

GONZO



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GO ASK ALICE

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LEST WE FORGET



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Corinna Downes



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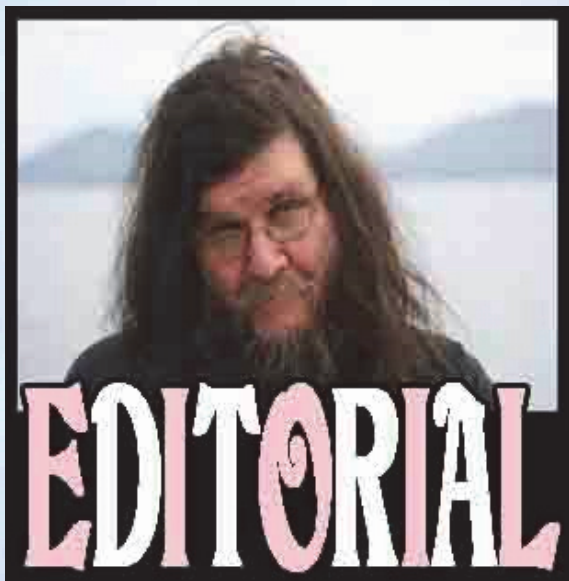


Phil Bayliss

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of Gonzo Weekly which is actually meant to be a music magazine but ends up covering all sorts of other things on top, just because we can.

I always used to watch the Brit Awards when they appeared on television,

mainly because even when I wasn't active in my own little corner of the music business, I always pretended I was, even to myself. And so watching the Brit Awards seemed a necessary part of this conceit.

Seven years ago, I think it was, my late wife, my equally late mother-in-law, and I were staying with my eldest step daughter and son in law at their house in an unremarkable suburb of Stoke-on-Trent. And, the Brit Awards were on the TV, and - what turned out to be the last time - I sat down to watch the show with a bottle of vodka in my hands. And guess what kiddies, it was truly fucking awful.

Even 20 years ago I knew who most of the movers and shakers within the British pop scene were. But on this occasion, I sat through two hours of meaningless awards being given to people who made meaningless music and by the end of the show there was only one person I had even heard of,



GULLIBLE'S TRAVELS

“I sat down to watch the show with a bottle of vodka in my hands. And guess what kiddies, it was truly fucking awful.”

and she was somebody whom I had always found egregiously irritating, and I had run out of vodka.

“Fuck that for a game of soldiers” I said under my breath because a gentleman never swears in front of his Womenfolk. Indeed in these decadent times one doesn’t even refer to them as Womenfolk because, it is likely to earn you a well earned kick in the gonads.

To this day, I occasionally refer to my two step-daughters as my “Womenfolk” just because I know it’s annoying, in the same way that I often used to refer to women as “chicks” in Corrina’s hearing because it amused me and annoyed her.

“Be brutal to your little boy,
And beat him when he sneezes,
He only does it to annoy,



Because he knows it teases”

That last stanza was the work of Charles Lutwidge Dodgson aka Lewis Carroll, the author of Alice in Wonderland and other pieces of glorious literal absurdities, my poetry is nowhere near as good as that, and usually is of the sort which begins “There was once a girl from Nantucket”

OK, I got completely distracted then, and disappeared down a rabbit hole worthy of Dodgson himself. But back to the matter in hand. That depressing evening when I realised that I no longer even had the slightest pretensions of being young and hip, and that there was nothing left before me but a long and tedious dotage. So, no I didn't watch the Brits last week, and this was mostly out of habit partially because I

forgot that Wet Leg were performing and slightly because of the ridiculous costume worn by some person called Sam Smith, I am glad to be able to say, I have never heard of. And the fact that they looked like a black latex Jenny Haniver makes it almost certain that I will do my best to avoid him for the rest of my aforementioned tedious dotage. A Jenny Haniver, by the way, just in case you didn't know, is a model mermaid made by enterprising sailors in the 17th, 18th and 19th centuries who took a dead skate (the flatfish related to sharks, not the thing you wear on your foot when skating), and mutilated it so it would dry in the sun to make a convincing and rather freaky model mermaid.

I am currently dictating to my lovely amanuensis Karen, who is having to put up with more than usual this week,



A BRIT OF A SURPRISE!

DESIGNER ON SAM SMITH'S OUTFIT

اللجنة لهم إذا كانوا لا تأخذ نكتة



because I am in the middle of doing all sorts of bloody things which I don't want to do. We have produced a whole cartload of letters and even some deathless prose, but basically I now know what Charles Dickens meant when he asked if it was the best of times or the worst of times. And he didn't even have the intricacies of Microsoft Publisher to deal with. I spent four hours yesterday and another hour-and-a-half today trying to get Microsoft Publisher to produce a custom sized PDF, something I know it is capable of doing but I cannot, for the life of me, work out how I did it in the past. I suspect that as I now subscribe to the program through Microsoft 365 that they have bugged around with the internal workings of the program, probably in order to make me down a bottle of gin and go through a killing spree across the village.

However, I do, at least sometimes pretend to be a reputable journalist rather than a dodgy old hippie living with a bevy of badly behaved cats, in a tumbledown cottage in a village in North Devon that no-one has ever heard of. So, I went to YouTube and typed in 'Sam Smith Brits 2023' and, sure as hell, the algorithm didn't let me down, up came a video allegedly showing the performance that Mr

Smith gave at the Brit Awards, and I realise now that finally I have become my father. Fifty years ago, when I was just a mere whippersnapper living in the same cottage in which I still reside to this day, I always used to think that my father was being particularly unfair, when on Thursday evening, while I was sat watching Top of the Pops, he would hover behind me grunting and making disgruntled remarks about what he was seeing on TV. He would then go on to say how the Beatles, Elvis Presley and everyone since, were all part of a heinous communist plot to destabilise the United Kingdom and to destroy the British Empire. Even now, I think it is highly unlikely that Alvin Stardust, The Sweet and Wizzard were anything of the sort. Indeed, to my relatively jaded eyes they still look reasonably harmless, although I can see why my older relative thought otherwise. As for being a communist plot, I thought and still think, that is complete bollocks, although it has to be said, that 50 years on Britain is falling apart, we no longer have an empire and the younger son of his majesty King Charles is an unprincipled ginger twat. Coincidence? yes, probably. Although it should be said here that my old friend and mentor once said to me that: "there is no such fockin' thing as a coincidence".



Now, I have to be careful what I say here, because Sam Smith is apparently non-binary. And so I want to stress that I am not trans-phobic or bigoted against that community. One of my favourite adopted nephews used to be one of my favourite adopted nieces, and I don't care as long as they are happy. I have spent much of my life in a fruitless quest for happiness, and if the surgical adjustment of one's reproductive organs and a re-alignment of one's hormone balance makes unhappy people happy, I am all for it. No, I am not attacking Sam Smith because they are trans-gender. I am attacking them because they are a complete and utter twat. The performance on YouTube began with what appears to be mimed, sexual interaction between Smith and another person, but that appears to be the only piece of shock tactics because the song itself was completely unmemorable, and I can't even bring myself to be disparaging about it because it was so bloody dull.

So who is Sam Smith? The following four paragraphs are mostly flitched from Wikipedia, why? Because I can't be arsed to spend any more time on the subject.

Samuel Frederick Smith (born 19 May 1992) is an English singer and songwriter. After rising to prominence in October 2012 by featuring on Disclosure's breakthrough single "Latch", which peaked at number eleven on the UK Singles Chart, they [a] were subsequently featured on Naughty Boy's "La La La", which became a number one single in May 2013. In December 2013, Smith was nominated for the 2014 Brit Critics' Choice Award and the BBC's Sound of 2014 poll, winning both.

Smith's debut studio album, *In the Lonely Hour*, was released in May 2014 on Capitol Records UK. The album's lead single, "Lay Me Down", was released prior to "La La La". The album's second single, "Money on My Mind", became their second number one single in the UK. The third single, "Stay with Me", was internationally successful, reaching number one in the UK and number two on the US Billboard Hot 100, while subsequent singles "I'm Not the Only One" and "Like I Can" reached the top ten in the UK. The album won four awards, at the 57th Annual Grammy Awards, including Best Pop Vocal Album, Best New Artist, Record of the Year, Song of the Year, and nominations for Album of the Year and Best Pop Solo Performance.

For Smith's and Jimmy Napes's song "Writing's on the Wall", the theme for the James Bond film *Spectre* (2015), they won the Golden Globe Award and the Academy Award for Best Original Song. Smith's second studio album, *The Thrill of It All*, was released in November 2017 and debuted atop the UK and US album charts. The lead single, "Too Good at Goodbyes", reached number one in the UK and Australia and number four in the US. Following the 2018 single "Promises" with Calvin Harris, which peaked at number one in the UK, Smith released "Dancing with a Stranger" with Normani in 2019, which reached the top ten in the UK and the US and was nominated for Song of the Year at the 2020 Brit Awards; and later "How Do You Sleep?", all of which feature on their third album, *Love Goes* (2020). In 2022, Smith's single "Unholy" with Kim Petras, from Smith's fourth album *Gloria* (2023), became their first number one single in the US and won the Grammy Award for Best Pop Duo/Group Performance.



Smith's achievements include five Grammy Awards, three Brit Awards, three Billboard Music Awards, and an American Music Award, as well as a Golden Globe and an Academy Award. Smith is the first openly non-binary musician to both release a song that reached No. 1 at the Billboard Hot 100 and to win a Grammy Award.

I truly recommend you don't spend any more time on this person than I have.

Was there anything worth watching during the Brits. Well, as I didn't watch most of it, I can't really answer that question but I did see Wet Leg who, accompanied by dancers reminiscent of the ones in the Wicker Man, and a bunch of giant owls which, as I believe many of you know, are important within my own personal cosmogony. It is the Year of the Rabbit, and as you also may know, mysterious rabbits have been seen alongside the giant owls in parts of Cornwall over the years, and as there is something truly magickal and invocatory about Wet Leg, it does make me wonder whether they are going to make their existence obvious this summer.

However, if Morgawr is seen in the guise of a giant latex Jenny Haniver and starts turning up from across Cornwall's beaches, it means that arse Sam Smith has magickal powers of his own and the Universe truly is fucked. If this happens I think I will start drinking again.

See you next issue.

Hare Bol
Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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So what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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

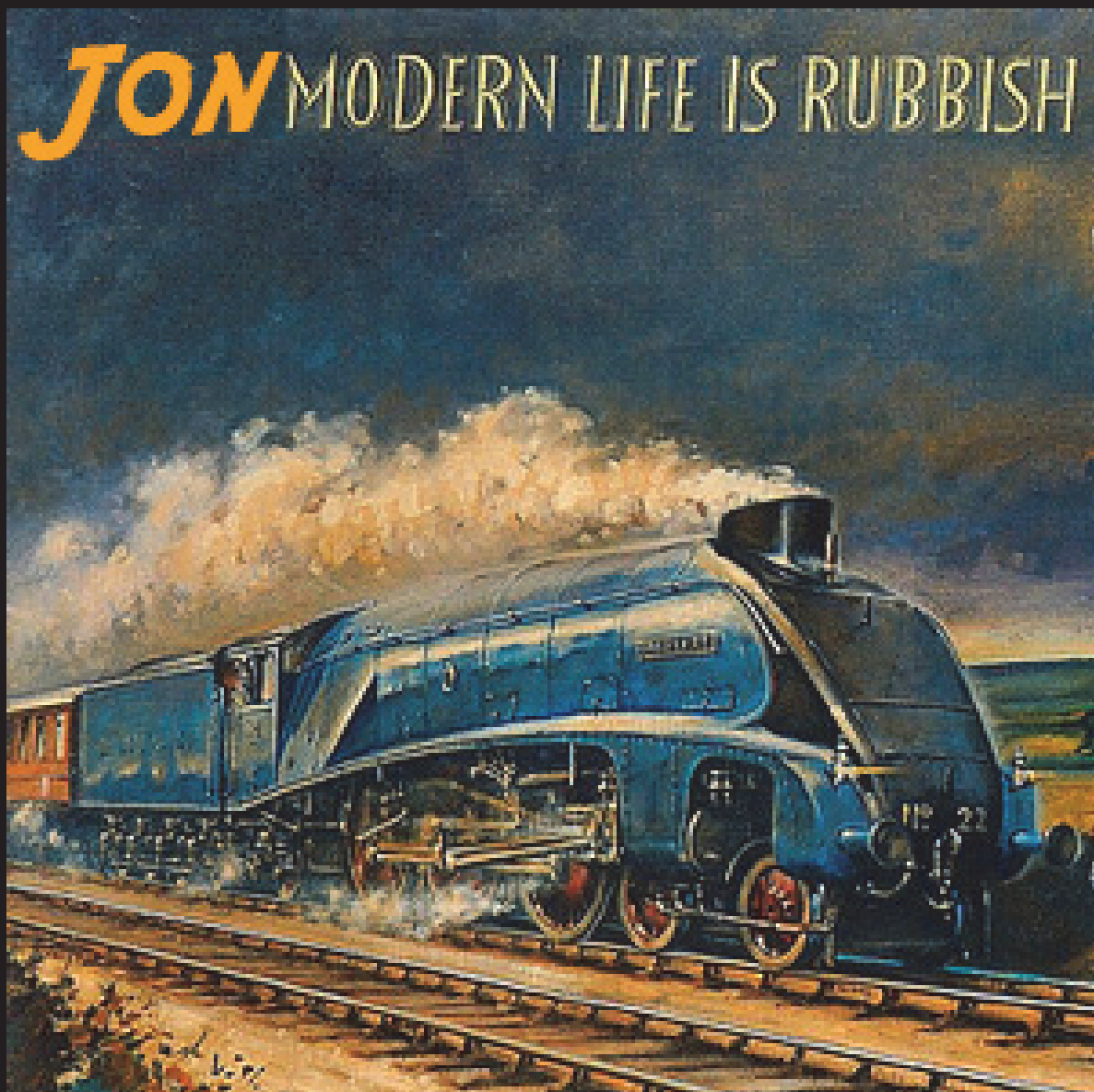


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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly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

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

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

Things May Come and Things May Go but Constable's sky beasts go on forever

Dear Friends,

Some of you might know that at various times in my life I have made a living writing about flying saucers. This is not because I am particularly interested in some things but because, in the realm of Fortean, the lowest common denominator, I am afraid, is the belief in extraterrestrials. Moreover, my interests are mostly in the realm of Cryptozoology. However, once in a while, the subject of flying saucers and their alleged inhabitants grabs the public's imagination once again, and there is a few quid to be made. I suspect that this is one of those times, although - to be honest - I am too old, feeble and jaded with the subject to actually do anything about it and, if I am going to be totally honest,

I really can't be arsed.

But that in the glory days of 1997, when the world was celebrating the 50th anniversary of the Roswell Incident and all sorts of other things, I was writing for seven magazines a month on the subject, and was making more money than I ever had done or have done ever since.

As a result of all this, I am still better known as an expert in Unidentified Objects which fly than I would care about being. As a result, my email inbox and my facebook messenger chat has been jammed with people telling me how the US Air Force is in the process of pissing off some all powerful alien race by shooting down three bona fide Unidentified Flying Objects.

Yes, the things which the American Air Force have shot down, two over American airspace and one over Canadian airspace, (with the full connivement of Justin Trudeau, I must add) do appear to be objects. If they were indeed objects, then there were certainly three, and so far nobody has successfully managed to identify them. So, Unidentified Flying Objects, they certainly were.

Over the years, I have written on many occasions how irritating I find it, that the phrase "Unidentified Flying Objects" has become synonymous in most peoples' eyes with the term "Flying Saucer" when it isn't anything of the sort. This time around, even the Whitehouse has got in on the act, with jokes about aliens and extraterrestrials.

The first object to be shot down does appear to be a surveillance balloon from Thailand, but since then, three

The newly revised and re-edited edition of the
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including recent findings never before in print!

SKY CREATURES: LIVING UFOs

Trevor James Constable



WITH ACTUAL PHOTOGRAPHS!



other objects have been intercepted and blown out of the skies.

According to the BBC: "The three mystery aircraft shot down in the last few days are very different in size and shape to the large balloon.

Object one - car-sized

This was "the size of a small car" and had been flying 40,000ft (12,000m) in the air as it travelled in the direction of the North Pole without any system of propulsion or control.

It was shot down over Alaska last Friday, 10th February, out of an "abundance of caution", said officials, because it posed a threat to civilian aircraft.

Object two - cylindrical

This was described as "cylindrical" in shape and first spotted over Canada's Yukon territory on Friday evening. It was shot down on Saturday.

Object three - octagonal

This was first spotted on Saturday afternoon just north of the US border in Canada but fighter jets scrambled from Oregon were unable to maintain detection of it as the sun set.

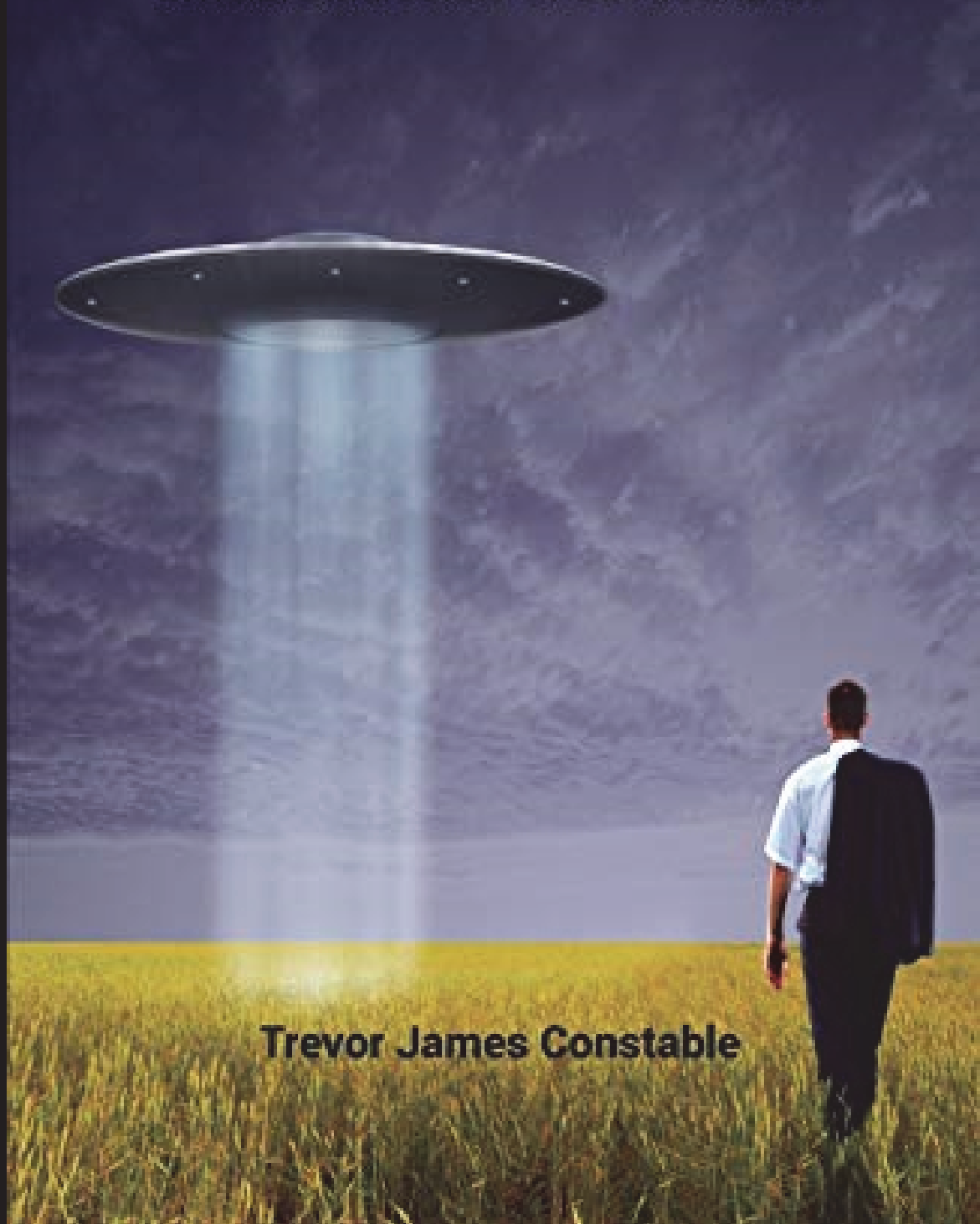
The following day it was picked up again in Montana, tracked across Wisconsin and shot down above Lake Huron in Michigan.

Officials have not publicly commented on its shape, but one speaking anonymously said it had an "octagonal structure with no visible sensors."

I am dictating this to my lovely amanuensis, Karen, on Valentine's Day, which is always a weird one for me not only because my dear wife is no longer with me, but also because my father died on Valentine's Day in 2006, but as they say, shit happens. So, by the time you read this, the mystery may be solved. But I bet it isn't, because there are so many aspects to this story the world media appears to have missed. And the United States of 'Murica who are so

THEY LIVE IN THE SKY

Invisible Incredible UFOs Around Us



busy celebrating their cowboy heritage and showing the world that they have the right to bear arms, even though they are shooting at something which may be benign and in the lower edge of the stratosphere, seem to have overlooked them.

So what are these possibilities?

Well, the first and most likely, is that they are some sort of surveillance craft from one of three places:

1. China
- 2.
3. Russia
- 4.
5. Alpha fucking Centauri
- 6.

The original balloon, which was shot down somewhere off the coast of South Carolina, was definitely Chinese. Today's BBC website tells us that there are various bits of electronica in the form of 'sensors', and continues telling us that "...large sections of the structure" were also recovered on Monday off the coast of South Carolina, military officials said.

About 30-40ft (9-12m) of the balloon's antennas were among the items found, according to CBS, the BBC's US partner.

Whilst 'Murica claims that it was a Chinese surveillance balloon, China admits freely that it was a Chinese craft, but claims that it was a weather balloon which had blown off course. More balloons have been reported over South America, although General Pat Ryder, in a Pentagon briefing, says that they assume they are of Chinese origin but are unable to give any further details. Is this because of genuine security concerns? Or is the reason that they don't give any more details as to where in "Latin America" these balloons have been seen, or is it that no-one in the Pentagon believes there is a SOUTH AMERICA?

As Karen and I write this amusing rant against the national characteristics of 'Murica, some photographs of these unidentified objects are beginning to surface, indeed, some of the balloons are with a payload dangling beneath them, but others are shimmering globes which could be anything.



The word “anything” does, of course, encapsulate the possibility that they could be part of a Communist plot to overthrow the land of the free and the home of the brave. But, there are two aspects of the story which we really need to examine.

Firstly, China has been claiming, in recent days, that America has been sending balloons of her own - ten, as of Valentine's Day - which have been flying Chinese airspace showering down Kentucky Fried Chicken and little cuddly toys of Uncle Sam and Joe Biden. I leave it to you to decide which parts of the last sentence I made up.

But, perhaps more important. It was only after the first object, which was undoubtedly a Chinese balloon, that the United States Military Industrial Contracts, and probably a load of naked old gentlemen in Bohemian Grove, then decided to adjust the parameters of whatever long-range radar doohickey, the 'Muricans use to scan the skies above the land of the free and the home of the brave. It was only then that the aforementioned doohickey noticed that these three, unidentified flying objects were indeed

flying over them.

Now, before I go any further, I am not going to claim that in fact any of these objects are going to turn out to be alien space crafts. Boy, what a twat I will appear to be when the little green men land on the White House lawn. But there is another theory which could be brought into play to explain these strange events. For this, we have to examine the work of a man called Trevor James Constable.

Now, one of the things that I have found intriguing is that Mother Nature has facilitated life to evolve in every possible biotope from the Antarctic wastes to the hottest part of the deserts and from the Amazon rain forests to geothermal vents in the ocean floor. Moreover, I have always, as have many other zoologists, wondered why there is no set of creatures which have evolved to live in the upper atmosphere.

Now, over to Trevor James Constable, who was one of the UFOlogists for whom I have a lot of time, and with whom I had intermittent correspondence until he died in 2016. After a long and honourable



service as a Radio Officer in the US Merchant Marines (at the same time my late father was a Merchant Officer in the British/American Navy), he retired to his home in New Zealand where he wrote a number of books on military history, before discovering the concept of radionics, and the work of Wilhelm Reich. I have always been interested in what Reich claimed to have discovered before he was basically silenced by the 'Murican establishment who eventually sentenced him to two years imprisonment and burned over six tons of his publications. Not to anyone's great surprise, neither now nor then, Reich died of heart failure just over a year later. Constable became convinced that UFOs were living organisms and was moved to write in two books that the creatures, though not existing outside of the "infrared range of the electromagnetic spectrum", had been on this Earth since it was more gaseous than solid. He claimed that these creatures belonged to a new offshoot of evolution, and that the species should be classified under macrobacteria. According to Constable, the creatures could be the size of a coin or as large as half-a-mile across."

He went on to suggest that:

"The biology of the creatures supposedly meant that they were visible to radar, even when not to the naked eye. To explain supposed cattle (and occasionally human) mutilations, Constable theorised that the use of radar angered the organisms, who would become predatory when provoked.

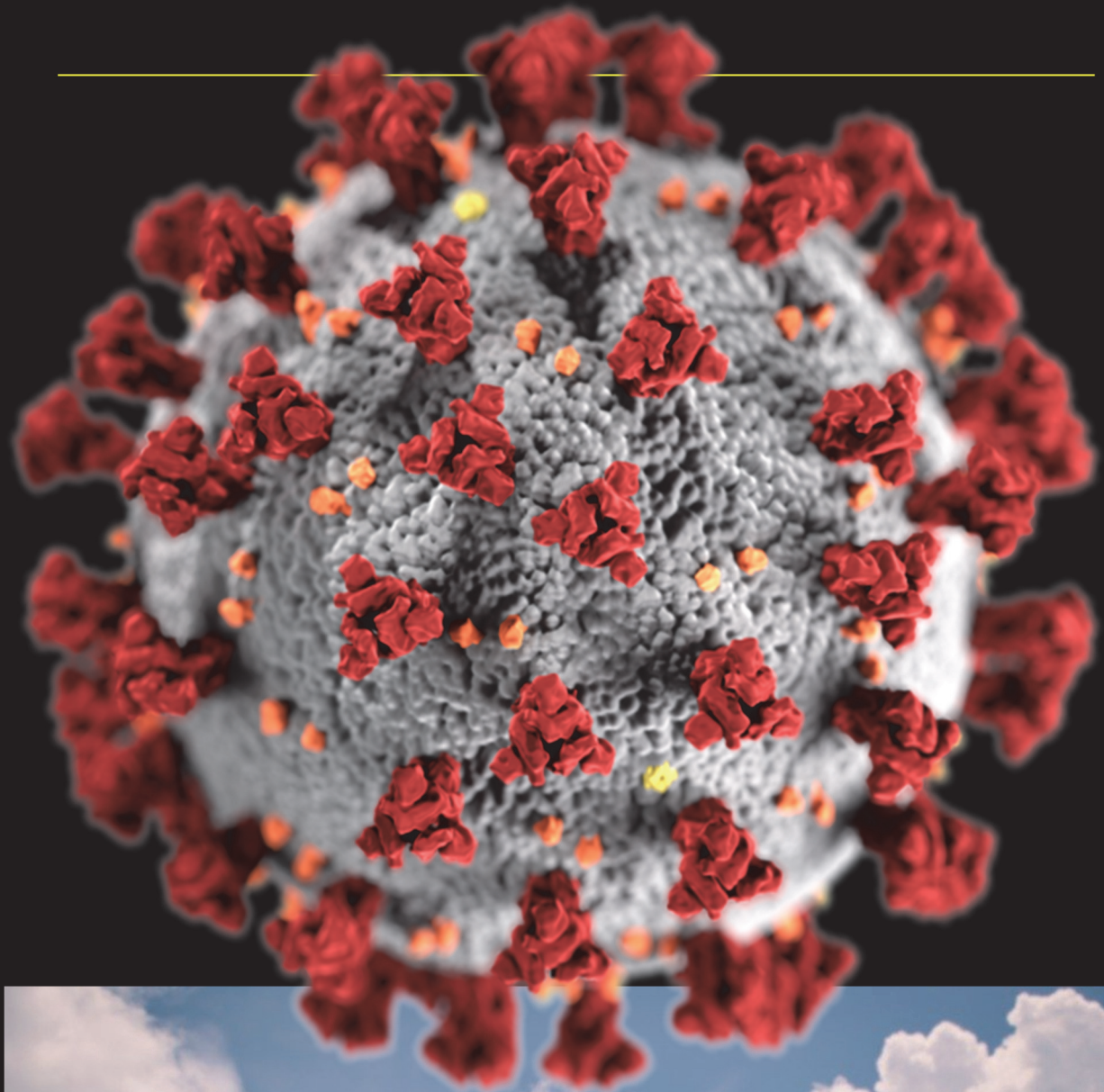
Whilst I think that a lot of Constable's theses makes a great

deal of sense, I think that trying to link these hypothetical sky beasts with cattle mutilations is probably a step too far, so we will forget that bit. However, if there are huge macrobacteria in the lower stratosphere, and they have only been seen when the powers that be adjusted their long range sky scanning devices, then possibly this is valuable corroborative evidence to suggest that Trevor James Constable might have been correct.

Was he bollocks! These things are almost certainly Chinese or Russian, but - for a moment - let's suppose that not only was Constable correct, but that he was also correct in his supposition that these massive creatures were responsible for the mysterious cattle mutilations that have mystified investigators for the past 60 to 70 years. And let's further suppose that Constable was correct when he said radar made these creatures angry. And let's further suppose that they are drifting through the alto atmosphere looking to see how they can land on the White House lawn to get revenge.

Fuck me ragged, that's a movie I would pay good money to go and see!





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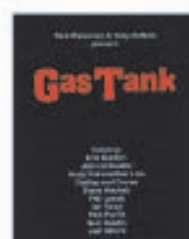
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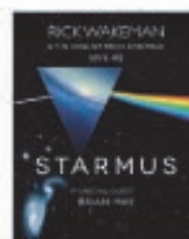
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HFG2010DVD



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BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
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tion, *Worcester*, in 1853-54, at the **EXHIBITION OF AGRICULTURAL AND HORTICULTURAL IMPLEMENTS AND MACHINES**. Also, *Grass, Garding, Field and Flower SEEDS*. Together with a general assortment of *Wooden Ware, Baskets, &c. &c.*

All persons wishing to purchase any of the above mentioned articles, are invited to call and examine his stock, with the assurance that they will find a choice selection, of good quality, and at low prices.

Worcester, May 10. 1854 OTIS CONVERSE.

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER,
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a Fresh stock of
AND BE **WHOLESALE GROCERIES,**
and will furnish the citizens with every article
THE subscriber continues to run THE EX-
PRESS between Boston and Worcester, for
the safe transmission of Packages, Families,
Bank Notes, Sports, and Merchandise generally.
Three Times each way Daily.
Particular attention given to paying, collecting, and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, etc.
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 to
Barnum, Newbury, Pitts, Taunton, Fall River, and New Bedford;
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Freight free for goods to be returned by this Express.
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Boston; J. H. KNIGHT'S HAT STORE, 169 Main St.
Worcester. **E. S. LEONARD.**
Feb 6, 1847. dit

PRATT, DOWNES & SCOTT,
(NEW A. 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?**

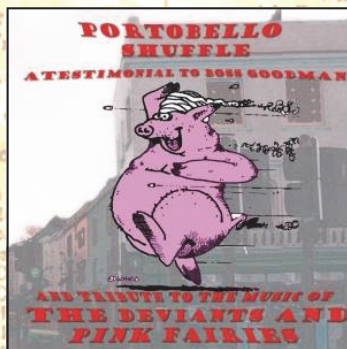
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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



Butterfly Conservation

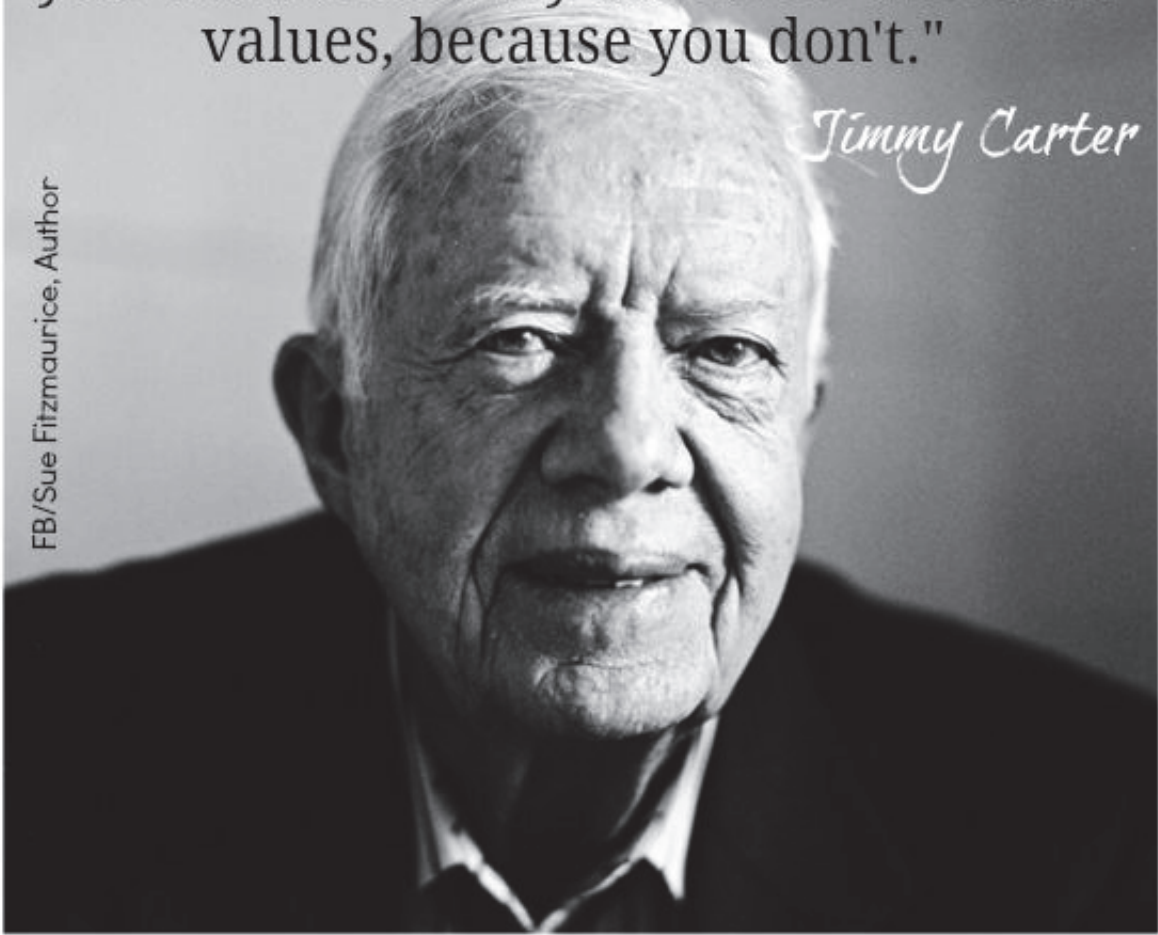
Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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



Sex?



No...

Prog



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





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

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

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

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

<https://www.mixcloud.com/upload/jonathan-downes3/06-02-2022-show-448-bim-sherman-miracleq/complete/>



06-02-2022 – SHOW 448 – Bim Sherman: Miracle

Alig Fodder:	Shakespeare's Mother's Vacuum Cleaner
Riki:	Lo
C K Mann Big Band:	Fa W'akoma Ma Me
Bim Sherman:	Must be a Dream
Modern Studies:	Light a Fire
Flowered Up:	I'll be Your Dog (Introducing Barry Mooncult)
Gentle Despite:	Shadow of a Girl
Trashcan Sinatras:	Leave me Alone
Myst Milano:	No Shade
D'Agua Negra:	Erogena
Leah Belle Faser:	Here's Where the Story Ends
Bim Sherman:	Golden Locks
Bim Sherman:	Missing You
Lawnmower Deth:	Deth, Maim, Kill
Fishhead:	Pleasant Valley Sunday
Zas:	I Love my Body
Treetop Flyers:	Dancing Figurines
Pick a Piper:	Parakram
Eskilstuna Kultureskola:	Poland
Tangerine Dream:	The Sensational Fall of the Master Builder
Bim Sherman:	Over the Rainbow
Arrival:	Friends
Tom Gunn Nash:	5 While 7
Suso Sáiz x Menhir:	Alike
David Crosby:	I'd Swear There was Somebody Here

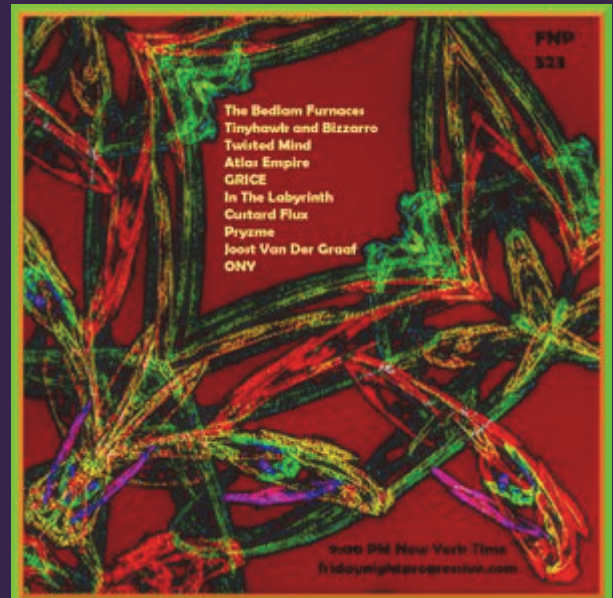
**Listen
Here**



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

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

**Listen
Here**



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

I have been doing the weekly shows for nine years now and the main ideas behind them are to promote the live Real Music Club events by playing tracks

for the participating artists and to find and play new and less mainstream music. I have had many guests on the show over those nine years and I usually ask them to bring in tracks that influenced them or that they particularly like and I talk to them about new releases and how they have got started in music.

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

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

The Problem With The Hard Shoulder

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

A particularly Marillion-y episode this week, as we address the potential setlist of the upcoming Marillion Weekends, the new Marillion YouTube show, which songs we'd choose to try and 'Marillion-ize' somebody, 'musical' concept albums versus suites of songs, and - most importantly - whether The Hard Shoulder harmed the overall reputation of Happiness Is The Road...

Also: Sanja has a Richard stomach.

Listen
Here



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

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

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



PHOTO BY SMITHMAXFIELD.COM

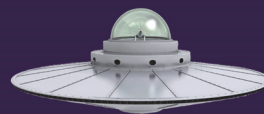
AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

#

Welcome to Roswell 2023!

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=256247572>

The gang continues its coverage of the recent UFO sightings including an exclusive interview with UFO researcher & podcaster Martin Willis about personally witnessing the Chinese Spy Balloon shoot down over Myrtle Beach, South Carolina. Dr. Bob Gross on why spy balloons still exist in an era of spy satellites. Also, Dr. Simeon Hein on whether the universe is actually an inconceivably immense computer simulation. Plus, Top 10 Reasons Switch would make a good James Bond. Mack Maloney...



Listen
Here

Duration:01:52:44



Brianna Ghey
2006 - 2023

On 11 February 2023, Brianna Ghey, a 16-year-old transgender girl from Birchwood in Warrington, Cheshire, England, was killed in Culcheth Linear Park in Culcheth, Warrington. Two accused teenagers, a boy and a girl both aged 15, are in police custody, having been charged with murder after the incident. A motive has not been established and police are investigating "all lines of inquiry", including investigating the killing as a possible transphobic hate crime.



Hank Beebe
1926 - 2023

Hank Beebe was an American composer, known for his choral compositions, Broadway musicals, and most notably for his work through the 1950s to the early 1980s composing industrial musicals for the employees and shareholders of major American business corporations. His work during this period was documented in the 2018 American documentary film *Bathtubs Over Broadway*. Beebe was also organist and choir director for such churches as St. Matthew's and St. Timothy's in New York, St. Albans in Cape Elizabeth, Maine and St. Elizabeth's Mission in Portland, Maine.

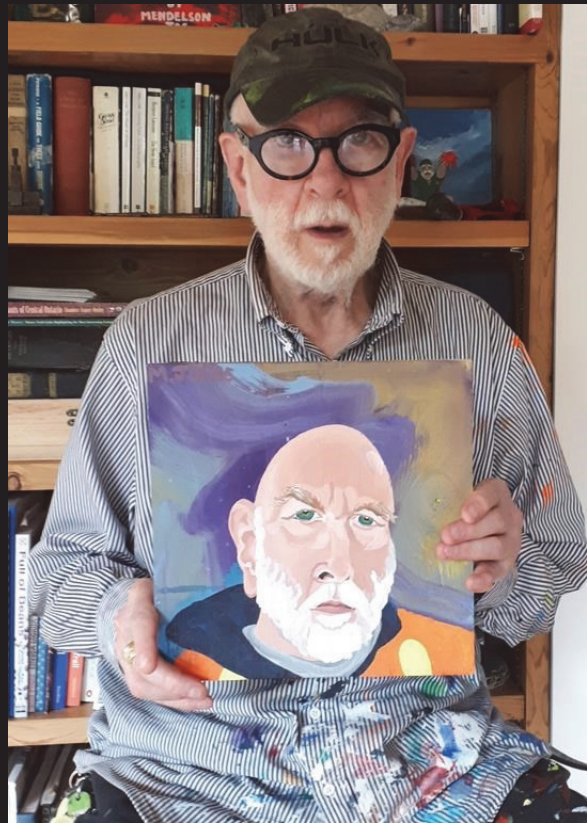
THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Phil Spalding
1957 - 2023

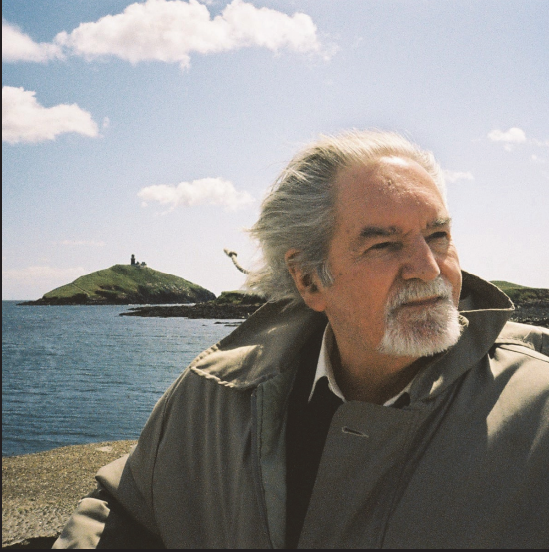
Philip Trevor Spalding was an English bass player. He was best known as a session musician and player of Fender Precision Bass guitars. He played and appeared with performing artists such as Mike Oldfield, Mick Jagger, Seal, Orchestral Manoeuvres in the Dark, The Who, Elton John, Kylie Minogue, and Randy Crawford. Spalding also recorded all bass tracks on The Lion King soundtrack studio album. Spalding was a Freemason and was a member of Westminster City School Lodge no. 4305.



Mendelson Joe
1944 - 2023

Birrel Josef Mendelson, known as Mendelson Joe, was a Canadian singer-songwriter, guitarist, painter, and political activist, who was known for using his art to express political themes. In 1975, Joe adopted his current name, and began performing as a solo artist, frequently collaborating with other musicians. He also began to make a name for himself as a contemporary artist, pursuing painting, often portraits of popular musical figures, as well as music. He died by assisted suicide on February 7, 2023, at the age of 78.

THOSE WE HAVE LOST



Richard Kell
1927 - 2023

Richard Alexander Kell was an Irish poet, composer, and teacher. He began writing poetry at the age of ten, and at eighteen achieved newspaper publication with his now widely known poem 'Pigeons'. Since then, his work has appeared in magazines, anthologies, and sixteen solo collections. Until 1995, Kell also wrote a small amount of music. He had public performances by vocal and instrumental soloists and ensembles, and (including a few broadcasts) by six orchestras, among them the BBC Concert Orchestra, Northern Sinfonia, and the Liverpool Philharmonic.



Dennis Lotis
1925 - 2023

Dennis Lotis was a South African-born British singer, actor, and entertainer, whose popularity was greatest in the 1950s. He trained as a boy soprano, and made his first stage appearances and radio broadcasts as a child. He married and left South Africa with his wife at the start of the 1950s, moving to Britain, where he was introduced to bandleader Ted Heath. He joined the Ted Heath Orchestra, then later recorded with the Johnston Brothers and Ted Heath and His Music. Lotis went solo in the mid-

THOSE WE HAVE LOST

1950s, and became one of the most successful acts on the British variety circuit, also appearing frequently on BBC radio.



Burt Bacharach
1928 - 2023

Burt Freeman Bacharach was an American composer, songwriter, record producer, and pianist widely recognised as one of the most significant and influential figures in twentieth-century popular music. Beginning in the 1950s, he wrote hundreds of hit songs, many of which he co-wrote with lyricist Hal David. Bacharach's music is distinguished by odd chord progressions influenced by his training in jazz harmony, as well as unorthodox instrumentation for small orchestras. He arranged, led, and produced most of his recorded output.



Ben Steinberg
1930 - 2023

Ben Steinberg was a Canadian composer, conductor, organist, and music educator. A member of the Canadian League of Composers and an associate of the Canadian Music Centre, he is known for his contributions to Jewish music. He has presented many programs of Jewish music (some featuring his own compositions) for the Canadian Broadcasting Corporation. Steinberg was a founding member of the Guild of Temple Musicians.

THOSE WE HAVE LOST



David Jude Jolicoeur
1968 - 2023

David Jude Jolicoeur, also known as Trugoy the Dove, Plug Two, and Dave, was an American rapper best known as one third of the hip hop group De La Soul. Along with the other members of De La Soul, Jolicoeur was a member of the collective Native Tongues. Jolicoeur co-wrote the Gorillaz song "Feel Good Inc.", which featured De La Soul and won a Grammy Award in 2006 for Best Pop Collaboration with Vocals. In the last years of his life,

Jolicoeur was diagnosed with congestive heart failure and had to wear a LifeVest defibrillator machine in order to counteract its symptoms. One week later, on February 12, 2023, his representative Tony Ferguson announced that Jolicoeur had died at age 54, with the cause of his death remaining undisclosed.



Miloš Janoušek
1952 - 2023

Miloš Janoušek was a Slovak folk singer and music publicist. While studying medicine at the Charles University, he composed and performed music with various amateur theatres in Prague. Following his graduation, he started composing music for professional theatres as well, mainly for the Andrej Bagar

THOSE WE HAVE LOST

Theatre in Nitra. In 1976, he performed along with other folk, jazz and rock musicians at a Youth Concert in Pezinok, which led to a rise of popularity of "Western" music in Slovakia. From 1991 to 1999, Janoušek was involved in developing TV programs about folk music for Slovak Television. In 1996 he wrote a book Folk in Slovakia mapping the history of folk music in the country. In addition to his cultural activities, Janoušek worked as a medical doctor before his retirement in 2022.

called "deep soul". In the early 1960s, he began singing in clubs in Memphis, where he was discovered by Quinton Claunch, head of Goldwax Records. In 1964 Wiggins recorded his first single, "Lover's Crime". In 1969, after Goldwax collapsed, Wiggins went on to Fame Records, where he recorded two more singles. In 1973, Wiggins left Memphis, married, and moved to Miami, Florida, where he became active in the Baptist church and in gospel music.



Spencer Wiggins
1942 - 2023

Spencer Wiggins was an American soul and gospel singer. He was an exponent of so-



Huey "Piano" Smith
1934 - 2023

Huey Pierce Smith, known as Huey "Piano" Smith, was an American rhythm-and-blues

THOSE WE HAVE LOST

pianist whose sound was influential in the development of rock and roll. When Smith was 15, he began working in clubs and recording with his flamboyant partner, Eddie Jones, who rose to fame as Guitar Slim. In 1955, Smith became the piano player with Little Richard's first band. In 1956, Smith recorded for Ace Records' with his Rhythm Aces. In 1957, he formed a band, Huey "Piano" Smith and His Clowns, and signed a long-term contract with Ace Records. In the years following leaving Ace, Smith made several comebacks with various iterations of the band. Smith made a final recording with a band named Skor in 1977 at Sea-Saint Studios in New Orleans.



Alain Goraguer
1931 - 2023

Alain Goraguer was a French jazz pianist, arranger and composer, including for Serge Gainsbourg, Jean Ferrat, Serge Reggiani

and Nana Mouskouri. In 1965 he was part of the entire French team behind Luxembourg's winning entry in the Eurovision Song Contest, "Poupée de cire, poupée de son", which was sung by France Gall, written by Serge Gainsbourg, and conducted by Goraguer.



Guido Basso
1937 - 2023

Guido Basso CM was a Canadian jazz musician who was a member of Rob McConnell's Boss Brass big band. He was a trumpeter, flugelhornist, arranger, composer, and conductor. He began playing the trumpet at the age of nine. He studied at the Conservatoire de musique du

THOSE WE HAVE LOST

Québec à Montréal. His professional music career started in his teens, under the name "Stubby Basso". During his early-20s, Basso performed regularly at the El Morocco in Montreal. Basso had a professional career as a composer, conductor, arranger, trumpeter, flugelhornist, and harmonica player. In 1963, he became music director for CBLT's Nightcap, a job he held until 1967. He subsequently held a number of music director positions with the Canadian Broadcasting Corporation, as well as being active as a performer.



AKA
1988 - 2023

Kiernan Jarryd Forbes, known professionally as AKA, was a South African rapper. Born and raised in Cape

Town, Forbes gained recognition after releasing his single "Victory Lap" from his debut studio album, *Altar Ego* (2010). Forbes continued his success by releasing further studio albums. In April 2018, Forbes was featured as a special guest on WWE Live events, which were held in Johannesburg and Cape Town. On 10 February 2023, Forbes was shot dead outside a restaurant in Durban.



Peter Renkens
1967 - 2023

Peter Renkens was a Belgian singer. He was the frontman of Confetti's. The band consisted of Renkens and three dancers. Their biggest success was *The Sound Of C*, which achieved international acclaim. After a year of touring, during which problems arose within the band, the band disbanded in 1992. Renkens became a member of C-Mobility and later worked as a club dancer in Wuustwezel. Renkens struggled with mental health issues since childhood and these manifested themselves during and after his time with the Confetti's. After he was diagnosed with manic-depressive

THOSE WE HAVE LOST

disorder, he moved to a sheltered housing project where he disappeared into anonymity.



Friedrich Cerha
1926 - 2023

Friedrich Cerha was an Austrian composer, conductor, and academic teacher. At 17, Cerha was drafted as a Luftwaffenhelfer in 1943, but he partook in several acts of resistance against the fascist regime. His ensemble Die Reihe in Vienna was instrumental in spreading contemporary music in Austria. He composed several operas, beginning with Baal, based on Brecht's play. He is best known for

completing Alban Berg's Lulu by orchestrating its unfinished third act, which premiered in Paris in 1979. Alongside his career as a composer and conductor, Cerha taught at the University of Music and Performing Arts Vienna from 1959, where he was professor of composition, notation, and interpretation of new music from 1976 to 1988.



Tim Aymar
1963 - 2023

Timothy L. Aymar was an American heavy metal singer. He was best known as the vocalist of progressive metal band Pharaoh and for his work with Chuck Schuldiner in Control Denied. Aymar had been a vocalist since 1985 with the band 313, then he joined Triple X and released an album with them. He joined Psycho Scream, and later, after a three-song audition, he joined Schuldiner's new band Control Denied as

THOSE WE HAVE LOST

the vocalist, becoming known for his strong vocals in that band. Aymar died in February 2023, at the age of 59.



Alberto Radius
1942 - 2023

Alberto Radius was an Italian guitarist, singer-songwriter, arranger, and record producer. Besides his solo career, he is well-known as a member of the group Formula 3 and for his collaboration with prominent artists such as Lucio Battisti and Franco Battiato. After the disbandment of Formula 3 in 1974, Radius was part of the short-lived progressive rock musical project Il

Volo and from 1976 he reprised his solo career. In the second half of the 1980s Radius formed the group Cantautores. In 1990 he joined the Formula 3 reunion.

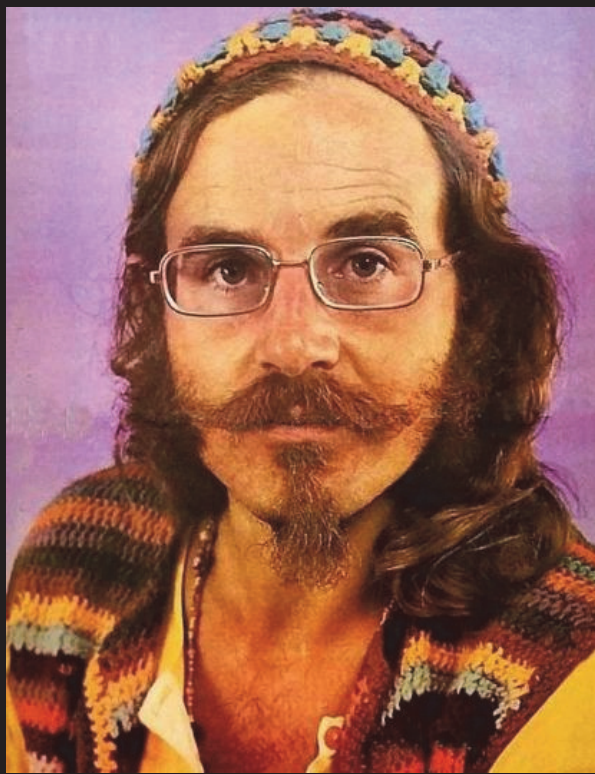


Tony Marshall
1938 - 2023

Tony Marshall was a German opera and Schlager singer. He was famous since 1971 for his hit song *Schöne Maid*, and he also appeared in some comedies and was frequently seen on television. Marshall was born in Baden-Baden as Herbert Anton Bloeth (later changed to Herbert Anton Hilger) and studied opera in Karlsruhe, graduating in 1965. Rather than pursuing a career in opera, he had his first hit single, "*Schöne Maid*," in 1971 (a year later also released in an English-language version, "*Pretty Maid*"). In Australia, "*Beautiful Maid*" peaked at number 16 in 1971. In

THOSE WE HAVE LOST

February 2009 he was appointed an Officer of the Order of Tahiti Nui.



Hans Poulsen
1945- 2023

Hans Sven Poulsen (born Bruce Gordon Poulsen) was an Australian musician of Danish descent who was popular in the late 1960s and early 1970s, and known for his eccentric hippie style. In 1965, Poulsen formed the first version of a Melbourne group called 18th Century Quartet, which played original material (mostly by Poulsen) and performed in a style that later came to be known as world music. Poulsen later had hits with "Boom Sha La La Lo" and "Light Across the Valley" (both in 1970) and had success as a songwriter with

"Jamie/Rose Coloured Glasses" for Johnny Farnham and "Monty and Me" for Zoot. In 1972, Poulsen relocated to the Findhorn Foundation spiritual community in north east Scotland. Poulsen's career was cut short in the late 1970s when he suffered first cancer and then a stroke, and spent several years in hospital. On his recovery he went on to become a music therapist.



Vijay Kichlu
1930- 2023

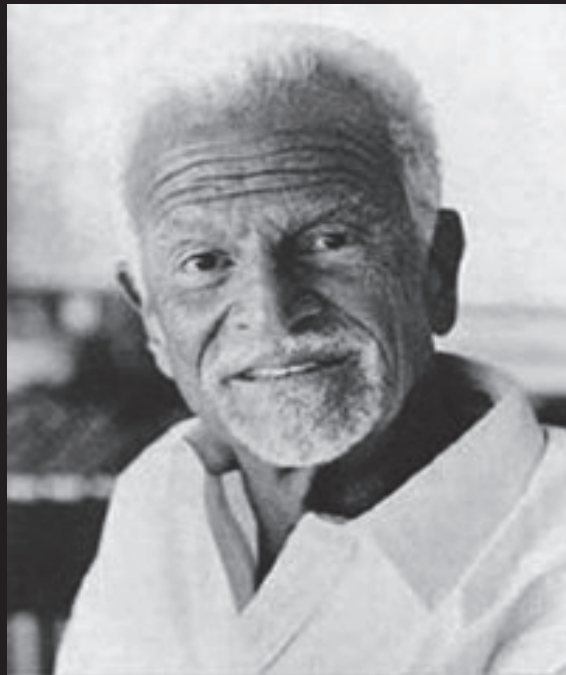
Vijay Kichlu was an Indian classical singer. He and his brother, Ravi Kichlu, formed a famous classical vocalist duo. Kichlu was the founder and head of the ITC Music Academy for 25 years until he decided to retire due to change in management at the ITC headquarters. Kichlu founded the Sangeet Research Academy for patronising and nurturing upcoming talents in Indian classical music. In 2018, he was bestowed with the civilian award Padma Shri by Government of India.

THOSE WE HAVE LOST



Kyle Jacobs
1973- 2023

Kyle Christopher Jacobs was an American country music songwriter, vocalist, guitarist, pianist, as well as a staff writer for Curb Music from 2003 until his death in 2023. Jacobs wrote music on piano and guitar. Jacobs was the co-writer on Garth Brooks' single, "More Than a Memory," which became the first song to debut at number one on Billboard's Country Singles chart. In addition to sharing author rights of Kimberley Locke's Top 10 hit, "8th World Wonder," Jacobs' songs have been recorded by artists such as Trace Adkins, Tim McGraw, Clay Walker, Kelly Clarkson, Scotty McCreery, and many others. Jacobs had also collaborated with top writers and artists. Jacobs died of a self-inflicted gunshot wound in Nashville, Tennessee, on February 17, 2023 at age 49.



Gerald Fried
1928- 2023

Gerald Fried was an American composer, conductor, and oboist known for his film and television scores. He composed music for well-known television series of the 1960s and 70s, including Mission: Impossible, Gilligan's Island, The Man from U.N.C.L.E., Shotgun Slade, Roots, and Star Trek. Early in his career, he collaborated with Stanley Kubrick, scoring several of his earliest films. Fried was nominated for five Primetime Emmy Awards, winning once in 1977 for Roots, and was nominated for an Academy Award for Best Original Score for the documentary Birds Do It, Bees Do It (1974). Fried died of pneumonia in Bridgeport, Connecticut, on February 17, 2023, four days after his 95th birthday.

THOSE WE HAVE LOST



Steve Sostak
1974- 2023

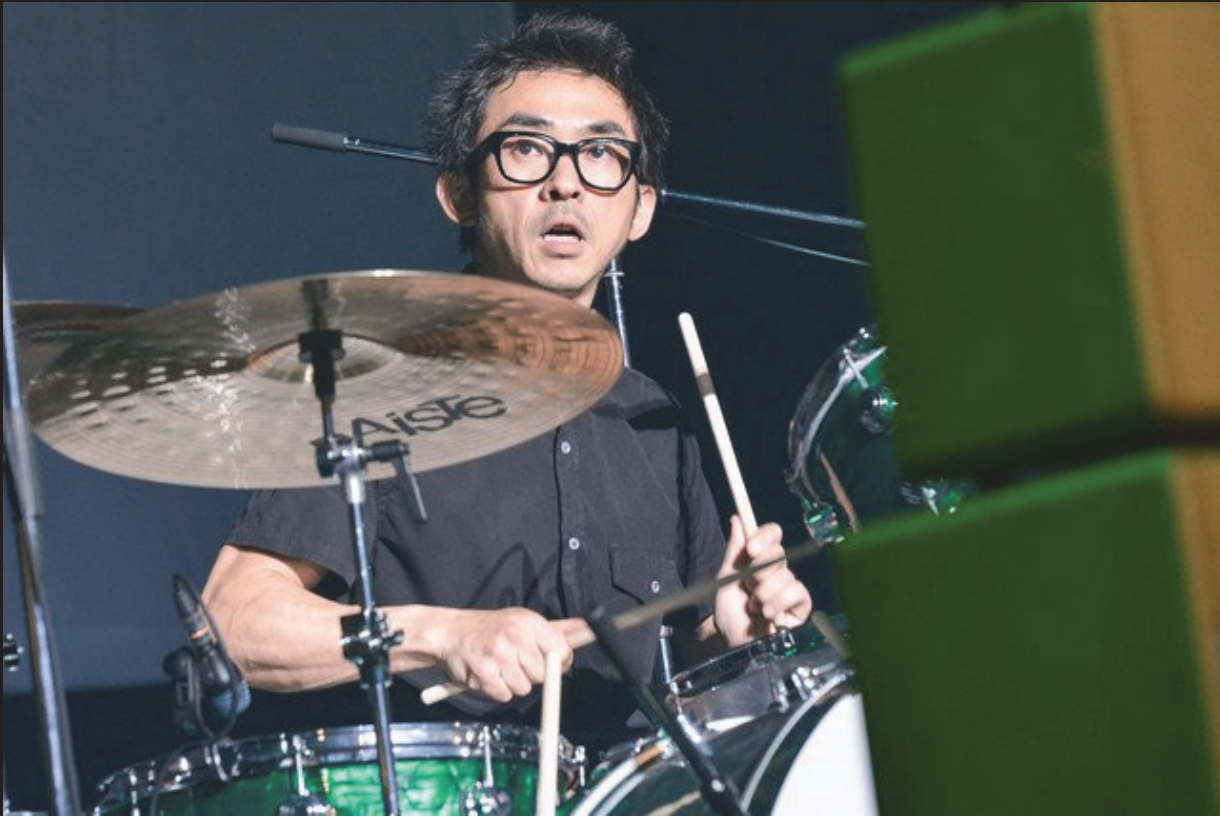
Steve Sostak was the lead singer of Sweep the Leg Johnny, an American experimental rock band formed in 1996. Their first releases were a split single with Streganona and the "New Buffalo" single, released on Divot Records. The band then signed to Southern Records for their second album Tomorrow We Will Run Faster, released in 1999. The band played over 725 shows during their original time together. After the band split up, Steve Sostak and bandmate John Brady also played in the band ZZZZ, which released one album in 2005, Palm Reader. Steve Sostak died in February 2023, at the age of 49.



Lillian Walker
1973- 2023

Lillian Walker was part of The Exciters, an American pop music group of the 1960s. It was originally formed as 'The Masterettes', being renamed to its newer iteration when Herb Rooney joined later. Their first hit record was "Tell Him", which reached no. 4 on the U.S. pop chart in early 1963. They were one of the opening acts for the Beatles during their first North American tour in August–September 1964. They continued to record through the 1960s for Bert Berns' labels Bang and Shout, and later for RCA, but with little success. The group broke up in 1974. Lillian Walker-Moss died on February 5, 2023, at the age of 78. She had been battling angiosarcoma, a rare form of cancer.

THOSE WE HAVE LOST



Akira Tsuneoka

恒岡章

1972- 2023

Akira Tsuneoka was the drummer for Japanese punk rock band Hi-STANDARD. In 1994, they released their debut mini-album *Last of Sunny Day*. The following year in 1995, they released their first full-length LP *Growing Up*, which was recorded in the United States. Shortly after, they accompanied American bands Green Day and Rancid on their tours of Japan, and they released several more albums before going on hiatus in August 2000. During that time, Tsuneoka provided the drums for the group Cubismo Grafico Five. In 2011, it was announced that Hi-Standard would be reforming, and they played a few shows, releasing a single in 2016 and a new album, *The Gift*, in 2017. Akira Tsuneoka died on February 14, 2023, at the age of 51.

A Few Facts About Plastic Pollution



Enough plastic
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ONE MILLION

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



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%

of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

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

Facts found on ecowatch.com



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Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



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

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

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

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

The Fall Take America 10CD box set

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

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

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

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



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

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

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

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

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

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

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



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

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

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



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

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

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

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

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

Celestial Fire

Live in the UK



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actions



Gonzo #27 The Prog shirt

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

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



From danger to safety...

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

That's why we're very excited to make a big announcement. Starting today, we are changing our name to No Dog Left Behind. It reflects the national network of shelter partners we've built in our first decade of work. Pittsburgh will always be the heart of our operation, and everything we do is thanks to the love and support of our Steel City volunteers and

supporters. Thanks to YOU, our mission is growing. We are excited to see where the next ten plus years takes us!

One more thing....

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

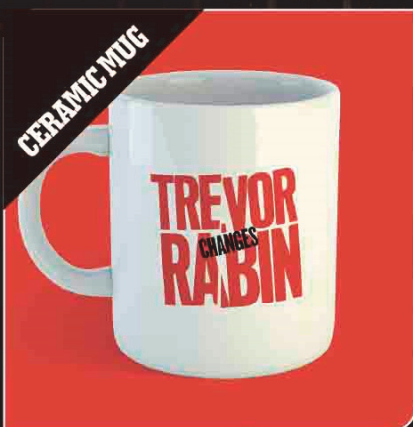
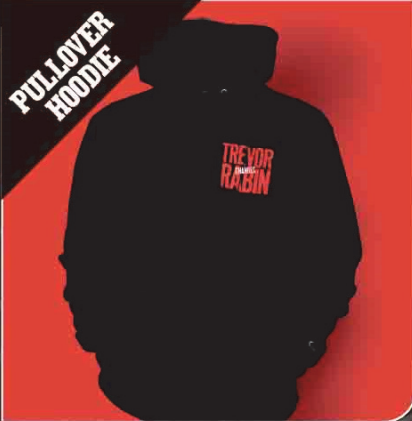
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TREVOR RABIN



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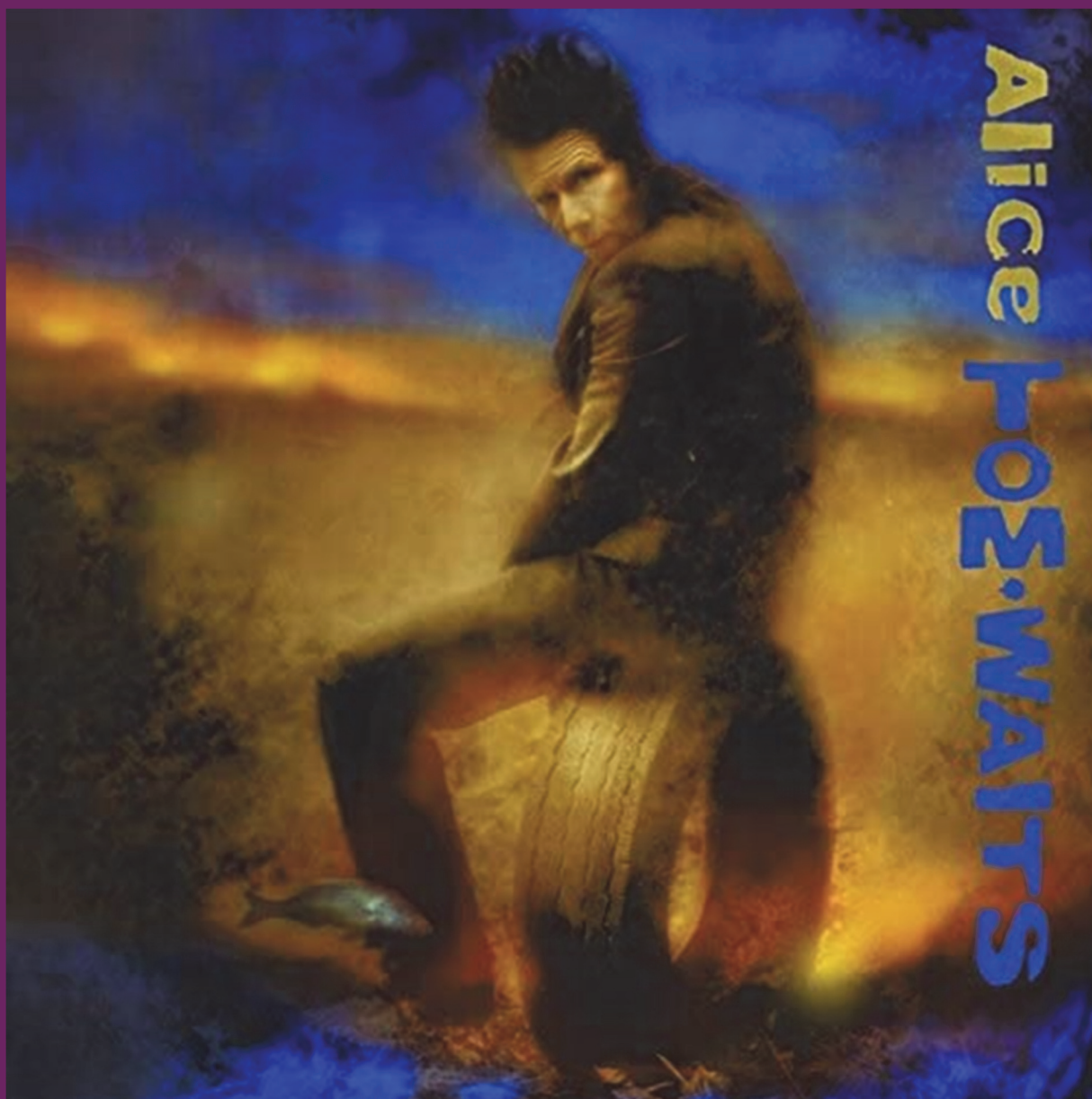
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“There is only Alice”
*Music – films – theatre – books fall
under gaze of Alan Dearling*

alan dearling

Tom Waits/Kathleen Brennan – ‘Alice’ studio recording 2002 (has recently been re-released on vinyl) in October 2022

This is an imaginative, multi-layered work that was recreated by Waits and Brennan from the remains, almost the wreckage, of the demos from the 1992 ‘Alice’ stage musical that had previously been bootlegged. They were probably stolen from Waits’ car. The studio album contains very different versions of some of the songs written for the ‘Alice’ theatrical performance. According to Wikipedia: *“The adaptation was directed by Robert Wilson, whom Waits had previously worked with on the play The Black Rider, and originally set up at the Thalia Theatre in Hamburg in 1992.”* The 2002 studio album, ‘Alice’ was co-released on the same day with ‘Blood Money’, an album containing songs from Wilson and Waits’ 2000 musical ‘Woyzeck’

For the 20th anniversary release, Waits’ ‘Alice’ is now available on a new double vinyl version in October 2022. Much of its content is more orchestrated and polished than the visceral stripped-down theatrical versions, which also included ten instrumental pieces. But it is still edgy, guttural and world-weary. Tom at his gargling-in-the basement mode. The album is very much about the Reverend Dodgson who seems to have had rather secular longings for Alice Liddell. Tom Waits sings:

*“All I can think of is Alice.
And so, a secret kiss becomes madness
as well as bliss.”*

The songs are filled with sadness and grief, evoking the German underbelly of the Hamburg Reeperbahn. Madness and insanity deep in the bowels of the burlesque. ‘I must not be late’, Waits’ intones on the slightly mangled, quasi-Germanic song,

‘Kommienezuspadt’(apparently translates as: *“Komme nie zu spät”* means

“never be late”.) An echo of the Rabbit in ‘Alice in Wonderland’ one assumes.

I very much agree with this reviewer on Amazon.

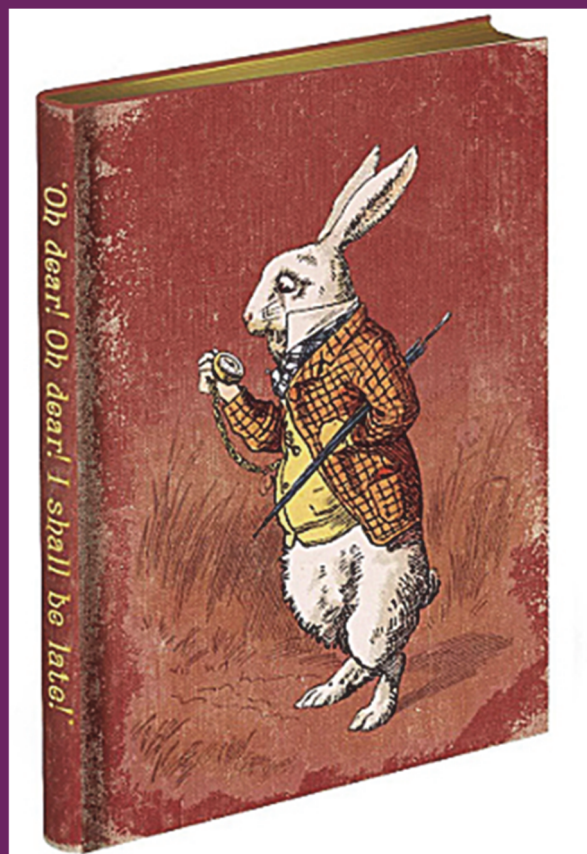
D.W. Glenn: *“5.0 out of 5 stars Weird Surreal and Brilliant!”*

Sit back and enjoy the gravel voiced opium ride of exploring the nether regions of TW’s mind. Surreal and weird is just for starters. It’s also written with the quirky profound wry insights of life that only he is capable of. I was hooked on the second listen.”

Fascinating documentary footage from the 1992 Thalia Theatre Hamburg ‘Alice’:

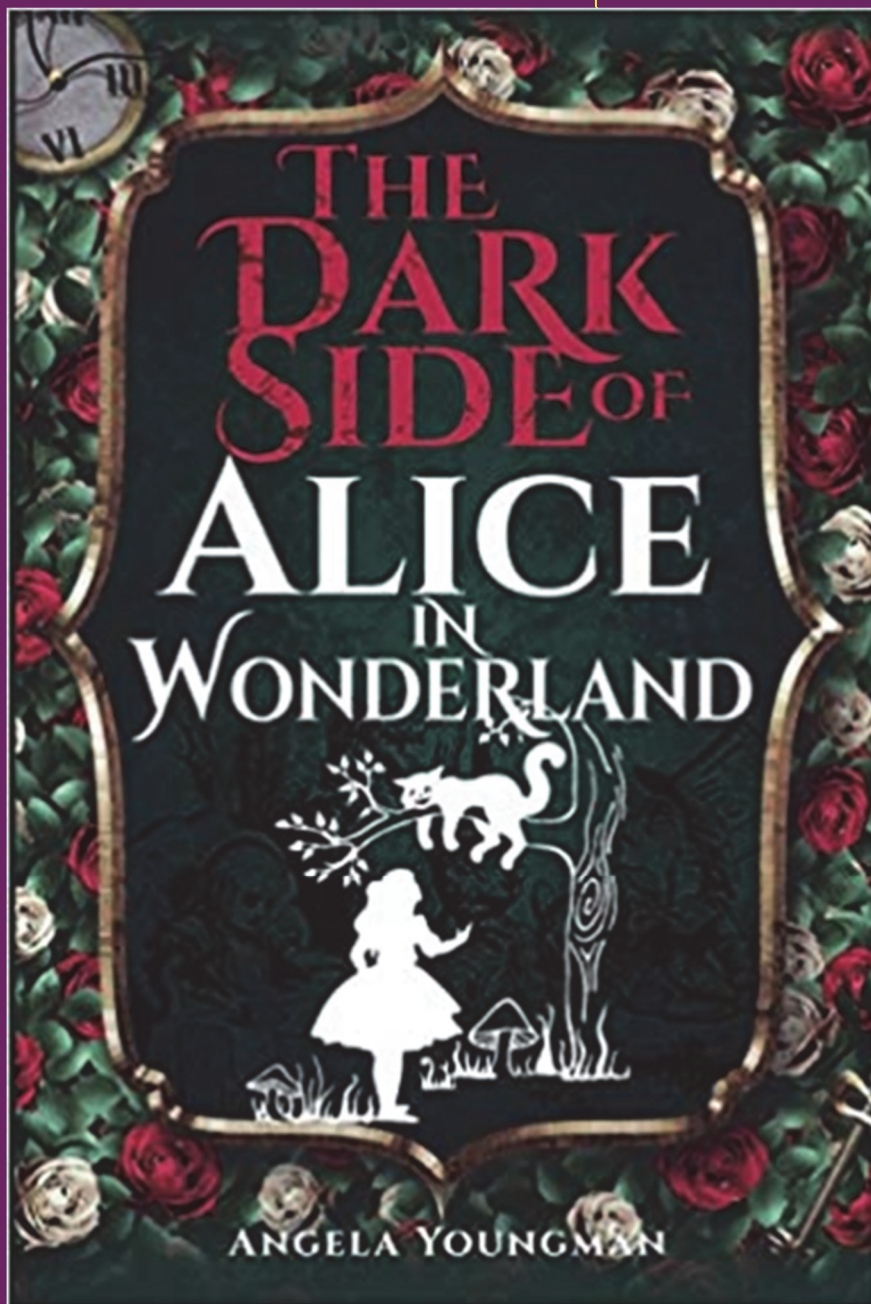
<https://www.youtube.com/watch?v=z5DsqaAJ9eA>

The ‘Alice’ track linked to a film. Surreal indeed. _Attributed to: @joshuasteward939
<https://www.youtube.com/watch?v=x9DejWMJoOA>



"The footage used here is excerpts from 'Le Ballet Mécanique', an Austrian experimental short film from 1924, directed by Fernand Léger. The woman most often seen is Alice Prin (or "Kiki of Montparnasse"), a well-known French artist's model, nightclub singer, actress, painter, and general muse for many famous artists and writers. She was born in Côte d'Or in 1901 and died in Montparnasse in 1953 at the age of 51. According to Wikipedia, her tomb identifies her as 'Kiki, 1901–1953, singer, actress, painter, Queen of Montparnasse.' "

Meanwhile, if you can find the 1992 'Alice demos' album you are in for an even darker, dark treat. It's nasty, dirty, filled with creaking sounds of harmonium and strangely contorted, specially created instruments. A distorted world, a slice of cabaret that takes Lewis Carroll into an off-kilter, extraordinarily intense musical experience. Funereal, disjointed music, half-way between Jewish-German carnival and the Gollum filled with hysteria and suicide. Tom Waits at his hysterical, bleakest, a circus-barker, who is yet, also "hanging in a bottle" in a lunatic asylum.



'Alice' is an allegory on the loss of childhood innocence, but it's also a discussion of discordance in the Reverend Dodgson's infatuation with young girls and especially, Alice Liddell – was he there to help or harm them? Or, perhaps both? The Rev was rightly renowned for his Alice books, but his photography offers a worrisome Pandora's Box. The photo of Alice is one he took in 1858. The photography-news site informs us that Lewis Carroll took photos for 24 years and had his own studio: *"From the 3000+ photographs taken by Dodgson, only 1000 have survived due to the passage of time and deliberate destruction, of which just over half are of children (mostly young girls) - 30 of*



whom are depicted nude or semi-nude."

There are a number of books featuring Lewis Carroll's photos, and on-line, including at Wiki-art:

<https://www.wikiart.org/en/lewis-carroll>

And books, such as Angela Youngman's, that attempt to uncover/unravel the murkier side of Lewis Carroll's life and 'worlds'.

John Lennon – the influence of Lewis Carroll on his writings/lyrics

John Lennon frequently claimed that he was a great fan of Lewis Carroll's writings in the two Alice books and Jabberwocky. Here's an example for the interview Playboy magazine published soon after John's death:

PLAYBOY: *"Where did 'Lucy in the Sky' come from?"*

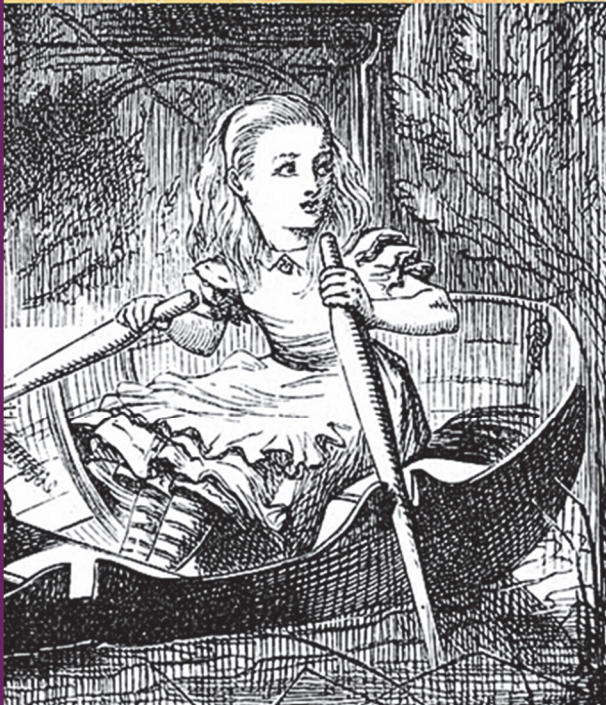
LENNON: *"My son Julian came in one*

day with a picture he painted about a school friend of his named Lucy. He had sketched in some stars in the sky and called it 'Lucy in the Sky with Diamonds,' Simple."

PLAYBOY: *"The other images in the song weren't drug-inspired?"*

LENNON: *"The images were from 'Alice in Wonderland.' It was Alice in the boat. She is buying an egg and it turns into Humpty Dumpty. The woman serving in the shop turns into a sheep and the next minute they are rowing in a rowing boat somewhere and I was visualizing that. There was also the image of the female who would someday come save me... a 'girl with kaleidoscope eyes' who would come out of the sky. It turned out to be Yoko, though I hadn't met Yoko yet. So maybe it should be 'Yoko in the Sky with Diamonds.'"*

PICTURE YOURSELF IN A BOAT ON A RIVER...



'I am the Walrus' was also a nod towards the 'Walrus and the Carpenter' poem by Lewis Carroll, though Lennon later claimed that he had mistaken the Walrus as the 'good guy', but perhaps both characters are somewhat 'bad' or 'edgy'.

Grace Slick – White Rabbit

Fab re-mastered video for the song, 'White Rabbit':

<https://www.facebook.com/watch/?v=225369579549203>

"Feed you head" indeed!

I remember buying both the two Great

Society albums on vinyl. They were rough live albums compared with the more rounded sound of the Jefferson Airplane, who Grace Slick joined after Signe Anderson, the original female singer with the Airplane left. Here are excerpts from Arun Starkey in 'Far Out!' (2021) magazine writing about the creation of 'White Rabbit':

"It was Jefferson Airplane front-woman and all-around heroine Grace Slick who composed the tune. However, it was not originally written for the iconic psychedelic rock troupe; instead, her previous band, the San Francisco rockers the Great Society. It was actually first



performed by the Great Society in early 1966 at a dive bar on Broadway in San Francisco.

At the time of writing in late 1965 or early '66 (the precise date is unknown), LSD was still legal, as the darkness it brought was still yet to be truly uncovered...

Given that LSD was in the ascendancy, as was the hippie movement in general, with San Francisco being its epicentre, this all fed into the song's inception. In addition to Slick being somewhat of an eccentric, this went some way in informing the song's trippy feel. This wasn't all, though, as there are numerous references to Lewis Carroll's Alice in Wonderland and its sequel, Through the Looking Glass.

There are many memorable direct nods to Carroll's narcotic wonderland as Slick mentions Alice, the White Rabbit, the hookah-smoking caterpillar, the White Knight, the Red Queen, and the Dormouse. She also mentions changing size after taking pills or drinking an unknown liquid. This genius inclusion of Carroll's creations augments the song by having lyrics that are intrinsically fantastical, helping listeners to escape

Jonathan Miller – Alice in Wonderland (BBC play/film 1966)

An adult-oriented take on Alice, made just as the Beatles were releasing 'Revolver' and recording 'Sergeant Pepper'. A TV play in black and white created on film. Jam-filled with a host of celebrities and 'stars' including Peter Sellers, Malcolm Muggeridge, Peter Cook (who is eccentrically good), John Bird, Michael Redgrave and John Gielgud. Plus, the unknown Anne-Marie Mallik as Alice. Chosen apparently because she looked 'Victorian'. Throughout, she remains enigmatic, wistfully drifting along, seemingly bored and aloof to proceedings. Meanwhile, Ravi Shankar's sitar and table Indian music was used to create a British Empire Raj feel into this really rather strange 'take' on 'Alice'. It's surreal in a very trippy post-Goons' way. The actors are not in animal costumes, yet it is in many ways one of the most oddball and disorienting of all the film adaptations. It's disorientating, redolent of the word play of the Alice books, full of riddles and 'jokes': 'Beating time'; The tortoise 'taught us', 'lessons' start to 'lessen' over time. Certainly vastly more interesting than the Disney film cartoon and their two more recent Tim Burton films featuring overblown performances from Johnny Depp and Helena Bonham-Carter.





From the British Film Institute notes on line:

Michael Brooke:

“Miller is careful not to create a clichéd

'dreamlike' ambience - he respects the logic of Dodgson the mathematician as well as the fantasies of Carroll the dreamer, and plays everything straight, photographed in crisp, deep-focus black-and-white by regular Ken Russell collaborator Dick Bush. Of all Carroll adaptations, only Jan

Svankmajer's partly animated 'Alice' (Neco z Alenky, Czechoslovakia, 1987) is as faithful to the spirit as well as the letter of the original."

The film 'twinkles' with a capital 'T'! Imaginative and very of its 1960s' time. A time of 'Yellow Submarine' and the 'Magical Mystery Tour'. As Alice muses at the end of her dream, "The things I've seen, I can see no more".

On-line film link:

<https://archive.org/details/alice-in-wonderland-1966-jonathan-miller>

Jan Svankmajer – Alice (Czech, 1988)

As a futurist animator, Jan is frequently referred to as the biggest inspiration on Terry Gilliam. His works are renowned for their mix of models, puppets and real-life actors – they are 'darkness' personified and creep with the tension of a good horror film! In fact, at the beginning of the film, Jan's Alice tells the audience, "*This is made for children*

– perhaps!"

She adds, in a nod towards the 'wonderment' of re-imagination that abounds in this macabre film version, "*You must close your eyes, or, you will see nothing.*"

A malicious, sadistic, White Rabbit is the guide for Alice. It's a stuffed rabbit that leaks sawdust and sews up its own wounds whilst surrounded by the relics of the taxidermist's art. Drinking ink, nibbling tarts and little pieces of a wooden mushroom, Alice moves from scene to scene, alternating in size, as a wide-eyed un-afraid young human girl and a small and big, Alice-like doll.

It's deeply disturbing, a Punch and Judy version, surreal and visually stunning especially in blu-ray. It moves into new and different scenarios from the Lewis Carroll's books.

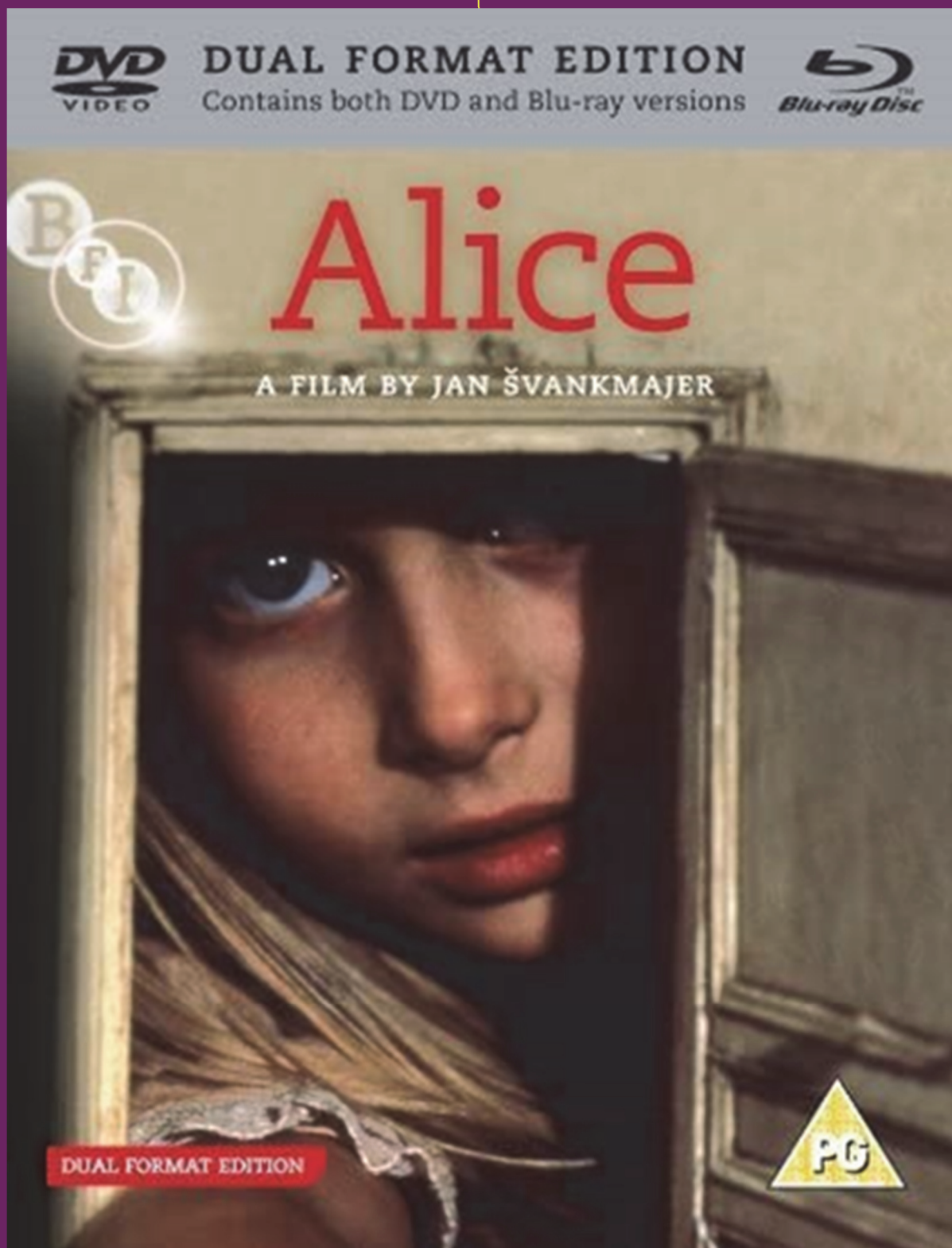


Here is an on-line link to this Czech film:

<https://www.youtube.com/watch?v=Bnbd1exbIco>

If you haven't seen Jan Svankmajer's creations, and think this might be for

you, go check him out. With some difficulty, I now own a US-format of many of his earliest 'shorts', including 'The Ossuary' from 1970 – a monochrome 'trip' on a school visit into the world's freakiest mausoleum, an art-work underground in the Sedlec Chapel, crammed with

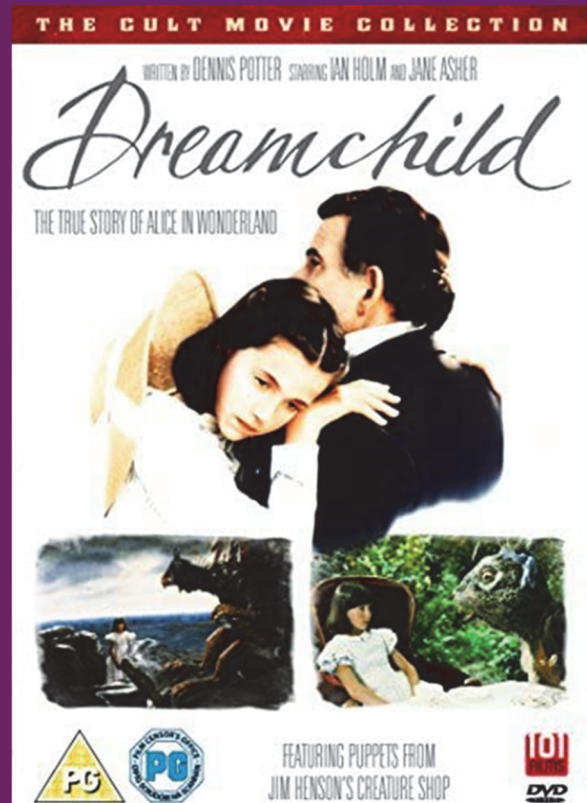


skeletons and bones from 70,000 people, dead from wars, plagues and torture. The on-line Youtube version isn't the high definition experience, but it is still unnerving.

<https://www.youtube.com/watch?v=UnLNeqSf8hU>

The earliest film version of 'Alice' is 800 feet of celluloid: obviously in monochrome but with some film tints, murky, ethereal and weird... **Alice in Wonderland in 1903**, directed by Cecil Hepworth and Percy Stow. Only about 8 minutes of the original are now available of the original 12 minutes, thanks to the British Film Institute. I have my own copy from the BFI, and discovered it to be rather wonderful and fantasy-filled for such an early experiment with special effects, including the shrinking and expansion of Alice. The blu-ray is a great quality rendering of the original.

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



Dennis Potter-Gavin Millar –
Dreamchild (1985)

I've chosen 'Dreamchild' as my final destination in this really rather oddball, surrealist roll-call of tales about Lewis





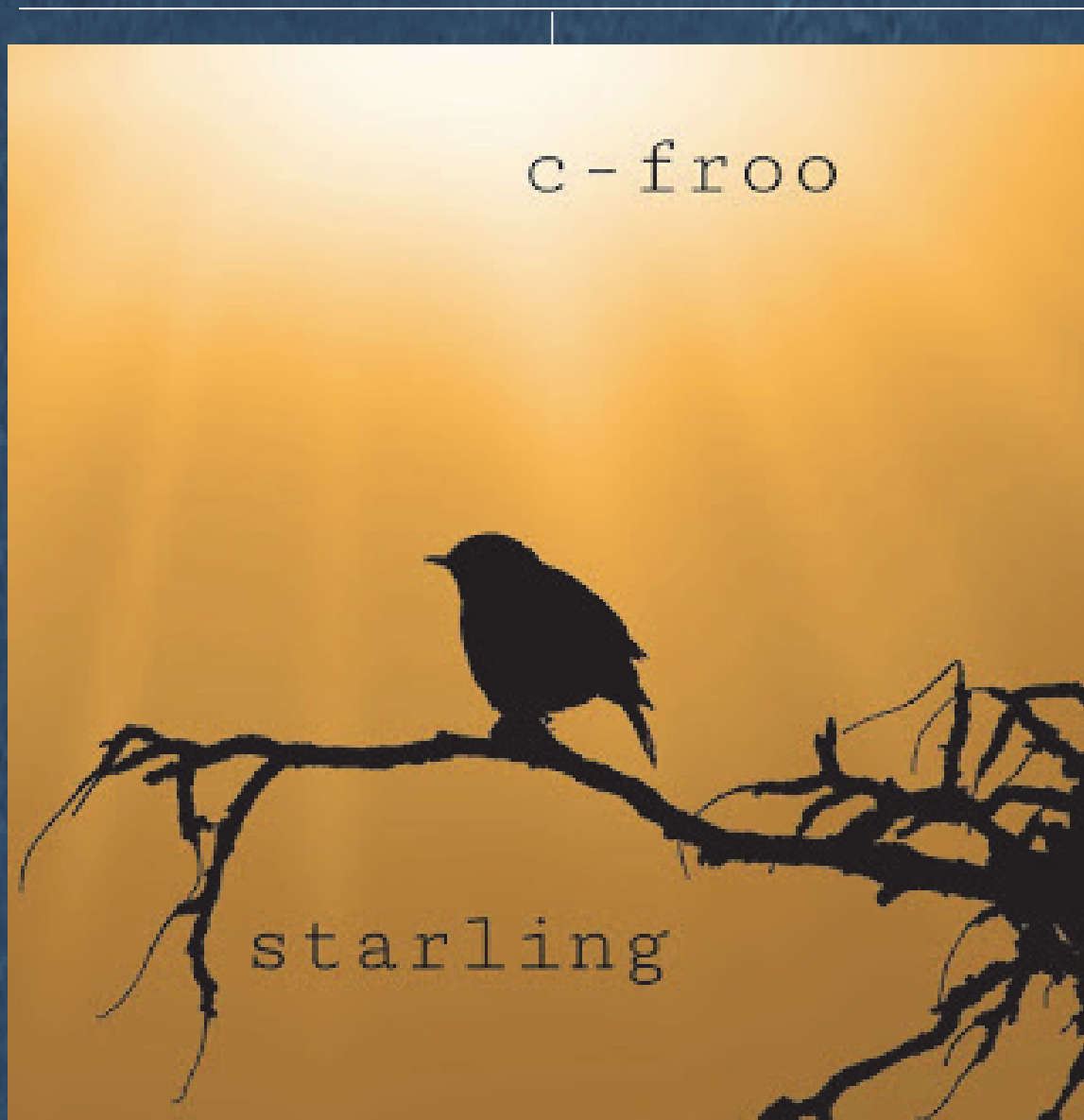
Carroll, his life, works, films, music and 'Alice'. The Alice who has inspired so many other creators including artists, John Tenniel to Salvador Dali and Ralph Steadman, along with those already mentioned.

Having recently bought a copy and watched it again, 'Dreamchild', remains a remarkable piece of relatively low budget film, which sank almost without

trace in cinemas. The stuttering, rather shy portrayal of Lewis Carroll by Ian Holm is believable, as is the show-stealing, Coral Browne as an octogenarian Alice – Mrs Alice Hargreaves – on a PR tour of America. As Dodgson/Carroll remarks, it is an 'imagined landscape'. One that is, in particular, a creation of Dennis Potter's extremely fertile imagination along with Gavin Millar as director. It's a fairly softly romanticised, emotional story of forbidden love and longing. We also get to see the

inimitable Ken Campbell on screen (and voicing the March Hare), a brief interlude with Jane Asher as Mrs Liddell, and a selection of Jim Henson's puppets in the character-roles from the Alice books. It's definitely more fiction than fact, but very watchable.

Here's an on-line link to the video: <https://www.youtube.com/watch?v=wwnoJ->



Starling By C-Froo

It was way back in May 2021 that I last featured Bristol's C-Froo when I reviewed his last album, Unit Three. Now see's the release of his fourth album, Starling, which dropped two weeks ago on streaming and Bandcamp.

The album is primarily produced by Joe Bird but also features production from 'Riski Le Bizniz' (One Cut, Hombre

STEVE RIDER



Records), Master Chef and Chrome (Def Tex, Chrome+), there are also vocals from Miss Cherie and international reggae artist, Da Fuchaman.

Starling promises to be a cracking album as C-Froo describes the album as being full of “deep stuff, dark stuff and dancey stuff. There’s storytelling, satire, and social commentary. It’s a dip into my world and a satisfying listen.” With the man himself describing it this way, there is a lot to look forward to so, let’s not mess about here, come join me as I take through the album...

Profound Statement opens the album featuring Miss Cherie on the chorus. Joe Bird’s production features bass, keys, and drums which all mix together to create this deep vibe that had me nodding along as I listened intently to the words. This one really strikes me as a look at life through the eyes of C-Froo, where it’s all about never standing still and making life the best it can be while doing what you love but, also remembering to keep

yourself grounded and to get too caught up in what life brings. Miss Cherie brings these ethereal vocals that almost seem to act like your conscious, speaking to you when you need it and keeping you on track. If you floated off a bit at the start there then the funky vibe of Unit Three plus back down, realigning your focus. The bass and drums have you bobbing along as you listen. Unit Three is a place where everyone needs to be, where positivity is the key and inner peace is the ultimate goal. I guess the thing is, how do you get there? C-Froo speaks about where you want to be and also provides the path to get there through the track itself. Music can take you to these places and help you open the door. Now you’re in a happy place it’s time for a Welcome To The Funhouse. The upbeat mood comes from flute, keys, bass, and drums that keeps you in this place where you just wanna move. C-Froo brings a smile to your face as he takes a wealth of children’s program titles, new and old, and weaves them into something that has your mind working overtime, not just on the storyline but,

also on reminiscing on all those old programs.

With a grin still planted fairly and squarely on your face, Piano and drums are the backdrop for the head nod. I Like When It's Excessive keeps the smile on your face But, this time for a different reason, as C-Froo has you reminiscing once more. But here it's all about the crazy things you used to get up to in your younger days. As you cast your mind back, alongside C-Froo, the smile is tinged with concern as you wonder what effect the fun excessive times might have had on you? Well, I guess it might have concern for some but, no reason you can't enjoy the memories at the same time. Just while you are in that place of excess, one thing you get excessive with is Cheese, and here we have a mind-bending sound of drums and piano that creating a short that kinda reminds you of the weird euphoric state you can get into eating cheese... or is that just me?

Next up is the first track of the album not produced by Joe Bird as production on Just Cool comes from Riski Le Bizniz. The track also features Da Fuchaman alongside C-Froo as they both break it down about just what it is to be just cool. It's as simple as that and they do it in true style over this reggae infused boom bap style beat of drums, bass, and electronic sounds. You just gotta enjoy this one, ya feel. Next up, Joe Bird brings a solid beat of drums, piano notes, and bells, creating this heavy beat that also tweaks the nerves, just a little. On The Anti-Candyman we find C-froo opening up about how hard the music scene is and offering plenty of advice to those other artists out there about the most effective ways to make it. This is not about being some freaky figure from the dark side, taking out other artists. Here it is all about offering a hand, an olive branch of solid advice, here, it's all about being a beacon of light and giving, not taking away. Drums and horns create this melodic sound that draws you into Blood On The Tracksuits, a deep dark story of one youth caught up in the struggles of inner-city

life. This could be the story of any number of youngers, barely teenagers, get used by gangs and being promised the highlife, while being used and abused.

With the struggles of the youth still lodged in our minds, heavy drums with a middle eastern vibe pull of minds back to the moment. The heavy beat, from Riski Le Bizniz and Master Chef, has you bouncing around once more as C-Froo schools us to finer points of what he notes is My Technique. This one is all about the music and enjoying each and every second. DJ Riski Le Bizniz provides the cuts that slice through your fragile awareness. The penultimate track see's the one and only Chrome on production and cuts for Britcore On Chrome. The beat and the cuts are all high octane, as are C-Froo's vocals, and the focus of this one is that heavy hardcore, britcore, Hip Hop vibe. This is one to savour as its got the flavour and it's not for the raver. Moving into the final track of the album, we have A Vision Of Utopia, taking us out. The drums are softer here with Piano taking the forefront, this creates a calming effect before the drums kick in with some pace for a short outro. C-Froo's vocals create this vision in the mind of summer festival vibe with everyone on a euphoric vibe, enjoying themselves and doing just what they wanna do with no drama, the music bringing that sense of utopia...

This is another cracking album from C-Froo. I mean there is so much to like here as it takes you on a proper trip through modern day life. It delivers exactly what it promises by showing you the stark reality of inner-city life in contrast to the more upbeat and lighter side of life. C-Froo once more displays a solid rhyme style while mixing up the flows, styles and genres. He always delivers his words with dexterity, backed up with the knowledge and integrity. There is also a good amount of emotive feeling running throughout the album which adds to the depth and helps the listener to associate with what they are hearing. When he is talking on the music industry everything is written and



delivered in such a way that you can easily understand and vibe with.

The production here from Joe Bird, Riski Le Bizniz, Master Chef and Chrome does exactly what it needs to do by drawing the listener into each track and then carrying them throughout by delivering the exact vibe or feeling being put across in C-Froo's words. You get to hear that the roots of the music are in Hip Hop but, along the way there are elements of other influences too, all of which add depth and feeling to the album as it flows through your awareness.

Although there are only a couple of guest artists on the album they do bring so much. Miss Cherie brings some beautiful vocals that brings an emotive edge while Da Fuchaman, who C-Froo tours with as bassist, brings that intense reggae sound and a huge energy and strength.

Overall, Starling is a solid Hip Hop album that immerses the listener in the world as seen by C-Froo, who takes you on a vocal and musical rollercoaster ride that leaves you on a high but, knowing that the twists and turns of life are always in front of you and the best you can do is face them on a firm footing for both you and the sake of others. This is an album to

both enjoy and to savour and that do it all again.

My thanks to C-Froo for sending this my way. Starling is out now on all good streaming platforms.

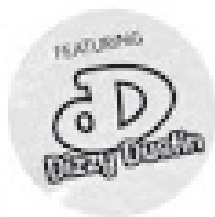
Time for me to be outta here,

See Ya,

Steve.

Off The Cut + Off The Cut (Remix) ft Dizzy Dustin / Me and My Man By Costi and Pandamonium

Now it's true that Pandamonium has featured on this blog quite a bit and the man is back, this time alongside Costi (Fisk of Fury) to bring us a nice little



single release that also features a remix. Not only that but, they have also got a dope feature from the one and only Dizzy Dustin (Ugly Duckling). So, get set for this one as we go from London to Exeter and on the Long Beach California and back again.

Kicking off with Off The Cut, you are immediately hit with this truly stunning beat from Pandamonium. I mean this one just pops off and is full of energy from the get-go. It's got drums, guitars, and classic samples to boot. We also get a little intro from the man himself who gives us a little insight into what this one is all about, and that is all about being off the cuff or off the cut as the guys say. Costi and Diz go

on to a perfect verbal display of what it is to be Off The Cut by rhyming about whatever comes to mind in the moment, just spitting off the top of their heads. This is classic display of slick rhymes and similes that merge together simply for the enjoyment of both the performer and the listener. This one will have you nodding your head and bouncing around so much, you might just stick it on repeatedly, for an hour or two...

Next up we have Me and My Man which see's Pandamonium being a little more laid-back on the beat and bringing in these xylophone notes to add a little chilled edge. This one is all about Costi and Pandamonium and brought to in a way as

only a slick lyricist and friend can do. When you are listening to this one, put yourself in Costi's place and think to yourself how you might talk about yourself and a good friend, especially how you would speak if your skill was being a wordsmith. If you can see things from that perspective, then you might get this track a hundred times over...

The final track of this release is the Off The Cut Remix. Pandamonium told me that he did this remix as he felt the release needed another track, and so he remixed this one. Now, as the vocals are not remixed, the message from Costi and Diz remains the same but, what Pandamonium has done here is to completely flip the vibe of the track. Where as the original has that high energy, bounce around kinda vibe, you get the feeling that here Pandamonium was thinking, how could I get the message in this track across when your on a different vibe? So, here Panda takes some drums, guitar and keys and drops the kinda track you can sit back and chill to, almost has that summer BBQ feel good vibe. So, now when you finished bouncing around to the original and you a bit knackered, you can off the remix and chill for a bit but, still nodding your head or even tapping a finger or a foot to it...

There is little more I can say on this except to say that Pandamoniums production and cuts on this show that he is always evolving and honing his craft and often working more hours than the suns up for. He always has an element of feel-good in everything he does and, in a world, where uncertainty, stress and suffering are becoming the norm, that upbeat element is something that is always needed. Pandamonium is definitely showing he deserves to be looked on as one of the UK's premier producers of Hip Hop music.

Costi shows here that he might not be as prolific as some but, what you can hear from this release is that this guy is an artist who has solid and articulate writing style who performs his craft with dextrous flows and styles. He has worked with Pandamonium before on 2020's From The Soul LP, the single, That Feel Good, where he joined Sir Burbia, One OZ & Es and he also featured on the infamous Drop Chypher (2021) put together by Pandamonium and Dizzy Dustin. He has also released his own music and is a part of Fisk of Fury alongside producer Wilson Fisk. Looking forward to seeing more from Costi in the future as he is demonstrating he is one to watch for sure.



COSTI & PANDAMONIUM

ME AND MY MAN

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COSTITHE.BANDCAMP.COM



Adding that feature from Dizzy Dustin just adds a little spice and depth to Off The Cut. Some might think that having such a legendary figure on the track might overshadow things a little but, far from it. Diz's performance simply adds another dimension and shows that more and more Hip Hop is uniting us across the world.

So, there you have it, a cracking little release that comes from one of the UK's most prolific producers and one of the UK's brightest upcoming Hip Hop artists. Mix in a healthy helping of the legendary Dizzy Dustin and you get solid Hip Hop release that helps cast your minds onto a brighter year ahead with plenty of that

feel good thrown in for good measure. This is not one to sleep on, trust me.

My thanks to Pandamonium for trusting my skills with this one.

There is nothing more for me to say except, get this when it drops tomorrow...

One that note,

I'm outta here, peace...

Steve





MARK AT THE MOVIES

Mark Raines



Black Adam

Released

October 3, 2022 (Mexico City)

October 21, 2022 (United States)

Plot

In 2600 BC, the tyrannical king Ahk-Ton of Kahndaq creates the Crown of Sabbac to attain great power. After attempting to stage a revolt, a young slave boy is given the powers of Shazam by the Council of Wizards, transforming him into Kahndaq's heroic champion, who

kills Ahk-Ton and ends his reign.

In the present day, Kahndaq is oppressed by the Intergang, a mercenary organization, as Adrianna Tomaz, an archaeologist, and resistance-fighter, tries to locate the Crown of Sabbac with the help of her brother Karim and their colleagues Samir and Ishmael. As Adrianna obtains the crown, Intergang ambushes them and kills Samir, forcing Adrianna to read an incantation that awakens Teth-Adam, whom she believes to be Kahndaq's champion, from a slumber. As he slaughters most of the Intergang troops, US government official Amanda Waller deems Adam a threat and contacts the Justice Society to apprehend him. Justice Society members Hawkman, Doctor Fate, Cyclone,

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...

and Atom Smasher arrive in time to stop Adam's killing spree and explain to Adrianna that Adam was not an entombed savior, but an imprisoned madman.

Ishmael reveals himself as the leader of Intergang in Kahndaq and kidnaps Adrianna's teenage son Amon, who has stolen and hidden the crown. Adam, Adrianna, and the Justice Society find the crown and intend to trade it for Amon. Reaching Ishmael, he reveals himself as the last descendant of King Ahk-Ton and wants his rightful place on the throne. Adrianna willingly gives the crown to save Amon's life, but Ishmael betrays his part of the deal and shoots at Amon, causing Adam to lose control and destroy the hideout with his powers, killing Ishmael and wounding Amon. Guilt-ridden, Adam flees to the ruins of Ahk-Ton's palace and reveals to Hawkman that the legends of Kahndaq's champion were misattributed; it was Adam's son, Hurst, who was granted Shazam's powers and became Kahndaq's champion. Knowing that Hurst was invincible, Ahk-Ton instructed assassins to execute Hurst's family, including Adam and Hurst's mother. Hurst gave Adam his powers to save his life and Ahk-Ton's assassins immediately killed the de-powered Hurst, causing an enraged Adam to massacre all of the king's men and inadvertently destroy his palace. Subsequently deemed unworthy by the Council of Wizards, Adam attacked and killed them all in anger except for Shazam, who succeeded in imprisoning him along with the Crown of Sabbac within what became Adam's tomb.

Feeling incapable of becoming a true hero, Adam surrenders and the

Justice Society takes him to a secret underwater Task Force X black site in Antarctica, where Fate has a premonition of Hawkman's impending death. As the Justice Society returns to the city, they realize Ishmael intentionally provoked Adam to kill him while he wore the Crown just as Ishmael is reborn as a champion of the six demons of Sabbac and rises from the underworld to claim his throne. When Sabbac summons the Legions of Hell to terrorize Kahndaq, the people are rallied by Amon, Adrianna, and Karim to repel the undead as the Justice Society prepares to face Sabbat. However, Fate creates a magic force field around the ruins preventing his teammates from entering, disclosing that Hawkman's death can be avoided with his sacrifice. As he fights Sabbac alone, Fate uses astral projection to release Adam while talking to him in his cryo sleep. Sabbat kills Fate, and as a result, it dissolves the force field and allows the other heroes to fight, and Adam arrives just as Sabbac is about to kill the Justice Society. With aid from Hawkman using Fate's helmet, Adam kills Sabbac, and the Justice Society departs on good terms with Adam, who accepts his new role as Kahndaq's protector after destroying the old throne and adopting a new name: Black Adam.

In a mid-credits scene, Waller communicates with a defiant Adam and warns him against leaving Kahndaq, before Superman arrives and suggests that they should talk.

This film features a lesser-known Dc Comic anti-hero, this film although the film contains comical remarks and interactions with the main characters is a joy to watch.

Running Time(125 minutes)
Rated (12A)
4 out 4

Film Trailer
<https://youtu.be/2DTtIVRUFx8>
Directed byJaume Collet-SerraWritten by

Based on Characters from DC
Produced by Beau Flynn

Terrifier



Released
October 2016 (Telluride)[1]
March 15, 2018 (United States)

Plot

A man is watching a small TV where Monica Brown, a talk show host, interviews a severely disfigured woman, the sole survivor of a massacre that took place the previous Halloween. Brown mentions that the body of the killer, known only as "Art the Clown", disappeared from the

morgue, suggesting he is still alive. The disfigured woman insists she saw him die. The man furiously kicks the TV and fills a garbage bag with bladed objects. After the interview, Monica talks to her boyfriend on the phone and makes disparaging remarks about the interviewee because of her appearance. The disfigured woman, who'd been eavesdropping, attacks Monica and gouges out her eyes, laughing maniacally.

On Halloween night, two friends, Tara and Dawn, leave a Halloween party. Art the Clown follows them into a pizzeria. The restaurant owner roughly escorts Art from the premises for smearing his feces all over the bathroom walls. The girls discover that one of Dawn's car tires has been slashed, and Tara calls her sister Vicky to come to pick them up. While waiting, Tara asks a pest control worker, Mike, if she can enter the derelict apartment building he's working in to use the restroom. Once inside, she encounters the Cat Lady, a deluded woman who believes the doll she carries is her infant child. Art kills and mutilates the two pizzeria workers before abducting Dawn.

Tara encounters Art inside the apartment building. He stabs her with a scalpel and drugs her. Tara awakens bound to a chair, and Art reveals Dawn, suspended upside-down. He forces Tara to watch as he saws Dawn in half with a hacksaw. Tara escapes but Art shoots her to death. The Cat Lady witnesses this and begs Mike to call the police. Mike dismisses her as insane, but Art knocks him unconscious with a hammer. The Cat Lady discovers Art cradling her doll. In a plea for the return of her "child", she tries to show motherly

compassion to Art by cradling him.

Vicky arrives to take Tara and Dawn home but is lured into the basement by Art. There, she discovers Art, who has severely mutilated the Cat Lady and is wearing her scalp and breasts. Mike's co-worker arrives looking for him but is decapitated by Art. Vicky escapes Art but stops to grieve upon finding her sister's corpse. Art then attacks her with a makeshift cat o' nine tails, but Mike arrives suddenly and knocks Art unconscious. The two flee and call 9-1-1 but Art appears and kills Mike. Vicky retreats into a garage, and Art rams through the door with a pickup truck, causing further injury to Vicky. As she lies helplessly, Art begins to eat her face. Police arrive, but Art shoots himself inside his mouth with a pistol before the officers can apprehend him.

Art's body is taken to a morgue, along with the bodies of his deceased victims. When the medical examiner unzips Art's body bag, Art reanimates and strangles him to death. One year later, Vicky is released from the hospital after rehabilitation from the injuries inflicted by Art; she is revealed to be the severely disfigured woman from the film's opening scene and thus the events of the entire movie took place that previous year.

Directed by nDamien Leone
Written by Damien Leone
Produced by Damien Leone

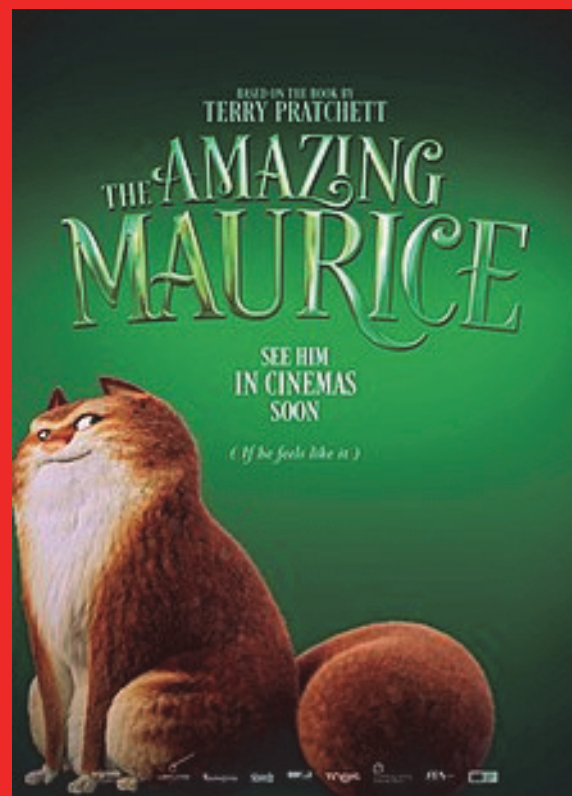
Film trailer
<https://youtu.be/DotHFemS-kq>

I loved that the main character in this film Art, a demented clown never speaks giving his character a sense of extra menace. This

slasher horror reminded me of the so-called video nasties, a series of super gorr top horror films that often got banned from being shown in cinemas, this one is gory but the sequel is much worse so don't watch at night as your dream will be nightmares.

Running time (86 minutes)
Rated (18)

4 out of 4



The Amazing Maurice

Released
13 November 2022 (Manchester Animation Festival)
16 December 2022 (United Kingdom)
3 February 2023 (United States)

Directed by Toby Genkel
Screenplay by Terry Rossio

Based on The Amazing Maurice and His Educated Rodents by Terry

Pratchett

Produced by Emely Christians

Film trailer

<https://youtu.be/4l7Z2VRcyK4>

Plot.

Maurice, an astute talking tabby cat with his gang of articulate rodents travels around the country performing a sophisticated rat scam. Along with their human accomplice they pose as a sudden rat infestation and then charge gullible punters who pay them to magically remove them. They come up against the dark forces of Boss Man and the Piped Piper and with the help of bookworm Malicia can they get help them escape intact.

This film is more shade than light with knowing nods of morality at who the real vermin are. The film offers wry post-modern twists which although the film is aimed at youngsters will hold adult attention.

Running time (93 minutes)

Rated (PG)

3 out of 4

Spontaneous

Netflix

Released

October 2, 2020 (United States)

Plot.

During a senior calculus class at Covington High, senior student Katelyn Ogden inexplicably explodes, spraying the surrounding students and classroom with blood. The police take the class into custody during an investigation, but aside from ruling



out an attack, are unable to determine the cause of the explosion.

During custody, senior student Mara Carlyle suggests to the class that it could happen again, a sentiment taken seriously by her peers. Afterward, an unknown person texts her, claiming to have had a crush on her for multiple years: Mara promptly asks the texter not to send a dick pic, to which the individual responds with a picture of Richard Nixon.

Following Katelyn's funeral service, Mara gets high on mushrooms purchased from school dealers, Jenna and Joe Dalton, and goes for tea with her best friend Tess; fellow student Dylan approaches the pair and reveals himself to be the unknown texter with a said crush on Mara. Dylan explains how he had begun thinking of life and how quickly it could end, and upon hearing Mara's suggestion of the incident repeating itself, realized that he needed to take action.

They begin seeing one another and attend a school football game and

house party, although each is cut short when a jock, Perry Love, and drink server, Cranberry Bollinger, explode, respectively, sending the attendees into a panic. Classes are canceled for a while, and people begin to dub the explosions "The Covington Curse". The incidents attract the attention of numerous government agencies, who place FBI Agent Carla Rosetti on the case; she enlists Mara and Tess as aid.

While investigating the possible involvement of drugs, Mara goes for a drive with the school dealers, the Dalton twins; they explode and the car crashes. Dylan arrives and consoles a dazed Mara before federal agents arrive in protective suits and detain them. The entire senior class is placed in observation while the government devises a "Snooze Button" pill to "cure" the students, during which multiple students explode. Realizing they should live like every day might be their last, Mara and Dylan continue seeing each other, pursuing a hedonistic lifestyle; they have sex and dance to 80s music in an old barn.

School resumes for the senior class, although the townspeople begin to fear the students and Agent Rosetti inadvertently admits to Mara that the explosions may not yet be over. While demonstrating the supposed effectiveness of the pill at a school seminar, a student explodes, triggering a chain reaction of explosions in the classroom. Dozens of students explode during the ensuing rampage, whereas Mara and Dylan are separated by the mob in a struggle to escape the building. Mara exits through a side entrance with ease and reunites with Dylan, who tells her he's glad

she's still here and then explodes, injuring Mara in the process.

Following Dylan's death, a despondent Mara turns to alcohol, and in the ensuing weeks drunkenly falls out with her parents and Tess, as well as accidentally breaking Agent Rosetti's car window with a stolen bottle of whiskey. Mara also reads student comments online speculating that she might be the Covington Curse, as she was present at the scene of each occurring explosion. At the combined graduation/prom ceremony, Mara reconciles with Tess, who reveals that she is leaving town for a beach house that night and invites her to come. Believing herself to be the curse, Mara casually apologizes to the attendees for causing the explosions, but others chime in, claiming responsibility over circumstantial personal problems. Leaving the event, Mara visits Dylan's grave and has a heart-to-heart conversation with his mother, who convinces her to move on with her life. Mara apologizes to her parents and sobers up.

After the rampage, the next "Snooze Button" pill seems to be effective and the explosions stop anticlimactic, leaving 31 students in the senior class dead. Covington High is closed by the authorities and scheduled for demolition. Mara gains possession of Dylan's milk van and – with her parents' blessing – moves into the beach house with Tess, as they had intended to do since childhood. The film ends with Mara telling the viewers to enjoy life while it lasts, as, "The fuck else can you do?"

Directed by Brian Duffield
Screenplay by Brian Duffield
Based on Spontaneous by Aaron

Starmer

Film trailer

<https://youtu.be/0dt523AHZWY>

I loved this quirky film which has a lot of talking to the camera, there is a lot of blood when the people just explode, and the dark humor is just great.

Running time (101 minutes).
Rated(15)

4 out of 4
Avatar:The Way of the water.

Released
December 6, 2022 (London)
December 16, 2022 (United



States)

Plot

More than a decade after the events of the first film, Jake Sully is chief of the Omaticaya and raises a family with Neytiri, which includes his sons Neteyam and

Lo'ak, his daughter Tuk, adoptive daughter Kiri (born from Grace Augustine's inert Navi avatar), and a human boy named Spider, the son of Colonel Miles Quaritch, who was born on Pandora and left behind because infants cannot survive the cryostasis journey to Earth. To the Na'vi's dismay, the RDA returns to Pandora to begin colonization efforts. A new main operating base and settlement called Bridgehead City is built. Amongst the new arrivals is Quaritch, cloned as a Navi and uploaded with his template's memories, from before his death.

Jake initiates a guerilla campaign against the RDA supply lines. Quaritch conducts a counter-insurgency mission against Jake by leading a group of other reconnaissance marines resurrected as Navi "recombinants." During a patrol, Quaritch captures Jake's children. Jake and Neytiri arrive and free most of them, but Spider is taken by Quaritch, who recognizes the boy as his son. He decides to spend time with him to draw Spider on his side and, in turn, Spider teaches Quaritch about Navi culture. Aware of the danger Spider's knowledge of his whereabouts poses to their safety, Jake and his family exile themselves from the Omaticaya and retreat to the Metkayina clan at Pandora's eastern seaboard, where they are given shelter, even though some tribesmen deride Jake and his children for their genetic human heritage. The family learns the ways of the reef people, Kiri develops a spiritual bond with the sea and its creatures, and Lo'ak befriends Tsireya, the daughter of the clan chief, Tonowari, and his wife, Ronal.

Lo'ak gets into a fight with Tsireya's brother, Aonang, after Aonung and his friends bully Kiri. When he

returns to apologize at Jake's insistence, Aonang and his friends entice him on a hunting trip into the territory of a dangerous sea predator and leave him stranded. Lo'ak is saved by and befriends Payakan, an intelligent and pacifistic cetacean species known as Tulkus. The Metkayina consider them their spiritual family. Upon his return, Lo'ak takes the blame on himself, winning Aonung's friendship, but is told that Payakan is an outcast among his species.

On a trip to the Metkayina's Tree of Souls, Kiri links with it to meet her mother, Grace but suffers a violent seizure. She is healed by Ronal, but when Jake calls Norm Spellman and Max Patel for help, Quaritch can track them to the archipelago, where the reef people dwell. Bringing Spider with him, he commandeers a whaling vessel, which is hunting Tulkus, to harvest their brain enzymes for creating anti-aging remedies. Quaritch begins to brutally question the indigenous tribes about Jake's location; failing that, he orders the whaling crew to wantonly kill the Tulkus to draw Jake out. Lo'ak mentally links with Payakan and learns that the Tulkus was cast out because he went against the ways of his species and attacked the whalers, who eventually killed his mother and close ones.

When the Metkayina learns of the slaughter of the Tulkus, Lo'ak takes off to warn Payakan, followed by his siblings, Tsireya, and Aonang. They find Payakan being chased by the whalers and manage to untether the tracking device on him. However, Lo'ak, Tsireya, and Tuk are captured by Quaritch. With their children in danger, Jake, Neytiri, and the Metkayina set out to confront the humans. Quaritch forces Jake to surrender; but seeing his soul

brother imperiled, Payakan attacks the whalers, triggering a fight that kills most of the crew and critically damages the vessel, causing it to sink. Neteyam rescues Lo'ak, Tsireya, and Spider, but is fatally shot. Vengeful and distraught, Jake faces Quaritch, who uses Kiri as a hostage. When Neytiri does the same with Spider, Quaritch at first denies his relationship with him but desists when Neytiri cuts Spider across the chest. Jake, Quaritch, Neytiri, and Tuk end up trapped inside the sinking vessel. Jake strangles Quaritch into unconsciousness and is rescued by Lo'ak and Payakan, while Kiri summons sea creatures to help her save Neytiri and Tuk. Spider finds and rescues Quaritch, but renounces him for his cruelty and rejoins Jake's family.

After Neteyam's funeral, Jake informs Tonowari and Ronal of his decision to leave the Metkayina. Tonowari, however, respectfully identifies him as part of the clan and invites his family to stay. Jake and his family accept and forge a new life at the shore of the sea, while Jake vows to continue fighting the human invaders.

Directed by James Cameron
Screenplay by James Cameron
Based on Characters

Film trailer
<https://youtu.be/d9MyW72ELq0>

I was shocked at how basic the storyline for this film is, and the main enemy is us, humans, we come across as really bad. I found this film a little bit preachy and a bit too long the only saving grace is the 3D is breathtaking.

Running time (129 minutes)
Rated (12A)
2 out of 4.

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg



Independent Venue Week: some notes from the musical frontline

With Alan Dearling (and Peter Barlow)

<https://independentvenueweek.com/uk/>

“Independent Venue Week (IVW) is the UK’s annual 7-day celebration of independent music & arts venues and the people that own, run and work in them.”

A passion for live music. A mutual experience – an opportunity for musicians and creators, venue curators and the ‘punters’, the audience to share the good vibes. The Golden Lion in Todmorden was one of over 200 such venues across the UK. Here are some words and pics about some of the live IVW events.

alan dearling



Tom A Smith

Tom A Smith: Already something of a musical prodigy. Young, good-looking and with a deep, sonorous voice that belies his age.

His promo tells us:

“Despite being only 17-years-old, Sunderland-based newcomer Tom A. Smith has already achieved more than most artists do in a lifetime. He played his first ever gig aged just eight, supporting local psychedelic rockers Detroit Social Club at legendary Newcastle venue The Cluny, performed at Glastonbury before he was even in secondary school, and Tim Burgess handpicked him to play his stage at Kendall Calling, making him the festival’s youngest ever performer. He has played live with local hero Sam Fender and Catfish & The Bottlemen, as well as supported other Northern acts on the rise like The Lathums and The Mysterines. And now he is looking to break through with his stunning debut single ‘Wolves’.”

“Following his stellar performance on Eltonjohnofficialfanpage line-up at BST Hyde Park, Elton spoke with Tom A Smith on his #RocketHour podcast... He’ll look back in the future and remember Hyde Park as one of the smallest shows of his career....”

<https://www.fatsoma.com/e/vj4uj9ga/tom-a-smith-overpass-independent-venue-week>

Here are some pics from another night at the Golden Lion, headlined by **Ben Ottewell** (Gomez), and featuring the really talented and individual **Rebecca Spooner** (who was rightly lauded at the IVW Open Mic competition), and the talented a capella singer **Trixxi Cornish**.



Trixxi Cornish

Trixxi opened the show with three unaccompanied songs. Always challenging, yet engaging type of performance. Great controlled, powerful voice and the crowd applauded and applauded. A good example of why Independent Venue Week is sorely needed.



Rebecca Spooner

Wow, what a first show for a potentially prodigious talent. A ‘natural’ on stage, charismatic and immediately an audience favourite (and friend). Something special to behold. Original songs from her life – songs about school, about concepts of girls’ beauty, even pictures of Dorian Gray. It’s music that is still evolving... changing organically...

Here’s a link to samples of her music:

<https://soundcloud.com/miss-rebecca-656735548>

I sense that Rebecca – this was her first pro gig – may really go places!

<https://www.facebook.com/tom.winstanley.5/videos/566528152064479>



Ben Ottewell

The audience welcomed Benjamin Joseph "Ben" Ottewell to the stage. Something of a mega star since his career kick-started with the English indie rock band Gomez. He received the Mercury Music Award Prize in 1998, and as it says in Wikipedia: *"Is well known for his "deep, raspy voice" and "gravelly baritone". In 2011, Ottewell embarked upon a solo-project, with the debut album Shapes & Shadows."*

Back in 1996 Gomez started out in Leeds at the Hyde Park Social Club and were originally signed to Hut Records (Virgin). Ben is now based in Brighton. His solo studio albums are: ‘Shapes & Shadows’, 2011; ‘Rattlebag’, 2014; and ‘A Man Apart’, 2017.

Ben is still regularly performing with Ian Ball from Gomez.

Ben is a classic ‘class’ act.

Here’s ‘Watcher’ from Ben’s third album:

https://www.youtube.com/watch?v=IJZ__syuKAo



Golden Lion ‘Open Mic Night’ for Independent Venue Week

Peter Barlow

Alan has kindly invited me to review the Independent Venue Week Open Mic Night, because he could not attend the event. This took place on the Thursday night downstairs in the main bar and stage area at the Golden Lion, Todmorden. Here are my impressions of the evening.

First: a little bit of information about the Open Mic Night.

Each group had to consist of either a solo performer, duo or trio, i.e. no full bands, who had to perform a maximum of three original songs i.e. no covers. Ten

minutes maximum.

Whoever was voted the ‘Best In Show’ would also be given a support slot at the Ben Ottewell gig on the following Saturday at the Golden Lion.

In total there were 9 artists performing on the night.

Unfortunately, I could not get there for the start of the night, so missed the first three artists.

These were: **Benn Jones**; the duo ‘**Witchwood**’ and **Mick Bruce**.

I was later informed that they were all brilliant, as were all the other artists. Great pity that I missed the first three.

Alan has added in a couple of links to Dave Croft’s videos from the Open Mic IVW event.

The first artist I saw was ‘**Cobalt Tales**’ – a female duo (Pat and Nuala) based in Sheffield, who played acoustic guitar and

bass. They played three tracks, with a melodic, folksy style, include 'Cool Cats', which was written during lockdown. I found them to be witty and engaging on stage, with wonderful vocals. Very enjoyable.

Next artist on was the '**Shadrock Outlaws**' – a trio, consisting of a singer, a young acoustic guitarist and a percussionist on a tea crate! They had a folksy sound with a jaunty feel and the 3 tracks they played were very upbeat.

Up next was young solo singer and acoustic guitarist, **Rebecca Spooner**, from Todmorden, who sang 3 songs. She had a beautiful voice and was a superb, powerful guitarist. I especially liked the song which she said was inspired by the novel 'The Picture of Dorian Gray' by Oscar Wilde.

The next artist was **Chris Manley** with his new musical project '**Roller Boot Dogs**'.

Chris played acoustic guitar and sang, and was accompanied by Tom on keyboards. They performed 3 melodic songs with (it sounded to me) a Latin influence. Yet another quarter hour of laid-back music. Dave Croft's video:

<https://www.facebook.com/749550169/videos/>

<pcb.10160482386610170/724238199274293>

Solo artist **James Gunn Johnson**, from Ramsbottom, was on next. He played acoustic guitar and sang 3 songs with a British folk style. He reminded me a lot of Al Stewart because of his folksy voice and intricate guitar playing.

Last artist on was '**Snap, Crackle and Pop**', - a trio consisting of two guitar players (one acoustic and one electric) and a percussionist with a small drum kit, including a tea crate.

There was also an accompanist playing a tambour just to the side of the stage. There was a jazz rock influence to their music, and they did an encore i.e. a 4th song. A great way to finish off the Open Mic night, with a different style of music. Dave Croft's video:

<https://www.facebook.com/davecroftofficial/videos/875592597095681>

The artist who was voted 'Best In Show' was Rebecca Spooner because of her brilliant three song set. I was lucky enough to see her perform a longer set on the Saturday, when she supported Ben Ottewell, and she sounded even better. She also said that it was the first time she'd performed as part of a mainstream concert! (one of Alan's pics of Rebecca)



Just a pity that the music session finished about 10.15, i.e. that there were no more acts, as the evening was superb, with 9 artists offering contrasting musical styles.

Just to mention as well that the sound and lighting was superb for the various performances and that there was a great atmosphere in the Golden Lion all evening. The pub was packed. And obviously there was a great choice of beer as normal.

And a special thanks to Lou (Louise), who provided me with a list of the artists.

The Free Sandwiches: Alan saw this fun-fuelled three piece at another live indie local Tod venue, Three Wise Monkeys. Eccentric, accordion-driven. They went down extremely well with the young and very old (like me) crowd and all those in between! Plenty of singing-along and dancing and prancing too!

Here's a video of them from The Cross Inn at Heptonstall:

<https://www.facebook.com/watch/?v=864910307814928>

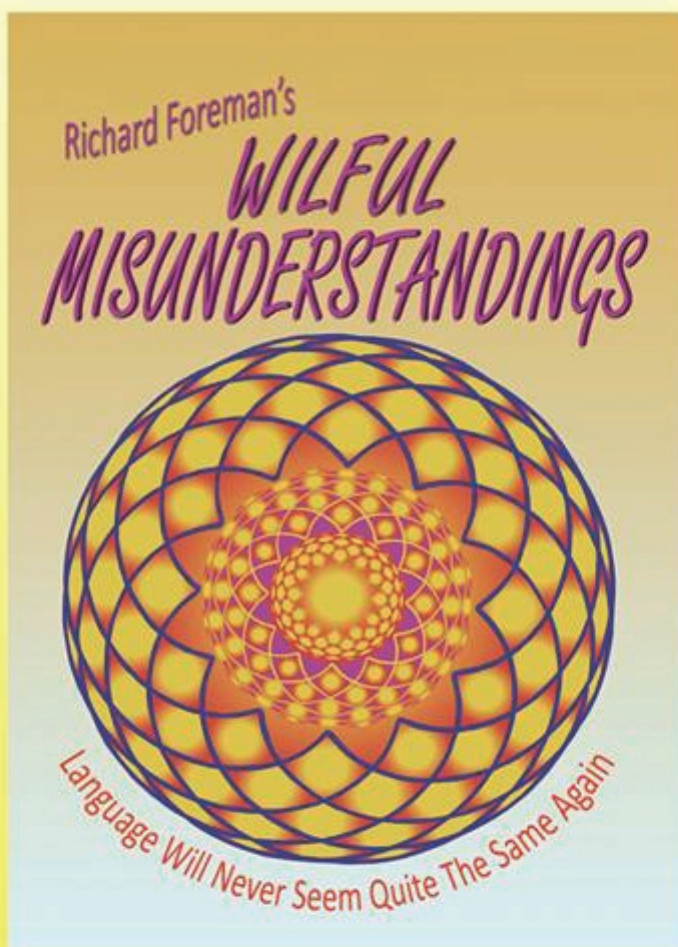


Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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

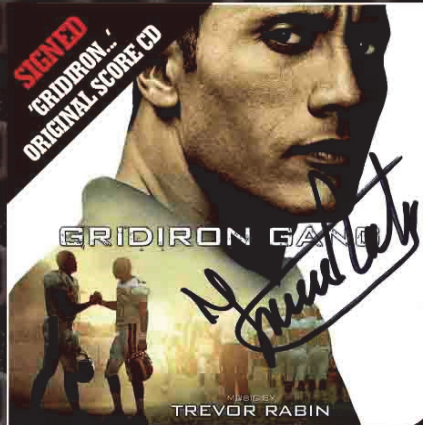
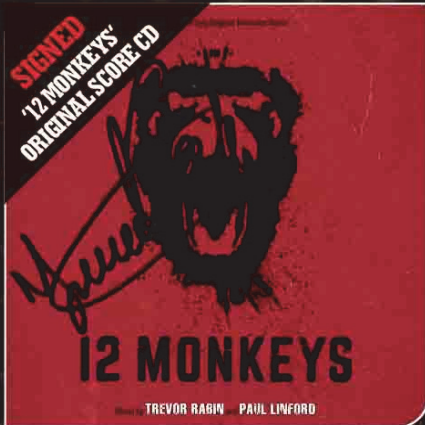
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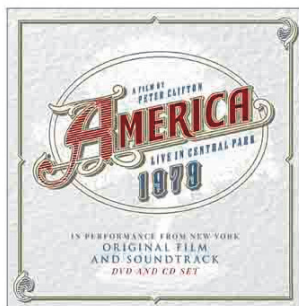
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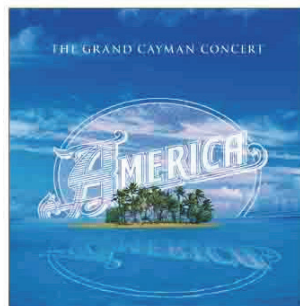
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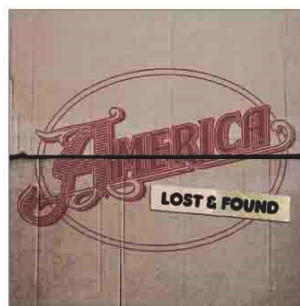
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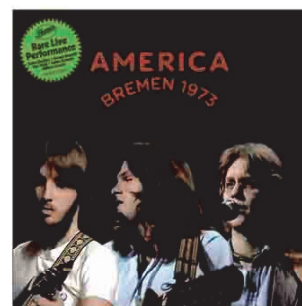
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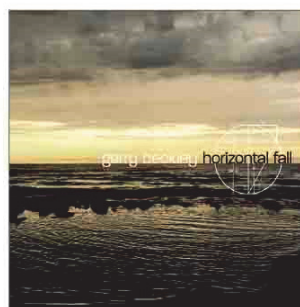
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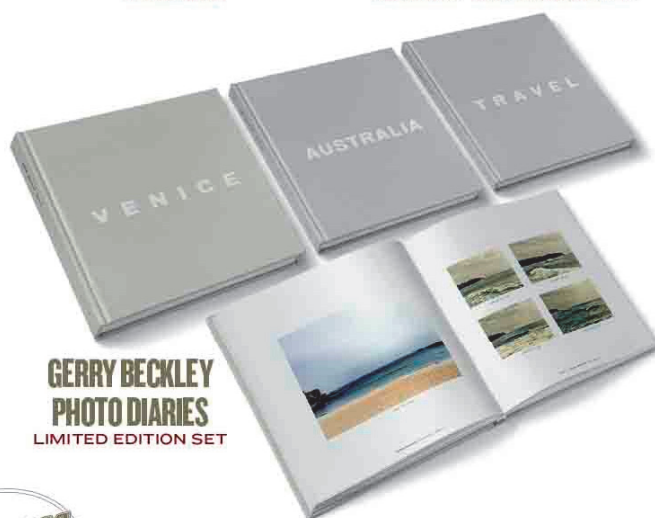
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KEV'S WORLD



**GIN LADY
CAMPING WITH BODHI
INDEPENDENT**

I know virtually nothing about these guys, apart from they hail from northern Sweden and I believe this is their fourth album. Going by the funky artwork I also believe there are four of them, which means the singer must also be a musician as we have keyboards, guitar, bass, and drums. There are times when one comes across a band and wonder why you have never heard of them before (and to be honest I am not sure how I have heard them this time as I can't trace who sent this to me), as this is an album to make the listener smile from beginning to end. The roots are in psychedelia, mixed in with power pop, and possibly some early Seventies vibes. If I had been given this as a record, and I had looked at the cover and listened to it I would have guessed this was from mid-1968, but definitely no later than 1971, so what was this doing being released 50

years on?

As with all music from back then it has its roots in the blues, and the feeling that any time the band may just fall apart as they feel so loose and relaxed in their playing. The keyboards are mostly organ, with a few other dated sounds at times, while the only effects on the guitar are whatever has been done to make it sound of the period. The solos are short and chunky, and there are times when fingers almost fall over each other, giving the impression that much of this was recorded live as opposed to being tracked time and again. I have no idea of their influences as there is very little about them on the web (not enough on the FB page and not much on their Bandcamp, and I have found just one other review), but The Guess Who, The Gods, and early Uriah Heep aren't too far from what they are doing here, with some Rolling Stones, all wrapped up with some wonderful harmonies and solid tunes.

This is truly a really enjoyable album, which any fan of this style of music needs to investigate. That it has slipped out with very little being written about it is nothing short of a crime as this is music designed to deliver a good time, and all the listener can do is sit there with a stupid grin on their face. That it is listed on Bandcamp as Side A and Side B, and a total playing time of 46 minutes is just the icing on the cake. I'll even forgive them for the one-line lyrical lift from Iron Maiden on "I Love You Babe", as it is so out of place to be quite majestic.

KEV ROWLAND



**GORMUSIK
SNAKES AND ANGELS
MELODIC REVOLUTION RECORDS**

2021 saw the release of the second album from GorMusik, following on from 2015's 'Fun In OuterSpace'. This is primarily the solo project of Gordon Bennett who originally recorded and sang everything himself, but then brought in some guests who added their talents to the record in Joseph Frick (bass), Jay T McGuinn (drums) and Peter Jones (vocals and Irish whistles) – how Peter Jones manages to contribute so much to so many albums is beyond me, but he does and is always amazing. GorMusik is a Christian prog band, and what we have here is a concept album which attempts to work through the timeline of the Bible, which is a huge task in just 67 minutes (broken into five songs).

Musically there is huge variety on this, as we have heavy sections which would not sound too out of place on a Rush release, and then we have others which are acoustic with multiple guitars. This variety means one is never quite sure where the music is going to lead, and there does at times appear to be a lack of direction, meandering without a final destination in mind. In many ways this does indeed feel like a solo project as opposed to a band, as there is quite a bit of repetition, and the ending of opening 18-minute long "The Beginning" feels as if he is run out of ideas and painted himself into a corner where he is not sure quite how to get out.

It is an album which is pleasant while it is being played, but even though there are some interesting passages, this is something which would have been improved if a band had worked on it together and they had undertaken some judicious editing. Not one to which I will be rapidly returning I am afraid.



**GRACE AND FIRE
ELYSIUM
OOB RECORDS**

As is my preference when listening to music, I read the press release only when it was time to write the review, so when playing this I was intrigued to hear the neo/melodic rock crossover sound of this new band and my thoughts immediately when to late Nineties Galahad. The keyboards are an important part of the overall sound, the guitars crunch nicely, and there are great vocals while the production is superb. I soon realised why the latter was the case as Karl Groom (Threshold) was involved, and I have been a fan of his skills behind the desk for 30 years. Then I looked at the band itself which was formed by André Saint (vocals) and Aaron Gidney (guitars, Chapman Stick) who then brought in Tim Ashton on bass and drummer Graham Brown. I know Brown from the excellent Cairo, but Tim Ashton? I first heard Tim on Galahad's wonderful 'Nothing Is Written' and saw him play a few times back then before he moved to Japan, only to return later and rejoin the band for 'Seas of Change' before departing again. I honestly thought Tim had left music behind, so to see him on this was somewhat surprising. He was not in Galahad during the musical period this band reminds me of, but there are some obvious influences. No keyboard player though, even though it is important to their sound (and their website shows five members), so we have guests in Gary Marsh (Tiger Moth Tales/Red Bazar) and Derek Sherinian (ex-Dream Theater/Sons of Apollo) while there are also two additional guest singers in Göran Edman (Yngwie Malmsteen) and Mark Boals (Yngwie Malmsteen among many others).

Given the background of all those involved it is no surprise whatsoever that this is a polished release, what is more surprising is the lack of reviews for it on PA! True, this is a hybrid and it is possible it is too prog for those who enjoy melodic rock, and

too rock for those into prog, but to me it is a very fine album indeed. This never comes across as a debut, but from a seasoned band who have been honing their craft for many years. It is a very easy album to listen to, and I discovered the more I played it the more layers there are to discover. At times we have both piano and keyboards, and virtually no guitars, while at others that is the instrument which is right in your face. All singers take lead roles, with André obviously being the main, but they use the different vocal styles to great effect to add harshness or take the music in a slightly different direction.

This is an album which I am sure is going to be even punchier and more dramatic in a live environment and is something which fans of this music hybrid is sure to enjoy as it is forceful, powerful, dynamic and packed full of real songs with great hooks.



JULIAN GERSTIN
MUSIC FOR THE EXPLORATION OF
ELUSIVE PHENOMENA
ZABAP MUSIC

If one goes to percussionist Julian Gerstin's website one will find it is subtitled Music of Africa, the Caribbean and the African Diaspora —percussion / ethnomusicology. That is a pretty good way of describing this music as while arguably it is jazz in its widest forms, it certainly includes many styles which one thinks of coming from many other countries. When Covid 19 meant that musicians could not perform, Julian came up with the idea of having 20 musicians work on material in their own studios, and he would then bring it all together. Apart from one song they are all originals, which means he would have had to score them all, no mean feat. He also wanted to have music he would not normally perform with his sextet for whatever reason, including that it may not be jazz enough. Most of the music is danceable

and includes influences from genres such as afrobeat to cha cha cha to maracatu to West African bell polyrhythms.

It never sounds as if this has been recorded piecemeal and then pulled together like a complex puzzle, and if I had not seen it in the press release I would not have believed it as this really does sound as if everyone was recording together in a big sound stage. For the most part this is something which is incredibly pleasant and relaxing, but I did find "Ways To Hear Each Other" quite jarring and at odds with the rest of the album. It is a serious spoken word piece with gentle piano, which is totally out of place with everything else and for me spoils the overall effect of the rest. That is a shame, as some of the percussion/brass interplays in particular are simply incredible. This is a jazz record which brings in elements of percussion and swing from many other Latin and African sources and is something that is an interesting experiment in sound and showing how close certain genres are to each other, and how they can be blended seamlessly.



KRISTOFFER GILDENLÖW
LET ME BE A GHOST
NEW JOKE

Born and raised in Sweden, multi-instrumentalist Kristoffer now lives in The Netherlands, playing in Kayak. Many people still think of him as being associated with his brother Daniel, and he played on the first six Pain of Salvation studio albums but since leaving in 2006 has built a reputation working with many different artists. 'Let Me Be A Ghost' is his fourth solo album, released towards the end of 2021, following on from 'Rust' (2012), 'The Rain' (2016) and 'Homebound' (2020). I reviewed the last, and I was intrigued at just how much at home he sounded with the one cover, Leonard Cohen's "Chelsea Hotel #2"

I many ways this is a logical extension of that album, as it is melancholic, and is something which really needs to be played on headphones. The songs are more like soundscapes, with a huge use of space and a slow tempo which really lets the listener into what in many ways feels like quite a private world. Yes, there are a few additional singers and a drummer, but for the most part this is one person sat quietly, crafting something which is magical and mystical. "Lean On Me" is a case in point, gentle percussion, acoustic guitar, electric solo, and loads and loads of vocals including a wonderful high female from Erna auf der Haar who provides the perfect cut through.

This is not something designed to be played on the radio, nor can I imagine it ever being played in an arena, but is designed for small places, in the dark where the listener can really let their mind wander where it will. This is a marvellous piece of work and I look forward to the next album with great interest indeed.



MAGNUM
THE MONSTER ROARS
SPV/STEAMHAMMER

There are few bands who I can say I have enjoyed for 45 years, but Magnum is one of them. True, there have been line-up changes but when all songs are written by guitarist Tony Clarkin and sung by Bob Catley, who together formed this band back in 1972, does it really matter? They have created their own pomp sound, and are unmatched in the UK (and probably Europe) not only for their style but longevity. This album was released at the beginning of 2022, which means it was recorded when Bob was 73 years old yet his voice has none of the fragility or frailty one might expect. I have only seen the band four times, and probably not in nearly 30 years, yet I was always amazed at how powerful and on

point he was in concert and in the intervening years nothing has changed.

Is this album as immediate as their classic early albums? No, not at all, but it is a grower in the way of many of their later ones. Clarkin has a way of crafting great songs with wonderful hooks which rarely have a need for a solo, as it is all about verse/chorus/bridge and Catley's delivery. This is the second album with Rick Benton (keyboards), Lee Morris (drums) and Dennis Ward (bass guitar, backing vocals) and somewhere in the world they will be on tour, shaping the songs, and let us hope they find room for quite a few of these in the set along all the others the fans will want to hear. Magnum are a force of nature, and have no idea on how to release a bad album, and while 'On A Storyteller's Night' might seem like a millstone to many that was 38 years ago, and they are still going strong. Only death or disability will stop the Brummies from giving it their all, and yet again us Magnum fans are going to enjoy yet another totally enjoyable album from beginning to end.



MARCO MATTEI
OUT OF CONTROL
7D MEDIA

Here we have the debut solo album from Italian guitarist Marco Mattei, which has guests including Tony Levin (King Crimson, Peter Gabriel), Fabio Trentini (Le Orme, Markus Reuter), Jerry Marotta (Peter Gabriel, Hall & Oates), Pat Mastelotto (King Crimson, XTC), Chad Wackerman (Frank Zappa, Allan Holdsworth), Clive Deamer (Portishead, Radiohead, Robert Plant). Musically it covers many different bases, from prog-rock, dream-pop, folk and world music, and this is both its charm and its problem. If I were to liken this to another artist then it would probably be to Peter Gabriel, and having two of his musicians in here has not hurt, but he has also used quite a few singers and that combined with the myriad styles means this feels less like a complete album but more like a project.

Many of the songs are a delight, and the psychedelic folk of "I'll Be Born" is nothing short of beautiful, but this is a difficult album to enjoy as a whole, as it meanders through its course. One wonders if the album title is as meaningful as it seems, as it appears that his songs moved in a different directions and he has no idea of how to make them feel as if they were all part of a great entity as opposed to being quite disparate. Individually there are some wonderful pieces to find here, while the musicianship is of course of the very highest quality. Whether I want to listen to it again is unfortunately another matter altogether.

MARK MURDOCK

VISITORS



FROM A DIFFERENT PLANET INDEPENDENT

Murdock is probably best known for being drummer and leader in progressive rock band Cymballic Encounters, and here he has used some of the musicians involved in that plus other guests in what is presumably a concept album of some type. Singer Tim Pepper is one of these, but while he can hit the notes, his delivery rarely has any real presence, and when that is combined with music which is rarely inspiring it results in a somewhat flat album where everything just washes over the listener who is soon looking to see how much longer there is to go (74 minutes in total). This is a real pity as there are bits and pieces which are real sparks of delight. For example, at the beginning of second track "Time Travelers from the Future" there is an instrumental passage which reminded me immediately of Colosseum II and I was looking forward to something of great speed and intricacy, but although that passage was repeated a few times, the rest of the song was somewhat lethargic.

I have not heard any of Cymballic Encounters' four albums, but if they are in a similar vein to this then that will not be something I will be looking to address. Played multiple times, and I know that will never happen again.





Roy
Weard

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<https://royweard.bandcamp.com/album/this-house-in-amber>



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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



Thom the World Poet

Rob Ayling writes:

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

ORIGINAL AUSTRALIAN INDIGENOUS WERE HERE 40,000 YEARS AGO

This from bones ,ash,human remains.This time line was extended-
first to 50,000,then 70,000 years from DNA and carbon dating.

Once better testing is available,perhaps our respect for Aboriginal cultures
might extend to learning more of their patterns of habitation,adapting to this unique continent.

We know of creatures like the Thylazine (Pleistocene Megafauna)/Tasmanian Tiger
which,although declared extinct in 1936,are still sighted by reliable witnesses.

No one has seen the Australian Night Parrot(thought long extinct)-
but the bodies of dead parrots were found in the early 2000s..

Attempts at de-extinction (particularly of the Thylazine)are ongoing..

If the dodo and a mammoth can be replicated via frozen DNA-perhaps more species can live again..

Time lines are only as accurate as our evidence.If poles reverse (again)
and humans freeze in a New Ice Age,will mutants bother to research our demise?(Ask Robert
Frost..

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Sweatshirt
£30



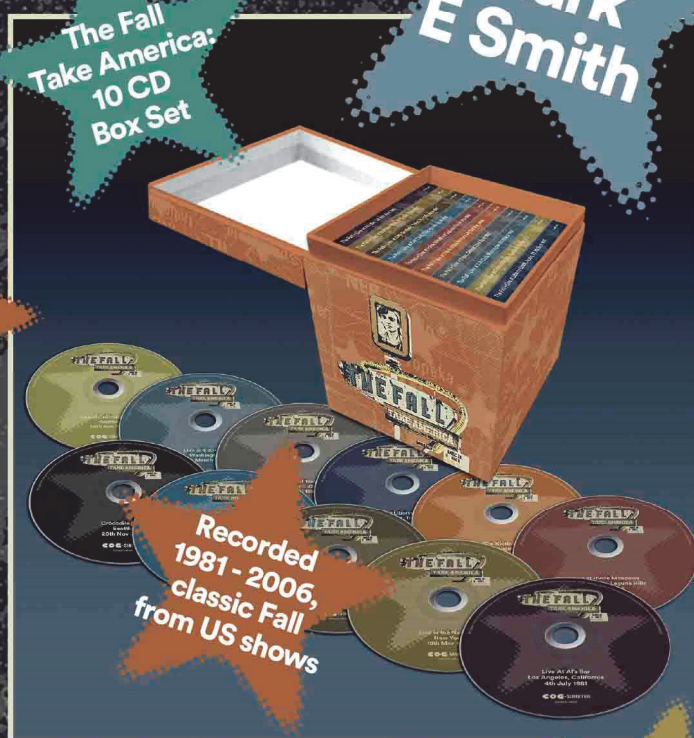
The Fall:
T Shirt
£20



The Fall:
T Shirt
£20

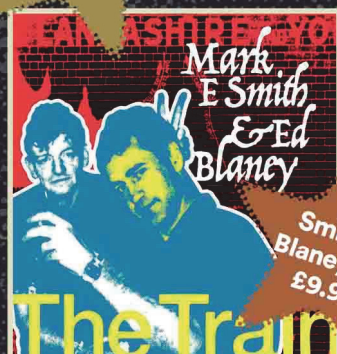


Cog Sinister:
Mug
£20



The Fall
Take America:
10 CD
Box Set

Recorded
1981 - 2006,
classic Fall
from US shows



Smith +
Blaney CD
£9.99



The Fall:
CD
£10.99



Cog Sinister:
Pullover
Hoodie
£35



The Fall:
CD
£7.99



Cog Sinister:
Zip Hoodie
£35



The Fall:
T Shirt
£20



The Fall:
CD
£7.99



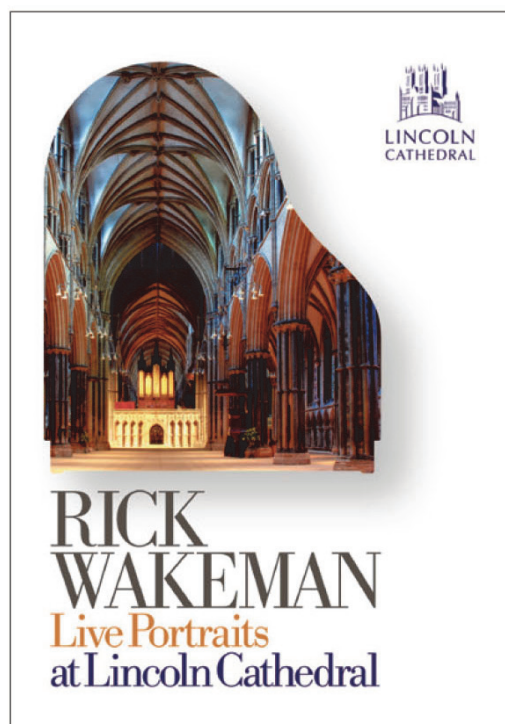
The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

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

MUSICAL MASTERPIECES

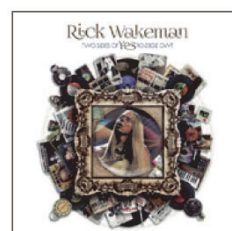
from RICK WAKEMAN



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



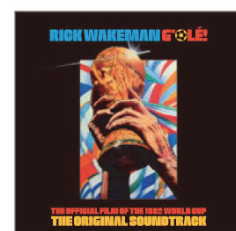
TIME MACHINE

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



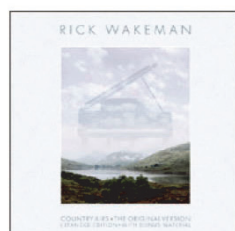
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



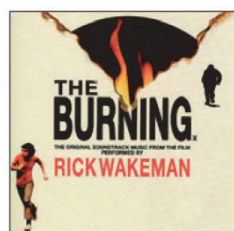
GOLÉ!

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



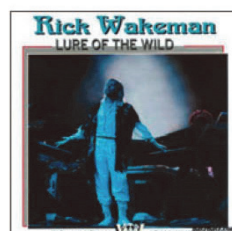
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



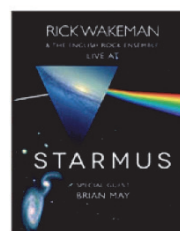
THE BURNING

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



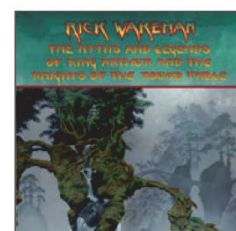
LURE OF THE WILD

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



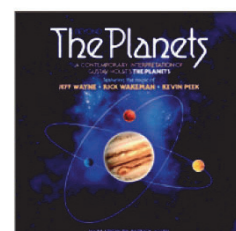
CAN YOU HEAR ME?

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
and all other good music retailers

GONZO
MULTIMEDIA



Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

Deluxe box, hardback,
and softback editions
available



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

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

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

Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

So, here we are at the end of another issue and hope you have enjoyed it. The thing which I like most about this magazine is the way that it goes off in directions in the way one would never have expected. If I had been an conventional editor, and - indeed - if this had been a conventional magazine, I would have had some sort of commercial or at least some sort of professional imperative to keep me on the straight and narrow, but luckily the only person involved in this magazine who tells anybody what to do is my lovely amanuensis, Karen, who bullies me massively trying to keep me on the straight and narrow, although as far as this magazine is concerned she fails miserably.

This magazine in many ways is like a small rubber dinghy which is cut adrift and is floating propelled on the ocean currents in whichever direction the ocean current takes her. I will admit that I like it this way, because although I am actually a reasonably disciplined editor, the other two magazines which I edit sticking pretty faithfully to their original remit (*Animals & Men* is, was, and always will be about cryptozoology and allied disciplines and *The Village News* being about ummmmmmm news of the village, and I think it is highly unlikely that either magazine will ever stray more than tangentially from these).

But Gonzo works in a mysterious way of which I am sure Hunter S Thompson himself would be in approval. And although it is a bumpy ride at times, I hope that you dear people in readership land enjoy reading it as much as we enjoy putting it together.



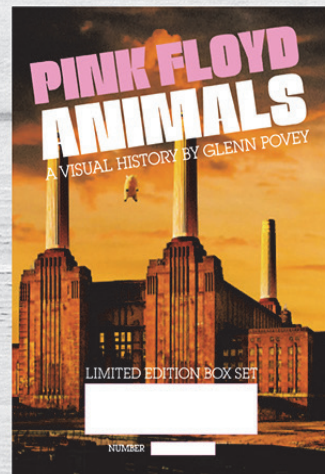
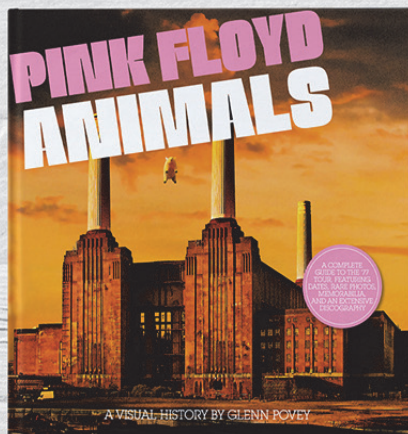
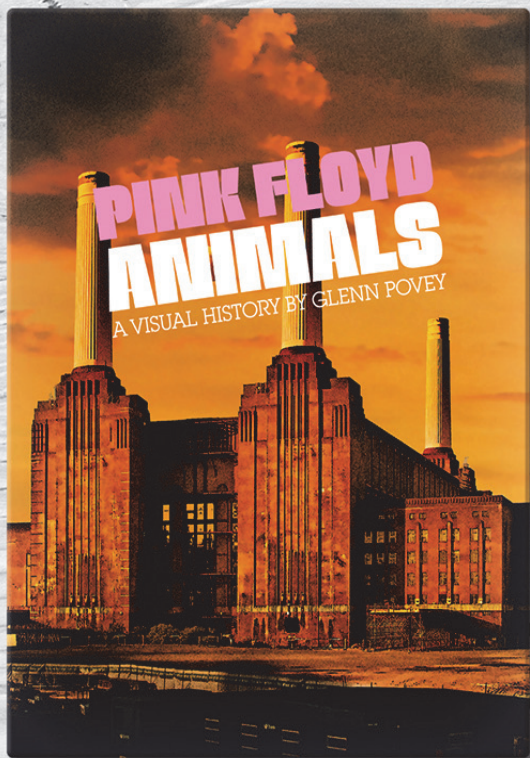
And what about me? Well, although the lovely Karen (and Archie the dog) are the real powerful figures in this ridiculous setup, I am still nominally the captain of the aforementioned rubber dinghy, and I paddle along the surface of the ocean blue, occasionally even having a paddle with which to do it.

But, the rest of the time I lie back on the deck of the dinghy, staring at the sky above and the occasional albatross, waiting to see what happens, and I think that is a reasonably good way to edit a magazine like this.

See you in a fortnight,
Hare Bol
Jon



THE BEST LAID PLANS



Pink, Oink,
Woof, Woof,
Baaaaa."

