

GONZO
#547/8

Україна воскресне

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

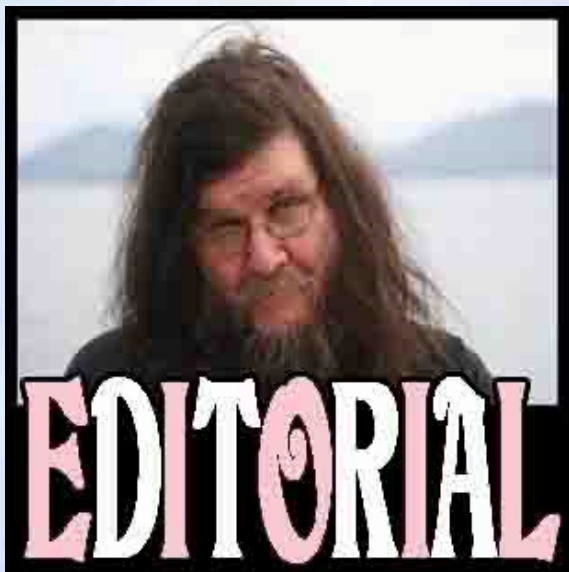


Phil Bayliss

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 ever increasing misnomer of a magazine. Even though I have such wonderful people as Miss Karen, Miss Guinevere and Young Master Louis helping me, having lost both Corinna and Phil in the last few years means that realistically, there is very little chance of us returning to be a truly realistic

magazine. I don't care. Do you?

In many ways we are like the Dad's Army of music publishing. Louis, of course, is Private Pike. The rest of us are all more or less senior citizens, except Kev down in the Antipodes. But we shall keep on keeping on as the Big Zim once wrote, and I am still increasingly proud of how this magazine is developing.

As I think I've mentioned recently, the one thing that we have in common with the Justified Ancients of Mu Mu is that, like them, we have no master plan, and I very much hope that this remains the case, and it certainly will do so as long as I am the editor.

So, what are we going to talk about this week? Well this particular rabbit hole was opened up for me by another two senior citizens of the business affectionately known as rock and roll: Mark Ellen and David Hepworth, who - ten years after The Word magazine ceased publication - still run a thriving podcast, an equally thriving YouTube channel and various other things



GULLIBLE'S TRAVELS

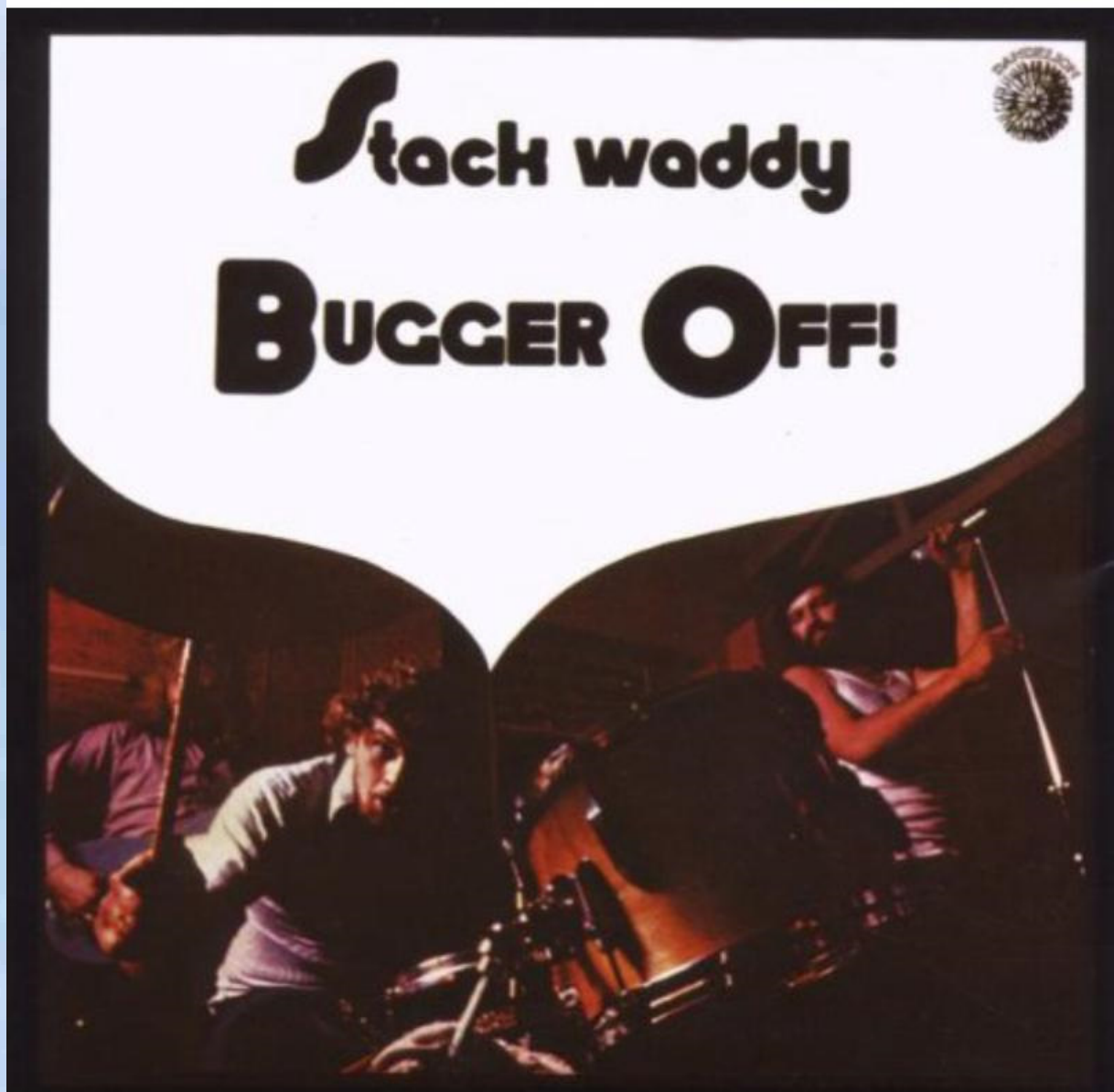
besides. A regular feature of their podcasts is something called the StackWaddy Game. This is basically a pop culture version of the old BBC2 cerebral game show, 'Call My Bluff' featuring the late and very much lamented Frank Muir. I am not going to go into details of the game, because it is its name that is important to what I want to discuss in this issue.

Who or what is Stack Waddy? I can hear you asking me in the auditory equivalent of my mind's eye.

According to those jolly nice fellows at Wikipedia:

Stack Waddy were an English blues rock band from Timperley, Cheshire, who were active in the late 1960s and early 1970s and again in 2007. Signed to John Peel's Dandelion label, the original line-up of John Knail, Mick Stott (born 1946, Salford, Lancashire died 6th January 2015), Stuart Banham and Steve Revel (replaced by John





Groom on second album), released two albums and singles before breaking up for a while in 1973.

On 24 January 1972 (transmitted on 18th February), the band also recorded a performance for the John Peel BBC Radio 1 show. The tracks were: "Hoochie Coochie Man", "Rock Me Baby", "You

Really Got Me" and "Willie the Pimp".

They have reconvened several times with their second line-up of Knail, Stott, Banham and Groom; with the last get together for the Dandelion Records biographical DVD film shoot in July 2007.

اللجنة لهم إذا كانوا لا تأخذ نكتة





Ok, it is Stack Waddy not Stackwaddy, and I realised a few days ago whilst preparing to write this editorial with my lovely amanuensis Karen, that I realised I had never heard them. However, I soon rectified this by dint of Spotify. Anybody who had an LP called 'Bugger Off!' couldn't be bad, could they?

They certainly could. I did my best to listen to the album and managed about a quarter of it before realising life is too fucking short. They sound like a third-rate pub band of the sort that I truly hope no longer exists. Why the late John Peel signed them to his Dandelion record label I have absolutely no idea. Peel usually had excellent taste. And lots of the records that Dandelion put out were very good indeed. These included the first records by a band called Siren which featured another late and truly lamented figure in the shape of Kevin Coyne. Moreover, albums by Medicine Head, David Bedford and Bridgette St John were also excellent and despite the fact that I never got them

myself, Principal Edwards Magic are quite highly regarded by people who like that sort of thing. And I am one of the only people who likes Lol Coxhill, with most people thinking that his music was a fucking awful row!

Whilst on this subject, Olivia my youngest stepdaughter, graduated from University something in excess of 10 years ago and at the same ceremony where she got the chance to throw her stupid hat in the air, Lol Coxhill was given an honorary doctorate and subsequently treated the assembled students and faculty to ten minutes of his own improvised musical madness. She came out of the ceremony and the first thing she said to her mother was "I bet Jon would have liked that horrible noise" And she was right, I did.

But Stack Waddy were truly, to me at least, a horrible waste of vinyl. However, I would be interested if anybody reading this editorial turns out to be a true Stack Waddy fan. Please write and tell me and explain



the nuances of it that are sadly passing me by.

Whilst on the subject of Dandelion records, John Peel is the latest celebrity who has been “cancelled”. Whilst living in Texas in 1965, he married his first wife who was ten years younger than him, aged 15. However, the people who had called him a paedophile were not strictly correct. Somebody with a sexual attraction to people in their mid-teens is known as a Hediphile. However, in Texas at the time, it was perfectly legal to marry at the age of 15. In 1975 he admitted to The Guardian that he’d had a string of romantic liaisons with teenage girls some of whom turned out to be under age. All of this happened 40 years before his death in 2004 and the liaisons which took place in America were legal: they were there, at least.

Because of a campaign including allegations from the woman who became pregnant by Peel when she was a student in 1969, Glastonbury renamed their iconic John Peel stage, and the BBC renamed the John Peel wing of Broadcasting House.

I am not going to join with this argument on either side, apart from saying that it’s a good job there aren’t any statues of him as he would end up being pushed into Bristol Docks. What a cynical old man I am!

So John Peel’s morals have been found wanting by the court of contemporary public opinion and Stack Waddy turned out to be a fucking awful pub band from somewhere in the North.

So what’s this got to do with the price of fish, as my late mother used to say?

I had vaguely heard of Stack Waddy for about 45 years, although I had never bothered to listen to them until a few days ago. I realised that they were only one of a whole string of bands of which I was vaguely aware but of which I had never heard any of the music. And totally by

happenstance (and here we should probably remember that according to my old friend and mentor Tony ‘Doc’ Shiels, “there is no such thing as a fockin’ coincidence, you fockin’ Anglo Saxon bollix”) I was sent a book from Sonicbond Publishing in their “Every Album, Every Song” series, which totally does what it says on the tin. And the subject was Stackridge.

Now, I’d heard of Stackridge. Of course I had. I had probably even heard some of their music on the way. I know that my mate Richard Freeman is a big fan of them, but for some reason they and I had just not been in the same place at the same time. So I read the book and as I usually do when I am working my way through one of the Sonicbond books, I listened to the albums as I went along. And, not entirely to my surprise, I found that I liked them. I liked them a lot.

The book explains the details of the complicated career of this peculiar ensemble. As one of the main characters in the unfolding saga, front man and flautist Mutter Slater writes in the foreword:

‘We didn’t really know what we were doing. The success that did come our way was fallen upon by accident as we bundled our way up and down the country playing gig after gig. If we were guided, it was by a combination of blind cussedness, a lack of anything better to do, and mere happenstance. As you will read, the personnel who recorded the first three albums and various singles for MCA (some say the classic Stackridge lineup) came as a result of chance meetings, random departures and cavalier experimentation during countless rehearsals, dotted with the occasional minor local gig. This half-assed method was rendered the success it became by intuitively knowing when something we hit upon showed promise, and this was reinforced by the positive response from the growing audiences after we ventured out from Bristol and hit the highways in

our mustard-coloured Ford Transit. In other words, you, dear reader. I thank you with all my heart. We've all had a lot of fun with music and gigs along the way (Indeed, I continue to do so). I hope you'll bear the jollity in mind as you absorb the intriguing facts and statistics enshrined in this book.'

I have always been impressed by the scholarship and sheer obsessiveness which goes into these Sonicbond books, and the author of this one, a guy called Alan Draper, is a writer of whom I really feel I should have heard of. I don't want to come over as some sort of wordsmithery snob, but you can always tell the people who either write for a living or would be perfectly capable of doing so, from the ones for whom writing is purely a labour of love. I am not going to sneer at the authors of some of the books in the series because they have produced valuable work in rock music scholarship. But unlike some of his peers, Draper is a bloody good writer and I very much hope that I come across his writing elsewhere.

So, does this long convoluted story of two bands nobody has heard of only linked by the initial 'S' have a moral? Am I going to give you some worthy insight into the way the Universe works? Am I going to share my rock music journalist wisdom with you all?

Nope.

But, I would recommend you check out the 'Word in your Ear' podcasts on YouTube, the Sonicbond Publishing catalogue, and Stackridge on Spotify. The songs from the Stackridge side project, the Korgis, are pretty good as well, but I strongly suggest you give Stack Waddy a miss.

Here endeth the first lesson.

Hare Bol
Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM



CREEPING BACK

<https://www.music-news.com/news/UK/157773/Radiohead-have-a-collective-desire-to-make-music-again>

Radiohead drummer Philip Selway says the band has a "collective desire" to make new music.

The sticksman insists he and his bandmates - Thom Yorke, brothers Jonny and Colin Greenwood, and Ed O'Brien - all want to work together again in the future, "for the right reasons", but have no immediate plans while they are busy with other projects.

He told Under the Radar: "There is still

that collective desire to make music again together, in one way or another.

"But at the moment, we're just finding the right context for that and the right projects. But it's not going to be within the next year, probably. But it will happen because we want to and when you want to you're doing it for the right reasons."

BOB'S STRANGE KINGDOM

<https://www.music-news.com/news/UK/157716/Bob-Dylan-to-release-Strange-Kingdom-live-album>

Bob Dylan has announced the live album 'Strange Kingdom'.

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The 81-year-old music legend is set to release the 14-track set from his 2021 performance film of the same name. Fans had only one week to view the set on the streaming platform Veeps, but from June 2, they will be able to watch and listen to the live cuts whenever they like.

As well as being available to stream, the album will be released on CD and double-LP and is available to pre-order now via bobb Dylanstore.com.

What's more, the film itself can be rented and downloaded from then.

For now, Dylan has shared his 2021 performance of 1971's 'Watching the

River Flow', which he performed live for the first time in seven years during the 2021 set. The virtual concert saw him perform unique renditions of his hits "created especially" for the one-off set.



SEVEN PSALMS FROM RHYMING SIMON
<https://www.music-news.com/news/UK/157662/Paul-Simon-announces-first-album-in-7-years>

Paul Simon has announced a new album that is intended to be listened to sequentially.

The 81-year-old music legend will release the 7-track, 'Seven Psalms', a 33-minute

THE ^{gonzo} NEWSROOM

piece of work that he says came to him in a dream, on May 19.

The acoustic collection is to be accompanied by the documentary, 'In Restless Dreams'.

In the trailer, Simon explains how the album - his first new material in seven years - came to be, sharing: "On January 15th, 2019, I had a dream that said 'You are working on a piece called 'Seven Psalms'. The dream was so strong that I got up and I wrote it. But I had no idea what that meant. Gradually information would come. I would start to wake up two or three times a week between 3:30 and 5 in the morning, and words would come, I'd write 'em down, then start to put it together.

"I like to work and then discover.

PIL ARE BACK FOR NORAH
<https://www.music-news.com/news/UK/157602/John-Lydon-to-release-new-album-and-tour-as-planned-following-wife-Nora-s-death>

John Lydon's PiL will still release their new album 'End of World' in August and embark on a lengthy tour as planned following the passing of his wife Nora Forster.

The former Sex Pistol, 67, was left devastated after his other half sadly lost her lengthy battle with Alzheimer's disease on April 6, aged 80, but he says she would have wanted him to release the record she loved.



The record is out on August 11, and features the new single 'Penge', which he has hailed as "something of a Medieval Viking epic."

He said: "Nora loved the album, she wouldn't have wanted us to postpone it or change any of our plans."

A statement on Twitter on Tuesday (11.04.23) also read: "PiL have decided to continue plans to announce their 11th studio album End of World, following the sad passing of John's wife Nora Forster. End of World will be released on 11th

The Gospel According to BART

Look what my favourite roving reporter has sent me this week. He writes: "Mate ... some of us have waited over 4 decades for this .. Hopes, Bart in America".

<https://www.loudersound.com/news/jon-anderson-shares-new-trailers-for-olias-sequel-zamran>

"Former Yes singer Jon Anderson has shared two new video trailers for his Zamran project, the long-awaited follow-up to 1976's acclaimed solo album Olias Of Sunhillow.

Anderson released different trailers to his YouTube and Facebook pages, amounting to over ten minutes of new music. Other than crediting Mick Byrne for the videos and Jim Higgins for the artwork, there is no further information, reports Henry Potts' Where Are They Now? online Yes resource.

Anderson has been discussing the possibility of Zamran for over 20-years now. The project has been previously referred to as Zamran—Son of Olias or The Songs of Zamran: Son of Olias, and has been mooted to take a number of different forms, including a four-disc set and an interactive app.

In March 2022 Anderson told Prog Magazine "It will be in four movements, lasting over four hours. The first and second movements are finished — they're 55 minutes and an hour. I was working on the third movement just yesterday... that's over an hour. Now I've just got to work out the story interwoven between the layers."

There has been no mention of any potential release date thus far."



August followed by a 38-date UK and European Tour.

"See <https://piloofficial.com> website for full info."

LET'S DANCE SOME MORE
<https://www.music-news.com/news/UK/157595/Unreleased-re-do-of-David-Bowie-s-Let-s-Dance-to-be-released-as-NFT-for-charity>

An unreleased version of David Bowie's 'Let's Dance' is to be released as an NFT to mark the 40th anniversary of the mega-hit.

Songwriter and producer, Larry Dvoskin - who is the songwriting partner of The Beach Boys' Al Jardine - is releasing his cinematic re-do of the late music icon's 1983 classic, alongside one-off digital collectibles inspired by Bowie on the blockchain platform Gala Music.

In a statement, Dvoskin declared: "I am first and foremost a huge Bowie fan. It would have been a mistake to attempt to

"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



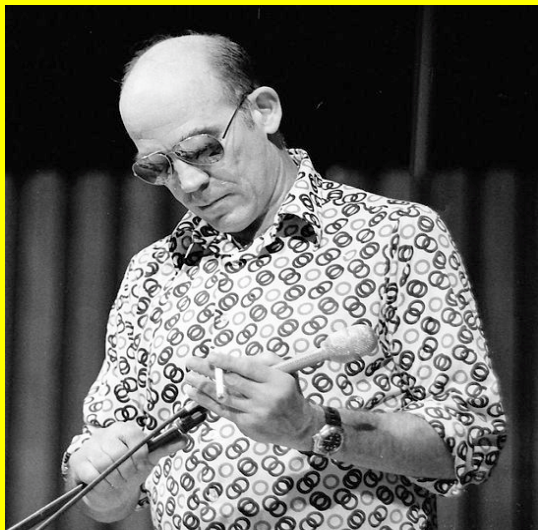
copy the original. This is something different. David simply imagined a more dreamy, electronic version. He is the

original disruptor of expectations."

On Twitter, Dvoskin made people aware that the re-make has not been authorised by Bowie's estate.

Fans can pay a donation of any amount for the download and money raised will go the Grammys' MusiCares charity, which has raised millions for health, financial and rehabilitation resources for people in music.





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...

"I never knew where I was going, but I ripped the tits off of everything that got in my way. By the time they figured me out, it was too late."

Hunter S. Thompson



He wrote: "Let's Dance Friday- After 20 years the unreleased version I produced for David Bowie- is finally going LIVE. It's NOT coming from The Estate, but from @GoGalaMusic and it's a "Pay what you want" price. Any amount raised goes to @MusicCares The Grammy org. So Let's Sway thru the crowd to an empty space! (sic)" Bowie - who died in January 2016 aged 69 - had emailed Dvoskin back in 2002 about doing the re-recording but never got around to it.





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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HAPPY THE MAN KATE BUSH
& MORE!




Rockin' the City of Angels features the work of some of the rock era's greatest photographers, including Richard E. Aaron, Jørgen Angel, Fin Costello, Ian Dickson, Armando Gallo, Stacey Katsis, Terry O'Neill, Neal Preston,

Michael Putland, Jim Summari, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!

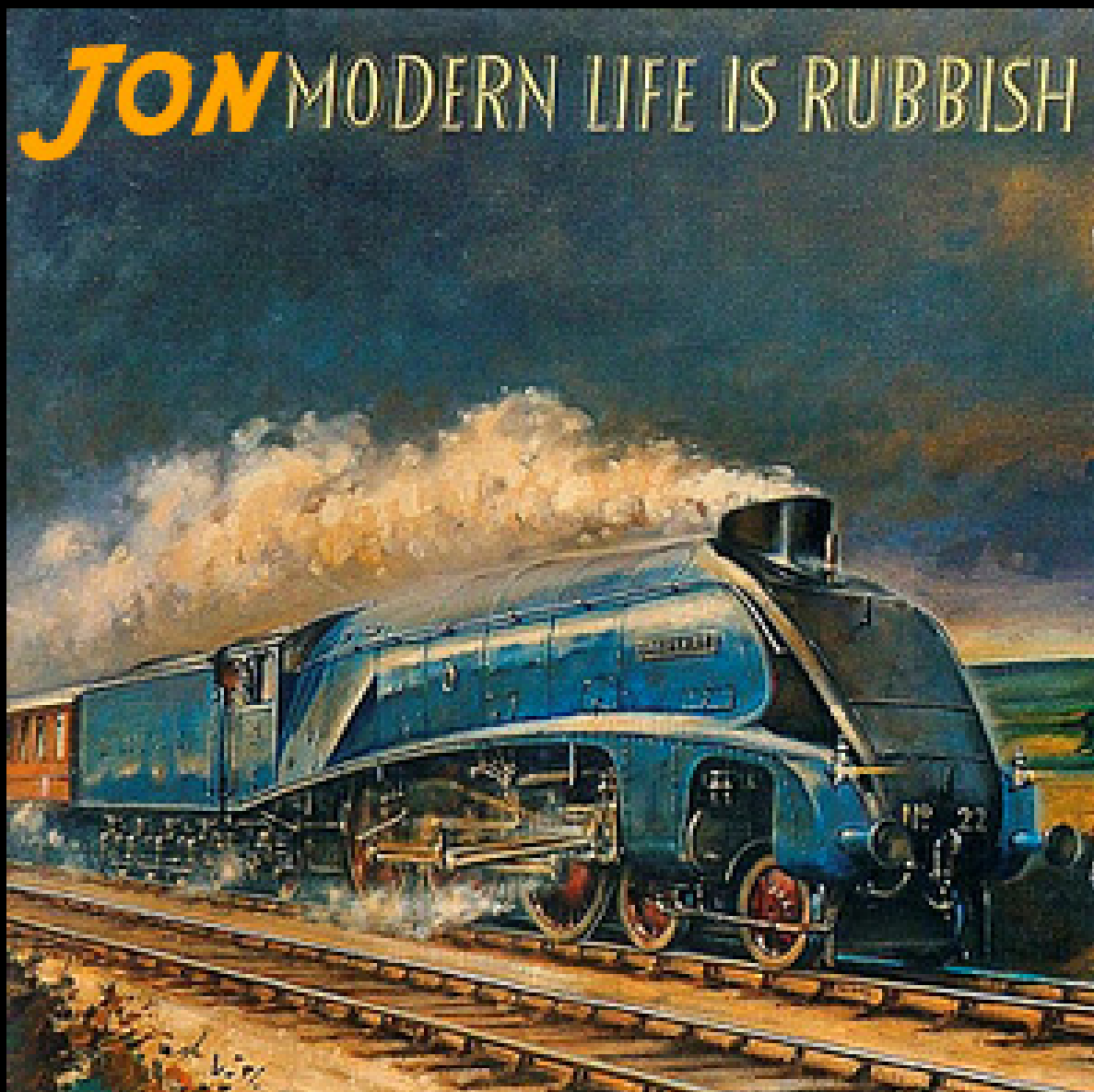


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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly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

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

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



Some notes from Lithuania: Thinking out loud about Russia and Ukraine

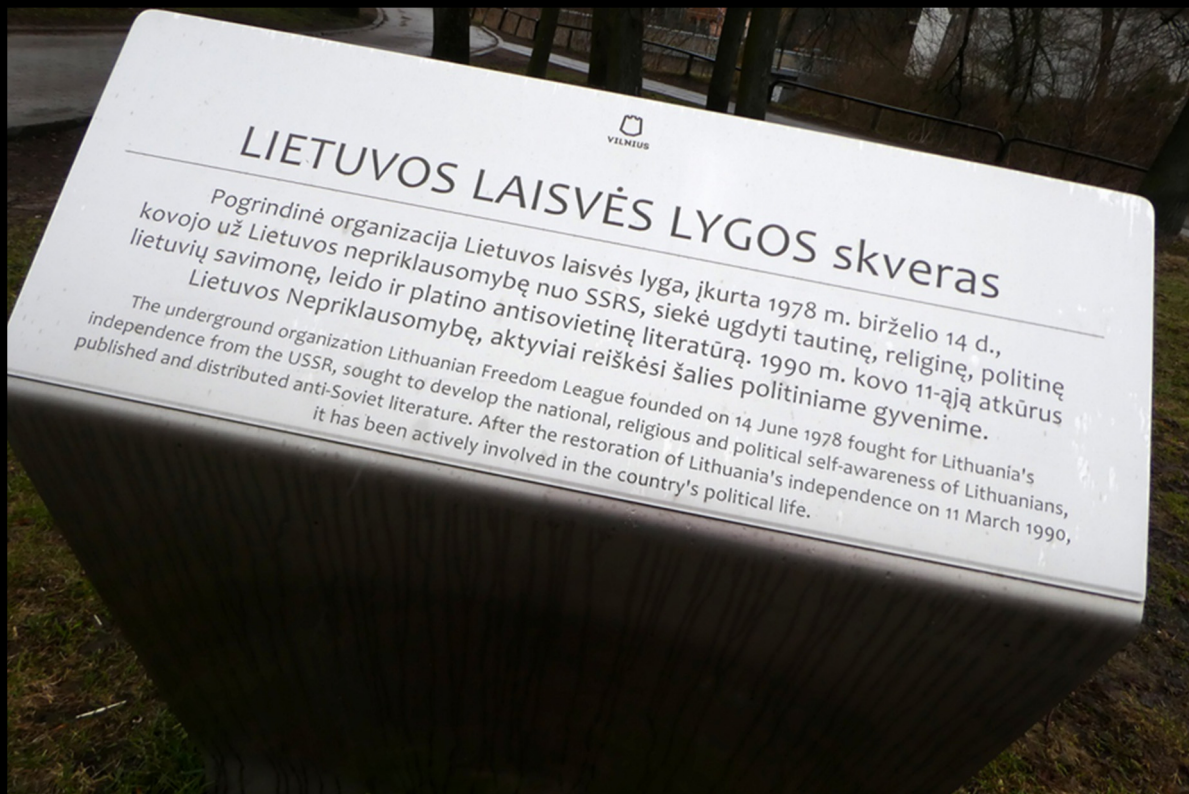
Alan Dearling has just spent a couple of weeks in Vilnius, capital of Lithuania. Here's Part One of three reports from his trip.

Memories of occupation are still very much alive in the Baltic state of Lithuania. Lithuania only gained its independence back from the USSR in 1990. Now, the spectre of Putin's Russia and the war in Ukraine are seen hovering

above the country in a variety of ways. Flags of Ukraine, the European Union, NATO and Lithuania are draped on buildings, and on flagpoles outside hundreds of buildings throughout Vilnius, the state capital. Events are being held almost daily to display solidarity with Ukraine and to honour the victims that died in the earlier war of occupation, including the 14 who died and hundreds who were injured in Vilnius on January 13, 1991. On that day, Soviet troops still stationed in the country attempted to overthrow the Lithuanian government. The attack took place as Lithuanians defended the TV tower and the Radio and Television Committee building. Many had been members the 'Freedom League'.

The 2023 anniversary took place against the backdrop of Russia's invasion of Ukraine. At it, the Lithuanian President Gitanas Nausėda said that Lithuania's

alan dearling



triumph is one of “light against evil”, offering an inspiration for Ukrainians today, as they fight on after a year of conflict to preserve their independence.

Video report: <https://www.voanews.com/a/in-year-two-of-russia-s-war-on-ukraine-lithuanians-on-guard/7006148.html>

During my visit, Finland joined NATO. Celebrations were held across the city of Vilnius and NATO troops called into bars, cafes and restaurants handing out balloons and flags. For the Baltic states, the addition of Finland provides extra leverage against Russia and very significant additional border protection from potential invasion. In conversations I had with locals, Russia and the conflict in Ukraine are often topics of extreme passion, worry, and at times contradictory opinions and viewpoints.

Currently, according to a NATO exhibition in the recently renovated

Bastion in the old town of Vilnius, there are approximately 1,600 NATO troops in Lithuania. And this is part of the backdrop to the Lithuanian parliament, Seimas, where during my visit, it unanimously adopted a resolution for the upcoming NATO summit, the first to be held in Vilnius, to offer an official invitation for Ukraine to join the NATO alliance. According to the Lithuanian resolution, submitted by representatives of various political groups in the parliamentary Committees on Foreign Affairs and National Security and Defence, this would be a strategic decision by NATO in pursuit of peace in Ukraine and Europe.

To put this in a rather different context, here are excerpts from Joshua Askew’s report from Euronews on line: “Russia’s military invasion of Ukraine has drawn fierce condemnation from across Europe. But not in all quarters. In many countries neighbouring Russia, especially those that







once formed part of the USSR, a small minority of mostly Russian speakers have come out in support of the invasion and defended Putin's aims. One example is the small Baltic state of Lithuania, which borders the Russian enclave of

Kaliningrad. Russian speakers are the second-largest minority in Lithuania.”

However, the loudest and most dominant topic of debate in Lithuania, concerns ‘what comes next’ if Ukraine loses its war with Russia. SkyNews has

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Krašto apsaugos
ministerijos archyvas

Certification tactical field exercise
of the National Defence Volunteer
Force at the Kazlų Rūda Training
Area of the Division General
Stasys Raštikis Lithuanian Armed
Forces School

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Archives of the Ministry
of National Defence



reported on the risk of Russia attacking Lithuania if Ukraine falls: <https://www.youtube.com/watch?v=NmsoQ3cUUjE>

'We must be prepared' – is the stark warning from many in Lithuania as Russian aggression linked to the war in Ukraine builds on the border with Belarus. This south-western border of



Lithuania has often-time been called, 'NATO's Achilles' heel' and 'the most dangerous place on earth'. A major defeat in Ukraine by Russia, could lead to the Baltic nations being attacked by Russia, or, its ally Belarus.

Here's an informative account from Karolis Vyšniauskas on-line in The Wall Street Journal: Dateline: February 16th 2023.

"My generation was the one to finally break free. We were EU citizens, protected by NATO and increasingly cosmopolitan. Then came the Russian invasion of Ukraine. As a Lithuanian friend put it to me, "Only after the war started did I properly look at the map. I mean, I looked at it."

We had always known that Lithuania occupied an unfortunate geographical position on the frontier of the EU, with Russia's enclave of Kaliningrad to the west and Belarus to the east. In all its history, Lithuania had been an independent republic for less than six decades. But growing up after the collapse

of the Soviet Union, we somehow took peace and independence for granted.

Unlike Ukraine, Lithuania can claim the protection of NATO's Article 5, which says that an attack "against one" NATO country is an attack "against them all." In September, President Biden reaffirmed that commitment, saying that the U.S. and NATO would defend "every single inch of NATO territory." And yet, some in Lithuania have been preparing for the worst. In the first month after Russia invaded Ukraine, requests for permission to purchase a weapon in Lithuania quadrupled. When Russia took control of the Chernobyl nuclear plant last February, iodide pills to protect against radiation leapt from the shelves of Lithuanian pharmacies. Nuclear fears, in particular, loom very large in the Baltics. What if a cornered Vladimir Putin decides to unleash his arsenal?

"Then we will all die," one friend in Vilnius told me. "But I cannot live a life paralyzed by something I cannot control."





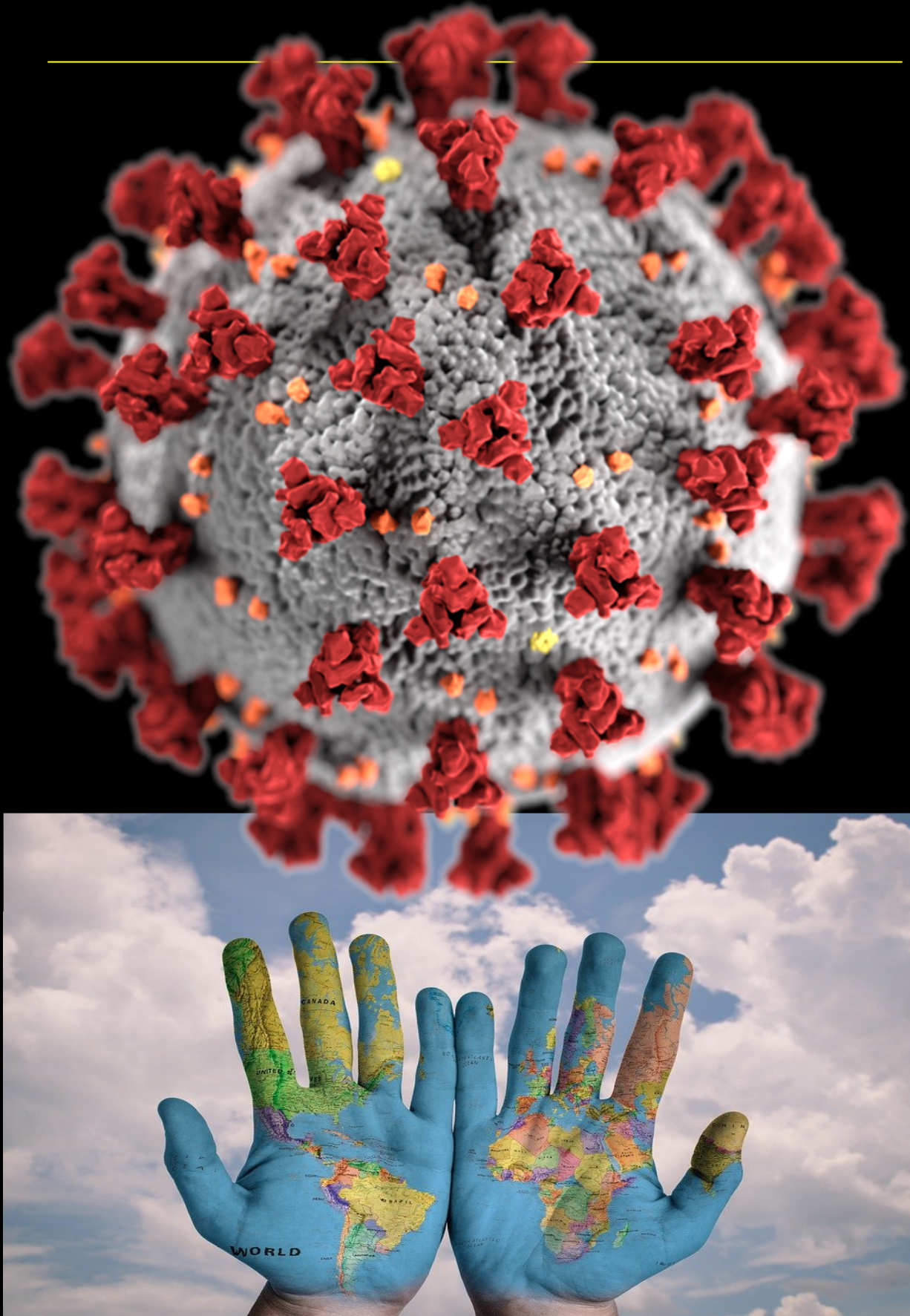
Last month, I returned to Vilnius with a master's degree, but with little appetite for celebration. The city experienced a total of 5 hours of sun in the whole month of January—the fewest in recorded history. The mood is gloomy. My journalism colleagues are tired. A colleague went to report from Kherson. I worry about him. I am slowly coming to a realization that the country I left before my studies no longer exists. Our society is in a limbo between war and peace, calm on the outside, burning on the inside.

Absent is a strong counter movement inside Russia itself, the Kremlin's imperial ambitions will continue to

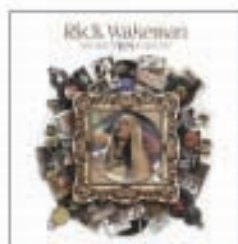
threaten the people living within Russia's "sphere of influence"—what a heartless, colonial term that is. Perhaps losing in Ukraine will at last ignite an anti-colonial movement in Russia, as happened in Germany after its defeat in World War II. Or maybe the Ukrainians are just buying the rest of us more time."

Worrying times in Lithuania and the Baltic States should be worrying times for all the nations in the Free World. There are plenty of smiling faces in Lithuania, but they are sometimes darkened by deeper frowns.





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



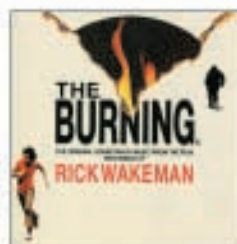
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG2014CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



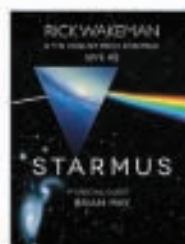
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



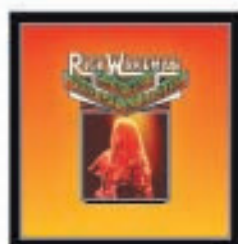
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2019DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2009CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers





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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

**The strong and courageous
take a camera**

**The weak and cowardly
take a gun**

**What sort of
person are you?**

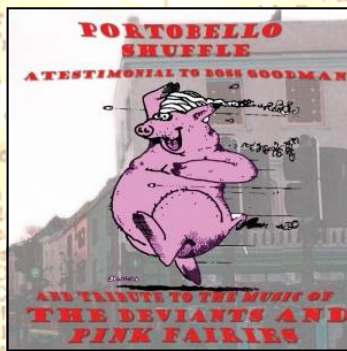
**Celebrate wildlife on
World Wildlife Day
don't shoot it.**





I'M ON BOARD!

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



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



Butterfly Conservation

Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



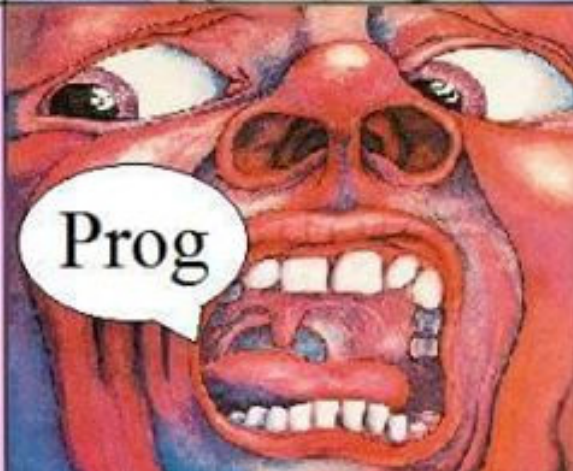
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



Prog

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





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

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

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

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

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



Hermit Dubz: Big Ship
 TV Girl: Like we Planned it
 Molly: Ballerina
 Solstice: Light up
 Lowly: Seasons
 Asha Puthli: Love
 Me and My Friends: Witness
 Ian McNabb: Little Princess
 Tele + 1: Televendita
 Solstice: Bulbul Tarang
 Yes: Onward
 Ojhro: Indra's Net
 Serenade Systems: Well Stick Around Everybody
 Fool's Idol: Medusa Demo
 Leper: Vermilion
 The Tornados: Stingray
 Jeremy Nichols: Paraklesis 2
 Masters of Light: Loud Light 1
 Joyful Natives and Hypnotizer: Dreamscape
 Ani Zakareishvili: Answer
 Family Band: One Road
 Solstice: Run
 Ennio, the Little Brother: A Breeze Hill Dream
 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-532-03-24-23/>



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

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

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

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

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

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

The Hard Shoulder Part 4

<https://shows.acast.com/between-you-and-me/episodes/the-hard-shoulder-part-4>

At last! We've finally finished talking about Marillion's Happiness is the Road. We end on Especially True and Real Tears For Sale, discussing our feelings about the USA, and the issue of over-sharing your feelings. And talking of sharing... we also share our predictions for the forthcoming Port Zelande Weekend.

Check out Mind Furniture: <https://www.youtube.com/watch?v=whNAwbUWiYY>

Listen
Here



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

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

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

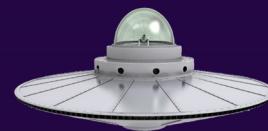


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The gang talks to paranormal researcher Jason Hewlett about his upcoming documentary on Ogo-Pogo, Canada's Loch Ness monster. Scott & Amber Rose of the long-running Ghostly Talk podcast relate their favorite ghost stories from over the years. Also, the Mysterious Ashley G reports on different ways Big Pharma is killing us. Plus, Top 10 Reasons Juan-Juan wishes he was Switch.

<https://podcasts.apple.com/us/podcast/oh-no-its-ogo-pogo/id1479709878?i=1000608962057&amzn.to/2lIFRkq>



**Listen
Here**



Red Robinson
1937 - 2023

Robert "Red" Robinson OBC was a Canadian disc jockey, reputed to be the first disc jockey to play rock and roll music in Vancouver, British Columbia. In July 2016, Robinson was appointed to the Order Of British Columbia, the highest form of recognition by the BC government. Robinson died on April 1, 2023, at the age of 86.



Dario Campeotto
1939 - 2023

Dario Campeotto was a Danish singer, actor, and entertainer. Campeotto started performing at the age of ten, but his breakthrough was a victory in the Dansk Melodi Grand Prix in 1961 with the song "Angelique", which went on to finish fifth in the Eurovision Song Contest. Following Angelique, Dario Campeotto released a number of records, starred in theatrical play, operettas, revues, and movies.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Seymour Stein
1942 - 2023

Seymour Steinbigle, known professionally as Seymour Stein, was an American entrepreneur and music executive. He co-founded Sire Records and was vice president of Warner Bros. Records. With Sire, Stein signed bands that became central to the new wave era of the 1970s and 1980s, including Talking Heads, the Ramones, and The Pretenders; he signed Madonna as well. He was inducted into the Rock and Roll Hall of Fame in 2005.



Pedro Lavirgen
1930 - 2023

Pedro Lavirgen Gil was a Spanish tenor, whose career spanned over 30 years. During the civil war, Lavirgen suffered a serious leg injury and remained in hospital for three years, joining the hospital choir. Upon discharge, he started a career as a chorus singer, and later a tenor, working his way up through opera houses around the world, including the Vienna State Opera and National Theatre Munich. After his retirement in 1993, he taught singing at the Madrid Royal Conservatory.

THOSE WE HAVE LOST



Jack Vreeswijk
1964 - 2023

Lars Jacob Jack Vreeswijk was a Swedish ballad singer, song lyricist and composer. The son of troubadour Cornelis Vreeswijk, he followed in his father's footsteps and released three albums of his own, often singing his father's songs. He was usually accompanied by guitarist Love Tholin. In 2000, he received the Cornelis Vreeswijk scholarship and in 2008, the Fred Åkerström scholarship. Jack Vreeswijk died from colon cancer on 3 April 2023, at the age of 59.



Rena Koumioti
Ρένα Κουμιώτη
1941 - 2023

Irene "Rena" Koumioti was a Greek musician. She also appeared briefly in film and on television. Koumioti was a representative of the Greek New Wave genre. Her breakthrough came while singing at the Apanemia musical club in Athens in 1968. Her recording career was short, with her last album recording in 1980, but she remained active in live performance until her death. Koumioti died on 3 April 2023, at age 81, due to complications of dementia.

THOSE WE HAVE LOST



Vivian Trimble
1963 - 2023

Vivian Elizabeth Trimble was an American musician, best known as the keyboardist in the band Luscious Jackson from 1991 to 1998. She also joined bandmate Jill Cunniff under the name Kostars and recorded an album released in 1996. After leaving Luscious Jackson in April 1998, Trimble formed a duo with Josephine Wiggs named Dusty Trails, releasing an album in 2000. On April 6, 2023, the band's official Facebook page announced she had died on April 4, after a battle with cancer. She was 59.



Ramani Ammal
1954 - 2023

Ramani Ammal, also popularly known by her stage name Rockstar Ramani Ammal, was an Indian folk and playback singer. She rose to prominence at the age of 63 after taking part in a television reality show Zee Tamil's Sa Re Ga Ma Pa Seniors in 2017. She received the nickname "Rockstar" from the judges of the inaugural edition of the Sa Re Ga Ma Pa Seniors. She also received opportunities to sing in a variety of films.

THOSE WE HAVE LOST



Duško Gojković
Душко Гојковић
1931 - 2023

Duško Gojković was a Serbian jazz trumpeter, composer, and arranger. He played trumpet in dixieland bands and joined the big band of Radio Belgrade when he was eighteen. He later moved to West Germany and recorded as a member of the Frankfurt Allstars in 1956. He performed at the Newport Jazz Festival in 1958 and received a scholarship to attend Berklee College of Music in 1961. In 1966, he recorded *Swinging Macedonia*, which contained original compositions inspired by the music of the Balkans. In 1986, he

formed another orchestra and performed on the 200th anniversary of Serbian statehood. In 2004, he celebrated his 75th birthday with a grand concert in Belgrade.



Nora Foster
1942 - 2023

Nora Maier Forster was a German-British music promoter, publishing heiress, actress, and model. Before moving to London in the late 1960s, she worked in West Germany with Jimi Hendrix, Wishbone Ash and Yes. In London she helped to financially support

THOSE WE HAVE LOST

the punk bands The Slits, the Sex Pistols and The Clash. She was married to John Lydon of the Sex Pistols. Forster was diagnosed with Alzheimer's disease in 2018.



Paul Cattermole
1977 - 2023

Paul Gerald Cattermole was an English singer and actor. He was best known for being a member of the pop group S Club 7 from 1998 until his departure in 2002. Cattermole returned to the band in 2014 for their reunion tour and was originally due to

return in 2023 for a planned second reunion tour before his death. On 6 April 2023, Cattermole was found unresponsive at his home in Dorset and was pronounced dead later that day. He was 46 years old. His cause of death was not revealed, but police did not treat his death as suspicious.



Harrison Bankhead
1955 - 2023

Harrison Napoleon Bankhead III was an American jazz double-bassist. Bankhead became associated with the Chicago jazz scene in the early-1980s, performing with Fred Anderson. He has worked with Oliver

THOSE WE HAVE LOST

Lake, Roscoe Mitchell, Von Freeman, Malachi Thompson, 8 Bold Souls, and Hamid Drake, and was a member of the Association for the Advancement of Creative Musicians. His first album, *Morning Sun/Harvest Moon*, was released on Engine in 2011, featuring sidemen Edward Wilkerson, Jr., Mars Williams, James Sanders, Avreeayl Ra, and Ernie Adams.



Lasse Wellander
1952 - 2023

Lars-Ove "Lasse" Wellander was a Swedish guitarist for ABBA. He first recorded with the group's backing band in 1974 and was featured on their debut album as well as on several subsequent hits. Wellander came from the village of Skrikarhyttan. He played with local groups and later with Ted Gärdestad's backing band. Gärdestad introduced him to Björn Ulvaeus and Benny Andersson.



John Regan
1951 - 2023

John Michael Regan was an American musician, songwriter, producer, and bassist. He is notable for having been a member of ex-Kiss guitarist Ace Frehley's band Frehley's Comet from 1984 to 1990 and recorded and performed with Peter Frampton from 1979 to 2011. He also recorded with artists such as The Rolling Stones, Billy Idol, David Bowie, and David Lee Roth, among others. Beginning in 2014, he co-hosted a Sunday morning radio show called *Cafe Italia* on 1450AM WKIP out of Poughkeepsie, New York.

THOSE WE HAVE LOST



Kidd Jordan
1935 - 2023

Edward "Kidd" Jordan was an American jazz saxophonist and music educator from New Orleans, Louisiana. He taught at Southern University at New Orleans from 1974 to 2006. He moved to New Orleans in 1955, and began playing frequent R&B gigs. He performed on tenor, baritone, soprano, alto, C-melody and sopranino saxophones, as well as contrabass and bass clarinets. The French Ministry of Culture recognized Jordan as a Knight (Chevalier) of the Ordre des Arts et des Lettres in 1985. In 2006, Jordan lost his home and most of

his possessions during the aftermath of Hurricane Katrina. On November 7, 2010, Jordan was Inducted into The Louisiana Music Hall Of Fame in an event at Montrele's Bistro in New Orleans.



Ian Bairnson
1953 - 2023

John "Ian" Bairnson was a Scottish musician, best known for being one of the core members of the Alan Parsons Project. He was a multi-instrumentalist, who played saxophone and keyboards, although he was best known as a guitarist. He was also known for preferring the sound of a sixpence to a plectrum. In addition to his work with Parsons, Bairnson was also a member of the band Pilot and played guitar on five Kate Bush albums, including the guitar solo on her 1978 debut single, "Wuthering Heights". His wife, Leila,

THOSE WE HAVE LOST

announced in 2018 that Bairnson had been diagnosed with a progressive neurological condition that affected his communication skills, so he would no longer play in public. On her Facebook page, she subsequently announced that Bairnson had died on 7 April 2023, following a long battle with dementia.



Bob Heatlie
1946 - 2023

Bob Heatlie was a Scottish songwriter and record producer who collaborated with many music acts, both bands and solo artists. His most successful and prominent songs are "Japanese Boy" and "Merry Christmas Everyone", both substantial 1980s pop chart hits across Europe and beyond. In later years, Heatlie concentrated on creating musical compositions for children's television.



Karl Berger
1935 - 2023

Karl Hans Berger was a German-American jazz pianist, vibraphonist, composer, and educator. He was a leading figure in jazz improvisation from the 1960s when he settled in the U.S. for life. He founded the educational Creative Music Studio in Woodstock, New York, in 1972 with his wife and Ornette Coleman, to encourage international students to pursue their own ideas about music. Berger died in a hospital in Albany, New York, on 9 April 2023, at age 88 from complications after surgery.

THOSE WE HAVE LOST



Jah Shaka
n.d. - 2023

Jah Shaka, also known as the Zulu Warrior, was a Jamaican reggae/dub sound system operator who operated a South East London-based, roots reggae Jamaican sound system since the early 1970s. His name is an amalgamation of the Rastafarian term for God and that of the Zulu king Shaka Zulu. On 23 September 2000, he suffered numerous injuries during a house fire. Shaka also established the Jah Shaka Foundation to carry out assistance with projects in Ghana. Shaka's death was announced on 12 April 2023.



Mary Quant
1930 - 2023

Dame Barbara Mary Quant CH DBE FCSD RDI was a British fashion designer and fashion icon. She became an instrumental figure in the 1960s London-based Mod and youth fashion movements, and played a prominent role in London's Swinging Sixties culture. She was one of the designers who took credit for the miniskirt and hotpants.

THOSE WE HAVE LOST



Mark Sheehan
1976 - 2023

Mark Anthony Sheehan was an Irish musician, singer, composer and producer. From 1996 to 2001, he was a member of the band Mytown, and in 2001, he co-founded and played guitar for alternative rock band The Script. Sheehan died in a hospital on 14 April 2023, at the age of 46 following a brief, undisclosed illness.



Philip Balsam
1943 - 2023

Philip Balsam was a Canadian songwriter, composer, and author. Many of his musical works were created for television or theatre, in collaboration with a lyricist. He is best known for his work on the show Fraggle Rock. The songs were sung by puppets on the show; some of them were released as an album, *Fraggle Rock: Music and Magic*, in 1993. Balsam also helped write the songs for the Jim Henson television special "The Tale of the Bunny Picnic" and film *Dog City*.

THOSE WE HAVE LOST



Cliff Fish 1949 - 2023

Cliff Fish was an English musician, notably the bassist for British pop/rock band Paper Lace. The band had incredible success in the 1970s with worldwide number one hits and multiple tracks and music videos finding their way into the top 40, with Fish having been in his 20s at the point when the band's fame picked up. He continued to perform with them live up until the band came to an end in 1980, though a new iteration with a different lineup picked up in 1983. Cliff Fish died from cancer on 14 April 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



SAVE

Stonehenge World Heritage Site

**FROM THE
BULLDOZERS!**



**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details

GONZO
MULTIMEDIA

Eclectic & Unique!
THE LABEL FOR CONNOISSEURS

Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



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

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

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

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

The Fall

Take America

10CD box set

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

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

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

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



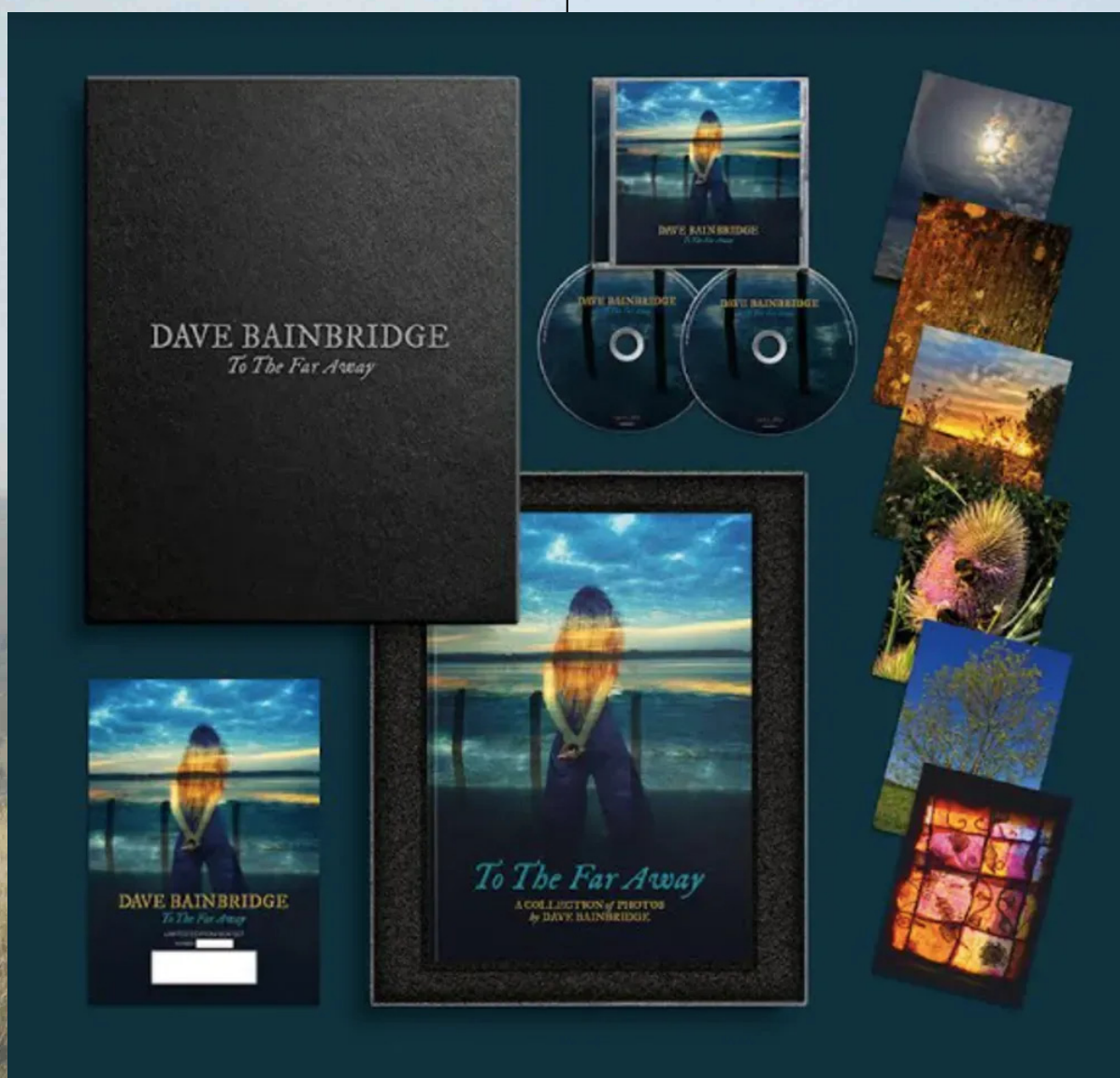
Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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

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

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

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

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

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



DELUXE VERSION EXPANDED & REMASTERED
INCL. UNRELEASED TRACK

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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

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

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

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

Celestial Fire

Live in the UK



dvd/2cd



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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...

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

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



From danger to safety...

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

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

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

One more thing....

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

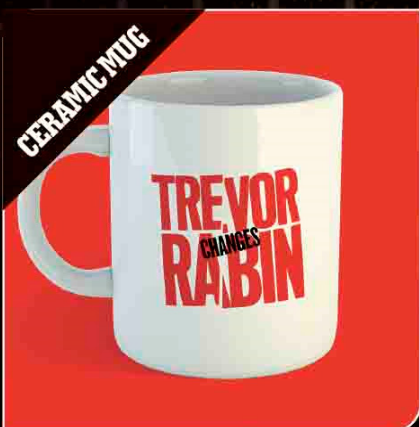
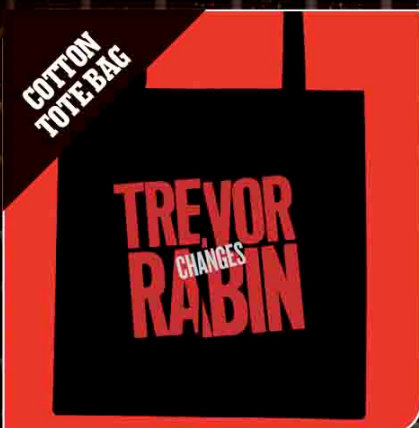
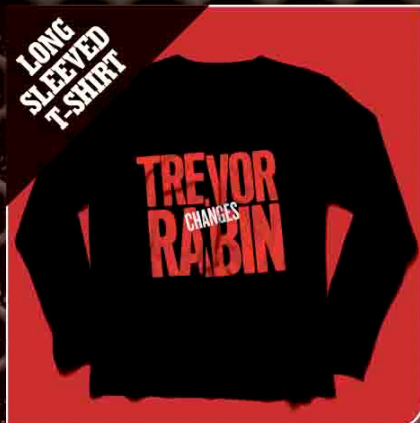
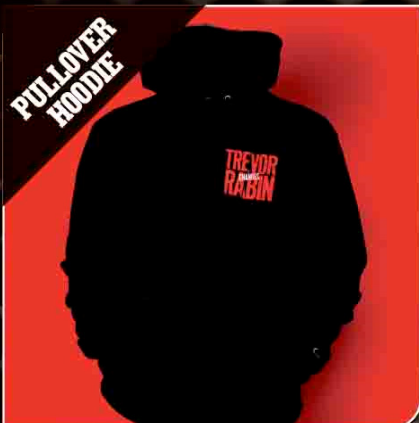
Jonathan & Brad



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Future Crates 2 By Chess Moves

A couple of months ago I treated you to my take on Chess Moves beat tape, Future Crates 1, a 29-track monster that mixed up the vibes and gave you one hell of a look at the creative mind of the London based producer. Well, now he is back with Future Crates 2 and this is even more of a monster than the first with massive 36 tracks but, this one will be a little easier

STEVE RIDER

on the fingers as 13 of those are interludes.

I'll let the man himself tell you what it's about "A crates, vinyl sampling excursion of drum breaks excavated from deep in the basement through the dust and cobwebs and hauled into the studio for a re-awakening. Polyrhythm time structures in the beat assembly process and use of LFO's and filters combined, bring forward moving dynamics to give the tracks motion. Others hit hard like a heavy boom bap sound reminiscent of the 90's Hip Hop Production sound through grain, saturation, and compression. 36 tracks of Hip Hop / Crate Digging Instrumentalism goodness for those in the game that are firmly embedded in the culture and art as well as those that are getting introduced to it with fresh eyes and ears."

With that in mind, let's get into it...

It all kicks off with the Intro (Interlude 1) with is a few seconds of heavy drums and cut up samples to whet your appetite before things really heat up with The Calling, this one is a heavy pulse pounding sound with a background electronic element that just eases the impact a little but, not enough to stop you needing to catch ya breath. Interlude 2 hits some classic drum samples that sound straight out the SP1200 with Trouble Funks 'Pump Me Up' cut up over the top for good measure before it's straight into Fundamental Techniques, more heavy boom bap drums with guitar and electronic samples mixed together to give you the fundamentals of putting a beat together. Interlude 3 takes that cut up Pump Me Up section from the previous Interlude but, adds a different drum program to it, just to mix things up.

Independent Part Movement has heavy drums and guitars that has this reverb effect placed on it, this means this one hits with less intensity, which is in complete contrast to the following beat, Overlapping Parallelism, with its mix of rough bass sound and button pushing goodness, this one messes with your head

while still making bob your head. It has more of an action soundtrack vibe to it. Multipart Phenomena is just that with multiple elements of drums, percussion, keys, drums and sampled vocal bits, all mixed into one multi-layered vibe. Distinctive Elements is, again, aptly named as there is this distinctive sound to each element. There is one drum beat over which are several orchestral / soundtracks samples that produce this almost eerie sense of anticipation.

Interlude 4 is another host of cut-up samples with a sampled drum loop, just giving a little boom bap pallet cleanser between beats. Heterophony almost seems to overload your awareness until you understand what it is, the definition of this type of musical texture as a simultaneous variation on a single melodic line. Now you can soak up the drums and electronic vibes safe in the knowledge you now understand what it's all about. Next up is Of The Chamber, a jazzy mix of drum elements and piano notes with a few strings just to add to the depth and which leaves you wondering should you nod or sway to this one and the reverb here gives you feeling it was recorded in one, a chamber that is...

Interlude 5 takes us back to the SP1200 vibe with cut-up samples, taking you back, back into time. From the old skool, we are dragged back to the present with Prodigious Harmonics, which seems to open up the mind to new styles of boom bap music with this extensive display of Hip Hop harmonics to tease both your ears and your mind. Blurred Monody gives us a classic boom bap drum beat over which is these orchestral samples that have this emotional depth, a single melodic line, which is blurred by the head nod sound that carries you along. Interlude 6, once more, takes us back to the classic Hip Hop sound with percussion and cut-up vocal samples.

Homorhythm is a texture of music where all parts have a similar or very similar rhythm. Here there is this mix of drums with an occasional electronic note, all of



which do appear to follow a similar rhythm, well they do to my ears anyway but, I'm not as young as I used to be. Superimposition is the art of layering things over the top of each other so that all elements are still evident, and you can hear this here with the drum layers. Structuration is the act of giving structure to something. Here there is a plethora of sounds all brought together in a way as to give structure to this particular beat, giving it an almost futuristic sound. As will the previous Interlude's, Interlude 7 gives us our classic Hip Hop pallet cleanser of beat and cut-up samples as we move deeper into the second half of the album.

Ostinato Variations is a nerve shredding, electronic and drum sound which shows

the very definition of the Ostinato musical pattern, where a short musical pattern is repeated persistently throughout the piece. Also, ostinato is Italian for stubborn so, it could be said this short repetitive pattern is also stubborn in its repetitiveness. After having your nerves tweaked in that way, you might be in need of Interlude 8, with more of its classic Hip Hop vibes and cut-up dope samples. How you compose your music says a lot about your creativity and, Modes Of Composition shows just that with a very heavy, pounding beat alongside a wealth of multi-layered sounds. The vibe of this one is so heavy it literally vibrates you to the very core of your being. Interlude 9 provides a welcome boom bap Hip Hop, head clearing vibe from that heaviness.

Homophonic is very much an electronic sound fest with a drum beat but, as with other tracks this reflects a specific musical texture which, in this case, is based on Homophonic or chordal music where the chords move together at the same speed. Interlude 10 now provides us with another brief reminder of the foundation of the music this album is built on. Contrapuntal Sketch is another track that merges electronic vibes with a heavy bassline. This sounds very much like a mixture of electro and John Carpenter and reflects the contrapuntal musical texture of using two contrasting melodic lines with different rhythm patterns. Heavy pounding drums and horns catapult us into Modal Framework, very much a headbanger vibe there are some orchestral elements that give this one a version on the Hip Hop soundtrack sound. This one reflects the type of music that uses modes in place of the more traditional harmonies.

Interlude 11 takes us back to a more electro vibe for our Hip Hop pallet cleanse and wiping the slate clean prior to listening to how the layers of sound, within a piece of music, interact on Interweaving Patterns. Here we have drums and different electronic sounds all weaved together to create a cohesive track which, once again, has a kind of soundtrack vibe running through it. Interlude 12 hits, for the penultimate interlude, to reset our minds to the classic Hip Hop vibe before Contrasted blasts into our ears with pounding drums and electronic sounds alongside this contrasting, dull repeating sound that acts like a weird siren trying to draw your attention away from heavy sound you want to nod your head to. The drumbeat takes a back seat on Schematics as the synthesizer sound steps to the forefront. This electronic soundscape takes you back to the work of Kraftwerk and the sound that inspired the electro sound of Hip Hop.

Time for one last Hip Hop drumbeat and cut-up samples to get you buzzing on Interlude 13 and then we draw back into

The Presence Of Sound with a drum heavy track that sounds almost fractured in its initial sound until you realise that fractured sound is some kind of string instrument, tricking your ears and, for a brief moment, your mind too. With the focus on sound, now our only awareness, the final track Solfeggio treats us to a solid banger of a beat that makes you wanna get up and bounce around or, at the least, nod your head. There is also a more orchestral sound backing this which also holds your attention and reflects the ancient Solfeggio tones that were used from the 8th century up to 1600's. The original six note scale and the associated frequencies are said to keep the mind, body and spirit in perfect harmony.

Overall, what can I say about this beat tape?

It once again demonstrates the quality and creativeness of Chess Moves as a producer. Across this entire album there are is such a mix of styles and vibes that all originate from what Hip Hop producers and DJ's did so well in digging in the crates of old long lost vinyl to resurrect those tunes and give them a new lease of life in a new genre of music.

But, more than just showing his expertise as a producer this album also shows how much Chess Moves knows about music itself by creating beats around different musical textures as well as styles and influences. What this does is demonstrate that it pays to know your music in depth so that you can create sampled music that reflects the style and texture of music that has been created for centuries. For instance, Contrapuntal or counterpoint was a musical style used by Johann Sebastian Bach in his compositions. Reflecting these differing musical styles and textures here, on what is far from a classical music album, shows a desire to show how Hip Hop influenced music can be just that and so much more. Chess moves has a knowledge and understanding of creating music that far expands on what I have heard done



before. Even bringing in the ancient solfeggio tones is amazing, and I could have written a whole page just to explain what that is all about.

Future Crates 2 is not just a journey through beats inspired by Hip Hop music and the art of crate digging. Future Crates is a deep exploration of the association Hip Hop music has with the very roots of music itself. It might actually be future crates for future generations to dig in but, I can never see these crates going dusty anytime soon. There is a far deeper musical aspect to this beat tape than just being music to listen and be inspired by.

The future aspect of the album is also reflected in the artwork by Sentinel One which has this 2000AD, mega city One vibe about it.

This is one to listen to and make your own mind up about but, I have to say that I have learnt a lot about music in the research for this review which has opened my mind up somewhat.

Future Crates 2 is out on Bandcamp now and everywhere else on 14th April.

My humble thanks to Chess Moves for sending this one over to me.

And on that 432hz note,

I'm out,

Steve.

God's Poet / Just A Page By Kelz

It's been a while since I last reviewed a B-Line Recordings release But, whenever I do, I'm always struck by the quality of what they release. It's always a total package with artwork, vinyl and quality music and the latest release on 7" God's Poet / Just A Page by the mighty Kelz of Bristol's own 3PM, is no different.

Released on B-Line Recordings in association with Hip Hop Be Bop, the vinyl boast's quality artwork from the one and only John Dyer (Digital Dyer) with both tracks produced by the legendary SIR Beans OBE (Transcript Carriers, Parlour Talk etc).

Let's be honest here, when you look at what little I've already mentioned here, it ramps up the anticipation levels to max. So, let's just dive in...

Banging drums, bass and piano notes immediately draw you into God's Poet and you know that the anticipation was well founded as your head get's to nodding. Kelz, meanwhile, drops three verses that detail the story of God's Poet



and his experiences on the present-day streets. There is an intellectual and spiritual depth to his words as he paints pictures in your head of the struggles faced by this person, these are the kind of experiences faced by so many black people, especially those who choose to speak out. Here the God's Poet is not one simply telling people what to do, where to go or who to follow, he is a guiding light that is more telling people to be themselves and know they can be all they can be. In a world of candles this poet is the taper that helps each one to shine.

There is an ethereal quality that is almost hypnotic before the bass drops followed by the beat, which is interlaced with flute notes that retains that ethereal quality at moments. That flute is almost like the Pied Pipers flute, and you can't help but, nod your head and follow Just A Page. This track is a stunning tribute to the late

Bristol rapper Sir Plus. Sir Plus was one of most respected rappers to come out of Bristol in recent years and who sadly passed away in 2020. When you lose a close friend, remembering the good times is one of the best things you can do to keep their memory alive and that is exactly what Kelz does here, to remember his friend and all those good times. There is not much more I can say here because Kelz words say it all, R.I.P. Sir Plus, A Legend Out Here...

How do you sum up something like this? Here you have two Bristolian legends doing what they do and showing why they are so highly thought of. Dropping the kind of release that is the definition of the phrase 'Mic Drop Moment'...

Firstly, you have Sir Beans OBE crafting the kind of funky Hip Hop that he does so well and that has that infectious quality to



it but, more than that there is a deep vibe to each track here that draws you in and helps you focus on Kelz words. Here those words span two tracks with differing flows and vibes. God's Poet has this dark edge to it that reflects perfectly how someone can be treated, as all they seek to do uplift and inspire those around them. Just A Page has this emotional focus on the memory of a good friend but, far from having any sadness, Kelz world bring and shine a light on a life well lived and a beautiful legacy that uplifts you as you listen.

There is little more you can say about this release except you simply can't sleep on this one. The Limited-Edition Vinyl won't

be around long so, jump on this one quick.

My humble thanks to Hip Hop Be Bop's Shaun Dowling for sending this one my way.

On that note,

I'm Out,

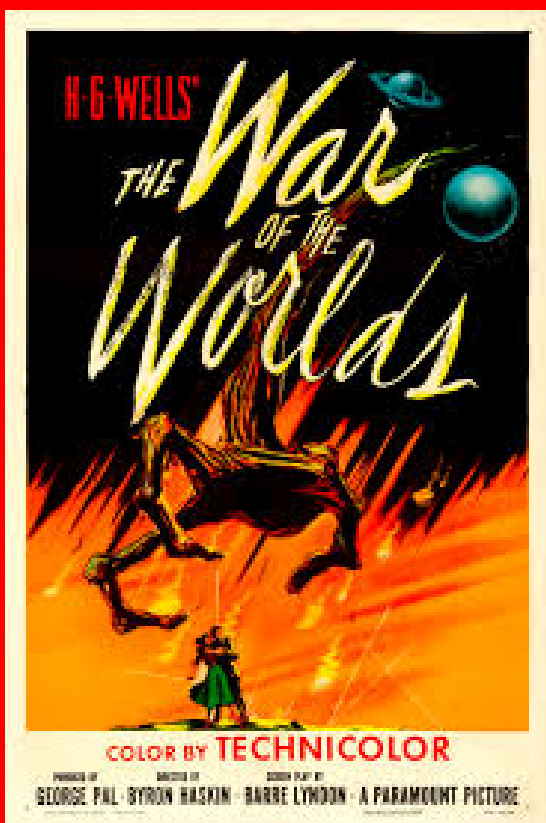
Steve





MARK AT THE MOVIES

Mark Raines



War Of The Worlds

Released

August 13, 1953 (New York)

In Southern California, Dr. Clayton Forrester, a well-known atomic scientist, is fishing with colleagues when a large object crashes near the small town of Linda Rosa, California, southeast of Corona. At the impact site, he meets USC library science instructor Sylvia Van Buren and her uncle, Pastor Matthew Collins. Later that night, a round hatch on the object unscrews and falls away. As the three men

standing guard at the site attempt to make contact while waving a white flag, a Martian heat ray obliterates them. The United States Marine Corps later surrounds the crash site, as reports pour in of identical cylinders landing all over the world and destroying cities. Three Martian war machines emerge from the cylinder. Pastor Collins attempts to make contact with the aliens, but he is disintegrated. The Marines open fire but are unable to penetrate the Martians' force field. The aliens counterattack with their heat-ray and skeleton-beam weapons, sending the Marines into full retreat. Air force jets next attack the Martian war machines, but are annihilated.

Attempting to escape in a small, single-engine military spotter plane, Forrester and Sylvia crash land and hide in an abandoned farmhouse. They begin to develop closer feelings for each other just before the house is buried by yet

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

another crashing cylinder. A long cable with an electronic eye explores the farmhouse from a nearby war machine and eventually spots them, but Forrester cuts off the lens housing using an axe. Later, when a Martian enters and approaches Sylvia, Forrester injures it with the axe and collects its blood on a cloth. They escape just before the farmhouse is obliterated by the Martian heat ray. Forrester takes the electronic eye and blood sample to his team at Pacific Tech in the hope of finding a way to defeat the invaders. The scientists discover how the Martian eye works and also note that the alien blood is extremely anemic.

Many of the major world capitals fall silent, and global Martian victory is estimated to be only six days away. The United States government decides to drop an atomic bomb on the original group of Martian war machines advancing towards Los Angeles from the east near the Puente Hills. The atomic blast, however, is ineffective. As the aliens continue their advance to Los Angeles, the city is evacuated. The Pacific Tech trucks are stopped by a mob bent on escape, and all the scientific equipment is destroyed. Forrester, Sylvia, and the other scientists become separated in the chaos.

Forrester searches for Sylvia in the deserted city. Based on a story she had told him earlier, he guesses she would take refuge in a church. After searching through several, he finds Sylvia among many praying and injured survivors. Just as the Martians attack near the church, their machines suddenly lose power one after the other and crash. Forrester sees one of the aliens expire while trying to leave its fallen war machine. The narrator observes that though the Martians were impervious to humanity's weapons, they had "no resistance to the bacteria in our atmosphere to which we have long since become immune. After all that

men could do had failed, they were destroyed and humanity was saved by the littlest things, which God, in His wisdom, had put upon this Earth".

Directed by Byron Haskin
Screenplay by Barré Lyndon

Film trailer
<https://youtu.be/s8TVpD5yzE4>

The original retelling of this classic story is suspenseful, fast, and, on occasion, properly chilling, thank God for the common cold, in my humble opinion this is the best version of this film based on the book by H.G.Wells, if you are inclined to look up the Orson Wells radio play (<https://youtu.be/Xs0K4ApWl4g>) that started the people of the United States sink it was under attack.

Running time (1hr25 minutes)
Rated(PG)

4 out of 4



The Railway Children Return.

Released

15 July 2022 (United Kingdom)

It is 1944, and a fresh wave of bombings fall on Britain during the Second World War. Siblings 14-year-old Lily, 11-year-old Pattie, and 7-year-old Ted Watts are evacuated from Manchester to the village of Oakworth in the West Riding of Yorkshire, where they are greeted by Bobbie Waterbury, her schoolmistress daughter Annie and her 13-year-old son Thomas. All the children are selected to be given homes by the locals but due to a request from officials not to split siblings up, the Watts trio are left. When nobody else takes them, Bobbie welcomes them into their home. The siblings quickly bond with Thomas. The US Army has a base in the area, and there is a disturbance on their first evening. As they explore their new surroundings, the children are set upon by a group of local children not happy with their presence and Thomas welcomes them to his hideout in an old brake van by the railway station.

One day, Annie receives bad news about her husband who is away fighting in the war, reminding her of the deaths of Bobbie's father and

brother in the First World War. The children give her some space and play hide and seek at the station. Whilst there, they find an African-American soldier named Abe McCarthy in their hideout with an injured leg. He claims to be on a secret mission and that he has to remain hidden. That evening a lone enemy aircraft drops a bomb on the town cemetery, causing Lily to fall as she brings a first aid kit and other supplies to Abe. He rescues her and reveals he joined the Army to avenge his brother who was killed in combat, but details about his story leave her suspicious. The next day, white American Military Police arrive at the school looking for Abe and Lily learns that he is a deserter. When she confronts him about it, Abe reveals that he is just 14 years old and that he is trying to return home after seeing how the US Army treats his fellow black soldiers who are often beaten by the Military Police, despite the town's inhabitants refusing the US authorities' request to impose color bar in the local pub.[a] She agrees to help him escape.

When Lily tells the others and plans to hide Abe at the house, Thomas initially insists they tell the truth to the grown-ups. Lily shoots him down at once and



calls him out on his ignorance of the realities of the world, revealing that their father was also killed in combat. Thomas agrees to let Abe stay in the large storeroom next door to his bedroom. That evening, the family is visited by Walter, the widowed husband of Bobbie's sister Phyllis. The next day, Lily escorts Abe down to the station to catch a train to Liverpool and Thomas joins them to create a distraction so they can get on the train unnoticed. In doing so he is caught by the local police, who inform the US Military Police, who in turn stop and search the train further up the line. Abe and Lily are handcuffed, taken to the base, and then put aboard a US Army supply train, also carrying senior officers.

When confronted on the matter by Thomas, Annie reveals that his father's plane was shot down but that he is still alive in a prisoner-of-war camp. After he reveals everything to Walter, his uncle informs him about the American supply train, which he has found out about by telephoning his employer, the War Office. Thomas rallies Pattie, Ted and the rest of the local and evacuee children to create banners warning the train to stop, just as Bobbie and her siblings had done forty years earlier. The children successfully stop the train and call out to the Americans for their actions. Abe explains the truth to the most senior general, also an African-American, who reveals that he too had enlisted underage and orders Abe to be released. After staying with the family for a few days, Abe leaves for home, promising to write to Lily before he goes. The siblings return to their mother three months later, whilst Thomas's father returns home after VE Day.

Directed by Morgana Matthews
Written by Danny Brocklehurst

Based on *The Railway Children*
by E. Nesbit

Produced by Jemma Rodgers

Starring
Jenny Agutter
Tom Courtenay
Sheridan Smith

Film Trailer
<https://youtu.be/g6IsUeWO2Yw>

Not a patch on the original, Fueled by nostalgia, this *Railway Children* reaches its destination in a middling yet amiable fashion.

Running time (1h39 minutes)
Rated (PG)
3 out of 4



Vikingulven (Viking Werewolf)
(Netflix)

Released
November 18, 2022 (Norway),
February 3, 2023 (Netflix)

Plot

Thale (17) has just moved with her parents to a small town after her mother has a new job in the local police. After a student is killed brutally at a party Thale attends, she becomes a key witness. Was the killer an animal? A wolf?

Directed by Stig Svendsen

Film trailer

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

Running time (1 hour 37 minutes)
Rated (15)

The story starts slow but once the werewolf appears it gathers pace and is quite gruesome in places.

3 out 4

Jojo Rabbit



Released

September 8, 2019 (TIFF)
October 18, 2019 (United States)
October 24, 2019 (New Zealand)

Plot

During the collapse of Nazi Germany in the fictional city of Falkenheim,[a] ten-year-old Johannes "Jojo" Betzler joins the Deutsches Jungvolk, the junior section of the Hitler Youth. Heavily indoctrinated with Nazi ideals, he has an imaginary friend named Adolf, a buffoonish Adolf Hitler. Though a fanatic, at a training camp run by Captain Klenzendorf, he is nicknamed "Jojo Rabbit" after refusing to kill a rabbit to prove his worthiness. Pepped up by Adolf Hitler, he returns to prove himself, throwing a Stielhandgranate by himself that explodes at his feet, leaving him scarred and limping. His mother Rosie insists to the now-demoted Klenzendorf that Jojo still be included, so he is given small tasks like spreading propaganda leaflets and collecting scrap for the war effort.

Alone at home one day, Jojo discovers Elsa Korr, a teenage Jewish girl and his late sister Inge's former classmate, hiding behind the walls of Inge's attic bedroom. Jojo is both terrified of and aggressive toward Elsa. The two are left at an impasse, as the revelation of Rosie's hiding of Elsa would lead to the execution of all three of them. Inspired by an offhand rant by Klenzendorf, Jojo continues to interact with her to uncover her "Jew secrets" and make a picture book titled Yoo-hoo Jew,[b] so he can "expose" the Jewish people, allowing the public to easily recognize her kind. Despite this, he finds himself clashing with innocence and starts forming a friendship with her. Elsa is both saddened and amused by Jojo's radical beliefs, using surreal antisemitic canards to challenge his dogmatism. Jojo slowly becomes infatuated with the caring and engaging Elsa, frequently forging love letters from her fiancé Nathan, and begins questioning his beliefs, causing Adolf Hitler to scold him over his diminishing patriotism.

Gradually, Rosie is revealed to be part of the German resistance to Nazism; among her tasks is spreading anti-Nazi messages around town.[c] One afternoon while she is out, the Gestapo

comes to investigate; Klenzendorf arrives and helps Jojo and Elsa deceive the Gestapo regarding Elsa's identity. Later, Jojo finds Rosie executed at a gallows in the public square. Devastated, he returns home and tries to stab Elsa before breaking down in tears. Elsa comforts him and also reveals that Jojo's lost father has been working against Hitler from abroad. Jojo's beliefs in Nazism quickly shift, and he starts seeing the regime's inhumanity. With no money, the pair starts scavenging food from waste bins around the city.

Following Hitler's suicide, the Allies initiate an offensive on Falkenheim.[d] Weak in power, the civilian population, including the Jungvolk, is armed to battle. Despondent, Jojo hides until it ends, with the Allies winning. As a Jungvolk, he is seized by Soviet soldiers alongside Klenzendorf, who tells Jojo to look after Elsa and tears off Jojo's Jungvolk coat while calling him a Jew so that the soldiers do not harm him; Klenzendorf is then executed by firing squad. Fearing that Elsa will leave him alone now that she can be free, Jojo tells her Germany won the war. Recognizing her despair, he forges a letter from Nathan, claiming that he and Jojo have figured out a way to

smuggle her to Paris. Elsa confesses that Nathan died of tuberculosis the previous year. Jojo tells her he loves her, and she tells him she loves him as a brother. A disheveled Adolf angrily confronts Jojo for siding with Elsa, but Jojo kicks him out a window, forever banishing his toxic imaginary friend. Outside, Elsa sees American soldiers and realizes the truth, slapping Jojo in the face for lying. They then dance, now free.

Directed by Taika Waititi
Screenplay by Taika Waititi

Based on *Engaging Skies* by Christine Leunens

Film trailer
<https://youtu.be/tL4McUzXfFI>

Funny, Sad, and dramatic, shows the light and dark side of war and contains some upsetting scenes. The interaction between the boy and his imaginary friend, Hitler (a very bizarre funny version) is a joy to watch.

Running time (1hr48 minutes)
Rated (12)

4 out of 4



Saint-Omer (film)



Released

7 September 2022 (79th Venice International Film Festival)
23 November 2022 (France)

Directed by Alice Diop

Screenplay by Alice Diop, Amrita

David, Marie NDiaye

Plot

Rama, a literature professor, and novelist, travel from Paris to Saint-Omer to observe the trial of Laurence Coly and write about the case. Coly is a student and Senegalese immigrant accused of leaving her 15-month-old daughter on a beach to be swept away by the tide in Berck. Rama, who is four months pregnant and, like Coly, is in a mixed-race relationship and has a complex relationship with her Senegalese immigrant mother, feels a personal connection to Coly. She plans to write a modern-day retelling of the Greek Medea myth about the case. As she learns more about Coly's life and the isolation Coly experienced from her family and society while living in France, Rama becomes increasingly anxious about her own life and pregnancy.

Film Trailer

<https://youtu.be/iWw-EyrG5Sw>

A gut-punching contemplation of a woman's immigrant experience

Running time (122 minutes)

Rated (12A)

3 out of 4





Digital Nomads

Recently, Alan Dearling was contacted by Ari Z Satlin, together with Santiago Nieto.

They wrote to me, saying that they have apparently formed a world-wide collective of musicians for “*healing ourselves and others through music*”. They deem their music as ‘psy-chill’. Certainly it is ambient, psychedelic-electronica. A playlist for the musical travellers who want to reach the centre of their brains, perhaps!

alan dearling



Based in New York in the United States. Within a very short time they've gained an impressive viewing figure for their first musical extravaganza of about 4,000, via the platform, 'the Psychedelic Muse'.

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

Ari told me: *"My original idea for Digital Nomads was to be a super electronica group not just a duet. And, an open door to producers and musicians to bring their talents to this vision. Only requirement is it has to be super quality. Either through collaboration or tracks being sent, or re-mixes."*

So, in light of that thought; don't be surprised when this tribe starts growing and releasing tracks.

Recently we've also been part of the mission to spread healing by teaming up with healers: Ecstatic Dance,

Reiki and Massage therapists - whatever and whoever is in the business of healing people in any positive outlets. This mission has nothing to do with money or fame. Those things are nice but there's been a calling higher than me to do this. Whether I'm imagining it or it's actually happening only time will tell."

Ari performs as ZMan8, whose music is featured in this compilation video-mix. Here's a link to an interview with Ari for Pysybient.org. Lots of interesting references (and links) to psych-music and native American cultural influences, especially through his music in the 'Rebirth of Red Cloud':

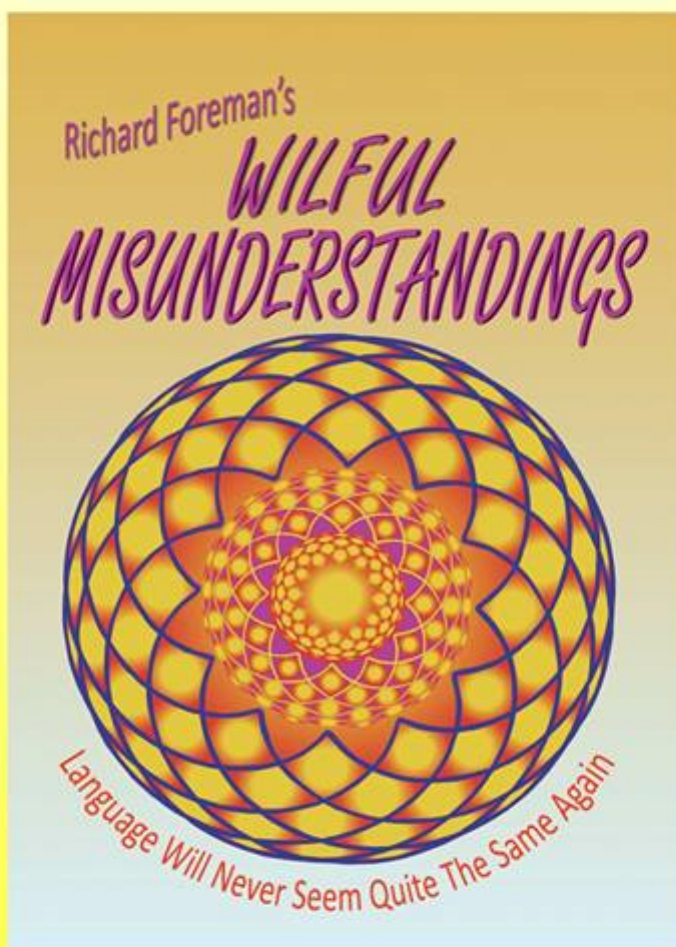
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KEV'S WORLD

Live!

Jim Beam Homegrown
Wellington
180323

I have been waiting for this festival for ages, well over 12 months in fact as last year's had to be cancelled due to Covid, but finally it was here. I flew down to Wellington in the morning and caught up with the MNZ crew of Reef, River, Amanda, Garry, and Bevan for brunch: two reviewers and four photographers meant we were the largest media contingent at Homegrown 2023. As the name suggests, Homegrown only features local artists, over five stages which means there is plenty here for everyone. It also meant we had to pick and choose who we could cover, as while we could theoretically shoot all the bands it was only one photographer for each, while myself and River chose who we wanted to see. This meant I would be spending most of the day at the Rock Stage, what a surprise, apart from popping over to City to see a few bands

there, while poor River would be running from one end of the event to the other. Some steps records would be set today.

After watching some of {Sir Dave Dobbyn}'s soundcheck we wandered over to the Rock Stage and I soon made myself at home in the Jim Beam VIP Sound Suite, with a perfect view of the stage, great sound, a table, power for my laptop (and possibly some Jim Beam as well!). I watched {Devilskin} do their soundcheck, and was just blown away by Jennie's vocals and their overall presence – if they were like that when no-one was there, what were they going to be like when there was an audience? {Capital Theatre} also managed to sneak in a soundcheck, and after a chat with them and the guys from {Written By Wolves} it was time to settle back and listen to DJ Kane Hawkins set the scene. He can always be guaranteed to get everyone going, and going from *Psycho Killer* to *N.I.B.* was a touch of genius.

First band today was {Capital Theatre},

JIM BEAM HOMEGROWN

WELLINGTON WATERFRONT | 18TH MARCH 2023



whose debut album was #2 in my Top Ten last year, and are also one of my favourite live bands, so I was looking forward to this. Paul Reid (drums), Adam Stevenson (vocals, guitar) and Roy Oliver (guitar) have recently returned from the States, where they have been playing gigs, and I know their second album is going to be out later this year, and they were going to be playing some new tracks for us. There was the introduction tape, and then they were straight off into *Fait Accompli*, accompanied by their digital backdrop. What a great way to start the afternoon, blasting commercial rock with two guitarists riffing hard and a drummer doing his very best to outshine


them both. It was obvious there were many people here who had no idea who these guys were, and just as many being blown away by what they were experiencing. The piano interlude in *Time* really allows Adam to show off his voice and plenty of people were cheering along with him. The announcement of a brand-new song was greeted with some cheers, which ramped up when they cranked into *Everlong* which definitely had everyone singing along and clapping their hands in the air. Next up was the first play ever of *Taste The Flame*, which has a wonderfully hooky chorus while Adam also uses the opportunity to sing falsetto – I am so looking forward to the album already! *Fire* was one of the singles from the album, and here Adam

A poster for the Jim Beam Homegrown event. The background features a night cityscape with a prominent bridge and a large tree in the center, all reflected in water. The sky is dark with a purple and blue nebula-like glow. The text is white and bold, with some words in red for emphasis. The event is titled 'JIM BEAM HOMEGROWN' with the location 'WELLINGTON WATERFRONT' and date '18TH MARCH 2023'. Below this is a large section titled 'FULL LINE UP RELEASE' followed by a list of 30 musical acts.

JIM BEAM
HOMEGROWN
WELLINGTON WATERFRONT | 18TH MARCH 2023

FULL LINE UP RELEASE

SHAPESHIFTER | DRAX PROJECT | SACHI | SHIHAD
KORA | SIR DAVE DOBBYN | GIN WIGMORE | LADIG
MITCH JAMES | SONS OF ZION | KINGS | SAVAGE
LEE MVTTHEWS | THE UPBEATS | FLOWIDUS | SIN
THE BLACK SEEDS | KATCHAFIRE | TROY KINGI AND THE PROMISES
DEVILSKIN | THE FEELERS | VILLAINY | RACING
CHE FU AND THE KRATES | TOMORROW PEOPLE | MASAYA
P MONEY & ELLA | SWIDT | WAX MUSTANG
TREI & JABZ MC | WITTERS | EMWA | ELIPSA
WRITTEN BY WOLVES | CAPITAL THEATRE | HALFQUEEN
DJ SIR VERE | AUNTY EL | KANE HAWKINS
LOST TRIBE AOTEAROA | SUNSHINE SOUND SYSTEM
BROOK GIBSON | AACACIA | KATAYANAGI TWINS

					
	CITY STAGE	LAB STAGE	ROCK STAGE	ELECTRONIC STAGE	PARK STAGE
1pm	1:00pm AUNTY EL	1:00pm DJ SHI-VERE	1:00pm KANE HAWKINS	1:00pm BROOK GIBSON	1:00pm KATAYANAGI TWINS
2pm	1:55pm MASAYA	1:45pm AACACIA	1:40pm CAPITAL THEATRE	1:50pm SIN	1:35pm LOST TRIBE AOTEAROA
3pm	AUNTY EL	DJ SHI-VERE	KANE HAWKINS	2:50pm ELIPSA	KATAYANAGI TWINS
4pm	3:00pm CHE FUB THE KRAZEZ	2:45pm P MONEY & ELLA	3:00pm WRITTEN BY WOLVES	3:50pm FAIRBROTHER	2:45pm TOMORROW PEOPLE
5pm	AUNTY EL	DJ SHI-VERE	KANE HAWKINS	4:50pm EMWA	KATAYANAGI TWINS
6pm	4:20pm TROY KINGI AND THE PROMISES	3:55pm WAX MUSTANG	4:20pm RACING	5:50pm WITTERS	4:05pm KATCHAFIRE
7pm	AUNTY EL	DJ SHI-VERE	KANE HAWKINS	6:50pm TREIB JABZ MC	KATAYANAGI TWINS
8pm	5:40pm THE BLACK SEEDS	5:00pm SWIDT	5:40pm THE FEELERS	7:50pm FLOWIDUS	5:35pm MITCH JAMES
9pm	AUNTY EL	DJ SHI-VERE	KANE HAWKINS	8:50pm LEE MATTHEWS	SUNSHINE SOUND SYSTEM
10pm	7:00pm LADIG	7:25pm SAVAGE	7:00pm VILLAINY	9:50pm THE UPBEATS	6:55pm KORA
11pm	8:20pm DIN WIDMORE	8:35pm KINGS	8:20pm DEVILSKIN		SUNSHINE SOUND SYSTEM
	AUNTY EL	DJ SHI-VERE	KANE HAWKINS		8:20pm DRAX PROJECT
	9:45pm DAVE DOBBYN	10:00pm SACHI	9:45pm SHIHAD		SUNSHINE SOUND SYSTEM
					9:45pm SHAPESHIFTER

dispensed with the guitar and came upfront to really interact with the crowd. By now, people were dancing and having a blast, with the guys getting a very positive reaction indeed. The longer they played the more people were dancing and singing, with new song *Underworld* continuing the theme, people shouting “Hey” and punching the air. *Second Skin* is a much slower number, with Adam sat on the front of the stage accompanied just by piano and keyboards, then the bombast started with Paul and Roy coming in hard, and Adam living the story. It really is hard to describe just how powerful these guys are, commercial yet blasting at the same time,

with hard-hitting drums combining with melodies, strong guitars and great vocals. The twin guitars were back for *Long Way To Fall*, and it did not take much encouragement for everyone to be soon clapping along and dancing. *People* was the epic it always is, and then we were into another newie, *Exactly What You Want*. The set ended with a monstrous version of *Force to Fight* (if you haven’t seen it already, check out the video), with the guys still rocking hard and vocals full on point. This was the best gig of theirs I have seen yet, and today they made loads of new friends.

Just two days before the festival, {Written By Wolves} announced the departure of



founder Bahador Borhani, while Oli is still on his honeymoon, so this was going to be quite a different line-up to what we all know. Mikey contacted Fish from {Blindspott} to step in, as not only was he in {5 Star Fallout} with Mikey, but they were in the same high school band together and today he was helping out his old mate. The backing track started, and soon Karl was there, bashing the kit, and Davie and Fish were doing the same on drums set up at the front of the stage, Mikey took his place and *Give em Hell* was ripping the place a new one, and the crowd reacted, not able to quite believe was going on in front of them. The Jim Beam promo team up here were dancing as well, and the change in pace for *Let It Burn* was just right, allowing Mikey to show just how well he can sing, as well as being a top screamer. Fish was fitting right in, having as much fun as everyone else, and when they went into *Papercut* the place went wild, and everything bounced. Mikey asked the crowd to jump when they kicked into *Not Afraid To Die*, and everyone obliged. When it comes to

working a crowd there are few who do it as well as Mikey, and without his normal visual foil in Oli, he was doing it even more than normal, yet hitting every single note. It was just going off, and was only 3:00 in the afternoon! By now I was losing the plot as with sunshine, Jim Beam, and my favourite band blasting out *Follow Me*, what was there not to love? They are the perfect festival band as their music is immediate, and even if you have somehow never come across WBW before this, you will love them the first time you hear them, and how Mikey hit that scream I have no idea. He then told the crowd that everyone needs to talk about mental illness, and we were into *Secrets* – which has the most powerful video one can ever see. The reaction was insane, and the Jim Beam VIPs were very happy I had convinced them to stay and not go anywhere else. The introduction to *Elastic Heart* got a strong reaction, but I am sure many of them had never heard it quite like this, and when the guys crunched, they hit hard, yet Mikey was also singing sweetly and getting the crowd to join in, while at others it was just a case of everyone bounce. Mikey also



soon got everyone waving their arms in unison – the crowd were his. We were told it had all got way too serious, and suddenly the tempo had shifted and we were into *Genius*. That belter then took us into the mixed tempo and styles of *Tell Me What You're Running From*, and the audience were still going crazy, and rightly so. The audience were now all asked to get down on the floor, and when Mikey finally allowed them to get up it went even more nuts. We were also then treated to another song from the new album, *Misery*, an up-tempo number which soon becomes another belter. They finished with the most insane take on *Better Luck Next Time*, their most vicious and nasty version ever, but then they stayed on to play another which was

not on my list, Limp Bizkit's *Now I Know Why You Wanna Hate Me (Take A Look Around)* with DJ Kane Hawkins joining in the fun, and they banged into *Rollin' (Air Raid Vehicle)*. What a set, no-one would have believed what the band have been through recently, but they absolutely nailed it.

At this point I had to leave the festival to go and check in to my hotel, which meant I missed quite a bit of {Troy Kingi}, but I was fortunate to get over to the City Stage to catch some of his set, which given I had missed his last show I was very pleased about. When someone is releasing music as much as he is, it doesn't take much to cause issues with tours, and with all the lockdowns it became a problem for



Troy so last year he was playing gigs for *Black Sea Golden Ladder*, with *Years of the Ratbags and their Musty Songs* just around the corner. It being a festival I could hear he was mixing it up, with a line-up which included two keyboards players (including one who provided additional vocals and trumpet), another trumpet player, drummer, percussionist and a bassist while of course he was on guitar and vocals. The crowd were already moving and having fun, and I got there just in time for him to go into one of the songs from the new album, *Paparazzo*, before moving into *Age Is Just Numerical*. There appears to be no limits to what he can do, and there was no doubt that the audience were here for a party. He was kicking up a storm as he mixed soul with Eighties influences, but when he moved into *Mighty Invader* he took it to a whole new level. *Holy Colony Burning Acres* is one of the finest reggae albums one is ever likely to hear, with that tour being one of the most

amazing I have ever attended, so to hear a song from it certainly made me smile. He finished the set with a funky version of Human League's *Don't You Want Me Baby* which had everyone singing along, setting the stage nicely for the next act.

That act was {The Black Seeds}, who started with a funky drum and bass, setting the groove until the rest of the band finally made their way onto the stage. They are an octet comprising percussion, drums, two guitarists, sax, trumpet, keyboards and bass, yet they are incredibly tight with twin lead vocals as they blended influences from big-beat funk, dub, soul and vintage roots-reggae to create something which immediately got the crowd moving. *Turn It Around* ensured that the audience were all moving and grooving, dancing on the spot, creating room to move. They have a smooth sound, and everything is effortless, yet the groove is always there, almost as if they are puppet masters, getting the audience to do what they wished. Whatever they did, whatever genre was uppermost,



they were creating the party, and people everywhere were responding. *Game Over* was powerful, while *Love & Fire* was just a solid groove from beginning to end. At this point I grabbed something to eat but fortunately the food trucks were within the City Stage area so even though I could not make any notes, I was able to stand there listening to some amazing sounds until it was time to make my way back to the Rock Stage. I may not have been able to see the full sets of either band, but they are incredibly good at what they do, and the crowd were dancing up a storm as I left.

I made sure I was back at Rock Stage in time for Villainy, as they are always guaranteed to put on a great show and are not to be missed, and even the introductory tape got the crowd going. Finally, Neill Fraser (vocals, guitar), Dave Johnston (drums, backing vocals), James Dylan (bass) and Thomas Watts (guitar) were there and when they kicked into *Raised In The Dark* the crowd reacted in kind. There is something incredibly infectious about

their melodic hard rock, which contains a pop element without ever losing any of its majesty and power. *Safe Passage* is far more staccato, with a hard crunching riff and beat with Neill powering over the top. He is a singer who can be sweet when he wants to be, and a screamer when the time is right with a real edge. The guys always have loads of fun together, and when they kicked into the infectious *Beggar*, people weren't sure if they were supposed to headbang or dance as it mixes different styles together. No such confusion over their last single though, as *The Launch* is a belter from beginning to end, with a chorus to die for, taken at breakneck speed and the crowd were moving at pace. They slowed it down with *Cut*, but it had become heavier, and as it had got darker the lights started to be utilised, and when the crowd were more than happy to sing along when given the opportunity. When Neill is singing, he is stuck behind the microphone although he never stops moving, but James and Thomas never stop either throwing shapes or moving around as they are having just as much fun as the crowd. While Neill was sorting out his guitar for the next number, they were playing some filthy

distorted riffs which had people close to me calling out for *War Pigs*, but when the guys instead kicked into their sublime and ridiculous *Tiny Little Island*, they lost their minds. Neill then launched himself off the stage in a rubber dinghy and everyone kept singing, as he undertook a quick tour of the audience, microphone in hand as the crowd pushed the dinghy over their heads. The crowd needed no encouragement to sing the chorus at the top of their voices with just a hi-hat to keep time, as by now everyone was having a blast (and, I may be wrong, but I don't think everyone was as sober as they were a few hours earlier). *Another Time* is one of their older numbers, starting with U2-style riffs, soon becoming the anthem it has always been, perfect for settings like this one where so many people knew the words and were singing them as loud as they could. *Alligator Skin* has a drum and bass introduction, and Neill and Thomas soon had the crowd clapping along, and then the song took off, and we were into the belter we all know and love, Neill pouring on the aggression while James actually stood in the pit to get closer to the audience and get them going even more. When James and Thomas both played their instruments behind their heads I had a massive smile on my face as that is not something you often see, and certainly not with a bass! The rest of the guys now left the stage, Neill strapped on an acoustic and played *Saturdays*, which always gets people joining on the chorus for some strange reason.. Everyone was back for *Dreams*, and I was having issues writing the review as the floor was bouncing, and then the balls were out! This was pure festival, a cracking band, immense songs, an audience really up for it, and plenty of massive white balls (with 'Villainy' in black) being bounced into the air. They finished with *IFXS*, turning it up another notch in terms of heaviness and speed, one last time, and the crowd happily went down to the ground as they were asked to.

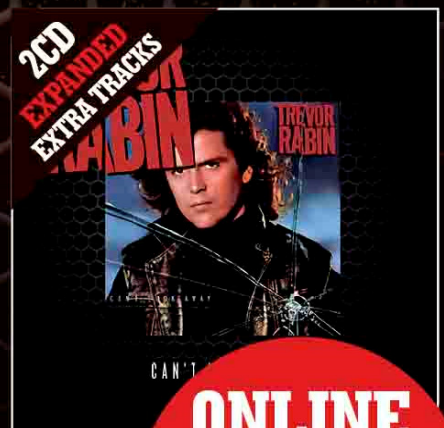
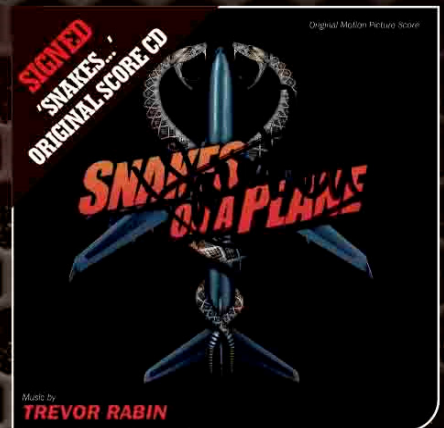
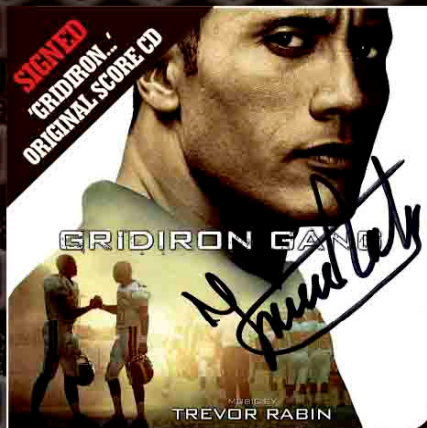
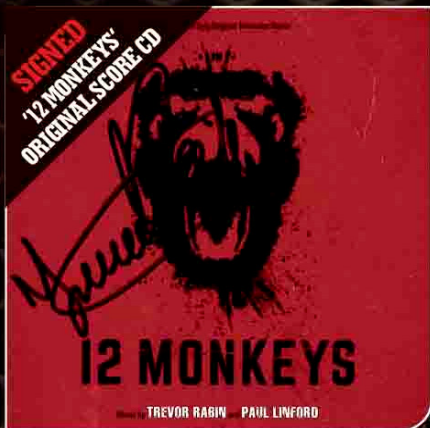
What is there to say about Devilskin which has not already been said? Nic has been playing drums professionally since a stupidly young age, his father Paul may be bassist here but has been singer and guitarist in other bands, Nail is a monster on guitar and then at the front is one of the finest singers one will ever come across, Jennie Skulander. They started with *The Horror* and the place went nuts, as they really could do no wrong, with Jennie striding the stage like a goddess, either singing sweetly or growling like a demon while the rest of the guys created the metallic foundation she needed. They were the heaviest band so far, and the crowd were certainly reacting in kind. The place was going nuts, and it did not seem to matter if the guys were playing old or new material as there is no doubt this was who most of the audience had come to see. Nic stands like a colossus, planted into the stage, Nail is throwing shapes, Paul is hitting through the kit, and then there is Jennie who is just immense. I was so taken by what I was seeing in front of me that I realised I had written hardly anything about the actual gig itself! How many times do you see a metal guitarist with a twin neck, but that is what Nail was playing during *Voices*. They ramped up the tempo for *Never See The Light*, crunching hard and the crowd reacted in kind, high energy and loads of fun. *Do You See Birds* had the guys continuing to punch hard, showing why they have been at the top of the metal heap for so long in Aotearoa, and surely it can only be a matter of time before they become recognised in other places outside of this part of the world. This was just immense, a real coming together of metallic majesty with incredible songs and stage presence.

Unfortunately at this point I had to leave so I missed out on the mighty {Shihad}, but check out the insane photo gallery of their set.

Homegrown 2023 – insane from beginning to end. When is the next one??



TREVOR RABIN



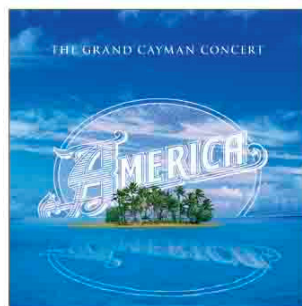
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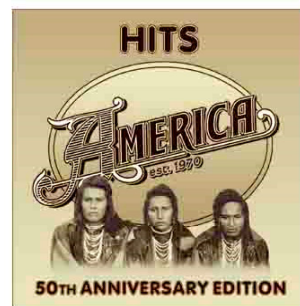
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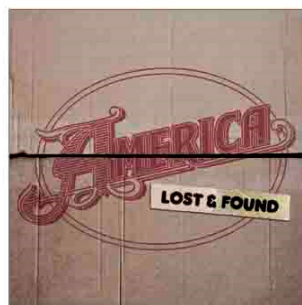
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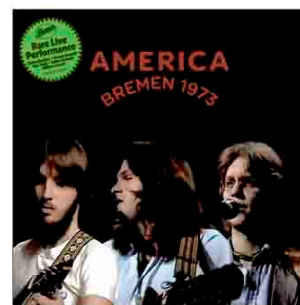
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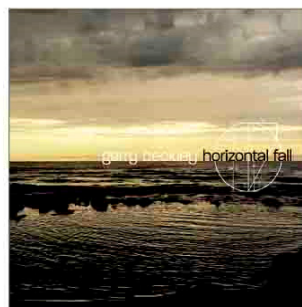
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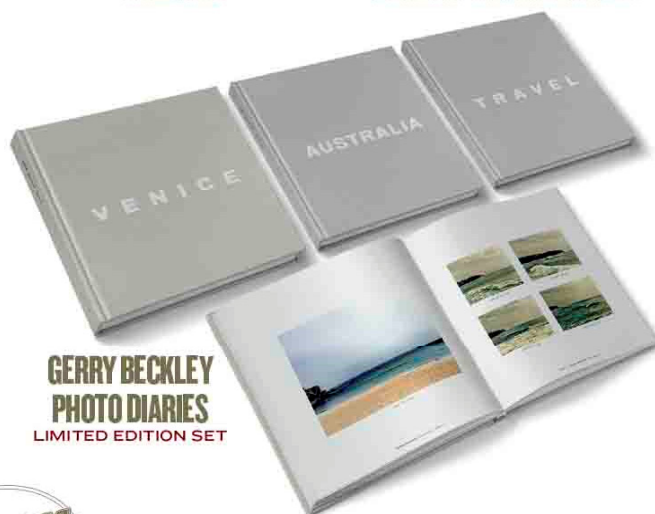
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Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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 TRADITIONAL ALIENS WHAT WORLD WILL YOU LIVE IN INDEPENDENT

I think from the cover that The Traditional Aliens inhabit a world which contains knitted female dwarves, although I could well be wrong. This is both the debut and third album by the guys, who recently changed their name from Infinity following on from their 2017 self-titled debut and then 2020's *Icy Blue Planet*. It is the same two people who have been working together since 2014 though, namely Pateriki Hura (guitar, synth bass, keyboards, sequencing) and Cameron

Budge (drums). There are vocals on the title cut, but for the most part this is enjoyable instrumentals, often led by the guitar but sometimes keyboards, always with a real drummer at the back adding his own touches and nuances.

This does not sound like a studio project of just two people as it is massively layered, with great thought given to the arrangements which have just the right amount of space so every instrument can be clearly identified and its role understood. If I had been asked, I would have said this was a quartet and the musicians were all in the studio at the same time playing off each other, but as it is, I can't work out what was laid down first, although if it had been keyboards and drums I would not be surprised. They proudly state they are not bound by genre but instead do what they want and say that within their catalogue one can hear Space Rock, Jungle Groove's, Edgy Guitar Rock, Hip Jazz, Oriental and African flavours. I can only say talk about what is front of me as I have not heard the others, and for the most part that is middle of the road jazz with touches of soul here and funk there. Cameron is never content to just provide a straight beat and instead adds flourishes where it makes sense, yet never overplays, while Pateriki has a delicate touch on all the instruments he plays, with nice fluid bass, a strong understanding of

KEV ROWLAND

when to use piano or organ, and a lovely guitar sound reminiscent of Dave Stryker.

This is something which is not cutting edge or driving, but instead is something to relax to and just settle into the groove being created. The name change certainly makes them stand out, and I am sure this will assist in more people finding their music and not being confused with the likes of {Infinity Ritual} who are a very different band indeed! Listenable and enjoyable from the beginning.

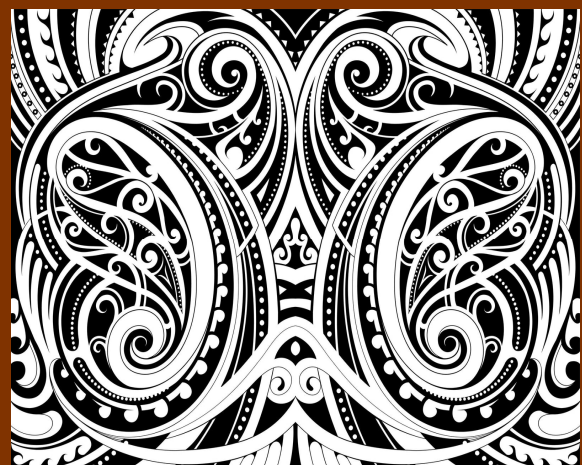


**BAKER
ETERNAL NOW
INDEPENDENT**

Mike Baker has been involved in both the Australian and NZ music scenes since the Eighties, running the import/export operations for Australia's Hot Records at one point, releasing an album himself as a member of Not Really Anything and also managing Glide. Last year he created his alter ego BAkeR and started recording this five-track EP with Daniel Hewson (the son of the late Paul Hewson of {Dragon}). Mike provided vocals, bass, guitars and keyboards while Daniel programmed the drums, played bass on one song, and recorded the EP. It is not at all surprising to see that Mike has been

around the scene since the Eighties as this reminds me a lot of the indie scene that was so prevalent during that period. I wasn't sure quite what to expect though as the press release references Bob Geldof, but only to point out that Mike does like Mondays as this EP was released on one (which is very unusual in case you were not aware).

I normally whinge and moan about the use of programmed drums, but they have been provided in such a way that one actually does not notice it is not the work of a sweaty human and provides a nice foundation for the wall of sound which is BAkeR's style. There may be buzzsaw guitars at times, but there is always a powerful sense of melody and even some interesting (dated) keyboard sounds which also add a certain flair to this. The music is designed to always keep Mike's vocals front and centre, and there is an age and gravitas to them which works nicely in this environment. Although the music is solidly grounded in the independent rock scene, there are many different influences on board and there are times when I was surprised at just how much like New Order it seemed with a brightness and light which at other times became quite dark. Mike is already working on his next release and has been performing live in Auckland so is certainly worth keeping an eye out for if you enjoy this style of music as there is an honesty and integrity within it which is palpable.





**ANTHONY COULTER
YOUNGER
INDEPENDENT**

Here we have the latest single from Anthony's album *Pilgrimage To the Sea*, where he says he is not getting any younger, something I can really relate to given I am 60 in just a few months and certainly act a lot more than I used to. Mind you, I don't think every day is the same, which is the same for Anthon who yearns to be younger. Musically this is a pop number that has had additional keyboards and beats layered on top of what was (I think) originally performed on acoustic guitar. There are times when the accompaniment is very much to the fore and the chorus is repeated quite frequently, and the result is something which sounds as if it was all performed by Anthony, with little room for the song to breathe in a simpler form. There is a nice key change near the end, which injects some brightness, but the keyboards are quite dated, and it would be interesting to hear this in a more stripped down format as for me they are quite overpowering.



**WRITTEN BY WOLVES
GIVE 'EM HELL
INDEPENDENT**

They may not have released any new material in 2022, but everyone knew the boys were working on their next album, and if you were fortunate enough to see them play then you will have already heard this as they were using this as the opening number. In many ways this encapsulates everything which is Written By Wolves in one song – if you want to know why so many of us keep raving about them, then this will demonstrate why. At just 4 minutes in length, this has so many twists and turns that the listener never knows where it is going to lead. Various different layered sounds take us into Kodo style drums, and then everything dies away, with a phased guitar in the distant background as Mikey gently sings “Take me to your leader”, and then he lets loose a scream, the guitars are in, and almost as soon as it has begun we are bring thrown in a different direction, then another, and then another. Within the first sixty seconds of this song we have heard all the instruments and vocals being treated in multiple different styles as we are sonically being thrown around, all the while understanding the music is both heavy and intensely commercial, and just so damn catchy.

If ever anyone wants to know how contrast can be used to great effect in just

one song, then put this on, as at the back Karl Woodhams (drums) and Oli Lyons (keyboards, percussion) are all over the place as they provide different foundations, while either side of the singer there is Bahador and Davie crunching riffs, or keeping it tight, and then at the heart of it all is Michael Murphy, singing sweetly, or screaming, being gentle or ramming it home. They are mixing pop style mentality with dance stylings and then throwing it into the mixer with metal and coming out with something which is influenced by the likes of Linkin Park but being put on steroids as WBW take it to new heights. With nearly 70 million views on YouTube, 60 million streams on Spotify, they are already known to many, but if the new album contains as many surprises as this one song, that is only going to explode.

2023 will be the year of Written By Wolves. Are you ready?



#VENUS LOON
ADIOS VEGAS
AUMEGA PROJECT

Venus Loon is a one-man project from multi-instrumentalist Peter Lawson, who had previously been in other bands before setting out on his own. His primary instrument is the guitar, but he also provides bass and keyboards as well as programmed drums. He suggests this album, released towards

the end of 2021, is Space Rock, Psychedelic, Krautrock, Experimental (England), but to my ears it is mostly solid middle of the road crossover prog with quite a few psychedelic influences. It is not either heavy or deep enough to be thought of as space rock (although there are some spacey synths here and there) while there is little which I would think of as experimental either. It is mostly instrumental, with some voices and samples here and there, and for the most part quite laid back in its approach.

When he does provide a solo on electric guitar, Peter shows that is where his strengths really lie and we get some very nice runs and shreds indeed, but the production itself is quite flat, and tracks such as "Forever Gone" do not really bounce as much as they should. It is also let down somewhat by the use of programmed drums, which do not have the bit and cut through one would like, and this combined with the production means it is often somewhat flat. I am not sure how many albums have been released under this name, but I do know that Peter is incredibly prolific, and I have some more to listen to as well. This show promise, and is enjoyable in the background, but never really takes off as it might have.





**VENUS LOON
APOLLO RISING
AUMEGA PROJECT**

I must admit I smiled when I saw the cover of Peter's first album from 2022, as what we have here is a digital release which has a battered look about it, along with a "Super Duper Saver \$3:88". I also smiled when it started playing, as the opening title cut has clips in it from the original Apollo missions, but more importantly there has been quite a change in the production from the previous one. Here we are allowed to hear the guitars, and this track features some lovely distortion as well as clear solos while the bass is also way more effective (it sounds like he is using a pick to get a hard strike, which definitely works well), and the keyboards also fit in well. The programmed drums are still somewhat of a problem for me, but they have always been something I have disliked with a passion, and again there is no doubt their usage is a step change from the previous release. In fact, the only thing I am not a fan of this with this track is the fade out, something else I am not a fan of.

This is followed by "The Eagle Has Landed" with some nice slides at the beginning, quite a different sound and feel to the opening number, and again he allows himself to shine a little more

in the guitar hero front. This album, much more than 'Adios Vegas', I can imagine being played with a full band as it has a nice punch and presence – the keyboards are often much more in the background, and this definitely moves far more not only into Space Rock but also Krautrock, yet he keeps throwing in different styles and sections so one is never really sure where it is going to lead. Whereas I would hesitate in suggesting seeking out 'Adios Vegas' to see what Venus Loon are like, this is a solid introduction to the band. It is only 31 minutes long, but interesting (and it even features real bagpipes!)



**VENUS LOON
HAVOC
AUMEGA PROJECT**

Released in September 2022, Peter continues the progression I had heard between the previous two albums, but here it is somewhat more dramatic as he is no longer working on his own, but is joined by Wolfgang Ostermann who provides drums and percussion. This latter is often by drummers as they play cymbals, but here we have a true percussionist who is not only using different instruments but refuses to stick to any particular style so is all over the place, even taking on the lead role where Peter drifts back at times. The coming together of these two is quite dramatic, as it allows Peter to work in a very different

style, and right from opening track “The Balance of Insanity” (where we learn from a newscaster that the UK is at imminent threat of nuclear attack) one gets the feeling this is a very different release.

“Hats Off To Havoc” starts with guitars in pain, before Peter and Wolfgang start coming back in together, heavier and harder yet the production is also set to allow different moods and feelings to come through. We get mandolin on “For Lord Flame”, with Peter pushing the sounds and expectations in multiple places at once, and when a riffing distorted guitar leads into layered instruments and Wolfgang providing more of a basic rock shuffle one should not really be surprised. It has been interesting to hear the three albums one after the other as there has been a definite progression over time, and if this is what he is doing now, one can only wonder what the next album will bring, which given Peter’s workload is probably due out some time soon.



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.

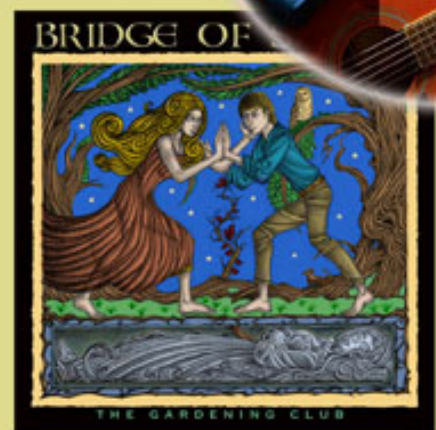
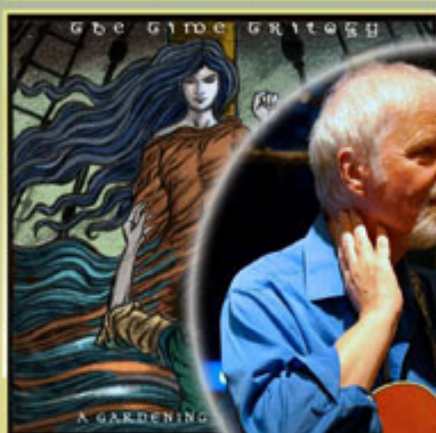
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for 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



gardeningclubmusicandart.com
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MR OCTOBER AND THE MOON OF MADNESS



A GARDENING CLUB PROJECT

MRR

Illustrations by Martin Springett



Thom the World Poet

Rob Ayling writes:

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

ALL WE TALK ABOUT IS WEATHER

In Melbourne,when it will stop being cloudy and gray? -
In London,when will that pale sun become Apollo again?
In Brisbane ,when will the heat drought cease?-
In Austin,when is the next ice storm?
In Houston-how many tornadoes will touch down?
We forget this one world has only one weather system
So i embrace the Butterfly Effect,which says
one line of Monarch Butterflies flipping illegally across the Texas border
will guide both refugees and migrants to safe harbors..
Political weathers,on the other hand-are always unpredictable..

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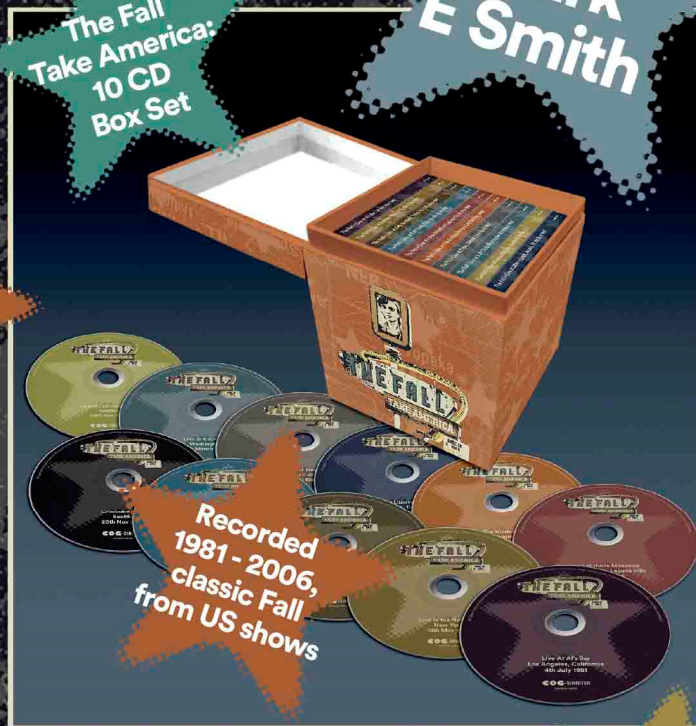
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www.musicglue.com/cog-sinister

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

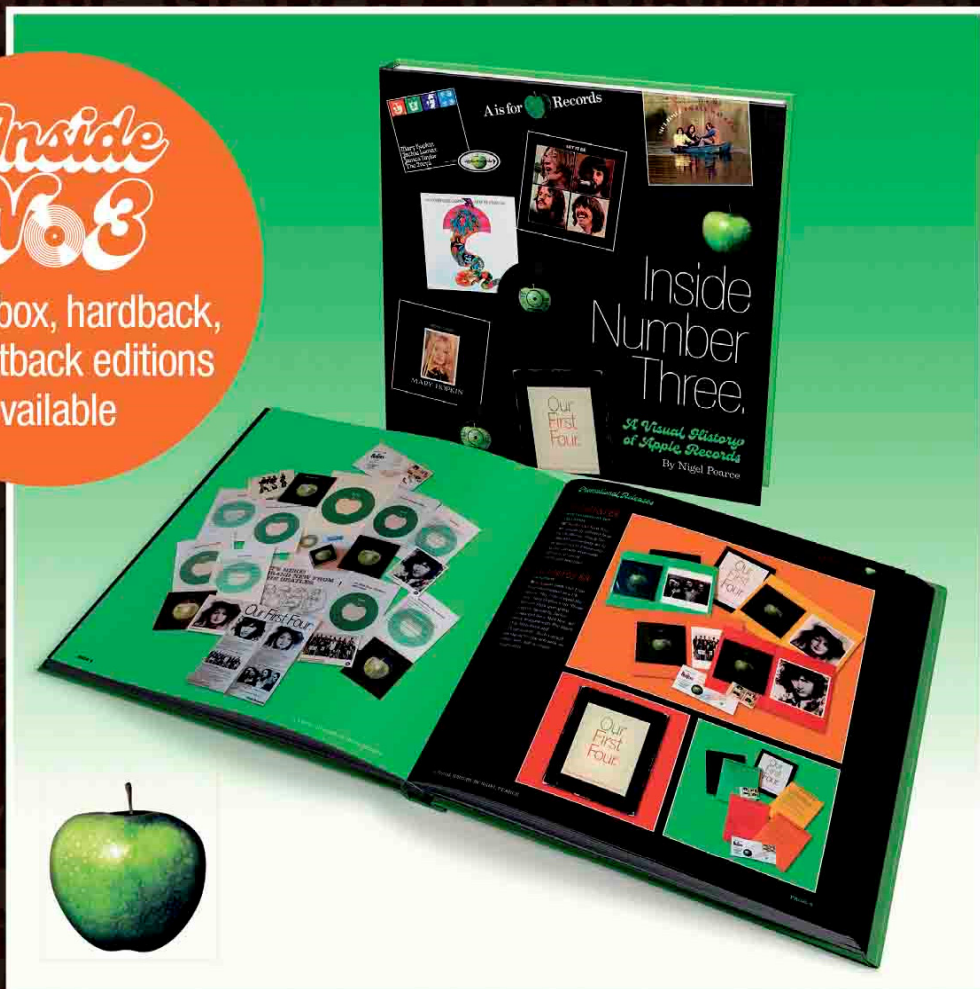
Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

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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.

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

Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so, my friends, here we are at the end of another issue. I hope you enjoyed it. Together with my lovely amanuensis, Karen, I am beginning to sort out a new pattern of working on the magazine after the 'year 0' reset caused by the tragic death of Phil Bayliss. It still seems very weird trying to put the magazine together without his gentle, sweet encouragement and I suspect that, though the other late lamented members of the editorial team pictured on the inside front cover, it will be many years, if at all, before we end up moving on from his influence. He is, after all, in good company being enshrined there together with my late wife, Mick Farren, and what Moley in The Wind in The Willows would say, 'other heroes of modern Italy'.

I was particularly pleased with the article that dear Alan did for the section which usually contains rants on how modern life is usually shit. This is the first of several parts, and so it is likely you won't have to read my rants until after the Coronation, whereupon no doubt, I will find something of interest to rant about. I have been told that, instead of covering the Coronation, they are showing a rerun of the funeral of Diana, Princess of Wales.

The obvious inference is that they are trying to fan the flames of those people who believe that Diana was some sort of a saint destroyed by the machinations by the cruel man who is now our Monarch. This is, as any fule kno, abject bollocks. She died because she wasn't wearing a seat belt in a car which was driven by someone who was pissed and in no fit state to drive. And any conspiracy theory to the contrary is nonsense. It is now over a quarter of a century since



her death and it is about time that she was left to rest in peace.

However, the cult of Diana (and I would recommend anybody with an interest in the more esoteric aspect of these things to read The Divine King in England by Professor Margaret Murray) continues to fester, and is becoming more like a religion than a legitimate piece of historical revisionism.

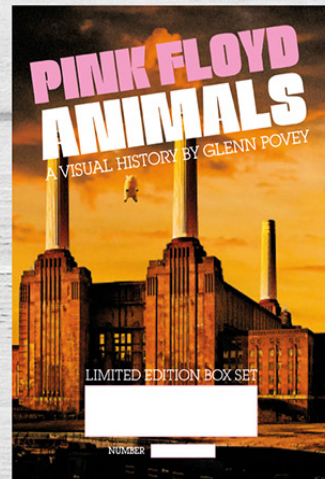
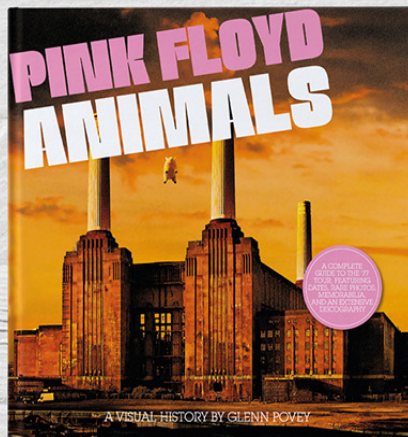
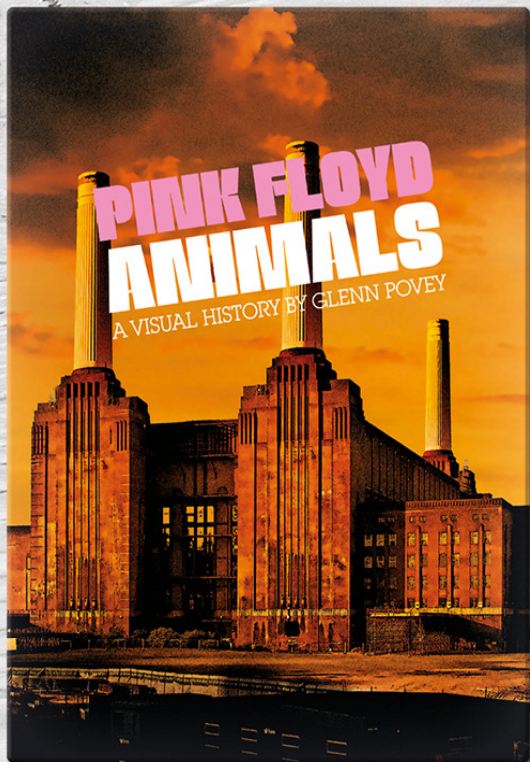
I eagerly await the arrival of an image of the late Princess appearing on the side of a sandwich at Paddington station.

I will see you all again in a couple of weeks. Thank you for reading and I hope you enjoyed it.

All the best, until next time,
Hare Bol
Jon



THE BEST LAID PLANS



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

