

GONZO



ROGER AND OUT?

#567-8

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall



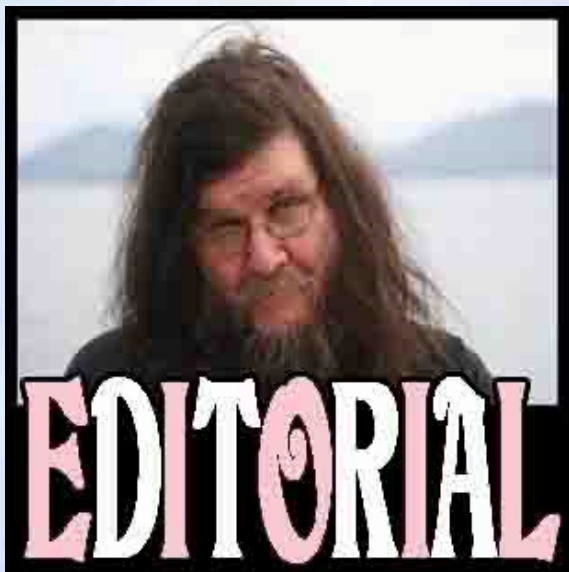
Phil Bayliss

COVER: https://commons.wikimedia.org/wiki/File:Roger_Waters_en_el_Palau_Sant_Jordi_de_Barcelona_%28The_Wall_Live%29_-_01.jpg

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this ever expanding and evolving little magazine. Just as I was putting the final touches to the last issue, I had a long discussion with Gonzo grande fromage Rob Ayling. The war in Ukraine has completely banjaxed the global economy, and looks set to banjax it even further. As a result, I am no longer doing daily blogs for Gonzo

Multimedia, although the last 12 years of accrued blogs can be found here:

<https://gonzo-multimedia.blogspot.com/>

Never say never. In such a politically labile situation, one never knows what is going to happen next, so I'm not going to say that there will never be any more Gonzo blogs, only that there are no plans for any more at the moment. The magazine will continue, for the time being at least, and I would like to publicly thank Rob for continuing to support us. Because quite a few people got their daily dose of rock music news from the Gonzo Multimedia blog, I have rejigged the news pages here in the magazine to contain the blurb that one used to get from the blogs.

Do you like these new changes? If there's something else you would like us to do, please tell me. Being a magazine editor is a two-way process, and I dislike a few things more than the sort of editors, or, indeed, lecturers, who hold forth from on high, rather than allowing the flow of knowledge and ideas to be a two-way



GULLIBLE'S TRAVELS

Regular readers of my inky fingered scribblings, here and elsewhere, may have gathered by now that I am quite a fan of Roger Waters.

process.

That's enough of the parish notices. On with the editorial...

Regular readers of my inky fingered scribblings, here and elsewhere, may have gathered by now that I am quite a fan of Roger Waters. Yes, he has a bad reputation, even worse attitude, and one-time main songwriter for Pink Floyd.

He has not had the best press in recent years,

culminating in a public spat with David Gilmour's wife, Polly Samson, in which she said:

““Sadly [Waters] you are antisemitic to your rotten core,” she wrote. “Also a Putin apologist and a lying, thieving, hypocritical, tax-avoiding, lip-synching, misogynistic, sick-with-envy, megalomaniac. Enough of your nonsense.” [Waters] you are antisemitic to your rotten core,” she wrote. “Also a Putin apologist and a lying, thieving, hypocritical, tax-avoiding,



lip-synching, misogynistic, sick-with-envy, megalomaniac. Enough of your nonsense.”

I don't know how much of that is true, and I certainly have no intention of sitting down, trying to refute any of those claims. And, before we go any further, because I am writing about Roger Waters in this issue's editorial, does not mean I am even the slightest bit anti-semitic in any way, shape or form. I have friends and colleagues, including some on this magazine who are Jewish, and I would not wish to offend or upset them in any way.

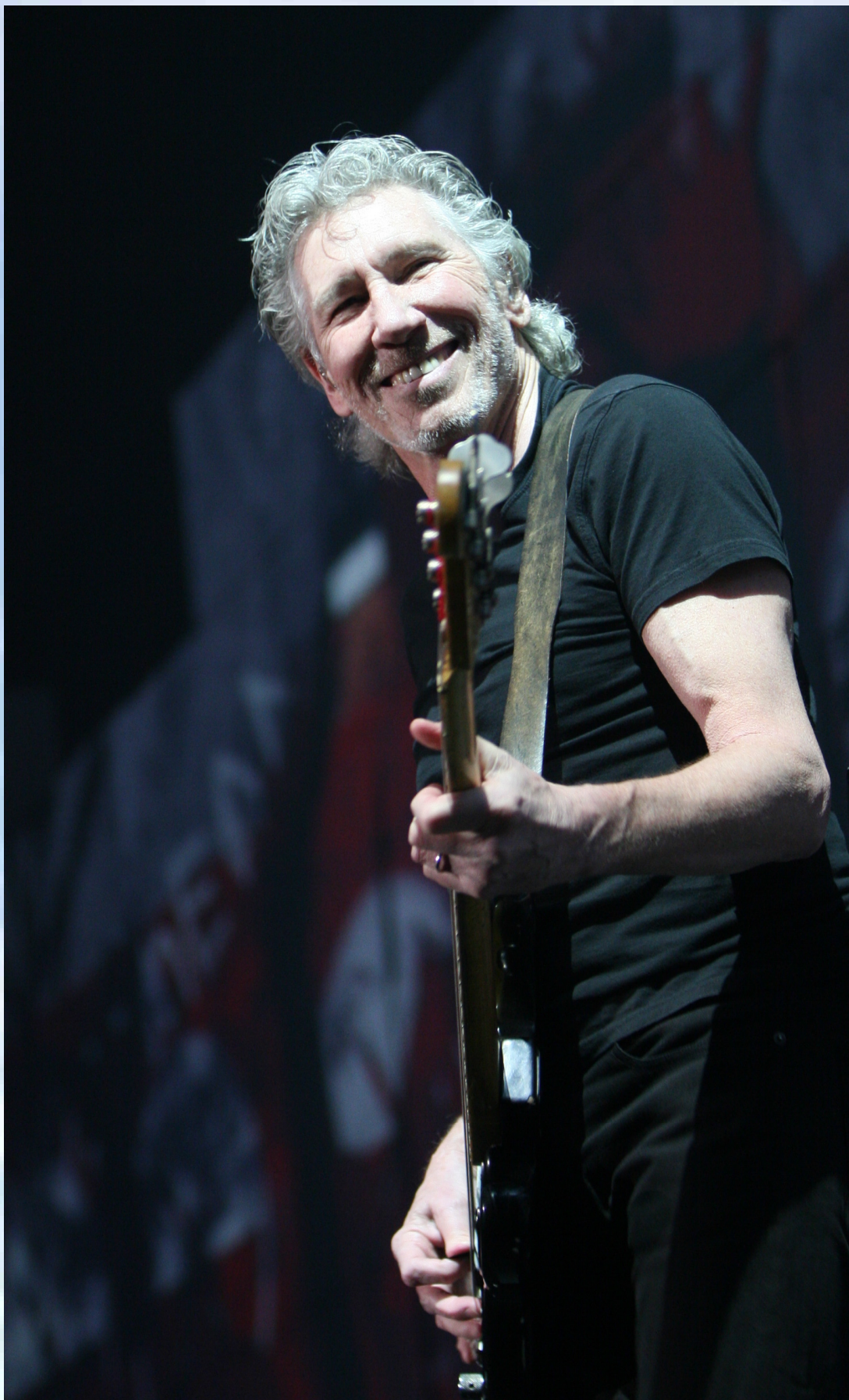
But what I want to talk about, as regards dear old Rog, is the ongoing furore over his reworking of Pink Floyd's classic 50-year-old album, The dark side of the Moon.

<By the way, changing the subject entirely, I once had a pet Nile monitor lizard called Roger, because he too had an extremely bad attitude, would never stay in his cage and bit everybody with whom he came in contact.>

Earlier this year, Variety did a an in-depth



اللجنة لهم إذا كانوا لا تأخذ نكتة



feature on the forthcoming album:

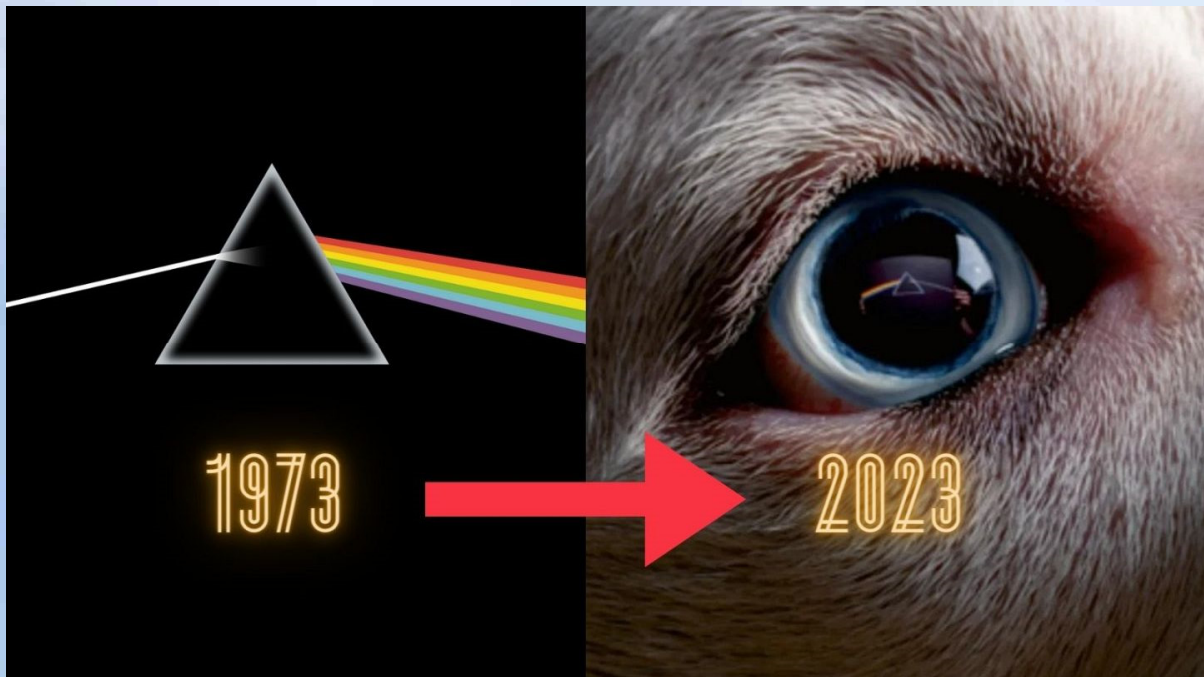
"Waters cites the 50th anniversary of "Dark Side" as an opportunity to do "a re-imagining" and "a way to celebrate the 50 years that the original recorded version of this work has survived, by making a different version of it. Not to supersede it or to replace it, but to remember it and as an adjunct to it, and to progress the work of the original concept of the original record, all those original songs.

"I love the original recording, by the way, and I love what Nicky (Mason) did and what Rick (Wright) did and what Dave did on the original recording," he continues. "The new recording is more reflective, I think, and it's more indicative of what the concept of the record was. It is a reinterpretation and I hope that we can gain more from it than we did back in 1973 when it first came out, because it's been part of all of our lives for 50 years, and yet we are still not yet breathing in the air. Breathe. Breathe in the air."

Now, two and a half tracks have been released, the half track being an excerpt from the reworked Breathe that accompanied the original announcement of the brave new recording. And you know what? I think they're bloody fantastic. The easiest analogy that one can come up with is the series of American recordings by Johnny Cash with Rick Rubin. But I think that a better analogy is the version of I want you which can be heard on the 1978, Live at Budokan album by Bob Dylan. Yes, I know that Dylan is notorious for remaking and remodelling his songs, until they are almost unrecognisable from the originals, but on the example, I am giving here, he is not merely being eccentrically bloody-minded, but there is a very real, tangible reason for the changes.

If you listen to the original version of the song, which appears on the 1966 double album, Blonde on Blonde, Dylan is full of the joy of his new love – later to be his wife – Sara Lowndes. On the 1978 album, only 12 years later, the





refrain "I want you" is redolent with the pain of having loved and lost her. And that is only 12 years.

It is 50 years since Pink Floyd first released the album which made them global superstars. And an awful lot has happened to the world in the intervening half century, let alone what has happened to the members of Pink Floyd. Two

of the founding members are dead, the band itself has functionally ceased to be, although they came out of retirement for a consciousness-raising charity, single in aid of the Ukrainians earlier this year, and as noted above, the two main men unashamedly hate each other's guts.

I think that on the whole Roger Waters's studio solo projects have got quite a lot to recommend



them. (Let's leave the subject of the interminable, live albums for the moment.) His last studio album (was it really is six years ago?) where is far better than anybody had any reason to expect, although I could've done without the schoolboy vulgarity...

"Imagine a shithouse without any doors,
Imagine a cat house without any whores"

...because when he tries, like he does on the spoken word sections of the bits of the reworked, Dark side of the Moon that we have been privileged to hear, he truly is a fine and sensitive poet. I surmise that is a bit embarrassed by his sensitive poet persona, and so has two, wheel out the vulgarity to counteract it. A bit like Nigel Tufnell of Spinal Tap, insisting on calling one of his most delicate and most beautiful pieces of instrumental music, Lick my Love pump. The difference is that Christopher Guest, the actor who plays Nigel Tufnell, is just that – an actor and comedian, whereas Roger Waters seems not to realise when he is being absurd and ridiculous, and in poor taste.

However, I seriously suggest you check out the two songs which have been released onto Spotify, and a half a song which you can find on YouTube. I first heard Dark-side of the Moon soon after it was released, because a school friend's, elder brother was hipper than I was. I've played it solidly for years, and I have to admit that eventually I became heartily sick of it. When I go to Pink Floyd these days, it is usually to Animals, the Final Cut, or the Division Bell.

But, far from superseding the original, these reworkings bring something new to the table and remind me why I fell in love with the album for the first time half a century ago.

Good, one Roger,

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)
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so what's it all about, Alfie?

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

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

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

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

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

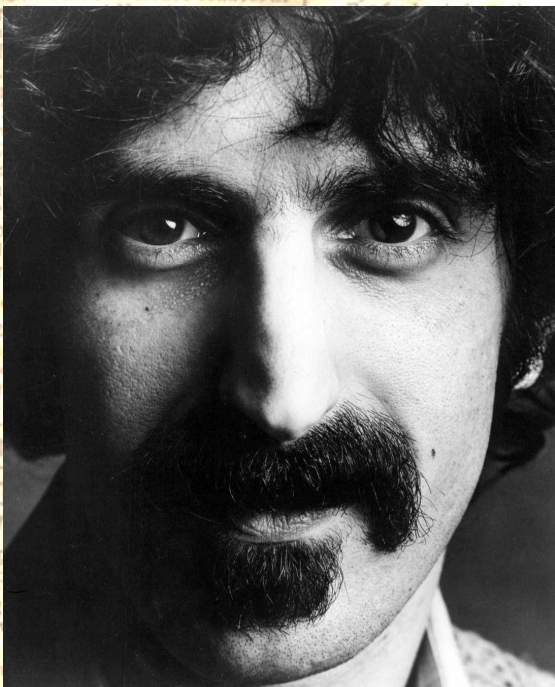
So this is what I have been doing for much of my life. I am also naive enough to think that music and art *can* change the world, and as the world is in desperate need of change, I am gonna do my best to help.

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

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

THE ^{gonzo} NEWSROOM

Because we no longer do the daily Gonzo blogs, we are making changes to the news pages here in the magazine. For over a decade, we have been subscribed to Google News alerts for each of the Gonzo artist, and have we posted interesting pieces of news on the blog. Now, there is no blog, so we will be re-posting them



FRANK ZAPPA

The Rolling Stones album Frank Zappa

thought was "superior to Sgt Pepper"

<https://faroutmagazine.co.uk/the-rolling-stones-album-frank-zappa-thought-was-superior-to-sgt-pepper/>

Frank Zappa once proclaimed that

"without deviation from the norm, progress is not possible". The Beatles were widely regarded as abiding to this ...

Jethro Tull's Ian Anderson Regrets Not Fulfilling Frank Zappa's Dying Wish

<https://rockcelebrities.net/jethro-tulls-ian-anderson-regrets-not-fulfilling-frank-zappas-dying-wish/>

Jethro Tull frontman Ian Anderson recently had an interview and talked about the 70's British music scene, Captain Beefheart and Frank Zappa.

The Story Behind Frank Zappa's Most Obscure Electric Guitar

https://www.ultimateguitar.com/articles/features/the_story_behind_franks_most_obscura_electric_guitar-156610

Frank Zappa was known for using somewhat unusual gear. Even when he would use a Stratocaster or an SG, they were almost always modified somehow...

Was Frank Zappa the reason Black Sabbath got famous?

<https://faroutmagazine.co.uk/was-frank>

The Gospel According to BART

Look what my favourite roving reporter has sent me this week. The world has been considerably less interesting since Grace stopped singing...



Grace Slick, A Painter Now, Feisty As Ever

Model, rock star, drinker, painter, wife and mother. The Jefferson Airplane lead singer Grace Slick has done it all.

Read in Forbes: https://apple.news/AF-qXK9mfRxGI_KGIWQPsZw

zappa-the-reason-black-sabbath-got-famous/

.... expanding their horizons, working with artists like Rick Wakeman from Yes to produce the demonic sounds on Sabbath



Bloody Sabbath and Vol. 4.

HAWKWIND

Hawkwind Celebrates 50th Anniversary With Ultimate Space Ritual Live Album Package

<https://www.metaltalk.net/hawkwind-celebrates-50th-anniversary-with-ultimate-space-ritual-live-album-package.php>

As the band, led by the ever-steady Dave Brock, navigate into their sixth decade, those lovely lot at Cherry Red Records and Atomhenge, ...

Has Steven Wilson's remix of Hawkwind's Warrior On The Edge Of Time become ...

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

John Maynard Keynes

Louder Sound

<https://www.louderound.com/reviews/hawkwind-warrior-vinyl>

Steven Wilson's version of Hawkwind's Warrior On The Edge Of Time gets a vinyl release. Can we let him have a go at Hall Of The Mountain Grill too?



YES

DOWNES BRAIDE ASSOCIATION - Celestial Songs (Album Review) - Sonic Perspectives

<https://www.sonicperspectives.com/>

album-reviews/dba-celestial-songs/

While DBA may have started as a fun project in which Geoff Downes and Chris Braide could indulge when not focused on their main bread-and-butter



JON ANDERSON Reveals How YES Ultimately Got Its Name - "That Was One Of The Big Moments"



WHO GONZO? WHY GONZO? WHAT GONZO?

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

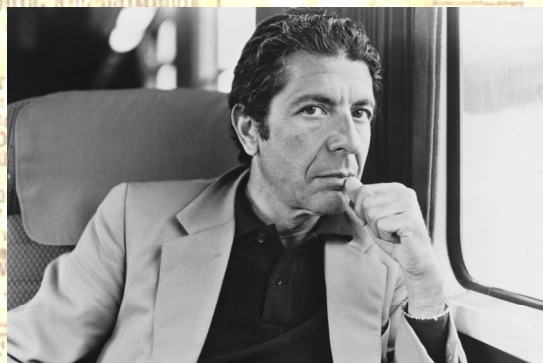
C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the man himself...

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

Hunter S. Thompson

<https://bravewords.com/news/jon-anderson-reveals-how-yes-ultimately-got-its-name-that-was-one-of-the-big-moments-video>

In the video below from AXS TV, Jon Anderson, co-founder and former lead singer of the beloved progressive rock group YES, talks about his early ...

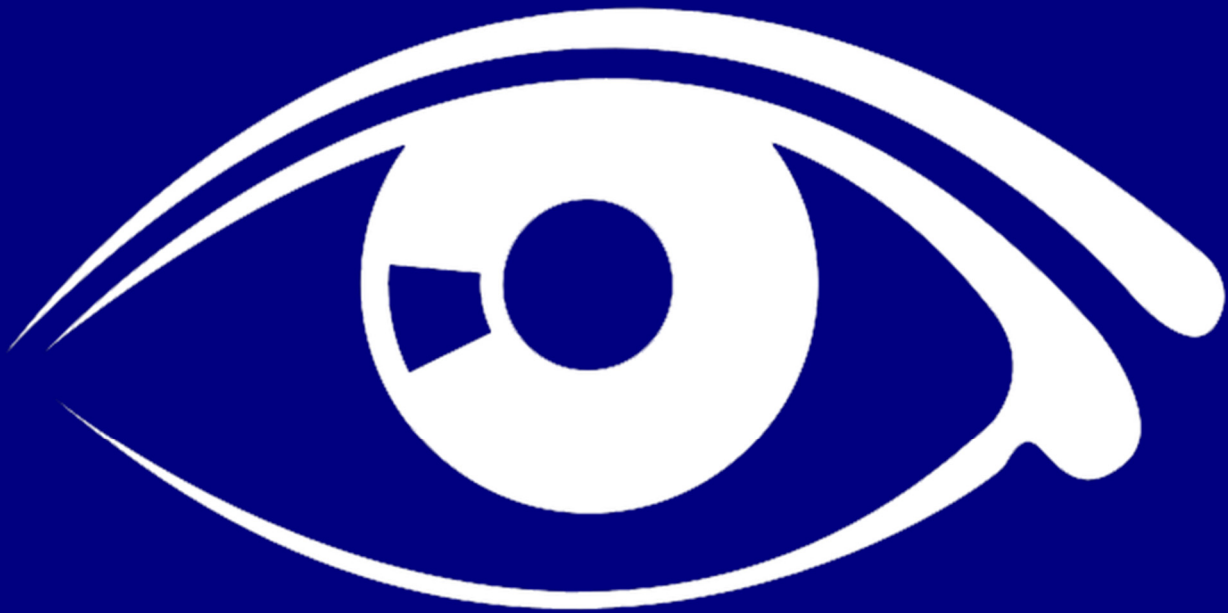


LEONARD COHEN

How Leonard Cohen and the Talmud Helped Me Change My Name - Hey Alma
<https://www.heyalma.com/how-leonard-cohen-and-the-talmud-helped-me-change-my-name/>

How Leonard Cohen and the Talmud Helped Me Change My Name. It's a ubiquitous experience for many ... Leonard Cohen lyrics and a quote from Genesis.





EYEWITNESS

ROGER MCGOUGH, BUDE

About 30 years ago, I got hold of review copy of an album by Agnes Bernelle. She was a Berlin-born actress and singer, who lived in England for many years, then Ireland. She appeared in over 20 films and also made stage and television appearances. Her family fled Berlin in 1936. She was the wartime "Black Propaganda" radio announcer codenamed "Vicki" for the British Political Warfare Executive.

She was married from 1945 to 1969 to Desmond Leslie (1921–2001). Leslie briefly became notorious for assaulting Bernard Levin during a live transmission of *That Was the Week That Was* in 1962 for writing a hostile review of one of his wife's performances. The show was *An Evening of Savagery and Delight* which had rave reviews at the Dublin Festival but lasted only

three weeks at London's Duchess Theatre and polarised audiences.

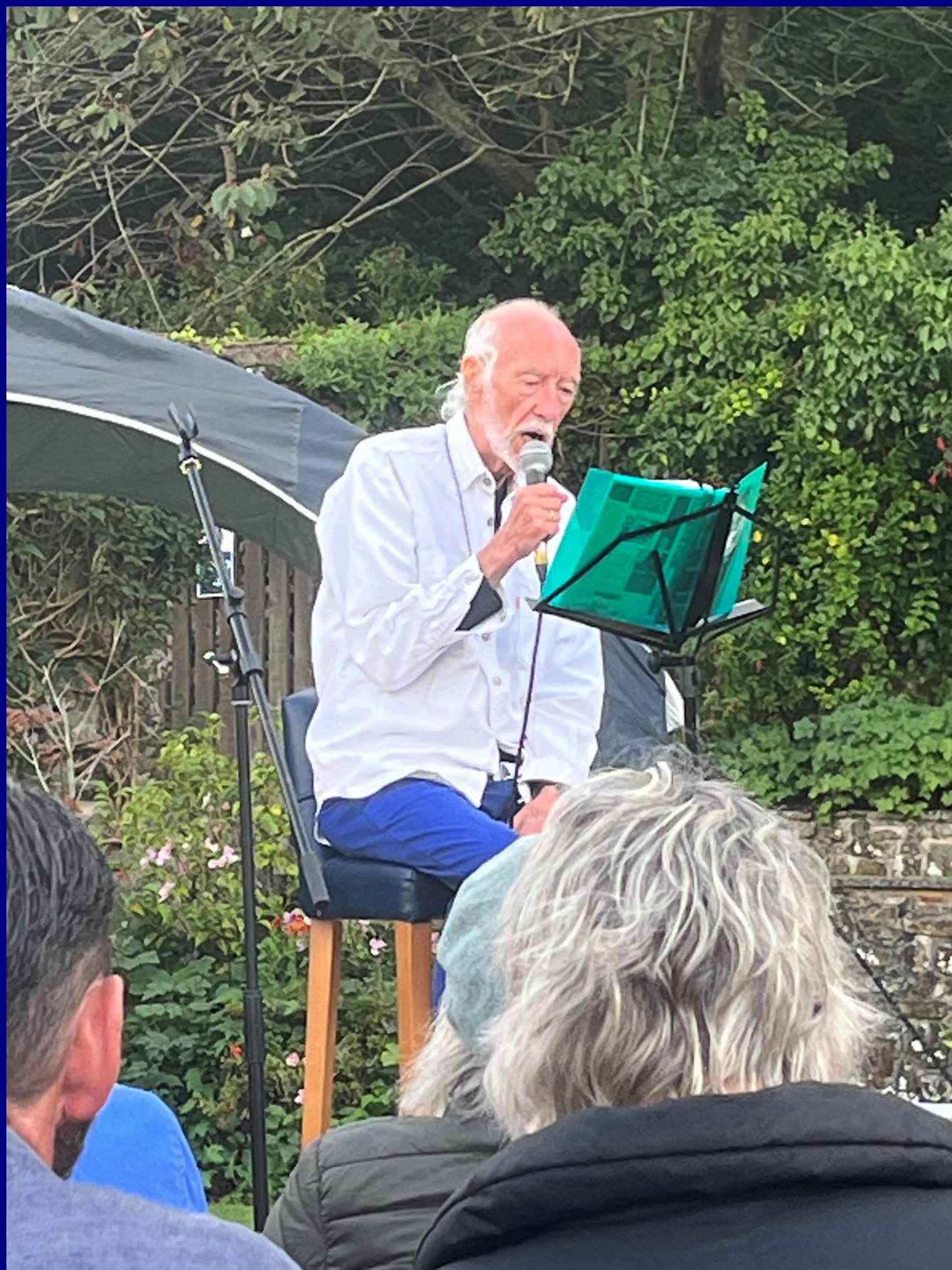
Leslie impacted upon my life most, by being the author of various books and articles about UFOs, and for being the brother of Sir John Leslie, who was a well-known researcher of Irish lake monsters.

Is anyone who has known me with attest, I have a tendency to get obsessed with things, and 30 odd years ago, the thing that I got obsessed with was the title track of Agnes Bernelle's album, *Mother*, the wardrobe is full of infantrymen.

It read:

mother the wardrobe is full of infantrymen
i did i asked them
but they snarled saying it was a man's life

JON AND IZZY



mother there's a centurion tank in the parlour
i did i asked the officer
but he laughed saying 'Queen's regulations'
(piano was out of tune anyway)

mother polish your identity bracelet
there is a mushroom cloud in the backgarden
i did i tried to bring in the cat
but it simply came to pieces in my hand
i did i tried to whitewash the windows
but there weren't any
i did i tried to hide under the stairs
but i couldn't get in for the civil defence leaders
i did i tried ringing candid camera
but they crossed thier hearts

i went for a policement but they were looting the
town
i went out for a fire engine but they were all
upside down

i went out for a priest but they were all on their
knees

mother don't just lie there, say something please
mother don't just lie there, say something please

It was some years later that I discovered that the person who had written this remarkably surreal, anti-war poem was a Liverpudlian poet called Roger McGough. He had been one of the Liverpool Poets; a socio-artistic grouping which in many ways, influenced the artistic milieu, which eventually produced the Beatles.

Of course, I had heard of Roger McGough. He turned up in my life, or at least the part of my life which is impacted by outside art on many occasions. There was another Beatles connection when he formed a band called The Scaffold with a geezer called Mike McGear whose real name was Michael McCartney. I





wonder if you can guess whose brother he was.

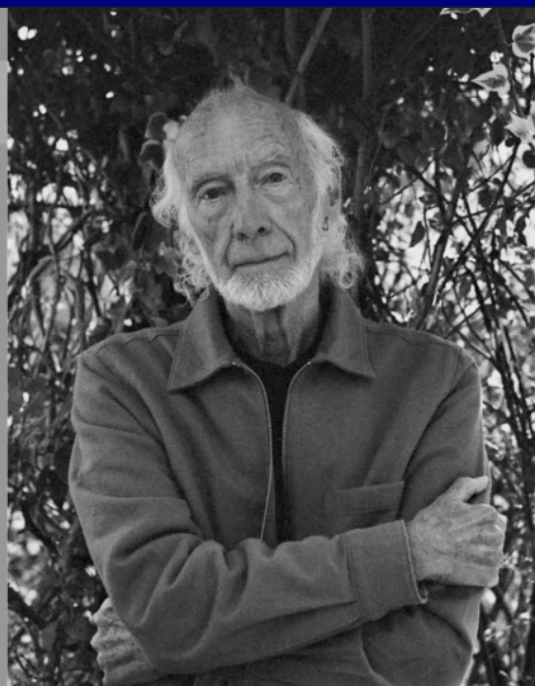
There is actually rather a good pub quiz question here.

Q: Paul McCartney is undoubtedly one of the greatest songwriters of the past century. His brother was the singer with The Scaffold, whose

**SPROUT
SPOKEN**
PRESENTS

ROGER MCGOUGH

ALIVE AND GIGGING TOUR 2023



biggest hit single, was something called Lily the Pink. Who wrote it?

A: The answer is that nobody knows. Whilst the unwary pub quiz goer is often bamboozled into thinking that it was written by one of the McCartney brothers, it wasn't. It wasn't even written by Roger McGough. It is an adaptation of the 19th century advertising song for a patent medicine called Lydia Pinkham's.

But I digress. After The Scaffold, Roger McGough, went on to join a very strange band called Grimms which combined the rump of his previous band with refugees from the Bonzo dog, Doodah band. They were favourite of an old friend of mine, Jane Bradley, who sadly has been dead now for nearly 30 years.

So when Isabel asked me if I wanted to see Roger McGough playing to a small but select audience in Bude, I answered something about His Holiness being a Catholic, and offered to buy

her dinner. And so we wen...

Well, it was an over cast evening in the falcons "secret garden". So secret that neither of us had heard of it. A large audience gathered fleeces and chair in tow. For was an interesting hour ahead of stories, ditties and poems.

Roger turned up for a chat to organiser and bookseller. Before commencing his view of the world through his eyes. Plenty of laughs and food for thought moments were plentiful.

As I young child I met Roger as he visited my school. At the release of "garling with jelly", a great set of childhood poems and belly laughing set of words/terms.

A great evening out and a world class poet. I managed to grab a book and meet him. Sharing my story from when I met him before and a hug we were gone.





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





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

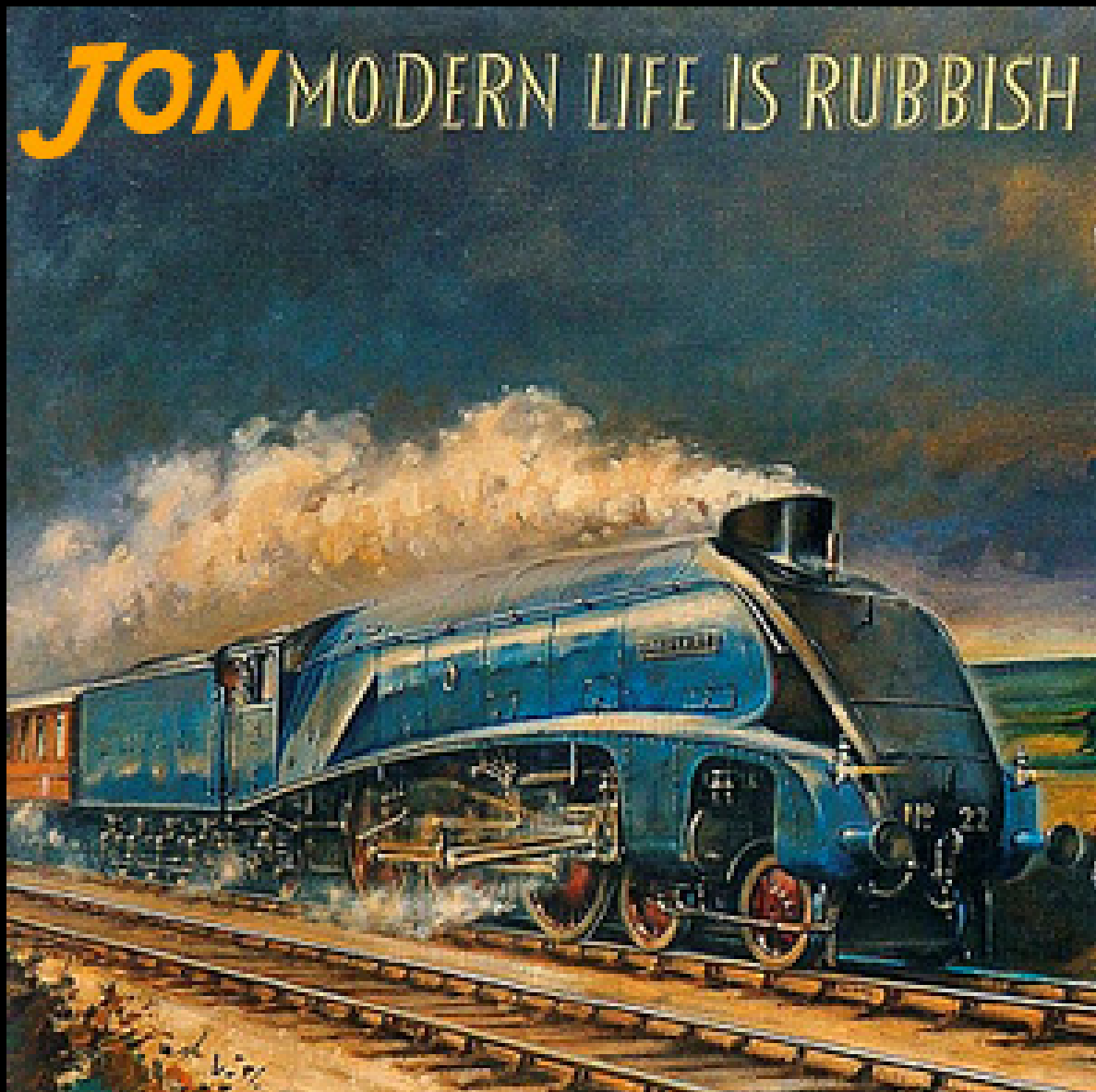


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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly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

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

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

Things May Come and Things May Go but the Dance of Lies Goes on forever and Jon applies for a mortgage so you don't have to

Welcome ladies and gentlemen, here is another rant about my highly subjective views on the modern world. In fact, I think I will do it in the style of the late great Prince Rogers Nelson: "good

evening, ladies, and gentlemen, boys and motherfucking girls, here's your editor with no name speaking, about how he hates the world", and that's about as far as I can be bothered to go, pastiching a track called Pussy Control from the Gold Experience album, which was the soundtrack to my 1998. I don't remember any more of the lyrics, so I can't really continue to pastiche them, mainly because I don't remember much about 1998.

For various reasons, I find myself in the unfortunate position of needing to get a mortgage. The following is extracted from a long letter that I wrote to an old friend of mine who has recently become a mortgage advisor.

Back in 2005 Graham and I came up to Woolsery, the little village in which my family have lived ever since July 1971, at ludicrously short notice because my father needed urgent help and I did not want to see him go into an old people's home where he would have been nothing but miserable.

However, we came up at such short notice that I had to abandon a lot of stuff I was doing for work, and so, when he died and left his estate split equally between me and my brother, I had to get a mortgage quickly. And because my financial situation was fairly ropey at the time, the only mortgage I could get was an interest-only mortgage, which has lasted me 16 years. The truth is that I never thought I was going to live this long, so I wasn't worried about the interest-only mortgage at the time.

COLLATED BY THE GIN REAPER AND LOUIS



I have always intended to get a lifetime mortgage for this house when, and if, the time came. However, in the current economic climate, since and presumably largely because of the war in Ukraine, this is not as easy as I had hoped. Ideally, I would like a lifetime mortgage with which I can let all the payments accrue and be settled out of my estate when I snuff it. But, if this is not going to be possible, I would like to have an interest-only mortgage which can keep me going for the next five or ten years until the financial situation improves and things go reasonably back to normal. I have a reasonable income, although I am stretched to buggery by the recent interest rate rises. I also own property in Exeter from which I get between £500 -

£700 per month. But I do not want to sell this property and I would rather not live there, though anything that you can suggest which will allow me and my new girlfriend and my various animals to live here for at least the next five years, would be gratefully appreciated.

That doesn't tell all the story. I have an acquaintance who is a financial advisor in Barnstable, and he was the guy who got me the current mortgage which runs out in April. He passed me on to a bloke he knew who does lifetime mortgages, and this bloke, or shall remain nameless, kicked me around for about three months before I gave up and started looking elsewhere. I was given a lifetime mortgage in principle about 16 months



ago, but the bloke I spoke to then advised me to wait until there was only a year left on my current mortgage before applying. In the meantime, that dickhead, Putin invaded Ukraine, and a bunch of jumps up twats in European countries aside to take their petty revenge on the good old United Kingdom and push our interest rates, even higher. That'll teach them for Brexit, they said.

So, when I did this as I had been advised, and found that the bloke had given me the mortgage in principle, the number of the line which I had been given the contact him didn't exist anymore, and

interest rates are through the fucking roof. So I am out searching for the money markets for a mortgage which will hopefully be allowing me to stay here for as long as I have left on this rapidly deteriorating planet.

So far, I have spoken to 7 mortgage providers and been turned down by five of them. Reasons given include the fact that up till about nine years ago, I had a museum open to the public at the top of my garden. It was only open by appointment and nobody paid anything. However, that seems to be somewhat of a no no as far as the Greater London community are concerned. Another

company reacted to the fact that I have a limited company registered to this address. Another company objected to the fact that there was work looked like a building site up the lane and opposite. And another just said that I didn't have enough equity in the house to justify lending me what I want.

I actually own another house in Exeter, or at least I own half of it shared with a housing association, and the mortgage is paid off nearly 20 years ago. However, it is too small for my ideal needs, and not really accessible via wheelchair, and none of us really want to live there anyway, and I don't relish the idea of evicting my tenant. I have no problem paying the monthly instalments, even at the disgustingly inflated rate that is holding sway at the moment, but the Inquisition, which I am facing from all the mortgage providers is unbelievable. The last time I applied for a mortgage, 18 years ago, the questions were basically "can you make the repayments?" And when I answered

in the affirmative, they gave me 120 grand. Now, despite the fact that I am solvent, I have to go through the details of what I spend each month on custard powder and knickers, and when I can't tell them the exact amount of my buildings insurance off the top of my head, they click their tongues disapprovingly.

I have written to my current mortgage company seeing if I can have an extension, but I don't hold out much hope. I sincerely hope that my friend to whom I alluded at the beginning of this rant, can sort it all out for me, because she can't I am seriously considering hanging on in here until I'm evicted, and then trying to claim squatter's rights, whilst throwing myself upon the mercy of the court of public opinion. I have also been advised to consult Age Concern.

I shall probably do all of these things, and then retreat into this column to rant about it.

Watch this space.

Yes. I hate the modern world.



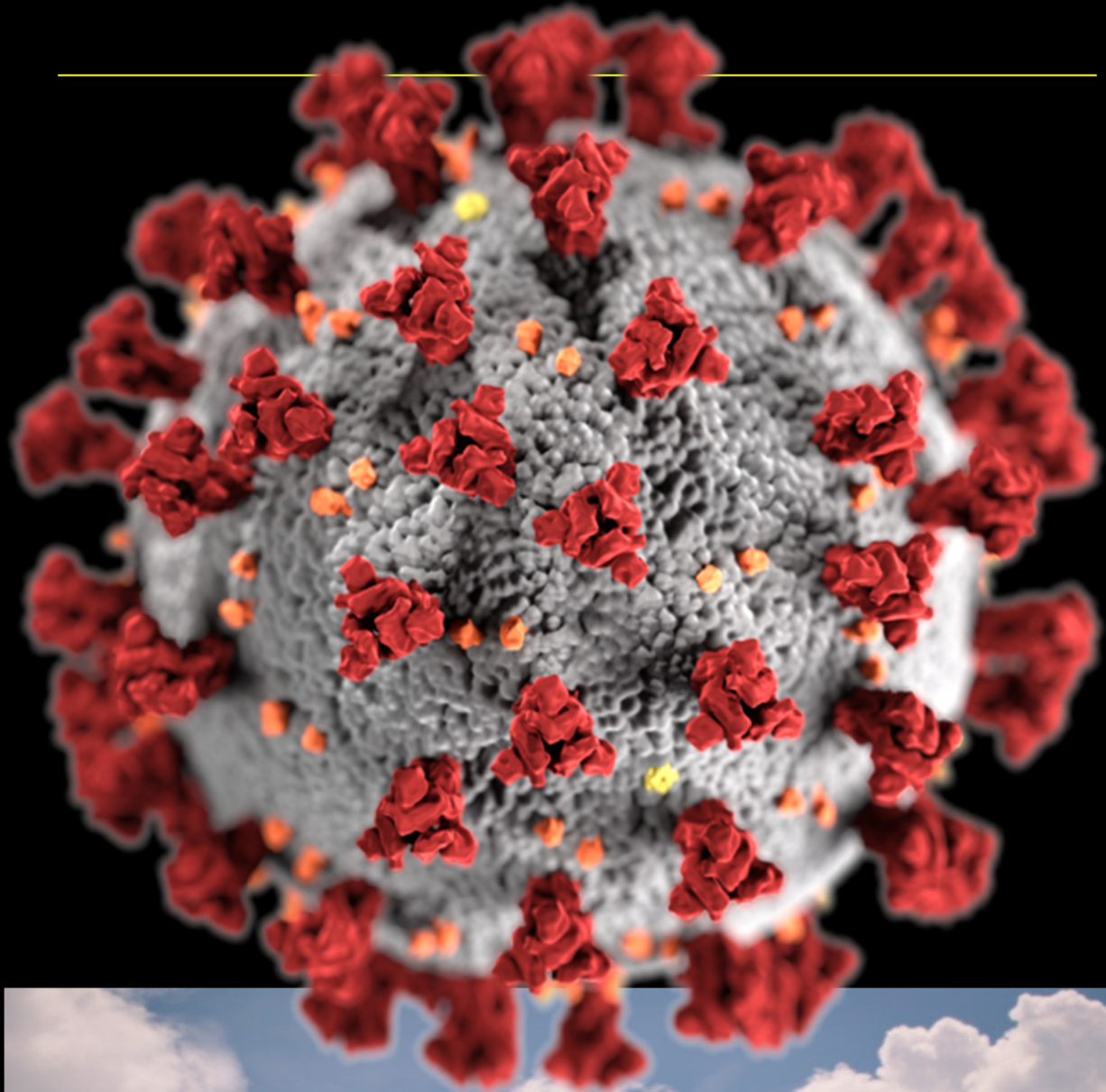


**DAD, WILL I EVER BE ABLE TO SAVE
ENOUGH FOR A 20% DEPOSIT**

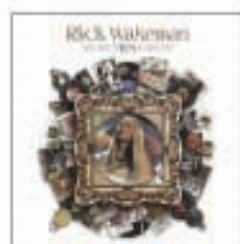


**START SAVING NOW AND WORSE CASE WE
CAN LOOK AT A GUARANTOR LOAN**





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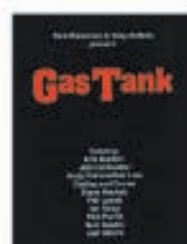
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
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TIME MACHINE

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

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



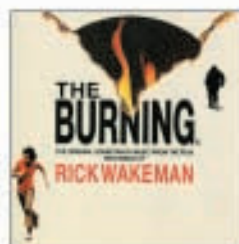
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG2014CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



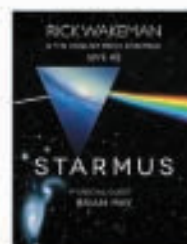
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



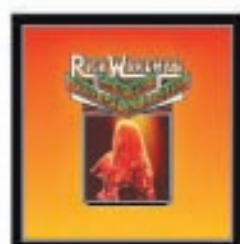
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2019DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2009CD



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and all other good music retailers



-Chris Packham



stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

COUNTED

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1. PASSES between Boston and Worcester, for
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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?**

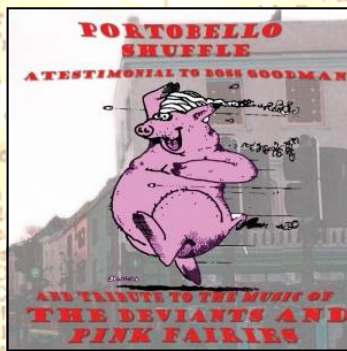
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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



Butterfly Conservation

Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



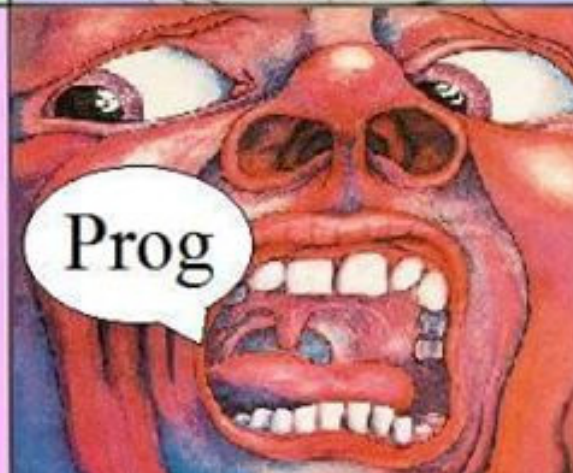
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



Prog

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





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

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

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

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

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

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

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

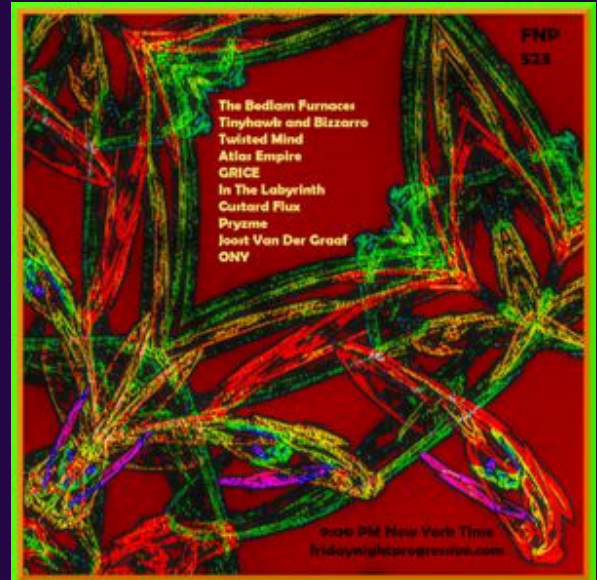
**Listen
Here**



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

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

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



The Bedlam Furnaces

Tinyhawk and Bizzarro

Twisted Mind

Atlas Empire

GRICE

In The Labyrinth

Custard Flux

Pryzme

Joost Van Der Graaf

ONLY

Listen
Here

Friday Night Progressive



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

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

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

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

**Listen
Here**



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion
from Fish to h

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

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

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

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

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

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

Happiness Is The Road - Part 2

Ep. 103

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

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

Could this be Marillion's most underrated album?

Listen
Here



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

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

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



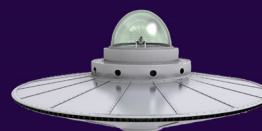
PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Non-Christmas Christmas Show 23/12/2022

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

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



**Listen
Here**



Gloria Coates
1933 - 2023

Gloria Coates (née Kannenberg) was an American composer who lived in Munich from 1969 until her death. She trained and worked also as actress, stage director, singer, author and painter. She is known for her many symphonies, chamber music, and vocal music for large and small ensembles. Her compositions have been performed internationally and recorded by notable orchestras. She ran a concert series for new music in Munich. Her First Symphony "Music on Open Strings" was played at the 1978 Warsaw Autumn.



Nini Nobless
1949 - 2023

Nini Nobless, also known professionally as Denis LePage, was a Quebecois musician, best known as one half of the Canadian disco band Lime. She formed Lime in 1980 with her then-wife Denyse LePage. Although known for their work with Unidisc, the band also had ties to the Matra label. Later in the band's run, Nobless transitioned, and she and Denyse continued to perform together, however there have also been performances by others under the brand of Lime. Nobless also released a handful of electro-pop records in the 2000s and 2010s. Nini Nobless died from cancer on August 21, 2023, at the age of 74.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Vaccine
1979 - 2023

Christine Clements, professionally known as Vaccine, was an American dubstep record producer based in California. She was one of the first women signed to a dubstep related record label (Hotflush Recordings), which was up until then a genre whose producers were almost entirely male. Before she started producing, Clements promoted other people's music. In 2014, she released the Decryption EP on ASC's label, Auxiliary Transmissions. Clements died on August 22, 2023, at the age of 43.



Toto Cutugno
1943 - 2023

Salvatore "Toto" Cutugno was an Italian pop singer-songwriter and musician. He was best known for his worldwide hit song, "L'Italiano", released on his 1983 album of the same title. Cutugno also won the Eurovision Song Contest 1990 held in Zagreb, SFR Yugoslavia, with the song "Insieme: 1992", for which he wrote both the lyrics and music.

THOSE WE HAVE LOST



Robert Hale
1933 - 2023

Robert Hale was an American operatic bass-baritone. He was first for a decade a leading baritone at the New York City Opera, where he performed mostly in Mozart operas and in the revival of belcanto opera. He then shifted to heavier roles, including his signature role of Wotan in Wagner's Ring cycle, performed and recorded worldwide, and he regarded the Deutsche Oper Berlin as his artistic home for almost two decades. Hale was a National Patron of Delta Omicron, an international professional music fraternity. Robert Hale died on August 23, 2023, at the age of 90.



Bob Feldman
1940 - 2023

Robert C. Feldman was an American songwriter and record producer, best known for his work in the 1960s with fellow writers Jerry Goldstein and Richard Gottehrer, including "My Boyfriend's Back", "I Want Candy", and "Sorrow". In 1966, Feldman and Goldstein moved to California to set up their own office, and also recorded together as the duo Rome & Paris. Feldman later worked as a record producer with Link Wray, The Belmonts, and others. In the 1990s, he moved to Nashville, and in 2002 co-wrote Dusty Drake's debut country hit, "And Then". In 2019, he published a book of verse, lyrics and memoirs.

THOSE WE HAVE LOST

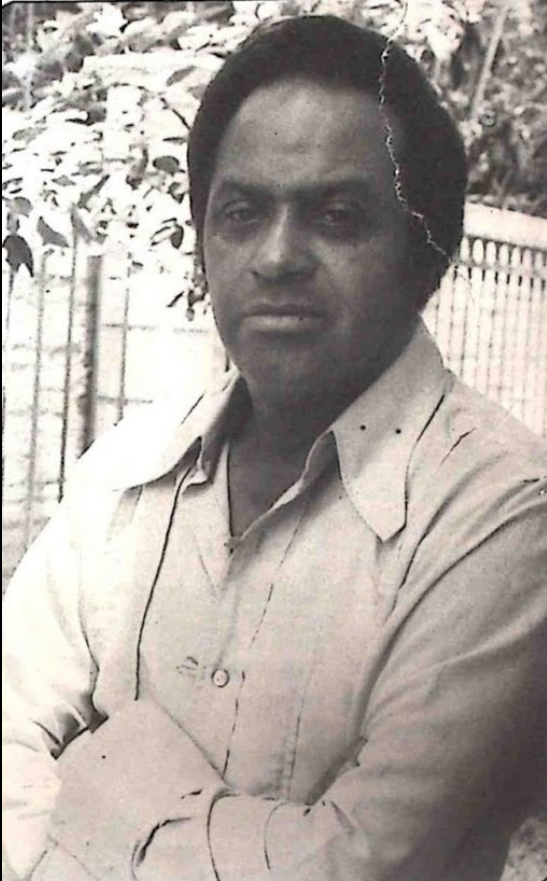


Bernie Marsden 1951 - 2023

Bernard John Marsden was an English rock and blues guitarist. He is primarily known for his work with Whitesnake, having written or co-written with David Coverdale many of the group's hit songs, such as "Fool for Your Loving", "Child of Babylon", "Rough and Ready", and the multi-million selling chart-topper "Here I Go Again". Marsden also recorded two soundtrack

CDs; his music has featured in many US TV shows. In 2015, the University of Buckingham granted Bernie Marsden an honorary Master of Arts degree. On the evening of 24 August 2023, Marsden died from bacterial meningitis, with his wife and two daughters at his side. He was 72.

THOSE WE HAVE LOST



Carlos Gonzaga
1924 - 2023

José Gonzaga Ferreira, better known as Carlos Gonzaga, was a Brazilian singer who had national success with the 1958 version of the song "Diana". His renown began when he was hired as a regular singer on Rádio Tupi in São Paulo. His recordings of versions of the songs "Oh! Carol", "Bat Masterson" and "Cavaleiros do Céu" were also successful. Carlos Gonzaga died on 25 August 2023, at the age of 99.



MC Marcinho
1977 - 2023

Márcio André Nepomuceno Garcia, better known as MC Marcinho, was a Brazilian singer and composer of funk melody. He was famous for such hits as "Rap do Solitário", "Princesa", "Glamurosa", "Garota nota 100", and "Tudo é festa". During the height of his career, he was dubbed the "Prince of Funk". Garcia came to be most prominent in the funk carioca genre during the 1990s. At the beginning of the 2000s, MC Marcinho began to disappear from the limelight.

He regained popularity by aiming for a more contemporary sound. Between 2006 and 2008, he went on hiatus after a major car accident that resulted in the amputation of one of his legs. He later released a music DVD, before reducing his work schedule after a bout of pneumonia. In August 2023, Marcinho's health began to decline as he began to develop multiple organ

THOSE WE HAVE LOST

dysfunction syndrome, and died on 26 August, at the age of 45.



Bosse Broberg
1937 - 2023

Bo Lennart "Bosse" Broberg was a Swedish jazz trumpeter and composer. He learned to play accordion as a child and switched to trumpet aged 14. He studied music at the University of Uppsala and performed there in his own small ensemble in a hard bop idiom. He took leadership of Sveriges Radio's jazz programming in 1966, keeping the position until 1990. He also formed a big band in 1995 called Nogenja Jazz Soloist Ensemble.



Denyse Plummer
1953 - 2023

Denyse Burnadette Kirline Plummer HBM was a Trinidadian calypsonian and gospel singer. The child of a white father and a black mother, she initially faced significant prejudice in a genre traditionally seen as Afro-Caribbean, but was eventually recognised as a leading calypso performer. She participated in several television talent competitions as a child and teenager. Between 1977 and 1983 she recorded some of the pop songs she typically performed at small bars and hotels throughout Trinidad and Tobago after leaving her day job in her mid-thirties. In 2001, she won the Calypso Monarch title with her songs "Heroes" and

THOSE WE HAVE LOST

"Nah Leaving". In 1986, Plummer made her debut at Calypso Fiesta. As her career progressed, Plummer became known for her ornate costumes. In 2015, prior to Carnival, Plummer announced that she had become a born-again Christian, and performed solely gospel Calypso. Plummer died on 27 August 2023, at age 69, after being diagnosed with stage four breast cancer.



Brian McBride
1970 - 2023

Brian Edward McBride was an American musician best known as one half of the duo Stars of the Lid. He also released two solo albums, *When The Detail Lost Its Freedom* and *The Effective Disconnect*, on Kranky using his own name. McBride moved to Austin, Texas, in 1990 where he met Adam Wiltzie, forming Stars of the Lid in the early 1990s. He also worked with the now defunct Pilot Ships. McBride was also a member of the duo Bell Gardens.



Len Chandler
1935 - 2023

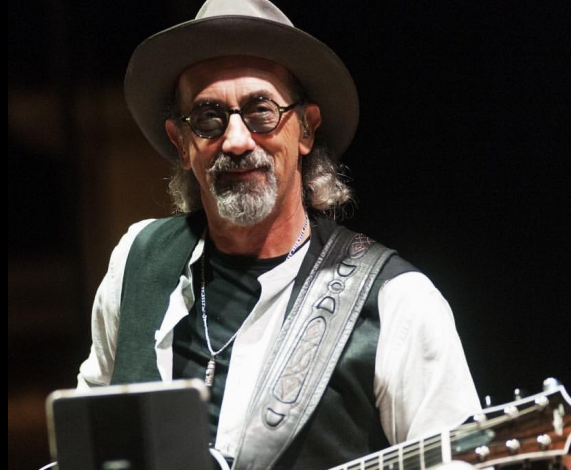
Len Hunt Chandler Jr. (May 27, 1935 – August 28, 2023) was an American folk musician. Chandler showed an early interest in music and began playing piano at age 8. By the early 1960s, Chandler began to get involved in the Civil Rights Movement. He sang at demonstrations and rallies and won a reputation as a protest songwriter. Chandler was also a performer in the travelling anti-war troupe F.T.A. Chandler's song "Keep On Keepin' On" of 1964 was used by Martin Luther King Jr. in a speech after King's secretary saw the song in New York Broadside issue 34.

THOSE WE HAVE LOST



AUGUST 08 1992 - 2023

Ray Davon Jacobs, known professionally as AUGUST 08, was an American musician and singer. He co-wrote on the Billboard topping hit "I'm the One" by DJ Khaled featuring Justin Bieber, Quavo, Chance the Rapper, and Lil Wayne. He also wrote on "Fashion Week" by Wale featuring G-Eazy. In 2018, he signed with American music company 88rising. He died on August 28, 2023, at the age of 31, from unknown causes.



Jack Sonni 1954 - 2023

Jack Sonni was an American writer, musician, and marketing executive, best known as "the other guitarist" in Dire Straits during the band's Brothers in Arms era. After his collaboration with Dire Straits, Sonni contributed to other musicians' works but ended his professional musical career when his twin daughters were born in 1988. He began a second career as a marketing executive. In 2001, he became vice president of marketing communication for Guitar Center. In mid-2006, Sonni left Guitar Center to write literature. He later returned to playing music on a regular basis with his band, The Leisure Class.

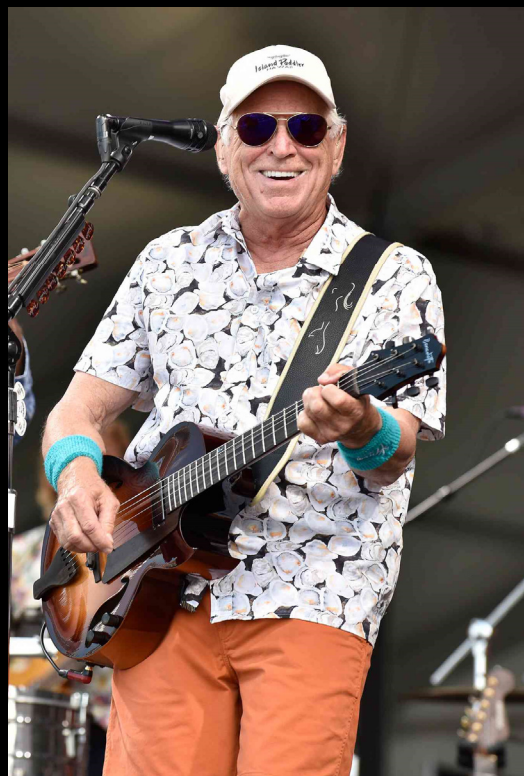
THOSE WE HAVE LOST



Milka Stojanović
Милка Стојановић
1937 - 2023

Milka Stojanović was a Serbian soprano opera singer who achieved international success. She sang with the National Theatre in Belgrade from 1960 and started her international career in 1962 when she appeared at the Edinburgh Festival. She

performed at the Metropolitan Opera and was a permanent guest singer at the Bolshoi Theatre. Stojanović remained the prima donna of the Belgrade Opera until her retirement in 1993.



Jimmy Buffett
1946 - 2023

James William Buffett was an American singer-songwriter, musician, author, and businessman. He was best known for his tropical rock music, which often portrays a lifestyle described as "island escapism". Together with his Coral Reefer Band, Buffett recorded hit songs known as

THOSE WE HAVE LOST



"The Big 8", which he played at every show: "Margaritaville" (1977), "Come Monday" (1974), "Fins" (1979), "Volcano" (1979), "A Pirate Looks at Forty" (1974), "Cheeseburger in Paradise" (1978), "Why Don't We Get Drunk" (1973), and "Changes in Latitudes, Changes in Attitudes" (1977).

Of the over 30 albums Buffett released, eight are certified gold and nine are certified platinum or multiplatinum. Aside from his career in music, Buffett parlayed the "island escapism" lifestyle of his music into several business ventures. He was also a bestselling author. Buffett died on September 1, 2023, age 76, in his home in Sag Harbor, New York, due to complications from merkel-cell carcinoma, a rare and aggressive skin cancer, with which he had been diagnosed four years earlier.

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



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Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



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

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

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

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

The Fall

Take America

10CD box set

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

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

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

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



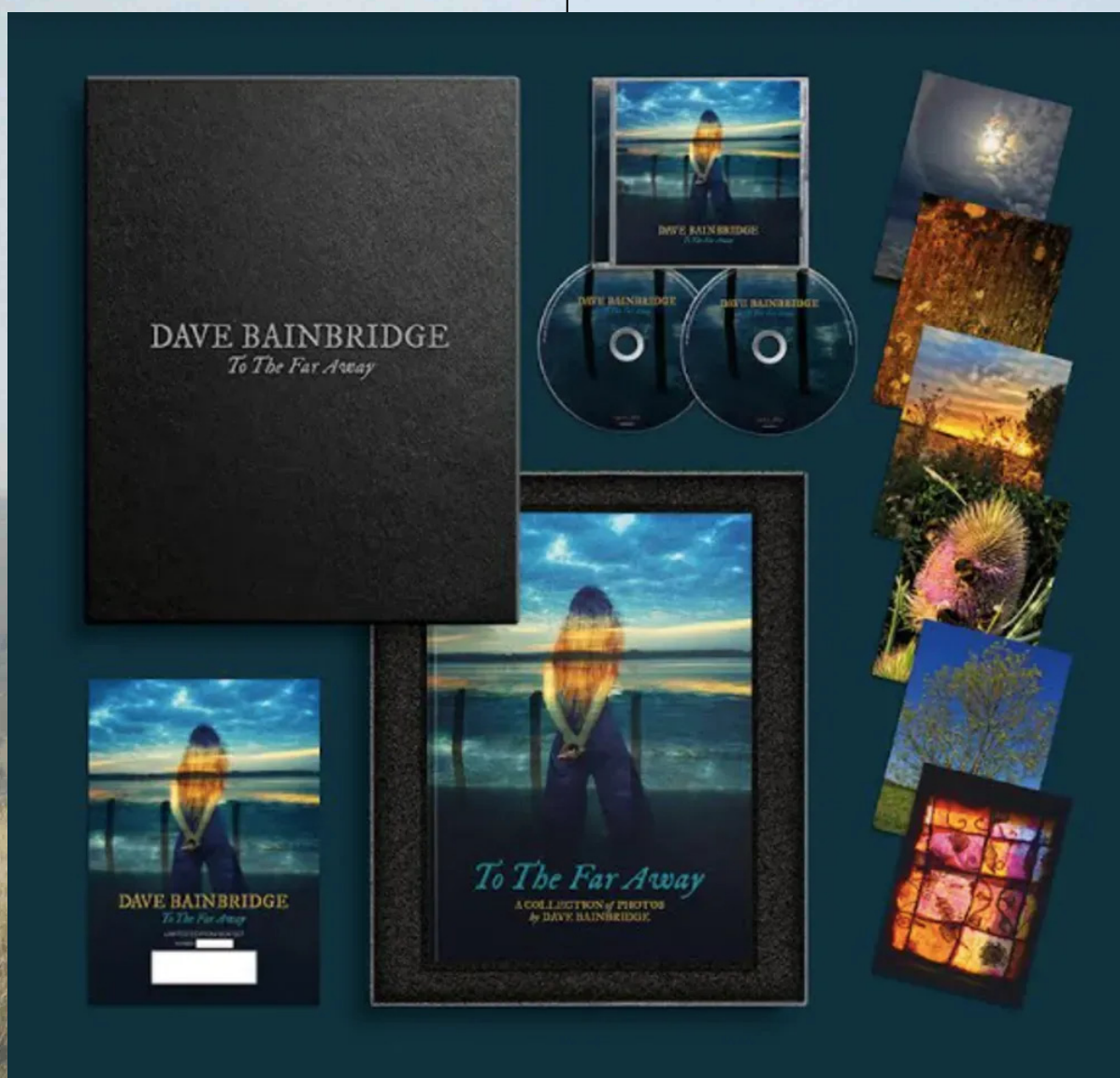
Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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

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

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

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

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

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



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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

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

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

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

Celestial Fire

Live in the UK



dvd/2cd



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actions



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Gonzo #27 The Prog shirt

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Gonzo #24 The Daevid Allen shirt

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Gonzo #23 The Michael Des B...

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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/gonzowebly>



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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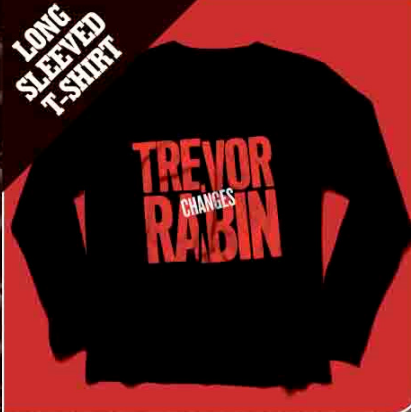
<https://nodogleftbehind.org/>

TREVOR RABIN

PULLOVER
HOODIE



LONG
SLEEVED
T-SHIRT

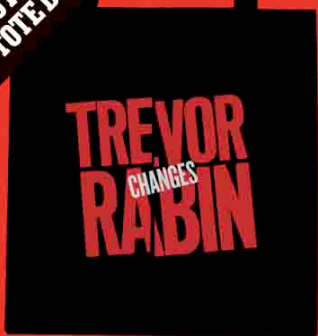


SHORT
SLEEVED
T-SHIRT



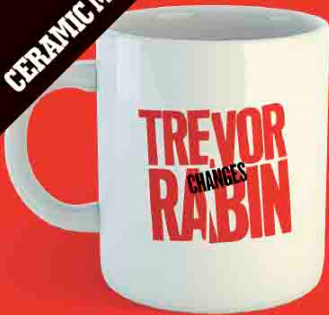
COTTON
TOTE BAG

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Monkeyman By Kurious & Cut Beetlez

Following on from my recent review of the Monkeypox single (you can read that [HERE](#)), there was no way I was going to pass up the chance to review the album, Monkeyman.

Considering just how good Monkeypox was, it proved that Kurious (USA) teaming up with the Cut Beetlez (HP Lovescratch and DJ J-Man - Finland) was going to be, what was looking like, a dream Hip Hop collaboration between a legendary emcee and one of Hip Hop's brightest up and coming Producer duos. Monkeyman also has features from Ceaz Da God, Yahzeed The Divine and Homeboy Sandman.

So, what I am going to do is not beat around the bush here and just get straight into the album...

The Album kicks off with High Speeds, that has this heavy industrial sound, cut up to give it the vibe of a revving engine, before the beat drops with pounding drums and bass vibes, interspaced with these jazzy moments and more of that cut up revving engine sound. All this combined really helps to give you a musical interpretation of speed. Over this Kurious drops intricate lyrics that give the impression of speed without him seemingly drawing a breath. This makes it a challenge to follow what he is saying, making you want to listen over and over before you get to the point of simply enjoying what you hear without going too deep. The heavy pounding industrial feel sound continues on Hog Tied, which features Ceaz Da God. Mixed in with the heavy industrial vibe are these electronic sounds and some keys that bring this calming element that just seems to take the edge off the roughness of the sound. Kurious and Ceaz Da God drop these lyrics that really seem to reflect the struggles faced by underground artists trying to make it in life. There are no assurances or pension plans, just hurdles and negative judgments that a rapper is a gangster or a dealer; no one takes the time to understand where they grew up and how that affected how they are seen growing up and trying to make a name as a Hip Hop artist. Jazzy horns and heavy drums form the foundation of sound for Mint Leaves, giving this one some really energy. Yahzeed The Divine joins Kurious to lay down some mind-bending lyrics that spin tales from life that also have elements of contrast and the two sides to every coin or that so many people have a hidden side to their nature.

Next up is the single, Monkeypox, and I'll give you my thoughts from the original

STEVE RIDER



review. 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. Monkey Scratch is the first of two instrumental, cut n paste style scratch tracks. Here we get treated to a funny little story about the monkeyman, over which the Cut Beetlez provide a classic Hip Hop head nod style track with more cuts that you can shake a stick at or eat a banana to. This is followed up by Monkey Scratch II, which continues that cut n

paste style sound mixed with plenty of cuts and jazzy elements. This time the focus is more on Kurious and mixed in with the monkeyman vibe; it's just the kinda track you wanna nod ya head and bounce to, because the Cut Beetlez don't give you time to think here but, just to enjoy yourself.

As we move into the second half of the album, it's time for the Monkeyman Theme. Here the multi-layered jazz sound takes you down into the cellar where the smoky jazz club is in full swing. You get into the groove of the sound being laid down by the Cut Beetlez on stage while Kurious steps up to the mic dropping lyrics in both English and his native tongue, speaking on all the elements of the monkeyman's mind, which just goes to prove there is more to monkeyman than meets the eye. Now you're down here in the jazz club, there is no need to move out your seat as horns and bass keep the place rocking and the Cut Beetlez and Kurious lift the Pointy Fingers at the crowd. The upbeat nature of the sound keeps the energy levels up as Kurious explains exactly what it's all about. So, many are quick to point their fingers, forming judgements and laying blame on others but, don't think to look at themselves and question why they are laying the blame in the first place. Next we find drums and piano as the main elements of the sound on Magnetic, where Homeboy Sandman joins Kurious on stage. This one is all about the magnetic nature of things and how they attract one thing to another. That magnetic force that pulls or repels is reflected by the Cut Beetlez in the almost nerve tingling sound of the bridge, which seems to have a musical representation of that invisible force.

Time To Boogie brings the cymbals to the forefront over a what seems to be a muted drum beat but, this sound allows more focus on the vocals. Here Kurious seems to be saying that in life people are often too serious, taking things literally and not taking the time to look beyond what is right in front of them; there is definitely a lot to be said for not taking this personally

and remembering to always make time to have fun and boogie. Moving to the final track of the album, Whiskey All You Want has this drum beat over which is a nerve tingling piano sound that is almost at odds with the vocals as always there are also some additional elements mixed in just to keep you're ears and you head focused. Kurious pours us a generous measure of the golden lyrical goodness, having the same effect on our ears that has as a drink, burning its way into our awareness, the more you drink, or listen, the more of an effect it has on your mind. I can't think of a better way to round off the album than to sit back and let Kurious bring his single malt lyrics to the table. I mean, whiskey all you want or listen all you want, here it's the same thing...

You just have to sit back and take five after listening to this album...

That's in order to process what you just heard. Let's face it there are two elements here right, as with any album, the lyrics and the music, so why not just look at them both individually first...

Musically, the Cut Beetlez, who are always pushing the boundaries of mixing Hip Hop and Jazz music, fusing their sound with a growing repertoire of influences and sounds which they use to great effectiveness when providing the backdrop to any musical project, be it a single, album or EP, and here they demonstrate that expert experimental quality to great effect; using the Hip Hop and Jazz sound as the base, they bring in sonic and electronic elements, and cuts, of course, to create a sound that is quickly becoming their own. You sit for hours just picking over their sound and the various elements but, in the end what they do is to use everything in their growing production armoury to bring a sound that is unique to every project they are a part of. Without a doubt, Cut Beetlez are quickly becoming one of these go to names for Hip Hop production, especially if you want something with a little edge to it.

Lyrically Kurious brings a quality that always make you think and think again when you are listening to his words. Every line and verse is packed with intelligent, witty and intense use of metaphoric wordplay, that is delivered in such a way as to not only leave you breathless but, also has you listening over and over again to try and catch every word, thinking that you can ably interpret what is being delivered but, sometimes its just not possible you have sit back and think, I'm just gonna enjoy what I'm listening to because that is exactly what seems that Kurious is putting across here. He does reflect a lot of what he sees around him in life but, he puts it across in such a way as to make it entertaining and, at the same time, stretch the possibilities of just how you can put a message across to the listener. He has to be one of the great wordsmiths out there right now.

Before I get off the topic of the Vocals, it is important to give a shout to the guest artists. Most of you will be familiar with Homeboy Sandman but, you may not be





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so familiar with Ceaz Da God, Yahzeed The Divine, however, after their appearances on Monkeyman you'll want to remember those names. All three bring their own unique styles to the album and all add that extra depth, perfectly complimenting the overall style of the album.

So, what does this all mean when we look at Monkeyman in an overall sense, what it does mean is that Monkeyman takes the fusion of Hip Hop and Jazz, throws the rule book out the window and rewrites it and says here is a project that you can listen to anywhere and everywhere; that is never gonna get old and never cease to bring you enjoyment. In fact, once you have listened to this top to bottom, there is a little voice in your head that says this is one of those instant classic Hip Hop albums, and it's a classic because it brings something new to the table and raises the bar for those that follow. It's also one of those that's hard to get out your head too...

Monkeyman is released through Weaponize Records and is available on digital and limited-edition vinyl from the 1st September.

My thanks to DJ J-Man and HP Lovescratch for giving me the chance to give this one the review treatment. Respect to Kurious and Weaponize Records too

On that note,

I'm out,

Steve.

LIBRA

By Whirlwind D

Since I first met Whirlwind D back in 2017 at the first ever Rope-a-Dope in Bristol, he has become a good friend and one of my personal favourite emcees in the UK. Beyond that, and something that has to be noted in this special year for Hip Hop culture, Whirlwind D has immense knowledge on the history of Hip Hop music and more, which he brings to the airwaves and pages of such publications as Record Collector.



There is something special about any new release from the man from B-Line/Solid n Mind/Tru-Tone Records and Liberty grooves. There is a depth of feeling that you do not always get with all the music that you listen to. When you put on a Whirlwind D release you know this is something you can listen to anywhere, with anyone, and there is an anticipation that every track will speak to you on one or even many levels, be it just the fun lovin' musical side or reaching in and tweaking the very nerves of a deep emotional link you have to the subject matter. Whirlwind D truly delivers music for the masses.

LIBRA promises to tick all the boxes musically and vocally on what is expected

to be his final long player. LIBRA is also an album of two parts, one that symbolises the two sides to anything, more on that as we go along. Featuring production from Specifik, Djar One, Smoove, Farma G, Franky Roar, Mr Fantastic (ae Productions), Lewis Parker and Simon S, plus guest appearances from Farma G, Junior Disprol, Chrome, Specifik and Lewis Parker, with cuts coming from Specifik, Jazz T, Miracle, Mr Fantastic and Djar One; this album promises to be one of the standout releases of 2023.

So, please join me as we cast our heads to the night sky and the stars of the constellation of Libra and allow the

are suitably hyped up, it's time for that Everyday Hustle with Whirlwind D, Djar One on production and Specifik on the cut. Brining that Hip Hop funk vibe with drums, bass, guitar and keys, the tempo and energy switches up once more. Don't expect to have chance to take a breath before the bridge as D keeps the bars coming at pace as he relates how it is to be out there every day, work, rest, and play, doing what you gotta do before finding the space to think, write and record. The daily grind we all have done, will do and expect, means that you do have get on that hustle to do the things you enjoy and often these things play second fiddle to the more mundane aspects of everyday life. There are times when the everyday grind gets too much and we have to take some time out, kick back and chill; and what better way to do that, than by soaking in the Ocean's Breeze, with Djar One on production and cuts. The sounds of the ocean and gulls, mix with some funky drums and flute vibes to bring a sound that, initially, make to think this sounds like 'Labels pt II', now it might not be that but, it has the same infectious sound and feel-good factor, which gets the adrenaline pumping, especially when the horns drop in. Whirlwind D's flow adds to that adrenaline-fuelled feel as he gives us line after line that creates a mental picture in your mind, of summer days, BBQs, and live music events, in fact everything that you love about that holiday vibe. Now, bearing in mind that we have just been thinking of the track 'Labels', what better way to round off the Grey Matter side of this album than with Labels (Smooove Extended Mix); I previously reviewed the 7" version of this when it was released as the B-Side to 'Without Music' in 2021, featuring Smooove on production and Specifik on cuts. With this one Smooove takes the original from 2018's 'Beats, Bit's and Bobs' and adds this awesome feel-good factor by bringing in strings, drums, and horns to give you this funky Hip Hop vibe mixed with a big band sound that not only ramps up the adrenaline already running through you but, is all one of the most infectious

sounds around. Whirlwind D takes us on a trip through his early days in Hip Hop and how the various record labels and their releases would be a huge influence and even keep you hanging for what they would be dropping next, in fact the record labels became the things we looked for as much as the artists. Labels always brings back memories of flicking through the vinyl, tapes and CD's in the various record stores in Southampton or trips up to London; when you didn't recognise an artist you looked at the label or, very often with 12" singles in generic sleeves, it would be the label name that stood out. What a way to end the first side of the album, as this one is gonna stick in your head as you flick to the B-side...

As you spin the disc from one side to the other, the energy switches to one of Dark Matter, and a more serious air settles around you as the diamond needle ignites the Flames; produced and featuring Farma G, with Specifik on the cuts. Heavy drums, piano and guitar fills you ears with vibe that immediately causes your every nerve to tense and contract with an ominous vibe. Gone are the up-tempo flows as Whirlwind D and Farma G bring into stark and emotive focus, the pain and suffering that is caused by conflicts and war, be it on the streets or in another country. Every day the media brings us unsettling images and news of war, murder, and suffering; making the world outside of our own four walls to be a place where money is power, blood is just by-product and tears are the rivers and oceans. With those images of reality still stinging our eyes, Specifik brings production for False Prophet, with Jazz T on the cuts. Up-tempo drums, horns, keys, and an ominous bass sound brings a deep heavy vibe that makes want to listen to what's coming next. Whirlwind D takes our focus from the outcome of conflict and puts it squarely on those in a position of power who purport to be our saviours. The leaders who talk the talk and bring slogans of hope, drawing in the masses with lies dressed up as fact, all in order to gain support and to be put in the ultimate position of power. Once they have the



power, they look down on those who put their trust in them, using them as their stairway to gain more and more, while the lies and misrepresentation causes more and more suffering, poverty, and pain. The false prophet sits in a place where they never want anything, are never cold and never hungry, while those who follow starve, freeze, and so often pay the ultimate price. The realisations of the harsh reality of life around us, begins to permeate into our very soul; down into The Deep, where Franky Roar is on production and Miracle brings the cuts. The sound here multi-layered with pounding beats, percussion sounds and electronic vibes, together they create a dark raw soundscape for a posse style cut that sees Whirlwind D joined by Junior Disprol, Chrome and Specifik on the mic. The four emcees join forces to vocally expose and destroy those who sit in the racist far right-wing camps; those people who use the symbol of the St. Georges cross to promote sick racist, narrowminded views of a nazi-based white master race, where all other races are subservient. These outdated and

uneducated views only serve to hold the entire world back from standing together as one unified people, where all are accepted. Hip Hop culture has always promoted the understanding that we are all same colour underneath, something that is truly a foundation for a better world. With hope building inside us the tempo increases as Mr Fantastic brings the cuts and production of upbeat drums over a sampled vocal with bass, to fuel the adrenaline once more in a more positive way. The pace returns to D's vocals too, this matches the up-tempo beat and the pounding of his feet and heart he breaks into a Sweat. It's all about pushing yourself to be fit, be that physically or mentally, you have to exercise your body and mind to keep yourself in peak performance, or at least keeping yourself ready for the next challenge. As the light at the end of the tunnel approaches, the legendary figure of Lewis Parker steps up to guest and produce Lucky Number, alongside Specifik on the cuts. This was originally released on ae Productions back in 2022, which I reviewed at the time. The dark dystopian vibe that Lewis Parker

brings sound wise, fits perfectly with the Dark Matter vibe, the multi-layered sound of drums, horns and guitar notes, among other elements, really draws you in with a whole cinematic soundtrack style sound. Vocally we find Whirlwind D and Lewis Parker speaking on those lucky numbers that we all gamble on in the hope it will bring us some good luck but, it's really all about those in a place of power who are always rolling the dice, playing with the lives, hopes and dreams of the everyday person. We are not just the pawns in their games, we are steppingstones and blocks they use to build their empires, and let's face it, if we want to be brutally honest, we are all expendable in the eyes of those who govern. The only true lucky number we have is that there is strength in numbers and if we all rise as one, we can turn the tide of luck in our favour, there is light at the end of the tunnel. The final track of the album looms which sees production from Simon S and cuts by Specifik on The Music (Dirty Mix), there is an interesting story behind this but, that's one for Whirlwind D to tell. There is this raw sound of drums and horns that has that old dusty vinyl sound about it. We are finally out of the tunnel and back in the light as Whirlwind D spins more stories around what it is to have the music running through your mind, body, and soul, from the mind, via the pen, to the page and then on record to the stage. The mind of the artists creates the music we listen to, and when that music is created with genuine love of the sound, it helps bring energy and positive feelings as it connects with the listener. There is not much more to say but, if you truly feel the heart and soul of what has been put into the music you hear, it can't help but uplift you and bring you true joy.

Let me be perfectly honest here, it's very hard to put into words how good this album is, in fact in trying to sum up what I felt overall, it was like I'm saying goodbye to an old friend, it actually brought up emotions that made me just stop for a minute. So, overall, what this said to me was this; all of us, as we journey through life, have moments we

can look back on as key moments and artists will have a release that they look back on as the crowning achievement, something that defines their career, and I think that Libra is that defining moment for Whirlwind D!

LIBRA has this Yin Yang element to it that shows two sides of the same coin. On the one side you have the upbeat fun loving music that is uplifting for us all to listen to, brought to us on the Grey Matter side, then, with the Dark Matter side, you get the serious side of the music that reflects the harsh realities of life and working hard to provide for the family while still seeking to nurture the creative side that wants to bring good music to the world, and to uplift as much to inform and educate.

LIBRA has it all, it shows Whirlwind D as his peak creatively bringing every aspect of what he enjoys about music, to the forefront. Not only that but, everything here is delivered in a way that connects with the listener. It is easy for anyone hearing this to relate to everything that is laid out here, and not just that but, you can literally feel that connection, you can feel the love and dedication he has to giving the audience something truly entertaining and enjoyable, and does mean listening and understanding those harsh realities, because if you didn't have those, you would not be able to truly understand the positive messages, you have to have balance and Whirlwind D delivers balance to the next level.

Part of what makes LIBRA so special is that Whirlwind D works with producers and artists who he respects and who are friends as much as they are guests. They all bring out the best in each other, you get the sense that this is really about family. I say that because if you have ever been to a Hip Hop event, a B-Line Recordings event and so on, there is that feeling that you are all part of one big family, something that is the essence of Hip Hop Culture and I feel that it is that essence which contributes to why this album is so special. That is also reflected



in the album artwork from John Dyer, who has captured the concept of the album perfectly on the cover.

I had better round things up now or we'll be here forever.

For me LIBRA is truly going to be one of the Hip Hop albums of 2023, hands down. I have no doubt it will become an instant classic as it has everything you could want from a Hip Hop album. I have heard the word, defining, used about this album but, I think it runs deeper than that, I really think this album shows creative excellence and a desire to give a lasting piece of art to the world that people will enjoy for as long as there is music...

I have to say it has been a true honour to have the chance to review this incredible

album. My humble thanks to Whirlwind D for allowing me to review this album so early on, and for sending me one of the first copies to land.

LIBRA is released on 1st September through B-Line Recordings and Hip Hop Be Bop, so check the links below on the day...

I'm out, till next time,

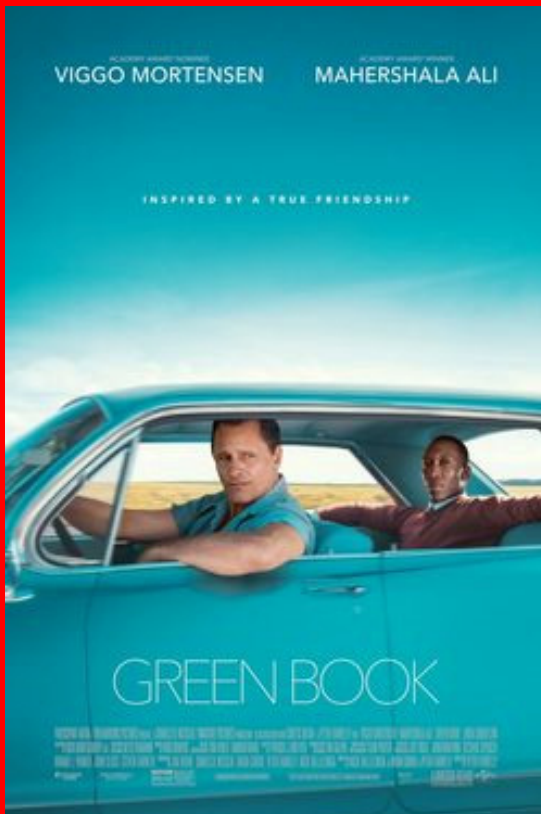
See Ya.

Steve



MARK AT THE MOVIES

Mark Raines



Green Book

Directed by
Peter Farrelly

Release dates
September 11, 2018 (TIFF)
November 16, 2018 (United States)

Plot

In the Bronx in 1962, Italian American bouncer Tony Lip searches for new employment while the Copacabana is closed for renovations. He is invited to

an interview with Dr. Don Shirley, an African American pianist in need of a driver for his eight-week concert tour through the Midwest and Deep South. Don hires Tony on the strength of his references. They embark with plans to return to New York City on Christmas Eve. Don's record label gives Tony a copy of The Negro Motorist Green Book, a guide for African American travelers to find motels, restaurants, and filling stations that would serve them in the Jim Crow South.

Tony and Don initially clash as Tony feels uncomfortable being asked to act with more refinement, while haughty Don is displeased by Tony's habits. As the tour progresses, Tony is impressed with Don's talent on the piano and is increasingly appalled by the discriminatory treatment that Don receives from his hosts and the general public when he is not

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

INSPIRED BY A TRUE FRIENDSHIP

GREEN BOOK

OFFICIAL TRAILER



onstage. In Louisville, Kentucky, a group of white men beat Don and threaten his life in a bar before Tony rescues him. He instructs Don not to go out without him for the rest of the tour.

Throughout the journey, Don helps Tony write eloquent letters to his wife, which deeply move her. Tony encourages Don to get in touch with his own estranged brother, but Don is hesitant, observing that he has become isolated by his professional life and achievements. Don is later found in a homosexual encounter with a white man at a pool, and Tony bribes officers to prevent his arrest. In Mississippi, the two are arrested after police officers pull them over late at night in a sundown town, and Tony punches one officer after being insulted. While in jail, Don asks to phone his lawyer and instead uses the call to reach Attorney General Robert F. Kennedy, who pressures the governor and police officers to release the two. Once they are free and back on the road, Don reprimands Tony for his distasteful actions, and a heated argument

erupts regarding race relations and meritocracy. The two eventually find a hotel for the night, and manage to reconcile.

On the night of Don's final performance in Birmingham, Alabama, he is refused entry into the whites-only dining room of the country club where he has been hired to perform. Tony threatens the owner, and Don refuses to play since they refuse to serve him in the room with his audience. Tony and Don leave the venue and instead have dinner at a black blues club, where Don joins the band on piano. The pair head north in an attempt to make it home by Christmas Eve but are caught in a blizzard. They are then once again pulled over by a police officer. Worried they are about to get the same treatment, both are surprised when the officer turns out be friendly and only pulled them over because he noticed one of their tires was flat. The officer then helps them fix the tire and they are able to make it home. Tony invites Don to have dinner with his family, but Don declines. Sitting alone at home, Don changes his mind and returns to Tony's home,

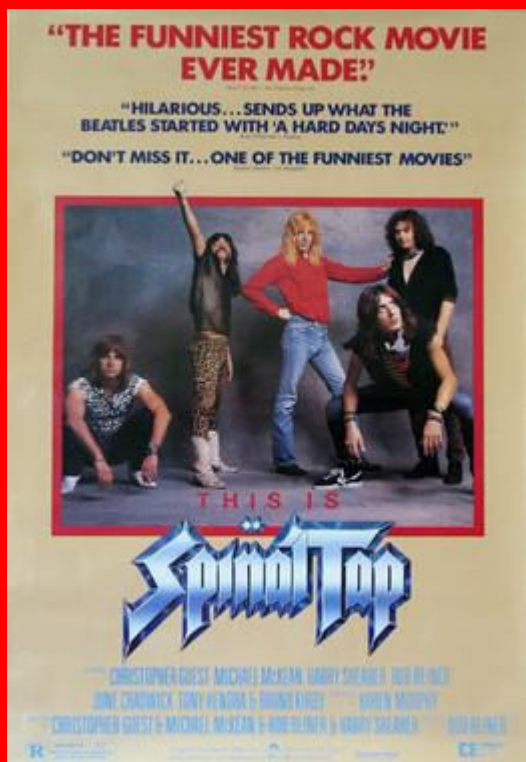
where he receives a surprisingly warm welcome by Tony's extended family.

The end title cards show real-life photos of Don and Tony. It states that Don continued to tour and create music, while Tony went back to his work at the Copacabana, and that they remained friends until dying months apart in 2013.

Film Trailer

https://youtu.be/QkZxoko_HC0?si=NkvJcLui5vTqWizY

Based on a true story
4 out of 4 stars



Spinal Tap
Directed by Rob Reiner
Release date
March 2, 1984

Plot

Filmmaker Martin "Marty" Di Bergi is creating a documentary that follows

the English rock group Spinal Tap on their 1982 United States concert tour to promote their new album *Smell the Glove*. The band comprises childhood friends David St. Hubbins and Nigel Tufnel on vocals and guitar, bassist Derek Smalls, keyboardist Viv Savage, and drummer Mick Shrimpton. They were known as the Originals until they found out another band had that name, so they changed their name to the New Originals. They had a hit as the Thamesmen with their single "Gimme Some Money", before changing their name to Spinal Tap and achieving a minor hit with the flower power anthem "Listen to the Flower People", and finally transitioning to heavy metal. Several of their previous drummers died in strange circumstances: spontaneous human combustion (Peter "James" Bond), a "bizarre gardening accident" (John "Stumpy" Pepys), and choking on (someone else's) vomit (Eric "Stumpy Joe" Childs). Segments of Marty's film show David and Nigel to be competent but dimwitted and immature musicians. At one point, Nigel shows Marty a custom-made amplifier that has volume knobs that go up to eleven, believing this would make their output louder.

Nigel's amplifier dials that go up to eleven; this scene is the origin of the term up to eleven.

Several of the band's tour shows are canceled because of low ticket sales, and major retailers refuse to sell *Smell the Glove* because of its sexist cover art. Tensions arise between the band and their manager, Ian Faith. David's girlfriend Jeanine, a manipulative yoga and astrology devotee, joins the group on tour and participates in band meetings, influencing their costumes and stage presentation. The band's distributor opts to release *Smell the*

Glove with an entirely black cover without consulting the band. Despite their manager convincing the band that it would have a similar appeal to the Beatles' White Album, the album fails to draw crowds to autograph sessions with the band.

Nigel suggests staging a lavish show and asks Ian to order a Stonehenge megalith. However, Nigel, rushing a sketch on a napkin, mislabels its dimensions; the resulting prop is only 18 inches high rather than 18 feet, making the group a laughingstock. The group blames Ian, and when David suggests Jeanine should co-manage the group, Ian quits. The tour continues, rescheduled into smaller and smaller venues. Nigel is marginalized by Jeanine and David. At a gig at a United States Air Force base, Nigel is upset by an equipment malfunction and quits mid-performance. At their next gig, in an amphitheater at an amusement park, the band finds their repertoire is severely limited without Nigel and improvise an experimental "Jazz Odyssey", which is poorly received.

At the last show of the tour, David and Derek consider exploring old side projects, such as a musical theatre production about Jack the Ripper. Before they go on stage, Nigel arrives (to a very cool reception from David and Jeanine) to tell them that their song "Sex Farm" has become a major hit in Japan, and that Ian wants to arrange a tour there. In the wings, as Nigel watches the band performing, David relents and invites him to join the band onstage, giving huge delight to everyone but a furious Jeanine. With Ian reinstalled as manager, Spinal Tap

performs a series of sold-out shows in Japan, despite the loss of drummer Mick, who explodes onstage.

Film Trailer

<https://youtu.be/N63XSUpe-0o?si=Ltt9WMtNQ6fJKs39>

Critics praised the film not only for its satire of the rollercoaster lifestyles of rock stars but also for its take on the non-fiction film genre

4 out of 4 stars



Boss Baby

Directed by Tom McGrath

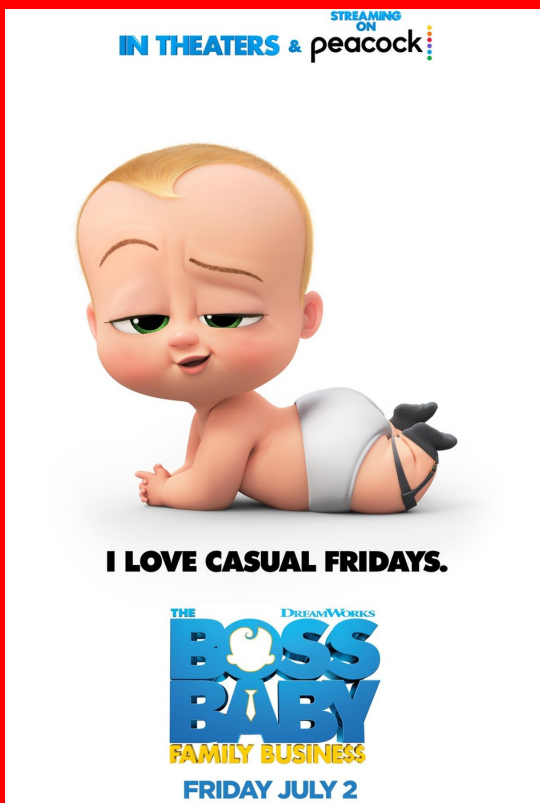
Release dates

March 12, 2017 (Miami)

March 31, 2017 (United States)

Plot

Tim Templeton, a creative 7-year-old, is taken aback when his new baby brother, Boss Baby, arrives. Baby wears a suit and tie and acts like a normal baby around adults, but acts



like an adult when adults are absent. One day, Baby holds a staff meeting with other infants, under the guise of a neighborhood play date. Tim attempts to record them on a tape, but he is spotted and chased by Baby and his cronies, resulting in the tape being destroyed. Tim is grounded until he learns to get along with Baby.

Later, Baby reveals the truth as to why he's in his house and where he comes from. He and Tim suck a special pacifier that allows them to see Baby Corp, where babies come from. Most babies go to families, but those unresponsive to tickling are sent to management, where they are given a special baby formula that allows them to think and behave as adults while remaining young forever. Baby explains he's on a special mission to investigate the declining love for babies due to puppies, and came to the Templeton's as Tim's parents work for Puppy Co. Once his mission is

done, he will leave. However, the boys hear Baby's boss threatening to fire him if he fails, which would mean Baby would have to stay and grow up with the Templeton family. Tim and Baby team up to prevent this.

On Take Your Kid to Work Day, the parents take Tim and Baby with them to Puppy Co. While investigating, they're caught by Francis Francis, who used to be the CEO of Baby Corp but got fired due to aging from lactose intolerance. He takes Baby's formula to create a "Forever Puppy" incapable of aging, which will take all love from babies and give him his revenge on BabyCorp.

Francis takes Tim's parents to a Las Vegas conference and leaves his brother Eugene to pose as female a nanny to watch the children. The boys attack Eugene with fake vomit and escape him with the help of neighborhood toddlers. They reach Las Vegas, where they find Francis ready to launch a rocket of Forever Puppies out into the world. Tim's parents are trapped below the rocket to be burned. Tim and Baby fight Francis on a raised platform, making him fall into a vat of formula that turns him back into a baby, and Eugene takes him home.

Baby goes back to Baby Corp and becomes CEO. BabyCorp workers erase evidence of Baby and erase the parents' memories of him. One of these workers asks Tim if he would like to forget about Baby, but he declines. Tim soon realizes he misses Baby deeply, and invites him back, saying that he can have all of Tim's parents love. Baby returns as a regular baby named Theodore "Ted" Templeton, realizing love is something that grows, instead of being divided.

Years later, an adult Tim and Ted tell the story to Tim's eldest daughter,

who is apprehensive about the arrival of her newborn baby sister. After the adults leave, the newborn girl reveals she is a Boss Baby, too, surprising the elder daughter.

Film Trailer

<https://youtu.be/k397HRbTtWI?si=EQlhs8TwghZxMw3l>

flashes of visual inventiveness can't make up for a thin premise and a disappointing willingness to settle for doody jokes

3 out of 4 stars

Tár

Release dates

September 1, 2022 (Venice)

October 7, 2022 (United States)

March 2, 2023 (Germany)

Plot

Lydia Tár is the first female chief conductor of the Berlin Philharmonic. She relies on Francesca, her personal assistant, to handle her schedule. While being interviewed by Adam Gopnik at The New Yorker Festival, Lydia promotes her upcoming live recording of Mahler's Fifth Symphony and book Tár on Tár. She meets with Eliot Kaplan, an investment banker and amateur conductor who co-founded the Accordion Foundation with Lydia to support aspiring female conductors. They discuss technique, replacing Lydia's assistant conductor Sebastian, and filling a vacant cello position in Berlin.

As a guest lecturer, Lydia holds a masterclass at Juilliard. She challenges a BIPOC pangender student named Max after he





dismisses composer J. S. Bach as being a white hetero cisgender man, encouraging students to focus on the music and put "the art before the artist". Lydia anonymously receives a first edition of Vita Sackville-West's 1923 novel *Challenge*. She tears out the title page, with a damning dedication written in Romani and embellished with a handdrawn kené pattern, then throws it and the book away.

Lydia flies back to Berlin, where she lives with her wife Sharon (who is concertmaster of the orchestra) and their adopted daughter Petra. Before a blind audition for the cello position, Lydia spots a young Russian candidate, Olga Metkina, in the bathroom. Lydia changes her scorecard to ensure Olga a spot in the orchestra and grants her a soloist position in the companion piece, Edward Elgar's *Cello Concerto*. Lydia's attraction to Olga causes her relationships with

Francesca and Sharon to grow strained.

Krista is a young musician who has been blacklisted after getting on the bad side of her former mentor, Lydia. After sending desperate emails to Francesca, Krista kills herself and Krista's parents plan to sue. Lydia instructs Francesca to delete the emails and retain a lawyer. Lydia informs Sebastian of his replacement. Incensed, he indicates the orchestra is aware of her favoritism and that it suggests abusive behavior. He speculates Francesca will replace him, implying an exchange of sexual favors. Lydia plans to replace him with a different candidate.

Lydia is haunted by an increasing sensitivity to sound, vivid surreal nightmares, daytime hallucinations, chronic pain, and enigmatic patterned scribbles resembling those Krista once made: while





jogging in the park, she hears a screaming woman in the distance; while trying to complete a composition "for Petra", she is disturbed by the sound of a medical device next door, where her neighbor is caring for her dying mother. A manipulatively edited cellphone video of Lydia's Juilliard class goes viral and an article accusing her of sexual predation appears in the New York Post. Lydia, accompanied by Olga, returns to New York City to attend a deposition in the lawsuit of Krista's parents and to promote her book; they are met by protestors. During the deposition, the plaintiffs ask Lydia about incriminating emails between Francesca and Krista.

In Berlin, Lydia is removed as conductor due to the controversy. Furious over the allegations and Lydia's lack of communication, Sharon bars her from seeing their daughter. Lydia retreats to her old studio and grows increasingly depressed and deranged. She sneaks into the live recording she was

supposed to conduct and tackles her replacement, Eliot. Advised to lie low by her management agency, she returns to her modest childhood home on Staten Island, where certificates of achievement bearing her birth name, Linda Tarr, hang on the wall. She tears up watching an old VHS of Young People's Concerts in which Leonard Bernstein discusses the meaning of music. Her brother Tony arrives and admonishes her for forgetting her roots.

Sometime later, Lydia finds work conducting in the Philippines. Seeking a massage, the hotel concierge sends her to a brothel fronting as a massage parlor; the young women sit in a semicircle with numbers on their robes. Number 5 looks directly at Lydia, and she rushes outside to vomit. Lydia conducts the score for the video game series Monster Hunter in front of an audience of cosplayers.

Film Trailer

<https://youtu.be/Na6gA1RehsU?si=OD-xDfp-svhDkJC4>

This film takes us by the hand even if it's disturbing at times

Rated 15

4 out of 4 stars



Evolving a Creative Space: Unit 27c

Weird new goings-on in the Calderdale Valleys – a shape-shifting report from Alan Dearling

alan dearling



Just over a year ago, June 2022 in fact, the remains of my old life up in the borderlands of Scotland were transported into my new home in Todmorden. A modest Yorkshire back-to-back. Small rooms, lots of awkward stairs. It was crammed to the gunwales, from deep in the bowels of the cellar in every room right up to the relatively large loft room and nooks and crannies under the roof. Books, vinyl, dvds, cds, music-making instruments from around the world. In fact, the very creative detritus of life! Trouble was, and it was pretty major trouble, there was no room to live amongst the piles of boxes. And so, onto the search for creative solu-

tions...

I went out and about, mostly on foot, from Todmorden in each direction following the valleys towards Hebden Bridge, Rochdale and Burnley. I had a slightly wonky and vague dream – I was in search of storage that could also double up as a creative studio space for small(ish)-scale music and arts events. I wanted to provide opportunities to display my own photographs, artworks and info about books that I'd helped helm or nurture, especially those about the environment, making eco-spaces and dwellings, environmental actions and pro-

Project 3.1: Murmuration Workshops at Robinwood Mill

Robinwood Mill was built in 1804 by renowned architect William Fairbairn and is the only timber-framed mill in Yorkshire in the country. In 1992 an arson attack destroyed about 55% of the mill which led to it being derelict. Robin Wood Property Services purchased the mill and have been building it back, as a vibrant, multi-use space housing their animal feed and country stores, a brewery, several industrial units and artist studios. Over time, more and more of the spaces have been taken over by artists.

The mill currently has several derelict and unused spaces but it is not commercially viable to re-develop these spaces due to the low commercial value of the land use. The Town Fund investment would pay for the conversion of the mill to convert unused spaces into artists' workspaces and purpose storage spaces to cater and enhance the space.

The fund will purchase high-quality equipment, tools and furnishings for all the workshops. Murmuration Workshops, a new not-for-profit organisation will enter into a 10-year lease with Robin Wood Property Services to ensure the space remains affordable for artists. Murmuration Workshops will operate by offering use of its session rates (day, hour, month) after an initial induction fee and with the option to pay for annual membership.

Town's Fund Alignment:

- Arts, Culture & Heritage
- Skills Infrastructure
- Enterprise Infrastructure
- COVID-19 recovery plan
- Clean growth

Strategic Alignment:

- National Planning Policy Framework
- Arts Council England Strategy
- Canada City Region Strategic Economic Plan
- WPA 2021-2026 Strategic Plan
- Calderdale Adult Learning Strategy Plan
- Calderdale Inclusive Economy Strategy
- Todmorden's Craft Neighbourhood

Context	Input	Output	Outcome	Impact
<ul style="list-style-type: none"> Lack of affordable and modern business space Lack of affordable spaces for arts & creative sector Disproportionate attainment of skills development Lack of employment opportunities & high levels of deprivation 	<ul style="list-style-type: none"> Total Cost: £2,726m Acquisition: N/A Dev'ty: £2,726m Funding: 50% Town Fund 10% Co-Funding 	<ul style="list-style-type: none"> Redevelopment/ restoration of 500 sqm dilapidated mill building 6-10 studio spaces for arts / creative sector Artist classes provided 8 overnight beds 	<ul style="list-style-type: none"> 10 startups utilizing business incubation and co-working spaces Number of new learners increased Number of visitors to arts, cultural & heritage venues Increase in number of visitors to Todmorden from outside of the town's fund area 	<ul style="list-style-type: none"> Improve level of skills in arts / creative sector Increase in employment opportunities Increase in business counts Increase in business resilience Increase in self-sufficiency of population



Source: Craig Shaw Photography



tests, Travellers, festivals, music and more.

There were a number of storage container units available, but none that offered any open access for visitors or looked

like feasible venues for any small events. The Calderdale valleys contain rivers and canals which are bordered by old mills, many of which are decaying. Nearly all that I visited were also very damp...

remember that I was looking to keep my







books and music, indeed much of my 'life', in a reasonable state for use into the new futures being forged in York-

shire and Lancashire. I had already been overlapping my old life in Scotland with nurturing a new life taking photos and re-







viewing gigs around Todmorden (known as Tod). These local venues attract many major national and international perform-

ers at the Trades Club and Hope Chapel (Hebden Bridge) and the Golden Lion and upstairs at the night club, currently







known as The Big Tree (Todmorden). The collage pic is of RDF: Radical Dance Faction playing in Tod. Covid had gotten in the way in my plans (and indeed my health), but I was already more than four years into the new-to-me creative landscape.

I visited rooms in an old college and more mills, even more mills and even more storage containers inside old mills. It was getting dispiriting and I still had no space at home to enjoy simple things like eating from a table, or watching TV. Then came information of the private development of one large floor in Robinwood Mill, just a mile and a half walking distance from my house up the Burnley Road to Lydgate. It had been part of the local Town Plan, but it perhaps it came up against the hurdle that the Mill was neither a charity or a not-for-profit co-operative. I'm led to believe from what the Robinwood crew told me, that this precluded it from remaining in the master plan for the regeneration of Todmorden. In fact, Robinwood Mill is privately owned and leased out to range of existing

companies and individuals including a kitchen fittings company, a pottery, a furniture removal company, two art galleries, artists, prop-makers for film and TV, upcyclers of bicycles, motor-bikes and furniture, recording studios and more. So, it was already something of an artistic base at the point when I arranged to visit the Mill, and potential studio and storage spaces in late autumn 2022.

Long story – short: I took over a tenancy at what was to be designated Unit 27c in December 2022. It was literally just a corner 'space' in an empty mill room. I had to try and envision the future for my space as a studio and store. Eventually to become a multi-function area. I asked the Mill owners' permission to have a mezzanine floor constructed by their in-house caretaker and carpenter, Cliff. This was done effectively by Cliff and his colleagues, and a secondary wall of plaster-board was added, to help with noise and heat insulation. But, very much on the plus side, the studio possessed really stunning views over towards the railway viaduct.

**A PRE-
PREVIEW
OF
UNIT 27C**

**3 TO 5PM
FRIDAY 25TH
AUGUST**

ROBINWOOD

MILL, LYDGATE, TODMORDEN



**AN OPPORTUNITY TO SEE
'PRIVATE COLLECTION #1'
INCLUDING WORKS BY
ANDY WOOD, AS EXHIBITED
AT THE MALL GALLERY
(ANDY WAS THE PAST
PRESIDENT OF THE ROYAL
INSTITUTE OF PAINTERS IN
WATER-COLOURS).**

THEN, EAGLES CRAG BREWERY TAPROOM + MUSIC



FRIDAY 25TH AUGUST 2023

From 5pm

In partnership with Dark Matter Promotions, we will be opening our taproom from 5pm for the consumption of our fine ales and other beverages, with Roller Boot Dogs and Chris Manley providing the music.



I had a variety of shelving units constructed up and downstairs in the unit. But, it was humid...the hygrometer reading was 87%. That's high and will damage books, cds and anything vulnerable to damp. And so, I worried and pondered, whilst needing to put my gear into the new unit... Eventually, the move of my masses of boxes, PA, sound and lighting gear took place in a couple of tranches late springtime 2023.

I added curtains and filled in holes in the wooden mill floor with corks. Unit 27c is above Eagles Crag brewery and the mill stream. I have then gradually added in rugs and carpets to help insulate the area more effectively and purchased a fairly powerful dehumidifier and an electric space heater. More small steps. I didn't try to unpack any of the contents of my boxes until the hygrometer reading was below 65%.

The build of the new units in Robinwood Mill has been lengthy and is still ongoing at the time of writing at the beginning of

September 2023. Probably it will always be 'ongoing' with maintenance, safety and access issues and challenges! The Mill is steeped in history (and dust!). The central, spiral staircase is worn with history ingrained in its steps. The new and old tenants really don't know each other – yet – but hopefully it will all come together, develop and flourish.

I have plenty of ideas, but not firm plans yet. But I have hung a small arts exhibition, welcomed the first guests into Unit 27c. Held pre-preview event with live music from Rik M. Small beginnings perhaps, but there's plenty of potential, especially as the word gets out into the community about a new 'creative arts and music space' at Robinwood Mill.

A lot depends on that word of mouth messaging and social networking. Plus, of course, the creative endeavours of the old and new Mill tenants. Creators all. Hopefully, it is a saga that will evolve in positive ways...

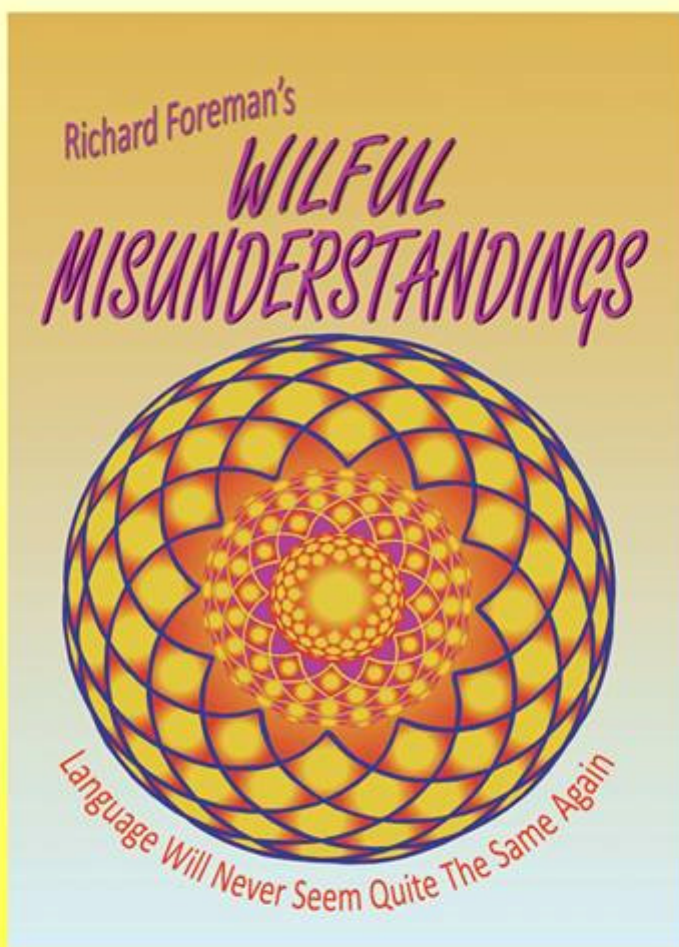


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Readers' comments:

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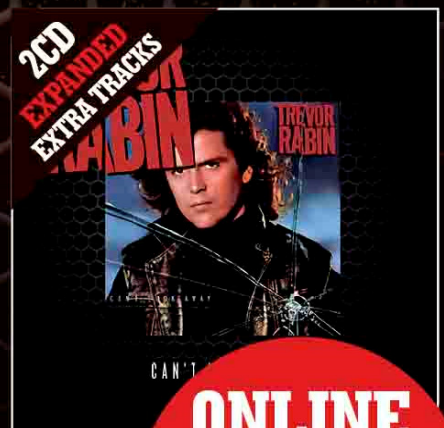
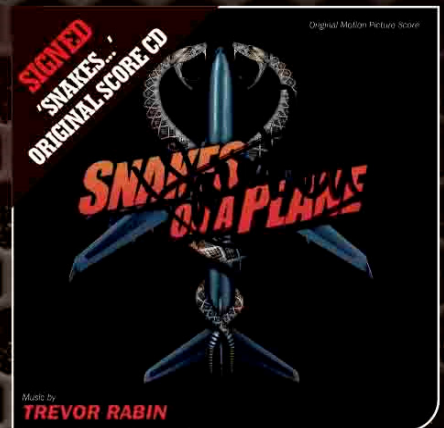
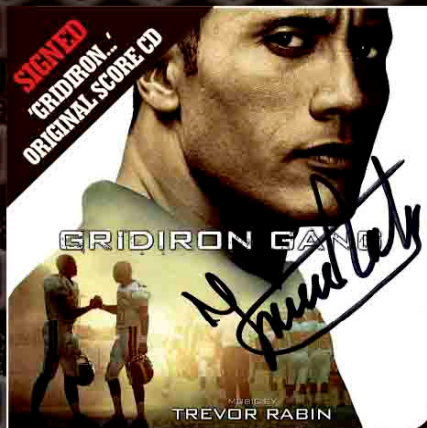
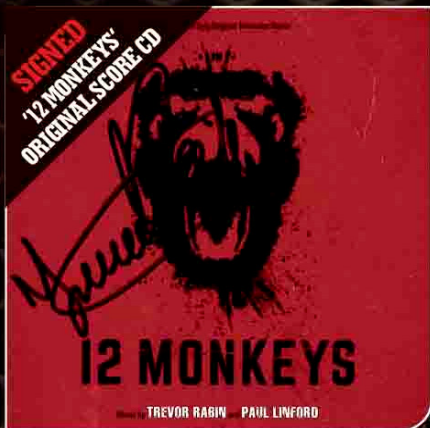
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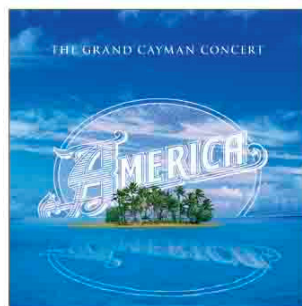
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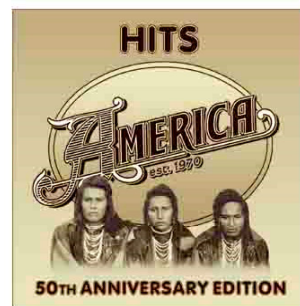
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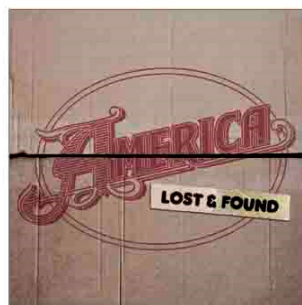
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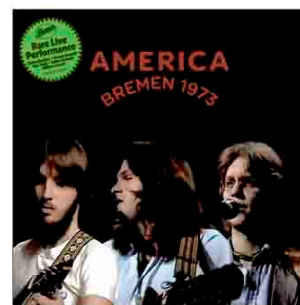
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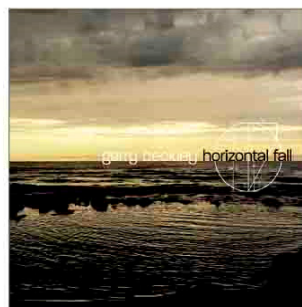
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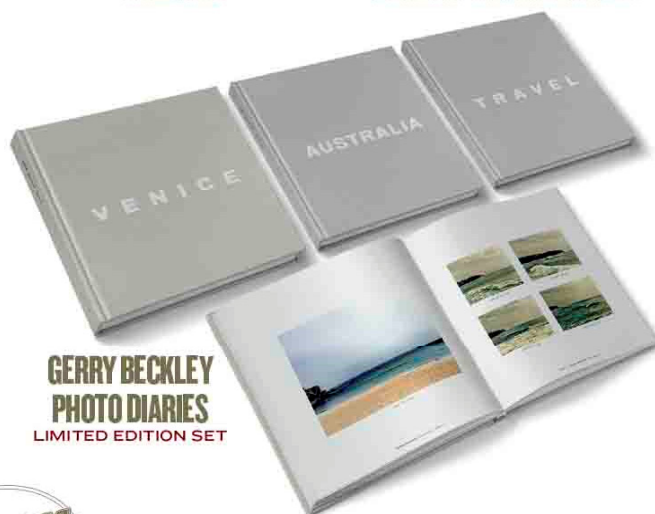
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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



RIVERSIDE ID.ENTITY INSIDE OUT MUSIC

It has been five years since the last album, 2018's 'Wasteland', which was recorded as a trio with some guests, following on from the death of guitarist Piotr Grudziński. They are now back as a full quartet with Mariusz Duda (vocals, basses, electric and acoustic guitars), Piotr Kozieradzki (drums), and Michał Łapaj (keyboards and synthesizers, Rhodes piano and Hammond organ) being officially joined by touring 7There is no doubt that Duda has a fine voice, but the issue with this album is the lack of soul and power and the way the production has sanitised any roughness or power out of existence. My initial thoughts on hearing this was just how much they reminded me of Marillion, not in the musical style

but the way the singer had now ripped the passion out of the band and all the focus was now on him.

A Polish friend gave me the debut album not long after it was released (can that really be 20 years ago now?), and while I never put them into the same brackets as bands like SBB or Collage there is no doubt the prog masses fell in love with them and to many are the ultimate Polish prog act. That this is very clever and well performed is never in doubt, but I have found the more I play it the less I actually enjoy it as I am feeling somewhat smothered whereas I should be feeling invigorated and excited at having the first new Riverside album for five years. It may well be top of the PA charts for Polish releases in 2023 but is actually the only one to get enough reviews to be included and does not have as many points as last year's album by Collage. It currently sits at #28 in the overall charts for 2023, but sad to say that is in my mind mostly due to fans being so pleased to hear a new album that they have marked it very high indeed. Don't get me wrong, this is a pleasant release which many will find satisfying, it is just that for a band 20+ years and eight albums into their career they should be producing music which is far more exciting and dangerous than this middle of the road affair.

TIM HUNTER CAPTAIN JAMES COOK'S JOURNEYSINDEPENDENT

This album was originally released in 2019 and designed to mark the 250th anniversary in 2018 of the first of Captain James Cook's three historic Pacific voyages, which commenced at Plymouth in August 1768 (what I am listening to is the slightly revised 2022 version). Frederick McKinnon (lyrics) and Tim Hunter (music) decided to create a new, shortened, version of a longer musical play. This has

KEV ROWLAND



fewer songs, including two new ones, along with some changes to lyrics. When I lived in the UK, Cook was seen as an amazing adventurer and explorer responsible for discovering so many new worlds, but here in Aotearoa he is something of a divisive figure, as while he was the first European to communicate with Māori, it was also the beginning of the end of their way of life. Just 70 years later the Treaty of Waitangi had been signed, and this country had changed forever.

Of course Tim and Frederick are approaching this from a UK standpoint, viewing him as an incredible character (which in many ways he obviously was), telling the story of his journeys from the viewpoint of himself and others viewing him. The music is mostly provided on keyboards, although there are also some live drums on some tracks, and I would have much preferred to have heard this being played with a full band as I think that depth would have provided far more contrast and dynamics, allowing the music to really stand out. As it is, there is not enough variety for this to stand up against the musicals of Clive Nolan, for example. However, while not indispensable this is actually a very enjoyable piece of work, and provides a nice insight into the man, as the research behind the lyrics is excellent and Tim's accompaniment to the words gels well. If you enjoy musicals, then this may be worth seeking out.

**WESERBERGLAND
SEHR KOSMISCH, GANZ PROGISCH
APOLLON RECORDS**

According to Google Translate, the title of this album means 'Very Cosmic, Very Prog', which probably tells you all you really need to know about it. Ketil Vestrum Einarsen (flute, clarinet, electric piano, synths, sampler, guitar, programming) has been a mainstay of the Norwegian prog scene for some considerable time, most notably with White Willow, and he



decided he wanted to bring together a band to produce music which was inspired by his love of Krautrock. There are just four songs on this 47-minute-long album, two of which are by the trio of Einarsen, Gaute Storsve (guitar, bass) and Mattias Olsson (drums, percussion, sitar) with different people joining for one track and plenty of brass for the other.

I am not fully convinced this is Krautrock as many would think of it, as there is also some RIO going on in here at times as well, but there is no doubt this instrumental release is trying to bring new flavours and influences into a style that is now some 50 years old. It is strange that few prog bands really go down this path, and there are certainly some passages on here which have been impacted by Tangerine Dream in particular, yet there are also others where it is far more Vangelis in approach, which is probably not quite what they were looking for. However, the result is a very pleasant listen indeed, and since this 2017 debut there have been two more studio albums which demonstrates there are certainly people out there enjoying it. If Krautrock is a style of prog you find enjoyable then this modern approach may well be worth seeking out.

**VARIOUS ARTISTS
SONGS FOR AN ANGEL
FTF MUSIC**

Eric Bouillette was a multi-instrumentalist best known for Imaginaerium (his project with Clive Nolan and Laura Piazzai), Nine Skies, Nova Cascade, Drifting Sun, Solace Supplice, The Room and others. He lost his battle with cancer last year, which unsurprisingly led to a large number of his friends and bandmates wishing to mark his passing. This is the first of two albums (the second was released last month) and is subtitled 'Tribute To Eric Bouillette - Vol 1'. I never spoke with Eric, and only know him through his music, but there is no doubt he was a very fine musician indeed, and from the outpouring of grief it is obvious he was very highly regarded as a



person as well.

I have not come across many tribute albums like this with the prog scene, and the one which springs immediately to mind is 'Mannerisms', which was recorded after the death of Geoff Mann (again from cancer). That album, which has been released a few times, featured songs of Geoff's from throughout his career reimagined by some of the people he had worked with, and was treated as a triumph with bands producing some outstanding pieces of work – Twelfth Night's take on "Piccadilly Square" for example, is a masterpiece (available now on Bandcamp, nearly 30 years on, with extra tracks). There was an energy throughout that, as the bands strived to do the very best they could, showing Geoff's legacy in its best light and is an album which I still play for sheer pleasure to this day. However, that is not what we have here.

I get the impression that the vast majority, if not all, of the songs here have been written by those involved to demonstrate how much they thought of Eric and how much they meant to them. The result is an album where the songs tend to somewhat blur into each other, as they are all coming to the music from the same position, even though they are by different artists. For anyone who knew Eric in any sense, I am sure this is an incredibly moving release, and I can imagine a great deal of tears being shed while this is being played, but as I am slightly removed from that I hear this in a quite different perspective. That everyone is playing their hearts out is never in doubt, but some are just clunky as they have attempted to put all their feelings into a song, with "Our Man From France: by Steve Anderson and Chris York (who were both in the line-up of The Room which included Eric and recorded 'Caught By The Machine') being a case in point. It's very clever, with lyrics which say a lot about Eric and his music, but it is missing the spark.

There are some interesting performances here, but the overall result is something which is actually too personal, and although I am sure anyone who knew Eric will return to this often and relive their memories, this is not something which truly stands up in its own right.



APE SHIFTER MONKEY BUSINESS BRAINSTORM RECORDS

I first came across guitarist Jeff Aug when he was releasing solo acoustic albums and setting world records for the "most concerts performed in different countries in 24 hours", which he actually set twice (and I think he still holds), but these days he is having a different kind of fun at the helm of instrumental rock trio Ape Shifter. As with the last album, 'Ape Shifter II', he has been joined by bass virtuoso Florian Walter from the band Less and drummer Kurty Münch known for his stint in the German punk band Rotting Carcass. No vocals here, just three musicians playing down and dirty filthy rock with a blues base – sort of like Taste but taken in a heavier direction.

I have just gone back and checked my review of their debut and I see I compared them to Taste then as well (plus Trapeze), and that the best way of describing this is as good old fashioned rock standing firmly in the Seventies, and I am glad to say they have found no reason whatsoever to change that stance. This is music designed to get crowds moving, fist pumping. They may not be recording as fully live as they used to as there are some guitar overlays, but the music feels fresh and exciting, and one knows they were not sat down while recording this but were facing each other in the studio having a blast with the amps turned right up and the engineer having heart failure. They can slow it down when they wish, and get a little more dramatic, but the only reason for doing

so is that when they ramp it up again it comes at the listener even harder and faster. Here we have a rock album with no pretensions whatsoever apart from delivering a good time, and sometimes that is all we need.



**VOIVOD
MORGÖTH TALES
CENTURY MEDIA**

Voivod have consistently been one of the most interesting bands to come out of the thrash scene and these days they are warmly embraced by progheads as they are way more into metal. There have been quite a few line-up changes over the years, with drummer Michel "Away" Langevin the only constant, but co-founder and singer, Denis "Snake" Bélanger, returned more than 20 years ago while the current line-up has been incredibly stable for the last nine years with Daniel "Chewy" Mongrain (guitars) and Dominic "Rocky" Laroche (bass). To celebrate their fortieth anniversary the band selected songs from the first half of their career, going all the way back to 1984, and re-recorded them with the current line-up along the new title cut. In a nice touch they also invited back past members Eric "E-Force" Forrest (vocals, bass) and Jason "Jasonic" Newsted (bass) to play on the song they each originally recorded.

It is certainly interesting to hear how the band have changed over the years, and it is nice they have put the tracks in original release order, so as we work through there is that progression. Voivod are often grouped with Sacrifice, Razor and Annihilator as part of the "big four" of Canadian thrash, yet to my ears they have always had an element which set them well apart from the rest of the crowd, being way more technical in their approach, never afraid to move in a different direction and their riffs are so sharp and jagged that they need to be

classified as dangerous weapons. More than 40 years after their inception they are still taking music in different directions, and it is interesting to hear just how relevant this music is all this time on from when they wrote it. The earliest song is "Condemned To The Gallows", which originally appeared on 1984's 'Metal Massacre V' but it is still exciting and cutting today. The most recent song is "Rebel Robot" from their 2003 self-titled release, so there is nothing from the last five albums, but in many ways that makes sense as they look back over their history and concentrate on the earliest.

For those who have yet to come across Voivod (the question there must be, "Why?"), then here is a nice way to sample their catalogue with modern recording techniques from a band who really know what they are doing. This is thrash being taken to totally different level.



**STRAY DOGS
STRAY DOGS
AAA RECORDS**

Originally known as Fire For Glory, this pop punk band had been hitting the Auckland circuit for more than a decade, before deciding last year it was time for a reset showing how much they had grown as band, taking their new name from one of their live favourites. I have been fortunate enough to have not only seen them in their previous incarnation, but also quite a few times as Stray Dogs, the most recent being just a few weeks ago at Crushfest. Comprising singer Josh Pinho, guitarist Cam Brookes, bassist Steve Shyu, and drummer Grant Kirkpatrick, they are a band who always have fun onstage, enjoying playing music with their mates, and it really comes across at their shows. Grant and Steve keep it locked in to provide the foundation for Cam to riff like a good 'un, and then we have Josh who is not only is a great singer but is the consummate frontman. But how would this transfer to the studio?

I need not have worried as what we have here is a pop punk emo number which is an absolute belter yet is also highly commercial. The beginning is phased in, and then we are off into a song which dares people not to bounce up and down as it has that drive which makes one want to move. What is interesting, and something I had not noticed when hearing this live, is that the song is made up of multiple sections and never stops moving yet manages this all in under three minutes, so it is perfect for the radio. Grant is the only consistent as Cam may drop away, as may Steve, and this allows the song to really flow and build. It is incredibly catchy, commercial, and downright fun, accurately capturing what these guys are like when they play. Signed to AAA, home of the likes of Troy Kingi and Lee Martin, let us hope they get the acclaim they so richly deserve.



**BAND OF RAIN
THE SUN KING
INDEPENDENT**

There have been some more changes in the Band of Rain camp since 2020's 'Petrichor', which in itself, had seen some major moves. Chris Gill is still there of course, on guitars and keyboards, as is Jon Camp (Renaissance) on bass, but while Robert Webb (England) is still on keyboards, he has also now taken on the role of lead vocals as Matthew Corry is no longer involved and we have a new drummer in Zsolt Galantai and Michael Steinbacher has joined to provide saxophones and flute. I have followed Chris's career all the way from 2004's 'Deep Space' and is strange to hear him taking such a backseat in a band which was originally a vehicle just for his multi-instrumental talents.

Jon's fretless bass is very much a key component of the overall sound, and it is his versatility which provides much of the melodic lead, while the vocals also have a hugely important part to play in a band which is now much more firmly into psychedelic prog or

Canterbury than the style which I had become used to. Although Chris has kept the name, this is not what I have come to expect from Band of Rain, and while he is obviously content to now be playing in a band and letting others take the strain, it does not really feel like BoR to me. Putting that to one side, is this a good album? I think the answer must be that it is good but not great, as I am not a massive fan of Webb's vocals, and there are times when the songs appear to be waiting for the next flash of inspiration. Mind you, when Camp decides to be front and centre his bass playing is nothing short of sensational. It is an album with plenty of ups and downs and while enjoyable it is certainly not essential.



**THE DAVE STRYKER TRIO
PRIME
STRIKEZONE RECORDS**

Having been recently touring as the opening act for Steely Dan, Dave Stryker (guitar), Jared Gold (organ) and McClenty Hunter (drums), here deliver the first album from Stryker's touring trio. Given their working relationship, Dave decided to record live in the studio with just one take per song and no overdubbing. We have eight original songs, plus the standard "I Should Care." We have songs penned for his first boss Jack McDuff ("Captain Jack" and "Dude's Lounge") as well as "Mac" for his drummer and the original trio versions of "Hope" and "As We Were" from Stryker's last album, 'As We Are'.

While this may not be my own favourite form of jazz, there is no doubt there is a real fluidity with the lead guitar melodies from Dave often taking the part of the "voice", while there is always something special about a classic Hammond organ in the hands of someone who knows what they are doing, and then at the back there is some wonderfully understated drumming which is keeping it all together. There is a lovely use of space within this, but it is never too much, and the

music always feels highly linked and together as the musicians bounce off each other. This is music where the listener simply closes their eyes and are transported to wherever these guys want to take them. This is classic old school jazz, recorded in the old school way, by musicians who not only know where they need to be but where everyone else will be as well. Classic, and sheer class.



**THE ETERNAL MACHINE
SEE YOU NEXT WEDNESDAY
INDEPENDENT**

This 2021 album was the first full album release from the electronic project involving Mark Price (High Spy, Frameshift, Grace) and Phil Heeks (The British Stereo Collective), following on from their EP, 'Space Disco Stake Out' which was released the previous year. Phil provides keyboards, guitars plus vocals on a few tracks while Mark is on keyboards and samples, and they have some female singers on a few songs. They describe their music as a crossover from Pink Floyd and Tangerine Dream to Leftfield and The Prodigy, and the result is something which is certainly going to appeal more to those approaching electronic music from the dance scene as opposed to from the progressive area. No prizes for working out where I sit then.

There are often times when I listen to something and I can see the appeal, but it is really not for me whatsoever and that is exactly what we have here in that while I must admit I did not enjoy it at all, I can understand why those with different musical tastes will get a great deal from this. It is impossible to comprehend where Mark ends and Phil starts as they are strongly joined together on this, and while the more dance side goes straight over me, I can imagine a lot of very sweaty dancers moving to this and having a blast. There are some nice middle eastern touches on "Temple 21", and while the dance stylings and drum machine are not for me there is something nice about this. While I may not appreciate much of what this album is doing, if you are a fan of this style then seek this out on Bandcamp and give it a try for yourself.



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...



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>







Thom the World Poet

Rob Ayling writes:

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

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All that has happened to now-a learning experience..
If i have errors,and upon me proved-let me learn from them
And make errors that are new..
DISCIPLINE WAS TAUGHT TO ME IN A ROUGH &ROWDY WAY
I determined to be softer from that leaving day
I do not look back,except to say
I apologize if i have gone my father's way
SELF-CURATION IS A VITAL GIFT
To nurture the beginning of alternatives
Wise to find guides along the way
If there are none,look to Nature for the Way
ALWAYS,SOMEWHERE,SOMEONE HAS TROD THESE STEPS
Between blind innocence and jaded experience
Two become one when no walls rise between
To make each moment more than its Originating Dream

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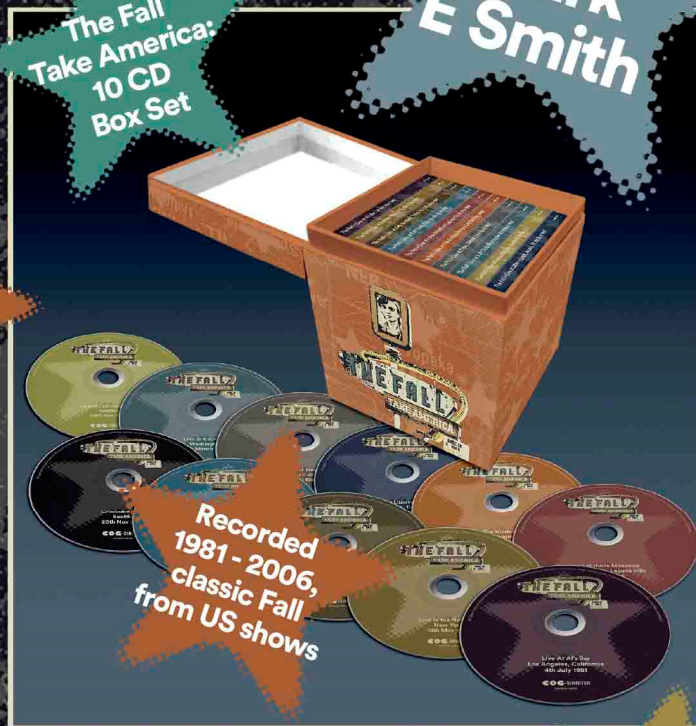
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The shop for Mark E Smith and The Fall merchandise, CDs and vinyl

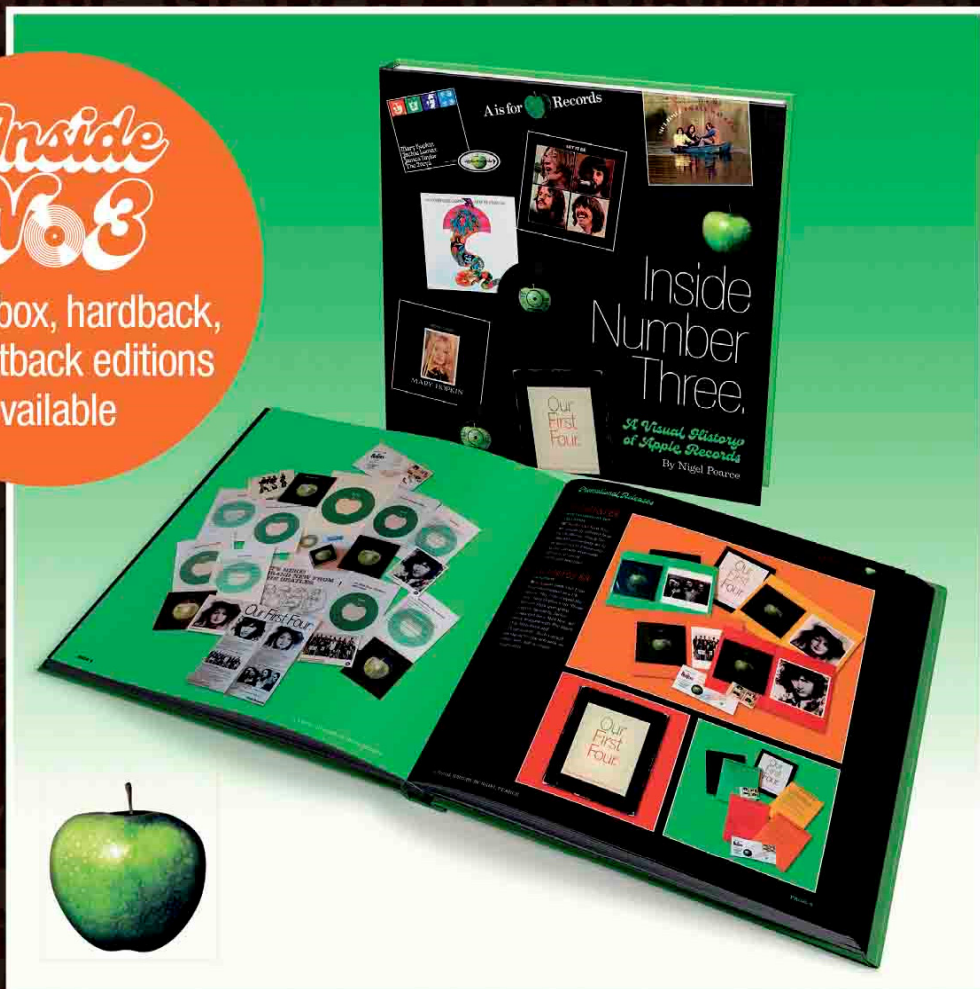
Inside Number Three.

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.

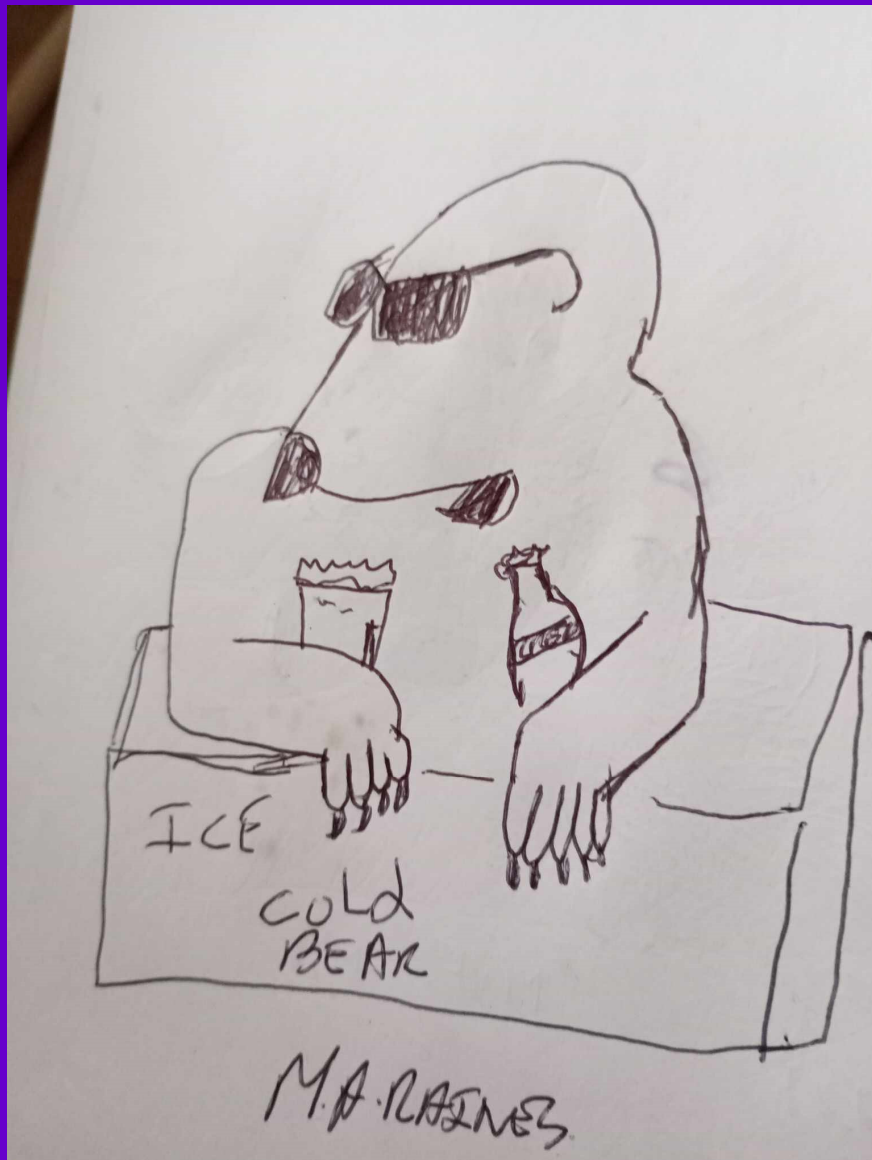
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No 3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection, 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 so, here we are at the end of another issue. as I have mentioned, on several occasions, we are in a state of flux, and I will be trying all sorts of things, some of which will work and others which probably won't. Another big change, which I am trying out as of today. Involves me putting the magazine for sale on Amazon.

Back when our only option for producing hardcopies of the magazine was to publish them through Lightning Source This is completely and viable. Not only did it cost 50 quid to master the thing, but one had to pay for an ISBN on top of the door. Now, those jolly nice people at Amazon KDP are engaged in some sort of price war with the POD industry, and whilst we have suffered from that over the past few years on a number of occasions, I am having a bloody good go at seeing what happens if we sell this magazine as hardcopy.

I do not suppose the fish is going to sell in enormous numbers. Indeed, I'd be happy to sell one or two, but it is an experiment which I think is worth trying now that there is no charge for uploads, or for an ISBN number.

I have various other ideas for what is going to



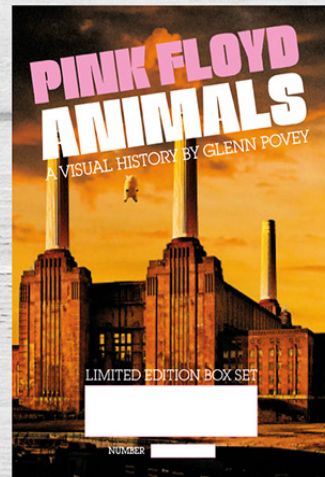
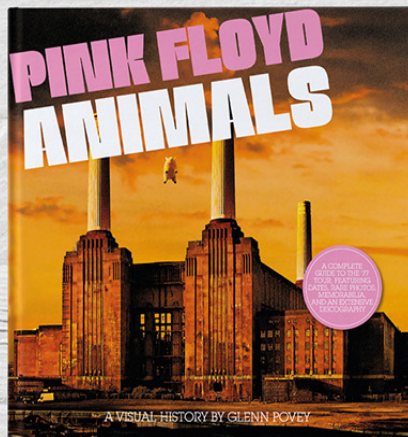
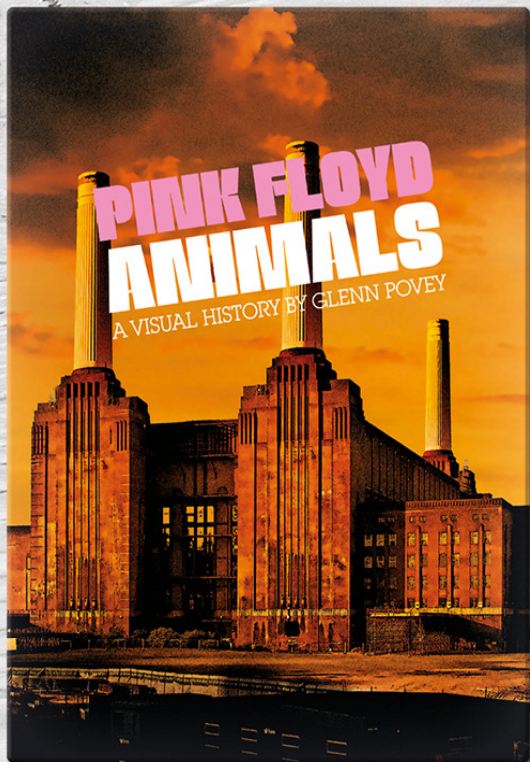
change, but I'd be very interested if you dear people out in readership land could weigh in with your own suggestions, and help me design the latest iteration of this ever more singular little magazine. I believe that the process of creation is a truly magickal one, which is why we have such a lengthy obituary section, for example, so we can pay homage to the spirits of the dead, and send out ripples across the noosphere, which I sincerely hope that are actually going to have some good results.

See you next issue,
Hare bol

Jon



THE BEST LAID PLANS



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



En chair et en os

PINK FLOYD
In the flesh

LE STADE OLYMPIQUE

PINK FLOYD



TOUR BROCHURE

