

GONZO  
#56 1/2



Nothing compared to her





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## LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall



Phil Bayliss

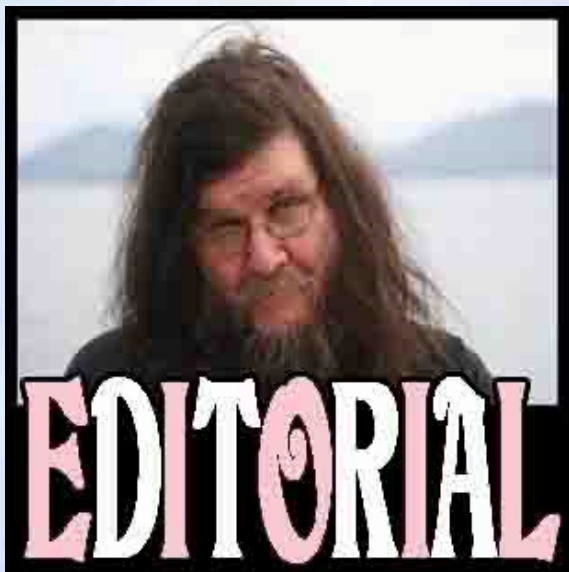


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear Friends,

Welcome to another issue of this increasingly singular magazine (if one can increase into singularity, which I doubt). The last issue was edited under some peculiar circumstances, which - for their entertainment alone - probably deserve to be included here.

As regular readers of my burblings will

probably know, a few days ago I was admitted to Musgrove Park Hospital in Taunton where I had my right big toe amputated. Being the brave and courageous English gentleman that I am, I was completely stoic about all this and faced the experience with equanimity. What made it all easier was that peripheral neuropathy shagged all the nerves in my legs years ago and I couldn't have felt anything even if I had wanted to.

So, I resumed my practice of getting as much of the magazine written as I possibly could before the Friday preceding publication date. Part of the magazine, which I sincerely hope you all read last Friday, was actually dictated onto my iPad whilst I was in durance vile in the Surgical Decisions Unit.

On Monday, I received the obituaries from my delightful nephew Harry, whom I love very much indeed. The magazine was nearly finished and as I had a busy day Tuesday and only had a routine Doctor's visit on Wednesday, I decided to leave the rest of the stuff that needed doing until Thursday when I had nothing scheduled to be on my plate.



# GULLIBLE'S TRAVELS



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# electrodes attached to my chest and upper arms made me feel like a character out of one of the more incomprehensible novels by Franz Kafka

Wednesday afternoon, after having done a little bit of office work, Graham drove me into Bideford for my annual medication review with the practice nurse at my GP surgery. Everything went fine until she put the ECG wires on me. Having lubricant and then electrodes attached to my chest and upper arms made me feel like a character out of one of the more incomprehensible novels by Franz Kafka.

The practice nurse then did whatever piece of arcane sinisterism practice nurses

do when they are doing a random ECG on an elderly, fat hippy.

Her face turned ashen and she ran out of the consultation room sobbing audibly. OK, I made all of that up. What actually happened was that when the ECG had been completed, she emailed it to the duty doctor who, although not being my GP, is a very nice fellow who was my late wife's GP and was very kind to both of us during her final illness. Five minutes later there was a knock on the door and in he







walked. "I'm sorry Jonathan, but I have never seen anything like it. Your ECG is something a sane God would never allow." He didn't say that, but what he did say was that there were some abnormalities in my ECG and that he wanted me to go to see the cardiac team at North Devon District Hospital.

"Don't be daft, Doctor", I said. "Hearts are overrated anyway, and heart disease is only for wimps!" (I actually did say that and both the doctor and the nurse tried to look sternly at me although they were obviously trying not to laugh). But the upshot of all this was that a couple of hours later I found myself being admitted to the Medical Assessment Unit at the

North Devon District Hospital (NDDH), Pilton, North Devon, known to the cognoscenti as the Pilton Hilton.

A whole bunch of doctors, nurses, and uniformed young ladies whose specific functions I was never able to ascertain, all fussed around me. In the middle of all this I had a phone call from one of the male members of my extended family. "Was I doing OK in hospital?" he asked in a solicitous tone of voice. "Hell yeah!", I answered. "I am surrounded by beautiful women giving me drugs, what's not to like?" My pleasantries were greeted by a chorus of appreciative giggles from the assembled company of beautiful young

اللجنة لهم إذا كانوا لا تأخذ نكتة



women (who actually were remarkably beautiful).

That night I had three more ECGs and a charming doctor from the subcontinent came to me just after midnight to tell me that he had never seen anything quite like my ECG before, and he didn't know what to make of it. It was at this point that I realised I had forgotten to take my medication that morning and that, since my heart medication is taken in the morning, that might have been a contributory factor to my cardiac system fucking up so spectacularly. But I had already gained the sympathy of, and even mild displays of affection from, the company of young women who attended upon me, that I didn't want to admit it could have been all my fault in the first place. They all seemed to think that I was a sweet, cuddly old grandfather with a long grey beard, not a feckless twat who couldn't be trusted to take his medication properly.

It so happened that I had been worried

about my heart, because for some years, especially under times of heightened stress, I had experienced dizzy spells and breathlessness that I had always assumed were the beginnings of angina. I know a very dirty joke about a girl with acute angina, I will not repeat it here, because I am dictating this to my lovely amanuensis, Karen, and I don't want to make her blush.

The thing which worried the doctors most was that my blood pressure, which had always been on my notes as dangerously high, was now dangerously low. The subcontinental doctor asked me if I had any explanations of this, so I told him that about 18 months ago I quit alcohol after having been a heavy drinker for all of my adult (and sub adult life). And I have also lost five stone and as a result my blood pressure had gone down to normal.

And then the penny dropped. It was like one of those cartoons when you could see a light bulb flash on above our heads as we said together that I was still taking the







medication for high blood pressure so of course my blood pressure was dangerously low. And because my blood pressure was dangerously low, my poor beleaguered heart was having to go into overdrive hence my tachycardia, (plus the other thing I can't remember the name of). So the mystery was solved, although I spent another two days in hospital being fed porridge and heart medicine by my ever attentive gaggle of beauties.

And so, I dictated the rest of the magazine onto my iPad in the middle of the night in the Medical Assessment Unit and the next day in the Cardiac Unit, and as I didn't get home until about five o'clock on the Friday, I had to run about like a blue-arsed fly in order to get the magazine out on time. Because like the strip club in London which stayed open throughout the Blitz, this magazine never closes, no matter how tempted we are sometimes.

I hope you enjoy this monumentally peculiar magazine, and even more so, I hope that I will be able to get this issue out without being rushed to hospital again, because if I can it will be the first time in a bloody month.

Much love to Karen for typing this, and to Graham and Isabel who ministered to my needs whilst I was under the care of the National Health Service.

Hare Bol  
Jon



#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

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

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

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

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

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

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

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



# THE <sup>gonzo</sup> NEWSROOM



**BADGERING BRIAN**  
<https://www.music-news.com/news/UK/160201/Not-impossible-Sir-Brian-May-open-to-resolving-differences-with-Glastonbury-boss-Michael-Eavis>

Sir Brian May has insisted it is "not impossible" that Queen could play at Glastonbury.

The 75-year-old guitarist has previously been adamant that his group wouldn't perform at the iconic festival because of his dispute with founder Michael Eavis over the badger cull in the countryside, and though he's sticking by his views, he admitted he is open to sitting down to discuss the subject with the farmer.

He told The Guardian newspaper: "You can never say never, but it's a very big matter of principle to me.

"I am convinced, more than ever, that the badger cull is the greatest crime this country has ever committed against wildlife. It's completely pointless and the tragedy is immense: you're talking about nearly half a million native animals killed and it's not benefited farmers one bit.

"The fact that Michael Eavis supports badger-culling is difficult for me to swallow.



# THE <sup>gonzo</sup> NEWSROOM

I don't really want to endorse his festival, but it's not impossible that we could sit down and talk. I'll talk to anyone that's the way we go forward."

**MOZ NOT CANCELLED**

<https://www.music-news.com/news/>

**UK/160274/Morrissey-UK-tour-a-hit-with-fans-despite-continued-label-silence**

Brit music legend Morrissey has been touring live dates across the UK with his new band line-up. With long-time lead





# THE <sup>gonzo</sup> NEWSROOM

guitarist Jesse Tobias now playing alongside Carmen Vandenberg, Juan Galeano and Brendan Buckley, Morrissey has been performing a string of sold-out shows in Leeds, Portsmouth, Dublin and Liverpool. With the next show being at London's Troxy this coming Saturday – also now sold out – the former Smiths frontman has been delighting crowds by performing a string of both old hits and new, as yet unreleased, tracks.

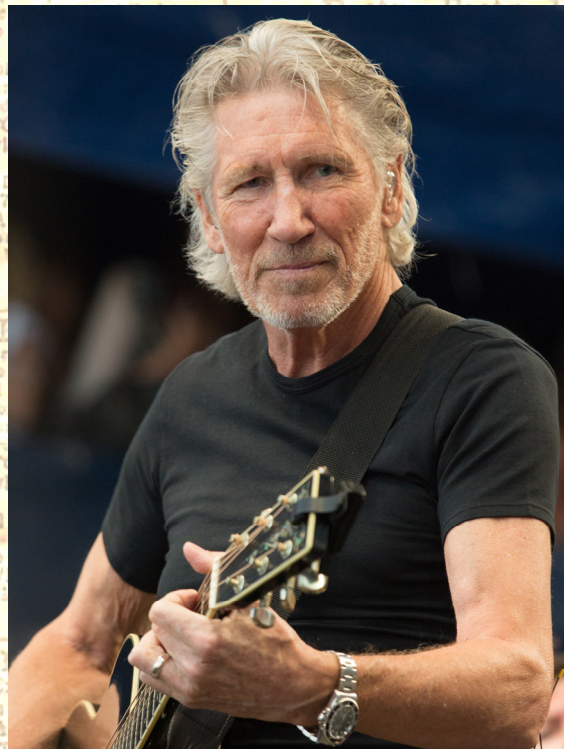
Morrissey is among a number of public figures who have felt heavy repercussions to their art in this new era of censorship, denial of free speech and cancel culture. To many of the icon's fans, the message seems loud and clear – if you don't play along, you will be blocked. Whilst the singer's live dates continue with immense interest and are regularly selling out, another narrative seems to be coming to the forefront. Great art can never be truly cancelled, nor the artists who are behind it.

## PLAYING A DIFFERENT TUNE

<https://www.music-news.com/news/UK/160393/Roger-Waters-to-premiere-The-Dark-Side-Of-The-Moon-Redux-live-at-London-Palladium>

Fifty years after making the original with Pink Floyd, Roger Waters today announced that he is to premiere his new recording, The Dark Side of the Moon Redux, live at The London Palladium, on October 8, 2023.

Joining Waters on stage will be Gus Seyffert: Bass, Joey Waronker: Drums, Jona-



than Wilson: Guitars, Johnny Shepherd: Organ, Via Mardot: Theremin, Azniv Korkejian: Vocals, Gabe Noel: Strings, Jon Carin: Keyboards and Robert Walter: Piano.

The show will be designed by Sean Evans, Waters long time Creative Director.

Waters said “We’re going to do it live at the London Palladium, in October...we look forward to that...hopefully performing it live on other occasions in the future”.







"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



turned away because you can see my body was like that. It was this guy to my left who was I think from Argentina with a few other people, and he's just so emotional. That hit a nerve inside me." Bassist Alex James added: "I was doing live telly yesterday, and the person sitting next to me had been to the gig, and they said, 'How was Wembley?'"

"And she just started absolutely gushing and then I nearly started crying." <https://www.music-news.com/news/UK/160321/Blur-here-to-stay-Britpop-legends-insist-the-band-is-something-that-none-of-us-can-ever-walk-away-from>

Blur are open to more "interesting" concert opportunities after playing two sold-out nights at London's Wembley Stadium, vowing never to "walk away" from the band. Asked about future live shows, drummer Dave Rowntree, 59, told The Sun newspaper: "I don't feel as if we've drawn a line under anything. But it took Wembley to tempt us because all the other projects we've been slaving over had to go on hold."

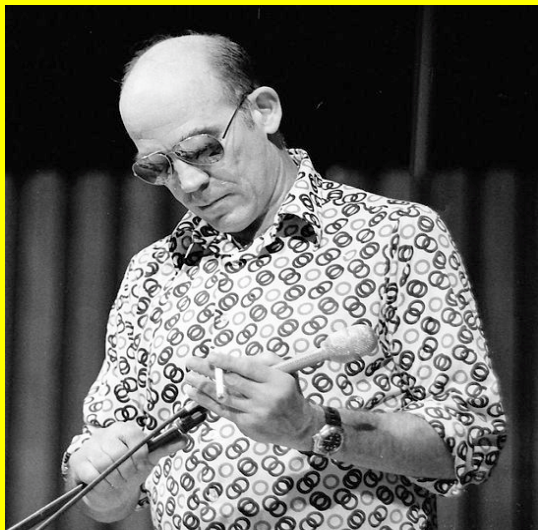
"We couldn't say no to Hyde Park in 2009 or to headlining the Olympics party there in 2012. 'If we get another interesting opportunity, I imagine we'll jump on that too.'"

On 21.07.23, the band released their first album in eight years, 'The Ballad of Darren', and the 'Parklife' hitmakers have no plans to retire anytime soon. Alex added: "We all realise that it's something that none of us can ever walk away from. Why would we want to? It is very emotional for us."

**DOG STAR MAN**

<https://www.music-news.com/news/UK/160291/Keanu-Reeves-to-release>





## 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...

**"In San Francisco - life goes on. Hope rises and dreams flicker and die. Love plans for tomorrow and loneliness thinks of yesterday. Life is beautiful and living is pain. The sound of music floats down a dark street. A young girl looks out a window and wishes she were married. A drunk sleeps under a bridge. It is tomorrow."**

Hunter S. Thompson

## first-Dogstar-album-in-23-years

Keanu Reeves' band Dogstar has reunited and announced new music for the first time in 23 years. The Los Angeles-based band - comprised of lead vocalist Bret Domrose, drummer Rob Mailhouse, and the John Wick star on bass - announced their third album via Instagram on Wednesday. "We are so excited to announce our new album Somewhere Between The Power Lines And Palm Trees out on October 6th on our label Dillon Street Records," the post read.

## 40 X LIVE AID

<https://www.music-news.com/news/UK/160403/Midge-Ure-Would-something-happen-in-a-couple-of-years-time-for-Live-Aid-anniversary-Quite-possibly>

Speaking exclusively to Greatest Hits Radio, singer Midge Ure has revealed that plans may be afoot to mark the 40th anniversary of Live Aid in 2025. Backstage at Rewind Scotland - which took place from 21st - 23rd July at Perthshire's Scone Palace - the Ultravox frontman teased that it was 'quite possible' that something was happening but it wouldn't necessarily be what everyone expects...

Midge said: 'Would something happen in a couple of years' time [to mark the anniversary]? Quite possibly but it might not be a concert, or a record and it might take on a different form. The need is still there and that's not going to go away.'

'I've said, and Bob has said as well, wouldn't it be great to do something like that every year simply because there's a demand for it. There are so many issues on the planet right now it would be wonderful to see artists at the top of the tree today doing something similar, but it just hasn't happened, I think, because music maybe doesn't wield the same power it used to.'





# ROCKIN' THE CITY OF ANGELS

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

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& MORE!




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

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



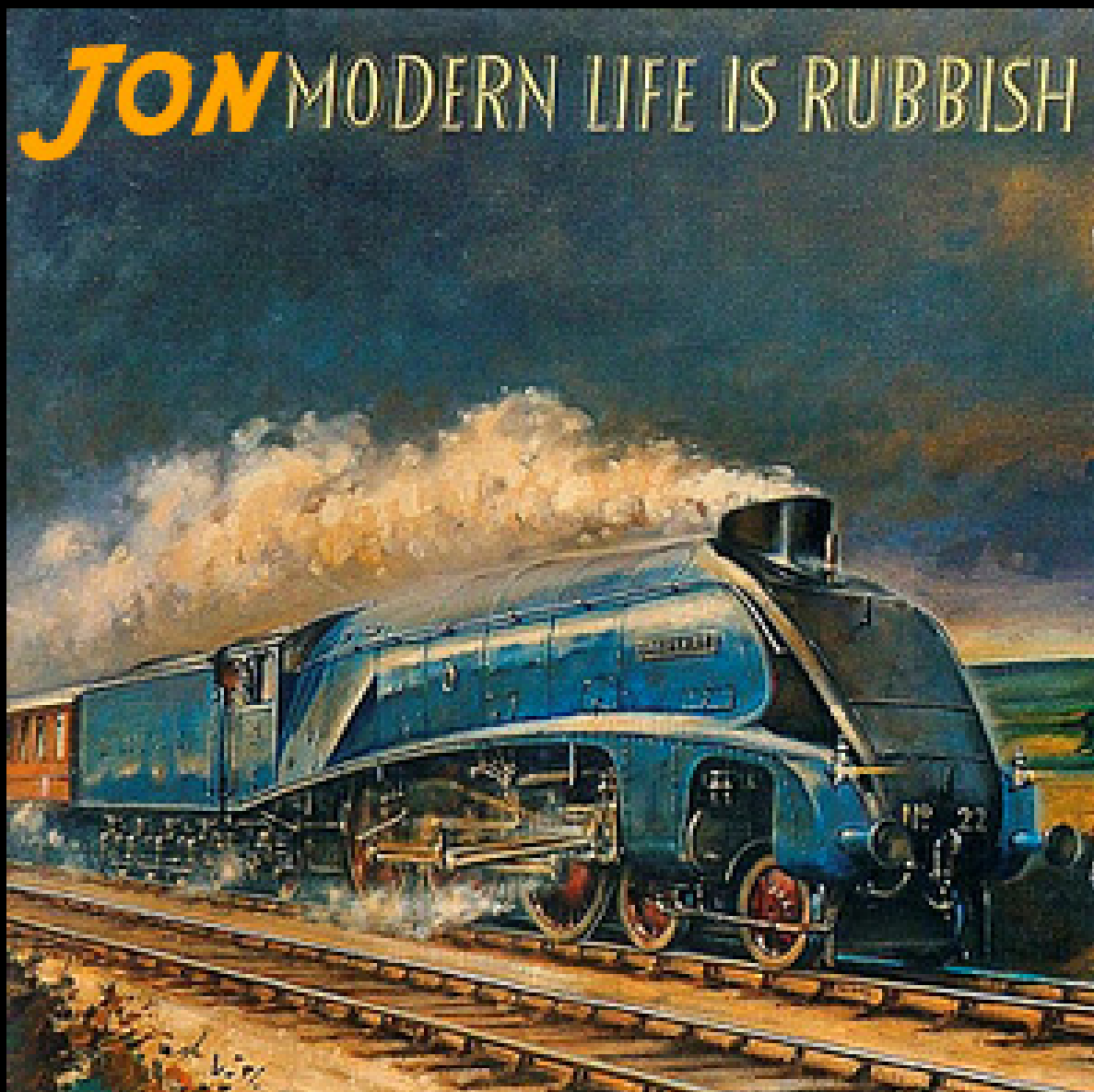
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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly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

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

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



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# *Things May Come and Things May Go and Jon twats about on Twitter so you don't have to*

I really don't know what's happening with Twitter. Elon Musk seems to have made a right pigs ear of the whole thing. The new logo looks like it is advertising antiperspirant back in about 1983, and allsorts of channels that I have been the following avidly over the years, have either disappeared, or been somewhat curtailed.

For the record, I'm not talking about politically radical Twitter channels, but such sensitive topics as Migrant Lepidoptera and Discordianism, and the books of John Higgs.



[kaijuno](#)

I'm not like emo nihilist I'm more like Hitchhikers Guide to the Galaxy nihilist like "life is meaningless and the universe does not care about you and it's full of casual and callous destruction might as well have a party while I still can then"



[kaijuno](#)

Like the two forms of nihilism are "nothing matters so why?" and "nothing matters so why not?" and the latter is so much fun



[absurdistscribbler](#)

## Nihilism

### Stereotype



### Reality



The people behind Facebook, whom I believe are called Meta these days for some reason which largely escapes me (that is newspeak for Louis, telling me all about it and me forgetting), have started up their own social media challenge to Twitter. It's called Threads and whereas I've always been able to find things that interest me on Twitter, Threads seems to be full of posturing GenZ twats burbling on about some bollocks or other in a sort of manner, which fills me with despair, and either makes me want to go on a blood fuelled killing spree, or mourn the imminent death of the human race, because if it's left up to those twats we are facing extinction.

I am perfectly aware that this sort of angst, which I'm ranting on about is something which every generation says

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about the next. My parents said pretty much the same about my generation, and I strongly suspect that their parents said pretty much the same about theirs. But there is something horribly fatalistic about the way that this subsection at least of the GenZ crowd live their lives. Most of them never have sex. Most of them have severe personality problems, and great difficulty in social interaction, and most of them have any of the seen the world through a flatscreen monitor. What's worse, is, although Britain has retained practically the same population for decades, population collapse is going to happen all across the world. The Malthusian crisis which we were all warned to expect, hasn't happened, as the population of this ever beleaguered

planet, especially in countries like Japan, and Russia gets older and older, becoming top-heavy, which will lead to a societal collapse.

I have to admit that I am really quite pleased that I am near the end of my life than the beginning.

And the insistence by the intellectual left that we all conform to their ridiculously illogical rules of society, rewriting the rules of nature, and overturning thousands of years of progress is going to lead to a backlash, and I think it's going to be a very nasty backlash. I am old enough to remember when, back in the mid-1970s, queer-bashing and Paki-bashing were definitely things, and I would hate





to see those days come back. However, I think they will come back, and I think they are going to be considerably worse

than they were when I was a boy. I have two members of my extended family who are trans; I love them both very much. And I can see, if I'm still living in the country, where people behave in a considerably more civilised manner than they do in the city, a situation, where these two dear people will have to come stay with me for extended periods of time, because it just won't be safe in the city for them.

There is a rise in right-wing governments across Europe. Whether this is a good thing or a bad thing or just a thing I don't know. But it is a trend that we really need to keep an eye on. Staying in this country, it is almost certain that that the Labour Party, led by Sir Keir Pancake-face (come on guys, his face does look like a pancake) are going to win the next general election. But what the fuck are they going to do about it?

The Labour Party in the UK can't seem to decide whether they are appealing to traditional labour working-class voters in the heartlands in the north of England, or





MAY 20, 2013

Obama's New Boss / Syria face-off McCain vs. Brzezinski / PLUS: Summer's best movies & more

# TIME

## THE ME ME ME GENERATION

Millennials are lazy, entitled narcissists  
who still live with their parents

Why they'll save us all

BY JOEL STEIN



time.com



to a bunch of right on Winebar dwellers from Islington. Both of these demographics hate each other, and they are both completely and diametrically opposite. I can see, the Labour Party triumphantly winning the next election and then sitting around, wondering what they're going to do. And eventually achieving nothing, while around them, the country falls apart.

What worries me about the rise of right-wing populist governments across Europe, is that the ideology of the current left-wing policy makers is so completely anti-violence, and anti-toxic masculinity, negative male energy, and all the other sexist bollocks which is been spouted over the past 20 years by successive ranks of demagogues, nobody is gonna fight to support the left-wing. Everybody who is angry, disaffected, sexually frustrated, and feels ignored by an increasingly polarised society is going to flock to the

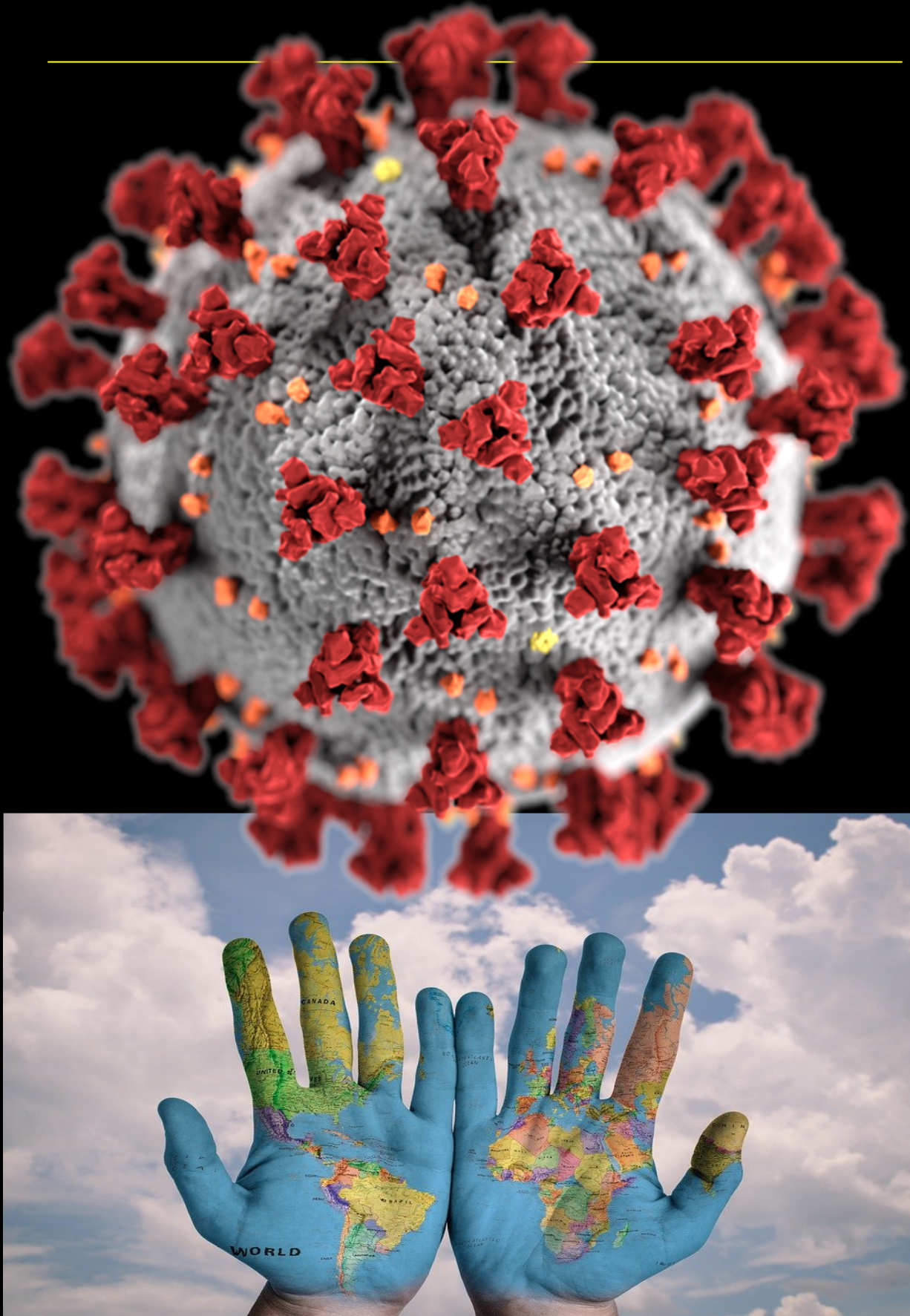
right. And when this happens across the continent, that way lies gas chambers.

I've written before about how, these days, the traditional ideas of left and right wing, don't really mean anything anymore. There are things that I believe in left-wing ideology, and there are things that I believe in right-wing ideology. And a large chunk of what I believe, was taught me about Penny Rimbaud back in the day, and has stayed with me ever since.

But although Britain, I believe, is in a far better position to deal with the forthcoming social crisis, which is going to take place across Europe, what happens next, even in this country is not gonna be pretty.

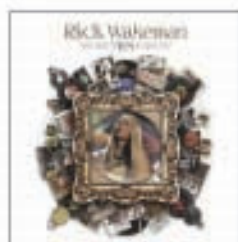








# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

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



## GASTANK

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



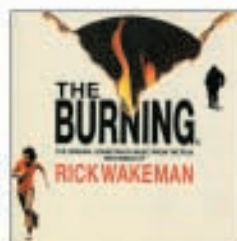
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
HFG2016CD



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



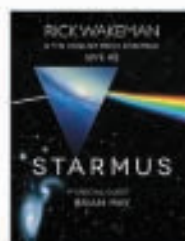
## THE BURNING

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



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



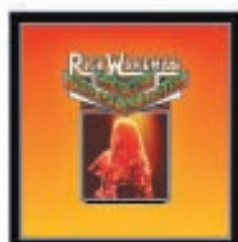
## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2019DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2015CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2005CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG2005



## CRIMES OF PASSION

A wicked and erotic soundtrack!  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
HFG2009CD



WAKEMAN'S MUSIC EMPORIUM

Available from [rickwakemansmusicemporium.com](http://rickwakemansmusicemporium.com)  
and all other good music retailers











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

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

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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

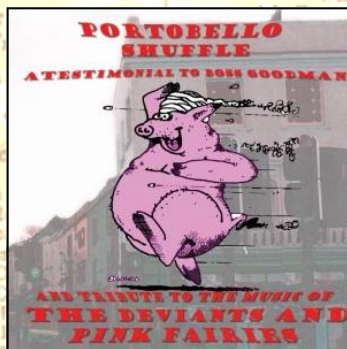






# I'M ON BOARD!

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



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

arsydeedee@yahoo.co.uk



**Butterfly Conservation**

Saving butterflies, moths and our environment





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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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

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

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

---



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



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

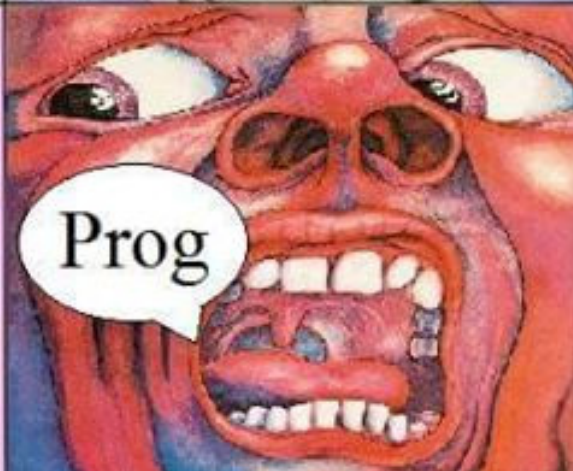


Sex?



No...

Prog



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







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

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

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

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

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



#### 126-03-2023 – SHOW 506 – David Crosby Tribute

The Byrds:	Eight Miles High
A Certain Ratio:	Samo
Dur Dur Band:	Wan Ka Helaa
David Crosby:	Traction in the Rain
David Crosby:	Tracks in the Dust
St. Paul and the Broken Bones:	Sea Star
Be-Bop Deluxe:	Crying to the Sky
Joe Meek and the Blue Men:	Entry of the Globbotts
Astral Magic:	Wonderland Trip
Bill Pritchard:	Balcony
PD Martin:	Burn the Witch
Crosby, Pevar, Raymond:	Rusty and Blue
Maria Wilman:	Dark Horse
Haircut One Hundred:	Lemon Fire Brigade
Genevieve Artadi:	I Know I Know
Allan Clark feat. Graham Nash:	Buddy's Back
Mark Peters:	Alpenglow
Bokani Dyer:	Resonance of Truth
Riverside:	Age of Anger
Frank Zappa:	Sharleena
The Telescopes:	Come Bring your Love (Bring your Magic)
Public Image Ltd:	Hawaii
Crosby, Stills and Nash:	Delta
David Crosby:	Drive out to the Desert
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-544-ipa-2023-1st-show/>



FNP 544 - 2023 IPA show 1  
ARTISTS and ALBUMS  
Alta Forma - Spatium & Tempus  
Custard Flux - Phosphorus  
Dan Begelman - Something Glass  
Dead End Space - Cosmic Comedian  
EBB - Mad and Killing Time

Listen  
Here

Friday Night Progressive





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

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

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

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

**Listen  
Here**





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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen  
Here**



# BETWEEN YOU & ME



## Marillion from Fish to h

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

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

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

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

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

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

### Less Is More

<https://shows.acast.com/between-you-and-me/episodes/less-is-more>

**Bold experiment or throwaway stop-gap whimsy? In this episode we're listening to Marillion's acoustic album Less Is More, featuring reworked tracks in a stripped-down form. We also give our opinion on Steve Hogarth's new EP with Richard Barbieri... and battle a fly.**

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).

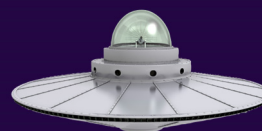
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Man Abducted by Space Monkeys!  
<https://tunein.com/podcasts/Mack-Maloney-Military-X-Files-p1250977/?topicId=306058648>

In a fan favorite show, Raven reports on the bizarre deaths of the Hamar-Daban hikers and their connection to the Russian military. Podcaster Jessie Kwasney tells a very strange monkey-related UFO abduction story. Also, fan letters to the show, why Raven loved GI Joes growing up and Juan-Juan's tips on dating a vampire. Mack Maloney Online: Website - <https://www.mackmaloney.com/> Facebook - <https://www.facebook.com/WingmanMack/> Twitter - <https://twitter.com/MilitaryXFiles> Twitter - <https://twitter.com/WingmanMack> Amazon - <https://amzn.to/2IIFRkq>



**Listen  
Here**





Ernst-Ludwig  
Petrowsky  
1933 - 2023

Ernst-Ludwig Petrowsky often called Luten Petrowsky, was a German jazz saxophonist, clarinetist, flautist, composer and author. He was one of few jazz musicians permitted to play in the West already in the 1960s. Petrowsky played in the 1973 quartet recording Just for fun, the first of jazz musicians from both East and West. He took part in more than one hundred recordings between 1963 and 2016, with groups such as Synopsis and Zentralquartett, and with his singer wife, Uschi Brüning



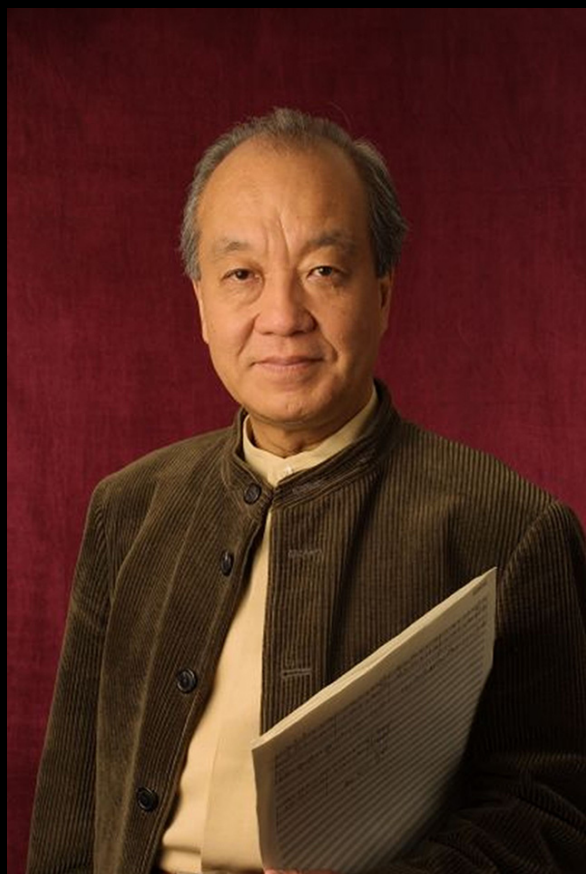
Bob Segarini  
1945 - 2023

Robert Joseph Segarini was an American-Canadian recording artist, singer, songwriter, composer and radio host. During a professional music career primarily developed between 1968 and the early 1980s, Segarini was particularly popular in Canada. He is also notable as one of the founding members of The Wackers.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM





Yūzō Toyama  
外山 雄三  
1931 - 2023

Yūzō Toyama was a Japanese composer and conductor. A native of Tokyo, he later became a conductor of the NHK Symphony Orchestra. As a conductor he has served with numerous orchestras throughout Japan. His best-known work is a Rhapsody for Orchestra based on Japanese folk songs. Toyama won the Suntory Music Award in 1982. Toyama died on 11 July 2023, at the age of 92.



André Watts  
1946 - 2023

André Watts was an American classical pianist. Over the six decades of his career, Watts performed as soloist with every major American orchestra and most of the world's finest orchestras, including the New York Philharmonic, National Symphony Orchestra, and London Symphony Orchestra. In 2020, he was elected to the American Philosophical Society. He won a Grammy Award for Best New Classical Artist in 1964. Watts was also on the faculty at the Jacobs School of Music of Indiana University.

THOSE WE HAVE LOST





Chen Mao-shuen

陳茂萱

1936 - 2023

Chen Mao-shuen was a Taiwanese composer and music educator. His compositions show the influence of both conventional Western Classical music and Chinese music. His piano music compositions make up the majority of his output. He developed systematic teaching materials for music education from the primary school level to the secondary school level as a result of his work as a music professor at National Taiwan Normal University.



Jane Birkin OBE

1946 - 2023

Jane Mallory Birkin OBE was a British and French actress and singer. She attained international fame and notability for her decade-long musical and romantic partnership with Serge Gainsbourg. She also had a prolific career as an actress, mostly in French cinema. A native of London, Birkin began her career as an actress before meeting Gainsbourg and beginning a musical career alongside him. After separating from Gainsbourg in 1980, Birkin continued to work as both an actress and a singer.

THOSE WE HAVE LOST





Walt Groller  
1931 - 2023

Walt Groller was an American polka musician. By the age of four, he had learned to play the accordion and to play and sing folk music songs. By age 12, he was performing professionally. At age 14, he started his own orchestra. After serving in the US Army for a time, Groller was signed by Stella Records and produced seven albums and several 45s. Following the release of his Stella Record albums, Groller started his own production label, Chalet Records, and released 11 albums through it. In 1986, he was inducted in the

International Polka Association's "Hall of Fame". In 1988, he was nominated for a Grammy Award. In May 1995, he received Polka News Network's "Lifetime Polka Music Award".



Valentin Gheorghiu  
1928 - 2023

Valentin Gheorghiu was a Romanian classical pianist and composer. He is regarded as a leading Romanian pianist of the twentieth century, focused on both piano concertos of the Romantic period and chamber music. He won the prize for the best performance of Enescu's Violin Sonata No. 3 at the first George Enescu

# THOSE WE HAVE LOST



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International Competition in 1958, with his brother Ștefan as the violinist. He made recordings with international orchestras and conductors. Gheorghiu was also a member of the jury of more than 60 international piano competitions. Gheorgiu was awarded an honorary doctorate from the National University of Music Bucharest.



João Donato  
1934 - 2023

João Donato de Oliveira Neto was a Brazilian jazz and bossa nova pianist as well as a trombonist from Rio Branco. A professional at the age of 15, Donato played

accordion at the Sinatra-Farney Fan Club. He would later learn piano and trombone. Because of the area he grew up in Brasil he was able to hear Cuban music on the radio. This influence would manifest itself in many of his compositions, piano, and trombone playing.



DJ Deon  
1966 - 2023

Deeon Boyd, known under his stage name DJ Deon, was an American Chicago house DJ, credited with pioneering ghetto house and helping create the Dance Mania label. Growing up in a housing project in the South Side, he became interested in electronic music after listening to "Numbers" by Kraftwerk off their 1981

# THOSE WE HAVE LOST



album *Computer World*, later discovering house mixes on WBMX. Boyd started DJing in the 1980s, and he helped with the creation of the Dance Mania label with Ray Barney as well as creating the sound of ghetto house in the Chicago area. He was named in the Daft Punk song "Teachers" from their 1997 album *Homework*. In July 2020, Boyd launched a crowdfunding campaign for his health issues, having no income from gigs due to the COVID-19 pandemic and no disability benefits due to his previous touring. In June 2022, he revealed through his Facebook account that he had gone through amputation and pneumonia and was in an intensive care unit.



Mark Thomas  
1956 - 2023

Mark Thomas was a British composer. He is known for his work on *Twin Town* (1997), *The Final Curtain* (2002), and

*Agent Cody Banks 2: Destination London* (2004). He won a 1998 BAFTA Cymru award for his score to *Twin Town*. His music for TV series *Episodes* gained him a nomination for the 2011 Primetime Emmy Award for Outstanding Original Main Title Theme Music. Thomas died on 19 July 2023, at the age of 67.



Chollathee Tharnthong

ชลธี ธารทอง  
1937 - 2023

Chollathee Tharnthong was a Thai composer of luk thung and singer known by the nickname of Song Angel (เทวดา)

# THOSE WE HAVE LOST



പേരിൽ). Kru Chollathee Tharnthong was honored by the Office of the National Cultural Commission Ministry of Culture (currently the Department of Cultural Promotion Ministry of Culture) to be a 1999 National Artist Performing Arts (Luk Thung Composer). Tharnthong died on 21 July 2023, at the age of 85, after receiving treatment for a bloodstream infection.



Mahabhashyam  
Chittaranjan  
మహాభాష్యం  
చిత్తరంజన్  
1938 - 2023

Mahabhashyam Chittaranjan was an Indian author, composer, teacher, and player of Telugu light music. He appeared in many programs on All India Radio over a 60-year period. Chittaranjan appeared regularly on radio and sang a wide variety of songs. He

composed and taught light music songs in the program Ee Paata Nerchukundaama and to children in the program Kalasi Paadudaam in various languages. In 1971, Chittaranjan joined All India Radio service as a music composer. He appeared as a judge in one episode of Padutha Theeyaga. Chittaranjan retired from All India Radio in 1997.



Hafiz Abdelrahman  
Mukhtar  
حافظ عبد الرحمن مختار  
N.D. - 2023

THOSE WE HAVE LOST



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Hafiz Abdelrahman Mukhtar was a Sudanese flutist, whose music was used on a number of radio stations, both nationally and internationally. He was one of the first Sudanese artists to present musical breaks at the John F. Kennedy Center for the Performing Arts in Washington, and his music usually focuses on the simple men of Sudan, and their grievances.



**Tony Bennett**  
1926 - 2023

Anthony Dominick Benedetto, known professionally as Tony Bennett, was an American jazz and traditional pop singer.

He amassed many accolades, including 20 Grammy Awards, a Lifetime Achievement Award, and two Primetime Emmy Awards. Bennett was named an NEA Jazz Master and a Kennedy Center Honoree and founded the Frank Sinatra School of the Arts in Astoria, Queens, New York. He sold more than 50 million records worldwide and earned a star on the Hollywood Walk of Fame.



**Vincent Hill**  
1934 - 2023

Vincent Hill was an English traditional pop music singer and songwriter best known for his recording of the Rodgers and Hammerstein show tune "Edelweiss" (1967), which reached No. 2 on the UK Singles Chart. Along with a successful recording career in the 1960s, Hill hosted several hit TV shows during the seventies and eighties, including They Sold a Million (BBC), Musical Time Machine (BBC) and his own chat show Gas Street (ITV). Outside of his work in show business, Hill was a Patron of The Macular Society, a UK charity for anyone affected by central vision loss.

**THOSE WE HAVE LOST**



## A Few Facts About Plastic Pollution



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

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



**35**  
**BILLION**  
plastic  
water  
bottles are  
thrown  
away every  
year

Plastic constitutes  
approximately

**90%**  
of all trash floating on the ocean



The average American  
throws away  
approximately



of plastic per year.

**50%**

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

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





# **SAVE**

## **Stonehenge World Heritage Site**

# **FROM THE BULLDOZERS!**

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THE PETITION**



[change.org](https://change.org)

visit [stonehengealliance.org.uk](https://stonehengealliance.org.uk) for further details



**GONZO**  
**MULTIMEDIA**

**Eclectic & Unique!**  
**THE LABEL FOR CONNOISSEURS**

## **Jethro Tull**

*Spin Me Back Down The Years deluxe edition*





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

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

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

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

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





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## *Inside Number 3*

# A Visual History Of Apple Records

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





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

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

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

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

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



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

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

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

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



# The Fall

## *Take America*

### 10CD box set

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

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

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

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





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

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

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

The deluxe edition box set also includes:

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





- Six postcards featuring photos by Bainbridge

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

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

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

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



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

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

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





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

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

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

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

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

## Celestial Fire

Live in the UK



dvd/2cd





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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/gonzowebly>





## From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad

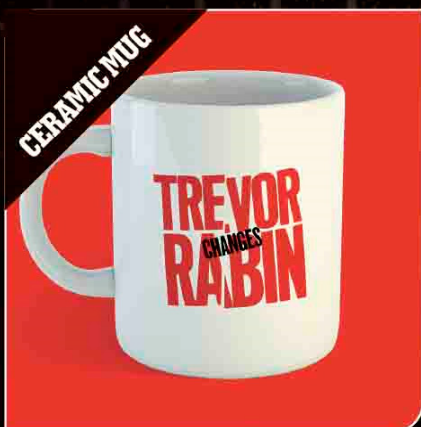
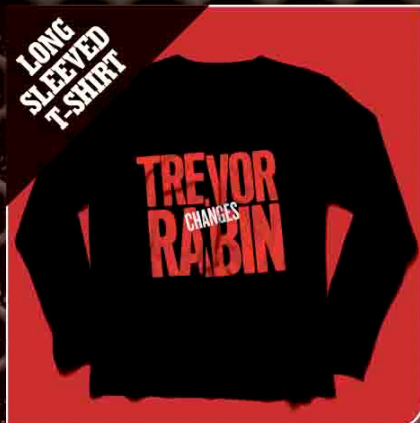


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Learning Curves  
By  
Local Elements

It's been a little while since I have had a review from the other side of the world but, today's review comes all the way from New Zealand. This means that this review marks two debuts, the first being my first review from an artist from New Zealand, and the second is that Learning Curves is the debut EP release from Christchurch based rapper/producer and audio engineer, Local Elements.

# STEVE RIDER



Learning Curves has been a year in the making and reflects Local Elements hard work, dedication, and his growth as an artist. He also displays his proficiency in beat production by producing, mixing and mastering three of the EP's four tracks, entirely by himself.

So, join me now as I take you on ride through the Learning Curves EP...

The EP opens with No Complaints, a chilled head nod sound of drums and guitar vibes. The reflective air around this one comes not just from the beat but, also

from Local Elements who delivers an emotive track that looks at the deeply personal events from his past that have strong impression on him; these are the experiences that have helped shape his path on life's journey and are responsible for being a huge part of crafting him into the man and artist he is today. In using these personal experiences so well, it really does make this relatable to people from across the world, we can all reflect on the past and how it has shaped who we are.

A laid-back vibe of drums, keys, acoustic guitar, and bass, opens our mind up, casting them back to the School Daze. Keeping it head nod we find Local





Elements casting his mind back to his teenage years and both the struggles and the fun times of being a part of the school system. Drawing on his personal experiences of ADHD, this track really draws you into that era of being far more carefree, before being caught up in the complex nature of adult life. The use of personal experiences makes this something we can all feel on the same level. I found it very relatable from my own school experiences, even though my own diagnosis of ADHD (ADD) did not come until my forties, there was a lot here that hit close to home.

Humble Beginnings is a percussion heavy sound that has a deep edge to it. The track is a collaboration with fellow Christchurch artist Roarz and see's both artists relating their love of making music; all this despite what life has thrown at them. As much as this feels like a celebration, it also feels like an enduring epitaph, carved in stone from their words, to stand the test of time but, this is not a final reflection on what has been; it is just as much a reflection on what is to come. It is another marker to reflect on at a later time to see how far they have been when they next reflect.

The EP closes with Sayin' Nothin' which is a remix of the track Doves by Sahala and Altosounds. The pounding drum beat id backed by this sampled mixed up synth sound that grips your mind from the star and never let's go; this helps the words really sink into your awareness. Local Elements pulls no punches on this track, drawing on personal experience, he looks at how mainstream Hip Hop has suffered due to the glorification of violence and drug use. In fact, he says more in two and a half minutes than some say in a whole EP! There really is a call for a return to the roots of Hip Hop of what Hip Hop culture is all about, something that I see more and more in the underground releases.

Learning Curves is stunning debut from Local Elements. It packs more emotion

into, a little over ten minutes, that some release pack into three or four times that. It really shows the introspective nature of what he packs into his tracks, and drawing on those personal experiences really does give Learning Curves this air about it that is so easily relatable to anyone who choses to listen. It also displays a deep dedication to his art and to keeping the true authentic nature of Hip Hop alive.

Local Elements, as an emcee, shows that he has taken his time to hone his craft. His lyricism is on point, regardless of the flow or the nature of the message being delivered, and that personal edge adds depth to every bar he delivers. There is also this air of confidence and a commanding nature about his delivery that comes from that unflinching dedication to his craft; that also permeates into his work as a producer and beyond. You just feel that everything comes from a deep desire to be true to the roots of Hip Hop and to show that to the world. The soundscapes he has crafted really reflect that with a sound that is unequivocally Hip Hop to the core.

This EP does not just reflect the learning curves of the artist but, it opens us to reflecting in on our own learning curves and, perhaps it just asks that we look at the what can be learned from looking at Hip Hop itself and how we can return to the root of real Hip Hop and bring that back to the forefront; displaying the true meaning of the culture to world and the music industry..?

Learning Curves by Local Elements is out now and is one that is worth you time to check out, without delay.

My thanks to Local Elements for getting in touch and sending this over to me.

On that note,

I'll see ya next time.

Steve





## Inkwell By Jack Wolff & Ty Healy

Inkwell is the new album from producer Jack Wolff and emcee Ty Healy (The Local Healers), which was written, recorded, mixed, and mastered in just 22 days, pretty impressive! It is also the follow up to 2022's The Fresh Organic album. The guys have also been dropping

singles from Inkwell for nearly a year, quietly preparing you for what's to come.

In fact Ty Healy has said, via Social Media, that this is his "favourite piece of work I've ever done!!!", which if you've heard any of his work I have reviewed such as The Local Healers and Louis Cypher The YearLong EP which was produced by Pandamonium or, more recently, the Bamboozled EP which was Ty and Pandamonium, you will know that is some statement for Ty Healy to make.

Ty also said of this project that this is one where the guys want the music to speak for itself! That said, let's do just that and see what the music has to say...





The album kicks off with Pizzazz which has jazzy mix of keys and drums but, with a few softer sounds mixed in gives that one a fresh, alternative sound. This one is all about Ty Healy demonstrating his pizzazz on the mic but, more than that, it sets the tone of the album from the get-go, showing that Jack Wolff and Ty Healy are the very definition of Pizzazz by being stylish, exciting and energetic. The vibe then moves to a more funky feel from Jack Wolff that mixes a head nod beat with keys and synth sounds, to give you this infectious body moving sound that is Magnum. Here Ty Healy is all about telling it how it is about being on the mic and dropping those quality rap vibes, be it

freestyling or classic tracks, it's all about the quality and the force of the delivery. The sound switches back to a jazzier one on Pijamacat, which is a little more laid-back with sparse drums and keys mixed with this chilled flute sound that carries you along, dreaming of lazy summer nights and that's those summer nights spent with you special someone indulging in whatever brings the most fun...

Timeshare has this sound which takes you back the days of creating beats through a sampler, such as the SP1200, pushing buttons to create a whole track from a collection of sounds that were either recorder live or simply sampled. This one is all about taking it back to how things



were and how they change over time as we live and grow. Scrolling has this mind and nerve bending sound that makes you feel like you are spinning round and around. That whole vibe of the music fits so well with the fact this one is all about how so many get addicted to those micro computers in our pockets, otherwise known as a smartphone. The fact that you can go anywhere and see people scrolling is a little disconcerting as they would rather do that than engage in a conversation. Choices comes with this mix of drums and jazzy organ notes which kinda helps you focus on the lyrics, which works perfectly as this one focuses on the choices that we all make day-to-day. There are good choices and bad ones, there are also the times we struggle to make any kind of decisions. Every choice or lack of, still has an impact on our life and the direction we take on that journey.

The mix of keys, bass, drums, and other sounds on Somebody serves to wonder if you're listening to a jazzy vibe or a funkier one. This one seems to be looking at how we react to the things we see and experience everyday of our lives and, I guess, the message is not to sweat the small stuff because is it really as bad as it looks and, in the end, all that stress is only gonna affect one person. The drums and bass of Well, gets ya head nodding on what is like a skit that speaks on Hip Hop and making music. It really has this feel of people sat round a table, having a chat, and talking about the finer points of music production. Drums, keys and some electronic sounds come together on Wake. The way this one tweaks at your nerves is important because it makes you focus on the fact that this one is all about knife crime, those who lose their lives, those left behind and the fact that it you rarely hear the stories of those who lose their lives to what is almost an epidemic.

We now move into the second half of this album, which is 18 tracks deep, with Baddies. The BPM rises on this one with its bass heavy sound which gives it a more modern rap vibe. Here we see Ty looking at how the younger generation of

men seem to feel they have to take on this persona of being a bad boy because that what the ladies like. But that is missing the point because the best way to be is by just being yourself and not aspiring to be something you're not. That modern trap kinda vibe continues with Portals, which starts of laid-back before the beat drops and pushes the BPM up, although the pace does seesaw through this one, something which mirrors the way our outlook on life changes from one moment to the next. It is the balance between waking up to what is really going on around you or just staying in an ignorant bliss. Sparce drums, bass and synth vibes create this short little head nod sound to accompany Ty breaking down what the word Midlands means when you talk about that geographical area of England.

Breezy has this multi-layered percussion vibe with the addition of a few keys, all of which creates this soulful vibe but with this street, almost grime edge. What I get from this one is that it's all about keeping it cold, no matter what you're doing, because the cold keeps our attention focused on what we do and what's going on around us. It's all about the details, so the more to keep it cold, the more you are focused on always bringing the best of yourself. Noir is almost an interlude but, its short length does not lessen the impact. Ty focuses on the cultural bias and racism towards those of that skin colour and says just as much in just over a minute, as some do in hours. Jack Wolff provides a sound scape of sparse drums and electronic vibes with a more lo-fi sound. Ink is this short instrumental interlude that comprises of piano, synth, and organ notes. The way Jack Wolff brings it all together kinda has this effect of making you wonder what it would sound like if you splashed ink on to a page and each time the ink hit the page it became a different note...

The sparse drumbeat, and the piano vibes of Crayons brings a very uplifting feel to the proceedings. That uplifting sound comes with an emotive edge as Ty details how the innocent musings of his cousin's



son on how he sees the world can make such a deep impact. Sometimes how children view the world around them makes so much more sense than what humans have created. Borders, power, and wealth is something that has caused so much pain and suffering, as well as separation, causing us to see each other and judge each other based on all those things, when in reality we are all one. The chilled vibe continues with drums and piano uniting on Burnout, which sees the Healer and the Wolff combining to bring us some reflecting on how we so often work hard, even to the point of burning out, just to make ends meet but, regardless of how it affects us we still push on, always doing the best for those around us; even if it's not always the best for ourselves to keep pushing. The final track on the album is Sometimes a light-hearted jazzy piano vibe that has a definite feel-good air about it. As you listen to the words, the spoken word vibe of Jack Wolff sees him detailing how he makes beats in his sleep, while Ty raps his way through what seems to be a weird dream world. It might be a bit tongue-in-cheek style but, it's a cool bit of fun to round off the album on an upbeat, positive vibe...

This might mark the end of my journey but, if you grab the digital Deluxe Edition of the album, you will be treated to a bonus track, Boastin, which I'm afraid you will have to experience yourself, so enjoy...

For something that was put together in such a short space of time, Inkwell is an epic album that takes you on some journey. This is less of a rollercoaster ride and more of trip through life, where you experience so much of what life can bring, even the emotional stuff.

Inkwell is one of those albums where both producer and emcee seem to gel so well together. Jack Wolff delivers this jazzy, funky, Hip Hop infused sound that ebbs and flows along, perfectly supporting Ty Healy's ship, which is full of this plethora of vibes, flows and styles; every time Ty switches things up or down, Jack's sound

morphs perfectly in response, or is it the other way around? Well, whichever way round it is, does not matter because the outcome is the same.

I can easily see how Ty sees this as some of his best work to date because he shows the range of his writing and performing skills, some of which are pushing his limits a little, which is what all good performers do, they push their boundaries with an ever-increasing repertoire of vocal and writing styles, never sitting still but constantly evolving.

Credit where credit is due to Jack Wolff really pulls some stunning production work out the bag here and playing all these sounds himself and putting it altogether gives Inkwell a more authentic and individual sound that is all his own, and it could be that that makes it work so well with Ty's lyrics. I mean, it is almost impossible to figure out which came first the music or the lyrics, because they just feel like they were born as is and not crafted, they just work so well together...

Anyway, Inkwell from Jack Wolff and Ty Healy is released tomorrow, 30th June, through the Dock Heist Unit label.

My huge thanks to Ty Healy for asking me to review this cracking album.

So, don't miss this one, it's a must for sure.

On that note, I'll see ya next time.

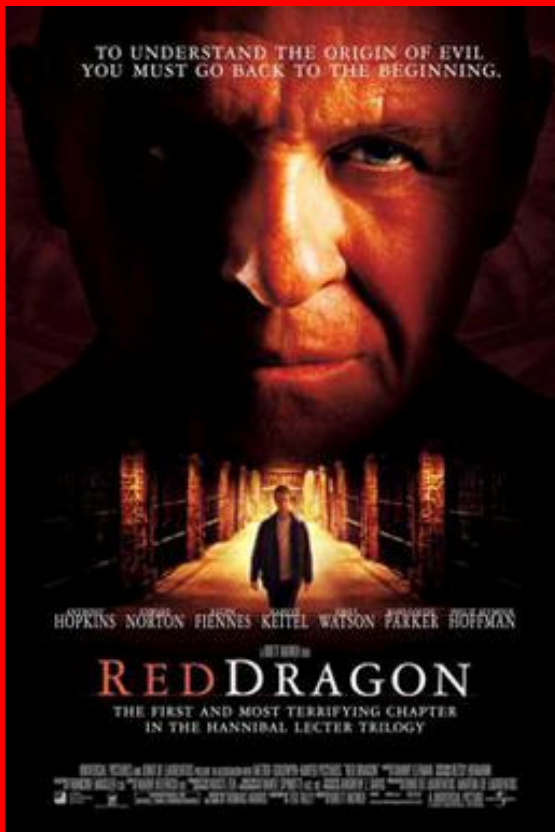
Steve.





# MARK AT THE MOVIES

*Mark Raines*



## Red Dragon

Released October 4, 2002  
Directed by Brett Ratner

### Plot.

In 1980, FBI agent Will Graham visits forensic psychiatrist Hannibal Lecter to discuss a case. Graham has been working with Lecter on a psychological profile of a serial killer who removes edible body parts from his victims; Graham is certain the killer is a cannibal. Realizing Graham

is close to discovering he is the killer, Lecter stabs him, but Graham subdues him before falling unconscious. Lecter is imprisoned in an institution for the criminally insane, and Graham, traumatized, retires to Florida with his family.

Years later, in 1986, another serial killer nicknamed the Tooth Fairy has killed two families – the Jacobis and the Leeds – during full moons. With another full moon approaching, special agent Jack Crawford persuades Graham to help develop the killer's profile. After visiting the crime scenes in Atlanta, Georgia, and Birmingham, Alabama, and speaking with Crawford, Graham concludes that he must consult Lecter. Lecter taunts Graham but agrees to help.

The Great Red Dragon and the Woman Clothed in Sun, ca. 1803–

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



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#### 1805 Brooklyn Museum

The Tooth Fairy is Francis Dolarhyde, who kills as directed by his alternate personality, which he calls the Great Red Dragon, named after the William Blake painting *The Great Red Dragon and the Woman Clothed in Sun*, which he has tattooed on his back. He believes that each victim brings him closer to becoming the Dragon, as his psychopathology originates from his childhood abuse by his grandmother.

Freddy Lounds, a tabloid reporter for the *National Tattler*, pursues Graham for leads on the Tooth Fairy. A letter from the Tooth Fairy is discovered hidden in Lecter's cell, expressing admiration for Lecter and an interest in Graham and suggesting that Lecter reply through the personals section of the *Tattler*, which he does with Graham's home address, forcing Graham's wife, Molly, and son, Josh, to relocate. While in hiding, Graham teaches Molly how to fire a handgun.

To lure out the Tooth Fairy, Graham gives an interview to Lounds, disparaging the killer as an impotent homosexual and that Lecter was only feigning interest in him. Enraged, Dolarhyde kidnaps Lounds, glues him to a wheelchair and reveals himself as the Great Red Dragon. Dolarhyde shows Lounds photos he took of his victims before and after he murdered them. Dolarhyde forces Lounds to recant his allegations on tape, sets him on fire and sends him rolling and crashing into a company sign outside the *Tattler* offices.

At his job in a St. Louis photo lab, Dolarhyde gives blind co-worker Reba McClane a ride to her home and they begin a relationship. However, his alternate personality

demands that he kill her. Desperate to stop the Dragon's control over him, Dolarhyde goes to the Brooklyn Museum, tears apart the Blake painting, and eats it.

Graham realizes that the Tooth Fairy knew the layout of his victims' houses from their home videos. He deduces that he works for the company that edits the home movies and transfers them to video. He visits the company processing plant to ask for information, and is spotted by Dolarhyde as he returns from Brooklyn.

In a panic, Dolarhyde goes to Reba's house. She has spent the evening with a co-worker, Ralph Mandy. After Reba enters her home, Dolarhyde kills Ralph, kidnaps Reba, takes her to his house, and sets it ablaze. Unable to shoot her, Dolarhyde apparently shoots himself. Reba escapes as the police arrive.

After an autopsy is performed on the corpse, it is revealed that Dolarhyde used Ralph's body to stage his death. Dolarhyde later infiltrates Graham's home in Florida and takes Josh hostage, threatening to kill him. To save Josh, Graham loudly insults him, reminding Dolarhyde of his grandmother's abuse and provoking him to furiously attack Graham. Both are severely wounded in a shootout, which ends when Molly kills Dolarhyde.

Graham survives and receives a letter from Lecter praising his work and bidding him well. Lecter's jailer, Dr. Frederick Chilton, tells him that he has a visitor, a young woman from the FBI.

Film Trailer

<https://youtu.be/CIn4p9DxnGI>



This darkly seductive, flawlessly acted piece is worlds removed from most horror films.

**Running Time [2 H 4 M]**

**Rated [18]**

**4 out of 4**



### Ten Minutes Gone

**Released**  
**September 27, 2019 (United States)**

**Directed by**  
**Brian A. Miller**

#### Plot

Expert bank robber Frank Sullivan (Michael Chiklis) never had a job go wrong – until his brother is killed during a heist. Knocked unconscious, Frank wakes up in a dirty alley without memory of how the robbery went awry or who shot his brother. To Frank's boss, violent

crime lord Rex (Bruce Willis), none of that matters, he just wants the loot that Frank doesn't have. Short on time and information, Frank must figure out which member of their crew betrayed them, avoid Rex's contract killer closing in on him and locate a mysterious briefcase to save his own skin and avenge his brother's death.

Film Trailer

<https://youtu.be/6TNFcyEN-3w>

**Above average action mystery.**

**Running Time [1 H 29 M]**



### The departed

**Released**  
**September 26, 2006 (Ziegfeld Theatre)**  
**October 6, 2006 (United States)**

**Plot.**



In mid-1980s South Boston, Irish Mob boss Frank Costello introduces himself to a young Colin Sullivan. Twenty years later, Sullivan has been groomed as a spy inside the Massachusetts State Police (MSP) and joins the Special Investigations Unit (SIU), which is building a case against Costello. Another new officer, Billy Costigan Jr., is recruited by Captain Queenan and Staff Sergeant Dignam to go undercover and infiltrate Costello's crew. Costigan is selected due to his family ties to organized crime, with his deceased uncle Jackie having been connected with Costello's outfit. Ellerby informs Special Investigations that the identities of undercovers will be only known to Queenan and Dignam to prevent leaks.

Costigan commits a series of crimes in an effort to draw the attention of Costello and his enforcer Arnold French, who later recruit Costigan into the organization due to their affection for his uncle. Over the next year, Costigan becomes increasingly involved in the operation. Due to the stress of having to maintain his cover, his emotional and mental state declines, and he threatens to quit, but Queenan and Dignam convince him to continue. Costigan's only other contact in the MSP is his police-appointed psychiatrist, Madolyn Madden, who is also Sullivan's girlfriend. Costigan and Madden later have an affair.

Costigan tells the MSP that Costello's crew is selling stolen computer microprocessors to a Hong Kong Triad. The MSP sets up a sting, but Sullivan tips off Costello, allowing everyone to escape. The MSP and Costello realize there is a

mole in their ranks and task Sullivan to find them. Meanwhile, Costigan learns that Costello is a protected FBI informant. Costigan shares his discovery with Queenan and Dignam while warning them that Costello is aware of a spy in his ranks.

Late one night, Costigan follows Costello into an adult theater and witnesses him giving Sullivan an envelope containing information of his crew for Sullivan to cross reference with police records. Queenan instructs Costigan to get a visual ID of Sullivan but he is unable to get a good look at his face. When Sullivan realizes that he is being followed, he mistakenly stabs a restaurant worker and flees. Later, Sullivan tries to cross-reference Costigan's picture, captured by nearby security footage, against police officer databases but cannot identify him. Queenan advises Sullivan to follow Costello to find the MSP mole. Costigan calls Queenan and sets up a meeting but Sullivan has Queenan followed, lying to the other officers that Queenan may be the spy. Sullivan also calls in Costello's gang to the meeting location.

When Costello's men arrive, Queenan helps Costigan escape before being thrown from the building's roof to his death. This causes a firefight between SIU agents and Costello's men. Angered by Queenan's murder, Dignam attacks Sullivan and is suspended by Ellerby. Timothy Delahunt, one of Costello's henchmen who was injured in the gunfight with the police, tells Costigan that he knows he is the rat, but succumbs to his wounds before he can alert the others. A news report reveals that Delahunt was an undercover officer for the Boston Police Department, but Costello suspects the police department made up the claim so he would stop looking for the mole.



Sullivan looks through Queenan's belongings and learns that Costello is a FBI informant after reading Queenan's notebook. Deciding to turn on him, Sullivan directs the MSP to tail Costello to a cocaine drop-off, where a gunfight erupts, killing most of Costello's crew. Sullivan confronts a wounded Costello, who admits to being an FBI informant. They exchange gunfire, and Sullivan kills him.

His assignment finished, Costigan goes to Sullivan to reveal his undercover status, still unaware of the other's true identity. After Sullivan goes to another room, Costigan notices the same envelope from the theater on his desk. Costigan ascertains that Sullivan was Costello's mole, and escapes. Shortly after, Sullivan returns to find Costigan gone, and realizes that he now knows his true identity. He erases Costigan's records from police computers. Costigan visits Madolyn and hands her an envelope, instructing her to open it if something happens to him. Later, she opens a package Costigan sent to Sullivan and listens to tapes Costello made of himself with Sullivan, causing her to leave Sullivan. In order to retrieve his records, Costigan arranges to meet Sullivan on the rooftop where Queenan was killed, then arrests him. Costigan calls Trooper Brown, a friend from the police academy, to substantiate his identity, but Brown pulls a gun on Costigan when he arrives, unsure who is telling the truth.

Costigan says that he has evidence tying Sullivan to Costello, and Brown lets him go down the elevator. Upon reaching the lobby, Costigan and Brown are killed by Trooper Barrigan, a friend of Sullivan's who reveals himself to be

another spy working for Costello. Sullivan shoots Barrigan dead, allowing him to out Barrigan as the mole while removing suspicion from himself. When Sullivan arrives home from attending Costigan's funeral, Dignam is waiting for him. Dignam shoots him in the head and leaves.

#### Film Trailer

[\[https://youtu.be/iQpb1LoeVUC\]](https://youtu.be/iQpb1LoeVUC)

#### An American epic tragedy

**Running Time [2 H 25M]**

**Rated [18]**

**4 Out of 4**



#### Game Night

#### Released

**February 23, 2018 (United States)**

**Directed by John Francis Daley**

**Plot.**



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Married couple Max and Annie are avid gamers who met at bar trivia and became engaged during charades. Their plans for a baby are complicated by Max's feelings of inadequacy compared to his successful brother, Brooks. They host a regular game night with their friend Ryan and married couple Kevin and Michelle, which they struggle to keep secret from their socially awkward police officer neighbor Gary, especially after his painful divorce from their friend Debbie. Brooks arrives in Max's dream car, humiliates him with a childhood story, and offends Annie (who assumed Max was overthinking his issues with Brooks) by offering to host their next game night himself.

When the guests, including Ryan's new date Sarah, arrive at Brooks's rental house, Brooks reveals he has initiated an interactive role-playing mystery game, promising the winner his Corvette. An actor enters to begin the game but is knocked unconscious by two masked men who kidnap Brooks. Believing this is part of the game, the couples passively observe the fight and split up to solve the mystery. Ryan and Sarah visit the role-playing company's office to offer a bribe for the final clue. Kevin and Michelle talk to the actor, leading them to realize Brooks's abduction was real.

Max and Annie track Brooks's phone to a bar and use a pistol Brooks dropped to hold his captors at gunpoint and free him. When Annie accidentally shoots Max in the arm, they realize they are in danger. They flee as Brooks confesses that he is a black marketeer: he procured a Fabergé egg for a criminal known as "the Bulgarian" but instead sold it to someone with the alias "Marlon Freeman". With his kidnappers in pursuit, Brooks jumps out of the car to

allow Max and Annie to escape.

The couples regroup and, unable to go to the police, decide to recover the egg from Freeman to deliver to the Bulgarian. They show up at Gary's house and distract him with the pretense of a game night while Max uses his police computer to discover Freeman's real name, Donald Anderton, and his address. After Max bleeds on Gary's dog and a shrine dedicated to Debbie, the group leaves and receives a phone call to meet the kidnappers in one hour.

They sneak into Anderton's mansion, where he is hosting an underground fight club. Searching for the egg, Michelle admits to Kevin that she once slept with Denzel Washington while they briefly separated, but Kevin determines him to be a celebrity doppelganger after seeing his picture. Separately, Max tells Annie he may not be ready to have a child. Ryan spots the egg in an open safe, leading to a game of keep away with Anderton's guards. The group escapes with the egg but accidentally breaks it, revealing a list inside.

The group meets with Brooks and his captors, only to be captured themselves. Brooks reveals that he has always been jealous of Max's life and intended for him to win the Corvette all along. Gary saves them but is shot in the chest. Max and Annie comfort him by promising to invite him to every future game night, and he reveals that he faked the entire abduction — including hiring the kidnappers — to trick them into letting him rejoin game night.

He is, however, unaware of the list, which he recognizes as a WITSEC list, and they are cornered by the real Bulgarian. Max offers the list in exchange for their lives, but Brooks, thinking they will all be killed anyway,



swallows the list and is taken to the Bulgarian's plane. Max and Annie race to the airport in the Corvette, stop the plane, subdue the Bulgarian and his henchman, and rescue Brooks; Max realizes he wants to be a father after all.

Three months later, Brooks is under house arrest for his crimes but has sold the list on the black market for \$3 million (after tipping off the witnesses for \$20,000 each). He hosts game night for the group, including Gary, and Annie reveals she is pregnant through a game of Pictionary as armed men arrive outside.

#### Film Trailer

<https://youtu.be/fNtLlcyjsnI>

**Sharp script loaded with dark comedy and unexpected twists.**

**Running Time [1 H 40 M]**

**Rated [15] 4 put of 4**

#### Eye In The Sky

##### Released

**11 September 2015 (TIFF)**

**8 April 2016 (United Kingdom)**

**Directed by Gavin Hood**

##### Plot.

The film opens in Nairobi, Kenya, where Alia Mo'Allim, a young girl, twirls a hula-hoop in her backyard.

British Army Colonel Katherine Powell wakes up and hears that an undercover British/Kenyan agent has been murdered by the Al-Shabaab group. From Northwood Headquarters, she takes command of a mission to capture three of the ten highest-level Al-Shabaab leaders, who are meeting in a safe house in Nairobi.

A multinational team works on the



capture mission, linked together by video and voice systems. Aerial surveillance is provided by a USAF MQ-9 Reaper drone controlled from Creech Air Force Base in Nevada by Second Lieutenant Steve Watts. Undercover Kenyan field agents, including Jama Farah, use short-range ornithopter and insectohtopter cameras to link in ground intelligence. Kenyan special forces are positioned nearby to make the arrest. Facial recognition to identify human targets is done at Joint Intelligence Center Pacific at Pearl Harbor in Hawaii. The mission is supervised in the United Kingdom by a COBRA meeting that includes British Lieutenant General Frank Benson, two full government ministers and a ministerial under-secretary.

Farah discovers that the three high-level targets are now arming two suicide bombers for what is presumed to be an attack on a civilian target. Powell decides that the imminent bombing changes the mission objective from "capture" to "kill". She requests

Watts to prepare a precision Hellfire missile attack on the building, and solicits the opinion of her British Army legal counsel. To her frustration, her counsel advises her to seek approval from superiors. Benson asks permission from the COBRA members, who fail to reach a decision and refer the question up to the UK Foreign Secretary, presently on a trade mission to Singapore. He does not offer a definite answer and defers to the United States Secretary of State, who immediately declares the American suicide bomber an enemy of the state. The Foreign Secretary then insists that COBRA take due diligence to minimise collateral damage.

Alia, who lives next door, is now near the target building selling her mother's bread. The senior military personnel stress the risk of letting would-be suicide bombers leave the house. The lawyers and politicians involved in the chain of command argue the personal, political and legal merits of and justification for launching a Hellfire missile attack in a friendly country not at war with the US or UK, with the significant risk of collateral damage. Watts can see the more direct risk of little Alia selling bread outside the targeted building, and they seek to delay firing the missile until she moves.

Farah is directed to try and buy all of Alia's bread, so she will leave, but after paying her, his cover is blown, and he is forced to flee without collecting it. Seeking authorisation to execute the strike, Powell orders her risk-assessment officer to find parameters that will let him quote a lower 45% risk of civilian deaths. He re-evaluates the strike point and assesses the probability of Alia's death at 45–

65%. She makes him confirm only the lower figure, and then reports this up the chain of command. The strike is authorised, and Watts fires a missile. The explosion destroys the building and injures Alia, but one conspirator survives. Watts is ordered to fire a second missile, which strikes the site just as Alia's parents reach her. They rush Alia to a hospital, where she is pronounced dead.

In the London situation room, the under-secretary berates Benson for killing from the safety of his chair. Benson counters that he has been on the ground at the aftermaths of five suicide bombings and adds as he is leaving, provoking her to tears: "Never tell a soldier that he does not know the cost of war."

**Film Trailer** [<https://youtu.be/hOqeoJ669xg>]

**Offers a powerfully acted – and unusually cerebral – spin on the modern wartime political thriller.**

**Running Time** [1 H 52 M]

**Rated**[15]

**4 out of 4**







# Community Skratch North and Lounge Society in noisome action!

*A short report from the musical front-line  
from Alan Dearling*

---

alan dearling



This was not my normal ‘sort of gig’, But hey, we need diversity. And this was something very different for me. WORKINONIT had arrived in Todmorden at the Golden Lion for the Community Skratch Jam North. Their musical

team were providing beats for some of the UK’s (and apparently some the world’s) best scratch Dj’s to cut over.

WORKINONIT have been going nearly two years. And they say: “...it’s been crazy how big the event has grown in such a











*short space of time. From opening up for Large Professor back in Feb to the incredible turn out for their MF DOOM special back in October where OMA played full live band versions of MF DOOM instrumentals. This producer meet-up is growing from strength to strength and always bringing in the crowds."*

That was certainly the case at this event. Indeed, a veritable frenzy of scratching...

I took a few pics at this fair-sized Dj event yesterday. Friend, John Armstrong was in attendance with his Moog synth. I gather it grew throughout the day having started at 2pm. Definitely not really my thing, but these guys are mega-skillful on the turntables doing their 'scratching' as they call it. It was billed to finish at about 6pm, but I heard that it was still going strong after 10pm.

Video on YouTube:

<https://www.youtube.com/watch?v=5KMidf3pV58>

And:

<https://vimeo.com/841799108>

A short vid clip of the Community Skratch North jam...

You can find them @workinonit.mcr on Instagram.

## **The Lounge Society stretch their still youthful wings!**

In the aftermath of what was billed on the monthly poster for July, as the "...*potential Secret gig!*" My ears are still ringing almost 24 hours later!

NME has described them as developing their brand of: "...*snarling social and political (takes)*"...created by "Yorkshire teens making political punk for the dance-













*floor.”*

The Lounge Society have moved up the musical ranks fast indeed, and they started out ‘young but confident’ having met at secondary school. They’ve already supported Interpol, Wet Leg, the Strokes

and their ‘Tired of liberty’ album was in Rough Trades’ Top Ten Albums 2022.

Richard Walker (Waka), co-owner of the Golden Lion venue said in advance of The Lounge Society gig: “*New songs - I’ve heard them - they are sounding*





*amazing.”*

Soon The Lounge Society are off to Tokyo to support Blur in August. But, their regular returns to the Golden Lion in Todmorden and Trades Club in Hebden Bridge are absolutely great for their local mates, fans and interested ‘others’. This gig was loud, majestic, and rammed to the gunwales. Sweaty, noisome and mega-wedged...they are indeed local musical royalty...

Here’s an interview video with the band:

<http://www.itb.co.uk/artist/theloungesociety>

‘Blood Money’ from their first album:

<https://www.youtube.com/watch?v=1mV2Zfi6sW4>

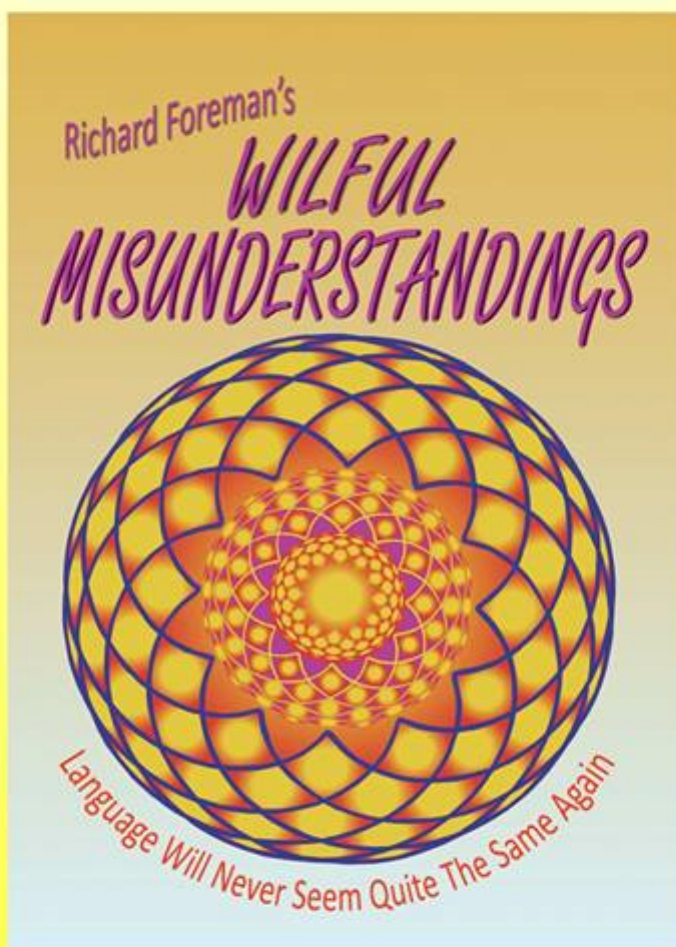


# Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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# KEV'S WORLD

## Live!

**Crushfest 2023**  
**The Tuning Fork, Auckland**  
**07/07/23**

So it was down to Tuning Fork for the first night of the second Crushfest festival. Tonight was going to be Wellington and Auckland bands, and then some of the same will be playing at the second night in Wellington next month. Sadly there was a late drop out with {Venom Dolls} being unable to appear due to sickness, so instead of the five bands we were expecting, instead we would just be having four. But seeing as how I have seen everyone play previously, I knew we were still on for a great night. A decision was made to keep the set lengths the same due to what people had been rehearsing, so tonight we were going to get four 25-minute sets, with a 15-minute changeover between them.'

First up were {Crying Club} from Wellington, a band I first came across a

few years back when I reviewed a single of theirs. Featuring Datu Beech (vocals, guitar), Isaac Lundy (guitar), Chrissy Pantelakis (bass), and Sean Beales (drums) they are a high-energy emo band who often get compared to the likes of The Used, La Dispute and Sum 41. They were not only the opening act, but the first of three who were at the same event and venue last year (it would have been four if Venom Dolls had been here). Tonight they kicked off with the bass-led belter which is *Taxi Man*, the single which introduced me to them back in 2021. This is now far rougher around the edges with Sean throwing in some coarse rawness while at times the twin guitar melodies were very Maiden-esque indeed. They followed this with *Tripping in the Garage* and I was already impressed at just how tight the guys are these days, as they have stepped it up quite a bit since I saw them last. The rhythm section sets the platform, with the drums driving hard, the bass setting the melody, and then the guitars over the top – they manage to deliver driving emo pop



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NIGHT 1, AKL  
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HOLLOWAY

STRAY DOGS

VENOM  
DELLS

blindr

CRYING  
CLUB

NIGHT 2, WGTN  
SAN FRAN, AUGUST 12<sup>TH</sup>

HOLLOWAY

FINGER  
TIGHT

STRAY DOGS

PALE  
LADY

CRYING  
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punk while also having plenty of space within the arrangements.

*Litterbug* followed from their excellent *Big Water Bottle* EP which came out

earlier this year. *Christmas with a K* is also from the EP, kicking off with a hard-hitting riff before the guitars disappear for the verse, coming back for the chorus, with Louis now taking the central vocals in a





very different direction indeed. *Munchies* is one of their more structured songs, and then they followed it up with *A Year From Now* which again has plenty of space but also is fairly brutal and uncompromising at times with some

really nice contrast so the loud felt really loud. They finished with *How to Say* from their recent EP, again taken in a far more powering and dramatic fashion than the recorded, as they pushed hard. I came away mightily impressed with Crying Club







tonight, and given the way the crowd were reacting and dancing I know I was not the only one.

Red, the lead singer of {Finger Tight}, who are playing at the second night, then made his appearance, telling me all about their gigs with the wonderful {Coridian} so I am now waiting to see if he will be spending as much time in the air at gigs in the future as Dity.

Next up were {Blindr}, a band I saw for the first time at the end of May when they were on the {Stray Dogs} bill at Aux. The first local band tonight, they comprise Bill Caldwell (vocals, guitar), Blake Woodfield (lead guitar), Jack Power (bass), and Charlie McCracken (drums). Tonight they kicked off with *lover.fighter*, which is quite bass led, with the drums driving from the back, and the guitars setting up quite a Seventies groove. Bill is one of those guys who puts everything into what he is doing, whether he is singing or just riffing hard, while Blake puts leads over the top and Charlie and Jack really drive it along. *Letdown* has a slow and quite

dramatic introduction which does make one wonder just what is going to happen and then the infectious punk kicks in, with plenty of Blink 182 influences: there were certainly plenty of people happily pogoing in the audience. Charlie provides the introduction to the next song, which was the first cover of the night, their version of All Time Low's cover of Rihanna's *Umbrella*, which soon became a nice driving number. The longer this went on the heavier it seemed to become, with everyone in the audience having a load of fun.

We then had *Break*, which is somewhat slower but way more dramatic than what had gone before with plenty of depth and passion, demonstrating they are much more than just a high-octane outfit. We were then told the next song was the best one they had ever put out on Spotify, of course it is the only song they have ever put out on the platform, *Outrageous*. Although I only saw them play about six weeks ago they already seem to be growing in confidence which is having an impact on their performance as here was another band in a quite different space to last time, and the crowd were certainly along for the ride.







Plenty of pop elements in this, stacks of emo, and not too much punk, making for an interesting and quite commercial hybrid. They ended the night with another All Time Low cover, *Dear Maria, Count Me In*, and even though

they told the crowd the real bands were on next there is no doubt Blindr were here solidly on merit, and I am sure I will be seeing them again soon.

Now we had {Stray Dogs}, who were celebrating as it is release day for their









single and video, which means the album is not too far away which I am eagerly awaiting. Josh Pinho (vocals), Cameron Brookes (guitar), Grant Kirkpatrick (drums) and Steve Shyu (bass) are one of the finest bands on the Auckland circuit, and their gig in May at Aux was a triumph. Tonight was going to be a heavily truncated set, but one the crowd were eagerly looking forward to. Their version of melodic pop punk was on show right from the off with the banging *Life of the Party*, with Cam, Grant and Steve locked in tight and then Josh showing why he is regarded so highly as a frontman. Not only is he a great singer but he never stops moving, and the simple approach of bringing some small step stools allows him to keep rising up when he wants to make a bigger impact. *Ko Koe* has more depth, and Josh was already warmed up while Steve and Grant provided the platform for Cam to riff hard.

Since the band changed their name they have been pushing hard and not only are they one of the most exciting bands to go and see, they have great songs which

demand the audience not only dance and groove but also sing along, they are that infectious. We were told our feet had to leave the floor during the next song and to sing, and if we did not know the words then to make up our own and we were off into *Smile*. Stray Dogs have the presence and passion of a band who have been around for years, with the confidence which only comes from many hours spent onstage, yet still with the sense of fun as if they are all back in their teens in their first band. Steve spends most of the gig with a massive smile on his face as he is having a blast, Cam is solidly in the groove, Grant is attempting to drive through the kit, while Josh is simply in his element. He then announced to everyone that the new album would be out on September 15<sup>th</sup> and then we went into some of the songs from that, starting with *Back to Before*, which is somewhat slower but packed full of drama, with multiple different threads at play which somehow combine to create something quite special. They followed this with *Brand New Bloom*, another punk jump-up-and-down number which is simply a load of fun, and gave Josh the opportunity to pogo across the stage. There is a nice

key change near the end of this, and a line which Josh sings unaccompanied, very powerful.

Then we had the single released today, *Stray Dogs*, one of their most out and out pop punk party numbers which deserves to be a massive hit as it is just so infectious and way too much fun. It is impossible not to move during this, as it just hits straight out of the traps – if you have yet to see these guys in concert then you need to check this out as it is pure enjoyment from beginning to end. The problem with the sets being so short is that we were now already at the end of the set, and here was the last number, *Loser*, which had the fastest introduction of any song so far tonight before turning into yet another song daring people not to go completely crazy. What a band.

Now it was time for the only trio of the night, Wellington's {Holloway}. Louis Valentine (vocals), Taylor Criscuola (drums) and Max Long (guitar) have been coming up to Auckland quite regularly since their appearance at the same event last year and are always

guaranteed to be a good time as they apparently have no idea on how to have a poor gig. The stage was in darkness and the introduction to *Crush* started through the speakers, and with all the lights off people started making their way to the stage. There was a cheer when it was realised the guys were setting up and then were off in the way which Holloway do so very well. Taylor is nothing short of a phenomenon (no rubber mask tonight though), Max is the backbone, riffing hard and then at the front is Louis who is mild-mannered and one of the politest people you will ever meet offstage, but is a total rock god diva on it. He is a star, and knows it, throwing shapes and living the dream. *Hot Pink Paralysis* is sheer attitude, with the keyboards adding a strong element to the band as Louis dispensed with his guitar for *Here Come Glitterboy*, leaving it to Max to crunch, and for Taylor to not only smash his way around the kit but be over dramatic and visible while doing it which also makes him a focal point, which is somewhat unusual for a drummer.

The crowd were invited to get really close to the stage before the next number, which was the My Chemical Romance inspired





*The Freak Show*, which also had Taylor don his mask for a while (rather him than me, I hate to think what that smells like inside). We then had a brand-new number which has been heard by hardly anyone outside the band, *Bury Me (With a Copy of the First Fall Out Boy Record)*, which has plenty of space within it and also allows Louis to show he can provide some stream of consciousness style lyrics when the time is right. *Date All My Friends* is the next single (and nice shirt which they also had for sale tonight), and shows the different sides of the band, commercial and full of space and hooks but also powerful and rocking and shows just what everyone is missing if they have yet to come across these guys as it is a blast from beginning to end.

*Violet* is another with a huge number of words in the verse and a highly infectious chorus, with the two guitars riffing along. *We Are Young* is a cover of the Fun song, with Louis being accompanied just by Taylor, and then Max was there and they were blasting yet again. This soon became a beck and call with the audience more than happy to sing as instructed. It was back to the riffs with *If What I Think Is Happening It Better Not Be* (Holloway certainly have some great song titles), Louis throwing his voice until it cracked and broke, plenty of emotion. A short, but effective, monologue led us into *Please Hold (An Operator Will Be With You Indefinitely)* and we were again moving rapidly to the end of the set. They finished with the mighty Dead! (My Chemical Romance) and the place went nuts one last time. Of course, they were not going to be allowed to leave so they finished up with Panic At The Disco!'s *I Write Sins Not Tragedies*, and then we were done.

It may have only been the four bands instead of the expected five, but this was still a great show, with the second night to be held in Wellington next month. Well done to Holloway for putting on a great night and having some wonderful bands with them to celebrate.



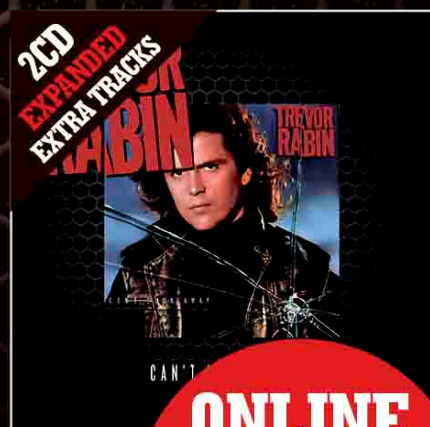
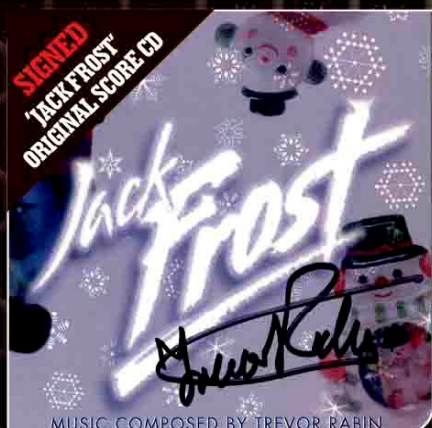
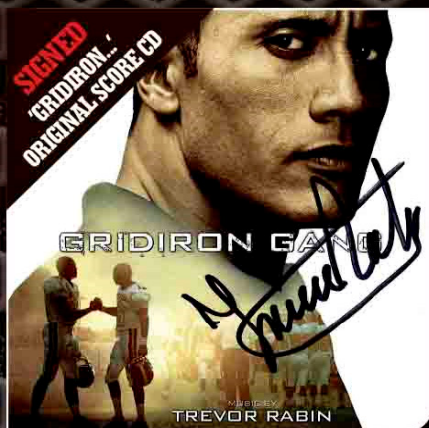
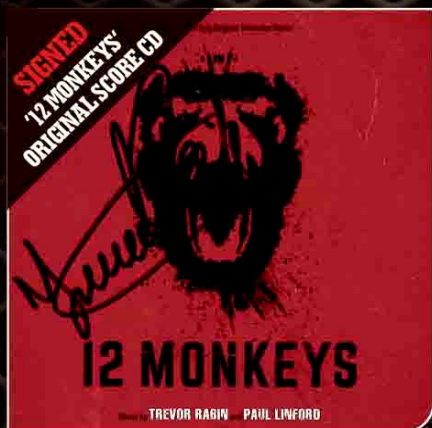


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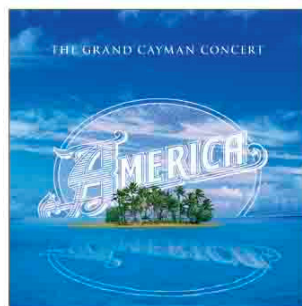
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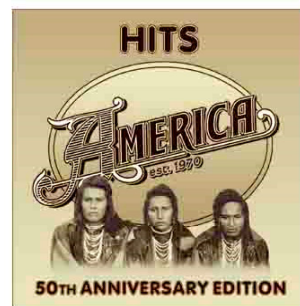
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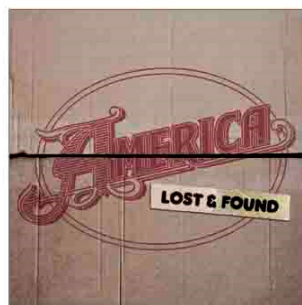
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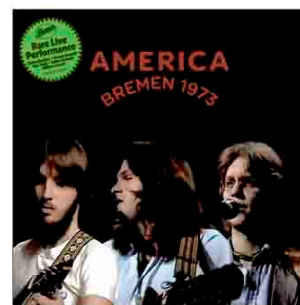
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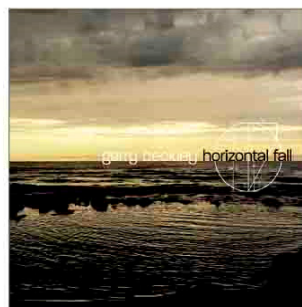
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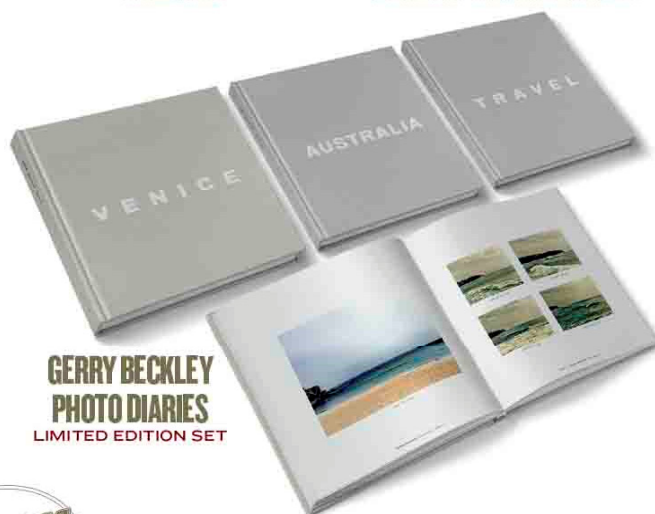
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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







# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



# KEV'S WORLD



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HOTEL NOSTALGIA/ENIGMA 1  
MELODIC REVOLUTION RECORDS**

The latest release from Martin Springett nicely demonstrates different aspects of his musical stylings, with both the West Coast and East Coast collaborations on display on his latest single. It contains two songs, with the first demonstrating his working relationship with Norm Macpherson, and this song itself is neatly divided into two different aspects, "Hotel Nostalgia" and "Enigma 1". Somewhat unusually, Martin does not provide any instrumentation on these two parts, just vocals, and while he provided the lyrics to the first, he has again worked with Stephen Bennett, as he did on 'Mr. October And The Moon Of Madness', who provided the lyrics for the second. The music was co-written with Norm, who

orchestrated both parts before then adding guitars, bass and drum programming to the second. The result is a song which contains sumptuous beauty in the first with an orchestral arrangement which is often pastoral, but with a hidden strength which comes more to the fore in the second part when rockier elements are introduced which have a delightful contrast. There is a depth within this, as well as plenty of space, and I still find it difficult to realise that Martin has for most of his life not been recording his music, as since the reissue of his debut it is like a spring has been untapped and he has been releasing so many wonderful collections.

The second song, "Tricksters", again finds Martin working with producer Kevin Laliberte, who also provides electric guitar, slide guitar and drum programming. This time around Martin provides the lyrics and music, as well as vocals, acoustic and electric guitars and again they have been joined by Drew Birston on fretless bass and Wayne Kozak on soprano saxophone. This shows Martin more fully in the Roy Harper/Camel stylings we know so well, and although the drum machine is a little basic, this song clearly demonstrates Martin's skills in that the arrangement is deliciously complex while his clear vocals over the top take the song one way while the jazzlike saxophone moves it in another yet it continues to make perfect sense. With this new single now available one can only hope there is a full album to follow soon as yet again this is a superb piece of work from Martin, who of course provided the wonderful artwork which graces its cover.

## KEV ROWLAND





**SLIPKNOT  
THE END, SO FAR  
ROADRUNNER RECORDS**

Here we have the band's seventh studio album, and their last with Roadrunner after more than 20 years with the label. As is my custom, I had not read anything about the album before playing it for the first time, and when it kicked off with "Adderall" I was convinced that either I had downloaded the wrong album, or Corey had convinced everyone they should become Stone Sour. Simply put, "Adderall" is not a song I would ever expect from Slipknot as there is nothing about this which makes one think of that band, apart from the vocals of Corey who I have always felt is hugely under-rated for his pure vocal style. It was "Wait and Bleed" on the debut all those years ago which first gained my attention, and even before the band had been featured in Kerrang magazine I said they were going to do great things, even if they were signed to a tiny metal label. They were the most significant signing in Roadrunner's history and there is no doubt it was Slipknot which has allowed the label to do so many things, but keyboards, samples, reflective bass, loads of space and a sense of pop with not much guitar, what had happened?

What had happened is that the band had decided to screw with us, yet again, as that song is in no way representative of the whole of the album, as there are plenty on here which are some of their heaviest works yet. Corey even described the record as a "heavier version" of their 2004 album 'Vol. 3: The Subliminal Verses', and while I do think that is pushing it somewhat there is no doubt there are some very heavy numbers while there are others which maintain that stance while also bringing in commerciality in a manner not heard as effectively this since 'All Hope Is Gone', with "The Dying Song (Time To Day)" being a prime example. When I noticed the third song was called "The Chapeltown Rag" I was

somewhat concerned as to what it may contain (Slipknot plays jazz perhaps?) but again we have a band producing the style of music for which they have become renowned, yet lifting it to a new level. Considering what they have been through over the last 25+ years, with the death of founder bassist and songwriter Paul Gray and the illness, departure and death of founder drummer Joey Jordison (this album is dedicated to him), it is amazing to hear they are refusing to sit on their laurels and just rehash what they have done previously.

There are too many bands in the metal scene who released iconic albums years ago and nothing of note since then (who said Metallica?), yet Slipknot are one of a precious few who continue to move forward breaking new ground and the more I play this the more I believe it is one of the most important they have released so far. Definitely not the end.



**SLIPKNOT  
ADDERALL  
ROADRUNNER RECORDS**

This six-track EP was released at the beginning of June, and apparently is the first EP in their history. I am somewhat confused as to why this has been put out as it is quite a while since the album was released, is not exactly indicative of their normal style, and will only really be of interest to diehard fans and collectors. The reason for that is this contains multiple versions of the same song, including a rough demo and an instrumental take. Within the context of the album I found this to be an interesting aside and a different way of providing dynamics as it contrasts so much with the heavier and more dynamic aspects of what we normally expect. As an EP there is softness on softness and while I enjoyed listening to the different versions as I am a geek who enjoys understanding how a song may develop, the result is something to which I don't believe I will ever

return as I would much rather have this against the dynamic metal we all love them for. If this was not a Slipknot release I am pretty sure everyone, including myself, would just ignore it and pass on smartly by.



**STRYPER**  
**THE FINAL BATTLE**  
**FRONTIERS MUSIC**

When I came back from university in 1984 I was intrigued to discover that my sister had been seeking out Christian rock music, which soon gained the genre name of White Metal. One band interested me in particular, Stryper, as I was also heavily into Kiss in this period and was intrigued how another band was using imagery so prominently within their music. I bought their first two albums from America, but was not a huge fan of their third, 'To Hell With The Devil' and lost interest not long afterwards. Then 10 years ago they signed with Frontiers and this is their fifth album with them, so consequently I have heard more of their music in recent years than I have in decades. In March they came to New Zealand for the first time in aeons and I was fortunate enough to be there reviewing, and I was blown away by what was a wonderful performance from a rock band who have never strayed from their stance, and still give out New Testaments at their shows. That three of the original members, Michael Sweet (lead vocals, guitar, keyboards, piano), Robert Sweet (drums, percussion) and Oz Fox (guitar, vocals) are still there is nothing short of incredible as they enter their fifth decade as a band, while this is the third album for bassist Perry Richardson (who first found fame in Firehouse).

Here we have a band who know what they are about, have found their niche, and see no reason whatsoever to change it. They may not have the hunger and desire which came through in the first albums when they were so beloved of the

glam scene, yet when it comes to music this is all about melodic hard rock with great hooks and the wonderful vocals of Michael Sweet. Not only does he have an ongoing project with George Lynch (Dokken), but he was also lead singer and guitarist with Boston for a period as well, not an easy gig at all. Their lyrics are still Christian, as that is what this band has always been about, they even took their name from a bible passage in Isaiah 53:5, "By His stripes we are healed", which is still part of the band's logo. Yes, the yellow and black striped attire is a gimmick, as is Robert's kit being placed at a 90 degree angle to the norm so everyone can see him more easily, "the visual timekeeper". But at the heart of this is solid music which is enjoyable the first time it is played, and one can easily relax into it even if the listener may not agree with the words being used. When Sweet screams in falsetto as he does on "No Rest for the Wicked" it is effortless, and so very easy indeed.

Is this something which will encourage new fans to listen to them? Not sure on that, as I still prefer the albums when they were out to prove something and the world was against them, but it is certainly something which will please those who have been following their career over the years. I only hope they come here again soon, Michael did promise.



**THERION**  
**LEVIATHAN II**  
**NUCLEAR BLAST RECORDS**

It is incredible to think Christofer Johnsson formed Therion more than 35 years ago, as they are still putting out wonderful symphonic albums of great depth, and here they are returning quickly with the second part of their 'Leviathan' trilogy. The first came out in 2021, this towards the end of 2022 while the next is due in 2023 so they were obviously conceived, if not recorded, at the same time. Johnsson said he has achieved everything he had wanted after the release of 'Beloved Antichrist', and was bereft of ideas so sat down



with lead vocalist Thomas Vikström to work out what to do next, and they decided that instead of progressing in the way they wished to why not give the fans exactly what they wanted?

This means Christofer Johnsson (guitars), Sami Karpainen (drums), Nalle Pålsson (bass) and Christian Vidal (guitars) providing hugely complex and complicated multi-layered arrangements which also have plenty of room for Thomas Vikström and Lori Lewis to really shine. It is symphonic, metallic, progressive, orchestral, melodic, designed for rock arenas and classical stages alike, blending together different forms so the join is seamless. One wonders how many hours were spent in the studio by the singers as they are multi-tracked time and again to create harmonies on top of harmonies, yet for all this the band never move away from being a guitar-led rock band. We even get some Middle Eastern influenced in “Marijin Min Nar” where Lori shows not only her rock voice but some professionally trained high soprano which is just sublime.

This is an album which has enough melody and hooks within it to capture the listener the first time of playing, but when more time is invested the rewards are great. When played on speakers one gets one level of understanding, although only if the volume is high, as there is much more to comprehend when using headphones. It is a compelling piece of work, and there is no doubt Johnsson has achieved his aim in giving fans what they want, and now we all eagerly await the conclusion of this set later this year. Yet again, Therion have delivered wonderful symphonic metallic music of the highest order.



**TYPE O NEGATIVE  
DEAD AGAIN (15<sup>TH</sup> ANNIVERSARY)  
NUCLEAR BLAST**

I am not sure how I first came across Type O Negative, but given I was involved with Roadrunner Records back in the Nineties I

guess it was probably through them. Their infamous “live” album, ‘The Origin of the Feces’, struck a real chord with me and I can remember playing it to anyone who was daft enough to get in my car (generally to massive dislike, though, it was my car). ‘Bloody Kisses’ brought them to much wider attention, which was continued in ‘October Rust’, and when this was released in 2007 it was very well-liked and was their highest chart debut in the Billboard charts at #27. Things appeared to be going well for the band, but then on April 14<sup>th</sup>, 2010, it was announced that Pete Steele had died, and without Steele there was no band who promptly broke up. The album was swallowed up in many issues, so much so that it has been difficult to find it in recent years. As guitarist Kenny Hickey explains, “The first casualty of this album was the record company - which promptly went under after its release. Soon after, Peter passed, and then even the rehearsal studio it was written and developed in was burnt to the ground by Hurricane Sandy. As the black cloud continued its relentless path over TYPE O, ‘Dead Again’ appeared and disappeared from the streaming platforms for years.”

Now it is back, containing not only the original 10 songs and the original bonus numbers (which includes the wonderful “My Girlfriend’s Girlfriend”), but four more from their set at Wacken Open Air in 2007. This reissue has been widely awaited, and hearing it again after all these years is great as this actually is an album worth hearing as opposed to something which people will flock to as it was the last one he recorded. Instead of using programmed drums they actually let Johnny Kelly play this time around, which means this is the only album he played on even though he was credited on the previous three. Combined with a somewhat happier approach from Steele, there is a lot of space within the album, and while they continue in their gothic theme and heaviness there is far more variety without losing any of their passion. This is not all doom and gloom, and consequently is one of the easiest albums for a newcomer to the band to discover, even if we do get numbers like “These Three Things” which are classic ToN, slowed down, gothic doom with passion and those deep baritone stylings of Steele on a track which keeps developing throughout its 14-minute length. As for the bonus cuts, the sound may not be perfect but it certainly captures the power of the band in the live environment, and takes me back to the early days. A nice example of how to reissue a classic album, this is not only one for the fans but for people who may have wondered just what this Brooklyn band were all about.



**VIO-LENCE**  
**ETERNAL NIGHTMARE**  
**METAL BLADE**

When people refer to Vio-lence these days, it is normally to say this was the band Rob Flynn was in before he formed Machine Head, and that it was where he and Phil Demmell started working together. What is generally missed is that this was an important band in its own right in the Bay Area thrash scene, with their debut album being a milestone in that area's musical history. The band originally formed as Death Penalty in 1985 with Jerry Birr (vocals), Phil Demmel (guitar), Troy Fua (guitar), Eddie Billy (bass) and Perry Strickland (drums). They soon changed their name first to Violence and then Vio-lence, and after some demo recordings Demmell and Strickland were soon joined by Sean Killian (vocals), Robb Flynn (guitar) and Deen Dell (bass). This line-up recorded three albums before breaking up, of which this is the debut and widely regarded as their finest work. It has now been remastered by Patrick Engel and contains the same additional tracks as the 2005 Megaforce reissue – a live recording taken from their set at the Thrash of the Titans benefit in 2001 where they reformed to raise money for Chuck Billy and Chuck Schuldiner with early guitarist Ray Vegas replacing Robb Flynn for the night.

I did not hear this album when it was first released, so am coming to it quite new, which probably means I have a very different view to what those who grew up with it do. To me this is heavily influenced by Anthrax in particular, and while there are many who feel Killian is a wonderful singer due to his different approach to many others within the thrash scene, I actually find his vocals quite annoying and not up to the standard of what is going on beneath him. Already there is incredible understanding between Demmell and Flynn, something they continued in their lengthy partnership in

Machine Head (15 years until Demmell left, who has now reformed Vio-lence with Killian). Strickland and Dell have a very solid platform indeed, with Dell providing a key interface to the guitars which are often locked as one, with fast interplay of complex riffs and styles. They were doing far more with their guitars and interaction with each other than many other thrash bands, having much more of a band feel as opposed to someone going out on their own and having what at times is almost a soloist and a backing band.

This band certainly deserve to be much more than just a footnote in Flynn's history, and it is nice to see this being made more widely available again. If you want to catch the band in concert then they are undertaking a heavy touring schedule and these days even include Christian Olde Wolbers (Fear Factory) in the line-up, so would be well worth checking out.



**YOWIE**  
**SYNCHROMYSTICISM**  
**SKIN GRAFT RECORDS**

5 songs, 33 minutes in length, a drummer and two guitarists who are combining to create music which at best is difficult to listen to, jagged and uncompromising, yet Yowie's third album is simply inspired. Between their 2012 album 'Damning With Faint Praise' there has been a line-up change in that Jeremiah Wonsewitz (guitar) and Defenestrator (drums) have said goodbye to guitarist Sr. (H), jb and we now have Christopher Trull, but in terms of music there has been little change. One can hear why there is always a gap between albums (their debut was released in 2004 and there has been nothing since this one), as this is music which is hard to listen to and must be devilishly difficult to play. Unlike many RIO/avant artists it is obvious that this has been highly practiced and rehearsed to ensure the complexity all knits together in a way which would be possible if they were just working off each other. I



am convinced this is a live in the studio recording, just that everyone knew their parts beforehand, containing elements more normally associated with mathcore but never sounding quite like this.

There is little in the way of melody or repeated riffs as they never stop moving forwards and not looking back at what has come before, each of the trio being integral to everything which is taking place on an album which is pure Marmite: the listener will either love or hate this, there is no in-between. It is avant music for those who enjoy avant, pushing the boundaries ever further, which is never meant to be warm, fluffy and consoling but instead wants the listener to always be on edge with no idea what is coming next as there is no logical movement from one place to another. This is music the band are driven to make, as there is never going to be any money in this, as even many hardened prog fans will find this just too progressive and "out there" for them. However, for those of us who find there is something welcoming in that very harsh musical landscape then this is something which may not be inviting but is certainly challenging and exciting.



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







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



JONATHAN DOWNES



# WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

[tinyurl.com/13jgqcbg](https://tinyurl.com/13jgqcbg)

# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>





# TRICKSTERS



MRR

THE NEW SINGLE





# Thom the World Poet

Rob Ayling writes:

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

## ACTUALLY,IT WAS ARABS

who invented the concept of zero  
During the Arab Renaissance  
With Empires everywhere-or maybe  
it was Sumerians with their counting system  
Handed down to Akkadians then Babylonians  
Maybe Zero came from Mayans,Babylonia,or India..  
where Zero was first used as a number rather than a mere placeholder  
Blame that mathematician Aryabhatta (5th Century A.D)for this advance  
Next, another Indian Brahmagupta,gave a value to Zero..(SUNIYA=Empty)  
From India to China and then to the Middle East,where Mohammed ibn-Musa al-Khowarizimi  
invented Algebra as we know it today..(Sifr=Empty).Then ,when the Moors conquered Spain,  
Zero came to Europe..This took years as religious leaders opposed the concept of Zero  
as "God is Everything"and Nothing must be the Devil..In 1202,Fibonacci(Italian mathematician),  
used zero to balance books in Italy,Germany and France..Next comes Rene Descartes,with Cartesian Ge-  
ometry..  
Leibnitz and Newton advanced zero in calculus.Whether it was called Sunya,Sifr,Zefero,or Zero-the con-  
cept remains..  
Zilch.Nada.Nil."Nothing will come of nothing -Speak again"(King Lear).Whether from Indian birch bark  
"Bakhshali"  
or Sanskrit "Shunya-bindu"=computers cannot function without binary codes-ones and zeros..  
Zero means more than a Japanese warplane.It is an evolving concept-  
philosophically,mathematically,poetically and practically.  
Its birth may be manifold,but its use is now universal..Jean -Paul Sartre wrote "BEING &NOTHINGNESS"..  
"Nothing to see here-Please move on.."



# COG-SINISTER

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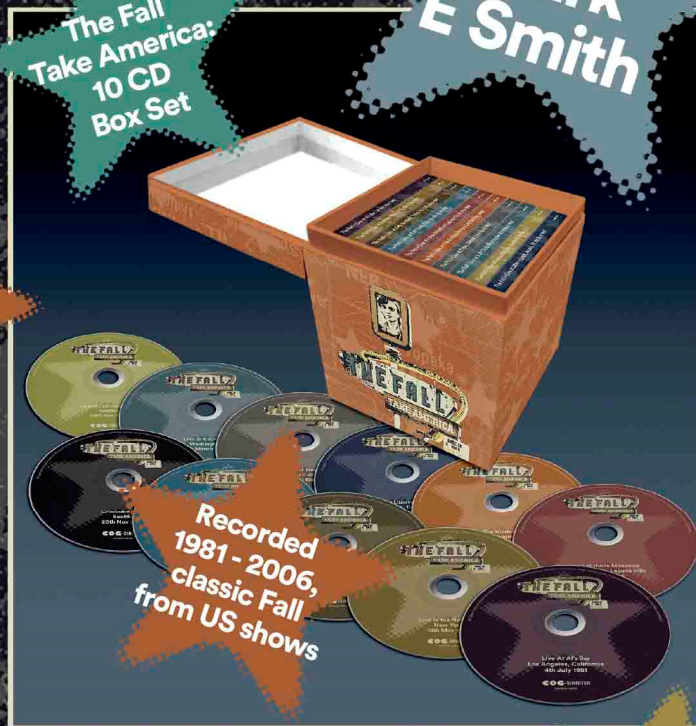
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[www.musicglue.com/cog-sinister](http://www.musicglue.com/cog-sinister)

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



# Inside Number Three.

## *A Visual History of Apple Records*

By Nigel Pearce

*Inside  
No 3*

Deluxe box, hardback,  
and softback editions  
available



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

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

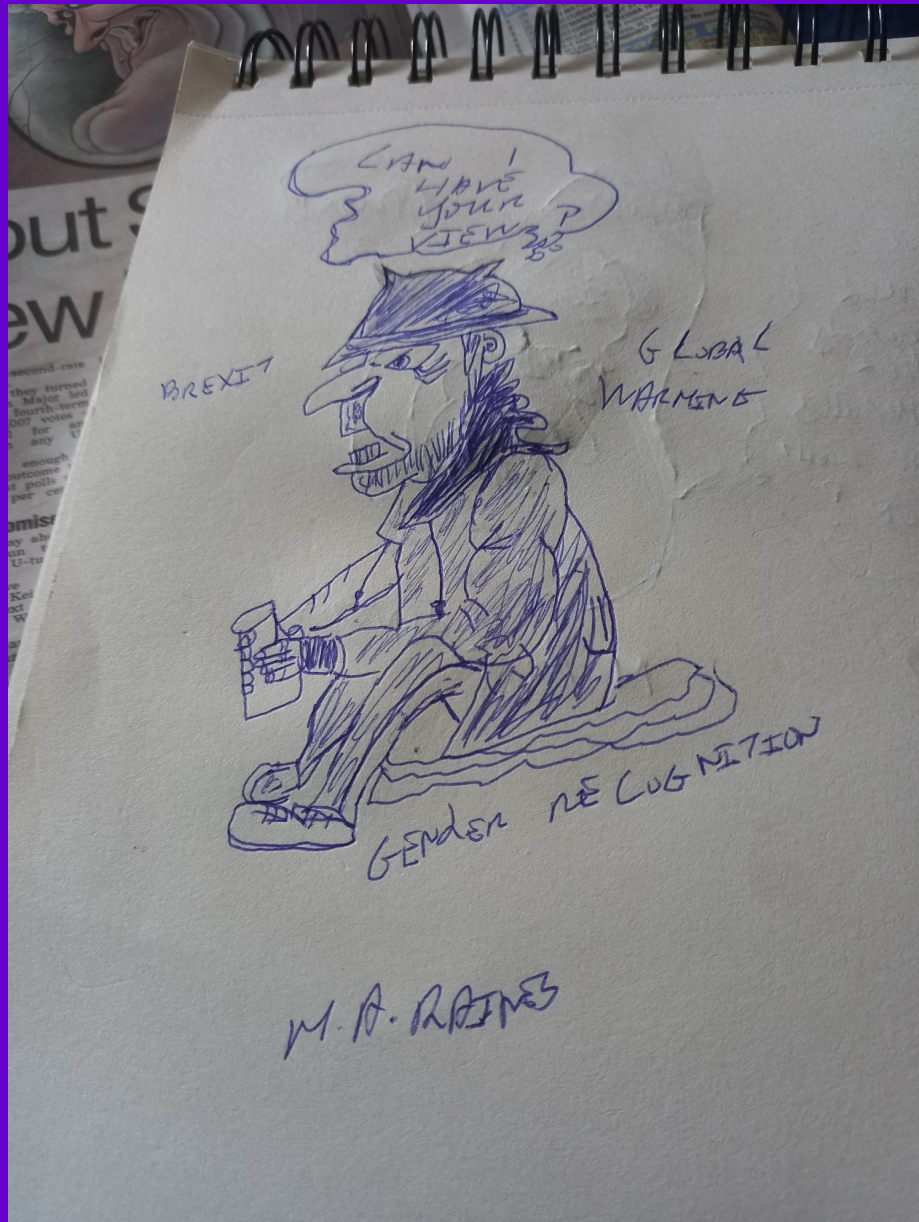
Memos, records, press statements, photographs, albums and so much more. This private collection so carefully assembled, cared for since 1968 has been expertly photographed in full detail to bring this beautiful and innovating world to you, as a tribute and recognition of The Beatles, the world's greatest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

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



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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



I have a deep philosophical question, that I wish you all to ponder. Why is it that important cultural figures always choose the period when I (and presumably other editors) are in the middle of putting the magazine or newspaper to bed in order to die?

This week it is the turn of Sinéad O'Connor, who is reported to have died at the surprisingly young age of 56. My cultural relationship with Miss O'Connor is really quite complicated. When all the TV music shows heralded the fact that here was a chick with no hair who had a debut album called the Lion and the Cobra, I found music that resulted mildly annoying, although – like the rest of the world – her rendition of an obscure song by Prince on the second album that she released captivated me completely. And that was the pattern for my cultural relationship with Sinéad O'Connor.

She irritated me when she tore up a picture of the Pope on television, but it was her train crash of an appearance at the Bob Dylan 30th anniversary bash that told me for one that she was seriously mentally ill. As someone who is seriously mentally ill myself, I think I can say this without being accused of yet another of the hate crimes, which are bristling like the spines of a porcupine off today's zeitgeist.

And her cultural dichotomy, at least as far as I'm concerned call my continued. I can't remember why, but there is something that I found irritating about her rendition of the song Mother in the Roger Waters live rendition of The Wall from Berlin. However her rendition of the Foggy Dew, on an album by The Chieftains was



absolutely gorgeous, and the reggae album she made about 18 years ago was absolutely magical, with the cover of Marcus Garvey, by Burning Spear being unbelievably good.

And now she's dead. It is sad, as it is always sad in somebody relatively young dies unexpectedly, but from a cultural point of view it even more important. The arts need more artists to stick a firecracker up the arse of the artistic establishment, and she did that in multitudes.

God bless you, Sinead.

See you next issue,

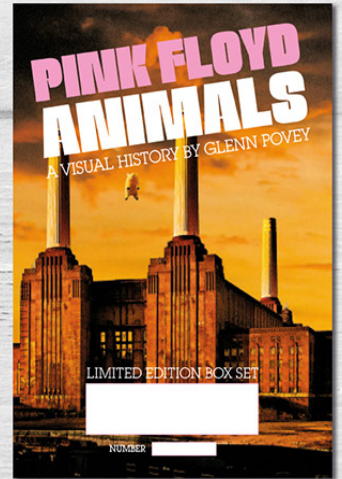
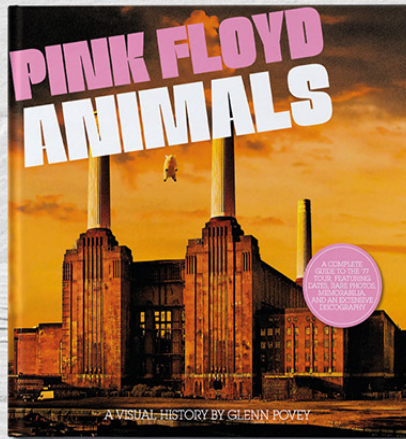
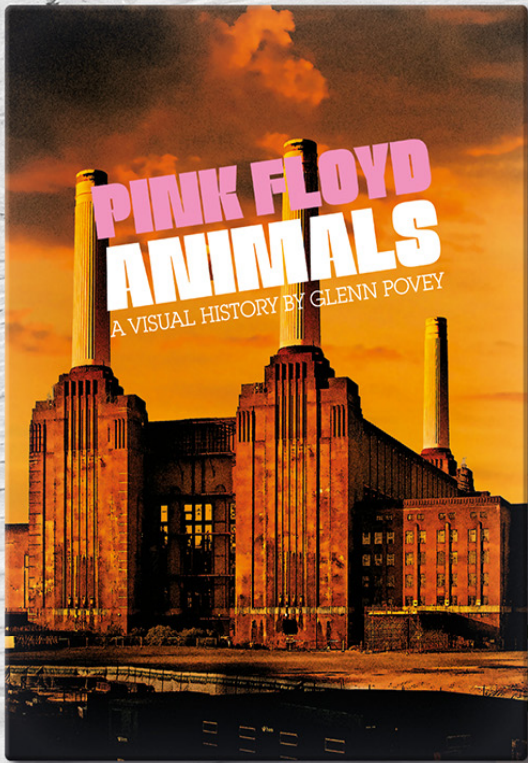
Hare bol,

Jon



# THE BEST LAID PLANS





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

