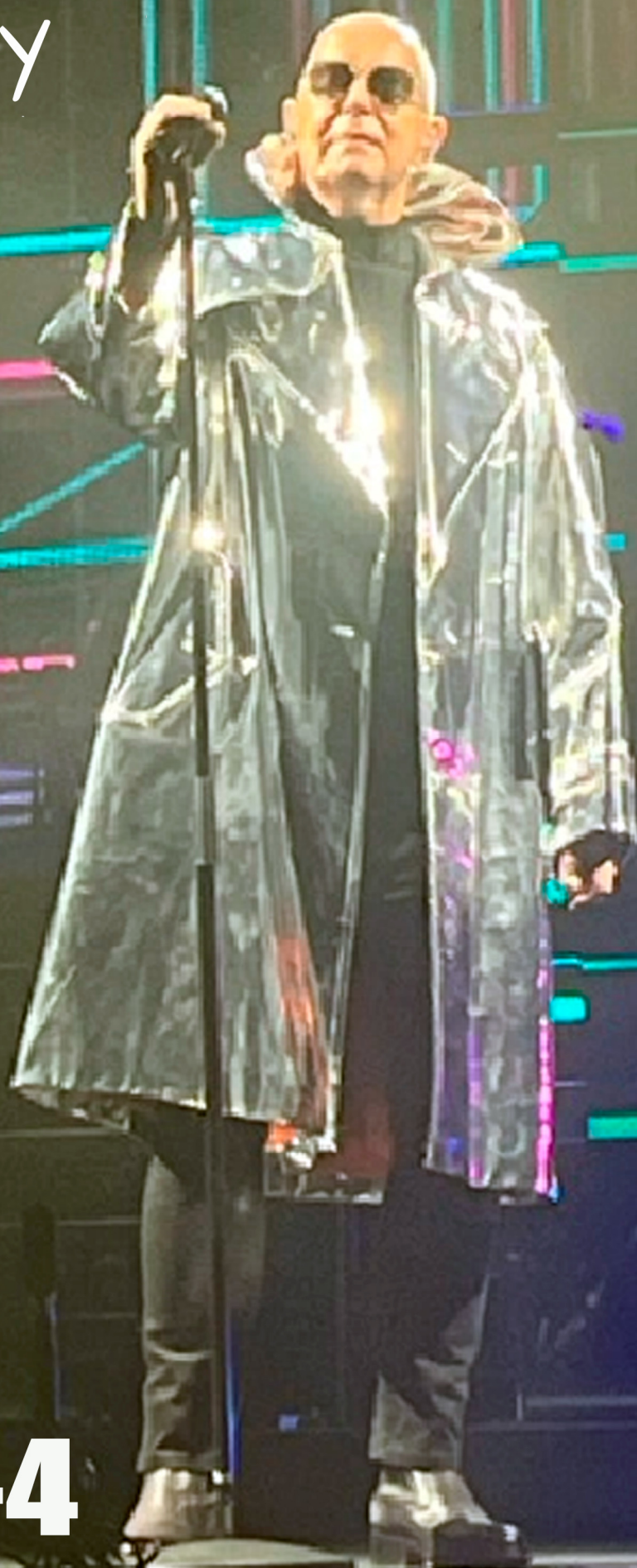


GONZO
weekly



ISSN 2516-1946

EXTREMELY!

#563-4



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

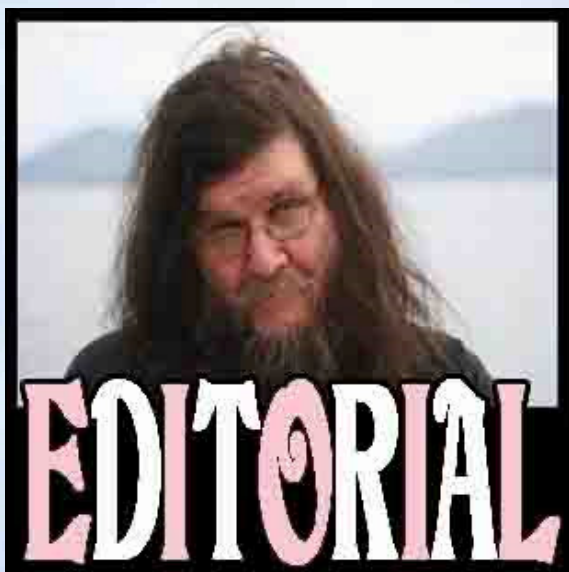


Phil Bayliss

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this eminently peculiar little magazine. We keep on going off onto strange tangents taking us into uncharted waters that we never expected to explore, but occasionally we come back and do what we are supposed to be doing, which is being a music magazine.

The 1990s were a particularly strange time for me. I start of the decade in a stable, if not exactly happy, marriage. That marriage went tits up just over halfway through the decade and I became a bachelor fuck machine once more. In fact, if I'm going to be honest about it, this was the first time in my life I was a bachelor fuck machine. I was too shy and diffident in my true bachelor days before my first marriage, but in the 11 years between the end of my first marriage, and the beginning of my second, I made up for it.

I hated the 1980s. I was in a job I disliked intensely, in a marriage that disappointed me, my body was beginning to fall apart, and worst of all the music was shit. That was my impression at the time, and because I didn't get The Smiths, for example, I missed out on the flowering of British Indie music, which I have grown to appreciate far more in the subsequent decades. I love the music at the beginning of the decade, and I love the music at the end of the decade, but between 1982 when I bought the first solo album by Adam Ant, and half a decade later when I first heard 1987,



GULLIBLE'S TRAVELS

They managed to tread the fine line between yobbish and pretentious,

what the fuck is going on? By the Justified Ancients of Mu Mu I only bought a handful of then contemporary albums, and most of those were by The Pogues.

So, when the new decade dawned, I greeted the 1990s with great excitement. Not only had I been sacked from the job I hated, but there were all sorts of exciting sounds to listen to. I particularly liked the Manchester druggy sounds of bands like the Happy Mondays, and the Andy Weatherall produced Primal Scream

album, *Screamadelica*.

But after that, I got more involved with my own music. After having spent years recording my own cassette albums on a portastudio, I acquired a manager (who was a bit of a prick), a proper band, and started to play live, and record my next album in a proper studio. I was still aware of the music going on around me, but when Britpop arrived, it didn't really impact on me.



Whether or not, it actually happened, or whether it was just another one of those media manufactured, pop culture stories, I don't know, but I never took sides in the Oasis versus Blur arguments. I didn't think either of them were that good, and much preferred Suede and Pulp. They were cleverer, more interesting and pressed more of the cultural patterns that mattered to me.

I never did get to like Oasis. *They managed to tread the fine line between yobbish and pretentious, and as I neither like yobs or pretensions, they always mildly irritated me.* As far as I am concerned they only ever had two or three good songs and even the ones they did have, lyrically didn't make much sense and because of my reasonably encyclopaedic knowledge of 60s and 70s music, I could always see where they had nicked the good bits from. This was particularly true on one or two of their later albums (from about the time I was courting my late wife) which didn't even pretend to hide the place from which they had nicked their source material, and personally I am surprised they didn't get sued more often than they did.

I only discovered Blur in the early part of the current century, where I discovered Damon Albarn's other work with Gorillaz. I fucking loved Gorillaz, and I liked the concept of a virtual band, whose story could be told across different media, and decided that I was going to do something of the sort at some point. This I did, though not in as much depth that I had originally wanted to with two books about a band of genius level runaway children led by a bloke with the

head of an elephant, and a few EPs, one of which even came out on a limited edition CD pressing. But then Corinna got cancer and everything changed for the worse. Check them out here:

<https://tinyurl.com/t7padfwx>

The two books are called 'Mainly about Elephants' & 'Zen & Xenophobia' and can be found on Amazon if you look hard enough.

But why am I writing this now? The answer is relatively simple: Blur have just released a new album which has come out of the blue at least as far as I am concerned.

....and guess what kiddies? I really like this album. Although I have tried on various occasions to get into Blur, I've never really managed it. To date, the two lo-fi albums where they were pretending to be Pavement are probably my favourites along with the self-titled album on which Albarn sounds scagged to the gills. But even those don't really move to that extent. Their other albums are ones about which I am even less enthusiastic. But in the early part of this century, as alluded to earlier, I became a fan of Gorillaz, but I also became a firm fan of Damon Albarn's other recording projects such as The Good, The Bad and The Queen and his solo projects such as his opera about the famous Elizabethan occultist Dr John Dee, who is somebody that I have been fascinated by for decades.

And it always confused me that, despite the fact that Blur were the band that made him famous, Damon Albarn's solo

اللجنة لهم إذا كانوا لا تأخذ نكتة







recordings contained so much more of his great material than his ones with Blur.

Now that's changed. It is a glorious nuanced and multi-layered album full of interesting sound textures, and tunes that never go quite where you expected them to go. Of course, various people within the music journalist community think that it sounds just like a Damon Albarn solo album (not true) or it sounds very much Albarn dominated proceedings (possibly true) but for the first time I can see why Blur as a band have lasted so long. The guitar textures of Graham Coxon add a strength and oomph to Albarn's songs which I only now recognise as being missing from his other work, and Alex James (base) and a drummer, Dave Rowntree, are a great meat & potato rhythm section, of the sort which sadly one doesn't see very often in these decadent days. This is a proper album, unlike the last one, everything was recorded with all the members of the band under the same roof, and whilst it sounds modern, it also sounds refreshingly old fashioned, providing a sort of cultural doorstep which is so often missing in the third decade of the 21st century.

I hope you enjoy this issue and continue to support us in our Wild And Rowdy Ways.

Hare Bol
Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

so what's it all about, Alfie?

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

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

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

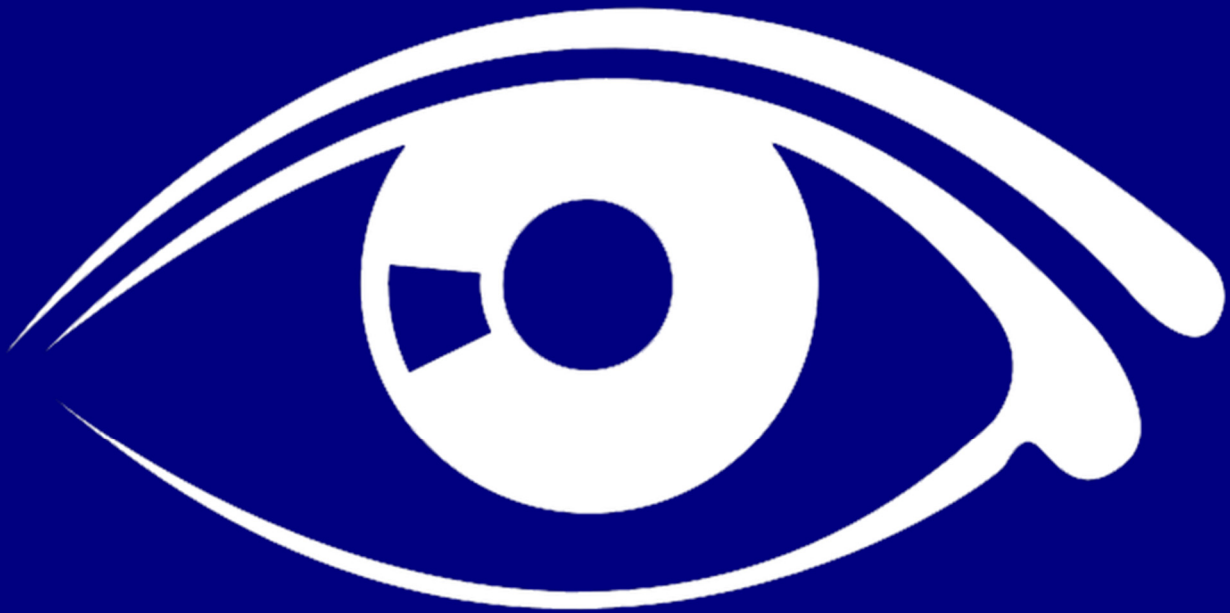
I look around and see that we are living in a world where the things that I think are important are valued less and less by society as a whole; a world where asinine gameshows and so-called reality TV (which is actually a complete oxymoron, but don't get me started) are of more importance to most people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

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

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

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

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



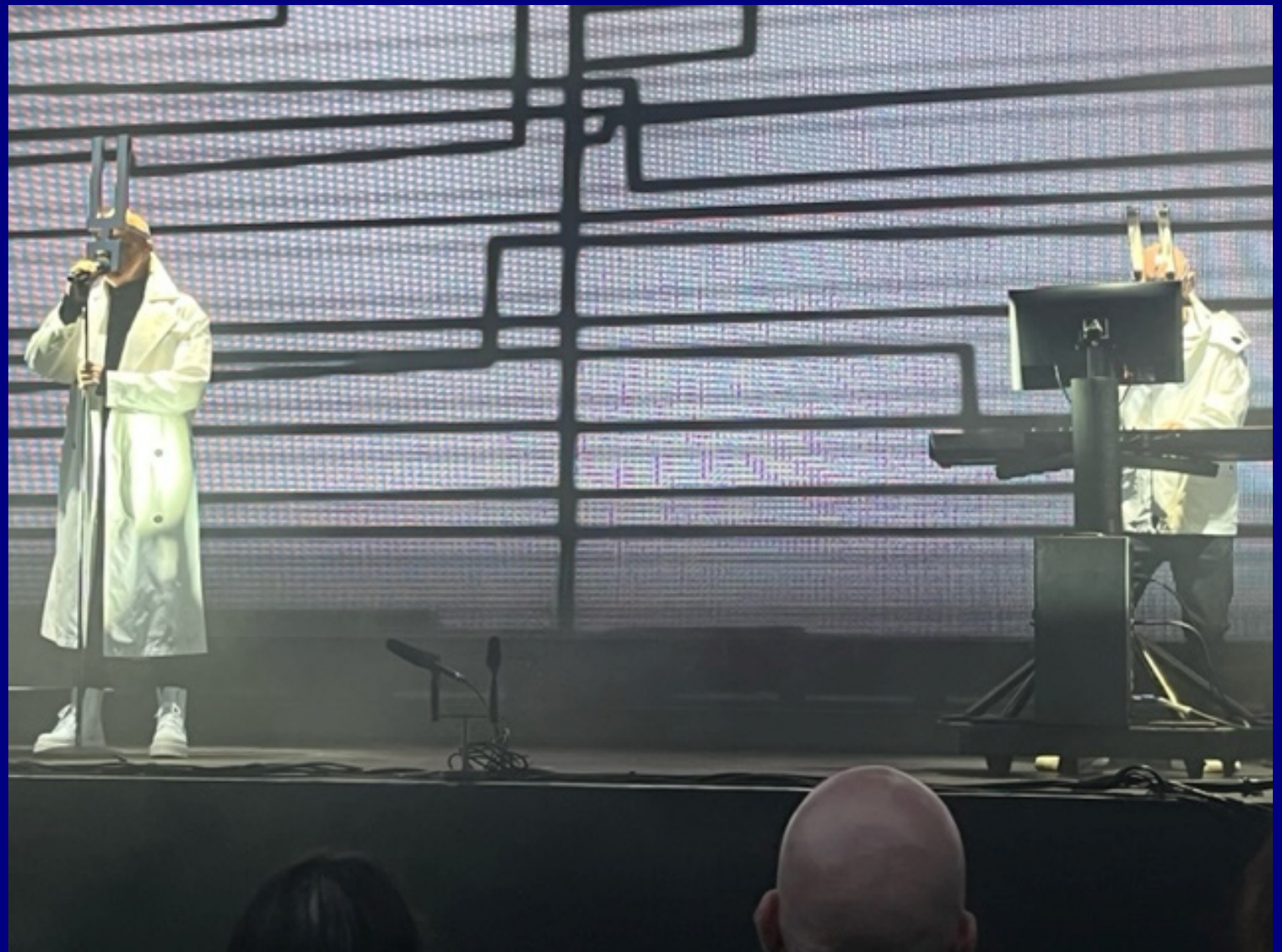
EYEWITNESS

After several misdirection's I finally got parked up. The drizzly Eden project was the perfect venue for a sold out PSB gig.

Making my way down, my first gig alone and stood in the queue to get let down to the front ready to save the best position I could get. Bearing in mind this is 5.30pm the show doesn't start til 8.30 with Mike Pickering dj and then psb



ISABEL FLORENDINE



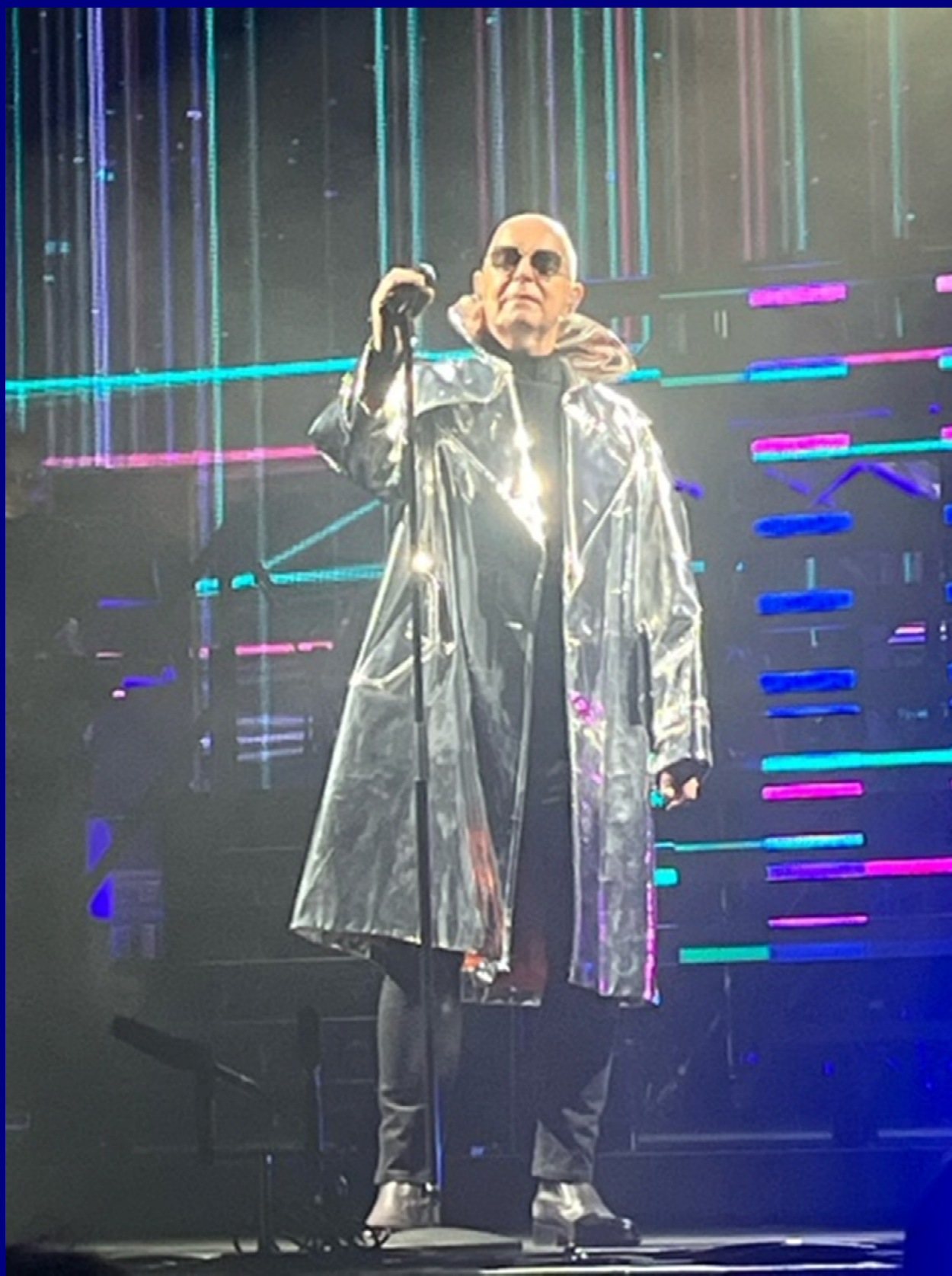
on at 9.30pm. After Mike finished his set which didn't seem to go down well. I made some nice friends to chat and stand with so wasn't lonely after all. The time ebbed nearer to 9.30, Cornwall brightened up and dry ice machine sent the stage into darkness.

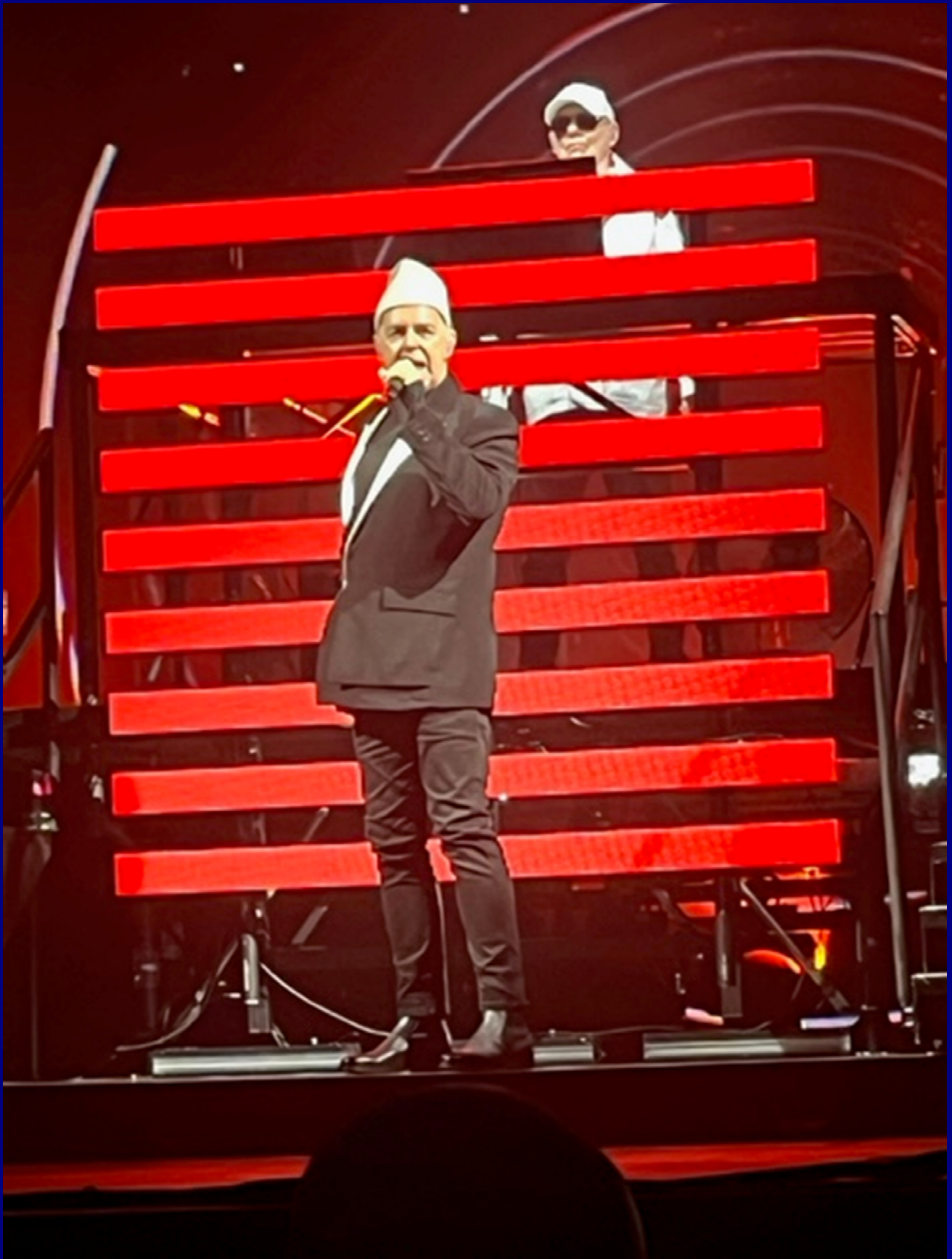
The dream world last leg of its tour had began. Awesome face masks and first hit after hit. The show roared on different macs throughout and hats, made this show unforgettable for all those there.

After another dazzling Mac change, we the crowd never want it to stop ever. It was just sublime in every way imaginable. This being my second psb concert just blew me away.









ROCKIN' THE CITY OF ANGELS

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

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



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



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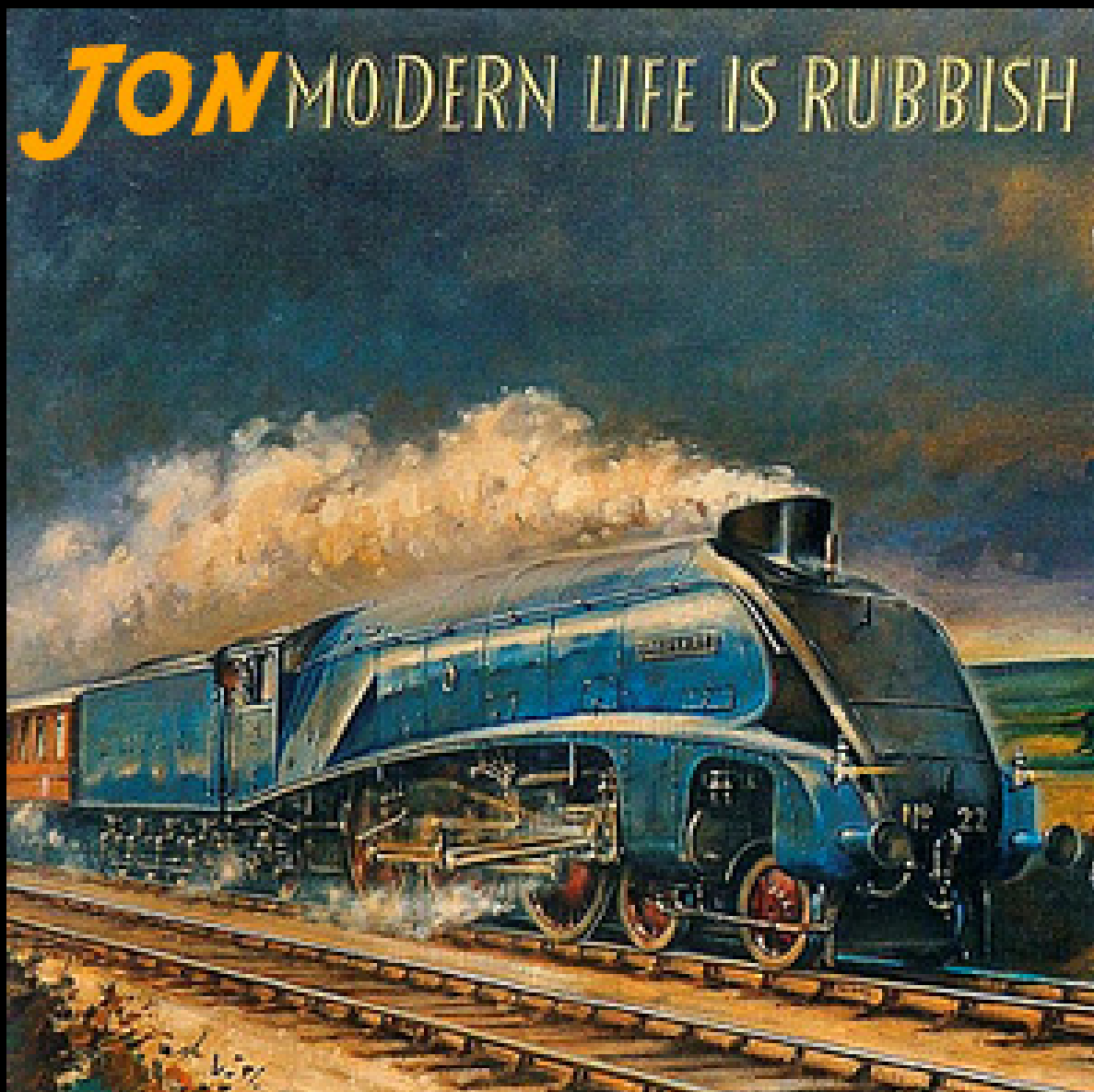
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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly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

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

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

*Things May
Come and
Things May
Go but the
Dance of
Life Goes
on forever
and Jon
takes a
shitload of
painkillers
so you don't
have to...*

There are all sorts of reasons why people write. Some do it in order to ensure that the memories stay green long after they have shuffled off this mortal coil. Some do it because they have been visited by some intellectual, spiritual, or political idea that they have decided that they want to foist upon the world before it's too late. And others, still, have been kept awake all night with excruciating neuropathy pains in their left foot, and so they start work on an ill tempered rant at about 3:30 in the morning.

I wonder which of those three could possibly be me? Can you guess? Yesterday I went to North Devon District Hospital, otherwise known as the Pilton Hilton, where I was asked to strip to the waist, looking a little bit like one of President Putin's publicity shots, whereabouts a nice young man called



COLLATED BY THE GIN REAPER AND LOUIS

**OPENING DOORS FOR WOMEN IS CONSIDERED
POLITE, BUT IT'S CONSIDERED
RUDE SOMETIMES WHEN YOU DO IT FOR A MAN?**



John, slathered up my chest with conductive jelly and got me to lie on the couch as he prodded me with an ultrasound doodah which transmitted a picture of the inside of my chest cavity to a screen in front of us. Despite the fact that they were looking for damage to my heart, I found the whole experience absolutely fascinating. My heart jiggled around like a jellyfish, and as far as I could see everything looks normal. But as I have never seen anybody else's heart, and have nothing to compare it with, any statement I

make to this effect is worse than useless.

I found the whole thing absolutely knackered, and so I went home, intending to have an early night and sleep the sleep of the just. But just before I was going to sleep at about half past midnight I started getting excruciating burning pains in my left foot, as if some operative of the Spanish Inquisition was using my foot to practice his skills of torture upon.

Not for the first time in my life I mouthed prayers to Saint Elvis, the

patron saint of polypharmacy, and looked in my emergency medicine cupboard (actually a plastic ice cream box in my bedside cupboard). I took as many different medications as I dared; gabapentin, tramadol and Co-Codamol. I and I lay down, waiting for the painless sleep of those who drink of the waters of lethe to come. Which it didn't. Three hours later I was still feeling as if somebody was stubbing out a lit cigarette onto my foot, every 30 or 40 seconds, and I wondered whether I should at least start doing something which might take my mind off the whole sorry affair.

Earlier today I mentioned to one of my colleagues that one of the girls who works for me in a minor capacity has had to stop, and therefore she would be about 25 quid a month for anybody who cares to take over her job, such as it is. He suggested his sister, and she seems to be a very nice girl who is a little bit down on her luck at the moment. I said of course.

I then said that she couldn't join the gang of beautiful women who have taken over my existence, basically fulfilling all the roles that are necessary within my office, and telling me what to

Sweden

Distracted Boyfriend meme is sexist, rules Swedish ad watchdog

Popular image of man ogling another woman deemed degrading and discriminatory



▲ One of the many versions of the distracted boyfriend meme Photograph: Antonio Guillem

GIRLS



I'm pretty sad today
about the KRI Nanggala
402 incident.



Same. These poor
victims that were inside
the submarine, can't be
saved.

BOYS



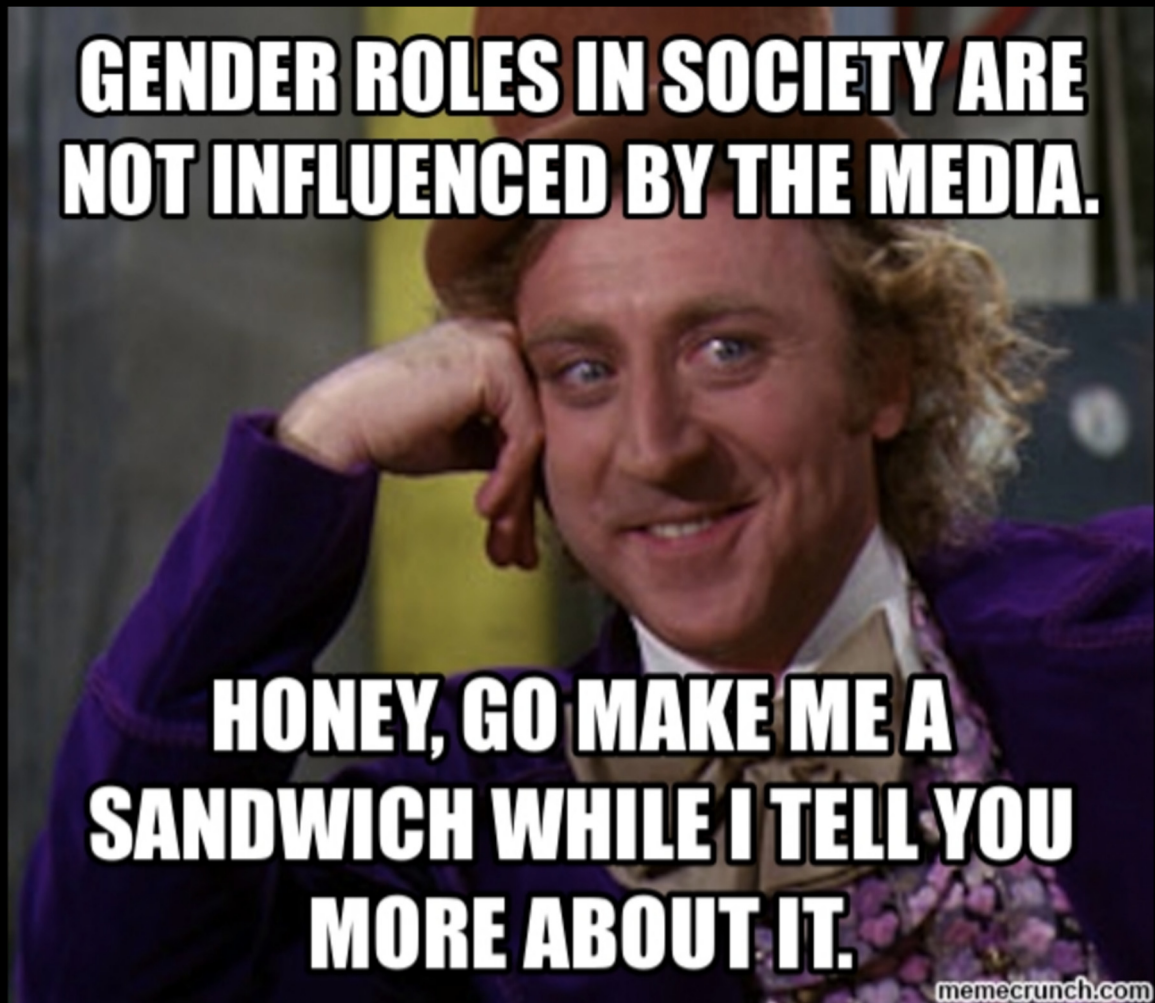
Edited for gender equality by u/PieGrip2210



do. His repost was that I couldn't say that if his sister worked for me, because she would report me to the police, treating what I said as a hate crime.

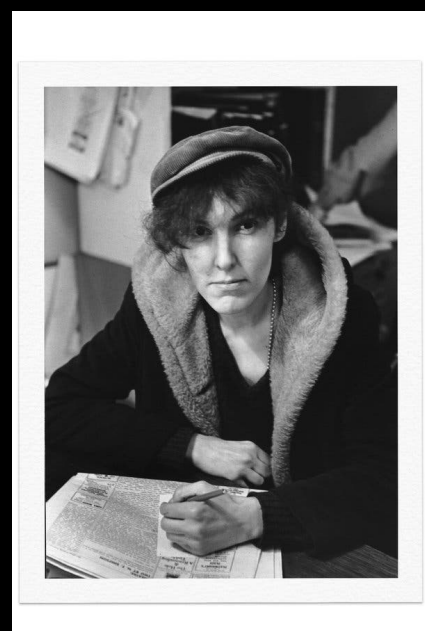
I stared at my iPad blankly. What on Earth could possibly be seen as offensive advert, saying that I was

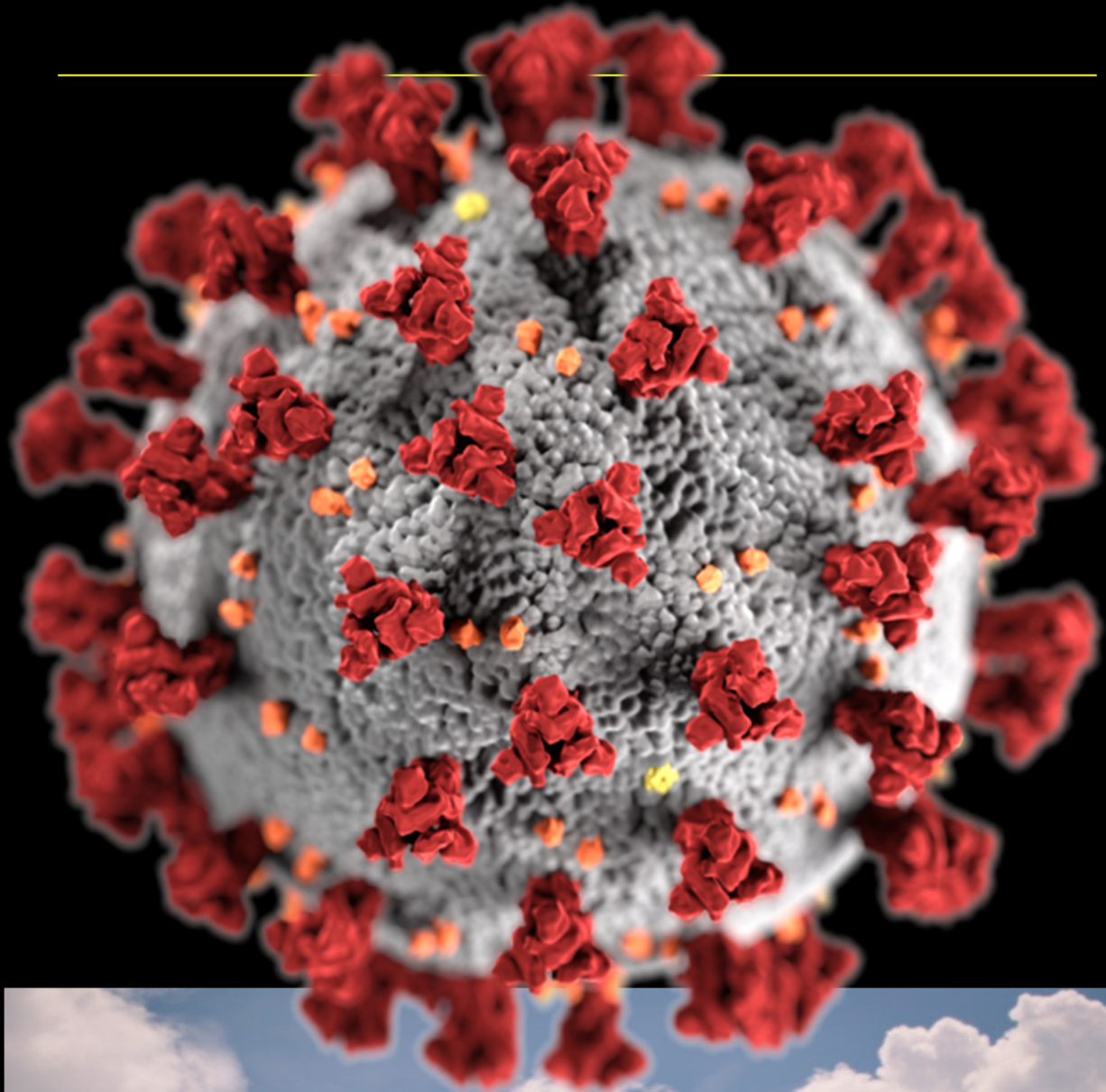
surrounded by a group of beautiful women, who basically have taken over my life, and tell me what to do. It is hyperbole, but only just. Because there are a slew of beautiful women who do look after me and conspire with each other to get things done when Graham,



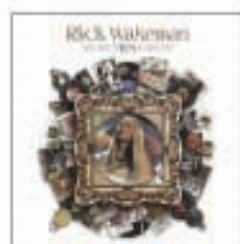
or I would've just shilly-shallied around.

And how, in any possible interpretation of the words can this be seen as offensive? I really truly have no idea. If this is true, and not my friend and colleague, ripping the piss out of me, and I suspect that it is true, then it is just another sign that our whole society is built on such ridiculously unsteady foundations that we are all on a collision course with disaster. Not for the first time in my life, and certainly not for the first time in recent years, I am very glad that I am closer to the end of my life than the beginning...





MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

Double CD set. The very
best of Yes, Wakeman style
MFG2013CD



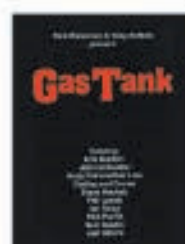
THE STAGE COLLECTION

Recorded live in August
1993 in Buenos Aires
MFG2004CD



TIME MACHINE

Guest vocalists include John
Parr, Tracey Ackerman,
Ashley Holt, and Roy Wood
MFG2015CD



GASTANK

Double DVD set. Rick's
classic 1982 music
and chat show
MFG2022DVD



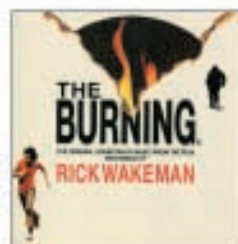
GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley
MFG2011CD



COUNTRY AIRS

The original recording,
with two new tracks
MFG2014CD



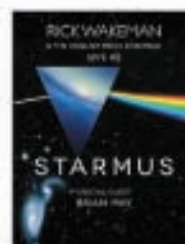
THE BURNING

The original Soundtrack
album, back in print at last!
MFG2024CD



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental
MFG2003CD



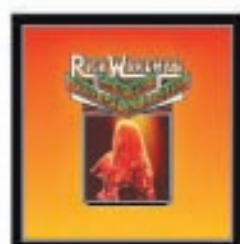
STARMUS

With Brian May and
The English Rock
Ensemble. DVD
MFG2010DVD



MYTHS AND LEGENDS

Double CD set. The
expanded 2016 version
MFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
MFG2005CD



CAN YOU HEAR ME?

Featuring The English
Chamber Choir
MFG2005



CRIMES OF PASSION

A wicked and erotic
soundtrack!
MFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and
Kevin Peek
MFG2009CD



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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?**

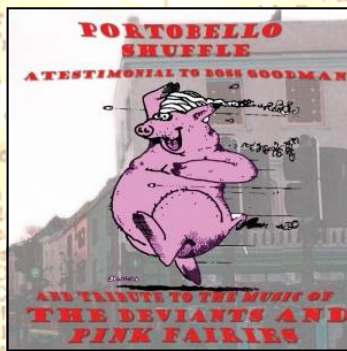
**Celebrate wildlife on
World Wildlife Day
don't shoot it.**





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



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



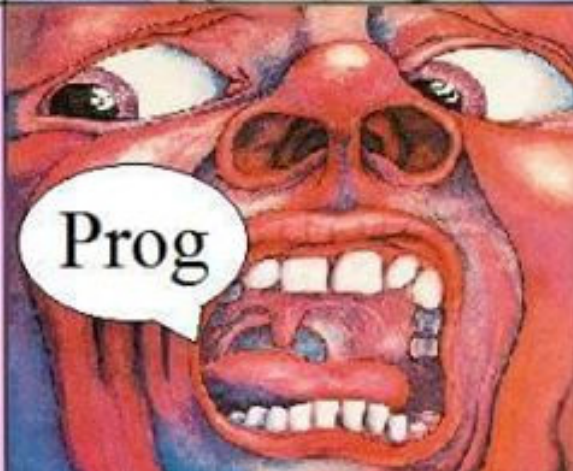
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



Prog

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



DUE TO TECHNICAL PROBLEMS BEYOND OUR
CONTROL THEESE SHOWS ARE TEMPORARILY
UNAVAILABLE



KEEP
CALM

Normal service

Will resume
Shortly

507

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
sample.

new

Listen
Here

delight

to

The show is also

unique

in

DUE TO TECHNICAL PROBLEMS BEYOND OUR
CONTROL THEESE SHOWS ARE TEMPORARILY
UNAVAILABLE



KEEP
CALM

Normal service

Will resume
Shortly

The Bedlam

Tinyhawk and

Twisted Mind

Atlas Empire

GRICE

In The Labyrinth

Custard Flux

Listen
Here

Friday Night Progressive



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

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

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

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

**Listen
Here**



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

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

Proggiebox!

<https://shows.acast.com/between-you-and-me/episodes/proggiebox>

A real grab-bag of an ep this week, with some letters about Less Is More and the Montreal Marillion Weekend, and then we talk about Live At Cadogan Hall, before you join us for an ill-fated, real-time, watch of Transatlantic's The Whirlwind concert. Well, half of it anyway...

Listen
Here



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

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

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



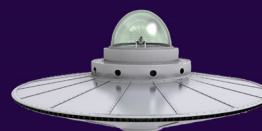
PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

MMMFX: The Double Time Machine Show

<https://www.spreaker.com/user/xzoneradiotv/0004-mmmxf-double-time-machine>

IMack, Juan-Juan and Commander Cobra talk with Marlene Pardo of the Miami Ghost Chronicles. Switchblade Steve with another "Report from the Fringe." The "Mack Maloney's Haunted Universe" free book giveaway continues. Plus two segments of 10 Questions for Juan-Juan, including a trip back in time to Halloween night.



**Listen
Here**



Mariana Sîrbu
N.D. - 2023

Mariana Sîrbu was a Romanian violinist. She became internationally recognized when she began her concert career. She performed as a soloist in many of the world's great concert halls, and also took part in many international music festivals. In 1968, Sîrbu was a founder of the Academica String Quartet, and through this was a prize-winner at several international competitions. She was recently appointed principal guest director of the Irish Chamber Orchestra.



Dom Minasi
1943 - 2023

Dom Minasi was an American jazz guitarist, composer, and music producer, with a discography spanning nearly five decades. Minasi died on August 1, 2023, at the age of 80.



THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Alexander Kolker
Алекса́ндр На́умович Ко́лкер
1933 - 2023

Alexander Naumovich Kolker was a Soviet and Russian composer and Honored Artist of the RSFSR, awarded in 1981. Kolker died in Saint Petersburg on 1 August 2023, a few days after his 90th birthday.



alamy

Image ID: FW5MNF
www.alamy.com

Carl Davis CBE
1936 - 2023

Carl Davis CBE was an American-born British conductor and composer. He wrote music for more than 100 television programmes (notably the BBC's *Pride and Prejudice*, 1995), created new scores for concert and cinema performances of vintage silent movies and

THOSE WE HAVE LOST

composed many film, ballet and concert scores that were performed worldwide, including (in collaboration with Paul McCartney) the Liverpool Oratorio in 1991.



John Gosling
1948 - 2023

John Gosling was a British keyboardist, pianist and vocalist, best known for being a member of the rock band The Kinks from 1970 to 1978, and was later a member of The Kast Off Kinks, a spin-off band he established in 1994 composed of former members. He retired in 2008.



Carmen Xtravaganza
1961 - 2023

Carmen Inmaculada Ruiz, or Carmen Xtravaganza, formerly known as Carmen St. Laurent, was a Spanish-born American model and singer. A house mother of the House of Xtravaganza, she was featured in the 1990 documentary film *Paris is Burning*. Following the film's release, Xtravaganza returned to Spain, where she established a Spanish chapter of the House of Xtravaganza, before returning to the United States in 1997. In 1999, Xtravaganza was inducted into the Ballroom Hall of Fame. In September 2022, Minx Xtravaganza started a GoFundMe for Xtravaganza after she was diagnosed with lung cancer. In July 2023, Xtravaganza published a post on Facebook stating that chemotherapy had been unsuccessful.

THOSE WE HAVE LOST



Knut Riisnæs
1945 - 2023

Knut Riisnæs was a Norwegian jazz musician (saxophone and flute), arranger, and composer, son of pianist Eline Nygaard Riisnæs and brother of classical pianist Anne Eline Riisnæs and jazz saxophonist Odd Riisnæs. The brothers are both known from a variety of recordings in Norway and internationally. Knut enjoyed a career alongside multiple renowned Norwegian musicians, touring at festivals and releasing several albums.

THOSE WE HAVE LOST



Roger Sprung
1930 - 2023

Roger Sprung was an American banjo player and teacher best known for introducing authentic bluegrass banjo picking styles to the folk music community in the north and for the eclectic manner in which he adapted bluegrass banjo techniques to music of other genres. Over the past six decades, Sprung performed with folk musicians such as Jean Ritchie and Doc Watson as well as with more recent country music artists Willie Nelson, Wynonna Judd, and Tanya Tucker. In addition to his performing and recording career, Sprung sold and repaired banjos and taught banjo and other instruments since 1950.



Raymond Froggatt
1941 - 2023

Raymond William Froggatt was an English songwriter and singer. He began performing rock and roll in the early 1960s before moving on to focus on Country and Western. His band was initially known as the Buccaneers, later Monopoly and ultimately The Raymond Froggatt Band. In the 1970s, the band was managed by Don Arden, hoping to break into the United States music scene, but the experience led to the collapse of the band. Froggatt later became an internationally recognised country music performer.

THOSE WE HAVE LOST



Otello Profazio
1934 - 2023

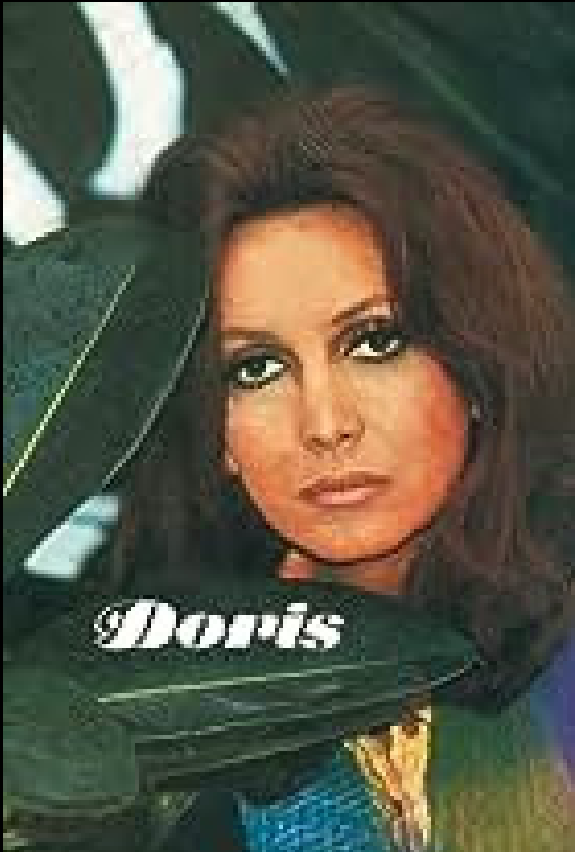
Otello Profazio was an Italian cantastorie, folk singer-songwriter, and author. Profazio debuted in 1953, participating at the radio musical contest "Il microfono è vostro". His career had its peak in the 1970s, though from the 1980s he focused his activities on live performances and concerts. Profazio also presented several television music programs, and for 15 years he also wrote a weekly column ("Profaziate") in the newspaper Gazzetta del Sud.



Leny Andrade
1943 - 2023

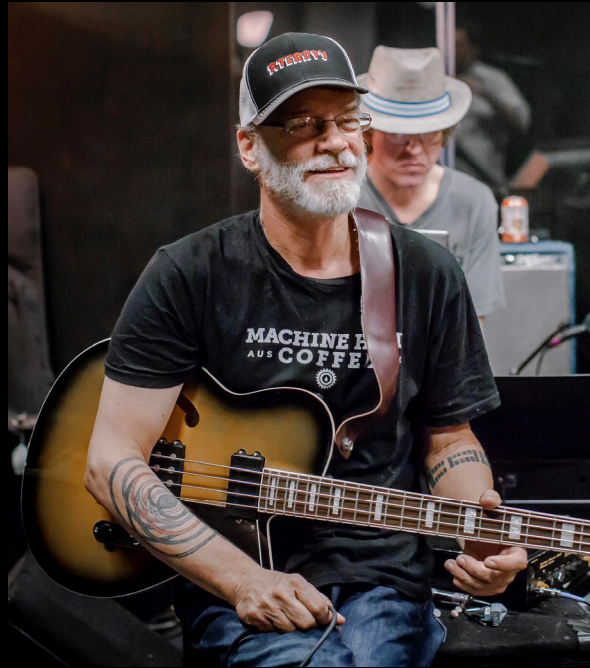
Leny de Andrade Lima, known professionally as Leny Andrade, was a Brazilian singer and musician. Andrade began her career singing in clubs, lived five years in Mexico, and spent a good part of her life living in the United States and Europe.. She had several hits on the Brazilian charts. In 2007 she shared a Latin Grammy Award with Cesar Camargo Mariano for Best MPB (Musica Popular Brasileira) Album, Ao Vivo. Leny Andrade died on 24 July 2023, at the age of 80. She had been suffering from Lewy body dementia.

THOSE WE HAVE LOST



Dóris Monteiro
1934 - 2023

Adelina Doris Monteiro was a Brazilian singer and actress. She was discovered in 1949 on the radio show Papel Carbone with Renato Murce, broadcast on national radio in Rio de Janeiro. She enjoyed a lengthy recording career well into the 90s, at several points even partaking in film appearances. Monteiro was a longtime friend of Leny Andrade, who also died on the same day. The joint wake took place on 25 July 2023 at Theatro Municipal in Rio de Janeiro.



John Houser
1960 - 2023

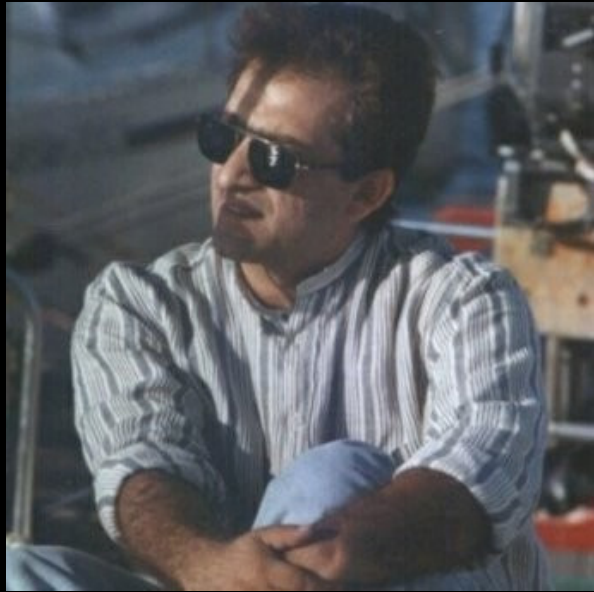
John Bradley Houser was an American bass guitar, baritone saxophone and bass clarinet player, originally from Dallas, Texas. He was a co-founding member of the New Bohemians, later to become known as Edie Brickell & New Bohemians. He also co-founded Critters Buggin, and Skerik. Houser also co-designed a line of bass guitars with Reverend Guitars named the "Brad Houser 5". In January 2019, Houser unveiled a new collaboration with Reverend Guitars -- the Reverend Basshouser Fatfish 32. Houser died from a stroke on July 24, 2023, at the age of 62.

THOSE WE HAVE LOST



Cecilia Pantoja
1943 - 2023

Mireya Cecilia Ramona Pantoja Levi, better known simply as Cecilia or Cecilia la Incomparable, was a Chilean singer-songwriter, and a member of the nueva ola music movement. Cecilia began singing at the end of the 1950s in the band Los de Tomé. A couple of years after her 1962 solo debut, Cecilia achieved popularity. Her stage display was brash and provocative, with a musical catalogue that spanned several musical genres. In 1968 she decided to move to the CBS/Philips label and start recording songs that would give her career a more adult and international profile. For much of her musical career, Cecilia limited herself to managing her musical heritage from the 1960s.

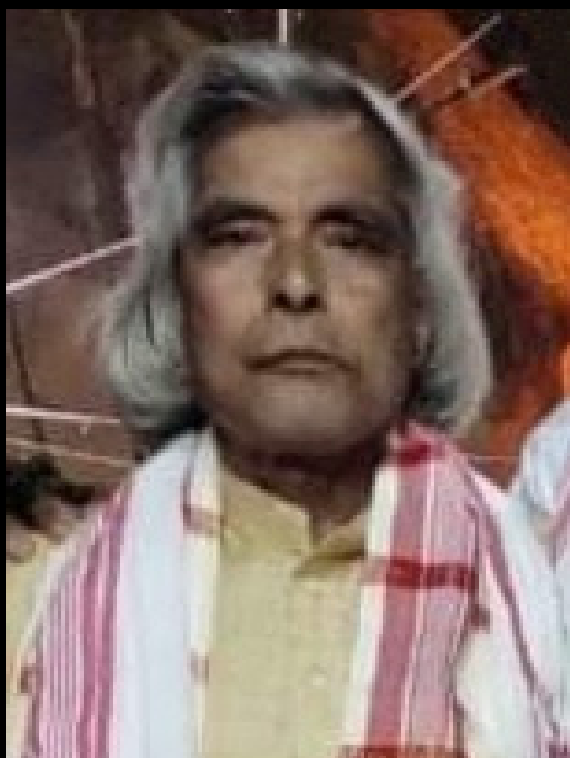


Andreas Tsoukalas
Ανδρέας Τσουκαλάς
1963 - 2023

Andreas Tsoukalas was a Greek musician, composer, songwriter, and music producer. In 1992, he started as a lyricist, songwriter, and a singer. In 1994, his second album was released, earning him greater success on Greek radio charts. Tsoukalas died on 25 July 2023, at the age of 60.



THOSE WE HAVE LOST



Umakamata Bairagi
1942 - 2023

Umakanata 'Gogoi' Bairagi was an Indian Tokari geet (a type of Assamese folk song sung playing the stringed instrument Tokari) musician. He was a composer of over 1400 Tokari Geets and had expertise over various fields of folk music. In 1971, he was honoured with the title of 'Bairagi' by All India Radio Dibrugarh and in 2011, he was honoured with the title 'Guru' by the Ministry of Cultural Affairs. Bairagi received various awards during his career.



Arthur Blanch
1928 - 2023

Arthur Blanch was an Australian country singer-songwriter. He was the father of country music singer, Jewel Blanch, with whom he has performed. He signed his first contract around 1950 after having won talent competitions, and later the Blanch family began to perform together around America in the late 60s. They later returned to Australia, with Arthur going on to win awards for both his solo and collaborative work with his daughter. In 1986, Blanch and his wife Berice again relocated to the United States. In 2001, Arthur was inducted into the Australian Roll of Renown.

THOSE WE HAVE LOST



Randy Meisner
1946 - 2023

Randall Herman Meisner was an American musician, singer, songwriter, and founding member of the Eagles. Throughout his professional musical career, Meisner's main role was that of bassist and backing high-harmony vocalist as a group member and session musician. Throughout his career he worked with multiple other bands, including The Poor, Stone Canyon Band, Poco, Goldrush, Black Tie, and his own Randy Meisner & the Silverados, as well as the Roberts-Meisner Band. Meisner died due to complications associated with COPD in Los Angeles, on July 26, 2023.



Sinéad O'Connor
1966 - 2023

Shuhada' Sadaqat (born Sinead Marie Bernadette O'Connor), known professionally as Sinéad O'Connor, was an Irish singer, songwriter and political activist. Her career included songs for films, collaborations with many other artists and appearances at charity fundraising concerts. O'Connor consistently brought attention to issues related to child abuse, human rights, racism, organised religion and women's rights. Throughout her music career, she spoke about her spiritual journey, activism and socio-political views as well as

THOSE WE HAVE LOST

her trauma and mental health struggles. After converting to Islam in 2018, she changed her name to Shuhada' Sadaqat, while continuing to perform and record under her birth name.



Surinder Shinda
1953 - 2023

Surinder Pal Dhammi, better known as Surinder Shinda, was an Indian singer of Punjabi music. He had numerous hit songs including "Jatt Jeona Morh", "Putt Jattan De", "Truck Billiya", "Balbiro Bhabhi" and "Kaher Singh Di Mout". He has also appeared in Punjabi films. Shinda began singing in 1959 and released close to 165 music albums. Surinder Shinda died on 26 July 2023 due to multiple organ failure, at the age of 64.



Ruth W. Greenfield
1923 - 2023

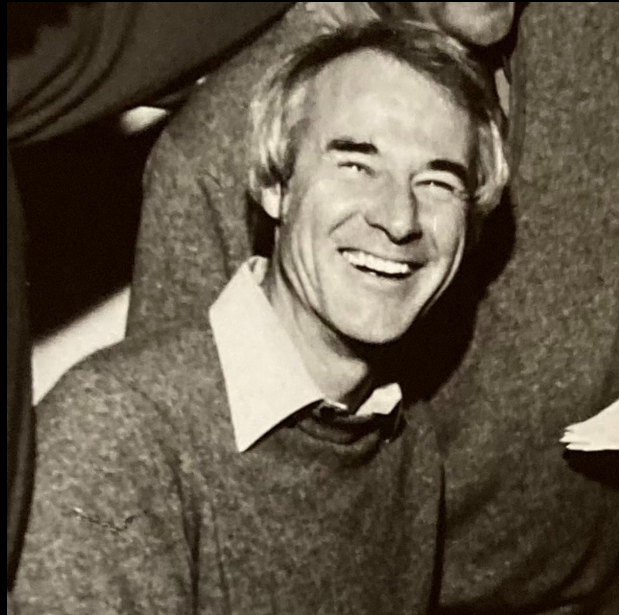
Ruth Miriam Greenfield (née Wolkowsky) was an American concert pianist and teacher who, through music, broke racial barriers and brought together black and white students, taught by black and white teachers. This pioneering color-blind approach, considered scandalous at the time, was a breath of fresh air in the then-segregated society. Greenfield continued to teach for 32 years at what is today Miami Dade College, Florida's first integrated college. She died in Miami on July 27, 2023, at the age of 99.

THOSE WE HAVE LOST



Bea Van der Maat
1960 - 2023

Béatrice Marguerite Van der Maat was a Belgian singer, television presenter and actress. As a singer, Van der Maat started in 1982 with Chow-Chow. Shortly afterwards she became lead singer with Won Ton Ton, later working with other groups as well as engaging in a solo career, though her singing career ended after 2010. Van der Maat started as a television presenter in 1989, with her career taking her across several different television shows, as well as a few film acting roles. She later went on to teach English at a secondary school in Keerbergen. In June 2022, she was diagnosed with ALS, and later died by euthanasia on 27 July 2023, at the age of 62.



Jim Parker
1934 - 2023

James Mavin Parker was a British BAFTA-winning composer. Parker first played with orchestras and chamber groups in London as well as being a key part of The Barrow Poets. Parker subsequently concentrated on composing and conducting. His subsequent records led to work in television as well as in London West End theatres, where Parker had three musicals produced. Film scores include music for numerous feature-length television films. Parker won the British Academy Award for Best Original Television Music four times, and wrote scores for over two hundred programmes.

THOSE WE HAVE LOST



Tommi Stumpff
1958 - 2023

Thomas Peters, known professionally as Tommi Stumpff, was a German musician who played Electronic Body Music in the 1980s. In the late 1970s he formed punk band KFC as its lead singer. His solo debut album, *Zu spät Ihr Scheisser*, sold 3,000 units. His following single featured a heavy electropunk sound that would become characteristic of EBM, which continued to feature in his later releases. Tommi Stumpff died on 28 July 2023, at the age of 65.



Nancy Van de Vate
1930 - 2023

Nancy Jean Van de Vate (née Hayes) was an American-born Austrian composer, violist and pianist. She also used the pseudonyms Helen Huntley and William Huntley. She is known for operas such as *All Quiet on the Western Front*, and orchestral music such as *Chernobyl* and *Journeys*. Van de Vate taught at several universities in the United States and led composers' organizations such as the Southeastern Composers League and the International League of Women Composers. In 1985, she moved to Vienna, where she taught, and also founded a CD company for new orchestral music together with her husband. In 2010, the Institute for European Studies in Vienna (IES) named her Composer-in-Residence.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

ONE MILLION

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



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%

of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

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

Facts found on ecowatch.com



SAVE Stonehenge World Heritage Site

FROM THE BULLDOZERS!

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GONZO
MULTIMEDIA

Eclectic & Unique!
THE LABEL FOR CONNOISSEURS

Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



Fuzzbox

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

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

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

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

The Fall

Take America

10CD box set

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

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

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

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



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

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

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

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

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

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

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



**DELUXE VERSION EXPANDED & REMASTERED
INCL. UNRELEASED TRACK**

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



Gonzo Distribution Ltd

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YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

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

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

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

One more thing....

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

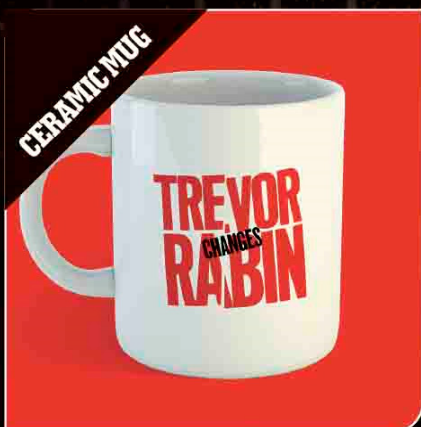
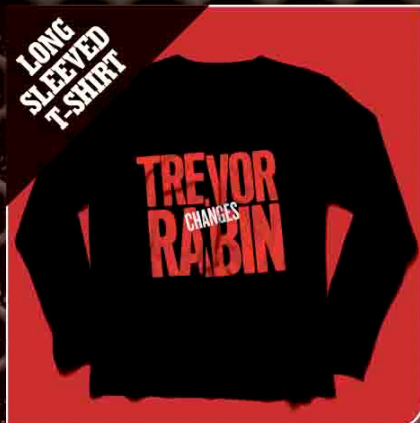
Jonathan & Brad



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Slippa Presents Wrappers Delight Mini EP

The Wrappers Delight Mini EP is the latest offering on the Good Darts Label. It is a four track 7 inch which boasts some incredible talent across those four tracks. This release is based around the Wrappers Delight card series, which was the brainchild of official Topps artist Slippa Chervascus. He created his own card

STEVE RIDER

series after working on artwork the Garbage Pail Kids card series, and releasing Wrappers Delight gave him the chance to combine his artwork with his love of music. Working under the umbrella of Good Darts gave him the chance to promote his art-based projects as well as branching out and creating a record label.

If you are familiar with the Wrappers Delight card series, then you are probably gonna love whats coming on this Mini EP, so let's not hang around and get into it...

First up is the title track Wrappers Delight, it features vocals from Wordsmiff (aka Wordsmiff Flip), production by Remi Rorschach and cuts by Jabbathakut. The beat and electric guitar create this real smooth, funky head nod vibe that really give you one of those 'Oh Yeah' moments as soon as you hear it alongside the nod to the Garbage Pail Kids on the intro. As much as this is the Mini EP's title track, it is also one hell of an anthem for the Wrappers Delight cards. Wordsmiff drops a few short tales from his life coming up before taking you on trip that touches on cards from series one, two, three and beyond. Listening to his words brings back memories of trading cards in the playground and wondering what to do with your doubles and trying to get the rarer ones or that last card to needed to complete a series. Not only that but, the more you the track goes on its like listening to some Hip Hop Hendrix vibe while trying to visualise the cards in your mind...

Next up is Ultra Garbage and this one features Jounior Disprol on the mic, production from Slipka Chervascus, bass from Cam and cuts from Jabbathakut. The bass, beat and tambourine give this one a proper Hip Hop head nod vibe, the kind you wanna turn up load to make the speakers bump. Now this might just be a short track but, in one verse Junior Disprol delivers the kind of rap vocals that tests the very foundations of your mind, making you wanna rewind every

line, and sometimes every word, just to make sure you heard it right, just like you wanna keep looking at the artwork on the trading cards to see if you missed anything. When you want to mirror the detail in a piece of art by putting it into words, this is how you do it...

If you consider that every Wrappers Delight card is a piece of art, then Rap Objet D'arts brings that into focus with Brainpower (Artist, Songwriter and Producer from Amsterdam) providing the vocals, Remi Rorschach on production and Jabbathakut on the cut. Unashamedly Hip Hop once more the beat and instantly recognisable piano sample gives this one an inner city gangsta vibe, a little like the early Kool G Rap and Polo sound. Brainpower really breaks it down about how good and perhaps even a little disturbing some of the art might be on the trading cards but, at the end of the day its about how good every piece is; collectors items, just like this vinyl release too and brainpower makes sure to shout out everyone involved with the release and reaffirming that you need to grab everything released via Good Darts...

Before you know it, we are at the last track and The Harder The Hit is something special too. It features vocals from graff legend and one half of The Artifacts, Tame One (R.I.P), alongside production from AMBA (Tarboosh Records) and, of course one final appearance from Jabbathakut. The beat, double bass, and keys on this bring that fresh Hip Hop, Jazz funk vibe, and if your heads still not nodding, then you this on intravenous drip with an infusion of Krylon. Tame One takes us from Wrappers delight to the life of a graff writer and back again, fusing the art of the trading cards with walls and subway cars of graffiti art. There is little more to be said as Tame's words really seem to reflect that the vision of the graff writer and the trading card artist are one and the same, and that's it nuff said right here...

I mean, what can I say about this release? If you have ten minutes to spare, then this

A1. WORDSMIFF - WRAPPERS DELIGHT

A2. JUNIOR DISPROL - ULTRA GARBAGE

B1. BRAINPOWER - RAP OBJECT D'ARTS

B2. TAME ONE - THE HARDER THE HIT

ALL CUTE BY JABBATHAKUT

A1 & B1 PRODUCED BY REMI RORSCHACH

A2 PRODUCED BY SLIPPA CHERVASCUS (BASS BY CAM)

B2 PRODUCED BY AMBA (THEBORN RECORDS)

MIXED AND MASTERED BY MATTHEW SMYTH

ARTWORK BY MARK 563

GOOD DARTS 2023



is about the best thing you can do with those ten minutes, because they will most definitely not be wasted.

This might be Hip Hop with a particular focus, that focus being the Wrappers Delight cards, but this is also Hip Hop at its best. Taking it from the UK to the US and back again, Slippa and Good Darts delivers what is arguably one of the premier releases this year, and that fact that it is all packed in one little 7-inch package is almost beyond words.

The production from Remi Rorschach, Slippa Chervascus and AMBA is proper good, everyone being a head nod delight,

and when you mix that with the incredible turntable skills of Jabbathakut, it just keeps you bouncing throughout those four tracks and beyond. The vocals from Wordsmiff, Junior Disprol, Brainpower and Tame One are as solid as they are individual, with each of them displaying some sublime lyricism and flows that truly show how good that international underground scene is.

Respect where respect is due Slippa Chervascus has put together an awe-inspiring release here that has the finest production, the dopest rap and the freshest art from Mark 563. What else is there to

say except, don't sleep on this one, I really mean it.

Wrappers Delight is available from August 4th on limited 7" Lime green vinyl (including some limited trading cards too) and a little later on digital from Good Darts.

On that note,

Anyone got any doubles they wanna swap?

See ya next time,

Steve.

Cold Hard Steel 2 By Crease

Cold Hard Steel 2 is the follow up to the 2021 original and continues Crease's instrumental look into the lifestyle of the underground graffiti writer. Crease has featured on the blog a couple of times, the last being back in October 2022 with the single Fake Friends / Hip Hop Saved My



Life alongside Holly Flo (Click the link for that review).

As part of the legendary Outkastz Crew (O.K.S.T), Crease literally has spray paint and ink running through his veins, as a producer and DJ the music also runs through his body fuelling the inspiration to emblazon the walls with the freshest pieces and tags. When you bring both the love of music and the lifelong graffiti interest together what happens? Well, if you are familiar with the original Cold Hard Steel, then you will have some idea, if not, then why not join me on a trip passing the pieces, tags on the walls and down into the tunnels as we watch the trains pass by...

The sound of vinyl record crackle accompanies what appears to be an early eighties information soundtrack about graffiti. Detailing some of the history and the progression of graffiti at the time, it is all underpinned by an often-funky musical vibe for the opening track, Caves, which obviously makes you realise that humans have been writing and putting art on walls since cave art, is that any different from now?

From the caves we move from the sounds of the city streets to Under The City, where the sound of tribal drums and piano accompanies sound bites from Style Wars. When the beat fully kicks in you get this sense of the darkness of the subway tunnels and the desire of the graffiti writers to create something from the drab canvases of the walls and subway train cars. You also feel that the creations of these graffiti writers, bombers, and artists, was a way to brighten the days and nights of a cold harsh inner-city life. The obvious drawback of being a writer is that getting your work up on the walls and subway cars was met with one thing, That's A Crime. The atmospheric strings, over the heavy drums creates this air of the conflict between the writers and the authorities. The authorities wishing to control and assert that authority over the

writers who, with no other outlet for their creativity, only seek to go bigger and better, all the while developing their style and becoming more creative with their craft. During the eighties, the time of Style Wars, it was mayor Giuliani of New York who would spearhead the drive against graffiti in the city. Toy Giuliani is a short skit that takes a comedic look at the fight against graffiti.

Subway Symphony is this a look at who writing is truly for, and that's the writers. The heavy drums and symphonic strings mixed with additional sonic vibes and a dash of scratches really makes you feel the belief and dedication of the writers; there is also that sense of kicking back and watching the trains go by, looking for your own artwork among the many that pass by and feeling that emotion as you see your hard work displayed for all to see. The sonic vibes of Fuk Tony looks at when the infamous skater Tony Hawk took tried to make graffiti look bad. As a famous name, and many have done this over the years, Hawk was someone youngsters would look up to and if he said it was 'not cool' then kids would stop. From one of the ways they tried to stop graffiti we move to More, a full on Hip Hop, head nod banger that looks at how 1989 was celebrated as the year the MTA purged graffiti from the New York subway system but, by 2018 it was back and it's all about how much you can get up. As Cap said about being a bomber, it's not the "biggest or the beautifullest but, more." The John Isaacs Theme is another short little skit with a comedic edge that looks at how writers, back in the day, would get their paint by 'racking' aka stealing from automotive stores. They were from the poor inner-city areas and so had only one option when it came to getting paint so they could 'get up.'

The sounds of the subway bring us into another heavy Hip Hop banger, Run Da Subway. This one looks at the difference between a writer and a graffiti artist. The main point here is that you are only a writer, a true writer, if you have hit up the subway cars. Because that's where the

name comes from, a time where it was all about writing your name on the subway cars, stations, and tunnels. When the writers ran the subway system, there was a War going on. This was pitted the writers against the buff; buffing was the acid wash that the subway cars were put through to remove the graffiti. The drums and bass here really give you that hectic energy that those writers must have had, constantly full of adrenaline as they took on the authorities in order to get their names up before they were caught, or their work was buffed. The album ends with *Fallen Soldiers* an emotive guitar heavy sound that seems dedicated to those writers who are no longer with us but, have inspired us over the years such as Dez, Kase 2, Dondi, Rammellzee, Iz The Wiz and Phase 2 to just a small few.

Cold Hard Steel 2 is firmly rooted in the Hip Hop sound but, just like the artform it reflects, it is not exclusively Hip Hop. It has been said many times that graffiti is Hip Hop but, not exclusively, you don't have to be Hip Hop to write, and this album reflects that in bringing you a sound that draws you into the world of the writer which grew out of the same streets as the foundations of Hip Hop culture.

As you listen to what Crease has crafted here, you can feel those diverse musical influences from the tribal drums to Hip Hop, electronic vibes and more, and Crease expertly brings it all together, with these sound bites from interviews and documentaries, to encapsulate the lived experiences of the graffiti writer. The fact that the sound seems to ebb between Hip Hop, Lo-Fi and electronic, just adds to the depth of the soundscape he has created.

For me, what makes this album what it is, in being a graffiti writer inspired piece of work, is those well used sound bites; take those away and crease could take you anywhere your mind wants to go but, the desire here is to take you into the world of the graffiti writer, in particular what could be called the golden age of writing

between 1975-1985, the most pivotal years of graffiti coming to the forefront as a result of it's growth on the New York City subway system.

This is a perfectly crafted musical journey from someone who truly knows what it is to be a writer. Someone who saw the work of these graffiti pioneers and was inspired to pick up a marker and a spray can, to put his own expressive, indelible mark on the world around him; where as those tags and piece's may fade or be gone over, the musical expression and dedication to the culture can never fade and will always be there to help others cast their minds back or to reminisce on a time when the dirt and grime of the subway was brought alive by the creative expression and vibrant colours of the writers.

The awesome cover art comes courtesy of the legendary Bristol Graff writer CHEO.

Cold Hard Steel 2, produced by Crease is available now.

On That Note,

It's time to jump the third rail and be outta here,

See Ya,

Steve.

Monkeypox By Kurious & Cut Beetlez

It's always a pleasure to be asked to review a release by the Cut Beetlez, and their latest release alongside Kurious is no exception. This release is also the first release by fledgling record label



Weaponize Records and comes from the forthcoming album 'Monkeyman'.

Now if you are a regular reader to the blog, you will know that the Cut Beetlez have featured here a few times with the likes of What Beetlez? (2020), Gold Pyramids on Black Sand (2021 with Dopamine 189) and Jazz Spastiks vs Cut Beetlez (2022) and that's just to name a few but, check the links to read those reviews too.

The legendary and elusive figure of Kurious has not yet featured here so here is just a little bit about him. Born of Cuban and Puerto Rican descent he first appeared on the album Dust To Dust by Pete Nice and DJ Richie Rich back in

1993 and was they who helped him to get his first record deal via the Bobbito and Nice's Hoppoh imprint of Columbia Records. Kurious would then release his debut 'Walk Like a Duck' in 1992 and his debut album 'A Constipated Monkey', having then signed to Sony. He then withdrew from the scene, only making a couple of guest appearances, until he re-emerged in 1999 on the MF DOOM track '?' from Operation:Doomsday. 2001 would then see him release the single 'All Great' and then making more guest appearances. His second album 'II' would be released in 2009. Kurious has been a regular contributor to KMD and MF DOOM projects over the years and has also worked with artists such as Del Tha

Funkee Homosapien, MF Grimm, MC Search and Homeboy Sandman.

Let's get into this single now...

As always Monkeypox has that experimental, funky jazz vibe that the Cut Beetlez are known for but, here the verses are all underpinned by this fusion of drums, keys, and bass, while the bridge between each verse brings in the horns and some furious cuts that spin your mind outta control. With all this in mind Kurious uses his slick and clever lyrical prowess to such good effect by delivering up-tempo flows of similes, metaphors and more, packed full of mind bending, witty lyricism that takes a few listens just to get a hold of. Now this might not be one of those tracks with hard-hitting story to get your mind working but, it is one of those tracks with the sort of lyrics and sound that just has a feel-good, get ya body moving, infectious vibe that gives you the sort of grin you just can't hide. This is such a perfect slice of Jazz Hop fusion goodness that is perfect for keeping those summer parties rocking to the early hours.

The single also comes with a Monkeypox remix and I would love to say that the remix changes the whole vibe of the track while taking nothing away from the lyrics of Kurious, and maybe it does? But I can't tell you that because that's a secret right now, unless you we're lucky enough to pre-order the single and you will already know how dope it is. Just another reason to grab a copy now before they are all gone...

I can see why this is the first single off the album, because if this is just a taster of what is to come on the album then, damn, Monkeyman is gonna be right up there as one of the standout albums of the year. What I really like about this is that you have one of Hip Hop's enigmatic figures, in Kurious, teaming with one of Hip Hop's most exciting DJ/producer duo's, to show that not only is Hip Hop far from dead and buried but, with sounds like this coming from the underground scene, Hip

Hop is building back to be a force to be reckoned with once again.

The Cut Beetlez keep pushing the boundaries of Hip Hop and Jazz fusion and here it just works so well with the lyrics Kurious delivers. The sound really creates this instant strong anticipation to see what the Monkeyman LP will bring. This really does feel like one of those made in heaven Hip Hop collaborations.

That universal Hip Hop feel is here too; where Hip Hop shows how to unite us all, with Kurious from New York, USA and the Cut Beetlez from Finland, it shows that Hip Hop, and perhaps music in general, has the power to unite everyone the world over, you just have to be open to that notion and once you are, you can see the true power of the music we all enjoy so much.

The Monkeypox single is out now on Weaponize Records with a strictly limited run of fresh green 7" vinyl with cover artwork by the Cut Beetlez very own HP Lovescratch.

My huge thanks to DJ J-Man of the Cut Beetlez for sending this one my way.

On That Note,

See ya next time.

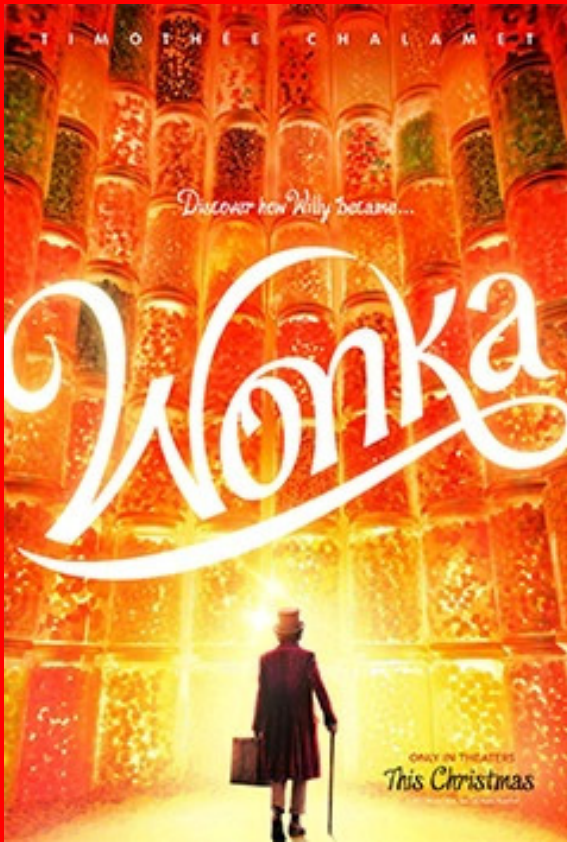
Steve.





MARK AT THE MOVIES

Mark Raines



Wonka

Directed by Paul King

Plot.

The story will focus specifically on a young Willy Wonka and how he met the Oompa-Loompas on one of his earliest adventure

Film Trailer

[<https://youtu.be/oACMU-w1RXw>]

The Little Mermaid

Released

May 8, 2023 (Dolby Theatre)

May 26, 2023 (United States)

Directed by Rob Marshall

Plot.

Ariel is a mermaid princess and the youngest daughter of King Triton, ruler of the merpeople of Atlantica. She is fascinated with the human world despite never having seen it, as Triton forbid all merfolk from going to the surface after Ariel's mother was killed by a human. Ariel collects human objects with the support of her best friend, Flounder, a sergeant major, and Scuttle, a Northern gannet.

Ariel misses the Coral Moon meeting that she was supposed to attend with her sisters, and is scolded by Triton.

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



Afterward, she sees fireworks above the ocean and surfaces to see it up close. The fireworks come from the ship of Prince Eric, a prince of a nearby island kingdom. Ariel overhears Eric telling the kingdom's Prime Minister, Grimsby, about his wish to explore the unknown and help the people of his kingdom. A storm arrives and the ship crashes against the rocks, forcing all to go for the lifeboats. Ariel rescues Eric and brings him to shore, where she sings with her siren voice to help save his life. She flees before he can regain full consciousness. After Eric recovers, his adoptive mother Queen Selina forbids him from sailing again.

Ariel's absent-minded behavior is commented on by her sisters. Overhearing this, Triton questions his advisor Sebastian the crab, who tells him that she saved a human's life. Outraged, Triton travels to Ariel's grotto to confront her; when

she refuses to swear to never go to the surface again, Triton destroys her collection of human objects. After Triton leaves, Ariel is approached by a pair of moray eels who show her an image of the sea witch Ursula, Triton's estranged younger sister and Ariel's aunt who was banished from Atlantica 15 years prior and she offers to help Ariel.

Ariel follows the eels to Ursula's lair, where the sea witch presents a deal: she will transform Ariel into a human for three days, during which Ariel must receive a "true love's kiss" from Eric to remain human permanently. If she fails, she will transform back into a mermaid and Ursula will claim her. To become human, Ariel must give up her tail, the ability to breathe underwater, and her siren voice, the last of which Ursula will keep in a nautilus shell. Ariel accepts the deal and is given human legs. She is taken to the surface by Flounder and Sebastian, and is rescued by a fisherman, who takes her to the island kingdom and to Eric's castle. Eric, who has been frantically searching for the woman who saved his life, rushes to meet Ariel when he hears of her arrival. Ariel is excited, but her lack of voice has Eric immediately turning away. Later that evening, Ariel explores the castle and finds Eric's collection of items he'd accumulated over his travels. Eric and Ariel spend time together poring over his collection.

The next day, Eric takes Ariel sightseeing around the kingdom. Sebastian, who has followed Ariel on land, realizes that Ursula has put a cheat in the spell that's causing Ariel to forget that she needs to kiss Eric. Along with Scuttle and Flounder, Sebastian takes it upon himself to get the pair to kiss. They are almost successful, but are

thwarted by Ursula's eels. Ursula is enraged by the close call, and transforms herself into the guise of a beautiful young woman named Vanessa, and uses Ariel's siren voice to hypnotize Eric. Back at Atlantica, Triton had the kingdom search for Ariel. Once he ordered his remaining daughters to continue the search, he began to regret his actions towards Ariel and for not listening to her.

The next morning, Ariel and her friends discover that Eric will be announcing his engagement to Vanessa later that day. Scuttle discovers Vanessa's true identity and informs Ariel, who rushes to the engagement party and confronts Ursula to break the nautilus shell around her neck. Ariel's voice is restored to her and the enchantment on Eric is broken. But before they can kiss, the sun sets and Ariel transforms back into a mermaid. Ursula reverts to her original form before grabbing Ariel and diving back into the ocean.

Ursula is confronted by Triton, who orders her to let Ariel go. However, Ursula reveals that the deal that she made with Ariel is unbreakable. Triton trades himself for Ariel and is turned to dust by Ursula's eels, much to Ariel's horror. Ursula claims Triton's trident, but before she can kill Ariel, Eric arrives and distracts her; in the melee, Ursula accidentally kills her eels. Enraged, Ursula uses the trident to grow to a monstrous size and summons a storm to threaten Ariel and Eric. As Eric distracts Ursula, Ariel pulls herself onto a surfaced ship and turns the helm at the right moment to impale Ursula with its splintered bowsprit. Once Ursula is killed, Triton comes back to life; he and

Ariel recognize the other's sacrifice for them. Eric manages to return home, where Selina acknowledges that Eric and Ariel's love was real.

Triton eventually accepts that although Ariel has returned home as he wanted, she is unhappy without Eric. On Sebastian's advice, Triton transforms Ariel into a human permanently, and she reunites with Eric. The pair decide to travel together, with the blessing of both their parents and the support of people from both their worlds

Film Trailer

[\[https://youtu.be/kpGo2_d3oYE\]](https://youtu.be/kpGo2_d3oYE)

Ranks among the Disney s studio's most enjoyable reimaginings

Running Time [2 H 15 M]

Rated[PG]

3 out of 4

Oppenheimer

Release Date

July 11, 2023 (Le Grand Rex)

July 21, 2023 (United States and United Kingdom)

Directed by Christopher Nolan

Plot

In 1926, the 22-year-old doctoral student J. Robert Oppenheimer suffers from homesickness and anxiety while studying under experimental physicist Patrick Blackett at the Cavendish Laboratory in Cambridge. Upset with Blackett, Oppenheimer retaliates by leaving him a poisoned apple, then narrowly prevents visiting scientist Niels Bohr from eating it. Oppenheimer completes his PhD in Germany, and



later meets theoretical physicist Werner Heisenberg at a conference in Switzerland. He returns to the United States, hoping to expand quantum physics research there, and begins teaching at the University of California, Berkeley and the California Institute of Technology. He meets his future wife, Katherine Puening, a biologist and ex-communist, and also has an intermittent affair with Jean Tatlock, a member of the Communist Party USA, until her suicide a few years later.

In 1942, amid World War II, U.S. Army General Leslie Groves recruits Oppenheimer to lead the Manhattan Project to develop an atomic bomb after Oppenheimer gives assurances he has no communist sympathies. Oppenheimer, who is Jewish, is particularly driven by the Nazis' potentially completing their nuclear weapons program headed

by Heisenberg. Oppenheimer assembles a scientific team including Edward Teller and Isidor Isaac Rabi in Los Alamos, New Mexico to secretly create the bomb. Oppenheimer collaborates with the scientists Enrico Fermi and David L. Hill, and he and Albert Einstein discuss how an atomic bomb risks triggering an unstoppable chain reaction that could destroy the world.

After Germany surrenders, several project scientists question the bomb's continued importance, though Oppenheimer stresses it will end the war in the Pacific. The Trinity test is successfully conducted just before the Potsdam Conference. President Harry S. Truman orders Hiroshima and Nagasaki to be bombed, forcing Japan's surrender. Oppenheimer is thrust into the public eye as the "father of the atomic bomb" but the immense destruction and massive fatalities haunts him. He urges Truman to restrict further nuclear weapon development, but the president rejects Oppenheimer's advice, considering it weak.

As an advisor to the U.S. Atomic Energy Commission, Oppenheimer advocates against further nuclear research, especially the hydrogen bomb proposed by Teller. His stance becomes a point of contention amid the tense Cold War with the Soviet Union. AEC Chairman Lewis Strauss resents Oppenheimer for publicly dismissing his concerns regarding the export of radioisotopes and for recommending arms talks with the Soviet Union. He also believes Oppenheimer turned Einstein against him.

At a hearing intended to eliminate his political influence, Oppenheimer is betrayed by Teller and other colleagues. Strauss exploits Oppenheimer's associations with

communists such as Tatlock and Oppenheimer's brother, Frank. Despite Rabi and several other allies testifying in Oppenheimer's defense, Oppenheimer's security clearance is prematurely revoked, damaging his public image and neutralizing his policy influence. At Strauss's later Senate confirmation hearing for Secretary of Commerce, Hill testifies about Strauss's personal motives in engineering Oppenheimer's downfall. The U.S. Senate votes against Strauss's nomination.

In 1963, President Lyndon B. Johnson presents Oppenheimer with the Enrico Fermi Award as a gesture of political rehabilitation. It is revealed that Oppenheimer and Einstein's earlier conversation was not regarding Strauss, but the far-reaching implications of nuclear weapons; Oppenheimer believes he started a chain reaction that will destroy the world.

Film Trailer

[<https://youtu.be/uYPbbksJxlg>]

Film gives you a fear and foreboding about the horror of full-on nuclear conflict in the wake of the nuclear bomb

Running Time [3 H]

Rated[15]

4 out of 4

Barbie

Release Date

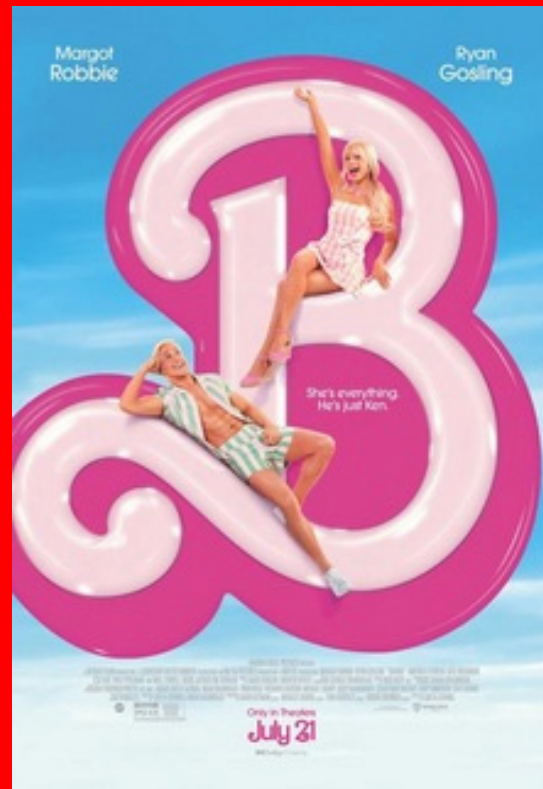
July 9, 2023 (Shrine Auditorium)

July 21, 2023 (United States)

Directed by Greta Gerwig

Plot

Stereotypical Barbie ("Barbie") and a wide range of fellow Barbies all reside in Barbieland, a matriarchal



society where women are self-confident, self-sufficient, and successful. While their Ken counterparts spend their days engaging in recreational activities at the beach, the Barbies hold all important job positions such as doctors, lawyers, and politicians. Beach Ken ("Ken") is only happy when he is with Barbie and seeks a closer relationship, but Barbie rebuffs him in favor of independence and female friendships.

During a dance party, Barbie is suddenly stricken with worries about mortality. The next day, she finds she can no longer complete her usual routine and discovers her feet have gone flat and she has cellulite. Weird Barbie, who is an outcast despite her wisdom, tells her that to cure her affliction, she must travel into the real world and find the child playing with her. On the way to the real world, Ken stows away in Barbie's convertible; Barbie reluctantly allows him to join her.

Arriving at Venice Beach, the two get up to multiple antics, alarming the Mattel CEO, who orders their capture. Barbie tracks down her owner, a tween girl Sasha, who criticizes her for encouraging unrealistic beauty standards. Distraught, Barbie discovers that Gloria, a Mattel employee and Sasha's mother, is the catalyst of her existential crisis. Gloria had began to play with Sasha's old Barbie toys while experiencing her own identity crisis, inadvertently transferring her concerns to Barbie. Mattel attempts to put Barbie in a toy box for remanufacturing, but she escapes with Gloria and Sasha's help, and the three travel to Barbieland, with the Mattel CEO and high-ranking executives in pursuit.

Meanwhile, Ken learns about the patriarchal system, and feels respected and accepted for the first time. Returning to Barbieland, he persuades the other Kens to take over, and the Barbies are indoctrinated into submissive roles, such as maids, housewives, and agreeable girlfriends. Barbie arrives and tries to convince Ken and the Barbies to return to the way things were, only to be rebuffed. She becomes depressed, but Gloria gives an inspirational speech about society's conflicting expectations of women, restoring Barbie's self-confidence.

With the assistance of Sasha, Weird Barbie, Allan, and other discontinued dolls, Gloria uses her messages on all the Barbies to bring them out of their subordinate behaviors. The restored Barbies then manipulate the Kens to fight amongst themselves and be distracted from altering the constitution to enshrine male superiority, while the Barbies regain their positions of power. In the process, they also realize the error of

their previous societal system, and decide to make some changes in Barbieland, including better treatment for the Kens and all outcast dolls.

Barbie and Ken apologize to each other and acknowledge their failings. Ken bemoans that he has no identity or purpose without Barbie, so Barbie encourages him to find an autonomous identity. Barbie, who remains unsure of her own purpose and identity, meets with the spirit of Mattel co-founder Ruth Handler, who explains that Barbie's story has no set ending and her ever-evolving history surpasses that of her roots.

After the Barbies, Kens, and Mattel executives bid Barbie goodbye, she decides to become human and return to the real world. Some time later, Gloria, her husband, and Sasha take Barbie, now going by the name "Barbara Handler", to her first gynecological appointment.

Film Trailer

[\[https://youtu.be/Kb7jYOYXiVc\]](https://youtu.be/Kb7jYOYXiVc)

A lovely, eccentrically imaginative example of brand extension and raw, untrammelled commercialism

Running Time [□ 1h 54m]
Rated[12A]

4 out of 4



Sitar, psychedelia and live, live music!
‘After-thoughts’ on another sold out
night at the remarkable Golden Lion
venue:
with Alan Dearling

Upstairs in a venue perched above the Rochdale Canal in Todmorden, West Yorkshire – jam-packed with music lovers. First up, ‘Sister Wives’, then ‘Helicon’, and then more live music in the weekly Open Mic downstairs at the Golden Lion. So much music. Great to have such a special pub that provides djs/live music/talks/community events and much more – even visiting UFOs!

I have to say that on occasions like today, in the morning after, as I start to check and edit pics from the night before – I’m perhaps more in an ‘after-shock’, rather than having ‘after-

alan dearling



thoughts'. Upstairs at the paid gig, it was loud and absolutely wedged... But, a special psych-vibe.

Helicon

The name of the band has many mean-

ings in many cultures. Amongst them, 'Helicon' was the abode in central Greece of Apollo and the Muses. That sounds super-cool! Their sounds and sources are extremely diverse. A helicon is also a tuba-like instrument with a coil to fit over the





Graham Gordon – a master of strange facial expressions!



head. Absolutely nothing to do with sitars, keyboards and guitars!

Here's a link to Helicon:
<https://www.heliconglasgow.com/bio>

There's quite a lot about them on the web including lots of video and music links. I agree whole-heartedly with *Shindig* magazine which wrote, "*Helicon have become a mythical force in the UK underground over the last 10 years.*"

Gideon Coe and Deb Grant on BBC Radio 6 Music have been lauding their ambitions and talents and in particular their rather cosmic third studio album which was released earlier this year. It's entitled 'God Intentions', and released on Fuzz Club. It's been mastered by Mark Gardener (Ride), and their collaborators include Lavinia Blackwall (Trembling Bells), Anna McCracken, a string quartet, French avant-garde violinist Sotho Houle and more.

Helicon was formed in 2011 by brothers John-Paul and Gary Hughes in East Kilbride, Glasgow. They are quoted as saying that they wanted to be musically creative, "*Channeling the cosmic noise of*

their Scottish homeland and sitar-led, opium-tainted sounds of India with the neo-psychedelic swoons of 90s San Francisco". To date, they have released 3 singles, 9 EPs, 3 studio albums and 1 Fuzz Club live session album.

Graham Gordon – a master of strange facial expressions!

Helicon are increasingly involved in musical collaborations. This includes their recent single with Will Carruthers (ex-Spacemen 3, The Brian Jonestown Massacre, Spiritualized, Dead Skeletons) in what they call, "*...a hilariously profound, mind-melting single*", 'I'm More English Than You, You C*nt!'.

HELICON is: John-Paul Hughes, Gary Hughes Graham Gordon, Mike Hastings, Mark McLure, Billy Docherty and Seb Jonsen.

Live, they were doomy, visually creative - lots of intricate inter-play of sounds, with layers of electronica and drones. And, it was pretty loud, fuzzy walls-of-sound, at times reminiscent of early Hawkwind gigs in the days of Lemmy. A number of my mates at the gig commented afterwards,

and Helicon told me: “Yeah, it was a bit too loud on stage for us too!”

But the band went down a storm, garnering dozens of favourable comments. If you enjoy Spacemen 3, Can, Ozric Tentacles, Dream Machine and Wooden Shjips, you’ll be interested in the music of Helicon. One of my friends said she had mates who travelled to Yorkshire from Swanage in Dorset for the gig and she said, “It is the best band I’ve seen so far this year.”

Here’s a brief excerpt from an interview in ‘Stereo Embers’ by Paul Gleason with the two founding brothers in Helicon:

“JPH: I’d written the melody for ‘In a Sad Red Dusk’ (from their EP, ‘Gehenna’) using a sitar pedal, and whilst it sounded OK, I knew it would find a whole new dimension if we used a real sitar. Fortunately, we knew Graham, the sitar player, from gigging together over the last few years and asked him to join us for the recording. We were so pleased with how it turned out that we’ve brought him out on the road with us to play live. As luck would have it, he too is a degenerate, drunken nincom-

poop, so he fits right in.

GH: We have known Graham for a good few years now, and we thought sitar would sit nicely in our latest recordings. He has become a big part of our sound.”

Link to interview and the video of ‘In a Sad Red Dusk’:

<http://stereoembersmagazine.com/always-moving-forward-an-interview-with-helicon/>

Here’s an Ab-Fab video clip of ‘The Sun also Rises’ from The Fuzz Box Sessions: <https://youtu.be/rhPzIsVFX8c>

Sister Wives

Bilingual Welsh/English dreamweavers // Breuddwydwyr Dwyieithog – possibly ‘bizarrely’ from Sheffield.

Pounding rhythms, swirling spectral keys, chants – four psychedelic ladies... reminding me a bit, especially on the more folksy numbers, of Sally Oldfield/the Sallyangie (with brother, Michael). Brim-full of Celtic folk tales...but at the edgier, darker end of







the Celtic fringes. There's even hints of Velvet Underground. The four members of Sister Wives take turns in singing, but Donna on keyboards is frequently centre-stage. Sister Wives are:

Donna Lee, Lisa O'Hara, Liv Willars and Rose Love.

Video of a live Sister Wives' set from Shacklewell Arms, London:

<https://www.youtube.com/watch?v=XVXXLq3VLBw>

Personally, I'm more attracted to their folkier tracks, and was impressed with the singing from drummer, Lisa. She is in haunting-form on 'Hares on the Hill' from their latest album, 'Y Gawres', but

SISTER WIVES

8th July - Timber Festival,
Feanedock

21st July - Clamlines,
Delicious Clam, Sheffield

23rd July - Our Sweet Space,
Fagans, Sheffield

27th July - The Golden Lion,
Todmorden

29th July - Deer Shed Festival,
Topcliffe

17th August - Green Man Festival,
Bannau Brycheiniog, Wales

23rd September - Float Along
Festival, Sheffield

More tbc!



‘Baron Hill’ and ‘Streets at Night’ also left musical imprints on my ever-depleting brain-cells!

Check out their album on Bandcamp:

<https://sisterwivesmusic.bandcamp.com/track/hares-on-the-mountain>

Then downstairs at the Golden Lion’s Open Mic Night, I was able to enjoy some fun and musical frolics from three of **The Free Sandwiches** and some fine trumpet finessing from Manchester’s **Rick Burrows**... Another singular night of LIVE music.



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KEV'S WORLD

Live!

Crooked Royals
Big Fan, Auckland
29/07/2023

This was my first time over to Big Fan in Morningside, for an all-ages gig being headlined by Crooked Royals. The venue apparently has a capacity of 150, and tonight was a sell-out, so it promised to be a load of fun.

First up were Stacked, a band I have seen a few times now and who always impress. Tyler Jamieson (vocals), Leaf Wright (guitar), Benji Perez (guitar), Alasdair Miller (drums), and Connor McNab (bass) know how to hit hard, being driven from the back by one of the hardest working drummers around and after a melodic short introduction we were off into *Pick Me Apart*. Tyler took enough time to tell everyone they were Stacked and then they were kicking into the high-octane *Atlas*, and the place went nuts with a mosh pit already in operation. Connor stays towards the rear, standing

solidly on the stage but the guitarists and Tyler are always well into it, the microphone stand being dispensed with immediately, and plenty of jumping taking place.

We had the short interlude of *Quiescent* and then we were banging into *The Blade Embedded*: I really like the change in dynamics, works well, and the way this ended with gentle harmonics was quite powerful. The use of contrasts allows them to really blast out, as the gentleness means the heavy songs sound even heavier, so when they went into *Decadence* the place just bounced. We even had a taped interlude with acoustic guitars before *Every Word You'll Never Speak*, and while the band were pouring energy into the crowd with their actions and music they were certainly getting it returned many times over. *Red and Blue* was probably their most intense song yet, and their brand of high octane melodic hardcore had certainly won everyone over. They finished with *Remain*, which is broken into sections to

provide that contrast they use so well – too many bands feel the need to always be loud, always fast, without realising it is the use of dynamics and elements of shade which really make it stand out.

This was my first time seeing Wellington band All I Seek but I had been massively impressed during the soundcheck as not only are there two 7-string guitars and a 5-string bass on show, but everyone knows what they are doing with them. The line-up is Sam Minot (guitar, backing vocals), Alex Maggs (guitar, backing vocals), Jordan Ross (drums), James Gill (lead vocals), and Finn Perring (bass) and they are mixing progressive metal with mathcore and making a complex racket. The short intro of *House on Fire* allowed them to warm up and then we were into *Moonlight*, and I was already quite in awe of what these guys were doing. First off, they are very heavy indeed, complex, and massively tight, with huge note density and a singer who is able to do just that, throwing his vocals in quite different styles, yet it all makes sense. In many ways he reminds me of Michael Murphy in the way he not only uses his voice but the way he uses his hands and is very much a frontman. The crowd were all moving during *The Comfort* as while it is complicated music with multiple threads and layers it is also very much a bouncy up and down song. *For Someone* is planned to be on their next EP, which is due out in the next six months or so and somehow brings plenty of melody to join in with the heaviness and complexity.

Jordan never stops providing complex patterns, which allows Finn to either lock in to provide a platform or provide counter melodies to accentuate what Sam and Alex are doing, and then we have James providing yet another melody, but it all comes together with songs like *Waves* being somewhat commercial yet totally uncompromising at the same time. I would love to see these guys support someone like Protest The Hero as that would be a load of fun. There were loads of cheers when it was announced that

Lee and Christian were going to join them for *The Bay* – apparently it is Keane's favourite All I Seek song and he had already given them grief in the soundcheck. Christian was harmonising with James on the high clean parts, and Lee was revelling in providing his intensity on the rougher sections. There was a lot of jumping taking place and it was hard to work out who was having the most fun, the audience or the band. *Envy* has a more staccato approach from the guitars as they lock in more with the drums, allowing the bass to provide lengthier notes, and then they throw in some doom elements just for good measure. They ended with *Ballad Boulevard* which is nothing like what the name suggests as it is one of their most raucous of the night. The guys from the capital made loads of friends here tonight and I was massively impressed and cannot wait to hear more from them. Come back soon guys.

Now it was time for Finger Tight, and it was nice to see the baseball shirts out again as it really provides a nice solid image. The band of course are Red Rogers (vocals), Glenn Mullins (guitar, backing vocals), Jesse De Silva (guitar), Jasher Simmons (bass, backing vocals) and Matt Townshend (drums) and this was going to be their last Auckland gig for 2023, so they were bound to be going for it. They toured with Coridian earlier this year and their album *Messages From The End of the World*, was deservedly well-received so they are very much on a high. They commenced with their back to the crowd as the intro tape started, hitting the riffs when the time was right, then turning around as they went into *Rose Coloured Retrospect*. Red is a singer who never stops moving, and puts his whole being into everything he is doing, melodic with a rough edge at times, moving into the really abrasive at others. *My Inner Child is in Amityville* allows the guys to show their different styles as they move through metalcore and melodic punk,

Why Should You Care? starts with a tribal drum pattern and Red singing sweetly, but it soon becomes a punk singalong, and

there were obviously plenty here who knew the words, The staccato chorus invites everyone in, and the whole place was bouncing along with the band. Red is the consummate frontman, never stopping and always doing whatever he can to get the crowd going while Jasher and Matt provide the platform for Jesse and Glenn to crank it out. Red split the crowd in two, and everyone relished the opportunity to really mosh while the tempo was only cranked up for *Difficult Difficult Lemon Difficult*, where the lyrics were spat out through gritted teeth. The mosh was getting more intense all the time, with the crowd certainly reacting to the intensity of what was coming from the stage.

The guys were running one song into another, not taking a break, with *According to Socrates, I'm a Philosopher* somehow moving it to the next level with the crowd reacting to what was happening in front of them. When it came to the end of the song, everyone sang along, as we all knew the words. The announcement of the over-the-top punk of *No PP Left for This Move* riled everyone up even more, with people moving and having a blast. Finger Tight are a heavy outfit who always have a load of fun onstage, and it is impossible not to get caught up with what is taking place. They finished with *I Hear It Rains In Seattle*, one of their most commercial numbers, yet it is still a belter with Matt not letting up and really blasting around the kit. The audience had not stopped grooving all through the set, and this was yet another triumph for the band. It will be great to see what they come back with in 2024.

Crooked Royals were looking a little different tonight as bassist Conor Lawson was not here so Finger Tight's drummer, Matt Townshend was covering for a few shows on second guitar with the rest of the line-up of course being Lee Mackley (heavy vocals), Christian Carstensen (clean vocals), Jake Andrews (guitar), and Keane Gilles (drums). During the short

intro tape, Christian and Lee joined the rest of the guys onstage, and we were into the mayhem which is *Glass Hands*. There are few bands who genuinely have two frontmen, both doing everything they can to support the other and get the audience going. Their original coming together may have been an accident, but it certainly was a happy one and this band just keep going from strength to strength. Keane is one of the hardest working drummers around with both feet and hands, A broken string meant Matt had to leave the stage to change it, which meant we were then "treated" to a rap from Christian, and it must be said that both Christian and Lee were extremely relieved when Matt returned, as that allowed them to get away from the frivolity and nervousness and blast into *Ill Manor*. The crowd needed no encouragement whatsoever to separate for a wall of death.

With two singers who complement each other yet naturally have very different styles indeed, it allows Crooked Royals to push that area of the band, yet this is just the icing on top of a cake packed with ingredients as the band thrown djent and downtuned riffs into the mix: metalcore may be at the heart of what they are doing but they throw so much else into it. *Counterfeit* kicks off with Lee at the helm, but *Copacetic* has a much gentler approach which builds and builds into a monster. Christian may start it off and then move it into something different but when Lee comes in it soon turns into something way more dramatic. This has long been one of my favourites of theirs, and in the live environment it becomes even more brutal as Keane drives it from the back and the twin guitars lock it down. They can stop on a dime which allows them to drop in space which provides a respite before we are right back into it. They called for a circle pit for *Paper Warrior*, and the crowd were happy to oblige, ensuring it was hot inside even if it was cold Auckland evening outside.

That there is a melodic breakdown in the middle is both fitting and a nice way to

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(ALL AGES)

CROOKED ROYALS
FINGER TIGHT STACKED
ALL I SEEK

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Tickets available at www.crookedroyals.com



bring in a contrast, until it is time to go crazy again, and it was lucky we were on the ground floor as everyone decided to bounce as one.

Phones were held in the air for the delicate *Between You And I*, which had a very different style indeed to what had come before, and is certainly anthem which deserves this approach, and even when it started to crank it still felt majestic.

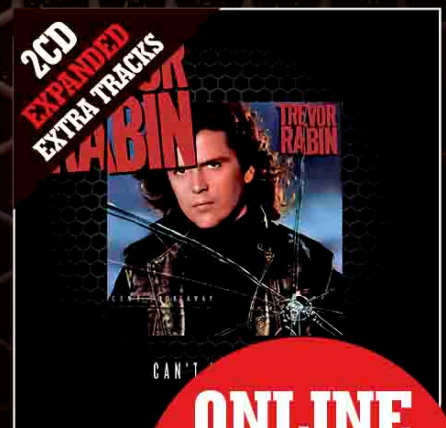
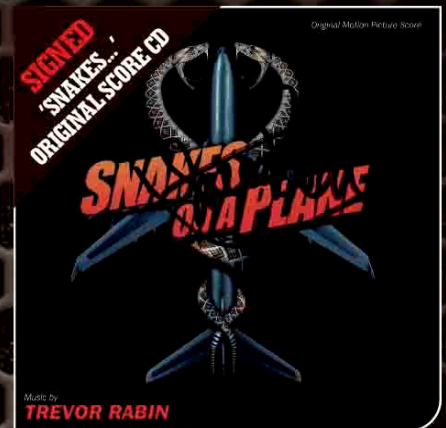
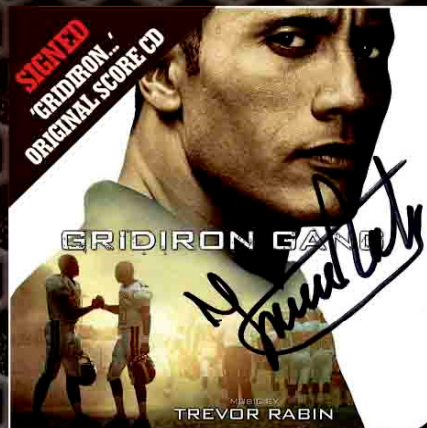
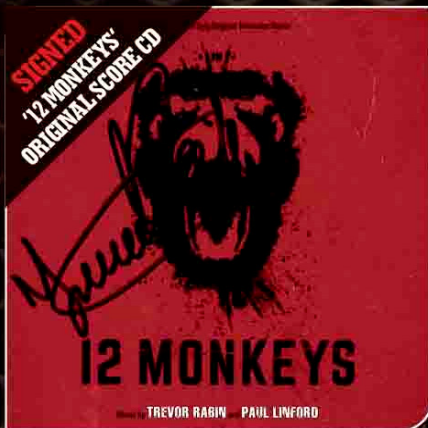
This is Christian's time to shine, demonstrating what a great singer he is. The night had gone on a little late, so

instead of going through the encore rigmarole they just told everyone they would not bother doing that, and instead launched into the final blaster of the night, *Rumination*.

They mix loads of different styles into this, showing just how to blend and move, even bringing in some dance styles yet somehow making it all Crooked Royals.

Yet another great night in Auckland with stunning bands. The local scene is very healthy indeed.

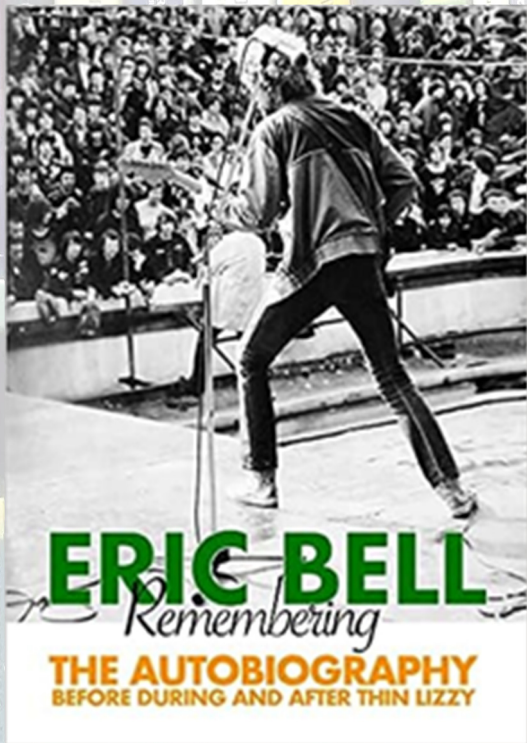
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ERIC BELL REMEMBERING GONZO MULTIMEDIA

What we have here is a fascinating look into the life of Eric Bell, who will always be remembered for being a founder member of Thin Lizzy. In some ways the writing style is reminiscent of Bill Bruford's excellent 'The Autobiography' in that it doesn't always follow a linear pattern and feels more like a collection of memories as opposed to attempting to follow a direct path, and also like Keith Emerson's 'Pictures of An Exhibitionist' in that there is a heavy concentration on one period of his career and not nearly enough on the rest.

When he provides the detail then it is absolutely fascinating, and we learn a lot about the Irish showbands and the difference between them and groups and

the way Eric moved from one to the other. We learn a lot about the music scene in the country at the time and of course plenty of detail on how he met Phil Lynott and Brian Downey and what happened then. It is also interesting to realise that some of the music which people now associate "Whiskey In The Jar" with as being fully traditional was actually composed by Eric.

One factoid which stuck in my mind with a smile was Eric first saw Phil and Brian when they were playing in Orphanage, while he had been in a band called Shades of Blue, and it was the combination of these two names which gave them the name of their 1972 second album, 'Shades of a Blue Orphanage'. I have followed Thin Lizzy for more than 45 years and that was new to me.

Eric does not shy away from discussing why he left bands, including Lizzy, and the issues he has had with alcohol, but the downside for me is we just did not get enough information as to what he has been doing since he left Lizzy nearly 50 years ago. He touches on his work with Noel Redding, but there is not nearly as much detail in the years since his time with Phil and Brian, which is a real shame.

It is obvious he has led an incredibly varied career, has seen both highs and lows, and I would have liked to have heard more about the recent years, but I guess this is aimed mostly at Thin Lizzy fans which is why there is so much concentration on that period. However, if like me you are indeed a Lizzy fan then this is a fascinating insight into the music scene from back then and what led to the formation of one of our most important hard rock outfits.

KEV ROWLAND



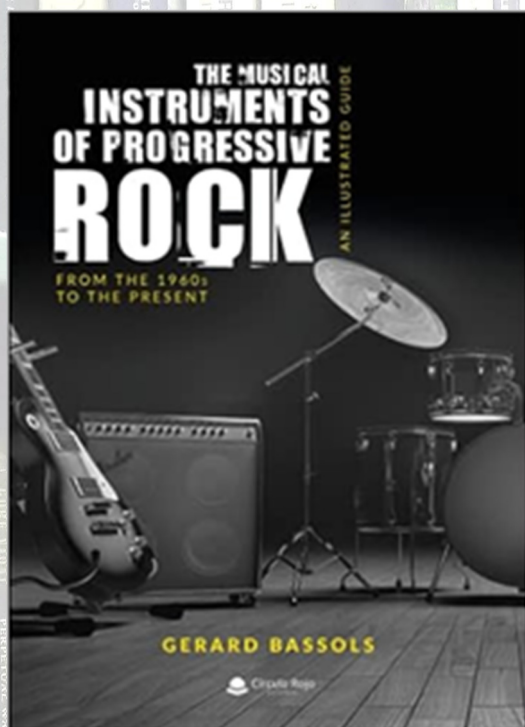
LYNN JOHN
A SECRET NEVER TO BE TOLD
FILAMENT PUBLISHING

Is there anyone who doesn't love a good conspiracy theory? There aren't that many connected with music, although for years there were theories that Jim Morrison did not actually die in 1971 like people thought but was instead alive in Paris. That was propagated due to the lack of autopsy or public funeral, but what if there was a huge coverup in classical music regarding one of the most influential composers of all time? Welsh opera singer, Lynn John, was performing in Opera New Zealand's production of Verdi's 'Il Trovatore', conducted by Eliano Mattiozzi, an Italian living in New Zealand. After a rehearsal, Eliano asked Lynn, "What would you say if I told you Mozart didn't die on December 5, 1791? That he faked his death and lived on?"

Lynn replied, "I can think of a number of reasons why Mozart may have faked his death... his debts, the Freemasons, his affairs, his wife... but if he'd lived on, he wouldn't have kept quiet. He would have composed music." Then came the shock response: "He did, but through someone else – Gioacchino Rossini."

The book commences with Mozart and his mistress Magdalena Hofdemel placing a body in his coffin, and then started a life of subterfuge and secrecy. Of course, when one has been a musical prodigy then it is impossible to just stop writing, and one day he introduced himself to Rossini as Maestro, and the book then follows their times together until Maestro dies. It is fast-paced, and although this style of music and period is not exactly something I am massively interested in I found it incredibly compelling. Give John's knowledge of opera and his love of music he has put in interesting details which provide solid background and context but never falls down the rabbit hole of explaining too much but instead leaves it to the reader to continue to the next page or dive off for more information if they wish. I deliberately did not undertake research to see if the facts and people mentioned within this actually existed, as that would have spoiled what was a fascinating tale, apart from one. This is that between his birth in 1792 and 1829 he wrote 39 operas, including 34 in just 14 years, an incredible output and would it be possible for just one man to undertake that? If Mozart had died in 1829, he would have been 73, so it is possible he would have known Rossini if he had lived, but the strange (and still unexplained) thing is that from 1829 until he died in 1868, he never wrote another opera. Was it because he was fed up with writing so many in such a short period, was it because he had become wealthy, or was it because his Maestro had died, and he could not face doing it alone?

Whatever the truth, Lynn John has pulled together a wonderful tale which is certainly fascinating and enjoyable throughout.



GERARD BASSOLS THE MUSICAL INSTRUMENTS OF PROGRESSIVE ROCK CIRCULO ROJO

When it comes to books on progressive rock then I probably have more than the average punter. I own multiple band biographies, have contributed to a couple, and have plenty of books on the wider scene itself (including all three editions of 'The Strawberry Bricks Guide to Progressive Rock'), and have just compiled my fifth book of my own writings, but I must admit the concept behind this one is new to me, and absolutely fascinating. Published in 2019, and available in both English and Spanish, Gerard works through the progressive scene telling its story through the instruments used, who by,

with a vast number of photos and even diagrams detailing how certain instruments operated. Keyboards went under the biggest change during the Golden Age of prog, which is why that particular chapter is by far the largest, but he ensures he covers all areas. Somewhat interestingly he also at times focuses in on instruments which are associated with just one musician, such as Brian May's "Red Special" guitar or the Synthaxe, which was only ever really mastered by Allan Holdsworth. We even get Jem Godfrey's infamous Ironing Board.

What makes this such a fascinating and important book is the attention to detail and the knowledge of the person writing it. Gerard told me it took him two years to research and pull it all together and I am stunned that it only took him that long. Printed on glossy paper, this is a high-end publication with full colour photos throughout, and at nearly 300 pages in length is stunning. It is not something which people are going to sit through and read end to end, but is a perfect coffee table book, and the index is of the instruments, not the musicians using them, but while this telling the story of progressive rock through a very different fashion it is obviously designed to appeal to those who already understand and appreciate the genre as opposed to someone coming in from outside. This is not something the lay person will pick up to discover what happened with King Crimson, ELP or Yes, but if one is interested in what instruments were key in the development of their music then this is the place to not only start but probably finish as well.

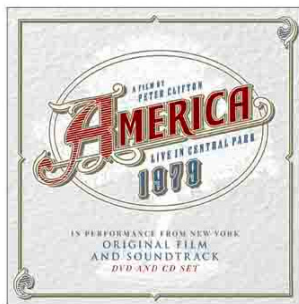
While many of us have discussed the impact of certain instruments within an album, and the Mellotron is a fine example here, we do not discuss the history of the factory making it, the story of the Chamberlin and Birotron, nor include a



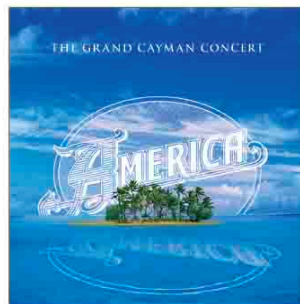
diagram explaining how the tapes worked, yet we have all that here. I am pleased that Gerard reached out to me to see if I would be interested in seeing this as it is compelling, and alongside Charles Snider's 'The Strawberry Bricks Guide to Progressive Rock' and my own 'The Progressive Underground' series should form part of every progheads's library. Surely this is something to which the term "Bible" should be associated as this is absolutely essential. Available through Amazon in the UK for just £25.59 and in the States for \$31.22 it is a bargain.



AMERICA 50



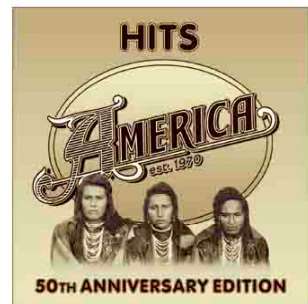
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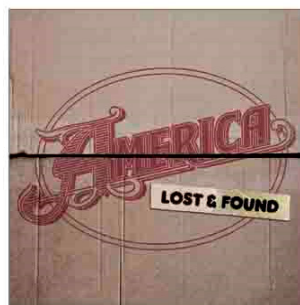
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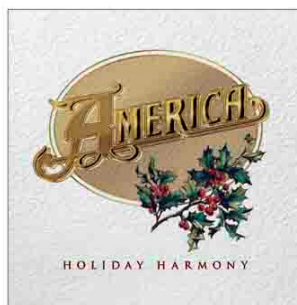
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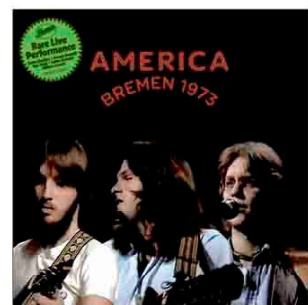
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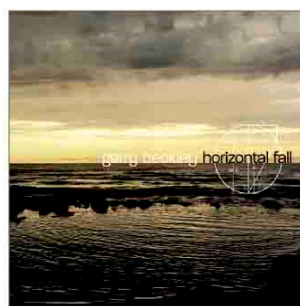
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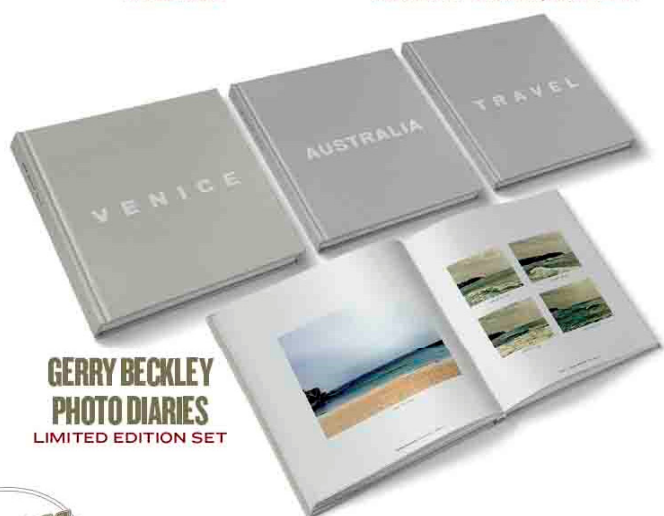
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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

KEV'S WORLD



ANCHOR & BURDEN OSMONAUTIK PILGRIMAGE MOONJUNE RECORDS

Anyone interested in avant garde improvisational music will be well versed with the experimentations of Markus Reuter, and here he is back with Anchor & Burden. He first started working with Bernhard Wöstheinrich (keyboards, electronics) as Centrozoon more than 25 years ago, and his idea was to take that as a starting point and then add additional musicians. Instead of bringing in a bassist he instead opted for another touch guitarist and a student of his, Alexander

Paul Dowerk, with the line-up completed by drummer Shawn Crowder. They recorded five fully improvised live albums in 2021, but by the time they came together for the 2022 sessions Shawn had gone back to the States so instead they brought in Asaf Sirkis, who Markus has been recording with since 2016.

The result is an album which has gone straight past any musical boundaries, as for them they simply cease to exist. I have not heard the previous releases by this band, although I have long been a fan of both Markus and Asaf and remember reviewing Centrozoon as well, but if they are as compelling as this then I may well need to seek them out. Here we have four musicians who are working on their own, yet combining with the others in a way that no-one knows which path they are going to take, and that very much includes the players themselves. They all need to be listening to the other three, and then deciding what part they can bring to the music and whether they feel a need to move it in a different direction or go with the flow, and not playing is a very important part of this. It is interesting to follow Asaf and his style as one can almost hear his thought processes as he sits back at times and is incredibly complex at others, working hard to ensure he adds and never detracts from what is taking place in the

KEV ROWLAND

studio.

This is music which will not be appreciated by many, as it is far beyond the norm, and in many ways is Krautrock being reinvented for a new age, yet if you dare then this is well worth discovering.



**DOUG MACDONALD
BIG BAND EXTRAVAGANZA
DMAC MUSIC**

Throughout his career, guitarist Doug MacDonald has recorded as a leader in settings ranging from a duo, trios, quartets, quintets, an octet, and a ten-piece with six brass players, to the 13-piece Jazz Winds/Brass Coalition which on one project also included strings. But he had never before been at the head of a big band, something he determined to resolve. Here we have the first recording by the Doug MacDonald Big Band, an ensemble the guitarist formed in Feb. 2020. While Doug of course provides electric guitar he is joined by 5 saxophonists, 4 trombonists, 4 trumpeters, a bassist, drummer, and two pianists (one on each day of the two-day session).

The result is an album which harkens back to the Golden Age, and I can certainly imagine listening to this with my dad in the car, which is where I first gained my taste for the genre (on eight-track, of course). Unlike much of the

jazz I listen to these days, the only room for improvisation is within the solos as this is heavily constructed and scored, allowing for the full impact of a big band to really shine through. There are times when this really swings, and one can tell that this is not a group of session musicians who have been brought together for a one-off set, but rather that they know each other and have already played this music. There are times when this really lifts, soaring to the heavens, and one of the delights is the way that Doug often pushes himself right to the back, and if one was to guess what instrument the band leader played it is unlikely someone would guess guitar. Sumptuous and inviting, this takes us back in time, relaxing and enjoyable.



**HOLLENTOR
DIVERGENCY
INDEPENDENT**

Here we have the third Hollentor album, which is a vehicle for Glen Poland to get his songs out to a wider audience. On this one he has been joined by Glen Drover (Megadeth), Shawn Drover (Megadeth), Tim Ripper Owens (Judas Priest), Henning Basse, (Firewind), Rudy Sarzo (Ozzy/Whitesnake), James MacDonough (Megadeth/Iced Earth), James LoMenzo (Black Label Society/Megadeth), George Lynch (Dokken/Lynch Mob) and Eric Peterson (Testament), so there is no shortage of musical talent on display, all

of the heavy variety. As is my custom, I did not read anything about this album since I originally took it, so had no idea who was playing on it, but right from the off I felt this has the feeling of a project as opposed to a band and now I can see I am right.

This is mid Eighties power metal, and none of it is really bad, the issue is that there is nothing really good here either. This is the type of album which one puts on, and a short while later can remember nothing about it whatsoever. There were elements of Rage here and there, but what really lets this down is the quality of the material as there is nothing to make a metalhead stand up and shout. One can imagine Glen putting a band together to take this out on the road, but while they may be an interesting support act, they would never be much more than that and the first time I played this I was surprised when it finished – not that the album is short, just that I had totally switched off while it was on.



THE INDICA PROJECT TIME TRAVEL INDEPENDENT

Formed in Mumbai by American guitarist /composer D. Wood and Indian bassist/composer Storms, here we have one of the more unusual styles of jazz fusion I have come across. The

Indica Project combines the brings the classical and folk traditions of India together with sounds emanating from New York, Africa, Latin America and beyond with the result being something which is World music, but not quite, jazz, but not quite, and so much more. D. Wood and Storms are both great players themselves, but generally they can be found mostly behind the main melody as they bring in different players to add their skills to different tracks, yet there is always a completeness about this and a feeling of the work being a whole as opposed to a fractured project.

Released last year, this is a project I can fully imagine being signed to Moonjune Records in the future as in many ways this would fit in with the many Indonesian bands Leonardo has promoted. I have always been fascinated by India, and regret having only been there twice, as there is a very special feeling about that country, and as well as loving the food (one of the great things about going to India is being able to eat Indian meals at all times) I have always been fascinated by the music. I know very little about it, but the percussion is incredible, and here it is being mixed with Western influences and more traditional styles to create something which is fascinating. Exciting and vibrant, with some standout bass, this is a wonderful release which came out in April 2022 although I only became aware of it earlier this year. Well worth discovering by those who enjoy World Music and true fusion.





MICHAEL RABINOWITZ
NEXT CHAPTER
BLUE RIDGE BASSOON
RECORDS

Bassoon is not an instrument normally associate with jazz, and while Rabinowitz is not the first to play bassoon within the genre (Garvin Bushell and Frank Trumbauer took some recorded solos in the 1920s and Illinois Jacquet and Yusef Lateef were among those who occasionally played it in the 1950s and 60s), he is believed to be the first to specialise in the instrument. He made his recording debut with Ira Sullivan in 1981, moved to New York five years later, and has since worked with the Charles Mingus Orchestra (as a founding member), Dave Douglas (in the Mosaic Sextet), Red Rodney, Joe Lovano, Anthony Braxton, Wynton Marsalis, Chris Potter, Ryan Truesdell, Elvis Costello and many others in addition to heading his own groups. With the easing of the restrictions imposed by COVID, he performed some of his new compositions at Django in New York City with a quartet comprised of Matt King on piano and melodica, bassist Andy McKee, and drummer Tommy Campbell, which led to the same quartet then recording this album which features six of the bassoonist's originals and two songs by King.

Normally a bassoon is used to provide long notes, but on this album Rabinowitz plays it more as if it were a clarinet with quick runs interspersed with melodic breaks which soon ensures one forgets that one is listening to an instrument not normally associated with the genre as it sounds so much at home. As with all good bandleaders, he knows when to take a back seat and if one was to just play "Minor Blues Experiment" it would be difficult to say who was in control as everyone has a major role to play. The note density throughout this and other songs is quite remarkable, as everyone is rushing to prove a point. It is not the only blues piece on the album as the band happily switch between the genres, which are often closely related. It is not all hustle and bustle though, as they can all be more reflective at times, with the title cut being a fine example of showing how the bassoon can take us on a journey while the other musicians are there in full support. This is much more than an album to be listened to as an oddity, as Rabinowitz shows the bassoon very much belongs in jazz, and this proves it.



REUTER-MOTZER-GROHOWSKI
BLEED
MOONJUNE RECORDS

Following on from the success of their first foray together, the trio of Markus Reuter (Touch Guitars® AU8, looping),

Tim Motzer (acoustic-electric 6 & 12 string guitars, baritone electric, electric guitar, bow, electronics, looping), and Kenny Grohowski (drums and percussion) returned to the studio in May, 2022, to continue their experiments in musical improvisation. They spent about six hours recording the initial takes, with the live trio set up in a circle in the studio, and then spent another few hours overdubbing Rhodes, Mellotron, and Hammond B3 to orchestrate several select pieces. The result is something which yet again is challenging, exciting, and vibrant as the musicians attempt to work their threads into the space being left by others without removing any of what has already been completed but instead enhances what is there.

It is complex, with this trio bringing in a level of intensity which is quite remarkable. The use of keyboard overdubbing at the end of the session has allowed them to enhance what was already there while never negating the work which has already taken place, never losing the raw energy of three musicians not knowing where the others are going, just that they are going to take a path which has never previously been walked and will no longer exist as soon as they have passed through. I feel myself to be incredibly fortunate to have heard quite a few of Marjus's recordings, and his ability to find his way among others never ceases to amaze me, while in Motzer he has a keen partner who is as invigorating as he is. Interestingly, there are times when Grohowski very much takes a back seat, providing major impact to areas by not playing, while at others he is there for the chase. Yet another wonderful album care of Leonardo Pavkovic and the amazing MoonJune Records.



ROY MCGRATH
MENJUNJE
INDEPENDENT

McGrath is a saxophonist who grew up in Puerto Rico, and although he is now in America he has kept very close to the musical traditions he grew up with. For some years he has been involved with Segundo Ruiz Belvis Cultural Centre in Chicago, and when in 2017 they decided to pay homage to one of Puerto Rico's most renowned Nova Trova singer-songwriters, Antonio Caban Vale (known as El Topo) they commissioned him to arrange and perform some of his works with his sextet. Four of the pieces from this album come from that work, while the other four were developed during lockdown when he had a list of musicians he wanted to work with and kept sending ideas out to others who also had time on their hands. A menjunje is an improvised cure all, and he felt the name was right for this project.

What makes this stand out is the percussion which swings the music in an Afro Cuban style which is infectious and immediately inviting. This is music with heart and soul, a real passion that comes strongly through in every note, and one can see why this took just three days to record as there is real intensity as the rhythm section provide a platform, Roy bounces melodic ideas with Constantine Alexander (trumpet) and Eduardo Zayas (piano), but in many ways it is the

percussionists who steal the show, taking this music into a quite distinct territories which are quite removed from standard jazz (whatever that is). There is a vibrant passion within this which really makes it stand out and set the pulse racing as the heart reacts to what it is being delivered – this is not something where the listener can just sit still, but has to be a participant in what is a stirring piece of work.



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





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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>





Each mortal thing does one thing and the same:
Deals out that being indoors each one dwells
Selves - goes itself; *myself* it speaks and spells,
Crying *What I do is me : for that I came.*

Gerard Manley Hopkins



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!!!"

MODES OF PERCEPTION

Time is different waiting for a slow bus
or flying in a fast plane of existence
Gravity is different on different planets
Life forms on Cinderella Planets differs to ours
Some people live much longer than us..
But IMMORTALITY is not SECOND LIFE
It is not OCULUS DRIFT.It is not VIRTUAL Reality
Nor is it ChatGPT4.It is a chimera of projections,
wherein and whereby we substitute AVATARS for our own lives
and DIGITAL GAMES for our own choices.Our life span
may be increased via diet,exercise,environmental attunement.
Programs exist to extend us.Immortality is not one of these(yet)
CRYOGENICS was a fad when WALT DISNEY had his cadaver iced ,
and when LENIN and MAO had wax effigies of their corpses preserved for Communists.
Here,Corporations invest in VR glasses/headsets.
They tout advanced learning programs to displace human workers.
They do not guarantee immortality.Time and decay still rule-
Holograms of Michael Jackson perform on world tours
But he,like Elvis,is quite dead.Ask DISNEY CORPORATION...

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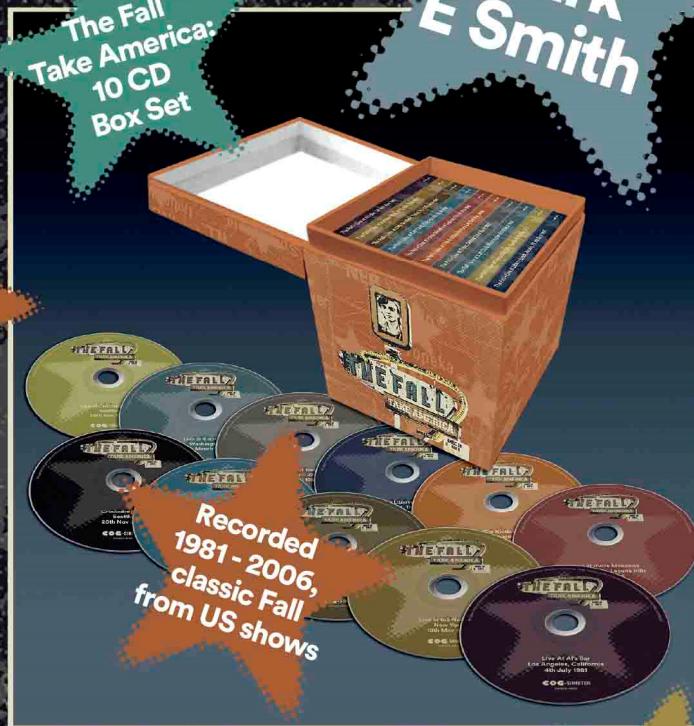
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www.musicglue.com/cog-sinister

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

Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

Deluxe box, hardback,
and softback editions
available



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

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

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

Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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



And here we are the end of another issue. I have some sad news for you. Rob Ayling phoned me up for a chat last weekend, and in between talking shop and discussing his two new baby girls who

were born at the beginning of July (so it might of been the end of June), he told me that my friend and colleague, Doug Harr had died at the beginning of the year.

This was, as you can imagine a big shock. Doug was one of the people who was a regular contributor to this magazine and as such he is majorly responsible for having turned it into what it is today. Doug came to stay with us about eight years ago, and Graham and I took him and my elderly mother-in-law on an old-



fashioned English pub crawl. Doug had a whale of a time, and so did mother.

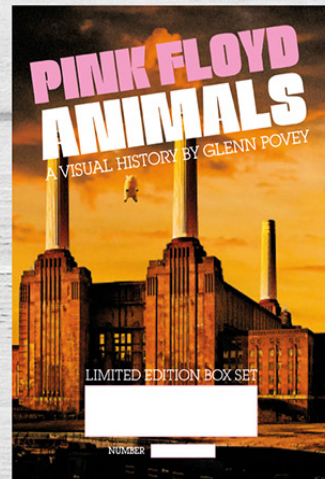
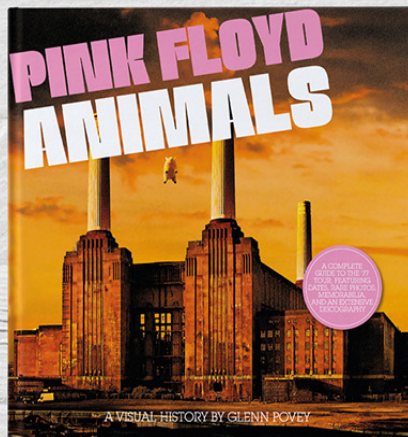
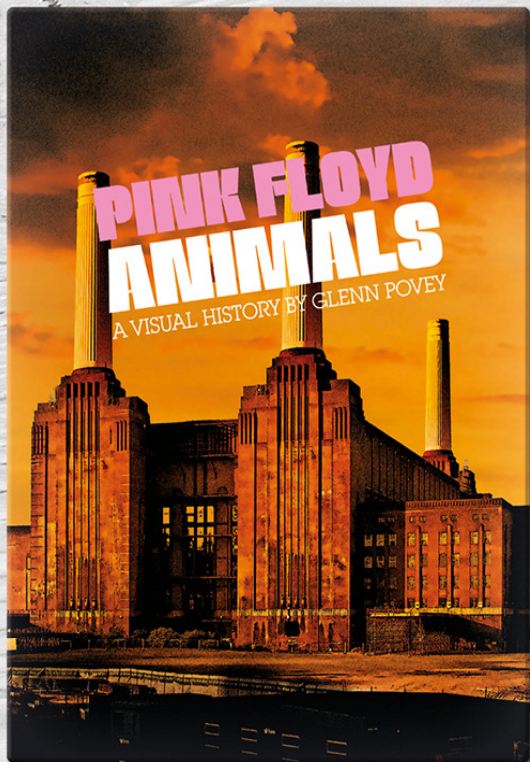
No, they have both left us, but I have an amusing vision that somewhere in the afterlife. They are sitting around the wooden table with Corinna, Mick Farren, John Brodie-Good, Tim Rundall and others, while Dave McMann sits in the corner, taking the piss out of them all.

I miss Doug a lot, and my life will never be the same without him.

Hare bol,

Jon Downes





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



En chair et en os

PINK FLOYD

In the flesh

LE STADE OLYMPIQUE

PINK FLOYD



TOUR BROCHURE

