

GONZO
Weeklyish



#573/4

THE DARK SIDE OF THE DUCK



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall

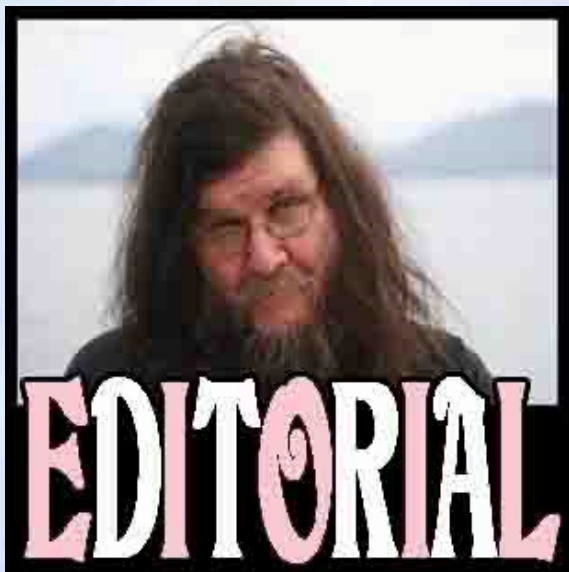


Phil Bayliss

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 ever changing, and ever more peculiar magazine. As always, we sit on the sidelines call Matt watching the ever mutating face of popular culture, and taking the piss out of it, where appropriate. And boy is it appropriate this week?

Finally, in the midst of a whole shit storm of media, opprobrium, calm, Roger Waters' reimagining of the Dark side of the Moon (Pink Floyd's classic record from half a century ago) has hit the airwaves the shops and the streaming services. And from a brief headcount across those bits of the Internet that I frequent, most people hate it.

It is, a whole string of different Internet, pundits claim, an insult to the memory of the original album and to Pink Floyd itself. Nearly all of these people conveniently, forget that one of the earliest fans of the record (the new one I mean, not the original) is Pink Floyd, drummer, Dave Mason.

["He actually sent me a copy of what he was working on and I write to him and said, 'Annoyingly, it's absolutely brilliant!' It was and is. It's not anything that would be a spoiler for the original at all, it's an interesting add-on to the thing."](#)

How anybody can claim that the new reimagining of the classic album from five decades ago will destroy, or even detract from the original I truly don't know. But it is



GULLIBLE'S TRAVELS

And from a brief headcount across those bits of the Internet that I frequent, most people hate it.

an interesting concept that I would like to explore. I wrote all the stuff above a few nights ago when I was having trouble sleeping, and I have every intention of proceeding today (this is last Monday by the time you read this) by examining the reasons why people continue to remake their early albums. It is usually for legal reasons. For example, most notably in recent years, Taylor Swift who is someone I know nothing about except for the fact that my two step-daughters are fans, has re-recorded all her early

albums due to an ongoing conflict with her ex-management and her desire to "own her music again". I don't know the background to this, and truthfully I don't really care, and I certainly can't be bothered to look it up to tell you what is happening, since I strongly suspect that you guys are probably less interested in Taylor Swift than I am. So the vague explanation that she did it all for legal reasons will have to suffice for the time being.

However, she is not the only one. As



playing live seems to be the easiest way for a band to make some money these days, one of the things that people have a tendency to do currently is to play one or more of their early records note perfect and in full. The only time I have been to see anything like this was about 14 years ago when my late wife Corinna and my adopted nephew Dr Max Blake and I (he wasn't a Dr. then) went to see Dr Strangely Strange at a small venue in London where they played Kip of the Serenes. Being as chaotic as one would always expect from an all-Irish psychedelic folk band entering old age, it was not the most polished performance, but it was awe-inspiringly lovely.

A few years later, Graham and I witnessed Hawkwind performing Space Ritual live and far less chaotic as one would expect in London and Seaton. I am not sure of the reasons behind these two shows and the subsequent live album but they were quite enjoyable performances. But, as far as I know, the much touted and eagerly anticipated (by me at least), re-working of Dark Side of the Moon by Roger Waters is the only such project which is, at least in theory, recorded with a purely artistic motive in mind. However, people being people, the project had garnered an awful amount of criticism from the Pink Floyd Faithful even before anybody had heard it (apart from Dave Mason) and we have already noted how he was remarkably positive about the whole thing. That is what I meant to say and had every intention of saying.

But then the shit hit the fan and Hamas

unilaterally invaded Israel. And have I already said the shit hit the fan?

Roger Waters has been a vocal supporter of the Palestinian cause for many years, although I don't think he has yet made any public pronouncement on the latest unpleasantness.

And I am not going to do so either. The case could, I suppose, be made to condemn or support either side in this increasingly terrible conflict. But this is neither the time or the place for this particular commentator to do so. I am too concerned with what is going to happen next, because, believe me, there is bloody well going to be a 'next'.

About 30 years ago, I wrote an article about something that I dubbed the mythologisation process, which is, I suggested, the process by which real events become myths or legends. At the time, as any of you are aware of my day job can surmise, I was purely thinking in terms of mystery animals, most notably how hypothetically escaped big cats, which make themselves at home in the British countryside, find themselves being given the sort of names usually reserved by the tabloid press for notorious rapists and murderers. For example, the "Beast of Exmoor".

But over the years I have realised that the same process works in all sorts of other circumstances, especially popular culture. For example, when I was at school, it was popularly believed that Marc Bolan was dying due to an overdose of sex change drugs. And a

اللجنة لهم إذا كانوا لا تأخذ نكتة



particularly revolting story was doing the rounds about Rod Stewart being admitted to A&E in order to have his stomach pumped after a particularly over the top evening of enjoyment with some male friends. The same story did the rounds about Marc Almond a decade or so later. Needless to say, none of these things happened.

But what has this got to do with Roger Waters and his courageous and rather interesting re-make of the Pink Floyd classic album? The other morning, my own friend and carer Graham Inglis, came to get me up and out of bed and told me that he had sent me an article from a website called 'Euronews', which claimed:

"Roger Waters reportedly told fans to 'f**k off' at a live show in London, while criticism mounts over his pro-Palestine stance. Roger Waters reportedly enraged Pink Floyd fans during a recent show at the London Palladium. Waters was booked to perform the live premiere of his album Dark Side of the Moon Redux, but many attendees walked out before any songs were played. The Pink Floyd co-founder, 80, apparently told his audience to "f**k off" at the 8 October gig, prompting fans to leave soon after. Many had turned up expecting the ex-Floyd bassist to play his new version of The Dark Side of the Moon and were greeted instead with an unexpected set list of Waters reading from his yet-to-be-published memoir, "Dark Side Of The Moon: Memoirs Of A Lanky Prick". He continued to read from his laptop, treating fans to notes about his pets, including a duck called Donald, which he discussed for 20 minutes."

Once I had finished laughing, I immediately assumed that this, especially the stuff about the duck, was a hoax. After all, Roger Waters has always taken himself rather seriously and it

seems highly unlikely that he would title his long awaited memoirs by describing himself as a "lanky prick". But like every decent investigative journalist, I did a bit of digging (this meant that I spent a cursory five minutes looking it up on google) and I ended up on the 'Brain Damage' website, which is somewhere that I had always known to be a reputable source for news from the Pink Floyd and Roger Waters genres. And, fuck me ragged, the story was true! Brain Damage proclaimed that:

"The show started with Roger reading from a sheaf of notes, covering various topics including freedom of speech and Julian Assange, but noted that he'd promised not to be too political. Instead, he said he'd read from his forthcoming book, "I'll See You On The Dark Side Of The Moon: Memoirs Of A Lanky Prick". The first night had Roger relate - sat at a table, reading from a laptop - three excerpts: one with heavy detail on Cambridge street names and directions, another talking about his time with Syd, who was coming up with songs, and finally one referencing the pictures of Roger with a duck on his social media, with a lengthy piece about his time with Donald, a bird brought in by one of his cats. These took up some time, and certain members of the audience got very restless and heckled - much to Roger's annoyance. The second night saw Roger cut the first two, but despite opening by saying he wasn't going to read any at all, still proceeded with the story of the duck called Donald. Once done, he welcomed the musicians - 14 strong - to the stage to perform an excellent, extended version of The Bar, followed by a rendition of Mother."

Personally, I find the fact that he's called his autobiography with such a self deprecating title is quite endearing and you must admit the words "endearing" and Roger Waters are not usually found in the same sentence, but I look forward to trying to blag a free copy of the book

from the publishers and, if I have to, I will even pay for it. In fact, the only time in recent history that I have refused to pay for a book I wanted to review, was back in January when the Duke of Sussex released his entertaining, but egregious memoirs, and I got Louis to steal me a copy from pirates Bay rather than put any more money into the pockets of that little ginger prick. But I digress.

In one of my recent records, I sang:

**"I spent my life searching for the truth,
To the bitterness of age from the
arrogance of youth"**

And that is exactly what Roger Waters has done with this new (old) record. He was in his late twenties, when he and the other three members of Pink Floyd recorded Dark Side of the Moon which was released half a century ago this week and it was the record which turned them from Rock Stars to Rock Superstars. And I don't think they were particularly arrogant about it because if they had been it could be argued it would be perfectly understandable.

But now he is 80 and he is looking back at a career in which he has accomplished much but fucked up nearly as much again. How better to celebrate this than by re-visiting his most famous work and re-examine it from the point of view of where he is now rather than where he was then.

There was a debate on a YouTube channel which I vaguely follow, about the appropriateness or otherwise of pop stars making political pronouncements. Again, there was arguments to be made on both sides, but I think it is a great pity that our Rog's excellent and artistically valid re-imagining of Dark Side of the Moon will be and is being, overshadowed by his views on the Palestine/Israeli conflict and his ongoing dispute with David Gilmore.

But twas ever thus.

Hare Bol
Jon Downes



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
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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 ^{gonzo} NEWSROOM

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

Frank Zappa's damning review of American culture: "We mean nothing" -

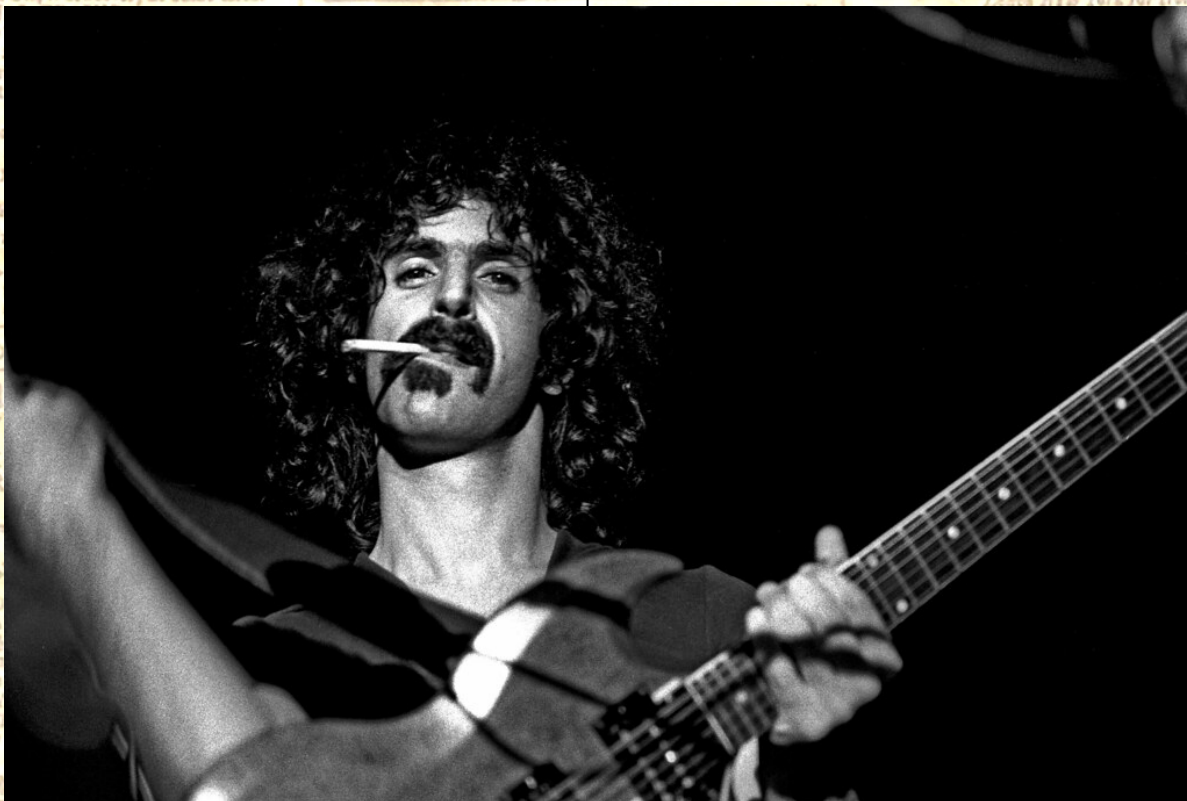
Far Out Magazine <https://faroutmagazine.co.uk/frank-zappa-damning-review-of-american-culture/>

Frank Zappa was nothing but an individualist, and once gave an account so damning of American culture that he concluded, "We mean nothing".

Hear Frank Zappa's Unreleased 'I'm the Slime' Demo From 'Over-Nite Sensation' 50th ...

Rolling Stone India

<https://rollingstoneindia.com/hear-frank-zappas-unreleased-im-the-slime-demo->



The Gospel According to *BART*

Look what my favourite roving reporter sent to me this week:

'Indiscreet': How Sparks Pushed The Boundaries Of Pop

Sparks 'Indiscreet' came on the back of two successful albums. But instead of staying the course, the group had far grander ideas in mind.

Sparks' fourth album, Propaganda, proved an admirable sequel to the band's breakthrough disc, Kimono My House. Again cracking the UK Top 10, it spawned two spin-off hits in "Never Turn Your Back On Mother Earth" and "Something For The Girl With Everything."



Yet, while Propaganda satisfied their fans, Ron and Russell Mael drew up far grander designs for Sparks' next album, Indiscreet – and they hooked up with a vital new collaborator to help realize them.

Read in uDiscoverMusic: <https://apple.news/ArWzDfOiT3e1sHamZ->

from-over-nite-sensation-50th- anniversary-reissue/

This year marks the 50th anniversary of Frank Zappa's landmark Over-Nite Sensation, and in November, Zappa



Records/UME will celebrate the LP with...

Bumper Box: 26-CD box set to celebrate Rick Wakeman - Cross Rhythms

https://www.crossrhythms.co.uk/articles/news/Bumper_Box/67582/p1/

26-CD box set to celebrate Rick Wakeman.

A HUGE box set 'Rick Wakeman Presents

The Prog Years 1973-77' is being released

by Gonzo on 1st December.

"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



Hawkwind / An Insanely Stellar Evening
At The Royal Albert Hall - MetalTalk
<https://www.metaltalk.net/hawkwind-an-insanely-stellar-evening-at-the-royal-albert-hall.php>
Interplanetary Delights at Hawkwind
Royal Albert Hall Show | Celebrating 50
Years of Sonic Destruction and
Psychedelic Journeys

CONCERT REVIEW: Yes - Live at College
Street Music Hall - Ghost Cult Magazine
Ghost Cult Magazine
<https://ghostcultmag.com/concert-review-yes-live-at-college-street-music-hall/>

The current singer, Jon Davison sounds remarkably like the original singer Jon Anderson who left the band due to health issues but now tours in ...

The beautifully devastating final letter





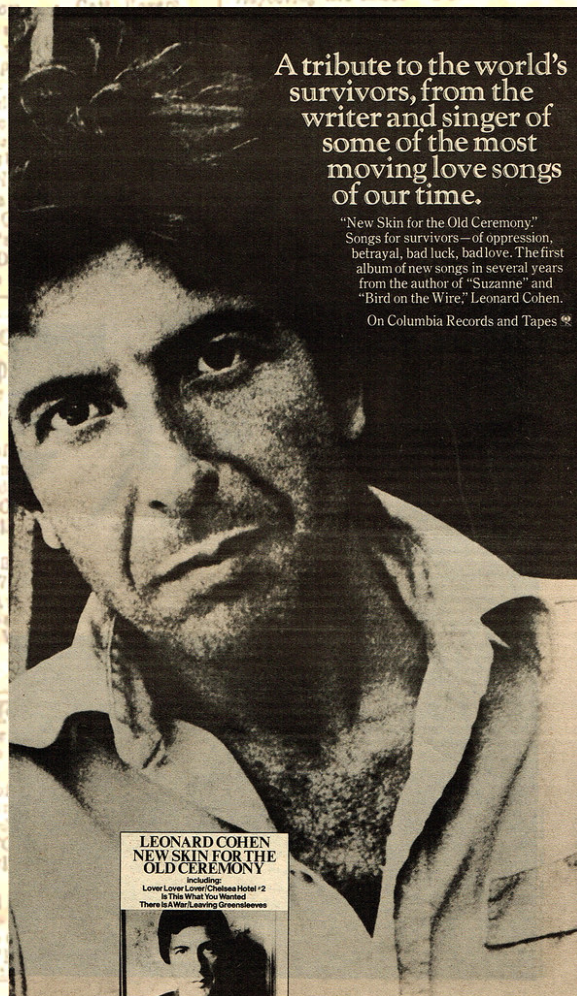
WHO GONZO? WHY GONZO? WHAT GONZO?

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...

"Weird behavior is natural in smart children, like curiosity is to a kitten."

Hunter S. Thompson



A tribute to the world's survivors, from the writer and singer of some of the most moving love songs of our time.

"New Skin for the Old Ceremony." Songs for survivors—of oppression, betrayal, bad luck, bad love. The first album of new songs in several years from the author of "Suzanne" and "Bird on the Wire," Leonard Cohen. On Columbia Records and Tapes.

Leonard Cohen wrote to his muse, Marianne Ihlen
Far Out Magazine
<https://faroutmagazine.co.uk/the-beautifully-devastating-final-letter-leonard-cohen-wrote-to-his-muse-marianne-ihlen/>

Looking back at the beautiful and heartbreaking final letter Leonard Cohen wrote to Marianne Ihlen, the woman who inspired 'So Long, Marianne'.



ROCKIN' THE CITY OF ANGELS

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

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



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



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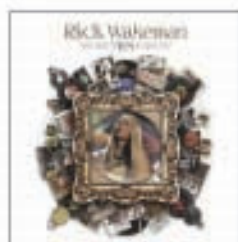


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MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

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



GASTANK

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



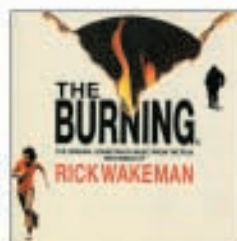
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG2014CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



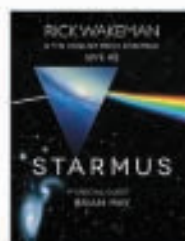
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



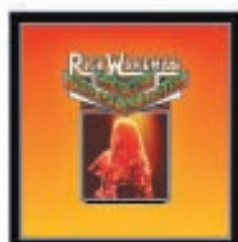
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2019DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2009CD




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and all other good music retailers





It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham



stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED



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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

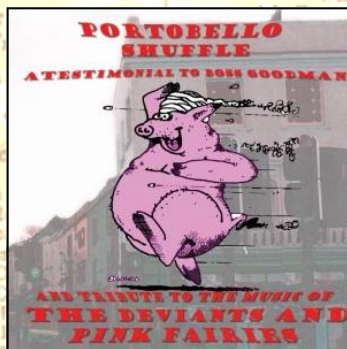
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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

arsydeedee@yahoo.co.uk



Butterfly Conservation

Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



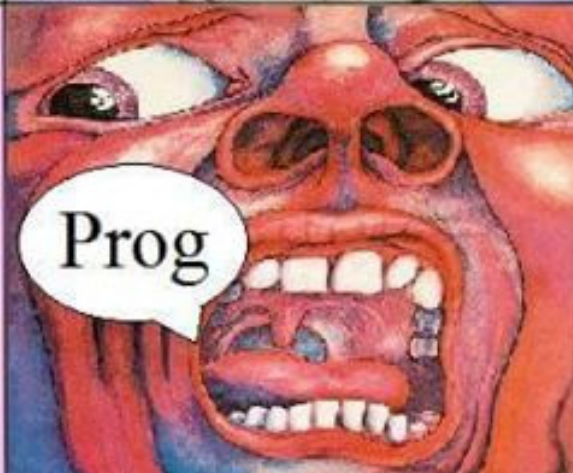
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



Prog

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





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

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

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

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

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

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

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

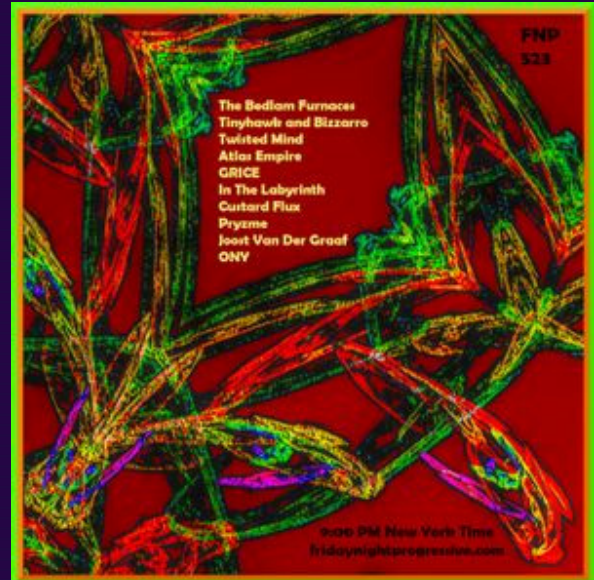
**Listen
Here**



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

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

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



The Bedlam Furnaces

Tinyhawk and Bizzarro

Twisted Mind

Atlas Empire

GRICE

In The Labyrinth

Custard Flux

Pryzme

Joost Van Der Graaf

ONLY

Listen
Here

Friday Night Progressive



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

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

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

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

**Listen
Here**



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

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

Happiness Is The Road - Part 2

Ep. 103

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

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

Could this be Marillion's most underrated album?

**Listen
Here**



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

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

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



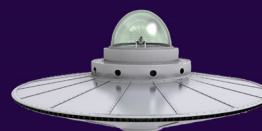
PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Non-Christmas Christmas Show 23/12/2022

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

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



**Listen
Here**



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.

COLLATED BY HARRY WADHAM



Patricia Janečková
1998 - 2023

Patricia Burda Janečková was a German-born Slovak soprano. She was the winner of the Czech-Slovak television show Talentmania in November 2010. In 2014, she won the international singing competition at the Concorso Internazionale di Musica Sacra in Rome. She continued to perform in public while studying privately. Janečková died from breast cancer on 1 October 2023. She was 25.

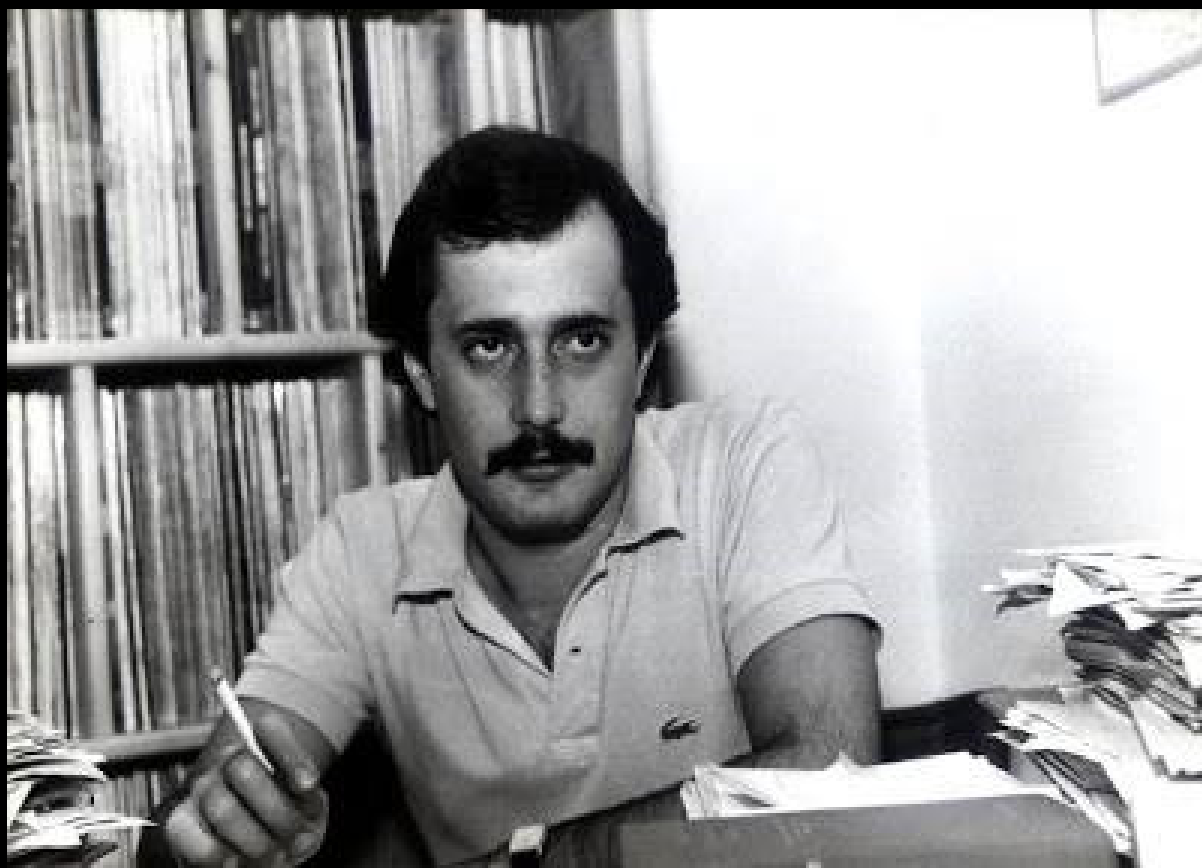


Julian Bahula
1938 - 2023

Julian Bahula OIG was a South African drummer, composer and bandleader. He first gained a reputation as a drummer in the band Malombo. He migrated to England in 1973 and subsequently formed the group Jabula, which in 1977 combined with the group of saxophonist Dudu Pukwana to form Jabula Spear. Another later project for Bahula was the band Jazz Afrika. In the 1980s, Bahula played with Dick Heckstall-Smith's Electric Dream ensemble.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Lefteris Hapsiadis
Λευτέρης Χαψιάδης
1953 - 2023

Lefteris Hapsiadis was a Greek contemporary songwriter, poet, and writer of novels. His literary work included a plethora of poems, three novels, as well as lyrics for 525 songs (registered with AEPI) in contemporary Greek genres.

He had collaborated with various music composers and had occasionally worked as

a record producer. During his 25-year-long career as a lyrics writer, Hapsiadis achieved a number of Golden and Platinum record awards.

THOSE WE HAVE LOST



Herbert Handt
1926 - 2023

Herbert John Handt was an American operatic tenor and later conductor, particularly known for his conducting and editions of rarely performed Italian scores. Handt was born in Philadelphia, Pennsylvania, and studied at the Juilliard School of Music and the Vienna Academy of Music. He made his debut as a singer at the Vienna State Opera in 1949 and his debut as a conductor in Rome in 1960.



Lena McLin
1928 - 2023

Lena Mae McLin (née Johnson) was an American music teacher, composer, author, and pastor. She was also known for her career as music teacher in the Chicago Public Schools system, most notably at Kenwood Academy. She and her McLin ensemble made their operatic debut in November 1960. McLin and her husband Nathanael also founded the McLin Opera Company in the mid-1950s. McLin composed a wide range of music, including cantatas, masses, and rock operas.

THOSE WE HAVE LOST



Jacqueline Dark
1968 - 2023

Jacqueline Lisa Dark (also Jacqueline Moran) was an Australian operatic mezzo-soprano who appeared mainly with Australian companies, for a while as a member of Opera Australia. She was known for her voice in leading roles, including world premieres. Active also in music theatre and cabaret, she toured Australia and New Zealand in 2015. She won multiple awards for her varied roles during her career, including the Shell Aria in 1993 and two Green Room Awards.



Dominique Perrier
1950 - 2023

Dominique Perrier was a French electronic musician, composer, and film director. He often accompanied Jean-Michel Jarre onstage and was an important figure in the groups Space Art and Stone Age. Perrier started music by practicing the cello before learning the piano and organ. Perrier met Jean-Michel Jarre in 1973. He then played keyboards, such as the Eminent 310 Unique, and joined Jarre in concerts in China. In 1992, under the pseudonym "Terracotta", Perrier joined the Breton group Stone Age.

THOSE WE HAVE LOST



Bruno Filippini
1945 - 2023

Bruno Filippini was an Italian singer, mainly successful in the 1960s. In 1963 he won the Castrocaro Music Festival, and in 1964 he entered the competition at the Sanremo Music Festival. In the second half of the 1960s he also had some occasional experiences as a composer and as a film actor. When his success declined in the 1970s, he focused on live performances in piano bars and music halls, as well as apparitions on several revival TV-programs.



Maurice Bourgue
1939 - 2023

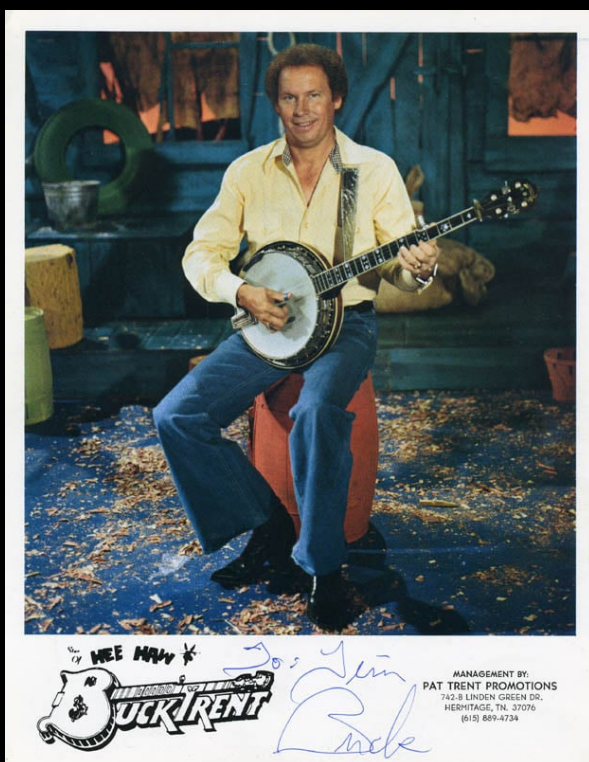
Maurice Bourgue was a French oboist, composer, conductor, and academic teacher who made an international career. He was principal oboist with the Orchestre de Paris from its foundation in 1967 until 1979. He founded a wind octet of members of the orchestra in 1972, for performing and recordings. He taught chamber music at the Conservatoire de Paris and the Geneva Conservatoire. Bourgue notably played in many world premieres, such as *Les Citations* by Henri Dutilleux in 1991.

THOSE WE HAVE LOST



Nina Matviienko
Ніна Матвієнко
1947 - 2023

Nina Mytrofanivna Matviienko was a Ukrainian singer, People's Artist of Ukraine. Her worldwide repertoire includes numerous Ukrainian folk songs, which she performed on television in numerous films and on radio. From 1966 to 1991, Matviienko was a soloist of the Ukrainian State Folk Choir, and then from 1968, the folk trio "Zoloti kliuchi". More recently, she performed with the Kyiv Camerata orchestra, and the Kostyantyn Chechenya Early Music Ensemble. In 1988, she received the Shevchenko National Prize.



Buck Trent
1938 - 2023

Charles Wilburn "Buck" Trent was an American country music instrumentalist. He played the five-string banjo, dobro, steel guitar, mandolin, electric bass, and guitar. Trent was performing on radio stations WORD and WSPA in Spartanburg by age 11, later appearing on the Grand Ole Opry, the Roy Clark Show, and accompanying popular musicians such as Dolly Parton. Over his long history, Trent received many awards and nominations.

Trent's performing career also included many touring shows, in particular, the Soviet Union with Roy Clark in 1976.

THOSE WE HAVE LOST

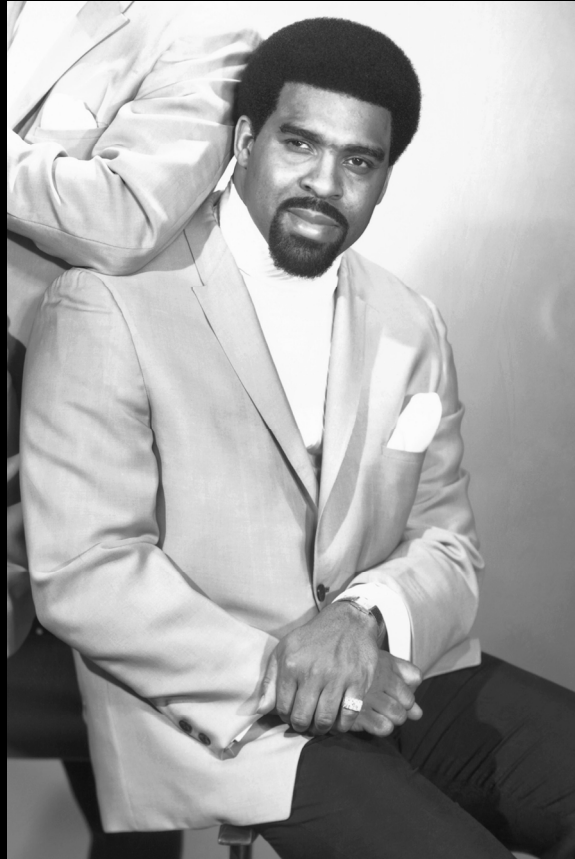
Trent was also known for his signature phrase, "Uh-huh, oh yeah," accompanied by a thumbs-up gesture.



Steven Lutvak
1959 - 2023

Steven Lutvak was an American musician based in New York City. He was a composer for theatre and film, as well as a singer-songwriter. Lutvak was most known for his work on *A Gentleman's Guide to Love and Murder* (GGLAM), which ran for over two years on Broadway and won the Tony Award for Best Musical. Lutvak composed the title track to the documentary film *Mad Hot Ballroom*, and wrote music

for *The Wayside Inn*, *Esmeralda*, *Almost September*, and *Campaign of the Century*. He also released his own album, entitled *The Time it Takes*.



Rudy Isley
1939 - 2023

Rudolph "Rudy" Bernard Isley was an American singer-songwriter and one of the founding members of The Isley Brothers. By his teen years, he was singing as member of The Isley Brothers with Kelly, Ronnie and Vernon. In 1957, following Vernon's death, the remaining three elder Isleys later recorded for smaller labels until landing a deal with RCA Records in 1959 where they wrote, recorded and released

THOSE WE HAVE LOST

their first significant recording, "Shout". Rudy was known for wearing hats and fur-attired clothing and was also known for carrying a cane. After recording the albums Smooth Sailin' and Spend the Night, Rudy Isley left the group and the music industry for good in 1989 to follow a lifelong goal of being a Christian minister.



Aérea Negrot
1980 - 2023

Aérea Negrot was a Venezuelan performer, singer, electronic musician and remixer. She lived in Berlin, Germany. Her name

was inspired by her fascination with travels and planes and her admiration of the voices of Toña La Negra and Olga Guillot. Her music is a pastiche of electronica, techno, cabaret and pop. She was also part of Hercules & Love Affair, and sang on several tracks of their second album Blue Songs. Her debut album, Arabxilla (2011), was released on BPitch Control. Negrot died on 11 October 2023, at the age of 43.



Michael Cooper
1952 - 2023

Michael "Ibo" Cooper was a Jamaican reggae musician and musical educator. He was member of the pop-band Inner Circle and founding member of the reggae band Third World. He also appeared with reggae artist Burning Spear. In later years, he taught full-time as head of the Caribbean, Latin American and jazz department (Popular Music Studies) at the Edna

THOSE WE HAVE LOST

Manley College of the Visual and Performing Arts in Kingston, Jamaica.



Garry Mapanzure
1998 - 2023

Garry Mapanzure was a Zimbabwean Afropop singer. Mapanzure started his musical career in late 2017 and released his first single Wapunza which as of October 2023 had been viewed over 4.3 million times on YouTube. 2019 saw the contemporary artist being nominated for an AFRIMA award. In November 2018, he entered the emPawa Africa challenge

created by Mr Eazi to help up-and-coming African artists launch their careers. His first world tour scheduled for March 2020 to support the EP's release was cancelled due to the global outbreak of coronavirus. Garry Mapanzure died from injuries sustained in a traffic accident in Masvingo, on 13 October 2023.



Astrid Achi
1961 - 2023

Astrid Ileana del Carmen Achi Dávila was an Ecuadorian operatic soprano. Achi sang professionally since she was 21 years old, with her first works being in operas. She participated in the first Latin American Youth Concert of Classical Music in 1978, representing Ecuador. In 1995, Achi was a semi-

THOSE WE HAVE LOST

finalist at Luciano Pavarotti's International Voice Competitions in New York City. In 2006, she won the First International Prize at the Song Festival in Egypt. Achi died on 13 October 2023, due to cardiorespiratory arrest, after complications from surgery. She was 62 and had suffered from lung cancer for several years.



Russell Sherman
1930 - 2023

Russell Sherman was an American classical pianist, educator and author. He performed internationally, known especially for playing the music of Beethoven and Liszt. Sherman made his debut as a pianist at the Town Hall in New York City in 1945, at age 15. In 1959, he went on a hiatus from public performances, moved to the West and focused on teaching. Sherman was a teacher at Pomona College and the University of Arizona, and later at the New England Conservatory in Boston for more than half a century, influencing generations of students. He also taught as a guest at Harvard University and the Juilliard School in New York City. When he resumed playing concerts in the 1970s,

he performed with multiple orchestras.

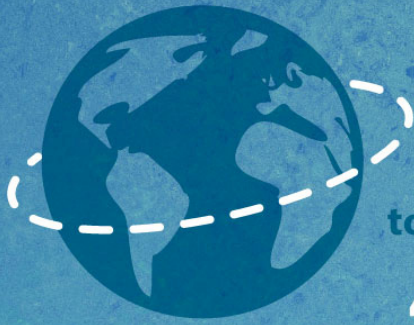


Najah Salam
نجاح سلام
1931 - 2023

Najah Salam (also spelled Najah Sallam and Nagah Salem) was a Lebanese-Egyptian singer and film actress. Ahe started her musical career in 1949, recording her first songs in Cairo. Specializing in political songs with patriotic and pan-Arabist contents, she reached the peak of fame during the Suez Crisis. As an actress, Salam made her debut in Helmy Rafla's *Ala Kayfak* (1952), and appeared in numerous films for over a decade. She died on 28 September 2023, at the age of 92.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%
of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

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

Facts found on ecowatch.com



SAVE Stonehenge World Heritage Site

FROM THE BULLDOZERS!

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Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



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

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

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

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

The Fall

Take America

10CD box set

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

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

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

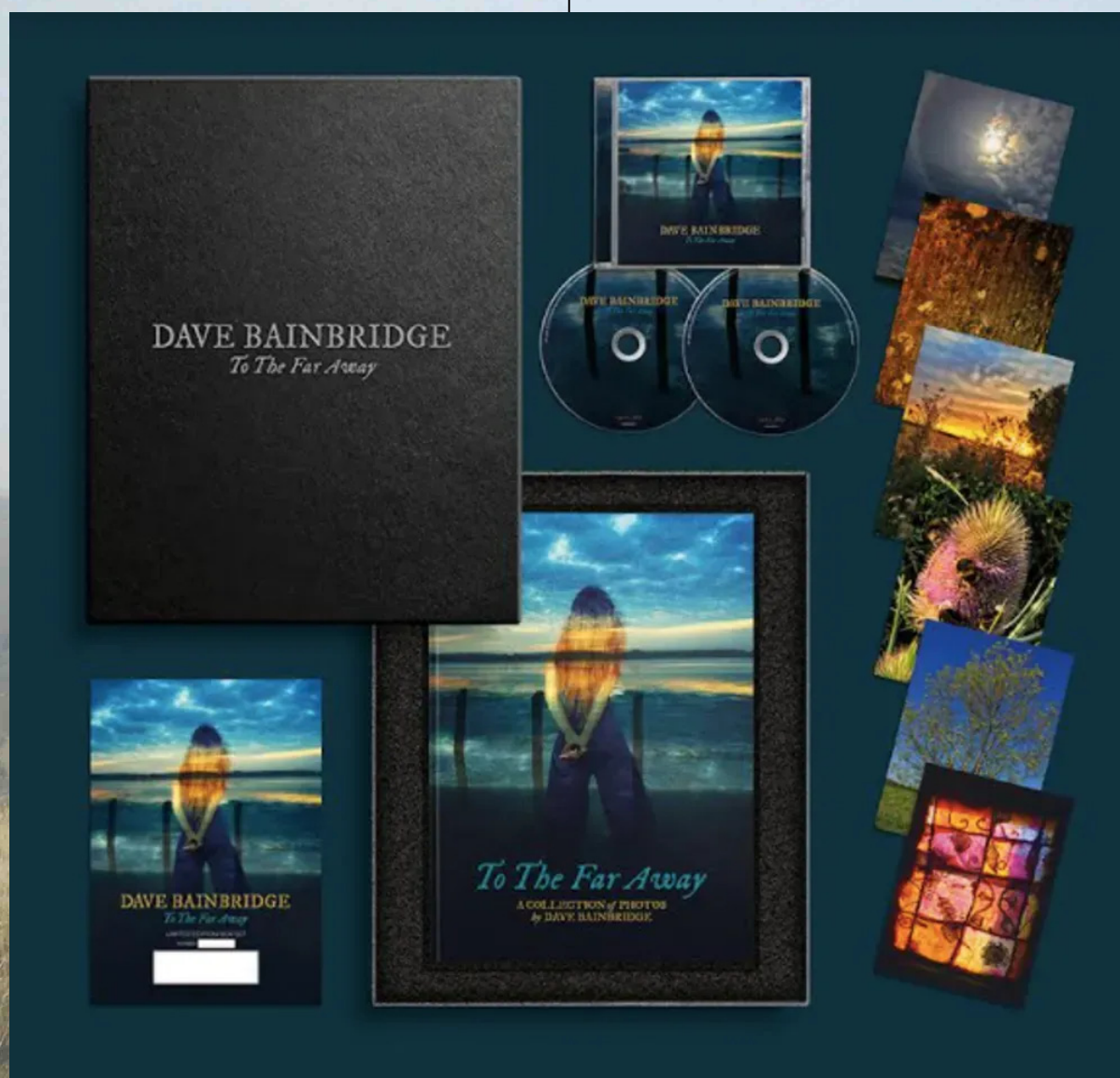
<https://www.musicglue.com/cog-sinister/products/the-fall-take-america-10-cd-box-set>



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.

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

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

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

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



DELUXE VERSION EXPANDED & REMASTERED
INCL. UNRELEASED TRACK

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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

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

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

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

Celestial Fire

Live in the UK



dvd/2cd



Gonzo Distribution Ltd

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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

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

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

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

One more thing....

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

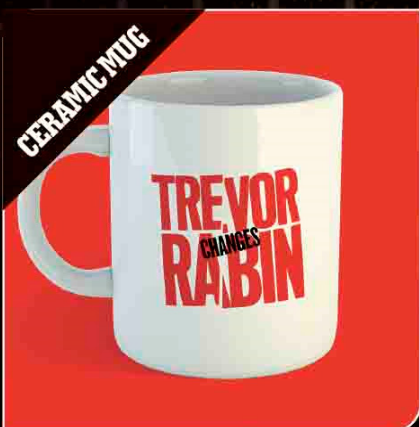
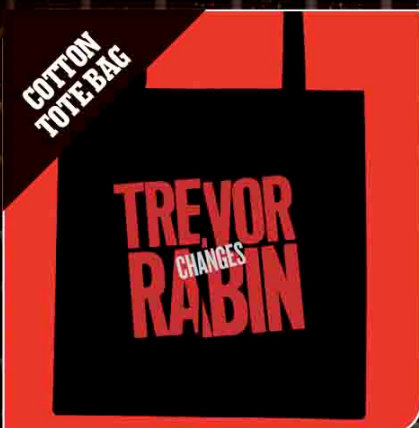
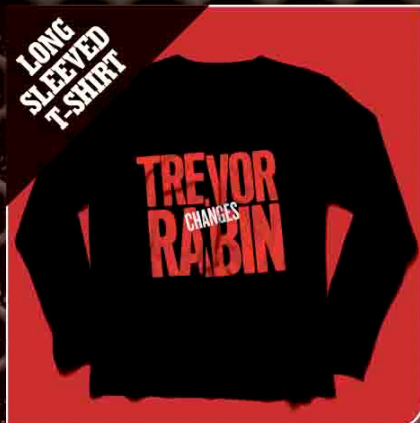
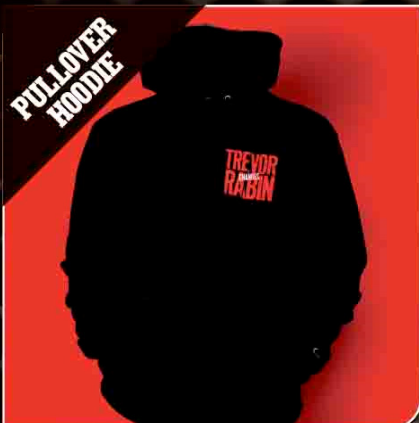
Jonathan & Brad



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Emancipation / My Truth By BENZA

There are times when you just want to review something because the music and the story behind the music speaks to, and touches you so deeply, and this is one of those times so I would please ask that you bear with me.

BENZA is a Hip Hop artist/emcee who is originally from Banbury, Oxfordshire and is now based in Reading, Berkshire. Now I would normally take someone's bio and use my own words to elaborate on what I have read. But this time as I read through BENZA's words I felt, on a deep level, that I should let him tell his own story. These might just be a short story but, its profound and touches you deeply. Also, please be

aware of the subject matter and I also give a Trigger Warning for that subject matter:

From suffering abuse as a child to battling my own demons with addiction, I'm glad to say that I am now almost one year completely clean, sober and nicotine free (which is a miracle for someone who couldn't go without alcohol or substances for just one day).

Whilst struggling with the deaths of my (only other sibling) best friend and my brother, my ex-partner, my dad, uncles and then grandparents sadly, I had also managed to escape a burning building and survive a knife attack. The grips of my heavy addiction unfortunately then led me to some dark places and eventually homelessness where I was plagued with suicidal thoughts and depression, eventually leading to my heart failing after an overdose, where I was obviously brought back with adrenaline.

STEVE RIDER



I am now grateful to be able to tell that story and hopefully one day it can inspire others through my music and journey.

Within this madness I have still been able to create some music over the past 20 years now. I am an artist who has a real passion for writing, recording, telling this story and

performing my music and have done for many years now.

I now truly believe my music can evoke many emotions because I am a very versatile, technical lyricist, a unique story teller, a poet , a punchline / battle rapper, Grime and Drum and Bass MC with various flows , concepts, wordplay & metaphors.

Whether I create 'Conscious' or 'Hardcore Hip Hop', I believe we all have different moods for each moment in life, and as some people believe 'variety is the spice of life' I believe I do encapsulate that in my music. I hope one day people can grasp my true passion for this and also connect with my pain, seeing that there is another way out.

Following on from reading that story you can have some sense of the content that BENZA is going to express in these following two singles Emancipation and My Truth. I'll review these as they were released with My Truth first followed by Emancipation...

My Truth has production from Temper Beats who brings a reflective vibe courtesy of keys, which initially tweak your nerves before fading into the background as the heavy beat drops in, which gets your head nodding as your mind drifts. Here we find BENZA dropping two verses full of reflection of events that have shaped who he is, from the events of his youth to those that have had a huge impact in more recent years, the impact of all these traumatic events is clear and has the potential to hit you like a tidal wave but, a tidal wave that matches the emotive content with a solid boom bap Hip Hop sound.

Emancipation is produced Epik The Dawn and brings an emotive edge to the sound which seems to envelop your heart, as if cushioning it, while still having a vibe that allows you head to slowly nod in time with the melodic beat. Here BENZA relates the heart wrenching story that is his life; all the pain and trauma is laid bare for all to hear. His journey through addiction, shaking hands with the grim reaper, before seeing the light and finding the path to recovery. It might have a deep dark sound but, it just goes to show that we only see the light when we recognise the darkness.

I purposefully kept my description of these two tracks short because the message that is contained within them serves a bigger purpose both individually and when taken together. These tracks detail one person's journey through a life filled with

trauma, pain, and grief. That, in itself, would be enough to touch the deepest parts of anyone's heart but, there is so much more here than just one man's story. These tracks serve as a beacon of hope to all those out there who struggle with their own mental health challenges, regardless of the root cause.

Listening to My Truth and Emancipation, not only allows you to walk a few steps in his shoes but, they cast a light on the darkest parts of life, showing you that you are never alone in your pain and suffering and that there is always a way forward. There is always a hand willing to take yours, a shoulder for you to cry on and someone to hold you when you most need it, all you have to do is reach out for that hand, rest on that shoulder and accept that hug.

These two tracks must have been hard to write and recite but, also cathartic in their final display. There is nothing stronger than the lived experience of someone who has been there and lived it and the messages here really do serve as hope to anyone who has been through something like that experienced by BENZA. When taken together these tracks say "it's ok to not be ok. You are loved, so please stay".

BENZA displays confidence and raw edge to his lyrical content and execution; you can feel the love and respect he has for his craft and the message it conveys to those who choose to listen. If you have not yet listened to BENZA, then this is the moment to stop and take five to give these a listen, because this guy is one of those unsung heroes of the art, striving to be all he can be but, still giving something back and being one of those hands to reach out for when you need it most.

I must also give props to Temper Beats and Erik The Dawn, whose production brings such depth of feeling to these two tracks. Providing soundscapes that perfectly convey the emotive content of BENZA's lyrics.

My Truth and Emancipation are out now.

On that note,

I'll see ya next time.

Steve.#

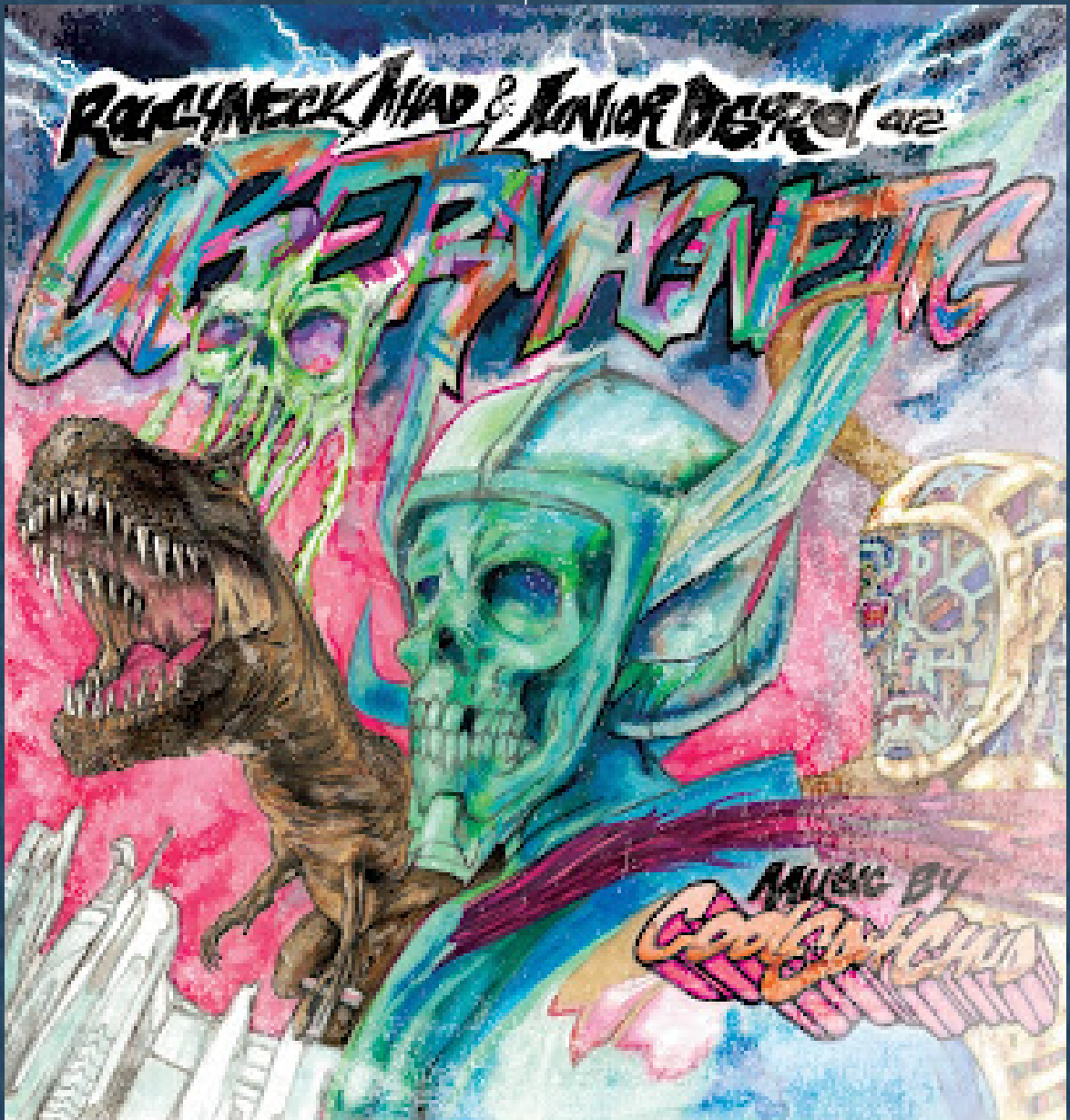
Uber Magnetic By Uber Magnetic

Just recently a nice little package dropped through the letter box inviting me to be a part of the Hidden Content Club. With that package came a nice lathe cut 7" single and

digital download by Uber Magnetic, otherwise known as the duo of Roughneck Jihad and Junior Disprol. This was a clever piece of promo for those who had supported the Plague label in the past and was in lieu of the upcoming self-titled double album by Uber Magnetic.

The Album dropped recently, 29th September 2023, the day I was in Stamford for the Hip Hop 50 Park Jam, and so I had to hold the review over until I had the time, and that time is now...

Alongside Uber Magnetic are Cool Edit Chud on production and features from SIR Beans OBE, DJ Jaffa and Krash Slaughta.





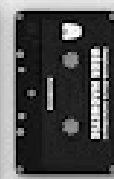
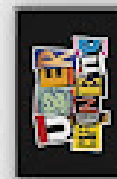
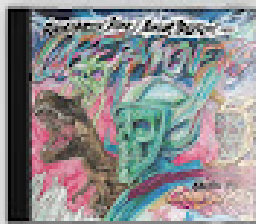
There is also the very dope cover art from the man himself Junior Disprol, and it's all released via Plague.

As this album is a double and some sixteen tracks deep, I'm not gonna mess around here but get straight into it...

Kicking off with Wake Em Up we are treated to this Hip Hop rock vibe that seems to invade your whole body, which has the effect of making you nod your head and move your body. Meanwhile UberMagnetic reach into our minds and proceed to scramble our brains with some intricate word play that pulls you in a multitude of directions, a bit like the scene from Hellraiser (the original film), now whether we get to return to normal is another thing. Now we are trapped in dark room in the mind, with our consciousness torn into a thousand pieces, SIR Beans makes his first appearance alongside the UberMags on Now in a Minute, where the drums and bass mix with the cuts to produce a sound that, whilst being having jazzy edge, continues to tug at various elements of our awareness. With our awareness already stretched, the UberMags come at us from various angles and, seemingly, moments in time as they, somewhat calmly, tease us with bars that could be all about the now or perhaps, what might be happening in a minute. By now you might be thinking your on something, and you'd be right because the UberMags and

DJ Jaffa hit you with the realisation of a Brain On Drugs. The drums and bass guitar sound has you floating along, allowing you to forget the fragmentation of you mind, and all the while the UberMags spin words in lines that have you envisioning a plethora of mind-bending things beyond this reality. SIR Beans OBE returns with the UberMags on guitar infused Weirdo, where the beat just about keeps you anchored in some form of reality, although knowing which reality you're in now is questionable. Here the UberMags have you questioning who are the weirdos, is them or us? But, trying to figure that out just brings back that realisation that mind is fragmented and you're losing your grip on reality.

With any sense of reality quickly disappearing, you don't even realise that side one is over and you've flipped to side two, that all depends on which reality you began in, the physical vinyl reality or the digital one. Drums and a nerve straining piano bring you back to music as the UberMags take you to Upstate Dead; a place that, according to the UberMags, is populated by the bodies of those they have left behind, where what is left in the wake of that which went before, is nothing more and nothing less than the echoes of the past. Now if you're wondering how all those residents got upstate then Crush, Stomp & Delete might give you an idea. The beat and mind numbing guitar notes and keys on the



bridge, bring a strangely enjoyable head nod sound. Krash Slaughta provides cuts here as the UberMags state exactly what they do to the competition, making you realise that there more residents in that place upstate, it's just that some of them have been deleted from existence. Percussion and a mind-bending electronic sound, literally push you into Body Everybody where the UberMags spin lines, words, similes and more, around the word Body, leaving you with this faint awareness you've just had your fragile mind dumped in a lyrical blender. Drums, percussion, and jazzy horns, get you head nodding along as the UberMags, in this case just Roughneck Jihad, give us a little ditty that's all about men and women. But here when he is talking about how to Hug It, here its about how to hug something with your

mouth. Now in your fractured mind-state I'll leave you to get the gist of that, and while you do that, we switch from disc one to disc two, cos I'm in that vinyl physical type reality...

If you thought things might ease back a little bit, then you're mistaken as Foaming At The Mouth hits with heavy beat and this almost sonic sound that penetrates every part of your fractured mind. The UberMags now demonstrate what we knew all along that they have the sickest lyrical delivery you've heard in a long time. It rubs off on the listener too, the more you listen the more you're likely to be foaming at the mouth too. A melodic drum beat, and a mixed-up, mind-numbing organ sound brings a sound scape that suits the Scientist Pt 2 and how



they might study the complexities of the mind and universe. Here the UberMags create the sort of lyrical content that matches what scientific study is all about, while at the same time creating something that most scientists would struggle to explain when putting it under the microscope. It also leaves you wondering what happened to the Scientist Pt 1? Heavy drums and horns form the basis for the boom bap, breakin' style beat of Cognac, featuring DJ Jaffa on the cut this one has so many elements of classic Hip Hop vibes and delivers a warm feeling inside when you hear it. There is more devastating lyrical content and delivery from the Uber Magnetics and finally makes you feel like they are giving your fragmented mind a way to become whole once more. Drums, horns, and bells give rise

to Cliff Spab, another sound that has a more classic Hip Hop vibe to it. This one sees Junior Disprol going solo and demonstrating why he is one of the UK's best emcees, nuff said right...

As we finally begin to regain some hold on reality and repairing our fragile mind, we are aware that we're about to head into the final side of the album. We begin that final part of the journey by Floating On The Silence, a heavy pounding sound with the faint sound of piano and vocal samples, which all combine to give this one a sound that really draws your focus in while keeping your head nodding. As hard as it might be to hear it, there does appear to be a message here helping to bring you back to earth from the sheer weight of what has

gone before this moment. There is this feeling that for all the lyrical mastery on show and the life experiences of both emcees, there is this hint that the important aspect of anything is the silence in-between, its like the place where I take myself to interpret what I hear in the music, those quiet moments are what speaks the most so be mindful of them as they help bring you back to yourself. Drums and bells once more tweak our minds back to an alternate universe for a few minutes on Pterodac Feather. The UberMags bring those similes, metaphors and more together to show just how good they are as a force on the scene. Sometimes you just have to enjoy a track without the analytics and its better. Up next is Vodka & Milk featuring Krash Slaughta, a solid had nod, boom bap beat here gets the pulse racing as the UberMags celebrate what it is that makes them work so well together even when they seem so different. It's true that on the face of it they appear so different as emcees that you would never think of putting them together but, now they are finally together on one long player it is evident that they mix far better than you might think. Moving into the final track of the album there is a brief second when you are wondering how the UberMags are gonna bring this one to a close, and they do that with Charles Salvador (aka Charles Bronson, the UKs most notorious prisoner), mixing a funky beat with some jazzy horns, this one has wicked upbeat vibe to it. This one sees the UberMags look at the life of the former boxer who has spent most of his life in jail and most that spent in solitary confinement. It is an interesting take on his life as most people only know him as a criminal but, he has written many books and is also an artist and he changed his name to Charles Salvador in respect to one of his favourite artists, Salvador Dali.

Sometimes it takes a huge amount of mental capacity to delve deep into the music you hear and this album was one of those moments. The highly technical and intricate lyrical rawness of Junior Disprol alongside the more polished technical lyricism of Roughneck Jihad produces an album which is only matched in lyrical intricacy by the intricate nature of the soundscapes produced

by Cool Edit Chud. I do use the word intricate a lot here because that is exactly what it is.

This is some wild ride of an album as the first twelve tracks pull apart your awareness, opening it up to new levels of understanding. You have to go into this album with no preconceived ideas of knowing what to expect, because if you think you know what's to come, then hearing this for the first time could possibly destroy everything you thought you knew about Hip Hop and lyricism, in any form. Then, in the last four tracks they bring you're shattered awareness back together with some more classic Hip Hop vibes, just to show where the roots of their craft lie.

What the Uber Magnetic's do is to take Hip Hop from the UK and the US, grind it up, mix it what a whole lot of other influences, incinerate it and then cook up something, you never hear before but, only think you have. This is one of those new benchmarks in genre of Hip Hop, because you know where the roots of the sound lie but, when you take the music and the lyricism together this is something new, something raw and something that you may never hear the likes of again.

As I sit here, I wonder if I have even been able to interpret the exact nature of this album, it really is that good. It could be as ground-breaking as the release of the Ultramagnetic MCs Critical Beatdown, now that might be a bold statement but, I remember what effect that album had on me at the time and the effect Uber Magnetic has had in how difficult it was to really get into it, it's the only comparison that seems to work for me, we'll all see it differently I guess.

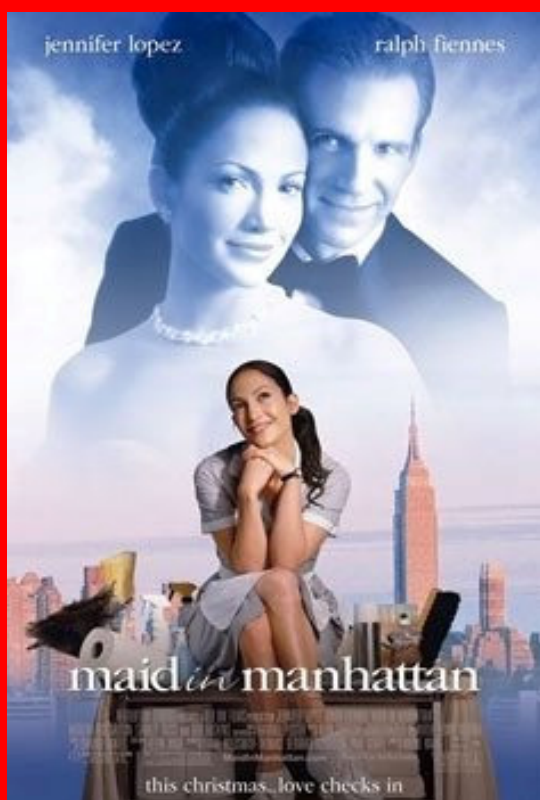
Uber Magnetic is out now on Plague, with a stunning limited-Edition vinyl, CD digital and even good old Cassette versions so, take ya pick...

My humble thanks to Danny Boyes at Plague, Junior Disprol and Roughneck Jihad.



MARK AT THE MOVIES

Mark Raines



Directed by Wayne Wang

Release date
December 13, 2002

Plot

Marisa Ventura, a single mother raising her 10-year-old son Ty, works as a maid at the Beresford Hotel in the heart of Manhattan. When not in school, Ty spends time with Marisa's fellow hotel workers, who think she can be promoted to management.

While Marisa and her co-worker Stephanie are cleaning the room of socialite Caroline Lane, Stephanie convinces Marisa to try on a Dolce & Gabbana coat. Lane had previously asked for it to be returned to the store, and Stephanie argues that it "technically" does not belong to anyone at the moment. Elsewhere in the hotel, Ty befriends hotel guest and senatorial candidate Christopher "Chris" Marshall, whom he learns has an interest in Richard Nixon, the subject of his school presentation.

Ty wants to go with Chris to walk his dog and the pair go to Caroline's room to ask Marisa for permission. Chris meets Marisa, who is wearing the designer coat, and is instantly smitten with her. He assumes that she is Caroline. The trio spend some time together at the park. Though Marisa and Chris are attracted 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

each other, she is terrified that management will find out about the ruse and makes it a point to avoid him afterwards. Chris asks the hotel's head butler, Lionel Bloch, to invite "Caroline Lane" to lunch, but is confused when the real Caroline shows up instead of Marisa. Marisa was present when she received the invitation and even gives Caroline advice on what to wear for their "lunch à deux". When the real Caroline shows up, Chris asks his assistant Jerry Siegal to find "the other Caroline Lane", promising that he will attend an important dinner and wishes her to go with him. Jerry asks Lionel to find her. Lionel, who has figured out that Marisa is the woman Chris has been looking for, tells her to go to the dinner and end the affair swiftly if she wants a future in hotel management. Stephanie and the hotel staff assist her in preparing for the evening by styling her hair and loaning her an expensive dress and spectacular necklace.

Marisa is unable to end the affair, and she spends the night in Chris' hotel room. The next morning, Marisa is spotted by the real Caroline and her friend leaving his room. Caroline blurts out the truth to the hotel management and Marisa is fired in front of Chris in Lane's hotel suite. Both Marisa and Chris spend time apart with him still thinking about her. Marisa is also hounded by the media and her disapproving mother Veronica. Some time later, Marisa secures another job as a maid at another hotel. Chris is giving a news conference at the same hotel. Ty attends it and asks Chris whether people should be forgiven if they make mistakes, referencing former President of the United States Richard Nixon. Ty leads him to the staff room where Marisa is having

her break. Chris and Marisa are reunited, and the film ends with images of publications showing that Chris has been elected, he and Marisa are still together after a year, and Marisa and her maid friends have been promoted to management.

Film Trailer

https://youtu.be/7r_1rDfQfrg?si=6rDzqW4yEcCeNs5S

The film constantly falls back on its staple fairy-tale plotline, which is so resolutely traditional

Running Time 1 H 41 M

Rated PG

2 out of 4 stars



Directed by Nia DaCosta
August 27, 2021

Plot

In 1977 at Chicago's Cabrini-Green housing projects, a young boy witnesses the killing of

Sherman Fields, a homeless African American man with a hook for a hand. Suspected of giving a white child a razor blade in a piece of candy, Sherman is beaten to death by police but later proven innocent.

In 2019, artist Anthony McCoy lives in Chicago with his girlfriend, gallery director Brianna Cartwright. Seeking inspiration, Anthony explores the projects after Brianna's brother Troy tells them the story of Helen Lyle, who is believed responsible for a killing spree and briefly kidnapping a baby in Cabrini-Green. Stung on the hand by a bee, Anthony meets laundromat owner William Burke, the boy who witnessed Sherman's death. William introduces him to the urban legend of the Candyman, which Anthony tells Brianna and jokingly performs its curse: by saying "Candyman" five times to a mirror, Sherman's spirit will appear and kill the summoner.

Inspired by Sherman's death and the Candyman legend, Anthony creates an elaborate art piece titled "Say My Name" for a show curated by Brianna and her colleague Clive, but his work is disparaged by critic Finley Stephens and other attendees. Later that night, Clive and his girlfriend Jerrica unwittingly summon the Candyman, who brutally murders them; Brianna discovers their bodies, triggering childhood memories of witnessing her father's suicide.

Anthony compulsively paints gruesome portraits of unknown men, becoming obsessed as he investigates Helen Lyle and her own Candyman research, and has

a vision of Sherman's ghost in an elevator. Interviewed by Finley, Anthony goads her into summoning the Candyman herself, and has another vision in a mirror of himself as Sherman. Joining Brianna at a business dinner, he leaves abruptly when he learns Finley has been murdered.

Anthony goes to William, who explains that the legend originated in the 1890s when Daniel Robitaille, an artist who had an interracial affair with a white client's daughter, was mutilated and burnt alive. The legend has been renewed for generations with the souls of other murdered innocent black men joining the Candyman "hive"; these are the subjects of Anthony's paintings. Anthony attempts to protect Brianna, but only frightens her with his increasingly erratic behavior.

A teenager who attended Anthony's show and her friends are killed after summoning the Candyman in their school bathroom. Anthony undergoes a physical transformation, spreading from the bee sting on his hand across his entire body. He confronts his mother, Anne-Marie, after visiting a hospital and learning that she lied to him: he was born near Cabrini-Green, and was the baby taken the night Helen died. Anne-Marie admits the Candyman was responsible for the bloodshed blamed on Helen, and the community vowed never to speak his name.

Brianna seeks out William, who abducts her to an abandoned church, where Anthony is in a fugue state. Shortly after Sherman's death, William

witnessed his return as the Candyman when his sister and her friend summoned him and were killed. William plans to resurrect the Candyman "hive" to take revenge against the racist forces that have blighted the community. Sawing off Anthony's hand and replacing it with a hook, William has called the police to have Anthony wrongfully gunned down as another vengeful spirit to join the hive. Chased into the Cabrini-Green row houses, Brianna stabs William to death with a pen. She is confronted by Anthony, who collapses in her arms and is shot dead by police.

Detaining Brianna in the backseat of a car, the police try to intimidate her into agreeing that Anthony was the killer, and his shooting was justified. Instead, she uses the rearview mirror to summon the Candyman, who appears as Anthony and massacres the police. Swarming with bees, his face transforms to that of Daniel Robitaille, instructing Brianna to, "Tell everyone," what she has witnessed.

The film's end credits feature a shadow puppet montage of members of the growing Candyman hive, including Daniel, Sherman, Anthony Crawford, James Byrd Jr., George Stinney and Anthony himself.

Film Trailer

<https://youtu.be/ikDJIfuU758?si=3UqBWYG1rf802hGp>

DaCosta plays with perspective, shifting between Anthony's and the intersecting, sometimes colliding worlds

Running Time 1 H 31 M

Rated 15

4 out of 4 stars



Directed by Austin Vesely

Written by Austin Vesely

Release date

September 10, 2018 (United States)

Plot

Kingfisher, U.S.A. is home to 40,000 ghosts — mostly victims of the former sanatorium — who live and work alongside the living, but are relocated by Mayor Tracy to an abandoned neighborhood. Perfect Pizza Base driver Sean Hammerschmidt makes a delivery to "Ghost Town", where his throat is slit by an unseen killer.

Kingfisher Chronicle reporter Sadie Sheridan attends Tracy's press conference regarding Sean's murder, which is interrupted by Debbie, a member of local activist group Justice 40,000. Their leader,

Vera Marcus, holds a protest outside Perfect Pizza, which is built on the mass grave left by the sanatorium; the group seeks to demolish the Halcyon Square shopping center and lay the city's ghosts to rest. Investigating the murder, Detectives Marsh and Bradley discover that Sean was running drugs for dealer Big Cheese.

Perfect Pizza's owner Jack insists on keeping the store open, despite his staff's reluctance. Determined to solve Sean's murder, his ex-girlfriend and former coworker Astrid asks Jack for her old job back, rejoining employees Scooter, Heather, and Joe, a ghost. Astrid confronts Big Cheese, who is questioned by the detectives and explains that Perfect Pizza was formerly Yummy Yummy Chinese, whose delivery drivers were killed in a previous string of murders. The prime suspect was fellow driver Dax Lycander, a werewolf who left town.

Making another delivery in Ghost Town, Scooter's throat is slit, and Dax is spotted at the scene. Vera and Debbie are revealed to be conspiring with Tracy, bribing him to blame the murders on the ghosts and rally public support for demolishing Halcyon Square. Sadie visits Perfect Pizza with her own research into Dax and the Yummy Yummy murders, while Marsh and Bradley track down Dax. Chased into a junkyard, Dax saves Bradley from being crushed and is arrested, but maintains his innocence.

Reuniting with Sean's ghost, Astrid is disappointed to learn he is still a drug addict, before she is stabbed from behind and

becomes a ghost herself. Dax escapes police custody, and Sadie realizes that Vera and her group are actually a coven of witches responsible for the murders; they have inducted Heather as their newest member. Sadie brings her discovery to the werewolf-hating Marsh, who insists that Dax is guilty. Tracy publicly declares the murders are not the work of ghosts, upsetting the coven's plans.

Heather sneaks into Perfect Pizza's basement, and Dax abducts Sadie, urging her to publicize his innocence. Sadie returns to Perfect Pizza, where she, Jack, and Joe discover the ghost of sanatorium janitor Carl in the basement, who reveals the building was built on a portal to hell, which the coven plans to use to enslave an army of ghosts. Killed by Vera, Tracy holds a press conference, but Vera reveals he has become a ghost and the coven reveal themselves as witches.

The town's frustrated ghosts turn to terrorizing the living, while a vengeful Astrid kills most of the coven. Dax is unwilling to help Astrid stop Vera, but Bradley later changes his mind. The witches prepare to access the portal, and Debbie enters Perfect Pizza only to find Jack waiting. He blows up the restaurant, believing this will stop the coven, but the explosion opens the portal instead. With Sadie watching helplessly, Astrid attacks the witches but is overpowered, and Dax intervenes in werewolf form. Marsh shoots Vera dead, while Bradley arrests Heather, and the portal closes.

Sadie is promoted to television news anchor, while Jack, now a ghost, reopens a new pizza

restaurant with Dax and fellow ghosts Scooter, Joe, Carl, and Astrid.

Film Trailer

<https://youtu.be/i5LUKX97bNA?si=Nvk7QaifGD2JbtaE>

A black kooky comedy with horror elements

Running Time 1 H 23 M

Rated 15

3 out of 4 stars

Directed by Jon Wright

Release date 27 January 2023



Plot

Young couple Jamie and Maya live together in London. After learning that Maya is pregnant, Jamie celebrates with her only for them to be attacked by a gang of hoodlums. Maya is left unharmed. In the aftermath of the assault, Jamie and Maya take the opportunity to move

to an idyllic new home in rural Ireland, inherited from Jamie's great-aunt Maeve after her death.

The house requires some work, prompting them to hire the local Whelan family as builders. They are troubled by a warning from Niamh, an old friend of Jamie's aunt, that they should leave an offering of liver at a door of the house's back garden every night for the Red Caps that live in the forest, but accept it as a harmless superstition.

As Jamie and Maya spend more time in the house, they are troubled to learn that Maeve lost a child herself, her daughter disappearing when the girl was barely two years old and the body was never found. Niamh tells Maya an old story that the baby was lost as part of a deal with the Red Caps to save the life of the child's father, but Maya wonders if the child was killed in a fit of post-partum depression.

The Whelans soon prove themselves to be violent and disturbed; younger children Aisling and Killian often steal minor items from the house, and older son Eoin is often beaten by "Daddy" Whelan. At one point, Maya is lured into the wood by a dog, where she finds a stone shrine to the Red Caps. While trying to return to the house, she finds Eoin, who talks about the abuse he receives from his father, but when she offers him comfort Eoin tries to assault her, only for him to be dragged away by what Maya later identifies as the Red Caps.

That night, Jamie has a confrontation with Aisling and Killian in the pub about what happened to their brother, while Maya is visited by a Red Cap that

presents her with Eoin's head in a plastic bag. When Jamie returns the two are shocked at this proof that the Red Caps are real, but the house is then attacked by the Whelans, seeking answers about Eoin's disappearance. Maya is

caught with Eoin's head while trying to escape as Jamie distracts Daddy Whelan at the front door, forcing Maya to flee into the woods to ask the Red Caps for help. In response to Maya's appeal, the Red Caps come to the house and fight with the



Whelans, killing all three as Maya gives birth.

Once the baby has been checked at the hospital, their first night back at the house sees the baby being taken by the Red Caps as payment for their help. Maya follows them to the shrine where she discovers an elderly woman who she realises is the lost daughter of Jamie's aunt, kept by the Red Caps. Refusing to let them keep her daughter, Maya kills one of the Red Caps and crushes the old woman's skull with her bare hands. She and her

daughter return to the house and Jamie watches in horrified awe as Maya is "baptised" with the blood and skull of the dead woman, apparently being proclaimed as the new "Mother Redcap".

Film Trailer

<https://youtu.be/EFQk6Dfff8Q?si=inGF3kuZzSBxNIgP>

Unwelcome's tonal and pacing issues prevent this rural horror outing from reaching its full potential, but it's still frequently fun





Andy Bell's GLOK

Alan Dearling was delighted to meet up with Andy Bell once again in the musical 'spiritual home' of Andrew Weatherall at the Golden Lion in Todmorden. Home of ALFOS, Another Love from Outer Space.

alan dearling



After the last psychedelic high-screams from Andy Bell's Fender guitar ended a memorable GLOK gig, I wandered off to a quiet table to look at some of my camera pics and enjoy a bottle of Henry Weston's rather wonderful cider.

"*Fuckin' Awesome!*" my new friends at the next table muttered. It had lasted for an hour and a bit, crammed full of wall-to-wall sounds. Combined with a swirling tapestry of visual images (from Innerstrings) using back and front projections – indeed, an audio-visual feast for the senses. Andy Bell was a member of Andrew Weatherall's Sabres of Paradise, and, as he reminded the audience, this was his return visit to the Golden Lion after the Andrew Weatherall 60 years celebration-memorial event earlier in 2023.

But, of course, Andy Bell is a well-kent name and face from the bands, Ride and Oasis. And

this 'bonus tour gig' was a thank-you to the stalwart fans of Yorkshire and Lancashire. An innovative musical excursion with Andy and his colleagues manoeuvring, as they said, his, "*Space Station in low Earth orbit to take the GLOK-mobile for a spin...*"

It's was a relatively rare chance to see Andy performing live without a formal set-list. Musically flying without a seat-belt or parachute, and spectacularly improvising in the mode of his GLOK electronic alter ego.

As it said in advance publicity, it is a world "... *where he brilliantly weaves together throbbing dubbed-out acid, levitational psychedelia, Balearic, ambient, techno, Kosmische, shoegaze, art-rock and Compass Point-style post-punk, with his virtuoso guitar playing and musicianship to the fore.*" To my mind and ears, it minded me of the repetitive, pounding-beats of early Hawkwind, glissando-layerings in the playing of Steve Hillage with Gong, Nik



Turner's Sphynx and Peter Green's strangely deranged and damaged playing on his solo album, 'End of the Game' from 1971.

Here are some links to his music as GLOK, including his latest album:

GLOK: 'Gateway Mechanics: Live Electronic Sound' clip:



<https://www.youtube.com/watch?v=KPjnAS-ma5Q>

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

‘Cloud Cover’:

Andy Bell’s GLOK was most definitely ethereal, In Search of LOUD Space! ‘Out there’

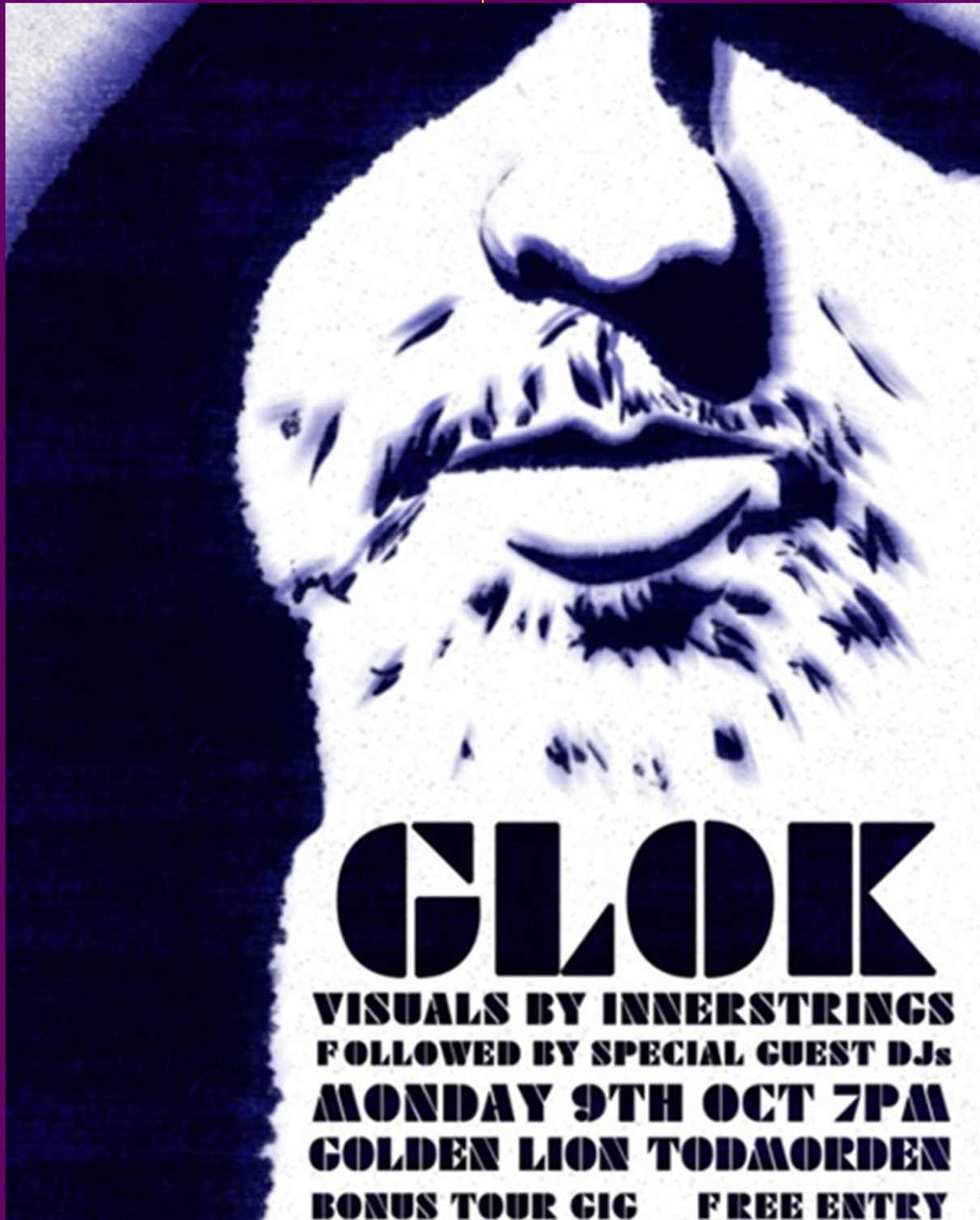


spectral blips, beeps, sensory sonic space sounds...a trip...and with a version of 'Cloud Cover', Andy B's tribute, a nod in homage to Andrew Weatherall. The Golden Lion were entrapped, in thrall to the Andy Bell musical magick!

GLOK – Dissident live video:

<https://www.youtube.com/watch?v=17pgi8vuEro>

Then there's the Andy Bell and Masal album, 'Tidal Love Numbers'. This album is made up of four mesmerising, meandering instrumental tracks that combine Andy's incredible guitar playing with Al Johnson's analogue synths and Ozlem Simsek's harp.



GLOK
VISUALS BY INNERSTRINGS
FOLLOWED BY SPECIAL GUEST DJs
MONDAY 9TH OCT 7PM
GOLDEN LION TODMORDEN
BONUS TOUR GIG FREE ENTRY

Filmmaker, Jean de Oliveira has made atmospheric videos for all of the tracks. Here's a taster:

<https://www.youtube.com/watch?v=g5kwSiwYcYE>

Able support, beats and musical mayhem came from dj, Timothy Clerkin.

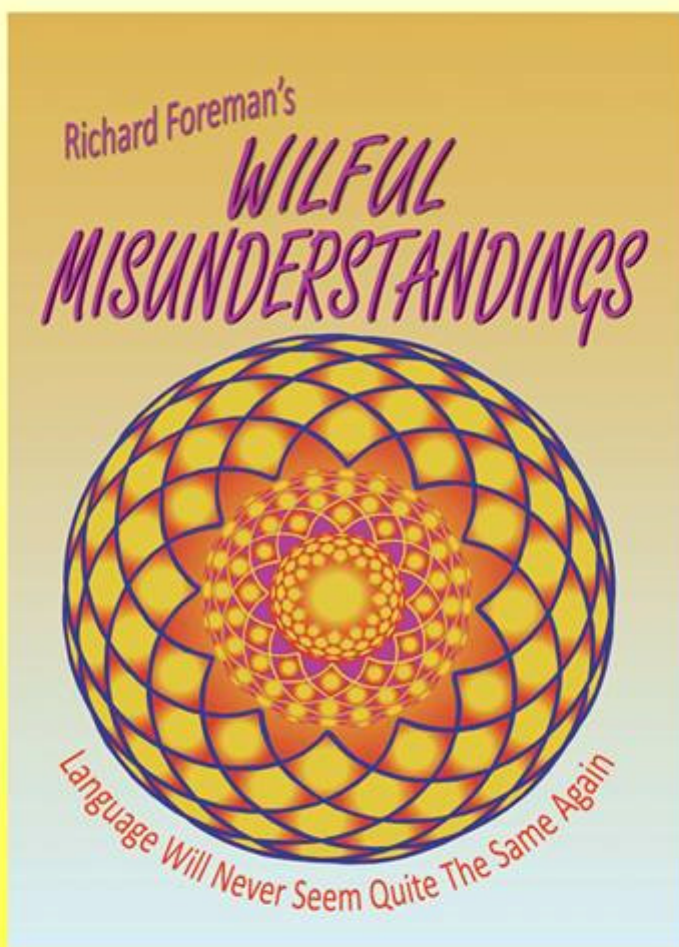


Expect the Unexpected!

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

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

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



Readers' comments:

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

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

'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

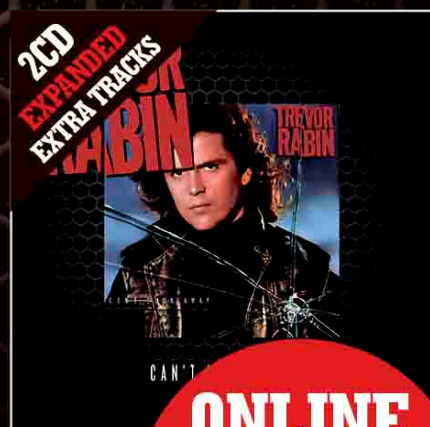
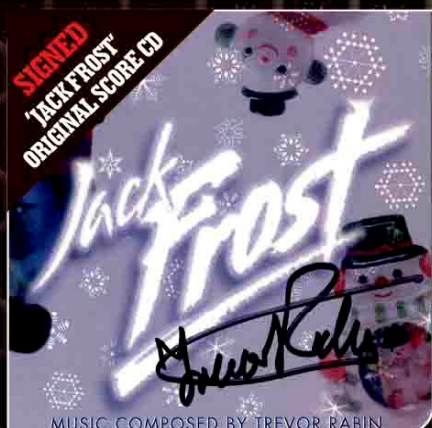
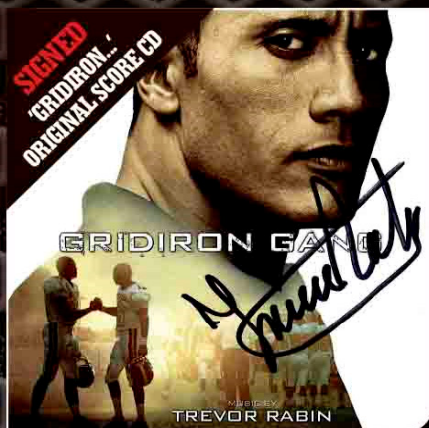
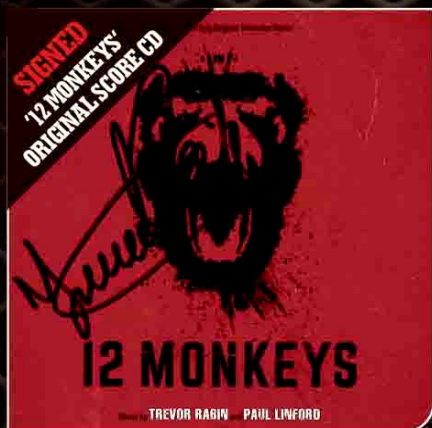
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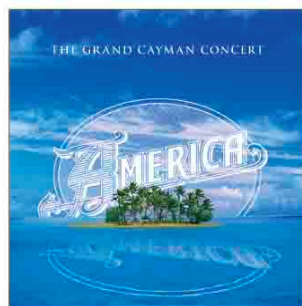
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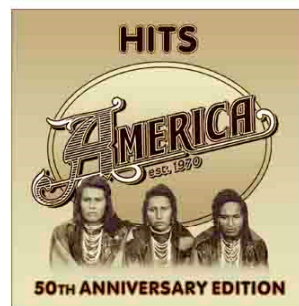
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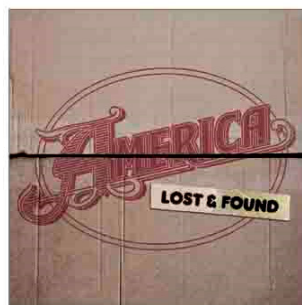
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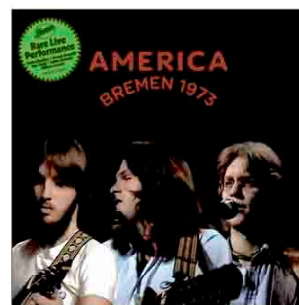
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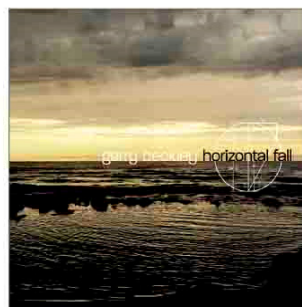
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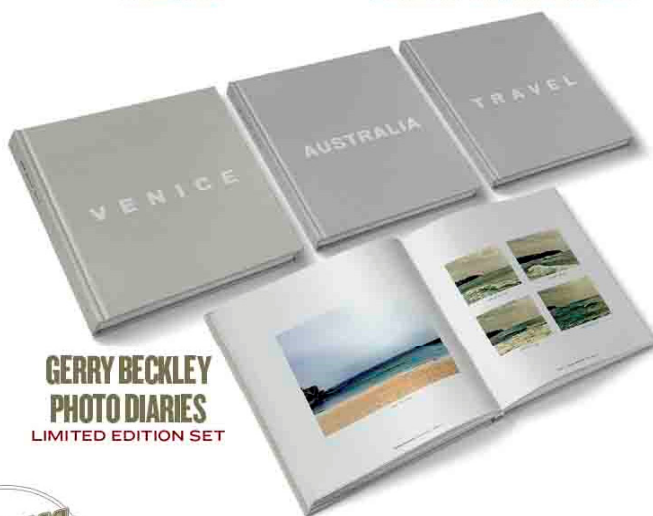
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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

KEV'S WORLD



**CLAUDIO
MILANOMANIFESTAZIONI LIVE
2011-2023
MUSIC FORCE**

When I first came across Claudio Milano and his Nichelodeon project I was truly taken aback by what I was hearing, as I had not previously heard such a singular approach to music. It was more about musical theatre than it was pure music, with Claudio mixing together multiple forms to create his own genre, truly progressive. I said that was music for people who appreciated the likes of Art Zoyd and Can and was only for those who truly felt they could open their minds to something which was very different indeed. That release encompassed four different bands, all with Claudio at their

heart, and while this is credited to Claudio, it has been taken from multiple performances over more than a decade and involves different musicians here and there, but for me this is always about the voice.

When I was speaking to Claudio about his approach he said, "mine is no longer pop music, not even rock...it has become something that brings together the performing arts and, while rigorously researching the geometric organisation that characterises it, tells of the incredible multitude of stimuli we receive in reality, but also an altered perception of things that might belong to those who have chosen self-analysis as the only way to evolve as an individual...It is modern classical linked to performative action that interests me now, but I don't reject melodies, following crazy harmonisations". While this is challenging, in multiple ways, it is also incredibly enthralling as one never knows what is going to come next, and where Claudio is going to take us with his amazing vocals. He can switch into falsetto incredibly easily, and holding long notes is never an issue, yet many times it feels as if we are listening to some strange and warped modern opera where Claudio is taking on all the roles. For the most part I have no idea what he is singing about as much is in Italian, but that does not matter as there is an almost hypnotic quality which keeps the listener

KEV ROWLAND

entranced. Often there is little in the way of accompaniment, but what there is directs us to his voice.

There is more than two hours of music here, a double CD containing 21 songs, and Claudio somehow manages to create his own world, one where we are captured and somewhat hypnotised by what is taking place in front of our ears. Even for those with open minds there is a lot here to take in, but do not worry if it all feels rather strange the first time it is played as a) it is, and b) the more it is listened to the more one is compelled to play it again. That this is a masterpiece is never in doubt, nor is the fact that most people will find this just too far out there and something they are unable to comprehend. Without knowing Italian I know I am missing out on a major part of this, but even as it is I know I have been greatly enriched by having heard it. Not for the fainthearted, but the musically adventurous will find much here to discover.



**DARK BEAUTY
BETWEEN SIXES AND SEVENS
INDEPENDENT**

Here we have the second album from Dark Beauty, with the second instalment telling the story of The Dark Angel, her fall from grace and hopeful redemption, portrayed by lead singer Liz Tapia. There have been a few changes in the line-up, and although we have return of guitarist Bryan Zeigler and drummer Dan Granda, this time around the band is completed by Katie

Pachnos (keyboards and electric harp) and Clive Smith (bass). I was quite a fan of the debut album, 'Fall From Grace', and the way they mixed influences from the likes of Steeleye Span and Legend to create a vehicle for Liz's classically trained vocals so I was really looking forward to hearing this one, but for some reason this does not gel as it should.

It has been eight years since the debut, which was an hour long and contained 10 songs, but here we have just six and a playing time of 33 minutes, and one of those was released as a single back in 2016 so I am not sure why it has taken so long for this to become available. There are bits of this which are really good, some nice guitars here and there, lovely powerful drumming at the back, pleasant bass melodies, keyboards which add nice nuances, and of course Liz's vocals, but when combined they somehow because less than the sum of the parts and I have no real idea why that is. I can't help but wonder if it is due to the untimely death of original keyboard player Warren Helms, as the one song he was involved with, "Spirits of a Dead Earth", feels much more complete and balanced. I do feel this is something of an opportunity missed, but I still hope they come back with the third and final part of the trilogy as I will be intrigued to hear that.



**DEVIN TOWNSEND DEVOLUTION
SERIES #3 - EMPATH LIVE IN
AMERICA
INSIDE OUT**

I have been a huge fan of Devin since the good old days of Strapping Young Lad, and there was a time 20 years ago when if you had the misfortune to take a trip in my car you would be blasted into submission by a combination of the latest of his solo albums and me raving about how he was a genius. The mad Canuck has certainly maintained my faith in him, and while his studio albums may not hit the mark quite as much as they used to, his live releases are always significant. I am sure I am not the only person who still regularly plays 'The Retinal Circus', as that for me was Devin at his most outrageous and over the top. These days he never rests, and it is not unusual for him to totally switch his band between tours, and for this one he was with Mike Keneally (guitars), Nathan Navarro (bass), Diego Tejeida (keyboards), Morgan Ågren (drums) and Ché Aimee Dorval (vocals, guitars).

I always feel Townsend sounds so much better when he has a female singer to pitch against as his music is so bass heavy, and Dorval is an absolute delight – while I admit I love Anneke Van Giersbergen, Dorval is a wonderful substitute. Her vocals combined with the keyboards, placed against the rhythm section and guitars work incredibly well. Devin is always determined to have fun onstage, which is the only reason to include "Why" in a set, as it sounds as if it belongs in a Disney musical as opposed to a heavy gig, and he loves getting the crowd to join in with their best death metal growls. After they complete "Hyperdrive", Devin announces he heard someone shout for "Earth Day", but the band don't know it. So he starts playing the riff, and the rest of the band just follow – it may not be perfect but it sure is a lot of fun and one can just hear the smiles. One can imagine the band wanting to go onto the stage every night as they have no idea what is going to happen, and I am sure Devin does not know either.

What on earth is the semi-acoustic "Th-Ah!" doing in a live set? Because it is a blast, that's why, and the whole gig is a mish mash of styles so why not go from the sublime to the ridiculous and play "Love?" from my favourite SYL album, 'Alien'? Exactly my thoughts as well, even though Morgan is admittedly not a metal drummer. Townsend says this was one of his favourite tours, and although he has released a load of live albums over the years, and this is this is the third in the Devolution Series alone, once can hear how much fun both the band and audience were having on this one as it blasts, it rocks, and everyone smiles.



DOWNES BRAIDE ASSOCIATION CELESTIAL SONGS DBA RECORDS

Here we have the fifth studio album from keyboard player Geoff Downes (Buggles, Asia, Yes) and singer-songwriter-pianist Chris Braide (Sia, Lana Del Rey, Christina Aguilera, Beyonce, Paloma Faith, Britney Spears and Marc Almond), and as with their last release Almond again plays a cameo role on one song. . It is interesting to note that the last of these provides lead vocals on one song, with the rest of the band now credited as such, having all worked on the last album as well, Ash Soan (drums), Andy Hodge (bass) and Dave Bainbridge (guitars). The vocals throughout this album are wonderful, as are the performances, but sadly the same cannot be said of the

When they get it right, and allow themselves to up the pace and style, as on “Will To Power”, then DBA are a joy to behold. Geoff provides the background, the rhythm section lock in while Dave is given the opportunity to show us what he can do, and then over the top Chris shows what a great singer he is. It is a song of sections which gradually builds and becomes a belter which would have not sounded out of place on a late Eighties Asia release. The problem is that this stands out so much among most of the album, and one realises that overall the artwork is superior to what is contained within then Houston we have a problem. Let us hope they can come up with a more positive direction on the next one but given Yes are now on tour one wonders if/when that is going to happen.



I must confess the only reason I agreed to even look at this album was due to the band name, as every Jethro Tull fan

is aware of the Iron Age hill fort on the island of Skye, as it was within walking distance of Ian Anderson's home when he owned the Strathaird estate, and he wrote a song about the fort which appeared on 'Stormwatch'. I was hoping the band would include some of the mystical elements I have always associated with Skye, and the cover certainly provided me with some clues as to what the music was going to be like inside and I was not disappointed. This is the third album from the Swedish band, and incorporates Nordic folk, doom and progressive metal, and not only that but is part of a double album concept (the next part comes out next year). The story, based in Scotland in early 1900, centres around the manipulation of the church with a priest whose secret agenda only reveals itself at the end and the band have already been in contact with film producers about the possibility of turning the story into a movie as well.

Formed in 2017, all the band have had experience in other outfits and the current line-up is Thomas Eriksson, vocals (Intoxicate, Ex-Grotesque and Doomdogs), Neil Grant, drums (Ex- End Of Level Boss and Raar), Patrik Andersson Winberg, bass (Ex-The Order Of Israfel and Doomdogs), Jens Florén, guitar, also in Lommi and ex-live guitarist for Dark Tranquillity), Tommy Stegemann, guitar, (Ex-Silverhorse), and Patric Grammann, guitar, (Ex-Southern Festival Train and Neon Leon). There is a real togetherness in the band, and the use of some additional guests in Per Wiberg (keyboards on “the Parrish”) and Sara Uneback (violin on “Nathaniel's Hymn” and intro to “The Devil Wears a Papal Tiara”) has allowed them to lift the overall feeling even more. There is a darkness within this, little light, and a feeling of being almost smothered by the emotional blackness which covers everything. During “Blood of the Lord” we are taken in a very different style with picked guitar and vocals which are spoken by the priest, which somehow makes everything feel even darker and more compelling. There is a huge depth within

this album, the feeling that the listener is only ever touching on the meanings within, as there is so much going on both musically and within the lyrics that one can totally understand why they had to make this a double set as there is no way to contain everything they are attempting to achieve in just one. I may have come to this band out of curiosity due to their name, but I stayed for their sheer presence, and am



very much looking forward to the conclusion.

**EDISON SUIT
PERSISTENCE OF VISION
MELODIC REVOLUTION
RECORDS**

Edison Suit is a project put together by multi-instrumentalists Mark Smith (electric guitar, acoustic guitar, mandolin, banjo, mando guitar, dobro, bass, ebow) and Barry Wood (keyboards, bass, chapman stick, lap steel resonator, dobro, percussion). For this their third album they have also been joined by violinist Paul McIntyre and drummer Bret Wadams, although it should be noted that some tracks are performed by the core duo only, some with either Paul or Bret, with only 4 of the 12 featuring everybody. Both Mark and Barry have many other musical ventures which is probably why it has taken so long for this album to come about, given their debut was released in 1998 and the follow-up all the way back in 2006. One may have noticed

from the list of instrumentation that Edison Suit are an instrumental act with no vocals, although the use of violin on some tracks does provide a voice to those.

When it comes to describing their music, Mark and Barry say it lies at the intersection of electronic, prog, acoustic and experimental. I understand where they are coming from, although I personally think it is firmly crossover prog with some very nice melodic elements throughout – I do get where they are coming from when they say it is experimental, but the way they have brought everything together means it is always nicely commercial and easy to listen to as opposed to some of the very out there albums I get to hear. I do wish there were more dynamics, as there are times when it somewhat blends into each other, but there is no doubt that this is a very enjoyable album to play, and it does benefit from headphones as there is otherwise the risk it will fall away somewhat in the background. Playing it this way allows the listener to really get the best out of the multitude of layers the guys have put together, as it brings in nuances from different instruments



without smothering the listener in a wet blanket of over production. While not fully essential, it is yet another strong release from Melodic Revolution Records.

**VILE
THE UNKNOWN
NAPALM RECORDS**

It is difficult to believe that Evile have been going for nearly 20 years now, but here they are back with their sixth album. There have been some changes over the years of course, with original bassist Mike Alexander dying from a pulmonary embolism back in 2009, founding lead guitarist Ol Drake leaving in 2013 for five years, and then him taking over on lead vocals in 2020 when his brother Matt also left. These days Ol Drake is on lead vocals and guitar, Ben Carter (the only musician to stay the course) is on drums, Mike's replacement Joel Graham is on bass while Adam Smith joined on guitars in 2020, and this is their second album together, following on from 'Hell Unleashed'.

Evile seemed to be everywhere when they released 'Enter The Grave' in 2007, but after 2013's 'The Skull' they had a break from the recording process, which means Ol Drake has appeared on all the albums even though he was not in the band for five years. I didn't hear the last one, but there is no doubt that the guys have carried on with their earlier Metallica fixation, but like that band one must wonder if their best years are behind them. It is easy to argue that the first four Metallica albums are truly essential, but nothing since, and here we find Evile finding inspiration from 'Metallica' and 'Load' which is not where I would be headed if it were me. There is undoubtedly a market for that style of music, or at least there was, given that 'Metallica' (seems strange to write that, I always think of it as 'The Black Album') has sold more than 31 million copies, and many kids grew up playing "Enter Sandman". The frustrating thing is in the likes of "Sleepless Eyes", "Out of Sight" and "Balance of Time" the guys show us they have not forgotten they know how to thrash like good 'uns and they stand out incredibly clearly against the banality and middle of the road style they play for most of the album. If it had been all like this then I know I would have been raving over this as something to discover, but sadly it isn't. At one point, Evile were showing Metallica and others the way to play meaningful thrash in the 21st Century, let us hope they remember how to do that again in future.



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





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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

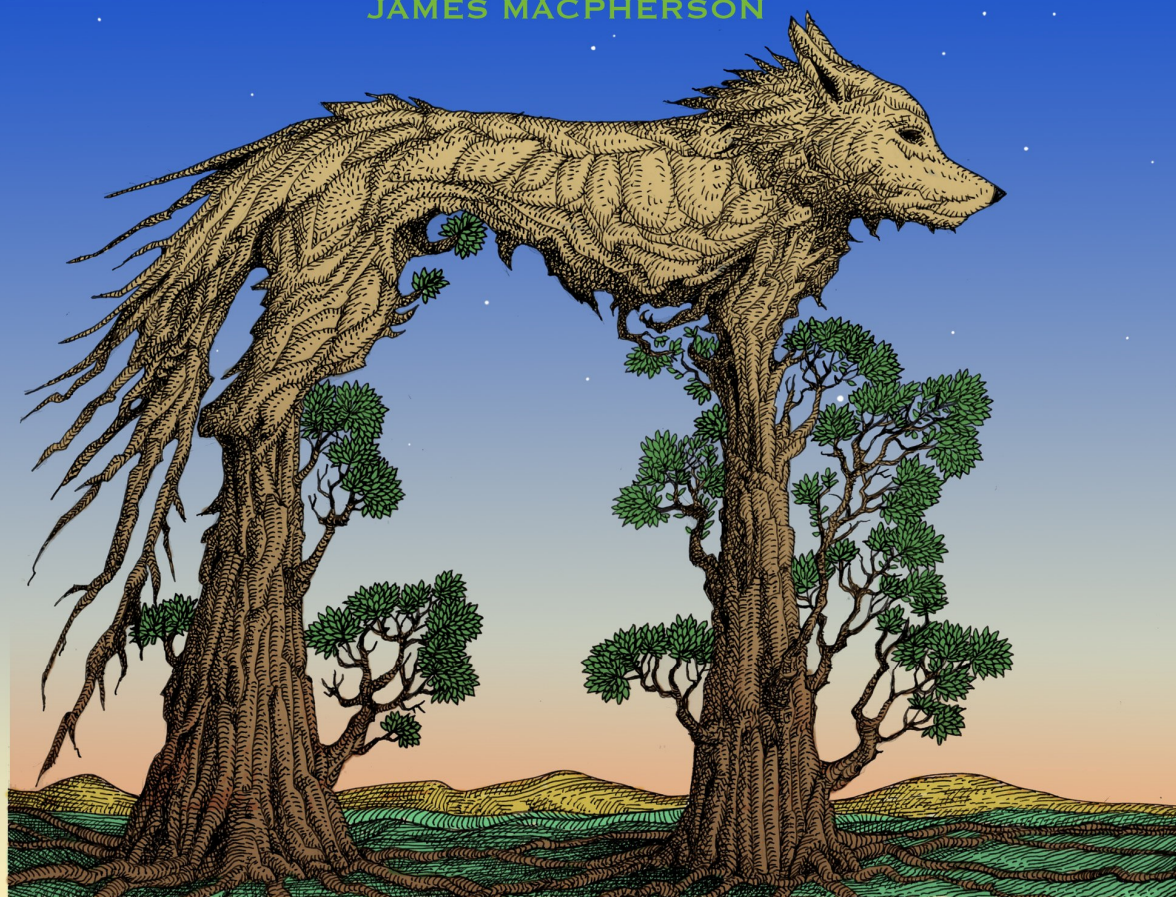
<https://spacewreckrecords.bandcamp.com>

THE GARDENING CLUB
STRANGE KINGDOM
THE OWL



WOLFGATE

JAMES MACPHERSON





Thom the World Poet

Rob Ayling writes:

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

AS YOUR CONSTITUENT

I would just like to say
that reducing Penragon funding
would enable better Social Services in play..

That we are a migrant nation, and need workers for crops

Why not treat people with respect? Put air conditioning in Texas prisons,
Listen to the expressed needs of your elders, women, children-of all Nationalities.
Encourage cultural diversity and political participation Support volunteerism.

Once everyone is empowered and fully heard-make yourself redundant.

Every voice has wisdom.

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



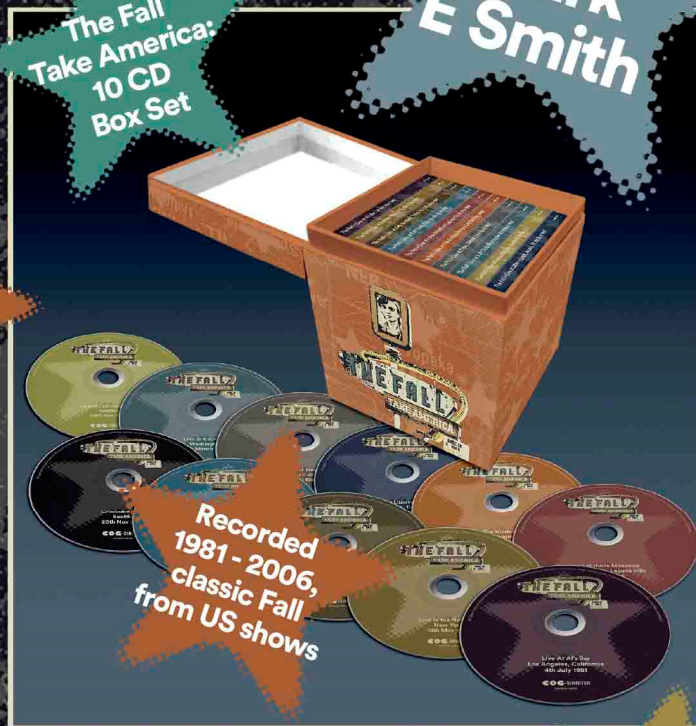
The Fall:
T Shirt
£20



The Fall:
T Shirt
£20



Cog Sinister:
Mug
£20



The Fall
Take America:
10 CD
Box Set

Recorded
1981 - 2006,
classic Fall
from US shows



Smith +
Blaney CD
£9.99



The Fall:
CD
£10.99



Cog Sinister:
Pullover
Hoodie
£35



The Fall:
CD
£7.99



Cog Sinister:
Zip Hoodie
£35



The Fall:
T Shirt
£20



The Fall:
CD
£7.99



The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

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

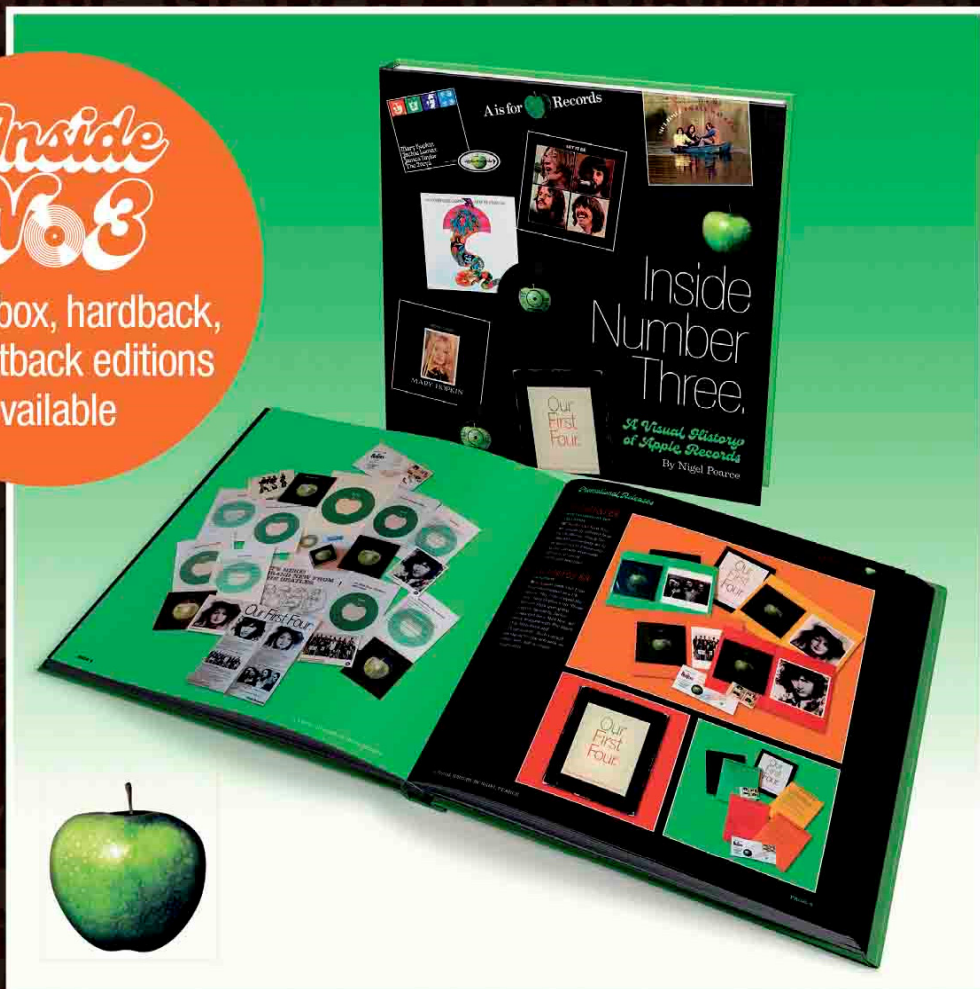
Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No.3*

Deluxe box, hardback,
and softback editions
available



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

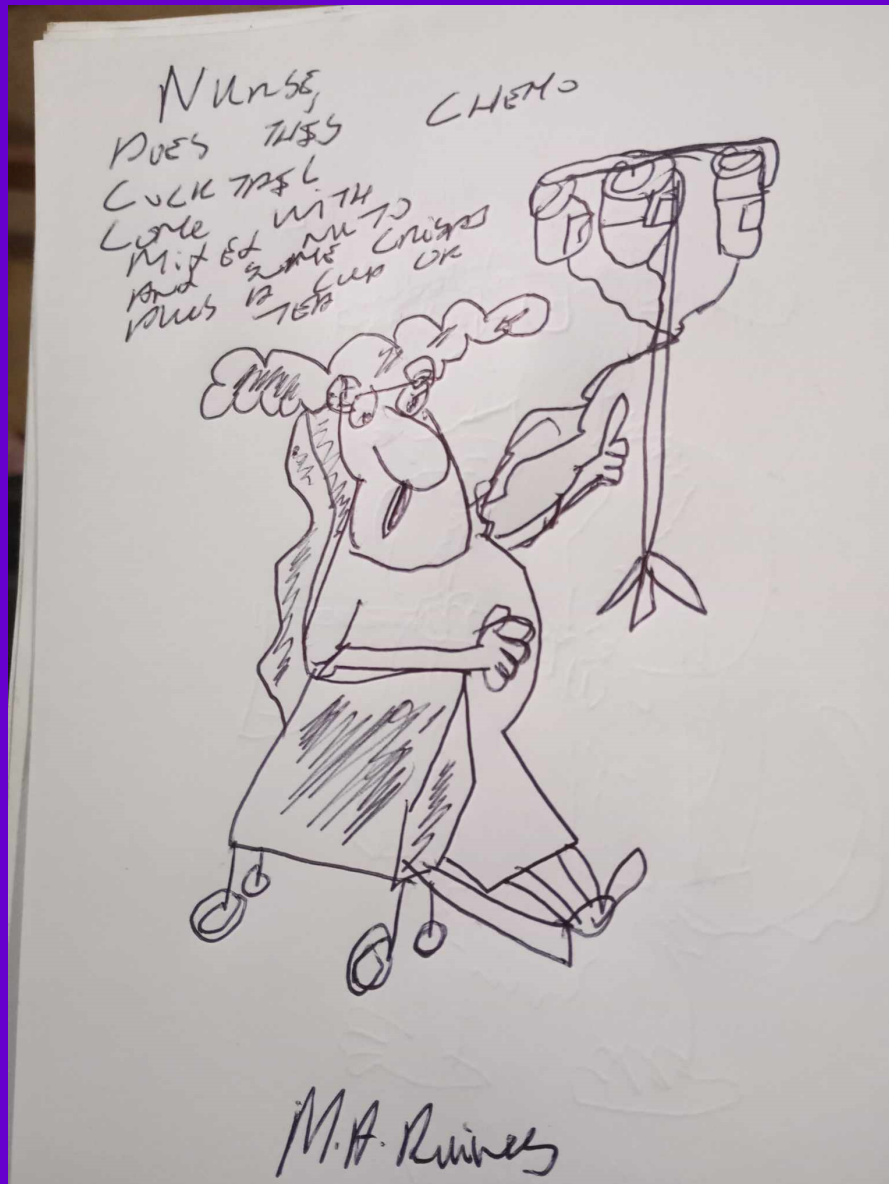
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No.3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection,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

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

Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

I sometimes feel guilty that, in this page, at least, I always seem to be complaining. However, it's Friday afternoon, and I feel bloody awful. It is party because I had my Covid and flu injections on Wednesday and I feel mildly psychedelic as a result. I also have a headache and feel sick.

However, the main reason I feel crap is because I was up half the night, listening to the new album by The Rolling Stones. It dropped on Spotify at midnight, and much to my pleasure, it truly is the best album they have made since the 1970s. In fact, I would go further. I think it is the best album they have made since Ronnie Wood joined the band.

For the first time in many decades, Brian Jones' finger prints are all over it, especially on the slide guitar and multi textured acoustic instruments. The other ex-guitarist, Mick Taylor, is still alive, but surprisingly, although he turned up in the 50th anniversary tour, 809 years ago, he's not on this album, although quite often it sounds like it. I have never been a fan of Ronnie Wood as a Rolling Stones guitarist, although I like his solo stuff call my particularly the album he made with Ronnie Lane.

One notable reviewer said that, with this album, The Rolling Stones have nothing to prove and everything to prove. And by holy fuck, they have proved it. The bad fits first: the album cover is execrable and looks like something done by one of those cheapo cheapo labels



that used to be sold in Woolworths. And, in places, the lyrics are fairly rubbish, but it is always thus. You don't buy a Rolling Stones record in order to bask in Dylan levels of erudition and lyrical sophistication. Sometimes The Rolling Stones write absolutely fantastic lyrics, but this is the interface between two guitars and Mick Jagger's estuarine howl that is important. And yes, for the first time in decades, Mick sounds feral and hungry.

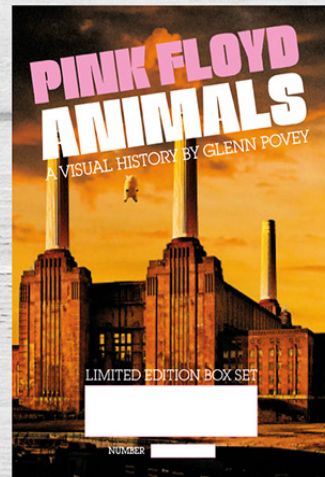
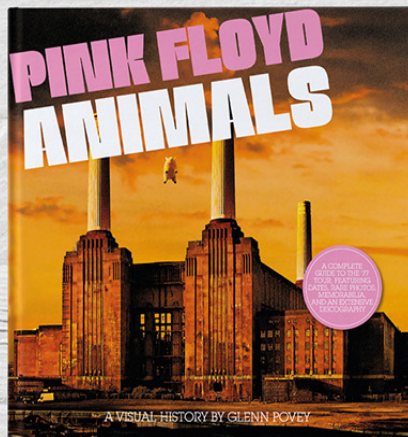
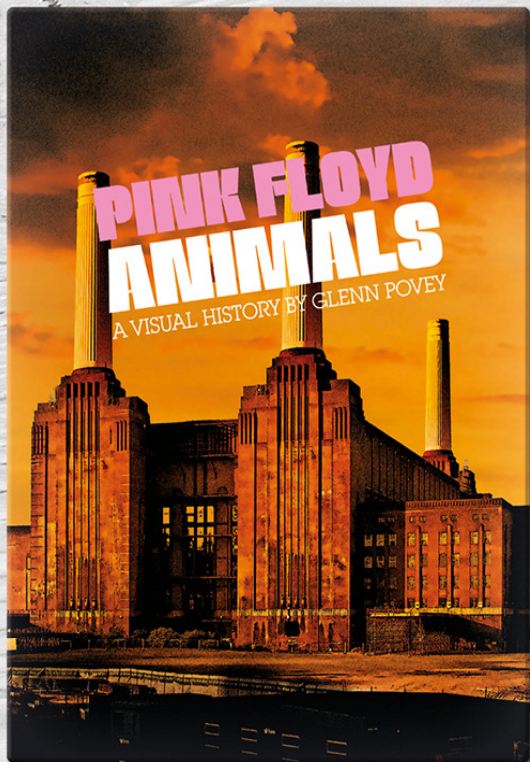
And it ends with the song that started it all, sixty years ago. What a long, strangetrip it's been.

Hare bol

Jon



THE BEST LAID PLANS



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

