



# GONZO

Weeklyish

#569/70

# HOW TO ANNOY THE MOB

ISSN 2516-1946





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## LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall



Phil Bayliss

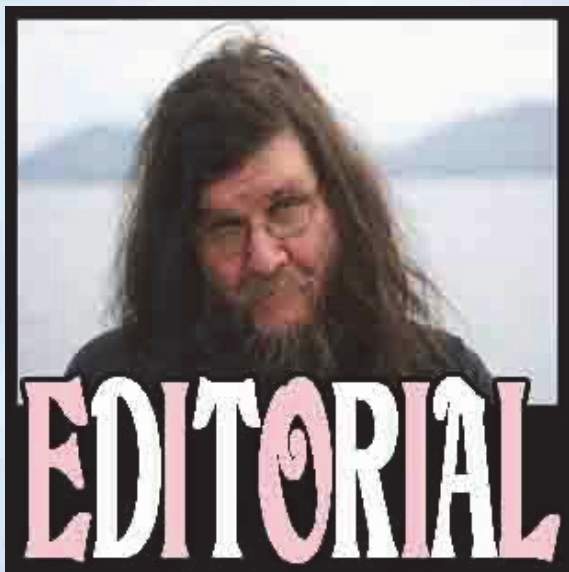


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear friends,

Welcome to another issue of this eminently peculiar, and even more singular little magazine. Okay, despite the fact that things are moving very fast in the world of this magazine, one of the things that I promised last issue has singularly failed to come to fruition. I have an account with Amazon KDP for publishing the hard copy versions of

the magazine *Animals & Men* which I have been publishing since 1994, and is currently at issue 73 with issue 74 due in December. It is the Journal of the Centre for Fortean Zoology, and for various reasons I want to keep it separately from what I do with *Gonzo Weekly*. And once again in this current climate of two factor authentication, and general busyboddiness I am having the Devil's own job in opening a new account with KDP for this publication. It will happen eventually, or at least I sincerely hope so, and in the meantime I am getting on with changing the look and feel of the magazine.

Currently, I am still engaged in long, tortuous, and generally unpleasant negotiations with various mortgage companies to see if I can stay in my home, or whether the age of 65, I will be made homeless and will have to make my tenant in Exeter homeless in order to move to a house that I don't want to go to. The old anarchist in May, is tempted to see what happens if I don't manage to get a mortgage, and just stay here and refuse to move. It has been suggested by some of my current advisors that this might not be as appalling an idea as



## GULLIBLE'S TRAVELS



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It is an energetic first-person participatory writing style in which the author is a protagonist, and it draws its power from a combination of social critique and self-satire.

one would otherwise have thought, and that, in the current financial situation, it would take them years to get around to evicting me. It seems that when one is dealing with these things, however, that each advisor tells me something completely different, and and so I am gravely tempted to play it for laughs and wait and see what happens. After all, this is how I have played most of my life...

And the magazine is, after all, called Gonzo. And just for those of you, who don't know, over to those jolly nice fellows at Wikipedia:

"Gonzo journalism is a style of journalism that is written without claims of objectivity, often including the reporter as part of the story using a first-person narrative. The word "gonzo" is believed to have been first used in 1970 to describe an article about the Kentucky Derby by Hunter S. Thompson, who popularised the style. It is an energetic first-person participatory writing style in which the author is a protagonist, and it draws its power from a combination of social critique and self-satire. It has since been applied to other subjective artistic





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endeavours.”

I get that, although it’s not necessarily what I do. The thing that I find most interesting is how events that happen in what we like to call “real life” affect the noosphere, and thus reverberate around the whole world affecting us in science, life and death.

Bruce Sterling once famously said that cyberspace was the place where telephone calls take place. I would counter this by saying that the noosphere is where thinking and planning takes place.

Once again over to those jolly nice fellows at Wikipedia:

”The noosphere (alternate spelling nöosphere) is a philosophical concept developed and popularized by the biogeochemist Vladimir Vernadsky, and philosopher and Jesuit priest Pierre Teilhard de Chardin. Vernadsky defined the noosphere as the new state of the biosphere and described as the planetary "sphere of reason". The noosphere represents the highest stage of biospheric development, that of humankind's rational activities.”

My favourite Beatle was George Harrison, and towards the end of his life. He wrote a song which said that if you don’t know where you’re going, every road will take you there, and one can extrapolate from that saying it doesn’t really matter where you’re going and it certainly didn’t matter if you don’t know where you are going. What matters more, is the effect of one’s actions, and the fact that the reverberations from those actions have an amazing, knock-on effects of their own. I first started getting interesting in this stuff when, in John Higgs’s

book about the KLF, I first discovered the existence of Discordianism and the philosophies of people like Timothy Leary, and Robert Anton Wilson, and realised this joke, masquerading as a religion (or is it a religion masquerading as a joke?) is not just something there for everyone’s amusement, it is something with very real world implications. As far as I am concerned, the jury is still out on the Church of the SubGenius.

Bizarrely, and I promise it has no real connection with the fact that I started to write this editorial earlier today in the way that I did, I am currently reading *Love and let Die*, John Higgs’s latest book, which examines the similarities between the Beatles and James Bond, and the way that they have both affected and changed the British collective psyche.

I am not going to go into any details about the book just now, because I am saving it up either for a super duper book review or an editorial of some description. I have been a fan of John’s for many years. As noted above, I read his biography of the KLF back in 2013, and as a result I invited him to be a guest at the Weird Weekend that year which was held in Hartland. The Weird Weekend was an annual convention broadly promoted by and for the Centre for Fortean Zoology, but which covered a whole range of subjects which are normally outside of the remit of the organisation.

I promoted it from 2000 - 2016, and in many ways I miss it greatly. However, in other ways it was a complete pain in the arse and I’m glad that I don’t do it anymore. However, in the year that John Higgs was one of our featured speakers, I spent some time talking

اللجنة لهم إذا كانوا لا تأخذ نكتة



'The best non-fiction book I've ever read. It's magical'

DAN SCHREIBER, *NO SUCH THING AS A FISH*



**THE**  
**KLF**  
**CHAOS, MAGIC AND THE**  
**BAND WHO BURNED**  
**A MILLION POUNDS**  
**JOHN HIGGS**

**10<sup>th</sup> ANNIVERSARY EDITION**

WITH NEW  
MATERIAL





'Reading John Higgs is like being shot with a diamond.  
Suddenly everything becomes terrifyingly clear' *Mojo*

# STRANGER THAN WE CAN IMAGINE



MAKING SENSE  
OF THE  
TWENTIETH CENTURY  
JOHN HIGGS

'A brilliantly stimulating tale' *Financial Times*



to him (although not quite as often as I would like) and he gave me one of his books, and in the ensuing months and years I bought the rest. I am a great admirer of his mind-set, and no doubt shall be talking about this book at far greater length. However, something which I learned from him and Bill Drummond is that, when done in the correct manner, and with the correct intentions, creation is a magickal act. I suppose I should have known that all along the line. My tutor in matters magickal was the notorious Irish wizard Tony Shiels and learned far more from him and his extended family than I have any intention of sharing.

However, something which I hadn't realised before my current efforts at re-imagining this peculiar little magazine is that the very acts of creation which go into the compilation of this magazine are magickal in and of themselves, and I suspect that (if Alan Moore's concepts of 'ideaspace' and my extrapolations about the 'noosphere' are correct), then reading the magazine as well could also be hypothesised as a magickal act. And, bizarrely, it means that all those serried ranks hippies who sat in muddy fields chanting to make the rain stop actually were performing the act of magick they claimed to.

But what's this got to do with the magazine?

Either nothing or everything, depending on which way you look at it.

So we shall continue much as we ever did, and although there will be some visible changes, I would like to think that they are for the better. And I would like to think that, in our own tiny way, we are doing something to improve the health of the noosphere.

I hope you enjoy this issue.

Hare Bol  
Jon



#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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Editor: *Gonzo Weekly* magazine  
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# *So what's it all about, Alfie?*

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

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

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

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

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

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

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

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



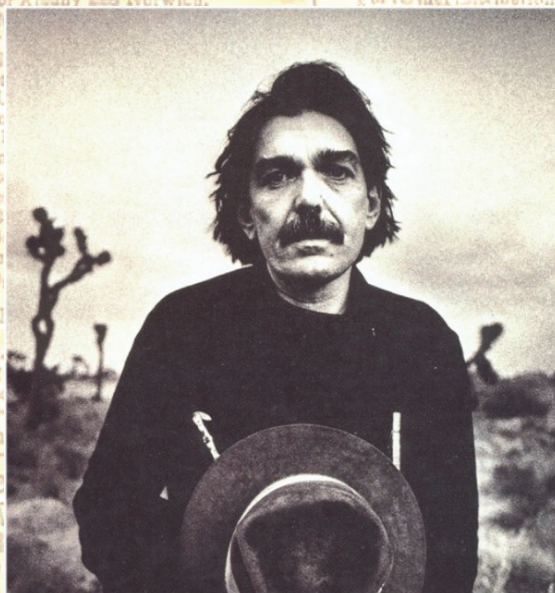
# THE <sup>gonzo</sup> NEWSROOM

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

Far Out Magazine

<https://faroutmagazine.co.uk/the-musician-tom-waits-called-the-roughest-diamond-in-the-mine/>

It's the frayed edges that he finds himself drawn to, which is why the mania of Captain Beefheart's music has always appealed to him. "The roughest diamond in the mine, his musical inventions are made of bone and mud," he told the Guardian when discussing his love for Beefheart's (Don Glen Vliet) 1969



**CAPTAIN BEEFHEART**

The musician Tom Waits called "the roughest diamond in the mine" - Far Out Magazine



oddy Trout Mask Replica.

**HAWKWIND**



# The Gospel According to BART

This week my favourite roving reporter sent me a fascinating piece on the chequered rivalry between Phil Collins and ELP with a brief note reading: "Interesting article Mate..z Bart in America ☐". It certainly is mate, it certainly is.

<https://faroutmagazine.co.uk/the-neurotic-prog-rock-band-phil-collins-never-understood/>

"Although former Genesis drummer Phil Collins is considered something of a dubious character when it comes to rock music, his contributions to 1980s pop hits don't outweigh his early contributions to the progressive rock movement he helped mould. Collins has always loved the genre, pioneering some of the most popular prog sounds on A Trick Of The Tail following the departure of Peter Gabriel from Genesis.

Throughout his career, Collins has often touched the bands that influenced him most, from The Action to The Beatles, but bizarrely, it was his prog contemporaries that mystified him most, once mentioning a key band to come out of the genre that he never understood.

Emerson, Lake & Palmer formed in the same year Collins joined Genesis, and that's about as far as their connection goes because Collins' verdict on them was summed up by the somewhat dismissive confession they were "not for me, musically".



"The way things are going, maybe psychedelics could be a good thing. It's a doom-laden ...

<https://www.loudersound.com/features/the-way-things-are-going-maybe-psychedelics-could-be-a-good-thing-its-a-doom-laden-world-at-the-moment-hawkwinds-dave-brock-calls-it-as-he-sees-it>



It's not the fact that he turned 80 in August that Dave Brock is lamenting. No, it's what passed for his birthday celebrations that's causing much ...

**YES**  
'Because We Can': How Deram Records Turned Psychedelia into Prog  
<https://www.udiscovermusic.com/stories/deram-records-feature/>

The short-lived band included bassist Chris Squire and guitarist Peter Banks, who would soon go on to co-found Yes, swapping The Syn's ...

**Downes Braid Association's Celestial Songs - Louder Sound**  
<https://www.loudersound.com/reviews/downes-braide-association-celestial-songs>

The fourth album from Yes keyboardist



"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

Geoff Downes and singer/composer Chris Braide, 2021's Halcyon Hymns, was their most recognisably ...

Prog Rock Legend Trevor Rabin Talks About His New Solo Album, YES, Scoring Movies And More  
<https://myq105.com/episodes/progress-rock-legend-trevor-rabin-talks-about-his-new-solo-album-yes-scoring-movies-and-more/>



and-more/  
"Having Chris Squire playing bass behind you is like having a bulldozer back there. You can't relax." He said the he was

literally like a brother ...

LEONARD COHEN

Top 10 Best Of Leonard Cohen Reviews In 2023 - Facts Chronicle  
<https://factschronicle.com/best-of-leonard-cohen-205225.html>

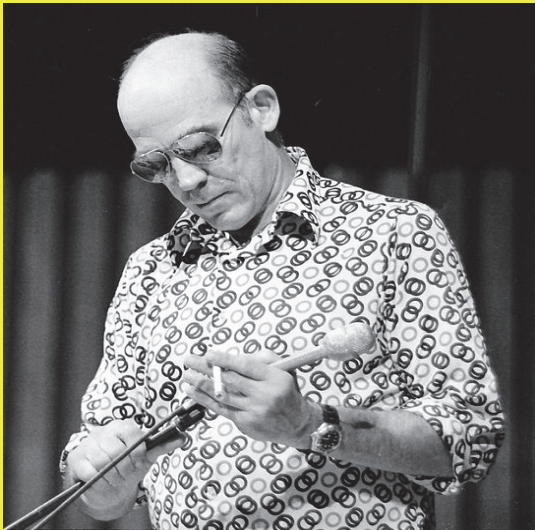
Leonard Cohen Anthology · The Essential Leonard Cohen · Leonard Cohen: The Mystical Roots of Genius · Book of Longing · Leonard Cohen There is a Crack in ...

7 Wonderful Quotes By Leonard Cohen - News18

<https://www.news18.com/web-stories/lifestyle/7-wonderful-quotes-by-leonard-cohen-697585/>

These quotes by Leonard Cohen will ring a chord in your heart. ... News18\_logo\_96x96 Canadian singer-songwriter, poet and novelist Leonard Cohen ...





## 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

## Leonard Cohen: His inspiring journey on the Greek island of Hydra

<https://greekherald.com.au/culture/leonard-cohen-his-inspiring-journey-on-the-greek-island-of-hydra/#:~:text=Struggling%20to%20grow%20his%20passions,him%20grow%20his%20creative%20juices.>



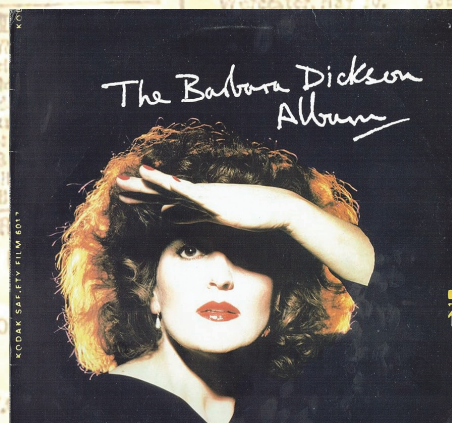
20his%20creative%20juices.

Canadian poet and singer-songwriter Leonard Cohen is most recognised for his works written whilst on the island of Hydra.

## BARBARA DICKSON

Today's pop music bores me - I want stories, says Barbara Dickson -

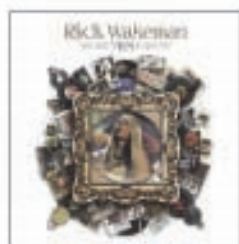
<https://www.thetimes.co.uk/article/todays-pop-music-bores-me-i-want-stories-says-barbara-dickson-0dsf3k6f3>



stories-says-barbara-dickson-0dsf3k6f3



# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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



## THE STAGE COLLECTION

Recorded live in August  
1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

Guest vocalists include John  
Parr, Tracey Acherman,  
Ashley Holt, and Roy Wood  
HFG2012CD



## GASTANK

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



## GOLÉ!

Soundtrack album  
featuring Tony Fernandez  
and Jackie McAuley  
HFG2011CD



## COUNTRY AIRS

The original recording,  
with two new tracks  
HFG2014CD



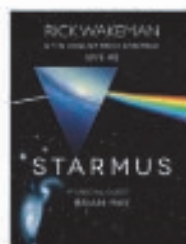
## THE BURNING

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  
HFG2010DVD



## 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  
HFG2007CD



## CRIMES OF PASSION

A wicked and erotic  
soundtrack!  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and  
Kevin Peek  
HFG2009CD



WAKEMAN'S MUSIC EMPORIUM

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











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

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

**ELDRIDGE CLEAVER**

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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

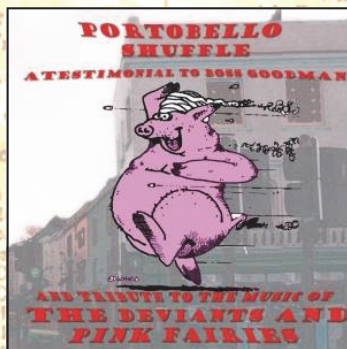






# I'M ON BOARD!

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



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



**Butterfly Conservation**

Saving butterflies, moths and our environment

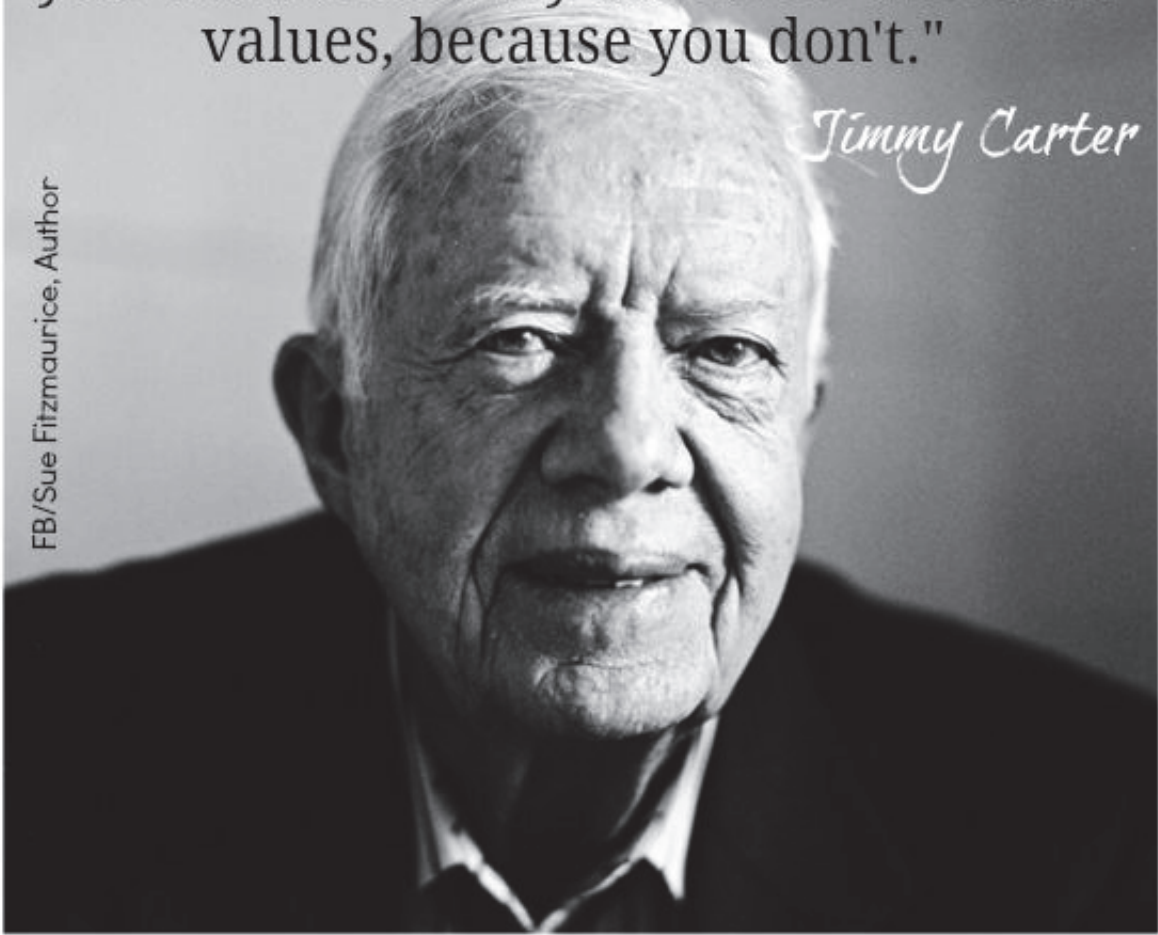




"If you don't want your tax dollars to help the poor, then stop saying you want a country based on Christian values, because you don't."

*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...



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







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 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."



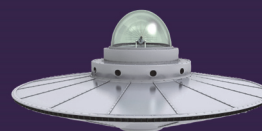
PHOTO BY SMITHMAXFIELD.COM

## 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**





Every effort has been made to ensure that pictures used for the obituaries and every other article in the magazine are copyright free or we own the copyright ourselves. However, following in the footsteps of the jolly nice people at Wikipedia, there are occasions in which illustrations which are presumably copyrighted, are used as identification purposes only and as they are already widely distributed across the internet, usually as album covers, we think that we are justified in using them. If, however, you believe you are the copyright holder of any images in this magazine, please do not hesitate to contact the editor at [cfzjon@gmail.com](mailto:cfzjon@gmail.com).

# THOSE WE HAVE LOST

## COLLATED BY HARRY WADHAM





**Elías López Sobá**  
1927 - 2023

Elías López Sobá was a Puerto Rican classical music pianist and educator. In 1967 López Sobá was named director of the Department of Social and Cultural Studies of the University of Puerto Rico, a position which held until 1975. López Sobá played as a soloist in numerous orchestras, appearing in multiple concerts around the world. Together with musical director Justino Díaz, Elias López Sobá co-directed the annual Casals Festival from 2010.



**Petch Osathanugrah**  
เพชร โอสธานุเคราะห์  
1954 - 2023

Petch Osathanugrah was a Thai businessman and singer-songwriter. He first worked in the advertising sector of his family-owned beverage company Osotspa, before finding musical success with his single "I'm just a man (Mai Chai Phoo Wiset)". Osathanugrah also founded the Dib Bangkok Museum of Contemporary Art. Suffering from iron overload and diabetes, he died in his sleep on 14 August 2023, at the age of 68.

**THOSE WE HAVE LOST**





**Arnold Östman**  
1939 - 2023

Arnold Otto Natanael Östman was a Swedish conductor and music director. As a musician, he concentrated on the piano and the harpsichord, being largely self-taught. During his years as a researcher, he focused on the subject of early opera, bringing to light a number of theretofore unknown or little-known baroque operas. While serving as artistic director of a number of operas, Östman gained an international reputation as a champion of the period performance movement in classical music. As a symphonic conductor, Östman worked with many major European orchestras.



**OJ Blaq**  
1983 - 2023

Andy Nii Akrashie, known professionally as OJ Blaq, was a Ghanaian actor and musician. His first album, *The Blaq Mixtape*, was released in 2006. As time went on, he kept releasing new songs. He also gained significant recognition in his role as Marlon 'T' on the popular television show, *SUNCITY*.

**THOSE WE HAVE LOST**





## Chico Novarro 1933 - 2023

Bernardo Mitnik, best known as Chico Novarro, was an Argentine singer-songwriter, composer, musician, television presenter and actor. He specialized in tango and bolero compositions. In 1956 he joined the jazz ensemble Agrupación Nuevo Jazz. In 1961, he moved to Buenos Aires, where he briefly joined the jazz band Swing Timers, and formed the duo Los Navarros with Raúl Bonetto, recording an album for RCA. Novarro had his breakout as a cast member of the 1962-4 Canal 13 musical show Club del Clan. He soon started releasing successful albums, and authoring hits for other singers. Beyond boleros and tangos, he also composed pop, rock, jazz, and cumbia songs. He also appeared in several films, mostly comedies.



## Curtis Fowlkes 1950 - 2023

Curtis Fowlkes was an American jazz trombonist and singer. He was a founding member of The Jazz Passengers. He was a member of The Lounge Lizards, the Kansas City All-Stars, and a quartet led by jazz guitarist Bill Frisell.

He toured with Charlie Haden's Liberation Music Orchestra, as well as the Duke Ellington Orchestra. He released his debut solo album in 1999. Curtis Fowlkes died from heart failure in Brooklyn, New York, on August 31, 2023, at the age of 73.

# THOSE WE HAVE LOST





Walter Arlen  
1920 - 2023

Walter Arlen was an Austrian-born American composer, focused on songs for voice and piano. Just after completing school, he fled the Nazi regime in Vienna for the United States, where he worked as a music critic for the Los Angeles Times, and a professor of music at the Loyola Marymount University. He was recognised as a composer late in life, the first CD being released when he was 92 years old after his music had been deemed 'degenerate' by the Nazis.



Gary Wright  
1943 - 2023

Gary Malcolm Wright was an American musician and composer best known for his 1976 hit songs "Dream Weaver" and "Love Is Alive". Wright's breakthrough album, *The Dream Weaver* (1975), came after he had spent seven years in London as, alternately, a member of the British blues rock band Spooky Tooth and a solo artist on A&M Records. Wright turned to film soundtrack work in the early 1980s.

THOSE WE HAVE LOST





**Tail Dragger Jones**  
1940 - 2023

James Yancey Jones, known professionally as Tail Dragger Jones, was an American Chicago blues singer. He performed beginning in the 1960s and released four albums. Jones gained a certain notoriety in 1993, after being convicted of second-degree murder for the killing of another blues musician, Boston Blackie. Jones, a disciple of Howlin' Wolf, was given his nickname by his hero because of his habit of regularly arriving late at Howlin' Wolf performances.



**Steve Harwell**  
1967 - 2023

Steven Scott Harwell was an American musician and singer. He served as the lead vocalist for the rock band Smash Mouth from its formation in 1994 until his retirement in 2021. The band's 1999 song "All Star" reached the top 10 in the United States, and regained popularity after being featured in the 2001 film Shrek. Harwell was also a featured cast member in the sixth season of the VH1 reality show The Surreal Life in 2006. He was hospitalized in 2017 for his cardiomyopathy, leading to the cancellation of a show. He retired due

**THOSE WE HAVE LOST**



to these problems hindering his ability to perform. Harwell died from liver failure at his home in Boise, Idaho, on September 4, 2023.



Teté Caturla  
1937 - 2023

Regla Teresa García Rodríguez, known as Teté Caturla, was a Cuban singer who directed the vocal group Cuarteto d'Aida. She was the daughter of Alejandro García Caturla, one of the most important Cuban composers of the 1920s and 1930s. As a young woman she made her debut for Orquesta Anacaona, and in 1963 she joined Cuarteto d'Aida. Both of these were all-female groups. After her retirement from

the quartet, she formed the group Rumba Tere for young musicians recently graduated from their schools of music. Caturla appeared briefly as a contributing singer in the 2015 video "Chan Chan - Song Around the World" by the Playing for Change movement.



Anatol Ugorski  
Анатолий Зальманович  
Угорский  
1942 - 2023

Anatol Ugorski was a Russian-born German classical pianist and academic teacher. He studied at the Leningrad Conservatory, and played works by controversial Western composers such as Schoenberg, Alban Berg, Olivier Messiaen and Pierre Boulez rather than the usual repertoire for Russian pianists. An incident at a concert of Boulez in 1968 made Soviet authorities doubt his political reliability,

THOSE WE HAVE LOST



and they largely interrupted his career for more than ten years. In 1982, he became professor at the Conservatory. When his daughter suffered antisemitic harassment in 1990, the family fled to East Berlin, where they lived in a refugee camp for several months. Irene Dische managed to arrange for him to record Beethoven's Diabelli Variations for Deutsche Grammophon in 1991, which launched a career of performing and recording. He became professor of the Hochschule für Musik Detmold, remaining in the post until 2007.



Richard Laviolette  
1982 - 2023

Richard Andrew Laviolette was a Canadian singer-songwriter based in Guelph, Ontario. He released material under a variety of band names, including Mary Carl, Richard Laviolette and His Black Lungs, Richard Laviolette and the Oil Spills, Richard Laviolette and the Hollow Hooves, and Richard Laviolette and the Glitter Bombs. Laviolette's debut album was begun in the autumn of 2003. He released several more albums as well as collaborating with several

other artists. In 2022, Laviolette began experiencing the onset of Huntington's disease. His symptoms worsened more quickly than anticipated and he decided to receive MAiD (medical assistance in dying). He died on September 5, 2023, at the age of 41.



Lee Halliday  
1927 - 2023

Lemoine Gardner Ketcham, better known as Lee Halliday, was an American singer, dancer, and record producer. Ketcham became a singer and dancer in music hall productions under the name "Lee Halliday". He also produced almost all of Johnny Hallyday's songs from 1961 to 1975.

# THOSE WE HAVE LOST





**Bruce Guthro**  
1961 - 2023

Bruce Guthro was a Canadian singer-songwriter from Cape Breton Island, Nova Scotia. Guthro recorded as a solo artist, and was lead vocalist for the Scottish celtic rock band Runrig from 1998, until the group retired in 2018. Guthro received several ECMAs (East Coast Music Awards), and hosted and conceptualized the Canadian TV show Songwriters Circle, on which guests included Jim Cuddy, Colin James, and Alan Doyle (of the Canadian band Great Big Sea). Guthro died from cancer on September 5, 2023, five days after his 62nd birthday.



**Malini Rajurkar**  
1941 - 2023

Malini Rajurkar was an Indian Hindustani classical singer of Gwalior Gharana. Malini performed in major music festivals in India. Malini is noted especially for her command over the Tappa (a form of Indian semi-classical vocal music) and the Tarana (a type of composition in Hindustani classical vocal music) genre. She also sung lighter music.



**THOSE WE HAVE LOST**





Richard Davis  
1930 - 2023

Richard Davis was an American jazz bassist. Among his best-known contributions to the albums of others are Eric Dolphy's *Out to Lunch!*, Andrew Hill's *Point of Departure*, and Van Morrison's *Astral Weeks*. During the 1960s, Davis was in demand in a variety of musical circles. Davis recorded with pop and rock musicians in the 1970s. After living in New York City for 23 years, he moved to Wisconsin in 1977 and became a professor at the University of Wisconsin–Madison, teaching bass, jazz history, and improvisation.

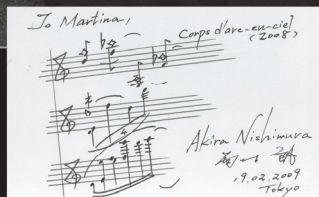
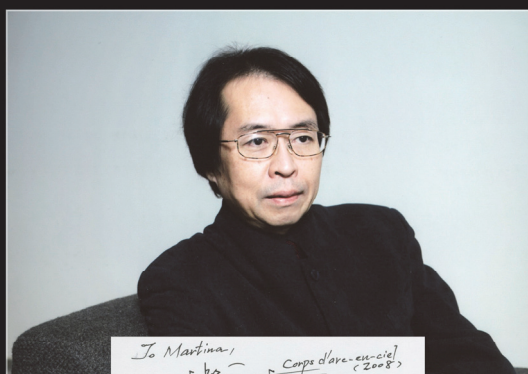


Larry Chance  
1940 - 2023

Lawrence Figueiredo, better known as Larry Chance, was an American musician and the lead singer of the 1960s doo-wop group Larry Chance and the Earls, originally known as The Earls. Chance also had a short-lived solo career in the late 1960s, but as the oldies revival scene started a strong run in the early 1970s and 1980s, the Earls became one of the most requested groups in the doo-wop genre and Chance returned to the group. They continued to perform actively and remained popular on the oldies circuit. He died of lung cancer in Orlando, Florida, on September 6, 2023, at the age of 82.

THOSE WE HAVE LOST





Akira Nishimura

西村 朗

1953 - 2023

Akira Nishimura was a Japanese composer from Osaka. Nishimura won several national and international awards, including the 36th Suntory Music Award (2004) and was commissioned by many overseas music festivals. Nishimura was the judge at the 2007 Toru Takemitsu composition award. Akira Nishimura died from jaw cancer on 7 September 2023, one day short of his 70th birthday.



Margherita Rinaldi

1935 - 2023

Margherita Rinaldi was an Italian lyric soprano, primarily active in the 1960s and 1970s, after she made her debut as Donizetti's Lucia di Lammermoor in 1958, prompting her career at La Scala in Milan. She also appeared internationally, performing a wide repertoire including, besides Italian belcanto roles, Baroque and French opera. She recorded the roles of Gilda in Verdi's Rigoletto and Ilia in Mozart's Idomeneo. From 1981, she worked as a voice teacher.

THOSE WE HAVE LOST





María Jiménez  
1950 - 2023

María Jiménez Gallego was a Spanish singer. She recorded her first album in 1976, then later releasing several compilations. Her career was relaunched when she collaborated in the song La lista de la compra. Jiménez was later the presenter of the television program Bienaventurados on Canal Sur. María Jiménez died in Triana, Seville on 7 September 2023, at the age of 73.



Charles Gayle  
1939 - 2023

Charles Gayle was an American free jazz musician. Initially known as a saxophonist who came to prominence in the 1990s after decades of obscurity, Gayle also performed as pianist, bass clarinetist, bassist, and percussionist. Gayle was homeless for approximately twenty years, playing saxophone on street corners and subway platforms around New York City. He briefly taught music at the University at Buffalo before relocating to New York City during the early 1970s.

THOSE WE HAVE LOST





Mylon LeFevre  
1944 - 2023

Mylon Rae LeFevre was an American Christian rock singer known for his work with his band Mylon and Broken Heart. He is a Gospel Music Hall of Fame inductee, who traveled around the United States, ministering, teaching, and singing. He sometimes could be seen on television networks, such as TBN, Daystar and Victory Channel. After being released from his contract with Columbia Records, he increasingly began preaching and teaching. LeFevre died of cancer on September 8, 2023, at the age of 78, less than a month before his 79th birthday.



Charlie Robison  
1964 - 2023

Charles Fitzgerald Robison was an American country music singer-songwriter. He played briefly in bands in the 1980s before going solo in the 1990s. He subsequently signed with Sony. In 2003, Robison was a judge on the first season of the TV singing competition Nashville Star. Unhappy with the expectations and limitations of being a Nashville country artist, he moved to a smaller independent label. He continued to release and evolve his musical sounds. Robison died from cardiac arrest and other complications at a San Antonio, Texas hospital on September 10, 2023, at the age of 59.

# THOSE WE HAVE LOST





Evgeny Brazhnik  
Евгений Бражник  
1945 - 2023

Evgeny Brazhnik was a Russian conductor. He was a recipient of both the USSR State Prize and People's Artist of Russia. He was educated at both Saint Petersburg and Ural conservatories and later performed over 50 operas across the world. Since 1999, he worked for the Helikon Opera, and by 2012 became the Golden Mask (a Russian theatre festival and the National Theatre Award) recipient for his conducting of *The Tales of Hoffmann*.



Brendan Croker  
1953 - 2023

Brendan Croker was an English musician, who recorded albums under his own name and with occasional backing band; *The Five O'Clock Shadows*. He was also a member of *The Notting Hillbillies*. During the late 1980s, he was an auxiliary member of *The Mekons* and a full-time member of *Sally Timms* and the *Drifting Cowgirls*. Croker recorded with Eric Clapton, Tanita Tikaram, Mark Knopfler, and Chet Atkins, among others. Brendan Croker died due to complications from leukaemia on 10 September 2023, at the age of 70.

THOSE WE HAVE LOST





## Benito Castro 1946 - 2023

Arturo "Benito" Castro Hernández was a Mexican musician, actor, comedian, and a member of Los Hermanos Castro (The Castro Brothers). As a teenager, Benito joined his cousins' musical group Los Hermanos Castro. Benito sang harmony and played guitar, but he also gave the group a new "zing" with his on-stage antics and comedy. After leaving the group, he went into comedy, appearing in various television series.



## MohBad 1996 - 2023

Ilerioluwa Oladimeji Aloba, known professionally as MohBad, was a Nigerian rapper, singer, and songwriter from Lagos. He was formerly signed to Naira Marley's Marlian Records and left the label in 2022. He was best known for his hit singles "Ponmo, Feel Good", and "KPK (Ko Por Ke)" (You Will Always Be Remembered) with REXXIE which was nominated three times for The Headies awards 2022. MohBad died after being treated for an infection on 12 September 2023. After MohBad's death, it was reported that he had filed a police report in June 2023 alleging that Samson Balogun, a music promoter nicknamed "Sam Larry" and a "known associate" of Marley's, had assaulted him and destroyed some of his property.

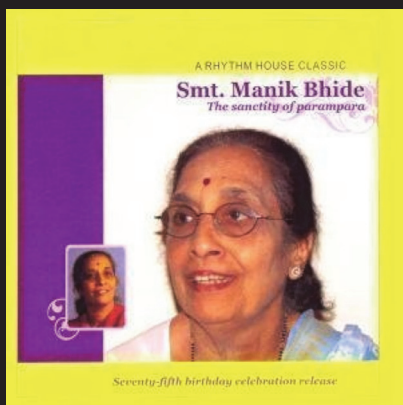
# THOSE WE HAVE LOST



**Beytocañ**  
1955 - 2023

Beytullah Güneri, better known by the stage name Beytocañ, was a Kurdish singer and musician. Güneri took the name "Beytocañ" and began to release his poems. In the 1990s, Güneri left Turkey for political reasons and moved to Sweden. In 2021, a cancerous tumour was discovered under his tooth. Despite attempts to surgically remove it he died in Stockholm on 12 September 2023, at the age of 67.

**Manik Bhide**  
1935 - 2023



Manik Govind Bhide was an Indian Hindustani classical music vocalist from Kolhapur and based in Mumbai. Bhide performed at most major music conferences in India and was a regular performer for All India Radio. She had also taught many other students. Manik Bhide died on 13 September 2023, at the age of 88.



**Milo Hrnić**  
1950 - 2023

Milo Hrnić was a Croatian pop singer. His resonant and forceful baritone and distinct brand of poetic lyrics had proclaimed him as one of the most commercially and critically successful Croatian pop singers. Alongside Tereza Kesovija, he was pronounced "the singer of the century" in his native Dubrovnik. He won the Split Festival (held annually in Split, Croatia) three times.

**THOSE WE HAVE LOST**



## A Few Facts About Plastic Pollution



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

### ONE MILLION

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



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

Plastic constitutes  
approximately

**90%**

of all trash floating on the ocean



The average American  
throws away  
approximately



of plastic per year.

**50%**

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

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





# **SAVE** Stonehenge World Heritage Site

# **FROM THE BULLDOZERS!**

**PLEASE SIGN  
THE PETITION**



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

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

## Jethro Tull

*Spin Me Back Down The Years deluxe edition*





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

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

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

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

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





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## *Inside Number 3*

# A Visual History Of Apple Records

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





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

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

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

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

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



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

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

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

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



# The Fall

## *Take America*

### 10CD box set

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

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

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

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





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

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

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

The deluxe edition box set also includes:

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





- Six postcards featuring photos by Bainbridge

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

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

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

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"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

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

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## 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!

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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

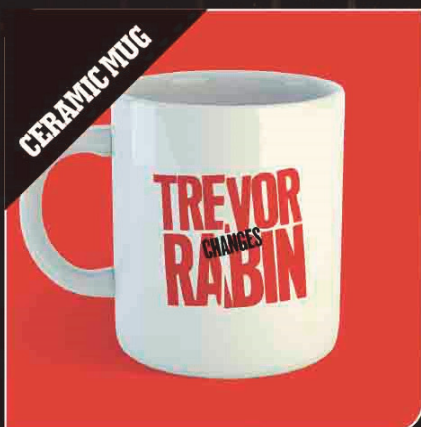
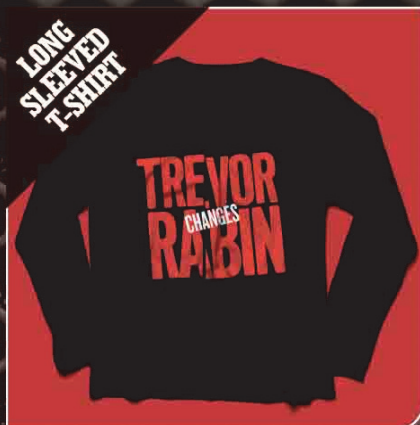


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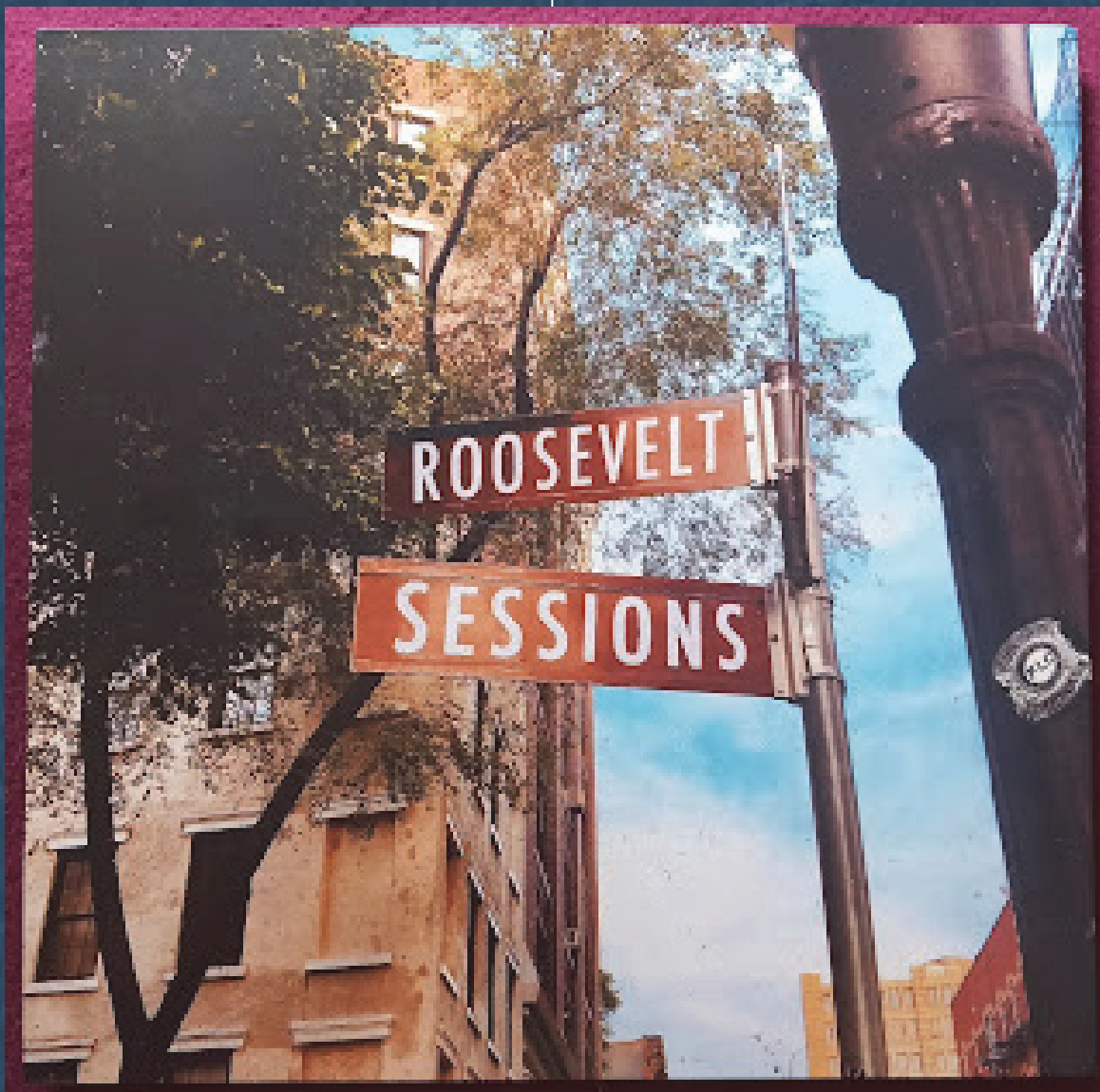
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## **Roosevelt / Capistrano Sessions**

**By  
Fun Lovin' Criminals**

Since bursting onto the music scene in 1996 with their debut album 'Come Find Yourself' and the infamous debut single

'Scooby Snacks', the Fun Lovin' Criminals have released seven studio albums, two cover albums, a live album and there has been a host of Best Of compilations as well. In fact, 2023 is the 25th anniversary of their second album 100% Colombian, originally released in 1998.

# STEVE RIDER



Their sound mixes elements of Hip Hop, Rock 'n' Roll, Blues-Jazz and Latin-Soul, which makes their music almost universally enjoyed by lovers of many genres. After finding that international success, the band settled in the UK, quickly becoming Europe's "cousins from New York".

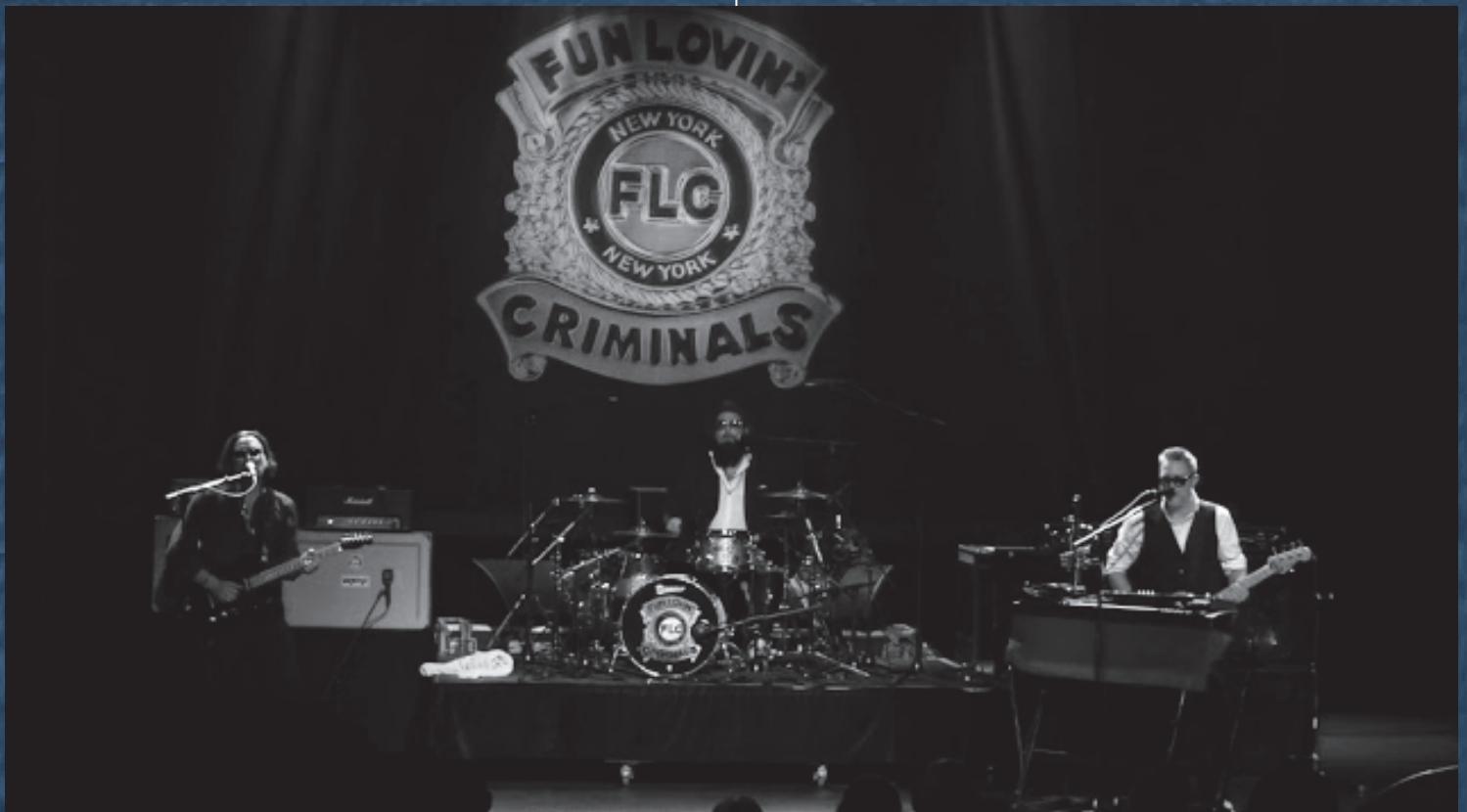
The bands' current line-up is Brian Fast Leiter (Lead vocals, bass, keys, horns, harp, and programming), Frank Benbini (Drums, percussion, and vocals) and Naim Cortazzi (Guitar and vocals).

During their most recent tour, my son Rowan took me to see them live at Thekla in Bristol. While waiting for the band to take the stage I got talking to Robbo, who was manning the merch stall. Now being a big chap, there weren't any t-shirts of my size available, however there was a pre-order for a limited-edition vinyl consisting of two EP's, the Roosevelt Sessions, and the Capistrano Sessions, so I decided to get the pre-order. This led to me considering a review, I thought 'why not' and had a chat to Robbo, who said he

would introduce me to the band after. Following the Gig, and with security trying to move us out, I managed a quick chat with Frank, who was happy for me to review the vinyl and said the band would read it and support it. So, that is how I got to this point, that, and the fact that the vinyl arrived last week of course.

So, join me on a journey though this limited-edition pressing of the Roosevelt Sessions and Capistrano Sessions...

The A-Side is the Roosevelt Sessions and kicks off with Unfinished Business, which has that Blues-Jazz vibe and sees the FLC dropping one of those New York gangster story vibes. This one puts you in mind of being sat in some dark and smoky basement setting, while around you, the real gangsters stand looking intently, analysing your every move, and questioning who you are, your motives and if you even are who you say you are? It's all about knowing who's who, who to trust and who is the mole. Shake It Loose has a more soulful, horn heavy sound with a deeper meaning as the FLC speak on







having a 'monkey on you back' and the chains that hold you down. This is all about problems or even addictions that you keep secret, and which hold you back from being your true self. So, often those close to you know there is something but, it takes time to get you to open up and to admit what's going on, then you get some help, and, with support, you can finally shake that monkey loose. Up next is Village Groove, a multi-layered sound that would be at home in any number of clubs or bars. Essentially this is like an ode to New York city and what it means to live and work within streets and buildings. It gives you a sense of this enormous multi-cultural 'city that never sleeps' that is home to so many people

and encompasses as many musical genres as it does the people that live there. The final track of the Roosevelt Sessions is Love Ya Back, a jazz-funk sound that seems to encapsulate the night time sound of the New York streets. Here that sound is focused on being on a night out with that special woman in your life, and when the love is so deep that it combines with the music to elicit the perfect emotions to allow you to express exactly how you feel.

Spinning the disc over to the B-Side, it's time for the Capistrano Sessions...

Walking Tall has the sort of funk sound that you just can't help but move to. There is no real deep message here, in fact just



like some of your favourite Hip Hop tracks, this is a cracking lyrical display that is just for fun, to lighten the mood and have some fun. With some great names dropped in too like Prince, Trugoy (De La Soul), Bruce Lee and Bob Marley, this one will have you movin' and groovin' all through the night. Hot City Night's, takes you back to the New York City blocks and the plethora of sounds that can be heard as you cruise the streets, including the Hip Hop connection with a dash of scratchin'. You really get that sense of those sounds, the people and what you can expect to see and experience as you move from block to block. It's almost like an FLC musical incentive for people to visit the big city and experience the sights and sounds. Double Double finds the FLC transporting us from New York to California, the sound represents this with this funky, pop-rock kinda vibe. It's all about that upbeat, feel-good mood as you feel the sunshine, golden beaches and much more as it's all about the good times in LA and feeling those vibes from your ears to your toes. Last up is Running From The Shadows, a heavy drum heavy sound that pounds in your ears but, is broken by the piano on the bridge and guitar solo. Here we find the FLC looking at how we can all struggle with our own mental health. We can all get caught up in the day-to-day stresses that our anxieties get the better of us, sometimes to the point when even the things we are most familiar with have us doing a double take.

I'm not gonna beat around the bush here, I loved this from top to bottom. It is engaging both musically and vocally. Every track has a wealth of musical influences that are almost too many to name but, as you sit and listen more and more you pick up the elements of Hip Hop, Jazz, Funk, Rock and so on.

From top to bottom both the Roosevelt Sessions and the Capistrano Sessions are entertaining and highly enjoyable, this is the sort of music that not only makes you think of the Fun Lovin' Criminals

but, it also makes you want to listen over and over again, it's infectious. That multi-genre vibe opens this up to the ears of some many people, you really understand why these guys are so big because that sound is just so infectious.

The other thing for me is the live instrument sound, there really is something to be said for mixing live instruments with samples and programming. It has worked so well within Hip Hop and the Fun Lovin' Criminals really do bring an extra dimension, you feel every drum beat, every guitar chord, horn note and key notes, right down into the depths of you being.

This is the music that works in so many places from the car to the club, the BBQ to the chill out session, it really speaks on so many levels. Mainly because vocally, each track speaks on many levels looking at life, enjoying good music, celebrating where you live and the places you love, but also having some fun, just for the hell of it and relating those gangster stories in words, instead of the in moving pictures. Every track here allows the listener to create visions in their mind of what's being said, and that is going to be different for everyone but, the enjoyment is gonna be the same.

If I had to sum up this slice of vinyl in one sentence, then it would be this...

When I mentioned I was reviewing this vinyl someone asked if the Fun Lovin' Criminals "still got it?", I can only say one thing "Hell Yeah, They still got it".

My humble thanks to Robbo, Fun Lovin' Criminals and Di Fontaine Recordings...

The limited edition of 100 only and is out there now.

As for me, I'm out,

See Ya,

Steve





## Confidence / If Ya Let 'EM (Remix)

By  
Analog Mutants

It way back in July 2022 when I last reviewed the single *Speak Easy / I'm On Vacation (808 Remix)* by the Analog Mutants aka Phill Most Chill (Vocals), DJ Snafu (Production) and DJ Grazzhoppa (Cuts). The follow up to that single is now here *Confidence / If Ya Let Em (Remix)* and once again, released through the Nobody Buys Records Label.

So, without further ado, let's get into it...

Confidence is one of those records to stick on when you are looking to get people out their seats. Drums, live sax, and organ notes give this one the energy you need but, mix in with that Grazzhoppa's knack of making you question where the beat ends and the cuts begin and you begging to see what Phill Most has to say. Confidence has Phill Most Chill speaking on just that subject, it's all about having the confidence to make even yourself second guess the quality of your work. To be good at what you do, you have to recognise that and have the confidence in yourself to step up and say "Yeah, that's me and, you know what, I am that good", and that's something that every one of the





Analog Mutants display here, confidence and quality.

If Ya Let Em (Remix) has more live instrumentation of bass, cello and piano from Snafu and Craig Cloy (Bankrupt Europeans) along side a banging beat, all of which combines to bring a solid head nod, boom bap sound that will have you moving long after tracks over, add to that another stunning performance from Grazzhoppa and this one has you hooked. Here we find Phill Most Chill dropping a tale about following and realising our dreams but, being cautious about the people we surround ourselves with as we walk that path, very often these are the ones who will turn on you when you have made it; the message here is that people can only get to us if we allow them to, always expect the unexpected and never be surprised by anything.

The great thing about the Analog Mutants is that they have this uncanny knack of working together so perfectly. Individually they are all at the top of their games but, together, they have the chemistry to produce the kinda Hip Hop sound that takes the classic golden age sound and polishes it up once more.

These two tracks might have vastly differing messages from Phill Most Chill and have differing sound vibes too but, both have this energy that gets you moving and brings a smile to your face. Here are three guys spanning three countries who know what real Hip Hop is and how to bring the best from each other, in order to create a sound that is fresh, uplifting and pleasure to hear, along with the limited edition 7" vinyl, it's also a pleasure to behold as well.

Let's be honest this is the sort of Hip Hop that can bring the sun back to pretty wet summer and get the party jumping from dawn till dusk.

Don't sleep on this one, it's out now...

I'm outta here,

See ya...

Steve





# MARK AT THE MOVIES

*Mark Raines*



**My Big Fat Greek Wedding**  
Directed by Joel Zwick

**Release dates**  
February 22, 2002 (AFM)  
April 19, 2002 (United States)

## Plot

Thirty-year-old Fotoula "Toula" Portokalos is a member of a large, loud, intrusive Greek family that only wants her to get married and have children. Frumpy and meek, she works in her family's Chicago

restaurant, "Dancing Zorba's", but longs to do something more with her life. While working one day, a school teacher named Ian Miller comes into the restaurant, and Toula develops a crush on him. That evening, Toula tells her parents that she wants to go to college to learn about computers, but her father, Gus, becomes emotional, claiming Toula wants to leave him. Her mother, Maria, comforts Toula and convinces Gus to agree to Toula's idea.

As the weeks pass, Toula gains more confidence and changes her image, switching her thick-framed glasses for contact lenses, styling her hair, and wearing makeup and brighter clothes that show off her figure. She sees a notice for a course on computers and tourism and tells her Aunt Voula, who owns a travel agency, that she could apply what she learns in the course to

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



Voula's business. Voula agrees, and she and Maria slyly convince Gus to agree as well.

Toula's happiness working at the travel agency catches Ian's attention and he asks her to dinner. On their date, Toula confesses to Ian that her family owns Dancing Zorba's, and Ian suddenly recognizes her; contrary to Toula's fear that he would lose interest in her, Ian reaffirms his fondness for her. They continue dating and fall in love.

Knowing her family would not approve of her dating a non-Greek, Toula lies that she is taking a pottery class to see Ian. However, Toula's lie is exposed when a family friend sees Toula and Ian kissing in a parking lot. Gus is furious that Ian did not ask his permission to date Toula, even though they are grown adults. Gus refuses to let them continue seeing each other because Ian is not Greek, but Toula and Ian continue dating anyway. Gus introduces Toula to single friends of his own, to no avail.

Ian proposes marriage and Toula accepts. Maria tells Gus that he must accept their marriage, but Gus remains upset because Ian is not a member of the Greek Orthodox Church. To get the family to accept him, Ian agrees to be baptized into the church. The Portokalos family does finally accept him but constantly inserts themselves into the wedding planning, designing ugly bridesmaid's dresses and misspelling Ian's mother's name on their wedding invitations. Ian's quiet, conservative parents meet the entire family during a loud and extravagant Greek family dinner and are overwhelmed by the experience, frustrating Gus. Toula worries about whether her father has accepted Ian. At the wedding reception, Gus gives a heartfelt speech focusing on how the differences in the newlyweds' backgrounds do not matter. He and Maria then surprise Toula and Ian with a house as a wedding gift. As the two families dance together, Toula narrates that while her family is indeed loud, odd, and somewhat dramatic, she knows they love her and will always be





there for her. Six years later, Toula and Ian leave their house to walk their daughter to Greek school. The house is then revealed to be right next door to Gus and Maria's house.

#### Film Trailer

<https://youtu.be/O2mecmDFE-Q?si=JO60OibtetifPf8H>

**Running Time 1 H 35M**  
**Rated PG**

**Good-hearted, lovable, and delightfully eccentric**

**4 out of 4 stars**



#### 47 Meters Down: Uncaged

**Release date**  
**August 16, 2019**

#### Plot

Mia and stepsister Sasha have just moved to a new school. Another student, Catherine, pushes Mia into the campus pool with Sasha as a

bystander. Mia's father Grant learns about the incident and plans a boat ride for the sisters to see the great white sharks, hoping the two will bond. Grant gives Mia a tooth of a great white shark he found and recounts when Mia used to scuba dive with him.

On the day of the boat ride, Mia is shocked to see that Catherine and her friends are also there for the tour. Sasha's friends Alexa and Nicole arrive and tempt them both to go to a secret place with them. The girls get in Alexa's car and have a fun time together at the secret lagoon. Alexa reveals that the lagoon has an entrance to a submerged Mayan city where Grant and his two assistants—Carl and Alexa's boyfriend Ben—are working to prepare for a visit from a group of archaeologists the following week. After finding scuba gear, Nicole persuades the girls to dive through the city, eventually reaching an ancient sacrificial chamber. They encounter a cavefish, and Nicole accidentally knocks over a stone column, causing a chain reaction of collapses.

The girls become separated by the silt until Mia and Alexa find Ben, who is suddenly devoured by a shark and drops the guideline. The girls find each other and are chased by a shark into a tunnel, causing a cave-in to the lagoon's entrance. The girls decide to go back for the guideline but encounter a shark forcing the girls to swim deeper into the city until they reach an air pocket. Mia hears music in the water and leaves the girls behind in an attempt to get help. Elsewhere, Carl, who is listening to the music, is later attacked and killed by a shark. Mia eventually finds his body, and Grant saves her. The two reunite with the other girls, who came looking for her. They realize the shark



is blind, having evolved within the caves, and they are able to distract the shark with sounds and make their escape. The group surfaces at a clearing where a pulley system ascender is set in place. However, two sharks come to the surface, and Nicole panics. She attempts to climb up the rope as Alexa is going up, inadvertently causing much of the rope and Alexa to fall back into the water. Nicole does climb up to reach an entrance, but instead she holds a loose rock, loses her grip, and also falls back, then she is ripped apart and devoured in a feeding frenzy by two sharks.

Grant explains that the only way out is to swim back down even deeper in order to find another exit, which will let them come out in the ocean, but is killed by a shark moments later. Mia, Sasha, and Alexa swim into the caves alone, eventually coming upon a strong current that catches Sasha and separates her from the others. Alexa makes it to the other entrance but is attacked by one of the sharks, and Mia is dragged into the current. Alexa escapes the shark by taking off her air tank but eventually drowns. Mia reunites with Sasha at the lower current, and they swim into a newly discovered cave. At the end of the cave, they find a crevice that leads to the surface, but a shark appears and attacks them. Climbing up the narrow crevice, both girls alternatively get caught in the tight space and must abandon their now empty air tanks to escape.

At the surface, they see a tour boat and start swimming towards it until they realize it is chumming the water to attract sharks. Mia and Sasha get the tourists' attention as they are attacked by the sharks. While Mia

makes it onto the boat, Sasha is grabbed by a shark. Mia jumps back into the water and shoots the shark with a flare gun, freeing Sasha. Sasha reaches the boat, but Mia is dragged into the water by another shark. She escapes by stabbing the shark's eye with the tooth given to her by Grant. Mia swims to the boat and reunites with Sasha as a shocked Catherine watches the boat's staff tend to their wounds.

#### Film Trailer

<https://youtu.be/aErdOgfB7cE?si=nP2jhRa07yy6q99A>

**Not be as ruthlessly efficient as its finned villains, but fans of shark peril thrillers should find it just chummy enough**

**Running Time 1 H 30M**

**Rated 15**

**3 out of 4 stars**



#### Lion

**Directed by Garth Davis**

**Release dates**

**10 September 2016 (TIFF)**  
**25 November 2016 (United States)**  
**19 January 2017 (Australia)**  
**20 January 2017 (United Kingdom)**

**Plot**

In 1986, five-year-old Saroo lives with his elder brother Guddu, his mother, and his baby sister in Khandwa, India. Guddu and Saroo steal coal from freight trains to trade for milk and food. Saroo accompanies Guddu to work overnight, and they arrive at a nearby train station, where Saroo falls asleep on a bench and is unable to find Guddu upon waking up. He searches for him on an empty train, only to fall asleep in one of the compartments and awake sometime later to find the train in motion and the doors locked. After several days the train arrives in faraway Calcutta where Saroo does not understand the local Bengali language. He tries to obtain a ticket home, but the attendant does not recognise the name of his village, which Saroo says is "Ganestalay". [4] He spends the night in the station with some street children, but is forced to flee when a group of men try to kidnap them.

Saroo continues to wander around the city before meeting Noor, a seemingly friendly woman who takes him back to her apartment and tells him that a man named Rama will help him find his way home. Saroo escapes, sensing that Noor and Rama have sinister intentions, and evades Noor when she chases after him. After two months of living near the Howrah Bridge, Saroo is taken to the police and placed into an orphanage when authorities are unable to trace his family.

An advertisement about Saroo is placed in several local newspapers, but no one responds, though an Australian couple has become interested in adopting him. Saroo is taught basic English and moves to Hobart, Tasmania in 1987, under the care of Sue and John Brierley, where he slowly starts to settle into his new lifestyle. A year later, they adopt another boy, Mantosh, who has trouble adjusting to his new home and suffers from rage and self-harm.

Twenty years later, Saroo, now a young man, moves to Melbourne to study hotel management and starts a relationship with American student Lucy. During a meal with some Indian friends at their home, Saroo reveals that he is not from Calcutta and that he was separated from his birth family more than twenty years ago. He reveals this to his friends, who suggest he use Google Earth to search for his hometown. Saroo commences his search, but over time disconnects from Lucy and his adoptive family, overwhelmed by the thought of what his biological family must feel while he has been missing.

Saroo visits his adoptive mother, whose health is deteriorating, and learns that she is not infertile, but chose to help children in need through adoption. One evening, while continuing his search, he recognises the rock formations where his mother worked and finds the area where he lived: the Ganesh Talai neighbourhood of the Khandwa district. He finally tells his adoptive mother about his search and she fully supports his efforts.

Saroo returns to his hometown and, with the help of a local English speaker, has an emotional reunion with his biological mother and sister. He also learns that Guddu was hit and killed by an oncoming train the night



they were separated. Saroo's mother never moved away from the village, as she never gave up hope that her missing son would one day return. The film ends with captions about the real Saroo's return to India in February 2012. Photos of the real Australian family are shown, as well as footage of Saroo introducing Sue to his biological mother, who deeply appreciates Sue's care for her son. Saroo later learned that he had spent years mispronouncing his own name, which was actually Sheru, meaning "lion".

#### Film Trailer

<https://youtu.be/9DbLKvpjFQk?si=cRSyxFv2VN1XWHjJ>

#### Undeniably uplifting story

**Running Time 1 H 58 M**

**Rated PG**

**4 out of 4 stars**

#### Knock at the cabin

**Directed by M. Night Shyamalan**

#### Release dates

**January 30, 2023 (Rose Hall)**

**February 3, 2023 (United States)**

#### Plot

Seven-year-old Wen is vacationing with her fathers, Eric and Andrew, at a remote cabin in rural Pennsylvania. Wen is approached by a stranger named Leonard, who explains that he needs Wen and her parents' help to save the world. Three other people break in with makeshift weapons and tie them up, with Eric sustaining a concussion from the fight.

Leonard and his companions—Sabrina, Adriane, and Redmond—claim that they have no intention of harming the family. However, in the



past week, they have been driven by visions to find the family. They foresee an impending apocalypse in which oceans will rise, a pandemic will spread, and the sky will fall. The only way to prevent this is for the family to sacrifice one of their own. If they do not make a choice, they will be the last people standing.

When the family refuses, the intruders sacrifice Redmond by fatally striking him with their weapons. Eric sees a figure of light as Redmond dies. On television, news reports show devastating megatsunamis. Andrew believes Redmond is Rory O'Bannon, a man who had been arrested after assaulting Andrew in a bar years prior. He thinks Rory tracked him down for revenge. Leonard, Sabrina, and Adriane grapple with guilt, but reveal that Redmond's death has unleashed the first judgment of humanity. The next day, the intruders sacrifice Adriane. Meanwhile, a

deadly variation of the flu virus spreads across the world.

Andrew escapes and shoots at Sabrina with his gun until she flees. He finds Redmond's wallet and proves to Leonard that he was Rory. As Leonard is being held at gunpoint, Sabrina breaks in and is fatally shot by Andrew. Leonard decapitates Sabrina before taking Andrew's gun. A TV broadcast reveals that hundreds of spontaneous plane crashes have occurred around the world.

Realizing their time is nearly over, Leonard informs the family that after his death, they will only have a few minutes to make a decision. He then slits his throat. Upon his death, lightning causes fires and more planes to crash. Eric now believes the events are real, and that the intruders represent the Four Horsemen of the Apocalypse. Not wanting Wen to grow up in a destroyed world, he offers himself as the sacrifice and envisions an older Andrew and an adult Wen thriving in the future. He feels that their family was chosen to make the sacrifice because their love is so pure. Andrew reluctantly shoots and

kills Eric.

Andrew and Wen find the visitors' truck with belongings that corroborate their stories. They drive to a crowded diner, where they watch news reports confirming that the disasters have subsided. The radio plays "Boogie Shoes" by KC and the Sunshine Band, coincidentally the song that Eric had played for them before. The duo drives off.

#### Film Trailer

<https://youtu.be/0wiBHEACNHs?si=KiFkNtIHldBYlvQJ>

**A thought-provoking chiller**

**Running Time 1 H 40 M**

**Rated 15**

**3 out of 4 stars**







# **‘A Pocket Guide to Dream Land’ from Dave Clarkson**

*Some words and images from  
Alan Dearling*

---

alan dearling

### **A little bit of context...**

Found sounds, field recordings, ambient music – mixing and sound sampling...these are all components in many musical psychogeography projects. That is the 'study' of the context of places and the meaning of spaces in everyday and community lives. Something like that, anyway!

Indeed, 'samples', especially of bird songs, have featured in literally thousands of recordings throughout the history of recorded music. I'm no expert in this field, but Dave Clarkson is, and I saw him play live at Hope Chapel with one of his bands, Scissorgun in Hebden Bridge earlier in the year. As you can see in the photograph, Scissorgun like to provide a sumptuous audio-visual feast.

At that event – a mix of electronic and World music – I bought Dave's latest solo 'Pocket Guide' album. It's been a nice addition to my own fairly massive musical collection. And, it has grown into becoming a musical 'friend' – a companion. Ethnomusicology – is the quasi-academic discipline –which explores cultures, people and places and the related musical traditions. I would liken these mixed media experiments to sound-scapes. Even the Rolling Stones contributed with their mobile recording studio being transported to North Africa – Morocco to be precise, to record the 'Pipes of Pan at Jajouka', organised by Brian Jones, way back in 1968 . Not an easy treat for the ear, being incredibly discordant! Here's an example,

'War Song':

[https://www.youtube.com/watch?v=QwRS\\_2ddYc](https://www.youtube.com/watch?v=QwRS_2ddYc)

However, It reminds me of a number of personal favourite albums and tracks from the likes of Virginia Astley who produced some rather

wonderful pastoral masterpieces, based on many 'field recordings' of 'found sounds'. Especially memorable are her 'From Gardens where we feel secure' and 'Sanctus/Melt the Snow'. In my university time, I fell in love with some early experimenters with field recordings, such as Beaver and Krause, particularly their use of Native American words and chants, mixed into electronica in the track 'Legend Days are Over' from 1972 on the 'All Good Men' album:

<https://www.youtube.com/watch?v=arQ7uI-NcvQ>

Likewise, the sounds of whales, dolphins and porpoises were introduced to pop and rock and folk audiences by the likes of Judy Collins on: 'Farewell to Tarwathie' from 'Whales and Nightingales' (1970). Check it out. Still evocative:

<https://www.youtube.com/watch?v=v1Bv19YVdZw>

I also discovered a 1994 album on the island of Lanzarote, 'Musica de los elementos' by Solar, which was used as background to some of the green architectural spaces and landscapes, including the underground volcanic lava caves at Jameos del Agua. The mix of natural landscape, art and music was created by the artist, Cesar Manrique. It's a really well integrated mix of sounds and instrumentation. Here's 'Volcanoes':

<https://www.youtube.com/watch?v=X5YhYUV-LW0>

It's something of a precursor to the techniques used by Dave Clarkson in his musical assemblages, 'The Pocket Guides'.





More well-known, but no less experimental, David Byrne utilised 'field recordings' in many of his widely influential albums in the 1980s. These built on earlier African field recordings on classical labels such as Nonesuch, and the Congolese version of 'Sanctus' from the 'Missa Luba', was used to startling effect in the film, 'If', by Lindsay Anderson in 1968. Music:

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

The integration of recorded 'sounds' into song structures is perhaps best known from some of the recordings performed by the Beatles when they

worked with their producer, George Martin. For instance, 'Being for the benefit of Mr Kite' included fairground and carnival sounds, and 'Yellow Submarine' featured the sounds of ocean waves, clanking chains, hooters, bells and more. There is even a recording largely full of the sound effects from the track! Mucho weirdness:

<https://www.youtube.com/watch?v=4SyxDtLUf8>

Far simpler, but very effective, was the use by Pink Floyd of cash registers and jingling coins in their world-wide hit penned by Roger Waters, 'Money':

[https://www.youtube.com/watch?v=2\\_oyemr9n2A](https://www.youtube.com/watch?v=2_oyemr9n2A)

Albums such as 'My life in the Bush of Ghosts' in 1981 with Brian Eno tiptoed on the fringes of the mainstream psyche. Then there are Eno's own albums such as 'Another Green World' (1975), 'Ambient 1: Music for Airports' (1978) and 'Ambient 4: On Land' (1982). They were very much forms of 'expressionism' – sound paintings. I also remember marvelling at David Byrne's musical experiment wiring up the insides of the Roundhouse in London into a giant Sound Board Musical Instrument – via an old pump organ. 'Playing the Building' in 2009 was the result. Weird and indeed wonderful! Video:

<https://www.youtube.com/watch?v=Ullao7dJi2M>

### **A Pocket Guide to Dream Land: Faded Fairgrounds and Coastal Ghost Towns of the British Isles - by Dave Clarkson**

I think this is a real musical gemstone. I grew up in a faded seaside town, Bognor Regis, on the south coast of England. It was during the 1950s and into the '60s – and the sounds of fairground rides, bumper cars, amusement machines, steam-powered engines – these were the sonic tapestry of my early life. The album is a sound collage. Industrial clunkings, swirling ghosts that seem to have escaped from an early episode of Dr Who, and the 'Illuminations' –



## **A Pocket Guide to Dream Land**

**Faded Fairgrounds and Coastal Ghost Towns  
of the British Isles**

**Produced by Dave Clarkson**







what Dave calls, “*dirty electricity*”. Repetitive stutterings. Sirens.

From the very first sounds of the organ, its looping strains, the music becomes transformative. It captivates and nurtures the imagination, rather like an audio Stephen King horror. In ‘Sizzling Hot Dogs and Burnt Onions’, I can almost picture Jack from ‘The Shining’ careering in pursuit, axe in hand, a mad, sadistic smile curling on his lips!

As one humourist on-line has commented:

Otis Nugatory: “*Dis here, dis is sum vacky veirdness*”.

For me, this ‘Dream Land’ is stuffed full of nostalgia. Half-glimpsed and heard sounds and images. Hauntings. Faded places and memories that are cracked, jaded, but still evocative. It’s also actually very musical too... at times a little reminiscent of Tomita and his Debussy interpretations in ‘Snowflakes are Dancing’. Just much darker and much more menacing. The track titles are well chosen too: ‘Memories and Loss’, ‘Penny Arcade in the Rain’ and ‘Organ Transplant’.

It’s an Audio Hallucination. Atmospheric. Mesmeric. As one title suggests, it provides us with: ‘Tiny Lights (Magic in a Child’s Eyes)’. Bizarrely perhaps, I can actually imagine tracks like ‘Penny Arcade in the Rain’ working well on the dance floor in an EDM chill-out zone.

Here’s how the producers from Cavendish House Studios describe Dave Clarkson’s latest album:

*“Following previous albums exploring British coastal quicksands, shorelines, caves and forests, Dave Clarkson takes his recorder into faded seaside towns and fairgrounds*

*(including Rhyl, New Brighton, Blackpool, Porthcawl, Northumberland, Margate and Hastings) and applies his production technique to the results. Some tracks are melodic and rhythmic while others are more desolate, capturing the unique fading atmosphere for the locations. Music was generated from the source sounds he recorded of penny falls, on-board rides, fairground organs, demolition noise, electrics and location ambience. One track (Spectral Pier Ballroom) is a spliced and stripped composite of three separate old musical recordings from his family archive, featuring his late father, grandmother and grandfather.”*

The Pocket Guide to Dream Land is a strange manifestation. Half glimpsed, but leaving some kind of irradiation in the subconscious. Eerie and unsettling, psychedelic even, but essentially strange and spectral. I feel that I need to go and explore more of Dave Clarkson’s Pocket Guides.

From the Cavendish House press release again: *“The final track, Organ Transplant, speaks to this reshaping – layers of organ, clockwork ticking, silent ambience fold into one another giving way to what sounds like the distant noise of construction and architectural remaking. A new idea of place, formed of nostalgia and progression, often awkwardly squeezed into an existing situation, montaging into a complex collage”.*

<https://cavendishhouse.bandcamp.com/album/a-pocket-guide-to-dream-land-faded-fairgrounds-and-coastal-ghost-towns-of-the-british-isles>

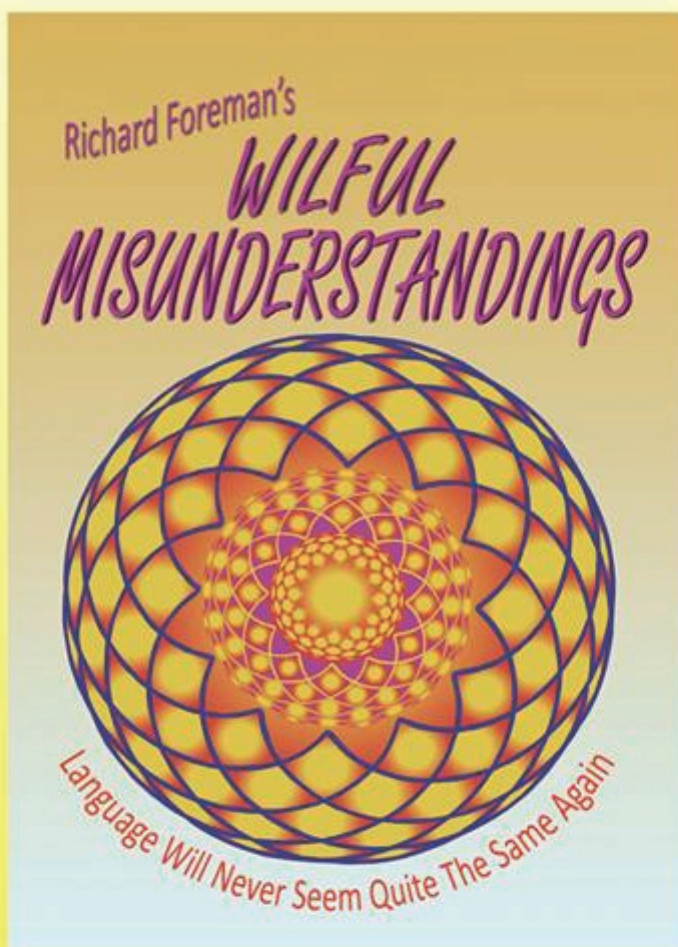


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Readers' comments:

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

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

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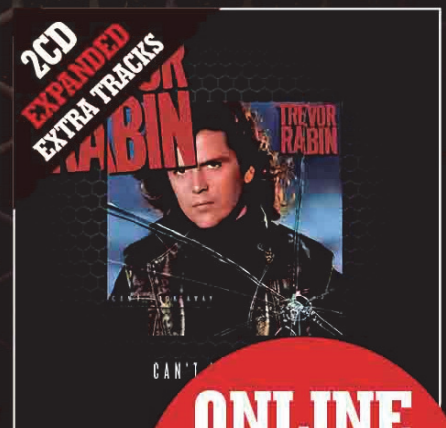
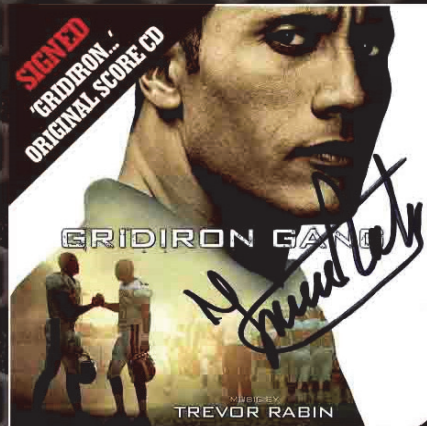
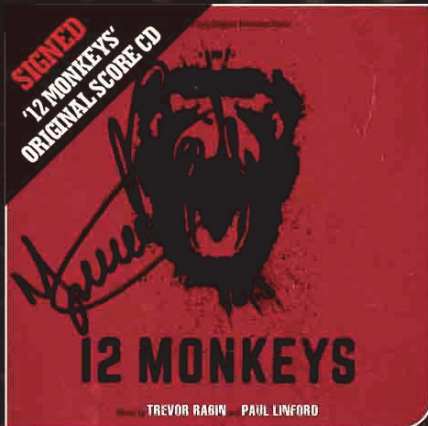
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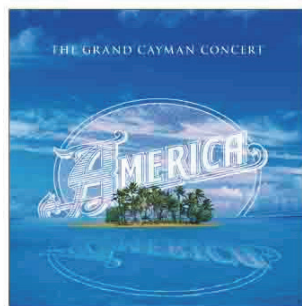
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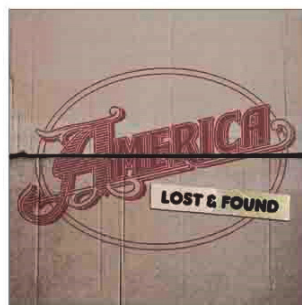
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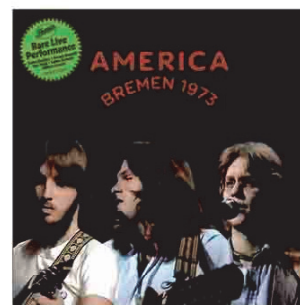
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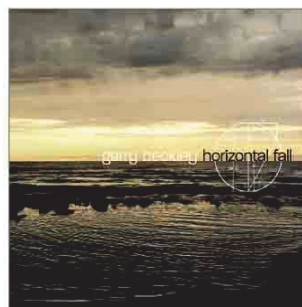
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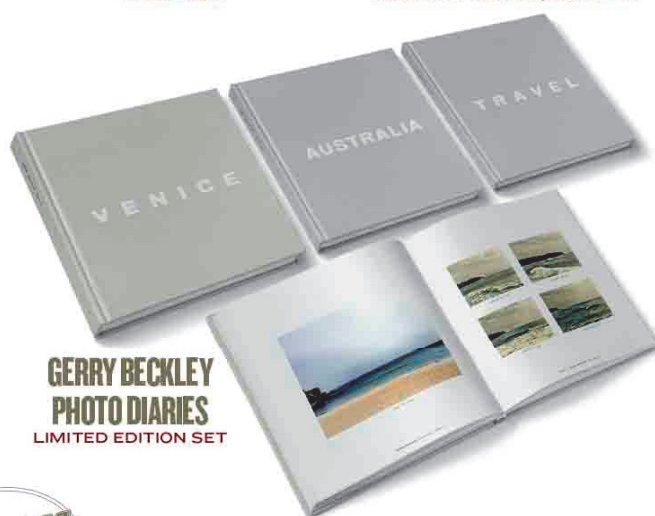
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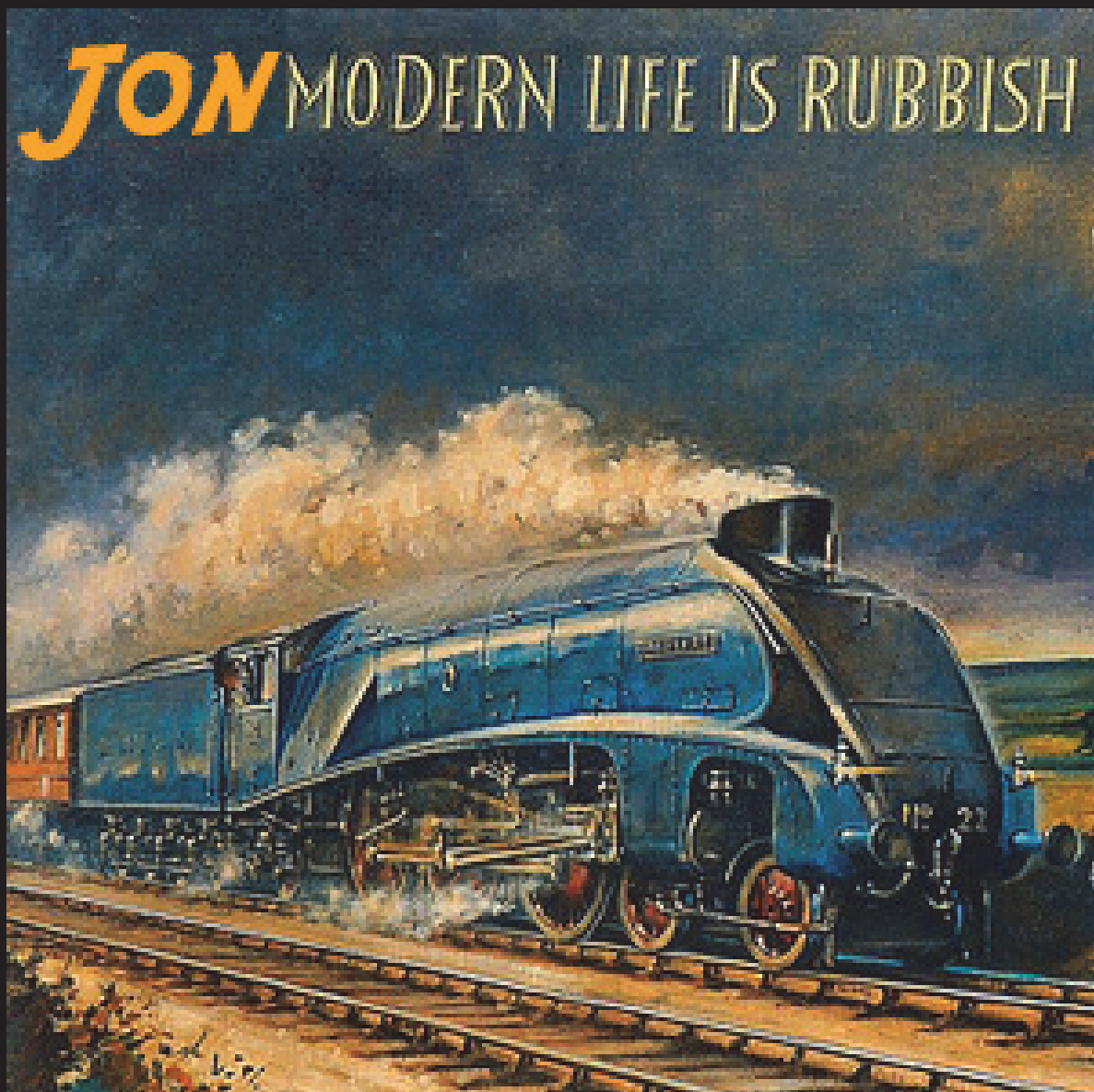
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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly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

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

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



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*Things May  
Come and  
Things May  
Go but the  
Great  
Dance of  
Lies Goes  
on forever  
and Jon  
provokes  
the wrath  
of the mob  
so you don't  
have to.....*

I have a confession to make. This is a confession, which is going to cause great contumely amongst sections of the progressive rock fandom. And it is a confession, which will, no doubt, compel many people within the community to call for my ejection from it.

I like the new Yes album. In fact, I think it is absolutely excellent record, and (dare I say it?) I like it better than quite a few so-called, classic Yes albums.

About five years ago, I caused a great deal of anger and upset within the progressive rock fandom when I said nice things about what was then the current release from the band. Well, this album is considerably better. And I like it a great deal.

It would be quite easy to blame this overreaction of stuff on the rise of social media. However, although I think that social media is a pernicious and largely dangerous medium, and I think that life was far better before it read. It's unpleasant, and ugly head, I don't think that social media is the entire problem. I think that the sad truth is that, although people have more of an ability to shout their mouths off, than they ever did at any point previous in human history, that because people are spending more time staring into computer screens, they have it any time in the past, (most of which time computers weren't invented) the social and societal behaviours which have grown up in different subgroupings of the human race have changed immeasurably.

Humans have always had a gang mentality. Although we have always liked

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to claim (at least within the past half-century) that these are largely a young people thing, they're not. Although young people were forced into social behaviour, whereby they had to like either the Beatles or the Stones, mods and rockers, Happy Mondays, or The Stone Roses, Oasis or Blur, etcetera, the lifestyle choices that we make when we are young, quite often stay with us for the rest of our lives. I am not pointing fingers here, most of my sociopolitical viewpoint is based around stuff that I got from Crass over 40 years ago, and at the stage of life that I am now, I truly don't think I'm

gonna change.

But in the past, we came a time in every young persons life, when they grew up, and were forced to think about the more important things in life, and certainly niche haircuts and frilly shirts were no longer important.

But now a mixture of economic and social changes have ripped seven bells of shit out of the way that society has always worked, or least out of the way that it has worked for the best part of the last 80 years. As Saint Paul said:



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"When I was a child, I talked like a child, I thought like a child, I reasoned like a child. When I became a man, I put the ways of childhood behind me. For now we see only a reflection as in a mirror; then we shall see face to face. Now I know in part; then I shall know fully, even as I am fully known".

But now, nobody puts aside, childish things. Me included. My Billy Bunter books have pride of place in the shelf in my bedroom, and no matter how much I tried to pretend that I read them because of the sociological value of taking a look at the way that people lived in Edwardian times, that's not why I read them. I read them, because like Biggles and Jennings, I still find them entertaining, as I have done since the mid-1960s.

And, many people not only seem to not follow Saint Paul's advice and put aside childish things, but they also fail to put aside, childish attitudes. Now, probably because he was a card-carrying Pharisee, who kept his rabbinical attitudes for the

whole of his life, I have always thought that St Paul was a bit of a dick. But it is certain that one can look at his writings and bemoan the things that have changed in recent generations.

Readers with long memories may remember that a year or two ago I wrote about the spinoff TV series to the HALO franchise of video games. And then, may remember that a colleague of mine who shall remain nameless, and who is somewhat of a big cheese in the HALO community, Warned me that I should not publish the essay that had written, because I had said that the TV series was "somewhat generic". This would be enough to make me a marked man he warned me, saying that I would quite probably get death threats as a result.

"Fuck me, ragged", I reposted. "That is completely ridiculous." And I went on to ask whether people really took video games that seriously. And sadly, apparently they do. And this is something that I find completely inexplicable. I have my own tastes in music, art and theatre.

**Please  
do not feed  
the trolls!**



# DON'T FEED THE TROLLS!

## DEALING WITH NEGATIVITY IN SOCIAL MEDIA



SOURCE: KUNOCREATIVE.COM

And yes, in video games. But let's stick with music for the moment. I have never liked Black Sabbath, thinking of them to be crude, noisy and unsophisticated. In fact I don't like heavy metal that much. I always thought it was entertaining that the people looked at the pictures of me sitting next to my late wife; me with a mane of unruly hair and enormous beard, and her looking eminently, respectable, with long, straight hair, one would never have thought that I was the one who liked folk music, and she was the one who liked Slipknot I always thought that they were a bloody awful row). But, as we are always being told call, one should not judge people on first appearances.

But it would never have occurred to me, that people might take so much objection to my dislike of Black Sabbath, that they

would sneak around my garden at midnight, trying to take potshots at me through the bathroom window. But apparently, in the world of video gaming, threats of violence and mutilation are common, between people who have different opinions on a certain subject. And it makes me wonder whether this is a common problem with the current generations.

In my day, I was married at 25 and a householder, understand the next 12 years, desperately trying to keep it all together, and there wasn't time in my life, to engage in verbal fisticuffs with those of a different point of view, and it does make me wonder whether, as we are always told, that young people cannot afford to buy houses and are having less sex than ever as a result of societal depression, if this results in the widely





excepted behaviours of people who would otherwise be out, making their way in the world, sitting at home (their parent's home) and behaving like they would've done back in the days of the schoolyard.

But now, as I said, earlier, bring in this almost a full circle, we have social media, which makes all of this shit, far quicker and easier to handle. But, I will stick by my guns. I really like the new Yes album, and think that it is markedly better than some of the better known ones from back in the day, and somebody wants to threaten me with physical retribution, therefore, having expressed this view in public, bring it on!



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



# KEV'S WORLD



## **PHIL LYNOTT'S GRAND SLAM SLAM ANTHEMS CLEOPATRA RECORDS**

I was 15 years old when I bought my first hard rock album, 'Live and Dangerous' by Thin Lizzy, and there is no doubt that this album, combined with the quickly acquired studio releases 'Jailbreak', 'Johnny The Fox' and 'Bad Reputation' had a massive impact on me. One of my few musical regrets is I never saw them play, and when the band finished and Phil started Grand Slam, none of us thought he would be gone such a short time later.

While 'Black Rose' was wonderful, and 'Chinatown' had its moments, it is not really surprising that Lizzy broke up when they did, given the quality of 'Renegade', and while 'Thunder and Lightning' did have its moments (and "Cold Sweat" is a great song, the only one co-written with John Sykes) the band was a shadow of its former self.

Phil had also been working outside of Lizzy, and had some success, even providing a new theme song for TOTP in "Yellow Pearl". This six-disc set is interesting in that there will be something here for anyone who has ever enjoyed Phil's music, especially if they are Lizzy hardcore fans (in which case they will probably already have all of this material). We have one set of remixes, and another of demos, but what I found of most interest were the four discs of live recordings. The first one of these is not strictly a Grand Slam recording as it is taken from Phil's solo tour of Sweden in 1983, which included keyboard player Mark Stanway (Magnum); Thin Lizzy members Brian Downey (drums) and John Sykes (lead guitar), along with rhythm guitarist Doish Nagle (ex-The Bogey Boys). Given it included three members of the last Thin Lizzy line-up one can see why many thought of this as Thin Lizzy II. This set includes well-known

# KEV ROWLAND

songs such as “Yellow Pearl” and “Sarah”, and while the introduction to “The Boys Are Back In Town” is painful in the extreme, when it gets going one can see why Phil was so keen to have John in the band, although he would shortly end up in Whitesnake.

After Sykes left, he was replaced by Laurence Archer (ex-Stampede), with Downey also soon departing to be replaced by Robbie Brennan. Due to many reasons, including the drug problem which would soon lead to Phil’s death, Grand Slam never had a record contract so it is only through recordings like these that we can hear this band. The sound is very up and down throughout, given the sources, so don’t expect loads of polish and finesses. Also, apart from the first live disc there is not much in the way of Lizzy material as apparently Lynott was keen to move on and set down a rule that the band would only ever play three old songs, Cold “Sweat”, “Sarah”, and “Whiskey In the Jar”. The new material is also up and down, and while it is interesting to hear “Yellow Pearl” in more of a rock context it was never a firm favourite of mine, but it was interesting to hear “Military Man”, although the version with Gary Moore is much better.

Given the amount of music on this set, 63 songs and more than 5 ½ hours long, it is not overly expensive (\$50 USD for CD or \$25USD download from Bandcamp), but bear in mind much of this is cleaned-up bootleg standard and neither the material or Phil himself is in his prime, but it is certainly of interest and not something I expected to be released some 37 years after the leader’s death.



### **THE QUEST CHANGE INDEPENDENT**

I have never been a huge fan of reviewing albums more than once, and it is not something I have undertaken often, but given it is 28 years since I first came across this one, I guess it should be okay. Back in the Nineties the only way to find out about progressive rock music was by buying fanzines as the mass media was still trying to kill off the genre altogether and refused to acknowledge what was going on and there was no such thing as the internet. Yes, I know some prog sites were active in the last few years of the decade, but like many others before them, The Quest were no more by then.

In recent years some of the bands have started performing again or recording, and such is the case with these guys as after the small gap of 26 years they released “The Book of Caleb” at the end of 2022 and have now followed it up with a remastered version of their second album, which was originally released by Now & Then Records at the beginning of 1996 (I reviewed it in Oct 1995). Although they can be thought of as progressive rock, this album demonstrates their AOR stylings as well, with a real mix of melodic rock with prog to create something which is both immediate and a lot of fun and there is no doubt this has aged really well indeed. If I had been sent this out of the blue I would



not have guessed its age, and if someone put me on the spot as to the label I would state with some confidence that it had been released by Melodic Revolution as there is much on here which Nick Katona would just love. Looking back at the original review (TPU Vol 2, page 241 – what do you mean you don't have it?) I see I raved about the single "Turn Away" and that it should have been a hit single. Coincidentally that is what I am listening to at present and nearly 3 decades on I find myself agreeing with the younger version, as this has wonderful vocals and great hooks.

If The Quest were attempting to take on the world with this album in 2023 as opposed to 1996 I am sure they would get a lot of publicity and would be touring with great bands, as they did back then, but while this will never gain the kudos it deserves this still a very fine melodic prog rock album indeed.



**SOFT MACHINE  
THE DUTCH LESSON  
CUNEIFORM RECORDS**

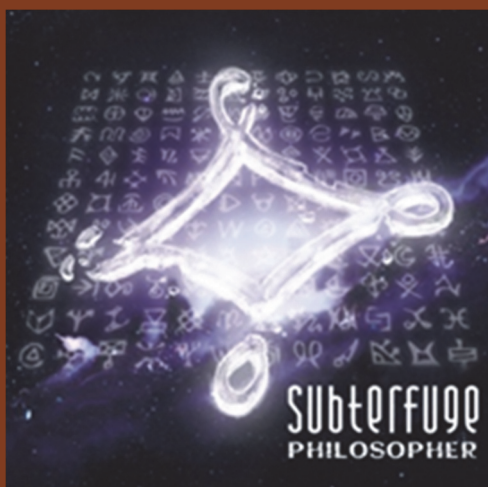
There is no doubt that the Softs are still to this day one of the most important and influential progressive rock bands ever, and this live recording captures the short-lived quartet of Roy Babbington (electric 6-string bass), Karl Jenkins (soprano sax, baritone sax, oboe, electric piano), John Marshall

(drums) and Mike Ratledge (electric piano, organ). Actually, this quartet formed the core of the band for a few years in the mid-Seventies, but they first extended with the addition of Allan Holdsworth who was then later replaced by John Etheridge. It is incredible to think that some 50 years after this recording there is still a version of the band going, and a new album (with Marshall still involved) has just been released.

But in 1973 the quartet were back in Rotterdam, playing at De Lantaren, on October 26<sup>th</sup> to a sell-out crowd. In that audience was record store owner Bert Boogaard, who sat in the front row with a tape machine and captured the night in remarkable quality as this never sounds like an audience recording at all. This was a band who lived for the road and the improvisations and different versions which came with it, and it would have been some surprise to many that they only played one song, "Down The Road", from their latest album, 'Seven'. There had been a heavy use of overdubs on that release and possibly they had decided other songs were not working in the four-man line-up onstage, but for hardcore fans there is the delight of an early version of "Hazard Profile", which would feature in a greatly extended version on their 1975 album, 'Bundles'.

Having a multi-instrumentalist in Jenkins means the band are able to change the approach, but for the most part they are happy with two keyboards players, a bassist with a heavily fuzzed and distorted sound, and a drummer who never seems to settle and who must have been exhausted at the end of every set. This is dynamic and exciting music, and to my mind the best way to listen to this is on headphones and with eyes closed and allow yourself to be taken on a journey of exploration and excitement as one never knows where the music is going to lead, and often that is the same for those playing it as well. Apparently, there are not many recordings available from this period of the band's history, which is a real shame, as this captures the Softs in

full flow and there really was/is no-one else like them.



**SUBTERFUGE  
PHILOSOPHER  
METAL MIND PRODUCTIONS**

It has been quite some time since I have been sent material to review by the excellent Polish label Metal Mind, but I was pleased indeed to be able to hear the third album from Subterfuge as this is very special in so many ways. Formed in 2015, this double CD release is the third and final chapter of a concept trilogy, following on from 'Projections from the Past' (2018) and 'Prometheus' (2019). The band expanded their line-up for this one so Kinga Lis (vocals and violin), Mateusz Drzewicz (vocals), Tyberiusz Łodwicz (guitar) and Witold Nowak (guitar) were joined by Karolina Kozar (keyboards, flute), Krzysztof Marchwacki (bass) and Łukasz Dziubiński (drums).

There are not many albums which cover so many musical bases as this one, yet somehow, they manage to sound at home in all of them. Kinga has a wonderful and clear vocal style, which contrasts well with Mateusz who can death growl with the best of them, come across as Bon Scott or even provide some straightforward rock. Musically we get blues-based Seventies rock at one point which could be AC/

DC crossed with Quireboys, but at others it is tech death and then others where we have prog metal. They really do seem to be able to play whatever they want, but it always makes musical sense – I just wish I had the physical product as I am sure the booklet would be fascinating to be able to study the story more (all lyrics are in English). With a total length of just under 100 minutes, 16 songs, there is plenty here to enjoy and there is no doubt this is a load of fun, often with a nice underlying groove. This is certainly well worth checking out as while it is quite commercial it is also incredibly varied.



**ANTONIO ADOLFO  
BOSSA 65  
AAM MUSIC**

It has been 65 years since Bossa Nova was born on the south side of Rio, and on his newest album, Adolfo turns his attention to two composers who were on the frontline of the creation of this popular style. Bossa Nova was one of the most important musical movements to come out of Brazil in the 20<sup>th</sup> Century, and while there are many well-known artists such as Jobim, there are many others who were also important. Here Adolfo has turned his attention to Carlos Lyra and Roberto Menescal, considering the former to be his musical mentor and godfather. The album was recorded in Brazil, with pianist Adolfo being joined by Lula Galvao (guitars), Jorge Helder (double



bass), Rafael Barata (drums and percussion), Dada Costa (percussion), Jesse Sadoc (trumpet and flugelhorn), Danilo Sinna (alto sax), Marcelo Martins (tenor sax and flute), and Rafael Rocha (trombone).

Many of these songs originally had vocals, but Adolfo has rearranged them, so they are presented here to us as instrumentals. He has worked with both composers in the past, and knows their music intimately, which has allowed him to be sympathetic to the originals and ensure they still retain their beauty and grace even though he has taken them into new directions. This is the perfect music for a sunny Sunday morning, setting the listener up for the day ahead while relaxing with an espresso. It evokes the feeling of Brazil, bouncy and full of colour and joy, and Adolfo enjoys playing the part of arranger and band leader, never feeling he has to be at the centre of attention but always ensuring the horns are there where they need to be, front and centre while he provides the supporting role, just adding nuances where the time is right. It is a great salute to the world of Bossa Nova, one which will be enjoyed by anyone into that genre or Latin influenced soft jazz.



**ARNAUD QUEVEDO & FRIENDS  
(AQ&F)  
2<sup>ND</sup> LIFE  
FTF-MUSIC**

Arnaud Quevedo has been teaching Current Music at the Conservatoire (Niort from 2007 to 2018 and in La Rochelle since 2018), and over the years he has been involved in different tribute projects for the likes of Magma and King Crimson before deciding to put together his own band. Although the title may give the impression that it is the second album from this project, it is actually the third: there are four sections to the main title track, with the other four songs being older material which has been revisited. He says his music is anchored in progressive jazz rock, while ProgArchives classify him as eclectic and my ears tell me that is probably the best place for him, although I would not have been surprised if there had been a battle with RIO for this. His lead singer is Eloïse Baleynaud, who sounds trained for the theatre and is certainly happy working in an environment which is probably more aimed at that artistic style as opposed to pure listening.

I can easily imagine this being picked up by Due et Doux, such is the way it moves and changes with little or no respect for what one might expect. The guitar, bass and drums are very much at the heart of what is going on but at times the horns are the lead role, at others it is strings, often within the same passage. It is confused, chaotic and complex, with Gong and Zappa obvious influences outside of the already mentioned Magma and Crimson, while he must also have been listening to Chromb!. This is progressive music in its truest sense, from a musician who can shred with the best of them when the time is right, yet often sits in the background to allow others to take centre stage. It is left field, difficult to describe in many ways, as is often the case with this style of music, but if you enjoy your prog to be challenging and really out there then this may well be for you. Just don't expect any of your friends to listen to it with you.



**AVENGED SEVENFOLD  
LIFE IS BUT A DREAM...  
WARNER MUSIC**

I first came across Avenged Sevenfold at the time of 'City of Evil' and soon went back and grabbed the earlier albums, loving their sound and approach. However, for some weird reason I lost track of what they were doing after 2010's 'Nightmare' and this is the first album I have heard since then. We still have the same core quartet of M. Shadows, Johnny Christ, Synyster Gates and Zacky Vengeance along with drummer Brooks Wackerman who joined the band in time for their last album, "The Stage", and who is probably best known for his long tenure with Bad Religion. Seven years between albums is a long time for any band, but of course there was the small matter of a worldwide pandemic which impacted everyone on the planet. This has also allowed the band to reflect and ensure they have delivered exactly what they wanted, and the result is something which is far more expansive and simply bigger than I would have ever have expected from them. We also have a nod to the past with some lyrics and a bridge included on this which were written by The Rev.

This is a modern metal album which is a long way from their roots, but somehow is also tied to them. There is a passage on "We Love You" which is pure Freddie Mercury and Queen, but it soon switches into Nine Inch Nails and some blistering riffs. I mean, they worked with the 78-piece San Bernardino Symphony orchestra, there is also acoustic guitar, but also plenty of the riffs and attacks we have come to associate with them over the years. To

me this is an album where the band have massively changed yet somehow have kept tied to their roots so while the sheer breadth is quite astonishing, they have also ensured older fans will still find plenty on here to enjoy. M. Shadows is singing the best I have ever heard from him, no strain whatsoever and a wonderfully emotional performance which is perfectly suited to the arrangements behind him, although when they decide to go hard, they do just that. In some ways this is reminiscent of the latest Slipknot album in that they also have refused to be pigeonholed and only time will tell as to which will have the biggest impact in the long run. Given that the core quartet have been together since 2002, they are solid in what each of them can achieve and have grown and changed organically, growing up along the way and there is no doubt in my mind that this is their best release to date which should both satisfy old fans and gain them many new ones.



**COMEDY OF ERRORS  
THRENODY FOR A DEAD QUEEN  
INDEPENDENT**

In many ways I find it wonderfully strange that Comedy of Errors reformed and released a new album on CD in 2011, since when this has been their sixth, as to me they have always belonged to an earlier time. I am not sure exactly when they broke up, but it was before I was introduced to them in 1991/92, and still if anyone mentions their name I immediately think of the original tape version of "The Student Prince - Part 1" and Mark Colton (Credo) raving over them time and again. Since returning with the excellent 'Disobey' their line-up has



been incredibly stable and there are few other bands who have managed to keep up with their output since then (a notable exception being Galahad and their offshoots), with IQ releasing just two albums during the same period, Pendragon two, and Credo just one (although I see from a FB post today that Mark and Mike Varty are in the studio).

In CofE we have the excitement and drive of a new band combined with the experience of a very old one (singer Joe Cairney and keyboard player Jim Johnstone both played on the 1985 'Ever Be The Prize' cassette while guitarist Mark Spalding joined soon afterwards). That they continue to perform exciting neo prog as if they have never been away, is simply wonderful, and yet again we have a great album displaying everything that is good about the genre, and them in particular. It opens with two epics, and another further along, so there are three songs more than 12 minutes in length while the other five are all four minutes or less. Some of these are instrumentals which allow the band to bounce along and have some fun, mostly acting as nice cleansers which give a pace and dynamic to the album. It is to the longer pieces to which fans will naturally be attracted as, like everything on the album, they are highly polished and wonderfully inviting. I don't believe Joe has ever really been given the credit for being such an amazing singer, and I am sure that if CofE had been formed in London instead of Glasgow then they would be much more of a household name. They are no longer using a second guitarist, and what we have now are the same quartet (with drummer Bruce Levick) who recorded 'Disobey', along with bassist John Fitzgerald who joined in time for the next one, 2013's 'Fanfare & Fantasy'.

This is exciting, vibrant, and if somehow you have missed out on Comedy of Errors and their albums so far then now is the time to rectify that as they continue to release wonderful works.



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







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



JONATHAN DOWNES



# WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

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

# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>







# ARGENT CIRCUS





# Thom the World Poet

**Rob Ayling writes:**

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

## **I SWIM BENEATH "FLO" EVERY MORNING**

She shelters me from brash morning sunlight  
Even if she is diseased/and must be separated from us  
I wish to express my gratitude and appreciation for her  
It was Susan Bright who swam here daily  
who pointed out the alchemical wedding  
between the waters of Barton Springs  
and the trees that surround and protect them.  
Our tree canopy is aging(we are,too-what are we to do?  
I for one will swim in Springs while they are still flowing  
I will enjoy the shelter of Flo and other trees  
as long as they are living.As long as i am living  
Barton Springs Forever!



# COG-SINISTER

## Official Merchandise

Fall and  
Mark  
E Smith



Cog Sinister:  
Sweatshirt  
£30



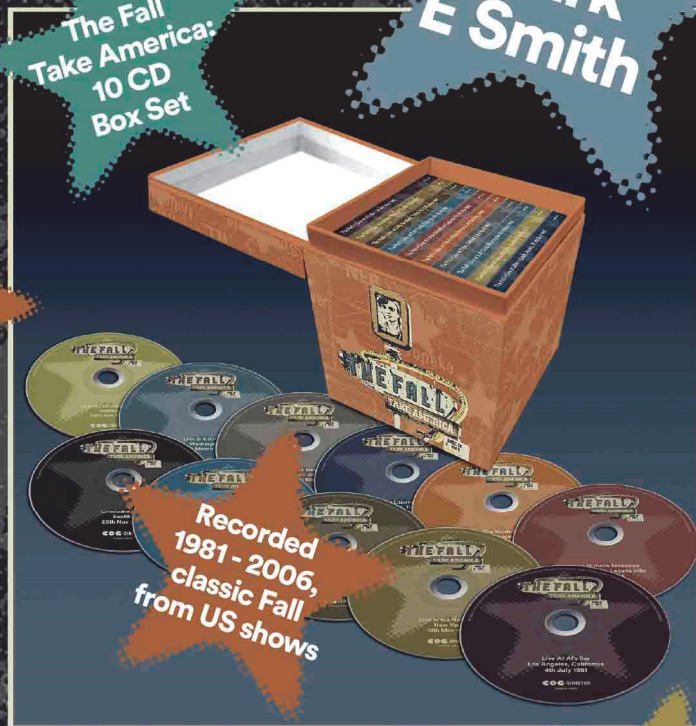
The Fall:  
T Shirt  
£20



The Fall:  
T Shirt  
£20



Cog Sinister:  
Mug  
£20



The Fall  
Take America:  
10 CD  
Box Set

Recorded  
1981 - 2006,  
classic Fall  
from US shows



Smith +  
Blaney CD  
£9.99



The Fall:  
CD  
£10.99



Cog Sinister:  
Pullover  
Hoodie  
£35



The Fall:  
CD  
£7.99



Cog Sinister:  
Zip Hoodie  
£35



The Fall:  
T Shirt  
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The Fall:  
T Shirt  
£20

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

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



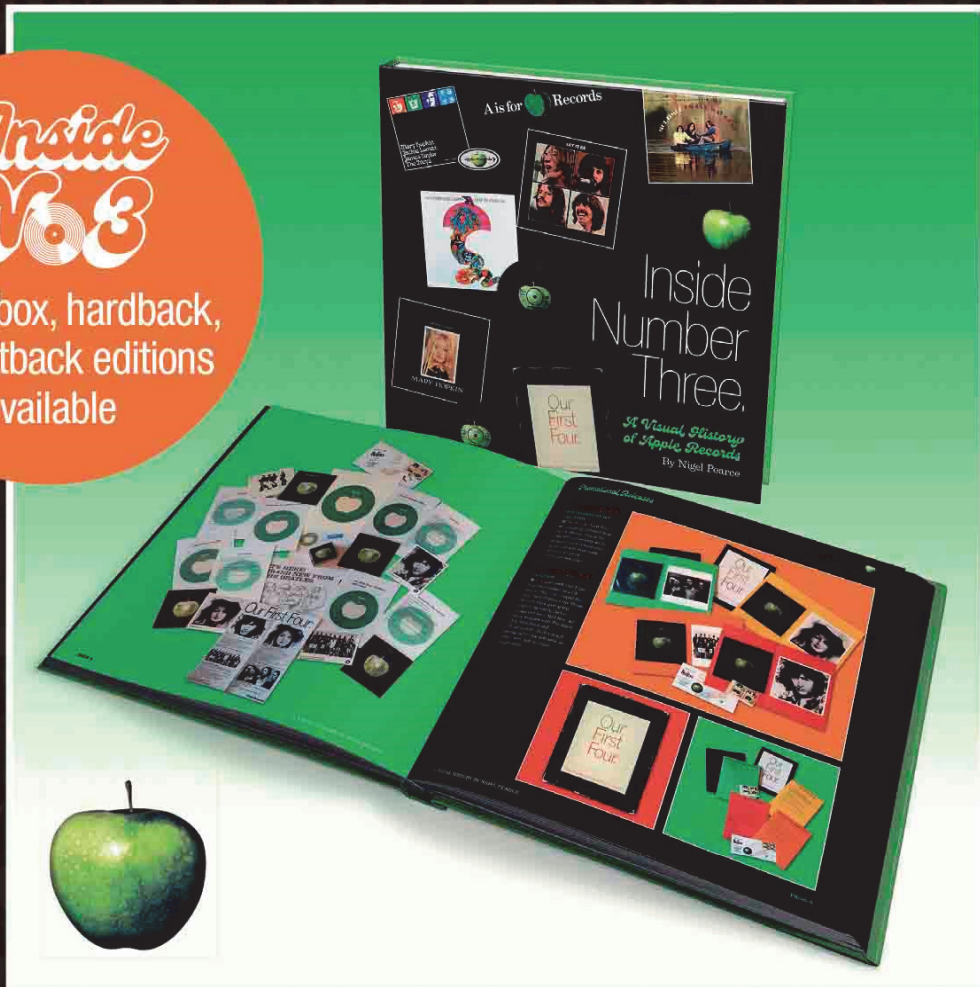
# Inside Number Three.

## *A Visual History of Apple Records*

By Nigel Pearce

*Inside  
No 3*

Deluxe box, hardback,  
and softback editions  
available



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

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

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

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



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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



And so, here we are at the end of another issue. I am still doing my best to update an upgrade the magazine as we face a brave new world together. One of the big things that you will have noticed is that there are no clickable links in the magazine at the moment. I believe that these will be back, sooner rather than later, but I'm making no promises at the moment. I have subscribed to Heyzine, the company that we are using to make these magazines. The yearly fee is less than the monthly fee used to be for flipsnack, but I suspect that we shall find that things we can no longer do.

However, we are using Heyzine for the CFZ magazine as well, and I shall be doing my best to sort out the clickable links for all our publications as quickly as possible.

One piece of good news pop through the Internet a few minutes ago that the Bank of England have decided not to put up interest rates again. However, they are still absurdly high and - for example - I am paying over three times as much for my monthly mortgage payments that I was six months ago. I sincerely hope that interest rates will start to drop soon because otherwise we are all buggered.



But, we continue keeping on keeping on, and I hope that the two magazines that we publish will continue to move with the times and provide amusement and education for the disparate bunch of folks who are in a collective readership.

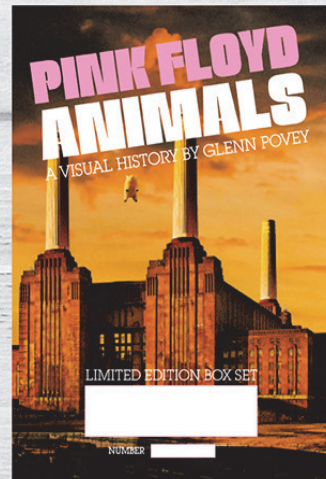
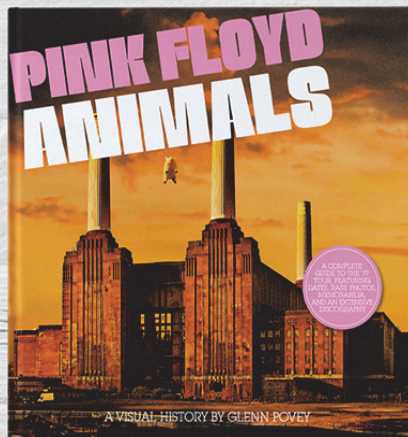
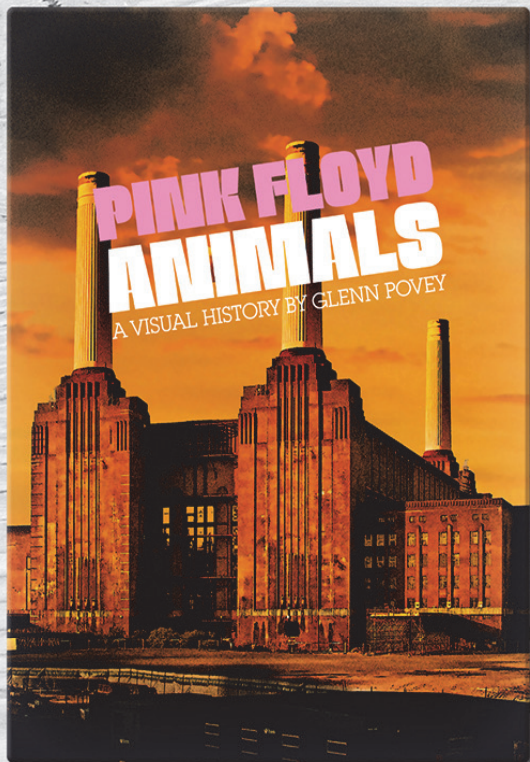
Onwards and upwards,  
Hare bol

Jon Downes



# 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

