

GONZO



#535-6

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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



# Kelly Kettles for Ukraine

My Dear Friends,

Like many people, I have spent much of this year gazing in horror at the news stories which have come from Ukraine. It seems beyond belief that the levels of bitterness, conflict and brutality could be seen in a contemporary European country. Also, like many of you, I have felt impotent in that there is nothing that I could do directly to help those who have been dispossessed or whose lives are in danger from this conflict.

Being a cynical old fellow, I don't usually like sending money to charities unless I know exactly where the money will be spent. Now, the opportunity has arisen for us all to send money to somewhere, where we know exactly where it will be spent. As I believe some of you know, my brother Richard, is a clergyman based in Germany. I am also a member of the Church of England, albeit with a far more esoteric overlay. I have always admired what my brother does, but never more so than at the moment.

He visited Ukraine recently, and as a direct result of this he has started a remarkably generous and game-changing campaign. I was so moved when I heard about this, that I decided it was my duty, not only as his brother but as a human being to help him in any way that I could. Hence this feature which is going to appear in all the various publications I edit until the Spring, and if the war is still going when the weather begins to get colder next year, I shall do the same again.

I do urge you all to get involved as much as you can.

Love to you all,  
Jon Downes

Dear friends,

## KELLY KETTLES FOR UKRAINE

Those of you who joined us on Zoom in Church today know something of this already. Following my recent visit to Ukraine, we have been led to launch a charity appeal to send wood burning kettles to the Ukraine so that people have means to boil water and cook without the need for gas or electricity. A combination of freezing temperatures and frequent power outages caused by war damage has left the lives of thousands of Ukrainian people in jeopardy.

## YOU CAN HELP

From Ireland comes the amazing "Kelly Kettle" which boils 1.6 L of water in a matter of minutes with just a handful of e.g. dry sticks, newspaper, acorns, bark, pine cones etc. Fill it with water, light a small, safe, contained fire in the base and the water in the chimney is quickly heated from within. Use the stove and cook set provided and meals can be cooked over the chimney.



Patrick Kelly of Kelly Kettles is kindly supporting this project by offering each unit at trade prices just €69 (RRP €134) for each 1.6 L Unit including kettle, stove, pans and mugs/plates. The money will all be used for buying kettles and arranging their delivery and nothing else. There are no other costs to cover. If you would like to support us please make your donation by direct bank to : Charity account: Lippische Landeskirche : Spendenkonto bei der Sparkasse Paderborn-Detmold:





IBAN: DE97 4765 0130 0000 0484 47

Please add the keyword “Kettle for Ukraine” or “Kessel für die Ukraine”

Having made your donation please record the amount you have donated in the donation tracker. All will be explained when you click on the following link which will take you to our information page: Kelly Kettles for Ukraine

<https://www.taskcards.de/#/board/cc1c8c48-a00c-48d0-bcef-315f7673a47c/view?token=7140bc4f-66e5-4882-9380-ca36b7a9bdea>

Alternatively you can use this QR Code with your phone which will take you to the same site:

Please feel free to forward the Link and QR Code onto anyone and everyone you can think of. Donations will collected and bulk purchase (s) will be made by us directly from Kelly Kettles who will ship the units to our NGO contact in Romania for onward transport to Kyiv or an NGO in Germany who will do the same. Your donation will be used to purchase kettles and offset the minimal cost of transportation only. There are no other additional costs and the NGO, especially in Romania is known by me personally and is to be utterly trusted. The receiving NGO in Kyiv work especially with Ukrainian war widows, orphans and displaced people.

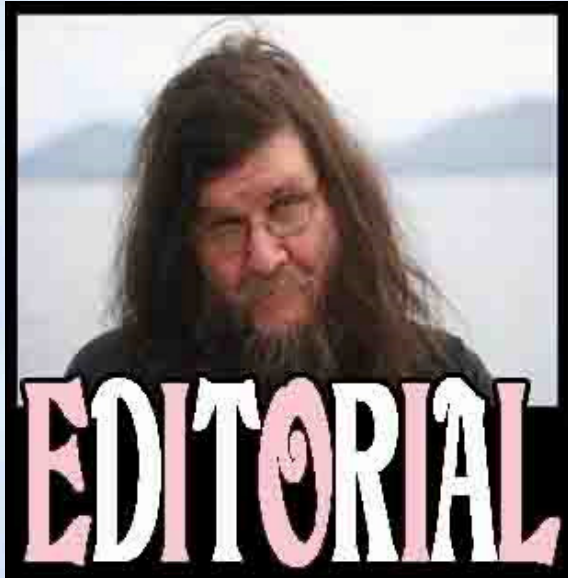
Please do give generously, but every little helps.

Thank you and bless you

Richard







Dear Friends,

Welcome to another issue of this ever more peculiar little magazine.

I know that I say it quite often, but I actually enjoy the uncertainty which comes from not having a master plan. I like the fact that, within reason, we publish a number of different articles on

various subjects. Okay, we are primarily a music magazine but we also talk about politics and all sorts of other stuff and I have no intention of changing any time soon.

Something which I realised this week with a bit of a start is that music doesn't matter to me as much, or at least in the same way as it once did. This is probably because I am now old enough to realise that standing in muddy fields in the rain, wiped out of my brain (hey that rhymes, maybe I should write a song on this last subject?) whilst watching Ozric Tentacles from a quarter of a mile away, does not do anything much to change the world no matter how much I wanted it to then. In fact, much of what I did when I was younger, thinking that I was changing the world, was a self-indulgent waste of time. I suppose that is one of the facets of the arrogance of youth.

I have young friends and members of my extended family who get angry with me when I say that the acceptable social



## GULLIBLE'S TRAVELS



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# I suppose that is one of the facets of the arrogance of youth.

norm which appears to be that anybody can be what they say they are, rather than what logic and science dictate that they are, is absolutely ludicrous. I could, I suppose, self-identify as a small brown chicken which lives behind my compost heap.

Indeed, even though I appear in this guise once a week on my web TV show, I don't actually think I am a chicken and I

don't expect anyone to believe in my chickness (or should that be chickenhood). I hope that everybody realises that when Hennis appears in "On the Track" it is merely me talking in a lugubrious voice wearing a rubber chicken head I bought off eBay. I do not expect Hennis to be taken seriously and I certainly wouldn't start looking around on social media for somebody who thinks they are a female hen who can father a clutch of eggs.





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But too many people in these unenlightened times brand it a hate crime if one doesn't give 100% respect to people who self-identify as such things.

The other day one of my adopted nephews gave me some statistics suggesting that the majority of young people under the age of 20 were not supporters of the monarchy in Britain or the Commonwealth realms. "I don't give a fuck", I said, explaining that when I was that age I had spikey hair and that half of what I believed in through my early 20s was dangerous nonsense. Indeed, as I say above, I was in my early 40s when I finally realised that standing in rain-drenched muddy fields listening to psychedelic music was not a valuable way of changing the world. I probably annoyed my nephew even more, when I told him I wanted to be a train driver at the age of seven but I would like to believe that he didn't think I was a reactionary old fool for too long after this conversation.

I am still finding new music which I have no problems adding to my own personal playlist. My latest discovery was Wet Leg about a year ago, and I truly believe that they are a band who are going to stay in my affections for many years to come. I have to say that the majority of new music which I hear nowadays is bland and characterless and whereas, even 20 years ago I was discovering lots of new music, I listen to less and less as the years progress.

If, say five years ago, you asked me from what decade does the music I listen to

most come from, I would have said the 60s and 70s. However, lately I realise that I listen to more music from the 80s and 90s than I would have thought possible. The 80s is often described (and often described by me) as a cultural wasteland during which nothing of substance was produced. But that just isn't true. Without the 1980s we would not have had The Teardrop Explodes, Echo & the Bunnymen, The Smiths, The Justified Ancients of MuMu, The Pet Shop Boys, The Sisters of Mercy and dozens more. But, whereas I had always thought of the 1980s (and remember I lived through them) as a decade of selfish politics and appalling fashion sense, a lot of the music was wonderful. I haven't even mentioned The Pogues, Pop Will Eat Itself or a heck of a lot more names which are rushing into my head as I try to dictate this to my lovely amanuensis, Karen.

The same could be said about the 1990s, although I lived through them, I felt that they were a heck of a lot better than the previous decade (whoops, I have forgotten Crass and all the other anarcho Punk bands).

One of my favourite bands of the second half of the 1990's were a strange little combo from Scotland called Belle & Sebastian. They were formed in 1996 as a result of Stuart Murdoch and Stuart David enrolling in a course for unemployed musicians at Stow College. Part of this course was that each year a single would be released on a record label called Electric Honey, which was owned by the college and

اللجنة لهم إذا كانوا لا تأخذ نكتة







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administered by the late music Professor Rankine who was formerly the lead guitarist with The Associates - a band of whom I am very fond. Somehow, Murdoch managed to persuade the college to release an entire album which he called "Tigermilk" which featured a striking but surprisingly moving photograph of Murdoch's then girlfriend, Joanne Kenney naked in a bath nursing a stuffed toy tiger. Somehow the photograph is surprisingly beautiful and not the slightest bit sexy.

Basically, the band was a bunch of people who the two Stuarts knew at college but as with most college bands, especially ones with nine members, nobody would ever have imagined that they would have lasted once the course was over. But, according to those jolly nice people at Wikipedia:

"The discography of Belle and Sebastian, a Scottish indie pop band, features twelve studio albums, three compilation albums, four live albums, two box sets, nine extended plays (EPs), 21 singles and one

DVD. It also includes a variety of demos and non-album singles, as well as two DJ mix compilations".

I think you will agree that this is a pretty impressive discography for a band which started on a wing and a prayer by two unemployed musicians, a quarter of a century ago. "Tigermilk" is still one of my favourite records and there is something beautifully innocent about these vignettes of family life and the lives of his friends. Murdoch, almost overnight, became an indie icon on a par with a less conceited Morrissey. I am a fan of Morrissey and of the work he did with the Smiths, but even the greatest of his fans would not deny that he surrounds himself with an air of self-importance. This is entirely missing in the songs which Murdoch writes for Belle and Sebastian.

My only problem with the band is that about 20 years ago, around about the time that I first discovered them, they started to get proper producers in. I admire Trevor Horn greatly, but when he brought his trademark dross to the 2023





BELLE AND  
SEBASTIAN

*Late Developers*





album "Dear Catastrophe Waitress", it certainly fulfilled the ambition to make their sound more radio friendly, but to me, something was lost. A Belle and Sebastian album should sound like it was recorded in somebody's bedroom and the strumetty-strump of Murdoch's acoustic guitar should be the colourwash of sound which underpins the whole thing. Sadly, with the Trevor Horn-produced album the rot set in for a few albums. Not that they were bad, they weren't, but they didn't have the emotional bite that the first four records had.

I am very glad to say that five of the seven members have been with them since the beginning, with the bass player having replaced Stuart Davis when he left at the turn of the century. Guess what kiddies.....? they have just released a new album which has the emotional acoustic bite which I have missed for the last 20 years. The album is called "Late Developers" and it really is an excellent record.

Each year, as regular readers will know, I make a playlist on Spotify with my favourite records of the year and sometime in December I revisit it and work out what comprises my top ten albums of the year. January is usually a crappy time for major new album releases, but this record was released a few days ago, and I was listening to it on Spotify about 20 minutes after it dropped. For once, I am full of praises for contemporary technology instead of moaning about how I hate the modern world.

And that's about it. I hope you enjoy this issue and that you continue to support this peculiar little magazine.

Hare Bol  
Jon



#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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# *so what's it all about, Alfie?*

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

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

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

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

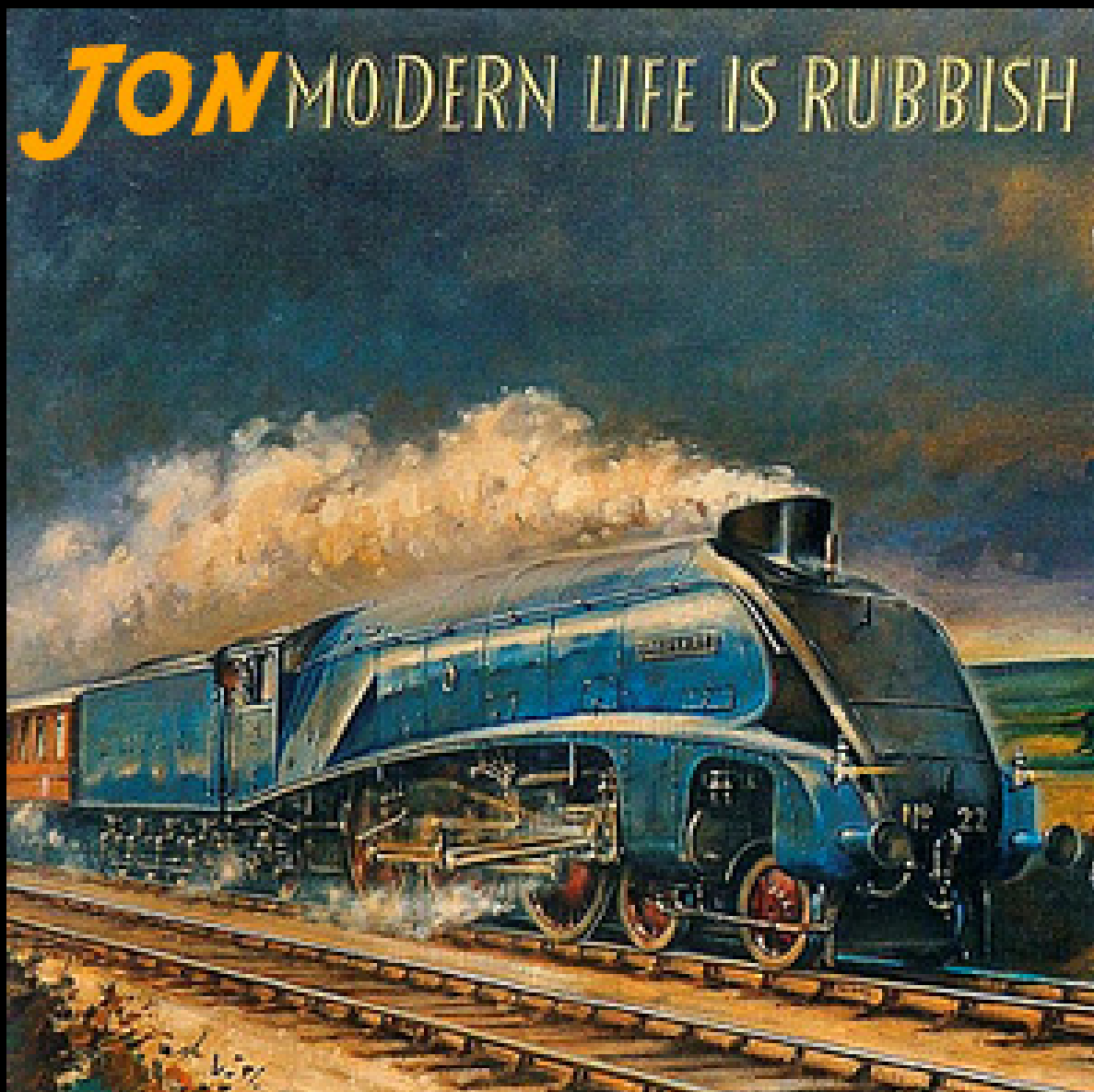
I am also very disappointed by much of what the contemporary music press puts out, and I decided many years ago, that probably the only way I could read the things that I want to read, would be to publish them myself.

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

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

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





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](mailto:jon@eclipse.co.uk) if you want to contribute.

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# *Things May Come and Things May Go but the Dance of the Spare Goes on forever*

In common with every other commentator in the Western World, in this issue I am going to talk about the autobiography of Prince Harry and the media fall-out from it across the world. When I first read it, I was very surprised at how enjoyable a read it was, but then I discovered that it was actually written by a ghost writer called J.R.Moehringer who is a well-known and highly celebrated journalist.

Indeed, back at the turn of this century he won a Pulitzer prize for feature writing at the Los Angeles Times on a portrait of an isolated community in Alabama, populated by the descendants of slaves. He is a very articulate and well-educated writer

who has produced a highly-entertaining book which could be subtitled, 'Posh boy takes a lot of drugs and develops mental illnesses'. In the interest of what our transatlantic friends call "full disclosure", the same subtitle could have been given to any one of my various books of autobiography.

However, it seems that Prince Harry took far more drugs than I ever did (by his own admission), and - sadly - appears to have become far more paranoid and delusional than I ever did. The trouble is that one cannot be treated for mental illness until one acknowledges that one has a problem. I did. He hasn't. Or at least recognized the major defects in his psyche which may have been what has made him unhappy all his life.

The book starts, not unsurprisingly, with the death of his mother, Diana, Princess of Wales. Again, in the interest of full disclosure, unlike most of the Western World, I was not a fan of his mother. It doesn't help that my brother and I were acquainted with James Hewitt when we were at school and he was a nasty little shit, even then. I remember seeing a TV programme about the time of Charles and Diana's wedding. It included an interview with the then Crown Princess (now Dowager Empress of Japan) in which she talked about her hobbies including the history of sericulture, writing very good poetry, and studying the myths and legends of ancient Ireland; she even spoke passable Gaelic. This interview was followed by one with Diana who simply looked at the camera, simpered, and told us all that she hadn't been very good at school, and how much she liked Duran Duran.

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**COLLATED BY THE GIN REAPER AND LOUIS**





“Fuck me ragged” - I thought.

Of course, losing one's mother in such a public fashion at a relatively young age, must have been traumatic for both the young princes. It would be a very harsh and unfeeling commentator (and I hope that I am neither) to deny it. I don't think that the sudden death of a close relative is something that anyone ever gets over. My father-in-law, for example, died by his own hand over Christmastide in 2007, and I don't think that my dear wife (who died in 2020) ever got over it. Part of being an adult is finding ways to cope with these traumas.

Like Harry, I grew up in a very peculiar and hide-bound family, and for most of his life my father and I disliked each other intensely although we reconciled in the last months of his life. One of the reasons I took drugs and drank for much of my life was, like Prince Harry, to numb the pain, but I didn't let it get in the way of my

activities or not very much anyway. Whilst I think it could probably be argued that the consequential results of my drinking and drug abuse were the failure of my first marriage and several other relationships, and the fact that I am mostly in a wheelchair these days, the results of drug taking for his Royal Highness, are far worse, it would seem.

Yes, of course, the British Press or at least a sizable subsection of them are cold-blooded bastards. I know that! I have worked as a journalist quite a lot over the last 30 years. Have I made up stories? Yes, of course I have. I am particularly proud of the story that my colleague Richard Freeman and I made up about American tourists on Wimbledon Common who were threatening to sue the Lord Mayor of London because they hadn't seen any Wombles. Not only did we get paid for that story, but it got picked-up by several other newspapers. All the stories I have made up have been

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amusing bollocks, or overtly libellous tales about my old friend Nick Redfern. He and I have been slandering each other in books and in the press since the end of the last century and have had a lot of fun doing it. But none of this compares against the fact the British Press can and do behave in a monumentally unethical manner on occasions and I am quite prepared to believe that Prince Harry has been on the wrong end of some of these stories which the Press have concocted.

I have also been a Press Officer in my time, and I am perfectly aware that we too, are capable of making-up shit to sell a good story. However, this is where I think it should stop because all press officers are duty bound to their employer and the employer during the period that His Royal Highness Prince Harry is complaining of, was the late Queen Elizabeth. I don't think anyone would claim that her late Majesty was anything but 100% ethical in all her dealings. The notion that she would have sat down with her corgis and plotted to smear the good name of the Duchess of


Sussex is, I feel, completely ludicrous.

As I have said earlier, the book is eminently readable, although, some way through part three, the writing seems to have dropped-off remarkably in terms of quality. There are also large chunks missing and it doesn't seem as if anybody has made any great effort to hide the fact. The chapters dealing with the last two years, for example, fail to mention the Platinum Jubilee, or the Duke and Duchess being greeted with boos at Westminster Abbey. There is no real discussion of any meetings with the Queen which are alleged to have taken place. Also missing is Harry's visit to England in order to join with his brother for the unveiling of the statue of their mother, Diana. Possibly this is because the statue didn't look anything like the late Princess, and actually looked like a mildly masculine looking Julie Andrews patting two generic and rather thuggish looking children on the head. Surprisingly, one would have thought that, especially as other portions of his life are dealt with in such excruciating detail, he would have mentioned





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A close-up portrait of Prince Harry, looking directly at the camera with a neutral expression. He has short, light brown hair and a well-groomed beard and mustache of the same color. He is wearing a dark blue or black crew-neck shirt. The background is a soft, out-of-focus light beige or cream color.

PRINCE HARRY

SPARE



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these occasions. Another episode not mentioned is when on the way to a shindig in the Netherlands they stopped in Britain to meet the Queen. As far as this book is concerned, it never happened.

Maybe it didn't.

As well as the behaviour of the British Press, the other main thing that Harry wants to moan about is his relationship with his brother. His bedroom was smaller when they were

boys. His wife got to cherry-pick the outfits for Royal occasions. The future King gets treated with more respect by the general public than does a red-headed druggie currently holed-up in a ridiculously expensive mansion in California. Unlike Prince William, he no longer gets an allowance from his father once he has retired from the working Royal family.

Fuck off!

Men in their mid-thirties do not still get








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...

 | **BREAKING:** Latest leak from his autobiography 'Spare' reveals the late Queen Elizabeth II had to "get on her knees and beg" Prince Harry not to publicly endorse former Labour leader Jeremy Corbyn in the build up to the 2019 general election.



10:25 AM · Jan 5, 2023

pocket money from their Daddies!

When addressing things which she and the other Royals perceived as falsehoods in the notorious interview with Oprah Winfrey, the late Queen came out with a wonderful one-liner: "Recollections may vary". There are a lot of times in this book when Prince Harry, or his ghost writer, or whoever it was who took over ghostwriting from when Moehringer was "let go" when recollections are provably at variance with what we know to be the truth.

For example, when the Queen Mother dies in the Spring of 2002, Prince Harry gives a long, detailed and poignant description as to how he was telephoned at Eton by one of the Royal Household to tell him the sad news. His description of how he felt having been told that his great grandmother was no longer alive is very touching. However, the records show that when she died the two Princes were actually on a skiing holiday with their father who bemoaned the fact that he had not been able to

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get back to Britain in time to see her before she died. "Memories may vary" - I should coco!

And there are lots more but I don't want to go through each of them in exhaustive detail because there are dozens of other people writing now who will do just that and, frankly, the whole thing is beginning to get a bit tedious.

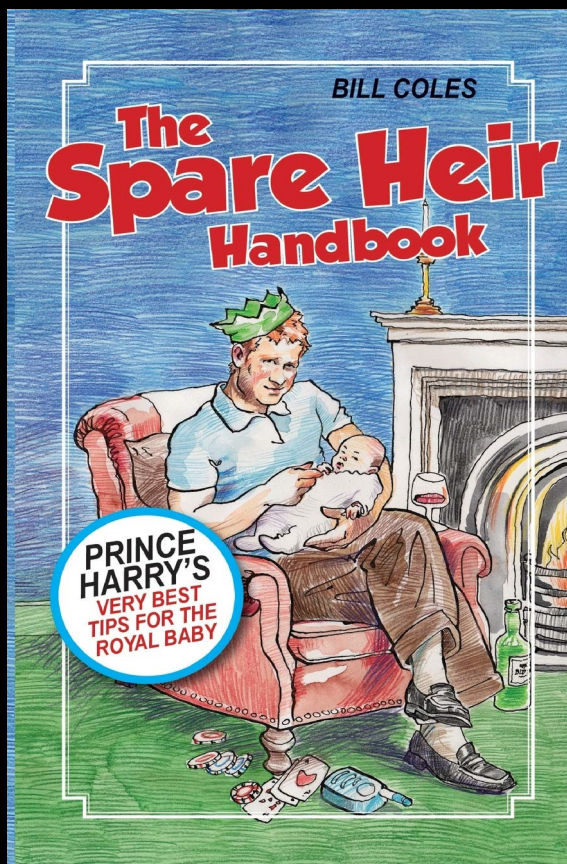
In interviews which have been broadcast as part of the publicity campaign for the book, Prince Harry claims that he never said that the Royal family was "racist". Indeed, he doesn't think that they are! This is ignoring the fact that at the end of last year he and his wife accepted an award from an American charitable foundation for having done something or other to combat racism within the Royal Family. If the Royal family isn't racist, you should, I believe, give the

award back and give a big apology to everybody involved. But that's not going to happen.

The drug references range from the ludicrous (he and his friend smoked a whole shopping bag full of cannabis on one occasion) to the farcical (eating chocolate magic mushrooms which he found in the refrigerator of one of the actresses from Friends). By this stage in the book, when describing how he was breathing in Nitrous Oxide during the birth of his first child, for example, things are getting really rather silly. He describes how after his wife had a miscarriage in the hospital, after which they were given the dead foetus gift-wrapped like a posh Chinese take-away, which they took and buried under a banyan tree at an undisclosed location. By writing this, he admits to having broken various laws of the state of California, particularly those pertaining to the treatment of human remains.

By the time the book gets to the birth of his second child, he is not on nitrous oxide, but is self-medicating his psychiatric problems with various hallucinogenic drugs, such as magic mushrooms and ayahuasca. As the latter drug is from a South American plant and is only supposed to be used by people with a proper Shamanic training, one can only gasp at the effect that all of this is having on his already unsteady psyche.

And we haven't even mentioned the stand-up fight with his brother during which his necklace with a pendant which may or not have been in the shape of male genitalia was sadly broken when he fell into the dog bowl. Fuck me ragged (again), and despite the fact that I have been a journalist for many years, you just couldn't make this shit up!!





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Although, for months people have been saying that his book and the Duke and Duchess of Sussex's Netflix documentary about themselves were going to deliver death blows to the British Royal family, it seems that the absolute opposite has taken place. People are becoming more and more impressed with the Royal family as they realise quite how much crap they have had to put up with from the Sussexes. By the way, I think this is the first time I have mentioned the three-part documentary series which aired on Netflix at the end of November. I know that I promised that I was going to critique it for you all but it was so unexceptional that I really couldn't be bothered.

One of the most peculiar things about both the Netflix series and this book, is that reading Moehringer's prose and watching the Prince in the documentary can provoke two entirely different emotional responses. A lot of the time Harry comes over as a very pleasant, likeable guy and one feels quite pleasantly empathetic towards him. However, the rest of the time he comes over like a spoiled little arse who deserves nothing short of a damn good twatting.

I said that he evoked two responses. I should have said three, because although it has been quoted out of context and starkly in the world press, Prince Harry quite openly writes about having killed 25 Taliban soldiers. He doesn't boast, but when he said that he "didn't consider them to be human beings" or something of the sort, he not only breached military law but has put himself, the rest of the Royal Family and the general public, especially in the United Kingdom, at risk.

In the description of the people whom

he killed, he described how he shot at people who appeared to be insurgents from a helicopter but that he considered them to be like chess pieces that needed to be taken off the board rather than members of the human race.

For God's sake Harry, emotional excoriation may work fine in some 'woke' Californian self-help group, but to say in public, especially in this medium, is nothing short of absurd and very dangerous. I hope the stupid bastard realises that, despite leaving the UK because he wanted "privacy" and to "keep his family safe", he might as well have a Taliban target tattooed on the back of his head and on the backs of the heads of everybody he holds dear, including his wife and children.

On the internet, people are making all sorts of ludicrous claims. It has been written that the Duchess of Sussex was once a "yacht girl" (and I still don't really know what that means), and a porn star. There are both images and video footage easily available on websites like YouPorn.com, but I have little or no idea how deep fake software works or whether this footage could have been created with it. It has been claimed that his mother-in-law is a drug dealer who spent time in prison and it has also been claimed that the couple are soon to divorce. This is all unfounded gossip "attributed" to the couple together or singularly that has been bandied-around and quoted in and out of context.

There are times when I feel quite sorry for them, but mostly I just wish that all this crapulence would fade away.

There are claims that both of them are evil, destructive and trying to destroy the British way of life. I think this is complete bollocks, although it is an arguable historic fact that Harry's mother did collaborate with Andrew



States and the United Kingdom, has become a destructive and, dare I say, wicked melange of all sorts of different belief systems, most of which are designed to say that the root of all the world's problems are educated, heterosexual white people. It is obvious that the Duke and Duchess of Sussex have fallen into this

Morton, an author who said publicly that he only wrote the books he did about the Royal Family in order to try and destroy the institution of the monarchy. To me, this is somewhere between bloody stupid and high treason. But it was 25 years ago, so let's move on.

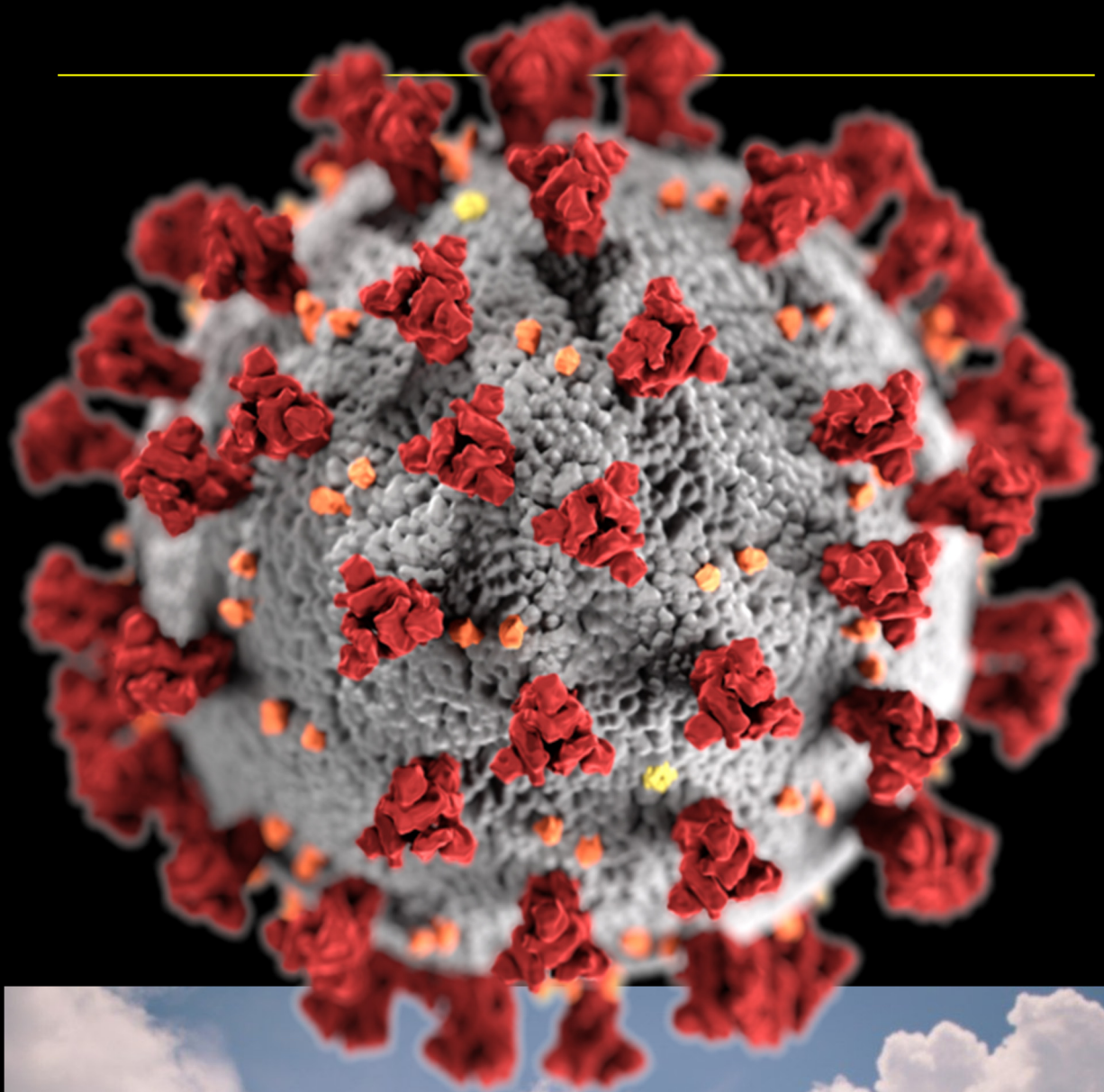
cultural pitfall, and like so many other people have got themselves impaled on the spikes at the bottom.

I don't think that Harry and Megan are manipulatively evil or guilty of high treason, but I truly believe that they have been coerced into what Dr. David Starkey describes as the "religion of woke", because what started as a perfectly reasonable mindset trying to redress historical imbalances especially in the United

What I would love to see would be a logical continuation to the heart-felt public reaction to the book and the Netflix series which we are already seeing; reaction which is vastly pro-monarchy and in favour of treating the Duke and Duchess of Sussex like the self-centred idiots which so many people now see them to be. And I truly hope it will also be the beginning of a turning of the tides against this ludicrous cultural cancer of "woke". If so, maybe some good may come out of this whole sorry affair.

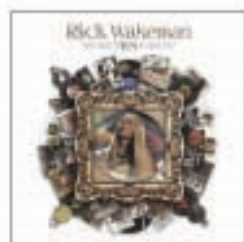








# MORE MASTERPIECES from RICK WAKEMAN



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best of Yes, Wakeman style  
HFG2013CD



## THE STAGE COLLECTION

Recorded live in August  
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Guest vocalists include John  
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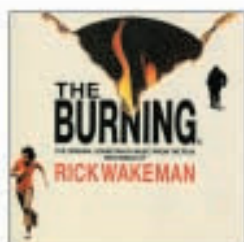
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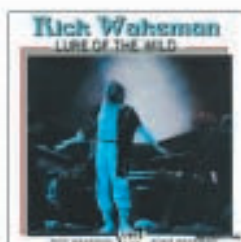
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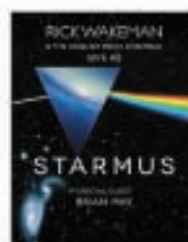
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Entirely instrumental  
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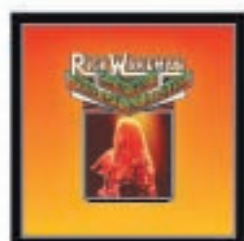
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Featuring The English  
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## CRIMES OF PASSION

A wicked and erotic  
soundtrack!  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and  
Kevin Peek  
HFG2019CD



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Worcester, May 10. 1857. **OTIS CONVERSE.**

**NEW STORE!**  
(Warden Block,) No. 44 Front St.,  
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THE subscriber having recently opened a New Store  
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**AND BE**  
THE subscriber continues to run THE EX-  
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All packages must be directed to his care.  
The subscriber is alone responsible for property entrusted  
to his care, and no risk is assumed by the Boston and  
Worcester Rail Road Company.  
Packages by this line forwarded from Worcester  
Boston, Newbury Port, Taunton, Fall River, and New Bedford;  
also, to Portland, and all parts of Maine.  
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Office:—HARDEN & CO'S Office, 2 Court Street  
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Worcester.  
Feb 25, 1847. E. S. LEONARD. 611

PRATT, DOWNES & SCOTT,  
(Successors to T. W. & O. P. Bancroft.)





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

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

**ELDRIDGE CLEAVER**

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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

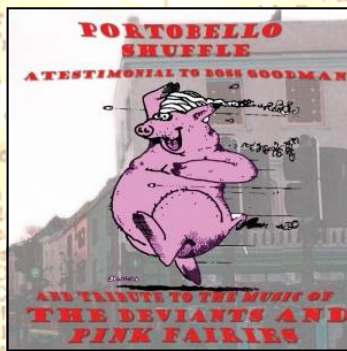






# I'M ON BOARD!

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



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



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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

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

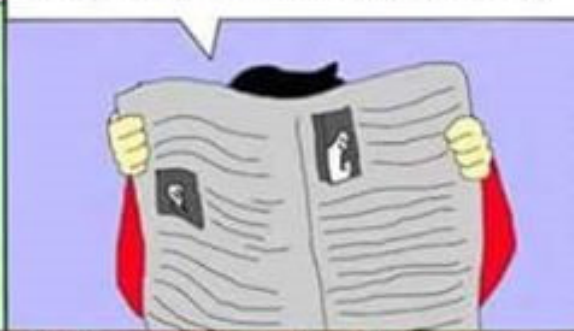
I agreed, and then the floodgates opened. We have regular weekly shows from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in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

---

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



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

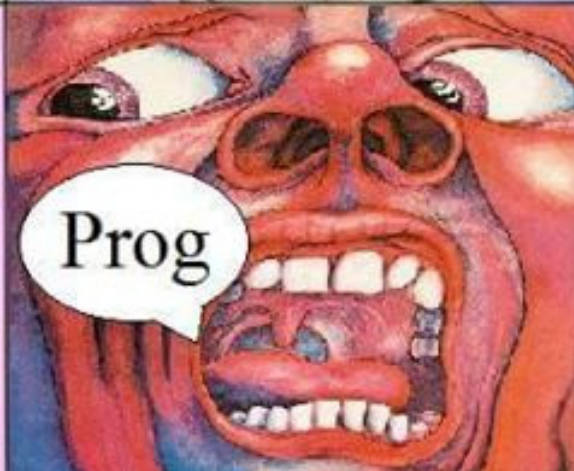


Sex?



No...

Prog



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







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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/ghost-woman-do-you-tout-bleu-rucksucre-pick-a-piper-keep-your-head-up-grouper-kelso-blue-sky-m/>



### 23-01-2022 – SHOW 446 – Grouper – Shade

Ghost Woman:	Do You
Tout Bleu:	Rucksucre
Pick a Piper:	Keep Your Head up
Grouper:	Kelso (Blue Sky)
Memory Pearl:	Sunflower 1969
Maria Rodes Y La Estrella De David:	Zombi
Bread Love and Dreams:	Butterfly Land
Sonic Youth:	Stones
Giant Sand:	Patsy's Blues
Kansas Smitty's:	New Orleans Bump
Lewsbury:	The Corner
Grouper:	Unclean Mind
Grouper:	Pale Interior
C K Mann and his Carousel:	Yeaba
L'éclair:	Timbacrack
Lee Rogers:	Stayin' Alive
Alex Malheiros:	Retrato
Scan Man:	Arabian
Mordant Music:	Dead Air – Side Two
Meson:	Influential Tidal Flow
Grouper:	The Way Her Hair Falls
Grouper:	Promise
Talk Talk:	Runeii
David Crosby:	I'd Swear There was Somebody Here

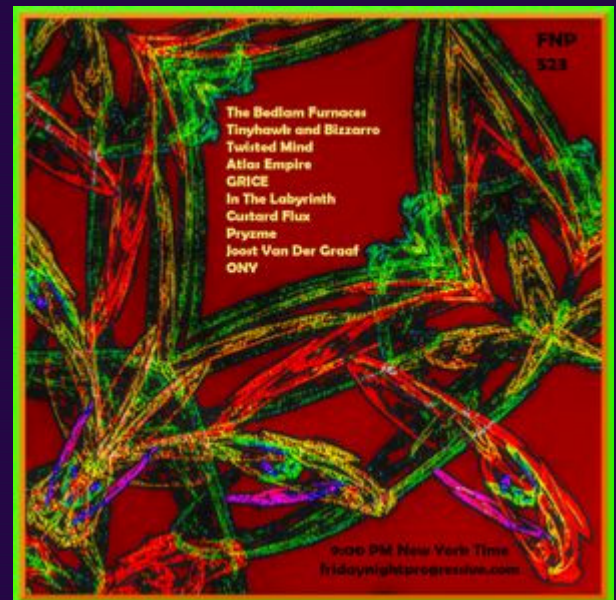
**Listen  
Here**



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-523-producer-12-16-2022/>



The Bedlam Furnaces  
 Tinyhawk and Bizzarro  
 Twisted Mind  
 Atlas Empire  
 GRICE  
 In The Labyrinth  
 Custard Flux  
 Pryzme  
 Joost Van Der Graaf  
 ONY

**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](http://www.merrellfankhauser.com) All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company - ASCAP

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

Listen  
Here



The Real Music Club 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 scribbles, 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!

**Marillion '82 - '86: The Videos VHS**

<https://shows.acast.com/between-you-and-me/episodes/marillion-82-86-the-videos-vhs>

The latest BYAMPOD is a bit of a mixed bag. It starts with a discussion about Peter Gabriel's first brand new music in over 20 years, and Steve Rothery's forthcoming solo tour, before delving into the past to look at a website update from 1997, plus reviews from the 80s of Marillion's VHS video collection, and Mick Wall's Market Square Heroes book...

**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."

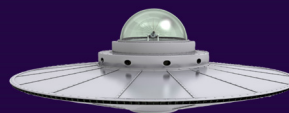


## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

well UFO Crash Finally Solved  
**Roswell UFO Crash Finally Solved**

<https://tunein.com/podcasts/Mack-Maloneys-Military-X-Files-p1250977/?topicId=237087340>

In a special new show, the gang squares off for a Rumble in the Jungle, reviewing the new Tom Cruise movie, "Top Gun 2." Also, UFO researcher Dr. Bob Gross asks why man-made, Earthbound materials were found in the debris at Roswell. Plus, Switch on a 1920s UFO crash which led to an early appearance of the Men in Black and a discussion about Raven's attire on the show. Special Guest: Pistol Pete Falconi. (Warning: Adult Themes)



**Listen  
Here**

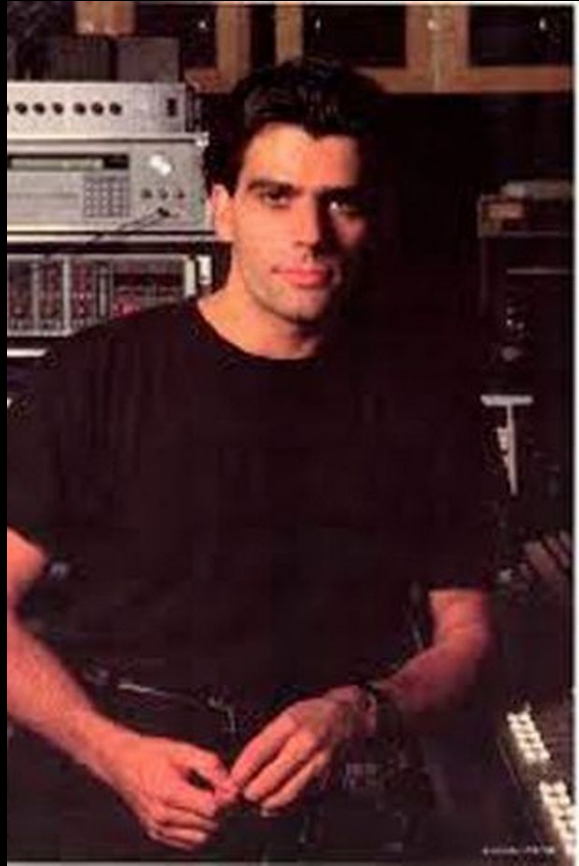




Kingsize Taylor  
1939 - 2023

In 1958, Ted Taylor (born Edward William Taylor), called "Kingsize" for his 6.5 ft height, joined the Liverpool group The Dominoes as lead vocalist and guitarist, and along with his fellow bandmates went on to enjoy quick success. By summer 1960, the group were being billed as Kingsize Taylor and the Dominoes, later signing onto Decca Records. They split up at the end of 1964, with Taylor later forming a new version of Kingsize Taylor and the Dominoes in Germany. After recording a solo single for Decca in London in 1964, "Somebody's Always Tryin'", with Jimmy Page on guitar, he gave up the music business and returned to Crosby on Merseyside. There, and later at Birkdale, he ran a family butcher's business for over thirty years until his retirement. Taylor returned to live in

Germany in 2006 and continued to perform with a band called The Brotherhood of Rock 'n' Soul.



Alan Rankine  
1958 - 2023

Alan Rankine was a Scottish musician and record producer best known as keyboardist and guitarist for rock band the Associates. Rankine began his career with the cabaret band Caspian, which became the Associates, which he co-founded with lead vocalist Billy Mackenzie in the late 1970s. Together they recorded three albums. Rankine left the band in 1982, and went onto become a record producer, temporarily

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM

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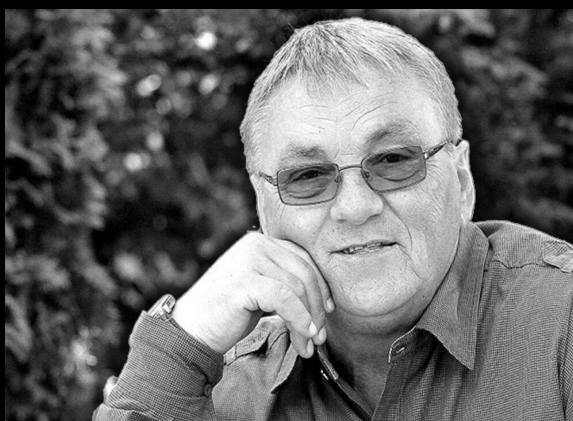
working as a as a lecturer in Stow College in Glasgow until 2010. The musician died peacefully in his home after spending Christmas with his family.



Joseph Koo  
顧嘉輝  
1931 - 2023

Joseph Koo Kar-Fai MBE GBS was a Hong Kong composer. He used the pen name Moran (莫然) for Mandarin songs early in his career. Koo joined TVB as their director

of music in 1973, where from the late 1970s until immigrating to Canada in the 1990s, he collaborated with the lyricist Wong Jim on many memorable TV theme songs. Koo was appointed Member of Order of the British Empire (MBE) in 1982. In 1998, he received the Bronze Bauhinia Star from the Hong Kong Government. Koo immigrated to Canada in the 1990s but continued his work in Hong Kong music. Koo died in Richmond, Canada, at age 92. His son, Koo Chi Ho, revealed that he had suffered symptoms and complications of COVID-19 and decreased appetite and energy weeks before his passing. He was otherwise fit and healthy beforehand.



Zoran Kalezić  
Зоран Калезић  
1950 - 2023

Zoran Kalezić was a Serbian–Montenegrin singer. Kalezić was awarded 1st place at the Pop Song Festival in Montenegro in 1971, 1st place at the 1977 Ilidža Folk Music Festival, as well as numerous awards at the 1990 MESAM. Kalezić had a prolific career, organizing concerts in the Dom

THOSE WE HAVE LOST



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Sindikata building in 1983 and in the Vuk Karadžić Cultural Center in 1992. In 1993, he became President of the Association of Folk Artists of Belgrade.



Mark Capps  
1968 - 2023

Mark Capps was an American sound engineer and music producer from Nashville, Tennessee. He shared the Grammy Award for Best Polka Album in 2005, 2006, and 2007 for engineering albums by Jimmy Sturr & His Orchestra. Capps was part of a well-established musical family in Nashville. His father was Grand Ole Opry house band guitarist Jimmy Capps. He worked with country, gospel, and pop artists throughout his career. He died after being shot in the doorway of his home by a member of a SWAT team responding to reports he had been holding his wife and adult stepdaughter hostage. He had been wanted on aggravated assault and aggravated kidnapping warrants.



Danny Kaleikini  
1937 - 2023

Danny "Kaniela" Kaleikini was an American singer, musical artist, and entertainer. Best known for his long-term residency at the Kahala Hilton in Hawaii, where he performed for 28 years, Kaleikini is often called "The Ambassador of Aloha". During his career of more than 50 years in show business, he was the opening act for Paul Anka at Caesars Palace in Las Vegas, and performed alongside Sammy Davis Jr., Wayne Newton, Dolly Parton, Phyllis McGuire, and Don Ho. A baritone who sang Hawaiian songs and played the nose flute, Kaleikini gained international recognition for promoting Hawaiian music, language, and culture.

# THOSE WE HAVE LOST



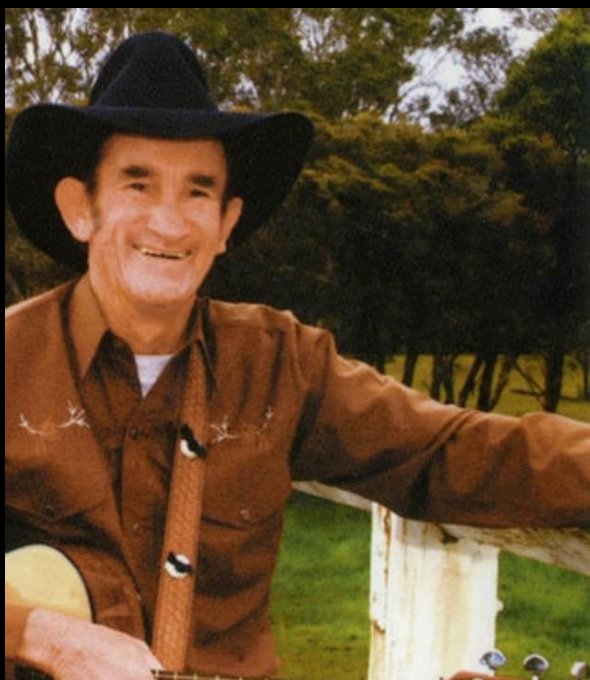
Tony Pantano  
1948 - 2023

Tony Pantano was an Italian-born Australian musician, singer, songwriter, and actor.

At the age of 15 he formed his own pop group Isy and the Dynamics. Isy and the Dynamics recorded the single "One Night/Let Bygones Begone" on the In label in 1965.

Pantano changed his style from pop to Latin American when he joined the group Sammy and The Dolphins as their lead vocalist and bass player.

Pantano's first single "Every Time You Touch Me" was released in 1971 on the Air label and reached the Australian top 40.



Slim Newton  
1932 - 2023

Ralph Ernest Newton, professionally Slim Newton, was an Australian country music singer-songwriter. In June 1972 he issued an extended play, The Redback on the Toilet Seat, which peaked at No. 3 on the Go-Set National Top 40 Singles Chart and sold over 100,000 copies. In 1973 Newton won a Golden Guitar Trophy at the inaugural Country Music Awards of Australia for Top Selling Record for the EP. Newton continued his career as a part-time musician and released several albums while also working in his trade as a welder. In 1977 the Country Music Association of Australia inducted him into the Australasian Country Music Hands of Fame, and then in 2009 into the Australian Roll of Renown.

THOSE WE HAVE LOST





Siegfried Kurz  
1930 - 2023

Siegfried Kurz was a German conductor, composer and academic. He influenced the musical scene of Dresden, as the conductor of the Semperoper for three decades, and a professor of conducting at the Hochschule für Musik Carl Maria von Weber.

Kurz appeared as a composer mainly from the 1950s to the 1970s; later his duties as a conductor predominated. Notably as a conductor, Kurz was strongly committed to 20th century operas.



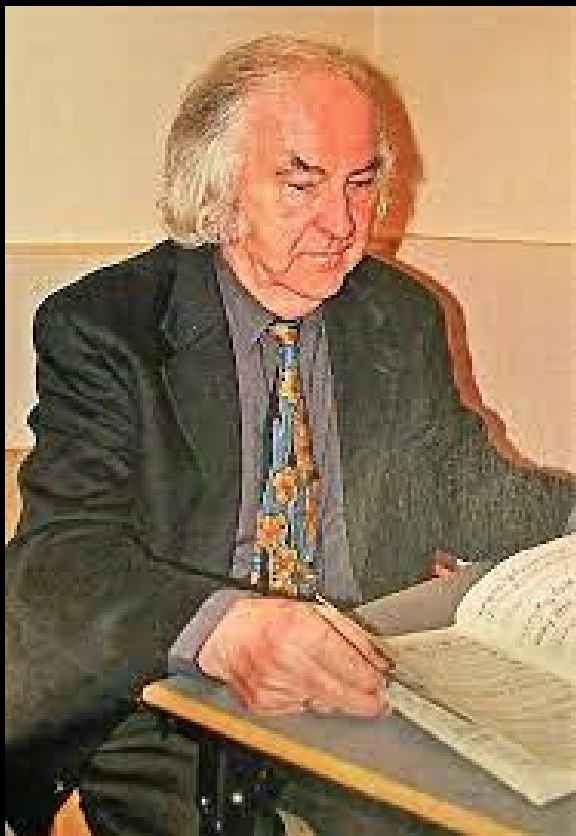
Yoriaki Matsudaira  
松平頼暁  
1931 - 2023

Yoriaki Matsudaira was a Japanese composer and academic. A self-taught composer who used to mix Japanese traditional music with western influences, his variegated production mainly consists of chamber music, but also includes orchestral compositions, incidental music, jazz compositions, electronic music as well as the opera Sara (1960). During his career Matsudaira received various awards and

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honours, including an Otaka prize and a Purple Ribbon Medal of Honor. He died of pneumonia on 9 January 2023, at the age of 91.



Magnar Mangersnes  
1938 - 2023

Magnar Mangersnes was a Norwegian organist and choral conductor. From 1971 he was assigned Organist and Master of the Choristers in the Bergen Cathedral. He established and conducted the choir Bergen Domkantori from 1971. The choir was awarded Spellemannprisen in 1979 for the album *Folketoner i glass og ramme*. He has conducted a number of choirs in the Bergen

district, and received several awards, including Griegprisen in 1985. He was decorated Knight, First Class of the Order of St. Olav in 2000.



Les Brown Jr.  
1940 - 2023

The big band Les Brown and His Band of Renown was led by Les Brown Sr. for nearly seven decades from 1938 to 2000. After his death in 2001, the band was taken over by Les Brown Jr. It continues to perform throughout the world and has a regular big band show in Branson, Missouri. Brown Jr. also hosted a national radio show on the Music of Your Life network. Brown Jr. was also a television actor in the 1960s, a rock musician and producer who worked with Carlos Santana, and a concert promoter for many country

# THOSE WE HAVE LOST



music artists including Merle Haggard and Loretta Lynn. In 2004, Brown Jr. received the "Ambassador of Patriotism" award from the POW Network. Brown Jr. died from cancer at his home in Branson, Missouri, on January 9, 2023, at the age of 82.



Séamus Begley  
Séamus Ó Beaglaoich  
1949 - 2023

Séamus Begley was an Irish accordion player, and Irish traditional musician. He was regarded as one of Ireland's greatest accordion players. Begley learned his music

at home and began playing at the local céilí at the age of 13. He released his first album, *An Ciarraíoch Mallaithe*, with his sister Máire in 1973. Begley and his sister paired up again on *Planxtaí Bhaile na bPoc* in 1989, the same year he played at the Glastonbury Festival with Steve Cooney. He later collaborated with Cooney on the album *Meitheal* in 1992. Begley later partnered with the likes of Jim Murray, Mary Black, Sharon Shannon and Tim Edey, producing further albums.



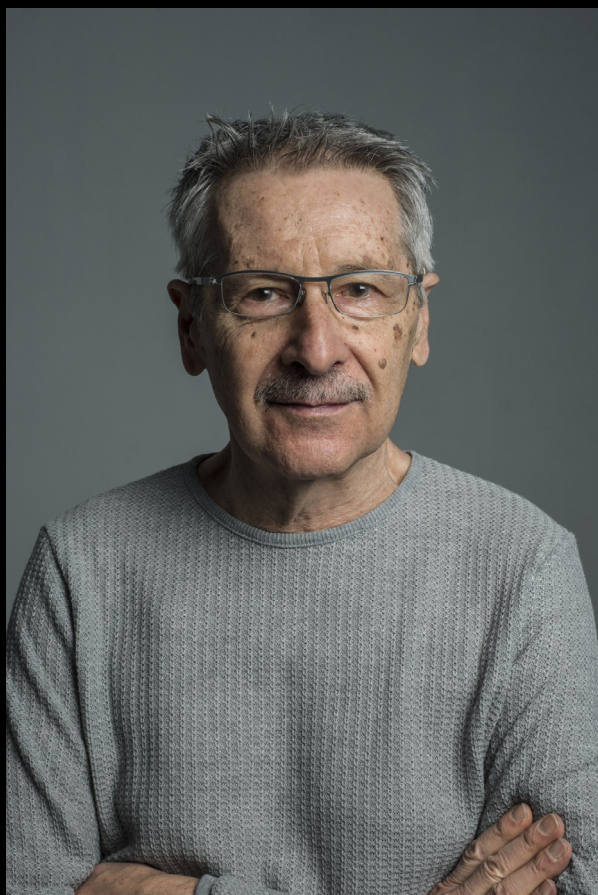
Jean Leccia  
1938 - 2023

Jean Hubert Leccia, known in the United States as Jean Lexia, was a French composer, conductor, singer, and pianist.

# THOSE WE HAVE LOST

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Leccia divested into various musical genres, such as pop, jazz, ballet, electronic, and classical. He collaborated with many artists, including Édith Piaf, Charles Trenet, and Line Renaud. He was also the composer of several film scores and television series.



**José Evangelista**  
1943 - 2023

José Evangelista was a Spanish composer and music educator who was based in Montreal, Canada. He was professor of composition at the Université de Montréal from 1979 to 2009. A member of the

Canadian League of Composers, the Sociedad General de Autores y Editores, and an associate of the Canadian Music Centre, Evangelista was known for his commitment to contemporary classical music and non-Western music. Evangelista was also active in Canada with the Traditions musicales du monde, a concert society dedicated to promoting non-Western music which he helped found.



**Dennis Budimir**  
1938 - 2023

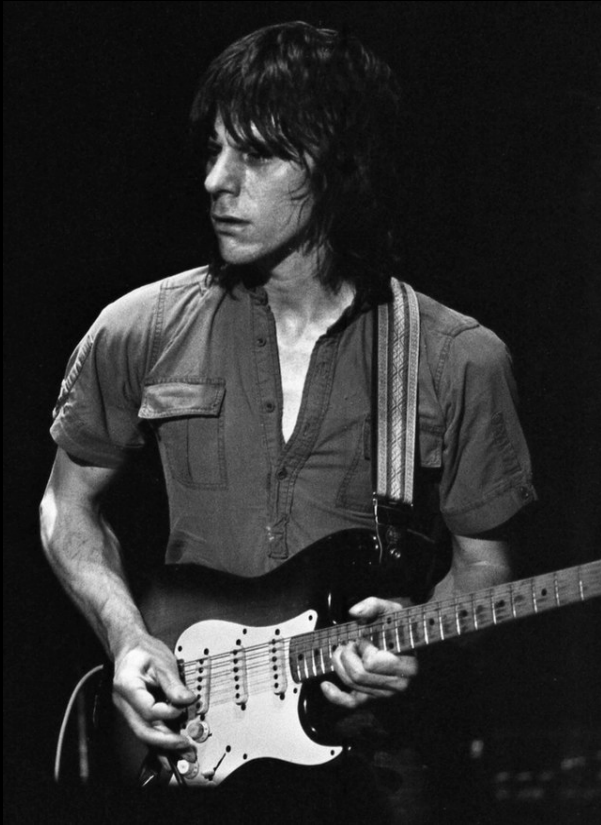
Dennis Matthew Budimir was an American jazz and rock guitarist. He was considered to be a member of The Wrecking Crew. Budimir learned to play piano and guitar in his youth and first played professionally when he was fourteen years old. In Los Angeles in the mid-1950s he played in a quartet with La Monte Young, Billy Higgins, and Don Cherry. In the late 1950s he worked in the bands of Ken Hanna,

**THOSE WE HAVE LOST**



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Keith Williams, Harry James, and Chico Hamilton. In 1960–1961 he worked with Bud Shank and accompanied Peggy Lee, then entered into military service in 1961. After his discharge in 1963 he toured Japan with Bobby Troup and returned to the Los Angeles area, where he played as a studio musician for the next several decades.



Jeff Beck  
1944 - 2023

Geoffrey Arnold Beck was an English guitarist. He rose to prominence as a member of the rock band the Yardbirds, and afterwards founded and fronted the Jeff Beck Group and Beck, Bogert & Appice. In

1975, he switched to an instrumental style with focus on an innovative sound. Beck was ranked in the top five of Rolling Stone and other magazines' lists rankings of the greatest guitarists. Beck earned wide critical praise and received the Grammy Award for Best Rock Instrumental Performance six times and Best Pop Instrumental Performance once. In 2014, he received the British Academy's Ivor Novello Award for Outstanding Contribution to British Music. He was inducted into the Rock and Roll Hall of Fame twice: first as a member of the Yardbirds (1992) and secondly as a solo artist (2009).



Yukihiro Takahashi  
高橋 幸宏  
1952 - 2023

Yukihiro Takahashi was a Japanese

THOSE WE HAVE LOST

musician, singer, record producer, and actor, who was best known internationally as the drummer and lead vocalist of the Yellow Magic Orchestra, and as the former drummer of the Sadistic Mika Band. He was also a member of the group METAFIVE. In the early 2000s, Takahashi became a member of the duo Sketch Show, with Haruomi Hosono. Sketch Show has released two albums, one of which, Loophole, has been released in the UK. His latest work was Saravah, Saravah! (2018), a remastered reboot of his solo debut album. On January 11, 2023, Takashi died in Karuizawa, Nagano, from aspiration pneumonia, a complication of the brain tumour. He was 70.



Charles Treger  
1935 - 2023

Charles Treger was an American violinist and teacher. He studied with violin pedagogue Ivan Galamian, Szymon Goldberg, William Engel and William

Kroll. He was the first and only American to win first place in the Henryk Wieniawski Violin Competition in Poznań, in Poland. Charles Treger's instrument was the "Hartmann" Stradivarius, made in 1723, described as "a prime example of Stradivarius' golden period." In 1960, Charles Treger became an associate music professor at the University of Iowa, Iowa City and also played in the Iowa String Quartet. In 1984, he became President and Director of the Meadowmount School of Music in Westport, New York.



Lisa Marie Presley  
1968 - 2023

Lisa Marie Presley was an American singer and songwriter. She was the only child of singer and actor Elvis Presley and actress Priscilla Presley, as well as the sole heir to her father's estate after her grandfather and her great-grandmother died. Presley developed a career in the music business and issued three albums: To Whom It May Concern in 2003, Now What in 2005, and Storm & Grace in 2012. Her first album reached gold certification with the Recording Industry Association of America. Presley also released non-album

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singles, including duets with her father using tracks he had released before he died.



**Robbie Bachman**  
1953 - 2023

Robin Peter Kendall Bachman was a Canadian drummer and the youngest brother of guitarist, singer and songwriter Randy Bachman. He was the original drummer for both the Brave Belt and Bachman–Turner Overdrive bands. He was most often credited as "Robbie" or "Rob" on the liner notes of Brave Belt and BTO albums. In 1984, Robbie declined to join a reformation of BTO due to licensing issues with brother Randy.



**Thomasina Winslow**  
1965 - 2023

Thomasina Winslow was an American blues musician from the Albany, New York area, and the daughter of folk musician Tom Winslow. In addition to her solo career, Winslow has been a member of four bands, including a duo with Nick Katzman and Nite Train. As a businesswoman, Winslow managed and produced music for herself and other artists in a variety of music. She was one of the few African-American women producing records for indie artists, including herself. Her final large concert was for the Eddies, a local awards ceremony for the Capital District of Upstate New York, in late 2022, and her last private concert was on New Year's Eve 2022.

**THOSE WE HAVE LOST**



Uncle Ray  
郭利民  
1924 - 2023

Reinaldo Maria Cordeiro MBE, known professionally as Uncle Ray, was a Hong Kong broadcaster, disc jockey and actor. He was known for hosting All the Way with Ray on RTHK Radio 3 from 1970 to 2021, which was the longest-running radio programme in Hong Kong. He was named "The World's Most Durable DJ" in 2000 by the Guinness Book of World Records. Through the years, Cordeiro had interviewed many prominent musicians,

including the Beatles. He was recognised by Elvis Presley Enterprises for his lifelong contribution to Presley. He was voted top DJ in Hong Kong for four consecutive years, and was awarded an MBE in 1987 by Queen Elizabeth II in Buckingham Palace. On 15 May 2021, Cordeiro retired at the age of 96 after hosting his final radio show, which had been running on public broadcaster RTHK since 1970.



Matthias Carras  
1964 - 2023

Matthias Thomas Blöcher, commonly known by the stage name Matthias Carras, was a German pop singer, disc jockey, and television presenter. In 1990, he began studio recordings and released his first single, titled Matthias Carras, the following year. Blöcher achieved great success with two following singles. From 2002 to 2004, he was a television presenter for a quiz show on 9Live and later on Super RTL. In 2015, Blöcher ended his career due to chronic depression. He released a comeback album in April 2021 titled Endlich Frei. In October 2020, Blöcher was diagnosed with cancer, of which he died on 14 January 2023, at the age of 58.

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Vakhtang Kikabidze  
ვახტანგ კიკაბიძე  
1938 - 2023

Vakhtang Kikabidze, also known as Buba, was a Soviet and Georgian singer, actor, screenwriter, producer, composer and politician who served in the Parliament of Georgia from 2020 until his death. In 1967, he became a soloist at the Orera ensemble, a Georgian vocal group that was registered in 1958 as the first-ever Vocal-Instrumental Ensemble in the Soviet Union. By the 1980s, he had become an acclaimed singer across the USSR. Since the fall of the Soviet Union, Buba had remained a popular musician in the Russian-speaking world,

regularly holding concerts in Russia (until 2008, following the Russo-Georgian War), Belarus, Ukraine, and Azerbaijan. Winning a seat in Parliament, he was one of 49 MPs that refused to recognize the election results after allegations of mass voter fraud surfaced and declared a boycott. He remained nonetheless active in politics, and met Ukrainian President Zelenskyy in Kyiv.



Doris  
1947 - 2023

Doris Svensson, billed as Doris, was a Swedish pop singer. Doris was best known for her lone solo album, eclectic pop, rock and funk *Did You Give the World Some Love Today Baby* recorded in 1970. The record was re-issued in 1996 to critical acclaim and caused interest among American and European alternative audiences as an odd Swedish funk rarity. Her singing career began in 1960 by recording an album with the Swedish band The Strangers. In April 1970, Doris went to record in the EMI studios of Stockholm. Doris died on 15 January 2023, at the age of 75.

THOSE WE HAVE LOST



Johnny Powers  
1938 - 2023

Johnny Powers (born John Leon Joseph Mooney) was an American guitar player, singer, writer and producer specializing in rockabilly. Powers was best known for his 1957 recording on the now-defunct Fox Records label entitled "Long Blond Hair". Until 1955, Powers performed and recorded under his birth name but, following a studio session for Fortune Records in Detroit, co-owner Devora Brown – seeing Mooney eating a PowerHouse bar – gave him the

stage name of Johnny Powers. In 1960, Powers met with Berry Gordy and signed on with Motown Records, becoming the first white male musician to do so. In his five year relationship with Motown, Powers devoted most of his energies to producing and writing rather than recording. Powers was later inducted into the Rockabilly Hall of Fame.



Richard Oesterreicher  
1932 - 2023

Richard Oesterreicher was an Austrian conductor and jazz musician. From 1958 to 1967, he worked as a professional musician within a group and was then a studio artist, arranger, and musician in the ORF entertainment orchestra. He joined the ORF-Big Band in 1972 and became its leader in 1976. He conducted contributions for Austria in the Eurovision Song Contest from 1978 to 1991. In 1981, he founded the Richard Oesterreicher-Big-Band, in which he collaborated in television shows and record productions.

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Renée Geyer  
1953 - 2023

Renée Rebecca Geyer was an Australian singer who was long regarded as one of the finest exponents of jazz, soul and R&B idioms. Geyer had commercial success as a solo artist in Australia with "It's a Man's Man's World", "Heading in the Right Direction" and "Stares and Whispers" in the 1970s and "Say I Love You" in the 1980s. Geyer was also an internationally respected and sought-after backing vocalist, whose session credits include work with Sting,

Chaka Khan, Toni Childs and Joe Cocker. In January 2023, Geyer was admitted to hospital in Geelong where she had hip surgery. It was subsequently discovered that she had inoperable lung cancer. She died from surgical complications on 17 January 2023 at the age of 69.



Manana Doijashvili  
მანანა დოიჯაშვილი  
1947 - 2023

Manana Doijashvili, OSI, was a Georgian pianist and professor of piano. She was trained at the Tbilisi State Conservatory under Tengiz Amirejibi. She won prizes at the 1970 Enescu (Bucharest) and the 1974 Smetana (Plzeň) competitions, and ranked 6th at the inaugural edition of the Sydney Competition. From 2000 to 2012, Doijashvili was the rector of the Tbilisi State Conservatory, and the founder of

THOSE WE HAVE LOST

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the Tbilisi International Piano Competition. She had been named a People's Artist of Georgia, and was awarded the Order of the Star of Italy in 2010. She had been awarded the Zakharia Paliashvili prize (2003) and the Russian Performing Art Fund prize (2004). Doijashvili served on the Jury of numerous other piano competitions.



Van Conner  
1967 - 2023

Van Conner was an American rock musician, best known as the bassist for Screaming Trees. While he was with Screaming Trees, Conner formed the side project Solomon Grundy, in which he performed lead vocals and guitar. That band released an album in 1990, and during that period Conner also joined a live lineup of Dinosaur Jr. He later formed another side project called Gardener, which released an

album in 1999. After the breakup of Screaming Trees, Conner worked as a session musician and had formed several additional alternative rock bands, including VALIS and Musk Ox. Conner died from pneumonia on January 17, 2023, at the age of 55.



Marcel Zanini  
1923 - 2023

Marcel Zanini (real name Zannini) was a Turkish-born French jazz musician. He began learning the clarinet in 1942 and joined the orchestra of Leo Missir in 1946. He founded his first band in the early

# THOSE WE HAVE LOST



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1950s. He left for the United States in 1954 and lived in New York for four years, acting as the correspondent for the French magazine *Jazz Hot*. He returned to Marseille in 1958 and set up a new formation, later playing in jazz clubs and festivals in Paris with his sextet. Zanini became famous for his little moustache, bucket hat and glasses.



Víctor Rasgado  
1959 - 2023

Víctor Rasgado was a Mexican pianist and classical composer, whose works have been performed in Mexico, the United States, Italy, and the Netherlands. His opera *Anacleto Morones* was one of the winners of the Premio Orpheus for new chamber

operas and was premiered in Spoleto at the Teatro Caio Melisso on 9 September 1994. That same year his *Revontulet* premiered in Siena. Other notable compositions include his 2001 children's opera, *El conejo y el coyote* (The Rabbit and the Coyote) and *Revuelos*, performed in Carnegie Hall during the *Sonidos de las Americas* festival in 1994.

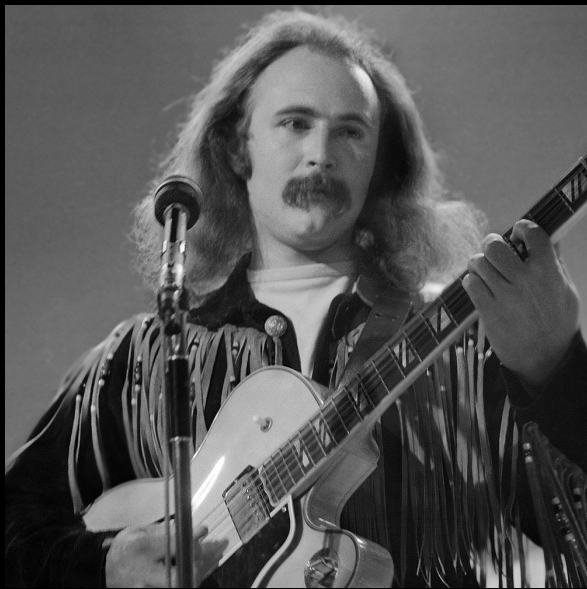


Clytus Gottwald  
1925 - 2023

Clytus Gottwald was a German composer, conductor and musicologist, focused on choral music. He is known for his arrangements for a vocal ensemble of up to

# THOSE WE HAVE LOST

16 voices. He founded and conducted the Schola Cantorum Stuttgart for such music. In 1960 he founded the Schola Cantorum Stuttgart, a vocal ensemble, with a repertoire focused on both classical vocal polyphony as contemporary music, performing more than 80 premieres and first performances of choral works. In his arrangements for voices, he used text freely, for example a combination of a French poem by Rilke with poetry by Mallarmé in his arrangement of Debussy's prelude for piano *Des pas sur la neige*. In 2009 he received the Kulturpreis Baden-Württemberg (Cultural Award of Baden-Württemberg) for his lifetime achievement and in 2012 the Preis der Europäischen Kirchenmusik of Schwäbisch Gmünd, for his contributions to sacred music.



David Crosby  
1941 - 2023

David Van Cortlandt Crosby was an American singer, guitarist, and songwriter.

He was a founding member of both the Byrds, and Crosby, Stills & Nash, and also embarked on a solo career. Crosby joined the Byrds in 1964, and appeared on the Byrds' first five albums. In 1968, he formed Crosby, Stills & Nash (CSN) with Stephen Stills and Graham Nash. After the release of their debut album, CSN won the Grammy Award for Best New Artist of 1969. Crosby released six solo albums. Additionally, he formed a jazz-influenced trio with his son James Raymond and guitarist Jeff Pevar in CPR. Crosby's work with the Byrds and CSNY has sold over 35 million albums. Crosby was inducted into the Rock and Roll Hall of Fame twice.



Stella Chiweshe  
1946 - 2023

Stella Chiweshe (also Stella Rambisai Chiweshe, Stella Rambisai Chiweshe Nekati, or Stella Nekati Chiweshe) was a Zimbabwean musician. She was known internationally for her singing and playing of the mbira dzavadzimu, a traditional instrument of the Shona people of Zimbabwe. She was one of few female players, and learned to play from 1966 to

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1969, when other women did not, at a time when there were social taboos against women playing the instrument, as well as colonial British prohibitions on cultural activities. In 1985 she formed her first band The Earthquake. In 1988 Chiweshe recorded two black liberationist songs, 'Chimurenga' and 'NeHondo'. Chiweshe performed numerous times in Germany and also participated in the WOMAD festival. In 2004 she toured England with her daughter. She was known for her spiritual presence on stage, and for often taking snuff while performing.



Zhanna Pliyeva  
1949 - 2023

Zhanna Vasil'yevna Pliyeva was an Ossetian composer and pianist. She studied music at the Rimsky-Korsakov State Conservatory, Leningrad. In 1979 she worked as an assistant to Sergey Slonimsky, and later as an orchestra

musician, researcher, and teacher, and from 1979-85 as director of the Tskhinvali School of Music. After 1990 she became a full-time composer. Pliyev's works are often based on the folklore of the Mountain People of the northern Caucasus. She has composed for stage, orchestra, and choral, instrumental and vocal solo performance.



Nikos Xanthopoulos  
Νίκος Ξανθόπουλος  
1934 - 2023

Nikos Xanthopoulos was a Greek actor, known for his roles in the 1960s era Greek Drama Cinema. He was also a singer of Greek folk bouzouki, having released many albums and singles. He was known as "the child of the folk" mainly for playing roles depicting men from the lower working classes. From the late 1960s until the early 1970s, these roles helped him become a star in Greece during the dictatorship of the Junta. It was his roles portraying him as a singer and bouzouki player that dictated that he needed to learn how to sing. Apostolos Kaldaras, a famous Greek musician and composer, taught Xanthopoulos to sing. Xanthopoulos sang over 300 songs in thirty movies, but his singing talent was not confined to movies. He recorded nine albums and 55 singles.

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](http://ecowatch.com)





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## **Jethro Tull**

*Spin Me Back Down The Years deluxe edition*





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

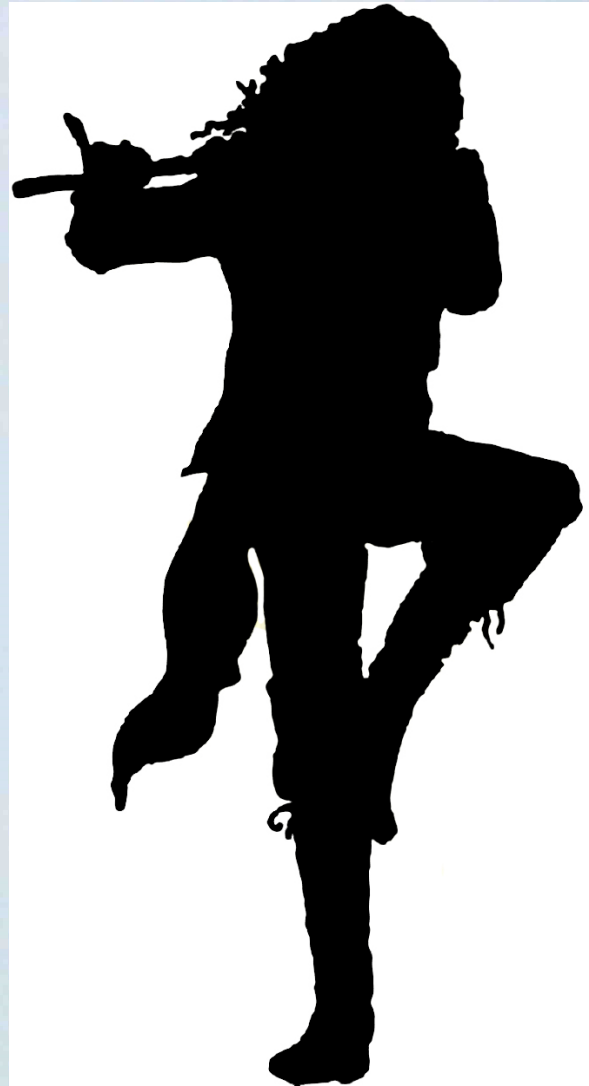
With *Spin Me Back Down The Years*, Jethro Tull archivist Pat Kent has done just that across a two-volume collection that recounts the group's epic history – from pre-Tull outfits such as The Blades and The Dwellers, through to the post-Tull exploits of former band members. In between are the tales of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

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

Available in hardback and softback, a limited slipcased edition includes an exclusive 7" vinyl of a 1968 acetate recording belonging to founding drummer Clive Bunker, featuring "Clive Bunker & Friends". You'd be thick as a brick to miss it.

"The book has been a labour of love for the three of us... dedicated to a band that has provided the soundtrack to our lives" – **Pat Kent**

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





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## *Inside Number 3*

# A Visual History Of Apple Records

Looking from the outside like an unassuming terraced town house in the centre of London, Number 3 Savile Row was the site of an unprecedented outpouring of creativity in the late 60s and early 70s. Home to The Beatles' Apple Records, it was where the group recorded much of the material for their Let It Be album – including the legendary rooftop concert of 30 January 1969 – and also acted as





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

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

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

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

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



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

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

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

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



# The Fall

## *Take America*

### 10CD box set

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

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

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

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





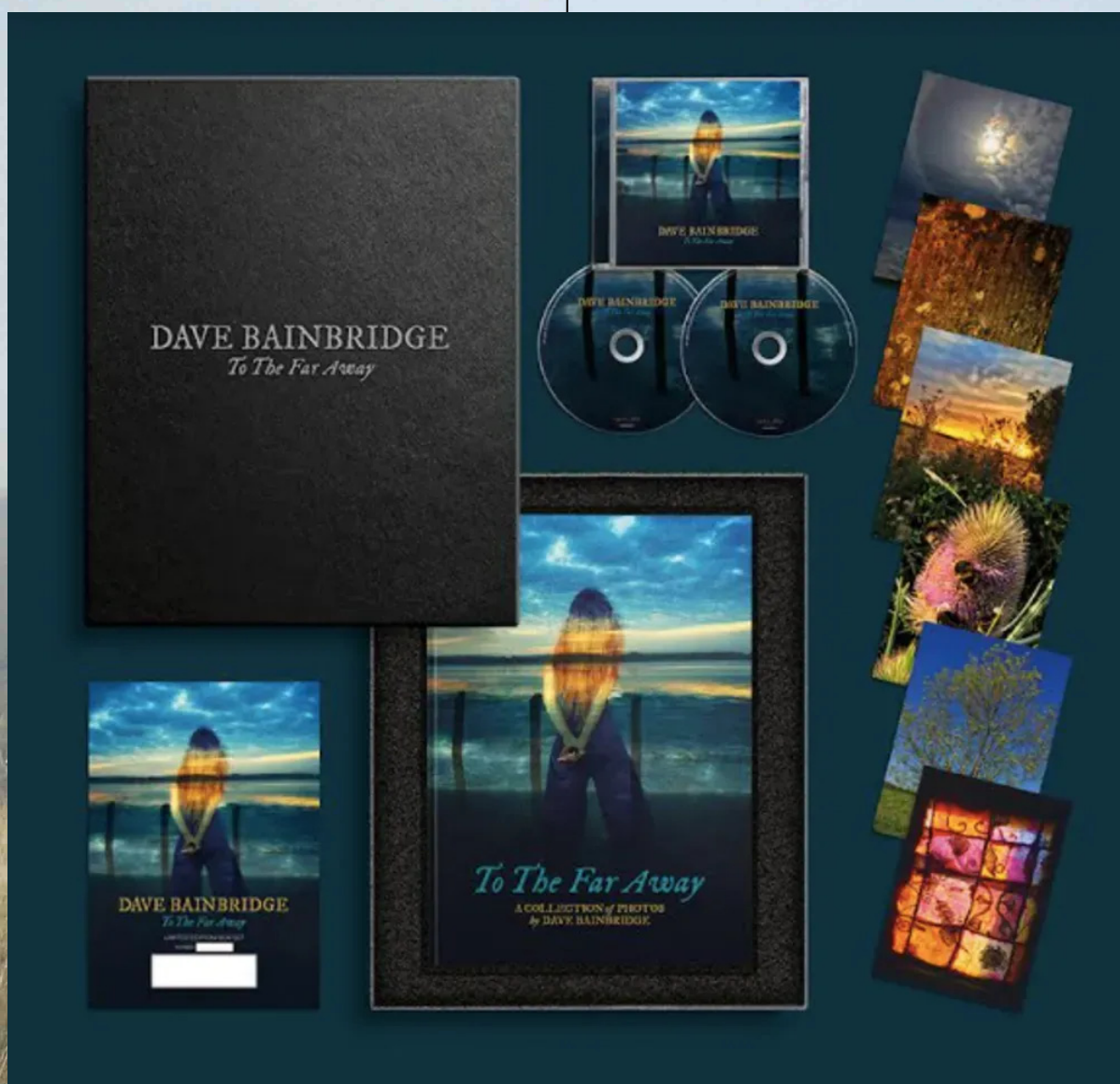
## **Dave Bainbridge** *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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

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

The deluxe edition box set also includes:

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





- Six postcards featuring photos by Bainbridge

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

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

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

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

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





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

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

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



## **Dave Bainbridge** *Celestial Fire – Live In The UK*

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

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

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

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

## Celestial Fire

Live in the UK



dvd/2cd





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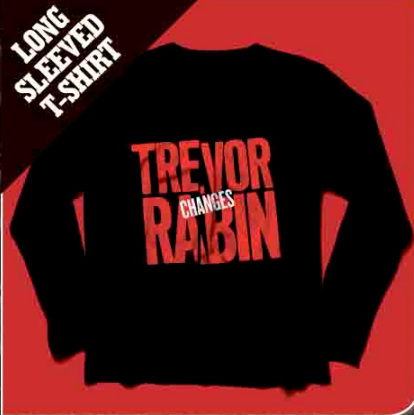


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# Official Merchandise



## *Red and Blue*

by

Unity

I originally received this EP last August on its release but, one thing led to another, and I didn't get round to reviewing it. So, I decided that now was the time. Unity is one of those who has sent a few things my way in the last couple of years, including a T-Shirt, and I am very grateful for that.

# STEVE RIDER



So, before I get into the EP let me introduce you to Unity. She is a DJ, BGirl, and graffiti writer from Cardiff in Wales. She grew up in Mid-Wales on a diet of guitar bands, discovering funk and Hip Hop via the Beastie Boys. Unity began her lyrical journey via spoken word and gives a poetic, clear delivery of real-life stories which cut deep. Influenced by Taskforce and Kae Tempest, Unity has been recognised for her understanding of Hip Hop culture and its applications in community settings. She is a founding member of the Ladies of Rage network and has spoken at events by Bristol University, Cardiff's Festival of Voice and as far afield as Hong Kong University. She

has also written a chapter for a global Hiphopography book by professors from the universities of Hong Kong and Western Cape (South Africa). Her debut EP 'Progress is a Process' was released in 2020, closely followed by 'Garden of My Soul' in February 2021. Her debut album 'Diving Deeper' came in November 2021 with This EP Red and Blue in 2022, both of which were released through Bard Picasso (the label she has since parted ways with).

So, in just a few short years Unity has accomplished a lot and that's not to mention her stunning graffiti artwork as well, so with all that in mind, join me as I take you on a ride through Red and Blue...



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The EP kicks off with the title track **Red and Blue** which features Wolfgang Von Vanderghast and is produced by Billy Phono. Fractured electric guitar vibes and mellow piano guide us in before the drum beat drops triggering a release of adrenaline fuelling every inch of your body. The mix of drums, piano and the nerve shredding guitar brings a vibe that toys with your mind, constantly bouncing from one vibe to the next and this fits so well with the overall feeling of the track. Unity and Vanderghast explore the deep questions of who or what we are in the grand scheme of things. These are questions that often rattle around in our minds, especially after a life changing event. When that happens, we constantly question who we are, what is the greatest expression of true self? How does it fit into the grander scheme of things and do we even understand what reality is? With all those questions and more now vying for a place in our mind, sharp piano notes fill our awareness and switching our focus back to the music.

**High Street Bullshit**, produced by Rollo, has a melodic beat which has this deep feel to it. Unity uses a more spoken word to her delivery as she takes us on a trip through the rundown areas of Swansea where graffiti writers unite to combat the conflicts and the struggles of a society that never wanted people to come together but, to always be against each other. The music and vibe of Unity's words here almost feel like the ghost of the past has come to guide the listener through these visions of pain before guiding you to a better outlook as those you see seek to overcome their hurdles through visual expression and creativity.

With that vision of a better future still floating in your head the EP moves on with **Faith Makers**, produced and mixed by Leone Vuetivavalagi and featuring Missy G. Drums and sonic sounds merge here to create a futuristic vibe. Unity takes a look at the pain and

suffering around the world and how this can often seem so overwhelming to many of us. There is another side to this as well, we are all human beings we have enough empathy, wisdom, and the power to fill our lives with positive outlooks and the power to bring that positivity, through our own actions, to those who suffer around us. The vibe of this track almost makes it feel like your future self is looking back to pain of the past and sees the power we have to bring change through our own focused energy.

There is no time to sit back and consider what you have heard already as **Dead Boy Walking** drops, produced by DW Smith, and featuring Skunkadelic and Stabitha. The beat has a head nod vibe with vocal samples giving it an almost haunting quality, which fits perfectly with the stories being brought to light here. These distressing stories focus on the plight of children whose parents, through neglect or intention, held their children back, seeking to claim benefits by not teaching their children the fundamentals of life like how to talk or how to use the toilet, instead only putting them in front of a screen. For someone who is a parent, these stories touch the deepest part of you, making you wonder how people could be so desperate as to put money before their child's welfare and development.

Moving into the final track of the EP there is a real consideration as to what might be next but, that only lasts a split second before **Running** hits, produced by Unity, and featuring Stabitha with cuts from DJ Veto, acoustic guitar and drums create this upbeat vibe that provides the light at the end of the tunnel. The message here is really about who you are, and that you need to look at you and who you are. When you take that time to pause and consider you, ask yourself, "Am I running towards myself or away from myself"? If you are running away, what are you running from? If you are running towards yourself, are you truly ready to meet the



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real you? Whatever the answer is, the real you is there waiting for the moment you can embrace each other...

What is striking about *Red and Blue* is the depth and the clarity of what is being put across here. Unity puts across these deep reflections of life in such a way that you feel them deep inside, just as if you were stood watching or were even the one experiencing what was happening in that moment. It also brings up feeling from within, perhaps emotions from your own personal experiences are rekindled as you listen. The clarity with which Unity expresses her words is what opens you up to the feelings. You hear every word, understand each sentiment and emotive expression.

What is also immediately evident here is that *Red and Blue* undoubtedly has its roots in Hip Hop, there are some other influences that come through from the producers but, all the production here is solid and really serves to enhance the emotive vibe of each track. Just as the producers elicit those feels, so it is with the guest artists here. Each one creates perfect balance track to track adding depth along the way. It really makes for stunning listening experience from top to bottom.

I couldn't go without talking about Unity as an emcee here. She displays this clarity of vocalisation that obviously comes from her experience in spoken word, and it serves to open up her verses so that you can easily get into them word by word and get this sense of what she is putting across. I like her mix of styles matching the rap style with the spoken word and adding that real emotive depth to every subject that always touches the listener. You really have to listen and allow the words to sink in here.

Overall, *Red and Blue* is a strong emotive project that many of you will be able to associate with and feel both

touched and entertained by. It really displays the strength of Unity as both a Hip Hop head and a storyteller. It opens the listener up to the reality of living in Wales, in the now and in a way that is easily relatable and heard no matter where you live. Unity is one to watch in Hip Hop, mark my words.

*Red and Blue* is available now and don't forget to check her Graff art too. links below.

My huge thanks to Unity for sending me this and everything else and for the bio which I used a great portion of in italics at the start of the review.

On that Note,

I'm Out,

See Ya.

Steve.

## *Locked Down Memoirs*

by

**Ken Masters**

*Locked Down Memoirs* is the latest album from Ken Masters. The album was originally released at the end of October 2022 with production from CraftmatiK and artwork from D-Rock.

As this is the first time, I have featured Ken's solo work on my blog, I felt it appropriate that I feature some of his background as a way to introduce him to those who might not be familiar with him or his work:

Ken Masters is a *Rapper / beat producer/ event host / battler/ crate*



*digger and activist. Ken has proudly represented Newcastle and Whitley Bay for many years. A complex character whose deep love of the scene drives his every day and provides sanity and peace in a world that he only wishes the same for. Take a listen to his work and you will soon discover that the complexities of life provide much to be discussed in the form of lyrics that are clearly carefully crafted with lyricism that can only be achieved after years and years of effort and practice. At a young age it was Hip Hop that grabbed him and provided a platform for his views and artistic outputs. From his early days throwing shapes as a B-Boy right through to the present as a rapper/*

*producer and host of one of the best B-Boy Jams out there, it's all in a day's work. It's simply what he does. However, for a while Ken has felt a little different to the world that surrounds him and decided to investigate. A diagnosis of Autism provided a further understanding of himself, and in typical fashion Ken took it on board and looked for the positives, putting them to good use creatively. When you are an activist that craves equality and justice to the level Ken does, you have to have an art form at hand that is diverse and adaptable, in order to correctly get your points across. Not that it's all politics and worldly issues! Ken's just as skilled at*





*playfully freestyling, battling and making light-hearted music. Basically, Hip Hop provides a world of opportunities for him. Add to all this Ken's countless Hip Hop workshops for young people over the years and the impact of his creativity and beliefs is very easy to find.*

He has written this album as a chronological narrative of his experiences during days of the pandemic and the lockdowns we were all put through. With that in mind, this really feels like an album that we will all be able to associate with in some way and, with that said, I think the best thing for me to do is get into it, so join me...

Right out the gate you get a real sense for what this is all about. **Stay Home** begins with BoJo the Clown telling us all the stay at home and to

protect each other and the NHS before drums and guitars drop in, alongside some classic samples that give this bomb bap sound at pace. This track sees Ken exploring a plethora of experiences and information around the lockdowns and the pandemic. From conspiracy theories to mental health, this one is an overview of things, packed with facts, thoughts, and all in between. It ends with Ken giving us the lowdown on the album and telling us how some naivety might have crept into the first couple tracks but, how his knowledge and understanding evolved across time and the album. There is barely enough time to contemplate what was said before heavy guitars, drums, keys, slick samples, and razor-sharp cuts from DJ A.D.S hits. **Get III** sees Ken exploring the situation around how much was made about how people could get ill from Covid. There is a lot to be said about how each of us, as individuals,

made sense of what was going on around us at the time and here we see things through Ken's eyes, noting how the information was affecting him at the time and how he made sense of what was in front of him. Piano and other keys calm the pace and open us to a moment of clarity. Even when the beat drops in it maintains that clarity as Ken takes us on a retrospective with **2020 Visions**. Its true that it was a year most of us would like to forget of any number of reasons but, here Ken opens our minds, once more, to all the things that happened, and not just with covid but, beyond. This one really has an air about it that casts the mind back to the good days and those that were so full of pain, we wish we could press the reset button on 2020.

Flute notes and a soulful voice guide us into **The Death of 2020**, when the beat drops it is tinged with bells and gives us this heavy but thoughtful vibe as Ken drops a deep track looking at all those we lost in 2020. This is a very touching track, you might think its just a roll call and a dedication to everyone, not just the famous names. But it is more than that, to me anyway, it was not just the pandemic that caused those losses, there was murder, accidents, mental health and more, and as someone who lost a daughter to suicide in 2020 and my Father-in-Law early in 2022 (Covid was a factor here), this track hit home hard and with more emotion than normal. So, give this more that just feeling the beat, listen that bit deeper and truly feel the sentiment. Heavy guitar vibes and the voice of Russell Brand from his podcast, discussing the potential origins of the pandemic, drag us out of our thoughtful moment and back into a dark reality on **V**, where heavy drums and Ken

Masters on the cut, direct us to a head nod vibe but, the beat is what is upbeat here. Ken takes us to the edge of the rabbit hole as he looks at thoughts, theories, and conspiracy theories around the pandemic and more. This one really makes you think of what we all went through and were directed to do in order to 'keep us safe'. Now whether you believed what you were told or whether you made an informed choice to do things differently, this one opens your eyes once more and makes you think, all over again. Piano, Synth, and drums combine for **Vax Buygraves (The Drugs Don't Work)**. The vibe here has a dark edge, which fits perfectly as Ken explores the darker side of the pandemic. Vaccines, track and trace, and who actually made a profit from the pandemic are all laid bare here. Regardless of which side of the fence you sit on here, there is no denying that the truth is a murky place. There is also a lot of evidence to say that the drugs don't work and do make things worse, especially with so many people having heart problems following vaccinations. This is a subject you really have to remain open minded on.

Drums and guitars are the basis of **The Theatre of Nightmares**. The vibe has an upbeat feel but, the subject matter is far from it as Ken takes aim at the powers that be. The government's handling of the pandemic really turned into some kind of sick theatre show as it used catchy phrases and comedic interludes to get us to do what they wanted, all the while certain people chose to do the opposite, making a mockery of everything and making us question their motives. With large contracts handed to their friends for the purposes of keeping us safe, they made millions while we suffered under their control. Ken takes a further shot





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at BoJo the Clown on **Off Werk**, as he focuses on the ex-PM and his flagrant flouting of the rules when we were being told one thing and he chose to do whatever he wanted. The production here sees a return to the electronic Hip Hop, Kraftwerk vibe we first heard on Stay Home. A short cappella, which has an almost native tribal vibe, draws us into the next track before the beat drops, full of drums and bass. **Real Pandemic** sees Ken focus on exactly that one thing, what is the real pandemic here? What has been going on behind closed doors for centuries? What truly infects us all? I'm not going to deep into that as it is best you hear it from Ken but, I have to say, I totally agree with him, and it is up to us to see it for what it is and to change its course. The penultimate track is the first of a two-part suite. **Unity Suite (Part 1)** begins with simple percussion with organ notes gradually coming in with drums, this serves to bring more focus to Ken's words and what he is doing here is to set that focus on things that bring people together. This is the beginning of bringing light to all that has cast shadows across our lives and the soulful vocals continue that vibe inviting us to think on that before the **Unity Suite (Part 2)** hits with an upbeat vibe of horns, keys, and drums, that immediately makes you wanna get up and get moving. Here Ken elaborates on the fact that we are all one the world over and we are far stronger as one. The powers that be might seek to keep us apart but, unity will ultimately show the truth strength we all have and one that is magnified exponentially when we come together.

It almost seems a daunting prospect to try and sum this up and to give you an over all impression as there is a lot here to dwell on and consider. However, what is apparent is that this might just be one person's narrative on what has been two years that have changed the world but, it is a hugely important narrative because it shows the progression of how he saw things and how his view of thing changed as

time passed. If you were to take Ken's words and write them down for people to read then a great many people could associate with them, while more and more would be able to associate with a great many of them, even if they did not agree with all of them. f I just take a step back from how deep this album is, for a second, it is important to understand that the production on this album, from CraftmatiK, perfectly sets the mood of each track to match what Ken Masters has intended with his vocals. Yes, it might be unapologetically Hip Hop at its core but, it also has emotive depth as well which helps Ken's words to sink in deeper. There is also elements of electro vibes along the way that give that extra dimension to the musical backdrop. Ken's writing style is complex at times twisting words and drawing in what feels like huge amounts of information in just a few bars and the way he delivers those words, switching between flows and styles is, at times, mesmerising.

Overall, the *Locked Down Memoirs* is a truly personal and inspiring piece of work. It takes you on a journey that flows so well, touching on the deeply personal, the dark side of control, the hidden truths, and deep-rooted emotions but, it leaves us on a high as it shows that there is sunshine after the dark clouds have passed. For me this is a true triumph in musical expression and one not to be overlooked.

*Locked Down Memoirs* by Ken Masters is available now.

My thanks to Ken and to Seek The Northerner for sending this one to me and extra thanks to Seek for sending the Bio I used at the start (in Italics).

I'm outta here,

Peace,

Steve



# MARK AT THE MOVIES

*Mark Raines*



## ***My Old School***

This is bizarre and if not true it is unbelievable.

The premise of the film is about a 30-year-old man called Brian MacKinnon who decided to pose as a 16-year-old boy pupil at Bearsden Academy near Glasgow, Scotland due to wanting to be a doctor, years after originally being kicked out of medical school.

How he managed to fool the Academy for two years despite in his own words looking like one of the teachers baffles me.

In 1995 the truth emerged and it became International news.

Brian's story is shared by the actor Alan Cummings lip synchronization to an audio recording.

The students recall that Brian was what is termed as a bit of an oddball and their words are animated in a 90s -style cartoon which for some reason features the narration of Lulu.

This film does its best to combine seriousness with silliness and is directed by Jono McLeod.

Running time (115 minutes) Rated (15)  
4 out of 4 stars.

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...





### ***Orphan -First Kill***

First of all, a quick recap if you did not watch the Orphan (2009) this was about a fully grown woman called Esther, with a growth-affecting hormonal disorder who pretends to be a child and she is murderous with a drop of serious daddy issues.

This work is termed an origin story which is used a lot for superhero films. Esther is played by Isabelle Fuhrman (also played Esther in Orphan).

Esther is in a psychiatric facility, in Estonia, which always tends to be cold and bleak, to create an atmosphere. We learn that Esther's real name is Leena

With some ease, she breaks out by committing brutal mass murder and goes on the internet in search of a missing young girls also called Esther that she resembles.

Esther is found who was missing for four years from her rich American family (Albrights) despite zero DNA tests done.

They claim to be their daughter, who was snatched from the streets of Russia and handed straight to the

Albrights on their private jet. So we go back to the Albrights' mansion where, dressed as a weird Victorian doll, Esther develops a dangerous crush on her dad and hates her brother and is jealous of her mum like a repeat of the original film.

You may be thinking it feels like you know the crime before it's committed, but this contains a curveball twist you did not see coming.

This is gory and violent to please horror fans like myself but lacks jump-in-your-seat moments to make it scary. The plot has a lot of holes like swiss cheese.

Running Time (99 minutes)

Rated (15)

3 out of 4 stars.



### ***Fisherman's Friends: One and All***

This is the sequel of the true story of Cornish Fisherman turned pop star -

Fisherman's Friends (2019) which I watched with my wife Enid not expecting much but found it quite good to watch and I recommend you to give it a try.

This time around the group has returned home after touring the nation and weathering fandom.

The group of mercenary overlords pressure them into becoming woke warriors.

Jim (James Purefoy) quit to deal with his father's death.

Unfortunately, this suffers from the fate of most sequels; it feels like it has the subtlety of a harpoon gun and has cliched lines like 'Boys do Cry'.

But there are some amusing moments, one of which involves fish fingers, not as good as the original but a fan could watch for a bit of light entertainment.

Running time (111 minutes)  
Rated (12A)  
3 out 4 Star.

### ***Thor: Love And Thunder***

Gorr and his daughter, Love, the last of their race, struggle in a barren desert. Despite their prayers to their god, Rapu, Love dies. The god-killing Necrosword weapon calls to Gorr, leading him to Rapu's lush realm. After Rapu cruelly mocks Gorr's plight, he renounces the god, causing Rapu to strangle him. The Necrosword offers itself to Gorr, who kills Rapu with it and vows to kill all gods. Gorr is granted the ability to manipulate shadows and produce monsters, but is cursed with impending death and corruption under the sword's influence. After Gorr kills several



gods, Thor, who has joined the Guardians of the Galaxy,[N 1] learns of a distress signal from Sif. He parts ways with the team and finds an injured Sif, who warns that Gorr's next target is New Asgard. Meanwhile, Dr Jane Foster, Thor's ex-girlfriend, has been diagnosed with stage four terminal cancer. With medical treatment proving ineffective, she travels to New Asgard hoping that Thor's hammer Mjolnir, which was previously fractured by Hela, might heal her.

Due to an enchantment Thor unknowingly placed on it years earlier to protect Foster, Mjolnir reforges and bonds itself to her. Thor arrives in New Asgard just as Gorr's attack begins. Thor is surprised to find Foster wielding Mjolnir, but teams up with her, Valkyrie, and Korg to fight Gorr. The group thwarts Gorr, but he escapes, kidnapping several Asgardian children and imprisoning them in the Shadow Realm. The group travels to Omnipotence City to



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warn the other gods and ask for their help in creating an army. The leader of the gods, Zeus, fears Gorr and is unwilling to help, thinking they can remain safe and hidden from Gorr in the City. Zeus orders the group's capture to prevent them from exposing the City's location to Gorr. When Zeus injures Korg, Thor impales Zeus with his thunderbolt which Valkyrie steals before they escape. As the journey continues, Thor and Foster rekindle their romantic relationship and Foster reveals her illness.

The group arrives at the Shadow Realm but is unable to locate the children. Foster sees ancient drawings that depict Thor's battle axe Stormbreaker as a way to summon the Bifrost to enter the realm of Eternity and deduces the trap laid out by Gorr. She throws away Stormbreaker to prevent Gorr from accessing it. However, Gorr overpowers the group and threatens to kill Foster, forcing Thor to summon it back. Gorr successfully steals Stormbreaker and severely injures Valkyrie before a weakened Foster collapses. Upon travelling back to New Asgard, Thor discovers that Foster's Thor form is not allowing her body to naturally fight cancer. Thor persuades Foster to let him fight Gorr alone while she recuperates. Thor finds the kidnapped children at Eternity's altar and using Zeus's thunderbolt, imbues them with his power to fight Gorr's monsters while he battles Gorr. When Foster senses that Gorr is about to kill Thor, she joins the battle with Mjolnir to save him. They destroy the Necrosword, freeing Gorr from its influence, but the three are brought into Eternity's realm. With Gorr poised to make his wish, Thor implores Gorr to revive his daughter instead of destroying the gods.

Thor then leaves Gorr to make his decision and attends to Foster, who succumbs to her illness and dies in his arms. Moved by their display, Gorr wishes for Eternity to revive Love, which it grants. As Gorr dies from the curse, he requests Thor to take care of Love. In the aftermath, the children return to New Asgard, where Valkyrie and Sif begin training them, and a monument in honour of Foster is built. Thor adopts Love, who joins him in his heroics, with the former wielding Mjolnir and the latter wielding Stormbreaker. In a mid-credits scene, back in Omnipotence City, a recuperating Zeus sends his son Hercules to kill Thor. In a post-credits scene, Foster arrives at the gates of Valhalla, where Heimdall welcomes her.

I sat down not expecting a lot from this latest Superhero come Norse God adventure.

But I admit I was pleasantly surprised. This film contains humour, action, a love story, and a sad ending which leads to the lady Thor reaching the Viking's heaven Valhalla, you have to see that bit right near the end of the film credits.

The villain of this film is a hyper version of the creepy Child Catcher in the classic musical Chitty Chitty Bang Bang to the point he kidnaps several Asgardian children and imprisons them in the Shadow Realm in a Cage. The best fight or action scene is when with only the children to help Thor to fight the shadow creatures he recruits the children and gives them temporary power over Thor and let's just say their kick arse.

If you wondering about the title of the film that is revealed when Thor adopts Love, who joins him in his heroics,

I recommend it as a feel-good

escapism film to watch when nowt else on the television.

Running time (115 minutes).  
Rated (12)

4 out of 4 stars.

### ***What We Do In The Shadows***

A documentary crew follows four vampire housemates —Viago, Vladislav, Deacon, and Petyr—who share a flat in the Wellington suburb of Te Aro. All of the vampires possess supernatural powers, including levitation and the ability to transform into animals. Viago is a 379-year-old dandy from the 17th century, who originally travelled to New Zealand in



the 1910s in search of Katherine, the love of his life; Vladislav is an 862-year-old known as "Vladislav the Poker", who is haunted by memories of his nemesis "the Beast"; and Deacon is a 183-year-old former peddler and the "young rebel" of the group who was turned into a vampire

by Petyr—a reclusive, 8,000-year-old vampire who behaves like a feral animal.

Each night, Viago, Vladislav, and Deacon take the bus into town and prowl the streets of Wellington for people to kill. Deacon's human familiar, Jackie, runs errands for the vampires and cleans up the gore left behind by their feeding. A married mother, Jackie hopes to attain immortality, but is frustrated that Deacon will not turn her into a vampire as promised. Deacon requests that Jackie bring virgins to the flat so that the vampires can feed on them. She lures a woman who insulted her in primary school and her ex-boyfriend Nick to the flat. Though neither are virgins, the woman is killed, and Nick is chased throughout the flat and manages to get outside, only to be caught by Petyr, who turns him into a vampire.

Two months later, the vampires accept Nick into their group and bond with his human friend Stu, a computer analyst who introduces them to modern technology. Viago uses the Internet to find Katherine, who is now a 96-year-old widow living in a rest home in Wellington, and also briefly reconnects with his old servant Philip.

Despite being able to get his new friends into popular bars and clubs, Nick struggles to adapt to life as a vampire. Nick is also held in contempt by Deacon, who resents Nick's newfound popularity and the careless revealing of his vampirism to strangers he meets. One of these strangers, a vampire hunter, breaks into the flat basement during the day and kills Petyr by exposing him to sunlight.

The vampires are furious when they discover Nick has indirectly caused



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Petyr's death, and Deacon tries to kill Nick before being interrupted by a police welfare check, but Viago hypnotizes them into not noticing anything out of the ordinary. Once the police leave, Nick is banished from the flat by the remaining vampires, though Stu is permitted to come as he pleases.

Several months later, the vampires receive an invitation to the annual Unholy Masquerade, hosted by the local undead population of vampires, zombies, and witches. Vladislav refuses to attend after learning that "the Beast" will be the guest of honour. When Viago and Deacon arrive at the ball, they find in attendance Nick, Stu and Jackie, the latter of whom has been turned into a vampire by Nick. "The Beast" is revealed to be Vladislav's ex-girlfriend Pauline, and when Stu and the camera crew are discovered to be living humans, the party guests threaten to kill and feed on them. Vladislav arrives and fights with Pauline's new boyfriend Julian. Stu impales Julian on a flagpole, and the vampires and camera crew escape the ball with him, only to encounter a rival pack of werewolves who transform under the full moon. Stu and one of the cameramen are mauled. Believing Stu to be dead, the vampires run away and grieve for him.

After an indeterminate amount of time, Nick returns to the flat with Stu, who reveals he has survived the attack and transformed into a werewolf. With Stu's urging, the pack visits the vampires along with Stu, and Nick's banishment is rescinded as well. Though momentarily apprehensive, Deacon invites the werewolf pack inside. Viago also reconnects and rekindles his romance with Katherine, whom he

turns into a vampire. Scenes during the credits reveal that Vladislav has gotten back together with Pauline, repeating his cycle of self-inflicted torture over his relationship with her; and Jackie's husband is now serving as her familiar. A post-credits scene shows Deacon attempting to hypnotize the audience to forget the events of the film.

This film is a mad collection of vampires with various problems, I like its weird humour and the characters of the vampires are versions of myth and film.

It's a madcap plot of what if vampires were real and we could dip into their love, fears, and hopes of some creature that can live for centuries, it is probably one of the best vampire films I have ever watched and it spawned a television series I highly recommend you watch both the film and television show in your spare time, don't forget your cloves of garlic, wooden cross, holy water, and wooden stake just in case of any vampire emergency should happen one dark foggy plutonium night.

Running time (1h 26m)  
Rated (18)  
4 of 4 stars.

### ***HollyBlood* (2022) Netflix Film**

The plot follows Javi, an unremarkable high school student infatuated with classmate Sara, fangirling in turn on a vampire book series. Upon a series of misunderstandings, Sara ends up believing Javi to be a vampire, while the threat of an actual vampire looms in.

Originally made in Spanish you can watch it either with subtitles or voice-

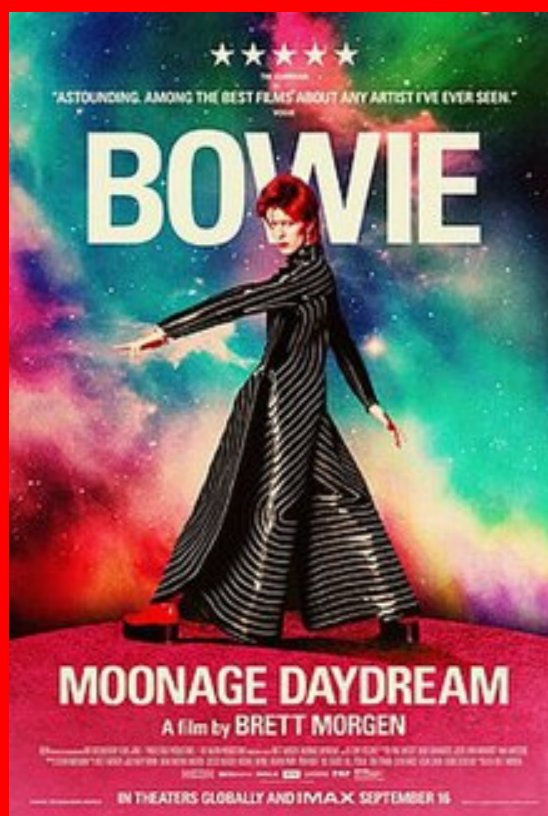


over actors, I chose the voice-over. Yes, it's a direct dig at the twilight movies but I found parts funny and I enjoyed the eclectic characters, you probably guess the real villain Vampire early into the film but go along for the ride, this is yet another true popcorn type of film. Once watched you might not go back to watch it over again, like some old classics.

**Running time(1 hr 27 minutes)**  
**Rated (15)**  
**3 out of 4 stars.**

### ***Moonage Daydream (2022)***

Moonage Daydream illuminates the life and genius of David Bowie, one of the most prolific and influential artists of our time. Told through sublime, kaleidoscopic, never-before-seen footage, performances and music, Brett Morgen's (The Kid Stays in the Picture, Cobain: Montage of Heck, Jane) feature-



length experiential cinematic odyssey explores David Bowie's creative, musical and spiritual journey. The film is guided by David Bowie's narration and is the first officially sanctioned film on the artist.

Yes, technically this is a documentary featuring one of the greatest artists in music who relished smashing boundaries and warped the gender stereotypes in the 70s, the voice-over is supplied by David Bowie. Watch out for Jean Genie segueing into the Beatles Love Me Do and of course the array of costumes and characters. Worth a watch for all David Bowie fans and those yet to be converted.

**Running time (135 minutes)**  
**Rated (15).**  
**4 out of 4.**

### ***Hatching (2022)***

12-year-old Tinja practises gymnastics, an activity imposed





upon her by her mother, a former figure skater. Mother is an influencer who runs a popular blog centring on the lifestyle of an average Finnish family. After she summons Father and their young son Matias to join them for a video, a crow flies through a window and destroys the living room. Tinja gently captures the crow to set it free outside but her mother asks her to bring it to her after which she snaps its neck. Saddened, Tinja disposes of the crow in the trash can, not noticing that it is still moving. Afterwards, she meets a new neighbour, a girl named Reetta and her French Bulldog. That night, Tinja is awakened by cawing. She discovers the grievously injured crow in the woods and puts it out of its misery, then notices an egg - presumably why the crow returned there. Guilty, she brings the egg home and incubates it underneath a pillow, and, as it

develops she places it inside a stuffed animal.

At practice, Tinja struggles but is encouraged by her coach that if she improves, she can participate in an upcoming competition. When Tinja returns home, she catches Mother in an intimate embrace with another man. Mother introduces him as Tero, later explaining her actions as needed to do something for herself. Reetta joins Tinja at the next practice and proves to be very talented. This causes Mother to pressure Tinja into practising until her hand is blistered and bleeding. That night, Tinja pets the egg with her injured hand.

Not too long after, the egg hatches into a strange skeletal creature resembling a baby bird. Tinja hides until it escapes through her window, but the next evening, the creature returns, still injured by a piece of window glass. Tinja removes the glass and bathes it, inadvertently angering Matias when she won't let him in to use the bathroom. She names the creature Alli and lets it sleep underneath her bed. As Tinja sleeps, she becomes annoyed by Reetta's dog's barking and dreams of jumping out of the window and going to the other house. She wakes to find Alli beside her with a gift - the dog's decapitated corpse. When this makes her vomit, Alli eats it the way baby birds are fed by their parents' regurgitated food. Tinja hides Alli in the wardrobe and buries the dog in the flower bed, unknowingly witnessed by Matias.

At school, Tinja and Reetta begin to become friends, even putting up missing posters for the dog together. That evening, when Mother gives Tinja a hairbrush and does not give Matias anything, the brother gets

angry and digs up the dog's corpse, blaming Tinja. Matias then sneaks into Tinja's room, wearing a mask, to try to find out what's under the bed. Alli slashes the mask in fear. Downstairs, Tinja begins to have a seizure, indicating that they are psychically linked. Mother checks Tinja's room and finds her slashed competition outfit, but fails to find the hiding Alli. Later, Tinja eats birdseed and regurgitates it to feed Alli, noticing that the creature is growing hair. That night, Alli explores the house, scaring Matias and Mother, who nearly attacks it with a knife. He tells her that Tinja is a monster, but Mother brushes it off as a nightmare.

The next day, Mother is displeased when Reetta wins the competition spot. Sensing Tinja's unhappiness, Alli breaks out of the closet where Tinja has imprisoned the creature and brutally attacks Reetta on her way home while Tinja has another seizure. Tinja finds Alli's moulted beak and realizes the creature is beginning to look more like her. Later Tinja brings Reetta flowers but is horrified by the severity of her injuries and amputated left hand. When Reetta sees her, she screams until Tinja flees. Tinja returns home and punishes Alli by slapping herself, knowing the slaps will hurt Alli. Instead, Alli comforts her, holding her to its breast while she cries. In the morning, Alli looks fully human save for the pupils.

Because Tinja gets the competition spot after Reetta is hospitalized, Mother suggests she and Tinja stay with Tero to relieve Tinja's pre-competition stress. Father reveals that he knows

about Tero, and says he respects Mother for knowing what she wants, despite looking miserable. At Tero's, Tinja learns that he is a widower with an infant named Helmi. Spending time with Tero, Tinja begins to become happy, as Tero does not need his life to be or look perfect. Unfortunately, when Tinja is feeding Alli by throwing up, Tero interferes and the creature attacks him, injuring his hand. Despite this, he forgives Tinja and covers for her, suspecting that she doesn't want to compete or be a gymnast. When Mother fusses over Helmi and makes Tinja jealous, she becomes fearful that Alli will attack them while she is gone, but cannot convince Mother to let them attend the competition.

At the event, Mother records Tinja's performance for her blog. As Tinja begins her routine, she becomes linked to Alli, who has taken Tero's axe to kill Helmi. Tinja sabotages herself and falls, injuring her wrist, which stops Alli. Tero, who has witnessed Alli's attack, throws them out, telling Mother that Tinja has serious problems. Before they leave, Mother rams her head into the steering wheel, screaming and giving herself a bloody nose while she blames Tinja for destroying her happiness. At home, Father ignores Mother's bloody nose, happy that she is home, while Matias gloats over Tinja's competition loss. Tinja tries to prevent Alli from coming home, pushing her out of her bedroom window, then promises Mother she will be better. Later, Mother finds what she thinks is Tinja huddled in the closet and forcibly brushes her hair, unaware that she's caring for Alli. After brutally ripping a chunk of Alli's hair out with the brush, Alli attacks her. Tinja intervenes and Alli flees,



screaming so loud that the sides of her jaw rip open.

Tinja explains that all the recent chaos is because of Alli. When Father and Matias return, the family comes together as Mother and Tinja hunt Alli. In Tinja's room, the creature overpowers Mother, who stabs it in the leg, also injuring Tinja. Tinja tries to explain that she hatched it, but Mother attacks again anyway, only to realize she has instead stabbed Tinja, who has jumped in front of Alli to protect her. Tinja collapses onto Alli and dies, her blood entering the creature's mouth and completing her change. Alli pushes Tinja's corpse to one side, her eyes now fully human and mouth once again healed. Then she croaks out "Mother" and stands up,

looking down at her.

This is like a modern Brothers Grimm fairy tale in which it's hard to see who is more monstrous, the vain, pushy mother or the beastly intruder.

But after a while of watching this psychological drama, you find it drags along like a snail race and if like me you enjoy a horror-themed film to scare you, you may feel you need to ask for your money back at the ticket office.

Yes, I did use the Finnish Poster for the film as I just love the surreal image.

Running time (91 minutes)  
Rated (15)  
3 out 4





# Fantasy Time for 'live' music

## *Some meanderings with Alan Dearling*

In the few weeks of pre-festive time, I was invited to a number of musical gatherings clutching my cameras, pen and notepad. A crazy mix of musical genres ranging far and wide from community singing/playing, to grungy Americana, indie-folk and punk...

---

alan dearling





BUT all ‘live’ and full of energy and bubbling enthusiasm. All the gigs/events were at least as much about the audience, participation and involvement, as the music in isolation. In fact, none of the events I witnessed really existed *without* their interactions with the audience.

First up, I’d gone along to an upstairs gig at the Golden Lion in Todmorden. Crywank was headlining with the **Young Devils** in support. However, my conspiracy-mind conjured up a situation where after about 20 minutes of really rather accomplished gruff Americana from the Devils, the room lights were turned off, and a couple of back stage lights

were all that was left. Even with my fairly specialist Sony A7s cameras – no chance to take any more in-focus pics – though I did





The Young Devils' dark-intoned singer...  
and bassist...



rather like the fuzzy and weird image that I discovered afterwards. Young Devils... indeed...

The titles of the Young Devils' tracks provide a flavour of their brand of Devil's Music: Forked Tongue: Sermon One; O' Dearest Reaper; Dead Man's Final Glory; Forked Tongue: Sermon Two; Forked Path To The Crossroads; Forked Tongue: Sermon Three; In The Pines; At Rest.

It's music of the black arts and occult, which the duo served up in some savoury dollops of bluesy darkness. I'd like to see them again – I enjoyed *seeing* them briefly before the dimming of the lights! Music for witches, ghouls and people of the Dark.

Check them out:

<https://youngdevils.bandcamp.com/album/young-devils>









And, here's the decidedly weird image that I took after the lights went down. Maybe the spirits were communicating with my camera. Is this a Devil I see before me????

---





I next ventured downstairs and was able to engage with a packed room: in fact a full-blown concert from the Calderdale Fantasy Orchestra. Bright, bouncy, community music at its excellent best. I've seen various events that they have been involved in during their short life. This one appeared to be a rehearsal and performance, ready for more festive shows.

I've previously learned that the Calderdale Fantasy Orchestra and Choir is a community project led by David Insua-Cao. He's got quite a track record with Giffords Circus, 1927 Theatre Company, and the Spymonkey Theatre. They are ever evolving, with currently over 50 musicians, both professional and amateur, from across the Calder Valley. Their sense of fun is infectious! I've even played a couple of my Vietnamese jaw's harps with them before in the local Unitarian church at a 'Music for the Many' summer event.

Currently, posters are up around the Calder

Valley (and info on-line) advertising a two-day event to promote their own collectively created version of 'Bohemian Rhapsody' early in 2023.

From their on-line publicity I have discovered that: "The Fantasy Orchestra worldwide is a global psychedelic Community Orchestra, based in Bristol, Paris, Nantes and Calderdale, which has been active since 2012. We play eclectic songs: from Sun-Ra to Moondog, Anna Meredith to Henry Mancini to Beyonce for the Orchestra and Choir to perform, we also throw in lots of improvisational ideas, so there's plenty to have fun with. Bristol was first, Paris was second, & thanks to a former musical director of the Bristol posse moving to Calderdale, Todmorden was next."

Dave Croft's video of the Spooktacular:

<https://www.facebook.com/CalderdaleFantasyOrchestra/videos/1521353224936949>









A brief burst of 'I feel love':

<https://www.facebook.com/CalderdaleFantasyOrchestra/videos/538570791501943>

And the Orchestra in rehearsal:

<https://www.facebook.com/watch/?v=451488456627372>

So, with no lighting, sadly I didn't actually take photos of **Crywank**. They have quite a solid following in the north-east of England. Tuneful-ish, maybe Smiths-like, kind-of melancholy indie-folk with plenty of festering musical ear-worms. Even reminded me a bit of Wildman Fischer from many moons ago... Much weirdness...

**Crywank**, Nice people session from Toronto:

<https://www.youtube.com/watch?v=co0N4ii50T4>

Live on Alibi Lounge:

<https://www.youtube.com/watch?v=C8k0DlkBMwE>

And, **Wildman Fischer**:

<https://www.youtube.com/watch?v=ZEdLdgSp6hU>

**The System, Alternative, Thought Control, Godam & Dave Chaos 55<sup>th</sup> Birthday Shindig**

I get very confused (being a bear of little brain) when bands have at least three 'identities'. Are they 'Alternative, Thought Control or The System? Does it really matter...? Methinks, not. It was a lively, noisy, quirky, indie-punky party night up in the top-floor at Monty's Night Club. Lots of friendly, odd-ball festi-people enjoying the vibes and freakish dance moves.

A really good quality stage, sound and lights. Godam came on first and provided some lively, upbeat punkish sounds.





Here's some samples from the main players on the night:







The System, Omega Tribe & Alternative at Faslane Peace Camp at the outdoor stage. A nice (longish) video:

<https://www.youtube.com/watch?v=A5Y2kUSzl7I&list=PLgDJZgxMJp89WKcM89LZCtQX5dn9R8FsG&index=1>

Here's a live video from Bannermans in Edinburgh. Billed as **Alternative MkIII** with guest vocals from Craig Nichol (Trinity: Another Subversive Peace Song; Who's Sussed?, and Killing Machine:

<https://www.youtube.com/watch?v=ZbanXNN3ZSE>

Good to meet Gordy Moore and Godam, Alternative/The System in their various guises, and enjoy the company of many in the audience. Plenty of opportunities for some pogo-ing!!!

Personally, it was lovely to spend some time with Andy and Marnie who are in the two main bands of the evening's festivities... not seen them since Surplus festi on the Welsh Border before Covid.

The Spirit of Punk is Live 'n' well!







Finally, Magic Will (Butler) entertaining the Chrissie crowd at The Pub. A happy, smiling, melodist-minstrel... lots of audience participation too...  
Fantasy Fantastical Music, indeed.



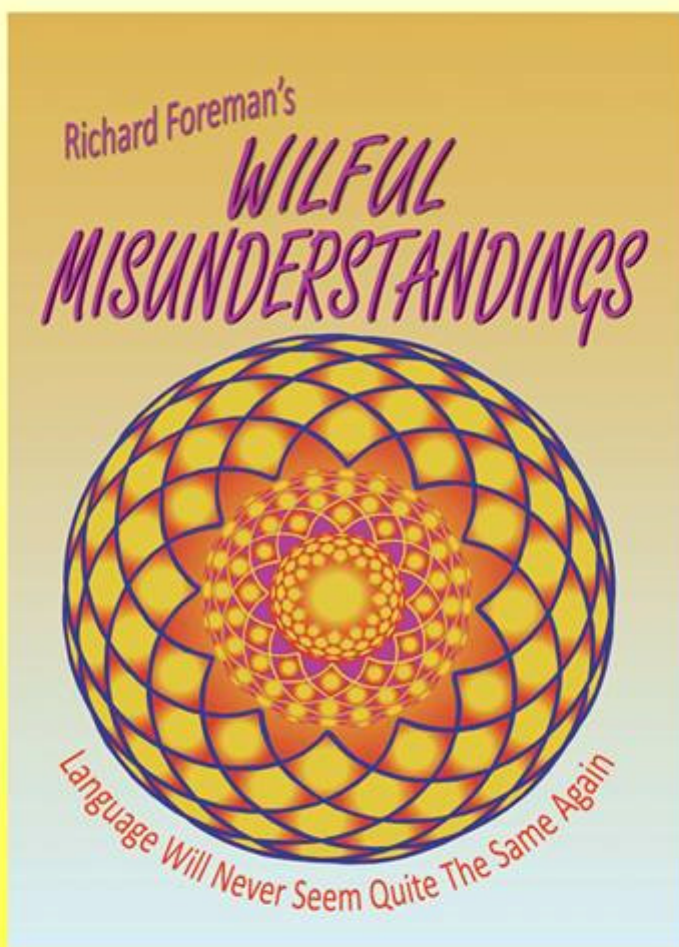


# Expect the Unexpected!

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# KEV'S WORLD

## Live!

**Ovus, Afterlight, Mudshar**  
**Dead Witch, Auckland**  
**14/01/23**

Having spent an incredible two weeks at home on South Island, it was now back up to Auckland and it was soon back into the live scene with my first gig at Dead Witch for 2023. Tonight was going to be interesting as I recently reviewed Ovus's EP, *Lucid*, and it would be the first time I had seen Afterlight since they changed their name from Antebellum. First up though was **Mudshark**, a band I last saw towards the end of 2020.

The guys have a somewhat unusual line-up as there is no traditional bassist, and comprises Rory (vocals), Mort (guitar, vocals), Parsa (drums, vocals) and Nate (keyboards). I was chatting with Nate beforehand and said I was surprised I had not seen them play in such a long time, but like many bands they were messed

up by Covid and lockdowns, and hopefully we will be seeing more of them this year. They kicked off with *Emperor Penguin*, with Rory showing right from the off why he is so highly regarded as a frontman as he puts so much into what he is doing, while the rest of the guys mix complex music and intertwined melodies into something which brings in influences from Tool and others, mixing it all up into a sound which is immediately identifiable as Mudshark. There are not many quartets utilising keyboards like this in the local scene, providing some nice blanket chords which contrast well with the sharp strike of the drums, and the hard-hitting guitar of Mort who also has a nice line in growled vocals.

The band are renowned for having an interesting line in song titles, and after *Nebgatables* we were into *Panda* which is a nice bouncy up and down number with some great drum patterns. Some running





repairs to the drumkit saw us then into *Bwen Stefani*, one of their most commercial numbers, and I was constantly being reminded of why these guys are such a good time, and that is because they are all having a good time on stage so it comes down to us in the crowd. They are out to have fun, and are really good at what they do, mixing

together different types of rock and metal to make something which is solidly Mudshark. Rory has a great singing voice, but he can also scream and growl, and shows this all off in *Eight*, one of their more recent numbers. From this we went into their circus number, *Neb Flat*, although while the vibe was definitely there (love the keyboards), no-one took





Rory up on the opportunity of doing acrobatics in the audience (shame). They ended the set with Lamb of God's *Laid To Rest*, and a cry of asking where was Nik? This again shows the band in another light with the keyboards playing a major role in their heaviest number yet. Nik made it up in time for the second verse and he and Rory then put in a great twin performance which had everyone moving. What a way to end the set!

Now it was time for the recently renamed **Afterlight**, which still has the same line-up of Daniel Beeler on guitar, Ash Rolston on drums and Isaac Martin on bass. I was asking Ash before the gig what the difference was going to be in the sound as he told me that they were going in a new direction, but I would have to wait and find out. It didn't take long, as they have removed the laptop which used to be in front of Daniel, and although they did kick off with an intro track before moving into *Origin*, there was a real difference to how the guys looked onstage, and the sound seemed

far more powerful. Daniel is on a 7-string and Isaac on a 5-string, and they tend to keep to their places on stage left and stage right, partially as this gives the crowd the opportunity to see what Ash is doing as he is one of the most animated drummers one will ever see with a wide range of facial expressions, and tonight a rather fetching hat.

The change in the use of samples (which are nowhere near as apparent as they used to be) has cleaned up the overall sound and allowed the band to really express themselves while looking as if they are not trapped by a computer. In a trio there is no room for mistakes, and everyone needs to be fully locked together, and that is what we were getting here with all three joined together in technical progressive metal of massive complexity, and while Ash may appear to be playing the fool, his footwork is amazing, adding drive to the constantly changing tempos and rhythms with superb use of the kick drum. Isaac provides the link through to Daniel who is constantly moving up and down the neck, using many



different techniques to keep driving the melody. Songs like *Ambition* are incredibly heavy, loads of crunch and mathcore, while Daniel also uses the opportunity to show that as well as power chords he can really shred, with Isaac and Ash keeping it tight behind him. Their songs are all quite short given the genre they are playing, yet they never have an issue with finishing and constantly display the confidence which only comes from playing many shows together. This is the third or fourth time I have seen these guys and there is no doubt that tonight was the one I enjoyed most as everything just seemed right, with the complexity never getting in the way of musicality and melody, all coming together in a very powerful way indeed. They ended with the banger which is *Crusade* and their style of prog metal is certainly endearing and hopefully I will see them again in the near future.

Now we had **Ovus**, an instrumental technical prog metal quartet from Wellington. I was already impressed as not only was Joe Murphy (guitar) wearing a Pencarrow shirt when he arrived (apparently the bands are great mates and often gig together) but they had merch for sale, and they have brought it with them! That it included a pink sweatshirt is neither here nor there. The rest of the band are Adam Sive (guitar), Joshua Murray (big guitar – which is actually a 6-string bass. I asked what happened if he broke a string and was told it was okay, he had another 6-string on stage tuned and ready to go) and drummer Jignesh Jasmat. Over the last few years, they have been concentrating on writing and rehearsing and not so much playing live but hopefully that is going to change this year. They kicked off with *Mesosphere*, the opener from the EP, with Joe gently bending some chords and then they were off. The complexity of this music is quite staggering, yet they are a full-blown rock band, and everyone is into the music and moving as much as they can on stage.

Joe is the more dynamic of the two guitarists, taking centre stage with his sailor's cap (what is it with hats tonight?) but Joshua looks as if he is auditioning for a death metal band as while his fingers never stop moving (and we even get some tapping) his head is always in motion as he is so into the music while Jignesh is fully invested, attacking the kit like a man possessed. Just two songs in, with the second being *2CB* (also from the EP) and the crowd were already reacting in a very positive manner indeed.

They build soundscapes, and the listener never knows where they are going as with these musicians there are endless possibilities, and on *Noodles* both Adam and Joe are tapping away, in perfect harmony. For *Kato* they slowed it down somewhat, giving both themselves and the audience something of a breather, and it even gave time for Joshua to have a short but perfectly formed bass lead. This starts much more into the world of fusion, showing a quite different side to the band, although the guitars do pick up and become far more driven in the second half. One would expect a lot of tuning and retuning to take place during the set but the guys have this done to a fine art, with set times for Joe to talk so it can take place, and prior to *Lucid Dreams* he continued with some feedback while Joshua and Adam quickly got sorted, with Jignesh continuing, and they picked up a melody while he changed guitar, and then we were off. It was seamless and very clever as it meant there was no hanging around and loss of momentum.

The note density on this one is immense, and those at the front were being matched by the drummer at the back with some insane kick drums and plenty of fills. Somehow, they then lifted it even more with *Vulgaris* which was simply brutal – it is always nice when a prog metal band really goes for the second half of that equation while also keeping it complex and complicated and that is certainly what we were getting here. *Ninjas* started in a slightly more commercial manner, but soon

changed into something far more robust with elements of mathcore and djent showing these guys really know what they are doing in plenty of different tech styles. Joe was even down on his knees at one point as he used the controls on his pedalboard to create a backwash of sound for the rest of the guys to lean into. From here on in it was keep pushing to the end, with all four musicians adding so much to the overall music we were taken on a very wild ride indeed.

They are one heck of a band, and this was a great way to start my gigs for 2023. I am sure we are going to be hearing much more from all these guys this year.

### **Music In Parks River Reserve, Helensville 15/01/23**

Each Summer, Auckland Council put on a series of free outdoor concerts in different places around the city, and today was the second this year, and definitely had a country flavour with

**Keith Pereira, Louis Jarlov and Sam Bartells.** Not only are the shows free, but they all take place in the afternoon, so this gig was set to take place between 1 and 4! I got here early and was made very welcome by the Council events team, and soon set myself up at the sound desk.

**Keith** was the first of the acts to arrive, and told me he had loads of illness issues in the band, so he arranged some new musicians and then yesterday one of those became ill as well and he had to replace him, which meant today was going to have way more covers in the set than usual as they needed to pull material together. After a short announcement from Keith, he started with some staccato riffs on his electric, the band (drums, acoustic guitar/backing vocals, bass) kicked in and we were off into alt-rock with bite and a sense of humour. It was hard to understand there had been issues getting a line-up together as although there were music stands on stage everyone was tight. They commenced with the Brooks & Dunn classic, *Play Something Country*, which was a perfect start to the afternoon and looking around there were people already dancing and







having fun. They upped the tempo with Midland's *Mr. Lonely*, which has some nice biting electric melodies and allowed Keith to give himself a solo. What makes his music work so well is not only his wonderful relationship with the genre but the way his voice sounds so right for this style of music.

We now had an original, *Help Me Remember*, which saw Keith move to acoustic, so we now had two on the stage, and soon we were into something which had more of an Eagles feeling to it. This led into Jake Owens' *Down To The Honkytonk*, and their humour really came shining through. As the set progressed there was no doubt that Keith was making many friends with his style of American country which never takes itself too seriously, bringing in some rock elements when the time is right. There were more people coming in all the time, intrigued by the wonderful sounds in the air, and Auckland had definitely moved away from being in mid-Summer Winter and was wonderfully sunny, suntan lotion was

definitely required. One of the fill-in musicians was James Ray, and he then took the lead on his Tui Award-winning number *Chasing The Dream*, which had Keith back on electric and the band just rocking along.

We were told that the next song would be the last slow one, as from here on they were going to pick it up and it was hard not to move as the sound was so infectious. In fact, I thought there was a high probability that the person doing sound was going to get up and boogie as she was dancing so much in her chair. The Dierks Bentley number, *Am I The Only One*, felt the perfect song for the afternoon, buoyant and loads of fun. Even though he was playing a load of covers due to the line-up issues, with the next one being Vince Gill's *What The Cowgirls Do*, Keith was making them all his own and anyone not familiar with the material would not have realised they were not originals as there was a real continuity within them. I must admit I did find it funny that not only were people dancing but some were still keeping their umbrellas up, not a sight you see very often. They followed this with another

song by Gill, *One More Last Chance*, keeping the rocking going, and it allowed James to play his harmonica for the first time this afternoon as well. It was all bouncy country fun, and looking around there were young children and pensioners all enjoying a cultural afternoon in the afternoon thanks to the council. They had been playing for 45 minutes now, so a nice lengthy set, and they weren't slowing down as they blasted through Garth Brooks' *Papa Loved Mama*.

The set ended with the song which is planned to be his next single, the singalong *Yeehaw*, where the band slowed it down and got the crowd singing. It has a wonderful groove, with some lovely bass, and everyone was more than happy to join on the chorus. What a lovely start to the afternoon.

Now it was time for **Sam Bartells**, with a stripped-down line-up of him on vocals and acoustic, a bassist and a percussionist on cajon and cymbal, both of whom were providing backing vocals. Whereas the last set, due to circumstances, was mostly covers, Sam's would be mostly originals and he kicked off with the emotional *Our Love May Go Away*. Sam approaches his music from

more of a folk style, and it was very different indeed to what had gone before, more personal and with depth. This is the third time I have seen Sam play, and each time he has undertaken it with a different band setup (last time, Mitch who was on bass today was on keyboards last time) so he is certainly versatile, and this one really allowed for his vocals to shine through. He followed this with a song which made it into my Top 10 Lists for 2022, *Good Intentions*, where he allows himself plenty of room to show off his voice and passion. He provides an edge when the time is right, always singing from the heart, and consequently we were being moved emotionally in different directions.

This was followed by another single, *Let's Go*, which had some nice harmony vocals. Sam is a consummate songwriter and performer, and whenever he is playing, I am transfixed as there is so much depth in his voice, and it is like he is opening his soul to us in the audience, leaving nothing hidden. *White Wolf* is a new song, so new that it is yet to be released, and it found Sam commencing it on his own, with the other guys only coming in sparingly as it builds, always with those vocals front and centre. The last time I saw Sam was in a tiny venue in Ponsonby, where his voice filled the room and transfixed everyone





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there, and I was amazed that in a field in Helensville he was having exactly the same effect.

We were now treated to an acoustic version of *Bring You Down*, which I gave 5\*s to when it was released back in 2021, and although there was no electric guitar it still felt like a rock number and I cannot be the only one looking forward to his new project (with Nail from Blindspott) Beckoned, whose debut single is out next month. Even the sound person said to me that this was a wonderful song which would sound amazing with a full band (and we even got a small bass solo!). Hearing it in this format was interesting as it was bringing a rock element to an acoustic gig, but one can also imagine it working the other way in a rock gig, punchy and powerful. Sam gets a wonderful full-bodied sound from his acoustic, which is just what is needed when his vocals are as powerful as this, and while people were no longer dancing that was because they were so invested in the music and listening intently which each number being warmly received indeed. *Blessed & Broken* was written when he was at rock bottom, and again he was hiding nothing, putting it all out there for us to hear and understand; when he takes it down to something gentler and heartfelt, the

emotion is palpable. It ended with some poignant notes on the guitar which was greeted with plenty of cheers from the crowd.

He then totally changed it up with a cover of The Black Keys' *Lonely Boy*, which was way more upbeat, and he was soon encouraging everyone to sing along which we all did. We were back in more traditional country with *Morning Light*, which slowed it down somewhat as we were coming to the end of what was another wonderful set from one of my favourite performers. They finished with a stonking version of CCR's *Have You Ever Seen The Rain*, which was perfectly suited both to Sam's voice and the afternoon. Another great set from a wonderful songwriter and musician.

The third act of the afternoon was **Louis Jarlov**, who was also performing with a pickup band as everyone was away, featuring two members of Daffodils in Louis Graham and Theo Spike Salmon. They kicked off with *Burning Down*, which warmed everyone up nicely – Louis has a voice which is lower in register than many, giving them a distinctive sound, which is traditional Americana. They followed this with 23, which is far more upbeat with some nice bluegrass touches, and I think it surprised everyone when it



stopped as it appeared to be in full flight. It is eighteen months since I last saw Louis play, and his music is just how I remember it, full of passion and authenticity as if he is from the States and not Aotearoa. Tonight there were two guitars on stage, both electric, but they were combining to produce a sound which was trad country as opposed to country rock, continuing that theme through *Gasoline*.

*Three Towns Down*, a story about someone Louis's dad knew who literally had two families in different towns, was again more upbeat, with a powering rhythm section who are the heart of all of Louis' material, keeping it tight and on point. It was another which seems to finish far more rapidly than one would expect, and we quickly went into *Whiskey Breath*, which was again very trad indeed with those lovely low baritone/bass tones from Louis' vocals. Both Theo and Louis G appear born to play this style of music, and it was somewhat difficult to reconcile what I was seeing and hearing as opposed to when I saw Daffodils at The Others Way Festival.

When I saw him play before I was blown away by the totally different version of *Tush* he performed, and tonight it was the same again as it is so far removed from the blistering belting rock number recorded by ZZ Top almost 50 years ago, as if to be something quite different altogether. It was back to the originals and a driving number in *Ellis May*, which again got people moving until the bridge when it slowed right down, but soon it was off again. We were slowly coming to the end of the afternoon here in Helensville, but there were still a good few hundred people enjoying the

sunshine and the music. *Don't Go Out Tonight* was another which allowed everyone to catch their breath and for Louis' vocals to shine and again we were getting a nice solid groove.

Back to upbeat and some nice guitar and driving rhythm section as we went into Billy Joe Shavers' *Georgia On A Fast Train* which showed it is never too late in the set for people to have a dance, and even gave us the first (short) drum solo of the afternoon. They ended with Tom Petty's *Rebels* and then it over, the final song from the final set.

Three very different performers, all in different styles but all with links to country in one way or another, and those who braved the sunshine all the way up to Helensville had a wonderful afternoon. There are still many more events to come, as the season has only just started so if you are in Auckland then visit <http://www.musicinparks.co.nz/> to see what is coming up, and remember they are all free!

*Photo Credit: Chris Zwaagdyk / ZED Pics*



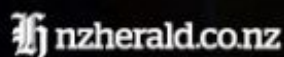
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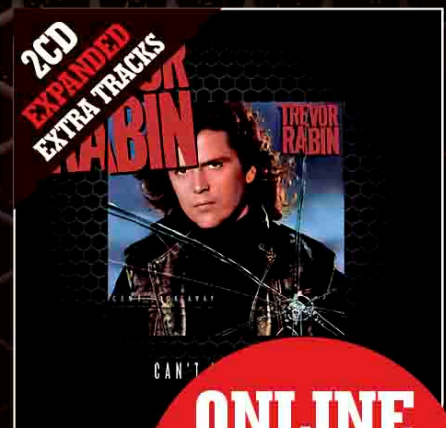
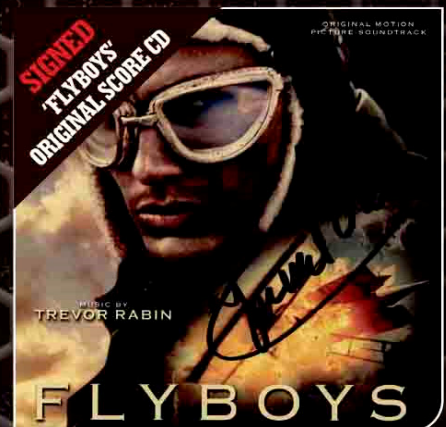
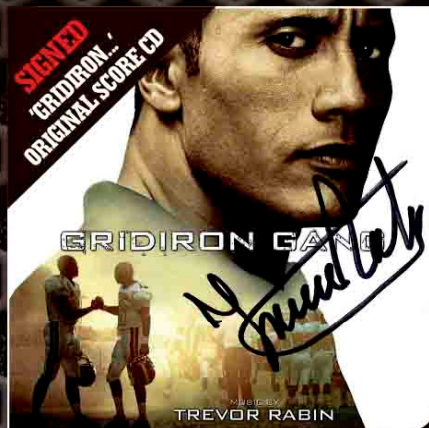
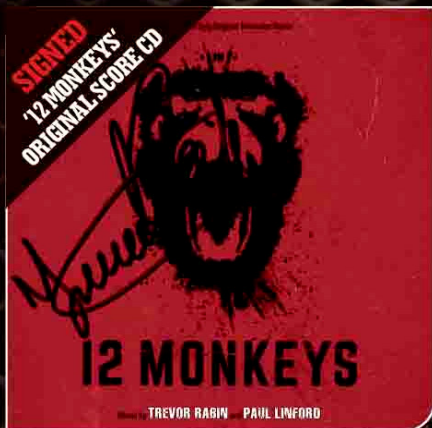
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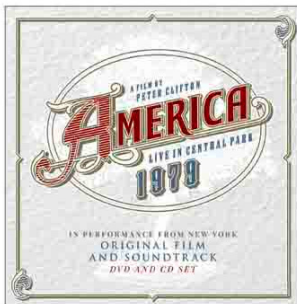


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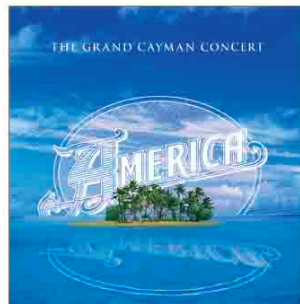
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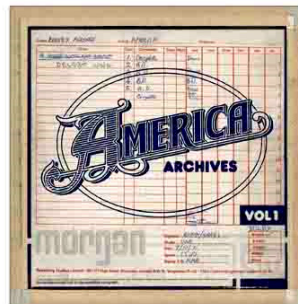
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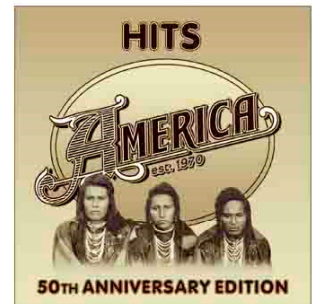
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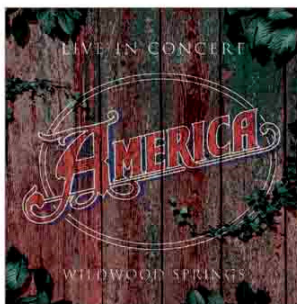
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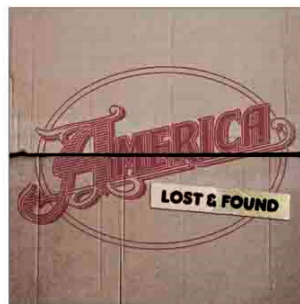
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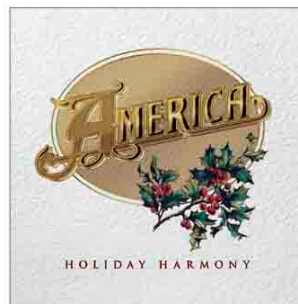
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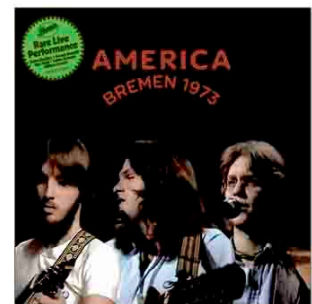
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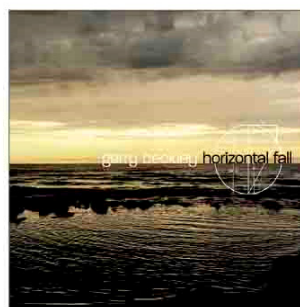
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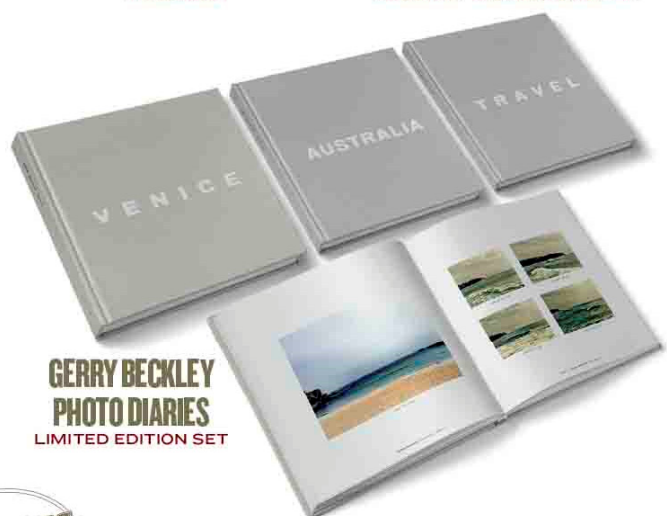
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# KEV'S WORLD



**VARIOUS ARTISTS  
SANDS OF TIME  
MELODIC REVOLUTION  
RECORDS**

Nick Katona is one of those rare people, a person who not only loves music, but decided to do something about it and ensure he looks after his artists at the same time, so much so that I have never heard a negative word said against him. Years ago, he heard the band Echoes Landing, and decided to create a label to get their debut album out to the wider public. That was in

2006, and many things have changed since then (that band are now called Scarlet Hollow for one), but Nick has never lost his desire to share wonderful music and has not only expanded his roster but also now has multiple labels for different styles.

To celebrate the fifteen years of Melodic Revolution Records, in November 2021 he released a compilation album through Bandcamp which contains more than 100 tracks, from Echoes Landing all the way through to recent releases like GorMusic and Jack Dimension. This is not available to purchase, as it is streaming only, but I encourage everyone to go over to Bandcamp and give this a listen. Read the notes which go with it, and think about some of those who have passed, including Phil Naro, Colin Tench and Peter Jorgensen, as this is dedicated to all three.

If that was not enough, Nick then started thinking about those who only ever buy physical product and have an aversion to streaming (me, for example) and has released a digipak containing 17 songs, which are different to the ones on the streaming release. However, this is not possible to buy either as Nick is providing this free of charge to those

## KEV ROWLAND



who are ordering other releases to ensure they are aware of just some of what is available on MRR. I have no idea how Nick managed to reduce the list of songs to 104, let alone to 17, and it must have hurt to have such a constrained number, but we still manage to get an understanding of the breadth and depth of the label.

Since Martin Springett revitalised his recording career a few years back he has been a man possessed, releasing album after album in different styles, and here we have another in the side gig of A Gardening Club Project and "Strange Kingdom". He may be a world-renowned illustrator and artist, but it is criminal we have not heard more of his wonderfully arranged music which here finds him moving away from his normal Roy Harper/Camel style, into something which contains some jazz elements and early Seventies feel. We also have the sultry, soulful style of Paul D'adamo, showing the only musical constraint on this label is what Nick enjoys as opposed to any particular style. There is a rockier style with Blank Resonance, while Andy J Bradford's "The Spider and The Fly" is reminiscent of classic Alan Parsons Project. The last of these is the chaos of Sheverb, which comes to us from the early Sixties in a barrel of distorted guitar to remind us of The Tornados.

There are many different styles of music on this compilation, giving an insight and showing just how diverse they are.

Nick Katona loves his music, and that is his main concern when he signs people, not whether they are going to sell millions, but if it is a worthwhile endeavour which needs to be promoted. You may not be able to buy this, but I encourage you to visit Bandcamp and stream the set which is there, and once you have bought some of his CDs then possibly this will head your way.



**VARIOUS ARTISTS**  
***ADDICTED TUNES***  
**ADDICTED/NO NAME**

Over the years I have been fortunate enough to review many albums from Russia, as well as quite a few from Ukraine, and Addicted/No Name have become one of my favourite labels due to their uncompromising approach which seems to start at sludge/stoner and move all the way through to experimental prog with Disen Gage being one of my favourite Russian acts. Strangely enough they are missing from this compilation, which features both Russian and Ukrainian bands and was released the month before war commenced. It was released to celebrate the tenth anniversary of the label, and is a 17-track album with 11 exclusive and available only on this compilation. As founder Anton Kitaev says, "For lovers of Psychedelic, Experimental and Avant-Garde music, this compilation is a great chance to look East and what our label is about."

While I know Dogs Bite Back, IWKC, Pressor, Detieti and Juice Oh Yeah, most of these bands are new to me, and is a great sampler for the label while at the same time also giving something to those who are already aware as most of these songs are unavailable elsewhere. The result is an 81 minute set which is never

going to find favour with those who want their music something towards the middle, nice and safe, but instead is for those of us who want music to be challenging. Even so, it is unlikely that everyone will like every track as while Бром's "Сон милицанера" is experimental and massively over the top with great bass driving a screaming sax, it is preceded by Pressor's "Pressor – Twist the Bliss (Wiklauri Remix)" which has way too much of a hip hop feel for me. Pressor are also responsible for one of the covers, a sludge driven MC5 monster take on "I Want You (She's So Heavy)" which is either a masterpiece or a desecration, depending on your viewpoint.

However, if you want to discover some great music from the Russian/Ukrainian underground then this is a great way to find it. Available to stream through Bandcamp.



**ALBERTO RIGONI**  
***SONGS FOR SOULS***  
**INDEPENDENT**

During Covid, Alberto decided he was not going to release any more music, but after his father dies, he decided to bring in some friends to assist him in making an instrumental release as a tribute. Rigoni is of course a bassist (solo, BAD As, Natural Born Machine, Bassists Alliance Project, Vivaldi Metal

Project etc.) and this release includes contributions from Jordan Rudess (Dream Theater), Jennifer Batten (Michael Jackson, Jeff Beck), Mark Zonder (Fates Warning) and others. The result is something which contains some amazing musicianship, yet somehow leaves me really cool. This is while there are some interesting numbers such as "Talking with My Demons", which has mightily impressive contributions from drummer Mike Zonder and keyboard player Alessandro Bertoni, there are plenty of others with huge note density but no direction.

I have played this a few times now, but each time I soon start wondering what I am going to cook for dinner and how much longer does this have to go? That I find it more interesting than his release with Marco Minnemann,

'EvoRevolution', is not exactly something to shout about given I found that one tedious and boring. This is not in quite the same league, but while pleasant I found little here which makes me want to go through it again.



**AMBIGRAM**  
***AMBIGRAM***  
**MARACASH RECORDS**

Ambigram is a new band formed by four musicians who have all been around the scene for years, and they somehow also



managed to get Greg Lake involved the project who co-produced opening song “A Mediterranean Tale”. This is more than six minutes long, and while the vocals are great, and there is some quite superb bass, I was finding it all a little twee and quite boring in its laidback style. Then just before three minutes it totally changes direction, becomes upbeat, has some lovely classical guitar, and my view changed quite considerably. It is almost as if the band was lulling us into thinking one thing, before suddenly they took the blindfolds off and let us see them in their full glory.

It is when they are more frenetic that singer Francesco Rappacioli really comes to the fore as he is just sensational, but Beppe Lombardo (guitars), Gigi Cavalli Cocchi (drums), and Max Marchini (bass) all play wonderful roles, so much so that the more time is spent listening the more there is to discover. Max is definitely far more to the fore than many prog bassists, but he is not running a heavily distorted or fuzzed sound but instead keeps it clean.

There are many complex and complicated strands in their music, with a huge amount of space, and they have also brought in additional musicians and singers to fill out the sound (keyboards are incredibly important, hats off to guest Max Repetti). Towards the end of “Cerberus Reise” Francesco allows himself some lovely long notes before a gently fading oboe ends the piece which is really nice.

These guys should be considered crossover in its truest sense as they are mixing together loads of different styles, and while they often are in neo they definitely bring in other elements while never going to the style often associated with Italian bands of huge banks of keyboards. This is a debut prog album well worth discovering, which repays repeated listenings.



### **ACCEPT APOGEE PRIME NUMBER**

This is the second album I have heard from Japanese band Accept, who have apparently now finally bowed to the inevitable and after more than 10 years have changed their name to Lua Azure to avoid confusion with a certain German metal act. This is their seventh album in fourteen years, and as with the last one, 2019's ‘Dream of Tree’, everything is provided by Hisao although Akihiro Fujii does get credited with snare drum on one track. Once again, we hear that Hisao is a master at making the listener believe we are listening to a full band as opposed a single player, as there is nothing here which makes one think any different. We are again deep in the world of Nineties neo prog, a style which I for one have always enjoyed as I lived through the scene at the time, although some may feel it has not dated as well as it might have done.

Here Hisao gives us nicely constructed songs, with English which only occasionally has a slight bit of accent, but even if one did not think he was a native English speaker one would still not imagine he was Japanese as there is nothing in the intonation or music which would lead to that conclusion. I was not

massively impressed with the last release but for me this is a step in the right direction as there is a decisiveness throughout, and one can understand the rationale. He allows the music to ebb and flow, with nice contrasts, allowing space to come in and often is quite reflective, allowing the guitars to take second place to piano but brings them back when the time is right. I am sure his location combined with the name of the band has been working against him, but this is something which progheads would do well to listen out for (available on Bandcamp).



**BEHEMOTH**  
***IN ABSENTIA DEI***  
**NUCLEAR BLAST RECORDS**

Covid saw quite a few bands release streaming events as a way of keeping fans interested while no touring was taking place, as well of course hopefully generating valuable revenue for the bands. The mighty Behemoth were no different, and here we have the set recorded in September 2020. It was released as a digital album, digibook and 3LP Vinyl in various colours towards the end of 2021 with the triple LPs coming with a premium 20-page booklet as well as a cut-out, build-at-home model of the church they performed in. Apparently it has been

put together as a cinematic production in four acts, with various theatrical elements, but as I only have the music that is all I have to go on.

The 19 songs are more than 100 minutes in length, and cover material from throughout their career, going back all the way to their 1995 debut, 'Sventevith (Storming Near the Baltic)'. The issue I have with this is the production, in that it is just too clean, and this never comes across as a live release but rather seems more as a collection of re-recorded songs. Admittedly it is always difficult when there isn't an audience to bounce against, but Nergal does his best, calling to the crowd as if they are in front of him, but musically this is quite flat and without the passion I have come to expect. To my ears the audio should only really be listened to when also watching the visuals as I am sure then it is quite spectacular (and the videos I have seen on YouTube are mightily impressive), but when just playing this, it really does feel like something is missing and while I enjoyed it I don't think it is one to which I will often be returning.



**BEYOND THE LABYRINTH**  
***XXV***  
**INDEPENDENT**

As may be surmised from the album title, the fifth album from Belgian prog



band Beyond The Labyrinth was released at the end of 2021 to tie in with their 25<sup>th</sup> anniversary as a band. Although to be honest, that is something which is only technically correct as the band had a long period of not doing anything and only guitarist/composer Geert Fieuw has been there throughout, although drummer Michel Lodder has been there since their third album, 2011's, 'Chapter III – Stories' (Michel has left the band since this release). They have also changed keyboard players since their last EP, and this slot is now taken by Eddy Scheire with the line-up completed by singer Filip Lemmens and bassist Dominic Heynderickx.

I initially came across the band at the time of the debut album all the way back in 2006 and I was intrigued as I was not aware of many Belgian bands playing good old fashioned neo prog. I note they are listed as prog metal on PA, but I don't remember them ever being heavy enough to fit that particular sub-genre, and this album sees them blurring the lines of prog rock and melodic rock, and coming up with something which is very middle of the road indeed. There is not enough excitement within this, and for me this is quite a step backwards since 2019's 'Brand New Start'. Geert is a fine guitarist, but although there are some interesting (dated) interplays with the keyboards (check out "Dedicated to Sir J. / Rush Rush Rush" which has elements which are very Uriah Heep in style) there is no spark.

The result is something which is listenable while it is being played, but has little within it to pull it back on to the player for repeats. I have long been a fan of this band but cannot see me quickly returning to this.





Roy  
Weard

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# 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](http://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  
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JONATHAN DOWNES



# WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

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# 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).

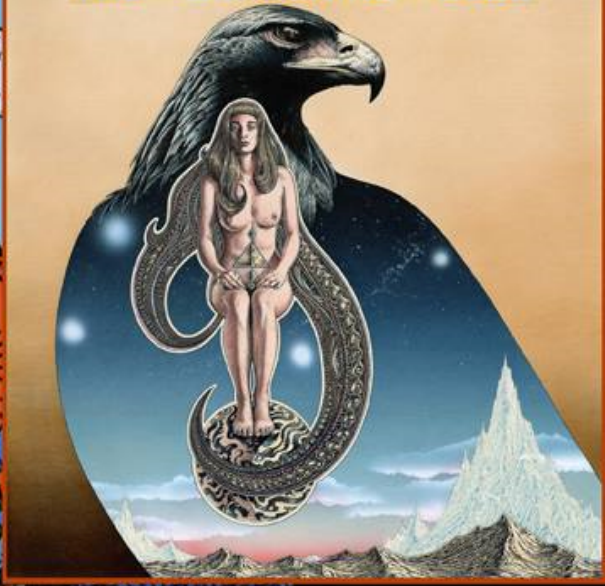
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

[www.martinspringett.com/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>



THE GARDENING CLUB



THE GARDENING CLUB

TRILOGY - SPRING 2016

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# BRIDGE OF SPIRITS



THE GARDENING CLUB





# Thom the World Poet

Rob Ayling writes:

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

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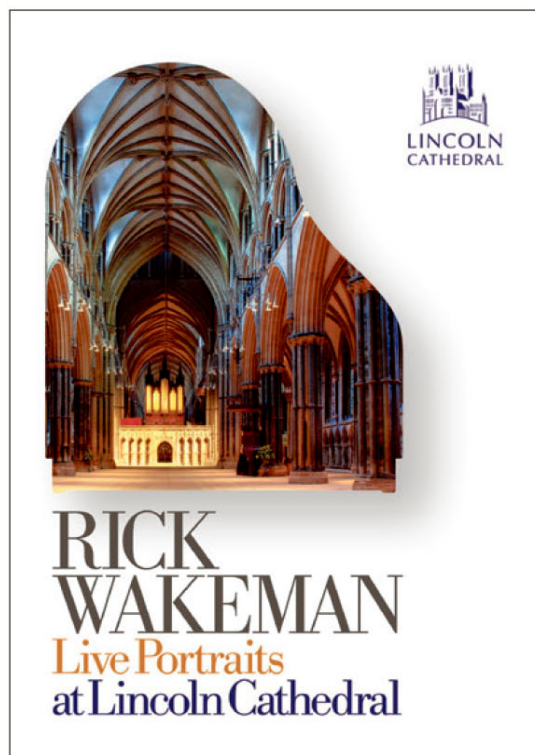
[www.musicglue.com/cog-sinister](http://www.musicglue.com/cog-sinister)

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



# MUSICAL MASTERPIECES

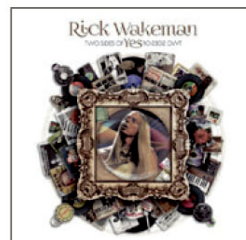
## from RICK WAKEMAN



### LIVE PORTRAITS AT LINCOLN CATHEDRAL

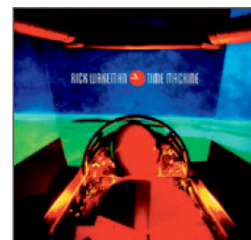
*'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

- RICK WAKEMAN  
MFGZ029DVD + AUDIO CD SET



### TWO SIDES OF YES

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



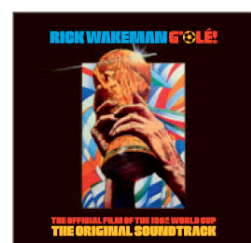
### TIME MACHINE

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



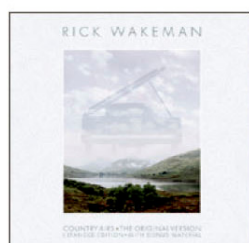
### THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



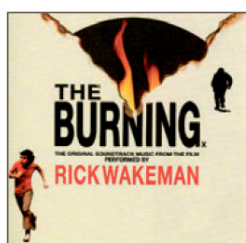
### GOLÉ!

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



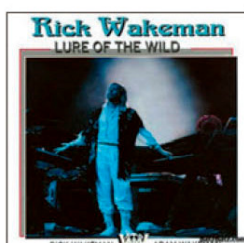
### COUNTRY AIRS

The original recording, with two new tracks  
MFGZ014CD



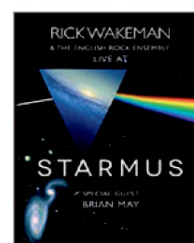
### THE BURNING

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



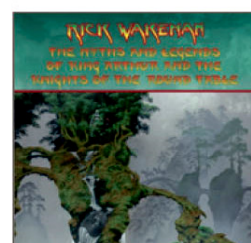
### LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
MFGZ003CD



### STARMUS

With Brian May and The English Rock Ensemble. DVD  
MFGZ019DVD



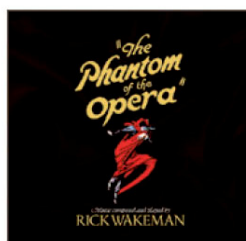
### MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
MFGZ017CD



### LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
MFGZ015CD



### THE PHANTOM OF THE OPERA

Double CD + DVD  
MFGZ005CD



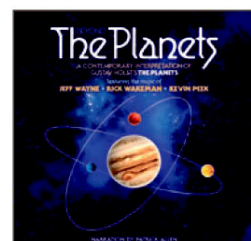
### CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HRHCD005



### CRIMES OF PASSION

A wicked and erotic soundtrack!  
MFGZ018CD



### BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
MFG009CD



WAKEMAN'S MUSIC EMPORIUM

Available from [rickwakemansmusicemporium.com](http://rickwakemansmusicemporium.com)  
and all other good music retailers





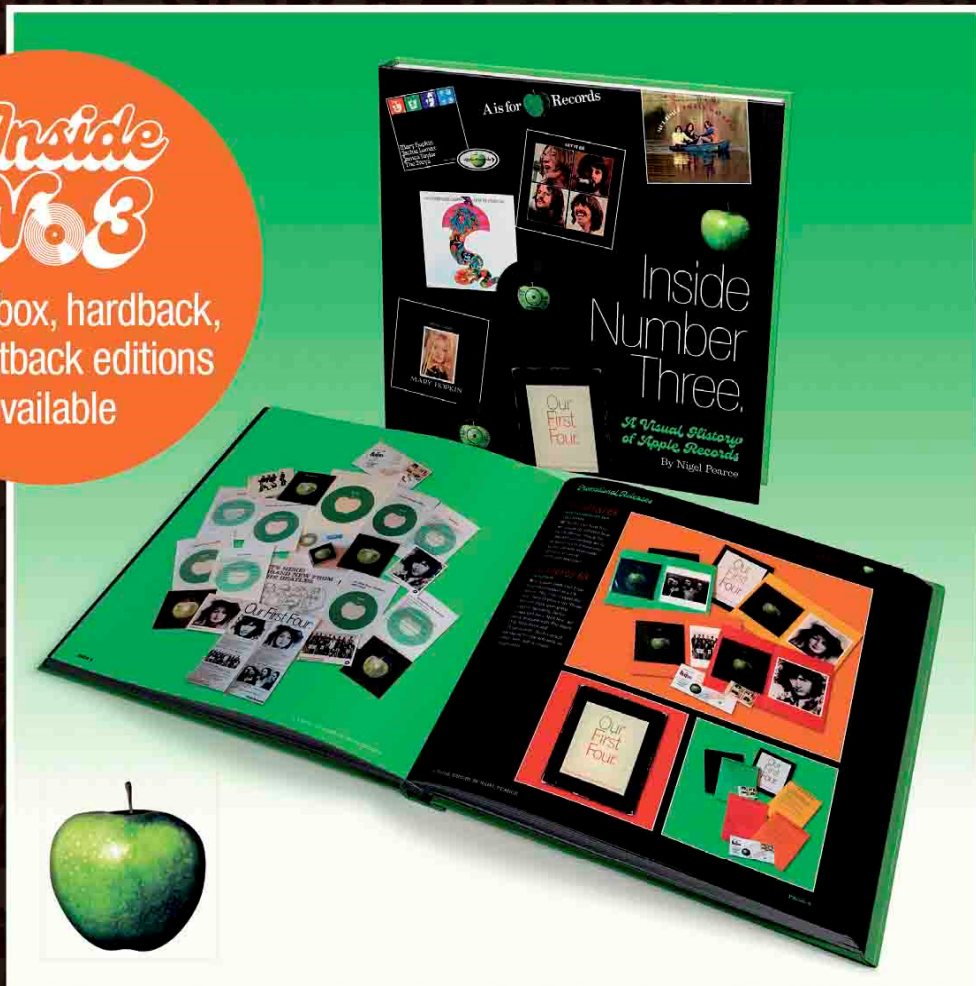
# Inside Number Three.

## *A Visual History of Apple Records*

By Nigel Pearce

*Inside  
No.3*

Deluxe box, hardback,  
and softback editions  
available



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

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

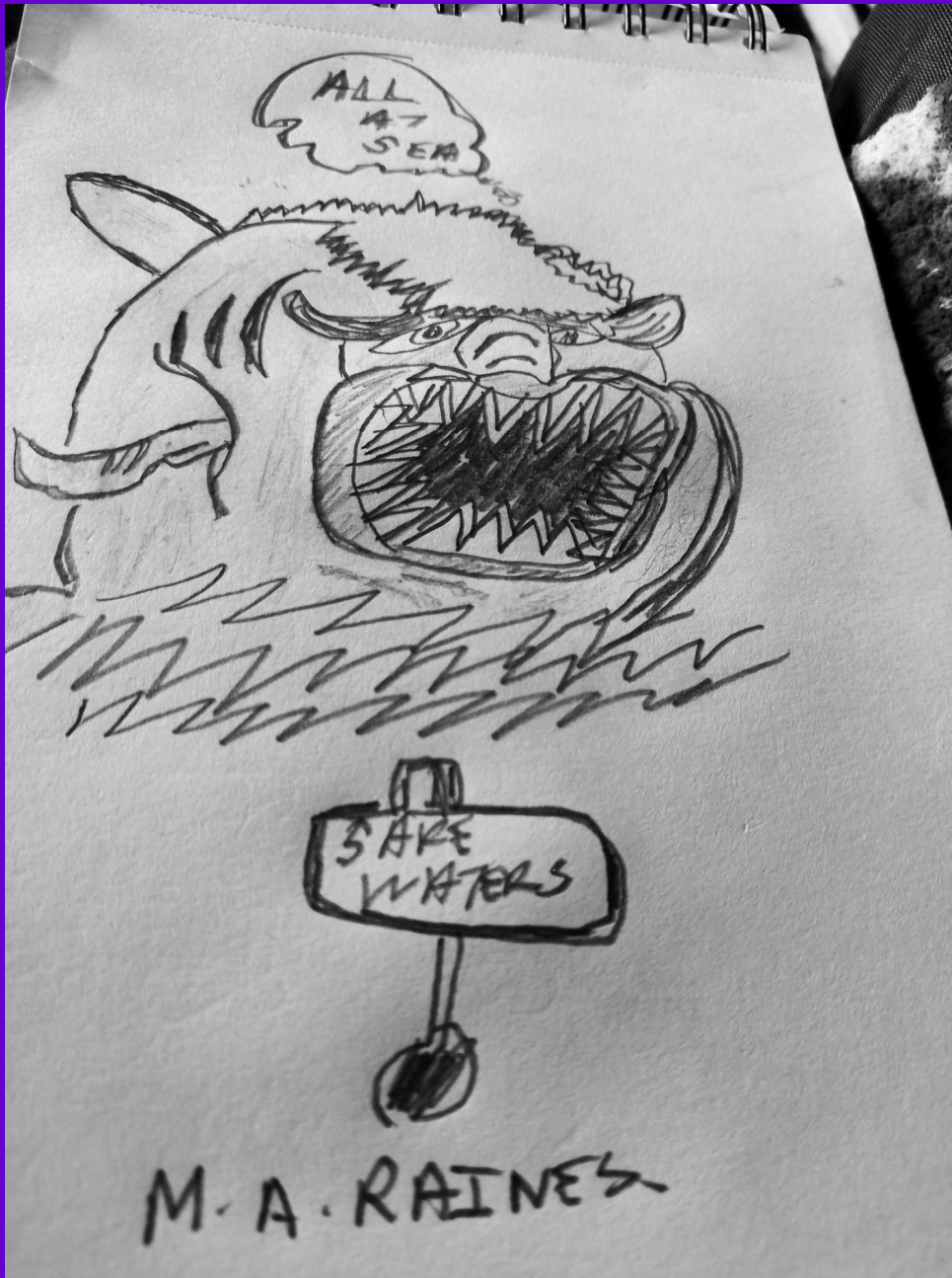
Memos, records, press statements, photographs, albums and so much more. This private collection so carefully assembled, cared for since 1968 has been expertly photographed in full detail to bring this beautiful and innovating world to you, as a tribute and recognition of The Beatles, the world's greatest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

Available to pre-order from [www.insideandoutsidenono3.com](http://www.insideandoutsidenono3.com)



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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



**Tomorrow  
begins  
today.**



Friday was somewhat of an annoying day. I was telephoned by those jolly nice people at NatWest, and told that my card had been used fraudulently. Oh, dear said I. (In fact, I said something far stronger, but that is by the by). For some reason, that I still don't

understand the people at NatWest, not only limited access to my online banking, but I won't be able to get back there until my new card is issued.

This is horribly reminiscent of what happened when, back in 2007, they took it upon themselves to close my bank account, because I had two different addresses: Myrtle Cottage, Woolfardisworthy, and 9, Back



Street, Woolfardisworthy. The fact that both addresses had the same postcode did not matter. I was obviously money laundering. I had to enlist the aid of my MP before I had my bank account restored. And since then I have never wholly trusted them.

So keep yer fingers crossed and I shall tell you what transpires next time.

Hare bol

Jon

A photograph of a person with long, dark, wavy hair sitting at a desk. They are holding a small, fluffy orange cat in their arms. The desk is cluttered with various items, including a computer monitor displaying a website, a keyboard, a mouse, and several electronic devices. The background shows a room with a red curtain and some shelves.

**THE BEST LAID PLANS**



