

GONZO
Weeklyish

ALEX HAREY



THE NAISIOAIL SENVOI ATIA BAND BAND

VAMBO WHERE ARE YOU?

ISSN 2516-1946

#575/6



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall

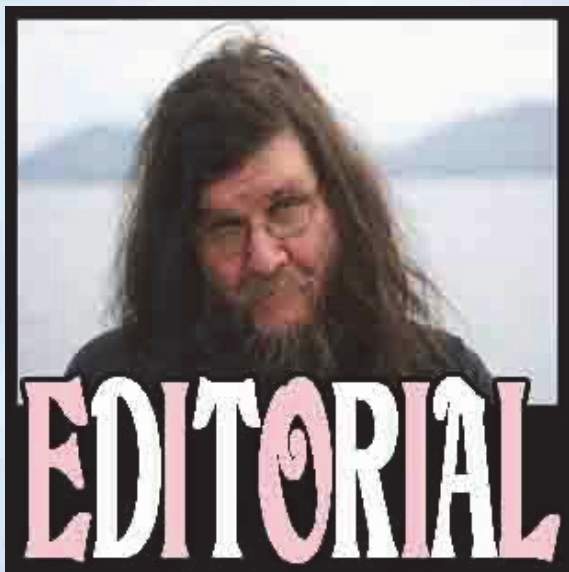


Phil Bayliss

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 increasingly weird little magazine. Each issue is somewhat like a thought experiment of the type which that bloke and his pseudonymous cat would have found very interesting. Basically, once a fortnight, I retreat deep into ideaspaces, fishing around deep within the ocean therein and - much to my surprise - come

up grasping a big fat juicy fish full of ideas. And low & behold, there is the basis for another issue.

My psychological journey is usually coloured by what is in the news, what has happened in my personal life, and what books I have read recently. Last issue, however, the whole magazine was coloured by the fact that Roger Waters and the Rolling Stones had both released controversial new albums which were far better than anyone had the right to expect. Both of them tugged at the heartstrings of this particular elderly hippie, whether they were meant to or not. Realising that the Rolling Stones had brought Bill Wyman back into the fold in order to play bass on the final song that the late great Charlie Watts had recorded with the band, thus re-uniting 1976 line-up for a final time was, to me at least, quite an emotional experience. Moreover, the album ended with a ramshackle acoustic version of Rolling Stone Blues by Muddy Waters, which implies that it is their last bow and if it is I can't think of a better way for them to finally leave the stage.

But, as is often the case, I am



GULLIBLE'S TRAVELS

Moreover, the album ended with a ramshackle acoustic version of *Rolling Stone Blues* by Muddy Waters, which implies that it is their last bow and if it is I can't think of a better way for them to finally leave the stage.

digressing. And I apologise to my dear amanuensis, Karen, for rambling on in such a proto-senile fashion, because this editorial has sweet fuck all to do with either the Rolling Stones or Roger Waters.

You may know that my day job is the Director of the Centre for Fortean Zoology, the largest mystery animal research group in the English speaking world (and we like to think the best).

I am slowly in the process of handing over the reins of this organisation to a charming

young lady called Guinevere, but I doubt whether this will take place fully any time soon, since I am basically doing what the late Queen did as regards the current King. Therefore, I sincerely doubt whether I will ever give up cryptozoology anytime soon, and at the moment I am doing as much work on the subject as I have done any time this past 30 years.

This week, I received quite an interesting news story about an album from 1977. It was originally released on K-Tel, which, for



those of you not old enough to remember, was a budget-priced record label advertised on television. It was called Alex Harvey Presents - The Loch Ness Monster - and it was re-issued by those jolly nice fellows at Gonzo (and although I don't work for them as much as I once did, I still consider myself to be one of those jolly nice fellows). It has been described as: Digitally remastered edition of the legendary Alex Harvey Presents: The Loch Ness Monster album, appearing here for the first time on CD. The album was recorded while the rest of SAHB recorded the album SAHB Without Alex in 1977. The original vinyl release is extremely hard to find these days and this release will appeal to both collectors of Alex Harvey's releases and also people interested in the Loch Ness Monster phenomenon.

And it so happens that this week, I have been reading another volume in the excellent "On Track....." series by SonicBond. It is by Peter Gallagher, a very entertaining and engaging writer and it covers The Sensational Alex Harvey Band (every album, every song).

I have read several biographies of Alex Harvey, who despite the fact that he wasn't a major commercial success during his career which spanned the 60s, 70s and the beginning of the 1980s, with, bizarrely, a version of the band still going today, he is certainly a major cult hero four decades after his death. But of all the books I have read about him, this one, which does exactly what it says on the tin, is head and shoulders above the rest.

Any book which can start off with a quote from St. Paul and end up in the

National Museum of Scotland, is alright by me. Anyone who has read any of my inky fingered scribbles here and elsewhere, will probably be aware of my long standing friendship with the notorious Irish magician (both wizard & stage) Tony "Doc" Shiels, who when my father and I were estranged following the train wreck which resulted from the end of my first marriage, basically was a father figure to me, and is still someone I consider to be my mentor. I remember, during a drunken evening in The Seven Stars in Falmouth, when the subject of Alex Harvey came up and it turned out that Tony had sat in with Alex Harvey & his Soul Band, sometime during the late 60s (sometimes called the Big Soul Band). He played piano and apparently sang a few songs with them and allegedly - at least - managed to wreck the piano.

I first heard of Alex Harvey in 1975 when his live album spawned an unlikely hit single in the shape of 'Delilah' better known by the Tom Jones version. Over the next couple of years I collected various albums and singles by him and even stole a line from 'Shake That Thing' for one of my own songs 'L' Anarchie Flotante USSI' - which can, if anyone is interested, be found on my recent compilation which itself can be found on Bandcamp, if you can be bothered to look that hard.

Although I have listened to Alex Harvey for the next part of half a century, I found out from this book that the magic only really happened with the seven albums he recorded with SAHB, and although the other songs have moments of brilliance, most of them don't. However, I think that it is telling to find out that practically

اللجنة لهم إذا كانوا لا تأخذ نكتة

on track ...



The Sensational Alex Harvey Band

every album, every song

Peter Gallagher



everything he ever recorded, officially or unofficially can now be found on Spotify.

I recently had a girlfriend who, like me, was a fan of Scott Walker and one day during a discussion of Mr Walker's magnificent interpretations of Jacques Brel, my mate Ve McKrinnon and I discovered to my shock that she had never heard Alex Harvey's version of Brel's Next! So we rootled about on YouTube and found a version that SAHB had performed on the Old Grey Whistle Test during the mid-70s. For those of you who have not seen it, I urge you to go and see it. It is abso-fucking-lutely magnificent: Zal Cleminson looking like Marcel Marceau with a switch blade up his sleeve, and giving every impression that he was going to perform grievous bodily harm on every member of the audience and Alex himself telling the story, in graphic detail, of the hapless member of the French Foreign Legion losing his virginity in a mobile army whorehouse. My lady friend looked back at me stunned.

This is the impression that both Zal and Alex would have wanted.

(The French military made use of mobile brothels, 'Bordels Mobiles de Campagne' or BMCs) during both world wars and the first Indochina war to supply prostitutes to French soldiers, with the last BMC serving the foreign legion in Djibouti, closing as late as 2003.

(I bet you didn't know that. I certainly didn't. So don't say that we don't make every effort to inform as well as entertain).

I hope you enjoy this issue.

Hare Bol
Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

So what's it all about, Alfie?

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

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

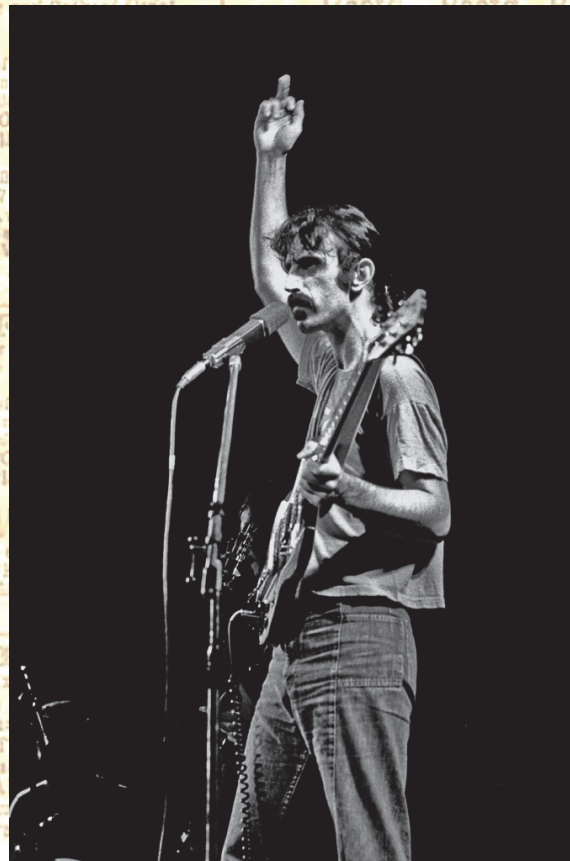
FRANK ZAPPA

The Unfunny Night Frank Zappa Got Himself Banned From 'SNL' - DRGNews
<https://drgnews.com/2023/10/22/the-unfunny-night-frank-zappa-got-himself-banned-from-snl/>

The Unfunny Night Frank Zappa Got Himself Banned From 'SNL'. By Martin Kieley Oct 22, 2023 | 7:51 AM. Flat delivery and breaking character ensured ...

'Civilization Phase III': Frank Zappa's Late Masterpiece - uDiscover Music
uDiscover Music
<https://www.udiscovermusic.com/stories/frank-zappa-civilization-phase-iii-feature/>

'Civilization Phase III': Frank Zappa's Late



Experimental Masterpiece. The album remains a fitting finale to a dazzling and uncompromising career, a ...

LEONARD COHEN

The holy and the broken: The philosophy of Leonard Cohen | The Bubble
<https://www.thebubble.org.uk/culture/philosophy-religion/the-holy-and-the-broken-the-philosophy-of-leonard-cohen/>

For those prone to the melancholic or morbid, terrified by the amount of

The Gospel According to *BART*

Look what my favourite
roving reporter sent me this
week....

[https://www.loudersound.com/
features/its-the-biggest-project-
i-was-ever-involved-with-how-
steve-hackett-made-genesis-
revisited-ii](https://www.loudersound.com/features/its-the-biggest-project-i-was-ever-involved-with-how-steve-hackett-made-genesis-revisited-ii)

"It's the biggest project I was ever
involved with." How Steve Hackett
made Genesis Revisited II

Steve Hackett

Back in 2012, Steve Hackett followed
up his 1996 album *Watcher Of The
Skies: Genesis Revisited* with a much
larger undertaking, the star-studded
Genesis Revisited II. Prog sat down
for lunch with him at the time to get
the inside story....

Steve Hackett sits in the bar of a
London hotel and casts a glance
towards his refreshment of choice.
"Look what it's come down to," he
says with mock ruefulness. "At one
time it used to be a Scotch and Coke.
Now it's a weak decaf cappuccino.
Not good, is it?"

The moonshine intake may have
calmed down, but the workload and
the output certainly haven't. One of
Britain's most prodigious guitarists
continues to write, tour and record at
a rate that would challenge many a
musician half his age. At 62, and
looking unnervingly almost the same
as he did 20 years ago, Hackett is on a
hot streak.

suffering in the world, Leonard Cohen's
music is like an older, wiser .



Bob Dylan Covers Leonard Cohen's 'Dance
Me to the End of Love' - Rolling Stone

Rolling Stone
[https://www.rollingstone.com/music/
music-news/bob-dylans-cover-leonard-
cohens-dance-me-to-the-end-of-love-
1234865681/](https://www.rollingstone.com/music/music-news/bob-dylans-cover-leonard-cohens-dance-me-to-the-end-of-love-1234865681/)

Hear Bob Dylan's Stunning Surprise Cover
of Leonard Cohen's 'Dance Me to the End
of Love'. This is the first time Dylan has
played a Cohen song ...

Gong - Unending Ascending - RAMzine
[https://ramzine.co.uk/reviews/gong-
unending-ascending/](https://ramzine.co.uk/reviews/gong-unending-ascending/)

Formed in the late '60s by psych visionary
Daavid Allen, Gong in their earlier days
were a pioneering band helping to evolve

"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



psych/space...

YES

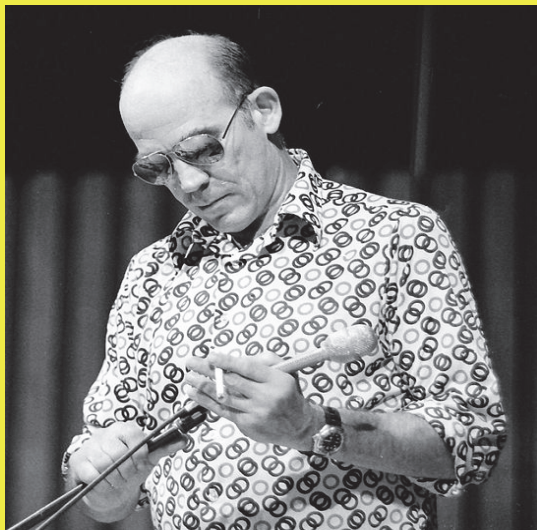
"With British crowds, it was: 'We want Jon! Get Jon back!' People were

aggressive about it ...

<https://www.loudersound.com/features/yes-drama-story-behind-album>

Replacing Jon Anderson and Rick Wakemen with Buggles duo Trevor Horn





WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

Hunter S. Thompson



and Geoff Downes was controversial but it resulted in one of their most...

Classic Tales As Told By YES on Tour
(Paramount Theater, Denver - October 26th, 2023)
Sonic Perspectives
<https://www.sonicperspectives.com/concert-reviews/yes-october-2023/>

Howe came up with the idea and the edit, which is most interesting considering that he has taken Jon Anderson to task any time Anderson has even ...

Live Music Review: A Mesmeric Evening with YES and Roger Dean - The Grateful Web

The Grateful Web
<https://www.gratefulweb.com/articles/live-music-review-mesmeric-evening-yes-and-roger-dean-unveiling-transcendence-paramount>

It is a parable for the music to come inside the album cover. Jon Davison & William Sherwood | Denver, Colorado

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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PETER GABRIEL GENESIS
KING CRIMSON RUSH
YES GENTLE GIANT
JETHRO TULL CAMEL
PINK FLOYD THE WHO
QUEEN DAVID BOWIE
KANSAS
ZAPPA
EMERSON
LAKE & PALMER
LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH
& MORE!



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

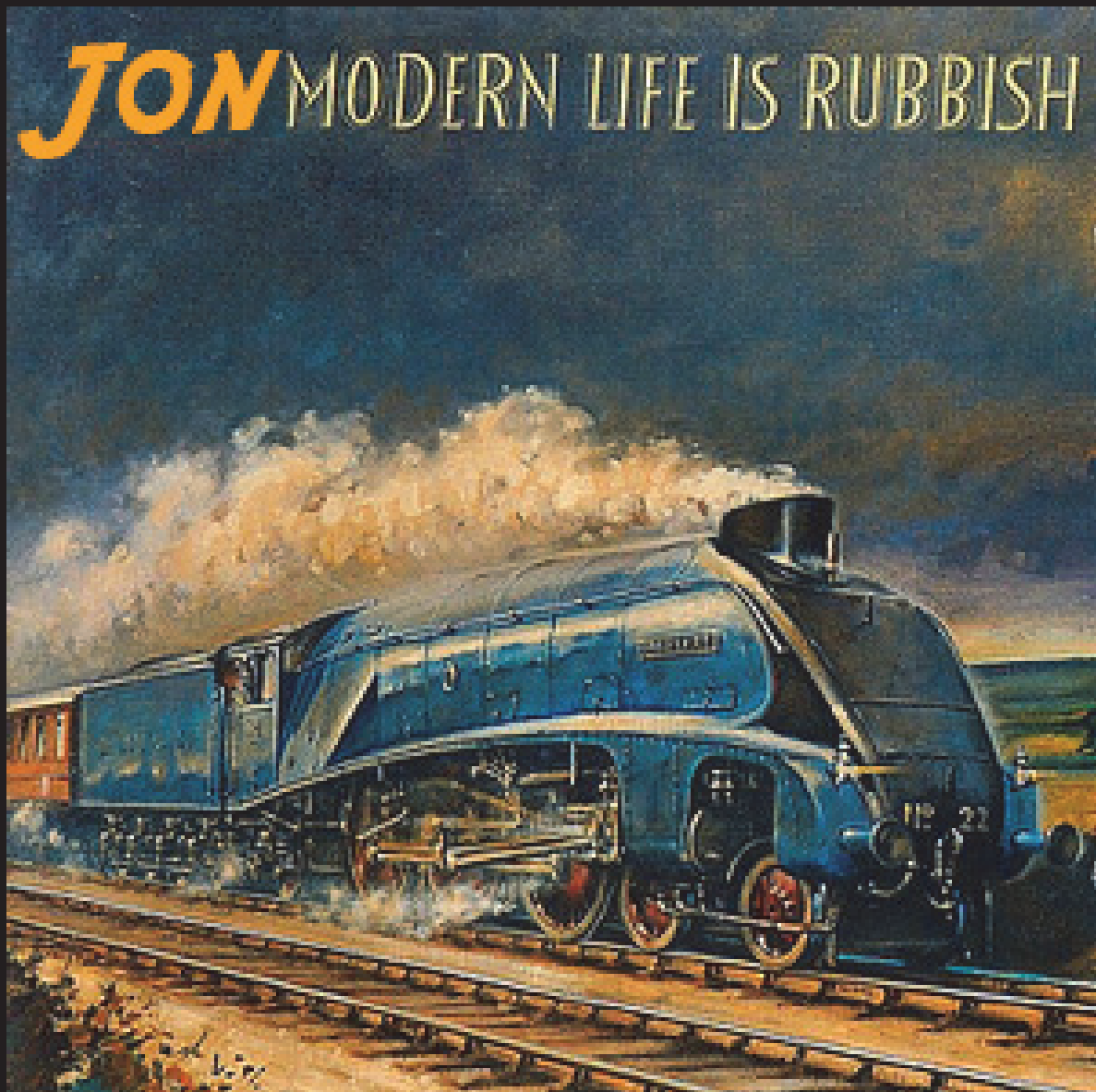


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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly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

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

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

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

HFG2012CD



GASTANK

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

HFG2022DVD



GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley

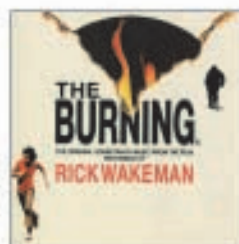
BC241-60



COUNTRY AIRS

The original recording,
with two new tracks

HFG2014CD



THE BURNING

The original Soundtrack
album, back in print at last!

HFG2024CD



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental

HFG2003CD



STARMUS

With Brian May and
The English Rock
Ensemble. DVD

HFG2010DVD



MYTHS AND LEGENDS

Double CD set. The
expanded 2016 version

HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG2005CD



CAN YOU HEAR ME?

Featuring The English
Chamber Choir

HFG2005



CRIMES OF PASSION

A wicked and erotic
soundtrack!

HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and
Kevin Peek

HFG2009CD



WAKEMAN'S MUSIC EMPORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers





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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

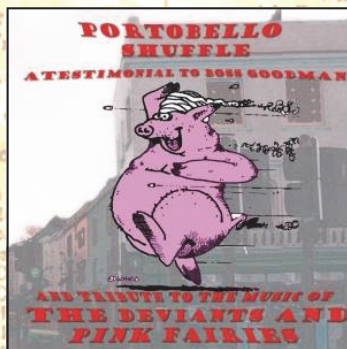
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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



Butterfly Conservation

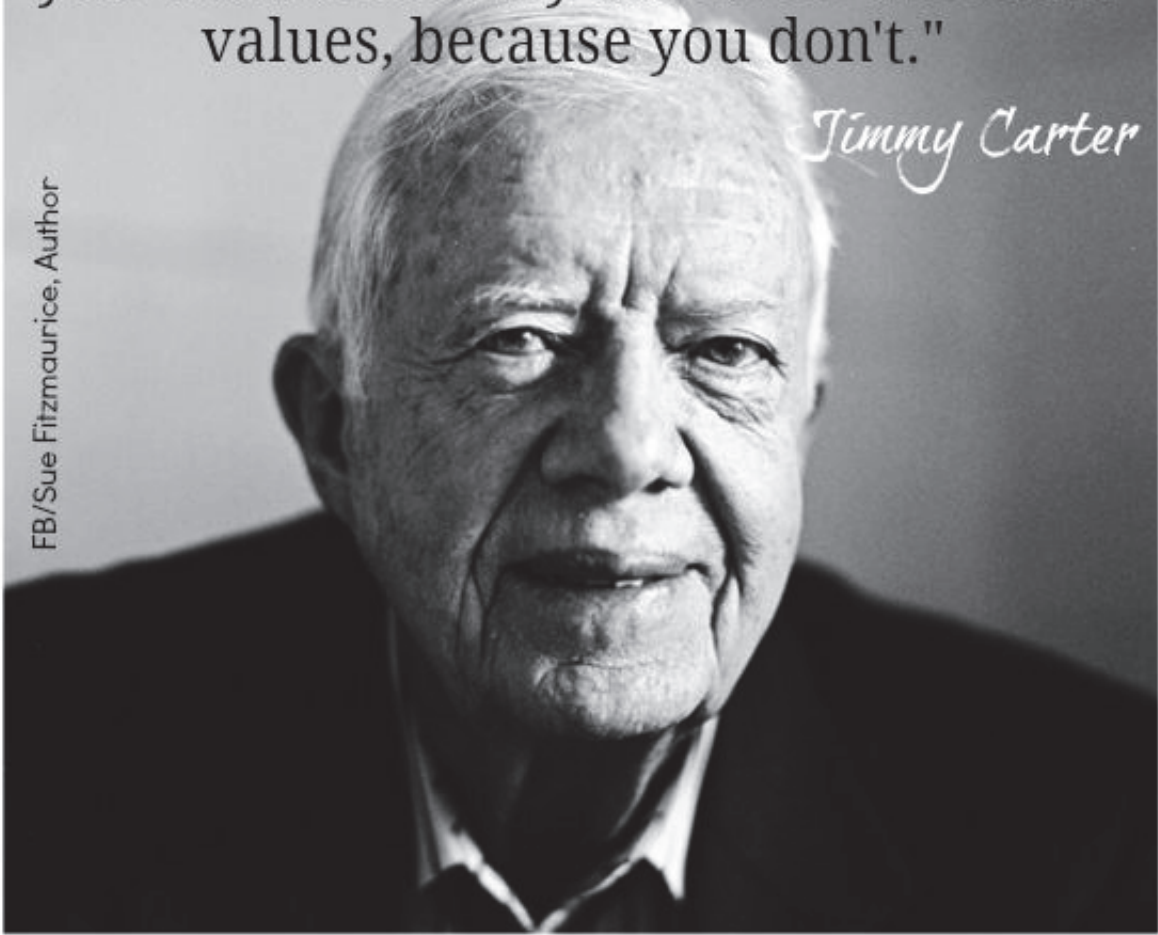
Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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



Sex?



No...

Prog



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





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

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

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

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

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

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."



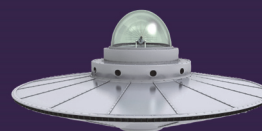
PHOTO BY SMITHMAXFIELD.COM

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.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Atsushi Sakurai

櫻井 敦司

1966 - 2023

Atsushi Sakurai was a Japanese musician and singer-songwriter. He was the lead vocalist and primary lyricist of the rock band Buck-Tick from 1985 until his death in 2023. Initially joining as their drummer in 1983, Sakurai fronted the band for 38 years and 23 studio albums, nearly all of which reached the top ten on Japan's Oricon chart. They are commonly credited as one of the founders of the visual kei movement.



Lasse Berghagen

1945 - 2023

Lars Nils "Lasse" Berghagen was a Swedish singer and songwriter. He represented Sweden in the Eurovision Song Contest 1975 with the song "Jennie, Jennie". He was also known for presenting Allsång på Skansen on Swedish television from 1994 up until 2003. Berghagen was awarded for his work several times. Lasse Berghagen died from complications of heart surgery on 19 October 2023, at the age of 78.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Mervin James Shiner
1921 - 2023

Mervin James Shiner was an American country singer, songwriter, and guitar player, known for his honky-tonk style. He gained popularity in Pennsylvania with his mother as a country and gospel duo on a radio program. Shiner pursued his music career in Hollywood and later returned to the East Coast, where he continued singing

on radio shows and joined a local cowboy band. Shiner toured extensively, especially in Nashville, and throughout his career he recorded for various labels.



Mirosław Obłoński
1938 - 2023

Mirosław Obłoński was a Polish writer, poet, singer, and artist associated with the Piwnica pod Baranami cabaret, with whom he performed in the early 1960s. Since 1973, he worked for TV Kraków. While he retired in 2003, he continued to occasionally perform with the new version of the "Piwnica" cabaret.

THOSE WE HAVE LOST



István Láng
1933 - 2023

István Láng was a Hungarian composer, academic teacher and member of the board for international music organisations. Besides freelance composing, he worked as an academic teacher of chamber music at the Franz Liszt Academy of Music, lecturing internationally in the United States and Mexico. He was secretary general of the Association of Hungarian Musicians from 1978 to 1990, and a member of the board of the International Society for Contemporary Music and the International Music Council (UNESCO).



Angelo Bruschini
1961 - 2023

Angelo Bruschini was an English guitarist from Bristol. He was a member of The Numbers, Rimshots, The Blue Aeroplanes, and both toured and recorded as a member of Massive Attack on their albums Mezzanine (1998) and 100th Window (2003). He produced Strangelove's eponymous album in 1997. He also played guitar on Jane Taylor's single "Blowing This Candle Out" in 2003. Bruschini died of lung cancer on 23 October 2023, at the age of 62.

THOSE WE HAVE LOST



Chronis Aidonidis
Χρόνης Αηδονίδης
1928 - 2023

Chronis Aidonidis was a Greek singer from Karoti, a village now belonging to Didymoteicho, in Greece. He participated in hundreds of musical events in Greece and abroad. In 2001, he collaborated with Nikos Kypourgos for the release of a CD entitled Secrets from the Garden. Aidonidis also taught traditional singing, and was also one of the founders of the Archive of Greek Music.



Steve Riley
1956 - 2023

Steve Riley was an American rock drummer, best known for his work with Keel, W.A.S.P., and L.A. Guns. In 1979, he joined a revival of Steppenwolf, but the lineup broke up later that year. Riley joined up-and-coming L.A. band Keel and recorded their breakthrough album The Right to Rock with them in 1984. Later, as a member of W.A.S.P., Riley performed on the albums The Last Command, Inside the Electric Circus, and Live... in the Raw. He immediately joined rising Sunset Strip band

THOSE WE HAVE LOST

L.A. Guns in 1987, becoming part of the band's "classic" lineup. Steve Riley died after a severe case of pneumonia on October 24, 2023, at the age of 67.



Ricardo Iorio
1962 - 2023

Ricardo Iorio was an Argentine heavy metal singer and bassist. Iorio was one of the founders of V8 (1979–1987) and later founded the band Hermética (1988–1994). He was the singer and main composer for Almafuerte from 1995 until its dissolution in 2016. Even though he played bass with every band he formed, he chose Beto Ceriotti to be the new bassist of Almafuerte,

remaining as the singer and main lyricist of the band.



Lily Afshar
لیلی افشار
1960 - 2023

Lily Afshar was an Iranian-American classical guitarist. She was the first woman in the world to get a doctorate in classical guitar. Afshar won the 2000 Orville H. Gibson Award for Best Female Classical Guitarist, as well as three annual "Premier Guitarist" awards by the Memphis Chapter of the National Academy of Recording Arts & Sciences. Afshar was chosen as "Artistic Ambassador" for the United States Information Agency to Africa, and was

THOSE WE HAVE LOST

among twelve guitarists selected to play for Andrés Segovia in his master classes held at the University of Southern California. Afshar died of cancer in Tutkabon, Mazandaran, Iran, on 24 October 2023, at the age of 63.



Zdeněk Mácal 1936 - 2023

Zdeněk Mácal was a Czech conductor who worked internationally. He was chief conductor of the WDR Symphony Orchestra Cologne from 1970, the NDR Orchestra of Hanover, the Sydney Symphony Orchestra in 1986, then the Milwaukee Symphony Orchestra, the New Jersey Symphony Orchestra from 1993, and finally the Czech Philharmonic from 2003 to 2007. One focus of his broad repertoire

was Czech music, including contemporary music.



Rigobert Bamundele 1955 - 2023

Rigobert Bamundele, best known as Rigo Star, was a Congolese soukous guitarist and composer. He played with several major soukous and world music acts, including Papa Wemba's Viva La Musica, Bozi Boziana's Anti-Choc, and Fally Ipupa. His name is mostly associated with Congolese female singer M'bilia Bel, with whom he collaborated almost exclusively throughout the 1990s. He also released a few solo works, including the 1998 album Attention! with Sam Mangwana on vocals. Star died on 26 October 2023, in Reims, France, at the age of 68.

THOSE WE HAVE LOST



Goa Gil
1951 - 2023

Goa Gil (born Gilbert Levey) was an American-born musician, DJ, remixer, and party organizer. He was one of the founders of the goa trance and psytrance movement in electronic music. He witnessed the birth of the hippie movement and acid rock. Feeling that the San Francisco musical scene was falling apart, he took off in 1969, going first to Amsterdam and then to India, settling in Goa. Here he discovered the sadhus, wandering holy men living off the forest, covering themselves with ash. Soon, Gil himself became a Sadhu, Baba

Mangalanand, in the order of the Juna Akhara, under the Guru, Mahant Nirmalanand Saraswati. For Gil, dance was an active form of meditation.



Axali Doëseb
1954 - 2023

Axali Doëseb was a Namibian music composer. In 1997, he earned a B.A. in Musicology at the University of Marlborough, in the United Kingdom. As a well-known composer, Doëseb was asked by several schools to write their school songs. He wrote and composed "Namibia, Land of the Brave", which has been the national anthem of the country since 1991. He also served as conductor of the Namibian National Symphony Orchestra. Doëseb suffered from diabetes and had one leg amputated in 2023. He was granted "veteran" status by Namibia's government and lived in Katutura, Windhoek.

THOSE WE HAVE LOST



Carmen Petra Basacopol
1926 - 2023

Carmen Petra Basacopol was a Romanian composer, pianist, musicologist and academic teacher. She taught at the National University of Music Bucharest, between 1962 and 2003, and at the Rabat Conservatoire in Morocco in the 1970s. As a musicologist, she achieved a PhD from the Sorbonne University in Paris in 1976. She composed music of many genres, with a focus on chamber music, including compositions with the harp; her works have been performed internationally.



Gennady Gladkov
Геннадий Игоревич
Гладков
1935 - 2023

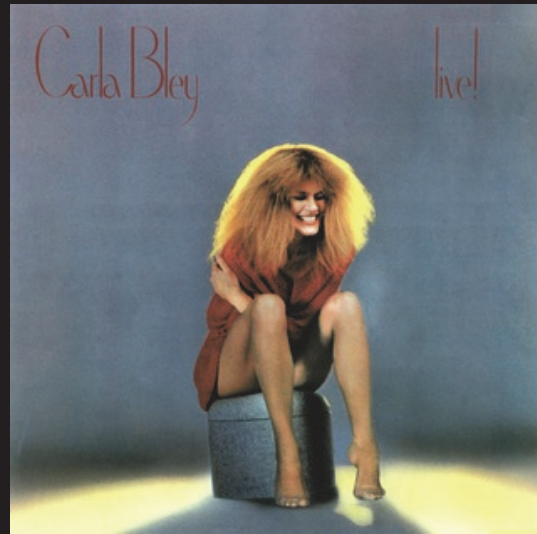
Gennady Igorevich Gladkov was a Soviet and Russian composer. He composed music for some of the most famous Soviet movies and cartoons, most notably The Bremen Town Musicians. He was a People's Artist of Russia (2002). Commander of the Order "For Merit to the Fatherland" 4th class. From 2019, he had been reissuing his catalogue.

THOSE WE HAVE LOST



Hatto Beyerle 1933 - 2023

Hatto Beyerle was a German-Austrian violist who played mainly as a chamber musician, conductor and academic teacher. He was a founding member of the Alban Berg Quartet, and remained with the string quartet until 1981. He was professor of viola and chamber music at the University of Music and Performing Arts Vienna from 1964 to 1987, and also taught at the Hochschule für Musik, Theater und Medien Hannover, the City of Basel Music Academy and Fiesole School of Music, besides international master classes, influencing notable chamber music ensembles. He initiated and directed the European Chamber Music Academy in 2004.



Carla Bley 1936 - 2023

Carla Bley (born Lovella May Borg) was an American jazz composer, pianist, organist, and bandleader. An important figure in the free jazz movement of the 1960s, she was perhaps best known for her jazz opera *Escalator over the Hill* (released as a triple LP set), as well as a book of compositions that have been performed by many other artists. She was a pioneer in the development of independent artist-owned record labels, and recorded over two dozen albums between 1966 and 2019.

THOSE WE HAVE LOST



Dwight Twilley
1951 - 2023

Dwight Twilley was an American pop/rock singer and songwriter, best known for the Top 20 hit singles "I'm on Fire" (1975) and "Girls" (1984). His music is associated with the power pop style. Twilley and Phil Seymour performed as the Dwight Twilley Band through 1978, and Twilley performed as a solo act afterwards. His last album, *Always*, was released in November 2014 through Twilley's own label, Big Oak Records. Dwight Twilley died on October 18, 2023, of a massive stroke while driving. This caused him to crash into a tree. He was 72 years of age.



Matthew Perry
1969 - 2023

Matthew Langford Perry was an American and Canadian actor. He starred as Chandler Bing on the NBC television sitcom *Friends* from 1994 to 2004, and won a Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Comedy Series for the role. Perry also appeared on *Ally McBeal* (2002) and received Primetime Emmy Award nominations for his performances in *The West Wing* (2003) and *The Ron Clark Story* (2006). He gained a leading role in the NBC series *Studio 60 on the Sunset Strip* which aired from 2006 to 2007. Perry suffered from severe addictions to drugs and alcohol. Through his recovery, he became an advocate for rehabilitation and spokesperson for the National Association of Drug Court Professionals. On October 28, 2023, Perry was found unresponsive in his hot tub by his assistant at his home, and later pronounced dead.

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!

**PLEASE SIGN
THE PETITION**



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visit stonehengealliance.org.uk for further details

GONZO
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THE LABEL FOR CONNOISSEURS

Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



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

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

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

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

The Fall

Take America

10CD box set

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

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

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

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



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

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

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

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

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

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

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



DELUXE VERSION EXPANDED & REMASTERED
INCL. UNRELEASED TRACK

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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

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

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

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

Celestial Fire

Live in the UK



dvd/2cd



Gonzo Distribution Ltd

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Sunrise Lane,
Houghton le Spring,
DH4 5AL**



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!

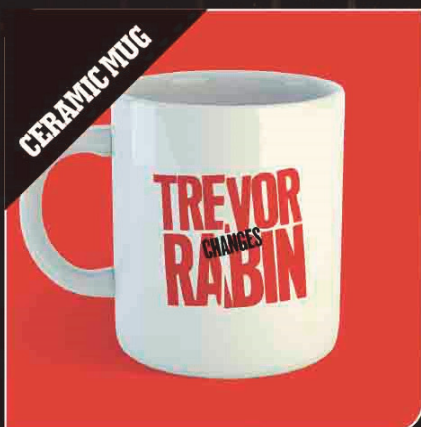
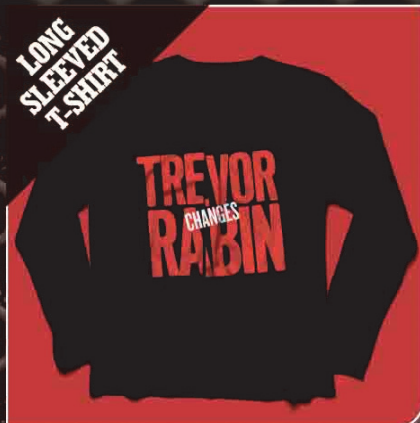
Jonathan & Brad



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Kansul
Everything
By
Kansul Culture

Many of you will be familiar with Dweller, Kansul and the Live from the Groove label. You might also be familiar with the Kansul Culture EP which dropped back in September of 2022; this album is the follow to that EP and expands on their creative flow.

STEVE RIDER

Now, the easiest way for me to set up the review is to drop Dwellers own words on this project:

Kansul Culture is a concept born in lockdown by Dweller and Kansul. Following the Kansul Culture EP this LP presents a walk through the mind of Kansul, an anonymous M.C. who keeps his identity hidden behind a mask. Unplugging from modern society where social media followers are currency and algorithms impute value to art, Kansul Culture is the antithesis and antihero. As fiercely individual and unique as it is rebellious and creative, this album refuses to be pigeonholed. Switching lanes between genres as easily as Kansul switches from spoken words and rhyming to singing, you should sit back and prepare for a journey into the souls and minds of these two immense talents. Recorded in lockdown, Dweller would patiently craft the beats in isolation and await Kansul to send down vocal files which were slotted into each track as the album came together. Then DJ Simon C and TMB would record cuts and fire them over to be layered on top as the collective worked together remotely but connected by the creative project. When restrictions finally ended and in-person collaboration was possible, A. Lofthouse visited Dweller's home studio to play Brass sections over selected tracks and the project was complete.

All that considered, there is only one way to truly feel this project, and that is to dive into the album. So, please join me as we look to Kansul Everything...

The first thing that you get a sense of is the multi-layered sound and all the elements that come together to on this album. Anymore kicks things off with a soulful sounding vibe that has drum, guitar, strings, keys, and cuts, all combined bring that soulful sound but, still with the Hip Hop roots. The static sound that crackles in the background gives the impression that you are immersing yourself in a vinyl release.

Kansul switches between slick rap vocals and a sung hook as he introduces us to who he now is, not question things anymore but, more living in the moment and making that a statement. Bad D.N.A has this emotive sound that comes from a melodic beat over which is this organ sound, which has an almost eerie quality, while this ticking cymbal sound cycles through your awareness, keeping you from drifting too far. The emotive aspect works so well as Kansul speaks on misspent youth, where the focus is on power and money, and the choices made in that pursuit so often take people down the wrong path. A head nod beat mixed with keys, xylophone, horns, and bass are the foundation for Lessons, which creates an uplifting vibe. Kansul's cleaver lyrics, even switching to a ragga sound on the hook, to deliver a message, line by line, that relates to each lesson as it is detailed, bringing each lesson alive in your mind, and making you realise that you never stop learning on your life's journey as every person and situation has something to teach you.

Not Listening brings more xylophone, bass, and horns that brings this chilled jazzy vibe sound. This is one of those you wanna sit back, close your eyes, and relax to. Kansul, once more, switches from sharp rap vocals to a more soulful sung hook. This one is very much a look at those people who have much to say but have never really listened throughout their life. To have an opinion on anything, you have to be some level of understanding and, or be prepared to listen and learn, don't allow the lessons that life teaches you to fall on deaf ears; be openminded and ready to take the message onboard and grow, if you do not you will end up hollow and without a real voice. Next up is the short Kansul Culture (Interlude), a proper head nod beat with organ notes that looks at what the Kansul Culture is. Strings form the background to No Rest before the beat drops in giving you a laid-back head nod vibe. There is deep message here that really says that not matter how you seem to that closest to you, if you spend too much time dabbling



in a dark life there will be no rest for you. There also seems to be a deeper message that asks you to question and look at who you truly are, because only by doing that can you express and receive positiveness in your live.

Nobody brings a sound that puts you in mind of summer days and jams, with chilled drums and keys there is a laid-back funk vine to this one. As you listen to this one you really get the sense that this one speaks to you on another lever, telling you that we are all equal, no one is better than anyone else. We might have different skills but, we all do our best to live our lives the best we can and that is what makes us equals. Heavy drums and piano vibes give a heavy

sound for Lost Soul, making you want to punch the air as you listen, until the sung hook brings a slight melodic break. Here Kansul is able to go in full in full lyrical flow; bringing the soul back to the music where it is so often missing. There is the sense that the commercial music scene and making money is what really stole the soul and now it's all about bringing that soul back. A chilled drum beat, keys and strings bring a nice mellow sound that puts back into a kick back vibe on Revolving Door. Kansul once more mixes his sharp rap vocals with a sung hook. Here he looks at how so many of the experiences we go through seem to have a similar cause and effect, giving us this feeling like we've been through this before but, maybe not with the sample

people, it's just the way things play out seems so similar, just like we occasionally get stuck in a revolver door, just for a while before moving on...

The penultimate track, which begins the process of bringing the album to a close is All Said And Done, a looped music box melody alongside soft strings, horns, and sparse beat creates an emotive sound that seems to touch your heart. Kansul mixes his rap vocals and sung elements to great effect here, creating a vocal vibe that emulates the music. The message here comes with this reflective air that speaks on life, how we live it and all those challenges we experience along the way; how we see our life and the choices we make is so important too. This track has an almost counselling effect to it, touching the very depths of your soul and reminding you just who you truly are and to always be that best expression of yourself. The album ends with No Place To Go, a jazzy sounding outro of horns, strings, guitar, and an upbeat drum sound. The sampled vocals hint that this is the end of the road and there is no place to go now but, it's only a hint because this is only the end of the album and not the end of everything; I guess that where you go from here depends on your experience of what you just heard, you can put more music on or just sit and muse over what you just heard, It's all up to you...

An album like Kansul Everything, gives you much to ponder as you reflect on what you just heard. On one side you have the fact that this is a journey into the mind of Kansul who brings his experiences and his own thoughts on life, to bear on this album, taking the listener to many different places and allowing them to experience many emotions along the way but, on the other hand, what Kansul does is to give you enough information to also look inside yourself too so, as much as this is an album about Kansul, it is also an invitation to look into a mirror that reflects you own life back at you.

Kansul does not do this alone however, and Dweller crafts some soulful and

emotive soundscapes that, not only provide the perfect platform for Kansul's words but, these are musical emotions that help create that audible mirror for you look into and to feel everything as you progress from track to track. The fact that this was all put together during the lockdown period and only finished off later, makes you realise just how amazing music is and how it can bring out the best in people, during the process of writing and recording, even though Kansul and Dweller were miles apart, and how they, by putting their heart and soul into this, are able to have such an effect on the listener.

Kansul Everything might seem like a jazzy, funky, conscious Hip Hop album but, it is more than that, it is a genre and vibe breaking album that erases the borders between genres, time and space; bringing a sound and narrative created by two that is so easily associated and enjoyed by the many.

My thanks Dweller for allowing me the chance to bring you this one.

Kansul Everything is out today, digital only, on Live From The Groove and when you download the album from Bandcamp you will receive the bonus remixes: Revolving Door (Kista Remix), Anymore and No Rest (Remixed by Kuartz) and Bad D.N.A (DJ OP1 Remix), so what more of an incentive do you need to grab a copy...

On that note,

I'm out, see ya...

Steve.

DAVID CHALFANT Tracy Song



Tracy Song / 4 Meters By David Chalfant

Tracy Song and its B-Side 4 Meters by David Chalfant is the debut release from Unsettled Scores Records and before I get into this release, I think it's important to give you some background.

Firstly, Unsettled Score records is the brainchild of Dan Sawkins (aka DeeJay Skamrok) and when the chance to review

this release came up I asked him about the new label and how it came about and this is what he had to say:

The idea for the label came about around 2015/6, I was into a bunch of the soundtrack labels at the time and had a list of titles in my head that I wished someone would release, not thinking for a second it was something I could do as I thought you had to have major backing to start a label. Then I heard an interview with Kevin Bergeron from Waxwork Records, he said when starting the label, he was denied a bank loan, so he sold off his musical equipment to get the money together. Hearing that interview made me realise I could do it myself too without a loan or any backing. All the money it took to start



A Side

TRACY SONG*

Writers

*David Chalfant, (Chalfantium Music)
and Dave Hower*

Players

Bass, Guitars — *David Chalfant*
Drums — *Dave Hower*

Produced, engineered
and mixed by David Chalfant,
Sackamusic Studios,
Conway, MA, USA. 2002

B Side

4 METERS

Writers

*David Chalfant, (Chalfantium Music)
and Dave Hower*

Players

Bass, guitars — *David Chalfant*
Drums — *Dave Hower*
Keys — *Andre Gribou*

Produced, engineered and mixed
by David Chalfant, Norfolk Studios,
Northampton MA, USA. 2022

* Originally recorded for the
2002 DVD edition of *Style Wars*
featured in the section
Tracy 168: Classic Hits.

Thanks for the help and support: *David Chalfant,*
Rory McCartney, Doug Shipton (Finders Keepers Records),
Danny Butcher, Aidan Leacy (Backatcha Records),
Loz (Fat As Funk), Philippa (Wifey) and Henry Chalfant

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www.unsettledscoresrecords.com

**UNSETTLED
SCORES**

my label has been 100% funded by selling records from my personal collection.

With that in mind, I wondered what the label was likely to release moving forward:

There's gonna be a mixed bag of music coming from Unsettled Scores Records in the coming years, there's so many obscure on screen tunes that I want to see on my label but also very well-known scores and soundtracks to movies that I grew up with, this won't be a label dedicated to one style of music, Hip Hop will always be my first love but my taste in music generally is wide so expect all sorts.

So, lets move on to this debut release, back in 2002 the classic 1983 documentary about the New York graffiti scene, 'Style Wars' saw an expanded 2-DVD release that included a host of bonus extras. Part of those bonus extra's was a section called "Classic Hits" from Tracy 168 (who sadly passed away recently) which featured some rare super 8 footage of some of the early writers of the mid-70s. The track playing over that section has never seen the light of day until now, and that track is Tracey Song, which was composed especially for this footage by David Chalfant, the son of Henry Chalfant the photographer and videographer who documented so much of the Hip Hop culture including 'Style Wars' and many books.

Now, if it was not enough that Tracy Song now receives its long overdue release, but David Chalfant also recorded a brand-new track to serve as the flip side to this release, 4 Meters. How amazing is that...

So, please join me on my journey into this release...

Tracy Song has this infectious Latin Rock vibe that makes it hard to anything else but, nod your head move your body to the music. The drums, bass and guitars create this energetic sound that fuels the adrenaline and injects every joint of your body with this desire to move to the groove. However, there is also the connection to 'Style Wars' and for those who know, the more you listen, the more it puts you in mind of the documentary and the energy in the sound makes you think of what it must have felt like for the writers, out there after dark in the train yards and subway tunnels or on the subway trains themselves, expressing who they were and making their mark the only way they knew how, 'on society'. Whenever, the writers went out they would be putting themselves at risk of arrest or even death as they jumped the third rail or avoided oncoming subway trains; the energy running through their bodies in those moments is what David Chalfant has captured on this track but, in a way that brings enjoyment and pays homage to what those writers were doing.

4 Meters has a far more funk infused sound, still using the drums, bass, keys, and electric guitar but, that 70's funk vibe brings a different feel, while still keeping you moving to the groove. For those of us who still have that Graff connection in mind, David has created a sound here that seems to move you from the thrill of the previous night to a whole new thrill; this time it's a whole new day and it's all about getting out there to see your tags, throw-ups and pieces running on the trains as they pass by, "uptown, downtown, all over". Writers went from tags on the trains and walls, to getting their names up bigger and better, with a desire to go all-city.

What is amazing about this release is that it appeals to such a wide range of listeners; The Hip Hop heads will love it for its connection to 'Style Wars' and the graffiti scene as part the culture but, it will also appeal to those who love the Graff scene but, who are not exclusively Hip Hop, those who love soundtracks will love it as a previously unreleased piece of music and then it will also appeal to those who love good music or the Latin vibe or funk vibe, the list is almost endless because, at the end of the day, if you love the way music makes you feel and uplifts you, then this one is, most definitely, for you.

Unsettled Scores Records has, for it's debut release, brought you a slice of history backed by something new and unheard from a composer that most will be unfamiliar with but, in doing that they have brought the name David Chalfant into lives of many and made a very bold and exciting statement as to what to expect from the label as it moves forward.

For me, I found that overall, Tracy Song and 4 Meters showed just how universal music can be. In one context, it fits with the Graff scene and its mid-70s roots but, even if you take away that context and the connection to Hip Hop, you still have two fantastic tracks, with slightly different styles of inspiration, from David Chalfant that you can enjoy no matter where you are or what you are doing.

Not only do I highly recommend this one for your collection but, I suggest that you keep an eye on Unsettled Scores Records in the future and perhaps look out for the name of David Chalfant as well.

My humble thanks to Dan for allowing me to review this debut release.

I would like to dedicate this review to the memory of the late Tracy 168 R.I.P.

On that note,

Be seeing ya,

Steve.



MARK AT THE MOVIES

Mark Raines

Mark at the Movies Halloween Special



Directed by Tobe Hooper
Release date October 11, 1974

Plot

In the early hours of August 18, 1973, a grave robber steals several remains from a cemetery near Newt, Muerto

County, Texas. The robber ties a rotting corpse and other body parts onto a monument, creating a grisly display which is discovered by a local resident as the sun rises.

Driving in a van, five young people take a road trip through the area: Sally Hardesty, Jerry, Pam, Kirk, and Sally's handicapped brother Franklin. They stop at the cemetery to check on the grave of Sally and Franklin's grandfather, which appears undisturbed. As the group drive past a slaughterhouse, Franklin recounts the Hardesty family's history with animal slaughter. They pick up a hitchhiker who says that his own family also has experience with animal slaughter. When the group refuse to pay the hitchhiker for a photograph, he attacks Franklin and smears a bloody symbol on the side of the van as he is ejected. Low on gas, the van stops at

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



a station whose proprietor says that no fuel is available. The group explore a nearby abandoned house, owned by the Hardesty family.

Kirk and Pam leave the others behind, planning to go swimming. They discover another nearby house, running gas-powered generators. Hoping to barter for gas, Kirk enters the house. A large man wearing a mask made of skin attacks Kirk with a hammer, killing him. When Pam enters the house, she finds its living room strewn with human and animal bones. The man grabs her, impales her on a meat hook, and starts up a gas-powered chainsaw to dismember Kirk's body as Pam watches. In the evening, Jerry searches for Pam and Kirk. When he enters the other house, he finds Pam's nearly-dead, spasming body in a chest freezer. The masked man kills Jerry with a hammer.

At night, Sally and Franklin start towards the other house. The masked man ambushes them, killing Franklin with the chainsaw. The man chases Sally into the house, where she finds a very old, seemingly dead man and a

woman's rotting corpse. The masked man chases Sally back to the gas station and vanishes. The station's proprietor comforts Sally for a moment, after which he beats and subdues her, loading her into his pickup truck. The proprietor drives to the other house, and the hitchhiker appears. The proprietor scolds him for his actions at the cemetery, identifying the hitchhiker as the grave robber. As they enter the house, the masked man reappears, dressed in women's clothing. The proprietor identifies the masked man and the hitchhiker as brothers, and the hitchhiker refers to the masked man as "Leatherface". The two brothers bring the old man—"Grandpa"—down the stairs and cut Sally's finger so that Grandpa can suck her blood. Sally faints.

The next morning, Sally regains consciousness. The men taunt her and bicker with each other, resolving to kill her with a hammer. They try to include Grandpa in the activity, but Grandpa's grip is weak, and he drops the hammer repeatedly. Sally breaks free and runs onto a road in front of the house, pursued by the brothers. An oncoming truck accidentally runs over the hitchhiker,

killing him. The truck driver attacks Leatherface with a large wrench, injuring him, and escapes on foot. Sally, covered in blood, flags down a passing pickup truck and climbs into the bed, narrowly escaping Leatherface. As the pickup drives away, Sally laughs giddily. Leatherface flails his chainsaw in frustration as the sun rises.

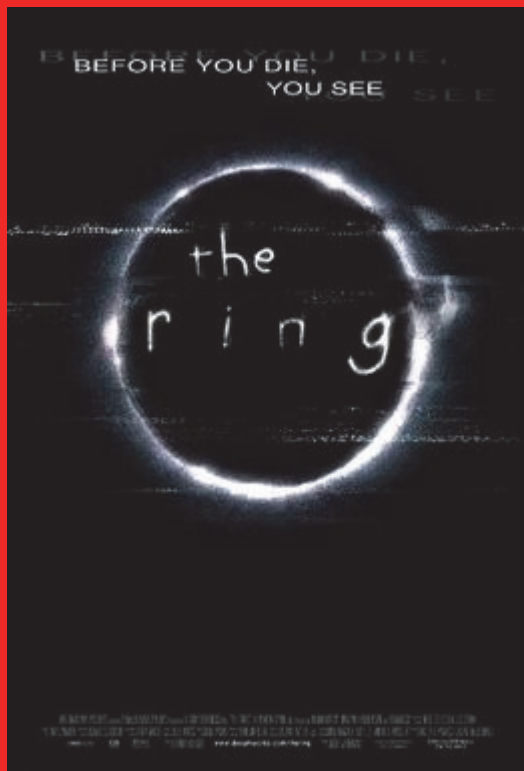
Film Trailer

https://youtu.be/BKn9QlaMgtQ?si=jYlrlltJ-F_kBhhW

As violent and gruesome and blood-soaked as the title promises

**Running Time 1 H 23 M
Rated 18**

4 out of 4 stars



Directed by Gore Verbinski

Release date

October 18, 2002

Plot

Teenage girls Katie and Becca

discuss an urban legend about a cursed videotape that causes whoever watches it to die in seven days. That night, Katie, who watched it a week ago, is killed by an unseen force.

At Katie's funeral, her mother asks her sister Rachel, a Seattle-based journalist, to investigate her daughter's death. Rachel discovers that Katie's friends all died in bizarre accidents at the exact same time and night of Katie's death. Rachel goes to the Shelter Mountain Inn, where Katie and her friends watched the tape. She finds and watches the tape; it contains strange and frightening imagery. She then receives a phone call from an unknown caller who whispers, "seven days". Though initially skeptical, Rachel quickly begins to experience supernatural occurrences linked with the tape.

Rachel recruits the help of her video analyst ex-boyfriend Noah. He watches the tape and Rachel makes him a copy. She identifies a woman on the tape: horse breeder Anna Morgan, who killed herself after some of her horses drowned themselves off Moesko Island. Rachel and Noah's young son Aidan ends up watching the tape. Aidan also possesses some supernatural abilities, which he uses to help with Rachel's investigation.

Rachel heads for Moesko Island to speak to Anna's widower Richard, while Noah travels to Eola Psychiatric Hospital to view Anna's medical files. Rachel discovers that Anna had adopted a girl, Samara, who possessed the ability to psychically etch images onto objects and into people's minds, tormenting her parents and their horses. Noah finds a psychiatric file on Samara that mentions a missing video record last

seen by Richard.

Returning to the Morgan home, Rachel finds a birth certificate proving that Samara is the biological child of Richard and Anna. She also finds the missing video, in which Samara explains her powers during a therapy session. Richard insists that Samara is evil and commits suicide by electrocuting himself. Noah and Rachel find a loft in the barn, which the Morgans used to isolate Samara from themselves and the outside world. There is an image of a tree behind the wallpaper; Rachel recognizes it as a tree at the Shelter Mountain Inn.

They return to Shelter Mountain Inn, where they are led to a well beneath the floorboards. Rachel falls inside and experiences a vision of Anna dumping Samara into the well, where she survived for seven days. Samara's body surfaces from the water. After Rachel is rescued, they arrange a proper burial for Samara.

Back home, Aidan warns Rachel that it was a mistake to help Samara. Rachel realizes that Noah's seven days are up; Samara's ghost crawls out of his TV screen and kills him. Unable to deduce why she was spared, Rachel realizes that the tape seen by Aidan was a copy she had created. Rachel saves Aidan by having him make another copy to show someone else. Aidan asks what will happen to the person who watches the copy, to which Rachel does not answer.

Film Trailer

https://youtu.be/yzR2GY-ew8I?si=onYSq2YMX_BdVX0a

With little gore and a lot of creepy

visuals, The Ring gets under your skin

Running Time 1 H 55 M

Rated 15

4 out of 4 stars



Directed by Stanley Kubrick

Release dates

May 23, 1980 (United States)

October 2, 1980 (United Kingdom)

Plot

Jack Torrance takes a winter caretaker position at the remote Overlook Hotel in the Colorado Rocky Mountains, which closes every winter season. After his arrival, manager Stuart Ullman advises Jack that a previous caretaker, Charles Grady, killed his wife, two young daughters and himself in the hotel.

In Boulder, Jack's son, Danny, has a premonition and seizure. Jack's wife, Wendy, tells the doctor about a past incident when Jack accidentally

dislocated Danny's shoulder during a drunken rage. Jack has been sober ever since. Before leaving for the seasonal break, the Overlook's head chef Dick Hallorann informs Danny of a telepathic ability the two share, which he calls "shining". Hallorann tells Danny the hotel also has a "shine" due to residue from unpleasant past events, and warns him to avoid Room 237.

A month passes and Danny starts having frightening visions, including of two murdered sisters who look identical. Meanwhile, Jack's mental health deteriorates; he gets nowhere with his writing, is prone to violent outbursts, and has dreams of killing his family. Danny gets lured to room 237 by unseen forces, and Wendy later finds him with signs of physical trauma. Jack investigates and encounters a female ghost in the room, but blames Danny for self-inflicting the bruises. Jack is enticed back to drinking by the ghostly bartender Lloyd. Ghostly figures, including Delbert Grady, then begin appearing in the Gold Room. Grady informs Jack that Danny has telepathically contacted Hallorann for assistance, and says that Jack must "correct" his wife and child.

Wendy finds Jack's manuscript written with nothing but countless repetitions of "All work and no play makes Jack a dull boy". When Jack threatens her life, Wendy knocks him unconscious with a baseball bat and locks him in the kitchen pantry, but she and Danny cannot leave due to Jack having previously sabotaged the hotel's two-way radio and snowcat. Back in their hotel room, Danny says "redrum" repeatedly and even writes the word in lipstick on the bathroom door. Wendy sees the word in the mirror and realizes that it is actually "murder" spelled backwards.

Jack is freed by Grady and goes after Wendy and Danny with an axe. Danny escapes outside through the bathroom window, and Wendy fights Jack off with a knife when he tries to break through the door. Hallorann, having flown back to Colorado from his Florida vacation to respond to Danny's telepathic SOS, reaches the hotel in another snowcat. His arrival distracts Jack, who ambushes and murders him in the lobby, then pursues Danny into the hedge maze. Wendy runs through the hotel looking for Danny, encountering the hotel's ghosts and a vision of cascading blood similar to Danny's premonition.

In the hedge maze, Danny misleads Jack and hides behind a snowdrift while Jack follows a false trail. Danny and Wendy reunite and leave in Hallorann's snowcat, leaving Jack to freeze to death in the maze. In a photograph in the hotel hallway, Jack is pictured standing amidst a crowd of party revelers from July 4, 1921.

Film Trailer

<https://youtu.be/S014oGZiSdl?si=CW8WI0LYMUF2YSWi>

Is a chilling, often baroque journey into madness

Running Time 2 H 26 M

Rated 15

4 out of 4 stars



Directed by Ari Aster

Release dates

January 21, 2018 (Sundance)

June 8, 2018 (United States)

Plot

Miniature artist Annie Graham lives with her psychiatrist husband Steve, their 16-year-old son Peter, and their 13-year-old daughter Charlie. The family attends the funeral of Annie's secretive mother, Ellen, at which Annie is surprised at the number of mourners in attendance. She attends a bereavement support group, revealing her troubled childhood and that she and her mother had a fraught relationship until Charlie was born, when Ellen became a significant figure in raising her. Meanwhile, Steve receives a phone call telling him that unknown perpetrators desecrated Ellen's gravesite, but does not reveal this to Annie.

Peter is invited to a party, and Annie

insists that Charlie go with him. On the way to the party, the siblings pass a telephone pole carved with an occult sigil. At the party, Peter leaves Charlie unattended. She eats some chocolate cake, though unbeknownst to her, the cake has walnuts in it. Charlie has a severe nut allergy and thus goes into anaphylactic shock. As Peter drives Charlie to the hospital, she leans out of the window for air; when Peter swerves to avoid a dead deer lying in the road, she is decapitated by the sigil telephone pole. In shock, Peter drives home and leaves Charlie's headless body in the back seat of his parents' car, which Annie discovers to her horror the following morning. Following Charlie's death, Annie becomes resentful towards Peter, a traumatized Peter drifts through life in a daze, and Steve tries to continue life as normal.

Annie befriends a support group member named Joan. Joan teaches Annie to perform a séance to commune with Charlie's ghost. Later that night, Annie convinces her family to attempt the séance. Objects begin to move and smash, and Peter is terrified when Annie is possessed and speaks in Charlie's voice until Steve throws water on her. As Peter begins to be haunted by supernatural forces, Annie suspects Charlie's spirit has become vengeful and demonic. When she sees images manifesting in Charlie's sketchbook threatening Peter, she throws the book into the fireplace. However, her clothing goes up in flames at the same time as the book does. Her clothes only stop burning when she pulls the book away from the flames.

Annie goes through her mother's old belongings, and finds a photo album that shows Ellen to have been "Queen Leigh", the leader of a coven, and Joan one of her acolytes. Another book describes the demon king

Paimon, who wishes to inhabit the body of a male host. The summoner of Paimon will receive wealth and rewards. In the attic, Annie finds Ellen's rotting, decapitated body and occultist runes.

While Peter is outside his school, Joan appears and attempts to expel his spirit from his body for the demon king. In class, Peter is taken over by an unseen force and slams his head against his desk, breaking his nose. Annie informs Steve of her ties to Charlie's sketchbook and begs him to burn it, as she cannot bring herself to take her own life. When he refuses, she snatches the book from him and flings it into the fire, only for Steve to burst into flames instead.

As naked coven members begin gathering both inside and around the house, Peter wakes after dark and finds his father's charred corpse, then quickly notices one of the coven members in a nearby doorway. A now-possessed Annie then chases him through the house. He attempts to hide in the attic; Annie follows him and then beheads herself with a piece of piano wire. Peter jumps from the attic window. A glowing orb enters and reanimates his body. Now displaying Charlie's mannerisms, he follows Annie's floating headless corpse into Charlie's treehouse, where Joan and other members of the coven—as well as the headless corpses of Peter's mother and grandmother—are worshipping a mannequin with Charlie's crowned, severed head placed on it. Joan removes the crown and places it on Peter's head, addressing him as Charlie. She then proclaims that Charlie is Paimon, they have "corrected his female body" and given him his preferred male host, and the coven hail Peter as King Paimon.

Film Trailer

<https://youtu.be/YHxcDbai7aU?si=QsFJi116yRhOh8hB>

Its classic setup as the framework for a harrowing, uncommonly unsettling horror film

Running Time 2 H 7 M

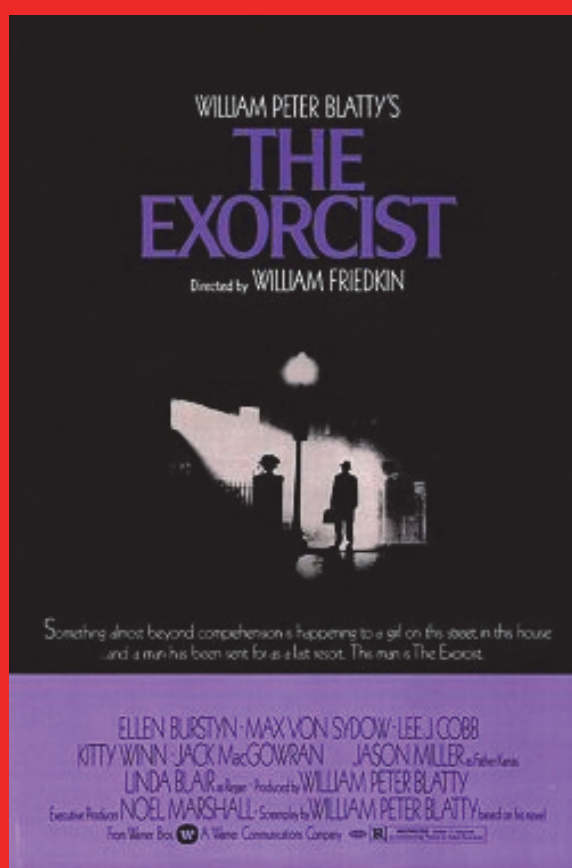
Rated 15

4 out of 4 stars

Directed by William Friedkin

Release date

December 26, 1973



Plot

In Georgetown, Washington, D.C., actress Chris MacNeil is starring in a film directed by her friend Burke Dennings. MacNeil, along with her 12-year old daughter Regan, rents a luxurious house with servants. Meanwhile, Father Damien Karras, a psychiatrist who counsels Georgetown University priests, visits his ailing

mother in New York. He confides to a colleague that he feels unfit in his role, citing a crisis of faith.

Chris hosts a party with Karras' friend, Father Dyer, who explains Karras' role as counselor, mentioning that his mother died recently. Regan, seemingly unwell, appears and urinates before Chris comforts her. After she puts Regan to bed, it shakes violently. Dyer consoles Karras, who expresses guilt at not having been with his mother when she died.

Regan's personality becomes violent. She is subjected to medical tests, which find no physical cause. During a house call, Regan exhibits abnormal strength. One night, Chris finds the house empty except for a sleeping Regan. Dennings is found dead beneath Regan's window. Detective William Kinderman questions Karras, confiding that Dennings' head was turned backwards.

Regan's condition worsens as her body becomes covered with sores. Kinderman tells Chris that the only plausible explanation for Dennings'

death is that he was pushed from Regan's window. As Kinderman leaves, Regan has another violent fit, stabbing her vagina with a crucifix and turning her head backwards. Regan is confined to her bedroom.

Chris seeks out Karras, who visits Regan. The possessed Regan claims to be the Devil, and projectile vomits into Karras's face while speaking in tongues. The demon says it will remain in Regan until she is dead. At night, Chris's assistant calls Karras to the house. Still ambivalent, Karras concludes that an exorcism is warranted. His superior grants permission on the condition that an experienced priest lead the ritual. Catholic priest Lankester Merrin, having performed an exorcism before, is summoned.

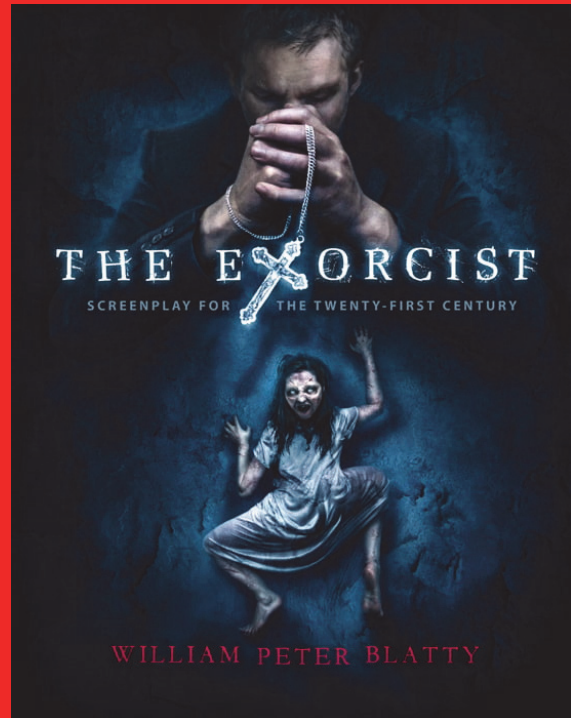
Merrin arrives at the house. As the priests read from the Roman Ritual, the demon curses them. The priests rest and Merrin, shaking, takes nitroglycerin. Karras enters the bedroom where the demon appears as his mother. Showing weakness, Karras exclaims that the demon is not his mother. Merrin excuses Karras and continues the exorcism





by himself. Karras assures Chris that Regan will not die and re-enters the room, finding Merrin dead from a heart attack. Enraged, Karras beats the possessed Regan and demands that the demon take him instead. The demon rips the medallion of Saint Joseph from Karras' neck and possesses him, freeing Regan. Karras hurls himself out the window, tumbling down the stone stairs outside. Chris and Kinderman enter the room. Chris embraces the healed Regan, and Kinderman surveys the scene. Outside, Dyer administers the dying Karras' last rites.

The MacNeils prepare to leave, and Father Dyer says goodbye. Despite having no memory of her ordeal, Regan, moved by the sight of Dyer's clerical collar kisses him on the cheek. As the MacNeils leave, Chris gives Dyer the medallion found in Regan's room. Dyer then briefly examines the



steps where Karras died before walking away.

Director's cut ending

Dyer gives Karras' medallion back to Chris. After she and Regan drive away, Dyer pauses at the top of the stone steps before walking away and coming across Kinderman, who narrowly missed Chris and Regan's departure; Kinderman and Dyer begin to develop a friendship

Film Trailer

<https://youtu.be/YDGw1MTEe9k?si=2qljrsyxFvxMvZ87>

An expert telling of a supernatural horror story

Running Time 2 H 2 M

Rated X

4 out of 4 stars

NEW MUSIC & REVIEWS

Alan's New and Old Music – Autumn 2023



alan dearling



Rolling Stones: Hackney Diamonds

This new album in 2023 is an unexpected pleasure. It's like meeting up with a collection of war-ravaged old mates in a boozer in Hackney. It is very much an amalgam of essences from nearly every Stones' song. It's instantly recognisable as the Stones with lots of, yes, Hackney-ed riffs, snarls, whines, catchy tunes and part-tunes. It even sports two tracks featuring Charlie Watts on drums, and one with Bill Wyman on bass too. And an almost Sex Pistols-like number, 'Bite My Head off' which has some really rather spiffing, buzzing bass lines, courtesy of Paul McCartney, and includes the line: *"I'm fucking with your brain"*. Less successfully in my view are small cameos from Elton John and Stevie Wonder, but Lady Gaga conjures up a storm of soulful sounds, trading vocals with Mick, on the seven minute long track, 'Sweet Sounds of Heaven' which soars in walls and crescendos of gospel sounds and ends in a cappella quietness with Lady Gaga trilling alone. A lot of the 'feel' of many tracks is reminiscent of 'You can't always get what you want', which is not a bad thing at all. There's slow blues and subdued guitar licks on 'Dreamy Skies', but overall it's

still very much the Stones' take on Rock 'n' Roll. And then it ends on track 13, with 'Rolling Stone Blues', which is actually a homage version of Muddy Waters' 'Catfish Blues'. Reverential, stripped-back guitar, bass, harmonica, drums... *"Oh well, oh well, I got a boy child coming...He's gonna be a rolling stone."*

It's a good album and nearly up there with the greatest ones from the old bad boys of rock.

Clips of Mick, Lady Gaga and the boys from the album launch in the USA:

https://www.youtube.com/watch?v=Z3E_V4eB3e0

PAUL LUSH

SIX WAYS FROM SUNDAY



Paul Lush: Six Ways From Sunday

Paul was born in Australia, but is a part of the UK's burgeoning Americana scene. It's the sort of album you'd be likely to buy after a live Paul Lush gig. There are shades of Dylan and even Rod Stewart's 'Mandolin Wind'. Plenty of quality songs, especially the ones with strong narrative story-lines. The most powerful songs are steeped in loss, break-ups and sorrowful moments. And lots of intelligent lines of observation such as, "No-

one comes out of this looking good."

Paul Lush has been on lots of other albums including ones as part of Danny and The Champions of the World. And he released his own album 'And there it is' in 2021 with Angela Gannon from the Magic Numbers on vocals. But this album has allowed him to take the lead and step into the spotlight. There's a nice mix of musical styles including some incendiary guitar solos. As a whole, the LP is a bit like an album from Australia's Joe Camilleri from The Black Sorrows. Lots of variety, some catchy musical hooks, lush arrangements (sorry, I couldn't help adding that!) and plenty of soulful meanderings.

<https://music.apple.com/au/artist/paul-lush-and-araluen/1697479090>

Anoushka Shankar: Chapter 1: Forever, For Now

An ep (a mini LP) of much beauty. Tranquillity, sitar blending with piano on 'Daydreaming', the opening track featuring Nils Frahm tinkling the keys. It's ap-

parently based on a Karnatic lullaby. I witnessed Anoushka live with her sitar and electronic dance 'set' at the Boom Festival in Portugal and that is one of the very special musical moments in my life. The music on this release is at times reminiscent of George Harrison's use of sitar on tracks like 'Within you, Without you' – strangely transcendental. Floating, haunting, bewitching sounds.

Here's what Anoushka says about the mini-album, which is the first in a planned set of at least three:



“...and one day last summer, while I was in the garden with my two sons and my sitar, I was strumming when one of my sons got tired and lay down in my lap. As I started finding this melody from my childhood, he fell asleep, and I remember trying to savour the beauty of the moment. This song is a snapshot of afternoon sun through leaves, roses in bloom, a child dozing on his mother's lap, the preciousness of a single moment fully lived and witnessed. This whole chapter, in fact, is about that feeling, being com-

pletely in the fullness and transience of a single moment, coming to forever – for now.”

<https://anoushkashankar.bandcamp.com/album/chapter-i-forever-for-now>

Mabe Fratti: Se ve desde aqui (It is seen from here)



MABE FRATTI SE VE DESDE AQUÍ	SIDE A	(1) Con esfuerzo	02:31	SIDE B	(5) Questión de tiempo	01:25
		(2) Desde el cielo	06:48		(6) Algo grandioso	04:24
		(3) No se ve desde acá	04:43		(7) Cada músculo	03:55
		(4) Esta vez	04:17		(8) Deja de espumar	06:04
					(9) Siempre tocas algo	04:23

This Guatemalan born, Mexican-based artist had passed me by. She's a cellist and synth player armed with an experimental musical palette. And she has brought together some kindred musical talents in a multi-layered set of soundscapes abetted with much electronica and violin, drums and saxophone. It seems to me, part modern classical, and part free-jazz. Tonal and atonal patterns, atmospherics, oft-times unnerving, which Mabe calls her, "...abrasive barbed wire cacophony." In fact, it is almost impossible to categorise, at times a little austere – a daunting and challenging liminal portal into dissonance. If ethereal vocals and acoustic bass sounds are your bag – then this is well worth a musical visit. It's complex, experimental and is something

akin to a collection of sound experiments. I sensed an affinity of sorts with Jan Garbarek in his sax playing along the fiords of Norway with Ralph Towner and Terje Rypdal, alongside perhaps, a voyage into the way out, far reaches into outer space that Arthur Russell utilised. It can be a cold an icy landscape.

Here is Mabe Fratti live:

<https://www.youtube.com/watch?v=QTskdzJ1VCE>

Speed of The Stars (Steve Kilbey and Frank Kearns)





This album from Speed of The Stars has had a strange birth and gestation it seems. It was apparently started way back in 1998, was finished in 2016, then has been re-released with additional tracks in 2023. Kearns is a member of the Irish alt-rockers, Cactus World News, and Kilbey is best known for his role in psychedelic outfit, The Church. It's very wordy and at times it comes over like a missing selection of tracks from Pink Floyd's 'The Wall'.

They describe it as, "...progressive gossamer alt-pop, high on...dreamy atmospherics." I'd agree.

There are waves of warm textures on tracks like 'Autumn Daze', and 'Stupid Dream' which could easily be entitled, 'The Shimmering'. Sometimes it gets a bit samey, but it's classy stuff, albeit a tad pretentious (or sublime, depending on your viewpoint) as on 'Heliotropic'.

<https://easyaction.co.uk/product/speed-of-the-stars-steve-kilbey-frank-kearns/>

Ari Satlin/Zman8: [Chill Space Mix Series 124] Digital Nomads - Takin' A Cab To Gab

The blurb says it all, more or less. "*Digital Nomads is a psychedelic chill project of East Coast Electronics and Zman8. They have crafted a mix featuring the best of Gabriel Le Mar and Saafi Brothers.*" Ambient, floating sounds. Spacey and uplifting. A nice way to work to, and for rest and play too. Ari keeps in touch with me from his new abode in the USA, in New York.

<https://www.youtube.com/watch?v=1BkS7X3lJ8M>

Peter Green: The End of the Game

Intense. Adventurous and even, at times, frightening. This extended 50th Anniversary version of Peter Green's last great album from his early career (recorded in 1970), and was re-released in 2020 by Cherry Red Records. It's essentially a jam, but rather scary! Zoot Money was one of Green's musical collaborators on the re-



PETER GREEN

THE END OF THE GAME

cording session. He remembers, “(Peter) asked if I would come down to the studio that very night and we’d just play together and see what came out...”

If you only remember ‘Albatross’ and his blues playing with the original Fleetwood Mac, this may come as something of a musical surprise. It was quite an experience for the five participants, who had never played collectively together before. It’s loose, unstructured and the original vinyl album version, which I still have, has been augmented by both sides of Peter Green’s two singles, ‘Heavy Heart/No Way Out’ (1971) and ‘Beasts of Burden/Uganda Wom-

an’ (1972).

Hear some of it here:

<https://www.youtube.com/watch?v=SoVspJ3Mq90>



Robb Johnson and the Xmas Irregulars: Murder at The Grange

This is a completely eccentric oddity. It's receiving a special festive release for Christmas 2023. It's a recording of a musical 'entertainment' – a show, a live event which was performed by Robb with members of his 'Irregulars'. It's an old-fashioned sort of affair.

A mix and match of whimsy, jazz, scat singing, double-bass, piano, trumpet, sax, violin and viola, plus oodles of pastoral musical theatre. Lots of vocal word-play. It's absolutely Christmas-themed.

A playful, novelty item that is a throw-back to the 1950s/early 1960s, as it

says in the promotional literature:

"50s jazz, Father Christmas, mistletoe, sprouts etc." Or, as they sing: "Wotcha gonna do with your brussel sprouts? Hallelujah! Oh be joyful!"

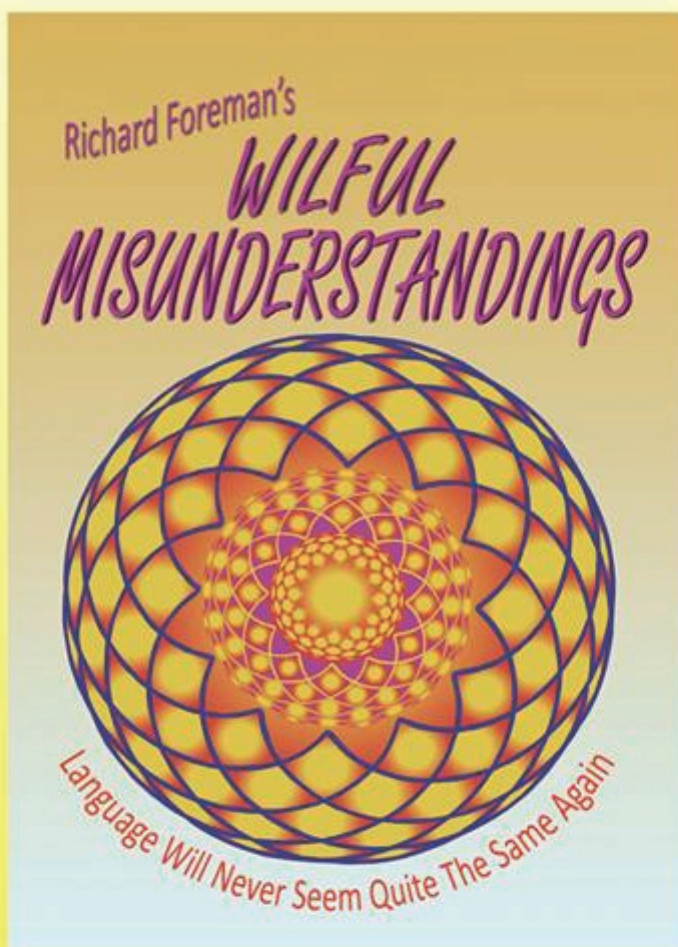
<https://www.robbjohnson.co.uk/>

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.'

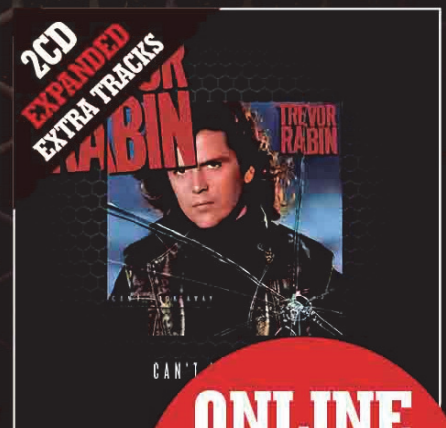
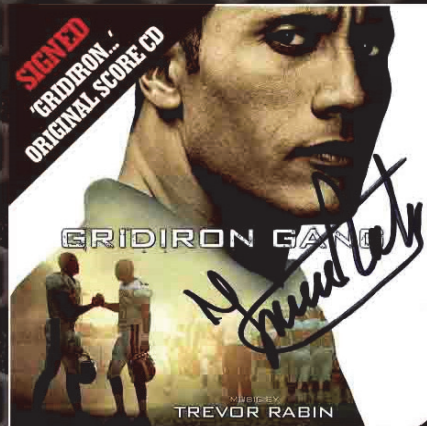
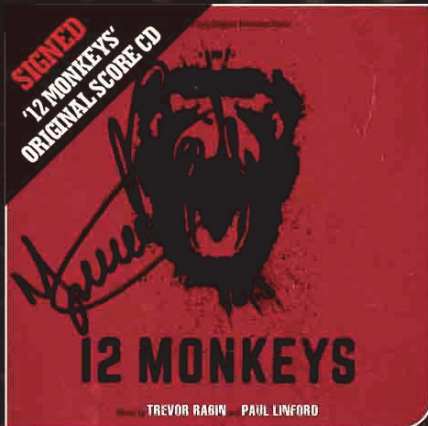
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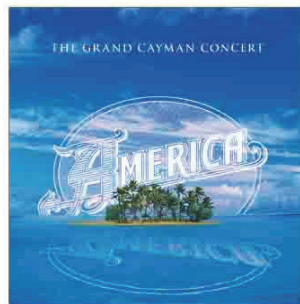
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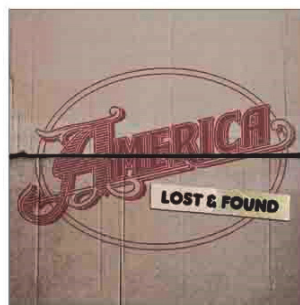
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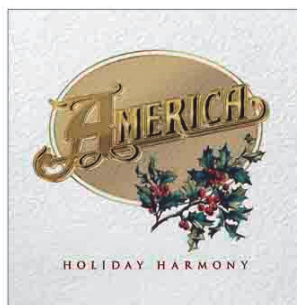
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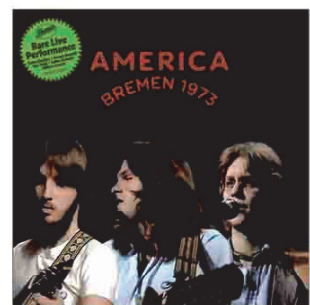
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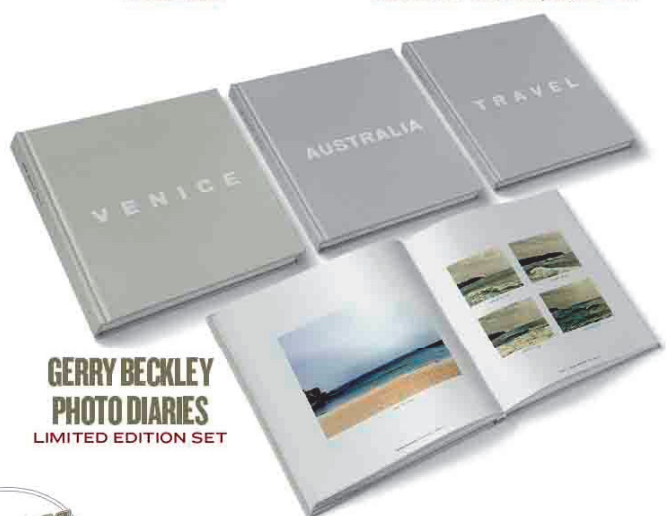
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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



**DEWAR
RUDIMENT
INDEPENDENT**

Last year I reviewed the six-track EP 'Influence' by Kirsty Dewar, and now she has returned with her debut album and a slight change in name. Two of the songs from that EP, "Influence" and "Dance With Your Shadows", have been revisited and are here along with another nine. My wife's favourite singer is Kelly Clarkson with P!nk not too far behind, so I played this in the car for her the other day and after a while I was told to go back to the beginning, turn it up and stop talking as she was really enjoying it. At the time of the EP Kirsty told me she felt her music was a cross between Imagine Dragons, P!nk and Evanescence, but there is no doubt Clarkson and probably also T'pau have had an influence. This is modern pop rock with some funk influences here and there which is bright and refreshing, perfect for the

summer or the radio. There are some strong Eighties keyboard styles at times which made me smile, but I guess in the pop context these will feel fun and new now. I deliberately played this to my wife as her tastes are way more mainstream than mine, and very oriented to this style of music, and she really enjoyed not only the music but the lyrics which have some interesting depth to them. On one level this is a perfect pop album with a singer not moving to far away from the norm, but there is far more than just a surface layer with this as there is much to discover, and the more I played it the more I enjoyed it. I can see this becoming one of those albums which is often listened to when we are both in the car as our tastes overlap in this area, and this high polished and well-constructed release will surely find Dewar getting the attention and acclaim she so richly deserves.



**KURT MICHAELS
STONES FROM THE GARDEN MELODIC
REVOLUTION RECORDS**

KEV ROWLAND

Kurt has been involved in the music scene for quite some years, even opening up for The Syn for some dates back in 2006 and recorded an album with the assistance of Billy Sherwood (Yes), his brother Michael Sherwood (Sammy Davis Jr, Monkees & Toto) and Tom Brislin (Yes, Meatloaf & Kansas). His band served as Denny Laine's (Moody Blues/Paul McCartney & Wings) back-up band for several Chicago area shows in 2015-2017 and opened concerts for Carl Palmer, The Babys, Ike Willis (Frank Zappa) and Carl Verheyen (Supertramp). The recording sessions for 'Stones From The Garden' began in 2018 and once again include special guests Billy & Michael Sherwood, along with Amanda Lehmann (Steve Hackett), John Abbey (John Cale) and Dennis Johnson (Chase, Survivor & Dennis DeYoung). It comprises seven songs which range between 4:23 and 7:30 in length, and then he allows himself to stretch his wings with the closer "The Road Beyond" which is 17 minutes long.

There must have been some internal debate for label boss Nick Katona as to whether to release this on MRR, which is what he did, or sister label Peacock Sunrise Records as this is very much a crossover album in that it takes influences from multiple areas, including melodic rock, prog, Americana and others, so much so that it doesn't really fit in any of them. When it kicked off with "Trouble" I was immediately taken by Kurt's vocals and the impression that he had been massively influenced by Nick Cave, but there are other times where it sounds as if psychedelia is what drives him. For a guitarist he is more than happy to keep himself in the background, providing gentle backing for his wonderful voice and then providing some nicely delicate leads when the time is right. It is an album full of depth, there really is plenty here to discover and enjoy. But just when one feels they understand what is going on we get to the final track, "The Road Beyond". Here we find Kurt going in a very different direction as no longer do we have a song as such, but an instrumental workout which provides a solid symphonic backdrop, allowing us to journey along with him. If the whole album was like this then we would be talking about a solid prog release as that is what we have here, but the rest of the material only hints at his major interests in this area and having this at the end is perfect placement. It allows us to listen to this as a singular entity and then revisit the rest of the album again to understand better what we can hear between the words. Reflective while never falling into easy listening or New Age, this shows a very different side to Michaels. #It has taken 10 years for Kurt to release a new album, and this in itself took five years to record, so let us hope next one comes along somewhat more quickly.



THE LARRY NORMANS DIRTY LIVING INDEPENDENT

The Larry Normans formed at the turn of the century and went through the usual revolving door of musicians before releasing their debut album back in 2005. They gigged hard and played festivals such as Big Day Out until 2010 when they went on hiatus and members Andrew Ashton & Matt Hyde joined Head Like A Hole and Beastwars respectively. Fast forward to 2023 and we find a new album as the band have been resurrected by original members Andrew Ashton (guitar) and Paul 'Bubs' Stephenson (drums) who recruited singer Nathan Rea and bassist Jonathan Bowen. I asked where the name came from and was somewhat surprised to hear they named themselves after someone at school, as I immediately thought of the Christian rock singer who is credited with releasing the first ever Christian rock album and for writing the classic, "Why Should The Devil Have All The Good Music?". Mind you, having now heard this, one can see they may not actually have been inspired by him.

Produced by Barry Blackler, here we have good old-fashioned stoner garage rock as The Larry Normans go back in time to channel the likes of The Stooges, MC5 and others. There are times when they bring forth the spirit of Lemmy, while "Long Ride Home" is nothing but solid Sabbath – Nathan Rea has Ozzy off to a tee, and if they decided they wanted to move more into a doom area (although with a bouncy groove), then one can hear it is not going to take much at all. This is early Seventies, a time machine taking us back fifty years in less than 3 minutes. There is an underlying blues feel to much of this, and while one can argue there is also some grunge in what they are doing, their fuzzed-out distortion shows a much stronger appreciation of the likes of Kyuss

than Nirvana. This is rock which has been allowed to breathe and become something nasty and dirty, yet somehow always with a commercial edge which will make it attractive to lovers of all types and subtypes of metal. Punchy and in your face, this takes us back to a time when music was made by musicians and not machines, when playing gigs was what got you noticed and not how you looked and whether you could dance and sound like everyone else. This is from a time when music was free spirited, and that vibe pervades this release which is a blast from beginning to end. Welcome back guys.



**LIFESIGNS
LIVE IN THE NETHERLANDS
INDEPENDENT**

As one may ascertain from the title, this is a live album which was recorded at De Boerderij, Zoetermeer on the tour for their third album, 'Altitude', in August 2022. By this time the line-up was definitely feeling much more like a band than a session set-up, with keyboard player and singer John Young (The Strawbs, John Wetton, Bonnie Tyler, The Scorpions, Fish, Uli Jon Roth) still working with his next door neighbour Steve Rispin (sound) along with guitarist Dave Bainbridge (Iona, The Strawbs) and bassist Jon Poole (Cardiacs, The Wildhearts) plus newest recruit, drummer Zoltán Csörsz (The Flower Kings, Karamkanic, The Jan Lundgren Trio, Tomas Bodin etc.). Yes, this is a bona fide supergroup, with all the players bringing something special to proceedings. I have followed Bainbridge for some 30 years now, loving his touch and finesse, and in Young he has very much found a kindred spirit (although John used to be in The Strawbs, and David is a current member, they were not members at the same time) and he moves between acoustic/classical and electric to ensure he is always providing the support

required. Jon Poole is one of the finest bassists in the scene and has been for many years (and as I keep saying, if you ever find his solo Zappa tribute album 'What's The Ugliest Part Of Your Body?' then grab it) and he and Zoltan fully understand there are times in this music when they need to sit back and wait for their time.

This is prog music which is reflective, full of lightness and deftness of touch along with loads of emotion and atmosphere. John has a wonderful vocal style, writing songs which suit his style, allowing him to hold the notes and it is strange to realise he is not more widely known for this as well as his keyboard playing. "Ivory Tower" is a wonderful example of the delights of Lifesigns where the first half is all about classical guitar and vocals with just little touches here and there from other instruments until it awakens in the second half with nice electric guitar, a dominant rhythm section and the vocals being far more forceful as the band remember the rock part of prog.

The total playing time is just 100 minutes, yet it goes past incredibly quickly as the music brings the listener into John's world. I highly recommend playing this on headphones so one allows nothing else to intrude into the world being created. They can be more dynamic, such as on "Shoreline", and one of the joys is the intricate interplay between the three melodic players with Zoltán driving from the rear, while another is the way John switches between keyboards and piano as the need arises. There has been a gap between each of the three studio albums and let us hope we do not have to wait so long for the next one but if you have yet to come across Lifesigns then this is the perfect introduction.



**MALOMBRA
T.R.E.S.
BLACK WIDOW RECORDS**

Italian dark gothic progressive band Malombra were formed in the Nineties, but there was a five-year gap between their second and third albums,

by which time only singer Mercy was still there with the rest of the band being a new line-up. I enjoyed that album, 'The Dissolution Age' (I reviewed it when it was released back in 2001), but after that there was no more. Imagine my surprise when I heard that Black Widow Records were releasing a new album by Malombra, which is actually an old album. The initial recordings used here took place between 1997 and 1998 (which was after the second album), but due to various reasons they were not used for the third, and the recording and mixing has now been completed by the current line-up. I actually cannot find details of the current line-up, so do not know who is involved these days, but they have been gigging so hopefully this means that there is a chance of more music on the horizon. Technically I guess this could be viewed as a third album as opposed to a fourth, given the bones of this was recorded in the Nineties, but it has been completed with 20+ years of more experience. I thoroughly enjoyed 'The Dissolution Age', and as soon as I knew this was being released, I knew I had to hear it as there is something quite distinct and different about their sound, and this does not disappoint whatsoever in that regard. Their form of prog is incredibly dark and gothic, so much so that they even appear on Encyclopaedia Metallum, who are incredibly discerning as to who they allow in, yet also appear on ProgArchives. They have a keyboard sound which sounds as if it has been ripped out of the Seventies, while Mercy has been inspired by Peter Steele, and they combine this with Bauhaus, Nick Cave, and overbearing layers to create something which is dark and timeless, yet never sounding modern. Malombra have created their own sound, and it is great to hear a "new" album from them after so many years. I am looking forward to hearing what the current line-up is going to deliver, soon I hope.



MARDUK
MEMENTO MORI
CENTURY MEDIA RECORDS

In some ways Marduk have been incredibly stable in that founder guitarist Evil (Morgan Steinmeyer Håkansson) has been at the helm for more than 20 years while singer Mortuus (Daniel Rostén) joined all the way back in 2004 but in other areas not so much. Drummer Bloodhammer (Simon Schilling) only joined in 2019, after the last album, while long-term bassist Devo (Magnus Andersson) left in 2019 to concentrate on session work (although he has guested on this album, while Mortuus and ex-bassist Joel Lindholm also contribute). One always knows what to expect with Marduk, and with their fifteenth studio album they have not disappointed.

When asked about 'Memento Mori' Daniel Rostén said, "Memento Mori is, all at once, a bold leap forward, a calculated sidestep, and a wistful backward glance. Meaning, we have broken new ground without forgetting our legacy or the journey that brought us to this point." This actually makes sense as while there are obvious links back to the last album, 'Viktoria', and others going all the way back to the Nineties, the band are still attempting to progress within the black metal scene while never moving out of it. There are times, such as on "Charlatan", where the drums, vocals and guitar are all moving in one direction while the bass is very much in another, which creates some space within the music and then when the bass aligns itself again it feels quite dramatic and more forceful. The use of micro breaks of space allows the music to reset and come back hard again while drummer Simon Schilling is a real find and it is no surprise that he is in so much demand (At the Grave, Eucharist, Hate Manifesto, Nervecell (live), ex-Belphegor, ex-Panzerchrist, ex-Paragon Belial, ex-Streams of Blood, ex-As Stormclouds Gather (live), ex-Der Weg einer Freiheit (live), ex-Fleshcrawl (live), ex-Infestus (live), ex-Kaoteon (live), ex-Monument of Misanthropy (live), ex-Nargaroth (live)) as he is a force to be reckoned with, providing an over the top dynamic attack yet he also knows when to pull back and provide more space.

More than 30 years since their inception, Marduk show no sign at all of slowing down yet.

MATT GOODLUCK
INNER COSMOS
INDEPENDENT

I was sent this album a few months ago to review, at which time it was easily available through Bandcamp, but sometimes things move quickly in the music world and Matt has since been signed to a brand new independent label in the US called OtherSide. The album has been remastered by Robert Rich and will be re-released in January, so Matt's original has now been removed from Bandcamp. I first came across Matt some years ago due to his connection with Clive Nolan, but most people will know him as singer with one of



Australia's premier cover bands, Echoes of Pink Floyd. Given he is a professional voiceover artist as well, one would expect this to be an album full of harmonies, but instead what we have is an instrumental electronic release which has been heavily influenced by both the Berlin School and Vangelis, while there are also a few Floydian touches in there as well.

However, there is a lot going on here with plenty of flavours to tickle the palate, and there is no doubt that "Rated R" takes its influences not only from the majesty of film composers like John Gardener but also the dynamics and prog of the wonderful Goblin (seeing them perform the soundtrack live at a showing of 'Suspiria' was a very special event). He brings in clips from here and there to add to the story he is weaving, the end result being something which never sounds as if it is a debut self-released album but something which has come from someone far more established and well-known. What we have here is an album which has been well constructed with real depth and warmth, something which is difficult to undertake within electronic music, with multiple styles to hand. It is something which must be played on headphones to be fully appreciated, with the result being more than worth the time taken to sit and really listen to it. When this is reissued it will hopefully gain more attention, and is one to keep an eye out for.

**NOISEPOETNOBODY
THIS CITY
SCRY RECORDINGS**

According to such notable magazines as Rolling Stone and GQ, the worst song of all time is Starship's "We Built This City", so one can only wonder what they would think of the title track which opens this album, played in the background in a twisted manner with plenty of menace in the foreground. Noisepoetnobody is

led by Casey Jones, who has spent a lot of time performing in underground venues, bars, art galleries, abandoned buildings, and illegal DIY spaces forever seeking to promote mental deprogramming through anti-commercial sonic immersion. Every set is a one-of-a-kind exchange of energy employing analogue electronics and improvised inspirations via speaker cones. In many ways Jones is a kindred spirit to David Brenner of Gridfailure, looking to broaden what people even consider to be music, yet approaching it in a very different way. Jones says, "This new collection is inspired by the pressures of modern urban survival and absurdist philosophy. In "This City", arguably the worst hit song of the '80s melts like a popsicle on the summer sidewalk into a pool of psychedelic bubbling liquid...remnants of previous live performances are mashed into a churning machine that holds no regret. Stark hardware beats give context for interruptions of past experience. The search for order brings the individual into conflict with the universe."

There is certainly conflict, and the album cover of a burned-out car relates closely to the sounds being produced on "Parking Garage". Jones brings in more melody than Brenner, which in some ways makes it even more difficult to listen to as at times the results feel quite familiar while at others the experimentation takes them into areas which are more related to dance raves of the future where the beat is important but the sounds around it are harsh and fragmented. For my own tastes Jones does not push the boundaries enough, and the repeated loops take away somewhat from the rest of the layers, so the menace is not so extreme. However, I can see this being appreciated by those who wish to pursue music outside the mainstream without going too far into the dark side. Interesting while not being essential.



**PSYCHOYOGI
BRAND NEW FACE
BAD ELEPHANT MUSIC**

There has been an expansion in the ranks of PsychoYogi, with Chris Ramsing (guitar, vocals), Justin Casey (drums & percussion), Izzy Stylish (bass) and Toby Nowell (alto & soprano saxophones, trumpet) now joined by Tim Smart (trombone) and Ben Woodbine-Craft (violin). This is their seventh studio album and the fourth for me since I came across them with 2018's 'Accident Prone'. Since then I have really enjoyed their releases which are well out in left field, so much so that at times it feels they are playing a different game altogether. It would be easy to say they are heavily influenced by the Canterbury scene, or that Zappa has also had a part to play, while their use of horns has more in common with Art Zoyd than much of the mainstream, but what about Noel Coward and the English theatrical tradition? There is no doubt that also has its part to play.

Chris has a control of language and melody which could only be English to the core, and he has surrounded himself with musicians who can flirt with folk and punk as required yet keeping it close to jazz and the result is something which feels far more in common with the Seventies than anything in the modern era, with Peter Hammill stylings also being brought to bear. One never knows what is going to happen next, when a glockenspiel is going to make an important entrance, or the layered harmony vocals are going to be taken to the next level with some Glascock-style bass runs. This is complex and complicated music which some progheads may turn their nose up to as this really is progressing and challenging and not attempting to be yet another clone of what has gone before but instead is broadening the musical horizon of anyone lucky enough to hear it. Does it sound as if 'Sing To God' has had an impact? Yes, it does, and is that ever a bad thing?

This may not be for those who want their prog to be middle of the road and actually anything but, yet for the connoisseur there is a great deal here to enjoy.



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.

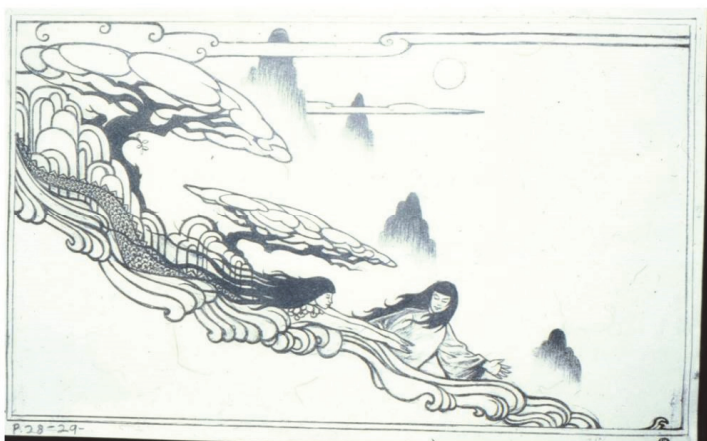
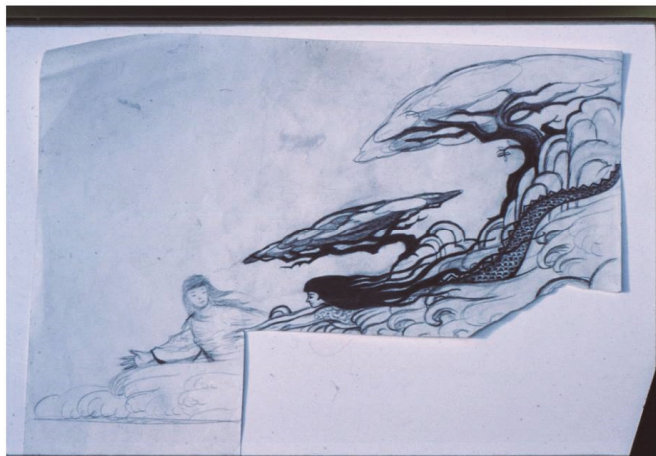
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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





With shaking hands she inserted the key into the big iron lock. She turned it carefully to the left and carefully to the right. Suddenly she heard a click and the gate opened with a shudder, releasing the clear blue waters of the lake. The water poured down the mountainside in a sparkling waterfall, filling the dry stream in the village below.

With the dragon's daughter swimming at her side, Mei Ming skipped down the side of the mountain, the angry roars of the dragon fading with each step she took. By the time they reached the village, the dry stream had become a mighty rushing river.



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!!!"

LaTROBE UNIVERSITY,BUNDOORA,MELBOURNE,VICTORIA

Has an acoustically perfect Greek-style earth circle
I stood in the center,and could be heard far and near
So,each Sunday,from 2-5pm,i would return
I would perform poetry for the air -and it carried-
People would appear.Some stopped to listen.
I have always known that air,water,earth and fire are conscious elements
So it was good to be earthed,releasing air songs
Strange things happened-a Professor of Poetry gave me
pottery for my poetry
Other people sat for long sessions and did not speak
This was long before Smartphones,so no visual evidence exists
of those random,eccentric birdsong poetry sharing sessions
Eventually,Spirit left-so i did,too.I share this with you
for it will never repeat.Unless you can hear it now..

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



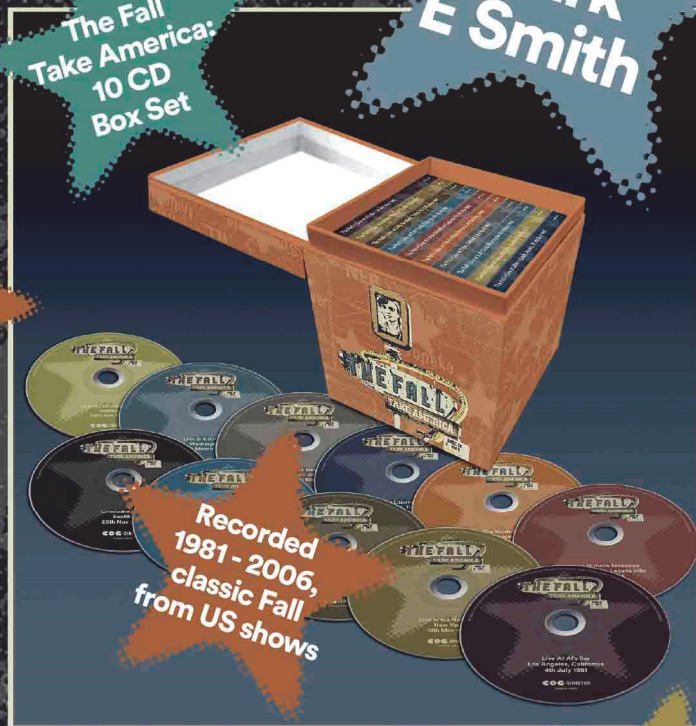
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www.musicglue.com/cog-sinister

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

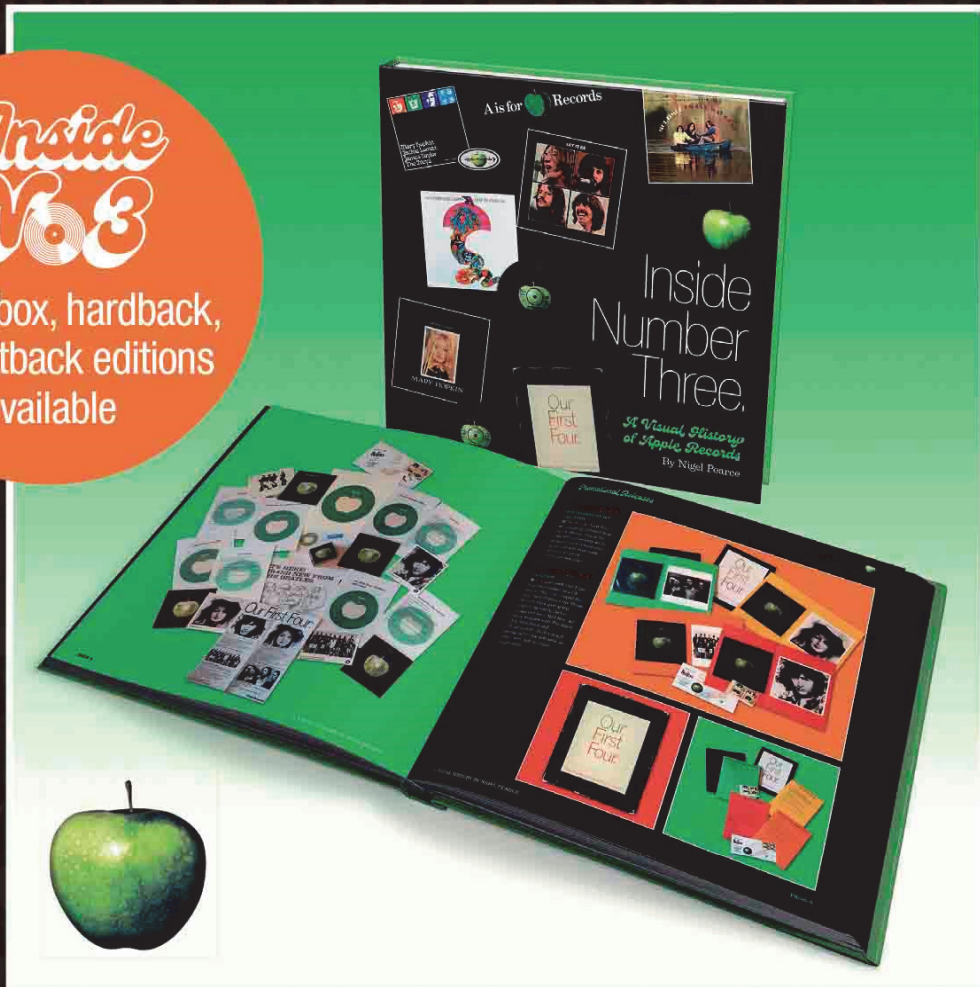
Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

Deluxe box, hardback,
and softback editions
available



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

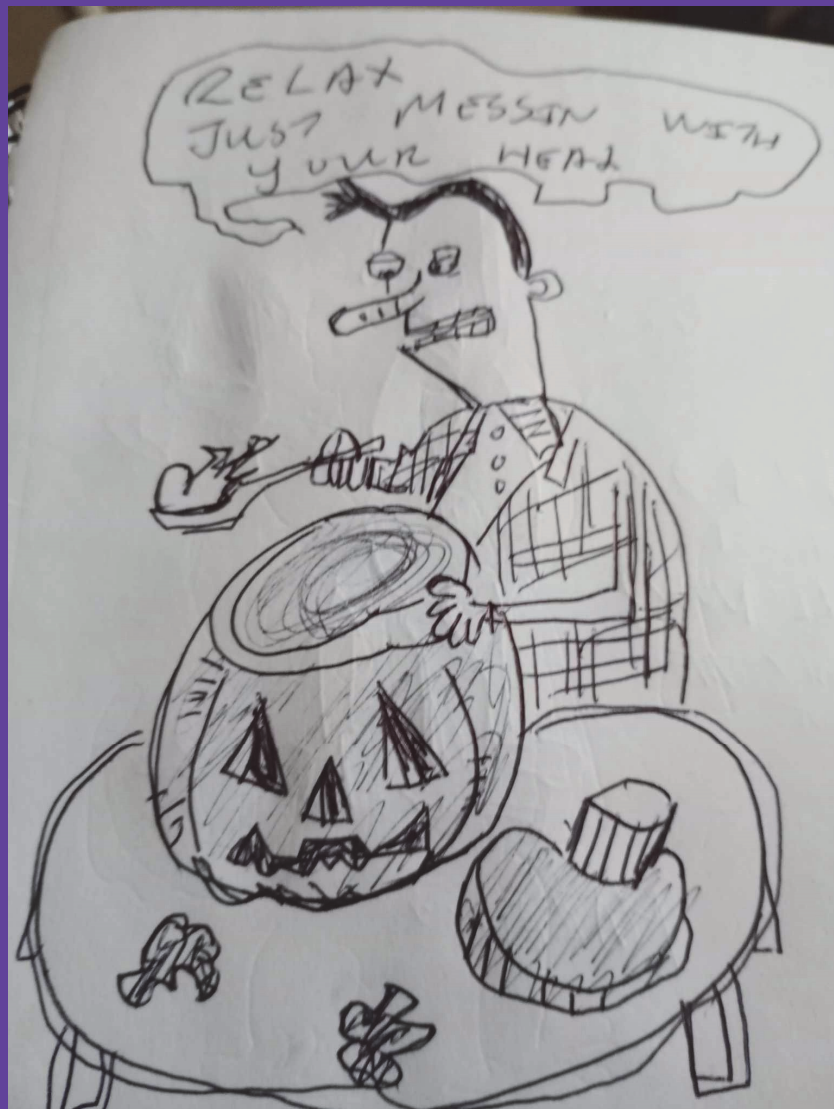
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No 3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection,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

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

Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so, Ladies & Gentlemen, here we are at the end of another issue. I am still getting to grips with the new publishing platform, and between that and my various illnesses the progress of the magazine is not going as fast as I would like it to. However, as my mother always used to say, 'worse things happen at sea'. I am not sure what these aforementioned maritime mishaps might be, but as my father was torpedoed during the Battle of the Atlantic, and one of my great great Uncles managed to blow himself up whilst dynamite fishing with a hand grenade during the first World War I think there is enough family history floating around the Akashic Record to scare the living bejesus out of me should I ever decide to embark on a life on the ocean waves.

The eagle-eyed amongst you, will know doubt have noticed, that once again I am piddling about with AI Image Generators, and I think that the picture that I generated of Glasgow's Mr Entertainment which you can see on the front cover is a pretty fair likeness of the old bugger. However, I find it interesting that whereas the writing on the front cover, at a brief glance, looks like it is saying what it is supposed to be saying, when you look closely, you can see it says nothing of the sort. I suspect that this is some sort of copyright thing but I don't know. However, I am still in the process of trying to develop a print version of this magazine, and as I presume that I own the copyright to any AI generated images that I have created, it is better to use them as a front cover image than to piss about with "public domain images" which turn out to be nothing of the sort.

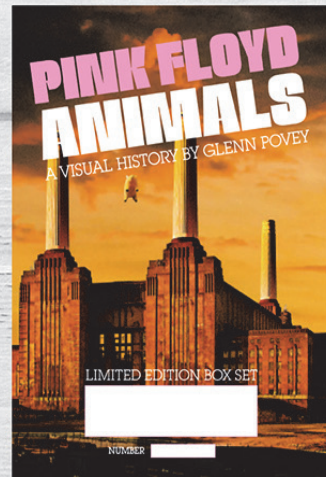
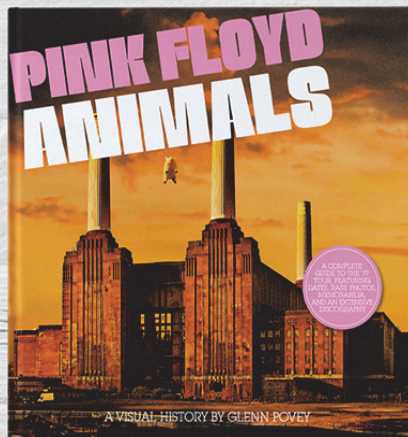
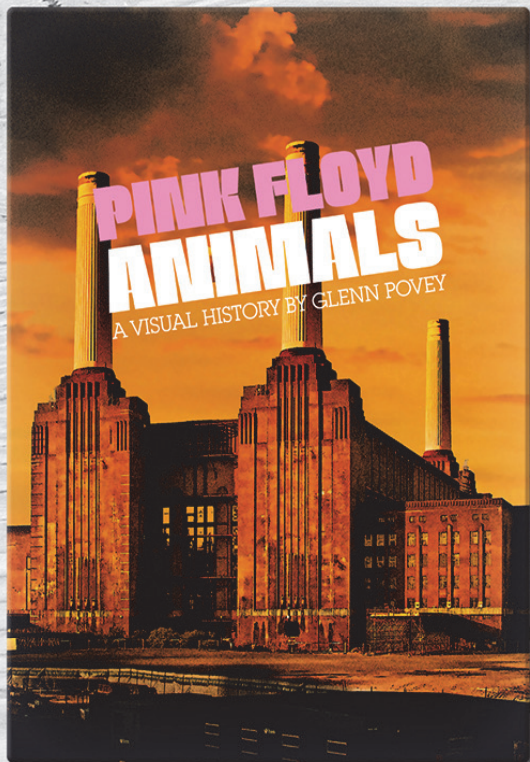


This week is Samhain, which - by the way - has absolutely nothing to do with small children dressed up as vampires and soliciting sweets from their neighbours. I have always celebrated the night because it is the time when the veil between the living and the dead is thinnest. And I have lost so many people I love over the past few years, I do like to think that I can talk to them at least once a year. I know that various Christian friends of mine disapprove of my occasional lapses into the old religion but truthfully I can't see any conflict of interest between them. y who even slightly puts their head above the parapet the world is really going tits up at the moment. I send you all my love and sincere hopes that you survive another couple of weeks until the next issue.

Hare Bol
Jon



THE BEST LAID PLANS



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

