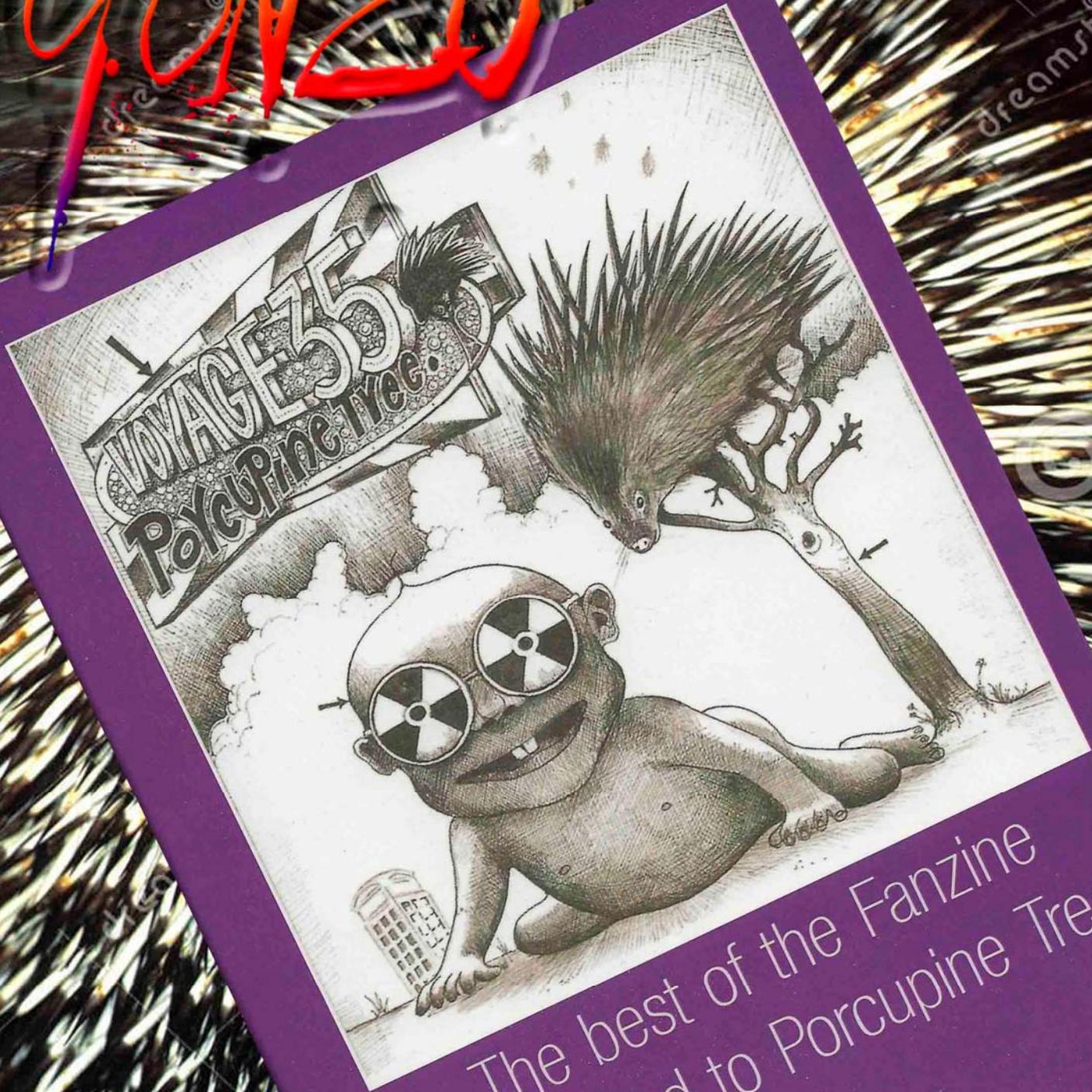


GONZO

dreamstime



The best of the Fanzine
dedicated to Porcupine Tree

Steve Freight

527/8

PORCUPINES AND TREES

ISSN 2516-1946

GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

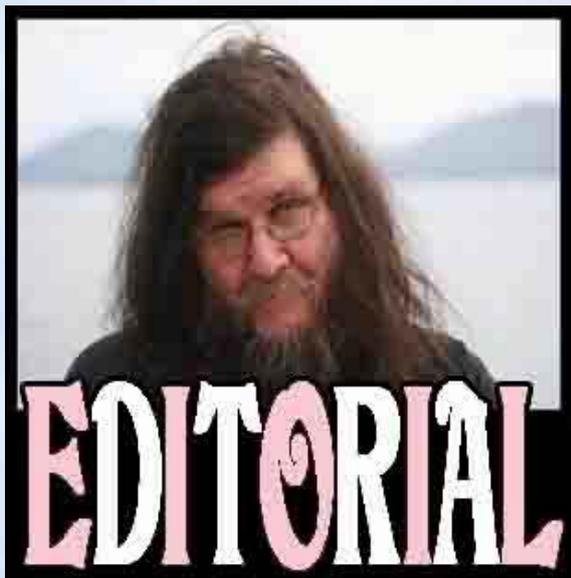


Tim Rundall

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 this ever expanding and ever more peculiar little magazine. You may remember that 30 odd years ago there was a massively popular musical ensemble called the KLF. By the way, the KLF who proudly boasted in one of their most iconic songs “had no master plan”. Well kiddies, quoting the KLF is

probably very appropriate for this issue because they are the subject of this editorial, but I would like to briefly digress that, confirming just like the KLF, this magazine has no master plan either.

But yet, this editorial is all about the KLF because, on New Year's Day last year, those of us who have been following the adventures of Mr Drummond & Mr Cauty for the last 35 years were overjoyed to find out that the band had rescinded upon their promise of the early 1990s when back then they announced not only to have left the music business, but that they had deleted all their back catalogues and would never re-issue them. However, on 1st January 2021, the first of what was promised would be a whole programme of re-issues (seven or eight if I remember it correctly) appeared on all the streaming services. Over the following 12 months came three more and they even included a couple of previously unreleased ones, so our collective cup runneth over!!

Those of us who have followed the various activities of Messrs Drummond & Cauty



GULLIBLE'S TRAVELS

“WE’RE JUSTIFIED AND WE’RE ANCIENT AND WE LIKE TO ROAM THE LAND”

over the years will be perfectly cognisant of the fact that even when they do have a master plan they very seldom stick to it. So none of us should be particularly surprised that there hasn’t been a single addition to the KLF re-issue programme during 2022. But one does wonder why this is?

Proving, as if any proof were needed, that events both in the real world (whatever real means) and in noospace, are inextricably linked in ways that we cannot comprehend

just as I was deciding this issue’s editorial about the Justified Ancients of MuMu, a news story with reverberations, has recently been transmitted with glee across the interwebs. A bloke called Joe Lycett, with whom I will admit I have never heard of, although the news reports identify him as a comedian from the Black Country, has apparently destroyed £10,000 of his own money in a wood chipper after David Beckham failed to end his controversial World Cup promotion deal with Qatar.



Except that he didn't!!

Apparently it was all a hoax and he has donated the ten grand to some LGBT+ charity or pressure group or something.

Why do I care? Well I don't really - although I do sympathise with the way that LGBT+ (and I am sure a helluva lot of other initials, but it is hard to keep up with such things) people living in a totalitarian theocracy such as his fans across the world, are treated. The thing which I found most interesting was the destruction of bank notes, which is wonderfully reminiscent of what happens when the Justified Ancients of MuMu and their friend Gimpo went into a deserted boathouse on the Isle of Jura and burnt a million quid. Since then, the politics, ethics and psychic ramifications of money burning has been a subject which has interested me more than a little.

In this case the money wasn't burnt, it wasn't even destroyed, but the ramifications across the internet were remarkably similar to what they would have been.

The Justified Ancients of MuMu did emerge from their self-imposed isolation in 2017 when they promoted a three day event called 'Welcome to the Dark Ages', on the 23rd - 25th August. It was a gloriously strange mishmash of performance art, and the process of Cauty and Drummond setting out their stall and explaining what they were going to do next. This, as many of you will be aware, was going into business as undertakers in conjunction with The Green Funeral Company of Totnes in Devon. They

announced their plans to create a huge pyramid in Toxteth, Liverpool, each brick of which would contain 23 grams of human ashes. Although my late wife mostly thought that the stuff which Cauty & Drummond did was stupid, she was quite impressed with the idea of the People's Pyramid, which is why there is a little envelope containing 23grms of her ashes in what used to be my office in the room next door to where I'm sitting now. Cauty & Drummond, using their original nom de plume of 'The Justified Ancients of Mu Mu', also published a massively entertaining novel called 2023 in conjunction with the three day event which was indeed launched with a book signing at midnight on the first day of the event. Since my birthday is the 22nd August, I stayed up and followed the events of the three days, starting off with the book signing, courtesy of those very nice folks at Twitter (Elon Musk not having emerged from wherever he was hiding and coming on to the scene ready to throw spanners into the works).

Actually, the reinvention of The Justified Ancients of Mu Mu or at least the events which brought them back into the front and centre of my own cerebral cortex took place four years earlier when a guy of whom I had never heard, John Higgs, wrote a book about The KLF which was published in September 2013. I bought it and read it avidly, re-reading it again soon after I had read it the first time. It introduced to me a whole universe of which I had never been more than tangentially involved. He introduced me to the wonderful world of Discordianism which is either a joke masquerading as a religion or a religion masquerading as a

اللجنة لهم إذا كانوا لا تأخذ نكتة

2023

a trilogy by

The Justified Ancients of Mu Mu

joke, depending on which way you look at it. It was started in 1963 by Gray Hill and Kerry Thornley using the pseudonyms Malaclypse the Younger and Omar Khayyam Ravenhurst. From then on it got sillier.

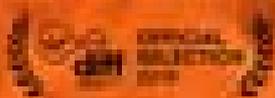
They published a “holy book” of their new religion. It was called Principia Discordia and it has been described as an absurdist version of the Rinzai School of Zen Buddhism, but although I have read a little about Zen Buddhism, and I have various editions of Principia Discordia in my library, I can see absolutely no relationship

whatsoever between the two disciplines.

The Principia Discordia is massively funny and whilst it is not the first spoof religion I have come across having discovered the Church of the SubGenius about 30 years ago, I even met one or two of their head honchos at a UFO Convention, Nevada, back in 1999, it is certainly the funniest. I use the words “spoof” advisedly because the more that I investigate Discordianism, the more I suspect that, although not a religion in the conventional sense of the word, it is certainly a school of thought that repays further investigation

**WHERE ARE
THE KLF
WHEN WE NEED
THEM THE MOST**

WELCOME TO THE DARK AGES



THE JAMS - ROCK STARS TO UNDERTAKERS
A FILM BY PAUL DUANE



Just to digress, the goddess Discordia is the romanised version of the Greek deity Eris, whose greatest claim to ecclesiastical fame is that she threw a golden apple into the midst of a bunch of Greek goddesses, causing mischief and inadvertently starting the Trojan War, which was something with which I was obsessed as a child.

After reading John Higgs's book in 2013, I started investigating the highways and byways of Discordianism and in particular the involvement of an old mate of mine called Ken Campbell, who was directly responsible for introducing Messrs Drummond & Cauty to the Discordia fold. In fact, the bazaar thing is, that without knowing it, I realised that I counted within my circle of acquaintances, quite a few people who had been involved in the early days of Discordianism, especially in the United Kingdom.

For example, 20 plus years ago I was approached online by some people calling themselves 'Operations Mindfuck' who were, although I didn't know it at the time, following a long and memorable tradition of the Discordians. So, when Drummond & Cauty announced in the first few days of 2017 that they were returning to the public eye in order to do various non-musical activities, I was ready for them. When, four years later, they started releasing music again, I was ready for that too.

But to where the blinkin' flip have they gone this year!! It is not as if either of them have gone into retirement.

Bill Drummond has continued with his programme of film making, performance art and publishing. And, often using his pseudonym Tenzing Scott Brown, he has published a number of short plays, each of which I have bought and which are stacked together with a couple of other books he has published under his own name, on top of the hi-fi by the side of my chair. Ginny Cauty has also been active with various art and musical projects, but there has been no word, at least no words I have been able to discern, about any joint projects. Although I wasn't an attendee at the 'Welcome to the Dark Ages' event in 2017 I threw myself into the activities which the event inspired and I am now part of the community which this event engendered. However, my involvement in such things has lessened since the illness and subsequent death of my wife a few years ago. But I still think that if there was some sort of game afoot, I would have heard about it. In fact I heard bugger all.

A lot of what they do, especially Drummond, is basically magick. It is magick involving time, magick involving maths. I wonder whether a whole year during which we have heard nothing is the absolute path of the heuristic progression of this complicated series of magickal acts.

Think back to 2017 and the publication of the novel by The Justified Ancients of Mu Mu, the novel, as I said, is about 2023 and I am sure there is a significance to that



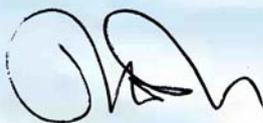
number quite aside from it being next year according to the Gregorian calendar.

I also wonder if it is a coincidence that another old friend of mine, who died a few years ago Daevid Allen, the founder of both Soft Machine and Gong invented a complex cosmology of his own which is based around the prophecy of the year 2032. So obviously these four numbers have cosmic significance even if the various practitioners can't agree on what order they should be in. Has 2022 been an example of a period of lying fallow before the main event is due next year? It would be lovely to think so, since such a thing would not be beyond the parameters of the way Messrs Drummond & Cauty have operated over the past 35 years.

In conclusion, after an editorial in which I told you what I don't know and I admitted what I don't know is likely to happen, all I can really say is watch this space.

I have been following these two musicians, artists and jokers for three and a half decades now and I still find their activities to be immensely entertaining. Like my old friend, Tony "Doc" Shiels, the quondam Wizard of the Western World, I find the geomantic and leximantic webs that they weave to be something immensely important both to me and possibly to the whole world. But I have been known to weave quite a few magickal webs of my own over the years and so I probably would say that wouldn't I?

I hope that you enjoy this issue,
Hara 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,
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EX39 5QR

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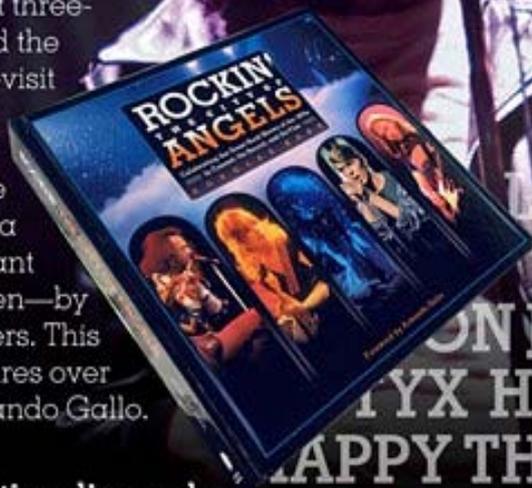
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EMERSON
LAKE & PALMER
LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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



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THE KIDS WILL BE ALRIGHT
<https://www.music-news.com/news/UK/154017/Elton-John-will-back-his-sons-if-they-pursue-a-career-in-music>

Sir Elton John and David Furnish will "fully support" their sons if they choose to pursue musical careers. During an interview with E! News, the Grammy Award winner, 75, was asked if his and Furnish's sons Zachary Jackson, 11, and Elijah Joseph, nine, are musically inclined. "They are still so young, so not entirely sure," John responded when asked if his sons had any musical aspirations of their own. "But of course, whatever their dreams and ambitions are, my husband David and I will fully support them."

John and Furnish, 60, married on the ninth anniversary of their civil partnership in 2014, after having Zachary and Elijah through surrogacy.



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

John Maynard Keynes

SORRY SEZ ZIM

<https://www.music-news.com/news/UK/154011/Bob-Dylan-apologises-for-book-signature-controversy>

Bob Dylan has apologised for selling machine-signed art and books. Last week, the legendary singer-songwriter hit



headlines when bosses at publisher Simon & Schuster confirmed that "hand-signed" copies of his book *The Philosophy of Modern Song* actually had signatures in "inpenned replica form". The limited-edition tome was priced at \$600 (£505).

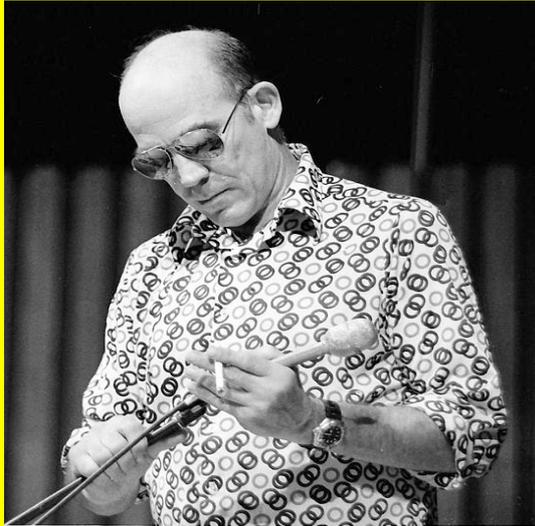
In addition, it emerged that some of his recent artwork prints also had machine-signed signatures. Following the news, Dylan issued a statement via Facebook on Saturday in which he apologised for his "error in judgment".

NO REUNION FOR REM

<https://www.music-news.com/news/UK/154001/Peter-Buck-wouldn-t-want-an-R-E-M-reunion>

Peter Buck would never return to R.E.M..

The 65-year-old musician was a co-founding member of the 'Losing My Religion' band until its demise in 2011, but he struggled to get much enjoyment out of it once they got "really big". He told *Classic Rock* magazine: "When the non-musical stuff became so intense, it took away some of the pleasure for me. "It's just the stuff where you kind of wake up and



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

“How long can we maintain? I wonder. How long before one of us starts raving and jabbering at this boy? What will he think then? This same lonely desert was the last known home of the Manson family. Will he make that grim connection..”

Hunter S. Thompson



go, ‘God, I don’t really want to have my picture taken today. And I don’t really want to pretend to be an actor in some video where I can’t act.’”



EURYTHMICS RETURN
<https://www.music-news.com/news/UK/154002/Eurhythmics-to-embark-on-100m-world-tour>

Eurythmics are set to make £100 million by reforming for a world tour.

The 'There Must Be An Angel (Playing With My Heart)' duo - comprising Annie Lennox and Dave Stewart - went their separate ways in 1990 but have reunited several times since and after getting back together earlier this year to perform at their induction into the Rock and Roll Hall of Fame, they have been asked by promoters to go on the road together for the first time in over 20 years.

The Gospel According to BART

Look what my favourite roving reporter has sent me this week:

 **Oliver Wakeman**
@OliverWakeman

I've just added my tribute video for Alan White to my YouTube channel. Please have a look and hear my memories about working with Alan in @yesofficial

 youtube.com
Alan White Tribute

After I heard the sad news about Alan Whites passing, I was approached by the family to contribute a video to the tribut...

The link, by the way, is this:

<https://www.youtube.com/watch?v=dLE7ENRqi2U>

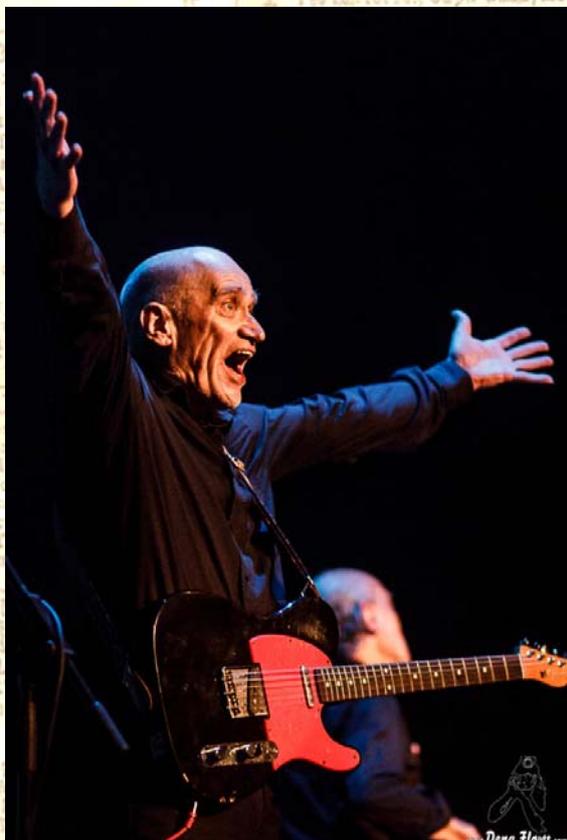


Alan White, as far back as his tenure with the Plastic Ono Band—has always been my favourite drummer, and I was very sad to hear the news that he had died.

Oliver's tribute to him is very touching. Thank you Bart for sending it in.



WEEPING FOR WILKO
<https://www.music-news.com/news/UK/153939/Roger-Daltrey-and-Billy-Bragg-pay-tribute-to-the-late-Wilko-Johnson>
Roger Daltrey and Billy Bragg have written



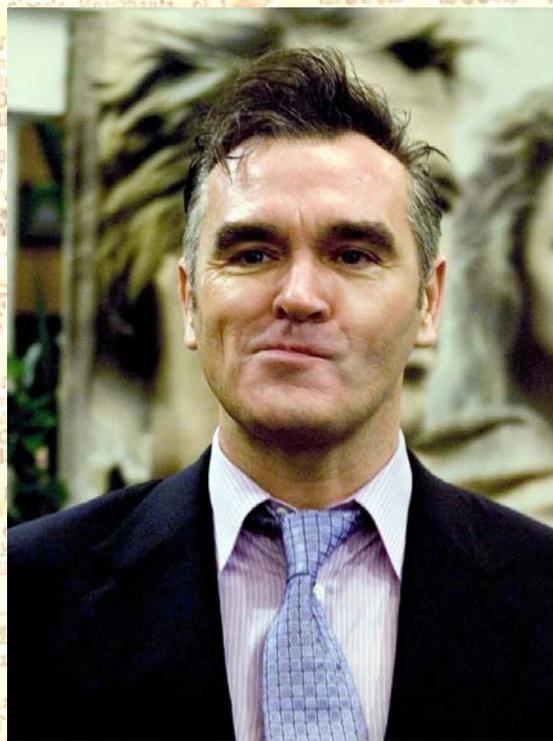
THE ^{gonzo} NEWSROOM



tributes in honour of Wilko Johnson after his death.

The Dr Feelgood guitarist and Game of Thrones star died on Monday at the age of 75, according to a statement made on his social media accounts.

After Wilko's death was announced, the Who's Roger Daltrey made a statement, saying, "More than anything Wilko wanted to be a poet. I was lucky to have known him and have him as a friend. "His music lives on but there's no escaping the final curtain this time... So it's goodnight to Mad Carew, the uncompromising Bard of Canvey."



MOZ POORLY
<https://www.music-news.com/news/UK/153900/Morrissey-cancels-two-US-shows-due-to-band-illness/>

Morrissey has cancelled two US gigs due to "band illness". Earlier this month, the musician abandoned his Los Angeles gig after just 30 minutes. The former Smiths star was playing a solo gig at the famous Greek Theatre on November 12 when he left the stage abruptly, leaving a member of his band to inform the audience the concert was postponed.

The band member said: "Sorry, but due to unforeseen circumstances, the show is not going to continue. Very sorry. We'll see you next time."

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A note on Morrissey's official Instagram page read: "Thank you for coming out last night, LA. We love you and are grateful for your support. Please stand by for further announcements coming shortly."



DAMNED ON TOUR
<https://www.music-news.com/news/UK/153886/The-Damned-announce-2023-UK-tour>

The Damned have announced a 2023 UK tour.

The rock band - who formed in 1976 and currently consists of vocalist Dave Vanian, guitarist Captain Sensible, bassist Paul

Gray, keyboardist Monty Oxymoron and new drummer Will Glanville Taylor in place of original member Pinch - are to hit the stage again in support of a forthcoming album with special guests The Nightingales following the success of their original line up tour earlier this year and the release of film/album 'A Night Of A Thousand Vampires.'



EX SMITHS SONG
<https://www.music-news.com/news/UK/153762/Johnny-Marr-guests-on-track-for-Andy-Rourke-s-band>

Johnny Marr and Andy Rourke have reunited for their first song in 35 years.

THE ^{gonzo} NEWSROOM

The Smiths guitarist features as a guest on 'Strong Forever', a track by his former bandmate's current group, Blitz Vega. Andy said: "We've remained friends, we've known each other since we were 13 years old. He's my oldest and dearest friend and I feel our friendship gets stronger as time passes."

The track was originally conceived as a charity single for an anti-discrimination in football campaign and also featured vocals from former Kasabian singer Tom Meighan alongside Johnny on guitar.

But after the 'Fire' hitmaker was convicted of domestic violence in 2020, the track was reworked without the charity angle and

developed with DJ Z-Trip over the last two years, and now has Blitz Vega's own Kay Blanders on vocals.

JACK WHITE Vs DONALD TRUMP
<https://www.music-news.com/news/UK/153872/Jack-White-deletes-Twitter-account-after-Elon-Musk-invites-Donald-Trump-back-to-platform>

Jack White deleted his Twitter account after Elon Musk reinstated Donald Trump's.

Twitter CEO Musk invited former US president Trump back to Twitter after a Saturday poll asking users to vote on whether the ban on Trump's account

NO MORE MR NICE GUY

The amazing inside story of the **Alice Cooper group**, by their original guitarist **Michael Bruce**.

Written by the Alice Cooper group guitarist, keyboard player and main songwriter, 'No More Mr. Nice Guy' is an anthology of the band that encapsulated the decadent spirit of the 1970s. Following the group on their journey from Arizona garage band to eventual rise to stardom, it reveals the truth behind the drinking and the rock 'n' roll. This "true life" story includes the hangings, the executions, the ghoulish makeup, the egos and of course, the rock 'n' roll. Revised and updated it includes previously unseen photographs and memorabilia.

Much to the excitement of Alice Cooper Group fans worldwide, Gonzo Multimedia have released Michael Bruce's critically acclaimed biography in a Limited Edition Box Set! The Box set contains a signed certificate, book, 1996 interview CD, and reproduction of Alice Cooper Group memorabilia.

Limited to 250 Units, and signed by Michael himself.

Also available as a standard-edition paperback.





should be lifted. 15 million accounts responded to the poll, which resulted in nearly 52% of respondents voting “Yes” to lifting the ban.

The former president was banned from using the platform in 2021 for incitement of violence following a riot in the US Capitol in Washington DC.

TATTOOPOO
<https://www.nme.com/news/music/nick-cave-shares-advice-for-those-considering-getting-a-tattoo-3356825>

Nick Cave has shared the story of his first tattoo, and advice for any fans considering getting inked.

The singer, who has just begun a headline tour of his native Australia with Warren Ellis, was asked a question about his skull and dagger tattoo. How do you feel when you stand before the mirror?” the fan asked. “Do you like your tattoo?” while another question posed: “I came across a photo of a very “younger” Nick Cave, a Nick Cave as you would say “not in perfect

showroom condition” but one sporting quite a menacing skull and dagger tattoo. And I wondered are you still after all these years, comfortable with this tattoo? Should I get a new tattoo?”

<https://www.nme.com/news/music/nick-cave-shares-advice-for-those-considering-getting-a-tattoo-3356825>

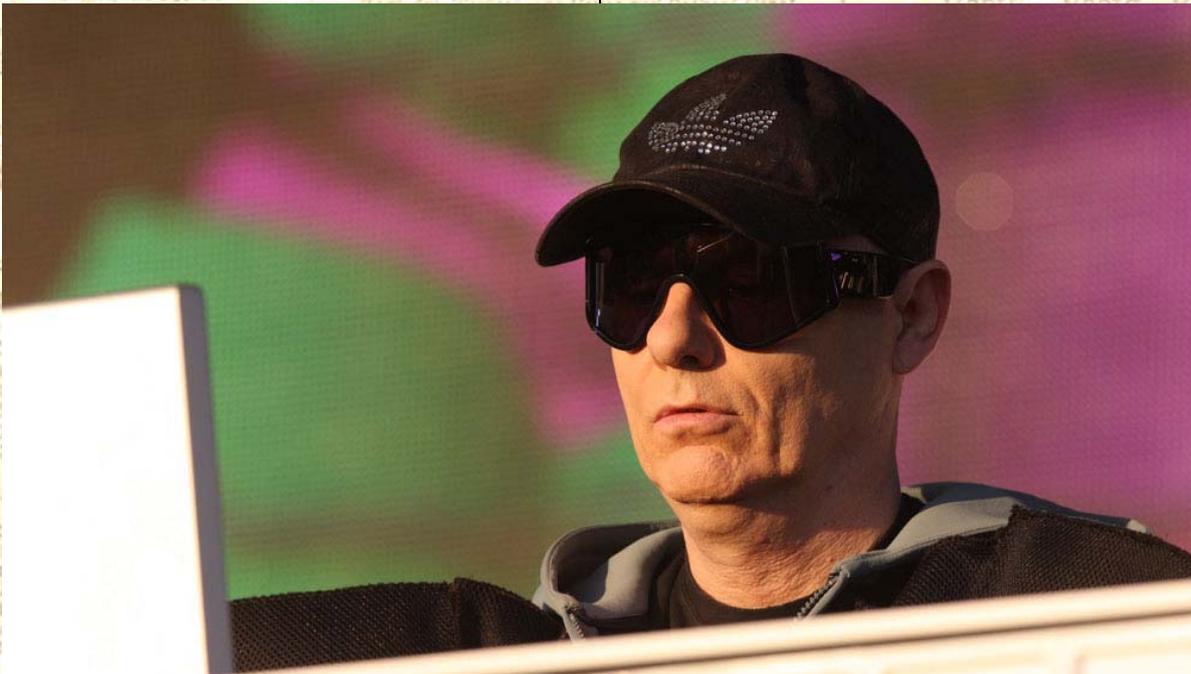
EUROPPET



<https://www.nme.com/news/music/pet-shop-boys-announce-new-uk-and-european-tour-dates-for-2023-buy-tickets-3356648>

Pet Shop Boys have announced new UK and European dates for the ‘Dreamworld: The Greatest Hits Live’ tour – check out the details below. The tour will now kick off in Rome on June 13, 2023, with additional stops in Dublin, Paris, Helsinki and Copenhagen, before finishing up in Gothenburg on July 9. UK tour dates are on sale now from here, while pre-sale tickets for the new European tour dates go on sale from 8am CET on Wednesday,

THE ^{gonzo} NEWSROOM



November 30. General sale tickets will be available from 9am, CET on Thursday, December 1.

You can see the full list of Pet Shop Boys European and UK tour dates for 2023 below.

JUNE 2023

- 13 – Auditorium Parco della Musica Cavea, Rome, Italy
- 15 – L'Olympia, Paris, France
- 17 – OVO Arena Wembley, London, UK
- 19 – 3Arena, Dublin, Ireland
- 21 – P&J Live, Aberdeen, UK
- 23 – M&S Bank Arena, Liverpool, UK
- 24 – First Direct Arena, Leeds, UK
- 26 – Brighton Centre, UK

JULY 2023

- 1 – Lanxess Arena, Cologne, Germany
- 4 – Helsinki Ice Hall, Finland
- 7 – Royal Arena, Copenhagen, Denmark
- 9 – Scandinavium, Gothenburg, Sweden

SPARKS WILL FLY

<https://www.nme.com/news/music/sparks-announce-two-shows-at-londons-royal-albert-hall-2023-dates-buy-tickets-3353615>

Sparks have announced a pair of London headline concerts for 2023 – you'll be able to buy tickets here.

The Los Angeles duo – comprising

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
 The line is composed of the following Packets:
 New Schr. James L. Day, 1 : 1 Capt Nash.
 " " Mary H. Chappell, 1 : 1 Capt. Griffin.
 " " Capt. Taylor.

The subscriber, by appointment from the...
 of Patents, amongst of these. In Patent...
 and forwarding to the said models, whether or
 manufactures to be patented, & deposited there, which
 will be sent free of express and Post and will dispatch
 the prepare Certificates, Specifications, Assignments, and all
 the necessary Papers and Drawings; will make executed
 into American and foreign words, to test validity in
 laws, and render works...
 other countries.



brothers Ron and Russell Mael – are due to play at the historic Royal Albert Hall on May 29 and 30, 2023.

“Since we first started playing music, the Royal Albert Hall has been the pinnacle of British music venues for us and a place we’ve always aspired to play,” said Sparks in a statement. “These shows are a dream come true!”



WHAT A HORRIBLE MAN
<https://www.nme.com/news/film/david-bowies-son-shares-anger-donald-trump-using-music-rallies-3353110>

David Bowie’s son shares anger at Donald Trump for using his father’s music at rallies
 “Pretty sure he’s just doing that now to wind me up” Duncan Jones, son of Angie and David Bowie, has shared his frustration at former President Donald Trump for playing his father’s music at campaign events.

Last week (November 15), Trump announced he’s running for president in 2024 at the Mar-a-Lago hotel in Florida, where his exit music from the stage was ‘Heroes’ by Bowie. It was a track he’d previously used during his first bid for the White House back in 2016.



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 The above vessels are
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 Norwich, July 22.

Providence & ...
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 the General Stage ...
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Leave **BOSTON** at 7 & 8 A.M., 11, 6, 8, & 9 P. M.
 7 1/2 a. m. train will stop only to take up passengers at
 lay Stations for Springfield or beyond, as to take up
 passengers for Worcester at city stations with 5/2
 o'clock.

10 A. M. train will take one east of Framingham.
 6 P. M. train will not stop east of Framingham, except
 to take up Western Railroad passengers at Brighton on
 Sunday.
 8 1/2 a. m. train in the New York Steamboat Train, to
 Norwich, to run as heretofore, without stops, except at
 Framingham.
 running for Millis and Sturton will take the 2 a. m.

CORN AND RYE MEAL
OTIS BRAMAN,
 Worcester, Feb 11. dit
 13 Washington Square.

NEW STORE!
 Front St.,
 opened a New Store,
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 and with every article
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 Packages by this line forwarded from Worcester to
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 Worcester, Jan 16

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 Worcester,
 Feb 25, 1877. dit

JON MODERN LIFE IS RUBBISH



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

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

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

*Things
May
Come and
Things
May Go
but the
Modern
Dance
Goes on
Forever*

My late wife always said that I have a 'grasshopper mind', meaning that I would jump from one subject to another without any outward displays of logic. I have been married twice and have always done my best not to disagree with my wife, and just because one of them has died, doesn't make me change my mind

on that principle. Anyway, the fact that I jump from one subject to another, is, as my amanuensis Karen will tell you, an unarguable fact, and I shall be demonstrating said unarguable fact in this editorial, because I have all sorts of things to talk about, which - on the surface at least - are completely disparate from each other. But it is my magazine and I am the fucking editor and I will present my data how I bloody well choose. So there!!

Firstly, let's talk about the recent Climate Change Summit which I believe was COP 27. The King wanted to go, but his previous Prime Minister, Ms Surgical-Support, told him that he shouldn't for fear of appearing that he is "meddling in politics".

Well, as far as I am concerned, the climate emergency and the looming biodiversity crisis are so important to every man, woman, child and indeed everything else living on the planet, that they transcend the ordinary realm of politics, and - as someone who has always had a specific interest in the matter - King Charles should have been allowed to attend, as he has done in previous years, when he was the Prince of Wales.

Then, Ms Surgical Support was routed out of office and replaced by Rishi





Sunak. I am not going to give him a silly name because I know full well, that the moment I do, I will be accused of racism or racial profiling or some other piece of woke bollocks! This is a great pity, as I rather like Rishi Sunak. There are a lot of things I can laugh about in his profile, and let's face it, one of the reasons that the Good Lord put me on this planet was so that I could rip the almighty piss out of the politicians. I think the fact he is a practising Hindu, is a good thing, and I personally don't care that his mother was

a pharmacist and his wife is a multi-millionaire. If either of my wives had been multi-millionaires, I am sure they would have taken a completely different course to the one they actually did.

Sunak actually said that he was not going to attend COP27, but the chorus of boos, hisses and jibes from the cheap seats made him change his mind. When he did eventually make it to COP 27, his speeches were of a universally statesman-like quality. There is one peculiar thing



which happened involving the Prime Minister. According to Arab News:

“A video posted by Leo Hickman, journalist and director at Carbon Brief UK, shows Sunak being approached by his aides on stage before being escorted out of the room.

“UK prime minister @RishiSunak has just been rushed out of the room by his aides during the middle of the launch for forests partnership at #COP27,” said Hickman in a tweet.

Sunak was on stage for a climate change event when his aides interrupted him according to Hickman, who posted a video of the incident. In quick succession, two of his aides came and persuaded Sunak to leave the event.

“About two minutes before he left, an aide came onto the stage and was whispering in his ear for more than a minute...there was a discussion going on it seems, about whether to leave at that moment. Sunak stayed but another aide made the decision to go back to him and urge him to leave,” he added.

People took to social media to speculate on the possible reasons for

the sudden exit, ranging from “Sunak having had a bad meal” to “a national emergency.”

As far as I am aware, this mystery has never been solved. There were various comments on Twitter including one which made me laugh “he had to deal with somebody in the Cabinet Office being mis-gendered”, and another one claiming that he was called off stage because he was beginning to make the British Government look pretty competent. The truth, however, is completely elusive, and as far as I am aware everyone, apart from me, has forgotten all about it. However, as people who have read my fictional writings will know, one of my alter-egos has the head of an elephant and elephants never forget.

Greta Thunberg was conspicuous by her absence, and though she had attended previous events, this was just going to be an example of heads of state and senior politicians ‘greenwashing’.

When Thunberg first came on the global scene in 2018, it was about a month after Corinna had first been diagnosed with cancer. I was in an understandably fragile emotional state. I was highly

impressed with the actions of this Swedish schoolgirl. I applauded, as she





Jack - J.S. Strange
@JackSamStrange



So, 'Greta Thunberg' is in a photo from 120 years ago, and it's my new favourite conspiracy. Greta's a time traveller, from the future, and she's here to save us.



11:45 AM · Nov 18, 2019 · Twitter for iPhone

became the figurehead of an international campaign by young people, to right the wrongs that previous generations had committed upon the planet. Large swathes of the mass media and people of all ages agreed with me and cheered her on as her star was most definitely in the ascendant.

However, then came COVID and the whole world changed. Although whether a change for good or for ill, remains to be seen. Although, Greta's style was still in the ascendant as the Western world went into lockdown. By the time

we all came out of lockdown, everything had changed and I had noticed with concern how the public image of this young lady had changed. Nowadays, the narrative which is written most widely about Greta Thunberg is that she is severely mentally ill, (autism is not a mental illness but a developmental condition), and is being manipulated by her "Antifa parents". Whether this is true, or whether it is just that the cute and innocent school girl is now a young lady with ideas of her own. Furthermore, one who has attracted the ire of both the world's mass media, and it's political establishment, or whether it is a bit of all of these things, remains to be seen. For



what it's worth, I think she did a magnificent job of politicising a whole generation, although I have no opinion on whether she should or should not have gone to COP 27.

Frankly, my dear I don't give a damn!

So let's go back to King Charles. It is so difficult to remember he is not the Prince anymore. Personally, I think he's done a pretty good job so far. Although I think he should have probably gone to COP 27. The big thing in the news which is concerning him at the moment, is the latest series of *The Crown*, which deals with the breakdown and dissolution of his marriage to Diana, Princess of Wales; a reality series featuring his son Prince Harry and his annoying daughter-in-law Megan; and the forthcoming autobiography by Prince Harry. I wonder whether these three media extravaganzas are going to adversely affect the British Monarchy? Personally, I doubt whether they will, but who am I to disagree with the marching millions on Twitter and Quora? So let's

look at each of them one at a time.

I have watched three and a half episodes of *The Crown* and despite the fact that the national newspapers and various news adverts online, all say that Netflix was going to add a big disclaimer to the show saying that it is fiction based on real events rather than a gospel re-telling of what actually happened. I have looked as hard as I can be bothered to look and cannot find any such disclaimer anywhere. So, as far as I am concerned it looks to me as if any viewer of the show, especially those across the pond who have even less knowledge of British history and customs than the British do, that all sorts of things happened that didn't actually happen. It will of course, give credence to any bits of 'royal family knocking' that will appear in either the reality show (which is on the same streaming service as *The Crown* and coincidentally is broadcast almost immediately after people will have had a chance to watch the whole of the drama). Let's face it, it will be massively surprising if neither the reality show or

Prince Harry's auto-biography leave the Royal Family completely unscathed.

But the Duke and Duchess of Sussex are by no means as popular as they were a year or so ago when both projects were green lit by the irreflexive financiers. Although, they may have considered that they behaved impeccably at the Queen's Jubilee in June, and at the Queen's funeral three months later in September, a large proportion of the British public and 'royal-watchers' across the world would disagree with them. The Duchess of Sussex did appear to be wearing a concealed recording device during the Jubilee church service, and it has been suggested that she did likewise during the Queen's funeral. I would have thought both of these accusations, if they are true, would be pretty pointless, as they were both broadcast across the world and anyone wanting to get candid recordings from them need only switch on their video recorder.

However, the chattering classes both on and offline know better than I do and have made all sorts of accusations about the couple, some of which contain more weight than others. Apparently, when the Sussex's joined the Prince and Princess of Wales in inspecting floral tributes and meeting the crowds of well wishers outside the castle, the Duchess of Sussex was rude to one or more of the officials who accompanied them. But as this is only backed up with some inconclusive photographs on Twitter, I cannot be bothered to come down on either side of the fence of this argument.

There is more, but I can't be bothered to go into details.

But now let's look at Twitter! Elon Musk has finally bought and paid for the digital platform and according to most commentators, has made a God Almighty bollocks of the whole thing. He has restored the blocked account belonging to Jordan Peterson (hooray), and is considering restoring the blocked account belonging to Donald Trump (boo) but in

the big scheme of things what would either of these things matter. I quite like Twitter, but mostly use it to follow activities of various friends of mine, and the comings and goings of species of migrant moths and butterflies visiting the British Isles. Neither of these subsets of Twitter seem to have been affected at all by Musk's take over, and the general activity of the 'Twitterati', who have, as mentioned earlier, decided that neither the Duke and Duchess of Sussex or Greta Thunberg are as nice a people as they originally thought, and seemed to be doing what they do, the same as they always did.

However, one of the things which is intriguing me is how much of these paradigm changes are down to "real" people reacting to the news which they see, rather than the activities of "news bots" who are doing all sorts of things to manipulate the news as portrayed on Twitter, Quora and other social media platforms, in order to play silly buggers with the balance of opinion of the global public, particular in the US & the UK.

Once one knows what one is looking for, it is quite easy to spot one of the Russian news bots on Quora as they do their best to make President Zelenskyy appear to be not the kind of hero which is portrayed in the Western media. Whether news bots are more sophisticated when dealing with climate change or the British Royal Family, I am not qualified to comment.

Going back to the subject of The Crown, before I finally shut up much to dear Karen's relief, and whilst still on the subject of mass media: The way that the late Diana, Princess of Wales is portrayed throughout the last three and a half episodes, is intended to make her a sympathetic character with whom the viewer feels sorrow and empathy. Did it work like that on me? Did it bollocks!

At the time, I always found Princess Diana to be a massively annoying young woman who simpered at the camera and did her best to make everyone else in the Royal Family seem bad. The revelations which



were made public after her death, but which take up nearly the whole episode of this series, that she collaborated with Andrew Morton on his scurrilous book, which he admitted freely, was written to try to destroy the Royal Family, just made me angry. Also, the way that she manipulated her enormous popularity, (which I never understood), annoyed me then as it annoys me now. I am only sad that an incident which happened at Exeter Cathedral after her death, when a friend of mine 'tripping off of his bonce'

after consuming a series of psychoactive chemicals, waited nine hours in order to sign the book of condolences. "My hovercraft is full of eels" will never make it to the finished cut of the show. I think I can also make a very informed guess as to who one of the major financial donors may have been to the project. Because, so far in the series of The Crown, despite most of the world (including yours truly) consider Mohamed Al-Fayed to be a highly dodgy and reprehensible character who was quite rightly refused British citizenship, is the only character who comes out sympathetically.

Guess who is playing Queen Liz in Netflix's The Crown?
None other than Dorothy Umbridge, the witch of Harry Potter.



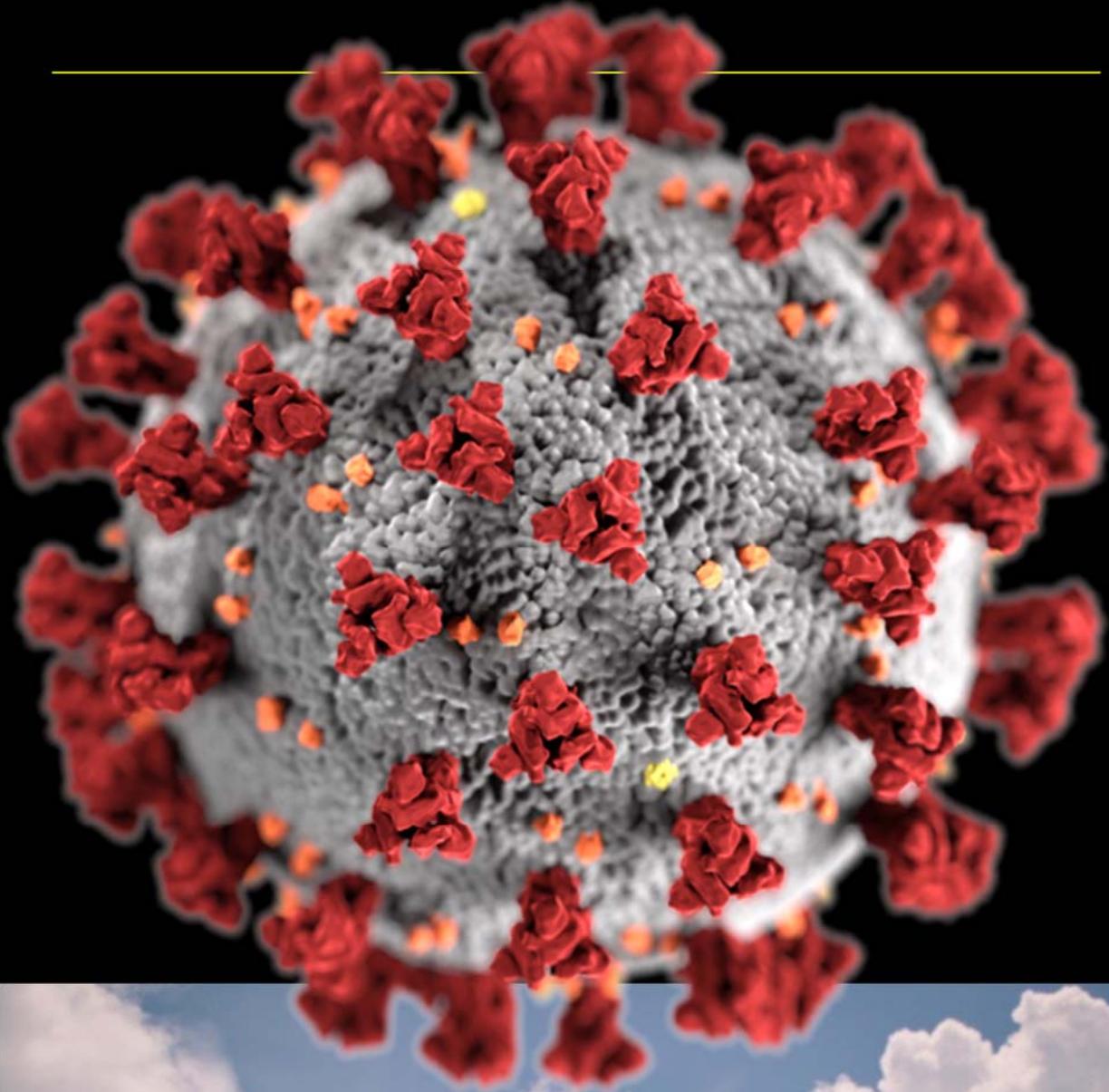
ALEX BAILEY/NETFLIX

Imelda Staunton on the set of The Crown

Oh, what a tangled web we weave.

And that kiddies, is it for this issue. I want to say a big thank you to Karen for taking these 2000 odd words of dictation on a day when I am more than slightly bonkers and I can't even blame the full moon.

ifunny.co



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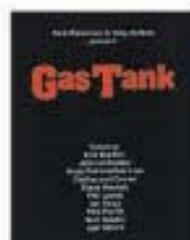
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Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood

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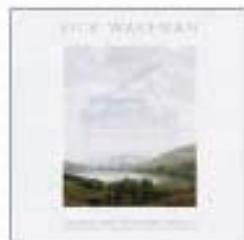
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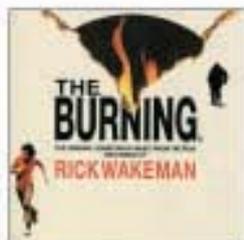
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The original recording, with two new tracks

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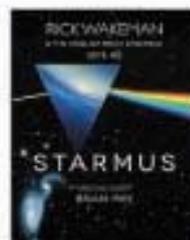
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For those of you interested in such things several members of the Editorial Team put out a monthly web TV show covering cryptozoology, green issues and all sorts of other stuff that we basically make up as we go along...

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

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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



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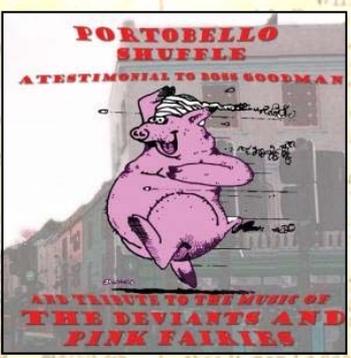


I'M ON BOARD!

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

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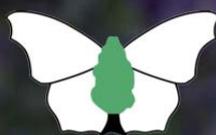
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tickets sold at Providence for Albany and stations of
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SPECIAL TRAINS
Leave Uxbridge for Providence at 6:20 A.
Leave Providence for Uxbridge at 4:15
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let with train from Boston.
on 2nd class tickets sold for freight train
rises stop at Millbury, Walthamville,
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after they are ready for delivery will
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Saving butterflies, moths and our environment

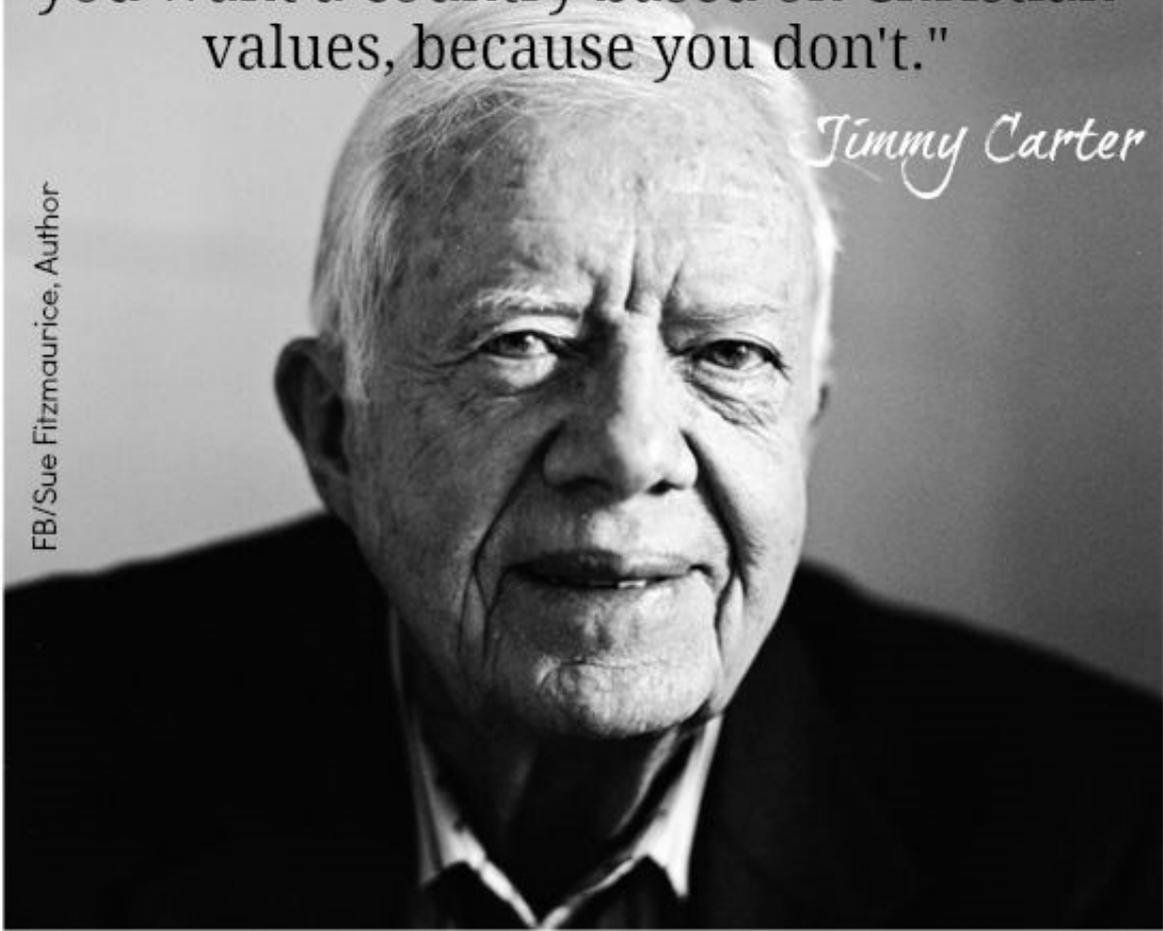


Gly and Toly WHIPS, &c. Reaping done at short Worcester, Jan 15
PRATT, DOWNES & SCOTT, (Successors to T.W. & O.P. BAXONER)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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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.

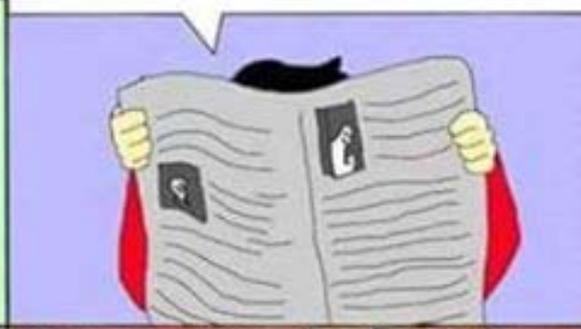
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

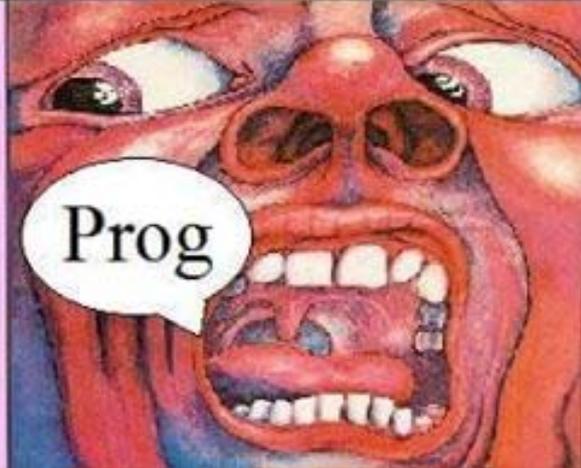


Sex?



No...

Prog



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





09-10-2022 – SHOW 483 – Monster Rally vs The Chemical Brothers

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).

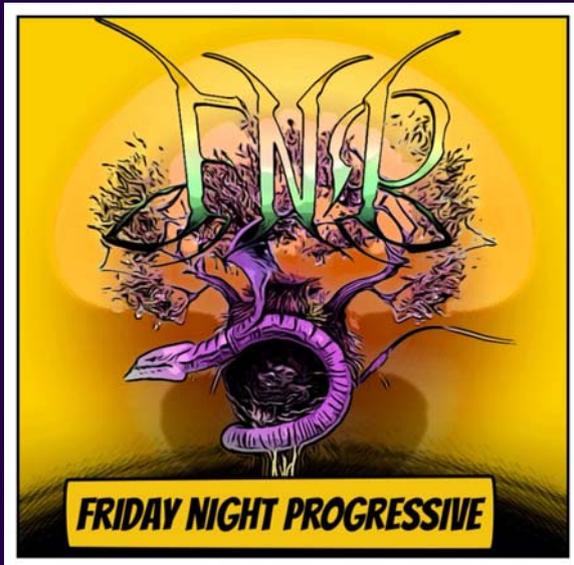
Neil Nixon, the founder and presenter of the show has released a book about rare albums for Gonzo Multimedia.

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

<https://www.mixcloud.com/jonathan-downes3/09-10-2022-show-483-monster-rally-vs-the-chemical-brothers/>

Little Quirks:	Maybelle
Rosanna Erskine:	Children of Nowhere (North Street Vocal Remix)
The Mars Volta:	Vigil
Monster Rally:	Hanging Gardens
The Chemical Brothers:	Setting Sun
Young Jesus feat. Tomberlin:	Ocean
Emanuel Casablanca feat. Kat Riggins and Sanga of the Valley):	Like a Pulse
Michael Jackson?:	Breaking News
Air Waves feat. Cass McCombs:	Alien
Orianthi:	Light it Up
Ghost Woman:	Behind your Eyes
The Chemical Brothers:	The Private Psychedelic Reel
Monster Rally:	Flowers in the Air
Cherry Ghost:	Thirst for Romance
Red Roses:	It was all a Dream
John Otway and Wild Willy Barret:	Beware of the Flowers (Cause I'm Sure They're Gonna Get You, Yeah)
The Cryptids are Alright:	Monster you Know
Raissa Lago:	A Million Promises and Two Million Tears
The Music of Sound:	Music to Plan Towns by
The Music of Sound:	Street Recordings Part 1
The Music of Sound:	Street Recordings Part 2
The Music of Sound:	The Whole Town is Singing
Alison Cotton:	17 November 1962
Monster Rally:	Through the Jasmine
The Chemical Brothers:	Where do I Begin
Jimetta Rose and the Voices of Creation:	Let the Sunshine in
Rob Winstone:	Are you Looking for an Exit
David Crosby:	I'd Swear There was Somebody Here

**Listen
Here**



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-520-ipa-show-2022/>



Categories and winners

Vocals

- 1st. Dikajee SONG: Lily of the Valley
- 2nd. Amanda Lehmann SONG: Tinkerbelle
- 3rd. Nine Skies SONG: Porcelain Hill

Fusion

- 1st. Octarine Sky SONG: "5"
- 2nd. Drive-In Movie Band SONG: Sorry We're Closed
- 3rd. Jeffrey Erik Mack SONG: Sailing the Cosmic Ocean

Composition

- 1st. Temple of Switches SONG: The Unfurling
- 2nd. Manna Mirage SONG: 4 Steps Back
- 3rd. GorMusik Song: The Lost

Instrumental

- 1st. Dotyk Krylo SONG: Growing Up
- 2nd. Isobar SONG: Short Story Long
- 3rd. Quicksilver Night SONG: The Galactic Edge

Original

- 1st. Karmamoi SONG: Zealous Man
- 2nd. PsychoYogi SONG: A Dangerous Path
- 3rd. Wounaan Tribe SONG: This Is My Path and Tony Romero SONG: Mellowship

**Listen
Here**

Friday Night Progressive



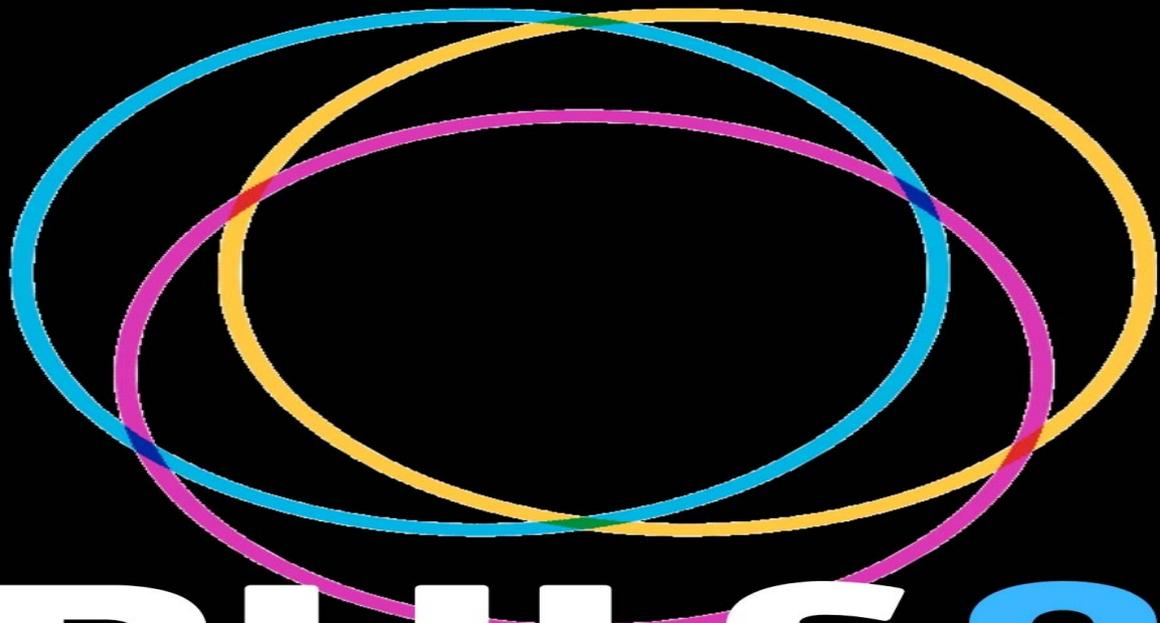
The Merrell Fankhauser Show- Merrell's Music Performed by Various Artists

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

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

<https://www.youtube.com/watch?v=wiHWtvyd9Ds>

**Listen
Here**



PULS8

Electronica Music Show

**DUE TO TECHNICAL PROBLEMS BEYOND OUR
CONTROL THESE SHOWS ARE TEMPORARILY
UNAVAILABLE**



KEEP

CALM

Normal service

Will resume

Shortly

THE REAL MUSIC CLUB



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

Regular readers of my inky fingered scribbings, 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!

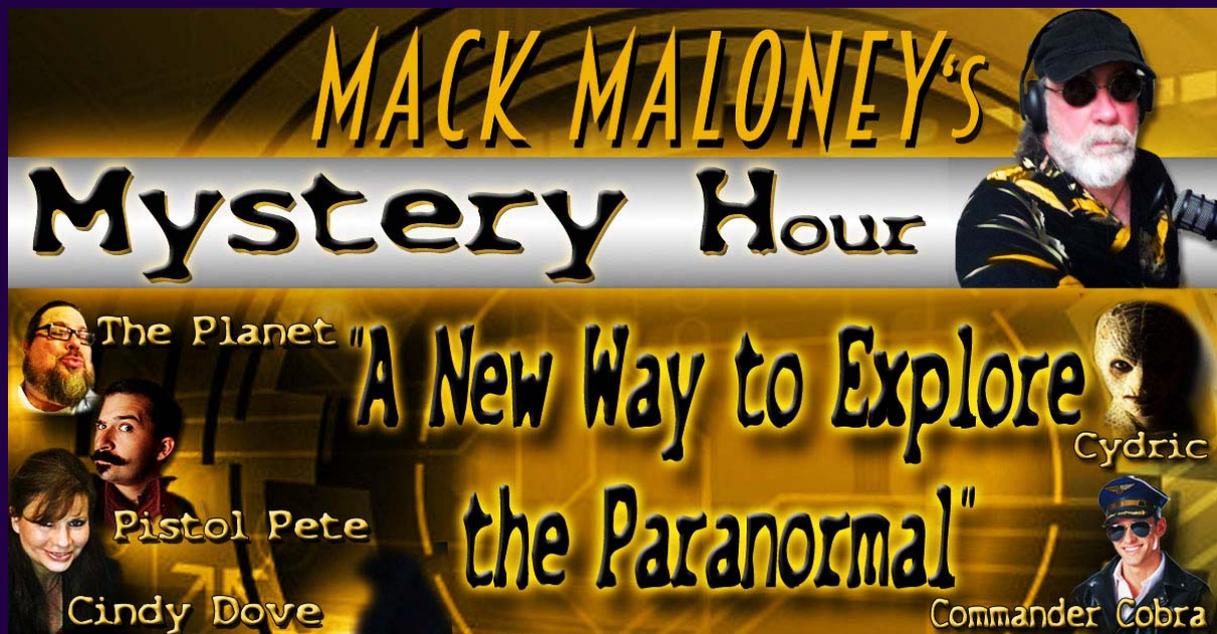
Silmarillion Founding Member Neil Cockle

<https://shows.acast.com/between-you-and-me/episodes/silmarillion-founding-member-neil-cockle>

This week, we have an exclusive interview with keyboard wiz Neil Cockle - founding member of Silmarillion, and current member of The Mighty Bard. Neil talks about his time in the band, and some secrets about those very early days. If things had gone another way, Marillion might have had a very different name...

Also, we self-indulgently read out some letters telling us how great we are.

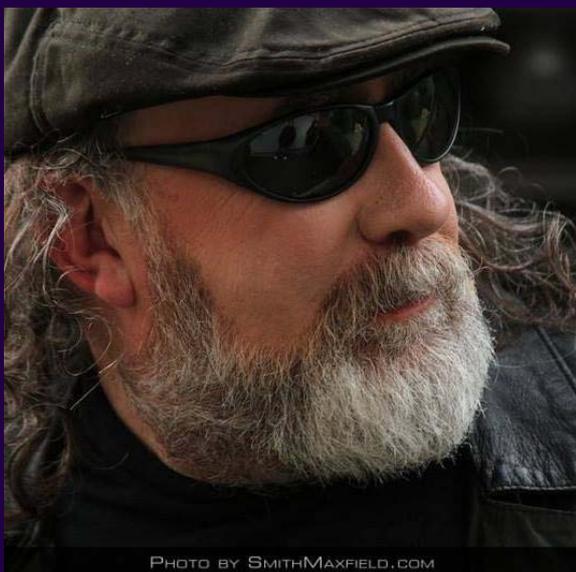
Listen
Here



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."



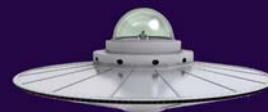
AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

NOV 25, 2022

<https://shows.acast.com/between-you-and-me/episodes/silmarillion-founding-member-neil-cockle>

Return of The Worst Spy in the World

The gang talks with Monopoly expert and military historian, Phil Orbanes, about a World War Two spy codenamed "Top Hat" who betrayed England only to be undone by a femme fatale. Security chief Willy Clubb reads the gang's latest fan mail. Plus, the Top 5 UFO movies that shouldn't be re-booted,



Listen
Here



Gene Cipriano
1928 - 2022

Eugene Cipriano, known familiarly as "Cip", was an American woodwindist and session musician, playing clarinet, oboe, flute and saxophone among other instruments. He played on hundreds of recording sessions, possibly more than any other woodwind musician. Cipriano also worked with many TV and film composers.



Jerzy Połomski
1933 - 2022

Jerzy Połomski (born Jerzy Pająk) was a Polish pop singer and actor. He is widely considered among the most popular Polish music artists of the 1960s and 1970s. He started his career in 1957, and in 1959 he made his recording debut with the album *Podwieczorek z piosenką*. Suffering from hearing problems, he officially retired in 2019.

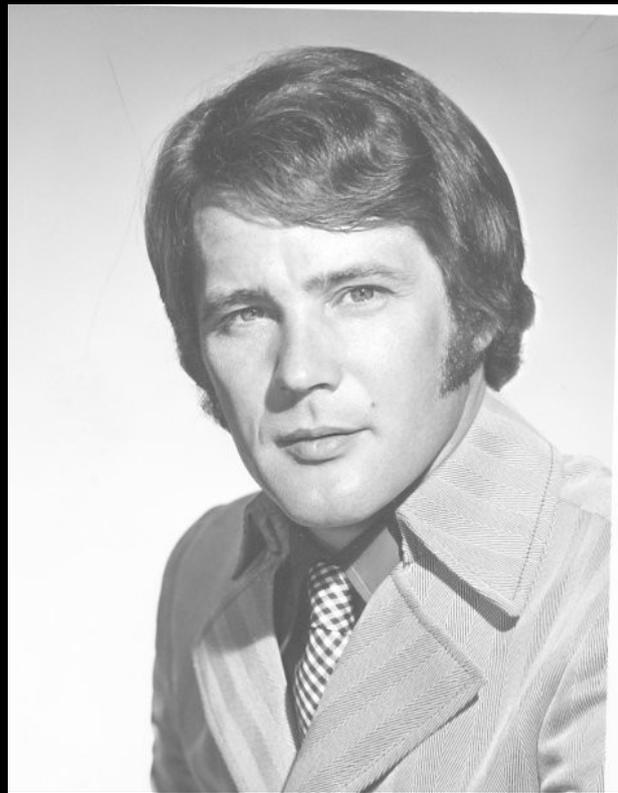
THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Mick Goodrick
1945 - 2022

Mick Goodrick was an American jazz guitarist who spent most of his career as a teacher. In the early 1970s, he worked with Gary Burton and Pat Metheny. An Elvis fan, Goodrick began studying guitar in his pre-teens and was performing professionally a few years later. He taught at the Berklee School of Music, then spent a few years touring with Gary Burton. After returning to Boston, he settled into a career largely as an educator, also writing informative books. Goodrick died from Parkinson's disease on November 16, 2022, at the age of 77.

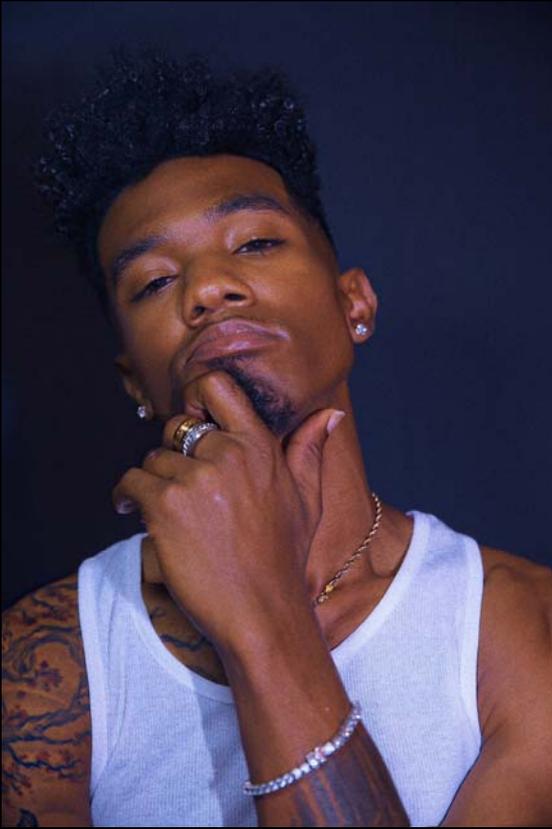


Ken Mansfield
1937 - 2022

Ken Mansfield was an American record producer who was the manager of Apple Records in the United States. He was also a high-ranking executive for several record labels, as well as a songwriter, author of seven books and a Grammy and Dove Award-winning album producer.

From the 1960s, Mansfield was associated with an array of notable performers including The Beatles, The Beach Boys, Judy Garland, and Dolly Parton, among many others.

THOSE WE HAVE LOST



B. Smyth
1992 - 2022

Brandon Smith, known professionally as B. Smyth, was an American singer and songwriter. He started out his career by posting his own covers of popular songs on YouTube, which led to him performing at various high-profile talent shows, then landing a recording contract with Motown in 2012. He released three singles between 2012 and 2015, before dying from pulmonary fibrosis on November 17, 2022, at the age of 28.



Tomáš Svoboda
1939 - 2022

Tomáš Svoboda was a French-born Czech-American contemporary classical composer and pianist, whose debut took place in 1957, with the world premiere of his Symphony No. 1 (Of Nature) with the FOK Prague Symphony conducted by Václav Smetáček. Svoboda's catalogue contains over 200 compositions, including six symphonies and five concerti. His music is performed worldwide and recordings of more than 50 works have now been released.

THOSE WE HAVE LOST



Azio Corghi
1937 - 2022

Azio Corghi was an Italian composer, academic teacher and musicologist. He composed mostly operas and chamber music. His operas are often based on literature. His first opera, Gargantua, was premiered in 1984. He taught composition at the Accademia Nazionale di Santa Cecilia in Rome, among other academies. In 2005, he was awarded the Order of Merit of the Italian Republic.



Serhiy Stepanenko
Сергій Степаненко
1964 - 2022

Stepanenko was one of the founders of Ukrainian rock band Komu Vniz. After releasing their first album "Padaya Vverkh" ("Falling Up"), Komu Vnyz toured in Canada, Poland, and many Ukrainian cities. It was previously reported that Stepanenko was in need of a kidney transplant, unable to be carried out in Ukraine during the war. Serhiy Stepanenko died on 18 November 2022, at the age of 58.

THOSE WE HAVE LOST



Ned Rorem
1923 - 2022

Ned Rorem was an American composer and writer of contemporary classical music. Best known for his art songs (a Western vocal music composition, usually written for one voice with piano accompaniment, and usually in the classical art music tradition), which number over 500, Rorem was the leading American of his time writing in the genre. His other works include operas, concertante, piano music as well as choral, chamber and orchestral works. He won a Pulitzer Prize for Music in 1976 for his *Air Music: Ten Etudes for Orchestra*.



Michael Hampe
1935 - 2022

Michael Hampe was a German theatre and opera director, general manager and actor. He developed from acting and directing plays at German and Swiss theatres including the Bern Theatre, to focus on directing opera and managing opera houses, first at the Mannheim National Theatre, then the Cologne Opera from 1975. He was professor at the Hochschule für Musik und Tanz Köln since 1977. Hampe was influential for both the Salzburg Festival and, after the reunification of Germany, the Dresden Music Festival for which he commissioned and directed world premieres. He directed at international opera houses and festivals, including productions recorded for television, film and DVD.

THOSE WE HAVE LOST



Nico Fidenco
1933 - 2022

Nico Fidenco (artistic name Domenico Colarossi) was an Italian singer and film soundtrack composer who gained considerable popularity in 1960 with the release of the song "What a Sky", taken from the film Silver Spoon Set by Francesco Maselli. Self-taught in music, Fidenco did a few cover versions of film title songs for the Italian market.

He was the first Italian singer to sell one million copies of a single. His interest in cinema led him to be a prolific soundtrack composer, including scores for westerns and many Joe D'Amato films.



Joyce Bryant
1927 - 2022

Joyce Bryant was an American singer, dancer, and civil rights activist who achieved fame in the late 1940s and early 1950s as a theatre and nightclub performer. With her signature silver hair and tight mermaid dresses, she became an early Black American sex symbol, garnering such nicknames as "The Bronze Blond Bombshell", "The Black Marilyn Monroe", "The Belter", and "The Voice You'll Always Remember". Bryant met frequently with Martin Luther King Jr. – a fan of her singing – to support his efforts to bring basic material comforts to Black people. Bryant left the industry in 1955 at the height of her popularity to devote herself to the Seventh-day Adventist Church. A decade later, she returned to show business as a trained classical vocalist and later became a vocal coach.

THOSE WE HAVE LOST

to play rhythm guitar and riffs or solos at the same time creating a highly percussive guitar sound.



Wilko Johnson
1947 - 2022

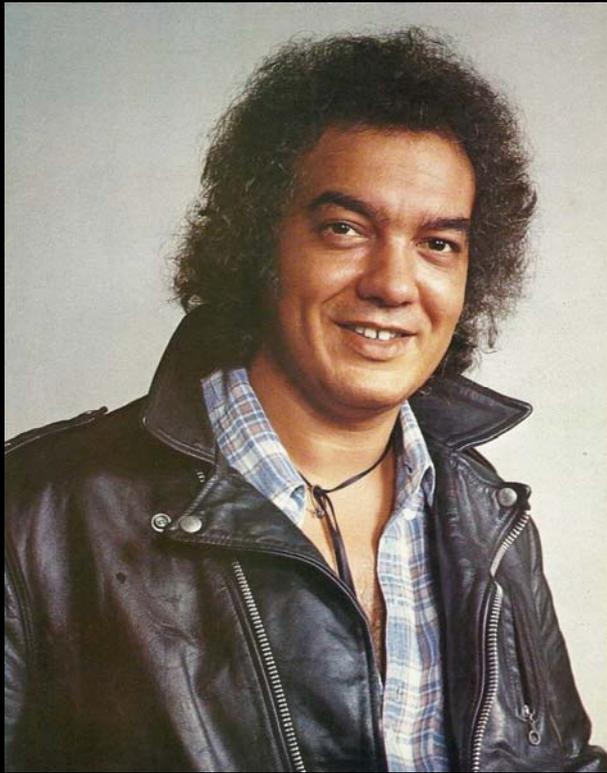
John Peter Wilkinson, better known by the stage name Wilko Johnson, was an English guitarist, singer, songwriter and occasional actor. He was a member of the pub rock/rhythm and blues band Dr. Feelgood in the 1970s. Johnson was known for his distinctive guitar playing style which he achieved by not using a guitar pick but playing fingerstyle guitar. This enabled him



Pablo Milanés
1943 - 2022

Pablo Milanés Arias was a Cuban guitar player and singer. He was one of the founders of the Cuban nueva trova, along with Silvio Rodríguez and Noel Nicola. His music, originating in the Trova, Son and other traditional styles of early 20th Century Cuban music, set him apart from the style of Silvio Rodríguez.

THOSE WE HAVE LOST



Erasmo Carlos
1941 - 2022

Erasmo Carlos (born Erasmo Esteves) was a Brazilian singer and songwriter, most closely associated with his friend and longtime collaborator Roberto Carlos (no relation). Together, they created many chart hits including "É Proibido Fumar", "Sentado à beira do caminho", "Além do Horizonte", "Amigo" and "Festa de Arromba". A core member of the Jovem Guarda ("Young Guard") scene of 1960s Brazilian pop-rock, Erasmo often appeared on television, in magazines and in feature films.



Sammie Okposo
1971 - 2022

Sammie Okposo was a Nigerian gospel artist. Okposo was also a music producer, psalmist, and CEO of Zamar Entertainment. He released his first album *Addicted* in 2004. Okposo collaborated with many other artists in the gospel and soul music fields, performed regularly in Africa, Europe, and North America, and curated a series of concerts called SOPP (Sammie Okposo Praise Party). His most recent album, *The Statement* (2018), was produced by the Grammy-winning Kevin Bond.

THOSE WE HAVE LOST



Irene Cara
1959 - 2022

Irene Cara Escalera was an American singer and actress. Cara rose to prominence in 1980 for her role as Coco Hernandez in the 1980 musical film *Fame*, and for recording the film's title song "Fame", which reached number one in several countries. In 1983, Cara sang and co-wrote the song "Flashdance... What a Feeling" (from the film *Flashdance*), for which she won an Academy Award for Best Original Song and a Grammy Award for Best Female Pop Vocal Performance in 1984. Prior to her success with *Fame*, Cara portrayed the title character Sparkle Williams in the original 1976 musical drama film *Sparkle*.



Louise Tobin
1918 - 2022

Mary Louise Tobin was an American jazz singer and musician. She appeared with Benny Goodman, Bobby Hackett, Will Bradley, and Jack Jenney.

Tobin introduced "I Didn't Know What Time It Was" with Goodman's band in 1939. Her biggest hit with Goodman was "There'll Be Some Changes Made", which was number two on *Your Hit Parade* in 1941 for 15 weeks.

Tobin was the first wife of trumpeter and bandleader Harry James, with whom she had two sons.

THOSE WE HAVE LOST



Henrie Adams 1954 - 2022

Henrie Adams was a Dutch conductor. He played the oboe from the age of eight. He attended the Maastricht Academy of Music in 1979 and studied oboe and orchestral conducting.

He conducted at several orchestras, until 1989 when he was hired as chief conductor of the Banda Sinfónica de la Sociedad Musical "La Artística" in Spain, with whom he became world champion in the Concert Department at the 14th Wereld Muziek Concours (WMC) in Kerkrade in 2001. After being ill for some time, Adams died on 26 November 2022, at the age of 68.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



Plastic constitutes approximately

90% of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details

GONZO
MULTIMEDIA

Eclectic & Unique!
THE LABEL FOR CONNOISSEURS

Jethro Tull

Spin Me Back Down The Years deluxe edition



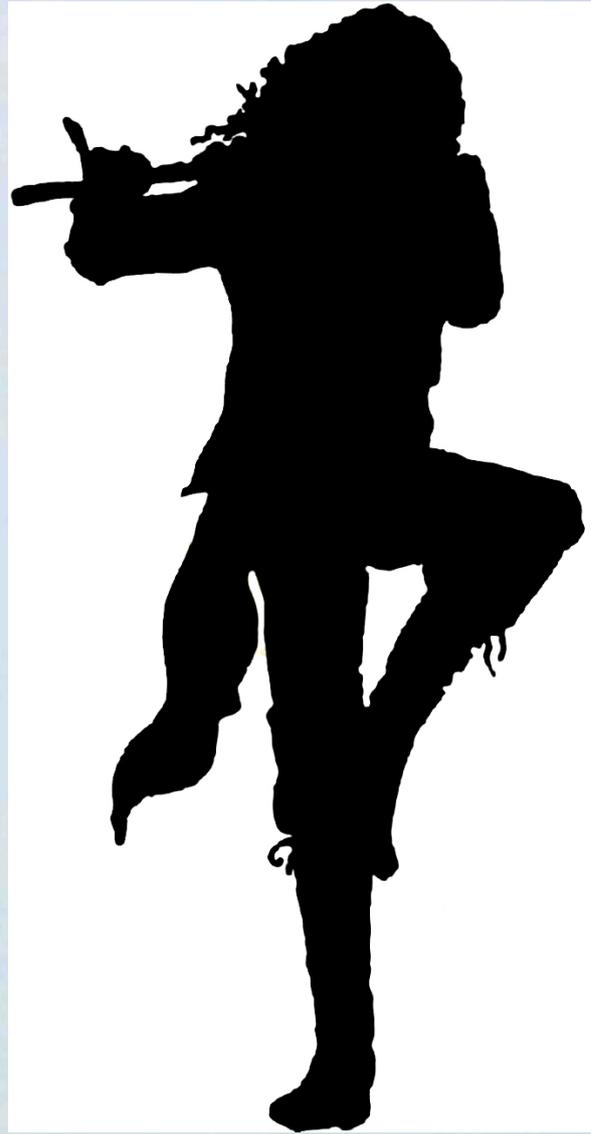
One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

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

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

Available in hardback and softback, a limited slip-cased 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



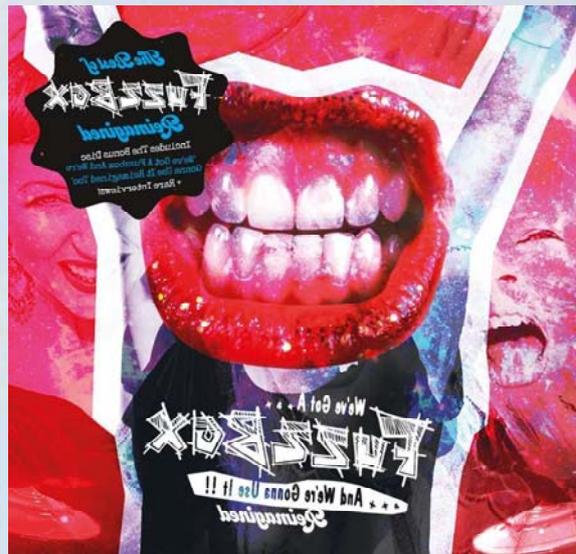
1969 – and also acted as the nerve centre for a string of projects conceived under the Apple banner, among them solo Beatles records and albums by artists as diverse as James Taylor, The Modern Jazz Quartet, Billy Preston and Badfinger.

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

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



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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

includes a full concert performance during which the band run through solo Bainbridge material, standouts 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>

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

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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!

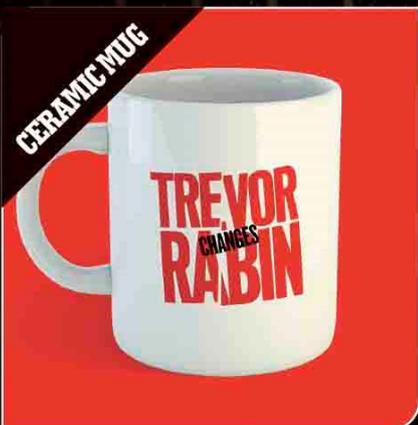
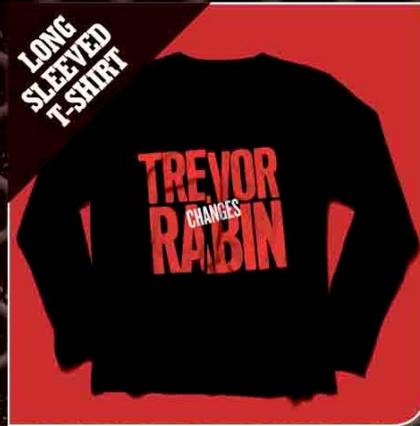
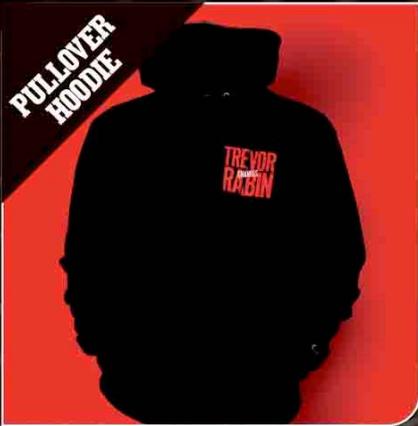
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***SUB-ATOMIC BOOM BAP
AND A FISTFUL OF RAP***

by

IMMUNE

Sub-Atomic Boom Bap and a Fistful of Rap is the debut release from IMMUNE, the duo of Psykoid and Cylas aka the new alter egos of UK emcee, vocalist, producer, and multi-genre spanning Remark (Psykoid) and Swiss producer Silas (Cylas) who also mixes it up when it comes to his genres of music.

STEVE RIDER



Anyone who has followed my reviews will be well acquainted with these two by now, both as individual artists and from their work together. If you have not followed the reviews to date then, Why Not? Just kidding but, you should definitely check my previous reviews.

Anyway, let's get back on track and see just what Immune has to offer across the following eleven tracks...

The Album kicks off with *The Mirror* which slowly draws you into this multi-layered sub-sonic sounding boom bap vibe from Cylas. Psykoid takes us on a melodic trip that not only seems to ask us to truly look at ourselves but, it also asks us to look at us as beings on this planet. What do you see when you, your life and everything that

humans have done on this planet, to this planet and too each other, is reflected to you as you gaze deep into the surface of *The Mirror*? With your mind still reeling from that initial cerebral onslaught, growls and sonic sounds grab your attention before drums join the sonic waves and you are opened up to the *Sleeping Tiger* inside ya. Immune presents us with what at first seems like a post-apocalyptic digital vibe but, you soon realise it is just another view of the current world society. Everywhere you go and every situation that presents itself to you can open up an opportunity for that sleeping tiger to be unleashed But, don't think this one is coming from the outside in, this sleeping tiger dwells within and will either be unleashed on those around you or it will consume you. The choice is yours as to which it is...

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Drums and sounds like those of sirens herald the next track. Soon keys, percussion, guitars, and more sonic sounds drop in alongside Psykoid's vocals. *Somebody* goes beyond looking at yourself in the mirror and makes you wonder what would happen if you could wrestle with your own mind about who you are within your own body, who you wanted or didn't want to be and then, just as your mind is recovering from that possibility, throws in the realisation that one day you will transcend the human body and have no body, where you once knew a body. This is a deep concept one that some of us already understand but, where does it take you? Huge sonic sounds and drums invade your mind, as the intro to *The Shadow* teases another cerebral conundrum. The grimy edge to this one

keeps you focused on the message. That message is all about the self and the fact that external pressures constantly seek to keep you down and under control but, the self needs to learn and to kick back against those pressures and show that it will not be suppressed and will ultimately be free to speak its truth. Synths and sonic electronic sounds take over your mind before the pounding drums and guitars take control of your body. This is one for the *Headstrong*, those who refuse to be held back and controlled by the powers that be. They know their self-worth and have aligned with their soul's purpose and always move forward drawing on core beliefs and values, staying true to the origins of their culture. They are equal to all, never standing above or below anyone but, simply being shoulder to shoulder with everyone.



Cylas gives us a sonic grime vibe on *Sun Rays* with heavy bass alongside the electronic sonic sound that has your mind whirling. There are a lot of messages packed into this one and initially you might be forgiven for thinking this one is all about the weather but, listen a bit deeper and you realise that the weather aspect here is just a reflection of how the current state of society has most people feeling there are dark clouds hanging over their heads, created by the power and money hungry few who feed on the blood sweat and tears of the many. There is also a reference here to gun crime but, that can be extended to knife and other violent crimes. We need to bring back the lighter days that are filled with sun rays, stop killing each other and make a stand against the corrupt politicians and make our voice heard.

The sub-atomic boom bap is in full effect on *Demons at the Door*. The sonic sounds here really twist your mind into weird mind states as Psykoid takes aim at all those who have no substance, no heart, and no real desire in what they do. In music this is all those who try to sound like the next man

because their only desire is to make money but, by not bringing their true selves to their craft, they only serve to bring more and more of their own demons to their door, who will eventually bring them down. What is key is to be you, to bring who you truly are, your heart and your own experience to the floor. Do this and you can succeed in all you do, even when you try something new.

Synths and heavy drums are the basis of *Balance*, the pounding of the drums really impress the message deep into your mind. That message is focused on the fact that there are negative forces all around us in our daily life. We cannot allow those forces to take control and we can only do that by bringing balance to life. It's all about us everyday people being more aware of what's going on around us, waking up to reality and bringing positive vibes wherever we go and with all those we meet.

Intense digital sonic vibes invade your ears before solid boom bap drums have you punching the air. This is exactly what Immune intended as Exile (Fireball Flingaz) joins them to *Put 'Em Up*. The energy and

intensity are ramped up here as the boys deliver a banger that is a homage to all those who keep that real Hip Hop music and culture alive. This one is for emcees, the writers, the DJs, and the beat makers. There is also no messing about here and no room for the mumble and wack rappers, this is for the hardcore headz and all the rest better just step off.

An ominous cloud of digital sonic and grimy vibes darkens the mood. Immune throws multiple razor-sharp beats and rhymes into your body and soul ready to tear you apart. This is *The Horror*, an unapologetic look at the dark side of the world around us and it is not just the horror that we see and hear daily, it's also about the horrors that we don't see like hidden agendas such as Eugenics and population control. It's not nice to hear but, something we have to be aware of if we are to survive.

The album ends with a deluge of *Acid Rain*, pounding drums and grimy vibes pervade as the sonic sounds settle into the background. The message here is that with everything that is setting society on course to implode, it is important not to get caught up in the plan. We must remember and cultivate the lost knowledge that has been torn from our history. What will get us through is understanding that unity, balance, and the ultimate realisation that love is the most powerful thing we have, and it can overcome all obstacles we face.

Sub-Atomic Boom Bap and A Fistful of Rap creates this dystopian vision of a post-apocalyptic world where we live in a digital Tron like Matrix where we are controlled and kept subservient to some minority of evil overlords, whom we once called governments. Is this a true representation of where we are heading or is it just a warning? What does really become apparent from listening to this is that it takes awakened minds to see the truth behind what is thrust upon us everyday through the media outlets and way social media controls what and who we see in so many ways. There is so much in this album that asks you to be aware of what is going on around you, be yourself and discover the true meaning of what it is to be

you. Don't get caught up in being dragged down by the day-to-day pain, suffering and don't be consumed by anger. Find that peace inside you and use that peace and the core energy of love to bring balance to the world around you.

Aside from all that Immune have also given us one hell of a banging Hip Hop album. Yes, there are some influences from different genres, some of which are more modern in their vibe but, none of that takes away from the concept and delivery of the music. Cylas has cooked up this impressive sound scape that has Hip Hop as its core value but, around it he merged this musical vision of a futuristic digital age where a matrix universe and a Tron like universe have collided releasing a devastating sonic shockwave. What this does is to provide Psykoid with the perfect backdrop to unload his deep penetrating lyrical onslaught. Using his intelligent and deeply knowledgeable mind state, he delivers lyrical mastery that not only educates and invites you to open your mind and your third eye but, his adept wordplay spins your awareness to a place where you feel your being integrated into a digital version of yourself like Neo in the Matrix or Dr Will Caster in Transcendence.

All in all, *Sub-Atomic Boom Bap and a Fistful of Rap* is both a view of a digital dystopian future and a hugely enjoyable Hip Hop album, merged into one that has you punching the air one minute and then expanding beyond three dimensions, the next. Utilising stunning futuristic production and a mix of socially, politically, and spiritually aware vocals, it takes to the edge of reality and back again. Ultimately it invites you open your mind, be aware and make yourself Immune...

Sub-Atomic Boom Bap and a Fistful of Rap is available now from Giftklass Labor, digitally and on strictly limited CD and USB editions. So, grab one before the powers that be make 'em illegal...

Till next time, I'm out,

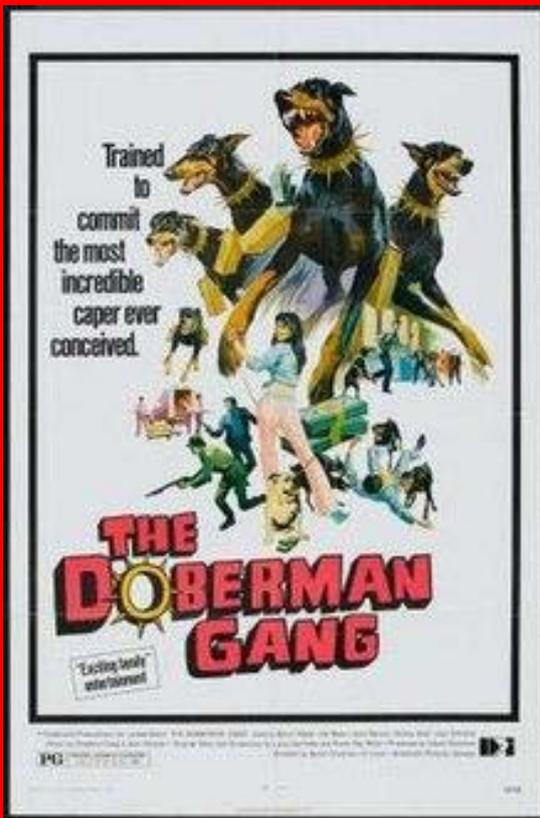
See Ya,

Steve



MARK AT THE MOVIES

Mark Raines



finds his inspiration as he watches some Doberman Pinschers run off a couple of boys who were chasing kids trying to rob a junkyard. He poses as a journalist doing a story about trained military dogs, and he convinces an Air Force dog handler named Barney to work with him in a dog training business. At the same time, Eddie reconnects with Jojo and Sammy to come up with a plan to rob a payroll from a bank, including building a replica of the bank.

When Barney is discharged from the Air Force, he comes to work with Eddie and is surprised when Eddie has Dobermans for Barney to train instead of German Shepherds, which is what Barney is accustomed to training. Barney, unaware that Eddie is planning to use the dogs in his heist, reluctantly agrees to train the six Dobermans, to which Eddie bestows the names of famous bank robbers (Dillinger, Bonnie, Clyde, Pretty Boy Floyd, Baby Face Nelson and Ma Barker). They are accompanied by a

The Doberman Gang (1972)

Plot

Three bank robbers – Eddie, Jojo and Sammy - plan what they think is a perfect bank heist. As they exit the bank one of them throws the money in the trunk of what looks like their car but is just identical. Dejected, the leader of the crew, Eddie, muses that the human factor is what goes wrong with his plans and that what he needs is robots – something that he can control and that will follow orders exactly. The three part ways and Eddie is left to come up with his next plan. Eddie

Here we have a new series for Gonzo Weekly. It comes from none other than our regular cartoonist Mark Raines who has contributed other articles (most notably his critique of the recent Disney Plus series about the Sex Pistols.

He described the series that he wanted to write to me and it sounded smashing, so I told him to go full speed ahead...

bulldog that Eddie names J. Edgar, after J. Edgar Hoover. As Barney trains the dogs, he becomes suspicious and figures out the bank robbery plot on his own. Barney confronts Eddie, who tells Barney that he is free to leave and not to worry about the dogs. Eddie reveals that if Barney leaves, he'll kill the dogs. Barney has also become close with Eddie's girlfriend, June, and she convinces Barney to stay and finish the job. Eddie outlines the specifics of the plan to Barney, which, if successful, will net the crew \$600,000 if all of the dogs come back successfully. For his part, Barney wants half of the take, but he agrees to a one-fourth share after some convincing by Sammy. June is left out of the arrangement but gets a promise from Eddie to receive \$15,000 out of his share. June realizes that Eddie sees her as disposable, and she and Barney get even closer behind Eddie's back.

On the day of the bank robbery, all six dogs do exactly what they are trained to do and enter the bank one at a time, lying down and waiting for the command to start the robbery. Dillinger is the last to enter and carries the note giving the instructions to the tellers. Just before he's supposed to blow the dog whistles corresponding to each dog, Barney has second thoughts (because June, looking for a bigger share, tells him the dogs will be killed afterwards to get rid of evidence) and leaves the command post across the street. Eddie and June are left to finish the operation and blow the whistles. While Sammy and Jojo head back to the training ranch, sprinkling dirt from the ranch along the way as a sort of trail of breadcrumbs, June picks up where Barney left off. The operation goes off exactly as planned, and the dogs collect the money and head home. One of the Dobermans is hit by a car, and another dog collects that dog's saddlebag and continues on its way. Another dog is distracted by a standard poodle in a backyard and stops to make friends with it. Eddie connects with Sammy and Jojo at the ranch, but June goes to a different spot and blows the whistles again, giving the command to the dogs to attack the bank robbers. She

blows the whistles again, and the dogs collect the bags of money and run to June's location, where she hopes to get the money, but the dogs will not let her have it. They're not robots—only Barney had any feelings for them, so they feel no connection to anyone else. She tries to get the whistles to signal to the dogs one more time, but J. Edgar takes the whistles and runs off as the Dobermans follow him. June runs after the dogs but can't catch them. As June watches, J. Edgar and the five remaining Dobermans run into a valley carrying the bags of money.

The true stars of this film are the Dobermans and their antics, it's a feel-good film and one of my favourite films featuring animals, in this case man's best friend.

The acting by the actors is pretty standard but please watch just for the Dobermans.

Running Time (1 hr 27 minutes)

Rated (PG)

4 out of 4.



Dracula (1958)

Plot

In 1885, Jonathan Harker arrives at the castle of Count Dracula near Klausenburg to take up his post as librarian. Inside, he is startled by a young woman who claims that she is a prisoner and begs for his help. Dracula arrives, greets Harker, and guides him to his room. Alone, Jonathan writes in his diary, revealing his true intentions: he is a vampire hunter and has come to destroy Dracula.

Sometime later, Harker again is confronted by the desperate woman. She reveals herself to be a vampire and bites his neck. Dracula arrives and pulls her away as Harker passes out. When he awakens in his room in daylight, Harker discovers the bite marks on his neck. He realises he has lost nearly an entire period of daylight. Harker writes a final entry in his journal and hides the book outside the castle. He descends into a crypt to find Dracula and the vampire woman resting in their coffins. Harker foolishly stakes the woman first, a mistake which will cost him his life. She withers to old age and dies. When Harker turns to Dracula's coffin, he finds it empty. Dracula, awakened, closes the door to the crypt, trapping Harker.

Days pass and Doctor Van Helsing arrives in Klausenburg, looking for Harker. An innkeeper's daughter gives him Harker's journal. When he arrives at Dracula's castle, he finds it deserted, though he comes across the portrait that Harker had of his fiancée Lucy Holmwood, with the photos now gone. Van Helsing finds Harker in Dracula's coffin in the crypt, transformed into a vampire. He stakes Harker before leaving for the town of Karlstadt, where he delivers the news of Harker's death to Arthur Holmwood and his wife Mina, brother and sister-in-law of Lucy, who is ill. When night falls, Lucy opens the doors to her terrace and lays bare her neck—already, it bears the mark of a vampire bite. Soon, Dracula arrives and bites her again.

Mina seeks out Van Helsing's aid in treating Lucy's ailment, but Lucy begs the maid Gerda to remove his prescribed garlic bouquets, and she is found dead the next day. Van Helsing turns over Harker's journal to Arthur. Three days after Lucy is interred, an undead Lucy lures Gerda's daughter Tania to a graveyard, where Arthur has found Lucy's tomb empty. Van Helsing appears and wards Lucy off with a cross. He explains to Arthur that Lucy was targeted to replace the woman Harker killed. Van Helsing suggests using her to lead them to Dracula, but Arthur refuses, and Van Helsing stakes her in her coffin. Arthur takes one final look at Lucy's body and sees her at peace.

Van Helsing and Arthur travel to the border

crossing at Ingolstadt to track down Dracula's coffin. Meanwhile, Mina receives a message telling her to go to the address of an undertaker in Karlstadt, where Dracula waits. The next day, Arthur and Van Helsing visit the undertaker but find Dracula's coffin missing. Later, Arthur tries to give Mina a cross to wear, but it burns her, revealing that she is turning into a vampire herself. During the night, Dracula appears inside the house and bites her. Arthur agrees to give her a blood transfusion administered by Van Helsing. When Arthur asks Gerda to fetch some wine, she tells him that Mina had forbidden her to go down to the cellar. Upon hearing this, Van Helsing bolts downstairs and finds Dracula's coffin, but it is empty. Dracula has escaped into the night with Mina, intent on making her his new vampire bride.

A chase ensues as Dracula rushes to return to his castle before sunrise. He attempts to bury Mina alive outside the crypt but is interrupted by the arrival of Van Helsing and Arthur. Pursuing Dracula inside the castle, Van Helsing struggles with the vampire before eventually tearing down the curtains to let in the sunlight. Van Helsing forms a cross with two candlesticks, and Dracula crumbles into dust as Van Helsing looks on. Mina recovers, and the cross-shaped scar fades from her hand while Dracula's ashes blow away in the morning breeze, leaving only his clothes and ring behind.

Without a doubt this part of the Hammer House of Horror and when I watched this in my youth I admit I went to bed hiding under my covers clutching a crucifix as Christopher Lee played in my opinion the best version of Dracula, his eyes seemed to stare into your very soul.

It's a great retelling of Dracula and despite its age still holds its own in the genre of Horror films.

If you do enjoy this film please check out other films made by Hammer House of Horror and may be surprised how much you will like them, also check out the lesser-known Hammer House of Horror television series.

Running time(1h 22m)
Rated (18)
4 out of 4.



Do Revenge (2022)

Netflix

Plot.

Drea Torres and Eleanor Levitan are soon-to-be high school seniors at Rosehill Country Day High School in Miami, Florida. Drea, who attends Rosehill on scholarship, is made a social outcast when her boyfriend, Max, anonymously releases an inappropriate video of her. Eleanor, a new student at Rosehill, is similarly cast out after a false rumour spreads that she held down and forcibly kissed another student, Carissa Jones. The two meet when Eleanor attends a tennis camp over the summer that Drea is working at over the break.

When both Drea and Eleanor recognise that neither will get the justice they deserve, the two devise a plan to team up and get revenge on the other's bully; Drea on Carissa, and Eleanor on Max. Following a makeover from Drea, Eleanor slowly integrates herself into the popular group to expose Max. Drea gets close to Carissa by volunteering at the school farm she runs and meets fellow student, Russ. Eleanor quickly catches the attention of Max and his friends, and she is invited to a homecoming pool party.

Eleanor hangs out with Max briefly and discovers that he is cheating on his new girlfriend Tara with Drea's old rival Allegra. While Eleanor is at the party, Drea sees Carissa at the beach with Russ and steals the farm keys, granting the two access to the farm's greenhouse full of marijuana plants and magic mushrooms.

At the school's Senior Ring Ceremony, catered by Carissa, the two use the narcotics found at the greenhouse to drug their classmates to steal Max's phone to get evidence of his wrongdoings. Drea anonymously tips off the school's Headteacher about the greenhouse, destroying Carissa's reputation and getting her expelled. While searching through Max's messages, the two find collections of photos and messages from other girls their age stretching back years.

Drea and Russ continue to get close throughout the revenge scheme. At the Valentine's Day assembly, Eleanor sends Max's texts to the entire student body. To minimize the fall-out, Max and Tara pretend to become a polyamorous couple, only bolstering his popularity. Drea also receives the news that she has been rejected from Yale, her dream college.

Drea spirals and concocts a new plan to destroy Max and his group at the upcoming Admissions Party, which can only be attended by those accepted by Ivy League schools. As she becomes more unhinged, Eleanor begins to accept her new popularity and friends, beginning a relationship with Max's younger sister Gabbi. When Max and his friends surprise her for her birthday, Drea crashes the party, almost upending their whole revenge plan. The two fight and go their separate ways after Eleanor accuses Drea of lying about Max releasing her video due to a lack of incriminating evidence. Gabbi overhears this and breaks up with Eleanor, upset.

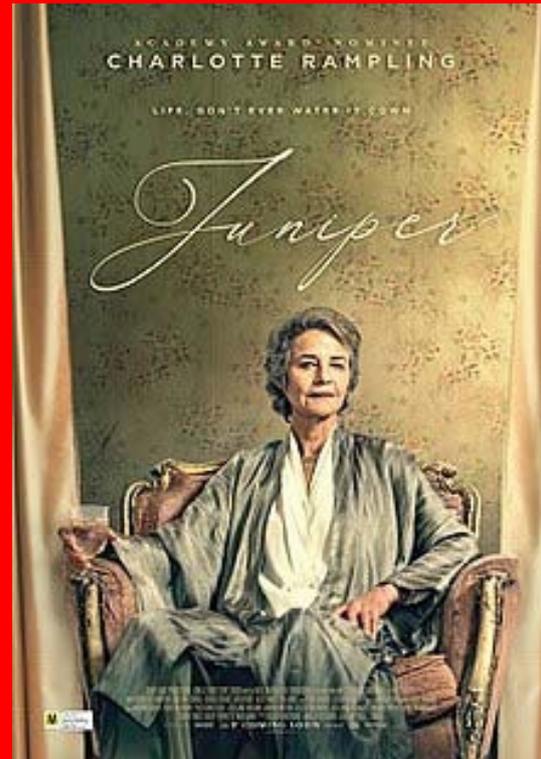
Drea begins to suspect that Eleanor isn't who she says she is, seeking out Carissa at a rehab facility for information. Carissa reveals that Eleanor is "Nosy" Nora Cutler, a girl Carissa and Drea knew from

a summer camp they attended when they were kids. It was Drea who publicly outed Nora as a lesbian and resulting in her becoming an outcast, an event Drea doesn't even remember. When Drea tries to confront Eleanor, Eleanor threatens to frame Drea's mother for drug possession if she refuses to expose her old friends at the Admissions Party. When Drea tries to flee, Eleanor T-bones Drea's car, putting Drea in the hospital. However, the incident allows Drea to create an elaborate sob story that puts her back in the good graces of her old friends.

During the Admissions Party, Drea reveals Eleanor as "Nosey Nora" to Max's friends, but immediately regrets it and apologises to Eleanor for her past actions. Their reconciliation is interrupted when Max discovers their plots against him. He plans to expose the two of them and confesses to releasing Drea's video, unaware that Eleanor is carrying a recording device. Eleanor and Drea project Max's confession across the party, turning the student body against him. Max is expelled from Rosehill and his place at Yale is offered to Drea, who rejects it with plans to explore her other options. She and Eleanor skip graduation and drive off into the sunset. In a post-credits sequence, Drea apologizes to Russ and they makeup, Eleanor gets back together with Gabbi, and Max joins a support group.

Yes, I sat down and watched for my guilty pleasure a teen comedy-drama with a hint of unrequited love and I enjoyed the revenge plot the very clever twist and the ending was superbly over the top, the two main actresses, yes I call them that not actors, play their parts with venom, a wicked sense of humour. Go and check it out on Netflix next time you're in need of a bit of escapism.

Running time (118 minutes)
Rated (15)
4 out of 4.



Juniper (2021)

Plot

A troubled teenager Sam, is on the path of self-destruction owing to grieving the loss of his mother and being angry at his father for sending him away to boarding school.

Sam becomes quick to lash out and after pushing the boundaries is suspended from the boarding school.

He gets even more upset as he has to help care for his eccentric chair-bound grandmother.

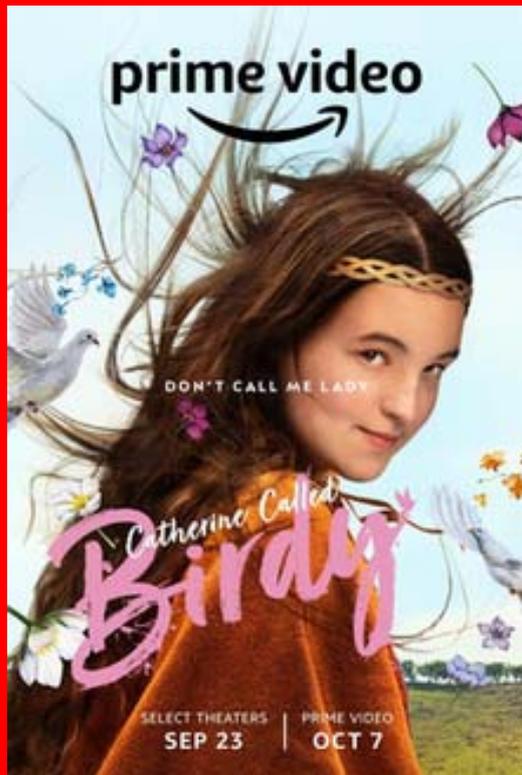
The best way to describe Sam's grandmother is that she is a gin-swilling, droll, awful matriarch who takes great pleasure in ringing a bell to get Sam's attention.

They soon begin to bond over booze and sunrises as each finds a form of solace and redemption in the company of the other.

This film has no twists and you may find the story a relatable family dynamic. No real surprises as what you see is what you get in a film that

finishes as obviously as it started. It is beautifully made and I liked the fact the main characters are familiar and come across as compelling enough to tug at the viewer's generational truths.

Running Time (94 minutes)
Rated (15)
3 out of 4.



Catherine Called Birdy (2022). Amazon Prime

Plot

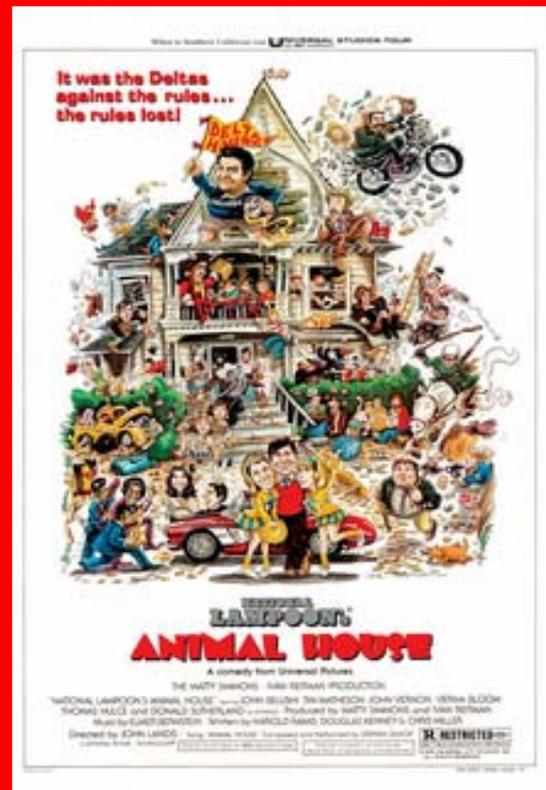
Set in medieval times with a modern twist this film centres on a young 14-year-old girl called Catherine who is feisty and refuses to be weighed down by the expectations of what is expected of a young girl in 1290 England.

She lives with her father who forever overspends beyond his needs, her always pregnant mother, who struggles to afford their extravagant lifestyle, decides that their daughter Catherine, who is nicknamed Birdy, should get married.

Catherine views marriage as a trap and at every attempt does her best to ruin her

chances with any of the suitors. Also, she is secretly trying to hide the fact started her period, thus becoming a woman with a crush on her Uncle.

This film is funny, scattered with modern pop song covers. The first hour flies along but it then loses some of its momentum. But I think most will enjoy that fact Catherine aka Birdy comes across as a medieval feminist icon.



National The proof n's Animal House(1978).

Plot

In the autumn of 1962, Faber College freshmen Larry Kroger and Kent Dorfman seek to pledge a fraternity. After they are unable to fit in at the prestigious Omega Theta Pi house's party, Kent suggests they visit the Delta Tau Chi house next door as he is a "legacy" and cannot be turned down because his older brother Fred was a member. John "Bluto" Blutarsky welcomes them and they meet other Deltas including Daniel Simpson "D-Day" Day, Chapter President Robert

Hoover, Eric "Otter" Stratton, and Otter's best friend Donald "Boon" Schoenstein and girlfriend Katy. Kroger and Dorfman are invited to pledge and Bluto, Delta's sergeant-at-arms, gives them their fraternity names ("Pinto" and "Flounder" respectively).

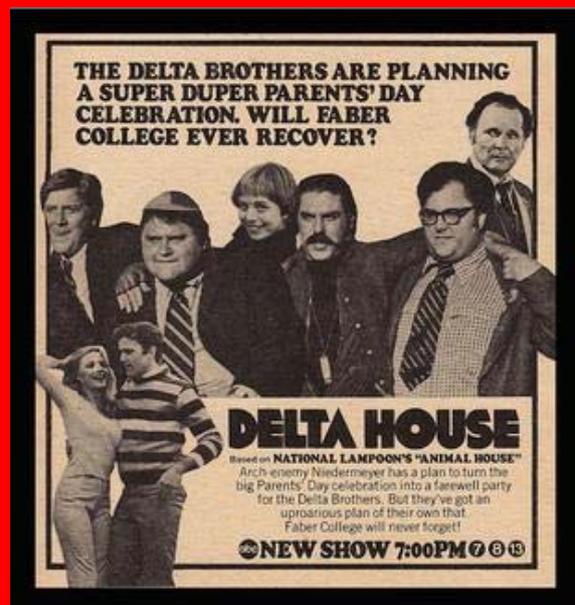
Dean Vernon Wormer wants to remove the Deltas who are already on probation due to various campus conduct violations and an abysmal academic standing. Invoking his emergency authority, he places Delta on "double-secret probation" and directs Omega president Greg Marmalard to find a method to permanently remove Delta. Various incidents further increase the Dean's and the Omegas' animosity toward the Deltas, including the prank-related accidental death of a horse belonging to Omega member and ROTC Cadet Commander Douglas C. Neidermeyer as well as Otter flirting with Marmalard's girlfriend, Mandy Pepperidge.

Bluto and D-Day steal the answers to an upcoming test from the trash, unaware that the Omegas have switched the mimeograph negative for the exam. The Deltas all fail and their grade-point averages drop so low that Wormer tells them he needs only one more incident to revoke their charter. To cheer themselves up, the Deltas organize a toga party and bring in Otis Day and the Knights to provide live music. Wormer's wife Marion attends at Otter's invitation. Pinto hooks up with Clorette, a cashier he meets at the supermarket. They make out until she passes out drunk. Pinto takes her home when he discovers she is the mayor's underage daughter.

Outraged by Marion's escapades and with the mayor threatening personal violence, Wormer organizes a hearing and revokes Delta's charter. To clear their heads, Otter, Boon, Flounder, and Pinto go on a road trip in Fred's car. Otter picks up four

young women from the Emily Dickinson College as dates for himself and fellow Deltas by posing as Frank Lymon, the fiancé of a college student who died in a recent kiln explosion. They stop at a roadhouse bar where The Knights are performing, ignoring its exclusively African-American clientele. A couple of hulking patrons intimidate the Deltas, who flee, abandoning their dates and damaging their car.

Later, Marmalard and other Omegas lure Otter to a motel and beat him up after Mandy's best friend Barbara Sue "Babs" Jansen fabricates an affair between Mandy and Otter. Due to the Deltas' dismal midterm grade, Wormer ecstatically expels them, having already notified their local draft boards that they have lost their student deferments and are now eligible for military service. After Bluto rallies the despondent Deltas with an impassioned speech, they decide to get revenge on Wormer, the Omegas, and the college at the annual homecoming parade. D-armoured vests Fred's damaged car into an armoured vehicle, which they conceal inside a cake-shaped breakaway float and sneak into the parade. The Deltas then sabotage all aspects of the parade and drive through the viewing stand. As chaos ensues, the futures of several of the characters are revealed: most of the Deltas become respectable professionals while the





**‘TO FEEL LOVED’ – the video
film premiere, along with past
and present ‘We are Willow’
films and music/art
presentations, hosted by
Chris Butler.**

Alan Dearling shares some words, images and links.

A challenging and thought-provoking show. Nine short films and an opportunity, informally, to meet some of the We are Willow collaborators. The makers and shakers behind the music, the film-making, the art-works and more. The launch even morphed into a Halloween DJ and drinks event in the Eagles Crag Brewery Tap Room spooky event...

alan dearling



We are Willow: <http://wearewillow.com/portfolio/>

To Feel Loved (perhaps the main event!)

This new track and video is melded into the landscape with dance. It's almost like mime and dance from the

early era of Bowie and Kate Bush. Floating, ear-worm music, with a haunting hint of melancholia. Full of the highs and lows of life. Quirky, which is a bonus!

<http://wearewillow.com/portfolio-item/tofeelloved/>





It was by far the most polished creation and production on the menu, but not the most quirky. There was plenty on display. In ‘To Feel Loved’, Chris Butler is the creative producer, with Nadia Balfe performing the dance, design by Daren Newman, artwork from Matthew Houlding. The haunting music is the creation of Dave Thacker, Noel Williams, Chris Butler, Hannah Ashcroft. And, the filming by Simon Pantling and Chris Butler.

Alan muses on the overall feeling evoked in the nine short WAW films:

“Atmospheric, liminal, muted, discomfoting.”

“Personal, claustrophobic, emotionally sensual...”

I learned more about **WE ARE WILLOW**.

It’s located loosely around Manchester, but UK-wide. A creative studio and multidisciplinary arts collective, collaborating on projects engaging in cultural, commercial and community interest on a national and international scale. As I was told, they have:



“Two decades of experience working in and around the cultural, artistic, music and creative industries equips us with the creative concept, strategic planning and delivery capabilities to produce idiosyncratic, inspiring and challenging experiences, which embrace the flexible talents of a roll call of connected collaborators.”

They describe themselves as ‘creative problem-solvers’, equipped with a toolkit of artistic and creative skills, mixed and matched to suit each project. They say that they like to *“...grow concepts from seed and ensuring an impactful outcome with enduring legacy.”*

Certainly, judging from their film output, it’s an innovative mash-up of musical musings, story-telling, cinéma vérité, documentary work, and social action. It’s quite an eclectic output. Co-Founders: Chris Butler (artist/musician) and Daren Newman (illustrator/designer) suggest that they have developed:

“Song and soundtrack composition, in-house recording and studio production, event creation and live performance alongside commercial release and distribution are the genesis of what we do as an acclaimed creative team. Developing projects inspired by travel, sport, mental health and international cultures, outcomes working across performed and recorded music, with video. And multi-faceted artworks, outputs and exhibitions and live events.”

It all seems to be about diversity, cultural, social and intellectual rigour.

At the show, the retrospective of WAW’s work kicked off with, the lyrical, sensitive, virtually spoken word piece from **Simon Connor working with Chris Butler**, filmed by Will Grundy and Tom Monkhouse: **‘Hard Lines’**, Part Two of the 348 Miles Trilogy. Chris Butler explained that he set himself the task of recording and releasing 3 EPs within a year with 3 fellow musicians he



admired, and to tour the material in the UK and abroad. The aim being to create an eclectic body of songs which would take all involved a step away from their current sound. PART ONE with Kathryn Edwards, PART TWO with Simon Connor and PART THREE with Sam Lench.

The end of the trilogy gave way to the 12 inch record release '348 Miles'. This mileage being the total distance of the 4 collaborators birth places from the city of Manchester, where they met through music.



Hard Lines:

<http://wearewillow.com/portfolio-item/parttwo/>

Another film shown from the portfolio was, ‘**A Monkey with a crayon in ten minutes**’ – song and visuals from Chris Butler/Noel Williams

Reminiscent of Neil Young at his bleakest, “...is that what it's come to, drinking in the afternoon?” and “I put my hand up to all of my sins.” Powerful stuff.

Talking to Chris Butler, I learned that We are Willow are currently very excited to be involved in a really rather incredible new footie project:

He said: “*It's been a long time coming so we're super excited to finally announce we've been commissioned to deliver a project over the coming months for the EUEFA Women's Euros!*”

Images for the EUEFA project, courtesy of We Are Willow family member @dannyccheetham

Finally, here's the on-line flash mob-anthem at Piccadilly Records in Manchester to promote WAW men's mental health action projects: ‘**A Different Light**’, in collaboration with MIND:

<https://vimeo.com/396979083?fbclid=IwAR1qpnaYsX3p-0JmZsXR-asx0RUJWrAgzxSI2lYuzanjHChlRbSTQn>



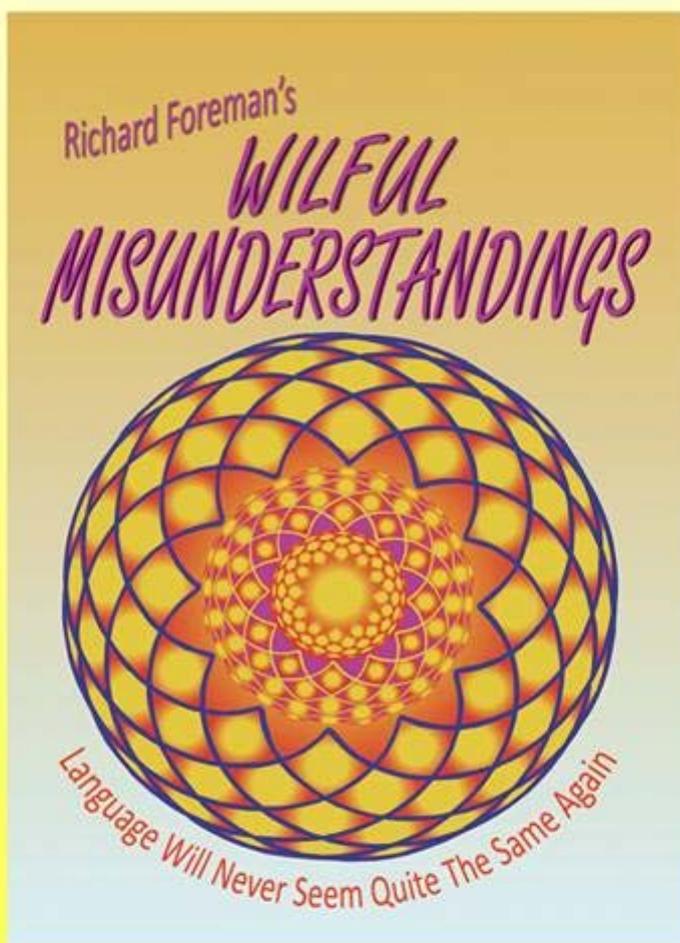


Expect the Unexpected!

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

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

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



Readers' comments:

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

'A sanctuary, a haven, a totally immersive other world...'

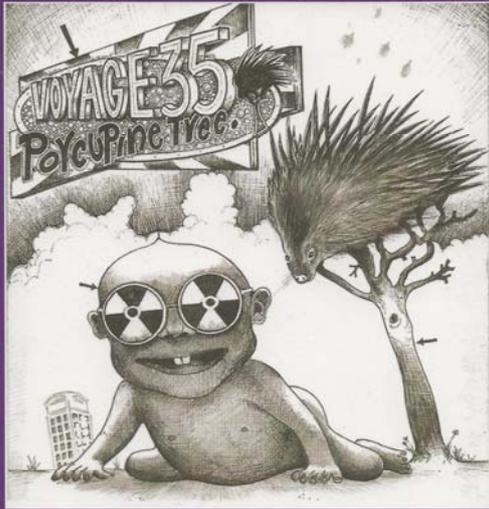
'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

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The best of the Fanzine
dedicated to Porcupine Tree

Steve Freight

Voyage 35: Porcupine Tree

It is hard to imagine, in this era of everybody being permanently connected, that there was a time not so long ago when it was hard to find out information on your favourite band, especially if they were not in the charts. Hence the advent of fanzines, which were bloody hard work for those involved (I ran Feedback for 16 years, more than 80 issues and 11,000 pages of print), yet they are now an invaluable source of information for diehard fans and researchers alike. Those which were dedicated to just one band often gained massive access and contain information that has

never been made available elsewhere. Such is the case of Voyage 35, a fanzine dedicated to Porcupine Tree. Between 1995 and June 2001 Steve Freight put out 14 issues dedicated to his favourite band, and he has now lovingly collated these into a book which has just been released by Gonzo Multimedia. He made the decision to collate the fanzines, so each issue appears as a separate chapter, with the cover art and images which appeared within. However, he made the call not to include reviews and items which looking back add no value, so what we have here is a distilled version, which for fans of the band is indispensable. I was asked if I would like to interview Steve and jumped at the opportunity as there were way too few people running fanzines, and those who have taken the time and energy to now make them available in book form even more so.

When did you become interested in music, and what bands were important to you at the time and why?

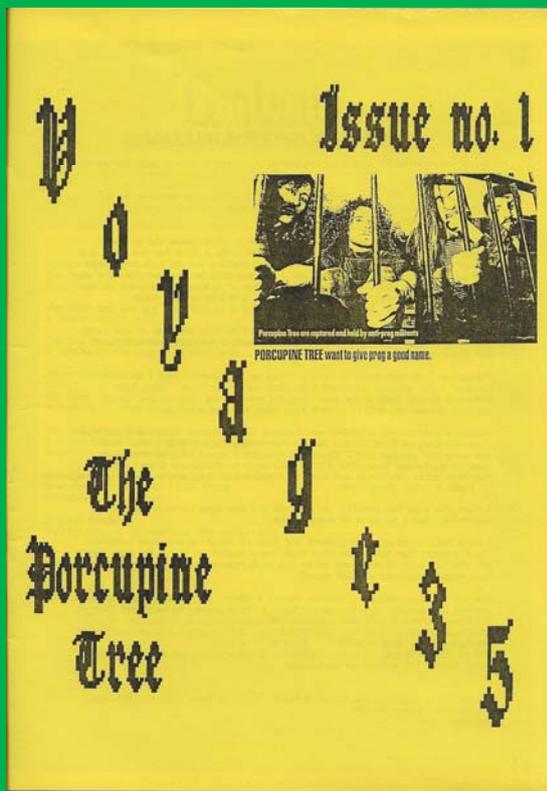
My mother had a large selection of classical 78s and from an early age, around two, I was allowed to play them. Whilst I could not read I used to make up sounds to go with the music and could recognise the tunes from the labels and the shapes of the words.

The radio used to be on most of the time and growing up in the 60's I was lucky enough to be exposed to all the pop songs the BBC would play (not much due to needle time) and on getting my first radio aged 7 (1963) I found Luxemburg and listened via my headphone (just the one for one ear) under the sheets. This reminds me of visiting a great aunt who asked my mother if I had a hearing problem as she thought my trannie and headphone was a hearing aid!

First real influence was....

Cliff Richard. From here I liked Buddy Holly, and then the Beatles. She Loves You was hanging on the tree for me at Christmas.

KEV ROWLAND



The first single I bought with my own money was *Legend of Xanadu*.

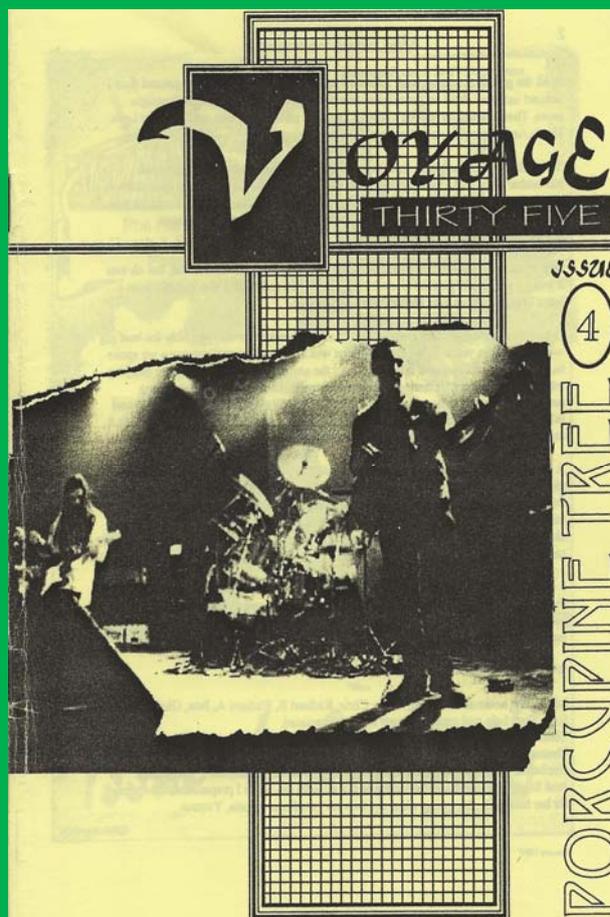
Up until senior school I was probably into more pop orientated music but even in those days this consisted of the Beatles, Stones, The Who, The Moody Blues, Pink Floyd who have stayed with me to this day and helped forge my musical tastes. I was also lucky that bands I got into released singles in those days. Bands like Black Sabbath, Deep Purple, and The Doors were all chart entries too. Heaven.

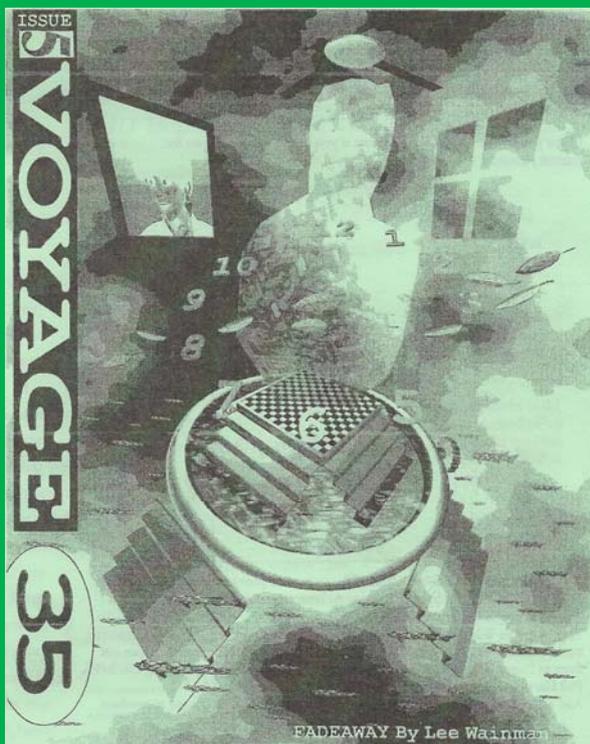
Then a truly remarkable single assaulted my senses. Hawkwind's *Silver Machine*. Loved it and bought it, but a strange thing then happened. I was more captivated by the B side, *7 by 7*. Intrigued, a friend and I went to see them at the Edmonton Sundown on 29th December 1972. Little did I know that I was witnessing history in the shape of the Space Ritual tour. The next day I went out and bought *Doremi Fasol Latido* with my Saturday job money and I've bought everything released since.

As to what I listen to these days, it's an eclectic mix of 60's pop when the radio is on, Hawkwind, Pink Floyd, Charlie (Love Terry Thomas's sense of humour in the lyrics – check out Popstar), Moody Blues, The Beatles, Fish on Friday, The Who, Free, Bad Company, Ozzy, Alan Parsons, The Doors, Meatloaf / Jim Steinman related, Glen Campbell, Lindisfarne, Yes, Rumer, anything with Paul Heaton (my wife's favourite) and early, pre-In Absentia, Porcupine Tree.

How did you discover Porcupine Tree yourself?

There was a shop in Southend, where I was working, called 99th Floor that I used to visit in my lunch hour and chat with John and Tom. They would always be playing records by bands I had little knowledge of, and one day Tom said he had something he was sure I'd enjoy that had just come in. It was the *Voyage 34* single. I bought it on the spot and also *On the Sunday of Life*.





What made them stand out for you?

I think it was the sheer variety of genres that was attempted on “Sunday” that made it a joy to listen to. It covered so much of the music I had grown up with and was a throwback of sorts, but with a “progressive” twist. I later said in the fanzine that we should call it Evolving Rock. And then when *Radioactive Toy* came on — when listening for the first time — wow what a song.

What was the scene like back then? Were you interested in other progressive bands, how did you go out about discovering information?

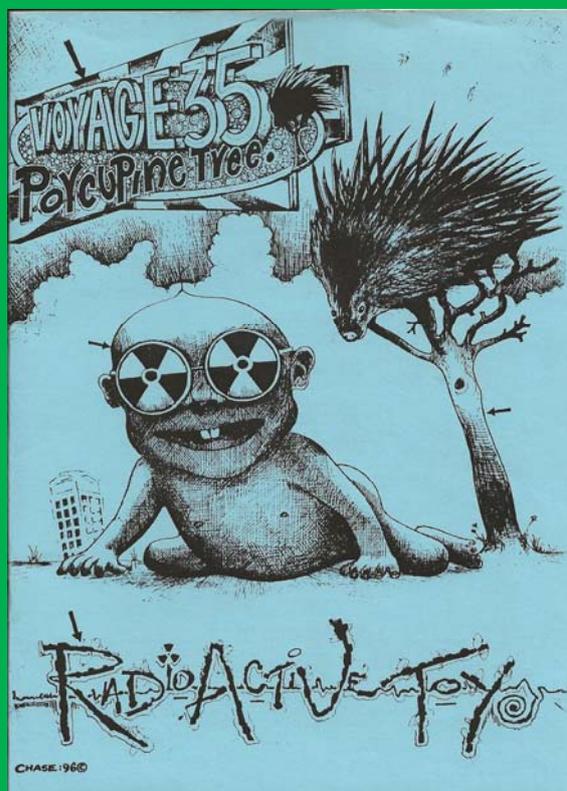
Trance and sampling were big things then and *Voyage 34* seemed to fit this mould quite well. Until I spoke to Steven on the phone for the first time, I always assumed that the start was a Pink Floyd sample from *The Wall* and he seemed surprised by this and said it was all him. He said that if it was reminiscent of *The Wall* it was purely unintentional. I was going to many concerts back then, mostly rock orientated, which I was enjoying more than Prog at that time.

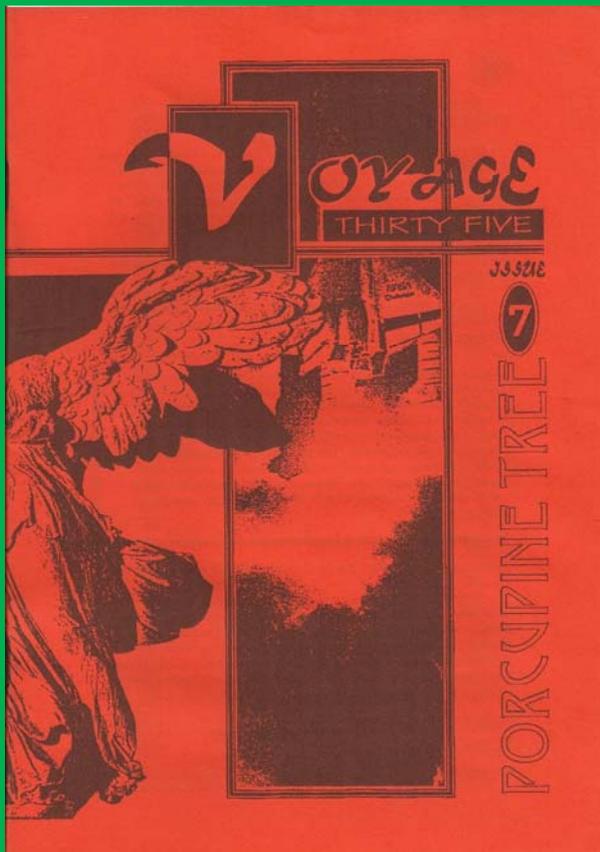
Prog was though, very derivative, and I tended to stick with what I liked, such as Floyd and Yes. It’s a cliché, but so many bands wanted to be (early) Genesis, but I found them hard to get into, so the subculture of Genesis clones didn’t do a lot for me. I used to rave about the early Porcupine Tree albums to anyone who would listen to me, and Guy Thomas was one of these.

The lucky so and so was able to go to Porcupine Tree’s first live gig at the Nags Head, Wycombe and as someone who has videoed a fair number of Hawkwind concerts over the years, he contacted Richard Allen and was able to get a pass to video the concert officially (yes a full video of this gig exists). For me, this led to my introduction to the band members.

Why did you decide to write your own fanzine? How did it come about? How big was the first issue (pages) and how many did you print?

I had been helping Doug Smith (Hawkwind manager) to promote the *Alien 4* album, by taking flyers and posters around the local record shops in my area. My reward was a





backstage pass to the Brixton all-nighter. Porcupine Tree were also on the bill and had an early 30-minute slot. Somehow, our (mine and Guy's) backstage passes morphed in access all area ones (don't ask)!

Guy had transcribed the Nags Head gig onto a broadcast quality video tape, and he wanted to get this to Steven. We negotiated the corridors of the Academy looking for the band's dressing room. Finding this we went in and had a chat with them. I remember mentioning Steven's bum note played on the Radio One Session for some reason, but Steven said these things happen and he wasn't worried by it and that if he was he wouldn't be putting it out on record. All four were pleasant even though we had crashed their dressing room and I then thought I'd contact Richard Allen and see if anyone had approached the band regarding a fanzine.

At the time my wife worked evenings, and once I'd put our daughters to bed I

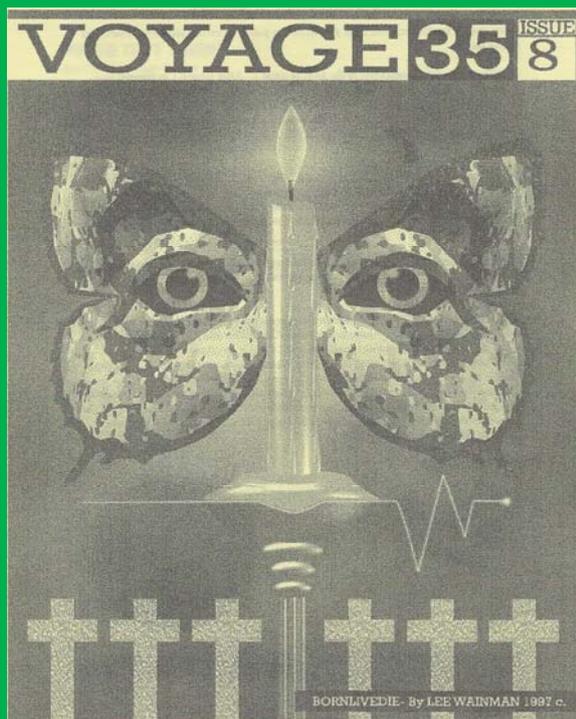
listened to music or tinkered making my own mash up videos, nicking bits from films or TV shows and overlaying with Hawkwind music. I used scenes from Bladerunner and set this to *It Is The Business Of The Future to be Dangerous*, Legend I set to *Magnu* and Danger Man (US Secret Agent) to *Secret Agent*, among others. I sent copies to Dave Brock and when I met him years later at the *Take Me To Your Leader* launch party he asked if I was the guy who had set Danger Man to *Secret Agent*. He'd have liked to have used it, but it was a copywriter's nightmare!

With all this free time I felt I could produce a fanzine and Richard agreed if Steven was OK with it. He said he'd get Steven to call me. He did but I wasn't expecting the call at 11:30 at night! We spoke for around 30 minutes and some of this I recalled in the first issue. Putting it together was not easy for the first few issues as I used my trusty writer programme on the Atari, and these were initially printed out on my Dot Matrix printer. Before they went to print though I found thanks to my works IT department, that they could convert this to Word Perfect and master pages were printed.

I then had to cut and paste the photos into the required places and then photocopy and reduce them from A4 to A5 masters. Very time consuming. Then came the photocopying. I used my work resources out of hours on the first couple of issues and then my in-laws said I could use the printing facilities at their church for a charitable donation, which was how the later issues were done.

The first issue was 24 pages and I sold them at concerts and gave many away to promote the fanzine and the band. 99th Floor in Southend had a supply they sold or gave away too. In all, 14 issues were produced, but by the last issue around 30 were produced on a print by order basis, as the fan base now got their information much quicker via the internet.

What was the reaction of the band, label and other fans?



Richard Allen was pleased with that fact he had something to help promote the band. He sent out flyers with his Freakbeat mail order business mailouts and I got a very good response from this too, and had a mail list of over 100 for issue 2. Steven found a couple of minor errors in the first issue and offered to proofread all future issues and agreed to himself and the other band members being interviewed for future issues. These are all in the book.

How did the book come about?

The book came about by accident. I had not intended to publish it. I had however thought about consolidating the articles and interviews into one document for my own benefit and to pass onto anyone who was interested. I'd seen some old Voyage 35's selling on eBay for over £20 an issue, so thought there might be some interest as an historical document in the early days of the band.

Rich Wilson, Charles Beterams and Guy Tkach, had all contacted me for information for their books on Porcupine Tree and this gave me a push to provide this to them.

Coincidentally, my wife was in the process of leaving her employment and, with very little to do, took on the task of typing up the articles from the early issues. I had no digital files for (those produced on the Atari or which had been on floppy discs). I made a conscious decision not to include reviews of the albums including my own as there were many reviews out there and most are a personal opinion. Once I'd consolidated the articles I sent this out to friends and some contacts I still had from the old Fanzine days. This included Jon at Gonzo.

Jon felt this had potential as a published book and he would run with this and do the necessary, which is where we are at today. The one thing I wanted though was the Mutant Baby inspired by Radioactive Toy and drawn by John Chase as the cover illustration.

The book still has very much a fanzine feel, including being broken by issue. The approach works very well but why did you choose this format?

It just seemed logical to keep the issue approach as it gave a sense of historical progression on the evolution of the band at the time. I thought that anyone wanting to see what was being said about, say, *The Sky Moves Sideways* at the time of release could easily find the references within the book.

All music reviews are subjective to a lesser or greater degree, and given that yours would have captured a moment in time do you regret not including them?

Not really. I did as said, consider including them but in the end decided to leave them out. Maybe in hindsight keeping them in would have added to the historical nature of the book that I intended.

After Voyage 35 did you still write, or did you put that behind you?

I occasionally did reviews for other fanzines such as Brian Tawn's HawkFan, Hawkeye and Wondrous Stories, and did a booklet, primarily for my daughters, but it has gone a bit wider over the years, on my memories of Ventnor on the Isle of Wight, covering my childhood years. I've not written anything for some while now though.

Apart from Hawkwind, who really excites you musically today?

There is not a lot of new music I get overly excited about the days. Fish On Friday are probably the "newest" band I really enjoy listening to, along with Noel Gallagher's High Flying Birds (never really that keen on Oasis though). Other artists I have got into seem to run out of steam quite quickly and get derivative or lose their way. It's as if they have a lot of good ideas and put them into one good debut release. I'm forever donating CD's to charity shops that have disappointed. Most CD purchases (and yes, I prefer to own the music and I think they sound better than streaming) these days tend to be remastered or new material by bands I collect.

I see you have covered Steven's output other than Porcupine Tree. How did you track down these bands?

Once I did the first issue Steven's past came to light from various readers, including a live tape that Steven didn't have in his possession. These readers had been lucky enough to live in Steven's area and had seen previous bands he had played in. Also, Steven had issued tapes with these bands.

No-Man was of course already well known and a number of people who were fans of this band transitioned across to Porcupine Tree. It was always my intention to cover Steven's offshoots and one issue became a No-Man special, covering a timeline and all known releases up to that time. Phil Harwood helped with the discography whilst I researched the history as best as I could.

The only time I deviated from the straight Issue approach in the book, was in bringing forward a letter from Tim Bowness that I published in the next issue as I felt it better to keep the No-Man info together.

What are your thoughts now that Porcupine Tree has reformed for a new CD and Tour?

I'm pleased for them (although disappointed for Colin (and Chris) that they missed out on this stage of the band's popularity). They went out on a high with the Royal Albert Hall gig, but that was also tainted as there were obvious tensions within the band and they just faded away. Personally, I didn't enjoy the latest album, and having seen the set list there wasn't enough from the early years to satisfy me, but again, I'm pleased with the recognition they have finally achieved from all corners of the press, even those that ignored them in the early days.

Playing to sell-out crowds across the globe justifies the direction Steven eventually took, even though it left me (and others) behind. I am proud of the part I played in those early formative years in helping promote the band and pleased Richard Allen (the band's first manager) took the time to write the forward to the book for me.

I hope people who buy the book find it an interesting testament to those early days and will be inspired to revisit the early albums and see what inspired such loyalty from the fans at the time in Porcupine Tree.

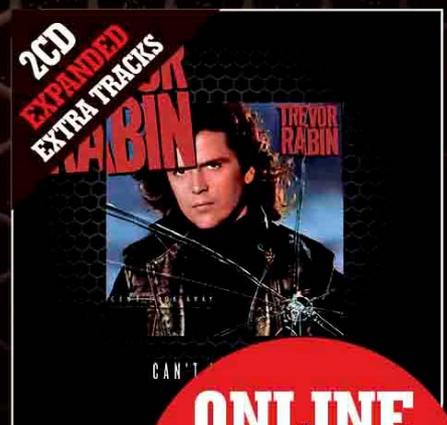
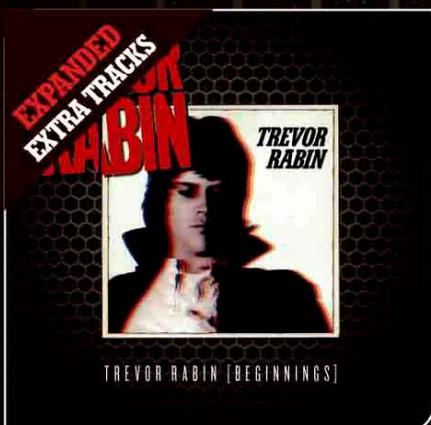
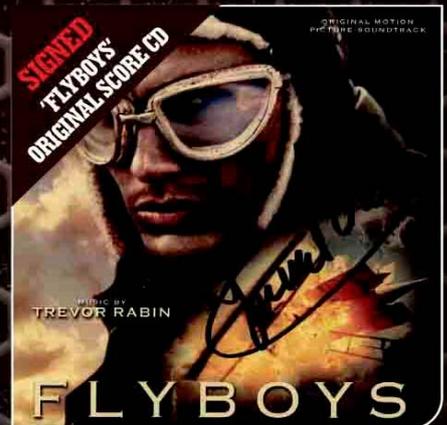
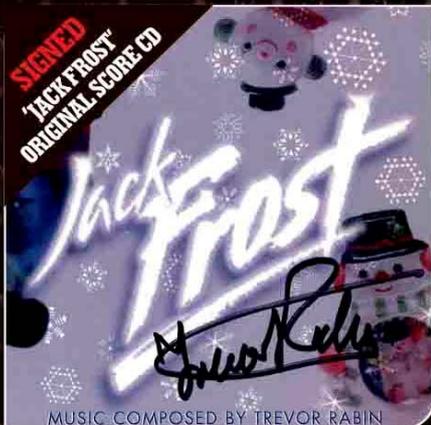
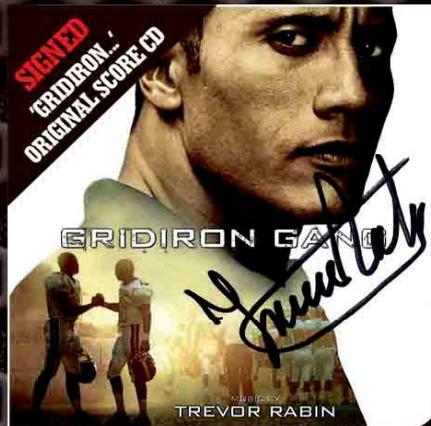
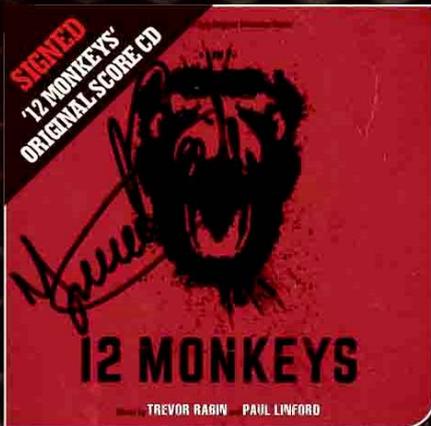
What's next?

Who knows?

Steve's book is available at all good outlets, and can easily be found on all Amazon sites – here is the link to the UK,

<https://www.amazon.co.uk/VOYAGE-35-Porcupine-Steve-Freight/dp/1908728957/>

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KEV'S WORLD



TAHINI BIKINI
FEVER DREAM
INDEPENDENT

Here we have the debut album by Wellington band Tahini Bikini, who at the time were Mads Taylor, (lead vocals, lyrics) Alex Coffey (keyboards, rhythm guitar, production), Lukas Jury (lead guitar), Cae Heke (bass), Chev Fraser (trumpet) and Barney Johnson (drums) although since the recording they have also been joined by saxophonist Rachel Andie. The band started when Mads met Lukas at random on a night out, while Alex and Mads are long-time friends and he joined he moved to New Zealand to escape the Melbourne lockdowns. Cae and Mads met working at a cafe together while Barney and Mads went to high school together. Lastly, they met Chev who coincidentally grew up in the Wairarapa where Barney and Mads grew up although they had never met. Mind you, Chev's mother used to play

music together with Mads' dad, so with Mads as the central point there seems to be fate playing a part here as well.

From the off one would not imagine this was self-recorded, as the production is excellent with a good separation of the instruments so there is lots of space for everyone to move in and find their place. Mads definitely has some vocal similarities to Gin Wigmore, but while she is always going to be the centre of attention being the singer, what makes this album is the quality of the arrangements. There are too few bands properly utilising brass instruments, often turning instead to synths, but there is nothing which quite matches the timbre and style which comes from the real thing. I am also a fan of how they use some quite different keyboard sounds, and while the guitar and bass are often further back in the mix, the part they play is essential.

It would be very easy to say this is a modern pop band, but there is some funk here, plenty of soul there, and stacks of classic RnB which has been brought up to date. This is music which is full of sunshine and is out just in time for summer, where I am sure these guys are going to make a load of new fans at the festivals they are playing. This is polished, but it does not have all the edges taken off which means there is a solid dose of reality in this which provides more depth to what they are doing. This reality is brought home in Life's A Beach, which sounds more American and edgy, but lyrically this is Mads opening up about personal mental health struggles living with anxiety and ADHD. I can see this release making waves on radio, and for those who want a modern-sounding album which is really worth checking out which contains good songs, great vocals and accompaniment, then this is for you.

KEV ROWLAND



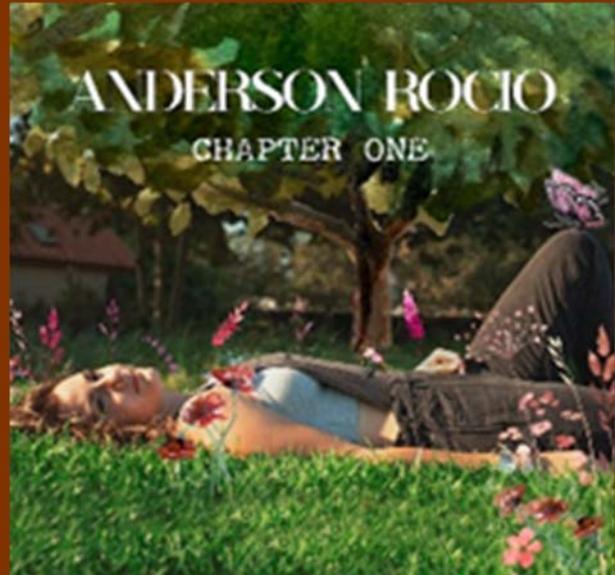
GRETA O'LEARY
TREASURE HORSE EP
INDEPENDENT

Following on from the release of her first two singles earlier this year, alt-folk artist Greta O'Leary has now released her debut EP which contains five songs, including both singles. In the past I have likened Greta to Vashti Bunyan, Jazmine Mary and French For Rabbits, and she has attributes of all of them, as what makes this EP work so incredibly well is the depth of her vocals and the way the arrangements refuse to conform to any normal theme. This is music where the artist literally followed the muse wherever it led her, which also results in the songs being quite different from each other as instead of attempting to fit herself within any particular expectation, she is doing exactly what she wants.

This means that she may be singing in a slightly upbeat manner with her alto vocals rather higher in the register with keyboards, bass, drums and violin, or she may be taking us on a quite different journey which is far more melodramatic and darker. I am used to folk being light and airy, inviting the listener to dance, but this is far slower and designed more to make the listener think as opposed to jig and reel around a room. It is wonderfully deep in nature, and it is hard to realise that this is from a young artist as opposed to someone at least twice her age who has suffered more of what life can throw at people. This is not a happy album in any way, and I can imagine Leonard Cohen also being an influence while the violin often sounds as if it is scraped over the strings as opposed to being played with closing number *The Birthday Song* being incredibly poignant. Contrast that to opener *Mountain Tip* which is based on picked acoustic guitar and a band which sounds vibrant as opposed to being dragged along.

I sadly missed Greta's gig the other night as I was at Written By Wolves (and to be honest, if I hadn't been there I would have been seeing Xile) – there

is just so much live music around at the moment – but I hope I manage to see her when she is next in Auckland as there is a great breadth and presence in what she is doing. Given the success that some of her influences have been having recently, it will be interesting to see if Greta is acknowledged as this EP has depth beyond her years and is certainly worthy of further investigation.



ANDERSON ROCIO
CHAPTER ONE
INDEPENDENT

I guess it will be a long time before I think of Anderson of anything different from how I first saw her, playing a grand piano wearing a wonderful ballroom dress as she opened for Sol3 Mio. We have kept in touch since then, and last year I reviewed her excellent *We're Fine* EP. So when she contacted me recently to let me know there was a new EP coming out then of course I was excited to hear it, so much so that I missed the "*May have switched directions on ya*" in the message. It commences with *My World*, with backing vocals as she starts slowly in a breathy nature, then we get gentle chords from an electric piano as she slowly started to edge it up and become more forceful. When the riffs started, the drums kicked in with the bass, and we were into a pop rock number I literally sat back in my chair staring at the speakers as this was not what I expected at all! The first thought was whether or not she was inspired by Taylor Swift, while the second was while it was not what I thought I would be getting from Anderson, I loved it!

Her time in America has obviously had an impact on her style as is now far more rock based and modern, with a piano hardly in sight. This is now a confident woman who is fronting a rock band with *Dream Girl* taking plenty of nods from P!nk, so different from the person I saw in Spark Arena just

a few years ago. Another joy of this is that while the six songs are obviously all aimed at airplay, average length just slightly over 3 minutes, they are all quite different from each other and are based solidly around the clear vocals which we have become used to. It does feel like she has been somewhat moulded into a new direction, but there is no doubt at all that it works, and I can imagine my whole family enjoying this if I played it in the car. I have been highly impressed with Anderson since that very first night, and now I feel very lucky that I have been able to witness the change which has come about in her performance and material.

I am sure this EP is going to smash open many doors for this young lady, and pretty soon I am not going to be the only person saying this is essential and that Anderson is going to be a star. Watch for her name, Anderson Rocio.



SEAS OF CONFLICT
CONSUME (FT. LANA PAIGE)
INDEPENDENT

I know I was not the only one within the metal scene to be excited when I heard there was a new release coming from Seas of Conflict. Although there have been significant line-up changes since I last saw them play, the duo of Kody (vocals) and Nic (all instruments) are producing music which is as dynamic, downtuned and brutal as ever. In many ways this reminds me of what was coming out when nu-metal started in the 90s, yet with a far more modern approach, sliding chords and a band refusing to be constrained by any genre as they throw lots of different styles into the mix along with changing tempos, all of which add depth and breadth to the brutality.

If that is not enough, they also asked Lana Paige to join on guest vocals. Lana is lead singer with Enclosures, and although I have not seen them under this name, I have seen them when they were

playing as Dogtooth Amethyst and while Lana can be heard providing some wonderfully clear and powering vocals higher up in the register, I also have incredible respect for her growls and wonder if she is swapping them with Kody at different times. Seas of Conflict continue to release music which is compelling and powering, pushing metal into different areas, with both clean and dirty vocals, and I hope that at some point we get a live line-up as music like this needs to be played at a venue.



JAMES HUNTER AND THE GATHERERS
REVELATION
INDEPENDENT

This four-piece alt folk group was originally a solo venture by James Hunter, but he brought in others to work with him, and The Gatherers are now Taylor Mallo (bass), Jacob Gates (lead guitar) and Emerson McCullough (drums.) They say they are influenced by the likes of Jeff Buckley, Sufjan Stevens and Bon Iver, but there is also a major influence which is somewhat out of left field, as whether they have recognised it or not, Justin Hawkins of British rockers The Darkness has had an impact. When they released *Permission to Land* back in 2003, everyone was blown away by the use of falsetto and the very high notes indeed which Hawkins was hitting, and the same is true here of Hunter. His style is cleaner and more direct than Buckley, getting to the point in less of a roundabout manner.

The song commences in a straight folk manner with gentle acoustic and vocals with gentle drums in the background, but we soon have electric guitars and a manner which is more Eels than Woody Guthrie, with those vocals rising to a scream, and then we back to folk. Is this a rock group with folk elements, or the other way around? Who cares? This is a fascinating introduction to the band and their music, and I look forward to hearing more.



CHRISTINE WHITE
RAVEN
INDEPENDENT

This multi-media project commenced in March 2020, and more than 2 ½ years later the release had come together with five songs (one of which is a remix of the opening title cut by electronic producer Paddy Free, so there are six tracks). These are accompanied by three music videos, and a book of short haiku-style poetry in two languages (English & Farsi), and there is no doubt that this has gained quite a deal of media interest, so yesterday I found myself listening to a very interesting interview with Christine on RNZ. I have not seen the book, as I only have a digital copy of the album, but it promises to be fascinating. I am sure this is the only release I have ever been asked to review where one of the tracks is in Farsi, a language which Christine did not speak until the self-imposed lockdown, when she decided she was going to learn it. I have heard of people learning new skills or writing songs etc during lockdown, and even of some learning languages, but she is the only person I know who has learned the official language of Iran.

However, that world view and interest is also prevalent in the music which has seen her collaborating not only with acclaimed composer John Psathas but with more than fifty musicians to achieve the sonic outcome she was looking for. She made the comment in the interview yesterday that she is the only constant between all the songs, and it is certainly incredibly varied, all rooted in her strong clear vocals. In fact, they are all so different that it is hard to pick a favourite, but it is difficult indeed to move past *Starless Rivers* which is sublime. The interaction between a pumping rhythm section, nylon guitar (which sounds as if it is a harp), clarinet, jazz and orchestral style sounds

all linked by her voice is remarkable, and musically very different indeed to the rest of this album. At times it feels modern and aimed at the radio, at others it is far more experimental, and the way to get the best out of this is to play it on headphones with no preconceptions whatsoever and just let it wash over you. Christine's vocals are a delight, and she has given both herself and the musicians to work with freedom (under her guidance) to produce a piece of art which has both great depth and great beauty.



GOODNIGHT MY DARLING
GOODNIGHT MY DARLING
INDEPENDENT

If it hadn't been for an unfortunate clash with an event I had to attend, I would have been at Whammy a few weeks back to hear Goodnight My Darling, (Maxine Macaulay), and now I have listened to her debut album I so wish I had been able to make it. Still, at least this is now available so those of us who were unable to make it to the tour (last two dates this coming weekend in Wellington and Kāpiti) can enjoy this relaxed pleasant romp through different elements of soft pop rock, singer songwriter and shoegaze. This is not a solo release, rather it is a full band, but I must confess to not knowing who was involved and whether it is the same group of musicians throughout, as she says, "It represents a collective experience, with the pandemic being at the forefront of my mind, but deeper than that, a snapshot of time and space. This relates directly to the themes in the songs but also applies to the making of the album. For this project I really reached out collaboratively, more than I have ever done artistically, and this has elevated my work."

What I can say is that she has a wonderfully clear vocal style, which is never forced yet somehow is always at the very centre of everything, so even if

the band are playing in a more abrasive and rockier style (such as on *Let Me Sit Awhile*) she appears to be somewhat removed, the calm before the storm, the eye of the hurricane. The songs all contain different flavours, although they are centred around indie rock and pop with large elements of shoegaze, but that covers a multitude of styles and the result is a very broad album indeed. We can have picked acoustic guitar and the feeling of psychedelia (*He Died In May*) or something which is dramatic containing country style lap steel (*The Carriage*), yet whatever genre she is playing is the one which seems to be the one she should be spending more time in as it sounds so natural. Maxine is at home with whatever she is doing, and surely it cannot be too long before she is picked up by a label, as this is a fresh sounding release with loads of promise and Goodnight My Darling is an artist I am going to keep an eye on.

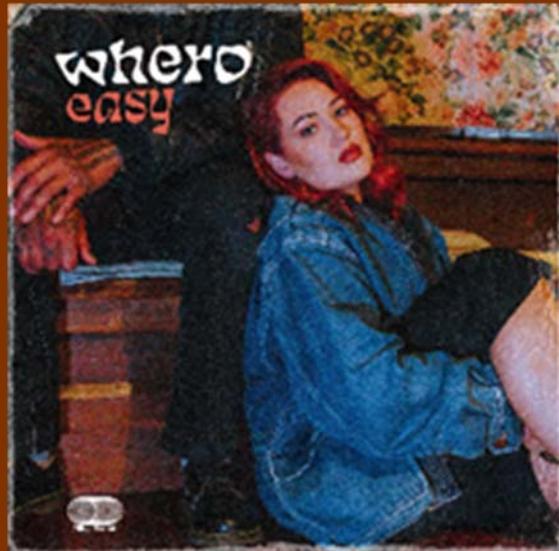


**TERRIBLE SONS
TOMORROW ALWAYS COMES
INDEPENDENT**

Last week I was fortunate enough to see husband and wife duo Lauren and Matt Barus, otherwise known as Terrible Sons, perform at Wine Cellar, and it was truly a magical evening. Both are wonderful singers, with Matt providing different styles of guitars and Lauren piano, and they created a spell with their music. Putting on their latest single I was again transported back to that time and place, as it is incredibly catchy with some wonderful clapping throughout, and their harmonies which only come from years of being together and understanding what each has to offer. There is even a trumpet on this song, along with some delicate bass and percussion, but for the most part it is just two of them.

While the music is upbeat and joyful, the lyrics are somewhat deeper, talking about the lockdowns we all became somewhat used to, "*The more I know, the less I understand, But don't worry, worry,*

Hands in a hurry, Tomorrow, always comes." For some reason this song takes me back to a classic album of many years ago, as it makes me think of Paul Simon's 'Graceland' (can that really be more than 35 years old?), just in the way it all comes together in the arrangement. This is a wonderful song, upbeat but designed to make us think, with incredible harmonies and hooks throughout. Their top listened to song on Spotify is currently *Tears Don't Fall* with 20.6 million plays (yes, you did read that right), and one can only hope this does as well, it deserves to.



**WHERO
EASY
INDEPENDENT**

There are times when one hears a voice and it feels as if you are being held warm and safe, and that is definitely the case here with Whero who recently released her debut single. If she has not recorded under this name before, I am sure she must have recorded with others, while this has all the hallmarks of someone who has undertaken a lot of live work. I see she has sung with Troy Kingi in the past, and given he has the choice of who to work with that says a great deal. This is soul, and although it contains elements of other genres such as reggae and R&B, this is classic soul that could have been released any time within the last 30 years. The only reason I won't place this against the classics of the Sixties and Seventies is the arrangement (and especially the bass) feels just that more modern.

This is not the famous Commodores song, but an original which was co-written with Kyla Greening and Sarai Kennerley, and with some wonderful electric piano and vocal harmonies, it always puts Whero front and centre. I can imagine this being a slow dance number at the end of the night, when there are only couples on the floor, moving in slow motion. This is quite some debut, and one can only wonder what is next.

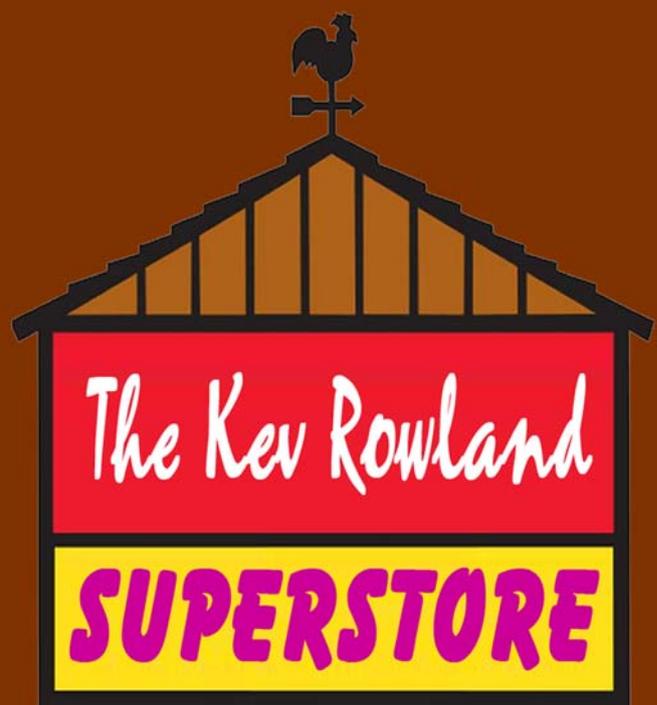
**SIM
PLE**
THE RVMES
**THI
NGS**

THE RVMES
SIMPLE THINGS
INDEPENDENT

Before I started writing this I went back to my review for the guys' last album, *Lifetime*, and part of me thought about copying it pretty much word for word and see if anyone noticed, as I spoke at length as to how many genres they were covering, and we have the same here, possibly more so. Most bands choose a genre, possibly going into a related area as well, and pretty much stay there. There are other bands who refuse to conform to any preconceived ideas of what they should be doing and release albums which are diverse with songs totally unrelated to each other in anyway which then make them unlistenable. Then there are The RVMES (pronounced "rooms"). At the time of recording, it was the same lineup of Edwin Judd (vocals, guitar), Miro Gibson (guitar), drummer Logan Fox and bassist Ronaldo Lima with the album being mixed by Miro although he has since left and been replaced by Richard Moore. What makes these guys such a delight is that each song is a perfectly crafted slice of whatever genre the band want it to be, but often the only thing connecting it to the song before and after are the vocals.

Take for example the opening title cut. When it was reviewed by Darryl on MNZ, he justifiably said it was "2:19 minutes of well-honed punk-rock inspired cleverly written brilliance", and I certainly agree with that statement. It starts with a drum pattern and then we are into classic late 70's British style punk with more than a nod to New York and The Ramones. If anyone hears this single and then thinks the whole album is like that is going to be in for quite a shock, as this is the only punk number here. From here on in we are taken on a journey which includes indie, soul, pop, reggae, alternative rock, kitchen sink, cuddly toy... you get the idea. They have a rough and raw commerciality which drags the listener in, so much so that instead of being annoyed or frustrated at how many stylistic shifts they make, instead we greet every new style with a knowing smile. The drums are sharp, ensuring the foundation is always there, while the bass is simply sublime with some wonderful runs, the guitars are often being picked in harmony or being overdriven, and then Edwin's vocals bring it all together.

The hooks are everywhere, and although I enjoyed this album the first time I listened to it, the more I played it the more there is to discover, as well as marvel at how they can bring in so many different styles and sounds. There may be a simplicity in what they are doing, but the complexity is in how they manage to keep it like that throughout, and there is no doubt that this album is a perfect way to welcome summer.



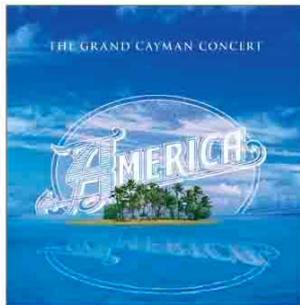
Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...



AMERICA 50



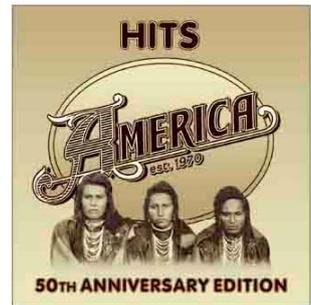
LIVE IN CENTRAL PARK
HST508 CD-DVD



GRAND CAYMAN CONCERT
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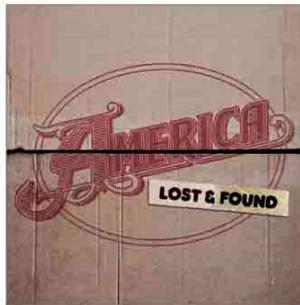
ARCHIVES VOL I
USGZ104CD



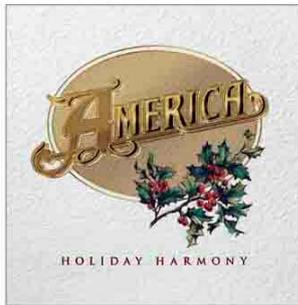
HITS - 50TH ANNIVERSARY
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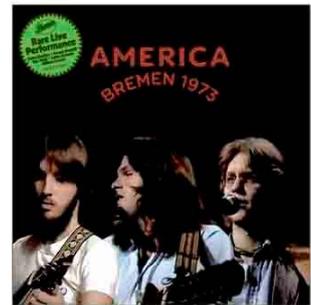
WILDWOOD SPRINGS
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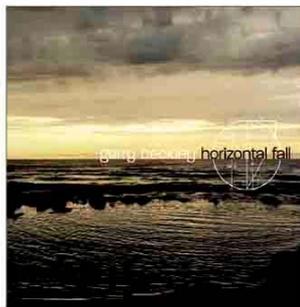
HOLIDAY HARMONY
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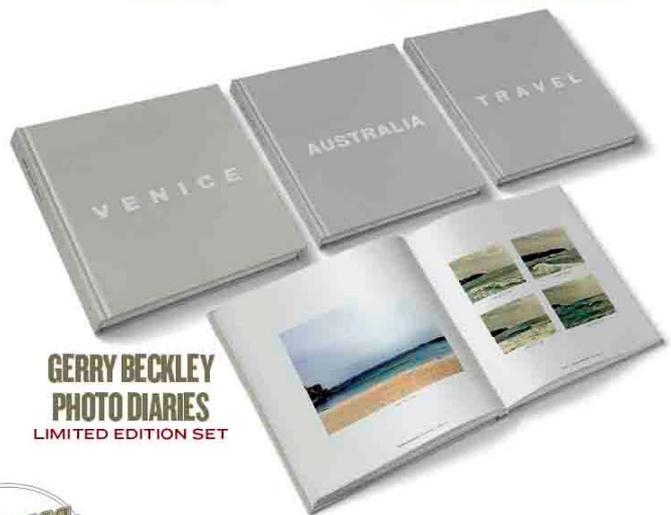
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Martin Guitar has been a leader in elephant protection since the 1970s when the company made the decision to stop using ivory on its guitars and started to phase the material from its supply chain. As the founding sponsor of #SaveElephants, Martin has donated five custom elephant-themed guitars for raising funds.

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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

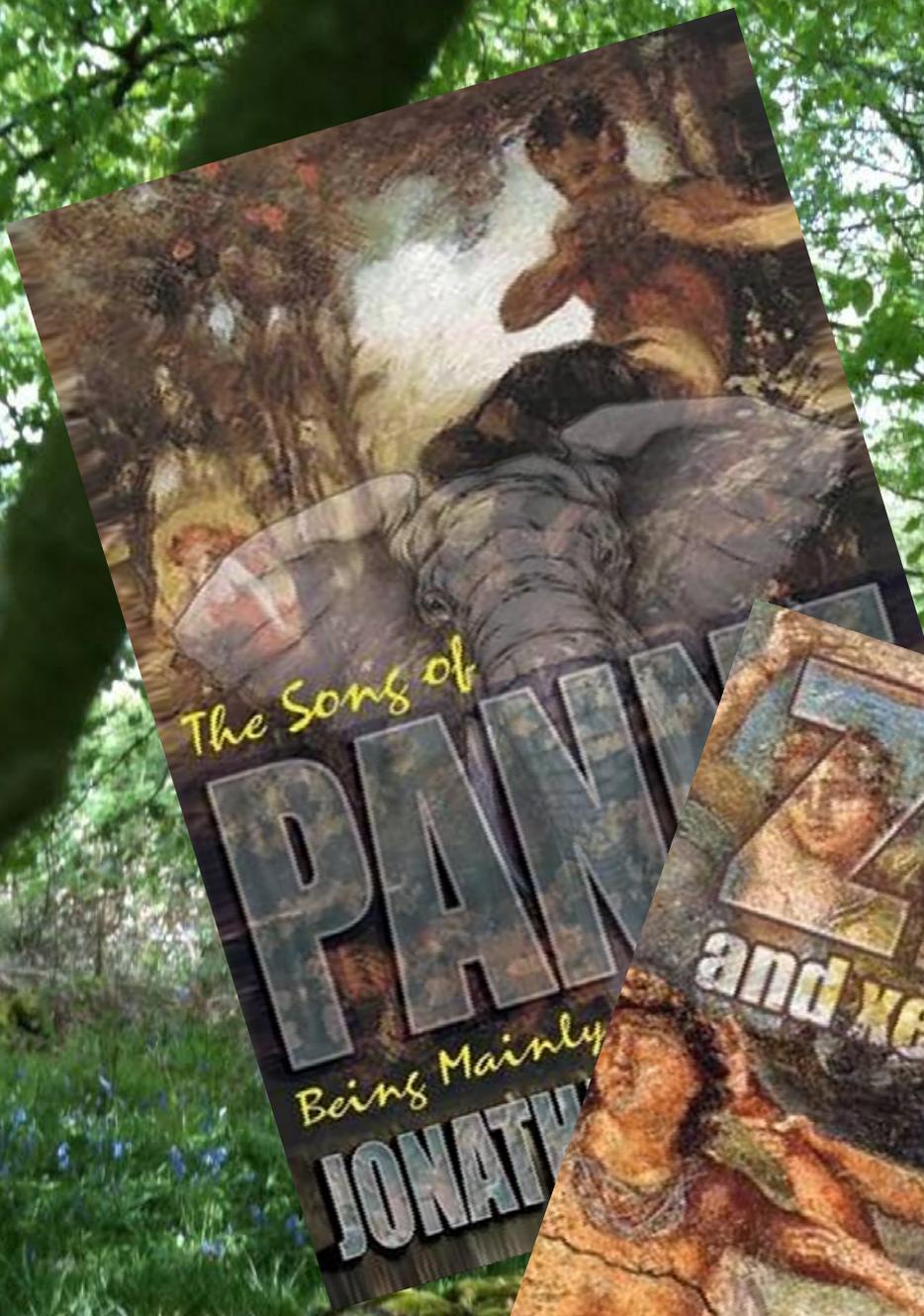




Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

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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!!!"

HERE COME THE FOLK MUSICIANS!

Guitars and lyres against guns and tanks
Here come the folk dancers-ditto!
Now the Nerds-battalions of Smartphones & apps
They are blocked by Russian bots — but can easily weave
New codes via Tor,Web#2 and The Dark Web
LOOK! IT'S THE POETS! Slow to rise but ready to roar
with ballads and rants and protest verses
Here them quote Navalny-"I don't want prose — I want Polish poetry!"
So refugees flood into Poland, ready to be fed and to listen
As media upticks the volume of memes and streams of consciousness.
Modern war is a Virtual Bind— gas rises like the body count
While the best this petition can do is rhyme in the last line
While still Petitioning Russian Poets for FREE VERSE!

!

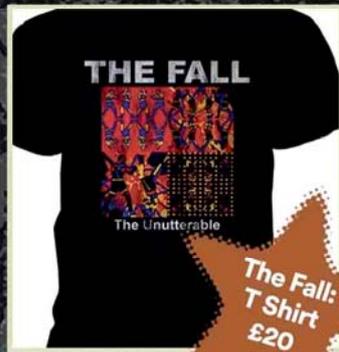
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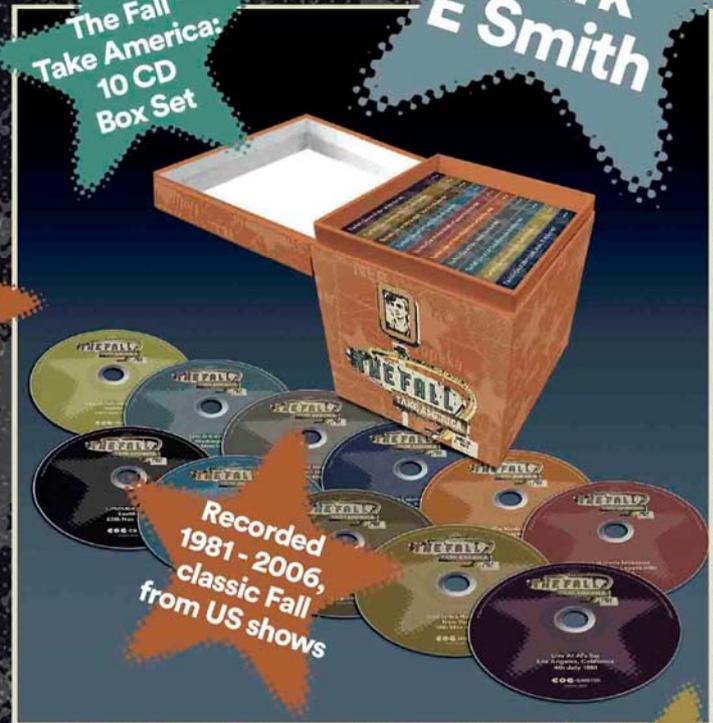


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The Fall:
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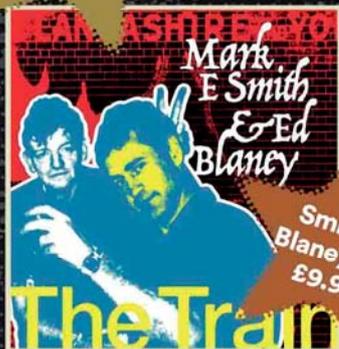
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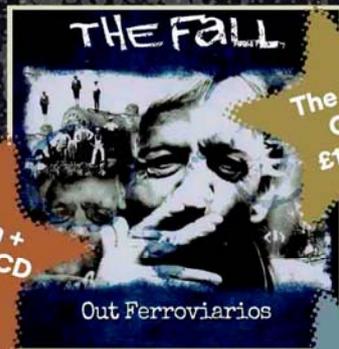
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MUSICAL MASTERPIECES

from RICK WAKEMAN



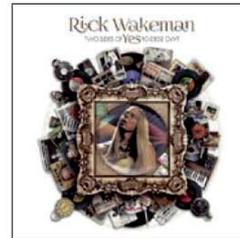
LINCOLN CATHEDRAL

RICK WAKEMAN
Live Portraits
at Lincoln Cathedral

LIVE PORTRAITS AT LINCOLN CATHEDRAL

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

- RICK WAKEMAN
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Double CD set. The very best of Yes, Wakeman style
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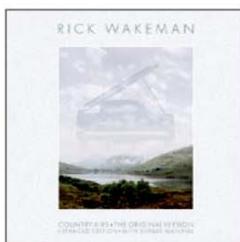
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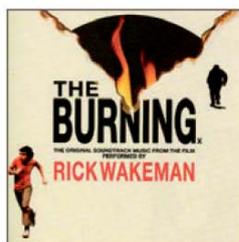
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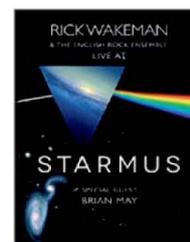
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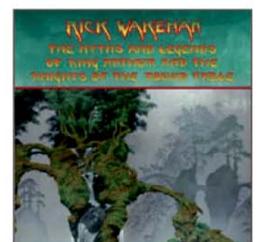
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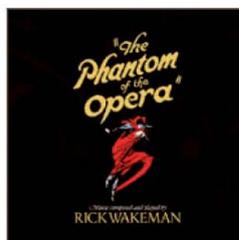
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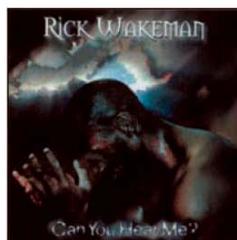
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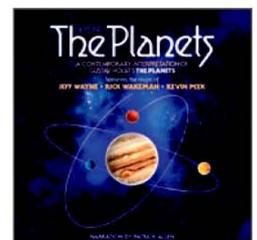
CAN YOU HEAR ME?

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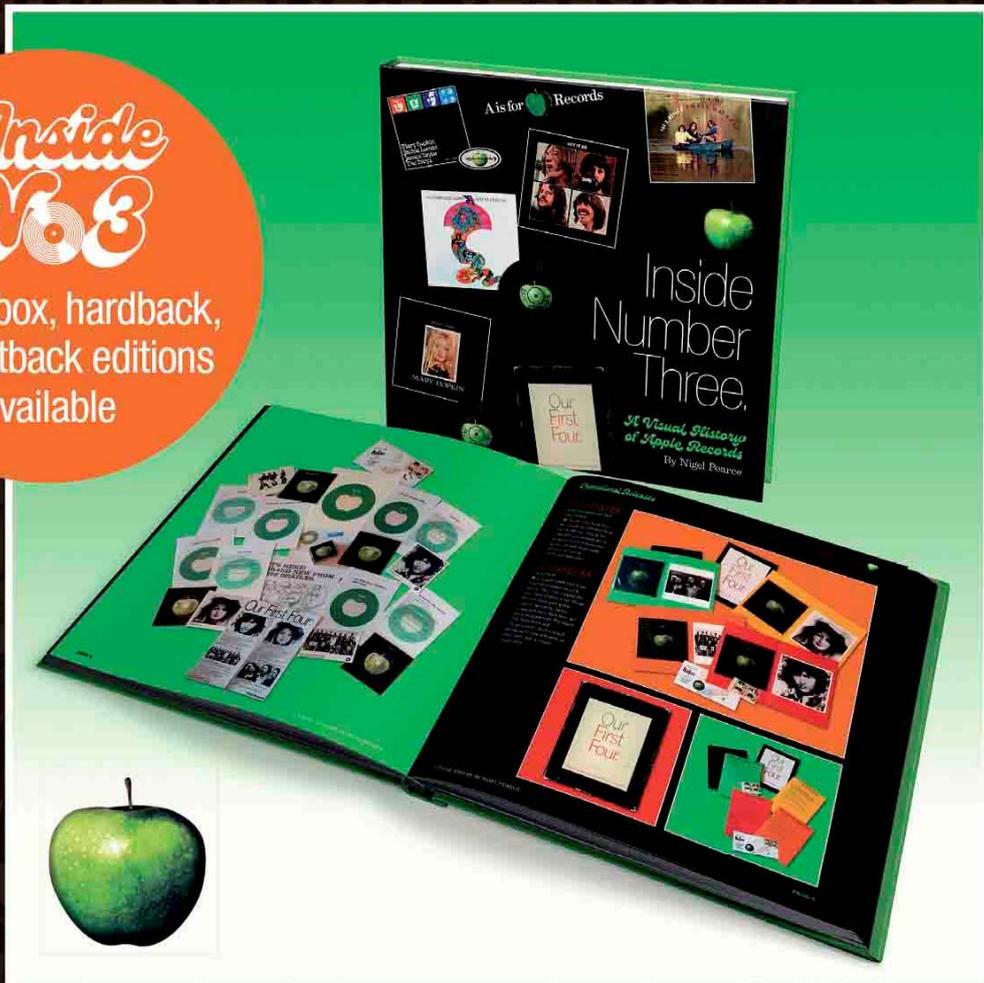
Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

Deluxe box, hardback,
and softback editions
available



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

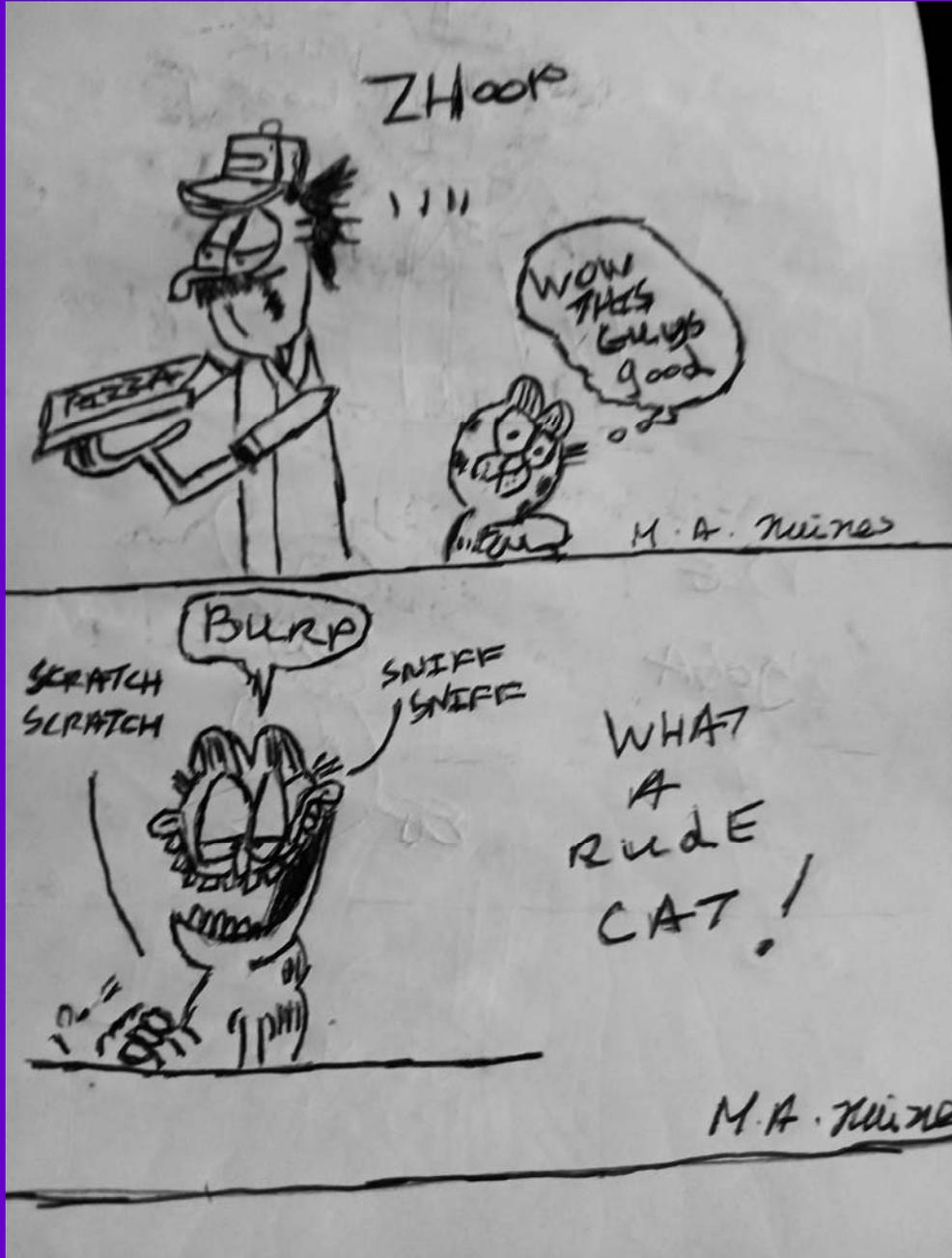
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No 3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection,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

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

Available to pre-order from www.insideandoutsideno3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I set it up as I found video a bit hard. I just hope people like and support it, and 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 here, ladies and gents, we are at the end of the magazine again. And what a long, strange, trip it has been. I had two hospital visits today, the first of which was commuted to a telephone call during which I was told that I have the beginnings of ischaemic heart failure and may eventually need a pacemaker. Then, an hour and a half later I was told that the damage to both my feet is slightly worse and that if we cannot get my plates of meat fixed I will have my right leg cut off.

Oh joy!

The doctor, however, told me that my blood sugar was the best it had been in years, which is surprising, considering my cake consumption, but that is one of those things.

But enough of my crapulence. But in this dismal weather there is truly nothing much else to talk about. Everyone that I know seems to be ill to varying degrees and nobody talks about anything else, and it is mildly irritating to find that I have become one of them. On top of all this I find that the neuropathy in my fingers which has already stopped me being able to play the guitar to any extent, now makes it difficult for me to use the space bar on my computer keyboard. I'm sure that young Louis who is frighteningly good at this sort of shit will be able to adjust my keyboard so I will still be able to use it, but at the moment I'm having to do any



writing which actually matters using the dictation software on my iPad. Like this.

I wish there was a way that I could use this dictation software but make it a little bit more accurate. It is still considerably better than any of the other dictation software that I have used over the years. But I am no longer of the age when I find the dictation software to be the novelty like it was back in the day when I used Dragon Naturally Speaking, and although it is pretty damn good, I wish it was better.

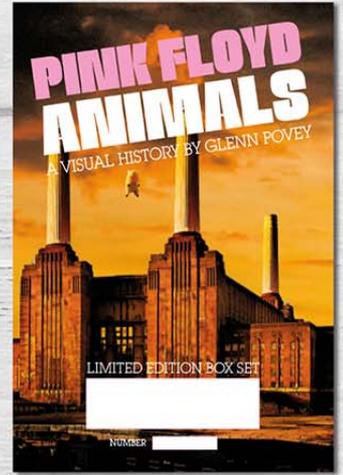
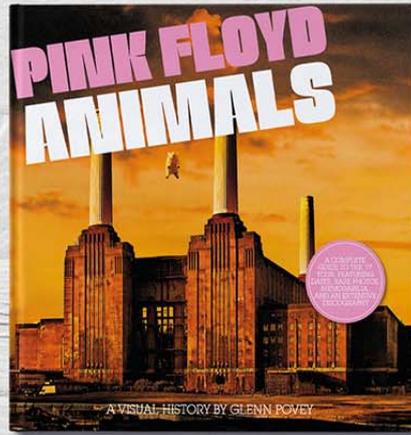
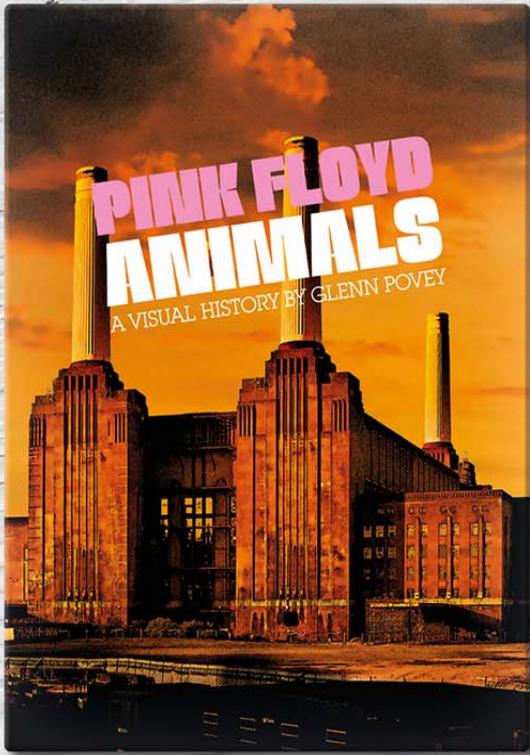
See you next time,

Love

Jon



THE BEST LAID PLANS



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

