

GONZO



#545/6

A Joyous Easter



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

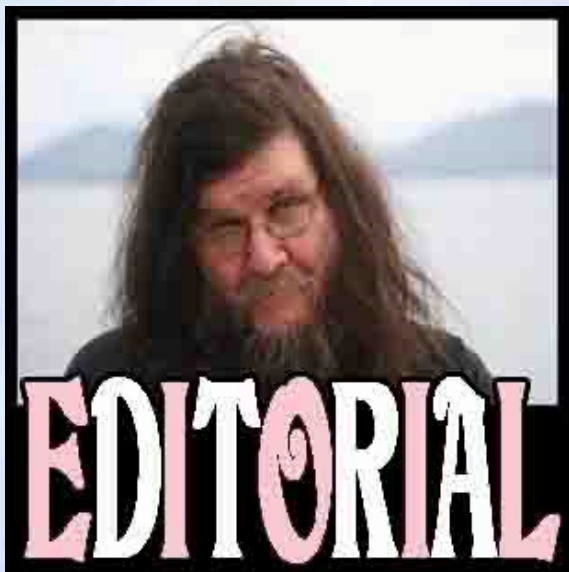


Phil Bayliss

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this increasingly esoteric magazine. It is usually the job of the editor, that's me, as if you didn't know, to steer the publication into a pre-organised path. But, partly because my life has been pretty damn chaotic for the past five years (due to the illness and death of my wife and the

emotional fallout which took place afterwards), it is only now that we are getting back into some semblance of stability. All this is mostly due to the machination of my darling secretary & amanuensis Karen, who, together with my new housekeeper, Judy, is organising my life which hasn't been organised for a very, very long time.

Here I should say that despite being a card carrying anarchist, which is something I have identified with ever since I first heard Stations of the Cross over 40 years ago, I rather like being organised, as long as somebody else is doing the organising.

So, my little chickadees, what are we going to talk about today?

Well, when my darling stepdaughter, Soshannah, came down to visit me just after Christmas to bring belated presents and festive whatnots, one of the aforementioned gifts was Simon Spencer's biography of the late great Steve Marriott.

I have been a great fan of Steve Marriott



GULLIBLE'S TRAVELS

So, my little chickadees, what are we going to talk about today?

ever since I first heard a couple of Small Faces songs when they were re-issued as a single in 1976. Then, when he sang, he sounded English rather than adopting the transatlantic drawl that was adopted by so many of his contemporaries. But, as time went on, especially during my years as a student in the first half of the 1980s when I dealt with my dissatisfaction about my personal conditions by buying a lot of records including several by Small Faces, I realised what an extraordinary singer he was. And it was then that I realised that

Steve Marriott's remit was that he was one of the very few people who truly did sing with the voice nuances of a black soul singer whilst being a white rock singer. This is a claim which has been made for so many people over the years, from Elvis nearly 70 years ago to that bloke with the ginger hair whose name I can never remember. And it is almost always not in the slightest bit true, and is merely the hyperbole of some press officer or other. As I have been a press officer at



various times during my chequered career, I know that press officers are quite capable of making up untrue lines of bullshit. I certainly did.

But, I have been going on a bit of an obsessive bender of Steve Marriott's music over the last couple of weeks, and I truly think that if anybody could be claimed to have the voice of a black soul singer whilst being about as black as I am, it will be him. What I didn't realise was how little of Marriott's output I had actually listened to. I had always assumed that there was the Small Faces and then there was Humble Pie, and that was just about it. I didn't appreciate the existence of all the other stuff that had fallen between the cracks in the metaphorical pavement.

Another thing that I hadn't taken on board, much to my embarrassment, is that a lot of the Humble Pie albums were really very good indeed. I had always imagined them to be some sort of a "heads down, no nonsense boogie band" and as I have always found that genre of music to be more than slightly tedious, I basically ignored them. The fact that a number of their more popular records had titles from vulgar schoolboy slang, also put me off, but when I listened to the albums from those jolly nice people at Spotify, I discovered that all of them, including the much later ones that only feature a couple of the original members, had at least a couple of listener recommendations. I particularly like the acoustic songs on the first few albums, but I think that my favourite of their albums was the subtitled one from the 1970s. However, throughout their career there are the unfortunate lapses into hard rock bollocks which makes AC/

DC seem like subtle feminists.

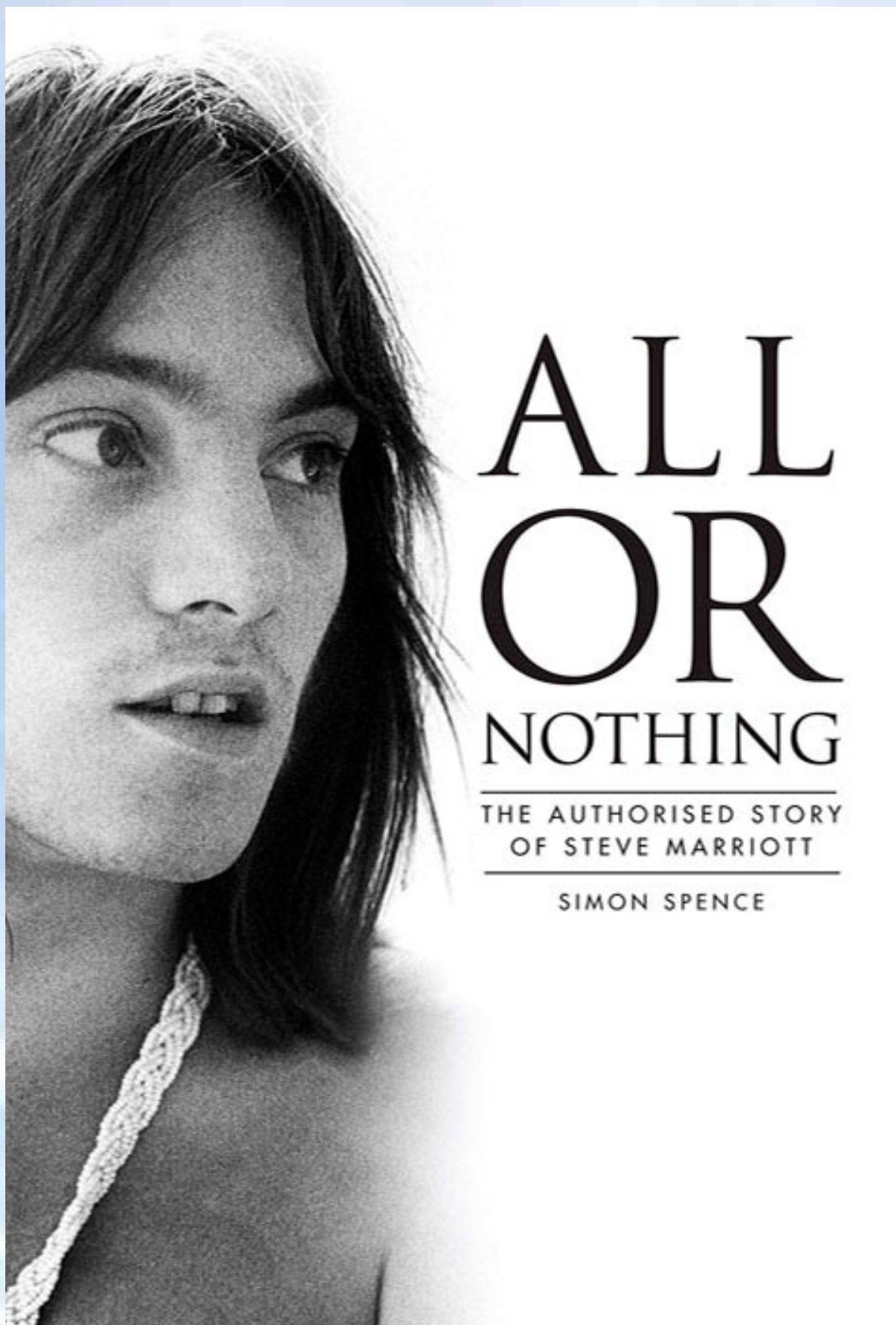
I then discovered a record that Steve Marriott and Ronnie Lane produced in 1981 under the name The Legendary Majik Mijits, which for all sorts of reasons which I don't understand, was not released until 2000. However, nobody seems to have heard of it. This is a great pity because the songs, delivery and musicianship on this album are second to none.

But what I was not expecting from Spencer's book was to discover that Marriott was, at least in his later years, a complete arse. Over the years I have read a lot of biographies and have quite a collection in the corner of the library. Yes, I do actually have a library; my spare bedroom is lined with bookshelves, floor to ceiling and also has room dividers with even more book shelves. And to cap it all off, a mate of mine who is a qualified librarian is actually managing to make some sort of sense of what would otherwise be about 6,000 books, scattered willy nilly.

But I digress. (But, I am the fucking editor and I can digress if I fucking well want to.)

As I said, before I started boasting about my book collection, I have a collection of music biographies, and it is remarkable how many of the subjects have been complete bastards particularly to their women folk. A lot of this can be attributed to the excessive drug taking although, in my time, I took quite a lot of drugs excessively, and although I behaved like a self-centred twat at times, I don't think I was ever nasty. Certainly not nasty in the

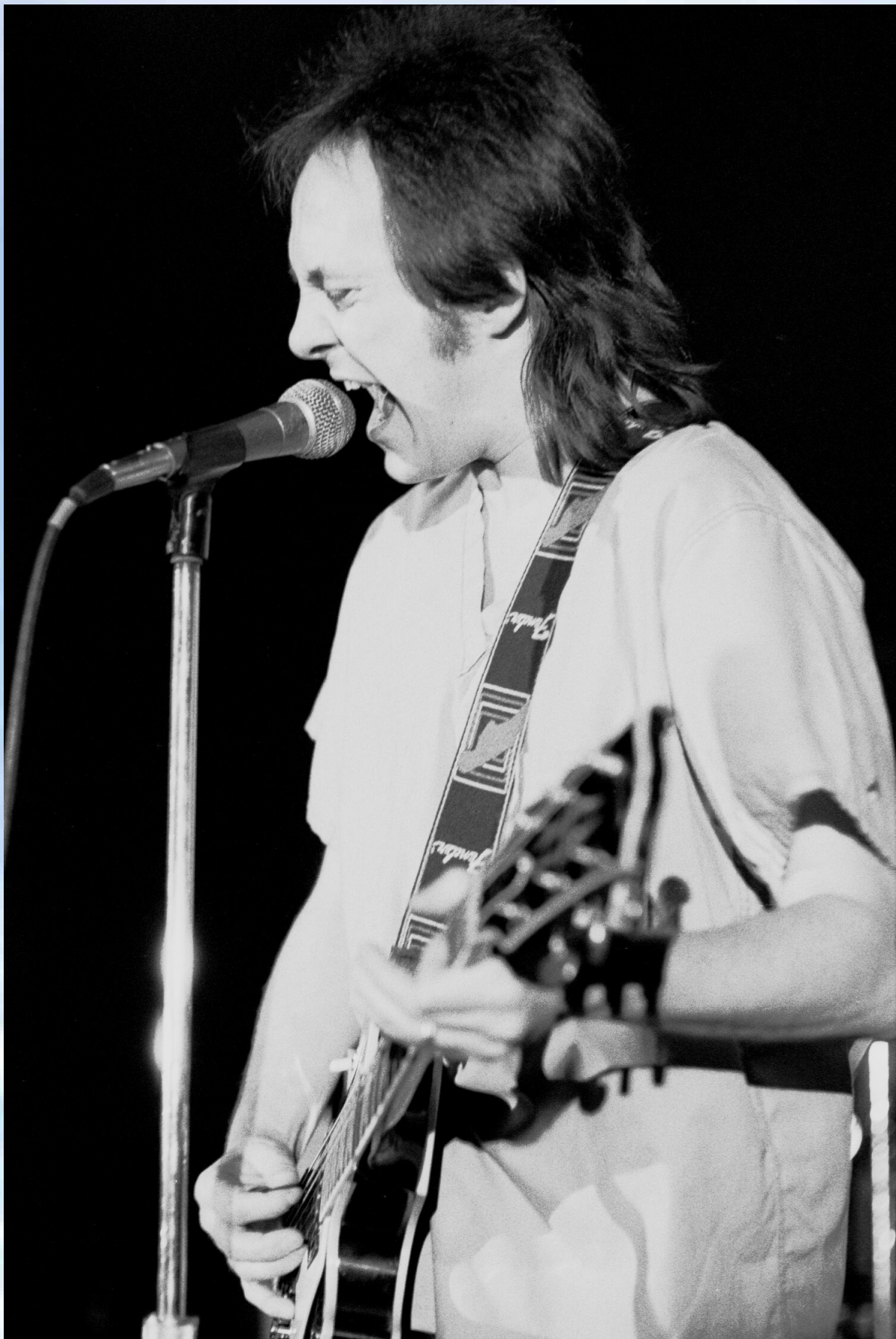
اللجنة لهم إذا كانوا لا تأخذ نكتة



ALL OR NOTHING

THE AUTHORISED STORY
OF STEVE MARRIOTT

SIMON SPENCE



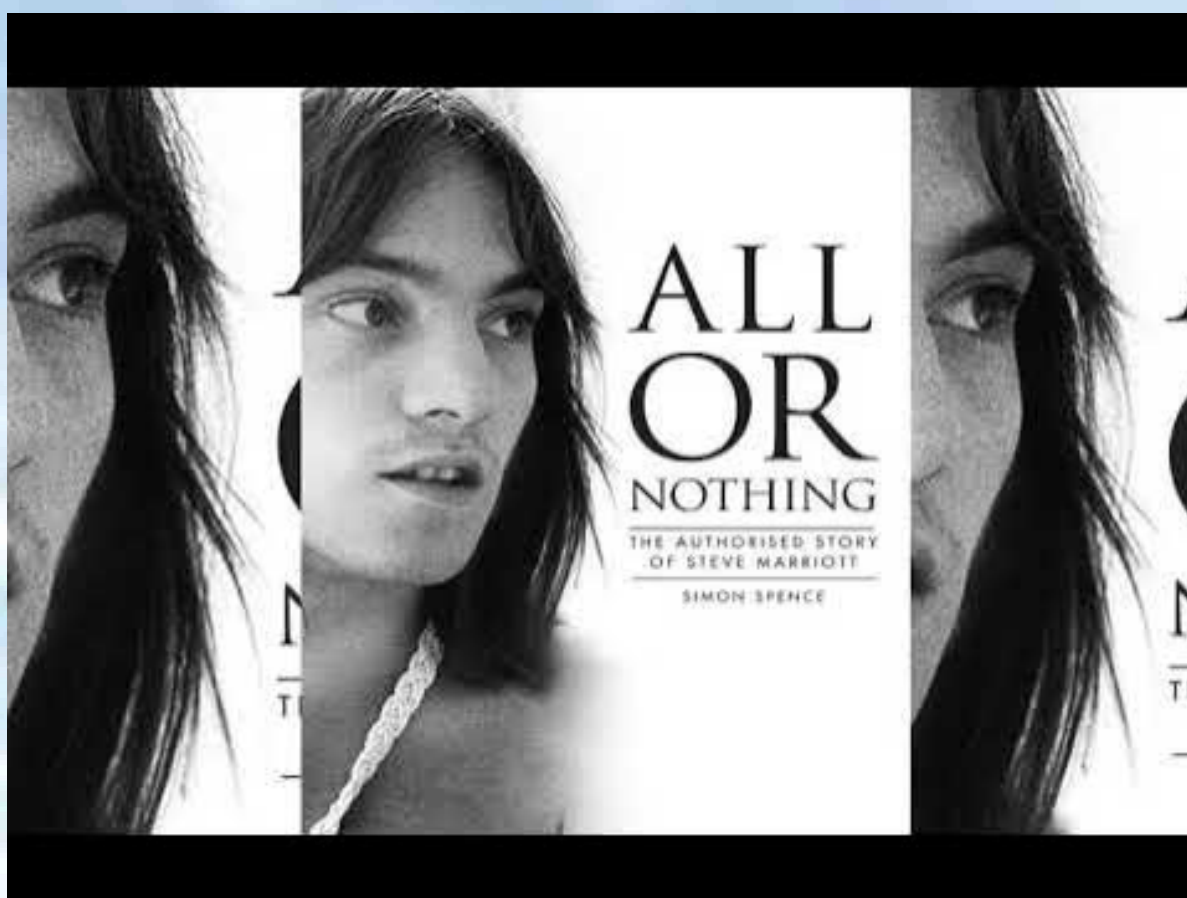
way that people like Eric Clapton, John Lennon and Steve Marriott have been portrayed. It makes one wonder why these people are driven to behave in such a manner. Quite often they were relatively nice people when they were younger, it was only when the advent of drug psychosis took over their lives, that their moral compass fell to pieces.

Steve Marriott, for example, seems to have been quite a nice bloke when he was younger. From 1961 he was a student at the Italia Conti theatre school in London alongside Tony Robinson who was later to become Baldrick in *Black Adder* and the presenter of *Time Team*, not to mention being the recipient of a Knighthood for being “a national treasure”.

Whilst he was at stage school, Marriott seemed to have been a happy, productive and popular boy, but as his career trajectory went higher it appears that he became more difficult. The Steve Marriott

of the late 70s and early 80s seems to have been absolutely unbearable.

It has been said that when people behave badly whilst under the influence of alcohol, narcotics or whatever else they have been using to expand their minds, they are only letting their true selves come through. Well, if this is the case, (and I am not saying that it is, I am just quoting a well known paradigm) then does this mean that a large proportion of highly talented individuals are actually sociopathic arseholes? And if this is the case, does this mean that extreme creativity is somehow a bi-product of sociopathology? And if this is the case, should we re-evaluate the way that we - as a society - reward extremely talented individuals. In 1965 Prime Minister, Harold Wilson came under a lot of criticism because he gave MBEs to the four Beatles in the New Year's honours list. In more recent years, it seems that every pop singer you can imagine, once they achieve the standing of being



“heritage acts” are honoured by His or Her Majesty. Faces singer Rod Stewart, for example, who took over from Steve Marriott as singer with the (former) Small Faces, has both a CBE and a Knighthood. I have always thought that giving honours to people just because they have been particularly successful in their career, is a little bit insulting to the people who have actually achieved REAL things with their lives. To have the bloke who sang ‘Do You Think I’m Sexy’ further up the pecking order than the CFZ Life President Col. John Blashford-Snell who has been a legendary explorer who has carried out brave and humanitarian missions across the world I’m afraid is a little bit insulting. For the record, they both have CBEs but only Rod the Mod has a Knighthood.

On the other hand, one can look at it from a different point of view. Maybe extreme creativity rescues people who would otherwise be consigned to the social dustbin which society provides for its mentally ill, and allows them to actually do some good with their lives. And as far as the honours list is concerned, it could well be argued Rod Stewart has made more people happy through his music than John Blashford-Snell ever did charting the higher reaches of the Nile and drilling artesian wells for people who would otherwise have no access to clean water. And as far as I am concerned, I have been making music and releasing albums for over 40 years. Nobody buys them, but I consider them to be reasonably effective therapy for my various head problems.

So, where does this leave us at the end of this turgid set of arguments? Don’t ask me. I am only the fucking editor.

Enjoy this issue.

Hare
Jon

Bol



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.

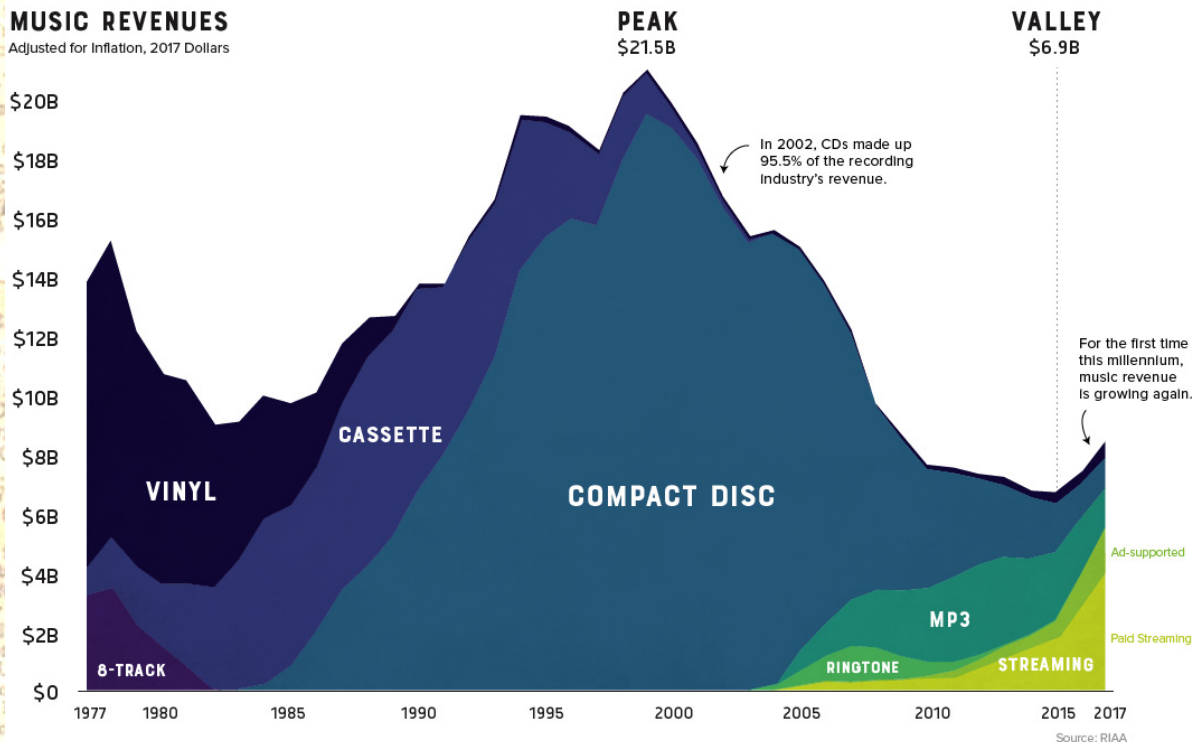
Now is an even better time than usual to subscribe because, not only is it FREE (yes, Oxford English Dictionary free, not yer usual publisher free which means that we sell all the mailing list emails that we garner to a company trying to flog Viagra and/or Double Glazing).

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

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MUSIC REVENUES

Adjusted for Inflation, 2017 Dollars



PROFITS RISE AGAIN

<https://www.music-news.com/news/Underground/156662/UK-recorded-music-revenues-rise-for-an-eighth-successive-year-in-2022>

The BPI, the representative voice for independent labels and major record companies across the UK, today reports that UK recorded music revenue¹ rose by 4.7% year-on-year to reach £1.32 billion for the full-year 2022.

This figure, which also includes revenues from synchronisation (sync) and public performance², represents an eighth consecutive year of growth and is up by 36% on the £968.6 million reported in 2017. This is the highest nominal annual

amount on record, though, when adjusted for inflation, the figure falls hundreds of millions of pounds below the total reported in 2006³ – the first year which includes sync and public performance.

Growth in 2022 was again fuelled by climbing streaming revenues, which rose 6.3% year-on-year to £885 million and which now account for 67.2% of industry revenue up from 66.2% in 2021. The rate of streaming growth and record label investment in A&R and marketing is enabling a great many more artists to succeed through music.

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MICHAEL BUBLÉ DIDN'T KICK OUT MCCARTNEY <https://www.music-news.com/news/UK/157354/Paul-McCartney-was-surprised-Michael-Buble-didn-t-kick-him-out-of-recording-session>

Paul McCartney has joked he was "surprised" Michael Bublé didn't kick him out of the studio when he gave him some notes on their collaboration.

Bublé's new album, *Higher*, features three original songs and a bunch of cover tracks, including a reworking of McCartney's 2012 ballad *My Valentine*, which the former Beatle agreed to



produce.

McCartney jokingly shared in an interview with *Variety* that he was surprised Bublé didn't boot him out of the studio when he suggested tweaks to his vocals.

"Michael invited me along to the session in New York suggesting I could help with producing it," he recalled. "So I went along and basically watched him work with a large orchestra and do the vocals. I was able to help him in small ways, suggesting that he sing certain phrases in certain ways, and to my surprise he didn't boot me off the session!"

However, the Canadian crooner never contemplated doing such a thing, as he

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found their collaboration to be "magic".

HOLLIES ON TOUR

<https://www.music-news.com/news/UK/157253/The-Hollies-announce-UK-tour>

The Hollies have announced a huge UK

tour. The iconic group - who celebrated their 60th anniversary with a live run in 2022 - are entering their seventh decade as a band, and they're marking the occasion in a big way. The upcoming tour - which will feature original members Bobby Elliott and Tony Hicks - kicks off on September 16 in Blackburn at King George's Hall, and will

AN EVENING OF ICONIC SONGS FROM
THE LEGENDARY BAND

THE HOLLIES

PERFORMING THEIR
TIMELESS EXTENSIVE CATALOGUE
OF SONGS AND HITS

HE AIN'T HEAVY,
HE'S MY BROTHER
THE AIR THAT I BREATHE
BUS STOP

LONG COOL WOMAN
(IN A BLACK DRESS)
CARRIE-ANNE
LOOK THROUGH ANY WINDOW



UK TOUR
- 2023 -

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come to an end on November 9 at the London Palladium. As well as drummer Bobby and lead guitarist Tony, the lineup will also include lead singer Peter Howarth, bass player Ray Stiles, keyboardist Ian Parker and rhythm guitarist Steve Lauri.

Fans will be looking forward to seeing the band playing hits like 'Long Cool Woman (In a Black Dress)', 'The Air That I Breathe', 'He Ain't Heavy, He's My Brother' and 'Bus Stop'. The group have spent a total of 263 weeks in the top 40 in the UK, and they have performed continuously since forming in 1962. Their tracks have also featured in movies and adverts over the years.

Tickets will be available from [ticketmaster.com](https://www.ticketmaster.com) or venue box offices. For more information please visit [TheHolliesOfficial.com](https://www.TheHolliesOfficial.com)

The Hollies 2023 tour dates

September
Sat 16 Blackburn King George's Hall
Sun 17 Northampton Royal and Derngate
Thu 21 Cheltenham Town Hall
Fri 22 Glasgow Royal Concert Hall
Sat 23 Gateshead The Sage
Sun 24 York Barbican
Fri 29 Scarborough Grand Hall
Sat 30 Sheffield City Hall

October
Sun 1 Salford Lowry
Thu 5 Guildford G Live
Fri 6 Reading Hexagon
Sat 7 Cardiff St David's Hall
Sun 8 Llandudno Cymru Theatre
Thu 12 Liverpool Philharmonic Hall
Fri 13 Stoke Victoria Hall

Sat 14 Wolverhampton The Halls
Thu 19 Tunbridge Wells Assembly Hall Theatre
Fri 20 Bath Forum
Sat 21 Cambridge Corn Exchange
Fri 27 Eastbourne Congress Theatre
Sat 28 Ipswich Regent Theatre
Sun 29 Southend Cliffs Pavilion

November

Fri 3 Basingstoke Anvil
Sat 4 Southampton O2 Guildhall
Sun 5 Truro Hall For Cornwall
Thu 9 London Palladium



DOWN THE TUBES

<https://www.music-news.com/news/Underground/157335/Tubular-Bells-50th-Anniversary-Edition>

On 26 May, Mike Oldfield's iconic Tubular Bells is being reissued in double vinyl and CD formats as well as a Bluray exclusively with Super Deluxe Edition, to celebrate its 50th anniversary. Available to pre-order now, this special collection features an unreleased demo made five years ago

The Gospel According to BART

Look what my favourite roving reporter has sent me for this issue:

<https://www.loudersound.com/news/jon-anderson-releases-video-for-brand-new-song-so-limitless>

Jon Anderson releases video for brand new song So Limitless

Jon Anderson has released a promo video for a brand new song, So Limitless, which he's recorded with the The Paul Green Rock Academy, with whom he's been working of late. You can watch the new video below.

"Here we go, making new music with the Rock Academy teens," Anderson exclaims. "So Limitless, because we are limitless in all our loving, being, dreaming..."

Appearing alongside Anderson in the new video are Academy musicians Christian Gallucci, Finn Vora, Harry Bricklin, Jenna Love, Linnea McKinney, Mae Weaver, Oscar Resti, Sean Coughlin and Tess Lobell.



© cathymillermag

which, at the time, was intended to be the start of a new 50th anniversary version of the work. Then, Mike Oldfield retired, and the eight-minute introduction was shelved. Now seeing the light of day, Tubular Bells 4 Intro is the conclusion to this historic album's incredible life and may well be the last thing to ever be recorded by Oldfield.

With the whole project overseen by Mike, the vinyl version of Tubular Bells – 50th Anniversary Edition contains a brand new half-speed Abbey Road master of the original 1973 mix of the album by Miles Showell and a second record that unites several beguiling versions of Oldfield's masterwork for the first time.



ELEPHANT'S MEMORY
<https://www.music-news.com/news/Underground/156769/The-White-Stripes-celebrate-20th-anniversary-of-Elephant>

The White Stripes are celebrating the 20th anniversary of their RIAA Platinum-certified 2003 fourth studio album, Elephant, with two special releases. Elephant (Deluxe) is out digitally on Friday, March 31 via Third Man Records and sees the remastered HD audio of the original studio album joined with the band's July 2, 2003 27-song set at Chicago's Aragon Ballroom from their Elephant Tour. Listen to "The Hardest Button to Button (Live at The Aragon

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

John Maynard Keynes

Ballroom, July 2, 2003" now and watch the visualizer featuring rare and never-before-seen Elephant Tour photos of Jack & Meg. A limited edition 2xLP version of the original Elephant album will also be released on Red Smoke (1st LP) & Clear with Red & Black Smoke (2nd LP) coloured vinyl on Friday, April 21. Pre-order & pre-save both 20th Anniversary versions of Elephant now!

#MIRRORMEN

<https://www.music-news.com/news/Underground/156702/Yes-announce-new-studio-album-Mirror-To-The-Sky>

YES, who are Steve Howe, Geoff Downes, Jon Davison, Billy Sherwood and Jay Schellen, are pleased to announce their new studio album MIRROR TO THE SKY on InsideOutMusic/Sony Music on May 19 and today (March 10) share the album's first track and video, "Cut From The Stars." Listen to "Cut From The Stars" and watch the video [HERE](#).

"This is a very important album for the band," says Steve Howe, YES' longest serving member, master guitarist, and



producer of MIRROR TO THE SKY. "We kept the continuity in the approach we established on The Quest, but we haven't repeated ourselves. That was the main thing. As Yes did in the seventies from one album to another, we're growing and moving forward. In later years, Yes often got going but then didn't do the next thing. This album is demonstrative of us growing and building again." For YES, that "next thing" is a collection of high energy, intricate, lush and layered new studio songs for an album which



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

"Ignore that nightmare in the bathroom. Just another ugly refugee from the Love Generation, some doom-struck gimp who couldn't handle the pressure. My attorney has never been able to accept the notion—often espoused by reformed drug abusers and especially popular among those on probation—that you can get a lot higher without drugs than with them. And neither have I, for that matter."

Hunter S. Thompson

adds to the band's much heralded legacy, while charting a path to exciting future times ahead.

MORRISSEY LATEST

<https://www.nme.com/news/music/morrissey-summer-2023-uk-ireland-tour-tickets-3425160>

Morrissey has announced details of a summer UK tour for July 2023. Check out full dates and ticket details below. He had previously announced an outdoor show at Leeds Millennium Square, and will now be playing additional headline gigs around the dates in Portsmouth, Nottingham, Dublin and Liverpool. An intimate London show has also been announced. The Nottingham show appears on the same date that Morrissey had been announced to headline London's Crystal Palace Park. NME has asked for a response regarding the fate of the Crystal Palace July 9 gig.

Morrissey's new upcoming UK tour dates are below. Tickets are on sale from 9.30am on Thursday April 6 and will be available here.

JULY 2023

Saturday 8 – Portsmouth, Guildhall
Sunday 9 – Nottingham, Royal Concert Hall
Wednesday 12 – Leeds, Millennium Square
Saturday 15 – Dublin, Vicar Street
Sunday 16 – Dublin, Vicar Street
Tuesday 18 – Liverpool, Empire Theatre
Saturday 22 – London, Troxy



Morrissey confirmed last month that he has recorded a new album titled 'Without Music The World Dies', and shared its full tracklist. His 13th and most recent full-length effort, 'I Am Not A Dog On A Chain', came out in 2020. This comes as fans are still awaiting the release of 'Bonfire Of Teenagers' – which he previously called "the best album of his life". Last October, Morrissey claimed that the project would be released via Capitol in 2023, before later explaining that he'd "voluntarily withdrawn from any association with Capitol Records", who he said were trying to "sabotage" him.

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





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

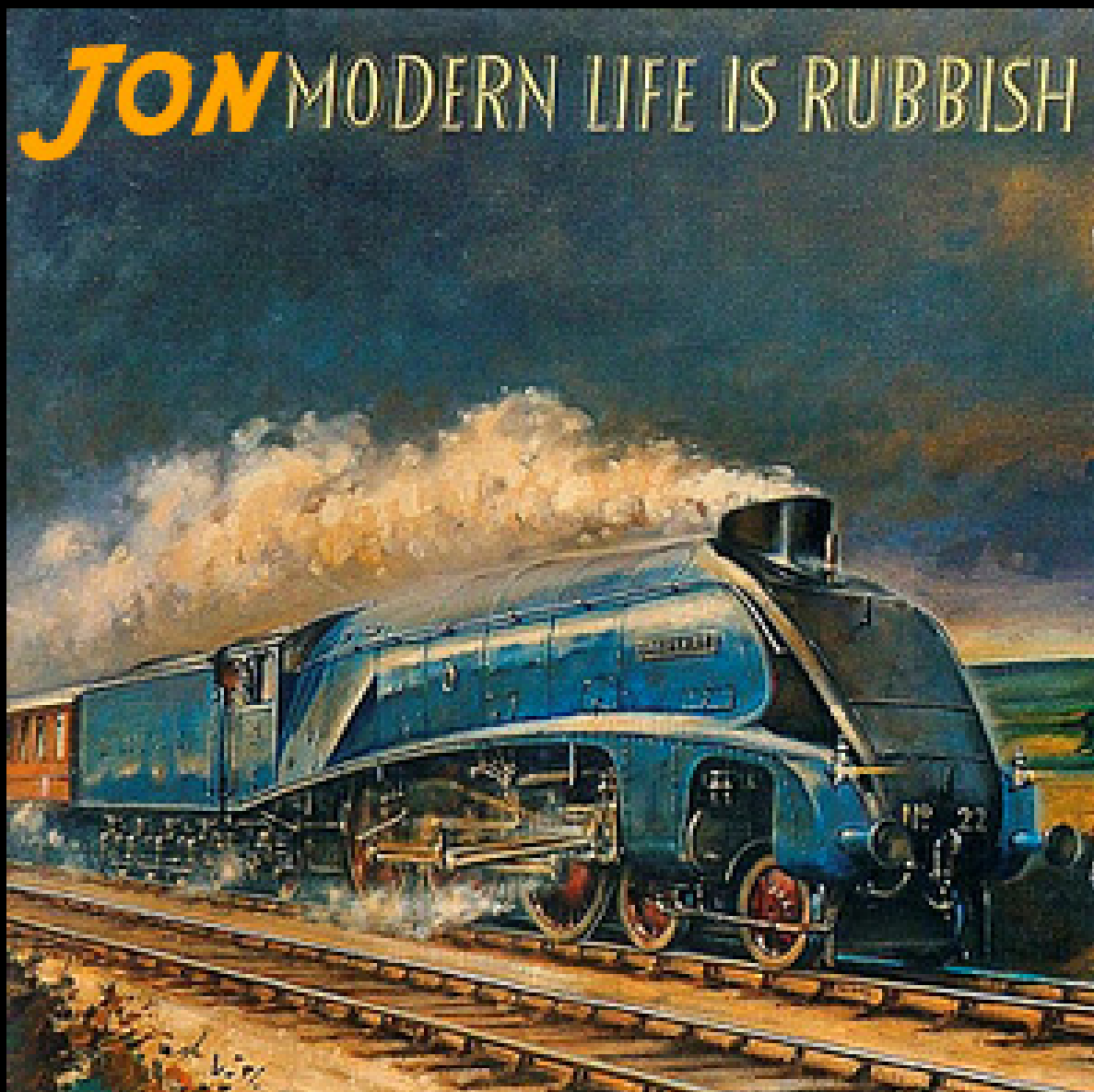


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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly 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 the Dance of Lies Goes on forever

So, ladies and gentlemen, this is the part of the magazine in which various people (usually me) have a rant about the bits of the modern world which are currently pissing me off. It is usually me who writes this, because, my dear sweet adopted nephew will tell you, I hate the fucking modern world and it is a never ceasing series of annoyances to me. But today is a little bit different.

I phoned up my darling amanuensis Karen and said we have a problem today because I cannot think of anything to say. She burst out laughing, which I thought was highly unsympathetic when I was suffering from an appalling piece of writer's block, but then women usually are unsympathetic about things like this. So I decided I would start this article without knowing where I was going with it, in the vain hope that

something would come to me half way through. After all, George Harrison once wrote that "if you don't know where you're going, any road will take you there" and I have basically always seen that as a fairly sensible maxim in which to live my life. And who am I to argue with a late ex-Beatle?

As many of you may or may not know, I am actually a Christian although I don't bang on about it too much, because that sort of in your face evangelism is something that I have always found embarrassing. I know that St Paul told us to shout stuff from the rooftops, but I have always thought that St. Paul was a bit of a traitor and so I have done my best to ignore that path. Indeed, I have cherry picked various bits from the New Testament to the annoyance of my brother, who some of you know is a clergyman based in Germany. For example, I have been known to ignore some of the bits about "given to Caesar" because Caesar is, and always has been, an avaricious twit.

I don't know how much you know about neo-paganism, but these days there are two basic subdivisions of witches. There are the ones who operate as part of a coven and here it is interesting to note that Jesus plus 12 disciples which is one of the classic numbers of people in a coven.

And there are people who work and practise their beliefs individually and these are known as hedge-witches. My grandmother was one of them, which is something that is usually glossed over by the more conventional Christian wing of my family.

I have always considered myself to be basically a hedge-Christian, mostly

JESUS SAYS:

**"JUST
VOTE
REPUBLICAN
FOR
CHRIST'S SAKE"**



because I don't like people much anyway, and devout bible-bashing people tend to get on my tits.

However, as again you may know, since the death of my wife, three years ago this August, I have found more than a little comfort in attending the Monday Bible study class and prayer group which is run by my brother and his friend from Germany and webcast (if that is the right word) to those of us elsewhere in the world through the medium of Zoom. And as a result of this, although for most of my life I have kept my devotions to myself, I have started paying attention to what is happening in the rest of Christendom and, I am sorry to say, some of the stuff I see, especially in America.

Like so many of us I have been increasingly concerned by the rise of the right wing and in particular the more annoying and implacable bits of the Republican Party. And what I find even more appalling is that people who have historically been quite reasonable and sensible members or followers of the Republican Party have refused to remove themselves from the shit show that it has become. I have friends who are Republican and to my horror, these people who have been in my social circle for 15 years or more have come over as perfectly rational, intelligent, and reasonable people who now refuse to distance themselves from Donald Trump and his army of red-necked goons.

Furthermore, the narrative that they present whereby Democrats are communist scum and want to turn the entire electorate into drug taking transsexuals who worship Stalin (and quite possibly Satan as well) seems to

have taken root widely amongst the devotees of what for some reason is called the Grand Old Party (GOP). Whilst on the subject of the GOP, why the blue fucking blazes does everybody in America still call the Republican Party by this term of admiration even when, as Democrats, they are supposed to fucking hate them! Is everybody in that fucking country absolutely fucking insane? Answers on a postcard please and send to Tony Blackburn's Magic Moments.

But what I really find both concerning and offensive is the way that this new propagandising by its political right has spread to matters of religion, with the Republican Party setting out their stall as being the party of God. I have even seen online placards emblazoned with the slogan "Make The Bible Great Again!" And there are posters and placards everywhere claiming that "Jesus Would Have Been a Gun Owner". And, what was once a relatively minor belief system within Christianity that the twat Bishop Ussher was right and the world was only 6000 years old, and that a belief in evolution through natural selection is somehow blasphemous and that the dinosaur skeletons in all our museums are actually faked by the Lord to test our faith (or something equally ludicrous) has now become mainstream. The Republican Party seems to have adopted a political position somewhere to the right of Julius Streicher. Despite the fact that America has a Democrat President who is mostly annoying but occasionally heroic, we have already seen the repealing of the landmark legal judgement Roe versus Wade, and a rash of subsequent legislation on a state level is in the works. In Idaho, for example, not only is it

planned to be a crime if you, or if you help somebody, to travel to another state where they can obtain an abortion but also, if you are a foreigner on holiday in Idaho and you go back to your own country to have an abortion, you face being arrested as soon as you land back on Idaho soil again. Now, I know fuck all about Idaho and couldn't care less, but if Donald Trump does, indeed come to power again at the end of next year, I think the world will be facing a situation where its only super power will be behaving like Pol Pot.

Why does this annoy me? Well it should annoy all of you and should scare the living daylights out of everyone in the western world at the very least. I have written elsewhere in these pages over the last year or so about my disquiet at the Americanisation of the western world

but we are already seeing this horrid smorgasbord of religious extremism spreading to this country. The Church of England as I knew it, just doesn't exist anymore. And a lot of the splinter movements within the Church (mentioning no names) seem to me to be becoming increasingly cult-like. It has always been said, what America does now, we do five years later, and although I quite look forward to the advent of edible cannabis, I see the way that American politics has evolved as nothing but divisive bullshit and the American way of God is absolutely terrifying to anybody who worships according to some sort of Anglican tradition.

Fuck this for a game of soldiers, I am going back into my hedge!

**If they are hungry, cut
benefits to programs
that feed them. If they
are sick, deny them
healthcare. If they
are strangers,
deport them.**

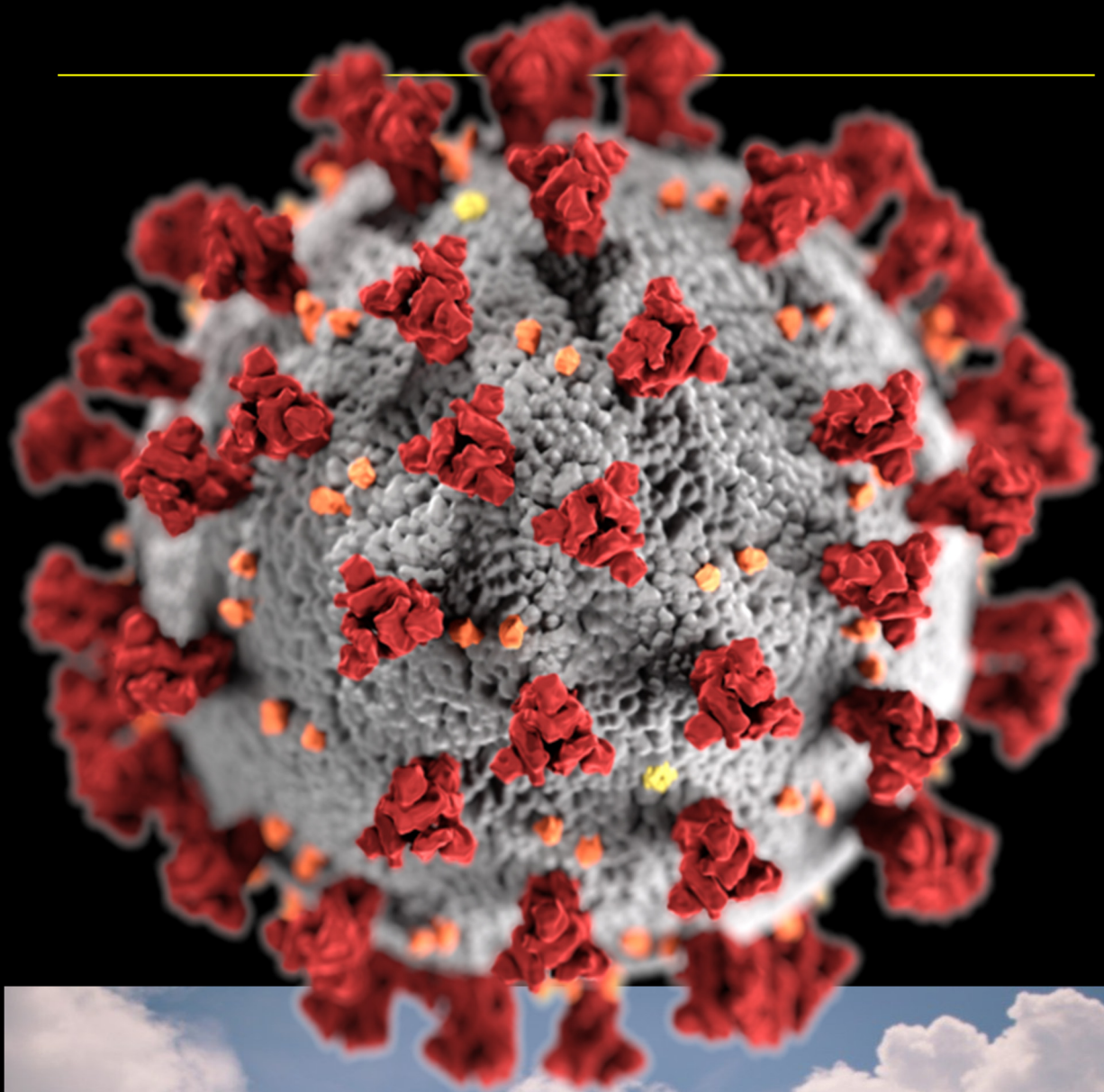
Republiconnians 13:2-4

Follow Republican Jesus on Facebook

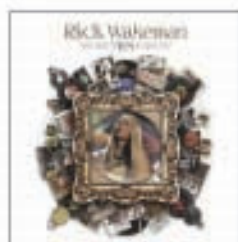
The Conservative Christ



©2013 Michael D'Antonio



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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



THE STAGE COLLECTION

Recorded live in August
1993 in Buenos Aires
HFG2004CD



TIME MACHINE

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



GASTANK

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



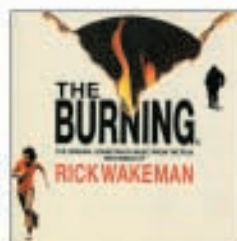
GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley
HFG2016CD



COUNTRY AIRS

The original recording,
with two new tracks
HFG2014CD



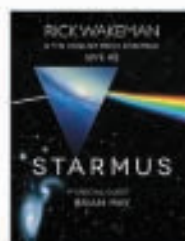
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental
HFG2003CD



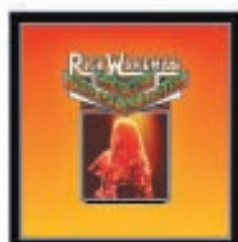
STARMUS

With Brian May and
The English Rock
Ensemble. DVD
HFG2019DVD



MYTHS AND LEGENDS

Double CD set. The
expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English
Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic
soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and
Kevin Peek
HFG2009CD



WAKEMAN'S MUSIC EMPORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers





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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

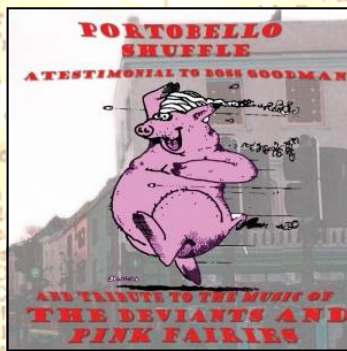
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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



Butterfly Conservation

Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



your  cards
someecards.com



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

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

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

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



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

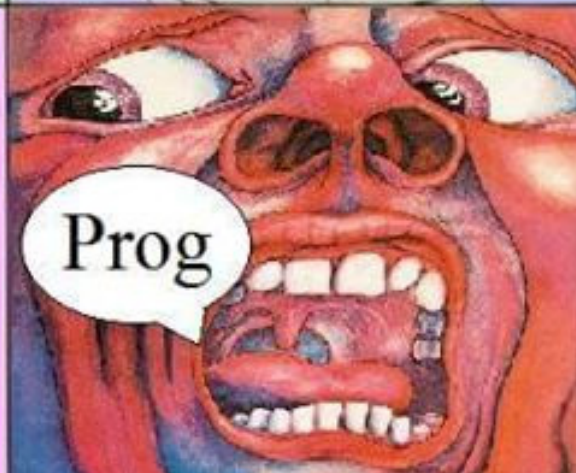


Sex?



No...

Prog



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





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/>



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

The Misunderstood:	My Mind
Johnny Flynn, Luisa Gerstein And Héloïse Tunstall-Behrens,	
With Robert Macfarlane:	The Wild Hunt
Arvo Party and Harry Styles:	As it Was
Juni Habel:	When We Awake
Nhá Zefa & Nhô Pai -	We'll Never Forget
My Unknown Friend:	Wonders are All Around us
Ron Geesin:	Concrete Line up
Supergrass:	Oracle
The Rolling Stones:	Dandelion
Marty88:	Tales
Ennio Little Brother:	Talcum Powder
Juni Habel:	Rhythm of the Tides
You are a Ghost:	Ending
Sea of Daisies:	Anti-Vaxxer Goofus/Doofus
Kawri's Whisper:	Farewell
Blerta:	Drugs
Carl Haz Tuna:	Contact
Brian Eno:	Who Gives a Thought
Richard Dawson:	The Tip of an Arrow
Trevor Beales:	Fire Side Story
Duke Ellington:	Symphonette
Hope Sandoval and Warm Inventions:	That Spided
Juni Habel:	Valient
Juni Habel:	I Carry you, my Love
Bay City Rollers:	Rock n Roll Honeymoon
The Stiffs:	Yer Under Attack
David Crosby:	I'd Swear There was Somebody Here

**Listen
Here**



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

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

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



Stephen DiJoseph
LUCIANO BASSO
Eric Angelo Bessel
Echo Us
Overhead
Times Up
Robert Bulcani
Great Wide Nothing
Soniq Theater
Sproingg

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

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

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

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

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

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

The Hard Shoulder Part 3

<https://shows.acast.com/between-you-and-me/episodes/the-hard-shoulder-part-3>

We're getting close to the end of Marillion's Happiness Is The Road Volume 2: The Hard Shoulder, as we mop up another three songs - Throw Me Out, Half The World, and... wait for it... Whatever Is Wrong With You.

One of these songs Sanja and Paul have a MAJOR disagreement about, and it's not the one you might expect...

**Listen
Here**



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

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

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

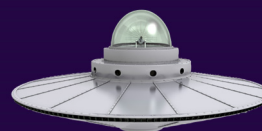


AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Day a Gorilla Flew a Jet

<https://podcasts.apple.com/us/podcast/the-day-a-gorilla-flew-a-jet/id1479709878?i=1000605759365>

The gang gets together once again to play World War II Trivia to honor our veterans and "Homes for Our Troops." How did the U.S. Military keep its first jet fighter top secret? How did the Mafia help the U.S. win World War II? Did Mussolini have a pet chicken named Tony? Find out all this and more plus learn how to donate to Homes for Our Troops. Special guests: Jim Frenkel, Phil Orbanes, U.S. Army Colonel (ret) Bill Ivey, Vietnam veteran Doug Bolick & the Lovely Lois Lane.



**Listen
Here**



Sverre Valen
1925 - 2023

Sverre Valen was a Norwegian choir conductor. He founded and directed Sandefjord Girls Choir, Bel Cantokoret, the Valen Choir, and Valens Solistensemble, many of which have won awards and toured internationally. He became Knight, First Class of the Order of St. Olav in 1992. The last choir Valen conducted was Adventistsangerne, a choir representing the Adventist community in Norway which he started in 1984. Aged 88, he held his last concert with the choir in Norderhov Church on 8 June 2013.



Clemens Ganz
1935 - 2023

Clemens Ganz was a German organist. Ganz studied with Hermann Schroeder and Josef Zimmermann church music and school music at the Hochschule für Musik in Cologne. From 1964 to 1976 he was cantor at St. Marien in Köln-Kalk. From 1971 to 1998 he taught as professor at the Hochschule für Musik. From 1985 to 2001 he was organist of Cologne Cathedral.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Virginia Zeani
1925 - 2023

Virginia Zeani OMRI (born Virginia Zehan) was a Romanian-born opera singer who sang leading soprano roles in the opera houses of Europe and North America. Zeani made her professional debut in 1948 as Violetta in *La traviata*, which would become one of her signature roles; she performed this role over 640 times. After her retirement from the stage in 1982, she became a well-known voice teacher. She spent her last years in Palm Beach County, Florida.



Anita Thallaug
1938 - 2023

Anita Thallaug was a Norwegian actress and singer. Thallaug featured in musicals, cinema and television programs. She featured frequently in NRK children's programs of the 1950s. Thallaug was the Norwegian contestant in the Eurovision Song Contest 1963, with the song "Solhverv", where she finished 13th (last). She was the first of four Norwegian

THOSE WE HAVE LOST

entrants to score no points in the competition. Anita Thallaug was also the younger sister of opera singer Edith Thallaug.



Oleksandr Kozarenko
Олександр Козаренко
1963 - 2023

Oleksandr Kozarenko was a Ukrainian composer, pianist, and musicologist. In 1984, he was a winner of the Mykola Lysenko International Music Competition, and in 1986 won the All-Ukrainian Competition, receiving further prizes later on. Kozarenko was a teacher at the Lviv Music Academy from 1992, heading its department of music theory from 2006 to 2010, moving on to other teaching posts following this. He later composed several pieces, and rearranges others' works. Kozarenko died from COVID-19 in Ivano-Frankivsk on 21 March 2023, at age 59.



Wayne Swinny
1964 - 2023

Wayne Swinny was an American musician, guitarist, and one of the founding members of the Tennessee rock group Saliva. The group formed in 1996, and after winning competitions and playing small gigs found success with their first few studio albums. They endured several lineup changes and despite this their gigs continued, releasing albums for the next twenty years. Swinny died from a brain haemorrhage, at the age

THOSE WE HAVE LOST

of 59. He was the last original member who still remained with the band.



Tom Leadon
1952 - 2023

Tom Leadon was an American musician. He was one of the founding members of Tom Petty's original band, Mudcrutch, and remained its guitarist following its revival in 2007. He was the brother of Bernie Leadon, the former banjoist and guitarist of the Eagles. Leadon later became a guitar teacher in Nashville. Leadon died on March 22, 2023, at the age of 70.



Peter Shelley
1943 - 2023

Peter Shelley (born Peter Alexander Southworth) was a British pop singer, songwriter, and music business executive. As a performer in the 1970s, he had UK hits with "Gee Baby" and "Love Me Love My Dog". He also originated the persona of Alvin Stardust, writing, singing and producing the first single released under that name, "My Coo Ca Choo". After another singer, Shane Fenton, took over as Alvin Stardust, Shelley continued to write and produce hit songs for him, including "Jealous Mind" and "You You You". Shelley was also the co-founder of Magnet Records.

THOSE WE HAVE LOST



Keith Reid
1946 - 2023

Keith Stuart Brian Reid was an English lyricist and songwriter. He was best known for being the songwriter who wrote the lyrics of every original song released by Procol Harum, with the exception of the songs on their 2017 album *Novum*. He co-founded the band with Gary Brooker. Reid was a non-performing member, he did not play any instrument, and did not record with Procol Harum. After the band's break-up in 1977, he began composing songs. Most notably, he co-wrote "You're the

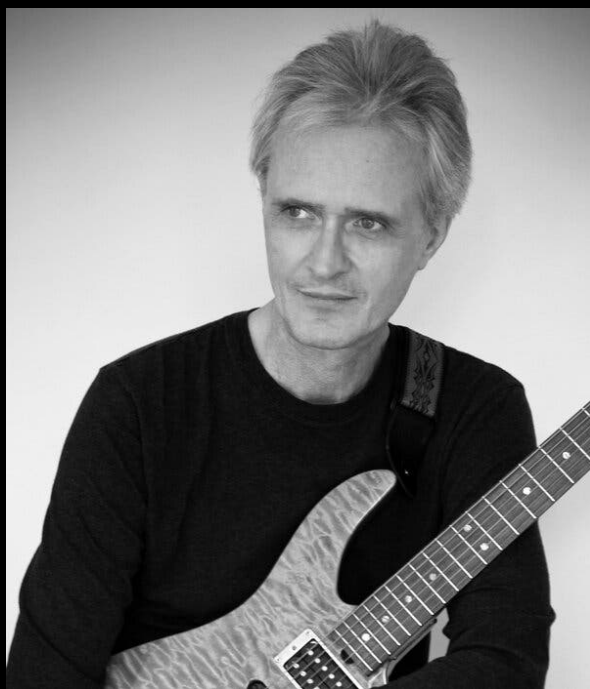
Voice", a UK top-10 hit for Australian singer John Farnham.



Luca Bergia
1969 - 2023

Luca Bergia was an Italian musician and founding member of the Italian band Marlene Kuntz. The group formed in 1987, with a first concert leading to them releasing demos and videos. They released their debut album in 1994, partaking in Sanremo Music Festival in 2012. Luca Bergia died at home on the morning of 23 March 2023, at the age of 54.

THOSE WE HAVE LOST



Scott Johnson
1952 - 2023

Scott Richard Johnson was an American composer known for his pioneering use of recorded speech as musical melody, and his distinctive crossing of American vernacular and art music traditions, making extensive use of electric guitar in concert works, and adapting popular music structures for art music genres such as the string quartet. He was the recipient of a 2006 Guggenheim fellowship, and a 2015 American Academy of Arts and Letters Award.



Christopher Gunning
1944 - 2023

Christopher Gunning was an English composer of concert works and music for films and television. Gunning's film and television compositions received many awards, and in the 1970s and 1980s, Gunning collaborated with rock musician Colin Blunstone. Gunning composed the music for nearly all of the Poirot TV films starring David Suchet, among many of his other notable works. In recognition of Gunning's contribution to music, he received a BASCA Gold Badge Award on 19 October 2011.

THOSE WE HAVE LOST



Nick Lloyd Webber
1979 - 2023

Nicholas Alastair Lloyd Webber was an English composer and record producer. He was the son of composer Andrew Lloyd Webber and his first wife, Sarah Hugill. Lloyd Webber was known for writing a theatrical and symphonic version of *The Little Prince*. He also composed the music for *Fat Friends The Musical*. Besides musical theatre, Lloyd Webber was known for scoring the BBC One drama *Love, Lies and Records*, and the film *The Last Bus*. Lloyd Webber died on 25 March 2023 at age 43 at Basingstoke Hospital, after suffering from gastric cancer for 18 months.



Daniel Chorzempa
1944 - 2023

Daniel Walter Chorzempa was an American organist, composer and architect. Chorzempa was born in Minneapolis, Minnesota, and subsequently studied music and architecture at the University of Minnesota and further music studies in Cologne. After starting out as a pianist (achieving some success in Europe during the late 1960s and early 1970s), he became better known as an organist. In the 1970s he was also active as a composer associated with the Cologne School and *New Simplicity*.

THOSE WE HAVE LOST



Ray Pillow
1937 - 2023

Herbert Raymond Pillow was an American country music singer, music publisher, and artists and repertoire (A&R) representative. In his career, he had 18 singles on the Billboard country songs chart. After charting for the last time in 1981, Pillow founded Sycamore Records with Larry McFadden, and later worked in the A&R department of Capitol Records. Pillow continued to perform as a member of the Grand Ole Opry and on popular classic country television programs such as Country's Family Reunion, which airs regularly in the United States on RFD-TV network. Through his record label, Pillow released two albums.



Peggy Scott-Adams
1948 - 2023

Peggy Scott-Adams (born Peggy Stoutmeyer) was an American soul, blues and R&B singer. She was sometimes known by her earlier name of Peggy Scott, and billed as 'The Little Lady with the Big Voice'. She hit the Top 40 three times during her tenure in the music industry, leaving for a short period to work as a lounge singer before returning and releasing further albums, later turning to gospel music.

THOSE WE HAVE LOST



Howie Kane
1945 - 2023

Howard G. Kirschenbaum, better known as Howie Kane, was an American pop singer who was a member of Jay and the Americans. Howie was inducted, as a member of the Americans, into the Vocal Group Hall of Fame in 2002. He sang vocals for the band between 1960 and 1973, and again from 2006 until his death. Kane was an alcoholic and entered a 12-step program and sobered up, and worked for nearly 20 years counselling adolescents and adults who suffered from similar addictions. Kane was still touring with the Americans when he died in March 2023, at the age of 77.



Wim de Bie
1939 - 2023

Willem Philippe "Wim" de Bie was a Dutch comedian, writer and singer. He formed the comedy duo Van Kooten en De Bie with Kees van Kooten. Together they made various satirical TV shows. De Bie made several radio and television shows. He also wrote several books and drew some comics. From 2002 on, De Bie was active as a blogger. De Bie died of Parkinson's disease in The Hague, on 27 March 2023, at the age of 83.

THOSE WE HAVE LOST



Sun Yumin
1940 - 2023

Sun Yumin (born Yang Yuemin) was a Chinese Peking opera artist. Sun Yumin was imprisoned during the Cultural Revolution (1966–1976), attempting to commit suicide by jumping from a window during this time. After her recovery, she returned to the stage in 1979 and although she had an obvious limp, she trained hard to make it imperceptible during her performances. Sun Yumin also took on over 60 students and authored a number of books, including an autobiography. Sun Yumin died from multiple organ failure on 28 March 2023, at the age of 83.



Ryuichi Sakamoto
坂本 龍一
1952 - 2023

Ryuichi Sakamoto was a Japanese composer, record producer, and actor who pursued a diverse range of styles as a solo artist and as a member of Yellow Magic Orchestra (YMO). Sakamoto influenced and pioneered a number of electronic music genres. As a film-score composer, Sakamoto won an Oscar, a BAFTA, a Grammy, and 2 Golden Globe Awards. Merry Christmas, Mr. Lawrence (1983) marked his debut as both an actor and a film-score composer. On occasion, Sakamoto also worked as a composer and a scenario writer on anime and video games. In 2009, he was awarded the Ordre des Arts et des Lettres from the Ministry of Culture

THOSE WE HAVE LOST

of France for his contributions to music. In June 2014, Sakamoto took a year-long hiatus after he was diagnosed with oropharyngeal cancer. On January 21, 2021, Sakamoto announced that though his throat cancer had gone into remission, he was now diagnosed with rectal cancer. Sakamoto died from cancer on March 28, 2023, at the age of 71.



Paul O'Grady
1955 - 2023

Paul James O'Grady MBE DL was an

English comedian, broadcaster, drag queen, actor, and writer. He achieved notability in the London gay scene during the 1980s with his drag persona Lily Savage, through which he gained broader popularity in the 1990s. O'Grady subsequently dropped the character and in the 2000s became the presenter of various television and radio shows, including The Paul O'Grady Show. He also published several books, including a four-volume memoir. Through his series For the Love of Dogs, O'Grady built links with the Battersea Dogs and Cats Home in South London, becoming an ambassador for the charity. O'Grady was appointed a Member of the Order of the British Empire (MBE) in the 2008 Birthday Honours for services to entertainment. O'Grady died "unexpectedly but peacefully" on 28 March 2023, at age 67. His death was announced by his husband, André Portasio, and tributes for the former television host poured in from celebrities all over the world.



Sanath Nandasiri
1942 - 2023

Sangeeth Nipun Herath Mudiyanse
Sanath Nandasiri was a Sri Lankan singer, musician, music director, composer and

THOSE WE HAVE LOST

playback singer. He was the Chancellor of the University of the Visual and Performing Arts in Sri Lanka. One of the iconic singers in Sri Lankan music, Nandasiri received several awards for his compositions in a career spanned more than six decades. He also composed the music to Sandamalige Kathawa, the first TV serial on Rupavahini.



Sweet Charles Sherrell 1943- 2023

"Sweet" Charles Sherrell (born Charles Emanuel Sherrell) was an American bassist known for recording and performing with James Brown. He was a member of The J.B.'s from 1973 to 1988, later working with other artists and releasing his first solo album in 2017. Sherrell died on March 29, 2023, at the age of 80.



Ray Shulman 1949- 2023

Raymond Shulman was a British musician and record producer who was a co-founder of the progressive rock band Gentle Giant with his brothers Derek and Phil. Shulman also worked as record producer in the late 1980s and early 1990s for alternative rock artists such as The Sundays and The Sugarcubes. He also created music for several video games, such as Privateer 2: The Darkening and Azrael's Tear and released two trance EPs under the pseudonym Head-Doctor. Shulman died in London on 30 March 2023, at the age of 73.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%
of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

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

Facts found on ecowatch.com



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Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



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

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

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

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



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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

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

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

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

Celestial Fire

Live in the UK



dvd/2cd



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actions



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actions



Gonzo #27 The Prog shirt

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Gonzo #24 The Daevid Allen shirt

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Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

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

That's why we're very excited to make a big announcement. Starting today, we are changing our name to No Dog Left Behind. It reflects the national network of shelter partners we've built in our first decade of work.

Pittsburgh will always be the heart of our operation, and everything we do is thanks to the love and support of our Steel City volunteers and supporters. Thanks to YOU, our mission is growing. We are excited to see where the next ten plus years takes us!

One more thing....

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

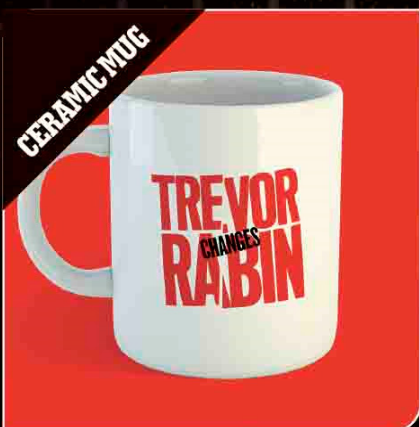
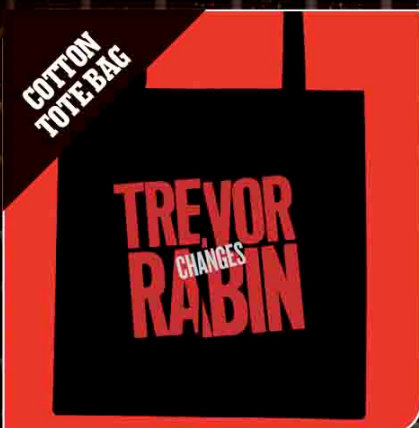
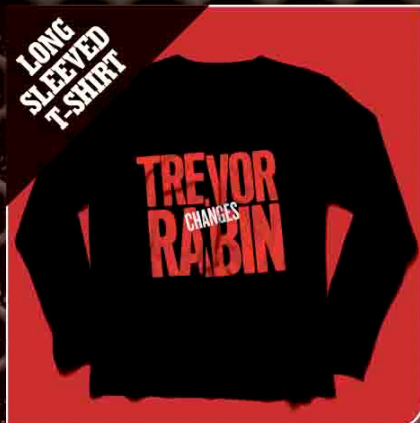
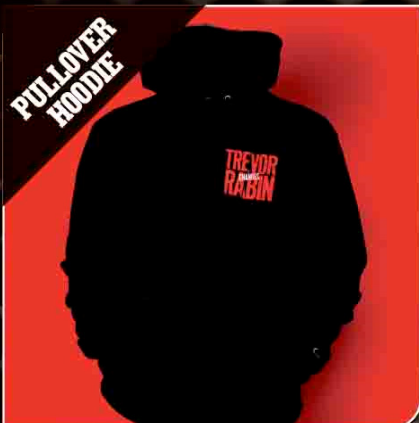
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Outside The Box By T.H.E.M

Outside the Box is the long awaited and highly anticipated debut album from Burnley crew T.H.E.M. As I noted back in December 2022 when I reviewed the digital EP release 'From Beyond', this album was originally going to be a double album but, constraints led the guys to scale things back to a single album with From Beyond being made up of those tracks not to make the album.

STEVE RIDER

MONSTERS RECORDS

Fast forward to now and the album release is immanent and let's not keep you hanging so, I'm not gonna waffle here and take you straight into what T.H.E.M aka Seek The Northerner, Karlow, Lomax and Bruva Smokes, have to offer us with Outside the box...

The album kicks off in style with the upbeat, Seek the Northerner produced, Monsters. Drums, bass, keys, horns and some deft cuts from DJ Woody, all combine to give the kinda head nod, body moving Hip Hop sound you can't help but, move to. This one see's the guys showing exactly what they are all about with the kinda lyrical displays that simply takes your breath away and sets up the tone of the album perfectly. Next up is Running which is produced by Lomax and features Wordsmiff Flip. With drums pounding, bass and strings melt into the vibe to keep your head nodding. Here the struggles and strains of life combine as the guys look at how things can cause you to lose touch with reality and who you are, your true self. But you can't escape that side of you, try as you might, you can run as far as your legs will take you but, you will never outrun yourself, you are always there, in some way, shape and form, ready for the day you are ready to be your true self once more.

The pounding of drums, piano and cymbals draw you into Below Zero, produced by Bruva Smokes. Fear is the idea that immediately trust into your awareness and there is a brief thought in your mind that questions what's coming. At first you feel you're being drawn into some dark and depraved nightmare situation where the guys describe how their actions install fear into those who inhabit the darkness but, the more you listen, the more you realise it is all just a play on words because their words are the weapons and the only ones who need to fear anything are those who step up and think they are better than T.H.E.M. You can leave the darkness behind as drums and horns, courtesy of production from Seek, pour light on things with a huge upbeat vibe that switches up the adrenaline levels all the way on The Sting. The guys are joined by UK Hip Hop legend, Blade for a track that hits like you're running butt naked through a field of stinging nettles. Every line, simile, metaphor hits multiple times on different levels, while the stories from back in the day; talk of inspirations and the more personal notes leave you wondering which way to turn, while the stings never relent. There is almost too much to try and pick apart here so just listen and enjoy this display of the art of rap. Million Degrees is next, produced by Lomax, this one is a heavy drum pounding, button pushing sound with a dash of razor-edged cuts, all of which has

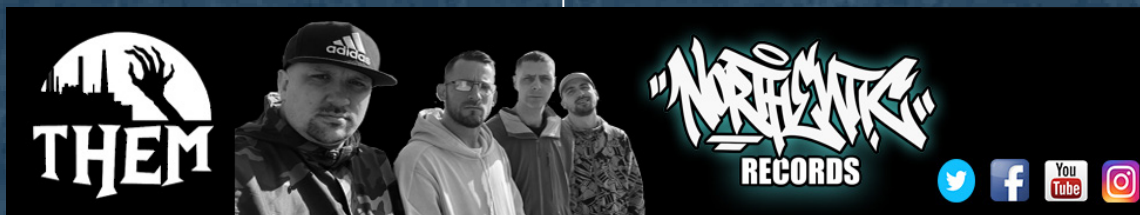




a nerve tweaking edge at times, especially with the high-pitched violin sound. It all seems to seep into the very core of your being, making you vibrate from the inside out. The guys raise the temperature on this one for the streets. Dropping lines that are so hot they blow every thermometer you can try and use to measure the heat this one is pumping out. This one is so hot it might just melt your mind from the inside out...

Drums and a mariachi guitar, with good dash of cuts, are the musical foundation for Lost Cause, giving you this upbeat sound from Seek that is so infectious, I dare you not to nod your head to this. T.H.E.M are joined by the legendary figure of Chester P to examine just what is the definition of a

lost cause. Lots of food for thought here as the energy and the words flood your mind to the brim, making you wonder what a lost cause might be as you look around. There is even a faint thought that filters in making you wonder if there is anything you do that might be considered a lost cause. Loop Da Loop is up next, produced by Karlow, has a pounding beat over some chilled guitars, with some ethereal vocals sounds and cuts all mixed in giving this a head nod vibe with a thoughtful edge. This one brought many things to mind as I listened from a basis of what goes around comes around, to the battle many of us have within our own minds and even battling the system but, none of these seemed to stick and then I wondered "Is that what the guys were aiming at here", getting you to loop da loop



in your own mind by going round and round never quite certain of the real focus? The album's title track is up next, Outside The Box is produced by Seek and features AMOS. With horns, bass and drums, this one has cracking funk vibe to it. Here, it's all about spinning intricate lyrical lines around and about things that are not just outside the box but, there are some you might be so far outside the box as to be too much to touch. This one has your mind spinning and doing back flips as you nod and move along to the sound, and by the end of this you'll be thinking "Who needs a box anyway" this is Hip Hop.

Moving to the penultimate track, Milltown Flex, it's produced by Lomax and has this big sound of strings, drums and bass, which gives this one a Hip Hop soundtrack vibe. It's time for the guys to get everyone up on their feet as they each demonstrate the pure quality of their lyricism, proving that they are not just at the top of their game but, that there is always another level to strive to reach. Once you gotta rep, it's all about keeping it and continually honing those skills and keeping yourselves sharp and authentic. The track also ends with some slick cuts from DJ Musicar!, who also provides cuts for all except the opening track of the album. The final track of the album is What We Do! Production comes from Sidefx and it features Ken Masters alongside T.H.E.M. There is this orchestral backing to the drum beat that gives this an extra dimension as the piano element seems to echo all around you. There will be no encore here as this is a supreme display of how to end an album as everyone gives a solid lyrical display of their rap skills, which all says one thing loud and clear, this is Hip Hop and this is What We Do!

I'm not sure exactly where to start here but, it's not often that an album comes along that

is not only a breath of fresh air but, also completely takes your breath away, Outside The Box does exactly that and more. There is an element here that makes you think that even if you have heard the EP, listened to the live segment and sofa chat on 05:21, that nothing can really prepare you for this album. I mean, what T.H.E.M. have done here is to embody the essence of real Hip Hop but, with their own stamp well and truly on it.

Outside The Box has everything I love about that real Hip Hop vibe. From start to finish it grabs your attention and holds non-stop, with ten tracks that are all three minutes plus, which really gives you time to get into the tracks and to properly feel them. I'm not saying that sub-three minute tracks don't deliver but, they do always leave me wanting more and that is one thing you are not gonna get with this album, except maybe once it ends that is...

It really is difficult to fully explain what is so good about this album but, I'll try and at least give you an insight. Musically the production is exactly what you would want from a Hip Hop album. Every track has the kinda vibe that makes your body wanna move. There is energy here that doesn't let up across the entire album. Seek The Northerner, Karlow, Lomax and Bruva Smokes all show they have the skills to produce cracking instrumentals as well as the kind of lyrical skills that so many wish they had. These guys might all have their own unique styles and sound but, they also completely complement each other as well, which in a crew like this, is invaluable.

It is also worth noting their careful choice of guests for the album all of whom, fit exactly into place on the album adding extra depth and another layer of polish to an already finely polished album. It's not just the



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legendary guests that might peak your interest here. There is also a legendary figure behind the scenes too as No Sleep Nigel, who has been the engineer behind many classic UK Hip Hop tracks over the years, handles the mixing and mastering of the album, what more could you want right...

What you do realise, by the end of the album, is that collectively and individually, these four guys have the talent and the passion to deliver some of the most intelligent and exciting underground Hip Hop music around today. For me, T.H.E.M. have well and truly nailed what it is to be unique and authentic but, still have the foundation of what they do rooted in what true Hip Hop is, with banging beats and vocals that can easily tackle emotive personal stories, right through to those just for the street or those to rock any party.

Outside The Box lifts that underground Hip Hop sound out of the box and plants it where it needs to be, in a place where anything and everything is possible, and nothing is impossible. This is one you just

should not miss and yeah, it really is that good so, nuff said...

My humble thanks to Seek The Northerner for sending this my way and to the whole crew for having the faith in my writing.

The album is released tomorrow, 1st April, through Northentic Records and be sure to check the official album launch party on Sunday 21st May at the Camden Club, London. It's gonna be some night, hosted by the one and only Blade and with T.H.E.M. and whole host of guests from 4:30pm to midnight, check the link below for tickets.

Time for me to be outta here,

See ya,

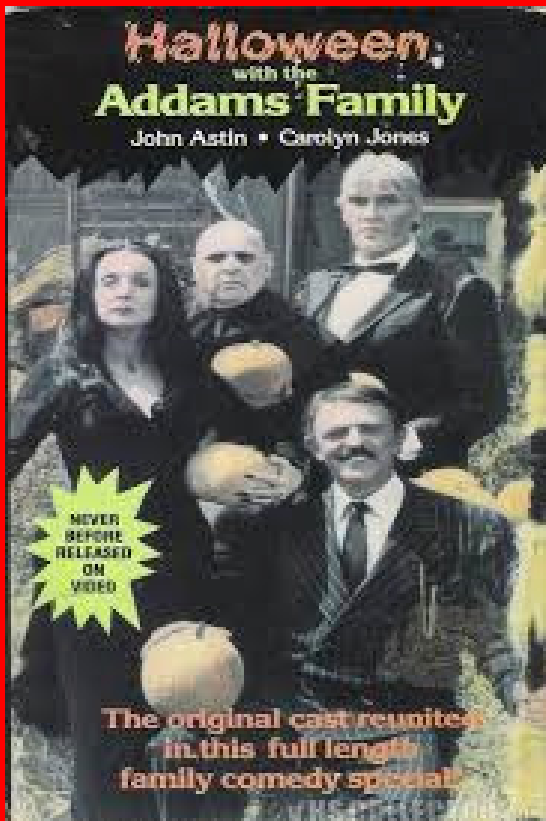
Steve





MARK AT THE MOVIES

Mark Raines



Halloween with the New Addams Family

Television Movie

Released
October 30, 1977

Plot

Gomez's brother Pancho is staying with the Family while Gomez goes to a lodge convention in Tombstone, Arizona. Gomez is jealous of his

brother, who once courted Morticia. Halloween is night and Pancho tells the legend of Cousin Shy, who distributes gifts and carves pumpkins. Gomez has been lured off by crooks who have bugged the house to steal the Family fortune.

The lead crook "Bones" Lafferty sends Mikey to investigate. Wednesday (Senior) is home from music academy, where she studied the piccolo (she breaks glass with it). Pugsley (Senior) is home from Nairobi medical school, where he's training to be a witch doctor. Mikey panics and flees after treading on Kitty Kat's tail. The crooks have a fake Gomez and Morticia to help in their plans, along with two strong-arm goons, Hercules and Atlas. Gomez returns home for the Halloween party and trimming of the scarecrow.

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

Lafferty poses as Quincy Addams (from Boston) to get in. He has his men tie up Gomez and Morticia and his doubles take their places, confusing Pancho, who's still infatuated with Morticia. Lurch scares off the thugs and terrifies the assistant crook Louie the Lard (who was dressed as Little Bo Peep). Fester, trying to be nice, puts Lafferty on the rack. Lafferty tries to escape through the secret passage and steps on Kitty Kat's tail. When the police arrive upon responding to a noise complaint, Lafferty and his gang surrender.

The Addams Family is then free to celebrate Halloween happily, ending the night by singing together in welcome for Cousin Shy.

Full film
Youtube

<https://youtu.be/jlw2CFiSCgc>

Many a day I have watched old episodes of this classic American comedy, it a creepy, it kooky and this version is in color and it recreates some of the old magic of the past, yes included is a link to the full film fact I think it worth your time to watch it.

Also, the image is an original cast photo promotion.

Running time(74 minutes)

Rating not found but I would say a (U)
4 out of 4



Knock at the Cabin

Released

January 30, 2023 (Rose Hall)
February 3, 2023 (United States)

Plot

Wen, a seven-year-old, is vacationing with her adoptive parents, gay couple Eric and Andrew, at their remote cabin in Burlington County, New Jersey.

During her stay, Wen is approached by a mysterious stranger named Leonard. Initially charming, Leonard explains that he needs Wen and her parents' help to save the world. While the two spend time together catching grasshoppers, Wen becomes suspicious when three other people show up with makeshift weapons. Wen flees to warn Eric and Andrew but the visitors break into the cabin before tying them up, with Eric sustaining a concussion.

Leonard and his companions—Sabrina, Adriane, and Redmond—claim to have never met before this day and have no intention to harm the family, but in the last week, they have been compelled by visions and an unknown power to find the family. The group foresees an upcoming apocalypse in which Leonard claims oceans will rise, a plague will descend, the sky will fall, and finally, unending darkness will descend. This can only be averted if the family kills one of their own as a sacrifice. They are warned that, while they will survive the apocalypse, if they do not choose, they will be doomed to be the last people alive. Eric and Andrew believe the group is lying and the attack is rooted in hate and delusions.

When the family refuses to choose, the visitors conduct a strange ritual in which they cover Redmond's head with a cloth and beat him to death with their weapons. Eric, who is concussed, believes he sees a figure of light as Redmond dies. On the TV, the media reports devastating tsunamis, which Leonard says is the start of the apocalypse. Andrew comes to believe that Redmond is Jeff O'Bannon, a homophobic who assaulted him in a bar years ago, for which he went to prison. Andrew believes Jeff tracked him down as revenge. Leonard, Sabrina, and Adriane question if Andrew is right and struggle with their guilt, but maintain that they believe their visions. They reveal that Redmond's death has temporarily delayed the apocalypse. The next day, the intruders sacrifice Adriane as Eric and Andrew refuse to choose a sacrifice.

The disasters continue as a plague spreads across the globe. Andrew insists the disasters are coincidental and the visitors were anticipating pre-scheduled news broadcasting. Sabrina describes how she and the other visitors were led by their visions and compulsions to find each other online, execute details of their plan such as their weapons, and continue forward when they wanted to resist. Andrew manages to escape and retrieves his gun from the car and shoots at Sabrina until she runs away. Andrew finds Redmond's wallet and proves to Leonard that he was Jeff. Injured from his attack and their tires slashed, Andrew believes the four came in a truck nearby and locks Leonard in the bathroom. Sabrina breaks into the house, and Andrew fatally injures her. Leonard then tricks Andrew into coming into the bathroom and overpowers him, stealing the gun.

Leonard still sacrifices Sabrina, and the broadcast shows spontaneous plane crashes taking place around the world. Realizing their time is almost up, Leonard takes the three onto the back deck as the sky begins to blacken and lightning begins to set the earth on fire. Before sacrificing himself, Leonard tells them they have only minutes to decide before it is too late and slashes his throat. Eric now believes that the events are real, and that the intruders each represent the Four Horsemen of the Apocalypse. Not wanting Wen to grow up in a destroyed world, Eric offers himself as the sacrifice. He claims that he saw a light before the visitors killed Redmond and that he saw a future of the world still surviving. Wen is grown up, and Andrew is still there for her. Eric feels that they were chosen to sacrifice their family because their family's love was pure. Andrew then reluctantly shoots and kills Eric.

Andrew and Wen find the visitor's truck with their belongings that corroborate their stories. They drive to a crowded nearby diner, where news reports on the TV confirm that the disasters have subsided and the world is saved. Returning to the truck, the radio turns on and plays "Boogie Shoes" by KC and the Sunshine Band, the song Eric played for them on their drive to the cabin, as the two drive back into the world.

Directed by. M Night Shyamalan

Film trailer

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

Moving performances play with who is the good or bad guy (villain) and ask the audience philosophical questions about happiness and suffering.



The Whale

**Released
September 4, 2022 (Venice)**

December 9, 2022 (United States)

Plot

Charlie is a morbidly obese and reclusive English professor who teaches online college writing courses but keeps his webcam switched off, afraid to show his appearance to the students. Charlie is cared for by his nurse and only friend Liz, who urges him to visit a hospital as he is at severe risk of congestive heart failure, but refuses because he is worried about not having the necessary health insurance to cover it. He is also visited by Thomas, a New Life Church missionary who tries to proselytize him. Charlie frequently orders pizza to which he and his delivery driver Dan follow a usual routine: He leaves the pizza on the porch, takes the money from the mailbox, and leaves without ever interacting with Charlie.

Charlie has also been attempting to reconnect with his estranged teenage daughter Ellie whom he has not seen in eight years. Charlie offers her all the money in his bank account to persuade Ellie to spend time with him without her mother's knowledge. Ellie agrees, but only if Charlie helps her rewrite an essay for school, and Charlie agrees. In exchange for rewriting the essay, Ellie must write in a notebook he provides.

Liz is disgruntled by Thomas' frequent visits and tells him that Charlie does not need saving. Liz reveals that she is the adopted daughter of New Life's head pastor and that Alan, Charlie's deceased lover whose death from suicide due to religious guilt caused Charlie to uncontrollably binge-eat, was her brother. Charlie never fully recovered from the loss. Despite Liz's objections, Thomas still believes his mission is to help Charlie.

Charlie's health begins to decline after

almost choking on a sandwich, and Liz brings him a wheelchair to make it easier for him to move around his apartment. One day, Ellie secretly slips sleeping pills into another sandwich she makes for Charlie. After he falls asleep, Thomas arrives and Ellie begins to question him while smoking marijuana. After initially hesitating, Thomas admits he ran away from his family and old mission in Iowa after feeling unfulfilled and stealing all the money from the youth group. Ellie secretly records his confession on her phone.

Liz brings Mary, Charlie's ex-wife, and Ellie's mother, to visit him and the truth about Ellie's secret meetings with her father is revealed. A heated exchange occurs where Charlie reveals he has \$120,000 in his bank account. As Charlie had lied to her about not having money for healthcare, Liz angrily storms out, leaving Mary and Charlie alone to argue about the breakdown of their marriage and their failures as parents. As Mary leaves, Charlie tearfully admits he needs to know there is at least one thing he did right in his life.

Charlie experiences a severe binge-eating episode after Dan glimpses him for the first time and sends out a profanity-laden email to his students asking them to write something honest. Thomas visits Charlie one last time, informing him that he is moving back home after Ellie sent his confession to his former youth group and family. His family has dismissed the incident and is welcoming him home. Thomas attempts to proselytize Charlie but is chastised after he blames Alan's death on his homosexuality, and turns his back on God to be with Charlie. In his next class, Charlie reveals he's being replaced as their

professor and reads some of their candid responses. To reciprocate their honesty, he switches on his webcam for the first time and the students film him disgustedly until Charlie ends the class by throwing his laptop against the fridge.

Feeling guilty for abandoning him, Liz comforts Charlie as he nears death. Ellie storms into the apartment to confront him over his rewritten essay. Charlie reveals that he replaced her rewritten essay with a critical essay of Moby-Dick that she wrote in eighth grade as he considered it the most honest essay he's ever read. Ellie tearfully rebukes Charlie as he attempts to reconcile one final time. He asks her to read the essay to him. Ellie reads the essay as Charlie stands up and attempts to walk toward her, something he had tried but failed to do during Ellie's first visit. As Ellie completes the reading, Charlie begins to float and they are engulfed by a great white light. As it clears, the final shot shows a memory of the both of them visiting the beach as a family.

Directed by Darren Aronofsky

Film trailer

<https://youtu.be/KCWQaEjSk4A>

Watch for the performance of Brendan Fraser it will leave you with the hardest heartbroken.

Running time (1 hr 57 minutes)
Rated (15)

4 out of 4



Puss in Boots: The Last Wish

Released

December 13, 2022 (Lincoln Center)

December 21, 2022 (United States)

Plot

In the town of Del Mar, renowned hero and outlaw Puss in Boots hosts a party at the governor's home and accidentally awakens the nearby Sleeping Giant of Del Mar. Puss subdues the giant and saves the town, but is fatally crushed by a bell. Puss wakes up in a hospital, where a doctor informs him that he has used eight of his nine lives and suggests he retire from adventuring. Puss initially refuses. Later, in a local cantina, Puss meets a mysterious black-hooded wolf, who disarms him and gashes his forehead in a duel. Puss flees to the house of a cat lady named Mama Luna, and ceremoniously buries his attire in her garden.

Later, the crime family of Goldilocks

and the Three Bears show up at Luna's residence in search of Puss, only to find his "grave." Puss overhears them mention a magical Wishing Star that can grant a single wish to someone bearing its map. Jack Horner, a corrupt pastry chef and collector of magical artifacts, is scheduled to receive the map that night; Puss breaks into Horner's bakery to steal the map and restore his life, unexpectedly reuniting with his resentful ex-fiancée, Kitty Softpaws, who also seeks the map. After a brief skirmish with Goldilocks and Horner, Puss, Kitty, and a stray dog the cats call Perrito[a] escape with the map. Goldilocks, the bears, Horner, and his henchmen give chase, and Puss spots the hooded wolf again while fleeing.

The map leads the trio to the Dark Forest, a pocket dimension that changes its terrain depending on the map's holder. Puss and Kitty both receive frightening landscapes, while Perrito's is a colorful and seemingly tranquil forest. During another skirmish with Horner and Goldilocks' forces, Puss spots the hooded wolf again and flees, distracting Kitty and enabling Goldilocks to obtain the map. After Perrito calms him down from a panic attack, Puss confesses that he left Kitty at the altar on their wedding day. Kitty overhears them and later reveals that she never attended the wedding either, feeling that she could never compete with someone who loved himself more than her.

Puss and Kitty reclaim the map from Goldilocks when her group gets distracted by a manifestation of their woodland cottage. As the landscape morphs, Perrito is captured by the bears, while Puss is trapped in a crystalline cave. While Kitty retrieves Perrito alone, Puss encounters crystal reflections of his past lives in the cave, who mock him for changing his

arrogant attitude. The hooded wolf appears once again, introduces himself as Death, and reveals to Puss that he was following him to kill him for squandering his other lives. Panicked, Puss flees with the map, an act which Kitty and Perrito witness from afar. Meanwhile, Goldilocks reveals that she wishes for a human family, devastating the bears; however, they still agree to help her.

Puss reaches the Wishing Star, but Kitty berates him for his selfishness, while also confessing her wish was to find someone she could trust. Goldilocks, the bears, and Horner arrive and another fight ensues, during which Goldilocks forfeits the wish to save Baby Bear's life and Horner is trapped inside his magical bottomless bag. Death arrives, surrounds himself and Puss with a ring of fire, and challenges Puss to a duel. Instead of wishing for more lives, Puss fights and disarms Death, boldly stating that, while he knows he cannot win, he will continue fighting for his final life. Seeing that Puss has lost his arrogance, Death begrudgingly spares him, although he and Puss agree they will eventually meet again.

After Death leaves, Horner, having eaten a magic growth cookie, reemerges from his bag as a giant and seizes the map from Puss and Kitty. As he attempts to make a wish, Perrito distracts him long enough for Puss, Kitty, and Goldilocks to rip the map to shreds, causing the Wishing Star to collapse and consume Horner. In the aftermath, Goldilocks accepts the bears as her family and leaves with them to take over Horner's bakery business, while Puss rekindles his romance with Kitty. Sometime later, Puss, Kitty, and Perrito steal a ship from Del Mar's governor and set sail to visit "some old friends."

Directed by Joel Crawford

Film Trailer

<https://youtu.be/Y5zqweZAEKI>

Daring action sequences, two dreadful villains to fear, Jack Horner, and Hunter Wolf, and on some deeper level it highlights the shared fear of death and losing loved ones that unite us all

Running time (1hr 42 minutes).

Rated(PG)

4 out of 4



Munster, Go Home!

Released

June 15, 1966 (New York City)

August 6, 1966 (United States)

Herman Munster (Fred Gwynne) and his wife, Lily (Yvonne De Carlo), learn from Cavanaugh Munster's will that they have inherited an English manor known as Munster Hall in Shroodshire, England and that Herman has inherited the designation Lord of the Manor as "Lord Munster". The family boards the

famous American transatlantic passenger ocean liner SS United States to England. Herman gets seasick, and Marilyn (Debbie Watson, encounters a new love and suitor Roger Moresby (Robert Pine). Grandpa (Al Lewis) gets turned into a grey wolf upon accidentally consuming a wolf pill and has to be sneaked through British immigration and customs.

Cousins Grace (Jeanne Arnold) and Freddie (Terry-Thomas) are furious that the American Munsters are getting the manor, and that Herman will be Lord Munster instead of Freddie. Grace and Freddie, with the help of their mother, Lady Effie (Hermione Gingold), try to get rid of

the Munsters, so the estate can be theirs. The American Munster couple feels right at home when Herman's English relatives try to scare them. Freddie disguises himself as a ghost, but screams and runs away when he encounters Herman. Grandpa sneaks out of bed to find out the secret of Munster Hall: a counterfeiting operation is at work in the basement operated by a mastermind known as the Gryphon.

Later, Herman enters a race, driving Grandpa's custom dragster, the "DRAG-U-LA". Grace and Freddie plot to kill Herman to stop him from winning the race; thanks to the Gryphon posing as Roger, but with Lily's help, he wins. The British Munsters and their butler,



Cruikshank (John Carradine) including his daughter, Millie the barmaid revealed to be the Gryphon, are all exposed and apprehended by the police authorities. Herman captures Freddie and Grace by tossing tires at them. Lady Effie is sent to Shroudshire's police station with her butler by Lily and Eddie (Butch Patrick). Herman and his family donated the land and Munster Hall to the city for historic preservation. Roger and Marilyn get together and hope to see each other again. Herman and his family head for their American home.

Directed by Earle Bellamy

Film

Free on youtube

<https://youtu.be/w0rYwfUMiJs>

Running time (1hr 36 minutes)

Rated (U)

Yet another Amercian classic comedy that featured a classic theme tune which had the following yet a another favorite of mine

*Lyrics were written by Bob Mosher, but went unaired)

(Butch Patrick - Whatever Happened To Eddie?*)

Whatever ever happened to Eddie?
I'm the kid from mockingbird lane
Whatever ever happened to Eddie?
Did I freak or go insane?

You might wonder why I have a dragon for a pet
Well he's just there to keep me company on the set
Whatever ever happened to Eddie?
I'm the kid who fixed(?) a brain

Whatever ever happened to Eddie?
Yes I'm the kid with pointed ears
Whatever ever happened to Eddie?
Well after all these many years

You damn near threw my shaded window screen (?)
you turned so white and seen so much green
Whatever ever happened to Eddie?
I'm the kid from mockingbird lane

Whatever ever happened to Eddie?
I got off and split from school
Whatever ever happened to Eddie?
But I always kept my cool

I spend my nights just howling at the moon
Or hanging out in a creepy black lagoon
Whatever ever happened to Eddie?

(* Butch Patrick, who played Eddie Munster, released Whatever Happened To Eddie? in 1983 to the tune of The Munster's Theme)

source:

<https://www.lyricsondemand.com/tvthemes/themunsterslyrics.html>,
4 out of 4



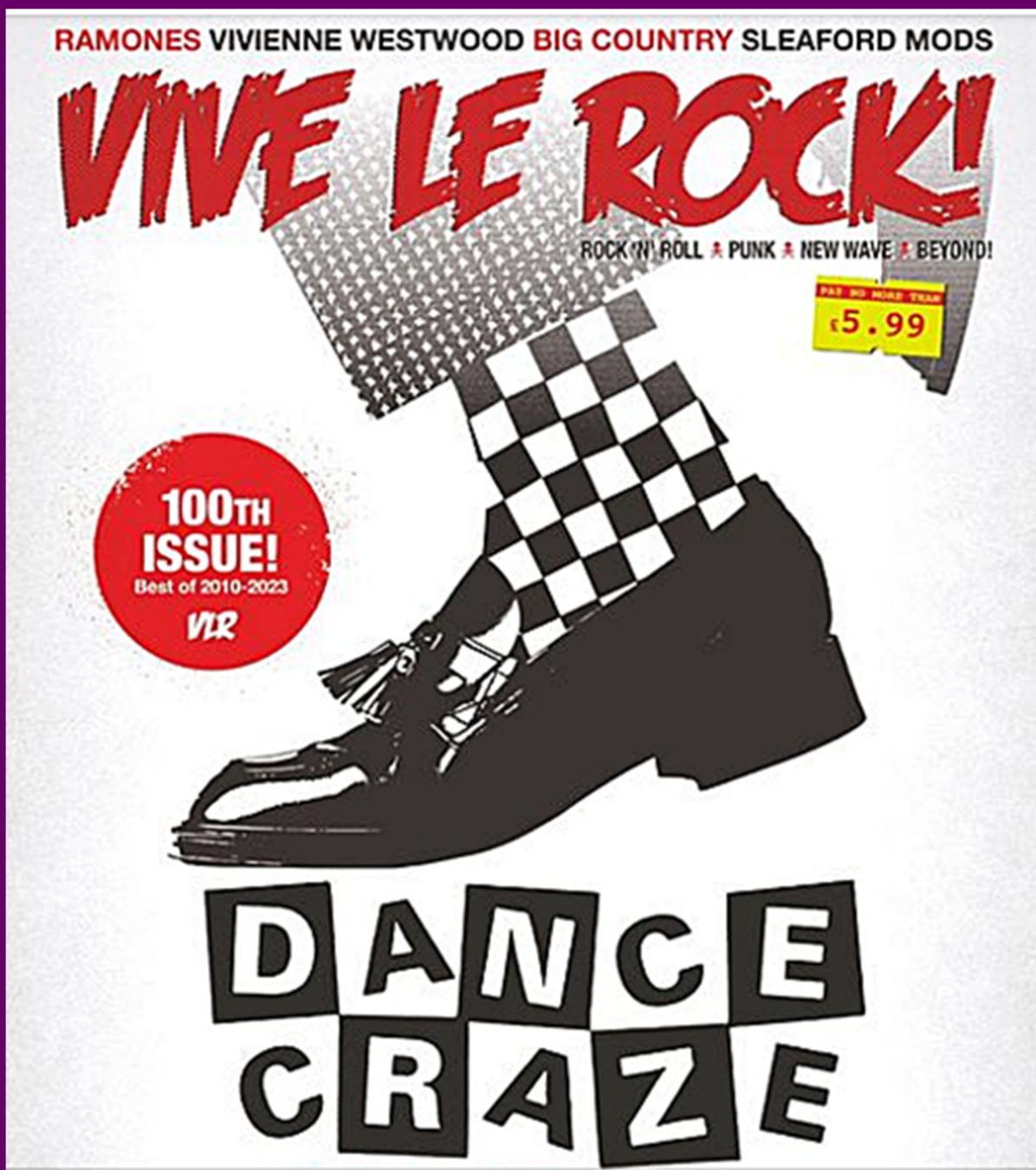


Gerry Ranson and Mule Freedom Music PR

www.vivelerock.net
<https://www.facebook.com/MuleFreedomPR>

Gerry works with 'Vive Le Rock' magazine and promotes a nicely eclectic range of music performers as 'Mule Freedom'. Here are some of his latest prodigies, with some 'observations' on their latest albums from *Alan Dearling*:

alan dearling



Neverland Ranch Davidians

This is an album full of music that rises from the swamplands of the USA. It conjures up a Stephen King-type of range of sounds. Often feral, veering from the short, screamer-style punkish tracks in the style of The Cramps into lengthier rumbling tracks, full of fuzz-filled intensity and menace. This is a trio courting controversy. As Mule Freedom's PR sheet suggests, "*The Neverland Ranch*

Davidians don't care a hoot for the niceties of popular culture, their chosen moniker a collision referencing two late 20th Century icons, Michael Jackson and 'Waco Saviour' David Koresh."

At their darkest, they are pretty formidable. That's their strength. They are grungy and seemingly from an alien planet. It's in their darker tracks like the opener, 'The Gospel'

NEVERLAND RANCH DAVIDIANS



and ‘Stigmata’ that they excel, and in the never-benign, ‘Aqua Velveteen’ with its lines like:

*“They said, is it a boy? Is it a girl?
Whatever it is, it’s Aqua Velveteen.”*
‘Aqua Velveteen’:

<https://www.youtube.com/watch?v=bnGqahPK174>

A clue and a touchstone for NRD’s is that frontman, Tex Mosley was conscripted to play with his band, The Neighborhood Bullies by none other than Suzi Quatro on her ‘The Spotlight’ album, which included a version of Gold-

frapp’s ‘Strict Machine’ that reminds that how at her best Suzi can make the Velvet Underground sound like MOR-music! Some of the tracks are fairly predictable punk soul-band fare, like ‘Rat Patrol’ and ‘Fat Back’, but their version of the Ray Charles song, ‘I Believe to My Soul’, is exquisitely warped and twisted. They would make an interesting support band for somebody like Dr Feelgood...there’s certainly something of a riot going on...

If you enjoy ‘uncomfortable’ music played with menace and originality, this is your Trip!

Tex Mosely adds: *“Rock ‘n’ Roll is still respected and celebrated in Europe, so we were happy to catch the ear of a cool Euro*

label like *Heavy Medication*” (which was established by American ex-pat in Warsaw in Poland in 2018).

The Higsons: Run Me Down – the complete 2Tone Recordings

Forty years on from the release of The Higsons’ single, ‘Run Me Down’ we have the Record Store launch of an album of tracks recorded for Jerry Dammers’ 2 Tone label. Charlie Higson and his mates had formed the band at East Anglia University in 1980 and were part of the New Wave of post-punk music which gave a nod in the direction of earlier ska music (and indeed The Specials). Charlie’s vocal stylings are reminiscent

of the slightly sneering cocky-boy sounds of much punk and 2 Tone music. It’s a tad off-kilter, but the overall sound of the Higsons still sounds quite vibrant and fresh over 40 years on. Punk-funk. Hi NRG. Big, brash brass, good beats, rumbling, funky walking bass lines and syncopated drums. There is one heck of a lot of going on. Plus a generous helping of ‘oohs and ahhs’ on the vocals.

The release features three versions of ‘Run Me Down’, but for me, ‘Ylang Ylang’ is probably the standout, and most interesting track. Real odd rumblings in the jungle.

*“Sleeping all day – in a tent drunk...
Take my love and run.”*



Charlie Higson has become a successful TV scriptwriter, featured on 'The Fast Show' and elsewhere, and Terry Edwards is a go-to session musician and performs with Simon Charterton and friends in the 'Near Jazz Experience'.

'Ylang Ylang':

<https://www.youtube.com/watch?v=Ji2vCdodLVw>

Angus McOg: Cirrus

Tinkling piano, falsetto vocals. Aural images of floating clouds high up in the sky. A lot of tracks drift along with Antonio Tavoni (aka Angus McOg) singing in an intonated Italian English. Americana UK magazine reviewed the new 'Cirrus' album as:

"Melodic and easy-going indie folky Americana."

That sounds pretty accurate. The music is often elliptical, lilting and rather understated. It's pretty, it glistens and is largely easy listening. It's full of gentle soundscapes, perhaps offering a reminder of John Martyn or solo Robin Williamson's Gaelic music. But if John Martyn provided 'Grace and Danger', McOg provides just the 'Grace' part. There's some beautiful trumpet parts from Enrico Pasini and greater signs of vigour on the track 'Chances', enlivened by some guitar histrionics.

But, this is not really my musical bag. If you like musical lightness...then maybe it will be for you.

<https://www.facebook.com/angusmcog/>

CUT: Dead City Nights

Also hailing from Italy, CUT is an outfit whose music should be played LOUD!



They have produced the tracks on this, their seventh album, without being able to take them out on road-tests with an audience. But, they should not be worried. This is a strong set of post-punk rock 'n roll. Singer Ferruccio Quercetti says: *"We are waiting for you to show up on the 'Dead City Nights' tour to rediscover these songs in their second life on stage."*

It's really easy to picture the band in full flight, sweaty, noisy and surrounded by pogoing, manic fans in a musical mosh pit. They have a jazz undertow imbued in their music, plenty of hypnotic repetition, blends of Hawkwind riffs, intertwined with strangely idiosyncratic Talking Heads' vocal phrasings. Discord and dischords. It's easy to imagine Ferruccio ferociously screaming, *"You're all going to Die!"* The album is like its title: Dead City Nights, full of grungy nihilism. Darkness. As in the track, 'Sacred Path',

"I'll never kill the pain." This ripples over into the concluding track, 'All Dreams are Gone' with splintering sounds of a train-time rhythm sounding a bit like 'Pretty Vacant'.

Refreshingly dark sonic attacks, whispered lyrics live from the crypt, walls and wails of feedback in a Dead City Night... and as Ferruccio says: *"...everything is still dark around us...but at least we have made sense of all this night-time."*

Prepare to be unsettled...and enter into the dark, horror-worlds of CUT!

'Dead City Night':

<https://www.youtube.com/watch?v=ndvcRYrS19M>

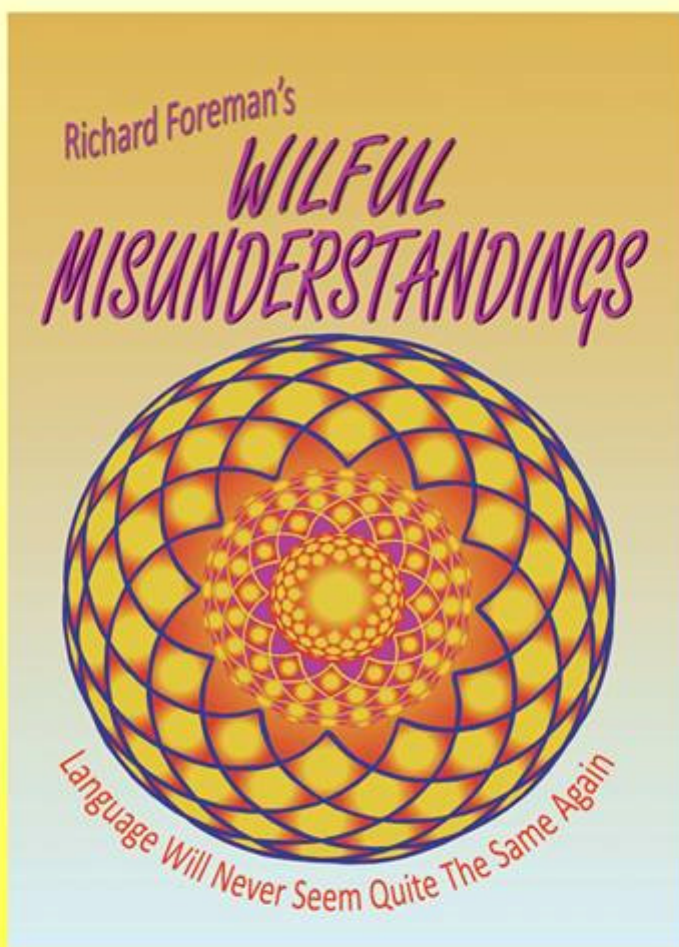


Expect the Unexpected!

'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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KEV'S WORLD

Live!

Ding Dong Lounge 10th Birthday Celebrations

29/01/23

The original Ding Dong Lounge was founded in New York City in 2001 by Bill Nolan, opening on the upper west side of Manhattan and slowly gaining a following of talented artists, writers, actors, and musicians. In 2003, Bill Walsh opened Ding Dong Lounge in Melbourne, branding itself with a live gig atmosphere that easily upheld Ding Dong's rock reputation. Fast forward to 2013 and Ding Dong Lounge opened in Auckland, a proud rock dive which to this day continues on in the same proud tradition even though the others are no longer with us.

To celebrate the major milestone of their tenth anniversary, tonight things were happening on all three floors as Infinity Nightclub is no more and has instead been transformed into a new larger rock venue called Aux, and bands would start playing

there from 5:30, DJ's would be in Ding Dong from 5:30, and bands would also start from 8:00 in Dead Witch so plenty for everyone. I arrived at 4:00 as there was a VIP pre-event which involved free beer so it would have been churlish to refuse, which did mean I heard the end of {Dead Favours}' soundcheck which was nice, as due to an early flight in the morning I had already agreed I would leave before they came onstage (sob). I also decided there was no way to cover bands playing in two venues back to back for so many hours, so Gideon Voon of the amazing {Shepherds Reign} (album out later this year - it will be insane) was reviewing those.

First up was {Swerve City}, one of the new bands playing Aux which I had not previously seen and comprise JP (vocals, guitar), Kev (guitar, vocals), Shannon (bass, vocals) and Adam (drums). Although JP and I had never met before tonight we have had many conversations over Messenger and email as he also is the one-man band {Arrays}. They kicked off hard and stayed that way throughout, melodic and blasting

DING DONG LOUNGE
PRESENTS

DING DONG

**DEAD FAVOURS
CORIDIAN
ANIMALHEAD
PALE FLAG
MUDSHARK
LOST VESSELS
SWERVE CITY
AFTERLIGHT
INVASION OF PIRACY
HOUSE OF OUSEY**

**PLUS DJS THE DOCTOR • MELICIOUS
LUCYFER • PAUL T GHEIST • GINNY C
INAGONY • DREW BANG**

DING DONG
Lounge

★ **10TH BIRTHDAY PARTY** ★
SUN 29 JAN 2023

VIP PARTY 4PM - 5:30PM | OPEN TO PUBLIC FROM 5:30PM
LIVE BANDS 5:30PM UNTIL 12:10AM

★ ★ ★ ★ WWW.DINGDONGLOUNGENZ.COM ★ ★ ★ ★

right from the off with JP front and centre with everyone really into the music – it makes such a difference to see everyone working so hard right from the beginning as it gets the audience massively on side. That was obvious when JP decided to try a call and response with the crowd in just the second song, which I never thought would happen, but it went off very well indeed. They have a pop element to some of the melodies, but are also very heavy and riff hungry, staying at the bottom end. They crunch it up, pack it with power and are always vital and full of energy. The 30 minutes everyone was being restricted to was just not enough and I very much look forward to catching up with these guys again later this year.

Next up were the recent winners of the Battle of the Bands competition, {Lost Vessels}, who would be the only band tonight with a female singer in Eileen Jolly. They kicked off with *Echoes*, and it is difficult to equate these guys to the same band I saw at Crushfest (which they say is their worse ever gig), yet when I saw them in the semi-final I knew they were the band to beat as this is hard melodic punk with influences from the likes of Blink 182, all driven from the back with punchy and powerful drums. They were the youngest band playing at Aux tonight, yet were full of confidence

and were wonderfully tight – they were working with Dave Rhodes in the studio yesterday, which I am sure was quite an experience for them, and tonight they were just blasting it out. They do mix tempos, so not everything is high energy, and they also utilize twin vocals at times, and the way they mix it up allows for a nice approach. When I grabbed the setlist from them earlier I was told that *Fastboi* was not the name of the song, which is *I Don't Owe You*, which has that band name as it is the fastest song they play, and it is certainly a lot of fun. Melodic, but very high bpm, The Ramones would have been proud, while I thought bassist John Faulding was going to break himself in half, given he was bending so low in time to the music.

Fuck My Brain had a slower verse with a strong concentration on the vocals, but the chorus was again rocking and quicker, with the twin vocals being used here to good effect. They segued from this straight into *Gone* with a single guitar until it was time for it to be really ramped up and everyone kicked in, hard. Guitarist Cameron Faulkner also took some lead vocals on this one, showing just how the band can change things around, while there was also a large break in this to allow a reset. The other members of the band are Kyle Martin (guitar) and Ethan Page (drums), and the latter had a massive workrate, really pushing all night with lots of





double strikes on the snare as well as plenty of rolls around the kit. What I like about Lost Vessels is they may play melodic punk, but there is still loads of rock in their music whereas many other bands in this genre tend to forget, which means they have huge crossover appeal and are so much damn fun to listen to! They ended with *Voice*, which started with Cameron singing and accompanying himself, then the song kicked in properly and we were off. They are proving themselves to be a great live act and are well worth seeing if you have the opportunity.

Next up were {Mudshark}, who up until recently I had not seen for a long time but

have already seen once this year already so was really looking forward to this. Frontman Rory made a point of finding me beforehand, as mutiny in the ranks had led to a total change in the setlist, for which he was very apologetic. They kicked off with the psychotic *Nebgatables*, and I was quickly reminded yet again that there really is no-one quite like these guys. As well as Rory there are Mort (guitar, vocals), Parsa (drums, vocals) and Nate (keyboards) with the bassist being replaced by a machine when he had the temerity to go to the UK. There is a sense of humour in everything they do, song titles being a case in point, but the reason they get away with it is because they are such a great live act. Rory never stops moving, going from singing to screaming with ease, and while Mort tends to stay fairly rooted, Rory

more than makes up for it, a ball of energy. Nate is a picture of concentration behind the keyboards while Parsa is another drummer who never stops driving his band forwards.

They move through many different styles, and *Bwen Stefani* is staccato melodic pop punk which is a blast from start to finish (although it is not unusual for them throw in a Lamb of God cover, which shows their diversity). *Panda* is much more of a “bouncy up and down song”, with plenty of aggression from Rory, sweetness from Nate, complexity and bite from Mort and punch from Parsa which means a load of fun for the audience. *Emperor Penguin* has some nice keyboards, but while Nate is moving in one direction the rest of the band are blasting in another which makes for an absolute classic. Rory never stops working the crowd, encouraging everyone to be as involved and energetic as he is. *Eight* starts with a monstrous riff, and demonstrates just how powerful these guys are, with double kick drums driving them forward in the chorus. Monstrous guitar shows they can crunch metal with the very best of them if they so desire, even if Mort is smiling and enjoying himself much more than the normal metal guitar slinger. This band has many musical strings to their bow, yet first and foremost they are determined to enjoy themselves and have fun, so everyone else does as well. They ended with Nate providing the introduction to *Neb Flat*, which contains some influences from My Chemical Romance, and such a deep groove that everyone has to move. When I saw them the other week they promised to be playing more in 2023 so let’s hope there is much more to come as this was a blast.

{Pale Flag} are everywhere at the moment – there is no excuse whatsoever for not catching one of our most exciting metal bands if you live in Auckland. This is the third time I have seen them inside two months, and the tightness which comes with a band playing together so much is unbeatable. They have an EP coming out later this year, and if it is anything like their live performance I just can’t wait. They kicked off with *Demise*, and there was a

rush from the comfy seats onto the floor as the pit was starting right from the off with their dynamic groove-laden metal. The band were all moving in time with the music, pouring energy into the audience who were responding in kind. I was just realizing that this was probably the first time I had ever seen them straight on, as while I have seen them many times it is always at an angle, but this new venue has so much more space, while the stage is also better. Isaac creates an incredible sound with his vocals, classic death, drummer Cody is recognized as one of the finest drummers around, 5-string bassist Matt is known for his technical ability in bands such as {Black Sands}, and then there are guitarists Jack and Liam who can riff like monsters or bring the crunch. The problem with seeing a band many times in short succession is that it can be difficult to find the right words without being too repetitive, but when a band is as good as Pale Flag I am never going to turn down the opportunity to see them play.

They had turned everything up a great deal, going into full-blown over the top metal, and the crowd were definitely reacting in kind as they were just so tight, so very powerful indeed. Isaac is the ringmaster, riding the wave of sound being delivered by the guys, and even with everyone moving at all times, he is the focus of attention. The hair was untied by the second song tonight, as the guys were kicking up a storm, even though this venue actually has working air conditioning! There were certainly going to be many people in the morning with sore necks, as the headbanging was severe. If it had been intense up to this point, the announcement of *Human Error* took it to another level, and the necks started hurting even more as the groove was both deep and quick. This ended with Isaac staring into the crowd, his eyes full of passion, Cody driving with double kick drums, and the rest of the band punching through. The last song of the was night was *The Summit*, allowing the audience to create a circle pit for one last time. Well, it was supposed to be one last time, but a combination of the crowd shouting for one more song and Dave letting them get away with it, they were not allowed to leave the



stage until they had given the crowd what they wanted. This really is incredible stuff, and I am surprised we have not seen these guys get picked by a label up yet, as if they were in Europe as opposed to New Zealand I am sure we would have seen them supporting on some major tours by now. Pale Flag are very much a band all metalheads need to be aware of.

This was my first time seeing {Animalhead}, a trio comprising Dan Rooke (drums, vocals), Josh O'Brien (bass) and Campbell Mickell (guitar, vocals). They started with some frantic riffing on the guitar, a repeated drum pattern, and then we were into *Rabbithole* and a frantic blast into blues-based rock. I was enjoying what was taking place, and then to my surprise Dan took over from Campbell on lead vocals - it is highly unusual for a drummer to sing leads due to multiple reasons (breath control being one, microphone bleed being another). Trios are a very special format indeed as there is never any room to hide, and while Dan was constantly blasting around the kit, Josh was keeping everything tight, while Campbell was giving himself the opportunity to provide the bite. There was a great of intensity in everything they were doing as Campbell is a shredder while Dan is a maniac, with Josh doing everything he could to keep it all one place. The audience

had grown substantially by now, and it was obvious there were a great many people here to see Animalhead, a band I had heard of before tonight as being an incredible live act and they were certainly proving that in front of me as they blasted through *Romeo*. It is like Seventies rock on steroids being taken to the next level. It shows just how much they were into the music as Dan managed to lose his hair tie due to so much movement and had to beg one from the audience before they kicked into *Lizzard Eyes*.

They never stop driving the intensity, with plenty of distortion when the time is right, and when they hit the groove it is inane, moving straight from something that is Seventies inspired to something which is far closer to the Nineties but is being massively overdriven. It is impossible to describe the sheer intensity, and then when one thought it was impossible for it to be lifted any further we got the first cover of the night, *Bliss!* When Campbell kicked into the riff I was quite shocked as I don't think I have ever heard this Kiwi classic played by anyone except Sir Dave Dobbyn, and here they were moving it into modern metal. Needless to say everyone responded in kind, and soon the audience participation was in full flow and everyone was singing along as well as dancing like idiots. I am sure Th' Dudes never shredded it quite like these guys. They ended with *Devil Told Me So*,

which starts with a filthy bassline, before Dan joined in on the beat, and then we were off into something which had a monstrous blues at the base, but being taken into something quite different, and when Campbell and Josh stood in the middle of the stage facing each other as they duetted on their instruments it was something else. Powerful and dramatic, this is music from the heart, and when they sped it up to a climax, I am amazed no-one got hurt as the audience went wild.

It seemed like everyone was just getting warmed up, and certainly the crowd in Aux had expanded once again, as soon we would be treated to the mighty {Coridian}. For some strange reason I only managed to see them twice last year, but hopefully I would be able to do more than that this year, and here we are in January, and I am already seeing them again. They started with *Algorithm*, and anyone who did not know them might have thought they were a trio as the Raven boys were kicking up a storm while Dity was still in the audience. It was certainly an effective way of getting the crowd ready and moving forward to see what was going on. When Dity hit the stage for *State of Mind* the band were fully formed and we were into the magical world of Coridian, one of the finest live bands around. With three guys who literally grew up playing music with each other and a singer who is simply remarkable, there is no-one else quite like them. Their take on progressive hard rock turns into soundscapes and while the ear is often drawn to Dity's clear vocals there is a great deal going on behind them to provide the platform. Kris is a drummer who is constantly moving the rhythms, putting in a lot of work with fills different patterns, Nick keeps the music together while Mike provides the force. *Endless War* had everyone moving and it was nice to see so many people right up against the stage, yet still plenty of room for everyone to dance.

Dity often spends nearly as much time in the air as he does on the stage, but the first three songs tonight had him fairly grounded, but they were upping the energy now with *Rite of Passage*, driving the

groove and soon he was pogoing while Mike was forcing the riff and the audience really got into it, so much so that Dity had no issue with getting everyone to singalong with the chorus while he went up even higher. We were then treated to *Rakshasa*, the single they released last year with Michael Murphy duetting with Dity. No sign of the WBW frontman tonight, with the boys kicking up a storm and showing what a fine song this is, no wonder I voted it my #1 for 2022 (if you haven't already, then check my Top 10's at

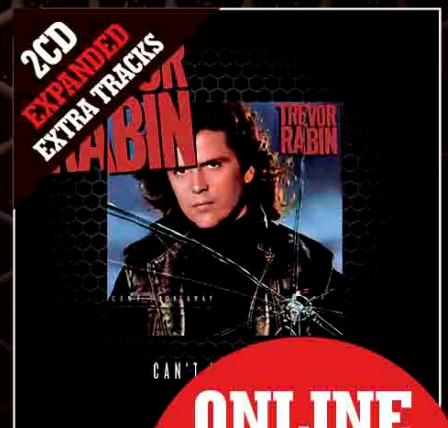
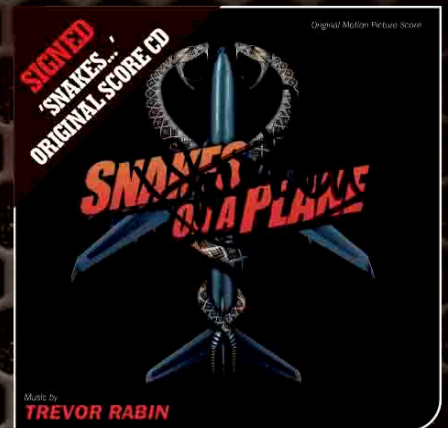
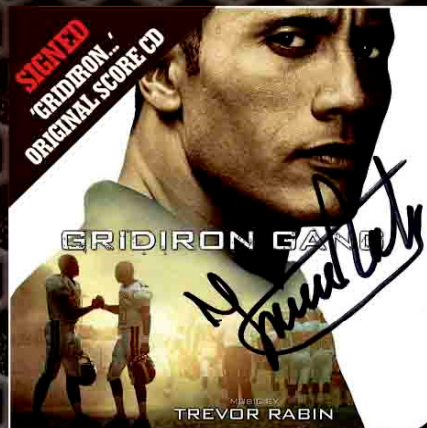
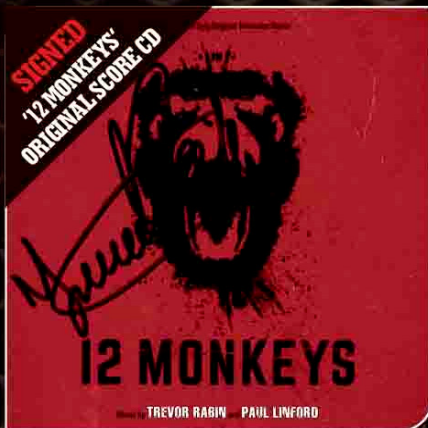
<https://www.muzic.net.nz/articles/reviews/94134/kevs-top-10s-2022>).

There is just so much going in every area, complex fills and layers from everyone, with wonderful vocals over the top.

We then went back in time to the groove-laden *Seed II*, and for all the air conditioning everyone was becoming a sweaty mess as the energy poured from the band into the audience. *Blind Faith* continued in the same manner, blasting from the off, and then settled back as Coridian demonstrated just how much thought goes into their arrangements with a high use of space within the dynamic shifts. They ended the night with *Seed*, which commences slowly but soon takes off with some wonderful rolls around the kit driving it on. Dity asked the crowd to go with him and then suddenly everyone was pogoing and jumping, before the band stopped. Dead.

That was it, I was off as I had a plane to catch and still {Dead Favours} to go in Aux as well as still bands playing in Dead Witch and DJ's in Ding Dong Lounge. Congrats from everyone at MNZ to Ding Dong for celebrating their tenth anniversary, and we know there are many more amazing musical years to come.

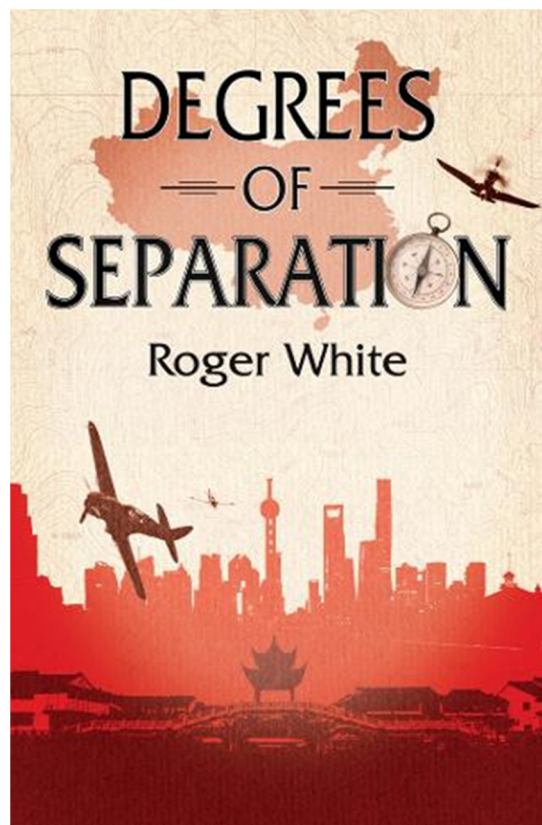
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Degrees of Separation

Roger White

Published by Leaf By Leaf isbn 978-1-78864-940-7

Some thoughts on this new book offered up by Alan Dearling

'Fascinating, insightful, life-affirming and informative.' Some of my thoughts as I read my way through this 'novel', which is set in England, Scotland, China, Germany, Denmark, and France with excursions into other parts of Europe and beyond. There are two time frames, the first set around 1942 through to the culmination of the Second World War. And secondly, modern China and London 2019-2020, as the Covid pandemic started to unfold and ravage the world in a very

different kind of 'war'.

For Roger this is a first-time novel. It is a major undertaking. He's written educational books and reports, but this book is essentially a rich-mix of his own life/family experiences, much research into the relatively unknown war between Japan and China, and the RAF's and American involvement in supporting the Chinese war efforts. Roger has attended creative writing courses relatively late in his life and has used personal, family 'tales' and experiences, putting them through a fictional blender. It's quite some task, adding in detail from fighter pilot training regimes in the UK and China; bombing raids; night-time sorties; German interrogations; the French and Danish resistance movements; incarceration in Dachau; international Chinese relations in war-time and in modern times. There's much more too, including the many facets of falling in love, devotion, and a wealth of fascinating detail about Chinese medicine and philosophies.

"Study the past if you would to define the future."

Kong Zi (Confucius)

'Degrees of Separation' provides the fabric for a clever inter-twining of the lives of individuals, families, cultures that cross geographical, social and cultural divides. It's never two-dimensional – the characters are 'warts and all'. Lovers come and lovers go. Friendships seem to outlive relationships. The spider's web of lives are spun effectively by Roger White to engage the reader into lesser-known places, time periods and historical events such as the often murderous Chinese power struggle between Chiang Kai-shek and Mao Tse Tung.

alan dearling

I really don't want to detail the 'characters' in the book or the 'plot' as it interweaves together people and places across generations. Suffice it to say, that Roger keeps his foot on the gas, we want to read more, and find out how the jigsaw pieces from 80 years Chinese and UK are conjoined.

Whilst I read the book and considered the experience afterwards. The strengths of 'Degrees of Separation' and its possible weaknesses are the same. We are confronted by wealth of detail, data, historical incidents and considerable dialogue in Mandarin, German, Danish and Second World War Limey and Yankee' slang'. Occasionally it feels that the Chinese and the Brits are painted a bit too clearly as the 'good guys' contrasted with the Japanese and the Germans. But, that would have been as many people would have perceived it in WW2. Wars of the Righteous pitted against Evil. Sometimes it is just a bit clunky. But, it perhaps adds to the authenticity of the book.

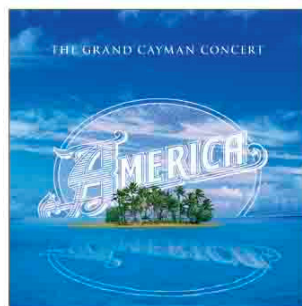
All in all, a very different opportunity to glimpse into little known history and a charming love story too, frequently buried in the historical consequences of hatred, brutality and bravery.

IF OUR LIVES WERE BANKS,
THEY WOULD HAVE
SAVED US BY NOW

AMERICA 50



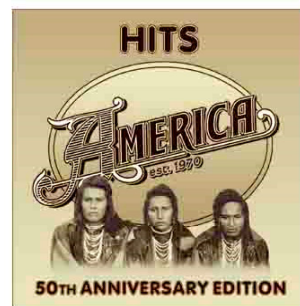
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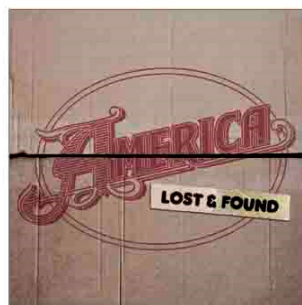
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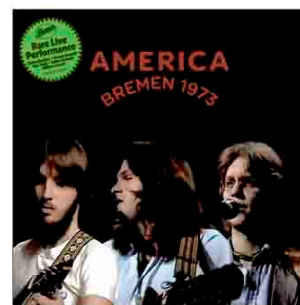
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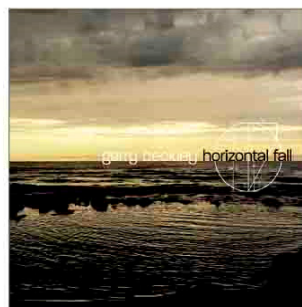
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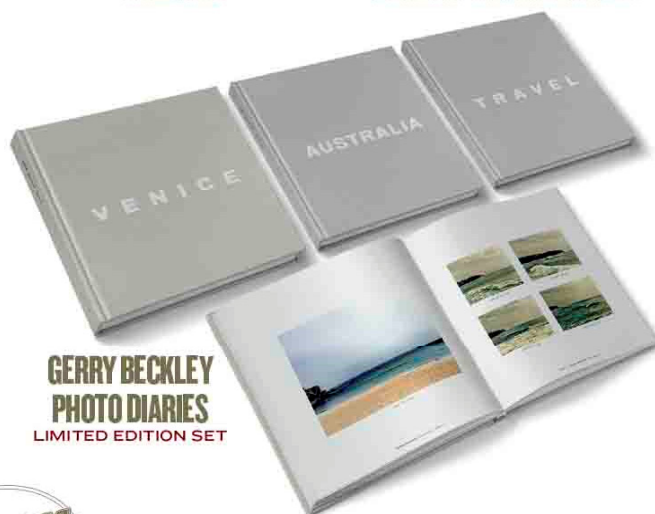
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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

KEV'S WORLD



THE TANGENT PYRAMIDS, STARS & OTHER STORIES INSIDE OUT MUSIC

Apparently, Andy Tillison has dreamed of releasing a triple live album since he was a kid, and he has now achieved just that with this, which includes recordings from 2004-2017 and if you have the CDs (which contain two more tracks) then it lasts an astonishing 2:23. Included in its entirety is the 2004 'Pyramids And Stars' concert in Germany featuring the "Roine Stolt" line-up of The Tangent playing its way through the majority of the debut 'Music That Died Alone' album along with (then) new material from their second album 'The World That We Drive Through', although Guy Manning is not involved for some reason. Added to that, there are tracks from the 'COMM' era line-up of the band at a concert in the UK - plus music recorded in the USA in 2017 by the

band's current line-up. These originally appeared on the 'Southend On Sea' and 'Hotel Cantaffordit' fan releases respectively.

I first came across Andy more than 25 years ago when he was a young Hamill-infatuated progger with Parallel or 90 Degrees, and over the years I have followed his career with interest as he is a musician who always follows what he wants to do, and who he wants to do it with, and the result is always fascinating. With material from the first album all the way through the career up to this point, it is interesting to hear Andy is at the heart of everything, and that there are different line-ups involved does not really matter, as realistically it is all about him. If he wants to sing "Lucky Man" and get the crowd singing along with him then that's fine, and if he wants to put in a snippet of "Do It Again" in another song then that is fine as well. They can be sentimental, or they can blast in an almost neo prog manner on "A Spark In The Aether", always with a multi-layered approach which is guaranteed to keep any progger smiling throughout.

Of course, there are epics, and the twin keyboard approach for the earlier material allows the band to do things the later line-ups cannot, and there is an exuberance throughout this which is hard to match. There is a spark here which does not always come through on studio recordings, and the result is music which is a wonderful introduction to one of our great prog bands/composers, as Andy continues to drive them on to create moments of real magic.

KEV ROWLAND



THE TANGENT SONGS FROM THE HARD SHOULDER INSIDE OUT MUSIC

Celebrating 20 years in the business, The Tangent returned in 2022 with their twelfth studio album, and although they historically suffered with line-up changes this one has been together for some time now so band leader/singer/keyboard player Andy Tillison is again joined by Jonas Reingold (bass), who also plays with the Steve Hackett Band, Luke Machin (guitar - Francis Dunnery's It Bites), Theo Travis (sax & flute - Soft Machine, Dave Gilmour, Robert Fripp) and Steve Roberts (drums - David Cross). Although the UK edition has an additional track, more of that later, the main album comprises four songs, of which three are 17-minute plus epics, all quite different from each other, while the last is 4-minute bouncy Motown-style track, "Wasted Soul".

For the most part there is no doubt this is an excellent album, but in some ways it seems strange that The Tangent started life with musicians from The Flower Kings as there are times I am reminded of them, and not necessarily in a good way. Although the songs have great structures and wonderful playing there are times when it feels as if they are searching for ideas. In opener "The Changes", which is about COVID times there is one instance where we get a line from "Eleanor Rigby", another when they start playing what sounded like the old advertising music one used to hear in cinemas, and another when the harmony vocals are all going "la la la". That probably makes it seem as if I did not enjoy the album, but that is not the case at all as there is a great deal going for it here with wonderful intricacy and melodic themes which come and go from a band who adamantly refuse to set themselves any boundaries. When it comes off, which it does for the most part, with "GPS Vultures" being a case in point (a 17 minute

long Canterbury style instrumental) it is a masterpiece, but one wishes there had been a few instances when someone from outside had asked why they were going down a certain path.

Early editions and the vinyl version include a bonus track, a cover of UK's "In The Dead Of Night". I believe that UK have in many ways become one of the forgotten bands of the prog scene, which is nothing short of criminal as they were stunning, and I hope this extended and changed version gets newer proggers into their music. For all its faults this is still an incredibly solid album showing that even after two decades The Tangent continue to show many others what needs to be done. One for all progheads to enjoy.



KRIS GIETKOWSKI ANAMOLOUS MATERIALS INDEPENDENT

Multi-instrumentalist Kris Gietkowski was born in Poland, but for the last twelve years or so he has lived in Horsham in Surrey (strangely enough, just down the road from where I used to live in Dorking). He started his musical career by covering other band's material, notably Egg, but since then he has been spreading his wings and this is his latest instrumental release, featuring original compositions. Perhaps unsurprisingly, given his earlier endeavours, this is music which sounds as if it could have come out of the Canterbury scene some fifty years ago, and for this release he has been joined by drummer Jake Naugle while he provides keyboards, bass and guitar.

The two longest songs bookend the album, but with only two of the five under nine minutes in length there is plenty of time to get inside the music, which is best listened to on headphones. Kris only started using guitar on his last album, and of all the instruments it is the most restrained

in it usage, with the melody often being carried on the bass while the keyboards may be following or extending the themes by playing around the main structure. There is very much the feeling of a group of musicians bouncing ideas off each other in a studio and it never comes across as just two people, which is an achievement in itself. The drum sounds are sometimes a little too “artificial” for my preference, but the playing itself is very good indeed.

I first came across Kris with his excellent work on Fruits de Mer, since when I have followed his career with interest, and anyone who enjoys early prog with stacks of atmosphere which never rushes but always moves along at the right place will find plenty here to enjoy.



**MOON X
ZAP!
INDEPENDENT**

Following on from the demise of Moon Men, Cthulhu Moone (Jerry King - guitar, bass, trombone, voice) and Dom Fook (Dave Newhouse - keyboards, woodwinds, voice) formed a new band with Giles Oort (George Newhouse - drums), and once again brought in Ian Beabout (no strange nicknames) to mix and master. As Moon Men they released five albums in quite short succession, and here we see Moon X moving in a similar fashion in that they play jazz/prog/space rock with an experimental twist. There are not many bassists who quite happily bring in a trombone, while the keyboards are to the fore even though Dave is far more widely regarded as a woodwind player. He and Jerry have played on multiple projects, both together and separately, and while the former will always be best known for The Muffins and Manna/Mirage I am surprised at just how often I see Jerry appearing on albums I am reviewing.

Apart from the surreal “Interview With a Hooman” and “Pickman’s Brew”, which is an advert for Cthulhu Moone beer, this is an instrumental album where the guys bounce ideas. It is something which very much needs to be listened on headphones as there are nuances and intricacies which otherwise will just pass the listener by. Jazz is the starting point, with elements of Canterbury. “La Lune et son Histoire” is sublime, simply beautiful as the musicians gently come in, like ripples on a pond but never wanting to spoil the tranquillity. Compare that to the almost animalistic aggression of “Trouble In Ranagar” where Jerry and George kick up a real storm, only changing tack when Dave comes in with his controlled woodwind and piano.

Over the last few years I have been fortunate to hear quite a lot from Jerry and Dave, and I always come away feeling much better for it. Again we have music which refuses to compromise to commerciality yet somehow is very easy to enjoy and get inside. One for those who enjoy their jazz and prog to be out of the ordinary without being too much work.



**NEIL YOUNG & CRAZY HORSE
BARN
REPRISE RECORDS**

At the end of 2021, Neil Young released his latest album with Crazy Horse, an alliance which goes all the way back to their debut album in 1969. Today, Crazy Horse features Ralph Molina on drums, Billy Talbot on electric bass plus multi-instrumentalist Nils Lofgren, who was a founding member of the Horse and played on ‘Tonight’s The Night’, ‘After The Gold Rush’ and ‘Trans’. This is Young’s 41st studio album, and his 14th with Crazy Horse and there is apparently a film to go alongside this release which was directed by Young’s wife Daryl Hannah (I must admit I knew Young had divorced Pegi, but had no idea he had married Hannah).

The album artwork may be lowkey, but what is inside is of the highest quality. Here we have everything one wants from Young when he works with these guys, namely both his gentler acoustic numbers, some blues, and then the times he wrenches chords out of his guitar which shows yet again why he is sometimes referred to as the 'Godfather of Grunge'. On "Shape of You" he sings "I may be old, but I'm still dreaming", and that is just so apt for someone who has never been anything but the hippie activist he has always been. He has always been contrary, following his own path, but in many ways this finds him come all the way back to what everyone loves to hear. I have not seen the film, but this sounds as if the tracks were recorded live in the aforesaid barn, and on "They Might Be Lost" there are some times after playing harmonica where Neil is standing a little too far away from the microphone and we get the feeling of space. This may be also why some of the songs fade out as opposed to finish properly, which is always a major issue for me, but that is realistically the only flaw on what is a wonderful album which will be appreciated by all of those who have used Young as the soundtrack of their lives.

Here are four musicians, all now in their Seventies, who continue to find a spark of magic between them, and I cannot think of any rhythm section in the world who have been together as long as Molina and Talbot, 55 years and counting. For anyone who doubts just how good this album can be after all these years, just put on "Human Race" and hear the angst and power still there like it was on 'Rust Never Sleeps' all those years ago. Superb.



MEL PARSONS
SLOW BURN
INDEPENDENT

Mel Parsons has built a strong reputation since the release of her debut album in 2009, and here she is back with her fifth which debuted at #3 in

the Official Top 40 album charts and #2 in the Top 20 NZ album charts when it was released in September last year. For such a small country, New Zealand has a rich history in producing folk and alt-folk artists, and Parsons continues that strong tradition which at times blend both rock and country and western, even some jazz, always with her understated and emotional vocals at the heart of everything. There is a depth and passion within her music which is hard to explain, a plumbing of depths which is so very different indeed to the music which normally captures the radio scheduler's imagination.

Here is a performer who is prepared to be edgy, with sometimes strident rock guitars that may upset the more dedicated acoustic listener, or she lets the music drop into something which is far more emotional and restrained, but always with power and passion at its core. She built her reputation as one of the hardest workers on the live circuit, something she continues with to this day both solo and with the collective Fly My Pretties. Her songs are full of lyrics designed to make the listener pay attention and think about what they are hearing, all the time delivered in a fashion which allows us to see deep inside her soul as she bares all for us to see. This is deep but also incredibly enjoyable, full of hooks and nuances which brings us in and invites us to stay a while. Apparently none of the musicians involved in the sessions had heard the music before arriving at the studio, so there is a feeling of being on the edge as everyone brings their own touch to Mel's compositions. There is an underlying darkness to much of this, a sadness and melancholy, with the cover photograph being a visual representation of what is inside, hands together as if they are ready to be handcuffed, a look of concern on Mel's face. This is an album which can be enjoyed on the surface level the first time of hearing, but the more it is played the more there is to discover.



SCHWERTMANN
THEATER OF GRIEF
GLASSVILLE RECORDS

Bart Schwertmann is probably best known for being current frontman and lead singer of the legendary Dutch progressive rock band Kayak, and when Covid hit he decided to use his time wisely and finally undertake his own concept album where he provides bass, guitar and vocals. The only other person listed as being involved is producer Niels Lingbeek, and I get the impression there were multiple others who came in for sessions only. Given the band he normally fronts, it is no surprise there are prog elements in this, but they are very much of the neo variety as he often straddles that with melodic hard rock and sometimes moves “delicately” into metal.

This is a very commercial album, and the stand out is definitely the vocals where Schwertmann shows why he is such an in-demand singer for rock operas, as he has a great range and has no issue staying on the note for lengthy periods of time – some of the screams on “Burning Down” are exceptional. There is not a lot of depth to this, it is an album to be enjoyed for what it is, and there is nothing wrong with that at all. Those looking for a Kayak-style album will be disappointed as this is far removed in many ways, with the only issue being that the quality of the material is not always up to the same high standard, with songs like “There’s A Place” feeling like a quite standard power ballad, with little going for it, but when Bart gets it right this album is an absolute delight. Definitely one for fans of melodic rock to listen to on Bandcamp prior to purchase.



TIMELOCK
SYGN YN
FREIA MUSIC

Exactly 30 years ago I reviewed Timelock’s debut album, ‘Louise Brooks’, in #17 of Feedback as well as reviewing ‘SI Magazine Compilation Disc Too’ in the same issue which contained their song “Touchdown”, which I

actually felt was better than anything on the album. Since then their history has been fairly fractured, and I could not believe it when I was sent their comeback EP ‘Stay Awake’ which was released in 2021, and then the following year came this their fifth album, the first since 2008. Only one of the four tracks on the EP can be found here, with the title cut now appearing on the album in a much longer and full version. Some 30 years on from the debut and founders Ruud Stoker (lead & backing vocals) and Julian Driessen (keyboards, synthesizers) are still there, but they are the only survivors from the last album, ‘Buildings’.

I have always been a fan of Ruud’s vocals, and the years have done nothing to deteriorate them as he still has a very clear sound indeed, but the main issue with this album is the quality of the material itself. Some songs, such as “Everlasting”, just appear to meander and feel rather pointless with repeated melodies which do not seem to be getting anywhere. Looking at my review of the EP it appears I felt the same about that one and actually said I was not sure if I would be inspired enough to check out the main release, but here I am anyway. Like other Dutch neo bands from the Nineties they often played fast and loose with the prog sound, often coming much closer to melodic rock and AOR and unfortunately some of the blandness which one can get from that style is often prevalent here. There is even a 19-minute epic in “The Great Cover-Up Story” but even that is not enough to generate consistent interest and the overall result is a good album, but certainly not essential, although those into the AOR/prog crossover genre may find this more interesting than I did.



ELECTRIC TAPESTRY
THE ADRIFT EP
INDEPENDENT

Here we have the second EP from Aotearoa quintet Electric Tapestry who came together when

three guitarists decided to form a band where they could use their effects pedals to their best ability, and together with a rhythm section set out to mix post rock with many other influences. The prevalent feel on this four-track is psychedelia, with plenty of harmonies and high-pitched vocals, and it is strange to think there are so many guitars on this as they are more restrained than one might expect. There is no doubt they have been highly influenced by the Dunedin sound, and are certainly the type of artist I expect to find on Flying Nun Records as they certainly capture that lo-fi indie vibe one has come to expect.

There are not many bands, even within New Zealand, who say they have been influenced by the mighty Straitjacket Fits (a band to research if you have not come across them previously), Ladysmith Black Mambazo, King Crimson, Van Halen and others as that really is a very strange mix indeed, but there are guitar lines on the title cut in particular which are very South African in nature. The four songs are quite different in some ways, and very similar in others, and the use of the effects boards ensure there is an overarching atmospheric wall of sound, and only rarely do they let themselves really let rip. They are currently working towards their debut album later in the year, and that is something I am certainly looking forward to hearing.



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





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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

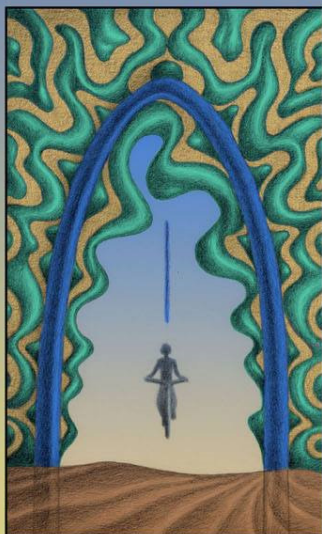
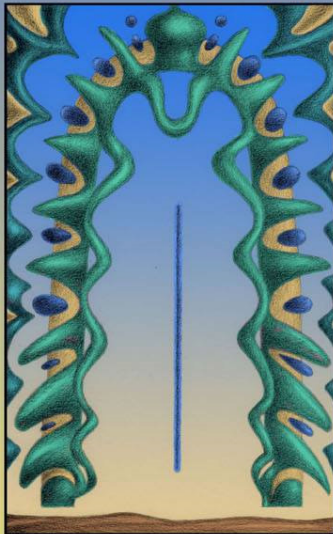
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

THE GARDENING CLUB



BOY ON A BIKE

UNDER HEAVEN



ILLUSTRATION BY MARTIN SPRINGETT



www.martinspringett.com www.guygavrielkay.com



Thom the World Poet

Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with 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!!"

RELEASE ME!

From the prisons of habits
From the tyrannies of air,earth,waters
From generations of families
From all fires of Perdition
From Bible and Koran
From Hell of Dante/Milton and Blake of Heaven
From all limits self- and imposed
From Walls and Wars
From Pain and Pleasures
From all Measured and all Im-
A(wo-)men.

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



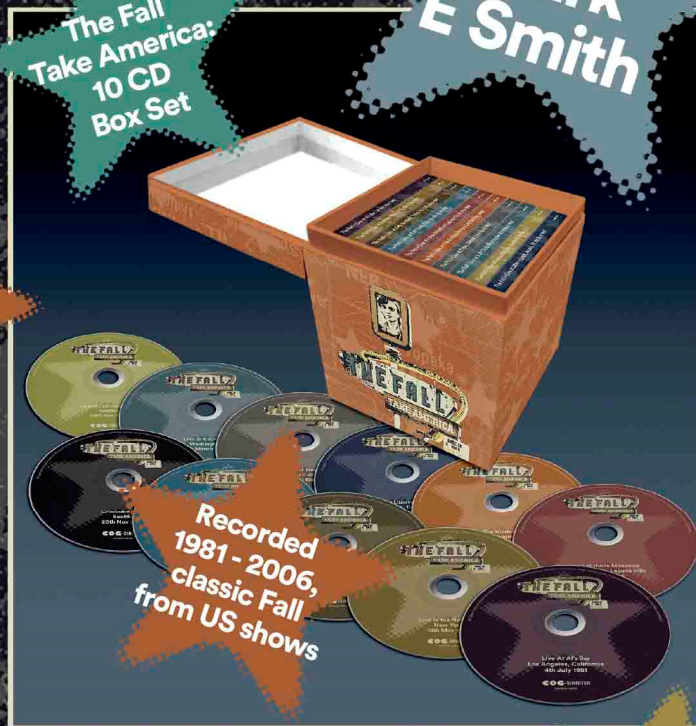
The Fall:
T Shirt
£20



The Fall:
T Shirt
£20



Cog Sinister:
Mug
£20



The Fall
Take America:
10 CD
Box Set

Recorded
1981 - 2006,
classic Fall
from US shows



Smith +
Blaney CD
£9.99



The Fall:
CD
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Cog Sinister:
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Hoodie
£35



The Fall:
CD
£7.99



Cog Sinister:
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£35



The Fall:
T Shirt
£20



The Fall:
CD
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The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

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

Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

Deluxe box, hardback,
and softback editions
available



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

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

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

Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

End bit for Gonzo

For about ten years or so I have read Ana Mardoll's ongoing critiques of the Seven Chronicles of Narnia by C.S.Lewis. They can be found on the blog at www.anamardoll.com and whilst I don't always agree with their findings, they argue their points well and write in an engaging and entertaining manner.

The Seven Chronicles of Narnia have been favourites of mine ever since I was given a copy of *The Horse and his Boy* back in the summer 1965. Over the next year or two I read all the books, devouring them avidly and - without actually realising it - taking on board C.S.Lewis' particular brand of theology which has largely remained with me ever since. It is, however, interesting to read the in depth critique of the seven novels, (we are now about a third of the way through the sixth of them), from the point of view of somebody who is almost as completely different from me as it is possible to be. I am English, rapidly approaching my dotage and was born into the same rough social class as was Lewis himself. Whereas Ana Mardoll is American, and a vociferous member of the LGBTQ community.

However, I have very much enjoyed these critiques and the discussions which take place afterwards on DISQUS, and although I am very much a lurker in these fora, I find myself peculiarly feeling part of the community there. The articles and the subsequent discussions are very much nuanced towards the current "liberal" agenda with God, Queen and Country being subjects of disdain, and every excuse being taken too negatively to interpret Lewis' writing and use of the King's English. Despite all this, I enjoy these posts very much.



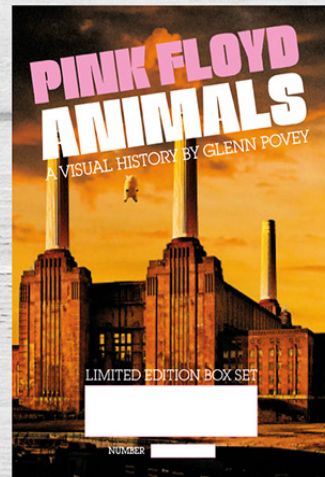
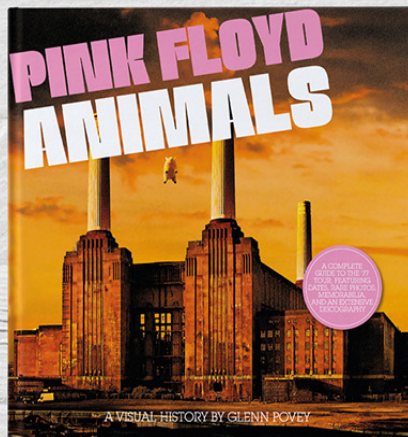
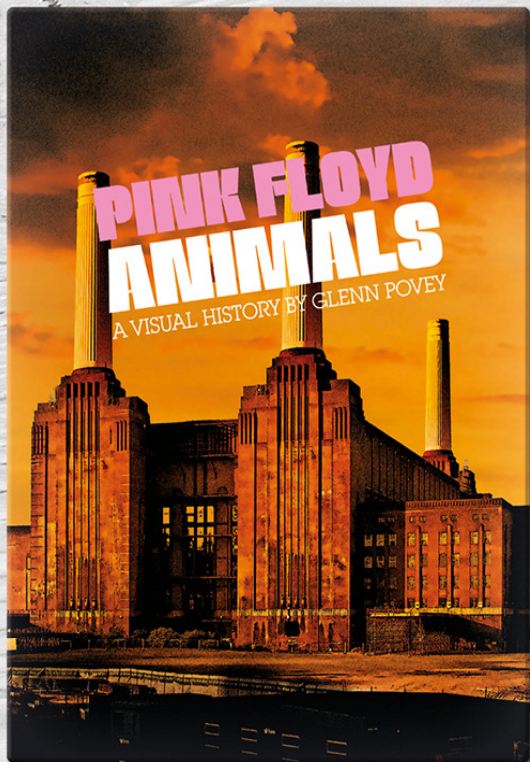
Last night, after a break of the best part of two years, I resumed reading Ana's interpretation of the chapter *The Magician's Nephew* where they left off in June 2021, half way through the chapter. The chapter is one of the most poetic and beautiful in any of the books, and has always been a favourite of mine, and it was quite gratifying to see that Ana appreciated the writing more than usual. If, like me, you are a fan of the books, or even if - like Ana - you find them to be reactionary bourgeois bullshit of the worst kind, I truly recommend that you go to check Ana's blog out. A lot of the other stuff she writes is of interest as well, and I guarantee that it will give you food for thought if nothing else.

I hope you enjoyed this issue. I will be back in a couple of weeks with another one, and in the meantime Happy Easter to you all.

Hare Bol
Jon



THE BEST LAID PLANS



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



En chair et en os

PINK FLOYD

In the flesh

LE STADE OLYMPIQUE

PINK FLOYD



TOUR BROCHURE

