

GONZO

Weeklyish #589-90



HARI GEORGESON

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall

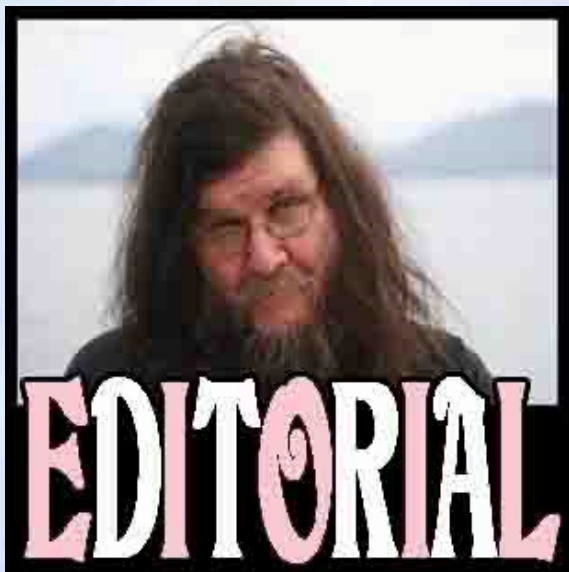


Phil Bayliss

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 singular little publication which has taken off a large portion of my time for the last 13 or 14 years. As I intimated in my editorial for the last issue, I am still working my way through the books that has generously given for Christmas. Last issue we talked about the McCartney Legacy, which was given to me by my dear adopted

nephew Louis Rozier, and this week, we continue the fab four theme with the biography of George Harrison by Philip Norman. Before we go any further, here is the publisher's blurb.

"From the author of the million-copy selling Shout!: The Beatles in Their Generation and the bestselling John Lennon: The Life comes a revealing portrait of George Harrison, the most undervalued and mysterious Beatle.

Despite being hailed as one of the best guitarists of his era, George Harrison, particularly in his early decades, battled feelings of inferiority. He was often the butt of jokes from his bandmates owing to his lower-class background and, typically, was allowed to contribute only one or two songs per Beatles album out of the dozens he wrote.

Now, acclaimed Beatles biographer Philip Norman examines Harrison through the lens of his numerous self-contradictions. Compared to songwriting luminaries John Lennon and Paul McCartney he was considered a minor talent, yet he composed such masterpieces as



GULLIBLE'S TRAVELS

Harrison railed against the material world yet wrote the first pop song complaining about income tax

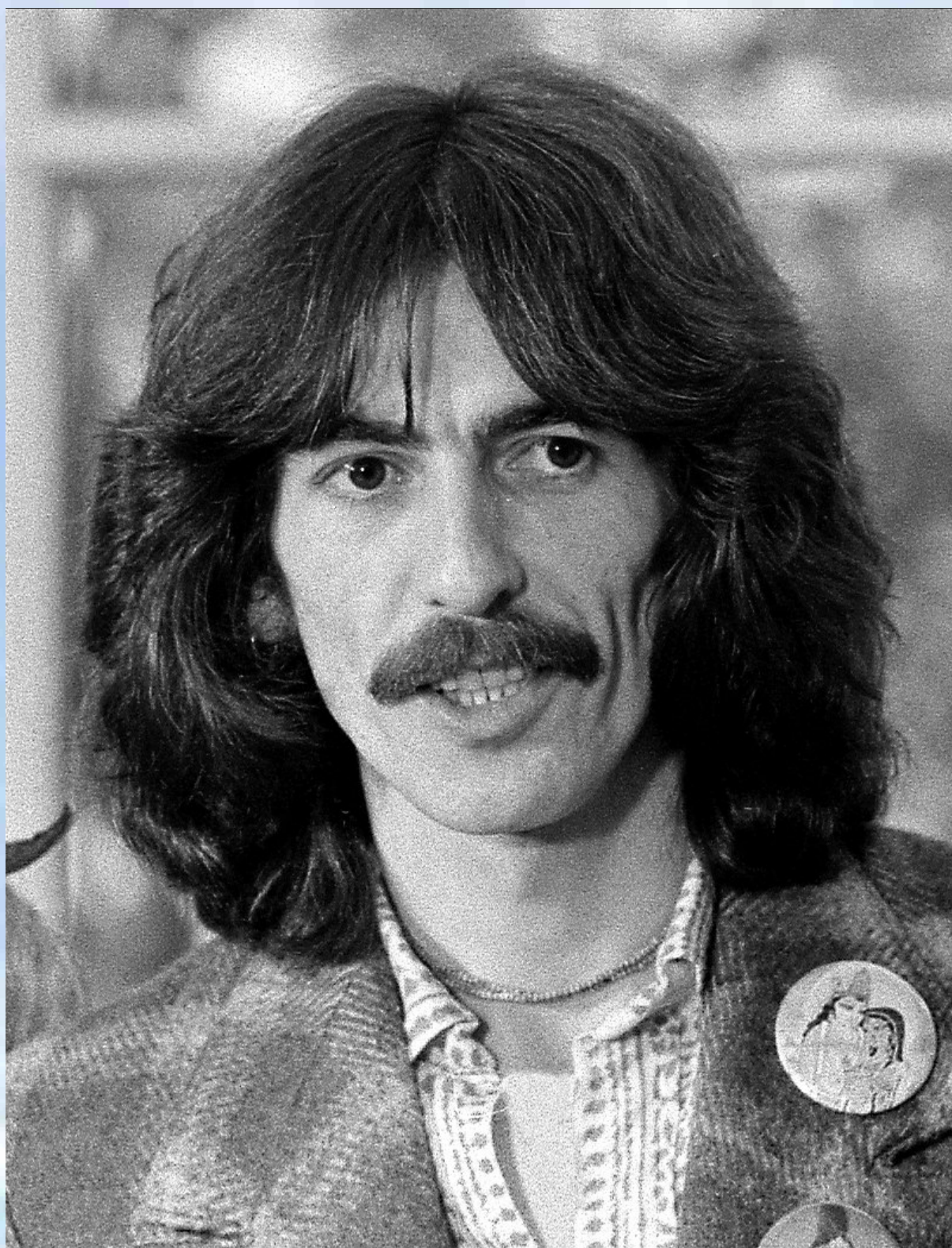
‘While My Guitar Gently Weeps’ and ‘Here Comes the Sun’, and his solo debut album ‘All Things Must Pass’ achieved enormous success, appearing on many lists of the 100 best rock albums ever. Modern music critics place him in the pantheon of Sixties guitar gods alongside Eric Clapton, Jimi Hendrix, Keith Richards and Jimmy Page.

Harrison railed against the material world yet wrote the first pop song complaining about income tax. He spent years lovingly restoring

his Friar Park estate as a spiritual journey, but quickly mortgaged the property to help rescue a film project that would be widely banned as sacrilegious, Monty Python’s *Life of Brian*. Harrison could be fiercely jealous, but not only did he stay friends with Eric Clapton when Clapton fell in love with Harrison’s wife, Pattie Boyd, the two men grew even closer after Clapton walked away with her.

Unprecedented in scope and filled with





numerous colour photos, this rich biography captures George Harrison at his most multi-faceted: devoted friend, loyal son, master guitar-player, brilliant songwriter, cocaine addict, serial philanderer, global philanthropist, student of Indian mysticism,

self-deprecating comedian and, ultimately, iconic artist and man beloved by millions.”

Now, If you are reading this Olivia. Thank you for buying it for me, and pandering to your old

stepfathers, obsession with the Beatles. I'm afraid, however, that the book truly isn't very good. I'm very glad that you bought it for me, but of all Philip Norman's books, at least the non-fiction ones, this is considerably below-par.

I think, here, I should give a brief description of my history with Philip Norman. 42 years ago, when I was a student nurse, I took few of my patients on a day trip to Plymouth from their group home in South Devon. I was enamoured of a fellow student called Sandra At the time and was scheduled to go off on a few days holiday with her that evening, so I would admit that my mind wasn't truly on what I was doing. I took my charges to the Plymouth aquarium, Where they oohed and aah'd at cuttlefish, and we had a picnic lunch on Plymouth Hoe, after which my patients all went to sleep, and I started reading a book called Shout! by a bloke called Philip Norman. I'd never heard of him, but the book was on sale at Plymouth railway station that morning. It looked interesting, so I bought it.

Ironically, the researcher on this book had been a guy called Mark Lewisohn who by the end of the decade had eclipsed Philip Norman as a frontline Beatles historian. And by the time that he published the first volume of his grand, breaking Beatles biography, All these years, In the early part of the 21st century, he had changed the game for everybody who wanted to write about the Beatles. Sadly, however, this particular Philip Norman book sticks to the pre-Mark Lewisohn formula, and is all the worse for that.

I'm jumping forward, however.

A few years after my afternoon on Plymouth Hoe, Philip Norman, go to book about the Rolling Stones. I enjoyed it, but was somewhat bemused by the suggestion that David Schneidermann, the acid salesman who had been a houseguest of Keith Richards at the time of the notorious Redlands bust, was some kind of social phantasm conjured up by

the zeitgeist of the summer of Love. So, for decades later, by the way, in his biography of Mick Jagger, he completely contradicted himself, and showed up Schneidermann as been completely human.

But apart from that, it was Norman's negative perception of Paul McCartney, that did a great deal too Foster, the unpopularity, which McCartney had pointed at him throughout the 1980s and beginning of the 1990s. That, and the fact that Lennon's death made him an immediate martyr.

For some reason, I didn't read any more books by Philip Norman, until the 21st century, when I read his biographies of John Lennon, Paul McCartney, and – as mentioned above – Mick Jagger. The Lennon and McCartney books were excellent; beautifully written, and full of information that I (and I consider myself quite a scholar of the subject of the Fab Four) had never heard before. The Mick Jagger biography was equally as good, and so I was looking forward to the book about Harrison, who was, and is my favourite Beatle, Very much indeed.

Do you remember a few years ago when Kris Kristofferson appeared at Glastonbury festival. He was pushing 80 one way, or the other, and he was very much a dodderly old man. I am not pointing fingers, because I am pretty much a daughter, old man myself, and considerably younger than Kristoffefson was, but he forgot lines, fluffed chords, and stumbled over his stage announcements. Although other artists of his age have appeared in that slot at Glastonbury, Cat Stevens, for example, and acquitted themselves magnificently. And, although Paul McCartney's show as a Glastonbury Headliner is still being talked about today, several years later, and I would never say that old men should not be allowed to perform there or anywhere else, Kris Kristofferson appeared to be certainly passed his best. And I am afraid that, in my humble opinion, one could say the same about Philip Norman.



There were quite a few minor mistakes, which a decent editor, with some knowledge of Beatles history would've picked up, or at least should've picked up. And the language itself wasn't polished to Norman's usual standard. It often seemed as if it was going to tell Amor in death story, when suddenly it stopped in mid flow. It used at least one unreliable source (Carol Bedford) whose massively entertaining account of being an Apple Scruff, has been criticised for inaccuracies (and just making shit up) by quite a few authors and people who should know what the truth actually is. And worst of all, unlike his previous two solo Beatles biographies, it didn't really tell us much, but we didn't already know. In his defence, I think that it is very likely that, because he was not privy to either Olivia or Dahni Harrison, and I assume that she was not privy to the Harrison archives, then there was little new evidence or material available to him. However, there were stories that I am vaguely aware of that he didn't use, and I am afraid the whole thing reads like a late draft rather than a finished product.

As I said earlier, Lewisohn Has raised the bar for everybody. The authors of the McCartney Legacy jumped over that bar with ease. Philip Norman Didn't, and the reluctant Beatle still awaits The modern biography, which he so richly deserves.

Hare bol,



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,
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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

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



CAPTAIN BEEFHEART

Captain Beefheart: 'Bob Dylan impresses me as much as a slug' - Far Out Magazine
<https://faroutmagazine.co.uk/why-bob-dylan-impressed-captain-beefheart-as-much-as-a-slug/>

While Bob Dylan loved Captain Beefheart, it wasn't a reciprocated feeling. Don Van Vliet said that Dylan impressed him as much as a "slug"

Bury praised by post-punk music legends after performance | Bury Times
<https://www.burytimes.co.uk/news/24051082.bury-praised-post-punk-music-legends-performance/>

Gina Birch and Helen McCookerybook have praised audiences and Bury Art Gallery after their unique January performance of "Beefheart the..."



FAIRPORT CONVENTION

The Gospel According to *BART*

Look what my favourite roving reporter sent me this week. Good article .. Billy Sherwood a talent .. Bart in America

<https://www.rollingstone.com/music/music-features/yes-prog-rock-billy-sherwood-1234939989/>

This Prog-Rock Wizard Has Kept Yes Alive for the Past 30 Years

By Andy Greene January 14, 2024

Billy Sherwood took on the impossible job of replacing bassist Chris Squire in Yes in 2015, but his role in the band goes back decades earlier

Rolling Stone interview series Unknown Legends features long-form conversations between senior writer Andy Greene and veteran musicians who have toured and recorded alongside icons for years, if not decades. All are renowned in the business, but some are less well known to the general public. Here, these artists tell their complete stories, giving an up-close look at life on music's A list. This edition features backup bassist Billy Sherwood.

If you saw Yes on the 1994 Talk tour and then again anytime during the past seven years, you were essentially seeing two different bands. The only musician in both incarnations of the band is prog wizard Billy Sherwood. He was a utility player on the Talk tour that stood unobtrusively near the back of the stage, helping out on rhythm guitar, percussion, and keyboard. And he returned to the fold in 2015 for the near-impossible task of replacing the late Chris Squire on bass.

Full line-up announced for Banburyshire's big summer folk-rock festival - Fairport's Cropredy ...

<https://www.banburyguardian.co.uk/lifestyle/outdoors/full-line-up-announced-for-banburyshires-big-summer-folk-rock-festival-fairports-cropredy-convention-4478287>

An exciting, full line-up of acts is announced today (Monday) for Banburyshire's big summer folk-rock festival – Fairport's Cropredy Convention.



YES

Yes bassist Billy Sherwood recalls his "heartbreaking" final conversations with his hero Chris Squire

<https://www.loudersound.com/news/yes-billy-sherwood-recalls-heartbreaking-final-conversations-with-chris-squire>

Yes bassist Billy Sherwood has spoken about how "devastated" he was to learn about Chris Squire's leukemia diagnosis a decade ago, and the guilt ...

Jon Anderson's favourite Yes songs to perform live - Far Out Magazine
<https://faroutmagazine.co.uk/jon-anderson-favourite-yes-songs-perform-live/>

"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

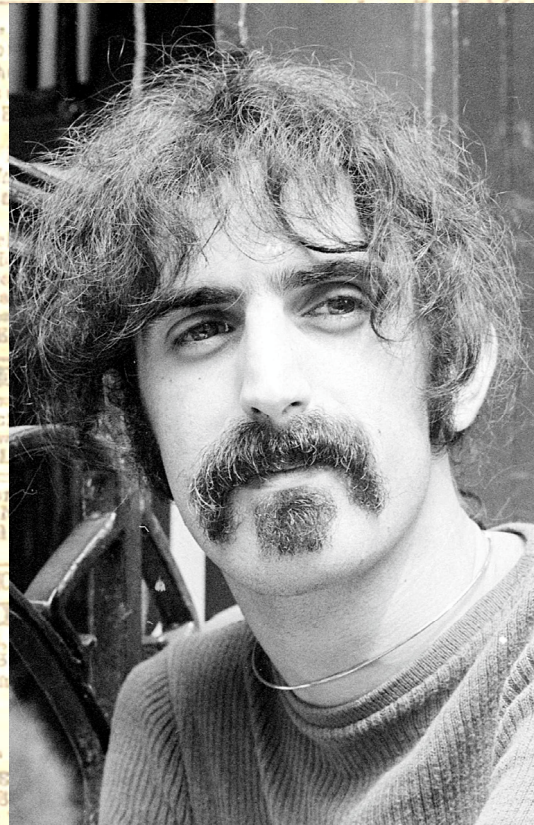
John Anderson was never one for hits; he liked the complex and ambient side of music, which is reflected in his favourite tracks to play live.

<https://www.guitarplayer.com/news/dweezil-zappa-frank-zappa-eddie-van-halen>



FRANK ZAPPA

How Dweezil Zappa took EVH inside his father's playing, and left him in awe | GuitarPlayer





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...

"My life has been the polar opposite of safe, but I am proud of it and so is my son, and that is good enough for me. I would do it all over again without changing the beat, although I have never recommended it to others. That would be cruel and irresponsible and wrong, I think, and I am none of those things."

Hunter S. Thompson

When the two met backstage following the performance, the latter guitarist marveled at the complexity of the late Frank Zappa's music, and what it ...



LEONARD COHEN

Field Commander: The tour Leonard Cohen called his greatest - Far Out Magazine
<https://faroutmagazine.co.uk/the-tour-leonard-cohen-called-his-greatest/>



In 1979, Leonard Cohen set out on what he deemed his "best ever tour". Captured on the Field Commander Cohen live album, they were his finest ...

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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QUEEN DAVID BOWIE
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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!

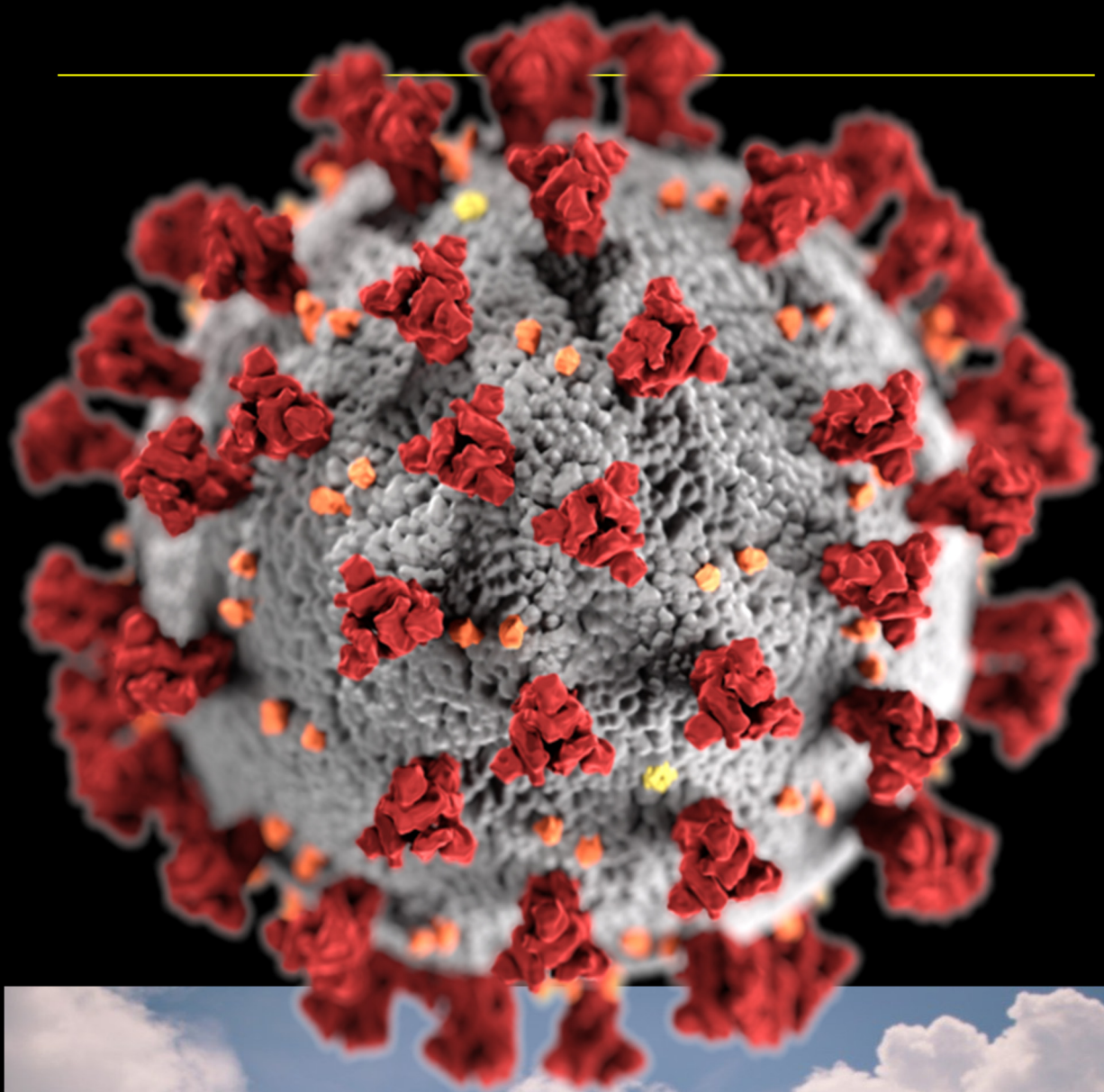


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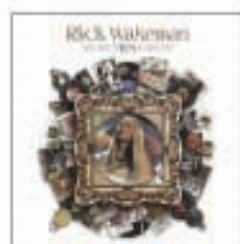
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MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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



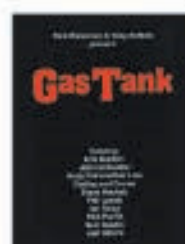
THE STAGE COLLECTION

Recorded live in August
1993 in Buenos Aires
MFG2004CD



TIME MACHINE

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



GASTANK

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



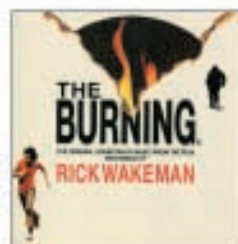
GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley
MFG2011CD



COUNTRY AIRS

The original recording,
with two new tracks
MFG2014CD



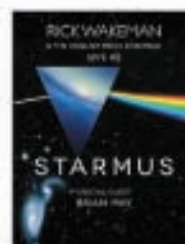
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental
MFG2003CD



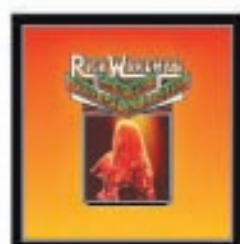
STARMUS

With Brian May and
The English Rock
Ensemble. DVD
MFG2010DVD



MYTHS AND LEGENDS

Double CD set. The
expanded 2016 version
MFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
MFG2005CD



CAN YOU HEAR ME?

Featuring The English
Chamber Choir
MFG2005



CRIMES OF PASSION

A wicked and erotic
soundtrack!
MFG2018CD



BEYOND THE PLANETS


With Jeff Wayne and
Kevin Peek
MFG2009CD



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and all other good music retailers





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

-Chris Packham



stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED



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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

**The strong and courageous
take a camera**

**The weak and cowardly
take a gun**

**What sort of
person are you?**

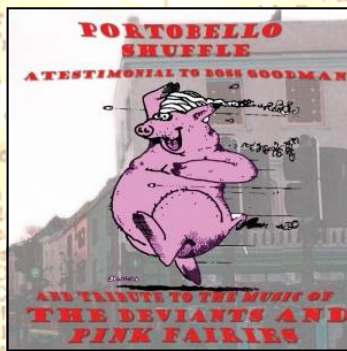
**Celebrate wildlife on
World Wildlife Day
don't shoot it.**





I'M ON BOARD!

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



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



Butterfly Conservation

Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

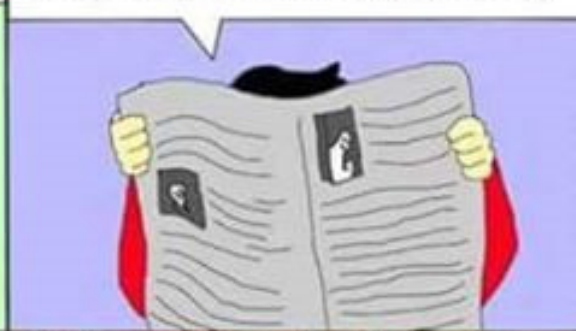
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



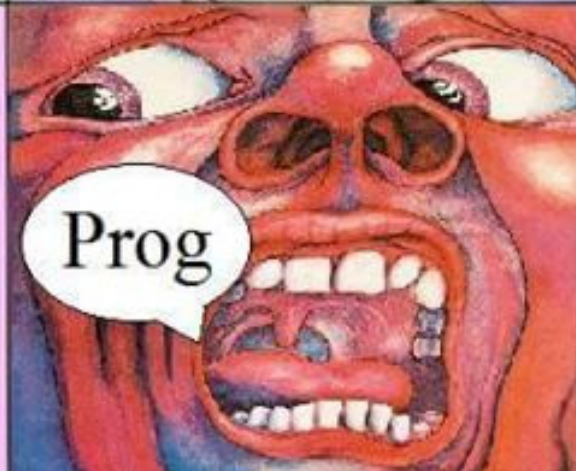
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



**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

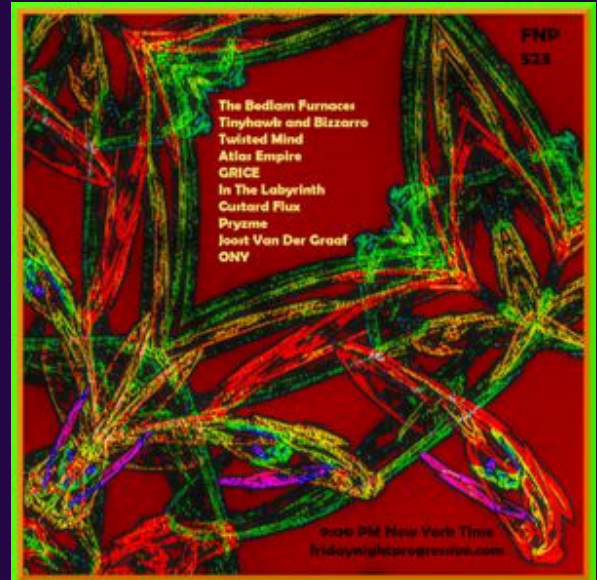
**Listen
Here**



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."



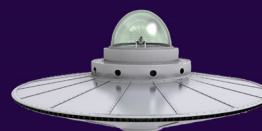
PHOTO BY SMITHMAXFIELD.COM

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.



David Soul
1943 - 2023

David Soul (born David Richard Solberg) was an American and British actor and singer. With a career spanning five decades, he rose to prominence for portraying Detective Kenneth "Hutch" Hutchinson in the American television series *Starsky & Hutch* from 1975 to 1979. During his career he also found success as a singer, achieving a number one single and a further four top 10 entries. In the 1990s he moved to the United Kingdom and found renewed success on the West End stage. He also made cameo appearances in British TV shows.



Ruy Mingas
1939 - 2023

Ruy Alberto Vieira Dias Rodrigues Mingas was an Angolan singer, songwriter, diplomat, businessman and politician. He was a deputy in the National Assembly,

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM

secretary with the status of Minister of Sports and ambassador of Angola to Portugal. He composed the music for Angola Avante, the national anthem of Angola.



Bernhard Lewkovitch
1927 - 2023

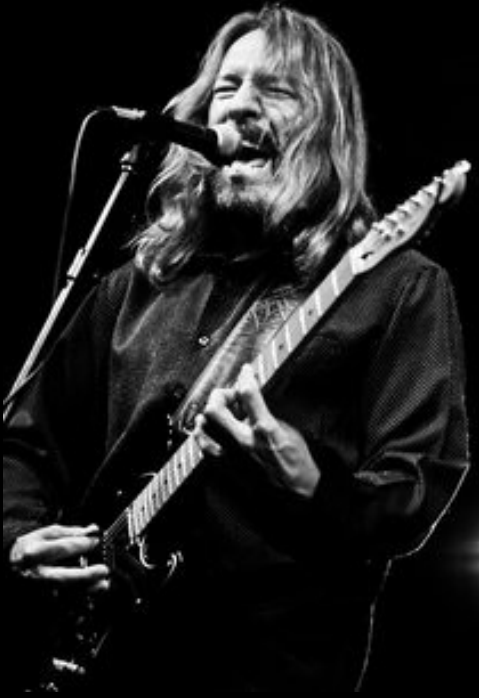
Bernhard Lewkovitch was a Danish composer. He worked as an organist and cantor at the Catholic St. Ansgar's Cathedral in Copenhagen. Lewkovitch is most widely recognized for his traditional Catholic influenced choir music. His works include various pieces for instrumental ensembles, along with numerous compositions for mixed choir.



Del Palmer
1952 - 2023

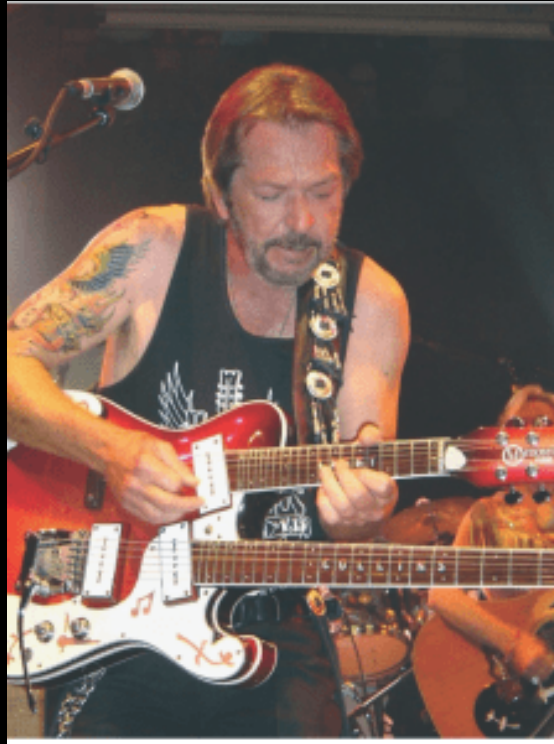
Derek Peter Palmer was an English musician and sound engineer, best known for his work with Kate Bush, with whom he also had a long-term relationship from the late 1970s to the early 1990s. He released his first solo studio album titled Leap of Faith in 2007, followed by Gift in 2010. His third solo album, Point of Safe Return, was released on 6 March 2015.

THOSE WE HAVE LOST



Gene Deer
1964 - 2023

Gene Deer was an American blues, rock, and country musician and singer-songwriter based in Indianapolis, Indiana. Regularly playing shows at the historic Slippery Noodle Inn in Indianapolis, he recorded and released two LPs for the Slippery Noodle Sound label. From 2002-2003, he directed Kenny Brack and the Subwoofers. In 2007, he did a tour of South Africa with a support band called The Raging Calm. Deer died in Indianapolis on January 4, 2024, at the age of 59.



Larry Collins
1944 - 2023

Lawrence Collins was an American guitarist, best known for being a part of The Collins Kids duo with his sister Lorrie, being mentored by Joe Maphis, and for his fast and energetic playing. When The Collins Kids initially split up in 1961, Collins continued to perform as a solo artist, and most notably co-wrote the 1972 hit "Delta Dawn".

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Amparo Rubín
1955 - 2023

María Amparo Rubín Tagle was a Mexican singer. Aged just 11, she composed her first song. She moved to Mexico City to formally begin her career, which was a quick success. Rubín settled in Spain for five years, performing in nightclubs in several cities. In addition to her work as a singer and composer, Rubín delved into musical and theatrical workshops. She developed a method in soap operas wherein each character in the story had their own leitmotif. Rubín died on 6 January 2024, at the age of 68.



Iasos
1947 - 2023

Iasos was a Greek-born American musician and composer who was considered a pioneer of new-age music. His company Inter-Dimensional Music is based in Sausalito, California. Iasos performed and lectured internationally, and his music is distributed worldwide. His music has been used by NASA and the Laserium light show. Iasos died on January 6, 2024, at the age of 76.

THOSE WE HAVE LOST



Tony Clarkin
1946 - 2023

Anthony Michael Clarkin was an English musician and songwriter, best known as the guitarist of the rock band Magnum. He was the sole songwriter throughout Magnum's history, writing all of the material on their 23 studio albums as well as on two studio albums by Magnum spin-off group Hard Rain. On 9 January 2024, Clarkin's family announced that Tony had died on 7 January. He was 77.



Germana Caroli
1931 - 2023

Germana Caroli (born Germana Mazzetti) was an Italian singer, mainly active in the 1950s. After studying singing, diction and acting, Caroli was entered into the Orchestra Fenati as a vocalist, which subsequently launched her solo career. Caroli had the peak of her career between the late 1950s and the early 1960s, when she participated in the most important Italian musical events of the time.

THOSE WE HAVE LOST



Gian Franco Reverberi
1934 - 2023

Gian Franco Reverberi was an Italian composer and musician. He worked mainly on the soundtracks for Spaghetti Westerns. Reverberi was one of the first Italian rock music artists. Reverberi died in Genoa on 8 January 2024, three weeks after his 89th birthday.



Phill Niblock
1933 - 2023

Phillip Earl Niblock was an American composer, filmmaker, and videographer. In 1985, he was appointed director of Experimental Intermedia, a foundation for avant-garde music based in New York with a parallel branch in Ghent, Belgium. Niblock died at hospital in New York City on January 8, 2024, from heart failure.

THOSE WE HAVE LOST



Mar Mar Aye

မာမာအေး

1942 - 2023

Mar Mar Aye was a Burmese singer and actress. She was considered one of the most successful female singers in the history of Burmese classical music. She began singing at an early age. In 1955, she gained national recognition as a singer with the song "Playing on the Rainbow". In 1971, she established Taythanshin Records. Additionally, in 1976, the Aye Singing Training School was established.



Guy Bonnet

1945 - 2023

Guy Bonnet was a French author, composer, and singer. He wrote the lyrics and composed the music for "La Source", the French entry in the Eurovision Song Contest 1968, performed by Isabelle Aubret. In 1970, he participated himself in the contest for France. Bonnet wrote and composed songs for various artists. Bonnet died on 8 January 2024, at the age of 78.

THOSE WE HAVE LOST



James Kottak
1962 - 2023

James Kottak was an American drummer, best known for his work with the German hard rock band Scorpions, which he joined in 1996. At the time of his firing from the band in 2016, he was their longest-serving drummer. Kottak was also an original member of Kingdom Come, of whom he was their drummer from 1987 to 1989 and again from 2018 to his death in 2024, and he had his own band Kottak, formerly known as KrunK. Other bands Kottak played for were Montrose, Warrant, Wild Horses, the McAuley Schenker Group, and Buster Brown.



Rashid Khan
1968 - 2023

Rashid Khan was an Indian classical musician in the Hindustani tradition. He performed his first concert at age eleven. He was awarded the Padma Shri, as well as the Sangeet Natak Akademi Award in 2006. He was awarded the Padma Bhushan, India's third highest civilian award, in 2022 by the Indian Government in the field of Art. Rashid Khan died on January 9, 2024, at a private hospital in Kolkata. He had been battling cancer.

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Karel Janovický
1930 - 2023

Karel Janovický was a Czech composer, pianist, BBC producer and administrator who lived in the United Kingdom from 1950. He was one of the youngest of the group of European émigré composers who came to live and work in Britain during the 1930s and 1940s to avoid persecution at home. He was the son of Bohuslav Šimsa, a baritone soloist at the Plzeň Opera.



Diego Molina
1992 - 2023

Diego Gallardo Molina was an Ecuadorian singer-songwriter, musician, cultural manager and civil engineer, also known professionally as Aire del Golfo. At the age of 12, he received a guitar as a gift from his parents, which prompted his interest in music. In 2019, he debuted on stage, going on to release several singles. Gallardo was killed on 9 January 2024, at the age of 31, during the 2024 Ecuadorian conflict, when he was hit by a stray bullet while out searching for his son to take him home for safety.

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Tamara Milashkina
Тамара Милашкина
1934 - 2023

Tamara Andreyevna Milashkina, née Mirnenko was a Russian lyric and dramatic soprano. A member of the Bolshoi Theatre from 1958 to 1989, she also appeared at La Scala in Milan, throughout Europe and at the Metropolitan Opera. In 1973, she

received the title People's Artist of the USSR, and the Glinka State Prize in 1982. Tamara Milashkina died in Vienna on 10 January 2024, at the age of 89.



Audie Blaylock
1962 - 2023

Audie Blaylock was an American singer, guitarist, mandolinist and composer in the bluegrass tradition. Learning to play the guitar at age 8, he went on to play guitar and mandolin in several bands, such as Jimmy Martin and the Sunny Mountain

THOSE WE HAVE LOST

Boys, the Lynn Morris Band, and Rhonda Vincent and the Rage, as well as working on smaller musical projects and releasing solo works.



Sigi Schwab
1940 - 2023

Siegfried "Sigi" Schwab was a German guitar player and teacher, having performed on more than 15,000 recordings for film, television, and as an accompanist to various artists. He played in a wide variety of styles, including baroque and jazz. Schwab played in German groups like Et Cetera (German band), Embryo, and with Ramesh Shotham. In 1980 Schwab played with Chris Hinze at the 5th North Sea Jazz Festival. Schwab died on 11 January 2024, at the age of 83.



David Lumsdaine
1931 - 2023

David Newton Lumsdaine was an Australian composer. He studied at the New South Wales Conservatorium of Music (as it was then known). He moved to England in 1952 and for a while he collaborated on several projects. In London he studied composition at the Royal Academy of Music with Lennox Berkeley. In 1970 he took a lecturing position at Durham University. In 1981 he took a post as senior lecturer at King's College London. He is published by The University of York Music Press and Universal Edition. Over the course of his career, he released over 30 works. David Lumsdaine died on 12 January 2023, at the age of 92.

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Bill Hayes
1925 - 2023

William Foster Hayes III was an American actor and recording artist. His song "The Ballad of Davy Crockett" hit the top of the Billboard charts in the between March and May of 1955. Following a successful career as a musician that began in the late 1940s, Hayes began to focus on dramatic acting parts in the late 1960s, which led him to be cast in a role that gained him additional fame to a younger generation.



Romuald Twardowski
1930 - 2023

Romuald Twardowski was a Polish composer, pianist, organist and academic teacher who studied in Vilnius, Warsaw and Paris. In a style described as "developed Neoclassicism", he composed operas, ballets, instrumental music and vocal works, especially sacred music for both Catholic use and the Orthodox Church. He achieved international prizes for his compositions, and many works were recorded in anthologies. He was professor at the State Academy of Music in Warsaw from 1972 to 2008.

THOSE WE HAVE LOST



Jo-El Sonnier
1946 - 2023

Jo-El Sonnier (born Joel Sonnier) was an American singer-songwriter and accordionist who performed country music and Cajun music. Originally signed to Mercury Nashville Records, Sonnier charted several minor singles on the Billboard country charts in the late 1970s. By the late 1980s, he had signed to RCA Records, breaking through with the Top Ten hits "No More One More Time" and a cover of Richard Thompson's "Tear-Stained Letter". Although his chart success waned at the beginning of the 1990s, he continued recording music, releasing more than thirty

albums primarily on independent labels. Sonnier died of a heart attack on January 13, 2024.



Bruno Ducol
1949 - 2023

Bruno Ducol was a French pianist, composer and teacher of contemporary music. He was composer in residence at the Conservatoire de Lyon in 1994 and 1995, and then taught analysis at the Conservatoire de Paris until 2014. He travelled repeatedly to Greece, South America, Moscow and China. Ducol died

THOSE WE HAVE LOST

in Paris on 11 January 2024, at the age of 74, after a battle with illness for two years.



K.J. Joy
1946 - 2023

K.J. Joy was an Indian composer who was music director for the Malayalam film industry. He composed music for 71 films. He began his career as music director in 1974, after many years as an accordion recording artist for various music directors, primarily his mentor MS Viswanathan, who encouraged him to try his hand as a music director after realizing his potential. His first film was Love Letter in 1975. K. J. Joy died in Chennai on 15 January 2024, at the age of 77.



Peter Schickele
1935 - 2023

Johann Peter Schickele was an American composer, musical educator and parodist, best known for comedy albums featuring his music, which he presented as being composed by the fictional P. D. Q. Bach. He also hosted a long-running weekly radio program called Schickele Mix. From 1990 to 1993, Schickele's P. D. Q. Bach recordings earned him four consecutive wins for the Grammy Award for Best Comedy Album.

THOSE WE HAVE LOST



Serge Laprade
1941 - 2023

Serge Laprade was a Canadian singer and host on a number of Quebec radio and television stations. In the 1960s, he recorded a number of successful singles and hosted his first television broadcasts. Laprade also led a successful career as a radio host of radio entertainment shows on a number of radio stations, notably CKVL, CKAC, CKLM, CBF, CJMS and CFGL. His discography includes a dozen albums and almost 40 hit singles. Laprade died from cancer in La Prairie, Quebec, on January 17, 2024, at the age of 83.



The Soft Moon
1979 - 2023

Jose Luis Vasquez, known professionally as The Soft Moon, was an American musician, singer, songwriter, record producer, and composer. Vasquez served as the lead vocalist, multi-instrumentalist, songwriter and sole official member of The Soft Moon, which he founded in 2009. His first album with The Soft Moon was released in 2010 and the band toured in 2011. The Soft Moon's fifth and final album, *Exister*, was released on September 23, 2022. Vasquez died in a Los Angeles home on January 18, 2024, at age 44, in the same incident as the death of techno music DJ Silent Servant.



THOSE WE HAVE LOST



Silent Servant 1977 - 2023

John Juan Mendez, who recorded as Silent Servant, was an American techno DJ and music producer. He started to DJ at the age of 16. Mendez began releasing music as Silent Servant in 2006 with his "The Silent Morning 12". In November 2023, he issued his last record, "In Memoriam" via Tresor Records. Mendez died on January 18, 2024.



Ivan Moody 1964 - 2023

Ivan Moody was a British composer and musicologist. Moody was active as a conductor, having directed multiple ensembles. His research interests included the music of Eastern Europe, especially 20th century and contemporary music from Russia and the Balkans, and more.

THOSE WE HAVE LOST



Katelele Ching'oma
1991 - 2023

Katelele Ching'oma was a Malawian musical artist and songwriter known for his breakthrough hit song "Asowe" in 2009 and other songs. He released his debut album Ndili Nawo Mwayi in 2011. On 17 January 2024, Ching'oma died due to liver damage at Kamuzu Central Hospital in Lilongwe. He was 32.



Mary Weiss
1948 - 2023

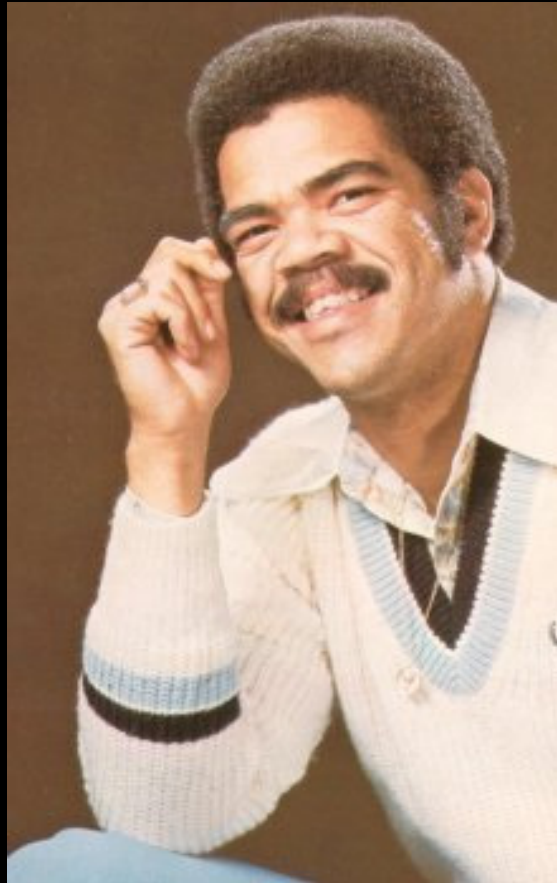
Mary Weiss was an American singer, best known as the lead singer of the Shangri-Las in the 1960s. She then vanished from the music scene for decades, returning in 2007 to record her first solo album with Norton Records. With their growing popularity, the Shangri-Las became a leading all-Jewish girl group in the 1960s. After several years together, the group split in 1968. In 2005, Weiss left her job in commercial interiors to get back into music. In March 2007, Norton Records released *Dangerous Game*, a critically acclaimed solo album. Weiss died on January 19, 2024, at the age of 75.

THOSE WE HAVE LOST



Marlena Shaw
1942 - 2023

Marlena Shaw (born Marlina Burgess) was an American jazz, blues, and soul singer. Shaw began her singing career in the 1960s and continued to perform until her death. Her music has often been sampled in hip hop music, and used in television commercials. Shaw died on January 19, 2024, at the age of 81.



Pluto
1950 - 2023

Pluto Shervington, also known as Pluto, was a Jamaican reggae musician, singer, engineer, and producer. Shervington began his career in the early 1970s as a member of the showband Tomorrow's Children. He began to release music in the mid-1970s, also working as a producer around the same time. Shervington moved to Miami, Florida, in the summer of 1977, while continuing to record. In addition to his work as a singer, Shervington gained a reputation as a talented bass guitarist, and

THOSE WE HAVE LOST

as a recording engineer. Shervington died at a hospital in Miami, Florida, on 19 January 2024, at the age of 73.



Charis Costopoulos
Χάρης Κωστόπουλος
1964 - 2023

Charis Costopoulos was a Greek singer-songwriter, poet, and composer. He started his career in 1975, at the age of 11, playing bouzouki. His albums were released on labels such as RCA Records, Virus Music, and Heaven Music. He died of cancer on 20 January 2024, at the age of 59.



Ewa Podleś
1952 - 2023

Ewa Podleś was a Polish coloratura contralto singer who had an active international career both on the opera stage and in recital. She was known for the agility of her voice and a vocal range which spanned more than three octaves. She became known for winning international competitions after her studies, such as in Geneva and Athens in 1977. In 1984 she became a member of the Grand Theatre in Warsaw. She performed regularly at opera houses and festivals in Europe and America. Podleś died on 19 January 2024, at the age of 71.

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



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**



change.org

visit stonehengealliance.org.uk for further details

GONZO
MULTIMEDIA

Eclectic & Unique!
THE LABEL FOR CONNOISSEURS

Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



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

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

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

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



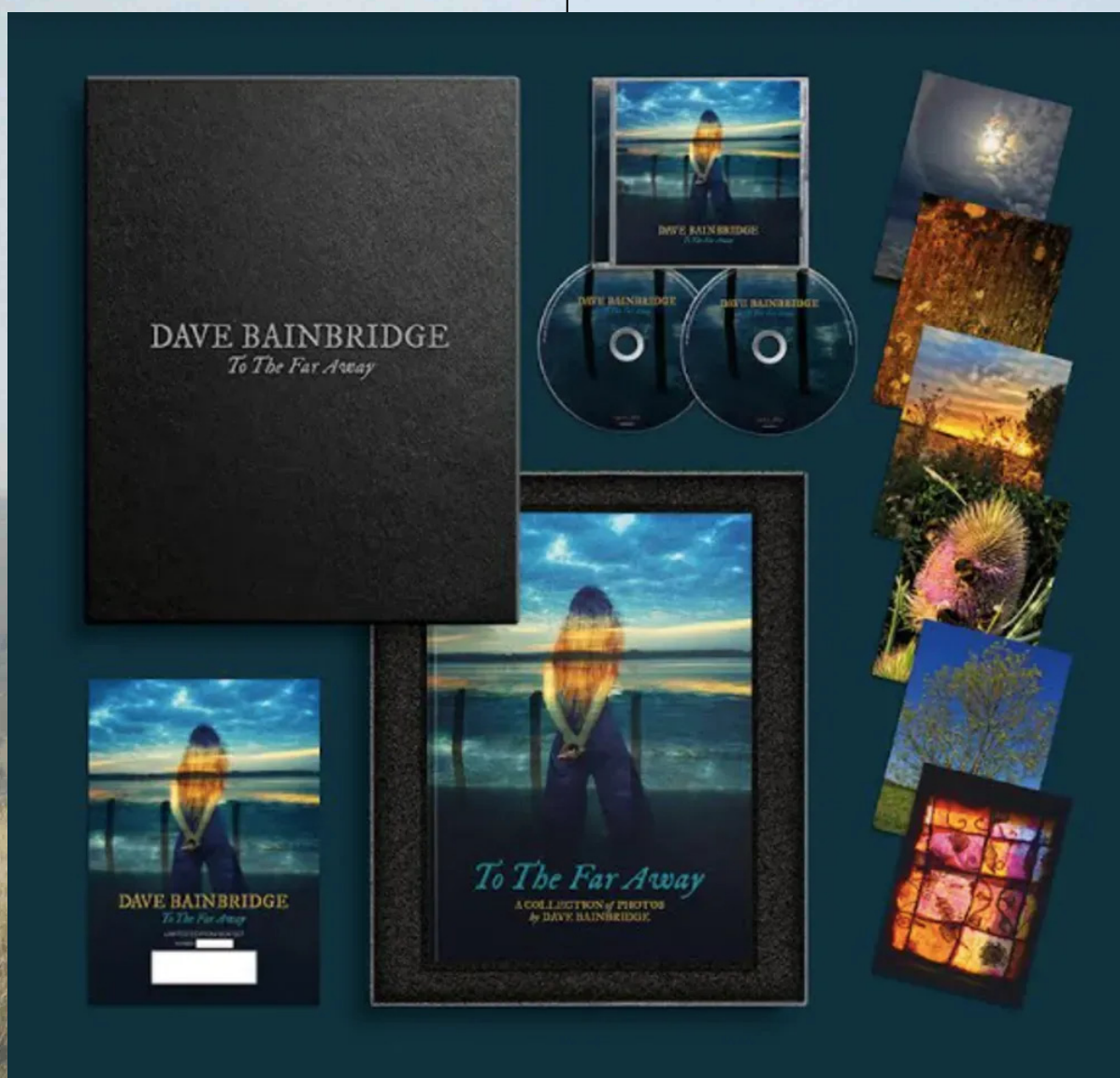
Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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



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actions



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Gonzo #27 The Prog shirt

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Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



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actions



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

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



From danger to safety...

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

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

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

One more thing....

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

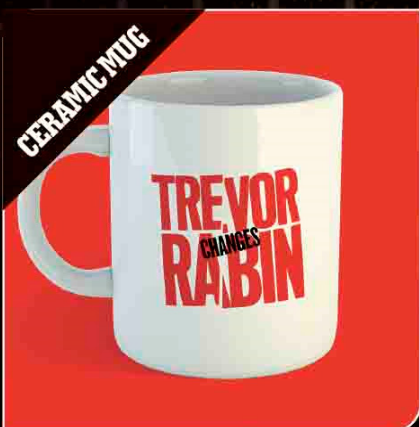
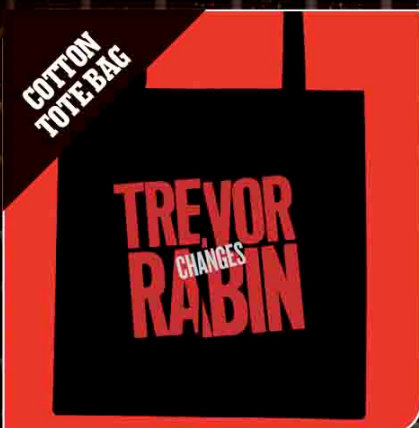
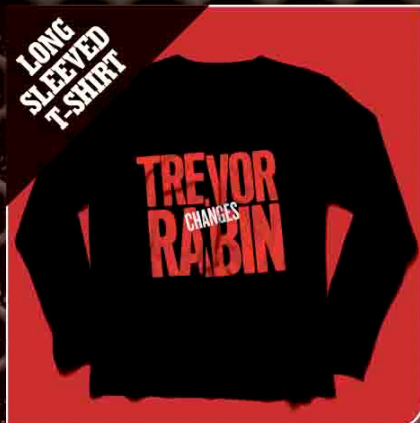
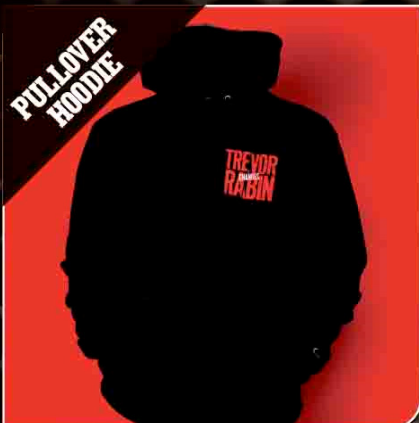
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**Real Art Real
Experiences
By
Can't Be Copied**

It's unusual, in this digital age, to find a debut release that is not available on all the regular streaming platforms but, the debut release from Can't Be Copied is one of them. Real Art Real Experiences is only available from

cantbecopiedhiphop.com

STEVE RIDER



So, lets learn a bit more about Can't Be Copied; CBC is K.A.O.\$ Da Rowdy MC, Mr Roka and Stanton Miles who are dedicated to the foundations of Hip Hop. Both being parents they point out that they will not need those Parental Advisory labels but, at the same time, they also don't promote any BS.

K.A.O.\$ Da Rowdy MC from Charlotte North Carolina, originally from Newark New Jersey, started writing at the age of 7 and had been performing since he was 14. His name K.A.O.\$ stands for Killing All Opponents \$wiftly and it was his childhood friends who named him KAOS when he was 13, the name stuck, and he kept it due to the fact those who gave him the name are no longer with us. He has been influenced by many different genres of music but, with Hip Hop the influence came from 80's and 90s, which helped

him shape his own expression of Hip Hop, while still staying dedicated to its true foundation. A dedicated father, he writes about his own experiences and how he views life, using personal and meaningful lyrics. He also produces and prides himself on being versatile and different.

Mr Roka hails from County Durham in the UK and uses his skills to make the kind of music that he wants to listen to. Most of his inspiration has come from buying records during the 90's and early 2000's. Since that time, he has remained an avid music fan, drawing inspiration from everywhere. The labels that have been the biggest inspiration to his music are the likes of Mo Wax, Grand Central, Ninja Tune, Wall of Sound and Def Jam, to name a few. The biggest inspirations on his production style come from Mark Rae, Pete Rock, DJ Premiere, Q-Tip, DJ Spinna, Lord Finesse, Diamond D, Todd Terry, and The Bomb Squad.

Stanton Miles is from Newcastle UK and started out as the DJ for the first UK Hip Hop group to rap in 'geordie' accent, the New Avengers who hailed from North Tyneside. Back then he went under the name DJ Murder One. Since 1991 he has held residencies in nightclubs and bars in the area and has also put out a few radio shows along the way, including The Scratch show he currently presents on Method Radio.

With all that said, it is obvious that there is some major Hip Hop blood running through the veins of Can't Be Copied, which leads you to get some hefty anticipation over what you are about to hear. Real Art Experiences is sixteen tracks deep, six of which are skits, and also features the turntable skills of one DJ Stanton Miles on four of those. Now, before I get into the album, here is what the guys have to say about what you are about to hear "The album paints a picture of the life and influences of K.A.O.\$ Da Rowdy MC and Mr Roka. The album shows both sides hip hop, as it aims to uplift as well as show values of the



culture and where they came from. The group believes Hip Hop has foundations and principles from its inception and they want to show they believe them all”.

So, lets get into it...

Kicking off with Skit 1, bass and drums form the sparse background sound for this intro as K.A.O.\$ really sets the scene for what's about to come before Soulatified really kicks things off with keys, bass and drums, bringing an infectious funk vibe that will have you moving from first note. K.A.O.\$ opens proceedings with a blistering display of

intricate and intelligent wordplay that flows through your awareness at such a pace you need to take a deep breath. Luckily there is a brief pause with Skit 2 as drums and keys form funky little background for K.A.O.\$ to grab some hater spray before continuing with Hitting Hard, the first track to feature Stanton Miles on the cuts, has a proper boom bap sound drums, bass and some interesting little electronic sounds and samples; mix all that with the classic samples and cuts and this one will have you bouncing. Here it's all about taking that Hip Hop energy to the live stage with a dope beat from Mr Roka for K.A.O.\$ and the crowd to react back and forth. Hard rhymes and hard



beats, this is Hip Hop and this is what it's all about right...

The turntable trickery of Stanton Miles takes centre stage on Skit 3 over a heavy beat from Mr Roka as Can't Be Copied celebrate the Hip Hop DJ. Stanton Miles keeps the turntables buzzing for Reup Pt 2 as Mr Roka brings a pounding beat with some keys and electronic elements that have you thinking of warm summer nights rollin' deep but, keeping a low profile and getting everything, you need but, keeping your wits about you, not attracting attention, never regretting your actions, and doing what's best. Power To Change drops with more of a jazz influence with keys, drums, and heavy bass aspect. The message on this is an uplifting one that looks at how you are the one that has the power to change all those struggles and hurdles you face in life. It's all about changing your perspective on what is in front of you and always finding the positive part, the learning that you can take from it. Do that and you will never become bogged down by life's negativity.

Heavy bass, drums, occasional horns and ethereal strings form the backdrop to the Struggle, all of which combines to bring deep vibe that touches you. This one really continues the message from the previous track, it's all about recognising that we all go through some tough times, it's a part of life but, our strength and resolve carries us through these times towards light and the sunshine that is always there, behind the clouds.

A short interlude with Skit 4 finds us carried on a dope beat with hand claps while K.A.O.\$ points out that its best to be independent out there these days, not relying on others but, to make those moves and do it yourself. Boom bap drums, bass and horns are the main components to Mr Roka's beat on Figure It Out. With that funky beat getting you out your chair, K.A.O.\$ speaks on never losing sight of your dreams; it's all about putting in the work on whatever is your passion and making those dreams a reality. If you have the seed and a dream, all you need to do is plant the seed,

nurture that seed and learn how to help it grow and one day all that hard work will pay off when the reality of your achievement is finally realised. Skit 5 brings another element of the Hip Hop culture to the forefront as K.A.O.\$ takes on the role of a graffiti writer. The heavy beat almost fades into the background, echoing that feel of being out in the train yard attempting to get up before the cops spot you. The graffiti theme continues with Vandals as K.A.O.\$ relates some slick tales of his exploits as a writer. Mr Roka provides a pounding beat that is drum heavy with some keys that gives this one a solid Hip Hop vibe that not only feels at home with the graffiti vibe but, also has a sound that would work so well for the breakers too.

One last interlude with Skit 6 which has a proper funky little beat from Mr Roka and see's K.A.O.\$ reminding MC's to never get too cocky and try to be something you're not, and to always keep it real. The Student takes it to the classroom as K.A.O.\$ speaks on what it is to learn from those who have gone before. If you are making Hip Hop music, then you have to know the history of the music and know those who laid the foundations of sound you now call your stage. Mr Roka brings a real heavy sound here with drums, heavy bass, keys and more which really serves to cement the message this track brings. The penultimate track is the last to feature the talents of Stanton Miles, Say It Phunky has a proper funky Hip Hop vibe with drums, bass, horns, and cuts bringing an injection of energy that has a real party vibe to it. While your head nods from front to back and side to side, its all about keeping it phunky in whatever you say. You can speak on any subject, serious or just for fun but, whatever you say just keep it phunky, that way you can't fail to rock the party. All too soon we are into the final track of the album, Speak My Mind, which has a more mellow feel with laid-back drums, keys, and horns, bringing the kind of vibe you just wanna kick back to. Here K.A.O.\$ draws on more of those personal life experiences to paint an audible picture of what he sees

going on in the world around him. When you feel with your heart and speak that from your mind, it will be you that speaks those words, and they will not be coloured or influenced by others.

As Debuts go Real Art Real Experiences easily stands tall and proud among recent releases. Can't Be Copied seamlessly mesh the Real Art (Hip Hop) with the Real Experiences (K.A.O.\$'s Life Experiences) which brings a real feel of authenticity to the entire project; you can really feel the desire to bring that authentic sound, a true view of what life is, and the passion for what Hip Hop culture truly is. You feel that within these guys beats those hearts that have a true desire to bring something different to the scene, something that can be heard by any audience and that will speak to them all. It's almost like there is an unwritten rule here that says it is important for the music of Can't Be Copied to be heard by all, including the children, because they are our future after all and the earlier, they can begin to digest the truth and how to convey that truth to others, it can only be a good thing.

Without a doubt Real Art Real Experiences is a true Hip Hop album. Mr Roka's production is solid and consistent from beginning to end creating the sound to fit the mood but always keeping an element of uplifting vibes and energy. You can feel the influence of those producers and labels, mentioned above, running throughout the album but, the sound has an element that says, 'this is my sound, no matter the influence' and it is that uplifting element that has does it and does bring a vibe that is still authentic while retaining that link to the roots of real Hip Hop.

K.A.O.\$ Da Rowdy MC makes his mark here by not just showing his pedigree as an lyricist by mixing up flows and styles but, by bringing complex and intelligent rhymes that seem to keep you hanging on his every word, and not just that but, he does what few emcees do, by delivering every single bar without a single curse



word, and there are not many out there who chose to do that these days but, it does open up the music of *Can't Be Copied* to a whole different audience and allows it to be played on the radio without the need for editing (something that will make my upcoming community radio show easier).

The appearance of the UK's Stanton Miles on the decks for the group is also a true pleasure here as it puts the icing on the cake of a true Hip Hop album. I know I have said this a number of times, and probably will again but, having a scratch DJ on an album or track just adds to that authentic Hip Hop sound. I mean, Hip Hop began with the DJ and the emcee, two turntables and a microphone, these are the true roots of the culture's musical element and, perhaps, the roots of the culture itself, and Stanton Miles brings that element to life here, displaying his credentials on the decks to great effect. While I'm speaking of Stanton Miles, I'd like to take this opportunity to thank him for bringing *Can't Be Copied* to my attention, as without him this one might have slipped under my radar, so my humble thanks to Stanton Miles.

Overall, *Real Art Real Experiences* is solid Hip Hop album that draws on and



gives thanks to the true Hip Hop culture, not just the music but all the elements. You might not think that there is not so much mention of Breaking but, it is there, and you can feel it in the music as well. It is an album that is a true joy to listen to and one you won't have to turn off when the kids come in the room, or you can bump in the car safe in the knowledge you won't offend anyone (insert smiley face here).

Real Art Real Experiences is available now from CBC Hip Hop, link below...

If you subscribe to the mailing list you will get *The Student* track free too, that's a bonus...

On That Note,

I'll see ya next time,

Steve.



MARK AT THE MOVIES

Mark Raines



Directed by Ben Wheatley

Release dates

29 January 2021 (Sundance)

16 April 2021 (United States)

17 June 2021 (United Kingdom)

Plot

Martin Lowery is a scientist sent to a government-controlled outpost while an unspecified pandemic has ravaged the country. The outpost is located in an unusually fertile forested area outside Bristol to help in the studies and experiments of his former colleague and ex-lover Olivia Wendle

regarding using mycorrhiza to increase crop efficiency. After passing a physical examination and meeting his park guide Alma, he learns of the local legend of Parnag Fegg, a woodland spirit. The following morning, Martin and Alma begin their two-day hike toward Olivia's site.

Alma informs Martin that Olivia has not been heard from in months. The pair come across an abandoned tent, with the remaining items indicating it belonged to a family. The next night, Martin discovers a rash on his arm before he and Alma are assaulted by unknown assailants who also raid their camp, destroy their equipment, steal their shoes, and loot some of their supplies. Without his shoes, Martin badly cuts his foot.

They are approached by Zach, a man living in the woods who offers to lend

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

the pair some shoes. Taking them to his own campsite, Zach disinfects and stitches Martin's wound and gives them both food and a drink. Martin and Alma begin to lose consciousness and realize they have been sedated. While they are unconscious, Zach takes ritualistic photos of them in strange clothes and positions and stitches a strange symbol and animal gut into Martin's arm.

Upon waking up Zach describes the symbol as a mark to be seen by a presence in the woods, claimed by him to have once been an ancient sorcerer who placed his essence in a standing stone somewhere in the forest. Martin's foot becomes infected from his injury and Zach sloppily amputates some of his toes with a hatchet.

Alma acquires a discarded blade to free herself and Martin before attacking Zach. Martin and Alma flee, but become separated. Zach pursues Martin, who stumbles across a pair of bodies, presumed to be the owners of the abandoned camp. After encountering the standing stone, Martin is found and rescued by Olivia. Alma independently makes her way to the camp, and Zach is driven away by the amplified sound and lights set up around Olivia's site.

The next morning, Olivia cauterizes Martin's foot as she explains her project. She reveals that Zach is her ex-husband, and that the pair were following the directions of a centuries-old book on local legends. He had been helping her to try and communicate with the presence inside the stone, using the lights and noises from an electronic soundboard, but disapproved of her approach and left. Unable to trust

Olivia and fearing that Zach is still after them, Alma tries to convince Martin that they need to leave, but he will not be drawn on the nature of his relationship with Olivia and she refuses to abandon her research.

The next morning, the site is surrounded by a thick mist containing fungal spores, trapping them. They send Alma through the mist in a hazmat suit, but the spores make it through her protective clothing and subject her to horrifying visions. That night, the mist continues to close in on the site as Zach arrives, telling them to communicate with the standing stone using the sounds and lights as well as to consume a "sacrament," a mixture of ground mushrooms alluded to in the book.

Martin agrees to drink the sacrament and waits for it to take effect. Zach ambushes Alma and prepares to sacrifice Martin. Alma makes her way back to camp, where she finds Olivia in her tent surrounded by staged photographs of her and Zach's victims. Olivia attacks Alma, but she fends her off. Zach hears their struggle and rushes back to camp, where Alma kills him. She then pursues Olivia back to the standing stone as the mist overtakes the camp, and they are all subjected to more visions from the spores.

By morning, Alma and Olivia suddenly find themselves far from the stone, broken out from their trances. Olivia, overcome with awe, collapses on the ground. Alma then approaches a waking Martin by the stone and, speaking with a distorted voice, she offers to guide him out of the woods

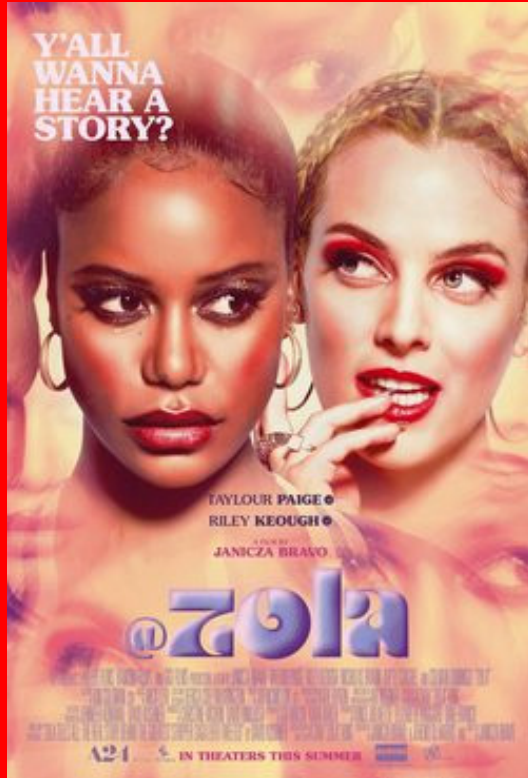
Film Trailer

<https://youtu.be/l1EeY5lvcg?si=ex9HQ4svMZ7-zO9u>

Hostile environment" of the forest primeval

Running Time 1 H 47 M
Rated 15

3 out of 4 stars



Directed by Janicza Bravo
Screenplay by Janicza Bravo
Release dates
January 24, 2020 (Sundance)
June 30, 2021 (United States)

Plot

Aziah "Zola" King, a self-assured waitress and part-time stripper in Detroit, meets Stefani, an outgoing and crass fellow stripper, while serving her at work. Stefani invites Zola to dance with her at a club that night, and the two become friends. The next day, Stefani proposes that Zola join her on a road trip to Tampa, Florida, the location of a

strip club where Stefani claims the two can make significant money. Zola joins Stefani; her mysterious roommate, X; and Stefani's dimwitted boyfriend, Derrek, on a road trip.

Upon arriving in Tampa, Stefani, Zola, and X leave Derrek at a seedy motel while they visit the club where Stefani claims her friends earned over \$5,000 in one night. The two perform at the club, but do not net nearly as much as Stefani insisted they would. After, Zola learns that Stefani and X have posted photos of her and Stefani in a Backpage advertisement, selling them for sex. Zola attempts to leave, but is threatened by X, who reveals himself to be Stefani's pimp.

X brings the women to an upscale hotel, where Stefani proceeds to have sex with a male client. Zola, who does not wish to participate, is incredulous when she learns that X is charging only \$150 per client. Zola edits the Backpage advertisement, changing the rate to \$500 to help Stefani earn more money; by the end of the night, Stefani has made over \$8,000. X is initially insulted by Zola's intervention, but quickly grows impressed. Meanwhile, Derrek, left to his own devices, befriends a man named Dion whom he meets at the motel. When X, Stefani, and Zola return to the motel, X is enraged to discover that Derrek informed Dion about their reason for visiting Tampa. Worried that Dion and his associates will rob them, X forces the group to flee.

After arriving at another hotel, X arranges for Stefani to see more clients at various locations, while a reluctant Zola stands by to ensure Stefani's safety. When Derrek realizes Stefani is again engaging in prostitution, he argues with her, revealing to Zola that Stefani has

manipulated other dancers into unwittingly participating in similar prostitution rackets. Zola is angered and loses all trust in Stefani. Derrek and Stefani's quarreling is interrupted when X bursts in with Baybe, his lover and madam, who is armed with a gun. After calming the situation, X gives Zola a gun for the women's protection, and Stefani and Zola are sent out so Stefani can continue to meet with clients.

After Stefani engages in a gang bang at a private residence, the two women visit another hotel, where a client has responded to their Backpage ad. Upon opening the hotel room door, Stefani is grabbed by the client and forced into the room. A terrified Zola flees and calls X and Derrek on her phone. The three return to the room and find the men inside are Dion and an accomplice, armed with shotguns, who have posed as clients in order to rob Stefani of her earnings. At gunpoint, X offers the men \$50,000, along with possession of Zola, if they let him and Derrek leave with Stefani, who has been beaten unconscious. As Zola is digitally penetrated against her will by Dion, X manages to draw the gun Zola has in her purse, then shoots Dion in the throat. The group flee the hotel, disposing of Dion's guns by throwing them into the Tampa Bay.

The group eventually arrives at a large, luxurious home X shares with Baybe. X finally allows Zola to leave and proclaims his possession of Stefani, but Derrek threatens to commit suicide should Stefani remain loyal to X. Derrek immediately throws himself over a balcony, landing on concrete below and injuring his head. Zola, Stefani, and X leave to take Derrek to the

hospital. In the car, Stefani proclaims her love for Zola, but is met with cool disgust as an exhausted Zola looks out the window and ignores her.

Film Trailer

https://youtu.be/24KbaKICDDI?si=2IAj_mSmJ2UAMfZT

A zany, catastrophic road-trip dramedy,

Running Time 1 H 26M
Rated 18

3 out of 4 stars



Directed by Jeff Tremaine

Release dates

February 1, 2022 (Hollywood)

February 4, 2022 (United States)

Plot

Jackass Forever is a compilation of stunts, skits and pranks intercut with on-set talking heads with its cast. The film begins with a tribute to kaiju

cinema, in what appears to be a city being overrun by a giant green monster. In reality, it is Chris Pontius' penis painted green over a small set of a city, intercut with the cast members running through a life-size set of the same city. The intro ends with the "monster" bitten by a snapping turtle and Johnny Knoxville's intro, "Hello, I'm Johnny Knoxville! Welcome to Jackass!"

Stunts and pranks with the main cast include Knoxville facing a bull resulting in dangerous consequences; Dave England unsuspectingly getting pig semen dumped on him during a fake interview about the movie; Steve-O having his penis used as a beehive; Ehren McGhehey being subjected to painful tests with an athletic cup; Pontius' penis being used as the paddle for paddle ball; a vulture eating pieces of meat off Wee Man's body; and Preston Lacy's testicles being used as a miniature punching bag. The newcomers are also featured in many of the stunts and pranks, including Poopies trying to kiss a Texas rat snake; Jasper Dolphin being shot off a ramp by large industrial fans while he's holding a parachute; Zach Holmes gliding down into a bed of cactuses; Eric Manaka riding a bicycle full speed into a false wall; and Rachel Wolfson having a scorpion sting her lips.

The final stunt, Vomitron, features Zach, Dave, Eric, Poopies, Steve-O and Jasper drinking milk while strapped to a high-speed carousel. As they start vomiting, Knoxville and the rest of the cast initiate an attack involving paintball guns, a tennis machine and multiple explosions. After assuring the stunt is over, one big explosion is set off, surprising the victims of the stunt.

Film Trailer

<https://youtu.be/QX4IyRdOS8A?si=leO6LGDyVSY2krCe>

Their mission to create what are basically the world's most stupidly elaborate frat-house hazing stunts, and to stage them with a juvenile masochistic fervor that lies somewhere between psychotic and religious

Running Time 1 H 36
Rated 18

4 out 4 stars for Stupidity



Directed by Park Chan-wook

Release dates

23 May 2022 (Cannes)

29 June 2022 (South Korea)

Plot

Insomniac detective Jang Hae-jun works in Busan and only sees his wife, Jung-an, a nuclear power plant worker residing in Ipo, once a week.



Hae-jun and his partner, Soo-wan, encounter a case where a retired immigration officer, Ki Do-soo, is found dead at the foot of a mountain he often climbed. They interview his much younger wife, Song Seo-rae, an emigrant from China who works as a caretaker for seniors. They suspect her because of her insufficient displays of grief, a scratch on her hand, bruises on her legs and torso, and a tattoo of Ki's initials in the manner that he also marked his belongings.

Hae-jun conducts further interviews with Seo-rae and conducts nightly stakeouts outside of Seo-rae's apartment building, becoming infatuated with her in the process. Seo-rae observes him outside her building, and witnesses one of his other investigations in turn. Seo-rae's Monday client says Seo-rae was with her on the day that Ki died, and camera footage is found showing Seo-rae outside her Monday client's home

shortly before Ki's time of death. Questioned about her background, Seo-rae admits that in China she killed her terminally ill grandmother with fentanyl pills when requested to do so. Before dying, she told Seo-rae to go to Korea to climb the mountain her Korean grandfather, an independence fighter in Manchuria, had left her. Seo-rae gives Hae-jun letters written by Ki admitting to corrupt business dealings, including a letter sent to a subordinate that Hae-jun interprets as a suicide note. Hae-jun rules that the death was a suicide despite Soo-wan's doubts and informs Seo-rae that she is no longer a suspect.

Seo-rae and Hae-jun go on a date at a Buddhist temple, visit each other's homes, and become close. At his apartment, Seo-rae burns Hae-jun's photo evidence from her husband's case, reasoning that Hae-jun's insomnia is caused by his haunting cases. One day, substituting for Seo-rae at her Monday client, Hae-jun learns that Seo-rae and the client have the same model of cell phone, and that the client has dementia and does not know the day of the week. On the client's phone, he sees that the housebound woman apparently walked up 138 flights of stairs on the day of Ki's death. Hae-jun realizes Seo-rae switched her phone for her client's and then climbed the mountain to push Ki off, resulting in her bruises and scratches. Confronting Seo-rae in her apartment, he concludes that she also forged the suicide note and, to her consternation, accuses her of getting close to him to destroy his evidence. Hae-jun says Seo-rae has destroyed his pride in his job and that, since meeting her, he has become "shattered"; nevertheless, he has covered up the evidence and instructs her to throw the incriminating phone into the sea before leaving.



Thirteen months later, Hae-jun has moved to Ipo to live with Jung-an after developing depression and more severe insomnia. At a fish market with Jung-an, he encounters Seo-rae with her new husband Im Ho-Shin, a business investor. The next day, Ho-Shin is found dead in his mansion's swimming pool. Hae-jun takes on the case and is convinced Seo-rae is the culprit. She admits only to draining the pool so that Hae-jun would not be disturbed by the blood. Sa Cheol-seong, a Chinese immigrant, soon confesses to killing Ho-Shin for defrauding his late mother of millions of dollars. Sa denies that Seo-rae played any role and reveals he had installed a tracker on Seo-rae's phone so he could find where Ho-Shin lived.

Hae-jun confronts Seo-rae at the mountain her grandfather left her. She reaches Hae-jun at the edge of the mountain and hugs him. Seo-rae reveals that she kept the phone with incriminating evidence from Ki's case and proposes that he use it as a way to "reinvestigate" her. They kiss passionately. Hae-jun returns home, where Jung-an suspects him of having worked with Seo-rae to murder Ho-shin, and leaves him.

The next day, Hae-jun learns from Sa that Seo-rae visited Sa's mother in the hospital on the day that she died. He concludes that Seo-rae slipped the mother the remaining fentanyl pills she had in her possession, knowing Sa would kill Ho-Shin as soon as his mother died. Hae-jun tracks Seo-rae's phone via the tracker Sa installed and chases her to a beach. Over the phone, she tells him that Ho-Shin had discovered a phone recording where Hae-jun told Seo-rae that he loved her, and that Ho-Shin had planned to expose their illicit relationship. Hae-jun does not recall telling Seo-rae that he loved her, though she says she began loving him as he stopped loving her. At the beach, he finds her empty car and the cell phone, which contains the recording of his instructions for Seo-rae to destroy the phone with evidence from Ki's case. Further out on the shore, Seo-rae digs a pit in the sand and gets in it as the tide rises, letting it drown and bury her. Hae-jun arrives at the beach and is unable to find Seo-rae, unaware that she is buried in the sand beneath him. He searches desperately for her and cries in anguish.

Film Trailer

https://youtu.be/d9BR3Z_-Hh8?si=k51rhptpZHe7QEZI

Every frame is like a painting, with hints to character motivation and plot twists."

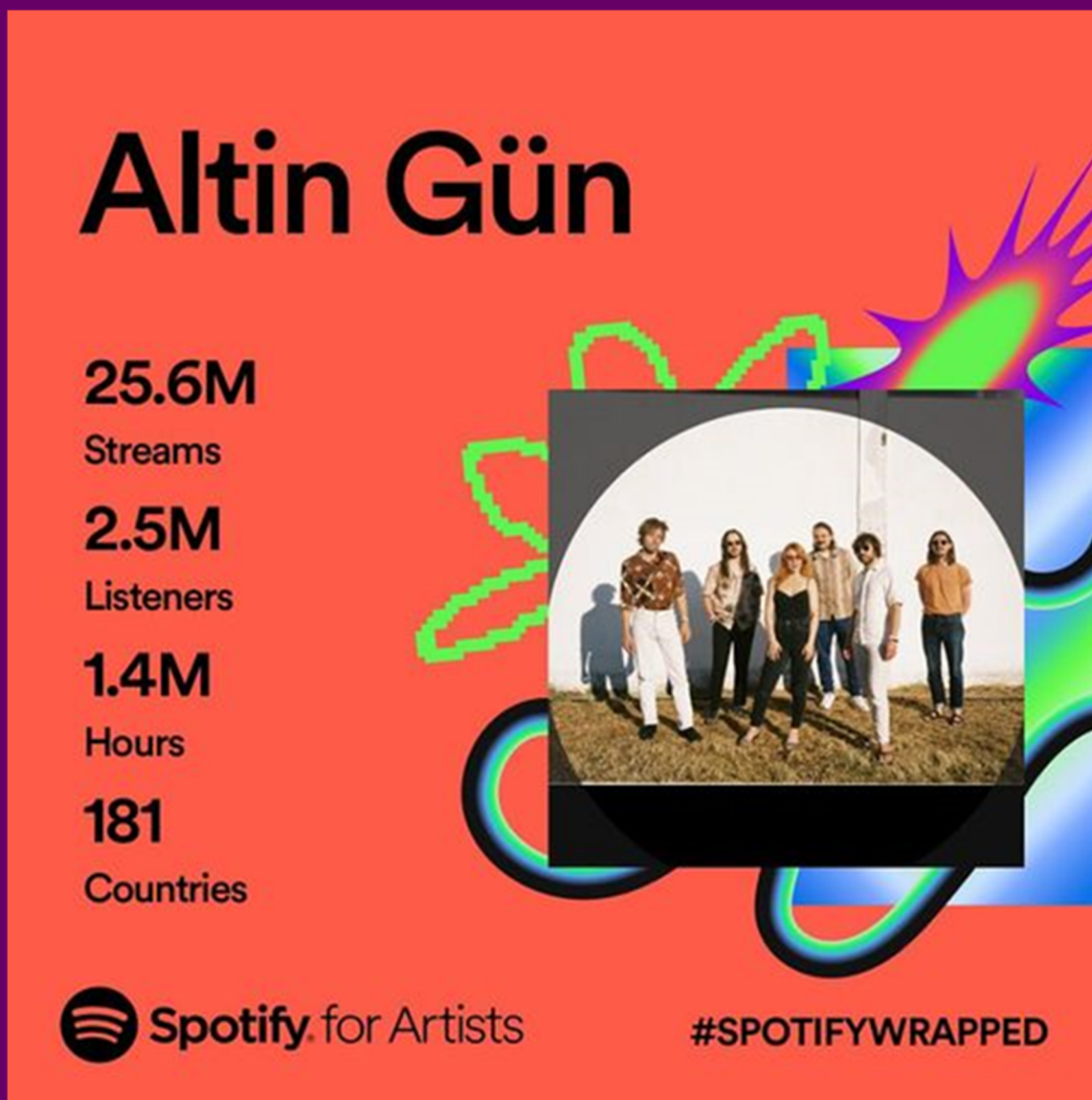
Running Time 2 H 19 M
Rated 15

Decision to Leave Trailer #1 (2022)
Marc
4 out 4 stars

Altın Gün – A Turkish kind of world-psychedelia

*An introduction of sorts to a Turkish/
Dutch musical phenomenon from Alan
Dearling*

Spotify 2023 statistics for:



alan dearling



As my friends and work colleagues well know, I used to have an apartment in Turkey for over a dozen years, worked there occasionally, and made an effort to listen to and buy a fair amount of Turkish music. I've also spent a lot of time in the Netherlands, where there is a significant Turkish and Kurdish population. And the music of **Altın Gün** is my kind of music. It's based on folk music, expanded by jazz, rock world-sounds and it blasts the ears and eyes with a transcendent patina of psychedelic colour.

From Wikipedia we learn that:

"Altın Gün (meaning Golden Day in Turkish) is a Turkish psychedelic rock, also known as Anatolian rock, band from Amsterdam, Netherlands. It was founded by bassist Jasper Verhulst in 2016 when he posted an ad on Facebook looking for Turkish musicians. Their style has been

described as 'psychedelic' with a 'dirty blend of funk rhythms, wah-wah guitars and analogue organs'."

I rather like the French description that it is 'musique cosmique'! Their two vocalists are Turkish and the other four members are Dutch.

The band are incredibly hard-working, hard-travelling. In 2023, their latest album 'Ask' was released to considerable acclaim. And lots of frenetic excitement, especially for those who have seen them live. Here are two videos produced by the French company, Arte. The second one features a May 2023 concert and displays their artfulness, and how they've developed into a real world musical treasure. The first shorter video of them live at Cabaret Sauvage in Paris:



<https://www.youtube.com/watch?v=XN1xDwhSqwA>

And here's the link to a full length show. A word of warning, it takes a while to get going. Low-key jazzy sounds at first before erupting into a powerhouse when their vocalists join their instrumental opening trio line-up. You can always fast-forward. Altın Gün are a veritable Turkish/Dutch gemstone:

<https://www.youtube.com/watch?v=LyBCKjo6gPw>

Fundamentally, they've evolved from a relatively straightforward Turkish rock-folk ensemble. Adding many jazz and synth elements. But once they get into full-on psych with the added sounds of Turkish pop vocalisation and some instrumentation such as the electronic-saz formation, they are an awesome psychedelic-rock outfit.

Their 2023 album 'Ask' has been a significant, somewhat underground hit across the world, bolstered by their heavyweight festival appearances and gigs in the USA, Canada, across Europe, and in Mexico. Many commentators now suggest that they are among the very top

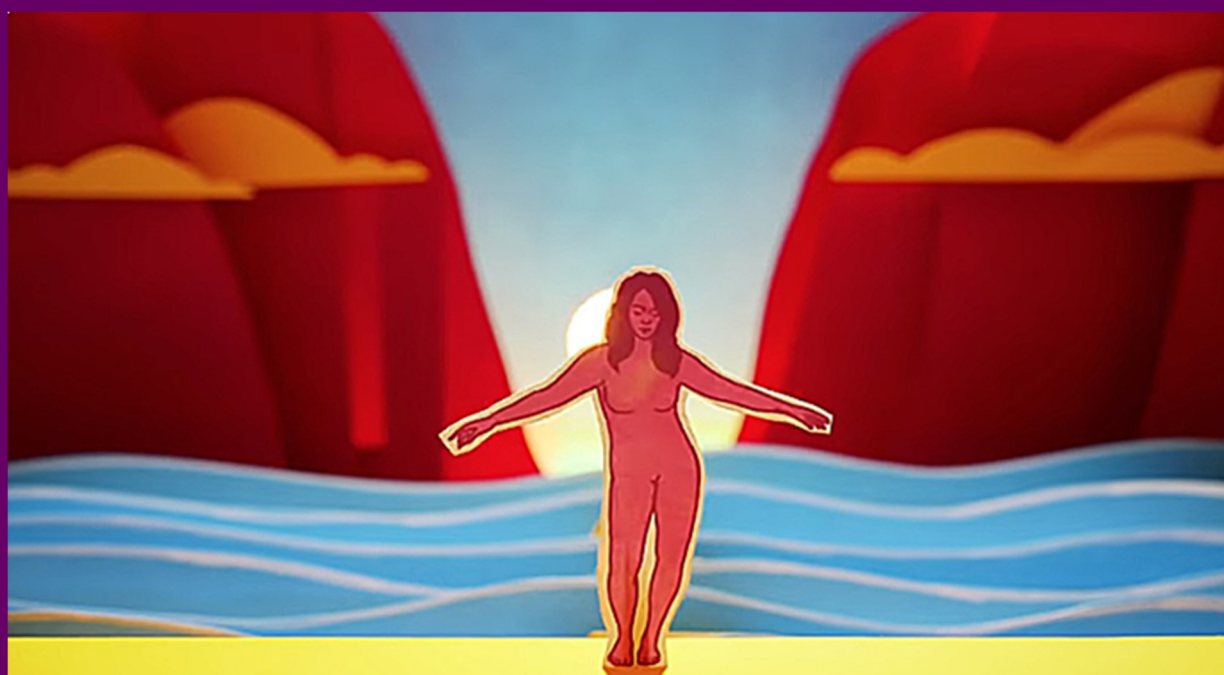
echelon purveyors of world music as we enter into 2024 and beyond. Here's record label, Rough Trade's verdict on their 2023 album, Number 14 on the Rough Trade 'Albums of the year' chart:

"Simply stunning. Their 5th album in as many years 'Ask' (deeper feeling of love), marks an exuberant return to the 70s Anatolian folk-rock sound that characterised Altın Gün's first two albums. It is a record that radiates the infectious energy found in the Amsterdam-based sextet's celebrated live performances and next levels the group's ground breaking sonic palette of Turkish psychedelic groove pop, sci-fi disco and dreamy acid folk."

I rather agree!

Here's a video made to accompany one of the tracks from the 'Ask' album. Not exactly UK PC, but mesmeric...full of Old Skool Turkish Delight: 'Rakiya Su Katamam', written by Selami Şahin, performed by Altın Gün:

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



Sick Boi REN – futuristic, humanistic words and sounds for 2024

*“Thank you, thank
you to friends on
Facebook for
telling me about
Ren,” says Alan
Dearling*

I'd totally missed out on the rise and rise, the ascendancy of Ren Erin Gill. But I'm grateful for a few emails and posts on Facebook. I thankfully checked out Ren's videos, his music, his originality. My friends mostly





since we spoke bro I know you need me you're
the Sheep I'm the shepherd know your place

learned about Ren from their own kids (perhaps even grandkids)...so thanks to them too! I bought Ren's second album, 'Sick Boi' as a 2023 Chrissie present for myself. It's something else. Not what I thought that I would like, but it's more about appreciating the scale of Ren's skills, his words, his presentation and the strangeness, the unique qualities he has brought into the world. It's rap, but it's also intently musical. And the videos are almost unbearably intense. He seems to be a modern troubadour, a bard, some kind of preacher-man. An evangelist of rap. Or, just of 'words' and 'ideas'.

He's a social campaigner too. He's raised awareness and money on a number of issues, and, for range of charities – particularly in the fields of mental health and for the RNLI. He's also become an ambassador for Welsh rap and Welsh music as a whole genre. His own health challenges and the way he has been treated in a range of health settings make him a living ambassador regarding health care and social commentary in particular – a guy who is just about winning, but knows only too well 'the score' – the realities of life's knocks and almost unbearable challenges.

The songs on the new album are wordy. They throw down a veritable verbal gauntlet.

But he hasn't grown up in a musical vacuum despite the fact that many reviews centre on his reclusive nature and ill health with the residual results of Lyme disease. He's been round the musical block and has busked many times on Brighton's streets and played with other bands. He can really play, sing and is a song-smith, who leaves an indelible impression on the psyche. He was a member of the indie hip-hop band, Trick The Fox and The Big Push, a British busking band based in the Sussex seaside resort, Brighton.

Here's the ground-breaking 'Hi Ren' from his ground-breaking 2022 video that went viral on-line. It was an almost life-changing video. Speaking and singing aloud in conversation with his 'other self'. Self-deprecating, sharing his psychosis, and critically, analytically awesome:

https://www.youtube.com/watch?v=s_nc1IVoMxc

Here are some lines from 'Hi Ren' as published on-line:

"Up until I was 9 years old, I would intermittently hear a voice in my head that was not my own. The voice was distinctly different to mine, and always negative. It would self criticise or urge me to do things I knew to be

morally wrong. The most peculiar thing about the voice was that it took no effort on my behalf to produce. My own thoughts always felt like there was a process that required effort to bring them to the forefront of my mind, this voice appeared as though it was spoken by another. The sentences felt predetermined like they had already been constructed."

As well as listening to 'Sick Boi' I've checked out Ren's Facebook posts on '**Renmakesmusic**'. He's obviously talking out loud to his 'audience' and speaking in their own language about issues/feelings that really matter. The Facebook page offers an interesting experience. Also, a really positive one. He ain't that great at spelling, but his positivity, his humanity speak their own volumes. For instance, here's one of his latest, offered verbatim:

Ren:

"Being woke should mean you are against homophobia, racism, transphobia, and all other forms of prejudice that makes people feel less than human

It shouldn't mean you are an authoritarian bully who doesn't leave space for any opinions other than your own, who uses virtue signaling to tell the world what a good person you are and what a problematic person someone else is without actually tackling the route cause (singing a petition doesnt count), who takes a offense to absolutley everything and ignores nuance, subtilety and complexity in highly nuanced and sensetive topics , who screams cultural appropriation at other people embracing other cultures, and freely throws around the word facist or phobic and pushes for people loosing their jobs without taking time to meet people in the middle and find threads of understanding and humanity

Being on the right should mean you gravitate toward traditional values whilst at the same time being progressive enough to change in an ever evolving landscape, who believes in free enterprise

It shouldn't be someone who uses problematic rhetoric to justify their own prejudice, who spouts hate based on small selectivity bias, who has a superiority complex and creates hierarchies and social circles based on anything other than the

strength of someone's character, who blames anyone other than themselves for the state of the world

The amount of cognitive dissonance in the political and social landscape is frightening and in the 33 years I've been alive I don't think I've ever seen such an inability to meet eachother in a place of trying to understand the other. Our species is capable of incredible things, one of the core foundations of moving toward our full potential is actual being able to communicate.

We are creating a space where people are tiptoeing around speaking their minds which is pushing people more extremely left and right. It's dangerous"

In 2022, 'Hi Ren' received 6.8 million views in two months. His next songs released on-line through into 2023 went viral too and most made it onto the 'Sick Boi' album: 'Sick Boi', 'Bittersweet Symphony (The Verve Retake)', 'Illest of Our Time', 'Animal Flow', 'Suicide' and 'Murderer'. The Verve's bassist, Simon Jones, presented Ren with a guitar in appreciation of his version of 'Bittersweet Symphony'. 'Rolling Stone' magazine described him one of five acts who had made "their own formidable stamp on British music throughout the year."

'Bittersweet Symphony (The Verve)':

<https://www.youtube.com/watch?v=JwtEOp7pC1A>

'Sick Boi' became the UK's number one album in October 2023. But Ren was still undergoing therapy in Calgary, Canada, so his incredible success, which saw him hold off Rick Astley for the number one spot, was down to his phenomenal fanbase on-line. The adulation continues and I have to agree with it. Ren is a prodigious new(ish) talent. January 2024 witnessed Ren and Samuel Perry-Falvey winning the Best Music Video, Best Director Music Video, and an Honourable Mention for Best Cinematography for the music video Money Game part 3, from the 'Sick Boi album', at the International Music Video Awards. 'Money Game part 3' video. Epic:

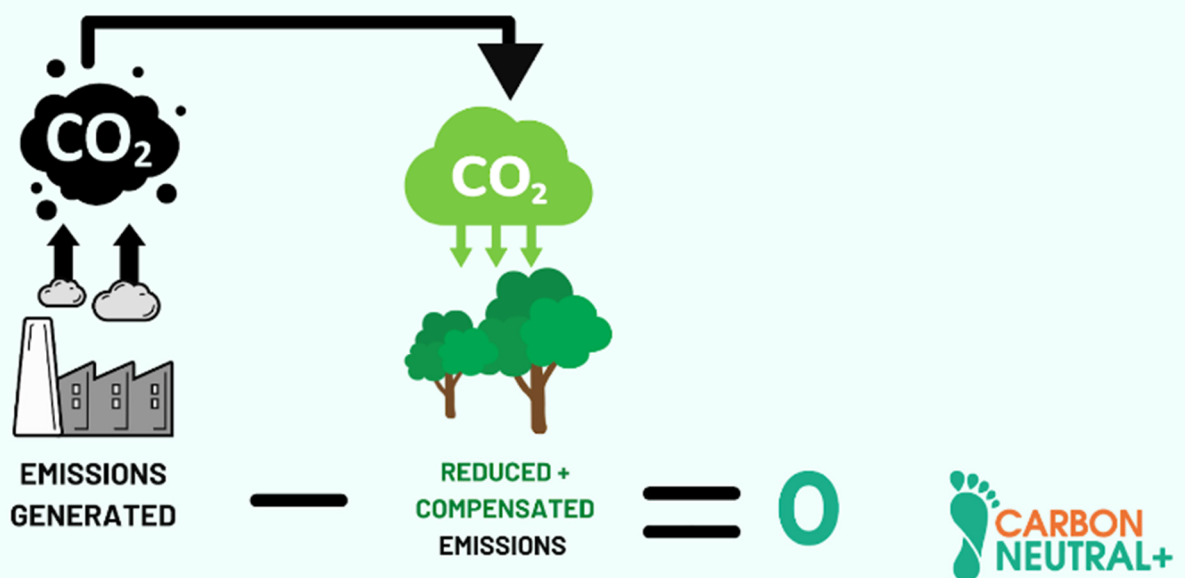
https://www.youtube.com/watch?v=nyWbun_PbTc



Here's the video for 'Suicide' from 'Sick Boi', just one of many epic songs which form part of the remarkable, autobiographical, Sick Boi song-cycle:

<https://www.youtube.com/watch?v=n3JNtfi4Vb0>

WHAT IS CARBON NEUTRALITY?



Yer Gonzo Television



Loch Ness: They Created a Monster

**Movie Review by
Ian Squibbs**

In November 2023, *Loch Ness: They Created a Monster*, a new Loch Ness documentary premiered at the Inverness Film Festival and has since been available on BBC iPlayer. The film was directed by Scottish documentary maker, John MacLavery and has a run time of 91 minutes.

Over the years, documentaries about the Loch Ness mystery have been done to death and the conclusion to all of them is that after almost a century of extensive searching, there is still no monster. With this in mind, the search for the monster persists and visitors still flock to the Loch because of the monster, making millions for the local economy each

year.

Rather than going through the history of sightings and suspect photos of the monster, *Loch Ness: They Created a Monster* focuses on the people who went to the Loch, mainly in the 1970s, and employed various methods to search for the monster.

For some reason, the 1970s was a boom time for monster hunting, drawing all manner of scientists and eccentrics from around the globe to the Loch in search of the elusive prize. The documentary draws on the extensive amount of archive footage of these monster hunters available from the period. In fact, approximately 80% of the film consists of archive footage from TV programs of the day such as *Blue Peter*, *Arthur C Clarke's Mysterious World*, *In Search of* with Leonard Nimoy and *John Cravens Newsround*.

The documentary starts off in London in 1975, with footage of patent lawyer come monster hunter Robert Rhines, presenting his much-disputed underwater pictures of the Loch Ness Monster to a packed press conference, and proclaiming that the Loch Ness Monster was the tenth wonder of the world.

A montage of archive footage of expeditions to the Loch from the time follows, with the statement —

In the 1970s, expeditions came from all over the world and trained their lenses on Loch Ness.

This film turns the camera around, to tell the real story of the monster hunters.

No sooner are the opening credits over, the focus falls upon infamous monster hunter and hoaxer, Frank Searle, and we find ourselves in modern day Belgium. A lady by the name of Lieve Peten, a former girlfriend of Franks, tells of her time living in a caravan on the shore of the Loch with Frank, in pursuit of the monster. This is interspersed with an actor playing the part of Frank providing additional commentary, as well as actual footage of Frank and his Loch Ness encampment taken at the time.

The film then moves onto footage of present-day Loch Ness, a time of stuffed toys, tea towels and fridge magnets. Hordes of tourists in the present day are boarding a guided coach tour, being welcomed by a young Scottish tour guide. We follow this coach party throughout the film, cleverly using the tour guides commentary as one of the ways of telling the story.

Then we have the appearance of a party of monster hunters who came from Japan at the Loch, led by Chinese Music and Boxing promoter, Yoshio Kou. An expedition funded by Sony,

Panasonic, and Honda. The team used a fishing trawler to try and capture the monster, and if successful then Yoshio intended to take Nessie around the world and show her off King Kong style, starting in New York, then London, Moscow, and Beijing. After a year and a half, the Japanese expedition left the Loch with no monster and it later transpired that the crew would go drinking every day, their chief sonar operator was a cabaret singer, and their oceanographer was the star of a sitcom.

The story of Tim Dinsdale is told. In 1961, Tim filmed and object on the Loch purported to be the monster. Tim spent the rest of his life searching for the monster but was unable to get any more film of the creature. Tims son Simon,

discusses his fathers famous film and his disappointment at how little detail there was on the footage.

The efforts of the Loch Ness Investigation Bureau are covered. The Bureau was formed in the 1960s from volunteers that roughly fell into two categories, the the war time veterans who were bored with life and the student hippy types who wanted to challenge authority. The volunteers stayed in caravans on the shore of the Loch and their approach to the mystery was that if they watched the Loch 24 hours a day then how could they miss it. But they did miss it and found no evidence for the monster. The film generally takes a sceptical view of the subject and there is footage of Dr Jon Sheals of the Natural History Museum, who



seems to be in a frustrated mood. He points out that there is a complete lack of tangible evidence stating that what people are seeing is a mixture of rotting vegetable material, logs, tree stumps, tree roots and common place objects and animals possibly distorted by mirage effects rather than a large predatory reptile.

This is followed by interview footage with monster hunters including Tim Dinsdale who are discussing the results from their efforts, and from what they say, it starts to become apparent that they are probably wasting their time, and you start to feel a level of sympathy for them.

Then onto American Lawyer, Robert Rhines of the Academy of Applied Science. Rhines embarked on expeditions using underwater photography and sonar, and he proclaimed that if Nessie had been a murder case, then there would have been a hanging long ago.

The results of Rhines efforts were the image of what was thought to be one of the monsters flippers caught on film. In the years that followed, Rhines returned to the Loch, producing more grainy indistinguishable underwater photos which were supposed to be the monster. It turned out that the photos were nothing more than photos of the bottom of the Loch, computer enhanced to make them

look like something else.

Additionally, the Academy of Applied Science that Rhines was representing appeared not to exist and was run from the apartment where he lived.

The film frequently returns to Frank Searle and his amazing photos of the monster. More screen time is devoted to Frank than any of the other monster hunters, charting his arrival at the Loch in 1969, his fake photos, his numerous girlfriends or 'girl Fridays' as he called them, and his feuding with other monster hunters, up until his departure from the Loch in 1983.

Interestingly his 'girl Friday', Lieve Peten discusses Franks' monster photos and she does not believe that they were fakes and to this day, believes that they are real photos of the Loch Ness monster.

It's safe to say that the makers of the documentary saw Frank Searle as the star of the show.

Amongst all this, the documentary still manages to include footage of classic monster witnesses like Loch Ness water bailiff Alex Cambell, and St Augustus Monk Father Gregory. You get to see footage of naturalist Peter Scott and David Attenborough speaking in favour of the existence of an unknown creature in the Loch, and monster hunting techniques employed such



BBC NEWS

as submarines, a gyrocopter and even dolphins brought to the Loch to chase Nessie, one of which died in transit.

Present day Loch Ness researchers Adrian Shine, Dick Raynor, Steve Feltham and Ronald Watson give their input which helps to tell the tale, as does Sceptic Darren Nash.

To sum up, the documentary takes a look at the Loch Ness Mystery from completely original angle and the research and amount of archive footage on display is amazing. There isn't a dull moment in its 91-

minute run time.

The documentary concludes with an overview of the various monster hunters featured and confirms that ultimately, they have all failed to find a monster, if anything they have proved that there is no monster but have since become important players in the history of fringe science.

Loch Ness: They Created a Monster is a must see for believers and sceptics alike.

LOCH NESS
THEY
CREATED
A MONSTER

"There were rumours he'd been killed and dumped in the Loch..."

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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KEV'S WORLD



**AFRO PERUVIAN NEW TRENDS
ORCHESTRA
COSMIC SYNCHRONICITIE
BLUE SPIRAL**

One can probably guess all one needs to know about this album just from the band name and the album title. Yes, here we have a jazz big band (10 musicians) who are fusing together different styles of world music into a new form of jazz. There is something about music from South American which is full of rhythm and emotion, passion and grace, and here that has been brought to the fore with a generous dose of swing, a nice dose of percussion, and music which really

grooves. What we have here is a project brought together by Corina Bartra, and as well as his own originals the band seamlessly move through swing and danceable South and Latin American Rhythms. a majestic, Afro-Peruvian Festejo modulating to a swing groove, an exuberant, Amazon-inspired number and so much more. We get music inspired by Brazil. some from Cuba, as well as tracks that feature the Marinera style of Peruvian Creole music

The result is something which is incredibly relaxing, yet at the same time there is a real desire to move to the beat as there is something wonderfully infectious and inspiring about what is taking place before our ears. This is warm and beguiling, perfect for a Summer's evening and a party where the rum is flowing freely and all anyone wants to do is dance. This is not really music to be sat and listened to, but rather this is what is needed at a party where everyone wants to fiesta. The different brass instruments all take turns in leading, while the pianos sometimes sit behind the melody while at others driving it on, the result always something which is light-hearted and full of soul. This is a thoroughly enjoyable release packed full of layers yet always

KEV ROWLAND

passionate and taking us on an emotional journey which always involves dance.



**AIRBRIDGE
OPENINGS
INDEPENDENT**

Airbridge are a band of which I have long been aware of, but I am not sure I have heard much music from them until this, their newly released third album. Formed in Norfolk in 1980, they were part of the movement attempting to keep prog going in a very hostile media environment, releasing their debut album 'Paradise Moves' in 1982. They broke up in the Eighties before coming back together a decade or so ago, and their 2021 album featured two of the musicians who played on the debut, Lorenzo Bedini (guitars, keyboards, vocals) and Sean Godfrey (bass, vocals) along with their original sound engineer, Dave Allaway on drums. Having taken nearly 40 years to produce a second album they have been rather less tardy this time around, although Sean has now left and been replaced by Jason Crompton (bass, piano, vocals) while they have also brought in Maddalena Pastorelli on vocals.

Although produced by the band themselves it was mastered by Andy Glass, so I can only presume the overall sound is by design which is somewhat surprising given that we do not have the

musical clarity I would have preferred, as there are times when the music is coming to us through layers of gauze. That is a shame as there are some interesting ideas on this release, bringing in Eastern influences and styles which are quite different to the norm as well as plenty of neo prog which is probably not surprising given their history, while we also get some theatrical elements which owe much to Captain of the Lost Waves. Vocally they are not as strong as they could have been while the overall levels of songwriting show a band who never progressed to the top level in their previous career and are unlikely to do so within this one. The overall quality makes me think of the demo tapes I used to be sent in the early Nineties, and while there is promise here and there, there is actually little that makes me want to keep playing it apart from the need to do so to write the review. I am sure there will be plenty of people who will reminisce about the early Eighties scene and will get this for old time's sake, but there are plenty of others I would rather listen to for enjoyment as opposed to nostalgia. Not one to which I will often be returning.



**IMPERIAL SLAVE
...STILL AT LARGE
MAMMOTH
METAL RECORDS**

Imperial Slave was formed by vocalist and former Sinate and 8 Foot Sativa

drummer Sam Sheppard in 2020, with local Palmerston North musicians Anthony Hati (guitar), Isaac Lundy (guitar) and Achilles Manley (bass). Sam is well-known in Aotearoa, renowned for his powering performances with two of New Zealand's most important bands, so why did he decide to put himself out front? Sam said, *"At the time of forming the band I had a shoulder injury and wouldn't be able to play drums every night touring. Also, with the amount of line-up changes I'd seen in my previous bands, changing vocalists is always the worst, so I knew we'd always have that consistency."* A year was spent rehearsing and recording material for the debut, self-titled album, which was released in 2021. The album, influenced by 80's Thrash and 90's Death Metal, was released on CD, vinyl and all major digital platforms to universal acclaim, and after

drummer Matt Wright was recruited, Imperial Slave hit the road both in New Zealand and overseas. They toured Europe with Fleshgod Apocalypse and Omnium Gathering and graced the stage at Aalborg Metal Festival in Denmark alongside Misery Index, Pig Destroyer and others before finishing in New Zealand supporting legendary Polish icons Vader on their tour.

Whereas the first album was by a band in their infancy, now we have a well-honed outfit who have been performing on the world stage, and they have now already returned with their second. While the first album was a powering mix of 80's and 90's metal, the new album is flat out pure slamming aggressive Death Metal. Faster, heavier and more intricate than the first, it's a step up in every way. For this release all the music was written by guitarist Isaac Lundy who would demo the songs first with Sam then providing the lyrics. Matt may not have played on the debut, given that Sam provided the drums for that, but he is now a full member of the band, driving hard from the back. Musically this is Death Metal with some strong melodic influences here and there, but the guys can crank it out and speed it

up when they want to, fully understanding the need for light and shade, different tempos and approach, and the result is an album which is wonderfully layered with a lot going on to enjoy and discover.

I was fortunate enough to catch these guys a few times when they were touring the debut, as well as when they supported Vader, and there is no doubt that Sam has pulled together a band who are determined to ensure the new chapter of his career outshines what has gone before. Imperial Slave will soon be heading overseas again, and demonstrate there is a real depth of metal talent here in Aotearoa just waiting to be discovered by the rest of the world.



BLUE ÖYSTER CULT 50TH ANNIVERSARY LIVE - FIRST NIGHT FRONTIERS MUSIC

Although originally formed as Soft White Underbelly back in 1967, they didn't change their name to Blue Öyster Cult until 1971, which I why I guess they decided to celebrate their fiftieth anniversary in September 2022 instead of back in 2017. They did this by undertaking three consecutive nights Sony Hall in NYC, with each show featuring the band playing in its entirety one of their first three albums ('Blue Öyster Cult', 'Tyranny And Mutation', and

‘Secret Treaties’), followed by a set of deep cuts and classics from their other albums. Frontiers Music will be releasing all three shows as double discs and Blu-ray, and this is the set from the first night, which sees them start by playing all of the debut in the correct running order.

The line-up for the nights was Eric Bloom (guitars, keyboards, vocals – strange how I always think of him as being the voice of the band but is actually only one of the singers, and didn’t actually join the band until 1969), founder member Donald “Buck Dharma ” Roeser (guitars, vocals), Richie Castellano (guitars, keyboards, vocals), Danny Miranda (bass, vocals) and Jules Radino (drums) while there was also a special guest there for all three nights, founder Albert Bouchard (drums, percussion, guitars, vocals). Although they were active on the recording front between 1972 and 1983 with eight studio albums, there were only two more in the Eighties, then two at the turn of the century before 2020’s ‘The Symbol Remains’. They may not have been releasing much new music, they have never really stopped touring, so it is no surprise at all that they are incredibly tight and know just what they are doing. But, there is no doubt that while Buck Dharma is as strong vocally and on guitar as he has always been (this being recorded not long before his 75th birthday), time has not been as kind to Eric who is some three years older. Whereas his vocals used to have real presence, they are now a shadow of their former state, being quite thin, but does it really matter?

If you want to hear Blue Öyster Cult at their absolute live peak, then grab 1975’s ‘On Your Feet or on Your Knees ‘ which contains classic after classic, but if you want to hear a band still having fun decades after their last big commercial success then this is for you. Any set which contains “(Don’t Fear) The Reaper”, “Godzilla”, “Hot Rails To Hell”, “Cities On Flame With Rock And Roll” and “Before The Kiss, A Redcap” is always going to be a delight. Long may they continue.



AUTOPSY ASHES, ORGANS, BLOOD AND CRYPTS PEACEVILLE

Looking over at my music DVDs I can see Autopsy’s ‘Dark Crusades’, a rough and raw set of cuts dating all the way back to 1988. Back when this was released in 2006, Autopsy were a band who had been replaced by Abscess, no-one ever daring to believe that one of the most influential death metal bands of all time would ever return. But after a fifteen year hiatus that is exactly what happened, with founding members Chris Reifert (drums, vocals) and Eric Cutler (guitars, backing vocals) again joining forces with long-time guitarist Danny Corales and new bassist Joe Trevisano to hit the road and release some new material. However, there were no new albums after 2014 until 2022’s ‘Morbidity Triumphant’ which saw the first recording appearance of new bassist Greg Wilkinson. That album was seen as a major return to form and just a year later they have returned with the next, which shows the band are not content to just rely on old classics such as ‘Severed Survival’ but are still as relevant and brutal today as they have ever been.

Reifert will always be seen as death royalty, in no small part to his work on ‘Scream Bloody Gore’, but that album was released in 1987 and he has stayed

active throughout, with this being yet another great extension to his canon. This is brutal death metal, as if it was ever going to be anything else, with Reifert still providing the raw vocals which make us think he is about to lose his lungs while also driving the band from the back. Wilkinson has managed to find room to make his presence felt, often sounding like a third guitar as opposed to a bass, tying in with Cutler and Corales who clearly demonstrate why after 35 years together they are still very much a force to be reckoned with, with interlinked harmonies as well as plenty of hammering riffs. This is Autopsy yet again showing that when it comes to death metal there are few as dominant within the genre as the original masters.



**SADISTIC FORCE
MIDNIGHT ASSASSIN
GOAT THRONE RECORDS**

Sadistic Force describe themselves as a blackened speed metal band who hail from Austin, Texas. Formed in 2020 by lead vocalist and guitarist, James Oliver, the band is completed by bassist Blaine Dismukes and drummer Jose Alcaraz. They say combine the subgenres of speed metal, black metal, and thrash metal, yet when I first played this I felt they were also missing out on a somewhat important influence, namely NWOBHM. Some 40 years ago, before the terms of thrash, death or black metal had become widely known there were bands breaking out of the metal scene determined to make themselves widely known. I distinctly

remember Raven attempting to define their sound and called it "Athletic Rock", a term which did not last nearly as long as their own career and their influence on others.

Yes, what we have here is music which in some ways is fairly one-dimensional, and with far less black metal influences than one may think given how they describe their own music. This is mostly thrash, with death tendencies here and there while the NWOBHM movement also had a lot to answer for. Oliver may not be the best singer in the world but he is a wonderful shredder, and I can only imagine they bring I a live musician for gigs as the layered guitars are a incredibly important facet to the music and would be lost if he was the only one playing. There is a naivety within this album which makes it very attractive indeed, and the more one plays this the more there is to get from it, even if that is just a grin which gets ever wider. If you enjoy your music to be fast any heavy, with some diversions here and there, then this may well be for you.



**ANGRA
CYCLES OF PAIN
ATOMIC FIRE RECORDS**

Originally formed all the way back in 1991, Brazilian power metal act Angra have long been regarded as one of the finest within the genre, something they

have managed to maintain even though they have had a few different musicians and singers through their ranks during that period. However, they have been stable since 2015, with the line-up consisting of Fabio Lione (vocals), Rafael Bittencourt (guitars – the only remaining founder), Marcelo Barbosa (guitars), Felipe Andreoli (bass) and Bruno Valverde (drums). ‘Cycles of Pain’ is their tenth studio album, their first since 2018’s ‘Ømni’ where Marcelo Barbosa joined to replace Kiko Loureiro, who had departed for Megadeth.

I have all their releases, as there is always something special and uplifting about their style of power metal which has high-pitched harmony guitars, powering melodies and great songs which often see them moving far more into the symphonic genre and away from power metal. The music is always melodic, often quite theatrical, with the band somehow always producing a sound which far outweighs the number of performers involved. The same is true here, and while the album as a whole is a blast, the final song, “Tears of Blood” sounds as if it has come from a different place altogether as it is one of their most theatrical numbers to date, and with the orchestrations one could almost imagine this being from “The Phantom of the Opera”. The first time I heard this wonderful duet I sat back and revelled in something which could easily have been composed by Clive Nolan.

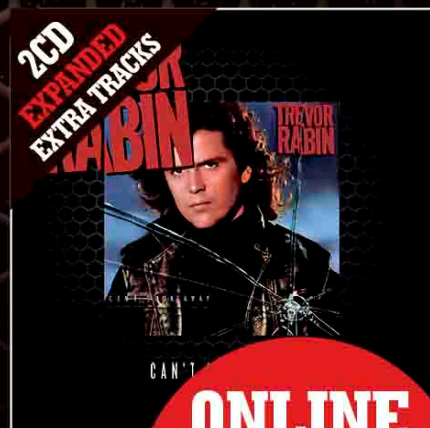
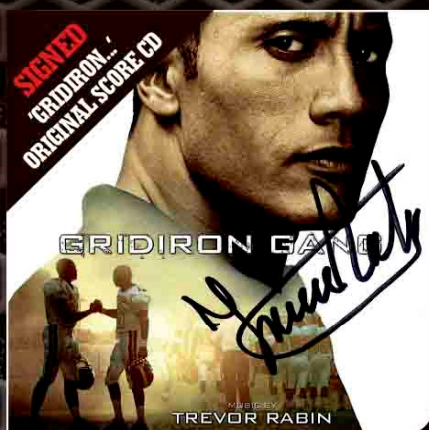
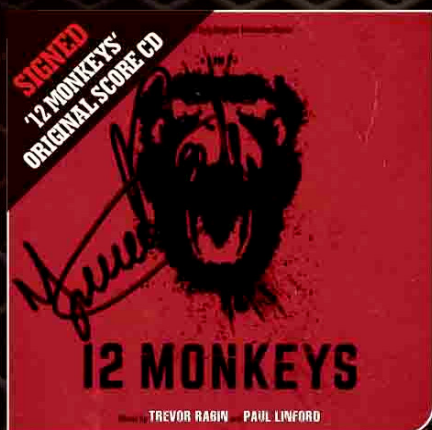
There is a depth and polish within their music which is often sadly missing from many, yet it is never sanitised and instead we have the feeling that here is a band at the very top of their game, and more than 30 years since their inception they show absolutely no sign whatsoever of slowing down yet. One for fans of symphonic, melodic, and power metal.



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...



TREVOR RABIN



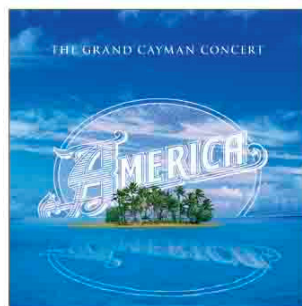
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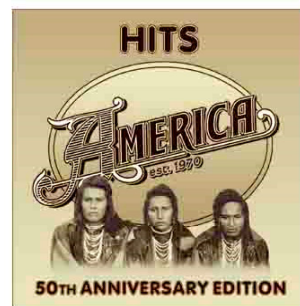
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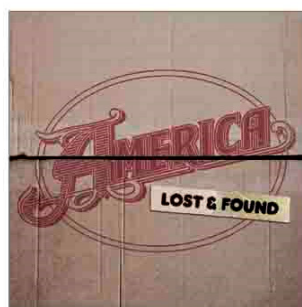
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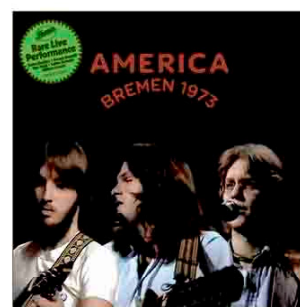
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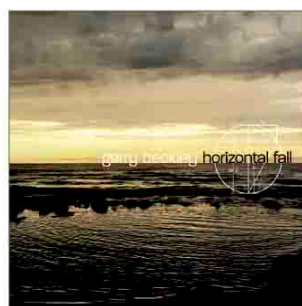
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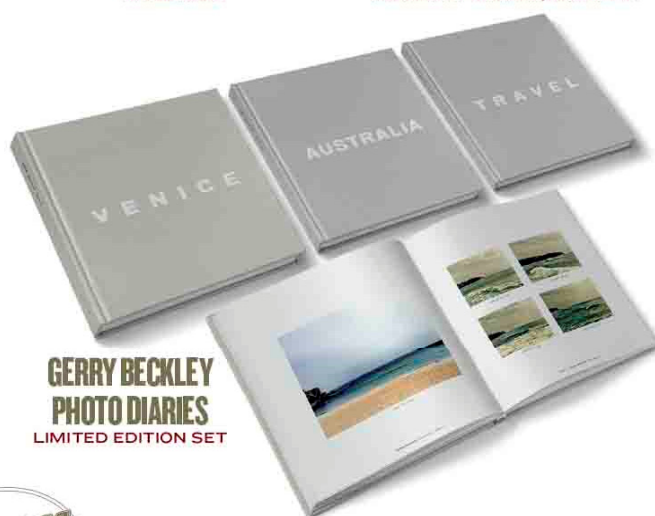
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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.



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



the summer tree

Book One in the Pionavar Tapestry by Guy Gavriel Kay
Illustration by Martin Springett



Thom the World Poet

Rob Ayling writes:

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

ChatGBT4 IS LIKE TAYLOR SWIFT

One has to deal with its ubiquitousness

Everywhere ,early adaptors are using generative word formations for essays,legal documents,creative and artistic texts

(and many other AI applications.Such data manipulation has uses-but is not to be confused with human intelligence patterning..

We learn emotional ,biological and adaptive uses of language-not just their symbolic reconstructions.A.I. uses our patterns without necessarily comprehending context or sub-text.

Irony may be lost if we adapted Dean Swift's SOLUTION TO THE IRISH PROBLEM

Or George Orwells ANIMAL FARM,or even 1984..Satire is a human skill-the use of words that mean other than what they seem.Context is everything-

Ask any comedian.

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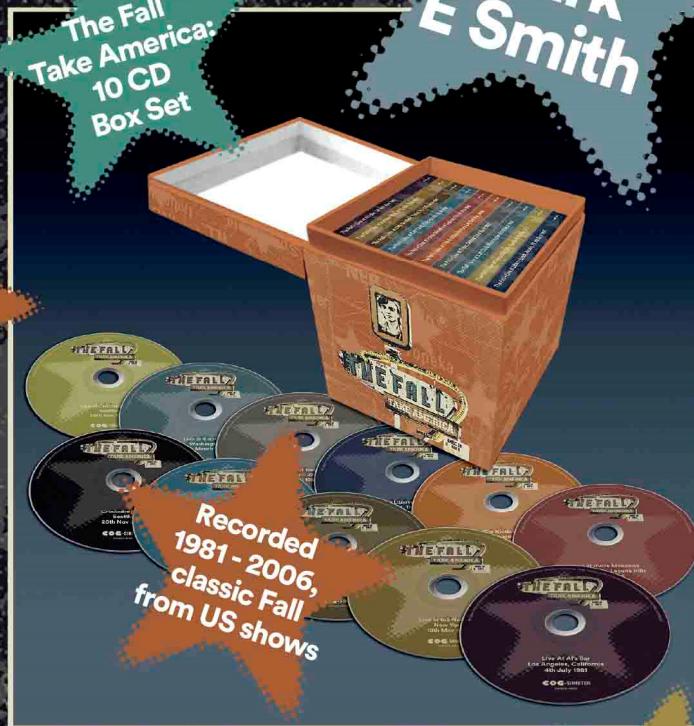
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www.musicglue.com/cog-sinister

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

Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

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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.

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

Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so, here we are at the end of another week. I hope that you enjoyed this issue, and will continue to support us when the next one rolls around. Life is particularly fraught at the moment, as I am still engaged in a complex game of Schrödinger's estate agents, with a bevy of mortgage providers, several of whom I am working with to try and stop me being evicted from my humble (if tumbledown, cold and damp) abode when the mortgage runs out in March.

God knows what is going to happen, and I can only influence events to a certain extent, without everything going completely tits up. But my personal problems are nothing as compared to the things happening on the world stage. Is the balloon going to go up? (That was a term of my father's, and I never really knew what it meant). Are we facing a Third World war, and are we therefore going to hear serried ranks of students singing:

"123. What are we fighting for?

I don't know, I don't mean to whine,
Let's go to Palestine"

Or was that then, and will we now see something completely different?

I don't understand the modern world and to be quite honest this is more confusing than ever at the moment. Everything is going very weird. Mirroring the events on the world stage we have had a whole bunch of people Experience the first encounter with a dragon of the mythical kind has been



recorded for decades if not centuries. Yes, I know about the one that was supposedly seen in a quarry in Somerset about 15 years ago, but I have reasons for believing that this particular report should be taken cum grano salis.

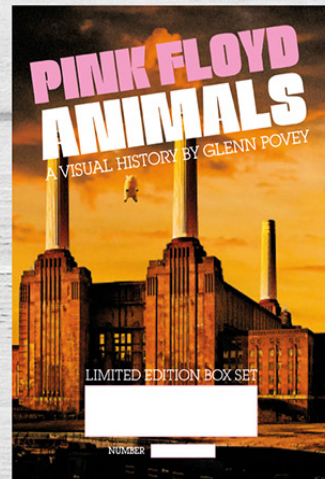
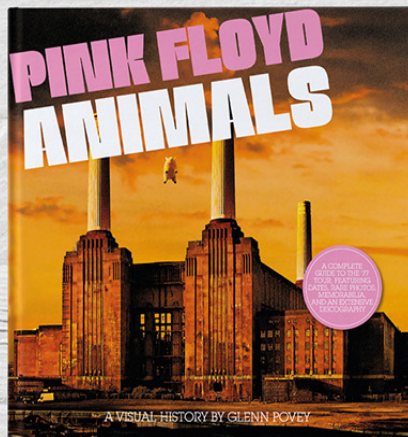
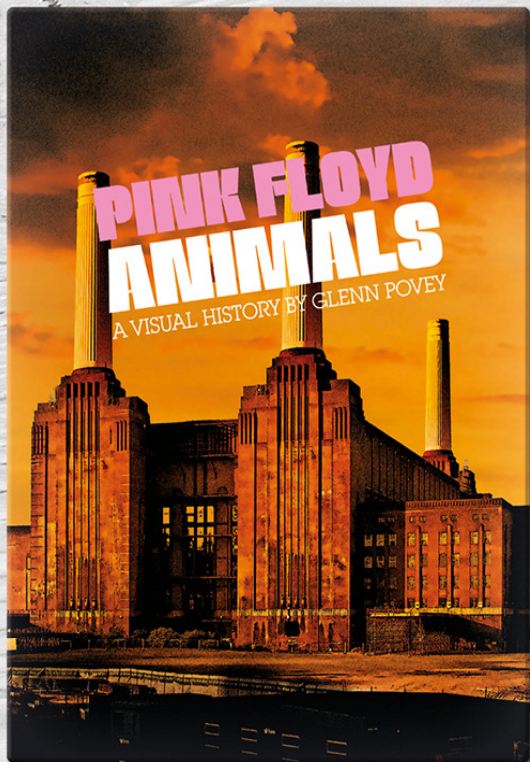
Everywhere in the country where I have Representatives is reporting vast amounts of weird shit. Something is happening, but you don't know what it is. Do you Mr Downes. And I'm not going to pretend if I'm looking forward to writing about it all for you, but it is very interesting, and I will, of course, keep on reporting for as long as I can.

See you next issue,
Hare bol

Jon



THE BEST LAID PLANS



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



En chair et en os

PINK FLOYD

In the flesh

LE STADE OLYMPIQUE

PINK FLOYD



TOUR BROCHURE

