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#533/4



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## LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall



Phil Bayliss

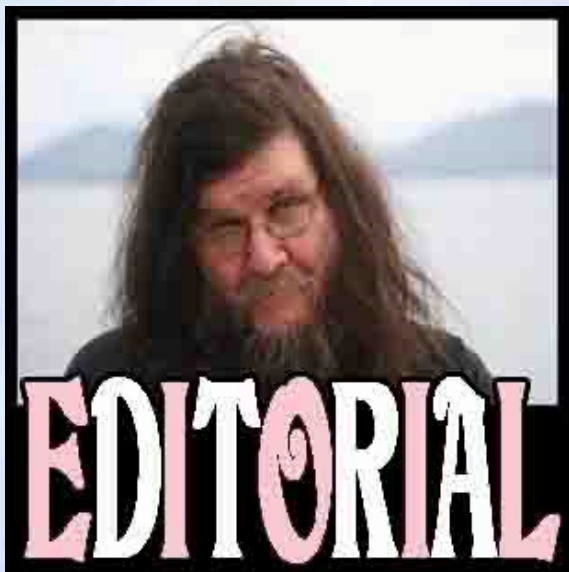


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear friends,

Welcome to another issue of this increasingly peculiar little magazine. And as I was just about to start dictating a nice editorial about how the concept of music festivals has changed over the past half-century or so, I switched on my iPad to dictate it, and heard the news that Tina Turner has died.

Like so many other icons of the 60s, Tina Turner adapted quite easily to the mass produced pop of the 1980s, and after a brave start, by the middle of the decade was making the same sort of anodyne pulp as everyone else. But fifteen years before, she had been a truly revolutionary performer.

In the world of music, certain duos leave an indelible mark on the industry. Ike and Tina Turner are one such duo whose electrifying performances and iconic music made them legends in the realm of rock 'n' roll. Combining the raw power of Ike's guitar and Tina's soulful vocals, they created a sound that captivated audiences around the world. However, behind the scenes, their relationship was fraught with turmoil, making their story one of both triumph and tragedy.

Ike and Tina Turner first met in the late 1950s, when Ike was already an established musician. Impressed by Tina's powerful voice,



# GULLIBLE'S TRAVELS



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# Like so many other icons of the 60s, Tina Turner adapted quite easily to the mass produced pop of the 1980s

he invited her to join his band as a backup singer. Little did they know that their collaboration would evolve into something much more significant. Ike recognized Tina's potential as a lead vocalist and decided to make her the focal point of the act. Together, they formed the Ike and Tina Turner Revue.

Their live performances were nothing short of spectacular. Ike's masterful guitar playing, combined with Tina's unmatched energy and

charisma, created an electrifying atmosphere that left audiences awestruck. Hits like "Proud Mary," "River Deep – Mountain High," and "Nutbush City Limits" showcased their unparalleled chemistry and talent. They were pioneers in blending soul, rhythm and blues, and rock 'n' roll, creating a unique sound that would influence generations of musicians to come.





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Ike and Tina Turner's success was not limited to their live performances. They recorded numerous chart-topping albums, including "Workin' Together" and "Come Together," which solidified their status as music icons. Their music spoke to people's emotions, addressing themes of love, heartbreak, and empowerment. Tina's soulful voice had the power to move listeners to their core, and Ike's innovative production techniques added depth and richness to their recordings.

However, behind the glitz and glamour of their onstage personas, Ike and Tina's personal relationship was plagued by turmoil. Reports of Ike's abusive behavior towards Tina began to emerge, painting a darker picture of their partnership. Tina's autobiography, "I, Tina," shed light on the years of physical and emotional abuse she endured at Ike's hands. This revelation cast a shadow over their legacy, forever altering the perception of their music.

In 1976, Tina Turner made the courageous decision to leave Ike, escaping the abusive relationship and embarking on a solo career. This marked a turning point in her life and career, as she reclaimed her identity and found her own voice. With resilience and determination, she rose from the ashes and became one of the most successful solo artists in music history.

Despite the tumultuous end to their personal relationship, Ike and Tina Turner's impact on music cannot be denied. They revolutionized

the music industry with their fusion of genres and their unforgettable performances. Their music continues to inspire and resonate with audiences of all ages, serving as a testament to the enduring power of their artistry.

In 2007, Ike Turner passed away, leaving behind a complicated legacy. While his abusive actions cannot be excused, his contributions to music cannot be overlooked. He played a crucial role in shaping Tina's talent and guiding their joint success.

The story of Ike and Tina Turner is a bittersweet tale of triumph and tragedy. They were a musical force to be reckoned with, breaking barriers and creating timeless music. Though their personal relationship was marred by darkness, their legacy as pioneers of rock 'n' roll and soul endures, reminding us of the transformative power of music and the strength of the human spirit.

Ike was a man of his time, which sadly meant that by modern standards, he was a wife, abusing and vicious piece of shit. But boy could he play guitar!

In the annals of music history, there are pivotal moments that forever alter the course of a genre. One such moment occurred in 1951 with the release of "Rocket 88," a groundbreaking song that is often considered the first rock 'n' roll record. Recorded by Jackie Brenston and his Delta Cats, but written and produced by Ike Turner, "Rocket 88" introduced the world to a new sound that

اللجنة لهم إذا كانوا لا تأخذ نكتة









would shape the future of popular music.

The story of "Rocket 88" begins in Clarksdale, Mississippi, where a young Ike Turner honed his skills as a pianist and bandleader. Ike's band, the Kings of Rhythm, traveled to Memphis, Tennessee, to record at the legendary Sun Studio. However, a mishap occurred during the journey when the band's amplifier fell off the roof of their car and became damaged.

Despite the setback, the Kings of Rhythm pressed on and arrived in Memphis. In a stroke of genius, Ike and his band improvised a solution to the damaged amplifier by using a tube from a radio and wiring it to their amplifier. This makeshift contraption produced a distorted, gritty sound that would become the hallmark of "Rocket 88."

The lyrics of "Rocket 88" celebrated the joys of a fast, powerful car, likening it to a rocket ready to take off. The energetic rhythm, catchy melody, and gritty vocals of Jackie Brenston combined to create a sound that was unlike anything heard before. The distorted guitar, played by Willie Kizart, added a raucous edge to the recording, further solidifying its place in rock 'n' roll history.

When "Rocket 88" was released by Chess Records in 1951, it quickly gained popularity in the jukeboxes of African American communities. Its infectious rhythm and rebellious spirit resonated with listeners, paving the way for the emergence of rock 'n' roll as a distinct genre. The song's impact was so profound that it influenced and inspired countless musicians who would go on to shape the future of popular music.

"Rocket 88" also laid the foundation for future



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developments in music production. The use of distortion in the guitar tone inadvertently created a new sonic aesthetic that would be embraced by rock musicians in the years to come. This raw, edgy sound became synonymous with the rebellious spirit of rock 'n' roll.

While "Rocket 88" launched the careers of Ike Turner and Jackie Brenston, it was Ike's genius as a songwriter, arranger, and producer that propelled the song into the history books. Ike Turner's innovative approach to music production and his contributions to the development of rock 'n' roll cannot be overstated. His vision and creativity laid the groundwork for the genre's explosive growth and enduring popularity.

"Rocket 88" remains a timeless classic, a testament to the power of innovation and the ability of music to transcend boundaries.

It stands as a symbol of the birth of rock 'n' roll, a genre that would go on to reshape popular culture and influence generations of musicians. The song's impact continues to reverberate through the halls of music history, forever etching the name "Rocket 88" in the annals of rock 'n' roll lore.

The Rolling Stones had four concert tours in 1966. Ike & Tina Turner supported them on the UK leg in the fall. "I didn't know who the Stones were," Tina recalled. "They were just these white boys and Mick was the one who was always standing in the wings watching us. He was a little shy of me, but finally we started having fun and I tried to teach him some dances, because he'd just stand still onstage with the tambourine. He'd try things like the Pony or some hip movements backstage and we'd all just laugh." Tina appeared solo with the Stones on their 1981 tour. In April, the band released their album





Aftermath, to critical success

Three years later, on the notorious concert to which ended up with the tragical concert at Altamont speedway, Ike & Tina Turner again were the support act. I can't find my copy of David Dalton's collection of articles about the Rolling Stones, but I know there was an article in there which affected me deeply as a 16-year-old schoolboy. It described Tina Turner and Mick Jagger as two sides of a sexual deity, going into presumably hypothetical descriptions of Tina Turner's reproductive organs that were frankly mind flowing for a young public school boy, who never seen a girl of any age with no clothes on. And when I re-published the collected issues of Oz magazine for Gonzo Multimedia, I found that the idea of Turner and Jagger as two aspects of a ubersexual deity, was actually quite ingrained into the zeitgeist of the early 1970s music press.

Now she's dead. I hadn't listened to any of her music in decades, except for tapping my toe, whenever River deep Mountain high came on the radio when Corinna and I were on one of a regular jaunt up and down the motorway system of the country. I would never consider myself a fan, although I did get laid back in 1983, after watching video recording of the newly single Tina on Channel 4's The Tube, in the company of a lissome work colleague.

But I feel oddly sad at the idea that this old lady, because she was 83 when she died, will no longer be with us on this increasingly beleaguered planet. So God bless you, Tina. You were much loved.

Enjoy this issue,  
Hare bol,

Jon



#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,  
Editor: *Gonzo Daily* (Music and More)  
Editor: *Gonzo Weekly* magazine  
The Centre for Fortean Zoology,  
Myrtle Cottage,  
Woolfardisworthy,  
Bideford, North Devon  
EX39 5QR

Telephone 01237 431413  
Fax+44 (0)7006-074-925  
eMail [jon@eclipse.co.uk](mailto:jon@eclipse.co.uk)



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

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

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

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

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

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

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

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

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



# ROCKIN' THE CITY OF ANGELS

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

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



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



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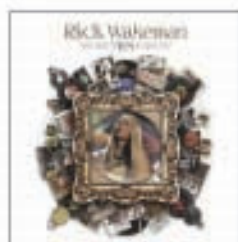
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# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

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



## GASTANK

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



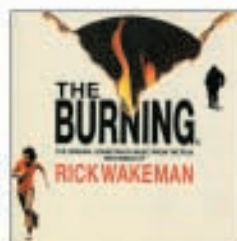
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
HFG2016CD



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



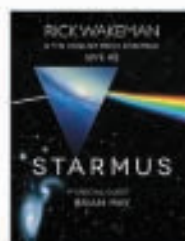
## THE BURNING

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



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



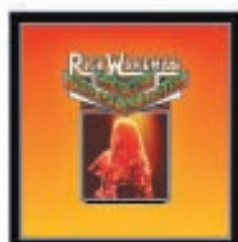
## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2019DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2015CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2005CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG2005



## CRIMES OF PASSION

A wicked and erotic soundtrack!  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
HFG2009CD



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and all other good music retailers





-Chris Packham



# IT IS TIME TO STAND UP AND BE COUNTED

PRATT, DOWNES & SCOTT,  
— W & P. BURGESS —





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

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

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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

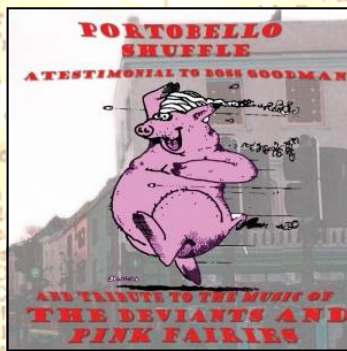






# I'M ON BOARD!

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



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



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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

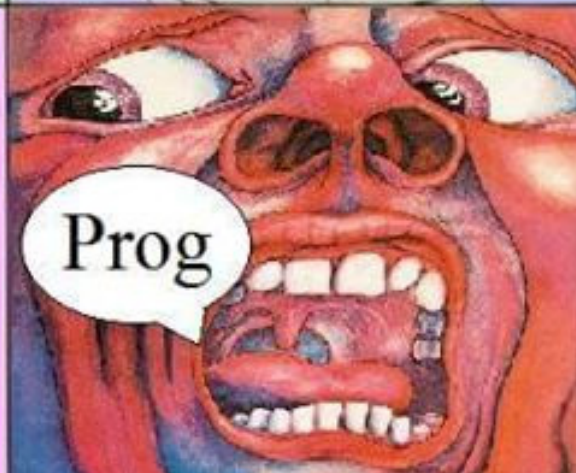


Sex?



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/>



12Our Plastic Dream: A Little Bit of Shangri La  
 Shalom: Happenstance  
 Msaki x Tubatsi: Zibonakalise\*  
 Mozart Estate: I'm Gonna Wiggle with You  
 Mozart Estate: Before and After  
 Silver Moth: Mother Tongue  
 The Cosmic Snail: You Shine like a Thousand Suns  
 The Charlatans: Theme from The Wish  
 Jethro Tull: Ginnungagap  
 The Chuguysters: A Little Less Conversation  
 Barbara Blue: Song of the River  
 Fågelle: Fåglar  
 Kate Bush: Moments of Pleasure  
 Mozart Estate: Vanilla Gorilla  
 Mozart Estate: I Wanna Murder  
 The Byrds: Renaissance Fair  
 Bafon: Moonlighting  
 Megan Betley: Smells Like Teen Spirit  
 Mark de Clive-Lowe, Shigeto, Melanie Charles: The  
 Creator has a Master Plan Part 2  
 Infinite and Divine: Our Time  
 Keith Seatman: Burial and Bevills Leam  
 Gerald Finzi: Severn Rhapsody  
 Mozart Estate: Looking Through Glass  
 Max Wall: England's Glory  
 Mozart Estate: Pink and Purple  
 Forever Pavot: Au Diabable  
 The Strawbs: Witchwood  
 David Crosby: I'd Swear there was Somebody Here

Listen  
Here





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

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

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



#### ARTISTS:

Hog Meets Frog  
Nick Nicely  
Tenedle  
Off Ramp  
The Inner Road  
Jack Potter  
Scriptures  
Mark Murdock  
NV8  
Drive In Movie Band

Listen  
Here

Friday Night Progressive





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

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

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

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

### **Seasons End Deluxe Edition Reviewed!**

<https://shows.acast.com/between-you-and-me/episodes/seasons-end-deluxe-edition-reviewed>

**We're back! And just in time to give you a review of Marillion's Seasons End Deluxe edition. We discuss Mike Hunter's brand new mix, which songs surprised us, and whether or not the artwork is an improvement on the original. Also: the shocking reason the Blu-Ray is rated '12'....**

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."



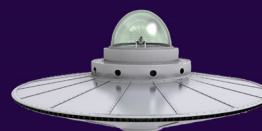
PHOTO BY SMITHMAXFIELD.COM

## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### What Day Will The UFOs Finally Land?

<https://tunein.com/podcasts/p1250977/>

The gang talks to Shane Grove of the "From the Shadows" podcast about whether UFOs are waiting for a certain date before they reveal themselves. Also, banned fan letters for the gang, a preview of "Raven's Scary Movie Hour," Mack talks about living with a Boston accent and Lonely Larry tells the joke about a tick who died of malnutrition. (Adult Content) Mack Maloney Online: Website - <https://www.mackmaloney.com/> Facebook - <https://www.facebook.com/WingmanMack/> Twitter - <https://twitter.com/MilitaryXFiles> Twitter - <https://twitter.com/WingmanMack> Amazon - <https://amzn.to/2IIFRkq> Duration:01:52:44



**Listen  
Here**





Francis Monkman  
1949 - 2023

Anthony Francis Keigwin Monkman was an English rock, classical and film score composer, and a founding member of both the progressive rock band Curved Air and the classical/rock fusion band Sky. He was the son of Kenneth Monkman. In 1980, he left Sky amicably to pursue his successful career in soundtrack. After a 20 year break, Monkman started to release further albums again at the start of the 21st century, beginning with 2001's 21st Century Blues. Monkman died from cancer on 11 May 2023, at the age of 73.



Marcel Lagorce  
1932 - 2023

Antoine Marcel Lagorce was a French classical trumpeter. He joined the French Republican Guard Band in 1956. From 1957 through 1967, he was the Symphony Radio Orchestra's solo trumpeter. He was the solo trumpeter with the Orchestre de Paris from 1967 till 1993. Lagorce was also a member of the Ars Nova brass quintet. He became a temporary instructor at the Conservatoire de Paris in 1976 and remained there until 1988, and was responsible for various publications and trumpet-learning techniques that are still extensively utilised in conservatories and music schools today. Lagorce passed away on May 11, 2023, at the age of 90.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM





**Bernt Rosengren**  
1937 - 2023

Bernt Rosengren was a Swedish jazz tenor saxophonist. His recordings earned him five Gyllene Skivan awards in Sweden over more than forty years. Rosengren recorded a string of highly regarded albums in the 1960s and 1970s. Later in the 60s, he moved from hard bop into post-bop experimentation. In the 1970s, as a member of Sevda, he began working with elements of Turkish and Middle Eastern music. In the 1980s, Rosengren worked frequently with American jazz musicians.



**Ingrid Haebler**  
1929 - 2023

Ingrid Haebler was an Austrian pianist. She trained at the Salzburg Mozarteum, the Vienna Music Academy, the Conservatoire de Musique de Genève, and privately with Marguerite Long in Paris. She travelled extensively and is best known for a series of albums she released between the 1950s and the 1980s. In addition, Haebler recorded all of Mozart's piano concertos, frequently with her own cadenzas, as well as all of Schubert's sonatas. She was one of numerous Austrian musicians who began experimenting with historical instruments at an early age. Ingrid Haebler's repertoire varied from Bach to Stravinsky throughout

**THOSE WE HAVE LOST**

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the 1950s, and she performed widely in Europe, North Africa, Australia, the United States, Canada, and Japan. In 1954, she began making annual performances at the Salzburg Festival. Haebler died on May 14, 2023.



**John Giblin**  
1952 - 2023

John Giblin was a British musician who worked as an acoustic and electric bass player spanning jazz, classical, rock, folk, and avant-garde music. Best known as a studio musician, recording film scores and contemporary music, Giblin also performed live and recorded with many other musicians.

Later in life, Giblin moved further into the direction of acoustic bass. Giblin died on 14 May 2023, at the age of 71.



**Lester Sterling**  
1936 - 2023

Lester "Ska" Sterling OD, also known as Mr. Versatile, was a Jamaican musician. Originally a trumpeter, he was best recognised as an alto saxophonist. In the 1950s, he was a member of the Jamaica Military Band, and in 1957, he played trumpet with Val Bennett's band. Sterling worked as a studio musician in the late 1950s and early 1960s. Sterling (alto saxophone) was a founding member of The Skatalites, which he rejoined after they disbanded in 1965, and they revived in 1975. Sterling received the Order of

# THOSE WE HAVE LOST

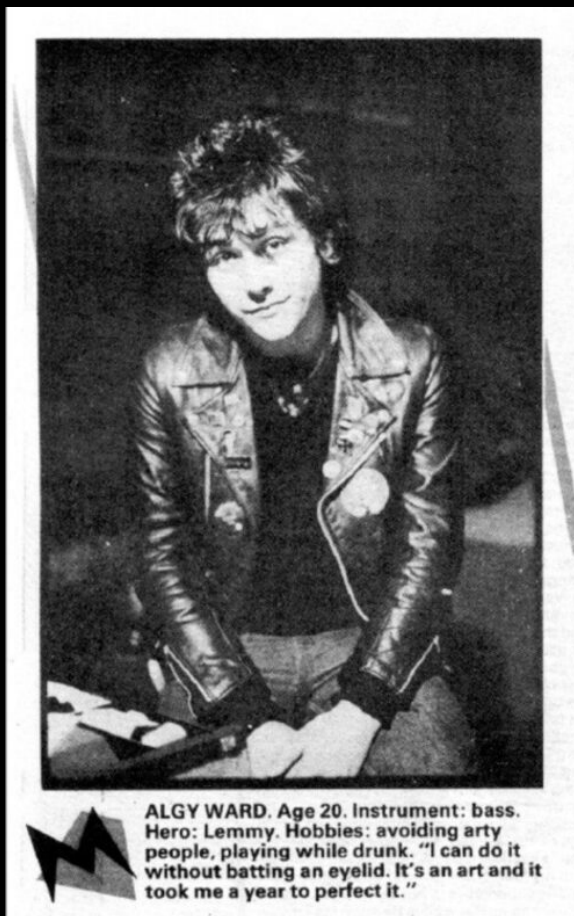


Distinction in 1998 for his contributions to Jamaican music. Sterling was also given a pioneers award in the field of music for his contribution since 1964.



Richard Landis  
1946 - 2023

Richard Landis was an American musician, singer-songwriter, and music producer. He had over 40 years of professional credits and chart success including a share of the 1994 CMA award for Album of the Year. Landis had production tenure with several acclaimed labels including Capitol, Columbia, and RCA. In 2007 Landis opened his own studio in Nashville called Fool on the Hill and as of 2013 engineered and produced music there. Landis died on May 16, 2023, at the age of 77.



ALGY WARD. Age 20. Instrument: bass. Hero: Lemmy. Hobbies: avoiding arty people, playing while drunk. "I can do it without batting an eyelid. It's an art and it took me a year to perfect it."

Algy Ward  
1959 - 2023

Alasdair Mackie "Algy" Ward was an English punk rock and heavy metal bass guitarist and singer. He began his career in 1977, as a bassist for the Australian band the Saints. Afterwards, he joined the the Damned, before founding Tank in 1980. Tank were part of the new wave of British heavy metal movement. In 2008, a new Tank was announced, fronted by Tucker and Cliff Evans. Ward died at a hospital in

# THOSE WE HAVE LOST

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Tunbridge Wells, Kent, on 17 May 2023, at the age of 63. At the time of his death he had been suffering from serious health issues for some time.



Wolf-Dieter Hauschild  
1937 - 2023

Wolf-Dieter Hauschild was a composer, harpsichordist, and university instructor who worked as a conductor, choirmaster, artistic director, and composer. From 1978 until 1985, he was the senior conductor of the MDR Leipzig Radio Symphony

Orchestra and the Rundfunkchor Leipzig after working for the Berliner Rundfunk since 1971. He was named General Music Director at Stuttgart, where he helped the Stuttgart Philharmonic Orchestra achieve national acclaim. He moved to Essen in 1991, where he was also the opera director of the Aalto Theatre from 1992 to 1997. He returned to Germany's new states in the 2000s, conducting the Philharmonisches Staatsorchester Halle and the Norddeutsche Philharmonie Rostock. In 2004, he was named honorary conductor of the latter. Hauschild died on 18 May 2023, at the age of 85.



Andy Rourke  
1964 - 2023

Andrew Michael Rourke was an English musician, best known as the bassist of the

# THOSE WE HAVE LOST



rock band the Smiths. He was known for his melodic approach to bass playing. Rourke joined the Smiths after their first gig, having known guitarist Johnny Marr since secondary school, and played on all four of their studio albums. After the group broke up in 1987, he performed on lead vocalist Morrissey's solo releases. Rourke recorded with Sinéad O'Connor and the Pretenders in the early 1990s, and was a member of the supergroup Freebass and the band D.A.R.K. He organised the Versus Cancer concerts from 2006 to 2009. On the morning of 19 May 2023, at age 59, Rourke died from pancreatic cancer.



Pete Brown  
1940 - 2023

Peter Ronald Brown was an English performance poet, lyricist, and singer best known for his collaborations with Cream and Jack Bruce. Brown formed the bands Pete Brown & His Battered Ornaments and

Pete Brown & Piblokto! and worked with Graham Bond and Phil Ryan. Brown also wrote film scripts and formed a film production company. Brown died of cancer in Hastings on 19 May 2023, at the age of 82.



Sven Nyhus  
1932 - 2023

Sven Nyhus was a Norwegian fiddler, composer, and musicologist. From 1989 to 2002, he was a professor at the Norwegian Academy of Music. In 2000, he received the Spellemannprisen honorary prize, and in 2002, he was appointed Commander of the Order of St. Olav. Nyhus died on May 20, 2023, one day before his 91st birthday, at the age of 90.

# THOSE WE HAVE LOST



Györgyi Lang  
1957 - 2023

Györgyi Lang was a Hungarian actress and singer. She was a member of the Hungarian music duo Pa-Dö-Dő. Lang died on 20 May 2023, at the age of 66.



Paul Desenne  
1959 - 2023

Paul Desenne was a Venezuelan cellist and composer, whose composition style fused elements from native Latin American and European music. 1977, he was a founding member of the Simón Bolívar Youth Orchestra, for whom he later became the resident composer. In 2002 Desenne took a break from teaching and performance to concentrate on composition. Desenne's works have been performed in major venues around the world. On 20 May 2023,

THOSE WE HAVE LOST



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Desenne died from a heart attack in Boston, Massachusetts, at the age of 63.



Thotakura Somaraju  
1954 - 2023

Thotakura Somaraju was an Indian film music composer, singer-songwriter, record producer, musician and multi-instrumentalist, part of the duo Raj-Koti, working in Telugu cinema. In a notable career spanning a decade, the duo has garnered particular acclaim for redefining contemporary Telugu film music. They composed music for about 180 films. Somaraju died on 21 May 2023, at the age of 68.



Ed Ames  
1927 - 2023

Ed Ames (born Edmund Dantes Urick), who also recorded as Eddie Ames, was an American pop singer and actor. He was known for playing Mingo in the television series Daniel Boone, and for his Easy Listening number #1 hits of the mid-to-late 1960s including "My Cup Runneth Over", "Time, Time", and "When the Snow Is on the Roses". He was also part of the popular 1950s singing group with his siblings, the Ames Brothers. Ames died at his Los Angeles home on May 21, 2023, at the age of 95.

THOSE WE HAVE LOST



## Charles Newby 1941 - 2023

Charles Newby was a British musician who was briefly the bassist for the Beatles for several gigs in December 1960. Newby appeared with the Beatles for four engagements in December 1960. Newby taught mathematics at Droitwich Spa High School in Droitwich Spa and most recently lived in Alcester, where he played in a charity group, the Racketts. Since 2016, Newby had been performing as a member of the Quarrymen, the band that was the precursor to the Beatles. Newby died on 22 May 2023, at the age of 81.



## Ferus Mustafov 1950 - 2023

Ferus Mustafov, also known as King Ferus Mustafov, was a Macedonian saxophonist of a Romani descent. He was a multi-instrumentalist and was highly popular in his home country for his repertoire of Balkan folk and gypsy, or Rom, wedding music. He was also credited as one of the artists from the Balkan region to have made this type of music internationally popular. He died in the early morning of 22 May 2023, at the age of 72.

# THOSE WE HAVE LOST





Sheldon Reynolds  
1959 - 2023

Sheldon Maurice Reynolds was an American guitarist, singer, and songwriter. Reynolds began playing the guitar when he was eight years old, and by the age of 12 was considered a prodigy. Reynolds toured with singer Millie Jackson, later joining R&B band Sun, with whom he recorded three albums. During 1983 he became a member of The Commodores. With the Commodores he sang on their 1985 LP *Nightshift* and then played on their 1986 album *United*. Altogether he featured with the band for four years. Reynolds then joined Earth, Wind & Fire (EWF) in the roles of lead guitarist and co-vocalist. As a member of the band, Reynolds was inducted into the NAACP Image

Award Hall of Fame. Reynolds was a contributing editor to the magazine *Astronomy*. He also had a talk show on *Twilight Radio*. Reynolds died on May 23, 2023, at the age of 63.



Floyd Newman  
1931 - 2023

Floyd Newman was a saxophone, session musician, and bandleader from the United States. He was long affiliated with Stax Records as a baritone sax musician, as well as a member of The Mar-Keys' horn section and the Memphis Horns. He joined the B.B. King Review in the late 1940s. As a member of Stax's House horn section, he went on to become a founding member of the Memphis Horns in 1965. Newman died at the age of 91 on May 23, 2023.

THOSE WE HAVE LOST



Redd Holt  
1932 - 2023

Isaac "Redd" Holt was an American jazz and soul music drummer. In 1966, he started the band, Young-Holt Unlimited, which went on to commercial success as an instrumental soul band. Holt continued to

perform under the moniker Redd Holt Unlimited after the group disbanded in 1974, and worked in jazz education in Illinois. From 1980 to 1985, he launched the Gumption Artist Workshop and performed abroad, notably at the 1988 Montreux Jazz Festival and in Singapore in the late 1980s and early 1990s. Holt also performed with a trio at Chicago's East Bank Club for 20 years.



Tina Turner  
1939 - 2023

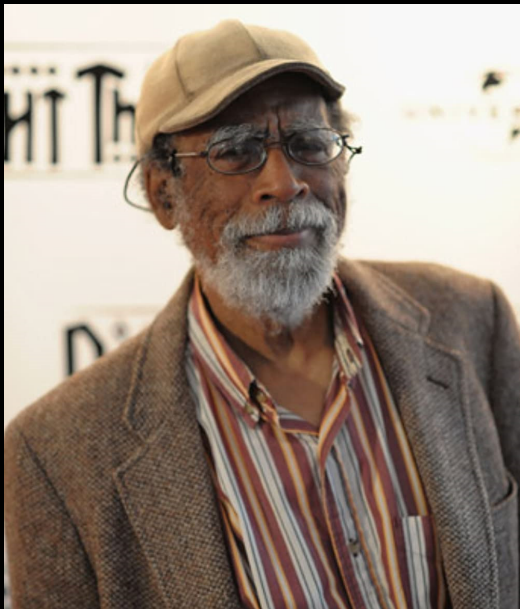
Tina Turner (born Anna Mae Bullock) was an American-born Swiss singer. Known as

THOSE WE HAVE LOST



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the "Queen of Rock 'n' Roll", she rose to prominence as the lead singer of the Ike & Tina Turner Revue before launching a successful career as a solo performer. In the 1980s, Turner launched "one of the greatest comebacks in music history", and also acted in two films during the 1970s and 80s. Turner won a total of 12 Grammy Awards, received a star on the Hollywood Walk of Fame in 1986, and in 2021 was inducted by Angela Bassett into the Rock & Roll Hall of Fame as a solo artist. Turner's wealth was estimated at about \$225 million in 2022. As of May 2023, Turner has reportedly sold around 100 to 150 million records worldwide, becoming one of the best-selling recording artists of all time.



Bill Lee  
1928 - 2023

William James Edwards Lee was an American musician. He was the father of

Spike Lee and Joie Lee. He composed original music for many of his son's films, including *She's Gotta Have It* (1986), *School Daze* (1988), *Do the Right Thing* (1989), and *Mo' Better Blues* (1990). Lee was involved in many releases from the Strata-East jazz record label, including directing the 1980 album *The New York Bass Violin Choir*. Lee died at his home in Fort Greene on May 24, 2023, at the age of 94.



Jack Martin Händler  
1947 - 2023

Jack Martin Händler was a Slovak

# THOSE WE HAVE LOST

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conductor and violinist. After his studies at the Conservatory of Bratislava and the Moscow Conservatory, Jack Martin Händler started his career as a violinist. Thereafter, he was active as a conductor. In 1989 he founded the Solistes Européens Luxembourg. Händler died on 24 May 2023, at the age of 75.



**Javier Álvarez**  
1956 - 2023

Javier Álvarez Fuentes was a Mexican composer known for compositions that combined a variety of international musical styles and traditions, and often utilized unusual instruments and new music technologies. Many of his works combine

music technology with diverse instruments and influences from around the world. He taught internationally, in the UK and Sweden, and back in Mexico later in his career.



**Jean-Louis Murat**  
1952 - 2023

Jean-Louis Bergheaud, better known by the stage name Jean-Louis Murat, was a French musician. He spent much of his childhood with his grandparents in Murat-le-Quaire from which he got his pseudonym. He played saxophone and guitar in the band "Clara" until he embarked on a slowly rising solo career. This beginning of fame brought him to be noticed by the movie industry, so Jean-Louis Murat appeared in 1990 as an actor in a film. He continued to release music, and dabbled in composing

**THOSE WE HAVE LOST**



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for soundtracks later in his career. Murat died on 25 May 2023, at the age of 71.



Joy McKean  
1930 - 2023

Mildred Geraldine Joy Kirkpatrick OAM (née McKean), known professionally as Joy McKean, was an Australian country music singer-songwriter, and wife and manager of Slim Dusty. McKean was known as the Queen of Australian country music, and considered a pioneer in the industry, recognized as one of Australia's leading songwriters and bush balladeers, and also wrote several of Dusty's most popular songs. In 1973, she was awarded the first ever Golden Guitar, for writing "Lights on the Hill". The McKean-Dusty partnership produced over 100 albums, and sold eight million records in Australia alone. McKean was awarded the OAM in 1991, with the citation "services to the entertainment industry".

THOSE WE HAVE LOST



## A Few Facts About Plastic Pollution



Enough plastic  
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away each year  
to circle the Earth  
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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.

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use, we use  
**JUST ONCE**  
and throw away.

Facts found on [ecowatch.com](http://ecowatch.com)





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## **Jethro Tull**

*Spin Me Back Down The Years deluxe edition*





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

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

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

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

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





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## *Inside Number 3*

# A Visual History Of Apple Records

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





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

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

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

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

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



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

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

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

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



# The Fall

## *Take America*

### 10CD box set

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

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

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

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





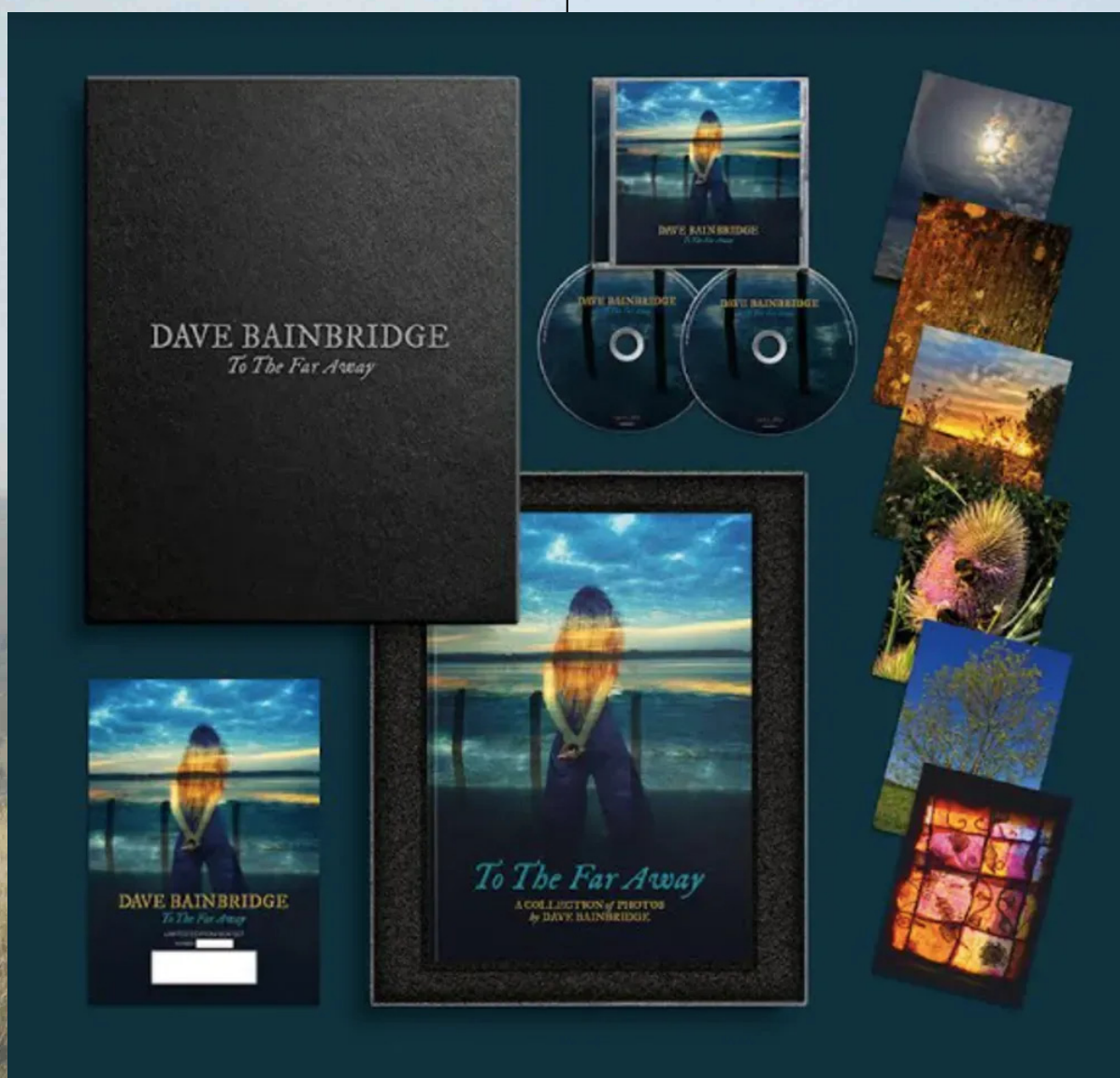
## **Dave Bainbridge** *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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

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

The deluxe edition box set also includes:

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





- Six postcards featuring photos by Bainbridge

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

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

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

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

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



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Glasgow-born singer such a unique voice: from the pop-rock album opener, Everytime We Touch, to the heartfelt charity recording What About 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



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actions



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actions



Gonzo #27 The Prog shirt

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Gonzo #24 The Daevid Allen shirt

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Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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





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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!

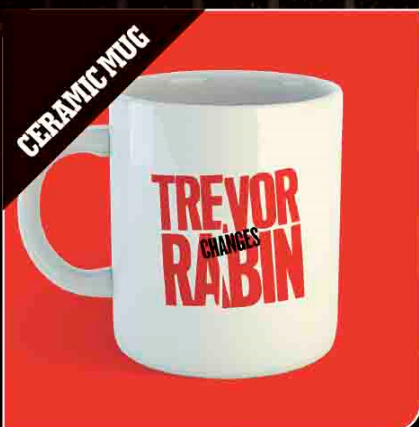
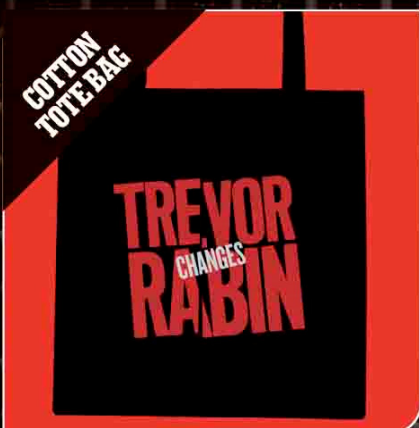
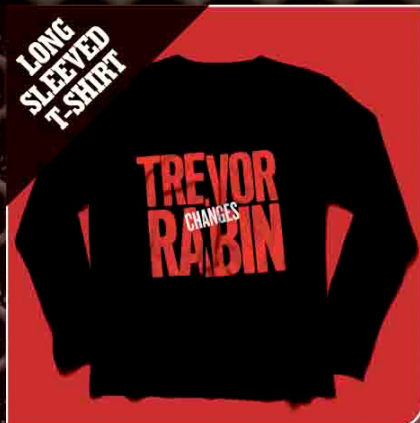
Jonathan & Brad



**NO DOG  
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Saving Animals | Enriching People

<https://nodogleftbehind.org/>

# TREVOR RABIN



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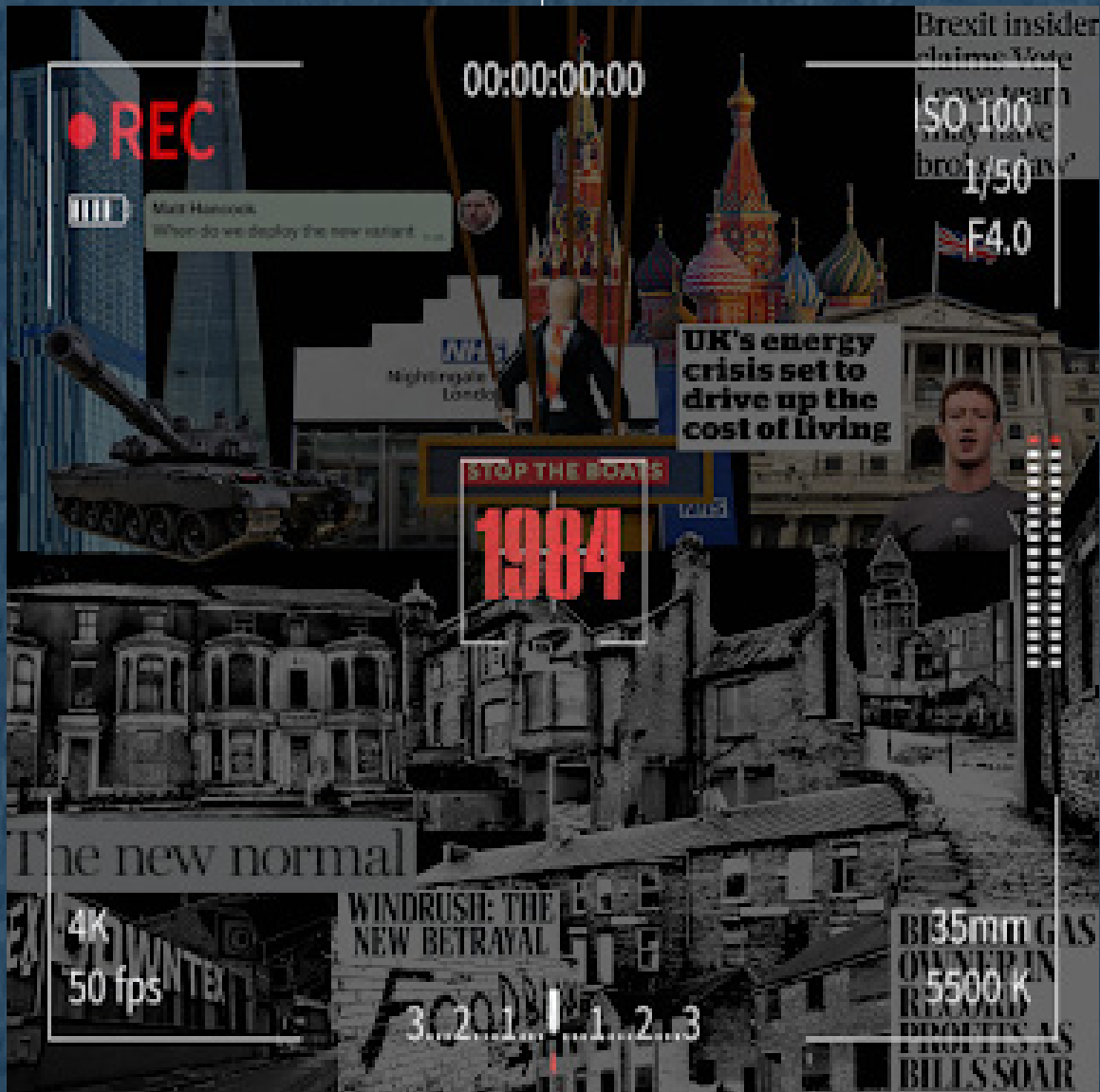
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# 1984

## By Cigarettes and Scratchcards

1984 is the first release from the upcoming second album from Manchester artist Cigarettes and Scratchcards. This is the first he has featured on Infinite Sounds and as such you might not be familiar with his work. So, here is a bit about him courtesy of this short Bio...

The self-described “anti-artist” is something of a non-conformist when it

# STEVE RIDER

---

comes to the current music climate. His sound consists of social observations and dystopian dialect. Of course, understanding that Cigarettes and Scratchcards Grew up in a working class estate in Wigan, a place once home to the infamous George Orwell - it becomes apparent that the sound we hear today is concomitant with Scratchcards upbringing.

Whilst Scratchcards is largely known for his compelling production, best observed through 2022's "Scorched Earth Tapes"; he is also known to be one of the most gifted rappers and audio engineers in the UK, and beyond. From the pen to the press - he does it all.

In addition to his own music, Scratchcards has respectable collaboration credits, having produced for the likes of; Grim Sickers, Tremz, and Local - to name but a few. On an engineering basis, Scratchcards is responsible for various works with established acts, including; Window Kid, and Sox, as well as many of Manchester's emerging talents.

For 2023, we can expect a steady work rate from Cigarettes and Scratchcards, with his second album "Post-Apocalypse" due in the coming months, as well as various international collaborations.

With all that in mind might we expect 1984 to be something a little different? Well, the easiest way to find that out is for me to get into it...

Described by one of his most personal works to date, 1984 begins with drums closely followed by this heavy bass sound and a mix of synth sounds which creates this dark inner-city vibe that has you picturing damp, dark alleyways that are strewn with rubbish. Cigarettes and Scratchcards then provides what is more akin to a spoken word narrative which, initially, focuses on his life across a couple of tough days where he shows life in all its stark, dark reality. He then expands to a greater view of what life is like in the ever-encroaching digital age, a

place where books are seen as little more than firewood by many who would rather bow to the rise of the matrix. As you listen to what Cigarettes and Scratchcards has to say on 1984, you can feel that deep personal aspect as he describes how depressing life really is for those who are stuck in the day-to-day struggle to survive and find a silver lining where little seems to shine beyond the grey clouds and the shadow of 'Big Brothers' ever watchful gaze.

1984 is more than just a look at how modern-day life reflects the vision of writers such as George Orwell and those dark dystopian futures that he foretold, no this is a look at how life is for a majority of people in the UK, especially those in the deprived inner-city areas. This is not a vision of a dark dystopian future born of the mind of visionary novelist, this is the stark, gritty reality of everyday life laid bare for all to see, especially those who chose not to see just how much the populace has become the pawns in the game of the rich and entitled. In fact, you could even say that the powers that be might view us as the shit on their shoes, which they would eradicate tomorrow if they could.

This is not one for the sunny days but, more one for those who chose to think about what is really going on beyond the apparent wonders of the digital world. Cigarettes and Scratchcards shows the impressive and intelligent grasp of wordplay and storytelling that could lead him to be looked on as the George Orwell of the music world perhaps?

1984 is out today, so give this one a listen and ask yourself just how much you own life mirrors that of Cigarettes and Scratchcards. My thanks to Benson Hedges for sending this one my way and for the bio included in italics.

Time for me to be outta here,

See Ya.

Steve





# Under His Eye / Quid Game Plus Bonus re- view of Swords Out By MUZ

***NOTE:** These reviews were originally written back in early 2022 but, Life being what it is, it often gets the better of us, and as such it meant that there has been a delay in the releasing these cracking tracks from MUZ. With the release of **Swords Out**, we both decided to get these reviews out and to add some anticipation for the coming releases of **Under His Eye** and **Quid Game**. I have changed nothing in these reviews and they are presented here as written in June 2022 which why **Swords Out** is a bonus review on this one, so enjoy. Steve, Infinite Sounds UK May 2023.*

My introduction to MUZ was back in October 2021 when I reviewed The Dead Wait. I was impressed with all aspects of that album and so, as 2022 kicked off it was a no brainer to add his new single to what was a short list at

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the time.

With the Wakefield emcee delivering such a deep look at life and society on the album, I was intrigued to see what **Under His Eye** and **Quid Game** had to say. So, let's just get straight into it...

**Under His Eye** hits with an almost deep dark atmosphere that is created by pounding drums, sonic sounds, bells and nerve shredding cuts. The bells act like some kind of death knell which is key to tracks atmospheric vibe. MUZ gives us a verbal commentary that is akin to a more modern version of 1984 or even the Handmaids Tale but, this story is not a work of fiction. He takes a look at what is happening in the world around him, speaking unflinchingly on aspects of the shadowy nature of the powers that be. Here there is nowhere for the truth to hide, for there are times when the truth can be as dark and disturbing as any fictional story. In fact, if you look at the world around you and overlay those fictional narratives such as 1984 or The Handmaids Tale, there are plenty of situations that closely match our current society. Now **Under His Eye** might come for the mind MUZ but, is his frightening view of life much different to any of us? Something to ponder right here...

**Quid Game** begins with this emotive keyboard that is the basis of the track and once the sparse drums and cymbals drop in, it creates the kind of sound that crawls into the deepest parts of you very being. That whole vibe suggests to you that what's about to be said will have an equally deep quality and MUZ does not disappoint. The subject here seems to be focused on all those who chose to close their eyes to the truth of what happens around them. So many believe, without question, the words of the media, spin doctors and those in a position of power. They do not see what is right or what is wrong, even when the facts simply don't add up, simply accepting the narrative as the only truth with closed minds. It's all about the money, not the greater good of population, we are just expendable workers helping the rich get richer. There is a solution, we can change this by being united and standing up as one, asking the tough questions and being the tide of change. The track samples music from and is based around the infamous TV Series, Squid Game, currently streaming on Netflix.

Once again MUZ uses his wordplay skills to create, on the face of it, these bleak visions of a world spiralling ever downwards and he does have this uncanny knack of being able to take a look at what's going on around him and then to paint an audible picture that reflects so much of what so many know to be true but, are afraid to accept. The world is not always a beautiful place and there are times we need to see the hard truth, because once we see that truth, we can also see that beyond the negativity and the apparent darkness, there is a brightness, there is a better day. We may well have to work hard and fight for those brighter days but, we can do it and the key is that one simple word, We. Together anything is possible.

As much as I like music that entertains and makes me feel good, I also like the kind of music that makes me sit up and take notice, that makes me work and read between the lines to see what's beyond the surface and I have to commend MUZ here as his vocals always make me do that. Not to mention the production which always creates just the right sound scape as the backdrop for those vocals. This is deep intelligent Hip Hop for those looking for a bit of a challenge. So, I challenge you to take a listen and formulate your own thoughts...

As a bonus here I am going to include a review of another single from MUZ that is likely, at the time of writing, to see a release prior to **Under His Eye** and **Quid Game**. That track is **Swords Out** which sees MUZ, Eskar, Kemetstry, Watson G and Precinct Phantom joining forces. Their musical background is a mixture of oriental vibes and space drums that really give this one an ominous sound, like you are being stalked on all sides by an invisible foe. That invisible foe are the five emcees you have just been introduced to, each of whom bring their own style, their own blade. One after the other they now strike from the darkness, their individual rhyming skills slicing deep into your awareness. With no way of knowing which way the strikes may come from, you slowly sink to your knees under the weight of the verbal assault, you wonder if there is a point to all of this or if it is just for fun but, as the lyrical finally stops you open your eyes to see those five emcees stood over you, blades pointed at your head, and just you wonder what's next? It's all over and you are allowed to walk away...



This raw and almost brutal posse style track uses Samurai imagery to grab your attention. The kinda of this used by so many artists over the years, especially the Wu-Tang Clan. The respect and skill commanded by the samurai made them a formidable foe and that style is reflected here by five emcees who use their own rap styles to mimic the fighting style of the samurai warriors. Each lays down bar after bar of expert flows and knowledgeable wordplay that leaves you in no doubt that these guys can take any sentence and turn it into a lethal weapon to expertly carve up your fragile awareness.

So, overall, we have three tracks here that display the skill of MUZ on both production and as an emcee. It really goes to prove that MUZ is continuing to show just what a force he is within the UK Hip Hop scene, he is also a top bloke too, proving not only that Hip Hop is alive and well in the UK but, also that the UK scene continues to grow in strength and quality.

Swords Out is available Now with Under His Eye and Quid Game to be available in the not-too-distant future, so keep your eyes peeled for these.

On that note,

I'm Out,

Steve

## Shots Fired

By

4Dee

Shots Fired is the latest album from Cardiff emcee 4Dee and, being this is the first time I have featured him, I felt it would be advantageous for me to give you some background on 4Dee.

One of the founding fathers of Hip Hop in Wales, 4Dee has been active in the scene since 1983 when breakin' and electro first hit our shores. Originally starting out as a B-Boy he made his name with his crew Electro Force by battling other local crews. Even after moving on to become an emcee, he maintained close links with breakin' and hosted events such as the Welsh Open B-Boy Championships, Original Flavours in Switzerland and Dark Circlez for the LA based global B-Boy organisation Battle Hox. He was also the European president of Battle Hox as well as a former UK Ambassador for the Zulu Nation.

4Dee picked up the mic around 85-86 and joined DJ Jaffa, MC Eric (who would go on the front chart-topping group Technotronic), acclaimed songwriter and musician Dike Okoh and other B-Boys, rappers, and Graff writers (another element of Hip Hop he has dabbled in) to form Cardiff's original Hip Hop crew Hardrock Concept. Since then he has gone on to be a part of a number of groups such as: rock rap outfit Under The Gun (which gave him his first publishing deal with EMI); Undecorated Veteran with Joe Blow and the late great DJ Stagga (who would go on to be a favourite producer of both the Dubstep and LA Beat Scene); and Sionis, with members of the multi award winning and ground-breaking youth group Underdogs, which 4Dee started in 1992 with his sister Berta (now sadly passed), and long term collaborator DJ Jaffa.

It would be many years later before 4Dee would release his first solo album. After a period of hardship and homelessness, he realised that he had strayed too far from the one thing that gave him hope and purpose, Hip Hop! Tackling his problems head-on, he got back to the studio to produce his first proper solo release 'Indelible' in 2021, then in 2022 he released his second album 'Frequencies' and now in 2023 his third album Shots Fired is here. This album is an outlet for all his thoughts and frustrations of the past few years, and it harks back to the classic britcore sound in places but, never loses sight of where we are now. There are some guest appearances from Skinnyman and a host of Welsh artists too.

So, take a step back for just a second and let that all sink in...



# 4DEE SHOTS FIRED.



Now join me as I step well and truly into the firing line.

With his finger pressed lightly on the trigger, twin lasers produce stereo red dots, one for each ear, guiding the musical frequencies with pinpoint accuracy to their destination, your ears, as the Intro prepares you for what is to come, with sonic sounds and a movie style audio, your attention is focus in one spot, what's about to come. Then the shots erupt, cleansing your senses of every other sound which allows the strings and vocal samples to guide you to Darkstreetz III, before the beat kicks in and 4Dee takes you to streets of Cardiff. These are the dark streets of life that you can only get a grasp of through 4Dee's emotive story telling an inner-city nightmare where people do what they do to survive or simply escape from the nightmare through a drug fuelled haze. With your mind

still standing in the shadows of the place where darkness is your only friend, a heavy beat drops, catapulting you out of that dark space and into the light with The Anthem, which begins with some solid shout-outs. Those shout outs continue through the track alongside some classic samples, cutting and scratching, 4Dee's anthem is a Hip Hop anthem and celebrates everything that makes Hip Hop what it is and more. You can't do anything but, bounce to this one because it fuels the adrenaline inside you and allowing you close your eyes and feel the energy and vibration of what true Hip Hop is.

Unstoppable see's Joe Blow join 4Dee as guitar vibes have us stepping into the track before a heavy beat explodes getting you jumping. Joe Blow and 4Dee bounce off each other with ease with a vocal display that demonstrates one thing, why they are Unstoppable.



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Next up is a little light relief with a Marching Skit, courtesy of Monty Pythons Flying Circus. But, if there is anything you'd rather be doing, like listening to the rest of the album, then off you go! But there is a warning to come of an imminent threat, that threat is Chemical Warfare. A melodic beat and electronic vibes set the tone for this one as 4Dee takes aim at the state of life around us. This is a society where chemicals are put in our food and sprayed in the skies above us But, not just that because it goes beyond the chemical as frequencies are manipulated under the guise of bringing us wireless internet and phone signals, invisible signals we have no control over and that permeate our bodies every day, just as do the chemicals in the food and the air around us.

MPD Skit opens up the subject of child trafficking and questions the narrative that they only do it due to borderline personality disorder. These are often highly organised groups who make a lot of money doing what they do. Are these people with BPD or just sick individuals catering to an even sicker clientele? With that thought in mind, you're wondering what is next when the cut-up pocket watch chime from the movie A Few Dollars More grabs your attention followed by a heavy beat. The Hex Files see's 4Dee voicing both sides in a battle of light and darkness, one side is the light in its current human form, whilst the other is the dark-side or an evil entity bent on an age-old revenge against what now the descendant of those who cast out the evil many years ago. It may even have you considering where the true definition of evil lies, in this case. We reach the mid-point of the album with Rebellious Energies a hardcore and raw beat with razor sharp cuts which has that britcore vibe running through every second. It might sound like this one is just a collection of intelligent metaphors and similes crafted into crowd rousing slice of audible goodness but, its more than that, because this is where the energy to take a stand begins, this the medium that speaks to those who need to hear it...

More pounding drums herald the arrival of Versed & Cursed, the faint sound of keys on the verses and the heavy bass and electronic vibe of the chorus gives this one sound that is akin to britcore mixed with horrorcore. 4Dee and Chew go in on this one that seems to almost explore the deepest darkest fears, whilst taking a look through the eyes of both good

and evil. It's almost a sequel to the Hex Files. With your soul in tatters, you wonder if there is any way back to the land of the living But, there is a lifeline and comes in the most curious of ways as the Theme from Ironside rips into your consciousness literally dragging you back to life and preparing you for 8 Barz of Fire. Heavy drums, bass and strings combine to get your head nodding, exactly what you needed is seven plus minutes of pulse pounding, flame spitting and adrenaline pumping pleasure courtesy of 4Dee, Joe Blow, Mr Phormula, Delisha, Fiya Da Flame, Big Loon, Scott Keltic Knot, Emarvellous, Brighty, Ads The Barbarian, Versatyle, Ezquiverse, Melo, Dick Dastardly, Slammo, Chilly Chill, Swell, 7breaths, Chew Np11, Lex Scoops and DJ Jaffa. You wanted a posse cut Welsh Hip Hop style; well, you got it. Time for a short interlude courtesy of the My Pen is my Rifle Skit, as taken from Platoon, which symbolises the fact that the emcees main weapon is their pen, loaded with ammunition from their mind...

The ammunition in the mind of 4Dee is put to good use on the title track of the album, Shots Fired, also the one track on the album that is not produced by him, being produced by Acko. Pounding drums, cuts and synths give this one heavy feel which is based around a piece of classical music (which sadly escapes my memory right now). 4Dee uses everything in his verbal arsenal to unload a relentless salvo of bars to assault your mind, while also giving you the energy to jump around to this one. Next is another interlude in the form of the Stolen Skit, this one looks at the story of a very shady social worker who will obviously stop at nothing to remove a child from their parents. This is a rather scary vision that may or may not reflect things that can happen. It puts you in mind of a broken system that in turn is the product of a Broken Britain, the subject of the next track and see's 4Dee being joined by Joe Blow and the legendary Skinnyman. The beat is a combination of melodic drums and guitar which creates this reflective vibe. The subject of this track is far to involved to go into in depth but, it extremely important for everyone to be educated on. The legal fiction or strawman was created by registering you birth, and it is a subject well worth researching and what it means for you as a person. This is how your country truly cares about you...

No Paperwork Skit is another truly disturbing interlude with real people describing real



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events and shows what can happen is this so called 'Great' Britain. As you real from those words, drums pound your ears, closely followed by an electric bass sound that twists your every nerve. 4Dee then gives the Low-down on who he is as a rapper. All you have to do here is to just listen and understand exactly what his pedigree is. On to the last track of the album, Ununited Kingdom has an up-beat vibe that combines drums, horns, keys, and cuts, for one of those keep you moving beats. 4Dee takes a look at the reality of nation we live in, this so-called United Kingdom or Great Britain but, is really either of those things. The people who make this nation great have to deal with oppression, racism and control, the only thing that unites most of us is the fact that we are treated less like people and more like numbers or as an ends to a means. In the eyes of those in a position of power we are simply the workers, the ones they tread on to reach higher and higher wealth and power but, we are the ones with true power if we only realised it...

Phew, I mean what a ride that was...

That is what you might call a powerhouse of grown man Hip Hop. It shows an unflinching and unapologetic vision of what it is to live in the UK at this current time. It's not a very pretty picture but, then when we are all struggling to pay our bills and to afford the essentials, or even making ourselves ill from a constant pursuit of money to live comfortably, there is no way to sugar coat it and that is exactly what 4Dee does here, he lays all the cards on the table and says 'there ya go. That is the stark reality of society right now'. He does it in a way that anyone can sit and listen to it and say 'yeah, I understand that. This guy knows what he's talking about'. He speaks to everyone on a level that shows he knows how it feels to have been there, and it helps when you know people get where you're coming from.

Shots Fired is a rollercoaster from start to finish. Yes, it's dark in places but, that is the nature of our society but, it's not all doom and gloom. There is still much to listen to and to simply enjoy and more than enough to get your heads nodding and fists pumping.

4Dee shows his pedigree in many ways here delivering some solid production that instinctively captures the soundscape of live and his wordplay and story writing has a true depth to

it that only comes from experience of the highs and lows of what life has to offer. I have to take my hat of to him for delivering a stunning album here in which you can feel the roots of that real Hip Hop sound but, also one that is mixed with the gritty and raw power of true-life experience.

It would be amiss of me not to mention the guest artists who feature here. From the legendary figure of Skinnyman and long-time collaborators Joe Blow and DJ Jaffa, to the wealth of Welsh artists on 8 Barz of Fire, everyone of them brings their own style and presence to the album and what this does is pack the clip full of mind piercing vocal hollow points and turntable trickery as sharp as a bayonet.

There really isn't much more I can say about this album except that I really advice you grab it and give it a listen. Because the only way to get the most out of it will be to immerse yourself in it personally.

Shots Fired is out today, exclusively on Bandcamp via Veteran Records, A label that might have only been going about a year but already has an impressive catalogue of releases. All other platforms will see the release on 14th May.

My humble thanks to 4Dee for asking me to review this and for the Bio which formed the foundation for the beginning of this article.

On that Note,

I'm out, See ya.

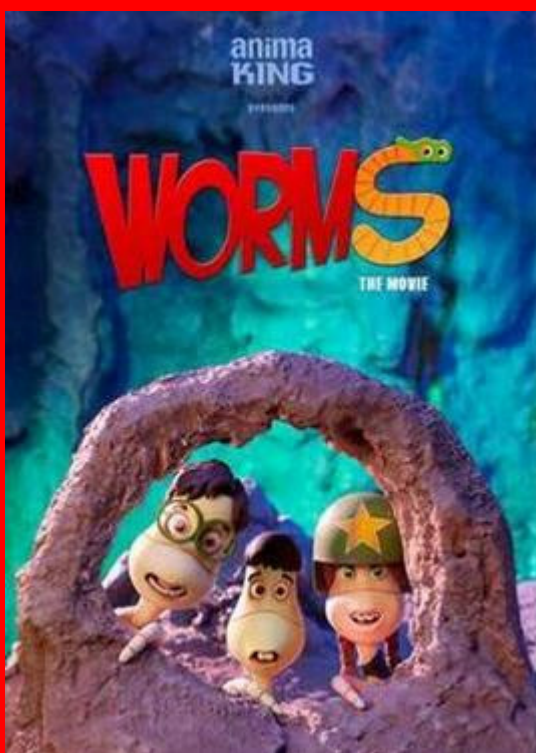
Steve.





# MARK AT THE MOVIES

*Mark Raines*



## Worms

### Released

December 20, 2013 (Brazil)  
March 27, 2015 (United States)

**Directed by Paulo Conti**

### Plot

When Junior, an overprotected preteen worm, is accidentally brought up to the surface, he must face a risky journey back home.



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

## Film Trailer

<https://youtu.be/767V6tP2yeU>

A sweet animation

**Running time(80 minutes)**

**Rated(PG)**

**3 out of 4**



## The American

### Released

September 1, 2010

### Plot

Jack and his lover, Ingrid, are relaxing in Sweden. As they walk in the wilderness outside their cabin, Jack becomes alarmed by a trail of footprints in the snow and pulls Ingrid towards shelter. Sniper gunshots ring out. Ingrid sees Jack pull a gun from his pocket and shoot the sniper. With little hesitation, Jack also kills Ingrid before locating and killing another armed man. He flees to Rome and contacts a man named Pavel, who insists that Jack cannot stay in Rome. Pavel sends him to

Castelvecchio, a small town in the mountains of Abruzzo. Jack becomes nervous, and disposing of the cell phone that Pavel gave him, goes to nearby Castel del Monte instead, where he now uses the name, Edward.

While in Abruzzo, Jack contacts Pavel, who sets him up with a job. He meets a woman named Mathilde, who wants him to build her a custom sniper rifle. A local priest named Father Benedetto takes notice of Jack and befriends him. Jack also begins patronizing a local prostitute named Clara, and they begin a relationship.

In the meantime, Jack suspects that he's being followed by a man, but he still meets with Mathilde in a secluded area next to a river to test the weapon. She is impressed by the craftsmanship but asks Jack to make a few more adjustments to the rifle and to provide her with specific types of ammunition before they complete their transaction.

Later, the man who has been following Jack attempts to assassinate him, but Jack kills him after a chase through town. The next day the priest asks Jack if he has anything to confess. Jack has been tormented by dreams of the events in Sweden and regrets killing Ingrid but shares nothing with the priest. When Father Benedetto tells Jack that he senses he lives in a special kind of hell, "a place without love", Jack starts to let himself feel love for Clara and envisions a life with her.

Jack calls Pavel to ask how the Swedes found him, and Pavel tells Jack that he's losing his edge. In his growing fear, he even suspects Clara when he discovers a small pistol in her purse. Jack takes Clara



on a picnic to the same secluded river where he tested the rifle with Mathilde, and prepares to kill Clara. But when she doesn't try to kill him, Jack begins to trust Clara and agrees to meet with her later back in town.

Finally, Jack agrees to deliver the completed weapon and ammunition to Mathilde as his last job, but at the last moment, he re-opens the briefcase holding it. During the drop-off with Mathilde, Jack becomes suspicious that she plans to kill him. But before anything can happen, a busload of schoolchildren arrives. Mathilde gives Jack his payment—a thick envelope full of cash, and the two separate. As Mathilde drives away, Pavel contacts her and asks if she has killed Jack. She tells him she has not, but says she is following him.

Clara then meets Jack at a religious procession in town. Jack asks her to go away with him and she agrees. While they embrace, Mathilde attempts to shoot Jack from a nearby rooftop with the rifle that Jack built. But the rifle backfires in her face, confirming Jack's suspicion and his last-minute decision to sabotage the rifle. Seeing Mathilde fall from the roof, Jack gives Clara the envelope of cash and tells her to wait for him at the river where they had picnicked before. He runs to Mathilde, who is dying on the pavement, and discovers that she also works for Pavel.

As Jack walks away to go meet Clara, he hears someone behind him. Jack turns, and they quickly exchange gunfire. Pavel drops dead, having come to finish Mathilde's failed assassination. As Jack drives to meet Clara at the

river, he feels his abdomen and realizes he has been shot. Jack arrives at the picnic spot and as he sees Clara waiting for him, Jack collapses behind the wheel of his car.

### Film Trailer

<https://youtu.be/hPYRslx1w4Y>

Beautifully shot as it is emotionally restrained, *The American* is an unusually divisive spy thriller—and one that rests on an unusually subdued performance from George Clooney

**Running time (1h 45m)**

**Rated (15)**

**3 out of 4**



### Smokey and the Bandit

#### Released

May 19, 1977 (Radio City Music Hall)

July 29, 1977 (Los Angeles)

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**Plot**

Wealthy Texan Big Enos Burdette and his son Little Enos have sponsored a racer in Atlanta's Southern Classic and want to celebrate in style when he wins, so they are seeking a trucker willing to bootleg Coors Beer to Atlanta for their refreshment. They find local legend Bo "Bandit" Darville at a rodeo at Lakewood Fairgrounds and offer him \$80,000 to haul 400 cases of Coors from Texarkana (the closest place it could be legally sold at that time) to Atlanta in 28 hours. The Bandit takes the bet on the risky and unprecedented task, and recruits his partner Cledus "Snowman" Snow to drive the truck, while Bandit drives a black Pontiac Trans Am bought in advance from the Burdettes as a "blocker" to divert attention away from the truck and its illegal cargo.

The pair arrive in Texarkana one hour early and load up the truck, but just as they head back, Carrie, a runaway bride, intercepts Bandit and jumps in his car, unwittingly making him an indirect target of Sheriff Buford T. Justice, a career Texas lawman whose witless son Junior was to have married Carrie. Buford, with Junior along, engages in a high-speed pursuit and doggedly chases Bandit all the way to Georgia to retrieve Carrie and arrest the Bandit, while various comical mishaps cause his cruiser to disintegrate on the way.

Bandit attracts more police attention across Dixie as Snowman barrels on toward Atlanta with the contraband beer, but they are helped en route by many colorful characters via CB radio. Neither Buford nor any other lawmen know

of Snowman's illegal manifest, while Bandit is likewise unaware that Buford is chasing him because of Carrie, whose jumpiness inspires Bandit to give her the CB handle "Frog".

Just after re-entering Georgia, Snowman is rescued by Bandit after being stopped by a Georgia State Patrol motorcycle trooper, as state and local police intensely pursue Bandit with roadblocks and a helicopter to track his movement. With four miles left, Bandit, discouraged by the unexpected mounting attention, is ready to give up, but Snowman, who initially thought they would fail, takes the lead and smashes through the roadblock at the fairgrounds' main entrance. They return with one minute remaining on their time limit, but instead of taking the payoff, Carrie and Bandit accept a double-or-nothing offer from Little Enos: a challenge to run up to Boston and bring back clam chowder in 18 hours. They quickly escape in one of Big Enos's 13 Cadillacs as police flood the racetrack.

After passing Buford's badly damaged cruiser on the roadside, Bandit gets on the CB and initially directs him to the Burdettes, but then respectfully gives his real location—right behind Buford, who continues his chase leaving Junior behind, and with more parts falling off his cruiser as he limps off after Bandit.

**Film Trailer**

<https://youtu.be/IzMpOvKxXdM>

Smokey and the Bandit is infectious fun with plenty of car wrecks to keep your eyes glued.

**Running time (1h 36m)**

**Rated (12)**

**4 out of 4**





## Evil Dead Rise

### Released

March 15, 2023 (SXSW)

April 21, 2023 (United States)

### Directed by Lee Cronin

### Plot

Cousins Teresa and Jessica, and Jessica's new boyfriend Caleb, are vacationing at a lakeside cabin when a seemingly ill Jessica scalps Teresa and decapitates Caleb before levitating above the lake.

One day earlier, upset at learning she is pregnant, guitar technician Beth visits her sister Ellie, a tattoo artist and single mother to teenagers Danny and Bridget, and child Kassie, in their home at Monde Apartments, a condemned Los Angeles apartment complex. The building is shaken by an earthquake while the children are in its basement parking lot, uncovering a concealed chamber. Danny investigates it, discovering religious artifacts, three phonograph records

from 1923, and a strange book that he takes up to his room, believing he could sell it and use the money to help Ellie. The initial record details rejected efforts by a priest to research the book revealed to be one of three volumes of the Naturom Demonto. The subsequent record reveals the priest continued his research in secret and recites an incantation that summons demonic entities known as Deadites.

The building's power fails and an isolated Ellie is attacked and possessed by an unseen force. She returns to the apartment in a trance, menacingly threatens her family, and dies after pleading with Beth to protect her children. Beth and Ellie's neighbors help lay her to rest in her bedroom and search for a way out. They find that the staircase has collapsed, the elevator is damaged, and they are unable to access the fire escape before Ellie revives and attacks the family, wounding Bridget. Beth and the children lock Ellie outside the apartment after she pursues and massacres the neighbors.

Danny confesses to Beth about recovering the Naturom Demonto, and Ellie tricks Kassie into unlocking the door before attacking her. While Danny and Beth are distracted rescuing Kassie and locking Ellie out, Bridget becomes possessed by her wound. Bridget attacks Beth before turning on Danny and Kassie, who inadvertently impales her through the head with a broken broom handle.

Beth listens to the third record to understand how to exorcise the Deadites but learns the priest failed and his allies were all possessed, with only the destruction of the host stopping the Deadites. Bridget revives and fatally stabs Danny, who sets Bridget on fire before dying as Ellie

infiltrates the apartment using the vents. Realizing Beth is pregnant, Ellie attempts to rip the fetus out of her, but Beth and Kassie can incapacitate her with scissors. Ellie fails to emotionally manipulate Kassie who accepts that her mother is already gone.

Danny and the bodies of the neighbors are possessed, leading Beth and Kassie to take shelter in the damaged elevator. Ellie, Bridget, and Danny merge into a multi-limbed creature known as the Marauder[6] and climb atop the elevator to attack the pair as the elevator fills with blood. The combined weight causes the elevator to plummet to the ground floor, allowing Beth and Kassie to flee into the parking lot. The Marauder captures Kassie and attempts to behead her with a chainsaw, but Beth returns and distracts it, and she and Kassie destroy the Marauder's body by forcing it into a wood chipper. Ellie's decapitated head taunts Beth, saying she will be a failure as a mother, prompting her to kick Ellie's head into the chipper. Beth and Kassie escape the building together.

The next morning, Jessica goes to the parking lot to leave for her vacation, where she is attacked by an unseen force.

## Film Trailer

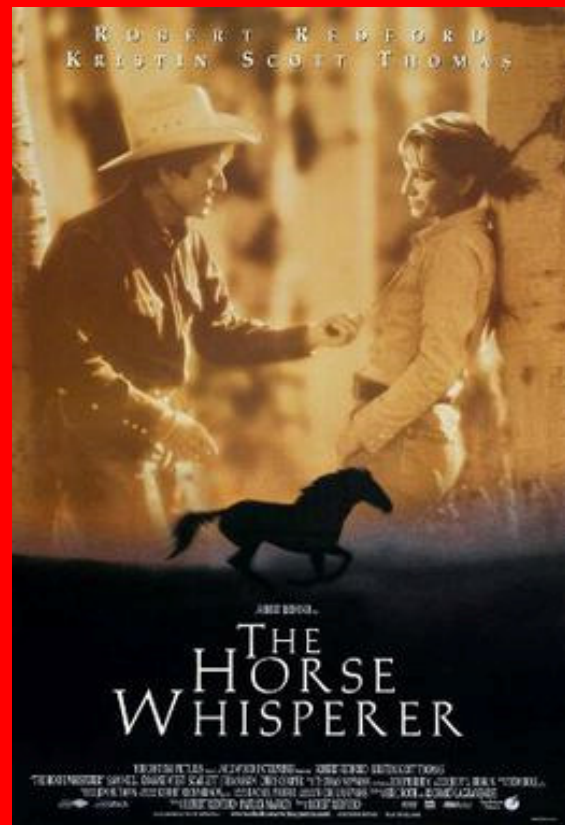
<https://youtu.be/BqQNO7BzN08>

Despite its quite gory content this film has a quite a young cast , it's not a true Evil Dead film as it is in my opinion just a stand-out in this own right, watch out for the terrible monster towards the end of the film.

## Running Time (1h 36m)

### Rated (18)

3 out of 4



## The Horse Whisperer

## Released

Released  
May 15, 1998

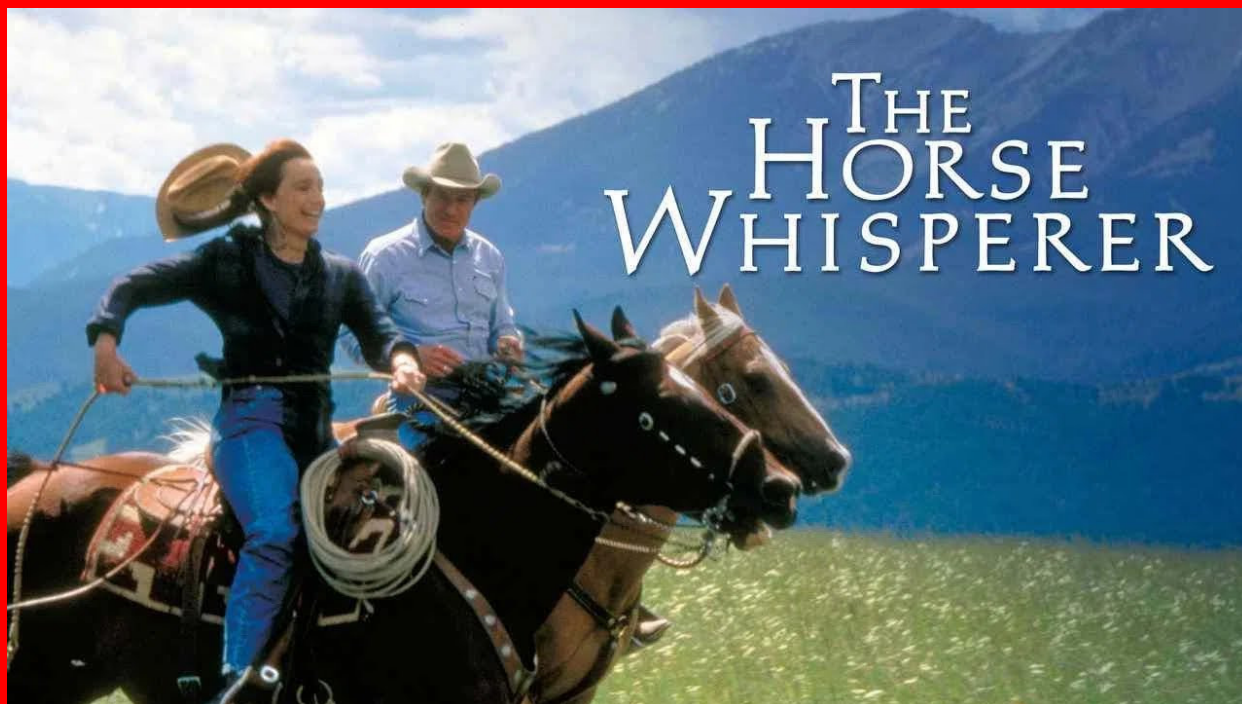
Directed by Robert Redford

## Plot

In Lake Luzerne, New York, teenager Grace MacLean and her best friend Judith go out early one winter's morning to ride their horses, Pilgrim and Gulliver. As they ride up an icy slope, Gulliver slips and hits Pilgrim. Both horses fall, dragging the girls onto a road and getting hit by a tractor-trailer. Judith and Gulliver are killed, while Grace and Pilgrim are both severely injured.

Grace, left with a partially amputated right leg, is bitter and withdrawn after the accident. Meanwhile, Pilgrim is traumatized and uncontrollable to the extent that it is suggested he be put down. Grace's mother Annie, a strong-minded and workaholic magazine





editor, refuses to allow it; sensing that somehow Grace's recovery is linked with Pilgrim's.

Desperate for a way to heal both Grace and Pilgrim, Annie tracks down a "horse whisperer", Tom Booker, in the remote Montana mountains. Tom agrees to help, but only if Grace also takes part in the process. Grace reluctantly agrees, and she and Annie go to stay at the Booker ranch where Tom lives with his brother and his brother's family.

As Pilgrim and Grace slowly overcome their trauma, Annie and Tom begin to develop a mutual attraction. However, they are both reluctant to act on these feelings – Annie is married and Tom had his heart broken before (his wife left him because she belonged in the city). Tom also asks Grace to tell him what happened with her and Pilgrim to understand what Pilgrim is feeling. At first, Grace is reluctant, but eventually gathers up her courage, and tearfully describes the accident.

The status quo between Annie and Tom is broken when Robert MacLean, Grace's father and Annie's husband, unexpectedly shows up at

the ranch. Annie is increasingly torn between her feelings for Tom and her love for her family. Soon, with Tom's help, Grace finally takes the last step to heal herself and Pilgrim – riding Pilgrim again. As the MacLeans get ready to leave the ranch, Robert tells Annie that he knows he loved her more than she loved him, and that if he could be a better father, husband, or lawyer then it didn't matter, he did it all for the love he had for her. He felt that he didn't need more, he knows she is not sure how she feels about him, and now he wants her to make a choice, and not come home until she is sure.

Although Annie wishes she could stay with Tom on the ranch, she also knows that she belongs to the city, just like Tom's wife. Annie departs, driving away from the ranch, while Tom watches her go from the top of a hill.

#### **Film Trailer**

[https://youtu.be/\\_nCowPQ2aa4](https://youtu.be/_nCowPQ2aa4)

The Horse Whisperer is typically graceful, well-crafted Redford—on both sides of the camera."

**Running Time (2h 50m)**

**Rated (PG)**

**4 out of 4**

# NEW MUSIC & REVIEWS

## Fred Again and Brian Eno: 'Secret Life'

There's sometimes an element of 'London buses' with Eno's recordings. Many seem to appear almost simultaneously, often collaborative efforts, as is this one. On his ambient records, soundscapes take centre stage more than words or vocal performances. That was true of 2022's 'Foreverandevermore' with its whooshing sonic blips and swirling, pulsating rhythms. Vocals are an ethereal dream – and that is even more so on 'Secret life' his team effort with Fred Again (actually Fred Gibson of dance music fame for his widely acclaimed 'Actual Life' trilogy).

There's a lot of disembodied vocals and glacial stutterings and whispers. Many loops, repetitions and samples from across many Genres and artists apparently including Lola Young, and John Prine. There's a courtly elegance too in quasi-classical sounds on such tracks as 'Follow'. There's a beauty and sense of love and loss in Eno's recent music. Likewise, Fred Again. Oodles of vulnerability. Stark beauty.

---

alan dearling





**Marianne Faithfull: (re-release/mixed)  
1995/2023 'Secret Life'**

Re-mastered for Record Store Day 2023. Marianne's album working with Italian composer/arranger, Angelo Badalamenti, famed for the soundtrack for David Lynch in 'Twin Peaks'.

It's not that similar to the Eno album despite sharing the same title, but it is darkly ambient, based on an orchestral score, and is lush with powerful vocals (and words) from Marianne.

Released on vinyl, but with 3 additional tracks on the CD version including

'You're not in London anymore'. It's worth checking out, especially as you will perhaps realise that you actually already know a number of the tracks.

Here is Marianne with Jools Holland in 1995 talking '...disembodied poets' and music, poets and much more:

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

the church

THE HYPNOGOGUE



### The Church: 'Hypnogogue'

Not really so much a futurist Sci-Fi story epic – more a return to the prog rock bombast of the mid to late '70s and beyond.

This is the 26<sup>th</sup> album from The Church, Sydney's psychedelic rockers. There's definitely a cinematic energy to the whole affair. Pomp, majesty, melodic charm and strong vocals from Steve Kilbey.

The album evokes dreamscapes, as the track, 'Thorn' suggests, a compute-

generated "*solace in a forest of dreams*". Likewise, there's 'Flickering Lights' with an insistent background ethereal vibe. I couldn't help but muse on 'Wish you were here', and the idea, slightly mockingly of being transported to the 'Other side of the Moon'!

The Church have a lot of self-belief and ultimately it's contagious.

The layered sounds (rather than the storyline about North Korean occultist, Sun Kim Jong and his dystopian future controlled in



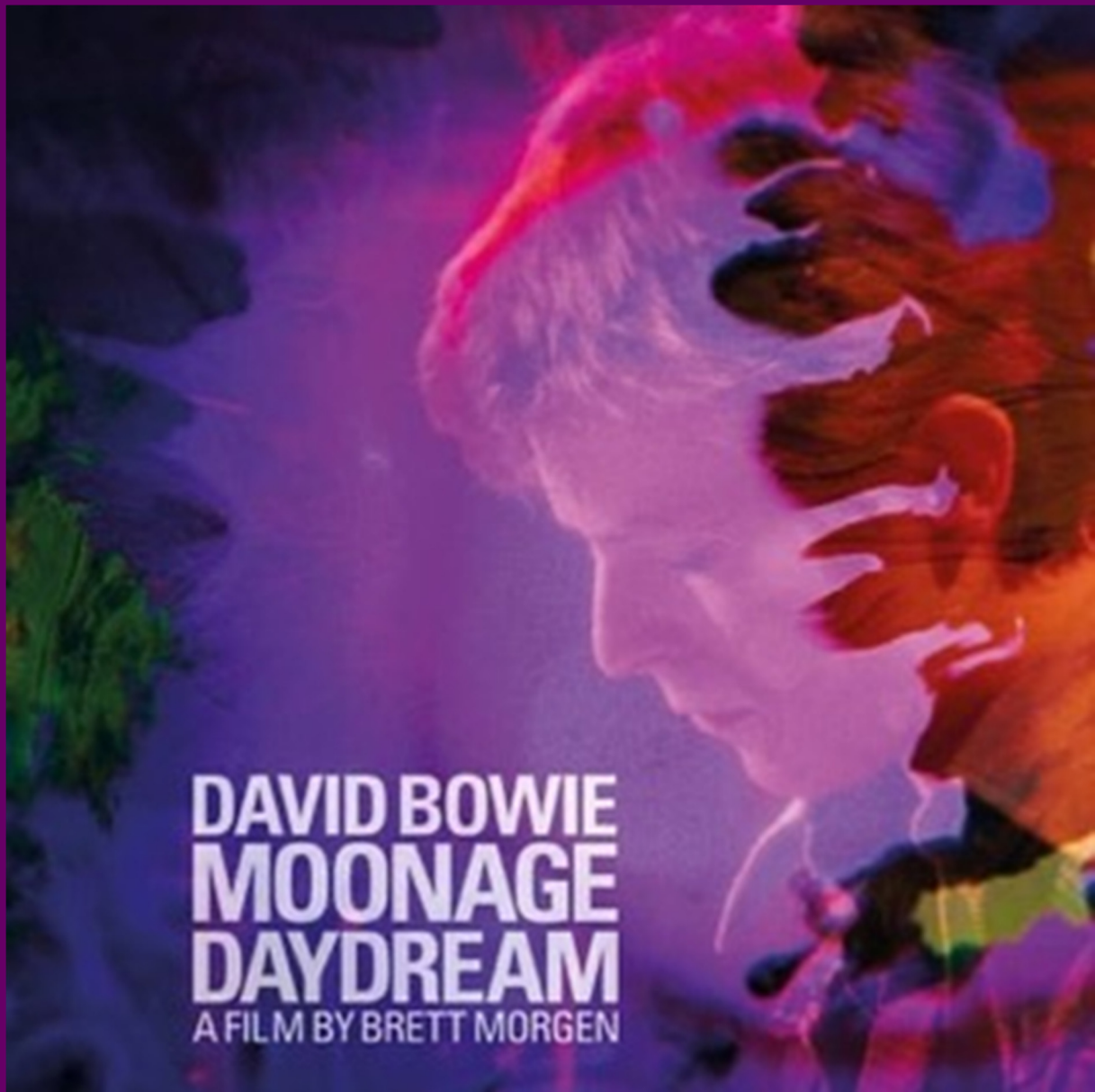


the Hypnogogue machine, that captures and distils dreams), crept up on me and almost despite some excesses, it conjures up a spectacle that can be imagined in a massive auditorium or festi with lights and sounds bombarding the brain-cells.

Old Skool prog...

‘Thorn’ from ‘Hypnogogue’:

<https://www.youtube.com/watch?v=xtZp-Ljppc4>



### David Bowie: (film soundtrack) Moonage Daydream

Trailer:

<https://www.youtube.com/watch?v=2y9ttNYwzg0>

This was released last year. It's a double CD – a remarkable collage of highlights from the Bowie lifetime: words, songs, performances from across David's richly varied career. As the film director, Brett Morgan says: *"Bowie cannot be explained, but he can be experienced."* Playing the collection at home on a decent sound-system is indeed an

'experience'. A deeply personal one, one that is almost spiritual and offers sublime glimpses of the Bowie genius. So many aspects of music and art from the sing-along anthems of 'Changes' and the Ziggy Stardust era through the ambient and subterranean, labyrinthine music that Brian Eno produced with Bowie in the loosely connected Berlin trilogy, which includes 'V-2Schneider', 'Sound and Vision' and 'Heroes'.

It's a great memorial to the ever changing, ever-evolving artist that was David Bowie. Even if you already own all or most of his albums, this is a celebratory collection. Great stuff!





### **Elli De Mon: 'Pagan Blues'**

Blues Grunge. Heavy. As Elli informs us all: *"I am troubled...Stay out of my way!"* Elli is a one-woman blues sensation. I loved her last album, 'Countin' The Blues', which was filled with highly original dark-renderings of blues classics. This new collection is very much what it says on the label: 'PAGAN BLUES'. 'The Fall' opens proceedings with a saturated sound and 'I can see you' spits venom. All but one track, 'Catfish Blues' are Elli's original compositions. It places her in a space between a one-woman White Stripes, Dr John the Night-tripper at his voodoo swampiest and possibly Tom Waits' singing songs by Nico!

By the time you listen to 'Desert Song' you may be troubled with a temporary lobotomy! It's a musical equivalent of meeting up with Charles Manson and his

Family out at the Spandau Ranch. 'Star' has Elli playing the Spiderwoman, witchy with fuzzed-up slide guitar before 'Ticking' which is a spectral, darkly sacrificial pentagram of sounds. 'Siren's Call' presents a sitar-driven dance track. She hails from the north-eastern Italian town of Vicenza, but one hopes to see her at gigs and festies in the UK and beyond. Salutations to Her Dark Pagan Majesty!

The final album track, 'Troubled':

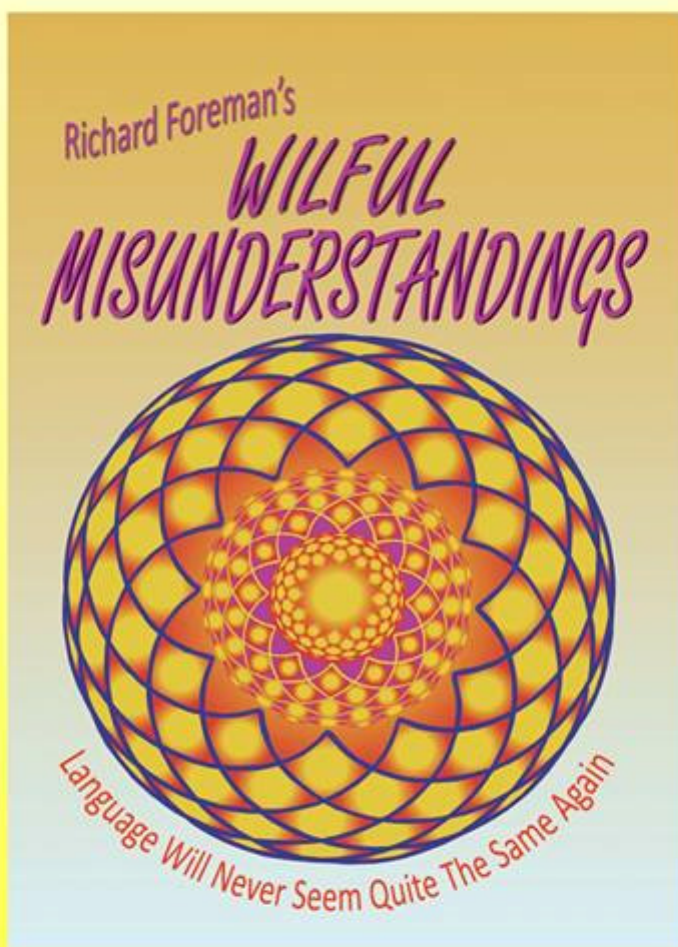
<https://www.youtube.com/watch?v=rSOO1sgYmpY>

# Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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

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*Rik Warwick:  
Enjoying a new  
talent on the  
musical block:*

*Alan Dearling informs us that:*

Rik Warwick is a guitar finger-picking maestro. In fact, Rik is quickly becoming a cult guitarist around Todmorden, Hebden Bridge and up and down the Calder Valley in the Pennines. Superb playing on his Martin guitar, offering a range of classical, film (and video) favourites, plus his own instrumental interpretations of a range of





popular tunes. If you've heard of the following list of guitar pickers, he may re-



mind you of Davy Graham, John Fahey, Bert Jansch and John Renbourn. It's most definitely not your normal 'pub music'! Nice geezer too!

These photos and videos are from Sunday 'sesh' at The Pub in Water Street, Todmorden. Do go and watch and listen.

Rik plays Bach:

<https://vimeo.com/818285392>

Rik's 'Tubular Bells':

<https://vimeo.com/818289332>

Rik Warwick - Be Happy:

<https://vimeo.com/818292802>

Rik keeps on confusing me (and possibly many others) by using a diverse range of surnames and even first names (alternating between Richard and Rik) – but maybe, perhaps just maybe, he'll settle down to one identity.

As I said, 'Maybe!'

Great guitarist...













# KEV'S WORLD

## Live!

**Bleeders**  
**Galatos, Auckland**  
**12/05/23**

Back down to Galatos on a Friday evening for a very special night indeed: Bleeders are celebrating the 20<sup>th</sup> anniversary of *A Bleeding Heart* and they have been touring the country to sell-out crowds. I saw them at the same venue last year with Antagonist AD and I know they are going to tear this place apart.

Before that happens, we have some other acts to get everyone warmed up, the first of which is Stacked, the young band who opened the *Third Time Lucky* show last year. Since then they have released the *Crushed By The Sky* EP and are now working towards their second recording. Comprising Tyler Jamieson (vocals), Leaf Wright (guitar), Benji Perez (guitar), Alasdair Miller (drums), and Connor McNab (bass) they have a lot of promise, and tonight was going to be a

great opportunity for them to show what they can do in front of a fairly hardened audience. Bang on time they kicked off with *Decadence*, and there was no way anyone in the audience could not pay attention to what was going on as they hit hard from the off with syncopated brutality. They are a band built on a foundation of very powerful drumming, bass locked in, twin guitarists blasting over the top, and then the raw energy which is Tyler. *Child* may commence with picked guitars, but soon Alasdair is hitting the crash cymbal, driving the kick drums, and we are off into something which is metallic and complex, as well as bringing in plenty of hardcore energy and attack. When I saw them last time I mentioned they contain elements of mathcore and I still think that, with intricate complex guitar lines. Alasdair really is a man on a mission, that mission being to destroy the kit, exactly the same as when I saw them before, and it shows the power of the rest of the band that they are never overawed by this but instead use it to drive them on even more.





Much of the audience were standing back from the stage, paying very close attention to what was going on in front of them, but there were also plenty down the front going absolutely crazy as the mosh was on right from the beginning. It did concern me somewhat when Tyler started playing a game of Simon Says with everyone to get them all closer to the stage, but it actually seemed to work! *Atlas* was the success it was the first time I heard it (also the lead single from the EP), and while the band do not move much apart from swaying in time, due to the complexity of what they are doing, Tyler does his best to make up for it. He dispenses with the microphone stand at the beginning of the night and never looks lost for what to do on stage. Red and Blue is uncompromising from the off, with Connor keeping all together while Alasdair hits everything very hard indeed with Benji and Leaf linking together tightly in some places and splitting off at others, creating complexity which never stops shifting and changing. These guys bring in complex time signatures with ease, and I would have loved to have seen them open for Helmet recently as that would

have been a great bill indeed. They ended with

*The Blade Embedded* and they certainly came away with many new friends.

Melanie normally come across as quite poppy, but tonight they were ensuring they were fitting in with the rest of the bill, with *Delivery Boy* kicking up a raucous racket right from the off. They are a great crossover band in that they can play with Emo crowds, pop punk and others, and tonight they were showing they can roughen it up when they wish to as well. It was more overtly melodic than what had come before, but Jamie Dentice (vocals, guitar), Robin Davey Lusk (guitar), William Dentice (bass, backing vocals), and Joe Gasparich (drums) still kick up a righteous punk noise. *Brains* allowed them to speed it up, and the soundman was keeping the bass high in the mix, but the strike and attack combined with the melody was working overall, although it did mean the guitars were not having quite the impact they should have. This was sorted out somewhat for *No Shoes*, and the band were all putting everything into their performance, with the audience reacting in turn, with loads of jumping and a reasonable sized mosh. Their songs never

outstay their welcome, and in many ways they remind me of a traditional punk band, but one which is way more musical and seems to have been lumped into the scene almost by accident as they really know what they are doing, like The Stranglers and The Clash as opposed to The Pistols or UK Subs. After *Kachow* they made a point of telling people at the front to calm down at the front and be careful of each other, which just goes to show the reaction they were getting.

Melanie are a band who have played a great deal, and it shows in the way they approach everything they do, from the high energy approach they all have to the way they never miss a beat. They are having so much fun up there that it is impossible not to do the same in the audience and when they are blasting through bangers all you can do is smile and let yourself go. It is high octane punk which relies heavily on the bass to drive the melody, drums which provide the attack, buzzsaw guitars which give us the heart of the sound and then Jamie the soul. All these guys are full of confidence, know their place and what they deliver, and with countless gigs behind them they know each one of them will always deliver so they do. *Bills* was delivered with the same high energy they had been giving us all night and it was difficult to realise they were already coming close to the end of their set as they were still giving it to us as if they had just started. They ended the night with a cover of Turnstile's *T.L.C.* (*Turnstile Love Connection*) and Jamie off the stage and in the audience. Yet another great set from one of Auckland's best live bands.

Now it was time for the only band I had not seen before tonight, Flirting With Disaster, who comprise Kev (drums), Ash (bass, backing vocals) and Chazz (vocals, guitar). Now, I may not have seen this band previously, but I first came across the singer when he was running Band Club at Orewa College and one of my daughters was a student.

Back then he was in The Rabble, and she begged me to take her to the album release show for *The Battle's Almost Over*, all the way back in 2007! They were a great punk band, who I last saw when they had just come back from Europe, having honed their craft very tightly indeed, but sadly they split up many years ago. The guys started with Kev bashing the kit and cymbals as if it was the end of the set, Chazz and Ash riffing, and then we were off into *Anything But*, showing yet another facet of punk. This is more influenced by American melodic punk but also mixed in with elements of the likes of UK Subs – in a trio there is never any room to hide, with everyone having to pull their weight. This means Ash was giving his all with plenty of jumps when Chazz was stuck behind the microphone stand, and Kev was determined to break his equipment with very hard strikes on the snare and heavy use of double kick pedals. *Take You Higher* had Ash and Chazz competing to see who could do the most jumps at the beginning, and the sheer energy they were putting into everything was highly infectious with everyone having a blast.

Ash provides a rawness in his backing vocals which emphasises how melodic Chazz can be, while Kev is one of those drummers who is never content to sit in the pocket but is always changing the pattern which ensures the foundation is always moving. This allows the bass and guitar to twist and change, and one is never sure what is going to happen next in that they keep changing tempo, dropping guitars in one section, riffing in the next, with *Live It Up* allowing them to be very melodic in some places, like a brutalised Blink 182, and far harder in others. One can tell these guys have been around just due to them being so comfortable on stage, with Chazz at one point right down at the front bent over providing a solo. An almost tribal drum pattern took us into *Good Night*, which stretches into Emo territory with great singalong sections, and is superb right from the off. It never ceases to amaze me just how many great bands we have in Auckland alone, and here was







another which was just tearing up the place who I had not previously come across. It annoys me when people either say there is nothing happening in NZ music, or just mention the same few bands each time (and don't get me

started on NZ Music Month), as there is so much amazing talent out there if you just go and look for it. Tonight there were four great bands for just \$30 – what a bargain, no wonder this was a sell out and everyone here was having a great time.









We even got a typical punk “blink and you’ve missed it” in *Catastrophizing* which certainly made me smile. *Door Knockers* was dedicated to Jehovah’s Witnesses and was another short song played at very high tempo, and then we

were straight into *Bleeding Out*. It felt almost as if the band had been warming up to this point as now they were on fire, dripping sweat as they poured everything into what they were doing. We were now being rushed through as they blasted into *I Don’t Wanna Get Up*, but if anyone felt an









increase speed and decrease in length meant a drop in quality they were mistaken as this felt like an Irish drinking song with complex melodies and countermelodies, just blasted through in sub 2 minutes. Just to show one never knows what to expect, Chazz then led us into the first verse of *Bad Moon Rising* in a fairly straight manner, until he invited Kev and Ash in and then it was played to within an inch of its new punk life. They finished the night with *Cynical* and I knew for sure I was not the only one making a promise to catch these guys again soon.

Back in 2003 Bleeders released their debut EP, *A Bleeding Heart*, and tonight we were going to get all of it along with plenty more. Although the band broke up in 2009 they got back together a few times after that, finally reforming properly in 2019. At that point Angelo Munro (vocals), Gareth Stack (bass), Ian King (guitar), and Matt (George) Clark (drums) said goodbye to founder guitarist Hadleigh Donald, who was replaced by Aaron Goddard, and they recorded their first new music in 12 years.

Tonight there was no messing, following the introduction they were straight into *Channeling*, and everything in the venue just went up several notches all at once. The intensity was immense, with the band blasting right from the off, energy levels through the roof, as was the volume. Here we have a hardcore punk act who know exactly what the fans expect, and deliver it at speed, wrapped around a sledgehammer. Of course, the next track on the EP is *Sell Out*, and after a feedback drenched introduction they were off, somehow getting faster and more menacing. It is only when watching them that one remembers they are not as young as they used to be, but musically these are still angry with something to prove, all intensity and angst. *Cast In The Shadows* continued the EP, which allowed Angelo to slow it down somewhat, and show he can sing melodically as well as bring it rougher when the time is right. Bleeders are a band who have been immensely important to the scene in New Zealand, and they were demonstrating that over the years they have lost none of their enthusiasm for what they do, showing the young guns just how to deliver as there are few who can put on a show as energy packed and intense as this.





I was just glad I was at the rear of the venue writing the review as opposed to being a photographer down the front as I am sure they would have many bruises to show for their efforts in the morning.

The mosh was full on now, and we were even getting crowd surfers as Bleeders kept ramping it up time and again. This is not a band just on fire, as they are volcanic in their approach and by now the venue was warm indeed as bodies were being slammed against each other. *It's Black* kept the energy levels high, with Angelo spitting venom in the chorus, with the place just going nuts. By now most of those who had grown up on this band had safely retreated to the safety of the rear of the venue and left the front to those who were somewhat younger as the band just kept driving the crowd even higher in intensity. Just when I thought it could not get any crazier, they launched into the most brutal version of *Nazi Punks Fuck Off* I have ever heard: Jello Biafra would be proud of them. From that they went into some Bad Brains as they played a medley of bands which influenced them in playing this music. Angelo was striding the stage

like a man possessed while the guys somehow kept it tight when ripping at very high speeds indeed. The bogans were even treated to a cover of Danzig's *Mother*, which was somewhat slower than what they had been playing up until then but no less heavy. Kylie Johnson came up to reprise her role on *Enginehead* from their most recent release, showing they lost none of their attack in the intervening years. Then it was back to their second album with *She Screamed She Loved Me*, which showed yet another approach, with hard tight riffing and a rhythm section which provided a counter foundation and a chorus which is both a singalong and melodic.

The band could do no wrong, working through their back catalogue like men possessed. There may have been four bands on tonight, but they were ensuring everyone was getting value for money and by now had been playing for more than 45 minutes and even though they were soaked in sweat, as were those at the front, they were showing no sign at all of slowing down. It felt as if they could play all night and the crowd would have stayed, but later today they are playing in Hamilton which meant all good things must come to an end.

They told us not to ask for an encore as they hadn't learned any more songs, so instead they cranked it up one more time and the mosh responded in kind. This was one heck of a night, and there is no doubt in my mind that this will be in my Top ten gigs at the end of the year. Bleeders came, they saw, they kicked some serious ass.

*Photo Credit Ginnelle Cocks, ã Ginny C Photography*

**Matt Joe Gow & Kerryn Fields**  
**Pah Homestead, Auckland**  
**07/05/23**

Back to Pah Homestead for the second time this year, but for an indoor gig this time to catch Matt Joe Gow on his latest tour. The first time I saw Matt was in the same venue a few years ago, but tonight he was not performing solo but as part of a duo with Kerryn Fields. Before that we had the opportunity to hear the wonderful tones of Kendall Elise – it has been way too long since I last saw her live, and although I have thoroughly enjoyed her albums there is something about seeing a performer when it is just them and an acoustic guitar which is very special indeed. She commenced with *Let The Night In*, the title cut of her 2021 album, with gentle picking providing the perfect accompaniment for her soaring vocals. The venue is one of the galleries and is quite a small room but although this did mean there were not many people here, her vocals were bouncing off the walls in a very pleasant manner indeed. She then followed it with the opening track from her 2019 debut, *Belgrave Place*, which features melodic whistling, not something we hear much these days (the era of Roger Whittaker is long gone). Just two songs in and she had the room in the palm of her hand as all that existed was her voice and guitar, nothing else mattered at all, and when she let the last notes gently dissipate the applause was rapturous. It was back to the last album with *Between Hello and Goodbye*, which featured strumming on the guitar, more whistling, and even a

slight break into yodel at one point.

*Kirks Bush (The Long Way Around)* is a story about a place near where she grew up in South Auckland, and is far more strident with harsh chords and her voice on edge, creating an atmosphere letting us know this is not necessarily a pleasant place to be. Her vocals are incredibly powerful, and in a small venue like this they are quite something. *Honest Hand* was her last single, and in some ways it felt strange to hear it like this given there are numerous harmonies on the studio version, but they were only missed by those of us who knew it as her performance was superb, finishing perfectly on key and unaccompanied. She ended the set with a cover of Maria McKee's *If Love Is a Red Dress (Hang Me in Rags)*, a song perfectly suited to the melancholy and power she can bring. Kendall's set was way too short, as I could have listened to her for way longer – let's hope we get to see her on an Auckland stage again soon.

Now we had Matt Joe Gow and Kerryn Fields performing as a duo, along with Matt's Dead Leaves bandmate Andy Pollock, so there were three guitars onstage, two acoustic and one steel. Tonight they were performing a selection of songs from their own catalogues as well as some from their forthcoming album and we started with Kerryn taking the lead on *Until You*, with Matt harmonising at times, but also stepping back when the time is right. Kerryn also uses harmonica on this at one point, and is totally unaccompanied at another, which made for a reflective start to the set. Matt only released his last album recently, and now it was time for one of the singles from that, *'Til My Whole Heart Bursts*, a song I loved when I first heard it and now in the live environment it feels even more dynamic and powerful with Matt showing why he has made such an impact in the scene. Kerryn provided tambourine on this and *Flowers In Your Hair*, Andy additional guitar licks when the time is right, while Matt also demonstrated his harmonica skills, with their voices combining on the chorus, their different styles working well together.



*No Trace* was the first new song tonight, written together when on a park bench watching life go by, with Andy now on mandolin, Kerryn back on acoustic and providing lead vocals. This takes them down quite a melancholic route, with stacks of emotion, and Matt promised the whole album would not sound like this, and it is certainly dramatic. Next it was back to Matt with the title cut of his most recent release, *Between Tonight & Tomorrow*, which musically is one of his slowest numbers, gradually building, with the mandolin in the background and the acoustic slowly rising in power, with Kerryn adding to the swell. Matt has a bluesy vocal style with plenty of breadth and emotion which really suits this style where he allows himself to swell and dominate.

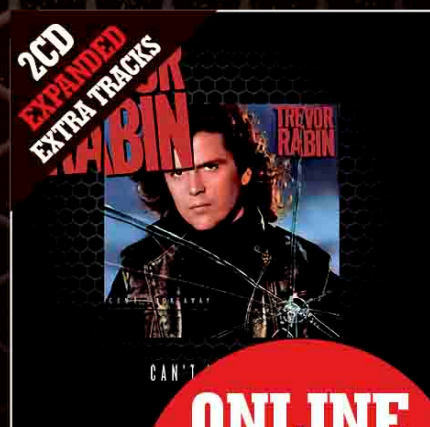
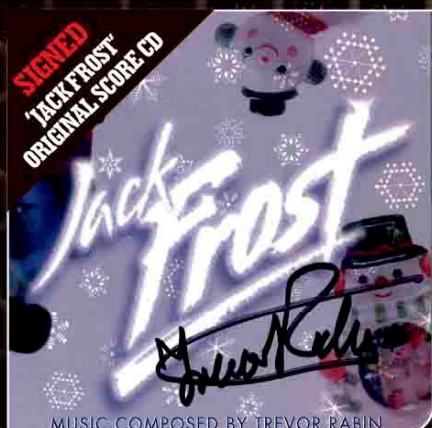
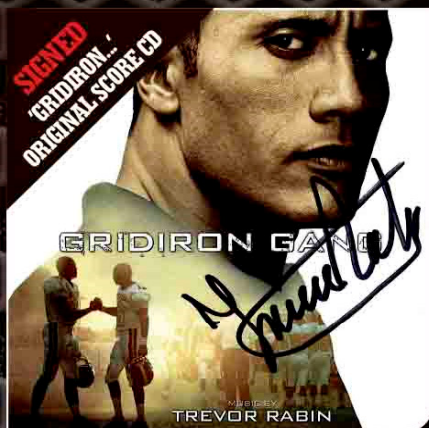
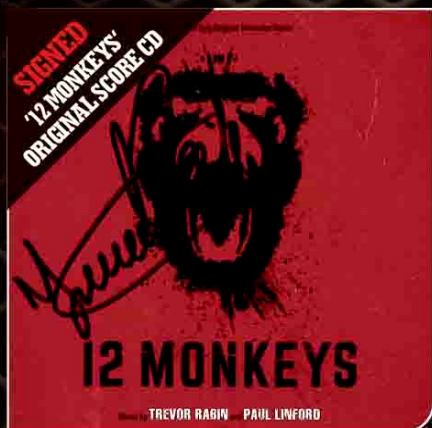
Now we had *Mamma*, and Kerryn pointed out it had a singalong section, and it was great the lights were up so she could see who was singing and who was not. As soon as the guitars started, someone shouted out “Mamma!” to which Kerryn said, “you’re right”. This won the MLT Songwriting Award in 2019 and it was obvious everyone in the room knew it and were more than happy to singalong. Andy’s plaintive steel on this had a huge impact, providing some nice nuances. *Love You Like I Can*, was the most upbeat song of the night so far, with Matt and Kerryn swapping verses as the song really drove along. From that they totally switched context and styles with a cover of Sir Dave Dobbyn’s *It Dawned On Me*, with each taking a verse, starting in an incredibly delicate manner with Kerryn before Matt came in. Next up was *Atlantis* from Kerryn’s second album, *Water*, where Andy and Matt accompanied gently, but vocally this was all about Kerryn with Matt taking a back seat to allow her to shine.

*Sweet Collapse* is another of Matt’s beltters where he is riffing hard, in total control, allowing his voice to swell, and it is when he is going like this that I can imagine him with an electric guitar, back

in the early Seventies fronting a rock band. He certainly looks enough like Paul Rodgers to get away with it. Harmonies from Kerryn and Andy were subtle but just right, adding a touch of class to what is one of my favourite MJG songs. This was followed by the song which is next on the album, *NYJJ*, where he allows his voice to slightly crack when he leans into the chorus. Andy is very much at home here, providing some perfect lines against the strummed acoustics, with both him and Kerryn adding their voices to the chorus. Kerryn then took the lead on *Out On The Porch*, her most upbeat of the night, with a real stomping beat and great steel, which certainly had Kendall kicking up a storm at the rear of the crowd. Matt dedicated *Down River* to his nieces who were here in the audience, Kerryn again on tambourine, Andy providing just some notes here and there, with MJG providing all the emotion, and Kerryn just some harmonies. When Matt lets rip he really does, so much power and control in his voice.

*Your Heart Of Gold* is going to be the first single from the album and will be released on 19<sup>th</sup> May. Andy was back on mandolin, Kerryn started it off vocally before Matt took over with both of them in for the chorus, with harmonica coming in at places. This is another with a strong beat and a sense of being light and full of space. It was also going to be the last song of the night, although Matt did point out there was nowhere for them to go so if people wanted one more afterwards they had to clap really quickly! Of course, everyone obliged, and they finished the night with *Georgia Rose*, the first song they ever performed together in concert, and it was the perfect end to a great night, with yet another acapella section. I can’t wait for the album, but these guys are still touring around Aotearoa (up in Whangarei on Thursday with Velvet Arrow, who were in the audience tonight), and there is no excuse for not seeing them play if you enjoy country music.

# TREVOR RABIN



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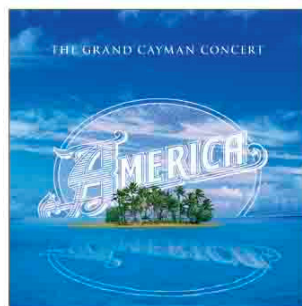
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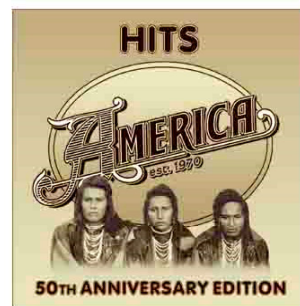
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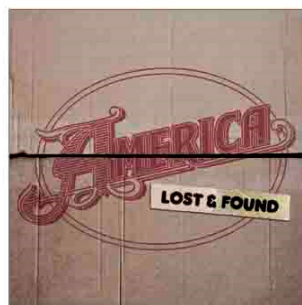
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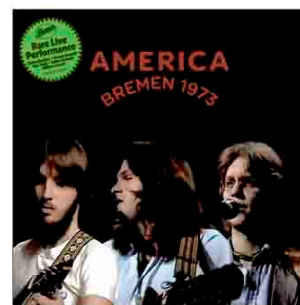
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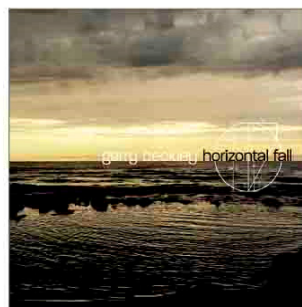
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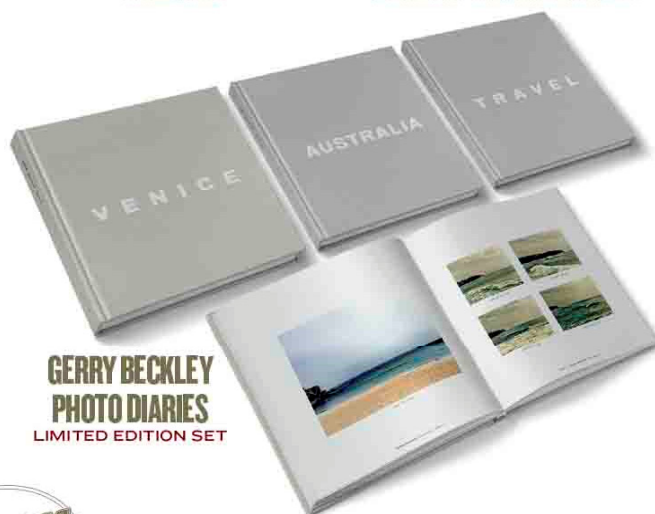
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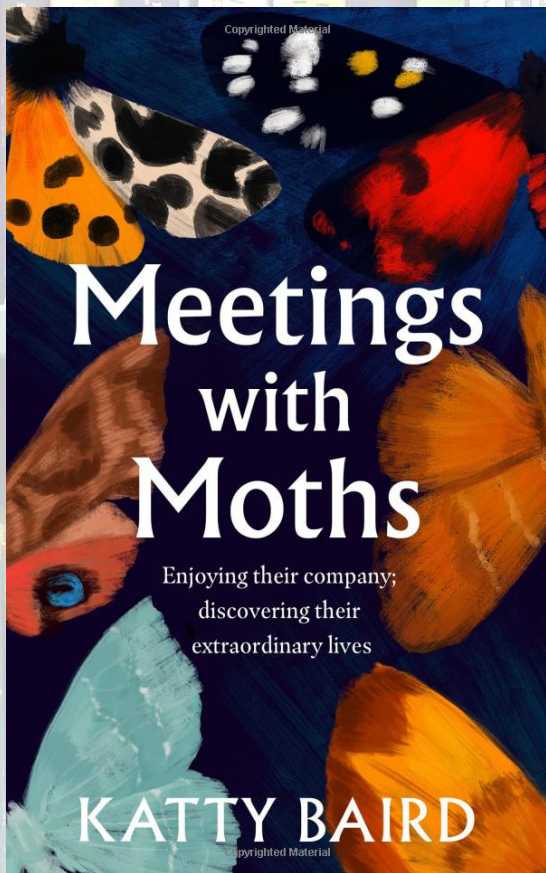
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# Yer Gonzo Bookshelf



- **Publisher** : Fourth Estate (27 April 2023)
- **Language** : English
- **Hardcover** : 272 pages
- **ISBN-10** : 0008474060
- **ISBN-13** : 978-0008474065

There is a genre of literature of which I am very fond. And like so many other things in these decadent days, it is almost entirely disappeared. I am, of course, talking about the memoirs of those who hunt moths, whether as collectors or as their profession.

The genre of moth memoirs has not entirely disappeared in the 21st-century. There have been a few butterfly memoirs in recent years, most notably, probably, being *These Butterfly Isles* by Patrick Barkham. But there have been others, and if it wasn't for my increasing dosage, I would be able to remember the titles of them, because they're upstairs on the shelf somewhere waiting for Richard Muirhead to catalogue them as he makes sense of my voluminous library.

I am certain that because as well as an X chromosome, I possess a Y chromosome, I was expelled from a particularly crappy public school, and I'm in possession of a reasonably cultured accent that certain areas of society will immediately jumped to the conclusion that I am part of the patriarchy. I don't think that I am, but this is neither the time, nor the place to discuss the matter. However, I am very happy to greet this new addition to my entomological bookshelves, and even happier to say that it is by a woman.

It is one of the things that I have always found rather disappointing in life, but it seems that very few women actually like the same things as I do. They don't like the same music, and as far as my day job as a Cryptozoologist is concerned, there are far more guys than dolls.

And so, reading an eminently sensible memoir by a lady moth fan, and indeed, a moth expert. Is a real treat. What makes it even more interesting is that it is set in

alan dearling





mid Scotland which is a part of the country about who's natural history, I know practically nothing.

Probably my favourite author of mothing memoirs is the late great Philip Bertram Murray Allan MBE (13 November 1884 - 31 December 1973) He was a British lepidopterist and writer who wrote under the initials "O.M.H." ("An Old Moth-Hunter"). He also ran a publishing house Philip Allan and Company, and was very probably a leading light of the patriarchy.

Allan studied at Charterhouse School and went to Clare College, Cambridge. He worked briefly at the Middlesex Hospital but chose not to pursue medicine and studied history and later became

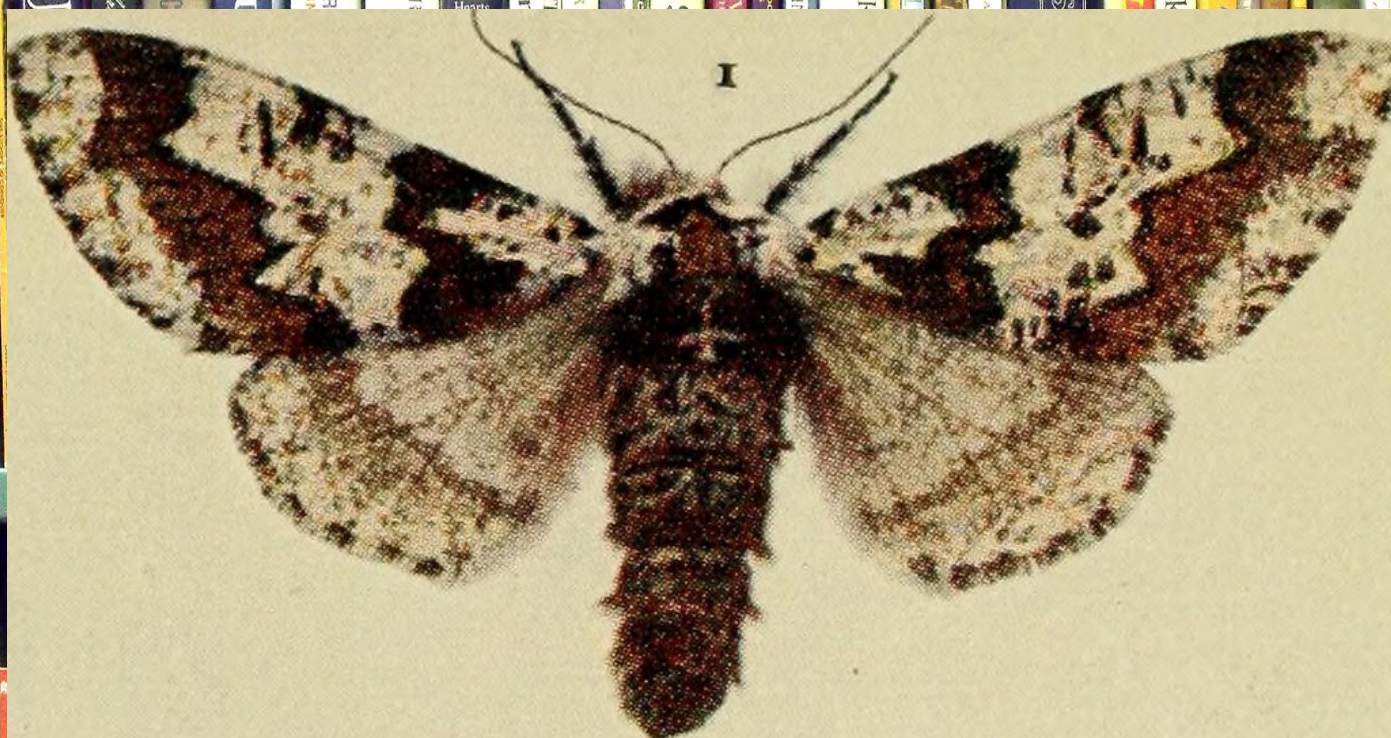
interested in writing, contributing to a dictionary of Latin. During the War he worked with Military Intelligence and after that became an editor for the Police Journal and from 1937, the Journal of Criminal Law as well. He collected moths and wrote three books and numerous articles on the subject.

In 1916 he married Elsie K Whitehead; and they had four children.

Allan wrote several books and several non-entomological works were written under pseudonyms including Philip Murray, Alban A. Philip, and O. Elphas Keat.

One of the things that I like about Allan's work is the glimpses that it gives into the





world around him as he wrote in the 20s 30s and 40s. They are glimpses of a much gentler era, in which a young man scarcely out of his teens could travel around much of the United Kingdom by bicycle collecting insects as he went. Indeed, in one of his earliest expeditions, from memory, at the age of 16, he not only went around the countryside by bicycle collecting insects on, but had a spectacular romantic success with a teenage girl who worked for one of the roadside inns in which he stayed.

It was one of the things that I particularly liked about Patrick Barkham's book was the way he brought in the various travails of the 21st-century into his descriptions of butterflying, which, in essence hadn't changed since Allan wrote a century ago. He described the horrors of social media, a girlfriend who didn't understand his interests and dumped him by Facebook, and what happens when your mobile

phone battery runs out in the middle of nowhere. But this book, and this author takes this a step further. Katty Baird is the mother of a slew of teenagers, and so, as well as the discussions of why – for example – old lady moths, congregate in large numbers, underground, there are discussions about how young people go from a childish with delight in the things in the world around them to a sullen rejection of everything that their parents do.

The Rannoch brindled beauty (*Lycia lapponaria*), also known as the Rannoch beauty moth, is a species of moth found in the United Kingdom, particularly in the Rannoch Moor area of Scotland. This moth is known for its distinctive brindled pattern on its wings, which consists of a mix of shades of brown and gray, providing excellent camouflage against tree bark and lichens. The Rannoch brindled beauty moth is active during the



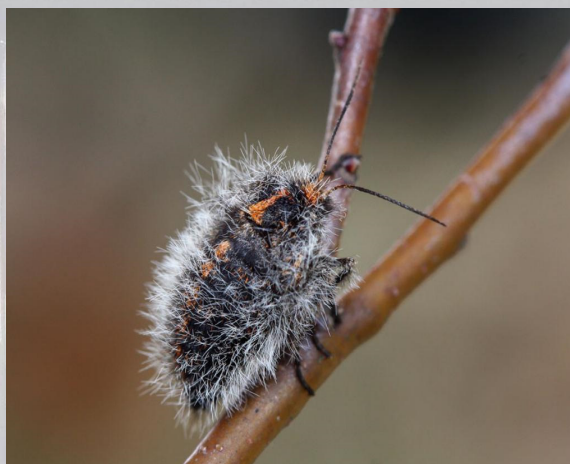


night and can often be seen resting on tree trunks during the day. Its beauty and rarity make it a sought-after sight for moth enthusiasts and nature lovers in the Rannoch region.

Katty's description of hunting for the caterpillars of this elusive species is particularly poignant, and for me was one of the highlights of the book. I have explored bogland in the south-west of our country, mostly on Dartmoor, and the descriptions of Katty's adventures, chasing the juvenile forms of these tiny moths, the females of which don't even have wings, was absolutely delightful.

As you have probably realised by now, I

think this is an utterly magnificent book, and furthermore, it is one that should be on the shelves of anybody interested in lepidoptera in the UK, and I certainly know that in five months time (as I speak, it is the end of May) what I shall be buying various people I know for Christmas. **JD**







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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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







# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



# KEV'S WORLD



**PUZZLE**  
**PUZZLE**  
**LYNX MUSIC**

Here we have a Polish band who arguably are based mostly in jazz yet actually bring in funk at times, pop at others, and even some prog rock at others, which may well have something to do with the guitarist. The band comprise Karolina Teernstra (vocals), Marta Mołodyńska (keyboards), Piotr Płonka (guitars, who is of course a member of the wonderful Millenium), Piotr "Mazur" Mazurkiewicz (bass, ex-Millenium), Tomek Drabik (saxophone) and Sławek Puka (drums). Lynx Music have a reputation of finding great artists and releasing albums worth discovering, and given Millenium are a mainstay for the label it is no surprise to find this being released on there, but to be honest this is such a delightful release any label would be pleased to have it.

Many of the songs are based around the clean piano of Marta as she accompanies and provides the backdrop for Karolina who has a beautiful tone. She can provide an edge or be clear and sweet, always giving the right expression for the message she wishes to convey. Depending on the material, there may be multi-layered harmonies, or the sax could be taking a major part and on "Mało siebie" there are no guitars or bass at all, and just a gentle kick drum from Sławek. A few of the songs are in English, the rest being in Polish, but the warmth and joy contained within means there is no need to actually understand the words and instead just relax back into some wonderful music. Unfortunately the name they have chosen is of course incredibly common which makes it quite hard to discover much about them, but sadly I believe this 2015 release is the only one they released so am not sure if they are still active. Whether they are or not, this 2015 release is well worth looking out for as the performances are really nice, and the sympathetic arrangements and production really let the listener in.

## **QUORUM** **ANOTHER WORLD** **MALS**

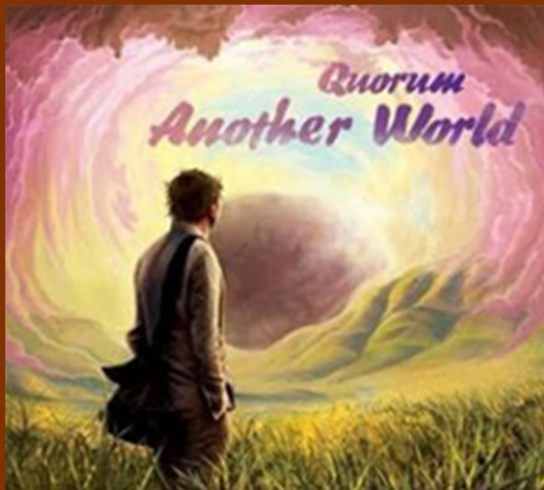
I came to Quorum through Elena Kanevskaya of Eternal Wanderers, who provides backing vocals on one of tracks, as her husband is Dmitry Shatnov who not only provides lead vocals in Quorum but also guitar, bass and keyboards. The other musicians are Pavel Barabanov (guitar), Vladimir Yanovsky (bass) and drummer Sergey Nikonorov. Elena told me Quorum mostly play cover versions of classic prog, but they have also released a few albums of their own, this being the most recent, from 2015. The Russian prog scene, in a very similar way to the Polish, never ceases to amaze me with the depth of talent as they have some incredible bands which

# KEV ROWLAND



rarely get the attention they deserve in Western media. Apart from performing in Russian, Quorum are one of the most Western-sounding prog bands I have come across, obviously heavily influenced by the likes of Genesis (including the early Eighties version), Pink Floyd and even some Yes, while “Motion” is full of Rush influences.

Although their influences are from 40 years ago, this is an album which could have been released today and would certainly have fitted in well with the 90’s underground and I am somewhat surprised they are not more well known, with just review on PA by the one and only Olav Martin Bjørnsen, and that from seven years ago. This is definitely an album which any proghead would get a great deal from as they bring in some nice symphonic influences with good rock while never really drifting into Neo. If you have no issues with the vocals not in English, then this is definitely one to check out.



#### **RICKY WARWICK WHEN PATSY CLINE WAS CRAZY/ HEARTS ON TREES NUCLEAR BLAST**

In 2015 Ricky Warwick was a very busy man in that not only was he fronting Thin Lizzy, but he also somehow found the time to record and tour the second album with Black Star Riders, as well as recording two solo albums, namely ‘When Patsy Cline Was Crazy (And Guy Mitchell Sang The Blues)’ and ‘Hearts On Trees’. Nuclear Blast initially released them both as individual albums on the same day before then reissuing them as a double CD set of 20 songs, 74 minutes long. I remember when The Almighty got going in the late Eighties as they seemed to be everywhere, often with the reprobates in Wolfsbane, and I always expected them to be much bigger than they were. Warwick has performed and created other bands since then, and this is not the first time I

have come across one of his solo albums, reviewing his debut, ‘Tattoos & Alibis’ all the way back in 2003. There is no doubt that it is with Thin Lizzy that he has finally gained the recognition he always deserved, and this set is yet another example of what a fine singer and performer he is.

The two albums are very different indeed, with the first being a full-on rock release and the second acoustic, and it allows the listener to understand the different sides of Warwick. I am not sure if he has always sounded quite so much as Phil Lynott or if I am imagining it, but to my ears the first album clearly shows just why he was chosen to take on that role. As a writer he is also not too far removed and it is obviously a great match, as one could imagine a few of these songs coming from that band. He has a wonderful control of melody and is not afraid to mix it up so “Johnny Ringo’s Last Ride” could have come from Ginger; such is the pop mentality and rock mix. The change between the last track of the first album, “Yesteryear”, and the first one of the second, “Presbyterian Homesick Blues”, is fairly extreme. Suddenly we are in the world of roots, a guy sat on a stool strumming an acoustic, a crowd clapping in time and a distorted lap steel providing the edge. Some of the songs are gentler, and there is no doubt that Warwick is one of those strange beasts who is as happy with an acoustic as he is blasting it out as that is when he really gets the opportunity to bare his soul. It is difficult to choose between the two releases as they are so very different indeed, and the one I am listening to is the one I prefer, so getting this set allows the listener to understand both sides at once and that is the best approach.



#### **SAVOLDELLI CASARANO BARDOSCIA THE GREAT JAZZ GIG IN THE SKY MOONJUNE**

As you may have guessed from the title and the artwork, this is indeed a jazz version of one of the



truly great albums of all time. This is not the first time I have come across a treatment like this, as 2003's 'Dub Side of the Moon' by Easy Star All-Stars is nothing short of a masterpiece, but it is the first jazz version. Recorded in just two days in 2013, but not released until three years later, this album features Boris Savoldelli (all vocals, vocal noises and electronics), Raffaele Casarano (saxes and electronics) and Marco Bardoscia (double bass and electronics) plus a few guests, including the wonderful Dewa Budjana who plays guitar on "Us and Them". I sent this album to a mate of mine to gauge his reaction and it is true to say he was horrified, but I don't think there is any need to be quite that harsh.

Although there are some electronics and treated sound in the background, there are no actual keyboards per se, and with guitar on just one track it means the double bass is incredibly important in that it is carrying all the melody, with the attack also providing some percussive elements. The sax provides the solos, often going off at tangents, while Boris's breathy vocals carry incredible breadth as he definitely uses his voice more as an instrument that "just" singing. The heavy use of bass (which is sometimes double tracked as bowed as well as plucked), along with sax for solos means there are times when this feels like a very old album indeed, predating the original release. I have no idea what this album would sound like to someone who has never come across 'Dark Side of the Moon' (there must be some people, surely?), as to most of us this is an album we know incredibly well indeed and once one gets past the sheer sacrilege of what has happened it is actually quite enjoyable. They have not played it straight but kept close at times and moved away at others while never losing the feel of the original. One for Floyd and jazz fans to investigate, but it will not be for everyone.

**SPEKTR  
THE ART TO DISAPPEAR  
AGONIA RECORDS**

Formed in 2000, this French act (who combine industrial with harsh ambient and Black Metal) have been a duo for most of their career, kl.K. (drums, samples, programming) and Hth (guitars, bass, samples, programming). This was their fourth album, released in 2016, and is also their most recent. It is instrumental, apart from the use of samples and is highly experimental in a way I am not sure always works as they can quickly move from one extreme to another and there is little in the way of consistent musical threads, almost as if different pieces of music have been spliced together in a manner to create discord and disharmony. There are also sections here which have been taken from genres I do not listen to,



such as hip hop, and the result is disorienting. Now, I am aware there are many people who feel this is a masterpiece and it is rated very highly indeed on the bible which is Encyclopaedia Metallum (metal-archives.com) but I have never been one to go with the crowd.

There is no doubt there are times when the contrasts and switches work well with the different elements contrasting each other, but equally there are times when this feels like experimentation for its own sake as opposed to any musical benefit. It is a difficult album to listen to, and while I decided it was not worth my effort to keep persevering until it made some sort of sense, others may feel this is exactly what they are looking for.



**TAX THE HEAT  
FED TO THE LIONS  
NUCLEAR BLAST RECORDS**

Formed in 2013, it did not take long for this Bristol quartet to come to the attention of Chris Goss (Kyuss, Queens Of The Stone Age, The

Cult) who produced their debut EP, and they were soon picked up by Nuclear Blast and made a reputation for themselves by supporting multiple bands on tour. April 2016 saw the release of this their debut, featuring Alex Veale (vocals, guitar), JP Jacyshyn (guitar, BVs), Antonio Angotti (bass, BVs), and Jack Taylor (drums, BVs). These 12 tracks could never have been recorded by an American band, as this is British to the core, looking back into the Sixties for influences such as Rolling Stones and into the Seventies for Moot The Hoople (in particular) and Bad Company.

Listen to the opening riff of “Animals” and the only conversation to have, is have they been influenced on this one by the Stones or The Kinks? They are producing melodic hard rock which may have some underlying stoner influences but that is more in the distortion on the guitars than any move into that genre, and one starts to think of the likes of Humble Pie and possibly Taste. This is music that has the blues as its heart and then mixes that with pop melodies to create something which is a load of fun from the off and it just gets better the longer it is on the player. It is an album which cries out to be played on vinyl back in the day when listening to music is what we did, as opposed to playing it in the background when we were doing something else. Given neither their website or Facebook page have been updated in four years I guess they are no more, but for anyone into powering classic rock with great melodies then this is a debut album to enjoy.



**USURPRESS  
THE REGAL TIDE  
AGONIA RECORDS**

At the time of recording their third album in 2016 the band were still a quartet of Stefan Pettersson (vocals), Pål Sundström (guitars), Daniel Ekeröth (bass), and Calle Lönnberg (drums), but after the release of their next

album, 2018's 'Interregnum' Pettersson died from cancer and the band called it a day. The concept of the band was to blend death metal, crust punk and progressive rock, and it is truly strange to see an official photo where three of the band are wearing the obligatory death metal band shirts while the other is proudly wearing Yes. One could even argue the artwork sort of blends it all together as well, but that could be stretching it a little. Certainly, musically there is a lot going on, and while they can riff hard, when the time is right, they also slow it down in some places, and there is a lot going on.

This is certainly a lot to take in as one does not expect a death metal band to slow it down and move into areas which could arguably be considered Goth, but that is certainly what we get at the beginning of “Throwing The Gift Away” which also features a line where Stefan sings with no accompaniment which is certainly unusual within the death scene which is often about complex intertwined guitars. Undoubtedly, they have been influenced by Opeth, but have kept closer to death metal and bringing in influences from other genres as opposed to following the route undertaken by the masters of this style of mix. The result is an album with stacks of atmosphere and a lot going on, and while probably too overtly heavy and guitar laden for many progheads is certainly worthy of investigation by those who enjoy their metal to be more complex and multi-dimensional.



**VARATHRON  
THE CONFESSIONAL OF THE BLACK  
PENITENTS  
AGONIA RECORDS**

Released at the end of 2015, this seven-track EP from Greek black metal quintet Varathron was released ahead of their sixth full-length album (which did not come out until 2018) and features



three new songs along with four older ones recorded live that year. Based around Stefan Necroabyssious (vocals) who formed the band back in 1988, the band have been incredibly stable for years, and still has the same line-up in 2023 with Achilleas C. (guitars), Haris (drums), Sotiris (guitars), and Stratos Kountouras (bass). Hellenic Black Metal is often quite different to what we get from Scandinavia and this is certainly heavy on the atmosphere and slightly slower than what we often get from there. Also, there is a large amount of variety as they continue on from the journey they had been on with the previous year's album, 'Untrodden Corridors of Hades'. Within the three new songs we are treated some lengthy exploits with two more than seven minutes in length allowing them to really develop the themes.

Sadly, the recording quality of the live tracks, recorded in Larisa on May 16<sup>th</sup>, 2015, are not as good as one would expect and the drum sound in particular is not good, sounding quite hollow and with less of the powerful strike one would expect. Interestingly though, they reach back all the way to their debut album for one track, as well as including another from the most recent, and they certainly stand up well against each other. Still active today, this is an interesting slice of studio and live which will be of interest not only to fans of the band but to those who enjoy the genre.

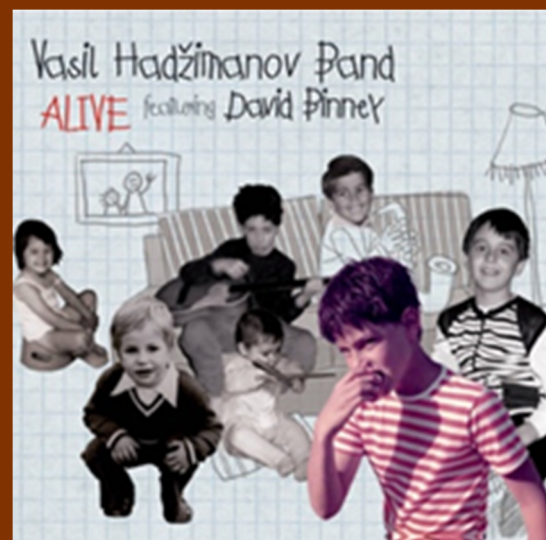


**VASIL HADŽIMANOV BAND feat. DAVID BINNEY**  
**ALIVE MOON**  
**JUNE RECORDS**

Here we have the sixth album by Serbian keyboard player and bandleader Vasil Hadžimanov, although it was his first international release. Recorded in front of a very appreciative audience in Belgrade in 2014, he and his band Branko Trijic (guitar), Miroslav Tovirac (bass), Bojan Ivkovic (percussion,

vocals) and Pedja Milutinovic (drums) were joined by American guest saxophonist David Binney. I must confess I don't know if much of this is scored, but only three of the songs are credited to the band with the rest against individuals, so it is quite possible that the rest was rehearsed. The result is complex jazz and fusion with progressive elements and plenty of excursions into the avant garde, pushing the boundaries and providing the support to each other which is required when music is as complex as this.

With both a drummer and percussionist one might expect it to be driven more fully from the back, but even though they are working hard, they tie in with bass to create a curtain of complex layered sounds for the soloists to work against. There are times when Binney is not involved at all, letting the band develop their own sound, with even Trijic taking a back seat to ensure that Hadžimanov is allowed to show what he can do. With each musician being a master of their instrument they fully understand that overplaying is as much an issue as underplaying, so even though the music being played is massively complex and with interweaving threads, there is also a huge sense of space, and one feels as if we are being invited into the web as opposed to having curtains of sound thrown at us. Multiple genres and musical styles are at play here, and it is something which does require multiple plays to get most out of it, yet for those who enjoy the music to be a little more adventurous and away from the norm then this is for you.



**VIVALDI METAL PROJECT**  
**THE FOUR SEASONS**  
**PRIDE & JOY MUSIC**

The Vivaldi Metal Project is a music creation born from an idea conceived and developed by Italian keyboard player, composer and producer Mitheria (solo artist, Bruce Dickinson, Rob Rock, Roy Z, Artlantica). The concept was to produce a

symphonic-metal opera based on Antonio Vivaldi's Baroque masterwork "The Four Seasons", and to complete this he brought in more than 130 metal and classical artists, orchestra, a string quartet and three choirs from all over the world. It features all the movements from Antonio Vivaldi's original score plus two original new and includes guests such as Mark Boals (Malmsteen, Royal Hunt), Fabio Lione (Rhapsody of Fire, Angra), Edu Falaschi (Almah), Rob Rock (Impellitteri), Mike Lepond (SymphonyX), Dani Löble (Helloween), Ruud Jolie (Within Temptation), Mark Cross (Firewind, Scorpions), Steve Di Giorgio (Testament), Rolf Pilve (Stratovarius), Victor Smolski (Rage, Almanac), Ruben Israel (Delain), John Macaluso (ARK), Marco Sfogli (James Labrie), Chris Caffery (Savatage), Mark Wood (Trans Siberian Orchestra), Dirk Verbeuren (Soilwork), Atma Anur (Tony MacAlpine), Vitalij Kuprij, Anna Portalupi (Tarja Turunen), Sean Tibbetts (Kamelot), Martijn Peters (Stream of Passion) and many more.

Now, this sounds like an incredible project, and the talent involved is quite stunning but the main issue I have is that it has been done before, and even though that was instrumental, to me it is far superior. One day I must replace my copy of Uli Jon Roth's 2003 album, 'Metamorphosis of Vivaldi's Four Seasons', as my youngest daughter literally played it to death when it came out. She was learning violin at the time, and this just resonated with her and is full of passion and soul, whereas this album is clever but does not have any soul. It feels very one-dimensional, and while the contributors are all fine musicians and singers this was a session gig for them and it shows, as there is no depth to anything taking place. The result is something which is style over substance and while I am very much a fan of Vivaldi, there is nothing here for me to warm to.



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

<https://spacewreckrecords.bandcamp.com>











# Thom the World Poet

**Rob Ayling writes:**

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

## **YOU HAVE THE RIGHT TO BE IN THIS WORLD**

You have the right to breathe  
You have the right to dream  
You have the right to create,with and without others  
You have the right to extend and connect  
You have the right to speak.You have the right to be silent.  
You have the right to work.You have the right to play  
You have the right to have shelter.You have the right to move.  
You have the right to be still.You have the right to be healthy,  
with clean air,earth,water.Your rights are conditional  
upon all these rights being enjoyed by every body,everywhere,at all times.



# COG-SINISTER

## Official Merchandise

Fall and  
Mark  
E Smith



Cog Sinister:  
Sweatshirt  
£30



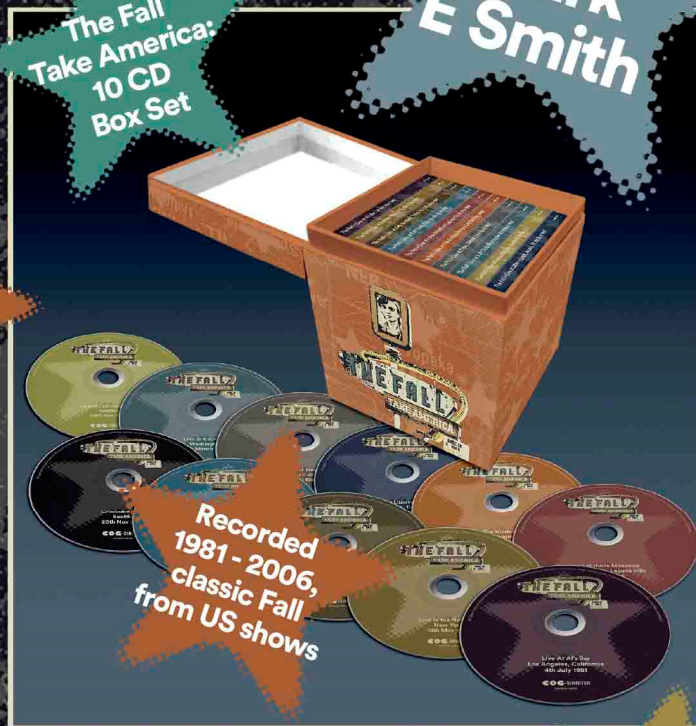
The Fall:  
T Shirt  
£20



The Fall:  
T Shirt  
£20



Cog Sinister:  
Mug  
£20



The Fall  
Take America:  
10 CD  
Box Set

Recorded  
1981 - 2006,  
classic Fall  
from US shows



Smith +  
Blaney CD  
£9.99



The Fall:  
CD  
£10.99



Cog Sinister:  
Pullover  
Hoodie  
£35



The Fall:  
CD  
£7.99



Cog Sinister:  
Zip Hoodie  
£35



The Fall:  
T Shirt  
£20



The Fall:  
CD  
£7.99



The Fall:  
T Shirt  
£20

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

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



# Inside Number Three.

## *A Visual History of Apple Records*

By Nigel Pearce

*Inside  
No 3*

Deluxe box, hardback,  
and softback editions  
available



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

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

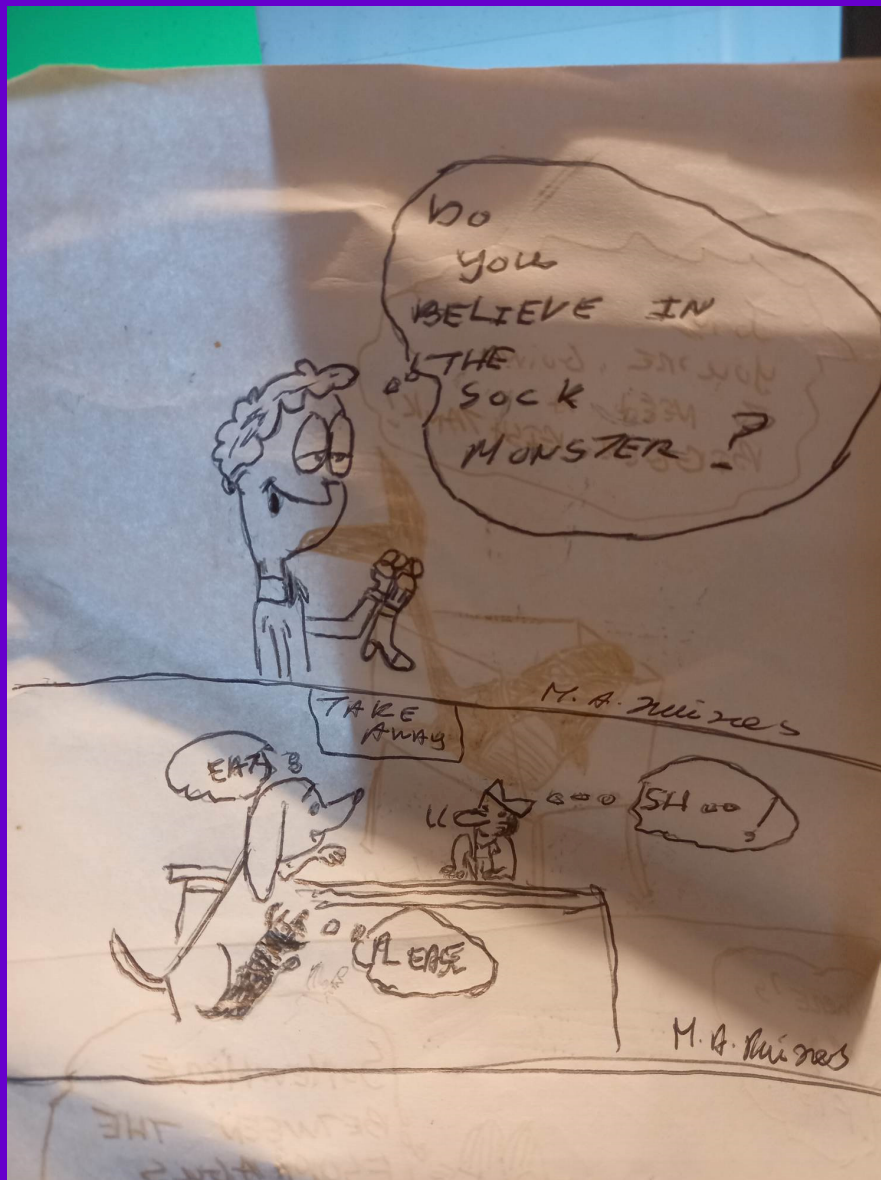
Memos, records, press statements, photographs, albums and so much more. This private collection so carefully assembled, cared for since 1968 has been expertly photographed in full detail to bring this beautiful and innovating world to you, as a tribute and recognition of The Beatles, the world's greatest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

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



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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



This week everybody has been talking about Tina Turner, even me. But it wasn't until I was laying out the obituaries that Harry does for me issue that I realised that someone far more important in my own personal cosmogony has also died. Pete Brown has been far more important to me over the years than most people.

I've seen him live three or four times, and was on nodding terms with him about 20 years ago, back when he was about the age that I am now. Most of the obituaries are concentrating on the fact that he was a lyricist for both Cream, and Jack Bruce's early solo stuff, but I would like to focus on his own albums which have been uniformly excellent, bordering on magical.

His work with the Battered Ornaments and Piblokto in the late 1960s and early 1970s inhabited (at least in my mind), the same sort of place in popular culture, as would have done an acoustic Roxy Music. Yes, Banck when they were still weird. They were that good. And the albums he made with Phil Ryan of Man who also left us a few years ago, sounded the way that one would have liked Phil Collins to sound if he hadn't been such a dick.

He was a magical wordsmith, who created lyrical tunnels into which I have managed to get lost through a surprisingly large portion of my life.



I am not one of those people who get upset about the death of someone they didn't know, but I did know Pete slightly, and I truly feel put my life is never going to be quite the same again.

See you next week

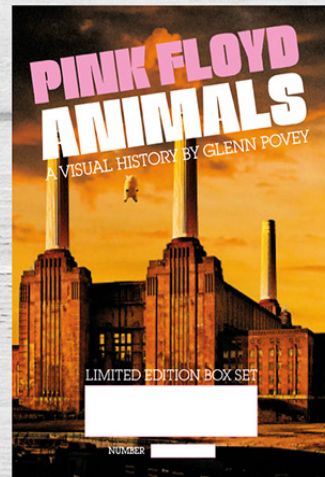
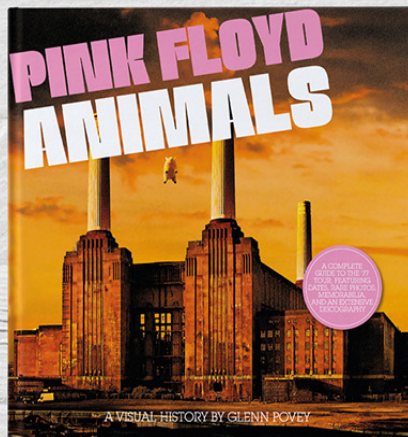
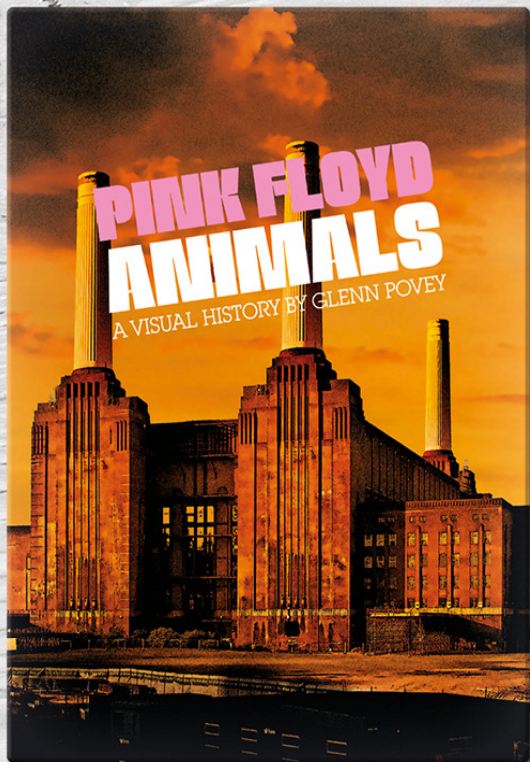
Hare bol,

Jon



# THE BEST LAID PLANS





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

