

GONZO



THE GUV'NOR

ISSN 2516-1946



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

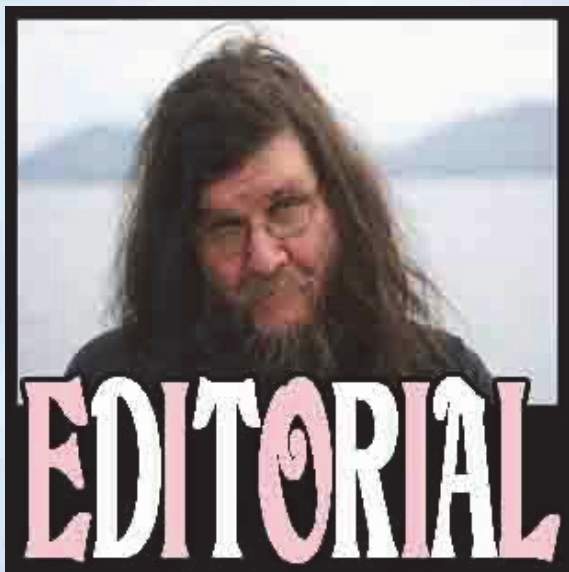


Phil Bayliss

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 peculiar little magazine. Things don't get much more peculiar than they did with the last issue, as I wrote large chunks of it whilst I was languishing in Musgrove Park Hospital having my right big toe removed. I am not going to go into all the details ad nauseam

because I have done so already and I am really getting rather tired of the subject of extremities and circulation.

Here we are, a new fortnight has just begun and I seriously hope we can get through this issue without anything more than usual going awry.

Whilst I was in hospital, I did take advantage of my rest period to catch up on my reading several books of which I needed to read and which have been put off unavoidably with books I have been sent to review. Now, being a reasonably conscientious sort of bloke, I always try to read books when people have been kind enough to send me review copies. One of these review copies that I read whilst convalescing in Taunton, took me back to my childhood, but actually there is surprisingly little time to get on with one's life in the hospital because one is always being interrupted by nurses, orderlies or indeed others, (I got marginally confused by the uniforms, but it doesn't matter anyway).



GULLIBLE'S TRAVELS

For Slade provided the soundtrack to my life between 1972 and 1976

One of the books which I was reading during my convalescence was another one in the series, 'Decades' from Sonic Bond Publishing and this particular volume, which I enjoyed very much indeed, was all about one of my favourite bands in my early mid-teens: Slade. Luckily, I was in a private room so I was able to revisit my mis-spent youth and listen to the music as I read about it. And I am happy to say that, simplistic as much of it is, it

sounds as nearly as exciting to a fat man, laying back, post dismemberment in a hospital bed, as it did to a spotty teenage boy in Bideford Grammar School, back in the day.

For Slade provided the soundtrack to my life between 1972 and 1976 when, like so many other one-time fads, top hats covered in mirrors, and the ridiculous outfits that Dave Hill wore on stage, started to become a little



passés And so we went whoring off after strange and new Gods, many of whom, with the benefit of hindsight, looked just as ridiculous as Noddy Holder.

Although the book concentrates on what happened during the decade of

the 1970s, it does tell you what happened before that back in the 1960s, and after that in the 80s and 90s. I was quite surprised to find out how long the band was an item.

In 1964, drummer Don Powell and guitarist Dave Hill were part of a



اللجنة لهم إذا كانوا لا تأخذ نكتة





Midland-based group called the Vendors. Regulars on the club circuit, they had also recorded a privately pressed four-track EP. At the time, Noddy Holder was playing guitar and contributing to vocals in Steve Brett & the Mavericks. Signed to Columbia Records, the band released three singles in 1965. After listening to American blues artists such as Sonny Boy Williamson II, John Lee Hooker and Howlin' Wolf, the Vendors decided on a change of direction and name: As the 'N Betweeners they gained greater recognition and began to get supporting gigs with acts such as the Hollies, the Yardbirds, Georgie Fame and Spencer Davis. The Mavericks and the 'N Betweeners were on their way to separate gigs in Germany when they met on a ferry in 1965. Powell and Hill asked Holder if he would be interested in joining The 'N Betweeners, but Holder declined. Later, back in their home town of Wolverhampton, the musicians met again and this time Holder agreed to join the group. Jim Lea, whose musical background and strong bass guitar skills were considered an asset, had already been recruited. Lea, who also played the piano and violin, had been in the Staffordshire Youth Orchestra and had gained first class honours in a London music-school

practical exam.

The first song of theirs to impact upon me was 'Mama Weer All Crazee Now', and I can still (or I could until neuropathy played havoc with my nerve endings) play the introductory riff with enthusiasm and gusto, both then and now I find it impossible to replicate the raspy vocals of Noddy Holder who I truly think is one of Britain's unsung rock vocalists, up there with Robert Plant, Paul Rodgers and Alex Harvey. I think that the main reason that he is not as widely regarded as his peers is that the British rock and roll journalists, of which I am one, are horribly unforgiving of pop music. Emerson, Lake & Palmer wore the most ridiculous clothes on stage and Keith Emerson included in his stage act a section where, to quote a journalist of the time, he spent sandpapering his haemorrhoids with a long, and rather phallick chrome plated moog controller and making a fucking awful row as he did so. And as for simplistic and meaningless lyrics, one can look no further than national treasure Paul McCartney, whose lyrics are often utter bollocks.

So it's not the exciting, though sometimes ludicrous stage show or the silly clothes, or the simplistic songs. It is merely that Slade had the temerity to market themselves to 12 & 13 year olds. And the fact that their records still sound great and the music press as it once was, has disappeared up its own arse, doesn't really explain what happened. Old things cast long shadows as someone or other once said, and the same, I think can be said about reputations in the music business.

What happened to the band was bizarre and quite sad. All the way through their career they had changed styles when it suited them. Everybody knows that they were once a skinhead

band but if you actually listened to their early records they were drifting from soul to psychedelia to rock and back again, even covering a Beatles song featuring some very tasty violin from Jim Lea who was the leading musical powerhouse of the band on one of their early albums. But in 1976, their records, which were still pretty damn good, stopped selling. When Elvis died in the summer of the following year, they released one of the more credible tributes by Slade-ifying the Arthur Cradup with which the King had started his recording career. But the records still didn't sell.

Then in 1980, when the band were completely in the doldrums, they were put onto the Reading Festival bill as a last resort because no-one else was available. And they absolutely slayed it! A whole new generation discovered them, and as a result their records started selling and they even had hits again. Then it all went tits up. The band cancelled a US tour in 1985 because Jim Lea had hepatitis. And although it wasn't until the early 1990s that the band actually called it a day, they had fizzled out long before then.

Thank you to the lovely people at Sonic Bond Publishing who sent me this book and so many others, and I am sure that we shall be revisiting you very soon. I hope that you enjoy this issue and that producing it turns out to be slightly less fraught than the last issue was.

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

So what's it all about, Alfie?

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

THE BAND YOU KNOW. THE STORY YOU DON'T.



THE LAST BEATLES' SONG

<https://www.music-news.com/news/UK/159987/Our-last-track-Ringo-Starr-rules-out-more-Beatles-songs>

Ringo Starr has insisted the upcoming Beatles single is their "last track".

The 83-year-old drummer and lead singer Sir Paul McCartney have collaborated on a previously unreleased John Lennon demo that they, along with George Harrison considered making into a Beatles track in the '90s, but Ringo is sure that this will be the final ever Beatles song released.

He told Variety: "It's not down to AI. It's not like we're pretending anything. That is actually John's voice, Paul's voice and bass playing, George on rhythm guitar and me on drums. And the two things that are new are Paul's bass and me on drums. ... I really worked at it just months ago here. And it works. It's a beautiful song. You know, for all the madness going on around it, it's still a beautiful track. And our last track."

THE ^{gonzo} NEWSROOM



THE FIRST NOEL TERRORIST THREAT

<https://www.music-news.com/news/UK/160033/Noel-Gallagher-s-New-York-gig-evacuated-due-to-bomb-threat>

Noel Gallagher's New York gig was evacuated before he took to the stage due to a "bomb threat".

Fans fled the Saratoga Performing Arts Center on Saturday night (08.07.23) after Garbage and Metric had performed "out of an abundance of caution".

A message on the screens at the concert reportedly read: "ATTENTION! At this

time, we will need to evacuate the venue. We ask that you calmly proceed to the nearest EXIT. Please follow directions of staff and police officers. For the safety of everyone, please do NOT rush or push. Thank you for your cooperation."

It was later confirmed by New York State Park Police that they were investigating the incident as a potential "terrorist threat".

They announced on Facebook: "Out of an abundance of caution, the concert at Saratoga Performing Arts Center was suspended at 9:40 pm and concert attendees were evacuated without incident."



HERE COME THE MIDDLE AGED MEN

<https://www.music-news.com/news/UK/159941/I-m-finally-happy-Peter->

THE ^{gonzo} NEWSROOM

Hook-overjoyed-at-finally-being-able-to-play-New-Order-tracks-the-way-he-wants

Peter Hook says he's overjoyed to be able to play New Order tracks the way he thinks fans want to hear them.

The 67-year-old formed the group with Bernard Sumner, also 67, after the suicide of their Joy Division bandmate Ian Curtis, who took his life on 18 May, 1980 aged 23 after battles with epilepsy and depression.

He exclusively told Bang Showbiz about how he hated the direction Bernard took with the group: "I was miserable playing the music with New Order and didn't get the chance with Joy Division.

"So it's now about finally being able to enjoy myself and play it with the right amount of passion and integrity."

Pete has been on the road with his group Peter Hook and the Light since 2010 playing his old tracks alongside his son Jack Bates on bass, as well as Andy Poole (keyboards) and Paul Kehoe (drums) – who both played with Hook as part of Monaco, one of the musician's previous groups.



BRUCE TELLS ORGANISERS TO FUCK OFF
<https://www.music-news.com/news/UK/159977/F-em-Bruce-Springsteen-addresses-being-CUT-OFF-as-he-takes-to-the-stage-at-Hyde-Park>

Bruce Springsteen warned the audience at Hyde Park that he was about to be cut off as he neared the end of his Hyde Park set.

The 73-year-old rock star took to the stage on day five of Hyde Park BST on Thursday (07.07.23) night and recalled being cut off by organisers over a decade ago when he and Beatles legend Sir Paul McCartney ex-

The Gospel According to *BART*

Look what my favourite roving reporter sent me this week:

Happy Monday wherever you are in the world!

We know that Summer is just starting and we still have one more Marillion Weekend in Berlin to enjoy next week (hurrah!), but we are already thinking ahead to Christmas. With that in mind, we thought we should have a quick pre-Christmas outing and play just a few gigs towards the end of the year.

Imaginatively called "A Tour Before It's Christmas" (and for London only, "A Racket In The Roundhouse"), we will be playing an assortment of our favourite tunes once again.

We had intended for the London show to be for our YouTube Subscribers only, but this has proved impossible owing to various contractual agreements. The Roundhouse has in place.

However...you really should subscribe anyway as we will be running competitions in the community chats for chances to win song dedications, after-show passes and much more!

CLICK HERE FOR OUR YOUTUBE CHANNEL

For ticket details CLICK HERE

See you in Berlin or somewhere else soon

h, Ian, Mark, Pete and Steve

ceeded their time limit and started tapping his watch towards the end of the new set.

Speaking live on stage, he turned to E Street band member Steven Van Zandt and said: "I'm telling you, if we don't go, they're going to pull the plug on us again. F*** 'em! London is there anyone alive out there tonight? Cos if you're alive, then I'm alive. And that's what we came here for!"



FAREWELL YELLOW BRICK ROAD
<https://www.music-news.com/news/UK/160010/Emotional-Sir-Elton-John-plays-final-show-of-farewell-tour>

Sir Elton John promised fans are in his "head, heart and soul" as he played the final show of his farewell tour.

The music legend took to the stage at the Tele2 Arena in Stockholm, Sweden, to bring the mammoth 330-date run of shows to a close on Saturday. During the two and a half hour set Elton performed all his biggest hits including a tearful rendition of Your Song, before finishing with Goodbye Yellow Brick Road.

"The last one and we're ending it in the beautiful city of Stockholm in Sweden. My very first (show) Sweden was July 7 1971, so more or less 52 years ago to the day," he said.

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

John Maynard Keynes

"I've had the most wonderful career, beyond belief..."

"It's been my lifeblood to play for you guys and you've been absolutely magnificent — thank you. I will never forget you guys. I've played so many concerts, how could I forget? You're in my head, and my heart and my soul and I thank you so much."

The 76-year-old star confirmed he will "never be touring again", but did tease he may consider a "one-off thing" at some point in the future.

BLAME (BLAME) MAKES A MAN TAKE THINGS OVER
<https://www.music-news.com/news/UK/159917/David-Bowie-pianist-Mike-Garson-thinks-he-s-to-blame-for-legend-s-last-tour>

David Bowie's pianist fears he's to blame for the late singer quitting touring.

The 'Starman' legend - who died in 2016 aged 69 after a private cancer battle - never toured again after 2004, and Mike

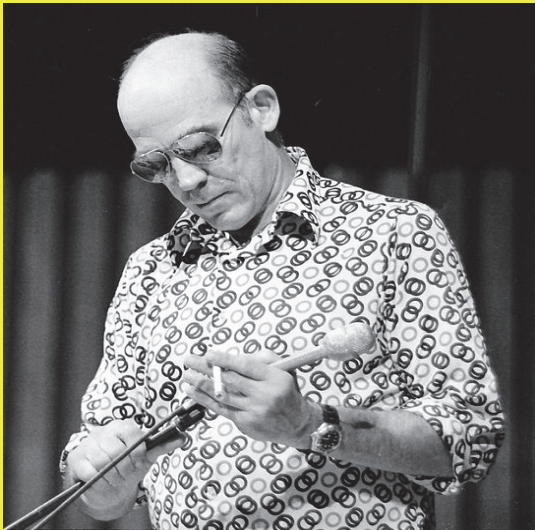


Garson thinks his words might have had an impact on Bowie's decision.

He told Music Week: "So he called me in 2006 and he said, 'Well, Mike, do you think we should go out again?'"

"Now, I think the band and my wife want to kill me because I said something absurd, but actually deep and correct and honest."

"I said, 'David, only if you're feeling it',



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

"No More Games. No More Bombs. No More Walking. No More Fun. No More Swimming. 67. That is 17 years past 50. 17 more than I needed or wanted. Boring. I am always bitchy. No Fun — for anybody. 67. You are getting Greedy. Act your old age. Relax — This won't hurt"

Hunter S. Thompson

because he wasn't feeling it. I knew it but he wanted to give work to the band - our tour was cut short in 2004, so he was feeling guilty."

Garson - who played on the likes of 'Aladdin Sane' and 'Outside' - spent three decades as part of Bowie's live band, right up to the final tour 19 years ago, which was cut short due to health issues.

He added: "Of course, my first thought was, 'Yeah, let's go'. But my second thought was, 'I don't want to be on the road with someone who is miserable and doesn't want to be there.'"



DAVE HURTS BLUR

<https://www.music-news.com/news/UK/159914/Blur-cancel-headline-slot-at-French-festival>

Blur have cancelled their headline slot at Festival Beauregard after drummer Dave Rowntree suffered an injury.

The English rock band pulled out of the headline slot this week after their 59-year-old drummer suffered a knee injury. Following the cancellation, fans are concerned that the band may also cancel their upcoming Wembley stadium shows.

Translated from French, the venue tweeted, "The bad news has just fallen: Blur will not be able to perform their concert in Beauregard."

The statement continued, "Dave Rowntree, the drummer, was injured this weekend and must rest for future shows."



EYEWITNESS

The Beat featuring
Dave Wakeling
Cardiff University
Great Hall
30th June 2023

In the April edition of Gonzo #549/50, I reviewed a gig I saw on the 14th of April by The Beat featuring Ranking Junior in Reading. On the 30th of June, I headed to the Cardiff University Great Hall to see The Beat featuring Dave Wakeling. The reason behind there being two versions of the same band performing the same songs under the mantle of the Beat is explained in that edition of

Gonzo so I won't go through it again.

These days, the Beat featuring Dave Wakeling tour almost exclusively in America, and are often billed as the English Beat, entertaining fans with their potent mix of new wave, ska, post-punk and reggae. However, a band with a strong following in the UK after a string of hits in the early 80s, they will always draw a large crowd and the band have just completed a 20 date UK tour.

IAN SQUIBBS

THE BEAT

with **DAVE WAKELING**

PLUS SPECIAL GUESTS



26 MAY	BEXHILL	DE LA WARR PAVILION
27 MAY	GILLINGHAM	THE GREAT HALL
30 MAY	LIVERPOOL	HANGAR 34
01 JUNE	LINCOLN	ENGINE SHED
02 JUNE	LEEDS	BECKETT UNIVERSITY
03 JUNE	MANCHESTER	Q ₂ RITZ
04 JUNE	NORWICH	EPIC STUDIOS
07 JUNE	EDINBURGH	QUEENS HALL
08 JUNE	NEWCASTLE	BOILER SHOP
09 JUNE	GLASGOW	BARROWLANDS
12 JUNE	BIRMINGHAM	TOWN HALL
14 JUNE	BOURNEMOUTH	Q ₂ ACADEMY
16 JUNE	LONDON	ROUNDHOUSE

19 JUNE	NORTHAMPTON	ROADMENDER
21 JUNE	CAMBRIDGE	JUNCTION
22 JUNE	COVENTRY	HMV EMPIRE
23 JUNE	NOTTINGHAM	ROCK CITY
28 JUNE	GUILDFORD	G LIVE
29 JUNE	BATH	THE FORUM
30 JUNE	CARDIFF	THE GREAT HALL

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It was the final show of the tour and when I first arrived inside the Great Hall just after 7pm, there was plenty of space to find a spot at the front for the best view. But by the time the support act, Bow Wow Wow, took the stage about an hour later, a multi-generational crowd totally packed the venue.

Bow Wow Wow, a band that Malcom McClaren managed and had some chart success around the same time as the Beat in the early 80s, proved a proficient warm up act with their tribal post-punk sounds and got the crowd in the mood for dancing as we awaited the main act.

There was a marked buzz of excitement as Dave Wakeling's signature Gibson Teardrop guitars were laid out on stage and the lights dimmed for the arrival of **The Beat**.

At about 9pm, the Beat then took the stage with Dave Wakeling front and centre. The delighted crowd provided a party atmosphere and were ready to be taken back to the 80s. They were not disappointed, as the show opened with the Beats version of the Prince Buster track *Rough Rider*. The audience was

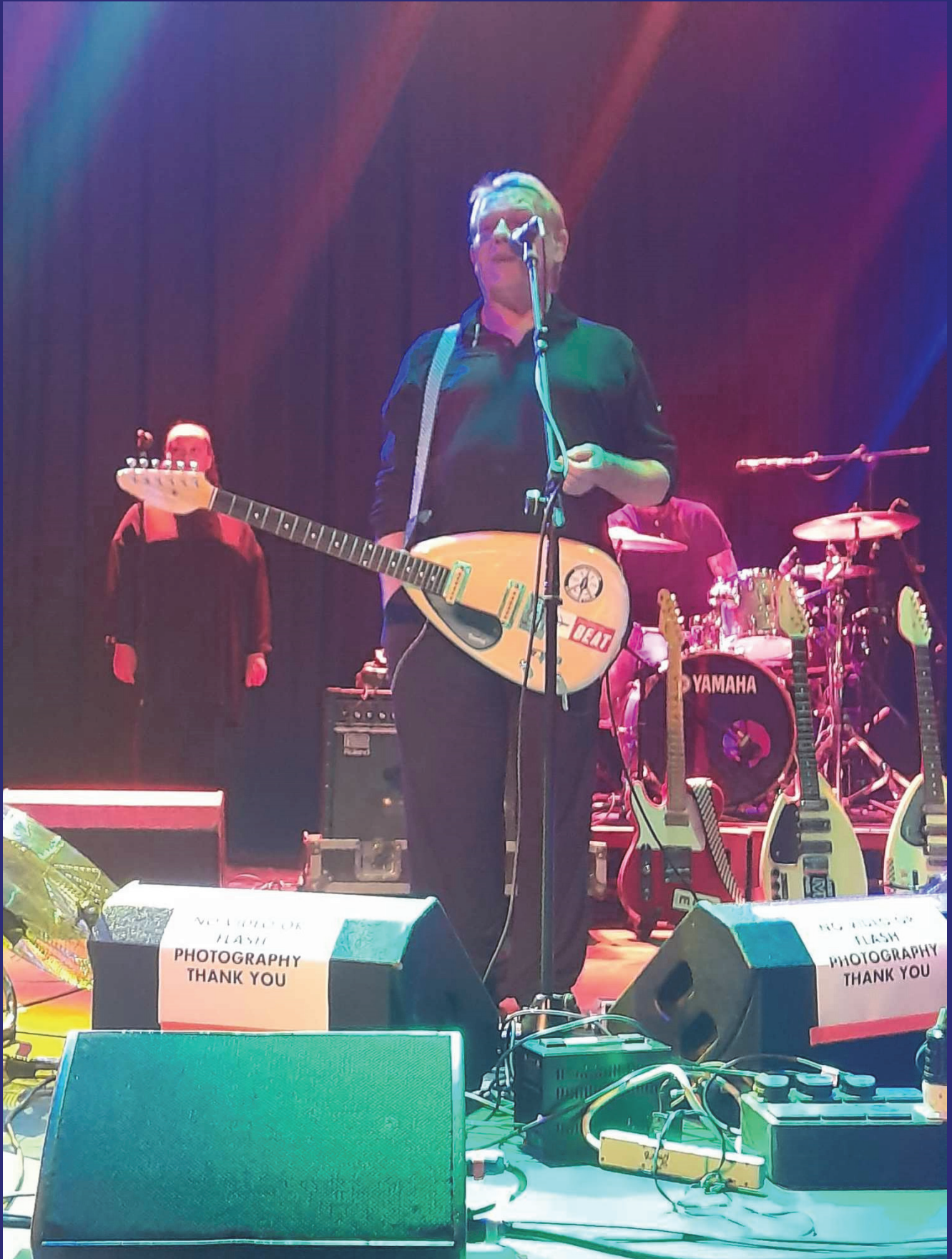
instantly swaying to the breezy groove.

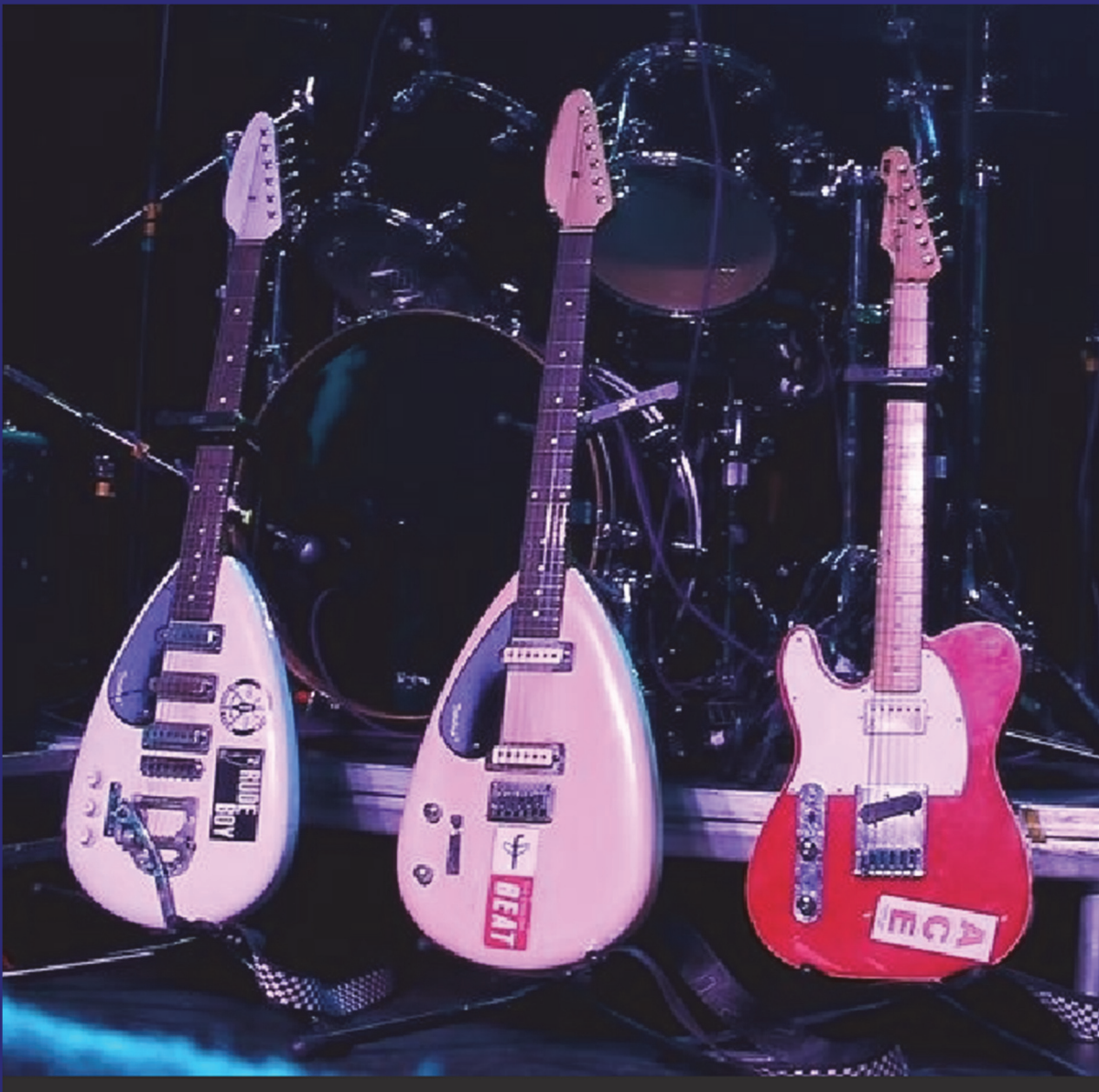
Though Wakeling is only original band member, the other band members did a great job of performing all of the old classics.

With seven on stage including Wakelings own daughter on backing vocals, and toaster, **Antonee First Class**, harmonizing and rapping in the role made famous by Ranking Roger in the original line up, it was Wakeling who led the way with his strong voice as he effortlessly launched into the hit filled set.

Ranking Full Stop stepped up the tempo, whilst the bands classics *Mirror In The Bathroom* and *Too Nice to Talk Too*, matched the quality, energy, fast tempos and edginess of the original 2-Tone ska band.

Twist and Crawl and a feverish *Click Click* ensured the Cardiff Great Hall was non stop dance party for the next two hours. An extended mix of The Beats political anti-Thatcher anthem *Whine And Grind/Stand Down Margaret* was to follow, the song still packs a punch but the sentiment is a bit lost as





Margaret stood down over 30 years ago.

The band kept the energy levels high with the instantly recognisable hits *Save it for Later* and *Best Friend*, whilst *Hands Off She's Mine* had the eager audience belting back the chorus. Slower soulful numbers like the saxophone soaked *Doors of Your Heart* were just as well received.

Wakeling dedicated a cover of Andy Williams 1963 hit *Can't Get Used to Losing You*, to original band members Ranking Roger, Everett Morton and Saxa, who are sadly no longer with us.

The Beat thoroughly entertained the joyous sold-out crowd in Cardiff as they made their way through 20 songs of old favourites, popular covers and a couple of new tracks.

At 67 Dave Wakelings voice is as good



as ever and sounds no different to when the band emerged over 40 years ago. He still knows how to put on a show, and don't be surprised if he is still fronting the band in twenty years time.

As Wakeling bid us good night in his still strong Birmingham accent, Antonee First Class reminded the audience that they had just witnessed a performance by a ska legend and what an honour it was to be sharing the stage with him. The band then left the stage, but we all knew there was more to come.

The Beat returned a few minutes later for the traditional encore. They performed a rendition of Smokey Robinson's *Tears of A Clown*, and finished with a cover of the Desmond Decker penned ska classic *Jackpot*. And that was our lot until next time.



On a night where it had been impossible to keep still, Dave Wakeling showed that the oldies are still the best, and the Beat just can't stop it.

ROCKIN' THE CITY OF ANGELS

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

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HAPPY THE MAN KATE BUSH
& MORE!





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

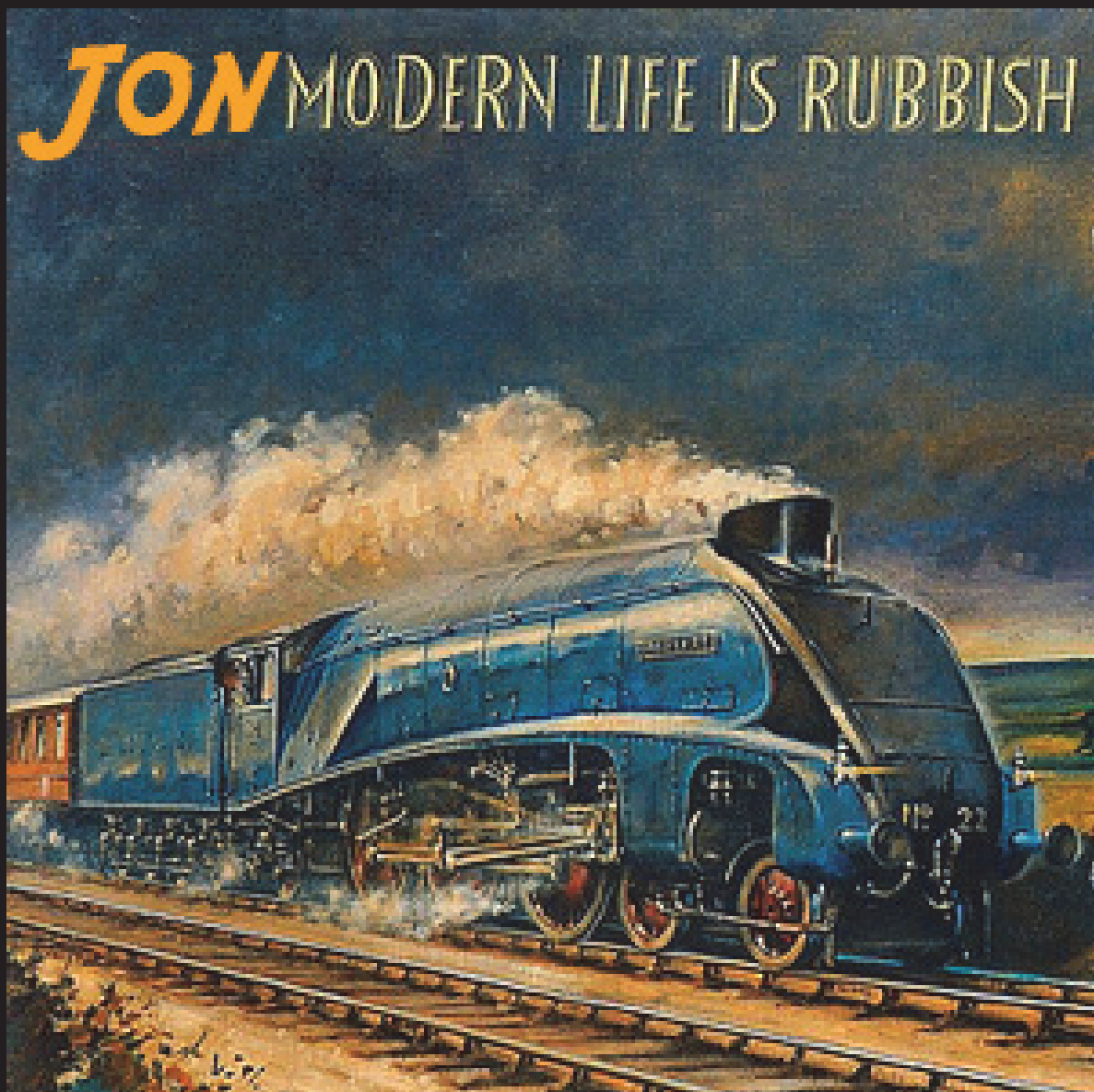


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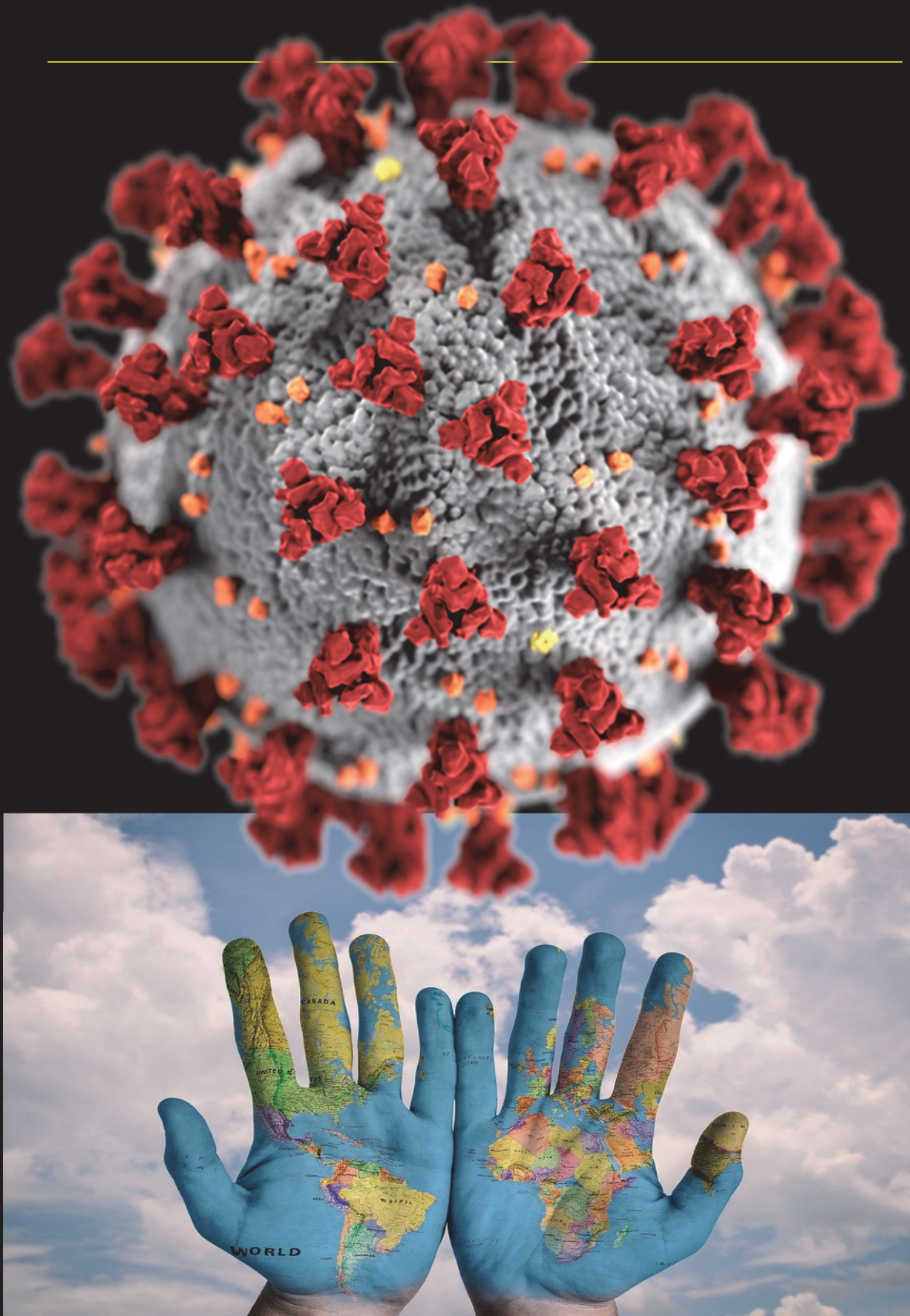
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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly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

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

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



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

MFG2013CD



THE STAGE COLLECTION

Recorded live in August
1993 in Buenos Aires

MFG2004CD



TIME MACHINE

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

MFG2012CD



GASTANK

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

MFG2022DVD



GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley

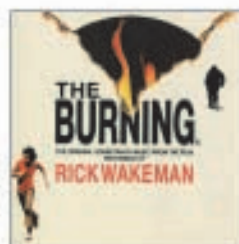
REC41-42



COUNTRY AIRS

The original recording,
with two new tracks

MFG2014CD



THE BURNING

The original Soundtrack
album, back in print at last!

MFG2024CD



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental

MFG2003CD



STARMUS

With Brian May and
The English Rock
Ensemble. DVD

MFG2010DVD



MYTHS AND LEGENDS

Double CD set. The
expanded 2016 version

MFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

MFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

MFG2005CD



CAN YOU HEAR ME?

Featuring The English
Chamber Choir

MFG2005



CRIMES OF PASSION

A wicked and erotic
soundtrack!

MFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and
Kevin Peek

MFG2009CD



WAKEMAN'S MUSIC EMPORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers



-Chris Packham

IT IS TIME TO STAND UP AND BE COUNTED

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



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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

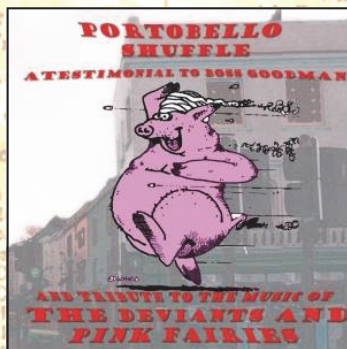
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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



Butterfly Conservation

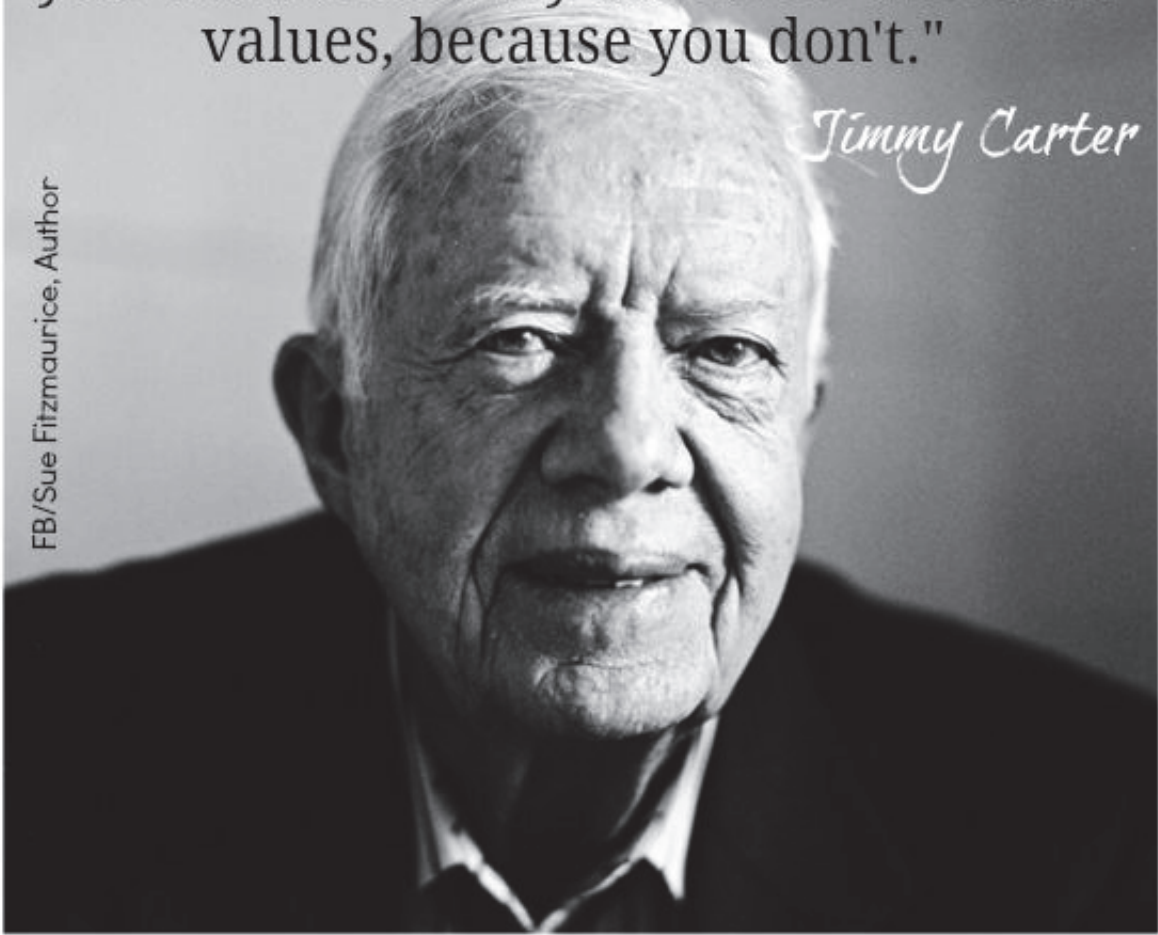
Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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



Sex?



No...



Prog

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





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/12-12-2021-show-440-renaissance-scheherazade-x/>

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

Vapors of Morphine:	Drop out Mambo
Bubble Tea and Cigarettes:	Liz
Jonathan Richman:	Whoa, How Different we Are
Renaissance:	Ocean Gypsy
A Fine Place:	It's Your House
Ger Eaton:	Hollow
Jordana and TV Girl	The Party's Not Over
The Melvins:	Sway
Peter Lawson:	The Dead Bird
Stephen Christie feat. Joseph Malik:	Justify Me (north west take 1 rerub)
Black Marble:	Royal Walls
Stealing Sheep and the Radiophonic Workshop:	The Fight
Maya Shenfield:	Body Electric
La Luz:	Watching Cartoons
Bärchen und die Milchbubis:	'Ich will nicht älter werden' ('I do not want to get older')
Robbin Kapsalis and and Vintage #18:	Fever
Martha Tilston:	Come Alive
Jon Hopkins:	Music for Psychedelic Therapy
Renaissance:	Song of Scheherazade
Irreversible Entanglements:	Keys to Creation (Radio Edit)
Sinn Sisamouth and Mao Sareth:	The Night is Soft
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/>



The Bedlam Furnaces

Tinyhawk and Bizzarro

Twisted Mind

Atlas Empire

GRICE

In The Labyrinth

Custard Flux

Pryzme

Joost Van Der Graaf

ONLY

Listen
Here

Friday Night Progressive



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

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

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

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

**Listen
Here**



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

I have been doing the weekly shows for nine years now and the main ideas behind them are to promote the live Real Music Club events by playing tracks for the participating artists and to find and play new and less mainstream music. I have had many guests on the show over those nine years and I usually ask them to bring in tracks that influenced them or that they particularly like and I talk to them about new releases and how they have got started in music.

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

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

Happiness Is The Road - Part 2

Ep. 103

<https://shows.acast.com/between-you-and-me/episodes/happiness-is-the-road-part-2>

In this episode, we finally begin to delve into Volume One of Marillion's *Happiness Is The Road*, discussing the album's conception, its creation, and the first two tracks - Dreamy Street and This Train Is My Life.

Could this be Marillion's most underrated album?

**Listen
Here**



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

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

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

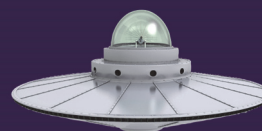


AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Non-Christmas Christmas Show 23/12/2022

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=230247035>

In a fan favourite re-boot, the gang talks to Dr. Bruce Solheim about his relative's involvement with Hitler's despised secret police. Author Matthew Roberts on his new paranormal-themed book, "Initiated." Army war vet & paranormal podcast host Jessie Kwasney on his unusual combat experiences in Iraq. Also, Top Ten Weird Warships, a discussion on why the British Navy would name one of its ships, the HMS Pansy, and what U.S. military service has the worst food. Special guest: Empath Valerie...
Duration:01:52:58



**Listen
Here**



James Shepherd
1936 - 2023

James Shepherd was an English cornet player from Northumbria, described as one of the world's most respected players of the instrument, having won the Championship Soloist of Great Britain Prize in three consecutive years. He was principal cornet of Carlton Main Frickley Colliery Band from 1960 to 1963, then the Black Dyke Band from 1963 to 1973, before forming a brass ensemble, James Shepherd Versatile Brass, which he led until 1989. He was also principal cornet of the Virtuosi Brass Band, a recording ensemble assembled by Eric Ball.



Robert Black
1956 - 2023

Robert Alan Black was an American double bassist, electric bassist, improviser, and educator. Black performed with the Hartford Symphony Orchestra, the Ciompi and Miami String Quartets and the orchestras of the Monadnock and Moab Festivals. He was a founding member of the Bang on a Can All Stars. As a solo and chamber musician, Black collaborated with and commissioned a wide variety of artists. He was on the faculty



THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM

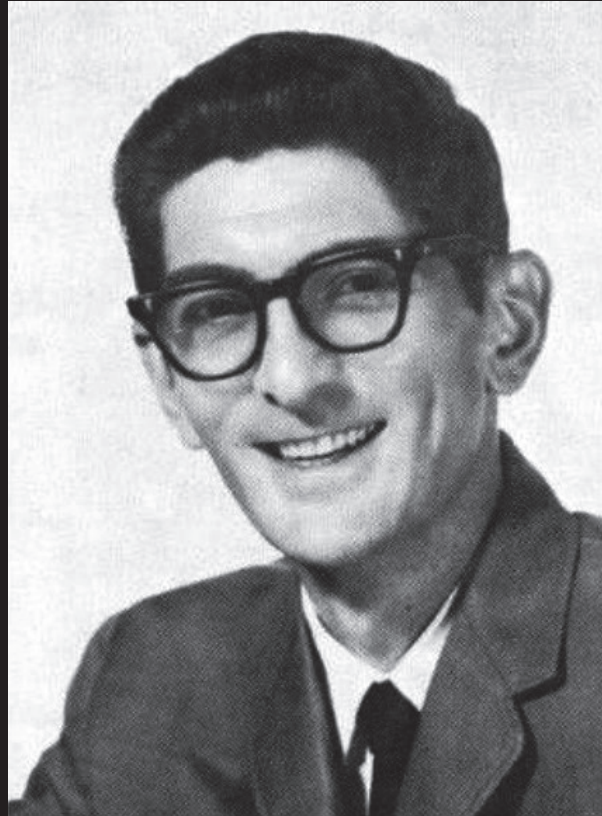
of the University of Hartford Hartt School
and the Manhattan School of Music.



Paul de Senneville
1933 - 2023

Paul de Senneville was a French composer and music producer. De Senneville began his career as a journalist working for French newspapers and later produced television. After writing his first song in 1962, he contributed to several film soundtracks before partnering with other writers to contribute lyrics to many hits. In the early 1970s, Paul and his writing partner Olivier Toussaint set up their own record label, Delphine Records, which continues to

represent 15 separate production companies
under the name Delphine Group.



Dick Biondi
1932 - 2023

Richard Orlando Biondi was an American Top 40 and oldies disc jockey. Calling himself The Wild I-tralian, he was one of the original "screamers," known for his screaming delivery as well as wild antics on and off the air. Over many years and many frequencies, Dick's closing line was, "God bless, bye, bye, Duke. Thanks a million for dialing our way." Biondi gained national attention in the 1950s and 1960s as a disc jockey on leading AM radio stations.

THOSE WE HAVE LOST

From 1984, Biondi had been a mainstay on oldies stations in the city where he first earned his reputation, Chicago. Biondi was an inductee of the Chicago Radio Hall of Fame. His ambition was to become the oldest active Rock and Roll disc jockey in the US.



Ysabelle Lacamp
1954 - 2023

Ysabelle Lacamp was a French novelist, singer and actress. Lacamp started as an actress in 1975, playing roles in both film and television productions. In 1987, she released a 45 rpm entitled Baby Bop, but she is best

known for her novels, after releasing her first book, *Le Baiser du dragon*, in 1986.



Bobby Van Osborne
1931 - 2023

Bobby Van Osborne was an American bluegrass musician. He was the co-founder (with his brother Sonny) of the Osborne Brothers, and a member of the Grand Ole Opry and the International Bluegrass Music Hall of Fame. Osborne was a member of the United States Marine Corps who

THOSE WE HAVE LOST

received a Purple Heart for his service and was honorably discharged in 1953. Osborne was also an instructor of bluegrass music at the Kentucky School of Bluegrass and Traditional Music in Hyden, Kentucky, and his primary instrument was the mandolin.



Kenneth Riegel
1938 - 2023

Kenneth Riegel was an American opera tenor. He made his theatrical debut as the Alchemist in König Hirsch at Santa Fe Opera in 1965, later enjoying a decades-long career around the world, appearing at the Royal Opera House, the New York City Opera, the Metropolitan Opera, the Paris

Opera, and the Salzburg Festival. Kenneth Riegel died in Sarasota, Florida on June 28, 2023, at the age of 85.



Monte Cazazza
1949 - 2023

Monte Cazazza was an American artist and composer best known for his seminal role in helping shape industrial music through recordings with the London-based Industrial Records in the mid-1970s. Cazazza worked frequently with Factrix, an early industrial and experimental group from San Francisco, and recorded soundtracks for Mark Pauline and Survival Research Laboratories. His later work included co-creating the independent distribution and film company MMFilms with Michelle Handelman and various soundtrack recordings.

THOSE WE HAVE LOST



Clarence Barlow
1945 - 2023

Clarence (also Klarenz) Albertson Barlow was a British composer of classical and electroacoustic works. He was an academic teacher internationally, at the Royal Conservatory of The Hague from 1990 and at the University of California, Santa Barbara, from 2006, among others. From 1966 to 1968 he taught music theory and worked as a conductor at the Calcutta School of Music. He taught at the Darmstädter Ferienkurse from 1982 to 1994.



Anita Wood
1938 - 2023

Anita Marie Wood Brewer, also known as Little Bitty and Little, was an American television performer and recording artist. Anita recorded for ABC-Paramount (1958); Sun (1961); and Santo (1963). She also worked on The Andy Williams Show (summer 1958) and is the uncredited vocalist with Williams on "Hawaiian Wedding Song", a Top 15 hit in early 1959. Wood signed a contract to work as an actress for Paramount Pictures, but later gave it up for Elvis Presley, whom she dated for a while. Brewer died of pneumonia at St. Dominics Hospital in Jackson, Mississippi, on June 29, 2023, at the age of 85.

THOSE WE HAVE LOST



Rick Froberg
1968 - 2023

Eric "Rick" Froberg, also known by the pseudonyms Rick Fork and Rick Farr, was an American musician and visual artist. In his musical career he was the singer and guitarist for the San Diego-area bands Pitchfork, Drive Like Jehu, and Hot Snakes, performing alongside fellow San Diego musician John Reis. Froberg also played with the Last of the Juanitas, Thingy, Obits, and Crash Worship. In his career as a visual artist and illustrator he created album art, promotional artwork, and merchandise

designs for all of his bands as well as for Rocket from the Crypt and Reis' Swami Records label.



Lord Creator
1935 - 2023

Kentrick Patrick, known professionally as Lord Creator, was a Trinidadian calypso, R&B, ska, and rocksteady musician and singer. Alongside Cuban-born Roland Alphonso, Barbadian Jackie Opel and fellow Trinidadians Lynn Taitt and Lord Brynner, Lord Creator was an important and positive "outside" influence during the early development of the Jamaican music scene.

THOSE WE HAVE LOST



Margaret Nisbett
1929 - 2023

Margaret Josephine Nisbett MBE was an Australian coloratura soprano. Nisbett always loved music and, as a child, performed small concerts at home with her sister, as well as at her local Church of England. In 1947, at age 18, Margaret was given her "big break" while performing as an understudy, establishing her operatic career. In 1954, she departed for England to further her operatic studies, later singing full-time with London's Sadlers Wells for 8 years. Nisbett returned to Australia in late 1962, performing on TV, and touring regularly. In the early 1990s, Nisbett reduced her public performances and commenced a successful career teaching singing.



Sudakshina Sarma
1934 - 2023

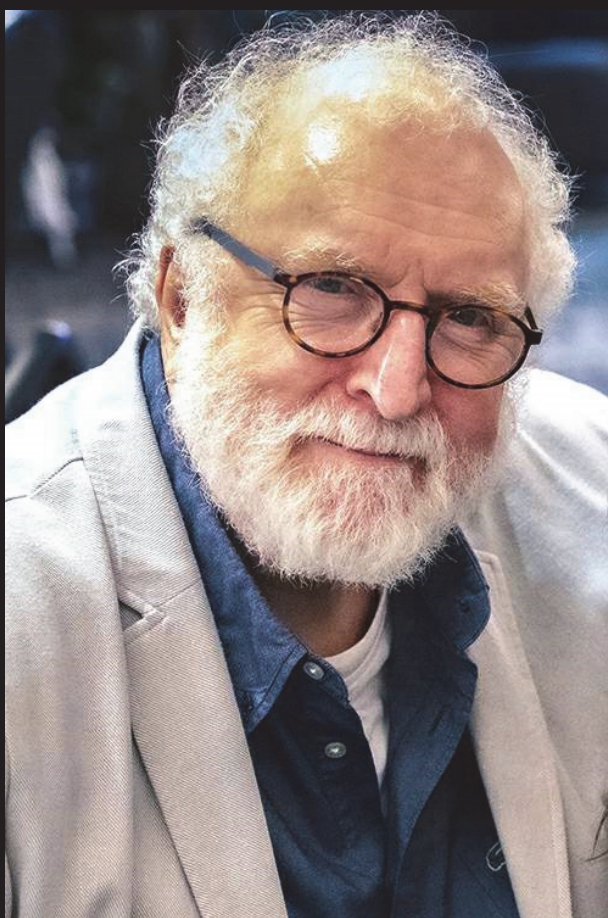
Sudakshina Sarma (born Nirupama Hazarika) was an Indian Assamese language singer and musician. In a career spanning over seven decades, Sarma recorded songs in a variety of genres across Assamese music spanning both classical and modern. She also popularized Jyoti Sangeet. Sarma received the Sangeet Natak Akademi Award in 2002 for her contributions to Assamese music. She and her husband led music workshops across the country.

THOSE WE HAVE LOST



Lincoln Mayorga
1937 - 2023

Lincoln Mayorga was an American pianist, arranger, conductor and composer who worked in rock and roll, pop, jazz and classical music. He began working as arranger and accompanist to his high-school friends in the Four Preps, later branching out into instrumental rock and roll. He returned to arranging several hit songs, such as Gloria Jones' original 1965 recording of "Tainted Love". Into the 60s and 70s, Mayorga increasingly worked as a session musician in Los Angeles. In the 1970s, he helped establish the audiophile record company Sheffield Lab. Mayorga relocated to Columbia County in New York in the mid-1980s, and increasingly worked as a concert pianist. He had toured extensively in North America and Europe.



Mo Foster
1944 - 2023

Michael Ralph "Mo" Foster was an English multi-instrumentalist, record producer, composer, solo artist, author, and public speaker. Through a career spanning over half a century, Foster toured, recorded, and performed with dozens of artists, including Phil Collins, Brian May, Frida of ABBA, Cliff Richard, George Martin, and the London Symphony Orchestra, among many others. He released several albums under his own name, authored a humorous book on the history of British rock guitar, wrote

THOSE WE HAVE LOST

numerous articles for music publications, continued to compose production music, and established himself as a public speaker. Foster was an assessor for JAMES, an industry organisation that gives accreditation to music colleges throughout the UK. In 2014, Foster was a recipient of a BASCA Gold Badge Award to honour his lifelong contribution to the British songwriting and composing community.



Vicki Anderson
1939 - 2023

Vicki Anderson (born Myra Barnes) was an American soul singer best known for her performances with the James Brown Revue. She recorded a number of singles under both her birth and stage names. She joined Brown in 1965. In 1970, she released her most famous song, the feminist anthem

"The Message from the Soul Sisters." Anderson toured the UK with the James Brown Funky People Revue in the late 1980s and again with husband Bobby Byrd, the founder of The Famous Flames, in the mid-1990s.



Robin Tamang
1963 - 2023

Robin Tamang was a Nepalese singer, musician, actor and founder of rock band Robin and The New Revolution. He was also an actor, having acted in various Nepalese films. He was well-known for playing the character of Yama Nadu in the Amazon Prime series, The Last Hour. In the mid-1980s

THOSE WE HAVE LOST

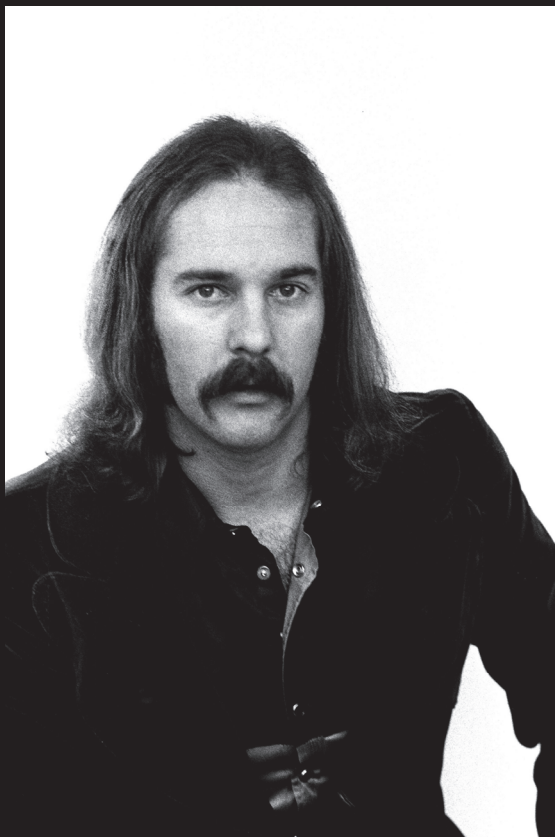
while he studied at Humber College in Toronto, he formed his second band Tamang and performed in various places. In 1996, he returned to Nepal, and joined forces with a blues-rock band from Kathmandu, forming 'Robin n Looza'. After parting ways with Looza in 2005, Robin teamed up with another band, 'The New Revolution' to form Robin and The New Revolution. They continued making records and playing live until his demise.



Canelita Medina
1939 - 2023

Canelita Medina was a Venezuelan salsa singer noted for singing in the Cuban Son style. She had always dreamt of becoming a singer as a young girl, imitating the salsa singer Celia Cruz. When she entered a radio

talent program on Radio Continente, she caught the attention of talent agents with her unique voice. Over the years, Canelita has achieved great success, both nationally and internationally, and is successful to this day. Through more than 50 years of her life as an artist, Canelita Medina has received many awards.



George Tickner
1946 - 2023

George Tyndall Tickner was an American rock musician who played rhythm guitar and co-wrote songs as a founding member

THOSE WE HAVE LOST

of Journey. Prior to joining Journey, Tickner was a member of the San Francisco psychedelic rock band Frumious Bandersnatch. After the release of Journey's debut album, he left the band to attend Stanford Medical School on a full scholarship. After leaving Journey, Tickner maintained an active interest in music, as well as contacts with his former bandmates. He and Ross Valory created The Hive, a recording studio where he continued to write and compose music. In January 2005, Tickner appeared with past and present members of the band Journey to receive a star on the Hollywood Walk of Fame.



Martin Stevens
1953 - 2023

Roger Prud'homme, better known by the stage name of Martin Stevens, was a Canadian pop singer prominent in the disco

era. He was most noted as a two-time Juno Award nominee for Best Selling Single. A francophone from Verdun, Quebec, he recorded a number of French-language singles in the 1970s. His self-titled debut album, released in 1978, consisted entirely of French material except for his cover of Vanda & Young's "Love Is in the Air". Stevens' second album, *Midnight Music*, was released in 1979 and consisted entirely of English-language songs.



Coco Lee

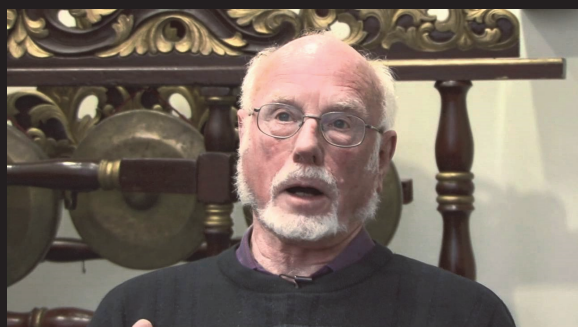
李玟

1975 - 2023

Ferren "Coco" Lee was a Hong Kong

THOSE WE HAVE LOST

musician, actress, dancer, and singer. Her career began in Hong Kong and later expanded to Taiwan and internationally. Lee had released 18 studio albums, two live albums, and five compilation albums, including her first English-language album, *Just No Other Way*. Her single, "Do You Want My Love", received international attention. Lee was also the first Chinese ambassador for Chanel. She had performed with several other high-profile singers, including Michael Jackson, Shaggy, and Jin Young Park, among others. On 2 July 2023, Lee attempted suicide and was admitted to Queen Mary Hospital in an unconscious state. She died at the hospital three days later, on 5 July 2023, at the age of 48.



Anthony Gilbert
1934 - 2023

Anthony Gilbert was a British composer and academic, long associated with the Royal Northern College of Music. He also taught for extended periods as head of composition at the New South Wales State Conservatorium. His works, many of them for larger chamber ensembles, were published by Schott and University of York Music Press. Several of them were written for particular performers, who performed

and recorded them. He wrote a memoir, published in 2021.



Rob Agerbeek
1937 - 2023

Robbert Arris Jules "Rob" Agerbeek was an Indo Dutch boogie-woogie and jazz pianist and winner of several jazz concourses in the Netherlands in the late 1950s. He was regarded as one of Europe's finest jazz pianists, covering the full spectrum of jazz styles. Agerbeek's ability to adapt to different musical styles impressed audiences and critics alike. In the 1980s, he surprised many by transitioning to traditional jazz and joining the Dutch Swing College Band. Agerbeek's

THOSE WE HAVE LOST

discography encompasses a range of albums. He accompanied more than one hundred, mainly American, Jazz musicians. Agerbeek also performed at international jazz festivals. As of 2022, Agerbeek still occasionally performed with his trio consisting of himself on piano and Ben Schröder on drums and Alex Milo on bass.



Graham Clark
1941 - 2023

Graham Clark was an English opera tenor. His big break came when he was selected to appear in a charity gala at The Royal Opera House, Covent Garden on 25 January 1975. From there he went on to enjoy appearing at the English National Opera, Glyndebourne Festival Opera, Opera North, Scottish Opera, and Welsh National Opera and Northern Ireland Opera in the UK, all the leading North American and European opera houses, including the Metropolitan Opera New York (15 seasons) and the Bayreuth Festival (16 seasons). He also recorded for major companies. Clark was awarded an Honorary Doctor of Letters by Loughborough University in 1999.



Özkan Uğur
1953 - 2023

Raif Özkan Uğur was a Turkish pop and rock musician, member of the renowned band MFÖ and actor. After starting his career in 1970, he became a founding member of Kurtalan Ekspres in 1972. After switching several bands for the next few years, Uğur formed MFÖ in 1980. Uğur started acting in 1983, beginning with theatre plays, and later acting in movies and TV series. On 8 July 2023, at the age of 69, Özkan Uğur died of complications with lymphoma, which he was diagnosed with in 2013.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



Enough plastic
is thrown
away each year
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ONE MILLION

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



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%

of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

of the plastic we
use, we use
JUST ONCE
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Facts found on ecowatch.com



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Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



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

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

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

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

The Fall

Take America

10CD box set

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

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

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

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



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

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

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

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

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

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

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



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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



dvd/2cd



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

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



From danger to safety...

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

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

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

One more thing....

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

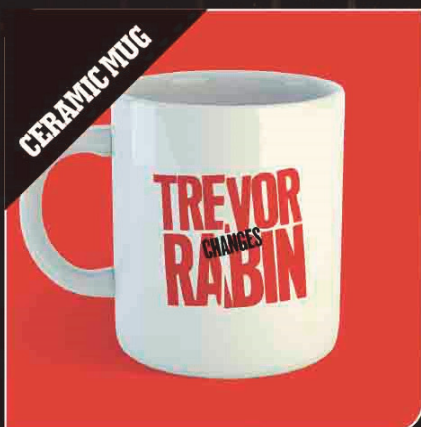
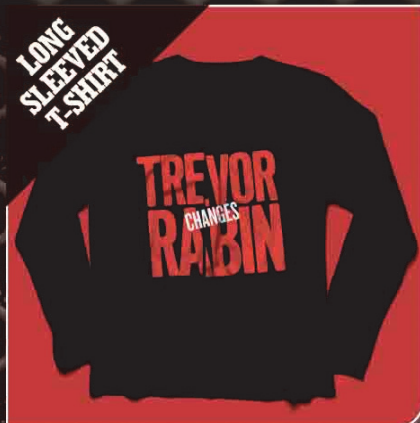
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Bomberman By MC Oliver Twist

It has been a crazy road to this debut album for MC Oliver Twist who has battled more than his fair share of demons along the way but, that road has led him to become a stronger person and one who can finally realise a dream in releasing an LP to the masses. That long road to recovery and ultimately finding solace in the company of God, will surely impact

STEVE RIDER



the vibe and power of the words he delivers here on Bomberman.

It's been a while since I last featured MC Oliver Twist here on the blog, that was way back in April of 2021 with the release of MC Oliver Twist Meets Pandamonium. That release featured a Pandamonium remix of Fly Antics (Link Below), which features on this very album. Now that remix featured cuts by the one and only Jabbathakut who is one of a host of guest artists to feature and drop production on Bomberman, which also includes DJar One, Renee Soul, Prince Po (Organized Konfusion), Chrome (Def Tex, Chrome+), Dee Jay Random & DJ Chud (The Steel Devils), Junior Disprol, Mista Bohze, DJ Krash

Slaughta, Franky Roar, Chris Warner, Nay Loco (Local Healers), ES, Loop Skywalker, Dirty Joe, Kit Glover, Aspect 852, DJ Miracle, DJ Pandamonium, Specifik, Chat One, Jeye Servere and DJ Demon. With a line-up like that alongside Mr Twist and the fact this album is getting a release on one of the UK's premier Hip Hop Labels, B-Line Recordings, and with artwork from the legendary John Dyer. Bomberman looks likely to be one of the standout releases of 2023 and it's been a long time coming too...

Move Smooth kicks off the album with a jazzy beat full of drums, horns, and double bass from DJar One, who also gets busy on the cuts here too, who has you



grinning and bouncing around from the get-go. The vibe is pure upbeat feel-good fun as MC Oliver Twist shows what his lyrical prowess is all about, and that's having fun on this one flipping the similes and metaphors and rhyming about whatever comes to mind. Next up is Fly Antics which see's Jabbathakut on production and cuts. This one is heavy on the drums with vocal samples creating this slick head nod sound with some classic samples cut up on the bridge. Here we find Mr Twist guiding us on a brief trip through some of the key experiences of his life and look at some of what he's been up to more recently. This is just a look at some of what makes MC Oliver Twist the man and the emcee. Jazzy piano vibes, heavy drums and a hint of horns from Frank Roar which keeps you bouncing in ya seat, or wherever you're listening to Still Got You; Renee Soul provides an upbeat soulful chorus as Mr Twist takes us down memory lane to his early days, breaking it down about some of the experiences and people that inspired and shaped him on his journey into Hip Hop and picking up the mic.

Forever brings heavy drums alongside guitar and keys and vocal samples on the bridge as Chris Warner brings a more soulful vibe with Specifik providing the cuts. Here we find Oliver Twist reflecting on his journey through the early days of UK Hip Hop, breaking down more truths about what was going on around him at the time. DJar One is back on production and cuts for The Truth Is, giving us drums and vocal samples bringing an etheric and emotive quality to the sound. Here Twist takes us into a deeper vibe as he looks at what's going on in the world around us and the affect that has on all of us, the struggles we all experience and how those struggles can so often affect our mental health. There is no quick answer to all this but, it starts with looking after you and progresses to the community around you before progressing beyond. Next up is the album's title track, Bomberman, which features Prince Po and Chrome with DeeJay Random on the cuts and production from Frank Roar. Banging drums, bass, guitar give this one a solid boom bap sound that will have you bouncin' off the floor with the volume up a few notches. This one is all about three emcee's lighting the touchpaper on the

mic and letting the words explode in your eardrums. It's really that simple this one is as volatile as nitro-glycerine, you've been warned, turn this up too loud and you're likely to cause maximum chaos.

Halfway through the album and the adrenaline levels are already at their peak and you're hooked, ready for what's next, which see's Mr Twist joined by Junior Disprol and Mista Bohze, Krash Slaughta on the cut. DJar One is on production, dropping a double bass heavy jazzed upbeat that has you movin' and groovin' to the sound. This one is all about having fun at live shows and setting the stage alight with slick verbal wordplay while switching up the flows and whipping the crown into a frenzy while Rippin' Up Shows. Feeding off the pure adrenaline it's time to switch into Battle Mode with Nay Loco and ES joining Mr Twist on vocal duties, Loop Skywalker on the cut and Pandamonium on the beats. The guitar heavy sound with the drums and horns hits your awareness creating this weird, almost disorienting effect which puts you into this situation where vocals seem to be coming at you from all sides at once. This is a one-sided battle right here with Twist, Loco and ES bombarding you with intense verbal wordplay that leaves you comatose and unable to fight back. Dirty Joe provides production on My Baby, a pounding sound that is straight up head nod but, there are some keys on there too which give this deep edge. There is also a deep edge to this track as Twist takes us through some of the hardest times in his life, this culminated in a suicide attempt before he took time out and found a shining light to guide him on. Through so much of his life he had his baby with him. Now you might feel that this track describes his love for a child, and I had that same thought but, to me there was something deeper. However, Twist's description of his suicide attempt was all I could think of and so I got in touch with him and he pointed out the one thing I missed. The end of the third verse references Coco, his beloved chocolate Labrador, who is the real focus of this track and through all the struggles this

track touches on, it is the love between himself and his baby Coco that turns this track into something beautiful that transcends music and even life. Coco may not have been physically with him at such a dark time in his life but, it was Coco that ultimately played a huge role in helping see that everything would be ok. There is so much in this one track I could cover but it would take its own review...

We move into the final quarter of the album with the Long Lastin' produced The Joneses, a funk fuelled vibe with organ notes, sax, and drums. This one see's Twist looking at that peer pressure vibe created of wanting to be like someone else, those others who have the latest phone, the coolest trainers and all the banded gear. This who situation has been going on for years, once it as all about clothes, TV's or the like but, now people want to physically like others. TV and branding is big business now constantly bombarding us with celebs, sports personalities and more, all covered in branding and all to make more and more money from those who really don't have it. The penultimate track is Flight Of The Phoenix, produced by Aspect 852 and featuring DJ Miracle on the cut. The guitar vibe on this has an almost calming effect against the pounding of the drum beat and sharpness of the scratches. At first this appears to be just MC Oliver Twist having fun with sci-fi references but, perhaps there is something deeper here? Could this be a metaphoric look at the way MC Oliver Twist, himself, has risen from the ashes to become the phoenix and this album is the first flight or maybe this is just a story from the mind of slick storyteller? The album ends with Paranoid and Prang featuring Chat One (who also produces the track) and Jaye Servere with cuts by DJ Demon. The sound is heavy on the drum beat with an underlying orchestral, soundtrack vibe which just elevates the sound. This one see's us being taken into the mind of paranoid individual who trust no one or nothing around them and is scared of most of what they see around them,

questioning everything and wondering who is watching...

Sometimes you have to take a step back before you can properly sum up what you just heard, and this is one of those times. I know it has been one crazy road for MC Oliver Twist to finally get an album put together (considering the track Bomberman started out as verse back in 2007) but, what he has done with Bomberman is nothing short of incredible. As an album this would be solid by anyone's standards but, as a debut this one is simply outstanding.

There is a depth to everything here that you can't miss when listening to it. MC Oliver Twist puts his heart and soul into this one and you can feel that in every verse, every sentence, and every word. Bomberman has everything you would want in a release, there is top notch production from top to bottom across the album, there are cracking guest artists who all add extra depth to the album but, what truly stands out here is MC Oliver Twist himself who makes every word perfectly clear regardless of the flow or style he is using. There are tracks which are strictly for the Hip Hop heads that display straight up wordplay that brings a smile to your face and then there are tracks, such as My Baby, that are emotive and uplifting. In fact, for me, My Baby is one of the standout tracks I have heard this year, with its metaphoric look at a beloved pet to the sheer wealth of information packed into one track and I wish I had the time to fully go into it, such as the influence of Prince Po to the reconciliation with a childhood friend Daz.

For me, what MC Oliver Twist does with Bomberman are two things that demonstrate the sheer power that music has; Firstly it shows just how the listener can connect with emotions that the artist puts into the music they produce and secondly, it display the deep connection some listeners will get with the artist, and what I mean by that is the depth you can interpret and then feel the messages and

the stories within the tracks. When you really take the time to listen intently to the words, every track can then take on a whole different meaning for you, it takes beyond listening or reading between the lines and places those emotive feelings directly into reality...

I have been lucky enough to chat to MC Oliver Twist on a number of occasions and to see him perform live at Rope-A-Dope in Bristol in 2021. This is a guy who has had the life experiences to put such depth and emotive content into what he writes that every word seems to touch you deeply, making you feel that you are stood right there with him as you listen to his words.

I really could go on talking about this one for hours, letting you know that the awesome album artwork comes from no other than John 'Digital' Dyer but, I really just need to say enough to make you go have a listen and even grab a copy, because it really is worth every penny.

My humble thanks to MC Oliver Twist for asking me to review this and for our chats and the humbling and open chat we had regarding My Baby, Thank You my friend.

Bomberman drops on July 7th from B-Line Recordings / Hip Hop Be Bop...

On that Note,

I'm out, see ya...

Steve

End Of Your Era By MNEA

End Of Your Era is the latest release on the awesome UK Hip Hop Label Live From The Groove. The Debut release comes from the artist collective know as MNEA, who are based across the UK and

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MINEA:

"END OF YOUR ERA"

[+ DJAR ONE REMIX]

collaborate remotely to produce their own take on Hip Hop. Production comes from Conbel Evrence, with co-production, mixing and mastering from Dweller, Vocals by Dweller and Scrabbleshots, cuts by DL Simon C and Artwork from Tuff Draft Design. The flip side of this single release is a remix from dope producer Djar One, out of France.

So, I'm not gonna keep you waiting around, let's get into this...

The first thing that hits you about End Of Your Era is how the beat, keys, bass, multi-layered sounds and cuts combine to bring this head nod vibe that immediately takes over your whole body. It just seems that your whole body assimilates the

sound and vibe making you both one for the duration of the track. Once the beat has you hooked you are able to listen and feel the words that form the basis of the message within. The message comes across in the form of this emotive tale of looking back at life and how far we have come and realising that the innocent outlook we had on life as children never really prepare us for what's to come on the journey of life. We progress thorough life understanding that the road in front of us never becomes clearer but, is littered with decisions to make and hurdles to be overcome that will help us walk forward and grow as individuals, constantly moving and pushing on until we reach the End of Your Era. The message here really seems to be that life is all about making

the most of what inspires us and helps us to grow along the way, it's not always an easy journey but, if we make the most of every opportunity, we will always that we have done our very best in live.

So, the flip side of the single is the remix from Djar One which keeps the vocal message and its emotive context but takes the sound scape to another level. Djar One keeps the reflective vibe of the original single while giving it a slightly more mellow, upbeat sound. With this remix, Djar One helps you to imagine yourself chilling on a warm summer's eve in a group of friends, musing over life's journey to date; the ups and downs, the challenges and the crossroads life has put

in front of you, all the while speaking from the heart, realising just how far you've come and that you are still here, walking forward with purpose.

Sometimes its difficult to come up with words that express the overall feel of single, EP or album and that is exactly how I'm feeling now as I sit here, ready to sum up this single but, and I've said this before, this single and the remix are perfect representations of just how powerful music can be. Here we have a Hip Hop single, that puts in to music, how we can so often reflect back over our lives and how those trials, tribulations and inspirations, have shaped who we are in that moment and it comes across in such a



way as to be relevant to any one of us; and because it is so relatable it can't help but, stir those deep down emotions within you, regardless of your musical tastes.

What MNEA have here is a single of which you can play either side in the car, club, on the radio, at the BBQ and so on and it will get people moving and speaking on heir own experiences. For me, this is essential listening for the summer and beyond, it's just never gonna get old.

Huge props to MNEA and Djar One for crafting such a great audible experience.

End Of Your Era is available on Live From The Groove today on strictly limited 7" vinyl and digital.

My Thanks to Dweller for sending this one my way.

On that note...

Yeah, I'm outta here,

See Ya.

Steve.





<https://jondownes1.bandcamp.com/>

And so it is just after mid-summer and it's a good time to put out a new song for your delectation, but it didn't happen like that at all.

I was discussing Eastern European politics with Miss Maxine the other day and was continually amused by the fact that she can never remember the surname of the dictator of Belarus and so, my mind being what it is, as I was going to sleep that night I found myself writing a song about the whole situation. It's the sort of thing I do innit?

If you want to pay for it, it will be another quid towards my moral degeneration.



Andrew Weatherall: AW60 – aka The Guv'nor

alan dearling



Some words and pics from Alan Dearing

A weekend of live music, DJs and mixers. Co-ordinated by Todmorden's Golden Lion crew. A celebration of what would have been music producer, musician and DJ, Andrew Weatherall's 60th birthday. Eager crowds of dancers, plenty of May Bank Holiday high spirits immersed themselves amongst lots of memorabilia of Andrew's life and musical careers, plus the presence of many members of the Weatherall family. Andrew W was last at the Golden Lion with his many worldwide and local fans and friends for the 5th ALFOS weekender (A Love From Outer Space) with Sean Johnston and others in June 2019. Sadly, it took place only a relatively short time before his untimely demise at the age of 56 in February 2020. I was there for most of that weekend, and had opportunities to chat with him, finding him to be gentle, warm, companiona-

ble and deeply knowledgeable concerning many styles of music. The range of music he played over three days was genuinely genre-defying. It encompassed rockabilly, blues, psychedelia, techno, electronica, rave, hip-hop, rock and dance. But I guess, Andrew will be most remembered for being centre-stage of Acid House and as the producer of Primal Scream's 'Loaded' and 'Screamadelica' and My Bloody Valentine's 'Soon'. His own electronica trio, The Sabres of Paradise released three cult albums.

And so the 2023 'AW60' event was a thoroughly mixed musical bag. It physically and sonically overlapped with the Todmorden Folk Festival weekend – Morris Men, clog dancers, fiddles and bagpipes were melded into the fabric of the local area, down by the Rochdale Canal and inside



and outside venues, pubs and bars, cafes and eateries throughout Tod's market streets and gunnels.

Sunday night at AW60, a variety of DJ sets and live, **Andy Bell and Chris Roter**. Two guitarists....a relaxed, improvising-style set. More of a jam than a show, but delightfully intimate. Andy Bell is

something akin to rock-royalty having been the co-founder of the band, Ride, often named as the creators of the 'shoe-gazing' style of music. But, Andy was also in Oasis for nearly ten years and in Liam Gallagher's Beady Eye. He's an innovator in electronic music, but is primarily a guitarist and bass-player, but most definitely with 'added loops, pedals and effects'. He's also been working on his solo work (most





recently the double album 'Flicker' 2022), new compositions with Chris Rotter and in Glok, plus occasional reunions with Ride. The sound of this duo gigging was strangely ethereal, jangling guitars and interweaving of soundscapes. Strange, but overall entrancing and enveloping. And a

fitting tribute to Andrew Weatherall, who Andy Bell had worked alongside in many musical conflagrations. All in all, a magnificent party for the Guv'nor! Live Video:

<https://vimeo.com/822933811>









MARK AT THE MOVIES

Mark Raines



Captain Ron

Released September 18, 1992

Directed by Thom Eberhardt

Plot.

Martin Harvey is a middle-aged office worker who lives in Chicago with his wife, Katherine, 16-year-old daughter, Caroline, and 11-year-old son, Ben. When he learns his recently deceased uncle has bequeathed him a 60-foot yacht once owned by Clark Gable, he

decides to take his family to the island of St. Pomme de Terre ("Saint Potato") to retrieve it so he can sell it. Katherine resists the idea, but agrees after Caroline announces she has just become engaged.

When the Harveys arrive at the island, they discover that the yacht, Wanderer, is in terrible condition. Upon hearing this, the yacht broker cancels his plan to send an experienced captain to help them sail it to Miami, and instead hires a local sailor, Captain Ron Rico, a one-eyed man with a very laid back attitude, and Navy veteran who claims to have piloted USS Saratoga. He launches immediately when he sees the car he arrived in roll off the dock and sink. Its owner arrives at the dock and shoots at him.

Captain Ron takes Ben's money in a

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

game of Monopoly, giving him beer to drink and charging him for it later, but shows loyalty to Martin, who he refers to as "Boss". Martin, who doesn't like him, calls him "Moron" in his diary, and believes that he doesn't know what he's doing.

The Harveys decide to stop off in the Caribbean, but learn that Captain Ron doesn't know how to navigate. While on a random island, Martin decides to go on a nature hike, but runs into guerrillas led by General Armando. Captain Ron bargains for Martin's freedom by giving them a lift to the next island, and receiving some firearms in return to fight off pirates. This angers Martin, as he declares there will be no firearms on his yacht and tosses them overboard, before realizing that without them, he is going to have to give the guerrillas a lift.

In the yacht's cabin, Katherine shows Martin the initials of Clark Gable and Carole Lombard marked on the bedpost. They are so excited that they share their feelings and have passionate sex.

When they arrive at their next destination, at a non-USA "San Juan", Martin and Katherine are arrested for smuggling the guerrillas. Caroline and Ben party with the locals and Captain Ron, which ends with Caroline getting a tattoo, Ben breaking his glasses, and Captain Ron losing his glass eye. Martin and Katherine are released from jail, but forced to leave that night. Martin decides to leave Captain Ron behind and they encounter pirates who steal the yacht, and are stuck floating in a raft.

They land in Cuba and discover the yacht there. The pirates find them, but with the help of Captain Ron, they are able to escape with the yacht. Captain Ron learns that they underrate Martin, and he decides to play hurt, forcing Martin to take control of the escape. Using the skills that Captain Ron taught them, they are able to get the sails up after the engine breaks from lack of oil to distance themselves from the pirates. The United States Coast Guard, responding to a distress call



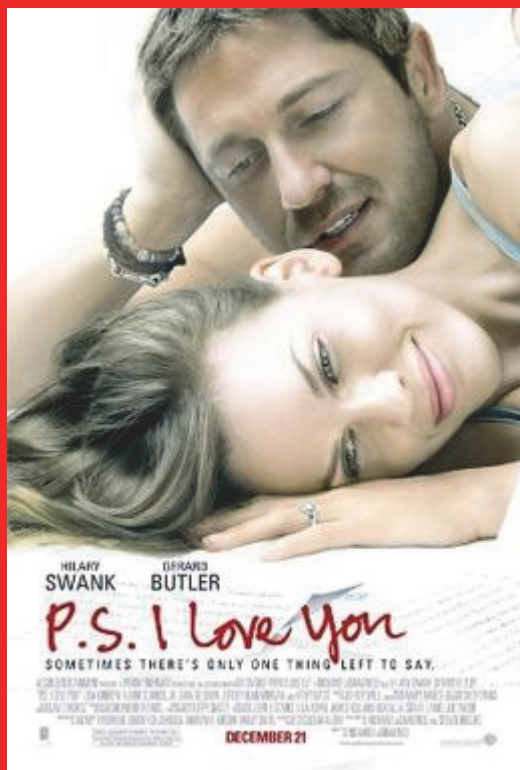
from Ron, arrives and stops the pirates, creating a safe passage to Miami.

They arrive in Miami and part ways with Captain Ron. As they sail to their destination, they decide to turn the yacht around and keep it. In the final scene, Captain Ron appears to have cleaned up his appearance and has quickly taken on a new role as a captain for a wealthy couple and their small motorboat. Notably he is no longer wearing an eye patch.

Film Trailer

[\[https://youtu.be/NmW-xipCWqs\]](https://youtu.be/NmW-xipCWqs)

Russell's fun performance as the irresponsible and sometimes unsympathetic yacht captain carried it through its flaws



PS I Love You
Released December 21, 2007
(United States)

Directed by Richard LaGravenese

Plot

Holly and Gerry are a married couple living in Manhattan; they fight occasionally but are deeply in love. One winter, Gerry dies of a brain tumor, causing Holly to withdraw from her family and friends out of grief.

On Holly's 30th birthday, a cake is delivered along with a cassette that holds a recording from Gerry—the first of several meaningful messages all ending "P.S. I Love You", which he had arranged to have delivered to her after his death. Holly's mom, Patricia, who never warmed to the idea of her marrying Gerry when she was nineteen, is not pleased, worried that it will keep Holly tied to the past.

As each season passes, Gerry's messages fill Holly with encouragement to continue living. Having organized for Holly and her two best friends, Denise and Sharon, to travel to his homeland of Ireland, they arrive at a beautiful house in the Irish countryside and find a letter addressed to each of them; one asks Denise to take Holly to his favorite pub. While there, Holly meets William, a singer who strongly reminds her of Gerry. He dedicates a song to her, ("Galway Girl"); upon hearing it, she is overcome with emotion and walks out, realizing it was the song Gerry sang to her when they first met.

While out fishing on the lake, the women lose their boat's oars, leaving them stranded. As they wait for help, Sharon announces that she is pregnant and Denise reveals she is getting married. Their news causes Holly to relapse emotionally and begin to withdraw into herself again. They are eventually rescued by William,

whom Sharon and Denise invite to stay the night because of the rain. Unable to deny their feelings for each other, William and Holly have sex. They later have a conversation about Gerry and, when Holly mentions his parents who she wants to go and visit, William realizes she is the widow of his childhood friend. Holly panics, but William calms her down by telling her stories about his and Gerry's friendship. The next day, Holly visits Gerry's parents and while there, receives another letter, reminding her of how they met.

Arriving home, Holly continues to withdraw from her life, but is later inspired to start designing women's shoes after finding one of Gerry's suspender clips on one of her heels. She enrolls in a design class, and, over time, her newfound confidence allows her to emerge from her solitude and genuinely embrace her friends' happiness. Holly also goes out to dinner with an old friend, Daniel, who reveals he has always had feelings for her. Knowing Holly doesn't return the same feelings, and after she calls him Gerry by mistake, Daniel leaves the restaurant.

While on a walk with her mother, Patricia hands Holly a final letter from Gerry, revealing she was the one whom he had asked to deliver all of the messages; she said she didn't think it was appropriate but also couldn't say no to him. Holly returns home to a voicemail from Daniel. They meet at Yankee Stadium and she asks him to read the letter; in it, Gerry tells her not to turn away from new love. Holly and Daniel share a kiss but then decide they are better staying as friends.

Later, Holly takes her mother on a

trip to Ireland. By chance they meet William, and he expresses his wish to see her again.

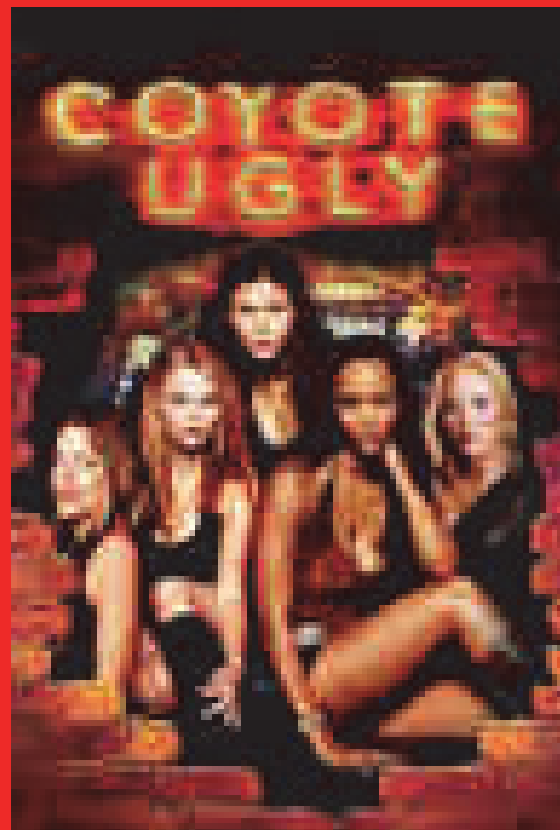
Film Trailer

[\[https://youtu.be/CZzW6_hR068\]](https://youtu.be/CZzW6_hR068)

Running Time [2H 1M]

Rated [12]

4 Out Of 4



Coyote Ugly

Released August 4, 2000 (United States)

Directed by David McNally

Plot.

Violet Sanford leaves her hometown of South Amboy, New Jersey, her father Bill, and her best friend Gloria, to pursue her dreams of becoming a songwriter in nearby New York City. Violet tries multiple times to get her demo tape noticed by the recording

studios but is unsuccessful. One night, she tries to get herself noticed by a music industry scout. The bartender jokingly points out Kevin O'Donnell, making her believe that he is the bar manager. When she discovers the joke, Violet feels hurt because she thinks Kevin was trying to make her look foolish.

With only a few dollars left in her pocket after her apartment is burglarized, she goes to an all-night diner and notices three girls, Cammie, Rachel, and Zoe, flaunting the hundreds of dollars in tips they earned. After inquiring, she finds out that they work at a trendy bar named Coyote Ugly.

She finds her way to the bar and convinces the bar owner Lil to give her an audition. Violet's first audition does not go well. After Violet breaks up a fight between two customers, Lil gives her a second audition. At her second audition, Violet douses the fire warden in water which costs Lil \$250. However, Lil decides she can work at the bar if she can make up \$250 in one night. Kevin turns up at the bar and Violet auctions him off to another woman at the bar to earn the money. Kevin tells Violet that she owes him, so Violet agrees to go on four dates with him. The two begin a relationship.

Kevin commits himself to help Violet overcome her stage fright, which she is informed she will have to do to have her songs heard. Violet tells Kevin she inherited her stage fright from her now-deceased mother, who also moved to New York in her youth to pursue her dreams of singing. Violet's stage fright mostly extends to singing her original pieces as she can sing in the bar doing karaoke to help Cammie and Rachel break up a fight between

customers.

One night, her father Bill comes to see her at work after a photo of her on the bar appears in the paper. When he arrives, she is dancing on the bar counter with the other bartenders pouring pitchers of water over her. He is angry about her job and refuses to talk to her when she calls him shortly after. She keeps the job despite her father's wishes, but shortly thereafter gets fired when Kevin gets into a fight at the bar. She and Kevin then break up.

With her dreams not working and her job at the bar lost, Violet goes to New Jersey for Gloria's wedding. That night, Bill gets hit by a car and is seriously injured which almost prompts Violet to move back to South Amboy. However, Bill convinces her not to give up while telling her the truth: her mother did not have a problem with stage fright and quit singing because of Bill.

Back in New York, Lil visits Violet at a restaurant where she is now working and the two make amends. Violet finishes a new song and later performs it at an open mic night at the Bowery Ballroom. After a difficult start, she gets help from Kevin and can sing. The Coyotes, Bill, and Gloria are also there for moral support. The performance leads to a deal with a record label.

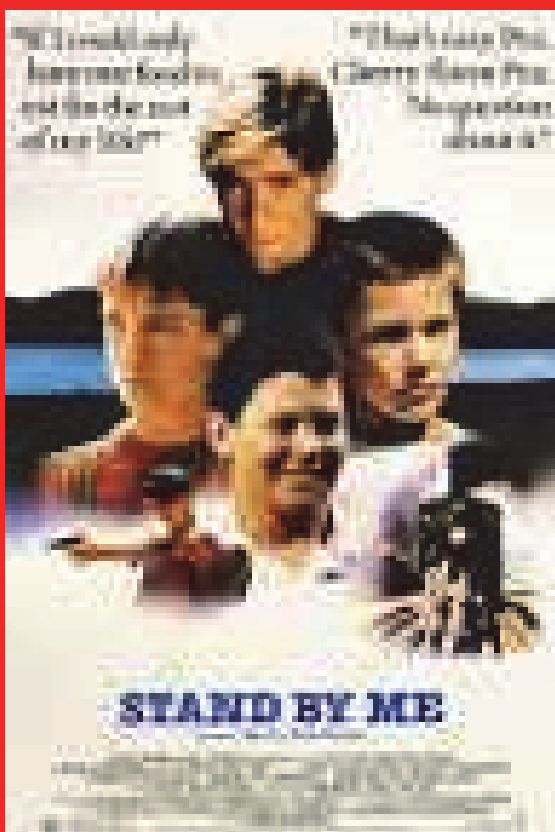
3 months later at Coyote Ugly, LeAnn Rimes had recorded Violet's song and sings the song on the bar as Violet joins in. After procuring for Kevin a copy of *The Amazing Spider-Man #129* which Punisher debuted in and allowing Bill to win an auction, Violet kisses Kevin celebrating her dream coming true.

Film Trailer

[\[https://youtu.be/2lqWOOH0wIE\]](https://youtu.be/2lqWOOH0wIE)

Little more than an excuse to portray "hot, sexy women dancing on a bar in a wet T-shirt contest

Running Time [1 H 37 M]
Rated [12]



Stand By Me

Released
August 8, 1986 (limited)
August 22, 1986 (wide)

Directed by Rob Reiner

Plot.

Writer Gordon "Gordie" Lachance reads a newspaper article about a fatal stabbing. He recalls an incident from when he was twelve years old when he, his best friend, Chris Chambers, and two other friends, Teddy Duchamp and Vern Tessio, went searching for the body of a missing boy named Ray Brower near

the town of Castle Rock, Oregon, during Labor Day weekend in 1959. As a child, Gordie's parents largely ignored him due to grief over the death of his older brother, Denny.

Vern overhears his older brother, Billy, talking with his friend, Charlie, about finding the body. Billy does not want to inform the police because it could draw attention to a car theft he and Charlie committed. When Vern tells his friends about the body, the four boys — hoping to become local heroes — decide to search for it. After Chris steals his father's pistol, he and Gordie run into local hoodlums "Ace" Merrill and Chris's older brother, "Eyeball." Ace threatens Chris with a lit cigarette and steals Gordie's Yankees cap, which was a gift from Denny.

The boys begin their trip. After stopping at a junkyard for water, they are caught trespassing by owner Milo Pressman and his dog, Chopper. Once they escape over a fence, Milo calls Teddy's mentally ill veteran father a "loony" and refers to how he almost burned Teddy's ear off. An enraged Teddy tries to attack Milo but the other boys restrain him. The four continue their hike, and Chris encourages Gordie to fulfil his potential as a writer despite his father's disapproval. While crossing a railroad bridge, Gordie and Vern are nearly killed by an approaching train but jump off the tracks and escape serious injury. In the evening, as the boys camp, Gordie tells a fictional story he created about "David 'Lard-Ass' Hogan", an obese boy who is constantly bullied. Seeking payback, he enters a pie-eating contest and throws up deliberately, inducing mass vomiting among everyone there.

That night, Chris complains to Gordie that he hates being associated with his family's reputation. He admits to

stealing school milk money but says he confessed to a teacher yet was still suspended as the teacher kept quiet and pocketed the money. Devastated by the teacher's betrayal, Chris breaks down and cries. The next day, the boys wade across a swamp, discovering it is filled with leeches. Gordie faints after finding one in his underwear. After more hiking, the boys locate Ray Brower's body. The discovery traumatizes Gordie, who asks Chris why Denny had to die and cries about his father hating him. Chris comforts Gordie and asserts that his father simply does not know him.

Ace and his gang arrive to claim the body and threaten to hurt the boys if they stay. When Chris insults Ace and does not back down, Ace draws a switchblade. Gordie gets the gun, fires a warning shot, and stands beside Chris while pointing the gun at Ace. Ace demands the weapon, but Gordie refuses while insulting and threatening him. Ace and his gang vow revenge and leave. The boys decide it would be wrong to exploit Brower's death and instead report the discovery via an anonymous phone call. They walk back to Castle Rock and part ways.

Back in the present day, Gordie is finishing a memoir of the experience. He notes that Vern and Teddy separated from him and Chris in junior high. Vern married after high school, had four children, and became a forklift operator. Teddy tried to get into the Army but failed due to his damaged ear and poor eyesight and instead ended up serving time in jail. Chris took college prep courses with Gordie and, despite struggling, later became a lawyer, with the two eventually drifting apart. While recently attempting to break up a fight in a restaurant, Chris was stabbed to death. Gordie writes that although he

had not seen Chris in over a decade, he will miss him forever. He ends his story with "I never had any friends later on like the ones I had when I was twelve. Jesus, does anyone?" before going outside to play with his son.

Film Trailer

[\[https://youtu.be/jaiZ6ZQoO-Y\]](https://youtu.be/jaiZ6ZQoO-Y)

Stand by Me is a wise, nostalgic movie with a weird streak that captures both Stephen King's voice and the trials of growing up.

Running Time [1H 25 M]

Rated[15]



The War With Granpa

Released August 28, 2020

(Lithuania)

October 9, 2020 (United States)

Directed by Tim Hill

Plot

After accidentally stealing from a grocery store due to having trouble with the self-checkouts and causing a scene



with the store manager, recently widowed Ed Marino (Robert De Niro) is visited by his daughter Sally Marino-Decker (Uma Thurman), who wants him to move in with her family. Ed does not want to leave his house because he built it himself. Sally convinces Ed to move in with her and gives him her son Peter's (Oakes Fegley) bedroom. Peter is not happy about giving his room to his grandfather and being moved to the attic. Ed is welcomed by Sally's husband Arthur (Rob Riggle) and two daughters, Mia (Laura Marano) and Jenny (Poppy Gagnon). During his first day, Ed spends most of his time in his new room, sitting in his chair and looking at the sky, still thinking about his late wife.

Peter then tells his friends Billy (Juliocesar Chavez), Steve (Isaac Kragten) and Emma (T.J. McGibbon) about his grandfather moving in with his family and living in his room. After a miserable first night in his new room, Peter decides to declare war. Ed agrees, as long as they follow the rules of engagement: they cannot damage other people's belongings and

cannot tell the family about their arrangement. Peter pulls a series of pranks, including replacing Ed's shaving cream with quick-drying foam and damaging his record player. Ed gets back at Peter with pranks including removing all of the screws from Peter's furniture and rewriting his school report. Ed turns to his friends Danny (Cheech Marin) and Jerry (Christopher Walken) for some advice. Over time, Ed begins to spend time with his granddaughters and son-in-law and learns how to use modern technology, such as self-checkouts and apps.

Sally learns that Mia is dating a boy named Russell (Colin Ford), whom she does not approve of. Ed invites Jerry, Danny, and Diane (Jane Seymour) (a store worker Ed has befriended) to play dodgeball against Peter and his friends. Peter and his friends win the first round, but Ed and his team manage to beat them during the second round. However, during the third round, Danny's jaw is injured; as a result, the game is declared a tie. Later, Peter pushes the button on Ed's emergency call necklace, and Ed picks Peter up

ENTRE EUX, TOUS LES COUPS SONT PERMIS !

Robert De Niro Urna Thurman Rob Riggle Oakes Fegley avec Cheech Marin avec Jane Seymour et Christopher Walken



from school to take him fishing. The two discover that it is illegal to fish there. Ed then takes Peter to his old house and explains that he left some secrets in the walls.

Ed learns that Peter is being bullied, so he, Danny, and Jerry throw the bully in a dumpster. At Jenny's Christmas-themed birthday party, Peter keeps his promise about not pulling any pranks. Peter rigs up an ejector seat for Ed, who is supposed to be playing the part of Santa that night. Unfortunately, a last-minute change results in Jerry being dressed up as Santa. Throughout the party, Peter and Ed are asked to help out. Instead, they continue to prank each other, including spraying bottles at each other and Peter plugging the cord to the lights as Ed checks them, shocking Ed. As a result of their hijinks, they inadvertently reveal their war with each other to everyone. Jerry gets ejected from his chair, resulting in further property damage and injuries to multiple guests. During this, Jenny's

Christmas tree prop falls onto the house, leaving a hole in Mia's room and revealing Mia's secret tryst with Russell. Afterwards, Ed is injured and taken to the hospital.

As punishment, Arthur and Sally place Peter and Mia under "work arrest" for six months. Russell shows up; Sally initially seems angry at him, but instead welcomes him. Sally goes to pick up Ed from the hospital, but learns that he has already checked out and his Lyft driver Chuck (Joe Gelchion) has taken him to his old house. Peter decides to make amends, and begs Ed to move back in with the family. The two finally reconcile, as Sally listens. As time passes, Ed and Peter seem to finally be getting along until Ed leaves one day to be with Diane, with whom he is now in a relationship. Peter looks on angrily, declaring a war on both of them as they leave.

Film Trailer

[\[https://youtu.be/X0K5cA2hS6g\]](https://youtu.be/X0K5cA2hS6g)

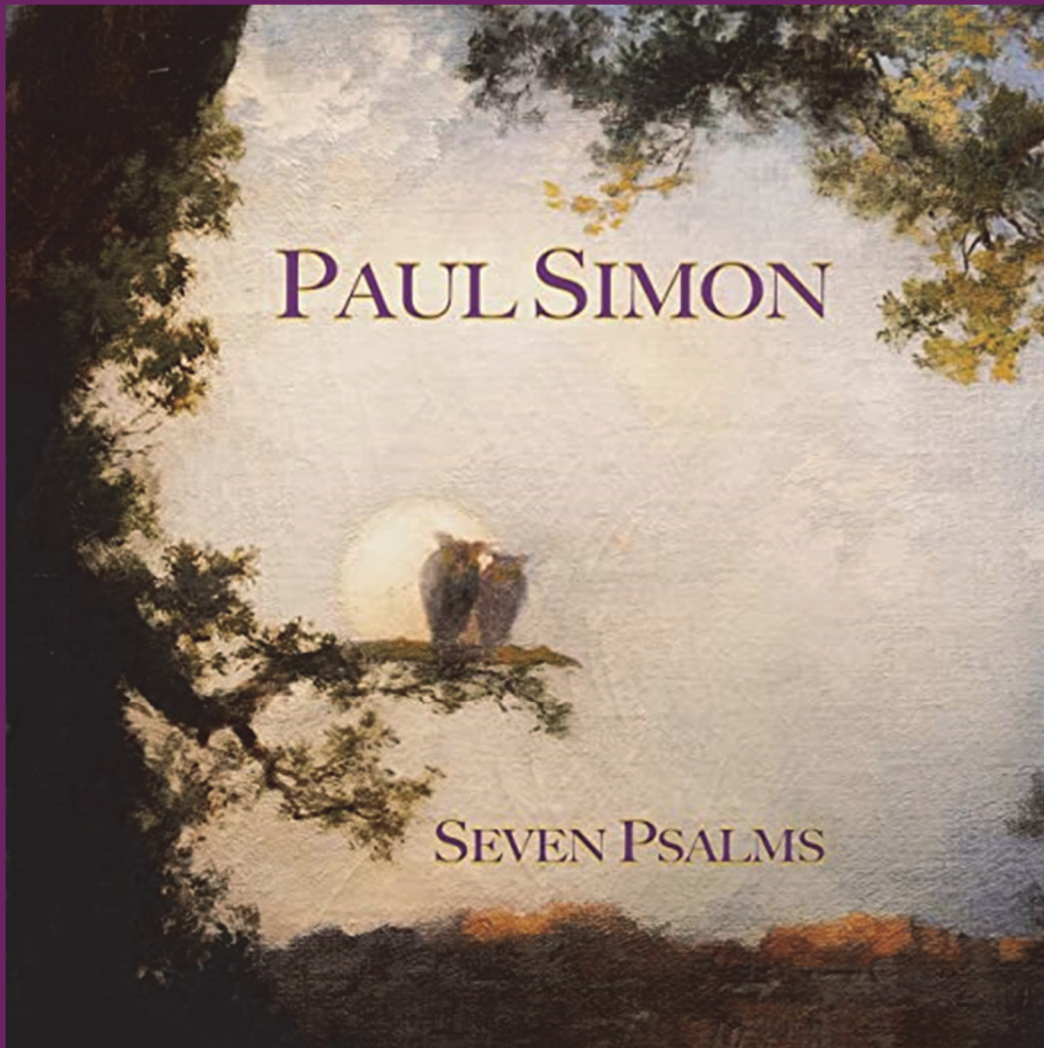
The killer cast is sorely wasted on an utterly inane script about a spoiled kid who inexplicably decides he hates his very nice grandpa for moving into his room

Running Time [1H 34 M]

Rated [PG]

2 Out Of 4





Paul Simon in reflective mode with ‘Seven Psalms’

Alan Dearling shares some thoughts on Paul’s latest musical offering

‘Ruminations’ is probably what I’m sharing. It seems more appropriate rather than a ‘review’ or ‘commentary’. This 15th studio album by Paul Simon, now 81, is partly spoken, an intoned sonic poem. A strangely twisting musical “*endless river flows*” populated by ‘The Lord’. A soundscape largely of spiritual and religious meditations. There’s a simplicity and beauty within its single meandering acoustic journey – seven tracks recorded to be listened to in their entirety.

It quickly becomes obvious that this is some kind of ‘bookend’ in Paul’s long career, many

alan dearling

aeons since the days when he was one half of Tom and Jerry with Art Garfunkel back in the very early coffee houses and folk clubs in the early 1960s. It's an endpiece. A wonky and often off-tune entreaty to *"Dip your hand(s) in Heaven's Water"*. At 33 minutes of solo 'dangling conversations' Simon is obviously filled with lamentations and mournful regrets. With added, occasional wry and rueful humour, including listening into two cows! But mostly it is a death song-cycle. A return to the womb.

"The Lord is our benediction and our curse."

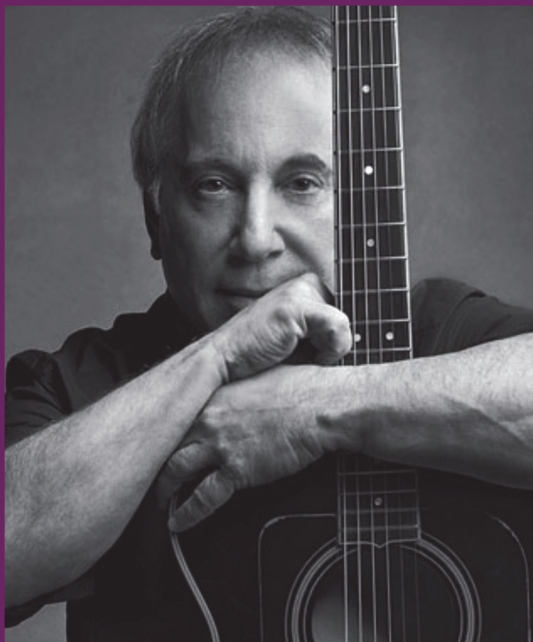
"We have no destination."

"The Lord is a welcome door to the stranger."

And finally in the Seventh Psalm, 'Wait', sung with his wife, Edie Brickell, we are engulfed in the quiet anticipation of standing outside of some kind of metaphorical or real, 'Heaven's Door' or 'gates'. Simon tells us that:

"I want to believe in the dreamless transition..."

"Children get ready – Time to come home."



Musically, it is mostly a floating, vaguely Spanish-styled piece of acoustic guitar playing, with some added rather ethereal instrumentation/orchestration. The recurrent guitar theme piece reminded me somewhat of Al Stewart's 'Small Fruit Song' and 'Anji' from the late, great, Davey Graham for its frail simplicity. Apparently, Paul Simon lost his hearing in one ear during the recording. A thing of some beauty, but deeply tinged in sadness, some remorse, some regrets. A musical 'dreaming' or even a 'haunting', waiting for the Grim Reaper, perhaps, as his final 'mystery guide'?

'Seven Psalms' – lamentations and prayers on life's curious mysteries.

Amen.

Listen to the album on 'Youtube':

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

PS. I hope that, like me, Paul Simon smiles when and if he sees a comment/review on Amazon marketplace which reads:

Lisa Bosworth:

1.0 out of 5 stars Only Plays Track One

Reviewed in the United States ☐ ☐ on 27 May 2023

I hope to find a way to return this CD for a refund. It only plays Track One, no matter how I try to get it to move on to the other "Psalms".



Blue Orchids, The Furrowed Brow and Autocamper

*Another live
'threesome' night out
... with Alan Dear-
ling*

This was a mad, frolicsome night. Rammed venue and an extremely eclectic musical mix. If this was fifty years

ago it would have been dubbed, 'Variety Night'!

Autocamper were up first. Young, keen to plough their own personal musical furrows. They looked as though they enjoy working together, and each member of the Autocamper 'team' contributed to the overall jangling soundtrack that they made sound just a bit off-kilter, but nicely so. Three of the band took turns on vocals, not just frontman Jack on guitar. Collectively, this added to the spicy 'variety'. Niamh's xylophone provided a hypnotic tubular bells-type edge to the proceedings. I thought that the drummer's vocal was particularly individual. Overall, a modern take on the garage band with an added little bit of Byrds-like psychedelia.

From their FB page it tells us: "introducing... **YOU LOOK FABULOUS!** our debut cassette release! featuring 'bonfire night', 'never end' and a cassette only exclusive 'Ken Hom' recorded by John Harkins at the mill in Plungington and put out by discontinuous

alan dearling



innovation inc!"

They didn't seem to have any cassettes left. A shame for them, they might have sold a few.

Facebook:

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

The Furrowed Brow

I own up. I had been watching the vids of



The Furrowed Brow quite a lot in advance of the gig. They sparked my imagination. *"Would I be getting the opportunity to watch a new major band at the beginning of their journey to star-studded Musical Heaven?"*

Visually they are very imaginative. A potpourri of Bowie psych Ziggy, androgynous, playful, theatrical. A veritable circus of talent. Strong songs, dodgy, edgy lyrics, inventive performances. Plenty to watch and The Furrowed Brow are real crowd-pleasers. They exude oodles of their own brand of mischievous fun and are obviously enjoying themselves thoroughly on their adventures into post-punk/glam Wonderlands in search of Alice and the White Rabbit! Masses of vital energy. Individual and thoroughly entertaining. Nice mixes of shadows and light. Darkness and Day-Glo. Scuzzy. It's good to bear witness to some quality catchy pop music. Ear-worms to the fore! They should soon be in the forefront of the new Manchester wave of young bands. Check them out!

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

Single: 'Jill': <https://www.youtube.com/watch?v=BIfO1vm6SjI>

'I threw the bathwater out':

<https://www.youtube.com/watch?v=9OT49iUeS84>

Furrowed Brow tell us: *"We've been working on our next single: OUTDOORS MAN - we've cobbled together everything we need to record ourselves properly at Brow Towers so the entire thing - recording, mixing and mastering - is now 100% us. Fear not, we've still recorded everything live but it means we've also had as much time as we like to chuck in loads of weird and wonderful effects and it's sounding really fucked up and amazing - just like the good Lord intended. Release date looking to be mid- June."*

Blue Orchids have been around a long, long time. Since 1979 in fact. They originally formed out of the proverbial ashes, when Martin Bramah left the Fall, after playing on the band's debut album 'Live at the Witch Trials'. They are often spoken in reverential, hushed tones as Nico's backing band.









This live performance commenced with Martin complaining about the ‘smoke’ rolling onto the darkened stage and then telling the audience: *“You won’t know any of the songs tonight, we are premiering our next album.”*

I suspect, or guess, that the Blue Orchids like a bit of organic confrontation. Moody music, moody atmosphere. They claim on their Facebook page:

“...we speak with the tongues of men and of angels we have the gift of prophecy and can understand all...”

Here’s what was said about the band in advance of the show: *“First conceived in 1979 after he walked out on Mark E Smith, the group has been through many changes. This year’s line-up is a wild mix of psych, post-punk and a strange kind of ‘city-folk’.*

Pounding beats, pulsing bass, a maelstrom of melody and discordant lead-breaks, powers this beast that Bramah has created and nurtured through the

years.

Follow them down a shady back-alley, if you dare, and watch as they reveal the dark, psychedelic mysteries at the heart of their music. Not to be missed!”

Online I can see that Blue Orchids have been critically acclaimed by some notable music writers. From Wikipedia: “The NME’s Barney Hoskyns commented about them, *“There is an economy of love and yearning in every chord, vocal or instrumental that breaks from the aching heart of the Blue Orchids’ sound”* while the writer Paul Morley, reviewing their second single ‘Work’ said, *‘They rave but they are not mad’.*”

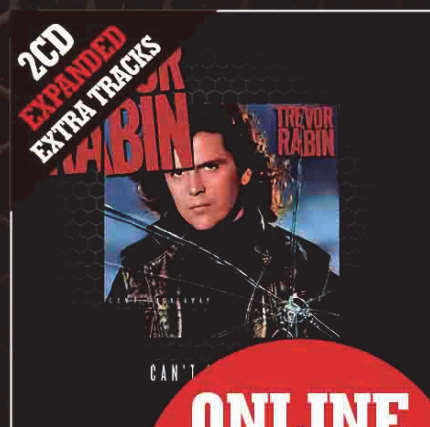
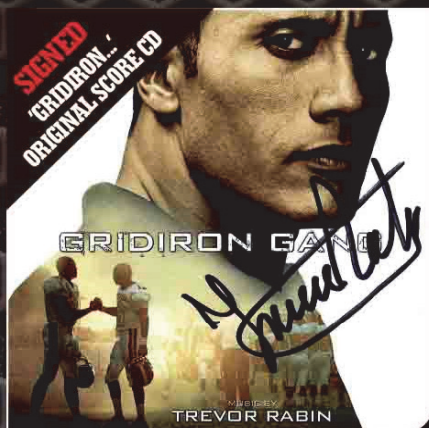
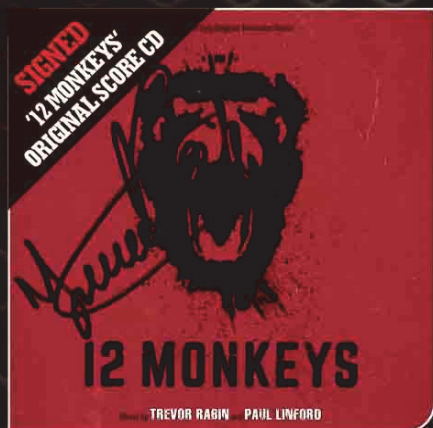
‘Lucky Speaks’ (2021):

<https://www.youtube.com/watch?v=VvgU3unB5T8>

‘What thing is man?’ (2022):

<https://www.youtube.com/watch?v=6FzA4y1yzaA>

TREVOR RABIN



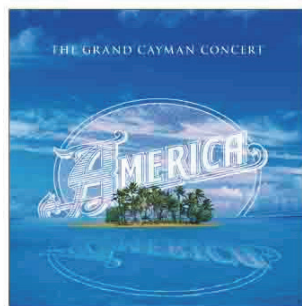
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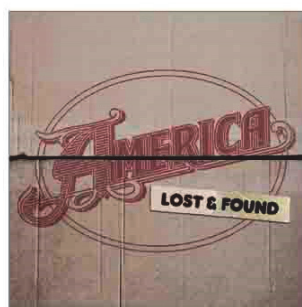
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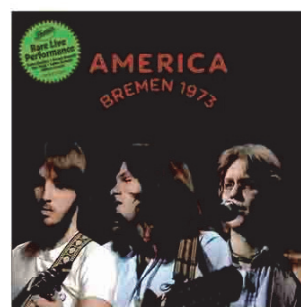
WILDWOOD SPRINGS
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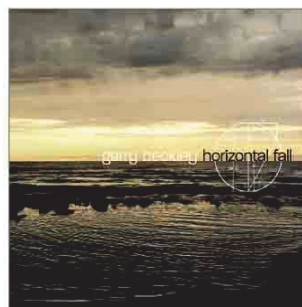
HOLIDAY HARMONY
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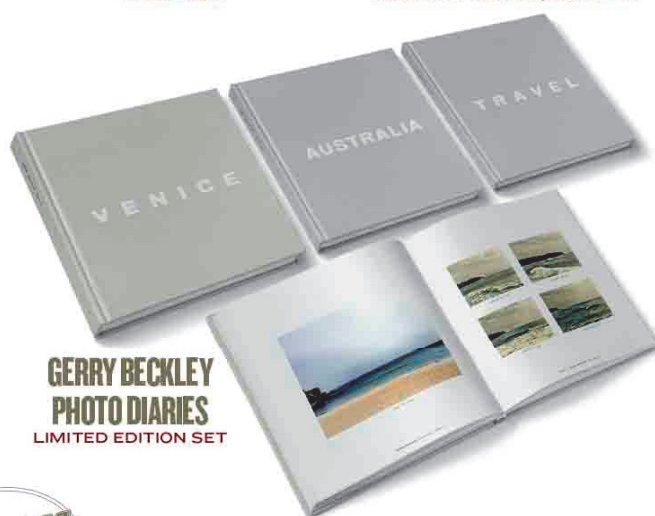
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**GERRY BECKLEY
VAN GO GAN**
USGZ108CD



**GERRY BECKLEY
HORIZONTAL FALL**
USGZ110CD



**GERRY BECKLEY
PHOTO DIARIES**
LIMITED EDITION SET



Available from www.musicglue.com/america/shop

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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

KEV'S WORLD



COMPASSIONIZER NARROW IS THE ROAD INDEPENDENT

Released towards the end of 2022, here we have the third album from the Roz Vitalis side project, Compassionizer. This time around Bayun the Cat has been reduced to being one of a number of guests, but the rest of the core band has stayed the same with Serghei Liubcenco (electric & acoustic guitars, rubab, doira, other percussion & drums, whistles), Leonid Perevalov (bass clarinets), Andrey Stefinoff (clarinets) plus of course Ivan Rozmainsky (Roland Juno-D, Pribor Neofit, Arturia MiniBrute & other synths, kalimba, vibraphone, marimba). Ivan is involved in a few bands these days, which allows him to progress his music in different directions in different ensembles, and in many ways this release is one of his most interesting yet.

The use of guests providing both trumpet and

violin has allowed him to increase the sonic depth he has available to play with, and he has taken the opportunity to move Compassionizer even further into Rio/Avant while also bringing in huge elements of modern classical music. There are times when I am reminded of After Crying, but only if they had been working with Art Zoyd, as they investigate what different instruments can do in a somewhat baroque or even chamber music setting. It is quite possible that many will feel he has crossed right out of progressive rock altogether with this release which would certainly find as many fans within the avant modern classical as it will to those of us who enjoy RIO. One never knows quite where the music is going to lead, or indeed which instruments will be leading it, with Ivan the master conductor and arranger ensuring it somehow all fits together seamlessly. The Russian progressive rock scene is still producing some wonderful music and Ivan Rozmainsky is at the forefront of much of this, and this album clearly demonstrates why as it is a wonderful introduction into his world.

COMPASSIONIZER AS SMOKE IS DRIVEN AWAY INDEPENDENT

Earlier this year Compassionizer returned with a single lengthy track, more than 20 minutes in length, which they released free of charge as an EP. It is the same core quartet as with the previous album, but this time we have a viola player as a guest in the form of Lyudmila Poletaeva. Again we are firmly in the world of modern classical combining with RIO, but there are also times when percussion provides a strong focal point. Although there are only five musicians this time around, both Ivan and Serghei are multi-instrumentalists who bring many different styles and textures to the arrangement. There is far more space within this recording, with the clarinets

KEV ROWLAND

almost plaintive and calling at times, allowing the listener to be fully immersed in what is taking place.

This never feels like a collection of different songs cobbled together, which is sometimes the case with longer numbers, but instead always feel as if the music is following a logical progression even if the listener is unsure what that actually is. This is a thoroughly enjoyable piece of work and a wonderful introduction to the band and what they are trying to achieve, so given it is available free of charge why not jump over to Bandcamp and give them a listen for yourself?



**DAVID CARROLL AND FRIENDS
BOLD REYNOLD
TALKING ELEPHANT**

I was playing this album the other day, and I was thinking to myself just how much this sounded like classic Fairport Convention in many ways, but there were also some influences from Gryphon (there are only so many outfits who use crumhorns after all), while I could also imagine Ashley Hutchings being involved. A quick check of those who assisted with this did not bring Ashley to light, but I did have to smile at the others. Alongside David Carroll (bouzouki, mandolin, acoustic, electric and high-strung guitars, appalachian dulcimer, uilleann pipes, vocals) there are three members of Gryphon in Brian Gulland (bassoon, contra bassoon, harmonium, soprano alto tenor & bass crumhorns, cor anglais, bass clarinet, church organ, whistle, vocals), Dave Oberle (drums, tubano dancing drum, tablas, bodhran, vocals) and Graeme Taylor (electric guitar) and two from Fairport, Chris Leslie (fiddle, vocals) and Dave Pegg (bass) plus Lucy Cooper (vocals) and Tom Spencer from The Professionals and The Men They Couldn't Hang on banjo.

This is not an album released in 2023, as it fully sounds as if it came out 50 years earlier. There are seven traditional songs out of the nine on offer, all of which will be familiar to folkies everywhere, while the other two are Andy Barnes "The Last Leviathan", and Dave Cousins' "The Battle" (a track which featured on the first album by The Strawbs). Apparently, Carroll was a regular on the folk circuit in the Seventies, but when punk came along, he needed to supplement his income so took to repairing and making instruments as well as undertaking session work. It is hard to believe this is his debut solo album as it is full of passion and an underlying strength which makes this an absolute delight from beginning to end. There is the feeling of a master at work, and he is certainly not overshadowed by those who are accompanying him as the arrangements always ensure the vocals are front and centre, yet there is also plenty of room for everyone to express themselves. The guy from Gryphon have long understood the need for space even when they are providing multiple instruments on the same song, while there are few who have played on as many important albums as young Mr Pegg, and here they have brought all their talents to bear on a folk release which is remarkable in so many ways. The use of different singers also ensures one is never quite sure what is going to come next, and Lucy's lead on "Banks of the Nile" are a delight.

This is a folk lover's delight from beginning to end and absolutely essential for any lover of the genre.



**GRANT GEISSMAN
BLOOZ
FUTURISM/MESA/BLUEMOON**

35 years down the road, countless thousands of reviews and literally millions of words on the subject, and I am quite used to being out of step

with many others, but I must admit I was perturbed to see this was one of the finalists in the 2023 Grammy's in the 'Best Contemporary Instrumental Album' category where it lost out to Snarky Puppy and their 'Empire Central'. I mean, this is clever and all, and includes notable guests such as Randy Brecker, Robben Ford and Joe Bonamassa, but it has been polished and produced within an inch of its life and consequently it is just plain boring. True, there is undoubtedly some very nice playing, but all the heart and soul has been ripped out of it, no matter how much fun the guys were having in the studio being able to record with real people post lockdowns.

I have always preferred my blues to be much rougher around the edges, and this clinical release consequently does nothing for me whatsoever. It is so middle of the road that it is creating a rut where the white line is supposed to be, and I just cannot get excited about this whatsoever. I guess this is why I am never asked to sit on judging panels as I will just disagree with everyone, but the Grammy judges saw far more in this than I did so if this style of modern cleansed blues is your style, then give it a listen. As for me, I think I need some Lightnin' Hopkins to wash my ears out.



**JERUSALEM
JERUSALEM
TALKING ELEPHANT**

In a somewhat strange coincidence I was reading about this rare album and deciding I really ought to track it down when I was sent a copy of it to review as it has just been officially reissued by Talking Elephant. Recorded for Deram in 1971 it was produced by none other than Ian Gillan, and this reissue includes the original 9 songs, plus the single "Kamikaze Moth" and four songs which were remastered and released in 2009. The band at the time were a quintet featuring Bob Cooke (lead guitar), Bill Hinde (rhythm guitar), Paul Dean (bass), Ray Sparrow (drums) and Lynden Williams

(vocals). Given when this was recorded, combined with the style of music they were playing, it is something of a surprise to see no keyboard player to be honest, as they are certainly influenced heavily by Uriah Heep although Ten Years After and even Free had a part to play when they move more into blues territory.

Unlike many rare records, this is something that is actually enjoyable to play, which is not always the case. It is, of course, incredibly dated, and it is of no surprise whatsoever to understand they were favourites on the live circuit sharing stages with the likes of shared stages with the likes of Black Widow, Humble Pie, Family, Supertramp, Rory Gallagher, and Purple themselves. They have a classic, blues-based, early Seventies hard rock sound with some nice guitar lines, but the drums in particular are often rather basic and there is the feeling that with the right management and guidance they might have been able to lift themselves further and it is somewhat surprising this was the only album. Talking Elephant Records have long had a reputation for releasing not only wonderful new albums but also making classics available again and there will be many who will seek this out now it is easily obtainable. Definitely for those who wish to travel back in time without having to spend a fortune to do so.



**KEVI
KASTNING & CARL CLEMENTS
STAND IN STRANDS
GREYDISC**

Here we have the latest release from the pairing of Kevin Kastning and Carl Clements, two wonderful musicians who have already released some wonderful albums together and are now returning with their latest, 'Stand In Strands'. Kevin works with a multitude of different musicians in his improvised world, yet his works with Carl have been some of his most successful in the past, and this has proved so again this time around. Kevin

provides 17-string extended hybrid classical guitar, 12-string contraguitar and 12-string baritone guitar while Carl in on tenor and soprano saxophones, and here they can be found bouncing ideas off each other in way that is both relaxing and exciting as they uncover new grounds together.

Kevin is often the most frenetic, with his picking quite staccato, and against that is Carl's more languid approach with notes which are often held and extended. If one feels the other is in a particularly inspired passage then they may step away for a second, allowing them each to breathe and regather before joining their forces together once again. Kevin has long been recognised as a wonderful guitarist, and his continued use of instruments with far more strings than can be healthy (in fact, this recording features some of his smaller guitars) allows him to move music in directions well outside of the norm, while imbuing plenty of classical feeling into music which is avant garde and exciting. The saxophones are melodic and provide a wall for the guitars to be placed against, one having a certain strength and presence while the other is far more fragile and fleeting. The result is something which is beautiful and dynamic, continually moving and shifting, wonderfully invigorating while also allowing the listener to relax in their world while playing this on headphones so none of the nuances are missed. If you have not previously come across Kevin and his continued works with other musicians, then this is a great place to start.



**MOON GOOSE
LA NUIT
FRUITS DE MER RECORDS**

I think the best way to describe the album is by giving the opening lines to the band themselves who say, "this LP features 8 tracks of musical weirdness and we have tried really hard to channel the goose in each one of us and let

them express their feelings." So there you have it, they are channelling their inner goose, which is why we hear from Dougal the sex bot who says most of the time they just stand around in the kitchen, presumably while trying to make sense of the music. These instrumentals show a band who have been heavily influenced by psychedelia, krautrock (especially Can) and space rock (especially Hawkwind). They then roll this up in a collection which rarely settles, so much so that one never knows quite where the music is going to lead.

In many ways it is a case of looking deeply into what is going on, and the clue to having to do this is in the cover art itself where the woman in the bath is clearly visible but look more closely and one can see a very small figure swimming alongside. We get fuzzed and distorted guitars, nice strident bass, powering rhythm section, strident organ, and often plenty of space in a delicately produced album which allows each instrument to breathe and be natural without compressing anything or throwing in loads of effects. There is a very clear feeling to the overall sound, even when everything is being turned up, a clarity of melody and thought which takes us back to the late Sixties and just into the Seventies with yet another release from Fruits de Mer which deserves to be played on vinyl as this was how the album was conceived, with four tracks on each side providing a perfect musical arc. Superb.



**THE MUFFINS
BAKER'S DOZEN
CUNEIFORM**

There is no doubt in my mind that one of the most fascinating and important record labels in the world is Cuneiform, and when they stopped operating some years back, I was devastated. They had just released one of the most essential boxed sets I have ever had the joy of owning, Art Zoyd's

'44 ½', which is something I still return regularly to even now. But they couldn't stay away for too long and over the last few years Cuneiform have again been exciting and enthralling us with challenging music from wonderful bands. At the same time I have been listening to a great deal of music from Jerry King, who introduced me to his friend and bandmate Dave Newhouse, and I have been thoroughly enjoying their collaborations. I knew Dave is famous for being in The Muffins, but for some strange reason I had never investigated their music.

That has all changed in a very big way indeed with this release from Cuneiform which brings together 12 CDs and a DVD in one place (and the version I have actually includes a copy of their 2010 album, 'Palindrome', as well). This means my set has 147 songs with a total playing time of nearly 15 hours, nearly all previously unreleased live and studio recordings from 1975 – 2010. They were a Washington, D.C. area band who existed from 1973-81 and then again with their best-known line-up still intact from 1993-2015. They were called, "...the finest progressive band that America produced... even at its most complicated, (they) sounded effortless & convincing" by Fred Frith. They also acted as Fred's backing band on his first post-Henry Cow solo album, 'Gravity'. This is Canterbury scene progressive rock being thrown into the avant garde with scarce a thought for the likes of Soft Machine as they shift the genre in new directions. With multi-instrumentalists within the quartet (which was their normal line-up, although this did vary a few times), they could keep changing the format so we may have a rhythm section playing against/with two woodwind players, or keyboards could have a major part or possibly guitar. Everyone was able to take a lead role, and it was not unusual for each of them to do so, often all at the same time.

The constants through the career were Dave Newhouse (electric piano, organ, keyboards, piano, woodwinds, penny whistle, harmonica, tenor recorder, percussion, toy instruments, toy xylophone, tambourine, horn, voice) and Billy Swann (electric bass, fretless bass, guitar, electric piano, organ, piano, penny whistle, drums, keyboards, plastic tube, tenor saxophone, alto recorder, whistle, percussion, radio, vocals, voice), while Tom Scott (saxophone, clarinet, flute, oboe, kalimba, melodica, soprano recorder, penny whistle, maracas, whistling, xylophone, bell tree, percussion, keyboards, programming, voice) joined the following year while for a large part of their career they were completed by Paul Sears (drums, percussion, xylophone, steel drum, gong, soprano saxophone, voice vocals), and it was this line-up which worked together from 1976 before breaking up in 1981 only to

reform some dozen years later.

I have always been a big believer in playing full albums before writing reviews, although I have heard stories (surely apocryphal) of some writers only playing either bits of all tracks or just some tracks, and part of me viewed the first playthrough of this set with some horror, did I mention how long this is? However, right from the off I was entranced by what was taking place in front of my ears and knew this was going to be something very special indeed, as proved to be the case. Here are four confident musicians extended a genre and bending it to their will, refusing to follow in the footsteps of others but instead created a wide path in the wilderness. One never knows where the music will lead, as they continually challenged each other, daring to find the right ledge to jump from, but would they make it safely to the next vantage point or would they fall to their with notes emanating from their instruments as they crashed to the rocks with the musical thread lost forever.

This is one of those pointless reviews, as the physical version of this set (and why would you just want the digital?) is \$195 USD, and you will only invest that much if you are already a fan. But take it from me, even to the newcomer, this is a superb way to discover the band and somehow, I know I am going to be listening to this for many years to come.



**NEUSCHWANSTEIN & SONJA
KRISTINAALICE IN WONDERLAND
INDEPENDENT**

Back in 1992, Musea sent me 'Battlement' to review, and I was just blown away by the album which was simply wonderful. I found it hard to believe that this 1979 release was the only full studio recording of the German progressive rock band, who broke up in 1980. At least that was what I thought. What I had not realised was that in

the early Seventies they were impressed by Rick Wakeman's 'Journey To The Centre of the Earth' and developed a lengthy piece of music inspired by Alice In Wonderland, with narration in German. In April 1976 they went into the studio and recorded it and following on from the success of their reissue of 'Battlement' Musea released it on CD in 2008.

Fast forward to 2022, and the recordings have been restored, and together with an informative booklet and rare images the album has been made available again, but this time with narration by Sonja Kristina. I must confess to not knowing quite how this would work, given that Sonja's normal forte is being a wonderfully dynamic singer as opposed to voice actor, but I must confess to being very pleasantly surprised. However, there is actually not a great deal of narration on this, as for the most part we have Roger Weiler (6 & 12-string electric guitars), Thomas Neuroth (piano, organ, synth), Klaus Mayer (flute, synthesizer), Rainer Zimmer (bass) and Hans-Peter Schwarz (drums & percussion) demonstrating they are clearly one of the lost bands of the progressive rock scene as these guys should have been huge. The use of flute gives them quite a light folky sound, quite different to the other bands using the instrument at the time, while there is actually not much guitar present with a concentration mostly on the banks of keyboards and the rhythm section driving the music on.

The music drops away when it is time for the narration, allowing plenty of room for Kristina to demonstrate her passion for the book, but is soon back with plenty of melodic delights. In some way this does feel quite lightweight when placed against other similar works from the period, but the lightness is one of the things which make this such an easy album to listen to. All power to Musea for searching out the tapes for the original reissue, while the new version with Kristina is an absolute delight and wonderfully dated. It is certainly something I have enjoyed played and can see myself turning back to it often. If you have to discover Neuschwanstein then this is a very enjoyable way to do just that.



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





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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

HOTEL NOSTALGIA



A welcoming smile
A room with a view
The hotel is empty
Plenty of room for you
Don't bring anything with you
You don't need any gear
It's all waiting here for you
All the joys and the tears

Every room holds a memory
Every room holds a song
A walk down the hallway
Shows you where you belong
You can't stay in the past
You can't know the future

It's all waiting here for you
All the joys and the tears
Every room holds a memory
Every room holds a song
A walk down the hallway
Shows you where you belong
A welcoming smile
A room with a view
The hotel is empty

We've been saving a place
For you

Words by Martin Springett
Music by Norm Macpherson and
Martin Springett

ENIGMA

1

Music by Norm Macpherson and
Martin Springett
Lyrics by Steve Bennett



Some of this looks familiar some of it new
Do I turn back around or carry on through?
The flip of a coin
Tell me where do I join?
It's been a long ride

If ever there was a border maybe I crossed it
If ever there was a key, maybe I lost it
The head or the heart
The end or the start
Time to decide

They told me i'd got what I paid for
Now this is what I must trade for
Those times that I just wasn't made for
Or so I'm told
Or so I'm told

Since the messengers found me
In new colours they have crowned me
Now let the music surround me
Free from the the darkness that bound me

Free from the darkness that bound me

Free...



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!!"

APARTHEID VIA RELIGION

Like Hindu & Muslim (India & Pakistan)
Colonialism via force (fear of insurrection-
Contempt via legislation (defeat of Home Rule)
Until the costs of occupation became too high
Compromise via negotiation. Even today, EC divides.
So I am driving Southern Ireland 1980s. Bored, I head North
to be ambushed by a British Patrol. Spikes across the road. Machine guns
trained.
I viscerally feel then to be a de facto Irish citizen.
Castle-hopping in the North more fun than South.
Driving into Londonderry at night-see burning buses and cars
IRA Graffiti on broken walls. Seek shelter for the night
Darkness apart from burning fires. Light on the hill (a butcher shop)
Go in, ask if a Bed n Breakfast is close. "Do you know where you are, boy?"
I had driven directly into front-line Falls Road. Next day, in Enniskillen,
was close to the first bombing of the New Year (explosion in a trash can)
Police cars converged from everywhere. I drove back to Dublin,
viscerally aware of unresolved Ireland. Neither Catholic nor Protestant,
the search for my family and linguistic roots ended precisely then.

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



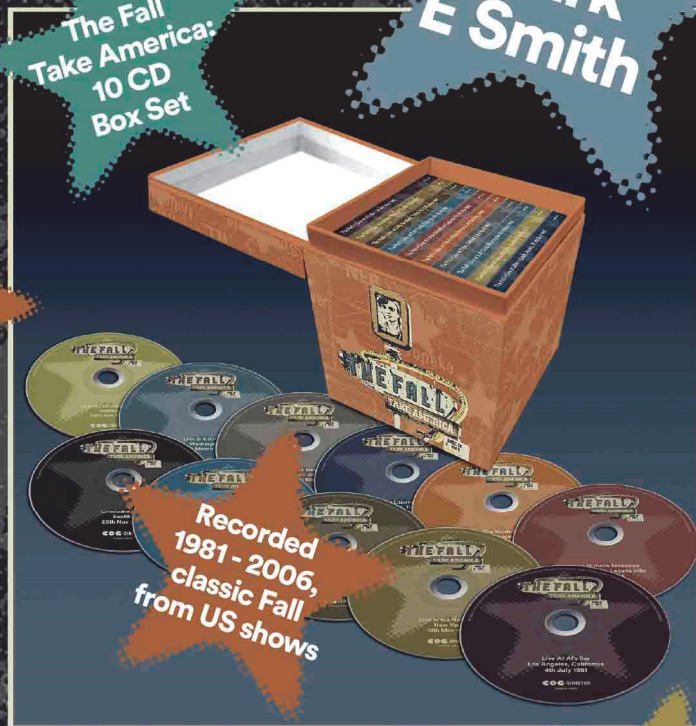
The Fall:
T Shirt
£20



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

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

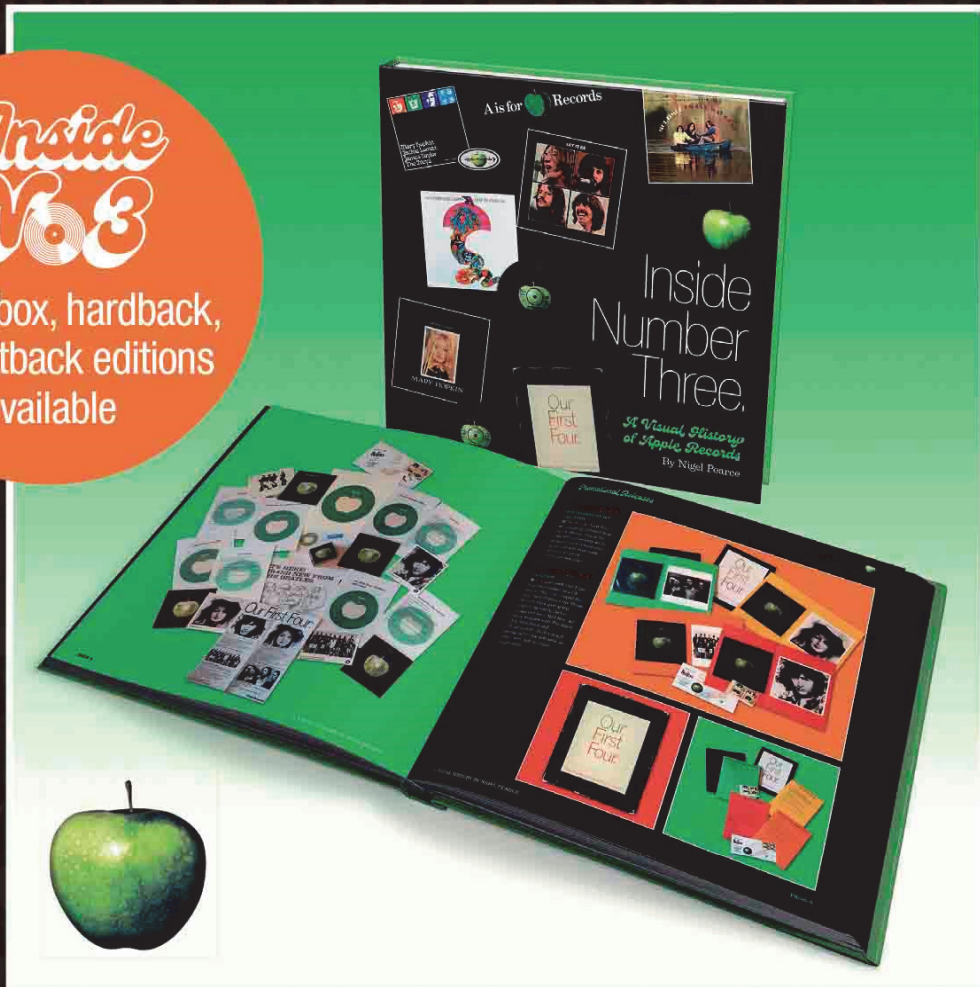
Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

Deluxe box, hardback,
and softback editions
available



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

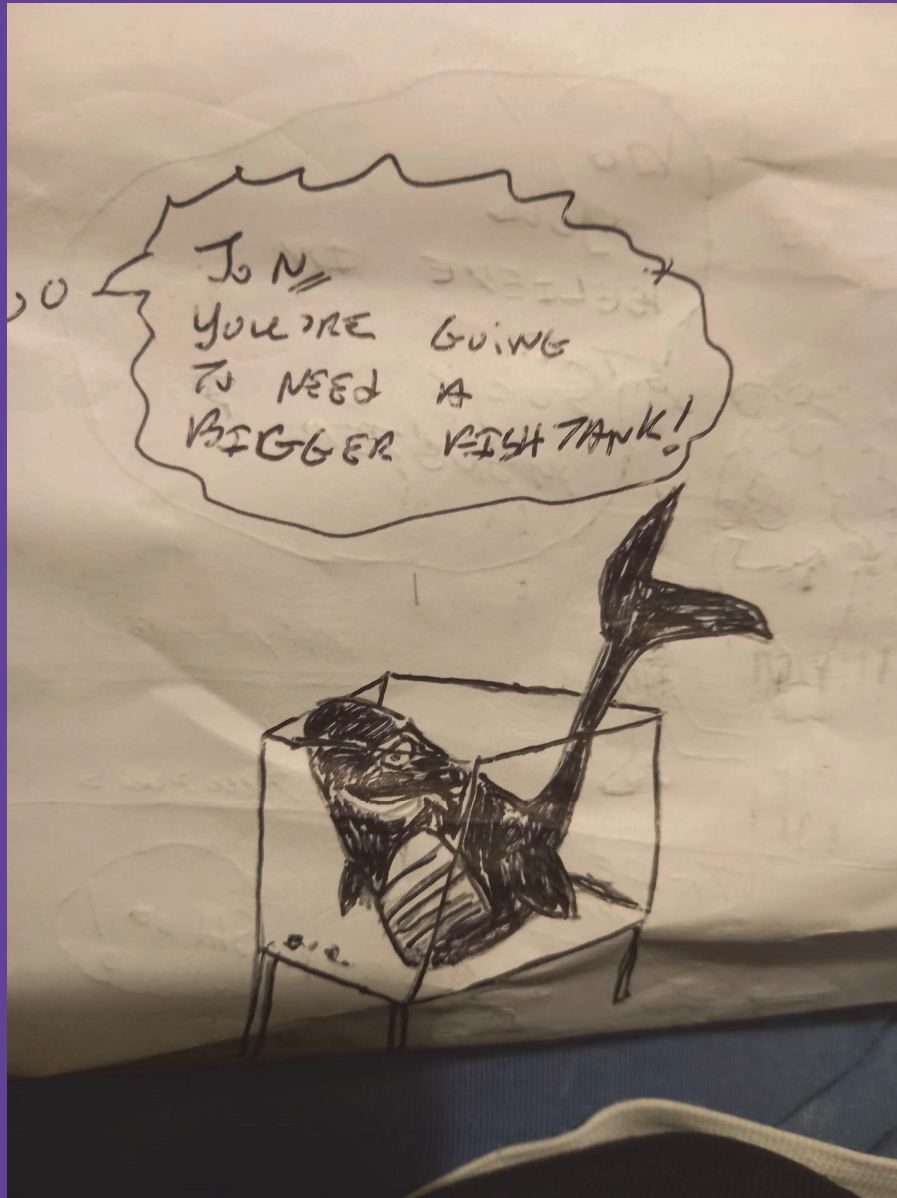
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No 3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection,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

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

Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

All the way through my school days, and much of the time since, my peers, all drooled over the vocal process of Robert Plant, Roger Daltrey, or that bloke from Whitesnake. My favourite singers were people like Steve Marriott and Colin Blunstone who has always been one of my favourite singers. As we all know, we were never able to find out what Steve Marriott would've sounded like in his 70s, but Colin Blunstone has just released a new album with the Zombies, and his voice is richer and more nuanced than ever.

I saw him and Rod Argent play live in Exeter Arts centre round about the turn of the century, but that was 23 or 24 years ago, and he would've been younger than me (as I am now), then. But it is like watching Cat Stevens at Glastonbury the other week. His voice sounded the same as ever, and one truly would not of known that here was a man in his 70s singing.

But I think that one of the main reasons that the new album is so impressive, is the songwriting. Cat Stevens's new album is great, but it's not Tea for the Tillerman, nor does it pretend to be. Clash magazine says:

"Much of the new material is an echo of The Zombies' performance energy. Remaining a vital, thrilling live experience, the band spent 2019 on the road with Brian Wilson, a jewelled double-pairing of gorgeous 60s-indebted songwriting. It's all about of their late career renaissance, particularly in the United States. "It's been



extraordinary, it's been great, it's been revitalising and it gives us a feeling that we can carry on creating what we want to create and do it with the same passion as we did when we started out," Rod says."

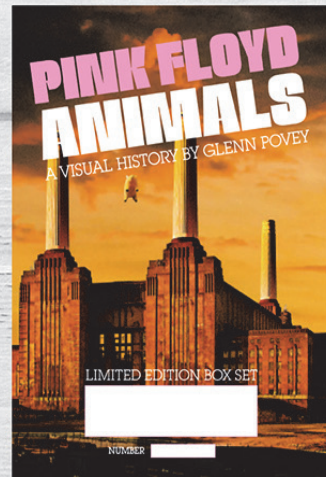
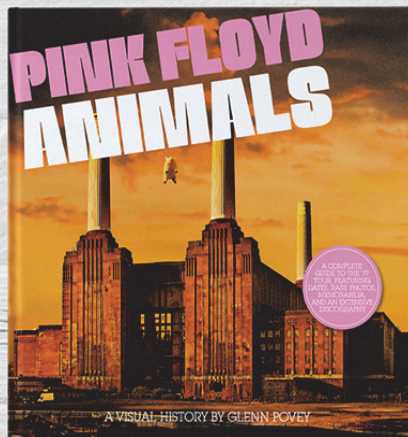
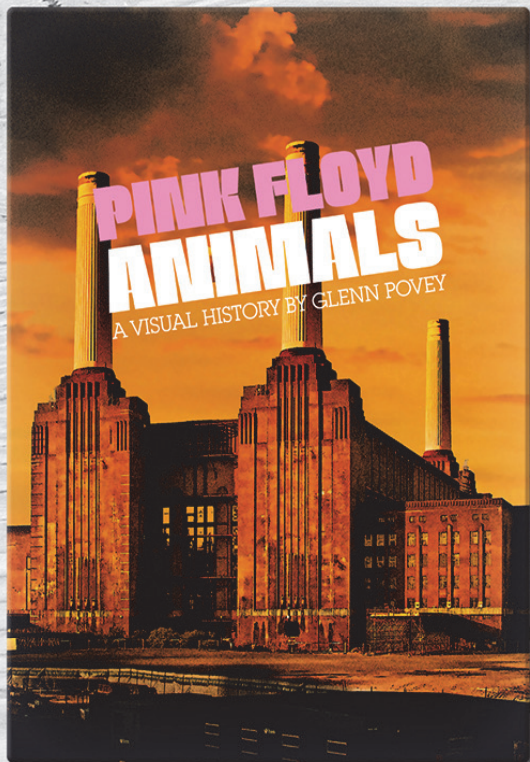
Rod Argent says that is is the best thing that they have recorded since Odessey and Oracle back in 1967, and it is very hard not to agree with him. It is a beautiful, well crafted piece of Baroque rock/pop which sounds like nobody else but the Zombies. In the middle of the tumultuous shit show which is 2023, there are some things which indicate that after all, everything is alright with the world.

See you next issue,

Jon



THE BEST LAID PLANS



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



En chair et en os

PINK FLOYD
In the flesh

LE STADE OLYMPIQUE

PINK FLOYD



TOUR BROCHURE

