See Ya.

Steve

Down The Local By Various Artists

Down The Local is the latest Album from one the UK's hottest up and coming record labels. Certain Sound Records has been dropping releases from some of the UK's dopest artists since 2019. I last featured the label back in May of 2021

when I reviewed Anyone Home? by Montener The Menace.

This latest release by the label promises to be another solid release. Based around the theme of the good and bad trips down the local boozer, it features an impressive line up of some of the UK's top Hip Hop artists, this includes Deeflux & Miracle, Louie G, Barry Manalog, Cappo, Luther Andross, Ash The Author, DJ Chud (Steel Devils), Gee Bag, Mysdiggi and Chrome.

With a line-up like that there is nothing else to do except put on your shoes, hat and coat and head down the local with me and grab a pint as I guide you through the album...

Depending on how old you were when you first stepped into a Pub/Boozer/Bar etc you might have had a different experience. I am old enough to remember them being smoky places filled with a hundred conversations, jukebox music, a Pool table and, on occasions a live band. Then there were the odd occasions when to stepped into a pub somewhere you'd never been and the place when silent as you walked in, everyone eyeing you up, as you uncomfortably made your way to the bar while contemplating where would be the most inconspicuous place to sit. But I digress, siting down at a side table and listening to the myriad of conversations going on around you is probably what we are about to listen to. The fist thing that hits our ears is Deeflux & Miracle with Unquenchable, where piano, guitars and drums combine to bring us this upbeat vibe from Miracle that has you bouncing along as Deeflux takes you down memory lane speaking on experiences of being out with your mate from the earlier experiences to how things changed as you grew up. The next chat that we focus in on is Louie G and Barry Manalog with Stylin Merd. Barry Manalog provides this dark edged beat with drums, horns and keys while Louie G creates this vivid picture of a life where music merges with having a drink, violence, women and more. This picture is constantly moving and balancing



between the good and the bad moments. Taking a sip of our own drink and blink to momentarily clear our eyes, we see the legendary figure of Cappo alongside Luther Andross. Ellar has the drum beat at the forefront with this almost orchestra sound floating in the background giving a vibe that has a chilled edge but also a sharpness to it, keeping your awareness focus on the lyrics. Cappo who speaks on life and gathering the knowledge that allows him to keep his lyrics sharp and relatable. You wonder what this has to do with the local boozier but you realise this is exactly what the kind of conversation you might hear or even have sat with friends over a quiet drink. Realising that I might need a break, I'm about nip to the loo when I spot Deeflux & Miracle

featuring Ash The Author and Gee Bag who are about to Reel Me Back In for one more chat. Miracle drops this deep funky beat with drums and guitars while Deeflux, Ash and Gee Bag drop a verse each on the ups and downs of life, chewing the fat as we all do, this is as relatable to me as it is to them and any of you but, now it's definitely time to nip to the loo before flipping to side two...

Settling back in your seat, now refreshed, things have changed and ambience has shifted as everyone has switched seats and brand new conversations now fill the air around you. The first thing you hone in on is Barry Manalog and Ash The Author featuring Mysdiggi and DJ Chud with Same as it Ever Was. The faint sounds of



underground trains filter into your ears before a heavy drum beat drops alongside razor sharp cuts and some funky bass, all this mixes into a banging head nod vibe from Barry Manalog that permeates your whole body. Ash and Mysdiggi expertly speak on the late-night escapades that might go on in the city centres around the pub, clubs and those areas out of reach of the lights and cameras. Still buzzing, you notice that Cappo and Luther Andross are still huddled in a dark corner, now they turn their attention to NYE. Andross brings a chilled beat that is piano heavy, creating a vibe that carries you along while giving the vocals of Cappo the spotlight. Cappo's intelligent lyrics speak on the almost unacknowledged influence that UK Hip Hop artists have and how so many overlook that fact, choosing to look to the US Hip Hop artists, while forgetting what is in their own back garden. There is no disrespect for anyone here just a reminder to look as close to home as you do further afield. With those thoughts lodged in your immediate awareness you realise that Louie G and Barry Manalog have once more sat down

on the table next to you discussing Milt. The beat is this a combination of drums, bass and a collection of sounds that flow in and out of your awareness. This vibe has you floating along as Louie G lays in on the line about his life, music and how you need to be aware of those around you, no matter where you are and what you're doing, just be yourself and be the best you can be at whatever you do. Before you know it, Barry Manalog is joined, once more, by Ash The Author and DJ Chud for some Modern Day Jazz Crumpet. Barry mixes up drums, keys, and Xylophone notes to create this light jazzy vibe while Chud cuts with ease over the top. Ash gets up on the table to regale the whole place with all manner of tales about his experiences, while simultaneously raising the roof and getting everyone out their chairs. It appears that things not gonna simmer down anytime soon, even though the night is drawing to a close but, it's not quite over yet as it's time for a lock-in with Deeflux and Miracle alongside Chrome dropping Oovavoo on the place. Miracle's beat is heavy with plenty of funky up bass and horns

getting the whole place rocking and blowing the roof off. Deeflux and Chrome drop the kinda performance that has everyone focused on them as they drop verse after verse and line after line about whatever takes their fancy, it's all about rounding the night off with some dope Hip Hop that does one thing, unites the whole spot, forgetting all the beef and just having a good time...

You have to admit that was one hell of a night Down The Local, that's for sure. In fact, what it does do is bring a whole new meaning to popping Down The Local. Certain Sound Records have gathered together some of the cream of the UK crop, given them a focus and then let them loose. The result is an album that either see's you sat in the pub listening or even looking on at the antics of others as you create this mental picture of what's going on.

Everything here is quality and shows the calibre and diversity of UK artists out there right now and this is just a small selection. The production, as you might expect from three of the UK's finest, is all top notch here and keeps the album flowing perfectly from top to bottom. The

sound is solid Hip Hop throughout, especially adding DJ Chud to the mix, and keeps the energy levels up though most of the album. There are moments where the energy levels subside a bit but, not enough to lose you. Vocally there is a great mix of style on display here that either bounce off one another, complement each other or both. Everything is delivered with a love of their craft and a desire to give the listener something fresh to swing to.

This is one of those albums that is a joy to listen to and a joy to write about as it just helps the words to flow. This is one of those I don't need to write too much about because I want you to listen to it and enjoy it as much as I did.

Down The Local is out now on digital and limited Vinyl.

Huge thanks to Barry Manalog for sending this one my way.

One that note,

I'm Out, See Ya,

Steve

music merch video community

DOWN THE LOCAL

by [Certain Sound Records](#)

CAPPO X LUTHER ANDROSS - NYE 00:00 / 02:52

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DOWN THE LOCAL

- A1. DEEFLUX & MIRACLE - UNQUENCHABLE
- A2. LOUIE G X BARRY MANALOG - STYLIN MERD
- A3. CAPPO X LUTHER ANDROSS - ELLAR
- A4. DEEFLUX & MIRACLE FT ASH THE AUTHOR & GEE BAG - REEL ME BACK IN
- B1. ASH THE AUTHOR X BARRY MANALOG FT MYSDIGGI & DJ CHUD - SAME AS IT NEVER WAS
- B2. CAPPO X LUTHER ANDROSS - NYE
- B3. LOUIE G X BARRY MANALOG - MILTY
- B4. ASH THE AUTHOR X BARRY MANALOG - FT DJ CHUD - MODERN DAY JAZZ CRUMPET
- B5. DEEFLUX & MIRACLE FT CHROME - OOVAVOO

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MARK AT THE MOVIES

Mark Raines



TAR

Released

September 1, 2022 (Venice)
October 7, 2022 (United States)
February 23, 2023 (Germany)

Plot

At 49, celebrity virtuoso Lydia Tár is a Curtis Institute of Music-trained pianist, Harvard Phi Beta Kappa, University of Vienna-pedigreed ethnomusicologist, EGOT

composer, and after helming all Big Five (orchestras), the first female chief conductor of the Berlin Philharmonic. During an interview at The New Yorker Festival, she promotes several new projects, including her upcoming live recording of Mahler's Fifth Symphony and the new book Tár on Tár. She relies on Francesca, her attentive personal assistant and ex-paramour, and Sharon, her wife, and concertmaster. Lydia lunches with Eliot Kaplan,[a] an investment banker/conductor who, alongside Lydia, co-founded the Accordion Foundation to support aspiring female conductors. They discuss technique, replacing Lydia's assistant conductor Sebastian, and filling a vacant cello position in Berlin.

Lydia guest teaches a graduate

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

masterclass at the Juilliard School. She ridicules student Max for not taking interest in white composers like J. S. Bach, encouraging her students to look past superficial differences and focus on the music itself. Max grudgingly storms out. Before returning to Berlin, Lydia receives a first edition of Vita Sackville-West's novel *Challenge* from Krista Taylor, a former Accordion fellow. Dream sequences and emails suggest Lydia and Krista were in a sexually transactional relationship that went sour, with Krista becoming erratic after Lydia blacklisted Krista from various orchestras, torpedoing her nascent career.

Before a blind audition for the cello position, Lydia spots Russian hopeful Olga Metkina in the bathroom. Attracted to Olga, Lydia secures her favors, such as changing her scorecard to ensure a spot in the orchestra and granting a plum soloist position in the companion piece to Mahler's Fifth, Edward Elgar's Cello Concerto. As Lydia intensively prepares for the recording, her relationships with Francesca and Sharon grow strained, as both recognize her attraction to Olga.

After increasingly frequent and desperate emails to Francesca, Krista commits suicide, and Lydia instructs Francesca to delete any correspondence from or about Krista and retains a lawyer, as Krista's parents plan to sue. Lydia informs Sebastian of his imminent replacement. Incensed, he indicates the orchestra is aware of her favoritism, and that it suggests abusive behavior toward young women. He speculates Francesca will be his

replacement, implying an exchange of sexual favors. Unnerved by the accusations, Lydia plans to replace Sebastian with a different candidate. Without telling Lydia, Francesca abruptly resigns upon learning she will not be promoted.

Lydia is haunted by screaming women in the distance, nightmares, chronic pain, increased sensitivity to sound, and enigmatic scribbles resembling those Krista once made (alluding to a trip that Lydia, Francesca, and Krista made to the Amazon rainforest to study the music of the Shipibo-Conibo). Her Mahler performance score mysteriously vanishes. While trying to complete a new composition, she is continually disturbed by the sound of a medical-alert device next door, where her neighbor is caring for her dying mother. One day after rehearsing Olga's solo, Lydia drives Olga home and follows her into an abandoned, dilapidated apartment complex. Spooked by a dog in the basement, Lydia trips and injures herself. She lies to Sharon and the orchestra, claiming the injuries were from an assault.

An edited, out-of-context video of Lydia's Juilliard class goes viral, and an article with accusations against her appears in the New York Post. Lydia, accompanied by Olga, returns to New York to attend a deposition for Krista's lawsuit and to promote her book, where she is met by protestors. During the deposition, it is implied that Francesca has shared damning emails with the plaintiffs. The Kaplan Foundation severs its ties with Lydia. Olga declines Lydia's dinner invitation.

Back in Berlin, Lydia is removed as conductor. Furious over the allegations, but more so at Lydia's lack of communication, Sharon bars Lydia from seeing their daughter Petra. Lydia retreats to her old studio and grows increasingly depressed and deranged. She sneaks into the live recording of Mahler's Fifth and attacks her replacement, Eliot. Advised to lay low by her management agency, she returns to her working-class childhood home on Staten Island, where it is revealed that her birth name is Linda Tarr. She watches a tape of Leonard Bernstein's first episode of Young People's Concerts, "What Does Music Mean?" Her brother Tony comes home and admonishes her for forgetting her roots.

Sometime later, Lydia finds work conducted in the Philippines.

Seeking a massage to ease her jet lag, she asks the hotel concierge for a recommendation. She is sent to a high-end brothel, where she is directed to select an escort from the "fishbowl," where numerous young women are seated in a chamber orchestra-like arrangement. One woman (#5) looks up into Lydia's eyes, her position the same as Olga's, and Lydia rushes outside to vomit. With her new orchestra, Lydia conducts the score for the video game series Monster Hunter in front of an audience of cosplayers.

Cast

Cate Blanchett · Noémie Merlant · Adam Gopnik · Marc-Martin Straub · Egon Brandstetter · Ylva Pollak · Natalie Ponudic · Sylvia

Flote.

Film trailer

<https://youtu.be/6c8pGVgw3kM>

Musical Drama

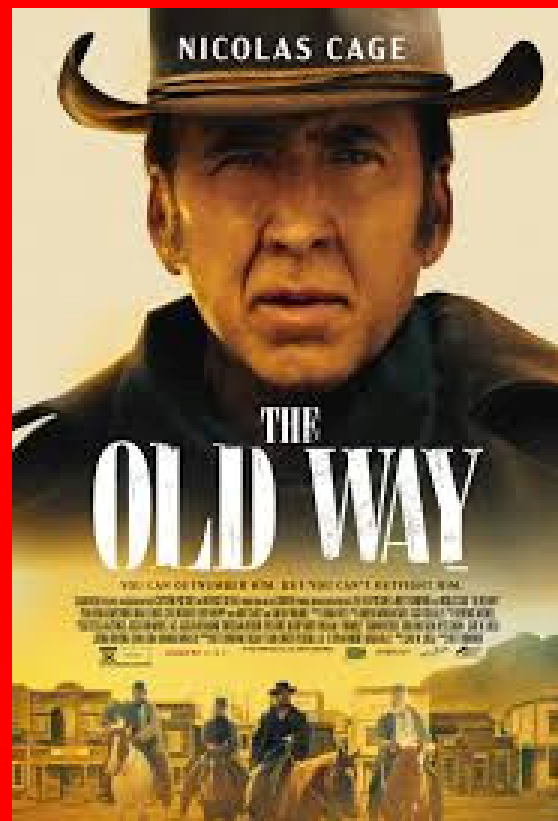
To be honest, I found this quite boring and the film is only saved by the performance of Cate Blanchett, if you watch this film you may feel like walking through a treacle goo.

Running time(157 minutes)

Rated(15)

1 out of 4.

THE OLD WAY



Released

January 6, 2023

Plot

Once a notorious gunfighter, Colton Briggs buries his past when he marries and starts a family.

Years later, Briggs suffers a personal tragedy when the outlaw son of a man he killed returns to exact revenge, resulting in the death of his wife. Accompanied by his daughter, Briggs sets out to find his wife's killer and avenge her.

Cast.

Nicolas Cage · Clint Howard · Abraham Benrubi · Ryan Kiera Armstrong.

Film Trailer

<https://youtu.be/eWakq9qQ6Ik>

Western, Action, Drama

The sorry plot is short but this is very much by a numbers western it's very much a poor man's True Grit with a tepid script and heavy-handed dialogue.

Running time (95 minutes)

Rated(15)

1 out of 4.

THE HANGING SUN

Sky

Released

10 September 2022 (Venice)

12 September 2022 (Italy)

Plot

John (Alessandro Borghi) is on the run after betraying his powerful crime boss father (Peter Mullan). He travels north to evade his brother (Frederick Schmidt) and takes refuge in an isolated village. The village is a small community of strict religious conformists. John grows close to a woman with a troubled past named Lea (Jessica Brown Findlay), becoming a father figure



to her son Caleb (Raphael Visas). The two must find a way to break the ties to their past and start over.

Cast

Alessandro Borghi
Jessica Brown Findlay
Sam Spruell
Frederick Schmidt
Raphael Visas
Peter Mullan
Charles Dance

Film Trailer

<https://youtu.be/lf5ljLACZ7Q>

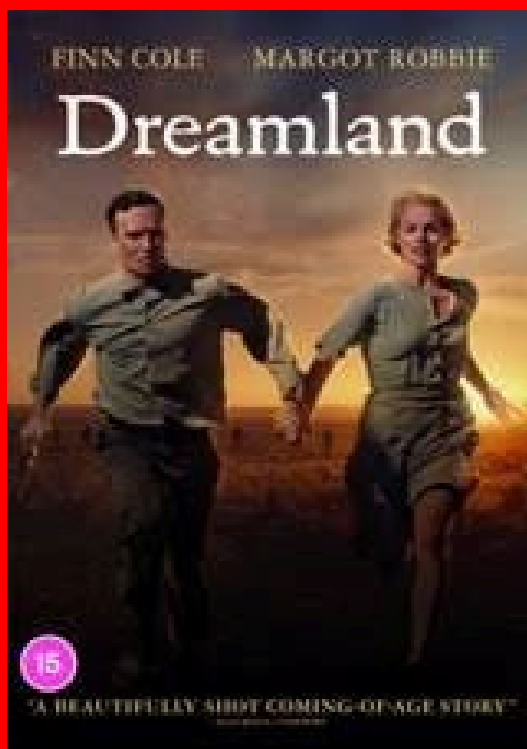
Drama,Crime

The plot of this film is a bit thin but it's still a decent thriller.

Running time (1 hr 33 minutes)

Rated (15).

3 out of 4



DREAMLAND

Released

April 28, 2019 (Tribeca)

November 13, 2020 (United States)

Plot

In 1930s Texas, Eugene Evans lives with his family in a small town. The land is drought-stricken and dust storms plague the country. When Eugene is five his father abandons his family. Eugene lives his days stealing dime novels with his buddy Joe, fantasizing about another life. His mother remarried a lawman, George Evans, who does his best to act as a father figure to Eugene and his younger sister Phoebe.

One day a town meeting takes place and the sheriff shows a wanted poster for Allison Wells, who is wanted for \$10,000 for bank robbing and murder. Eugene and Joe intend to search for her. George tells Eugene to take responsibility and look for

work. Later, Eugene sneaks to the barn to read. He notices bandages and a woman pointing a revolver at him. Knowing her from the wanted poster, Eugene and Allison make a deal. He cleans her wounds and in return, Allison will tell him what happened.

To gain Eugene's trust Allison gives him the revolver. She explains when she was robbing a bank, the police took no issue firing into an innocent crowd and a stray bullet killed a young girl. Shocked by the death, Allison was shot in the leg before speeding off in a car. Alison tells Eugene that she will give him \$20,000 if he helps her get a vehicle to Mexico. Eugene agrees.

Phoebe sees Eugene spying on Allison and asks him what he's looking at. He tells her there are dead dogs in the barn. She doesn't believe him and goes into the barn, as Allison hides in fear, but runs out after the barn door slams loudly. Eugene tells Joe that he's met someone offering them money for Joe's family's car. Joe denies the request.

Returning to the barn Eugene finds an anxious Allison who claims she's feeling cooped up and needs to get out of the area. Eugene takes her swimming at a local watering hole. Almost being caught by the property owner, the two take off naked back to the farm.

At the town dance, Eugene overhears George mentioning evidence against Allison at the police station. Stealing his stepfather's keys, Eugene breaks into the evidence room and discovers photographs of the crime scene. He discovers Alison had lied and failed to mention her

accomplice, Perry, who killed people. While running from the police both were shot and Perry died. Eugene confronts Allison, claiming she lied to him.

George discovers a torn cloth from Allison's dress and takes it to the sheriff as proof of her being in the area. The sheriff fires George, believing he gave Eugene the keys to gain evidence which Eugene burnt. George drives back to the farm. George confronts Eugene telling him they may lose their home.

Eugene and Allison leave town in the family truck. Allison believes Eugene came because he loves her and tells him she does not love him in return and intended to go alone. Eugene reminds her his father is in Mexico and this is his chance to find him. They stop at a hotel. Allison takes a shower and invites Eugene in, leading to their having sex.

The following morning, in need of money, they rob a bank. Eugene holds the customers, hostage as Allison raids the tellers. One hostage takes advantage of a brief hesitation and aims at Allison. Eugene fires one shot into the man's head, killing him. They make their getaway.

Driving down the road, Eugene, wracked with guilt, insists they pull over. They do and Allison pleads with him to get back in the car while he walks away into the woods. George and a small posse are on their trail, with Eugene's sister Phoebe hidden in the back seat. Allison and Eugene both admit their wrongdoings to each other. Allison embraces him and tells him they can baptize themselves in the ocean and begin

a new life together.

As they run back to the car George fires a shot, hitting Allison. As she lies dying, Eugene kneels with her. George tells his men to lay down their weapons as Eugene fires a shot into George's leg. George tells his men not to fire at Eugene. Phoebe yells at him to run. Eugene hurries to the truck and quickly speeds off. Phoebe, narrating the entire story, says the family never saw Eugene again, though she is keeping his legend alive.

Cast

Finn Cole
Margot Robbie
Travis Fimmel
Garrett Hedlund
Kerry Condon
Darby Camp
Lola Kirke

Film trailer

<https://youtu.be/9laJhdjOEyk>

American period thriller

I found this film to be visually stunning with standout performances by the main actors.

Running time(1 hr 38 minutes)

Rated (15)

4 out of 4

TRAPEZE

Released

May 30, 1956

Plot

Embittered trapeze aerialist and former star Mike Ribble needs a cane to walk, the result of a fall during a performance. Brash, inexperienced Tino Orsini wants Mike to train him to do the



dangerous triple somersault. Mike, only the sixth man to complete the triple, brushes him off at first but comes to believe that Tino is capable of matching his feat and starts teaching him. However, the manipulative Lola enamors Tino, convinced that he is a star in the making. Mike is pressured into adding her to the new act.

Tensions rise as Lola and Mike are attracted to each other, though Mike sees clearly how mercenary she is. A love triangle forms. When Tino finds out, he breaks up with Mike.

However, during a performance attended by circus VIP John Ringling North, Mike talks Tino into attempting the triple. Bouglione, the circus owner, tries to stop them by having the safety net taken down, but Tino goes ahead anyway and achieves the highly dangerous feat. A greatly impressed North

immediately offers all three a job with his circus. Tino wants Mike back, but he leaves. Lola follows her heart (and Mike's).

Cast

Burt Lancaster
Tony Curtis
Gina Lollobrigida
Katy Jurado
Thomas Gomez
Johnny Puleo
Minor Watson
Gérard Landry
Jean-Pierre Kérien
Sid James
Gamil Ratib

Film trailer

<https://youtu.be/03v7dPOfsIQ>

Drama Romance

What more do you need from the film than a circus, a feud, a sexy leading lady, and a certain Sid James of carry-on film fame, a great family film?

In memory of Gina Lollobrigida
Running time(105 minutes)

Rated(U)

4 out of 4



Aircooled and Miki Berenyi Trio at The Trades

Musings and pic-taking from Alan Dearling

At a risk of sounding a bit like a judge at Crufts, the Trades Club in Hebden last night hosted an array of musicians with fine 'pedigrees'! The Trades Club is steeped in music histories. A socialist co-operative club, an upstairs music venue and bar, complete with Thai food, real ales and more at reasonable prices. Artists who have performed there include Patti Smith, The Fall, Laura Marling, Steve Hillage and Gaudi. I've been lucky enough to see a number of the mostly fabulous gigs there.

Here's a pretty fair assessment of the place from a post on-line from Chas Birch:

"I grew up in Hebden. Can't really begin to describe to you what that was like. Only that it was one hell of a place back then. I worked at Aurora Wholefoods and was so very fortunate to know some incredible people. Pretty much all of them used to gravitate to The Hebden Bridge Trades -- it was the very CENTRE OF THE EARTH as it was host to many LEGEND-ARY ARTISTS & MUSICIANS (and it continues to attract incredible talent). I wonder if there's a record of all those who have played there, because it would blow your mind?!! It's

alan dearling

not without its flaws but that's part of its charm and for a real GENUINE MUSIC EXPERIENCE, I can't recommend the place highly enough!!”

A double-header music event.

First up, the **Miki Berenyi Trio** performing what Miki called "*A sort of K-Tel compilation of songs from Lush*". Then, headlining, a newish outfit, **Aircooled** (members from Elastica, Jesus and Mary Chain, The Wedding Present and Piroshka



and other bands) showcasing their debut album, 'St Leopards'. A mighty pulsating, throbbing slice of mesmeric, vaguely Germanic electronic beats - shades of Neu!, Can and a shed-load of EDM.

Miki Berenyi Trio

Before the gig, Miki Berenyi said, *"I played some Lush songs with KJ 'Moose' McKillop and Oliver Cherer at book events*



for my memoir, 'Fingers Crossed' and enjoyed it so much that we've decided to extend our set. Expect new songs and old, and a ton of guitar pedals which we may or may not gaze at."

I'm not a Lush aficionado. Formed in 1987, they are often characterised as the original 'shoegazers'! I just recognised some of the songs and the Lush 'sound'. It's kind of doomy, with a heavy, distorted bass undertow, underpinning Miki's half-whispered vocalising style. I have listened to many recordings from 4AD artists such as the Cocteau Twins. Lush music seems to feel like a link between Siouxsie and the Banshees, Throwing Muses, This Mortal Coil and Dead Can Dance. Ethereal walls of ululating sound. There were certainly swathes of stalwart fans in the Trades' audience, many swaying and humming along. Miki was up front and personal with the audience, making such comments at the end of one song: *"That was an obscure Lush B-side...No, actually it's a new song, but if I told you that, you'd all fuck off to the bar."*

'Desire Lines' live in the US, on KCRW in 2016:

<https://www.youtube.com/watch?v=OiP9e4UDQFs>

Aircooled

Wow! Quite a sound and presence. Swirling electronica... Persistent, driving, incendiary beats – screeching sounds. On the edge of frightening off-kilter darkness and dread. Militaristic beats. Dance Music – not Dance music. A Can-type of sound, but much more distorted. Here are Aircooled rehearsing their track 'Supamoto-disco' from their debut album, very recently: 4/3/22. Perhaps Japanese kraut-rock?

<https://www.youtube.com/watch?v=XRSgOb6inyM>







I can't help conjuring up the Dr Who theme fronted by a deranged Laurie Anderson. Wonderful, eerie and strange. It's mostly instrumental, a big sound, and really very original. The machine-gun sounds made by electro-plasmas (whatever they might be)!

From their press release, we learn that, *"The debut album, St Leopards started life as a lockdown project and features four tracks, two of which break 14 minutes. You'll hear the influence of bands like Neu! and Amon Duul but with a bit of disco-glam swagger reminiscent of Le Crunch and the Ballroom Blitz.*

The addition of Katharine's no nonsense, so solid bass for live shows triggered the band's explosion into something altogether more vital and exciting. The first few packed shows, featuring guest stars, extended motor grooves and disco blitz have achieved 'I was there!' status among those that truly were there (and some that weren't)."

St Leopards is out now on **Music's Not Dead.**

AIRCOOLED are:

Justin Welch – drums/programming [JAMC, Piroshka, Elastica etc.]
 Katharine Wallinger – bass [The Wedding Present]
 Oliver Cherer – guitar/keys [Gilroy Mere, Piroshka]
 Riz Maslen – occasional vocals [Neotropic]
 Mew – occasional vocals/keys and album artwork [Elastica]

After the gig, Oliver, who played with both bands messaged me saying:

"Cheers Alan. Really glad you enjoyed it and thanks for the fab pics. I think we made friends in that room. We all loved it."

Expect the Unexpected!

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

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



Readers' comments:

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

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KEV'S WORLD

Live!

Living State
Dead Witch, Auckland
03/03/2023

Back down to Central Auckland on a Friday night for Living State's single launch so this promised to be fun, especially as they had Altaea playing (who I had not seen since they had a change in singer and direction, so changed the name from States) plus Lost Vessels who were fresh from recording with Dave Rhodes as part of their prize for winning last year's Ding Dong Battle of the Bands. I bumped into Red from {Finger Tight} who is just buzzing about supporting {Coridian} on their forthcoming North Island tour, which promises to be a great gig.

Lost Vessels improve each time I see them – tonight I think was the fourth time – kicking straight into their 90's pop punk vibe which got people moving right from the off. They started with *Echoes*, which always reminds me somewhat of

classic Blink 182, with Eileen totally in control and having a load of fun. Cameron provides harmony vocals which adds to that pop punk style. But they have more to offer than many, with 742 allowing them to turn it up a little more and drift more strongly into the punk arena without losing any of that melody. The band are built strongly on the rhythm section of Ethan, who is constantly driving while changing the attack and throwing in loads of fills, and John who stays right in the pocket. This allows Cameron and Kyle to crunch the riffs or throw in leads as the need arises. Then there is Eileen, who has so much confidence in what she is doing, and rightly so. She is not only a good singer, able to belt when she needs to, but so into the music that one cannot help but enjoy what is going on. *All This Time* is made up of multiple sections, all of which combine to create quite an epic piece. They have yet to choose the first single from the tracks they have recorded, but it really would not surprise me if it is this one.



Mind you, *I Don't Owe You*, is one of those songs where the verse, with its tribal beat and staccato riff, in no way prepares anyone for the anthemlike chorus. The guys have been playing a lot recently, and it shows in the way they are just so tight, throwing in intricacies when the time is right, with a great deal more going on underneath than one might expect from a band in this genre. *F*** My Brain* starts off somewhat quietly with picked guitar from Kyle and gentle vocals from Eileen, which continues in the same manner until we get to the bridge when it becomes somewhat harder. The second verse has more bite than the first, but there is still a real contrast between that and the chorus, yet while there are manic sections there are also quiet ones which means the dynamics are really clear. Music needs dark and light, loud and quiet, to really shine and although these guys have not been around as long as many, they really have that sorted. Having a second singer in Cameron allows Eileen to bounce her vocals off someone else, and by only using the technique sparingly it works well. Kyle got everyone clapping along to closer *Nostalgia*, which took us back

into Blink 182 territory and there was no doubt the crowd were all having a blast. Lost Vessels are turning into a stunning live act who are enjoying themselves and bringing everyone else in for the ride. In fact, they were so good the crowd demanded another song, which had them looking to see if they were allowed, the riff kicked in, and Cameron was leading us into *Voice*, swapping lead vocals with Eileen throughout. Such a blast, I am already looking forward to seeing them again. I was asked to point out by someone seeing them for the first time they were “*f***ing awesome*”.

Next up were Altaea, a band I had not previously seen, although I had caught them when they were {States}. It was a tough call to change the name which has so much history, but they felt with a new singer and change in direction it was the right one. The line-up is Josh Parbery (vocals), Reuben Parlane (guitar, backing vocals), Nik Dobbin (lead guitar), Rob Woodman (bass) and Chris E. Birch (drums). They commenced with a load of feedback, Chris set up a pattern, Reuben got the crowd going and we were off into *Relentless*. Their music is complex, with a lot going on (Nik's lead lines being an



important element), and over the top of all this multi-threaded approach is Josh, who may be the new boy in the band, but looks like he has been there forever. He never stops moving, even though he

was restricted in space, constantly throwing shapes and was very much the focal point, allowing the rest of the guys to concentrate on providing the wall of sound which has so very much going on inside.





They blasted into *Never Enough*, and even though the band were playing at a high volume, Chris is one of those drummers who believes the only way to play is by trying to drive through the kit, meaning we never had any issue hearing the work he was putting in. Watching Josh was interesting as while there are times when he is throwing fairly standard metal shapes there are others where he is far more 80's in approach, quite David Byrne in fact.

Favourite Kind started with a far more electronic feel to it, with drums sounds which would not have been out of place with Gary Numan, mixing it up with a melodic complex metal wall of sound which provides contrast and ensures the ears do not get overpowered. *No Disguise* started as a jumpy up and down song, yet they also managed to keep the multiple threads and styles going, with Rob holding this one together while so many other things were taking place. They say their sound is best described as an aural smackdown, yet they never lose the melody all the time they are hitting

hard, and they certainly had the crowd pumped by now. When they launched into Linkin Park's *Papercut* Reuben took on the main vocal role, and the crowd certainly reacted, singing along and thoroughly enjoying themselves. *Envy* started with a drum solo, which was probably to allow for re-tuning (although Chris did keep punching hard after the rest of the guys came in) and will be released as a single in a few weeks' time. This number uses a drum fill as main element of the sound, with the guitars and bass providing the wall of sound and the drums breaking it up with Josh over the top. *Modern Age* had them throw in a filthy groove which demanded everyone move, so needless to say we obliged as Rob and Chris kept it tight, Nik ensured he maintained a melodic lead throughout while Reuben kept the riffs going. Altaea ended the night with *Sunrise*, showing they can slow it down and be melodic (some lovely basslines) where they want to, but can also blast it out as well. Very different indeed to Lost Vessels, but a blast nonetheless.

Now it was time for Living State, who today were celebrating the release of their

second single, *Black White Man*, a considerable period of time on from their first, the epic *One Sided*. They are a band I have seen quite a few times, they never fail to impress, and there was a good crowd staying to see them. Their version of melodic hard rock is quite different to everything else around, and I am so glad Marissa no longer plays guitar on stage as it allows her to really express herself as a dynamic frontwoman and she is also singing better. Cam is the driving force from the back, Lex keeps it tight on bass, often providing a second melody line, while Krupek not only provides the riffs but is also throwing some interesting shapes. One can always tell when a band has been paying their dues as there is something about the performance which only comes from spending many hours playing together, both in rehearsal and in front of an audience and they are incredibly tight. They blasted through *Alter Ego* and *Pandering*, and then it was time for *One Sided*, still one of my favourite ever NZ songs. It was in my Top 10 for 2021, and in the live environment it has even more bite, while Marissa nails the vocals with ease. Their use of melody combined with powerful rhythms are a heady mix, and this song was obviously known by everyone here who gave it a huge cheer.

Stalker has a quite different vibe, with Cam, Krupek and Lex at times appearing to all be playing a different song, yet the diverse threads came together in the chorus before moving out again. Tonight they were trialling backing tracks and there were a few moments where it meant songs did not start quite as easily as they may have, but this is something which will come. *Vantage* has a complex time signature, and it contrasts nicely with what had gone before. *That Thing I Mentioned* had a more straightforward approach in some ways, yet Cam and Lex were still driving the sound with complexity while Krupek followed with the riffs and Marissa was over the top of everything. All the band have changed in the time I have been seeing them, but it is the change in Marissa which is the

most obvious as she knows she has the chops and is full of confidence, no matter what the song demands of her. *Snake Pit* had her living the words with plenty of hand actions, yet while this song does have some quick lyrical moments, there are also others where she is holding lengthy notes, yet she nailed them with ease. Lex's creepy contacts certainly added to the air of menace (see the new video to see why he was wearing them), although I am sure they did nothing at all for his vision, but he never seemed to have an issue, keeping the bottom line nailed while Krupek threw the moods

Pseudo Halo starts with a dirty riff, but the song becomes quite sweet in the verse before speeding up for the bridge, and then pulling it back again. There is always plenty of space within their material, much of which could well be played on rock radio, yet there is a hard drive within all they do which means they can play alongside many different bands. There was an issue with the introduction of *You Do You* but they soon recovered, showing no sign at all of slowing down even though it was coming to the end of the set. They ended the night with the new single, *Black White Man*, a tale of a boss so mean that even though the office worker dies of a heart attack he returns as a zombie to finish the report. It has a slow tempo, with a nice drum pattern, relying very much on the vocals in the verse to provide the edge, lifting in the chorus where Krupek amps it up and the vocals are lifted to new levels, with the contrast being what makes this such a powerful song.

Three great bands, yet another wonderful time at Dead Witch.

**Music In The Parks
MONTE CECILIA
PARK, HILLSBOROUGH
05/03/2023**

On a beautiful sunny afternoon it was back out for another afternoon care of Auckland Council and their free Music In The Parks series. This is one of the ways the council support the arts, and there are a series of



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**SUMMER
IS CALLING**



free gigs which started in January and go through to the end of March covering many different styles. Yesterday it was opera, and now this afternoon it was folk which included two of my very favourite

bands so I knew this was one not to miss. I arrived in time to hear {Albi & The Wolves} finish their soundcheck, and then it was time for {Turkey The Bird}. Soon afterwards {Nick Dow} had his turn and once everyone was happy it was just a

case of relaxing in the sunshine and waiting for the clock to tick towards 1:00. It was wonderful to see so many families here with young kids, as it is so important to get youngsters involved in live music. There are reports that this will be the last ever season of events due to council cutbacks, but let us hope that is not the case as free events like this allow so many people to experience bands they may not otherwise see, and the arts need all the support they can get. Nick started off playing keyboards and singing *Layers*, which was such a delicate way to start the afternoon. Immediately one is drawn into his voice, as there is so much passion and emotion, and even though the park had hundreds of people listening, everyone was quiet as they were entranced by what was taking place in front of them. When music is as good as this there is no need for lights, no need for anything fancy, just a musician baring his soul. He followed this with *Under the Surface*, which had a slightly more uplifting arrangement, yet his vocals were still full of pain and passion. He has been likened to Jeff Buckley in the past, and that is certainly an apt comparison as there is a great deal going on with his vocals. For *Daughter & Her Dad* he set up a percussive loop and then started playing violin on top of that, before getting back on the piano and using the loop throughout. This contains some underlying jazz elements in the accompaniment, but it is always the vocals and lyrics which command the attention. There is a huge amount of depth in everything he is doing, and it comes across incredibly powerfully. It is strange that to come across music this deep from someone so young, yet he has vast experience in the NZ music scene, working with the likes of TEEKS, Jamie McDell, Marley Sola, Rob Ruha, Rory McKenna, Moorhouse and Hollie Smith, and when he said there was a new EP coming out later this year I am sure I was not the only one who paid attention and took note.

Slow is just like the title suggests, brooding and packed full of soul with some underlying jazz and even funk styles, all taken at a relaxed pace. He set up a drone on the violin before commencing *Not Set In Stone*, where he wanted to get audience participation on the lead line, and there is no doubt that some people were singing but many others were happy enough to be sat in the sun enjoying the vibes. *Run* was the first rather upbeat number of the afternoon with a nice funky sound. He ended the set with *Need It More Than Ever*, and I must say I thoroughly enjoyed his set. I had not previously come across his solo work, but Nick is a musician I am certainly going to be watching out for as not only does he have a wonderfully delicate touch on keyboards, but his vocals are wonderful and his lyrics incredibly deep.

Now it was time for Turkey The Bird, the trio of multi-instrumentalists of Andre Manella, Adrian Whelan and Sol Bear Coulton. This afternoon they started with two acoustic guitars and banjo, and when Andre also brought in the stomp box the crowd reacted and we soon had our very first dancer up the front, quickly joined by others. *Take On The World* is an infectious number with hooks which invites people to singalong and get involved, and that is what was happening right from the beginning. That obviously wasn't fast enough, so they went into *Taking it High*, which does feature some lovely falsetto as well. These guys always have fun onstage, are amazing musicians and write songs which people want to get involved with, so consequently it is impossible not to have a good time when these guys are in the house (or in a park..). The next song, *Orbit*, actually isn't by Turkey The Bird, but {Sonic Delusion} (which is also Andre), and had Andre playing xylophone, adding a different sound to the mix.

Fourth song in, *This and That*, and we had yet another style, almost country rock, yet with two acoustic guitars and a banjo, with three guys who provide wonderful harmonies. When it finished, Andre asked if a group of people could join together to lift one of the trees and put it nearer the

stage and then put it back later as it was just so sunny. We were then introduced to Adrian, who was a spoons champion in Ireland for five years and he showed off those talents in the next song, *You Gotta Do It Right*. Before this afternoon I had only ever seen spoons played once in the many hundreds of gigs I have attended, and that was the last time I saw these guys! We even had a few spoon solos – sophisticated stuff! *Cave Rave* saw Sol switch to guitar and provide lead vocals, Andre on acoustic bass and Adrian on shaker. This has more of a late Sixties Laurel Canyon feel to it, with great harmonies on the chorus.

Sol and Andre kept the same instruments for *Spoonerism*, a song written just for Adrian to show off his skills, and I do recall the lyrics being somewhat difficult for Sol as they are all written in spoonerisms, which are a nightmare to remember, but it did give Adrian a great opportunity to show off his skills. *Together* saw Andre back on lead vocals and acoustic, Sol on banjo and Adrian on mandolin as they slowed it down from where it had been, but of course we all knew that would not last and when the stomp box came in the tempo was raised. I have seen these guys likened to Mumford & Sons, but to me they are very much Turkey The Bird, one of our truly great live acts. They are always so relaxed and doing whatever they want to do, while having a blast and getting everyone involved. The cover of *Girls Just Wanna Have Fun* was treated as crowd participation, and the guys really turned it into their own with massively complex vocal harmonies. They then moved into *Donna Lee*, and now we had kids up dancing as well, which was wonderful to see as mandolin, acoustic guitar and banjo combined with harmony vocals to create sounds which were lifting over the Pah Homestead.

Whiskey is one of my favourite TTB numbers, starting with harmony vocals, nice and gentle but then it kicks off. Adrian plays electric bass on this one,

which combines with the stomp box to provide a real punch with the acoustic guitar and banjo over the top. After this it was pointed out by Sol that their shirts are written in North American sign language as that is where most of their deaf listeners live (think about it). We were then into *You're Hot*, a song so simple that even if you have no mouth, you can sing along (according to Andre), which shows a way more calypso style of the band. *Everybody Needs A Little Sunshine* has a nice acapella section and really shows just what these guys can do, but time was now moving on and *Art and Design* was their last song of the afternoon, which they called the fastest song in the world, with two acoustics and a banjo ending their show. Yet another incredible set from TTB, and even though they have only just finished I can't wait to see them again.

There are not many bands who will follow that, but {Albi & The Wolves} are one of our hardest working outfits, and one I have seen many times over the years, and they never have a bad gig. Micheal Young (double bass, vocals), Pascal Roggen (violin, vocals) and Chris Dent (vocals, guitar, stomp box) have been together for eight years, touring all over NZ and other countries, bringing their own particular style of acoustic music to the masses. They have an innate sense of timing and many of their songs change in tempo and style, allowing the dynamics and contrasts to really come through. They started this afternoon with *It Ain't Easy*, with plenty of harmonies and a nice easy start but soon we were off and running. They have an easy relationship on stage from being friends for so many years and having so many shared experiences. In fact, *Try* is a song about Chris breaking up a relationship and as he was tuning his guitar it was down to Pascal to give the background to what was a wonderfully sleazy and groove laden country song.

Pascal and I were having a long chat before the afternoon commenced, and I was stunned to realise he had played on an incredibly important doom album, Cathedral's *The Garden of Unearthly Delights*, and he was just as amazed that I knew it. From here we

went into Hearts on Fire which allowed Pascal room to blast off a solo. What makes this band work so well is not only how they write songs with great hooks but how they all complement each other. Micheal is the one who keeps it all grounded, and with two others who can go off at tangents it is essential there is someone to do that. Pascal is not only insanely talented (and seemingly able to sit in with anyone, just ask Nick from {South For Winter}) but is one of the happiest people ever to grace a stage, then in the middle there is Chris who is forever bouncing off Pascal and ensuring the audience are all along for the ride.

One Eye Open is another of their upbeat songs, and it has long been one of my favourites, although the slow down and bluesy violin solo always catches me out as it is such a shift, but soon we are off again. By now the guys had the largest number of dancers to date, with young kids pressed up against the stage and plenty of rather older people having loads of fun. Pascal then demonstrated all the actions we had to perform during *I'm Not Free* (apparently inspired by The Wiggles), a song about Chris giving up alcohol. Given the nature of the lyrics it is not surprising that this is one of their more thoughtful numbers, with some swing to remove some of the gravitas of the words, but much slower than many of their others. The actions must have worked as this definitely had the most reaction from the audience this afternoon.

They stayed with a more restrained song with *Closing Time*, but there were even more people up dancing now as the band were obviously having an impact on the crowd. It was great to see so many here this afternoon, with hundreds of people enjoying quite a folk extravaganza. Chris even took some lead lines on this one, sparring with Pascal. From this they segued straight into the much rockier *This Is War*, which has one of the most powerful choruses in folkdom and the only thing which can be done is join with the guys and shout the words at the top

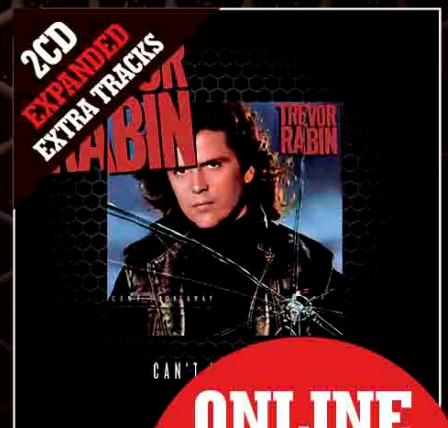
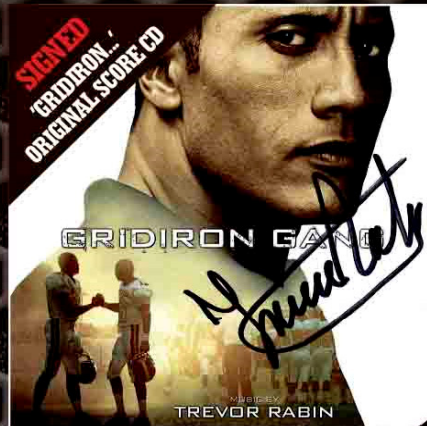
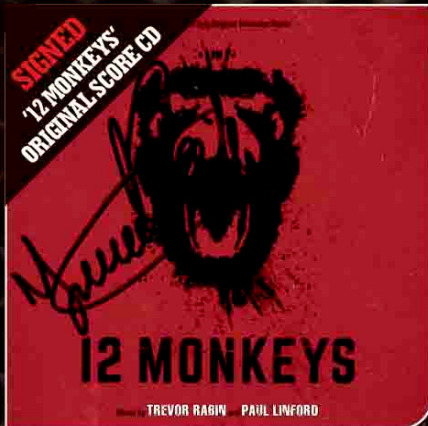
of your voice. At least I did.

Fall With You is one of their oldest songs, and while Micheal and Chris are on one level keeping it tight, Pascal is often providing swirling violin which is very psychedelic in style, and one can see why Chris said about people waving their arms with this one as it very much has that laid back and other worldly feel to it (along with some wonderful vocal harmonies). This in turn led into one of their very newest songs, *A Little Time*, yet again mid-tempo and this time with Pascal providing pizzicato which gave a very different feel indeed. *All I Am* starts as a reel, and then we are off – if you ever wanted to get up and dance this is the song to do it to. Pascal took the opportunity to come down and join in with the dancers while undertaking a solo, never missing a beat.

We were on the home run now, and rather fittingly for what Auckland and other parts of NZ have been through recently, it was time for *I Will Not Be Broken*, the anthem which demands participation. It may start slow, but it kicks up in the chorus, and is another which has needs people to shout out the chorus. A lot of people got up for this one, which is the right thing to do, and looking around I could see plenty of people singing. All too soon it was over and they ended with *Settle Down*, which had even more dancers as they took the opportunity for the last song of the afternoon. Mind you, I am not sure they expected a last of *Psycho Killer* in the middle, but it kept everyone going as Pascal ripped off one more solo.

This afternoon was a massive success with three great acts, loads of people enjoying music in the sun, and plenty dancing and having fun. I truly hope Auckland Council continue to support this event in future years, as this is an essential event.

TREVOR RABIN



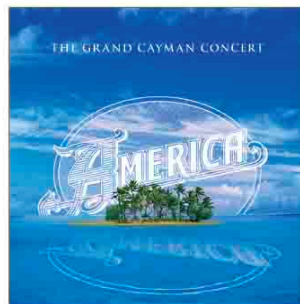
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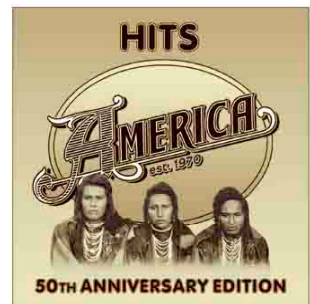
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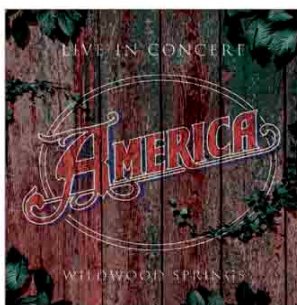
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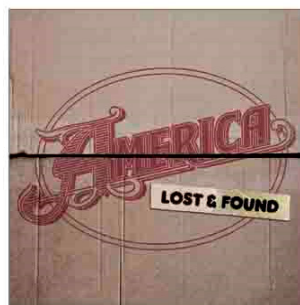
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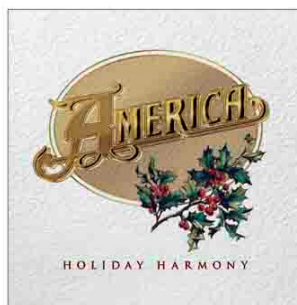
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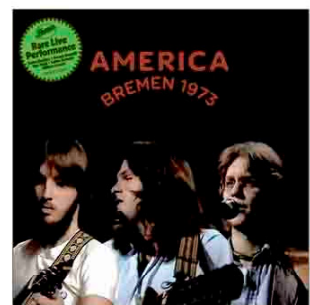
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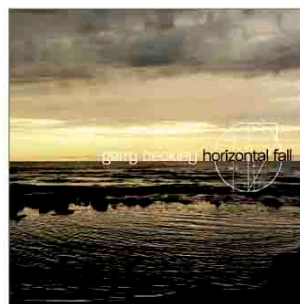
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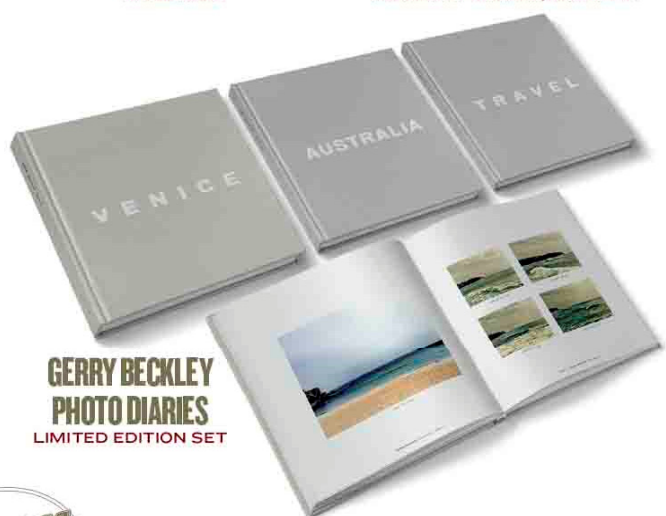
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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
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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



BLINDFOLDED AND LED TO THE WOODS
METHLEHEM
PROSTHETIC RECORDS

2023 promises to be an incredible year for New Zealand metal and rock, and one album everyone is looking forward to is the forthcoming *Rejecting Obliteration* from Christchurch's very own BALTTW. The first time I saw these guys play was supporting Death Angel and Sepultura and certainly holding their own, and the last time was up here in Auckland at Dead Witch, where they took the place to the cleaners with their brutal brand of death metal. *Methlehem* is the first song to be released from the album, which is out in May, and anyone who wondered if the guys were going to throttle it back at all need not worry as instead they have thrown

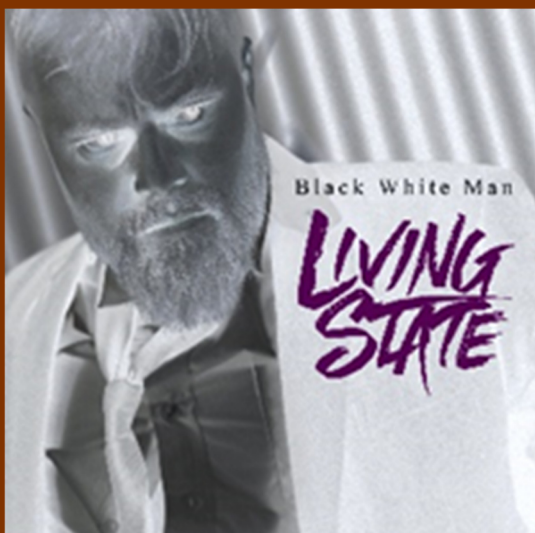
themselves even further into the maelstrom.

This is heavy stuff, with lyrics to match, as they discuss religious fanaticism, showing the similarities which can be drawn between drug addicts and those who devote their lives to their deity.

As Stacy says, "The church is a cartel, and billions are hooked on their premium product." The rising intertwined guitars riff and swell, with a rhythm section underneath them which never settles into straightforward signatures but instead keeps mixing it up, so the sound is brutal yet unsettling with a strangely commercial overall sound. It may still be the sound we have all come to know and love over the years, but it has been refined and distilled so it hits on every level. The video is bound to upset a few people, with imagery which leaves nothing to the imagination, just in case anyone was missing out on the message.



KEV ROWLAND



**LIVING STATE
BLACK WHITE MAN
INDEPENDENT**

A few years ago I was at Dead Witch when someone came up to and introduced themselves as Lex, and that he was bassist in a band called Living State and would I like to hear their single? I agreed, but to be honest never expected to hear from him again as that is the usual course of affairs, but the next day I was sent a load of material including the video for *One Sided*. I still love that song, the video is on my iPhone, and it rocked into my Top Ten for 2021, but it has taken until now for the follow-up. Now, I have seen them play live quite a few times since then, and have always come away impressed, but what would this song sound like from a studio environment as opposed to a gig?

Pretty damn fine is the answer to that. The band have a knack of creating great hooks in a commercial rock setting without ever losing any of the punch, which allows them to demonstrate great finesse. That comes across even more than normal in this number as there are some very quiet sections indeed, and this allows Marissa's clear vocals to shine. Of course, it being in the studio she is able to harmonise with herself, and this also adds a nice touch. The song is about a middle manager which Marissa had the misfortune to once work for, and in the video we see the cruel boss (played altogether too well by Lex) putting so much work on the underling that he dies, then stays working the night as a zombie trying to get the task completed. One can hear and see the amount of work which has

gone into this, as yet again Living State have produced something which is quite special.



**SABREEN ISLAM
ROOM SERVICE EP
INDEPENDENT**

Although Sabreen is young, and is currently studying at the University of Auckland, she has been involved in the arts for some time, both in music and poetry and performed at The Others Way Festival as far back as 2018. To date she has released a few singles, the most recent of which can be found here on her debut EP. Sabreen's voice is gentle and soothing, and here she is very much performing in a pop format but she has a style which I can see also relating very well to stripped down arrangements with an acoustic guitar and taking the songs just a little slower. Her vocal style is compelling, youthful but with a beguiling and almost wistful nature which makes the listener want to get involve that little bit more. Her vocals are always at the fore of the arrangements, with the words also being very important to the overall effect, and while they appear delicate there is also the feeling of real power and strength behind it all.

The songs are quite similar in their approach, and I am sure that is down more to the production than anything else and she is someone I can imagine being quite different when playing live. I would have liked a much lighter touch, to let her fragility and soul really to shine through as that is somewhat masked. The title cut is one which has everything else in the background, but is

somewhat spoiled by percussion/beats which reduce the overall effect. I can hear traditional percussion, but it is being performed in a manner I am not used to, and I would have loved to have heard a stronger mix of Western pop with traditional Bangladeshi sounds as when cultures truly come together it can often produce something very special indeed. I note Sabreen has performed with {Jamie McDell} in the past and in terms of vocal styles I can see that being a very good match indeed, with *Fields* showing what can happen when an acoustic guitar is placed front and centre (albeit with lots of multi-track harmonies).

Currently Sabreen is performing music which is influenced by dream pop to a large extent, yet also being brought more into mainstream pop due to the her vocals, and it will be interesting to see how she progresses going forward as I am sure we are going to hear a lot more from her in the future.



**ARMORED SAINT
MARCH OF THE SAINT
METAL BLADE**

Even though Armored Saint have now been in existence for more than 40 years, and I have of course been aware of the name (primarily due to John Bush, who took time off to sing in Anthrax), I do not think I have previously come across any of their material. With their 40th anniversary in 2022, and Metal Blade reissuing their first three albums on coloured vinyl to celebrate, now is the time to correct that. Formed in 1982 by John Bush (vocals), Dave Prichard (lead guitar), Phil Sandoval

(rhythm guitar), Joey Vera (bass) and Gonzo Sandoval (drums), they self-released a demo that year and were soon signed to Metal Blade who put out their first EP in 1983, following that with a deal with Chrysalis for this album in 1984.

One of the advantages of being old in 2023 is that I was 16 in 1979, so was very much involved in the NWOBHM scene, listening to as many new bands as possible and being blown away not only by the variety of metal which was exploding but also the quality. Part of the reason is that some of the bands heading the charge had actually been playing for a few years before the scene caught up with them notably Iron Maiden, Saxon and Raven, while others were playing anywhere and everywhere to build up their songs and stagecraft such as Def Leppard, Samson and so many others. At the time it seemed like the UK was the centre of the world in terms of metal, with the likes of Venom and Angel Witch pushing music into new directions as well. But America? To us in the UK it felt like the States had yet to get with the programme, and to me this album is a fine example.

Released in 1984, it is solid NWOBHM in style, yet is already years out of date and cannot be compared with what was happening in the UK at the time. The scene had moved on, and even back then this must have sounded quite dated and listening to it nearly 40 years on it just does not contain the quality of material one would expect. John Bush is widely known as a great singer, which is why he was asked to join Anthrax, but the songs are quite basic and there is not enough going on in the arrangements to make them consistently interesting. I cannot believe just how disappointed I was in this as I was really looking forward to it as their debut is highly rated, especially for "Can U Deliver" which had quite some success at the time, but for me there is just not enough excitement, and there are times when it reminds me of Tygers of Pan Tang, who were exciting at the time but have not aged well.



**ARMORED SAINT
DELIRIOUS NOMAD
METAL BLADE**

1985 saw the band follow up their debut with the same line-up, although Phil Sandoval left during the recording and only played on a few tracks. The logo on the cover may have stayed the same, but the image being portrayed was very different to that of the knights on the debut, but musically not a great deal had changed, although one can hear the band starting to push themselves and the material was improving. The sound was also much better, due in no small part in moving from Michael James Jackson who produced the debut to Max Norman who had previously worked with Ozzy Osbourne. While still dated when compared against other bands which had come out of the scene, there is no doubt that the band were starting to make strides.

It must have been difficult for them in the LA scene as they would have stood out against many of the local scene, which were more into glam, but at least it did mean they could play with many different styles of bands. One of the standouts on this is "Conqueror" which goes along at a nice pace, there is some massively complex bass while Prichard gives us some really nice solos. Everything comes together on this number, which is not always the case on every song, with Bush showing why he has always been so highly rated as a singer. Whereas the debut did not contain many moments of promise, this has much more, and with their first album behind them and plenty of gigging taking place one can hear the confidence. For me this is an album

where it is necessary to look past the artwork and instead listen to the music, and for me this is where Armored Saint start to show what they are capable of, which did not come through on the debut.



**ARMORED SAINT
RAISING FEAR
METAL BLADE**

1987 saw the band back with their third album, by now solidly a quartet (although Sandoval would return later). The first three albums are normally seen as a set, as this was the last to feature Dave Prichard, who was diagnosed with leukaemia while they were recording demos for the fourth album and passed away before proper sessions commenced. This release is the only one of the three which differs from the original in terms of music, as it features "Crisis Of Life" for the first time on vinyl. One thing it also contains, which I could have done without to be honest, is a cover version of Lynyrd Skynyrd's "Saturday Night Special" which has been jammed into NWOBHM and lost all of its soul and gravitas. It may be well played, but the burning question on this must be "why?".

Although that may be a push in the wrong direction, the rest of the album shows a band very content within their style, and not looking to do anything much different or go into different areas. This is still very much traditional NWOBHM, but with polish and a tightness which only comes from playing together so much. I am not sure how this worked in the live environment given the rhythm guitar is an important aspect of their

sound, but given the quality being displayed by everyone I am sure they carried it off. There are numerous songs on this release which demonstrate how their song writing and arrangements had improved over time and while never as essential as other bands from the genre given they had not moved as far from their roots, this is still a fun listen and probably the one which has stood up best to the test of time.

If you have yet to hear the early Armored Saint releases, then I would start with this one and go backwards. Although they have split up a few times over the years they have had the same musicians involved since 1990 with John Bush, Joey Vera and Gonzo Sandoval there since the beginning, Phil Sandoval returning to the fold in 1990 with “newbie” Jeff Duncan joining at the same time. The band show no sign at all of slowing down, and these reissues on vinyl is a great way to hear how it all began.



**THE FIERCE AND THE DEAD
PHOTOGENIC LOVE
SPM RECORDS**

Here we have the third single from TFATD's upcoming fourth album, 'News From The Invisible World', and again features vocals from bassist Kevin Feazey and a quite different style to what we have become used to over the last twelve years or so. While when they get going there is a phenomenally heavy bass, there are also plenty of keyboards and not enough guitars, and for the most part this is incredibly light with both vocals from Kevin and harmony vocals from guitarist

Steve Cleaton. I once described their sound as “post rock, math rock, space, rock, prog and hard rock all thrown into a metallic melting pot”, yet while post rock is still at the heart of what they are doing, they themselves describe this as “Faith No More, Tame Impala, Smashing Pumpkins, LCD Soundsystem, Flaming Lips, Gorillaz and MGMT” which one must agree does not tie in with my description of their earlier music.

I am all for bands progressing and changing and will reserve my overall judgement until I have had the opportunity to listen to the album, but this is not something I ever expected to hear from TFATD, although I am sure it will gain them a much wider



commercial audience.

**INSOMNIUM
SHADOWS OF A DYING SUN
CENTURY MEDIA**

Finnish band Insomnium are often described as melodic death metal, yet they also bring in atmospheric elements of black metal and so many other elements on this album that I would not be surprised to see them categorised prog metal as well. Released in 2014, here is a band who have had huge stability in line-up with Niilo Sevänen (bass, vocals), Ville Friman (guitars, clean vocals) both founders, drummer Markus Hirvonen joining not long afterwards in 1997, and guitarist Markus Vanhala joining in 2011. In fact, the only change in their line-up since this album is the addition of Jani Liimatainen in 2019, so still incredibly consistent, and since this was released there have been another three albums, of which one was 2019's 'Heart

Like A Grave' which I rated very highly indeed.

Long-time guest Aleksí Munter provides keyboards on this album, while backing singer and producer Teemu Aalto made his first appearance with the band (also appearing on the next two releases), together providing additional cleanliness and polish. The result is something which can be brutally heavy, yet there may also be acoustic guitars, the keyboards provide a backdrop and while there are times when we are full-on death it is always wonderfully melodic. The contrast between the brutality and the polish is what makes this such a dynamic release, full of dark and light so one never knows where it is going to lead. They walk a tight line between having too much of one or the other, ensuring the two sides bounce off each other, and at times there is a brooding melancholy with a cold atmosphere permeating the overall sound. Anyone seeing the term "death metal" may be surprised at just how commercial and melodic this album is, and there is much in here for those who may not normally investigate music from that genre. I have previously compared them to Borknagar, and I hear that in this release as well, which is still a delight nearly ten years on from its release.



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





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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>





THE DANCE OF THE DEVOTED ONES

ILLUSTRATION BY MARTIN SPRINGETT



Thom the World Poet

Rob Ayling writes:

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

SOME THINGS LAST FOREVER

Not necessarily love. More "Forever Chemicals".
More radiation, with a half-life longer than ours.
More habituation which repeats karmically.
More air ,water,earth,fire-permutating but residing
More The Law of Conservation of Matter
More The Law of Conservation off Energy
More the advancement of war and weapons
More Science, with deepfake A.I technology
More chatbots and chatGPT,avatars and symbology
Worlds will live beyond us.We pass.Even Time stops before Forever.

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



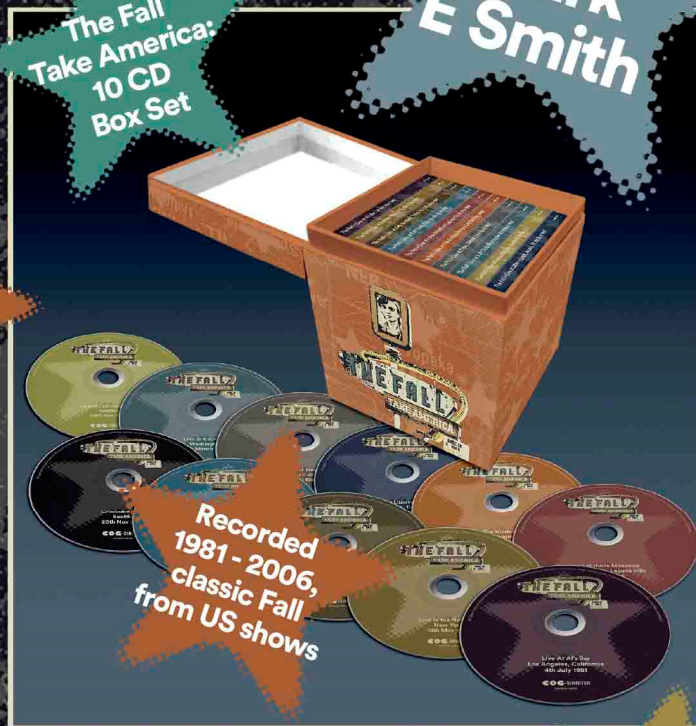
The Fall:
T Shirt
£20



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
£7.99



The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

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

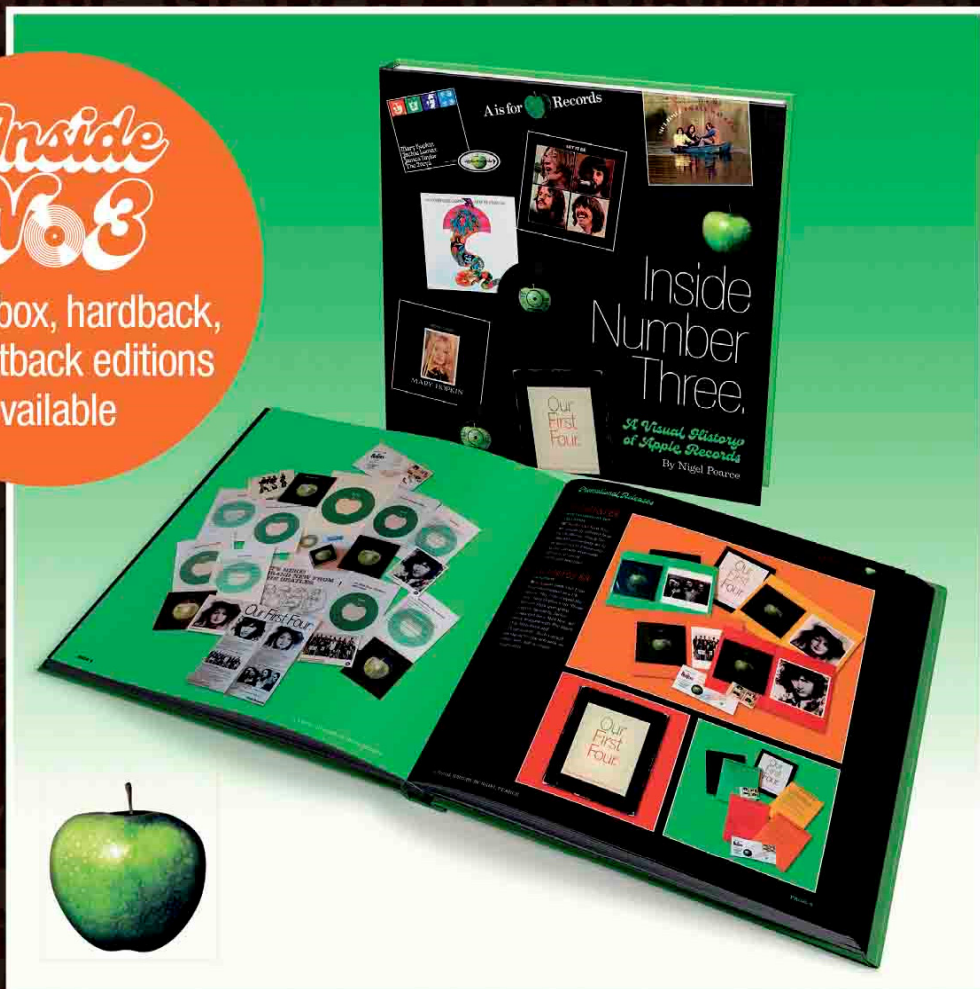
Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

Deluxe box, hardback,
and softback editions
available



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

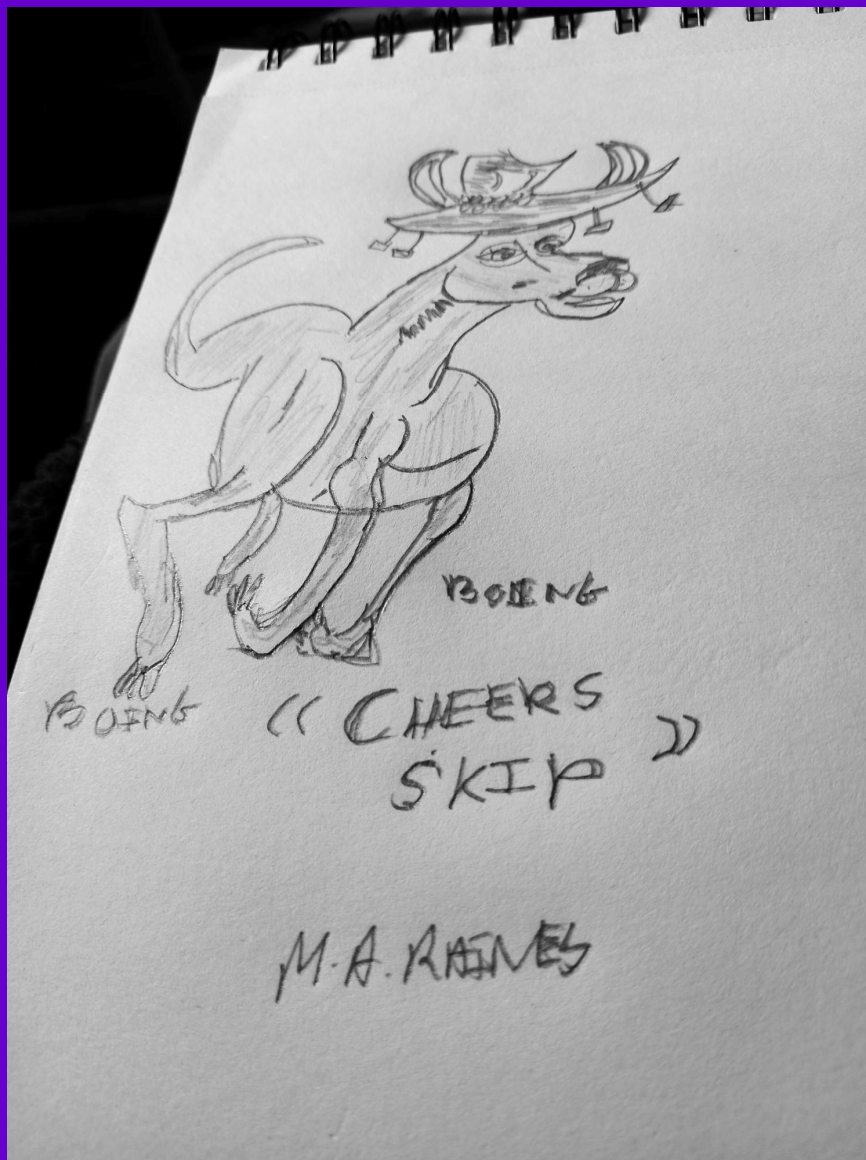
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No 3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection,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

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

Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so, boys & girls, here we are once again at the end of another issue. Once again, I can quote my favourite song from American Beauty and say "What a long strange trip it's been."

Doing the magazine without dear Phil is increasingly difficult but my dear sweet amanuensis Karen and her long suffering husband, Richard, as well as various other members of the Centre for Fortean Zoology extended family, have stepped up to the mark and without them I can truthfully say this magazine would not exist. However, it would be very nice to have a permanent proofreader join the Gonzo family. Is there anybody out there who has a copy of Microsoft Publisher and would like to join the gang? Come on in, the water's fine.

Something which has made me feel very proud over the last ten years or so, is the way that the very real community of friends and colleagues has grown up around this magazine and it's not just around the people who write for it; both the people who read it and the people who we write about tend to join in this ever growing and ever more peculiar circling skeletal family.

So, if there is anybody out there who fancy's putting this ridiculous magazine together each fortnight, you would not only be earning the gratitude of a bad old hippy with a bad attitude, but I think you might find it is fun as well.

I have always thought that the community aspect of this magazine is the most important part of it. We live

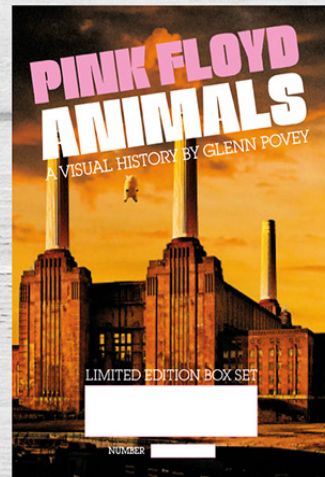
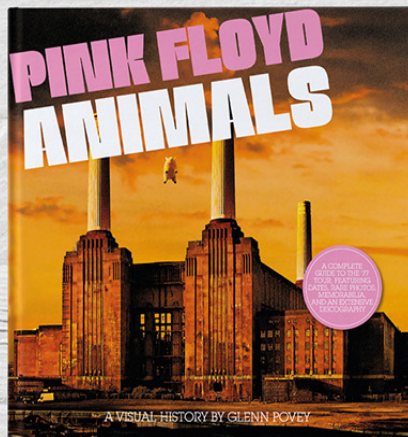
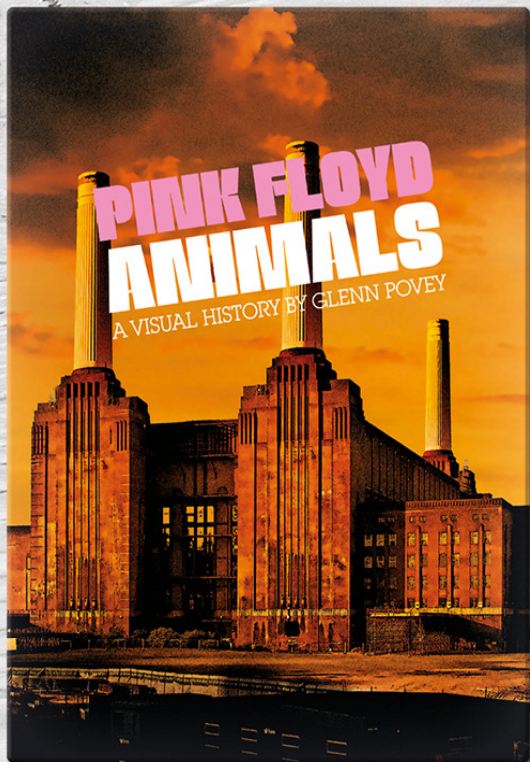


in a world where everything which has been passed down from those who have been put in authority over us seems to have the major effect of driving people apart rather than bringing people together. You will already have read earlier in the magazine, my views on how the modern entertainment industry does exactly the same and as a result everybody in western society is getting more and more isolated. Staring at a black reflective screen seems to be the major way that most people communicate these days, and - again, as I made the point earlier - mankind is a social species and when we are manipulated into a solitary existences, it is not good for any of our mental health.

But enough of my moaning, I will see you next issue,
Hare Bol
Jon



THE BEST LAID PLANS



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

