

GONZO  
Weeklyish #209/10



**TIMEPASSAGES**

ISSN 2516-1946





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**LEST WE FORGET**



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Mick Farren



Corinna Downes



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Tim Rundall



Phil Bayliss

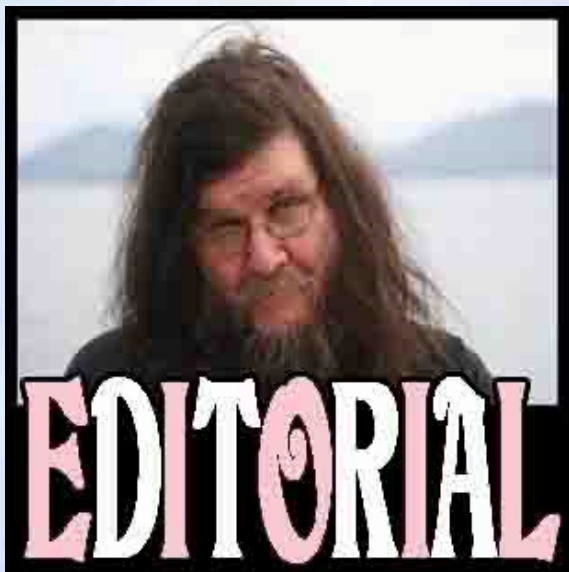


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 your favourite, and increasingly uncategorisable, magazine. Finally, we have an issue in which I am not talking at length about my health problems. As I said at the end of the last issue, my stitches have been removed. I am now without dressings, and the

scar is looking particularly healthy. So enough of that. I can actually get sounds out of one my guitars better than I have been able to for years. However, sadly, my old Ovation Celebrity which has always been my favourite guitar, And is certainly my best, Has strings are very close together, and so is nowhere near as easy to play as is the Spanish guitar that cost me a tenner from a car boot sale. I am going to continue to try and practice with both of them and see how I improve. As I have been told that it will be at least three months before my hand reaches its optimum, I am not surrendering myself to enthusiastic despair just yet.

I'm reading a peculiar book at the moment, which is another one of those Song by Song books Which is going through the recorded works of Al Stewart. It is not one of the Sonicbond Publications but something privately published that goes through the same sort of conceptual idea, although does it in far greater depth. And



# GULLIBLE'S TRAVELS



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# I'm reading a peculiar book at the moment

this is not always a good thing. I'm sure some of you have read *Twilight of the Gods* by Wilfred Mellers which was first published in 1973.

I've got a copy, but I have absolutely no idea where it is in the badly organised bomb-site which is my library. Subtitled "The Beatles in retrospect" it is a musicalogical investigation of their career, record by record. It is massively pompous, and it is hard not to believe that Meller was writing at

least partially tongue in cheek. But whose tongue? And whose cheek?

Here's a typical passage, this one discussing the title song of Sgt. Pepper's Lonely Hearts Club Band:

In tonality it is curiously ambiguous: for while it gravitates towards a smiling G major, the introduction wobbles between dominant







sevenths of D and F, and when we reach the tune itself and the Band, having been introduced, plays and sings, the rhythms of the tootling arpeggiated tune are tipsily displaced by cross accents (three against two) and the 'open' tonality is clouded by blue false relations.

Hmmmmmm

And this book I'm currently reading about Al Stewart is made of the same academically intense stuff.

I have been a fan of Al Stewart for many years. 35, I think. In fact, it was my first wife, who was and presumably still is the big fan of Al Stewart, and I ended up buying her as many rarities and obscurities by the man as I could for Christmas and birthday presents over the years. When we split up in 1996 I didn't listen to Al Stewart for many years, but about 15 years ago I started playing him on Spotify, and now I am a bigger fan than I ever was. I even interviewed him

once, in Bristol about 33 years ago. I can't remember where or why or when, but *The Last days of the Century* had just come out, and Alyson was incensed that although she had booked the interview through his agent, we were not the only people they're asking him questions, to be quite honest the other peoples questions were better than hers, and probably better than mine.

I've seen him live two or three times, and enjoyed it massively. The last time was when he appeared as an acoustic duo with Laurence Juber from the ill fated last incarnation of Paul McCartney and Wings. It was at some venue in Basingstoke, and driving home that evening on the A303 going past Stonehenge, we nearly got arrested as the boys in blue mistook us for road protesting, authority hating hippies. I wonder why that was?

So, when I saw a book about Al Stewart advertised for free on the Kindle Unlimited store,



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of course I downloaded it to my iPad Kindle app. When I opened it and found that it was 1473 pages long, I balked slightly, And I wondered whether I was *that* big an Al Stewart fan, but I bravely decided to get on with it. It is the first book of hard-core musicology that I have read since Wilfred Meller all those years ago when I was still a pupil at underwhelming public school from which I was just about to be expelled, and although I am finding it hard going, I am interested by it if only for the amount of criticism that poor Al Stewart gets thrown at him by the authors. For example:

“Al turns in a competent vocal performance in what is unfortunately an unexceptional song. The track relies for its overall sound on a variety of busy fills from assorted guitars, keyboard and sax at various places throughout, but this only serves to highlight the song’s lack of substance (other than the hook). For a commercial release, some backing vocals would have improved the sound. The multi-layered “oohs” and “aahs” like on the 10cc track wouldn’t necessarily be appropriate, but at the very least a harmony part could have been added a third above Al’s lead on the line “I can’t get you out of my mind” (e.g. at 1:17 - see NOTATION 102). A fade-out of forty-four seconds is also rather too long. Conclusion Probably the weakest song on the album, it should have been called “I Can’t Get You Out Of My Mind” (not to be confused with Kylie Minogue’s 2001 hit “Can’t Get You Out Of My Head”), to enhance its accessibility as a pop single.”

And that is one of the milder criticisms.

Something which I find mildly irksome is that at the end of each section dealing with a specific song there is a brief smartarse comment from someone calling themselves Ms X. Although she

is presumably a friend or partner of the author, her comments like “Plainly Al had a ghost writer for this one-horse offering.” - Ms.X on “Ghostly Horses Of The Plain”, don’t in my humble opinion, add anything to the narrative as a whole, and can sometimes just be irritating.

One of the singular things about Al Stewart musical career is that, going through this book, and at the moment I am only as far as 1988, unlike pretty well any other artist I could mention, I like his later music as much as I likely earlier ones. Indeed, apart from a notable drop in quality in the very early 1980s, (something which is noted in the narrative of this book) which lasted for about four albums, I have enjoyed the rest of his career output massively, and will listen to his most recent albums with as much, or more, pleasure as I do his earliest ones. And this is truly something that I can’t say about most artists. An examination of the career of The Rolling Stones, for example, would be fascinating up until about 1980 and then afterwards would be hard work to tread through as the albums got more and more pedestrian. Even the most recent one, which I gave a very good, indeed glowing, review in these very pages is not as interesting to me as the ones that they made between 1967 and 1974.

As I said, I haven’t finished reading the book yet, and have every intention of doing so over the next week or so. Hopefully by the time that I end up writing the end bit for this issue, I can say something about it as a complete piece of work. However, I seriously suggest that if you have a Kindle unlimited, account that you go and hunt this book out. Which is called:

Al Stewart: Like Timeless Wine: The Track-By-Track Review Of The Songs Of Al Stewart  
by Rick Martyn | 7 Jul 2014

The blurb reads:

“Al Stewart is probably the most successful singer/songwriter from the British folk scene of the 1960s, but there has never been a complete



## AL STEWART: LIKE TIMELESS WINE

THE TRACK-BY-TRACK REVIEW  
OF THE SONGS OF AL STEWART

*By Rick Martyn*

and in-depth review of all his songs... until now!

Best known for the soft-rock classics "Year Of The Cat", "Time Passages" and "Song On The Radio" Al Stewart's songs contain many other gems in a career spanning six decades. The variety of his lyrics is matched by an array of musical styles including folk, rock and jazz, with the occasional classical influence thrown in."

I don't know who Rick Martyn is. He is a very intense and not very engaging writer, but as the only person who's ever tried to write a book on this level, he should be encouraged and commended for his hard work. I imagine that the comments by Ms X are an attempt to lighten the heavy load of unremittent hardcore musicology which makes Wilfred Mellor seem lightweight but they don't really work as such and should probably be left out of any subsequent editions.

However, all that is just me. What do you think? I would be very interested to receive emails from any readers who want to give their side of the



### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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



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# *so what's it all about, Alfie?*

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

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

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

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

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

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

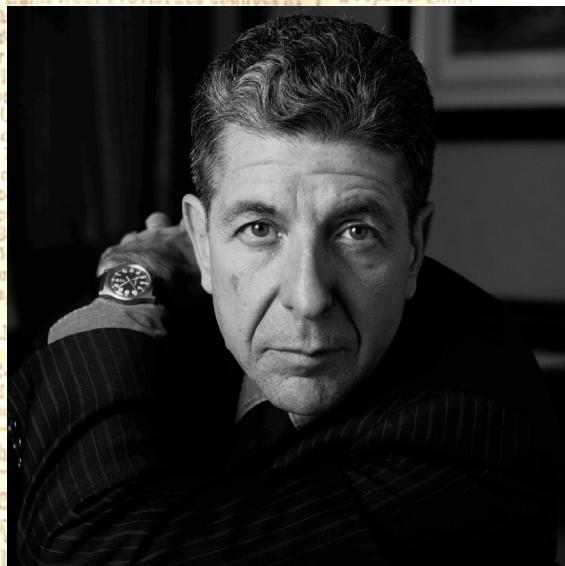
Now is an even better time than usual to subscribe because, not only is it FREE (yes, Oxford English Dictionary free, not yer usual publisher free which means that we sell all the mailing list emails that we garner to a company trying to flog Viagra and/or Double Glazing).

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



# THE <sup>gonzo</sup> NEWSROOM

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



**Bird On The Wire – The Songs Of Leonard Cohen at Cork Opera House Ireland 2024**  
<https://www.broadwayworld.com/ireland/regional/Bird-On-The-Wire-The-Songs-Of-Leonard-Cohen-4181520>

**Bird On The Wire**, a collaborative interpretation of The Leonard Cohen Songbook by singer Pauline Scanlon, Galway band The Whileaways and their

**FRANK ZAPPA DAY DECLARED IN WEST HOLLYWOOD**

<https://hitsdailydouble.com/news&id=341490&title=FRANK-ZAPPA-DAY-DECLARED-IN-WEST-HOLLYWOOD>

West Hollywood mayor John M. Erickson declared June 10 to be "Frank Zappa Day," in honor of the late singer, guitarist and contrarian political ...

**Steve Vai reflects on how "brutal" experience with Frank Zappa nearly made him give up on touring**  
<https://guitar.com/news/music-news/steve-vai-reflects-on-brutal-frank-zappa-touring/>

With a manic touring schedule, a new setlist every night and sometimes two shows in one day, Frank Zappa pushed Steve Vai to his limits

**Revisit Ayers, Cale, Nico and Eno with 'June 1, 1974' — 50 years on - Goldmine Magazine**  
<https://www.goldminemag.com/columns/revisit-ayers-cale-nico-and-eno-with>



PRATT, DOWNES & SCOTT,  
(Successors to T. W. & O. P. Barcroft.)



"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

<https://www.metaltalk.net/yes-a->

[for-](https://www.metaltalk.net/yes-a-)



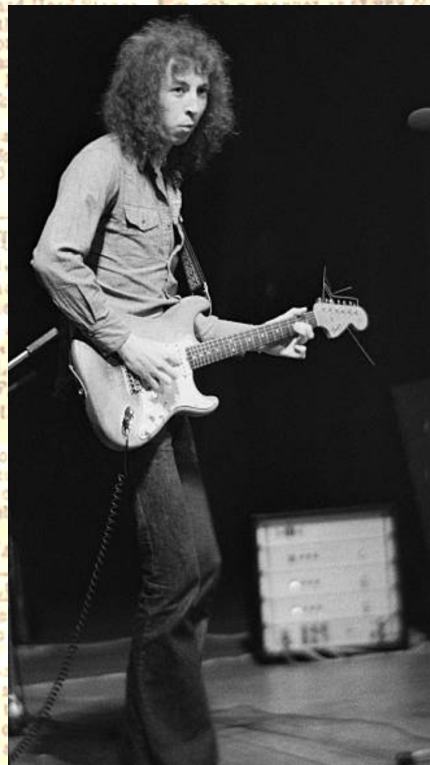
stunning-tour-finale-at-royal-albert-hall.php

... Jon Davison to show off his vocal range. Now, there is no escaping the fact that he does have a similar vocal range to Jon Anderson and ..

New John Wetton auction to raise money for cancer charity takes place in July

| Louder

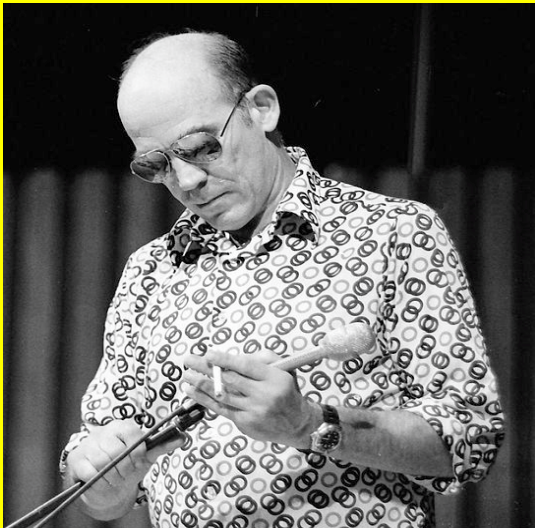
<https://www.loudersound.com/news/new-john-wetton-auction-to-raise-money->



cancer-charity-takes-place-in-july

A 1981 Asia poster signed by Roger Dean, Steve Howe, John Wetton, Carl Palmer and Geoff Downes, of which there are only five in





## 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

existence, is also

**Richard Thompson Brings His Music**

**Ashore - Paste Magazine**

[https://www.pastemagazine.com/music/richard-thompson/richard-thompson-brings-his-music-ashore?](https://www.pastemagazine.com/music/richard-thompson/richard-thompson-brings-his-music-ashore?post_type=article&p=384856)

[post\\_type=article&p=384856](https://www.pastemagazine.com/music/richard-thompson/richard-thompson-brings-his-music-ashore?post_type=article&p=384856)

Instead, Fairport Convention (featuring such future legends as Thompson, vocalist Sandy Denny, bassist Ashley Hutchings, fiddler Dave Swarbrick ...

**Frank Zappa's legacy lives on with the**

**Stinkfoot Orchestra | Prospecting |**

[mtdemocrat.com](https://www.mtdemocrat.com/prospecting/frank-zappa-s-legacy-lives-on-with-the-stinkfoot-orchestra/article_c0944750-2363-11ef-a818-675b94aa59b2.html)

<https://www.mtdemocrat.com/prospecting/frank-zappa-s-legacy-lives-on-with-the-stinkfoot-orchestra/>

[article\\_c0944750-2363-11ef-a818-](https://www.mtdemocrat.com/prospecting/frank-zappa-s-legacy-lives-on-with-the-stinkfoot-orchestra/article_c0944750-2363-11ef-a818-675b94aa59b2.html)

[675b94aa59b2.html](https://www.mtdemocrat.com/prospecting/frank-zappa-s-legacy-lives-on-with-the-stinkfoot-orchestra/article_c0944750-2363-11ef-a818-675b94aa59b2.html)

**NEVADA CITY — A tribute band born the**

**year that would have been Frank Zappa's**

**80th birthday is coming to town, complete**

**with flying rubber ...**

**Stage Buzz Q & A: Jon Anderson at**

**Copernicus Center • Chicago - Illinois**

**Entertainer**

[https://](https://illinoisentertainer.com/2024/06/stage-buzz-q-a-jon-anderson-at-copernicus-center-chicago/)

[illinoisentertainer.com/2024/06/stage-buzz-](https://illinoisentertainer.com/2024/06/stage-buzz-q-a-jon-anderson-at-copernicus-center-chicago/)

[q-a-jon-anderson-at-copernicus-center-](https://illinoisentertainer.com/2024/06/stage-buzz-q-a-jon-anderson-at-copernicus-center-chicago/)

[chicago/](https://illinoisentertainer.com/2024/06/stage-buzz-q-a-jon-anderson-at-copernicus-center-chicago/)

**Jon Anderson is in love with life. At 79**

**years old, he's still doing what makes him**

**happy: making and playing music.**

**What we thought as the classic tales of**

**YES came to Tyneside - Yahoo News UK**

[https://uk.news.yahoo.com/thought-](https://uk.news.yahoo.com/thought-classic-tales-yes-came-124102040.html)

[classic-tales-yes-came-124102040.html](https://uk.news.yahoo.com/thought-classic-tales-yes-came-124102040.html)





# ROCKIN' THE CITY OF ANGELS

**I**N 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!



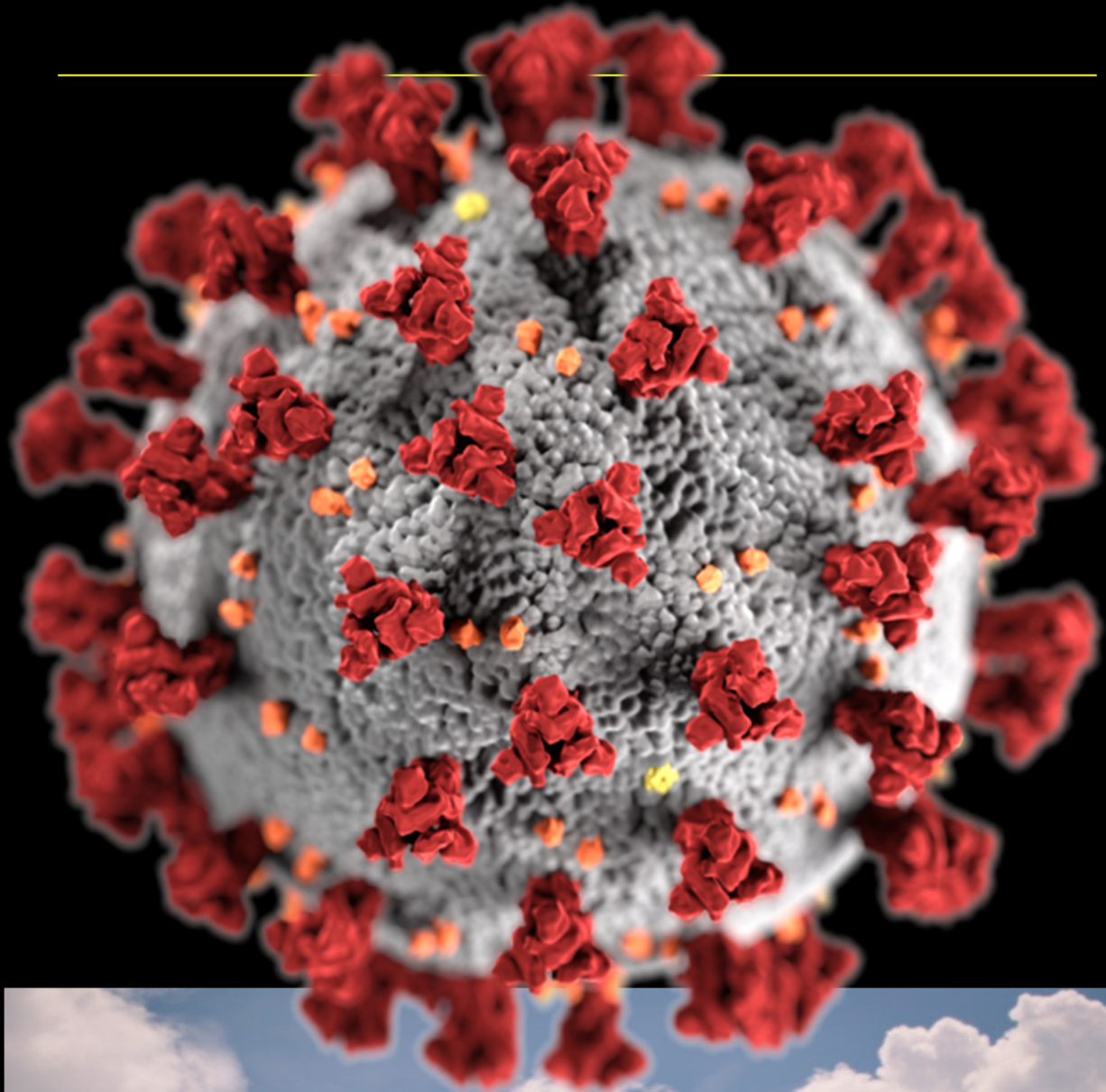
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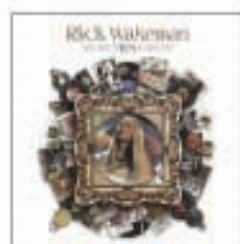
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# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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



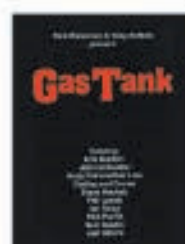
## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

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



## GASTANK

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



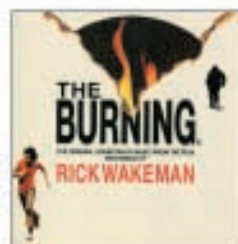
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
HFG2014CD



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



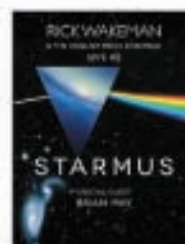
## THE BURNING

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



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



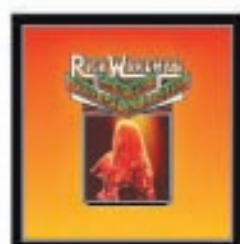
## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2019DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2015CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2005CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG2005



## CRIMES OF PASSION

A wicked and erotic soundtrack!  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
HFG2009CD



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






-Chris Packham

 [stop.the.cull](https://www.facebook.com/stop.the.cull)



# IT IS TIME TO STAND UP AND BE COUNTED

LARD. Also, Trunks, Valises and Carpet Bags. Coach  
Gly and Tug WHEELS, &c.  Repairing done at short  
notice. 2 Worcester, Jan 18

PRATT, DOWNES & SCOTT,

PRATT, DOWNES & SCOTT,  
NEW YORK.





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

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

**ELDRIDGE CLEAVER**

## **Two types of people visit rhino in the wild**

**The strong and courageous  
take a camera**

**The weak and cowardly  
take a gun**

**What sort of  
person are you?**

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

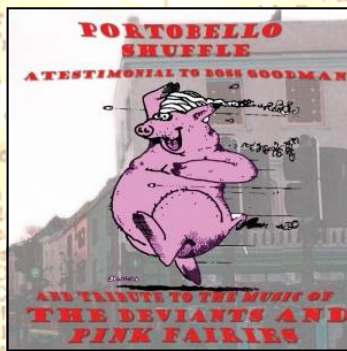






# I'M ON BOARD!

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



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



**Butterfly Conservation**

Saving butterflies, moths and our environment





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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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Ghigo Agosti  
1936 - 2024

Ghigo Agosti (born Arrigo Riccardo Agosti) was an Italian singer, musician, and composer, with a discography spanning from 1954 to 1972. Agosti died on 27 May 2024, at the age of 87.



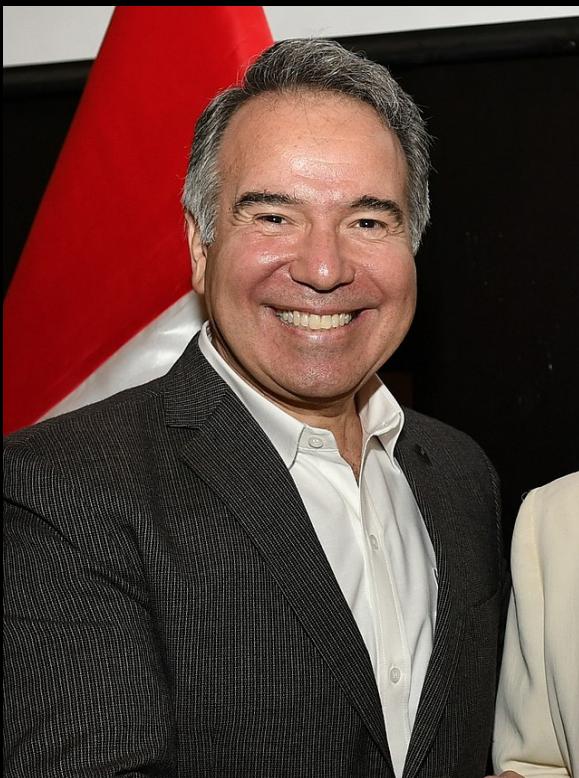
Rodger Fox  
1953 - 2024

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Rodger Dennis Fox CNZM was a New Zealand trombonist, jazz educator, recording artist and leader of the Rodger Fox Big Band. He founded his jazz band in 1973 and toured extensively in New Zealand and overseas, playing at international jazz festivals including Montreux and Monterey. He was a jazz educator and taught at the New Zealand School of Music at Victoria University of Wellington. Fox died in Palmerston North on 27 May 2024, at the age of 71.



Francesco Petrozzi  
1961 - 2024

Francesco Petrozzi was a Peruvian lyric tenor and politician. Not only a musician, he also served as minister of culture of Peru

in 2019. Petrozzi died on 27 May 2024, at the age of 62.



Cayouche  
1949 - 2024

Réginald Charles Gagnon, known professionally as Cayouche, was a Canadian singer-songwriter of Acadian descent. Born in Moncton, he created Acadian French country music. In 1979, Gagnon began the first step in his country-folk music career. His first album, *Un Vieux Hippy*, released in 1994. Cayouche maintained constant popularity throughout Canada and Europe, and is among the few popular Acadian artists in history to have sold over 100,000 albums. Gagnon died from cancer in Maisonnnette, on 29 May 2024, at the age of 75.

THOSE WE HAVE LOST





Bob Rogers  
1926 - 2024

Robert Barton Rogers OAM was an Australian disc jockey and radio broadcaster. He was noted for introducing Top 40 radio programming to Australia in 1958, on 2UE. Before his retirement in October 2020, Rogers presented the six-hour Saturday evening Reminiscing program on Sydney radio station 2CH. He had previously presented The Bob Rogers Show on weekday mornings. Rogers died in Mosman on 29 May 2024, at the age of 97.



Mansour Seck  
1955 - 2024

Mansour Seck was a blind Senegalese singer and musician. Best known for his collaboration with lifelong friend Baaba Maal (a band which became known as Dande Lenol (The People's Voice)), he has also toured and released several solo albums. Seck was the band's primary guitarist. Seck died in Dakar on 29 May 2024, at the age of 69.

THOSE WE HAVE LOST





Doug Dagger  
1967 - 2024

Douglas Scott Kane, known professionally as Doug Dagger, was an American vocalist. By the age of 15, Kane was singing in his first punk band, Doug & The Slugz. He was the lead singer for the Los Angeles punk rock band The Generators, which formed in 1997, and was lead singer for Schleprock and other punk bands. In April 2012, Doug started a new band called the Bedlam Knives. Kane also owned and operated a clothing and uniform business in between touring and making records. He died from cancer on May 30, 2024, at the age of 56.



Ed Mann  
1955 - 2024

Edward L. Mann was an American musician best known for his mallet percussion performances onstage with Frank Zappa's ensemble from 1977 to 1988, and his appearances on over 30 of Zappa's albums, both studio recordings and with Zappa's band live. Mann also released a number of CDs as a bandleader and composer. Mann died on May 31, 2024, at the age of 69.

THOSE WE HAVE LOST





Kátia Tompos  
1983 - 2024

Katalin "Kátia" Tompos was a Hungarian actress and singer known for her theatrical and film roles, such as Linda in *Coming Out* (2013) as well as for her often ethnically themed musical performances. Tompos was supposed to represent Hungary at the Eurovision Song Contest 2009 with the song "Magányos csónak". However, on 10 February 2009, Tompos announced her withdrawal from the 2009 Eurovision Song Contest due to theatrical commitments. In 2022, she was diagnosed with a rare form of cancer. She

died on 31 May 2024, at the age of 41, only days after a successful fundraising event organised by fellow actors and musicians in order to provide funds for her further treatments that were not available in Hungary.



Harry van Hoof  
1943 - 2024

Harry van Hoof was a Dutch conductor, composer, and music arranger. Van Hoof wrote many successful productions in his name, he had his own production company and he had his first success as an arranger with "Sofie" by Johnny Lion. Van Hoof conducted Dutch entries on 15 occasions for the Eurovision Song Contest. He died on 1 June 2024, at the age of 81.

THOSE WE HAVE LOST





Colin Gibb  
1953 - 2024

Colin Gibb was a British musician, best known as an original member of Black Lace, who were famous for their novelty party records, including their biggest hit, "Agadoo". Gibb joined Black Lace in 1976 after the departure of Ian Howarth, and represented the UK in the 1979 Eurovision Song Contest, in which they finished seventh with the song "Mary Ann". Black Lace raised thousands of pounds for Marie Curie Cancer Care, through playing 20 charity shows in 24 hours on 15 August 1997, and donating the royalties for a second version of the track also to Marie Curie. On 13 May 2024, Gibb announced

his retirement on Facebook, stating that his final performance would be in Costa Adeje, Tenerife, on 16 May. He died on 2 June, at the age of 70.



Emma Lou Diemer  
1927 - 2024

Emma Lou Diemer was an American composer. She wrote many works for orchestra, chamber ensemble, keyboard, voice, chorus, and electronic media. Diemer was a keyboard performer and over the years had given concerts of her own organ works at many cathedrals around the country. Works include many collections and single pieces for organ as well as many for solo piano, piano 4 hands, and two pianos. Diemer wrote many choral works

THOSE WE HAVE LOST



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as well. She had written numerous hymns, several of which appear in church hymnals. Her songs number in the dozens, using texts by many contemporary and early poets. Diemer died in Santa Barbara, California, on June 2, 2024, at the age of 96.



C. Gambino  
1998 - 2024

Karar Ali Salem Ramadan, best known by his stage name C.Gambino, was a Swedish masked rapper signed to Warner Music Sweden. He first started releasing music in 2019. His first album Sin City was released in 2022. His collaborative EP M.O.B, with his fellow rapper 23, and his album In Memory of Some Stand Up Guys also reached No. 1 on the Swedish albums chart. On the evening of June 4, 2024, Ramadan was shot in a parking garage located in Gothenburg. He was admitted at hospital,

where he died of his injuries. He was 26 years old.



Rose-Marie  
1956 - 2024

Rose-Marie Kane was a singer, actress, television personality, and radio presenter from Northern Ireland. While Rose-Marie enjoyed success as a local and national television personality in the United Kingdom, she also released nineteen albums. Rose-Marie served as a judge for two series of the BBC talent show Go For It. Her other television appearances included The Royal Variety Show,

# THOSE WE HAVE LOST



Shooting Stars, Doctors, Big Brother's Little Brother, a documentary of herself and various chat shows. As well as her work on television, she was involved in acting in several stage productions and on radio, and played Rita in the 2001 film Cold Fish. Rose-Marie was also involved in charity work. On 5 June 2024, Rose-Marie died in Blackpool, at the age of 68.



**Brother Marquis**  
1967 - 2024

Mark D. Ross, better known by his stage name Brother Marquis, was an American rapper and a Miami bass pioneer. By the early 1980s, Ross started to release music. He later joined 2 Live Crew. The group's success came with controversies due to the explicit nature of their humour. In the early 1990s, Ross embarked on various musical endeavors, such as the duo 2 Nazty and

featuring on Ice-T's album "Home Invasion". 2 Live Crew reunited in 1996 and 2006. Ross died on June 3, 2024, at the age of 57. His death is attributed to a heart attack.



**William Russell**  
1924 - 2024

William Russell Enoch was an English actor who performed as both Russell Enoch and William Russell. His career on stage and screen spanned over seven decades and he first achieved prominence in the title role of the television series The Adventures of Sir Lancelot. In 1963, he was in the original lead cast of BBC1's Doctor Who, playing the role of schoolteacher Ian Chesterton from the show's first episode until 1965. Russell's film roles include parts in The Man Who Never Was (1956), The Great Escape (1963) and Superman (1978). On television, he appeared as Ted Sullivan in Coronation Street in 1992. In his later years, he returned as Ian for a 2022 cameo in "The Power of the Doctor", 57 years after the character left, which won him a Guinness World Record for the longest gap between TV appearances. Russell died on 3 June 2024, at the age of 99.

**THOSE WE HAVE LOST**



## A Few Facts About Plastic Pollution



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

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



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

Plastic constitutes  
approximately

**90%**  
of all trash floating on the ocean



The average American  
throws away  
approximately



of plastic per year.

**50%**

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

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



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## **Jethro Tull**

*Spin Me Back Down The Years deluxe edition*





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

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

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

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

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





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## *Inside Number 3*

# A Visual History Of Apple Records

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





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

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

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

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

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



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

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

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

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



# The Fall

## *Take America*

### 10CD box set

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

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

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

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





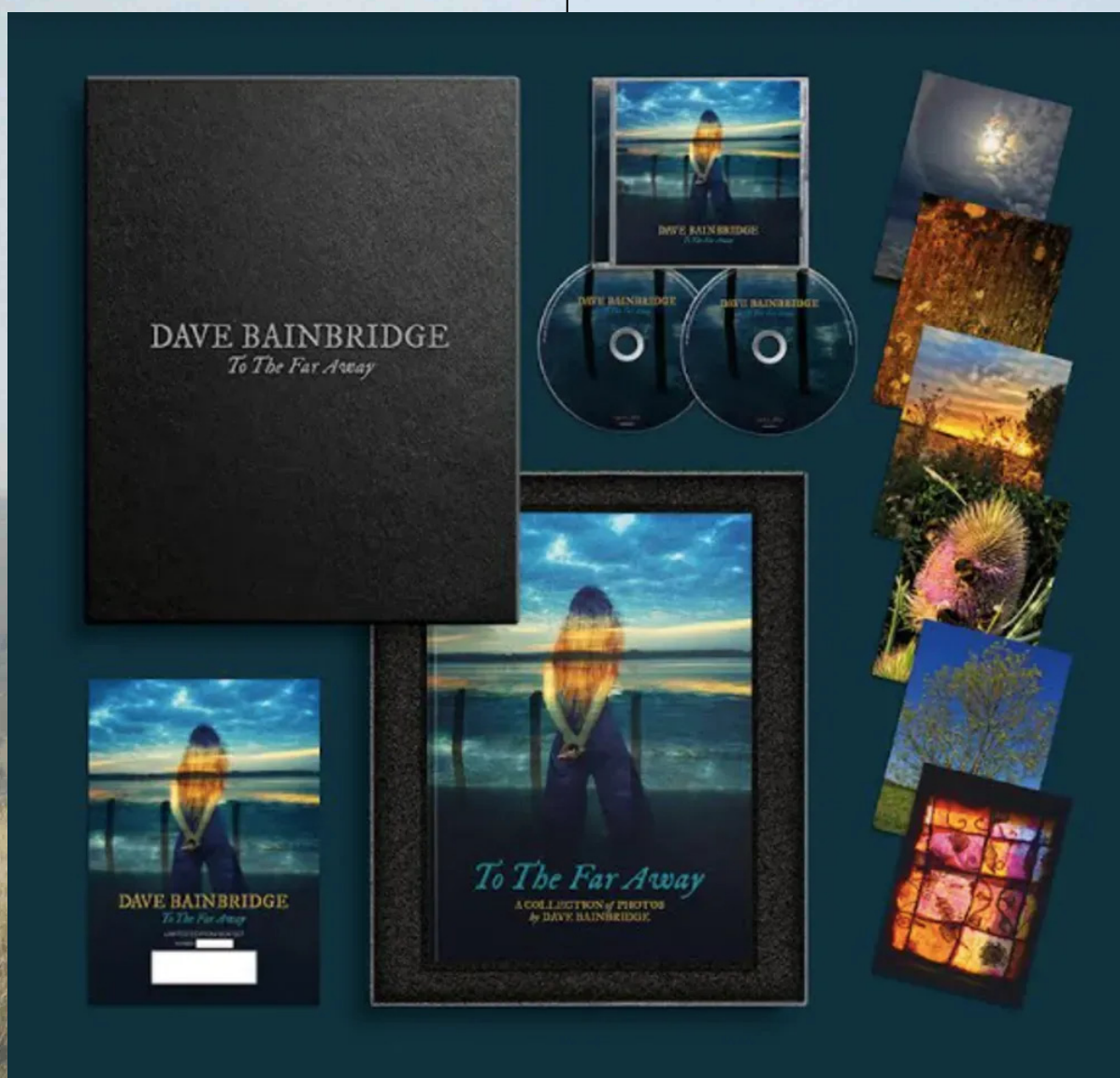
## **Dave Bainbridge** *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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

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

The deluxe edition box set also includes:

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





- Six postcards featuring photos by Bainbridge

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

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

<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



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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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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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





## From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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LEFT BEHIND™**  
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<https://nodogleftbehind.org/>

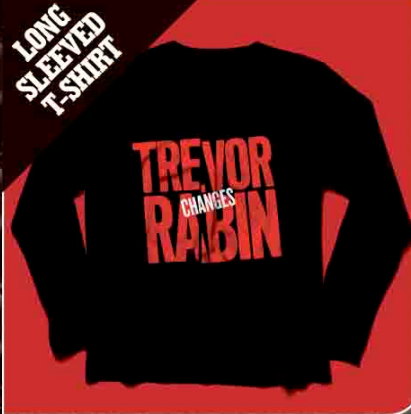


# TREVOR RABIN

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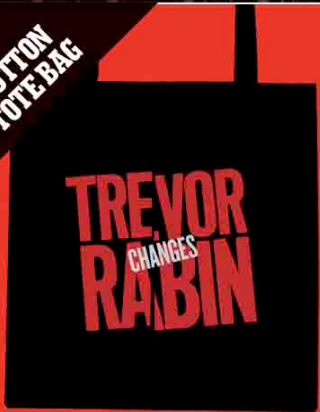
LONG  
SLEEVED  
T-SHIRT



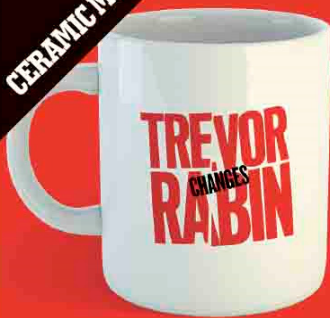
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# Official Merchandise





## Dad Bod By Southside Willy

I do love getting to review independent artists who come from areas I know well, especially those I grew up in or are on the

Southcoast of the UK, and Southside Willy is one of those. The thirty-eight-year-old father of two makes his home in Ferndown Dorset.

He began his music making journey during his university days but, the band reformed following lockdown. Around this time he began to experiment with making his own Hip Hop music and created a parody rap persona called Phat

# STEVE RIDER



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Dave. The resulting track called Doncha Know was not good, in fact it was intentionally so as this was how he saw the character. However, before this could develop, he was hit with burnout and dropped out of his band and found the character of Phat Dave to be too exhausting to take any further plus, he had his first baby on the way.

He knew he wanted to make music as himself but, with self-imposed restrictions based around what his character would say. So, Southside Willy was born, and his first single was titled “Fuck You, Tara” which was a striped back diss track that was aimed at his next-door neighbour. Following a few more singles and then with another baby on the way, he became impatient with how long it took to get his music out. He was, after all, writing, producing, recording and making videos for every single and recording at home was a rare thing.

With his backlog of material Witten and not much of an audience to speak of, he decided the best to get it out was to put out a full length album, and being more of a hobbyist and less of a career rapper, he has less pressure to get everything out.

This is how Southside Willy views the album Dad Bod “I’ve released a full-length album of wholesome UK Hip-Hop. Down to earth with relatable themes, delivered with heavy sarcasm and self-deprecating humour. Rock and pop influences blending with hip-hop beats. Touching on family, approaching 40, feeling out place in the UK Hip-Hop scene, social anxiety and more. This is also the first time I’ve ventured into more emotional subjects”.

Now you have had an introduction to Southside Willy, the only thing left to do is for you to join me as I take you through Dad Bod...

Dad Bod is a twelve-track album that kicks off with Wifey, Hand Claps, piano and horns, all merge with the sparse drum beat to create this light-hearted upbeat

sound, that is a little infectious as it gets you moving. As you can guess from the title of the track, this one is a fun filled dedication to that special woman in his life. Written from his point of view, it really looks at how he feels about how she came into his life, and he continues to feel about her on a daily basis. There is nothing better than love to help you create just right feel in a track and this one nails it in a warm and energetic fashion. Next up we have Kids, the tambourine, chilled beat and ukulele vibes, give this one a nice east going vibe. Once more Southside Willy perfectly puts into words the thoughts of all of us dads out there that have wrestled with life and how the arrival of our children turns it all upside down in both good and, at times, not so good ways. However, regardless of what we experience as fathers and parents, we love out kids unconditionally and would never change them in any way; just as we would never change the experiences, we have had with them. With the thoughts of our kids still floating in our heads, the vibe switches up and the drumbeat is far more apparent here as keys and electronic vibes all mesh together on Tongue Tied. Here we find Southside Willy giving us his bio and thoughts on where he is at right now, all in one track. Its all about where he’s from and where he’s at, and you realise that the lack of streams, and just a few video clicks, don’t have the impact on him that it might have for most, because you realise, he is doing this just for the love of what he does, honing his craft and enjoying every minute of it.

The Morning After brings us this chilled beat with this mind twisting sound that almost feels like a musical expression of a lack of proper sleep. As you listen to this one, you kind of feel at odds over what its all about; are you listening to Willy describe some weird dreams or perhaps all he is doing is going over the fact that he stayed up way too late, gaming all night, and after little sleep, those images from hours of intense digital action are still whirling inside his foggy mind. Time to pick things up a bit as a drum machine type vibe and piano, has you nodding you



head along, in an almost unconscious manner as we get caught up in being Overworked, Underpaid. This one is something most of us will be able to associate with, getting up every day, in that repetitive manner, working till all your energy is gone, only to receive little or no recognition and going to sleep with the realisation that tomorrow you will do it all again. It's a cycle and a catch twenty-two situation, because you can't afford to leave the job but, you don't really want to stay either, so you carry on until life becomes little more than a reflex action, something you're conditioned to do, simply to survive. As the struggles of the work life balance fill out mind, Introverted brings a more spaced-out sound that mixes sparse drums with some keys that have an almost lo-fi feel. This one touches on a place where many of us have found ourselves at times, becoming introverted and wanting to hide away from the outside world, keeping others at arm's length. Reality often impacts us in so many ways that it can get too much to handle, and it is so much easier to shut the doors and close out the world around us because that way, if we can't see it then, it can't see us and has no effect on us, and we can look to reset ourselves once more.

Halfway through the album and Southside Willy has already covered a lot of ground and you feel an eagerness to see what's coming next. Good Girl has this jazzy vibe of horns and bass alongside a chilled drumbeat. This light-hearted track is a heartwarming ode to man's best friend. Anyone who has ever had a dog as a part of their family will easily feel this one bringing a smile to their face and some beautiful memories to boot. Speaking of memories, 2007 (Take Me Back) hits with a big sound of live drums and guitars that brings a sound that puts you straight into those small intimate venues where the live sounds fill your ears. Southside Willy reminisces on the memories of his band and songs they wrote and the mini tour they embarked

on. This is brief glimpse into an inspirational moment in time, one that helped shape who he has become and still plays an important role in his life. The sound of guitars and drums fill our ears once more as Vintage Bitch drops. This one has Southside Willy bringing life to his memories of growing up and the things that were fun to remember about those times. As I hear mention of games consoles, White Lightning and rotten dot com, it makes me wonder, if Willy considers himself vintage, then I must be beyond Jurassic...

We explode into the final quarter of the album with Embarrassment, a pulse pounding sound that ignites the adrenaline and gets you bouncing around. This one mixes elements of Willy's background with some great tongue-in-cheek moments that will have you grinning from ear to ear. There are plenty of fun one-liners here that make you realise that you have more in common with him than you might want to admit. The penultimate track is This Family, mixing organ notes and guitars with a more chilled beat to create a more emotive vibe. Family is a huge part of all our lives and here we find Southside Willy opening up about what his family means to him. There is not a lot that I need to say on this one because this is one of those personal tracks that speaks for itself. With that emotive vibe running through us already, the final track of the album, Tadpole, brings a deeply personal and emotional air. The guitar takes forefront as the drums are stripped back to bring more focus to the words. This one finds Southside Willy speaking on experiencing a miscarriage with his wife. As someone who knows the pain of this experience, this one touched me deeply and really does not need many words, because this is an experience that only those who have been through it know and Southside Willy gives a beautiful ode to life that was so special, it did not need to enter this world.

After ending the album in such an emotional way, it is hard to begin to sum up this album. I have to be honest here



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and say that there were some moments that really touched me. As a Dad I have experienced the loss of two children, one who was stillborn and one to suicide, so when I hear emotive tracks speaking on family, children and loss of child, it always touches deeply and This album did that on a few occasions and so a salute Southside Willy here for doing that in a way that myself, and any other father or mother can truly understand. Alongside that there are some great fun moments and also those that bring a big grin to your face too.

Now, if you take my word and give this a listen, I'm sure there are many out there who will recognise that there is a rawness at times here and a little roughness but, that really takes nothing away from the album. It shows that this is someone who is coming up, honing their craft and showing that not only do they have some talent here but, the future is a very bright place too. It is not every upcoming artist that writes and produces their debut album and Southside Willy demonstrates that he has a lot to give. His production is solid, and his lyrical flows and wordplay show a wealth of knowledge and a desire to be himself and to be just that.

I also, felt that, as I said earlier, that this is someone who makes music for the love of it and not necessarily for pounds or streams. It was nice to be able to understand every word he said and to really feel the energy in those words. There is also so much here that is relatable to for so many of us, it really hits the mark in that sense too, and as a dad with his own dad bod, being able to associate so closely with this is made the album all the more enjoyable, and the way he sensitively takes certain subjects is a huge credit to him.

Yes, Southside Willy might still be at the beginning of his Hip Hop journey but, I'm suitably impressed by this debut album, and it shows he has a lot of promise and talent as producer/rapper, especially with the emotive content. It proves that the

south coast of the UK is rich in quality Hip Hop.

I really recommend you check out Dad Bod and Southside Willy, which is out now...

I'll see ya next time,

Steve.

## Thy Flesh Consumed By ESKAR

Thy Flesh Consumed is the upcoming release from Eskar on his own imprint Nuke Fam Records. I have previously featured Eskar and Nuke Fam Records when I reviewed the release of Happy Headz, Beat Tripping album back in May last year (2023), and so it was a no brainer to get Eskar on here with his solo album.

I have had this one a while, waiting on a release date due to the lead time from the record pressing plant etc, but now the pre-orders are going live, it's time to get busy on this one. There are a host of features on this one including ToneDeff (Queens, NYC), Belinda Hards, Micky Swags, Lomax, Bane, Teej and Celph Titled (Tampa Florida, The Demigodz), DJ Musicarl and DJ Bnutz. Production comes from DJ Illas, Chills Myth, Ile Flottante, ExP, Megamouth, Illinformed, Jack Danz, Hops, JND, Seek The Northener, DJ Blend, IRN Mnky and Eskar himself, plus some stunning artwork from Junior Disprol, this one really looks the part.

So, now its time to see if it sounds the part too...





The Album kicks off with Thirst Track which is a remake of the first track Eskar ever made, called music. Produced by DJ Illas, it uses the original beat that Eskar purchased back in 2009. The drums have that classic head nod vibe while the piano gives it this vibe that is full of retrospective energy and casting your mind back to what came before. The cuts just add the icing on the cake of what is simply speaking, that Hip Hop sound. This is very much a track that see's Eskar revisiting that first ever track, looking at the knockbacks that would give him the motivation to keep pushing but, those years of honing his craft, still see him at a place where, even now, he still sees himself as not quite good enough, another catalyst to keep him striving to reach

those dreams of his younger self. Next up is Kaiju which is produced by Chills Myth and features the legendary Queens emcee/producer ToneDeff. Musically, this more complex with sparse drums and the bass guitar taking the forefront, which seems to vibrate through to the very core of your being. This track is as big as the title suggests and represents the art of rap in its purest form. The flows are at a high pace, delivering punchline after punchline, this one is a demonstration of just what accomplished rappers are capable of. So, just sit back and enjoy this one as the words impact every one of your brain cells, as you slowly realise that this one continues on from the previous track in displaying the evolution of an artist to the point of working with one of his





biggest inspirations. Produced by Ile Flottante, Reality Check drops with this huge bass sound, where the drums and horns almost fade into the background, creating this air that is almost melancholy. On the face of it, this track feels a diss track but, when Eskar mentions this is a therapy track, you realise that he is not speaking to anyone in particular but, aiming his sights at those artists who let fame go to their heads and allow their ego's to take over. There is more to life than rapping and drug use and Eskar hints at those he has met over the years but, more than that, he is not ashamed to say that he knows these people because he was once one of them. By opening up in this way it shows that he speaks from the heart when he says it is time for artists to

be humbler and to bring more humanity and relatability back into the music and culture.

Vocal Warming is produced by ExP and features Belinda Hards; the piano and sparse beat creates a deep sound that keeps you focused on the vocals and the message they bring. Eskar focuses on ineptitude of global governments to protect the environment in which we all live. As he speaks with passion on this subject, Belinda's soulful vocals take that sentiment and grip your heart centre to let the point hit home. Another relatable subject here and one I personally understand; I have lived in more rural areas for years and I see the way people treat these beautiful spaces, scattering



litter every where and giving no respect to the land or ancient structures that have survived for thousands of years. As much as the powers that be do nothing, it is just as much our responsibility to respect and protect the land. A head nod beat backed by emotive strings, produced by Megamouth, is the backdrop for Welcome Home. With the beat creating this darker aspect to things, Eskar opens up on retuning home to Huddersfield. The stark reality of how places change over time hit hard as memories of a beautiful countryside location were scarred by what now appeared to be some post-apocalyptic wasteland, populated by people who only wish to cause you harm. His frustrations are vented at the local Kirklees council, who it appears have much to answer for in allowing the demise of a once stunning location. I can relate to this too, as every time I return to my home city of Southampton, it seems more and more oppressive and not what I remember. Hicks is produced by Illinformed and remixed by DJ Blend, featuring Micky Swags, Lomax, and Bane, it has that posse cut vibe about it as Eskar teams up some of his favourite rappers from 'up north'. Musically it has a proper head nod beat with funky vibe from bass and guitars getting you moving and the corners of your mouth curling into a broad grin. This one sees the guys embracing the unpleasant terms that people from 'up north' are so often labelled with, and then spinning them with rhyme and reason to show exactly why they deserve more respect, and display just how the Noth can rock it with the best of them. Side-A is rounded off with some Shenanigans which is produced by Jack Danz, giving us a beat of piano notes, bass and fractured drums that has a vibe that is almost grime based. While you are trying to figure out what the beat is doing to your head, Eskar is spitting all kinds of shenanigans and having a great time doing it. This one is just for fun and why not, it reminds that the reason we so often do things is simply just for the fun of it.

Side-B jumps into your awareness with the Hops produced Floppy Disk, which

also features DJ Musicarl on the cut. Using a beat that was taken straight off of a floppy disc from an MPC2000, it has that raw feel to it that takes you back to early days of Hip Hop music. It's a celebration of the early days of Hip Hop and into the 90's and early 2000's, the days that really inspired Eskar. There is so much here to enjoy and get you thinking back to those days, especially the inclusion of the old sound of loading computer files from a cassette tape, that one really took me back to the 8-bit days. If you still grinning after that one, things are about to get serious once more with Letby In The Sky With Diamonds, produced by JND with an additional hook from Mury P, hits with a sound that has a big string into before the beat drops in with sparse drums and a mind numbing mix of keys that leaves your awareness open to anything. Eskar flips and juxtaposes things here as he looks at how he uses his music to escape the true horrors of what he sees around him every day. The title may seem to be somewhat controversial, by taking the Beatles beloved title and mixing it with the name of British serial killer Lucy Letby but, the comedic and horror themes, alongside notions of falling out of love with music and life in general, all twist together to show that life is so much more horrific that you can ever put into your music, which is the real message here, you can make your music as shocking and controversial as you want but, in the end it is still an escape from what goes on outside your front door. After the controversial nature of the previous title, could it be that Eskar is close to being cancelled? Well, Cancelled is the next track, produced by Seek The Northener and featuring Teej, it hits with a solid boom bap beat over strings, keys, and with a flute taking the forefront. With the sound getting you moving, Eskar takes a look at the cancel culture of today's society. He shows that not all aspects of cancel culture are negative when used to tackle the likes of Racism and bigotry. However, it does look at how it pressures us to mind what we say and second guess ourselves but, the very real message here



## Thy Flesh Consumed

by **ESKAR**



Kaiju (Ft. Tonedeff) 00:00 / 03:45

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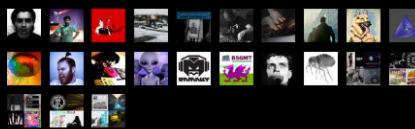
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is that everyone deserves the right to freedom of speech and that no one should be suppressed or judged for making art in any form.

It is not often that I do this but, I will just add a trigger warning here as I will be talking about suicide as I review the following track. I do this because I myself go into this part of the review with my own sense of trepidation as I lost my youngest daughter to suicide in 2020, and I both know and live the pain it causes every day.

116 123, is the phone number for The Samaritans in the UK and it is the title of this track as they are a good place to reach out when you are struggling. The track is produced by DJ Blend who brings a deep vibe with head nod beat underpinned by bass and with organ notes that carry everything along as you listen intently to what's being said. The track focuses on the loss of Eskar's friend James Carson-Lee (R.I.P), who sadly took his own life recently, and whose voice notes to Eskar feature on the hook. It was also James's love of Eskar's album 'Knee Deep In The Dead' that inspired this track. As someone who knows mental health struggles and the loss of a loved one to suicide, I can associate to this track and I'm not

ashamed to say it touched me deeply; a tear fell as I listened to his words, agreeing with how I do not see suicide as a selfish or cowardly act, it is also not a crime that someone has committed. So many people are touched, in one way or another, by suicide it affects you in ways that words can not easily describe but, Eskar does a truly touching thing here by describing the loss of his friend and including his friends voice in this track. It is the most important track on the album, and I echo Eskar's words to anyone out there struggling, call that number and talk, because talking honestly about your feelings is not just the bravest thing you can do but, it is also the first step to healing yourself too...

After such an emotional journey you need to lighten the mood a little and that comes here in the form of Celph Centred, featuring the legendary Celph Titled and produced by IRN MNKY, with cuts from DJ Bnutz, this one hits from the get go with a pulse pounding beat that has you bouncing along to the heavy double bass sound. This one sees Eskar and Celph Titled giving us Hip Hop in it's purest form, dropping more punchlines than you can shake a stick at, this one is there to lift your mood and get the adrenaline flowing once more so, enjoy this one by turning it



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up a few notches. The album ends with Eternal, a track which was produced/stolen by Eskar. The sound is heavy, probably the heaviest on the album with pounding drums, keys, bass, and guitars, ripping apart your concept of reality. Eskar's words here give the album it's title as he drops one of the fastest raps I've heard in a hot minute. The sheer strength of the lyricism on this one is so intense, with it's battle rap vibe, that its impact is beyond what I could suitably interpret here, in all honesty. This is a ferocious explosion lyrical explosion that has the power to leave an indelible mark on the world of Hip Hop, that's all I can really say...

What can I say about this album that I've not already said above? Well, that's a tough one but, I'll try...

It is rare that I come away from listening to an album feeling like I've just been battered from pillar to post but, that is how I feel after listening to Thy Flesh Consumed. There is a rawness and a strength here that I have not felt from many albums. Eskar mixes a wealth of relatable lived experience with a nice balance of rap for the hell of it and what you end up with is less of a rollercoaster album but, more of a passenger flight under extreme turbulence, leaving you knowing you have just had an experience like never before. I guess you could describe Thy Flesh Consumed as like comparable to the process of making the finest of swords, it pounds and heats up, time after time, before cooling and finally sharpening into a thing of devastating beauty...

Once you look at the finished article, you get this sense that there is this personal story running through the album, something that represents the passage of time for Eskar and his journey with Hip Hop music and life in general. He expertly crafts each track with lyrical dexterity, adding just the right essence of lived experiences or just rapping for the fun of it, showing just what an emcee is all about. This is someone who has put his

heart and soul into something, which has produced a finished article that can easily slip into the mists of time, to be spoken of in hushed tones by only the true believers. Plus, working with legendary figures of the culture who have inspired you is one thing but, keeping the memory of a friend alive in your music takes both courage and a true heart and Eskar displays both with a passion.

It is truly very difficult to use to describe just how stunning this album is but, it has defining moment written all over it. Everyone Eskar has brought together on this one adds something special to the mix, which Eskar then crafts into what you see before you. Thy Flesh Consumed will have you punching the air, bouncing around and perhaps even shedding a tear, it really is something very, very special and I'm honoured to be able to bring you my take on it.

I will leave it there for now and just leave you with this, many things can make an album of the year but, there are times when an album doesn't need to be considered in that light because it has something that just sets it apart from that, and this is one of those moments for me. This is not an album of the year; this album simply just is...

My humble thank you to Eskar for letting me bring this album to you and for notes he gave me that helped me to solidify my interpretations. I would also like to thank him for including my blog in the thank you notes, I'm proper humbled to a part of that with so many great names.

Thy Flesh Consumed is out on Nuke Fam Records and is available to pre-order from today and the physical copies are awesome too.

Till next time,

See ya.

Steve.





# MARK AT THE MOVIES

*Mark Raines*



**Directed by Russ Meyer**

**Released 1979**

## **Plot**

The movie starts with introductions to the people of Small Town, U.S.A. Among them are the huge-breasted evangelical radio preacher Eufaula Roop (Ann Marie) who mounts Martin Bormann inside a coffin; a salesman and a large-breasted housewife (Candy Samples); and Junkyard Sal (June Mack) who has sex with her working-class employees. Finally there is Lamar, who anally rapes his large-breasted wife Lavonia (Kitten

Natividad) after she tries having vaginal sex. Afterwards, she kicks him in the groin.

While Lamar heads off to his junkyard work, Lavonia spots a young man skinny dipping in a lake. She sneaks off and undresses, then jumps the boy from behind and proceeds to mount and rape him. The young man soon escapes, but she dives down, catches him underwater by felling him and then overpowers him. After he succumbs to her, she learns his name is Rhett and that he is fourteen. Later on, the aforementioned salesman comes to her home and she ends up having sex with him too.

Meanwhile, Lamar, who previously turned down Junkyard Sal's invitation for sex, gets called to her office where she meets him in her underwear. She locks him inside and threatens to fire him if he does not succumb to her. Lamar, who we are told needs money for correspondent school, lies down

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



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on her bed. She forces herself on him in numerous sexual positions. After a while, she lets Lamar have anal sex with her and gives in when a suddenly enthusiastic Lamar stops her from continuing into other positions. Lamar then spots fellow employees peeping from the window. He breaks open the door and beats them up. Junkyard Sal then fires the peepers and Lamar for being "perverts".

Lamar goes to a bar, where Lavonia masks herself as Mexican stripper Lola Langusta and drugs his drink. In a motel room, Lavonia rapes the unconscious Lamar — by first triggering an erection via fellation, and then by finally having vaginal sex with him using a sock as contraception. She frees him to test if she changed his ways, but he runs away. Back home, Lavonia has sex with a truck driver. As she checks the clock smiling, Lamar returns. A fight ensues and Lavonia helps Lamar by burning the truck driver's scrotum with a light bulb.

Lamar takes Lavonia and himself into dentist/marriage counselor Asa Lavender (Robert Pearson).

After the dentist takes Lavonia to the dental room, his nurse Flovilla kisses Lamar. As the dentist hurts Lavonia's teeth and she counters by grabbing his crotch painfully, Lamar rapes the nurse.

The doctor then switches places with the nurse. When seeing Lamar still has his pants down, the doctor tries to rape him, but Lamar hides in the closet. While the nurse and Lavonia have sex using the nurse's double-ended dildo, the doctor uses various weapons to force Lamar out of the closet. Lamar eventually beats the doctor up and interrupts Lavonia and the nurse. An arrangement of *Stranger in Paradise* is played in the background throughout the dentist scene.

Lamar decides his cure lies in faith. After dropping him off at the radio station (a power station), Lavonia goes home and has sex once again with the truck driver. Lamar takes his pants off in front of Eufaula Roop's booth and reveals an erection. She immediately goes off the air. When Lamar tells her he wants to be saved, she sends him to her cleansing room (a bathroom) while she changes clothes. Lamar lies inside a water-filled bathtub as a robe wearing Eufaula Roop stands above him and baptizes (and almost drowns) him. Suddenly she takes her robe off, sits down on him and rapes him, all the while preaching to her listeners about his salvation. Lamar heads off home, punches the truck driver and finally has sex with Lavonia who rejoices.

After Eufaula Roop leans back on her chair and moans, the teen-aged Rhett climbs from under her desk and she takes him to the bathtub.

The narrator heads off to his own home, where the teen-aged Rhett, his son, has sex with the narrator's huge-breasted younger Austrian wife, SuperSoul (Uschi Digard), during an earthquake

Meyer said the film was his favourite because he was dating Natividad at the time. "We just did it in between," he recalled, "the very thing that I always said, 'No, Meyer, you shouldn't fool around, all those vital juices will be spread about.'

But no, instead we just did it all the time. I mean, we shot inside, and we'd forgo lunch and have sex—wonderful, riotous, noisy sex... laughing and scratching. Yeah, that was fun. That really worked out wonderfully

No Film Trailer as a very explicit film

Running Time 1 H 33 M  
Rated 18





4 out of 4

**Directed by Nicol Paone**

**Release date September 28, 2023**

#### Plot

A hitman, his boss, an art dealer and a money-laundering scheme that accidentally turns the assassin into an overnight avant-garde sensation, one that forces her to play the art world against the underworld.

Patrice, an art dealer, was in the midst of a tough period. With no art sales in sight, the chance that her gallery could go out of business

was looming ever closer. Desperate to settle her debt with her drug supplier Nate, Patrice offered up a painting in its place. This painting caught the attention of Nate's boss, Gordon, who operates a criminal underworld from a Jewish bakery. Gordon saw the potential there to use Patrice's gallery as a money laundering device since the value of art is highly subjective. Patrice, while clearly uncomfortable with the plan, reluctantly agreed. For the money laundering ruse to work properly, Gordon knew they would need more artwork. To achieve this, he enlisted the help of Reggie, a professional assassin who goes by the alias "The Bagman". What began as a desperate try to save her gallery quickly spiraled out of control. The artwork that Reggie produced brought a strange turn of events and caused quite



a stir in the art world. Even though she was feeling the pressure from all sides, Patrice did her best to manage the situation.

**A reasonably diverting caper**



### Film Trailer

<https://youtu.be/Urs2NSkxvEc?si=J-NgTfS9HXGqYTdN>

**Running Time 1h 38m**

**Rated 15**

**3 Out Of 4**

**Directed by Nicol Paone**

**Release date September 28, 2023**

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**Running Time 1h 38m**

**Rated 15**

**3 Out Of 4**

**Directed by Colin Cairnes**

**Release dates**

**10 March 2023 (SXSW)**

**22 March 2024 (United States)**

**11 April 2024 (Australia)**

### Plot

The film's prologue is framed as a documentary investigating an unexplained event that occurred



on the night of Halloween 1977, during the live broadcast of a sixth season episode of the successful variety late-night talk show Night Owls with Jack Delroy, which competes for ratings with The Tonight Show Starring Johnny Carson.

Through his celebrity connections, Night Owls host Jack Delroy makes regular visits to "The Grove", an elite California camp for rich and powerful men. Some time later, his wife Madeleine dies of cancer, and her death has a major effect on Jack as Night Owls halts its production. Jack ultimately returns and, in order to boost the show's ratings, decides to do a special occult-themed episode on Halloween. Special guests for the show's episode include self-proclaimed psychic and medium Christou, skeptic and former magician Carmichael Haig, parapsychologist author June Ross-Mitchell, and June's latest subject Lilly D'Abo. During the broadcast, Christou experiences a premonition about someone named "Minnie", which Jack reveals was his private nickname for Madeleine. Christou later becomes sick, projectile vomits a black liquid, and is rushed to the hospital during a commercial break. In the subsequent segment, June introduces Lilly, the sole survivor of a mass suicide committed by a Satanic church that worshipped Abraxas. Despite June's warnings about the possible consequences of doing so, Jack convinces her to conjure the demon, whom Lilly dubs "Mr. Wiggles". During another commercial break, the crew informs Jack that Christou has died from hemorrhaging in the ambulance taking him to Mount Sinai Hospital.

During June's conjuring, Lilly becomes possessed by Mr. Wiggles, levitates in her chair, and causes the electricity to go haywire. In her possessed state, she makes a vague reference to having previously met Jack "under the tall trees". Carmichael challenges June by subjecting Jack's sidekick Gus McConnell to a hypnotism demonstration, which causes

everyone in the studio to see worms coming out of Gus and ravaging him. When the production team rewinds the footage, it proves that the demonstration was merely a hallucination experienced by everyone in the studio; however, the supernatural phenomena that occurred during June's conjuring appears unaltered in the recorded playback. Jack is horrified when he notices Madeleine's ghost standing behind him in the footage, but Carmichael accuses Jack of orchestrating the events as an elaborate hoax. Lilly becomes possessed again and a bolt of lighting from the ceiling connects to her left hand, while a bolt from a nearby television monitor connects to her right. Her head splits open and begins to glow with a bright light. Using her telekinetic powers, she throws Jack into a wall, and kills Gus, June, and Carmichael.

Jack is suddenly transported to a nightmarish version of the show. He relives moments in the show's past before it is revealed that he has a connection to the demon possessing Lilly, having encountered it during a ceremony at The Grove. It is also revealed that Jack was indirectly



responsible for Madeleine's cancer in exchange for the sudden success of Night Owls. Madeleine's



spirit confronts Jack and begs him to put her out of her misery, as the cancer is causing too much pain. Using the ritual dagger from Lilly's former cult, he stabs Madeleine to death; the scene suddenly shifts to the now-empty studio, where a horrified Jack realizes he has stabbed Lilly. He stands over the bodies of his dead guests as police sirens slowly get louder in the distance.

**Best part of the film is the last ten minutes.**

#### Film Trailer

<https://youtu.be/cvt-mauboTc?si=mri92ERtGdAzDr7i>

**Running Time 1h 26m**

**Rated 15**

**2.5 out of 4**

**Directed by Adam Wingard**

**Release dates**

**March 25, 2024 (TCL Chinese Theatre)**

**March 29, 2024 (United States)**

#### Plot

Three years after defeating Mechagodzilla,[b] Kong has established his new territory in the Hollow Earth and searches for more of his kind. On Earth's surface, Godzilla continues to maintain order between humanity and giant monsters, known as "Titans" — killing Titan Scylla in Rome and resting in the Colosseum afterwards.

A Monarch observation outpost stationed in Hollow Earth picks up an unidentified signal. On the surface, the signal causes Jia, the last known survivor of the Iwi tribe from Skull Island, to experience hallucinations and visions, causing her adoptive mother and Kong expert, Dr. Ilene Andrews, to worry. Also sensing the signal, Godzilla leaves Rome and attacks a nuclear plant in France to absorb radiation. He then heads to the lair of the Titan Tiamat in the Arctic. Monarch believes Godzilla is strengthening himself for an oncoming threat.

When a sinkhole opens near his home, Kong discovers an uncharted realm where a tribe of his species has survived, including a juvenile named Suko. After a brief initial confrontation, Kong convinces Suko to lead him to the tribe's lair, and the two slowly bond on their journey. The tribe's tyrannical leader, Skar King, battles Kong with the aid of an ancient ice-powered Titan, Shimo, whom he controls with pain using a crystal. Shimo's ice breath injures Kong's right arm, causing frostbite, but with Suko's help, Kong manages to escape after losing his axe.

Andrews and Jia, alongside Titan veterinarian Trapper and conspiracy podcaster Bernie Hayes, travel to Hollow Earth to locate the source of the signal. They find the Monarch outpost destroyed. As the group follows the signal, they discover a temple that leads them to a subterranean section that houses a surviving Iwi tribe, who communicate telepathically with each other, living beneath portals to the surface. Inspecting some ruins, they surmise that the signal was a telepathic distress call sent by the Iwi.

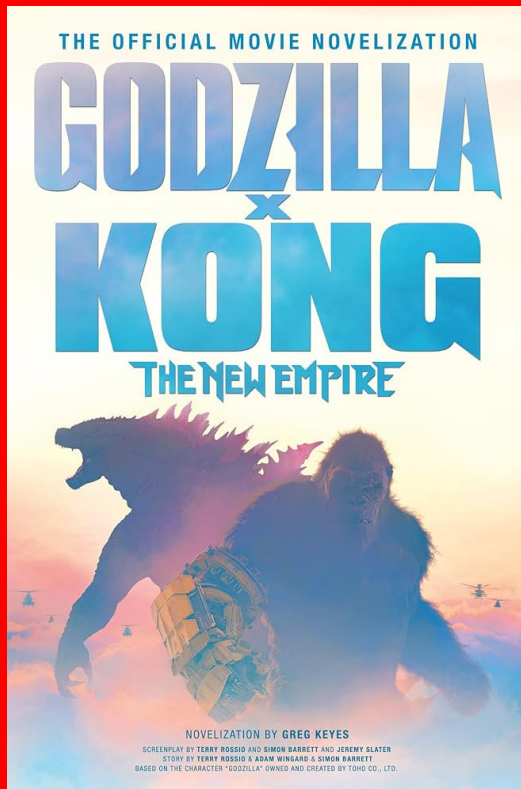






While observing Jia socializing with the Iwi, Andrews voices her fears to Trapper that Jia may choose to stay with her people and that Andrews would have to accept it. Inside a temple, Andrews uncovers hieroglyphics displaying the past and future: Skar King once attempted to conquer the surface world, forced Shimo to trigger an ice age, and waged war against Godzilla's species, but Godzilla defeated him by trapping him and his tribe deep within

Hollow Earth. The prophecy also indicates that Jia would be the key to reawakening Mothra. Sensing Jia, Kong locates the temple and is fitted by Trapper with a prototype exoskeletal glove to strengthen and heal his frostbitten limb. Unknown to them, one of Skar King's loyalists follows them and informs him that the protective barrier leading to the surface portals has been opened. Jia successfully awakens the reborn Mothra.



Meanwhile, Godzilla kills Tiamat and absorbs cosmic radiation from her lair, which turns his dorsal plates magenta. Hoping to lure Godzilla to Hollow Earth to assist him, Kong surfaces in Cairo and calls out to Godzilla. Despite Kong's attempts to communicate, Godzilla attacks him, and a brief fight ensues until Mothra intervenes. Godzilla, Kong, and Mothra return to the Hollow Earth and engage Skar King and Shimo in battle. Skar King and Shimo manage to use one of the portals to escape to the surface, forcing Godzilla and Kong to chase them to Rio de Janeiro, and Shimo induces a second ice age at Skar King's command. The factions are evenly matched until Suko arrives with Kong's axe and destroys the crystal controlling Shimo. Shimo freezes Skar King before Kong shatters him to pieces.

After undoing Shimo's ice age with his atomic breath, Godzilla returns to rest in the Colosseum.





c.j.stone

# PAUL ANDERSON: WARRIOR OF SOUND

My friend Paul Anderson died in the early hours of January 1st 2024. He was a DJ. He'd been playing a set earlier that evening, seeing in the New Year with a few friends. So it was a blessing in a way. We all have to die. That's inevitable. But to die with the echoes of the sounds you yourself have played still stirring in your heart, not long after communing with your friends through sharing what you love the most, completing your life's mission as it were: that's a sacred act, an act of honour worthy of a shaman or a warrior. Which is what Paul was really: a warrior of sound.

Paul liked all kinds of music. He liked jazz and r'n'b, thrash, hip-hop, rave and punk. Last time I saw him he was listening to psyche folk and laughing at himself for it. "Who'd have thought you'd find me listening to folk music?" he said, in his soft, Geordie accent. When I first met him, back in the late 80s, he had a reggae set on the go, but the defining music of his life, the music that he was renowned for, the music that made him who he was, was house music, specifically deep house.

I've been thinking about that a lot recently. That's what Paul did. He built houses. He was famous for his free parties, parties held outside, in the open air, at sacred times of the year, when the Earth was turning and the spirits were stirring in the hedgerows. He was creating a kind of house in nature: a musical architecture, a building made of beats, with walls of sound, with pillars of rhythm, with a ceiling made of stars. To be outside, in nature, with those sounds cascading around you, raised up by sacramental forces, with the bassline beats running like rivers through the body of the earth, was to be welcomed back to yourself again, a creature of the earth, to commune with nature and with your friends in the spirit of loving kindness, the saviour of mankind.

Frankie Knuckles, one of the originators of house, said of the Warehouse club in Chicago, where the music was born, that it was like "church for people who have fallen from grace". That's us. The people who have fallen from grace. People lost in a sea of samsara, wandering, disorientated in the world. The



music is where we find grace again. The grace of the gods, the grace of nature, the grace of spirit. Divine grace. The grace we find in ourselves.

Listening to Paul's last set, as I am doing now, is like a revelation. He knew he was going to die. He left us this music as his statement of intent, as his last will and testament, as his legacy, to remind us that we will have to join him one day, and that we shouldn't be afraid.

There's a difference between grief and sadness. You can feel sad at a sad film or a song or a poem or a book, but you can't feel grief at any of those things. You only feel grief at the loss of a loved-one, at the loss of someone you care about deeply, at the loss of someone you have loved. I realised my grief about Paul after Rick West rang me up and told me, sometime in the afternoon on New

Year's Day. He told me that Paul had died. I heard what he said, I but it didn't register emotionally, not immediately. I heard the news like I might hear the news of a tragedy in some distant part of the world, something that is happening to strangers.

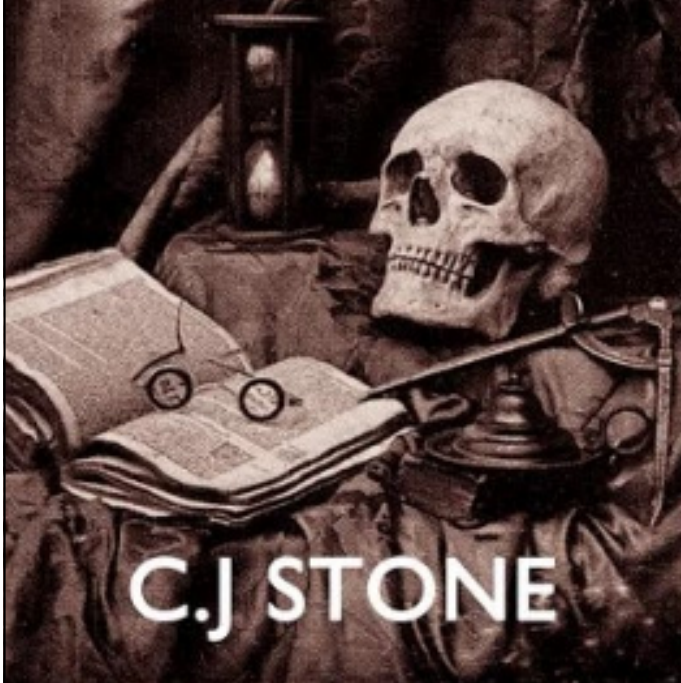
I was round a friend's house. She saw me receiving the phone call and asked who it was who had died. So I said his name: "Paul Anderson." It was at this moment that it registered with me, as I uttered his name with my tongue and my breath, as I

**READ ON:**

**<https://whitsta-bleviews.com/2024/01/28/paul-anderson-warrior-of-sound/>**

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# Plantfood at the Trades Club...*some images and thoughts from Alan Dearling*

Uplifting, propulsive jazz at the famous Trades Club yesterday with Plantfood. A six piece, High NRG outfit from Leeds, but on a national UK tour at the moment. Great to see them in Hebden Bridge. It was billed as an afternoon - 'Sunday Easy' - but it was mega busy - and in reality, pretty explosive stuff. I'm sure that many punters in the crowd went home with

---

alan dearling





Plantfood's incendiary version of the classic tune, 'My Favourite Things' buzzing around in their brains...

Bandcamp:

<https://plantfood.bandcamp.com/track/favourite-things>

They have a remix version available on Bandcamp too...

I had last watched Plantfood perform in November 2022...when they were still members at the Leeds Conservatoire, and it's great to see Plantfood developing their own individual brand of musical magic. They've loosened up considerably. Indeed, Plantfood are stretching themselves, exploring and experimenting, but having a lot of fun in the process. And that fun, from this prodigious ensemble, is infectious and spreads across the entire audience. They produce a sonic sound-wall of jazz that really feels contemporary in 2024. And it is powered and driven by their mix of congas, drums, bass, keys and twin saxophones.

This is what they say about themselves: *"We're summoning an intricate mix of electronic and acoustic layers, with influences all the way from Afro-funk to Modern Jazz, taking inspiration from artists ranging from John Coltrane to Nubian Twist."*

In 2023 Plantfood headlined the Croissant Neuf stage at Glastonbury, and they were credited as Papaoul's "...best discovery of Glastonbury" and they ended the year as winners of the 2023 Drake Yolanda award. As a live experience, it is incredibly intense and theatrical. Each individual player gives 105%. They were very obviously having a 'blast', despite having had vehicle problems en route from their previous gig in Brighton. In fact, they had experienced a break-down and then the headache of having their replacement vehicle getting stranded inside the cordon for the Leeds' half-marathon. But they were all still smiling and eager to hit the Trades' stage at a fast, frenetic pace! Very much a must-see band.













For 'Sunday Easy', Plantfood created a one-off, texturally-layered set, filled with a mixture of spiritual and simmering grooves, apparently specially curated for the Sunday Easy vibe. At their ascendant best, these musicians are beginning to be ready to musically engage and compete with some of the world's best. They are on a musical journey, bound to expand well beyond any confines and constraints of modern jazz, and well placed to develop through their spirit of adventure. Sometimes there is almost too much going on, and things can become a bit disjointed, but when they hit the groove,

and the individual players offer their own sparks of brilliance, Plantfood become a significant musical entity, more than the sum of their considerable parts.

I suspect that those who missed out on the live gig are kicking themselves! And do keep an eye out for their soon-to-be-released Plantfood debut album. At the Sunday Easy there were no vocal guests, but one expects that to change, evolve, as they create and refine material for their first album.

Watch and listen out...Plantfood have been





given a number of 'labels', including 'Rave Jazz', 'Rebel Jazz', 'Nu Jazz' and the 'New Romantics of Jazz', but they're in their

transcendence...into unknown musical territories and spaces.







Here's Plantfood at the Onwards Festival 2023 - at Parish Divebar:

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

Plantfood featuring Indy Newland - Inner City Skies (Live at the Mansion):

<https://www.youtube.com/watch?v=hTOHxO2wCBA>

Plantfood website:

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





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# KEV'S WORLD



## ANDY PRATT TRIO THRIFT GIRL RECORDS

Andy Pratt, who is based in Chicago, is a fluent and melodic jazz guitarist who also sings with a deep and friendly voice. On this recording, which took place over two days last June (recorded live in the studio with no overdubs), he is joined by bassist Joe Policastro who he has worked with for many years, and the in-demand drummer Phil Gratteau.

Together they perform a wide-ranging set of music that includes five vintage songs from the Great American Songbook, two Burt Bacharach tunes, a Perez Prado

mambo, and a movie theme.

That the guys know what they are doing well together is never in doubt, that Andy has a vocal style which belongs to the Golden Age is also clear, while the production is wonderfully separated, and every little nuance can be heard. The main issue here is quite a simple one, and that is for most of this album it is just plain boring. I am not sure if it is the guitar sound, or the languorous style they deploy for most of the album (a notable exception being the upbeat "From The Moment On"), but I just found this a drag to listen to.

I am obviously not the target market as I enjoy my jazz to be far more adventurous than this, and with little in the way of spark or excitement I came away with the impression that the rhythm section would love to be far more in your face (as they can be when given the opportunity), but for the most part this is a case of sitting back and letting it all happen in front of them.

Not one to which I will quickly be returning.





**APOGEE  
THROUGH THE GATE  
PROGRESSIVE PROMOTION**

Over the years I have found Arne Schäfer (lead & backing vocals, electric & acoustic guitars, keyboards, bass, orchestrations) and Eberhard Graef (drums & percussion) to be a little hit and miss with some albums worth investigating, others somewhat in the middle, and others definitely ones to avoid. However, I did really enjoy the last two, so I had high hopes of this one, only to feel somewhat let down. Although they are rightly deemed to be crossover on PA, they have always had a high amount of neo in their style and have been seen as being somewhat at the forefront of the 90's revival in their native Germany. I think the best word to describe this album is "bland", as while there is nothing awfully dramatically wrong with it there is also little here to get excited about.

I found I kept thinking of one of Clive Nolan's many projects he used to undertake, with somewhat of a theatrical bent, but not delivered in anything like the same degree. Even when Arne has the guitar wailing and the drums are driving forward as on opener "No-one But Ourselves", it just feels somewhat staid and almost formulaic. Four of the six songs on this set are more than ten minutes in length, something any proghead will gladly sink their teeth into, yet they meander without direction or emotion, leaving the listener unsatisfied yet bloated at the same time. Let us hope

this is just a one-off and the next one finds them with more bite and verve, but this just feels there is not enough clarity and space and the arrangements have been layered in the hope that something will come out of it, but it didn't.



**ACQUA FRAGILE  
MOVING FRAGMENTS  
MA.RA.CASH RECORDS**

I was not the only person to be someone stunned when Acqua Fragile returned in 2017 with the excellent 'A New Chant'. Although they had recorded some albums in the Seventies, the departure of singer Bernardo Lanzetti to PFM had been the death knell, and no-one thought that more than 40 years later that Bernard, along with bassist Franz Dondi and drummer Piero Canavera would record a new album with some guests. Fast forward a mere six years from the last album and the trio are now back with a full band, plus guests (including none other than David Jackson, surely one of the most active musicians in the scene).

What strikes the listener immediately is not the power of the band, but the vocals of Lanzetti. He has lost none of his range, and in many ways is singing as well as ever, but he sounds every minute of his 75 years. Some singers somehow never seem to age at all (step forward Bob Catley for example), but others not so, and that is the case here in that he very much comes across as an old man, which in fact he is. Once one gets past that, one realises that this is another interesting



album from the Italian proggers. Goblin will always be my favourite Italian band, but I have always rated PFM incredibly highly and always enjoyed these guys as well, and while this may not be as immediate and potent as the last one it is still an interesting listen. While they are Italian, they have never fitted into RPI for me as they are not as symphonic as what I expect from that genre, with less bombast, plus they sing in English as opposed to Italian. This album is one which can be listened to and enjoyed on the first time of playing, and there are some depths to be uncovered, but possibly not as many as one might expect.

Whether this is an album which will attract new fans I am not sure but is one which people who have enjoyed their career will find quite interesting while not essential.



### **AHLEUCHATISTAS THE SUMMER WE WENT WEST [AND EAST] - LIVE 2006**

Ahleuchatistas (AH LOO CHA TEES TAS) were formed in 2002 by Shane Parish (guitar), Derek Poteat (bass), and Sean Dail (drums), and by the time of this recording they had already released three incredibly uncompromising and experimental albums. For the curious the name comes from two words, "Ah-leu-cha" (a Charlie Parker song) and "Zapatistas" (a revolutionary movement which started in Mexico in 1994). Cuneiform Records owner Steve

Feigenbaum was blown away when he saw them play a midweek gig at the end of 2004, and soon signed them for their third release. This live album captures them at two of their shows when they were arguably at their peak, gigging hard and bouncing ideas off each other with every performance being something to behold. Just listening to this makes me feel tired, what it is like to witness them in full flight must have been incredible, let alone actually performing at this level of intensity for any length of time.

We have 34 songs, a running time more than 90 minutes, and a trio out to break your brain. This is not music to put on and relax to, or play in the background, it has the intensity and drive of punk, mixed with King Crimson at their most eclectic, Art Zoyd, Can and so much more. There is RIO, mathcore, prog metal, a refusal to conform to standard tunings, melodies, or time signatures with all that matters is the connection between the three musicians who are so in sync with each other that one can only wonder how many hours they spent together honing their craft. This is not music which will ever find a wide audience, but those who understand what is happening in front of their ears know their minds have been expanded by experiencing something which is very different indeed.

There is an intense ferocity at play, uncompromising and abrasive, with music often played staccato at pace, with little room for pleasantries as they take the ideas of Zappa and Beefheart and move them to a whole new plane. The only way to enjoy this is to leave your preconceptions of what music should sound like at the door and open your mind to something very different indeed. You need to understand that it is unlikely you will enjoy this when you play this the first time, but for those who are willing to give this the time this is something very special.





### **CHILDREN OF BODOM FINAL SHOW IN HELSINKI ICE HALL 2019 SPINEFARM**

On 15<sup>th</sup> December 2019, Children Of Bodom, which at the time consisted of Alexi Laiho (lead guitar, lead vocals), Jaska Raatikainen (drums), Henkka Seppälä (bass), Janne Wirman (keyboard), and Daniel Freyberg (rhythm guitar), held their last concert in Helsinki named, 'A Chapter Called Children of Bodom', before dissolving the band. In 2020, Laiho and Freyberg carried on as Bodom After Midnight, but Laiho was dead before the year was out. Obviously, this album has quite some importance given it is a recording of the last ever performance of one of Finland's greatest ever metal acts, containing one of metal's new breed of frontmen and shredders, but putting all the emotion to one side is this as good as one wants it to be?

The short answer is "Yes", as that night the band were on fire. While no-one realised quite how ill Laiho was, this was planned to be the last ever show for the melodic death metallers and they were determined to go out on a high. I first came across the band at the time of their fourth album 'Hate Crew Deathroll' after I saw the video for "Needled 24/7" and loved their hugely complex approach with intense note density and complicated melodies which combined shredding with powerful keyboard lines which were far more than just background, since when I followed their releases with interest, and while I enjoyed their other live releases, this takes it to a whole new level. the band were determined to put on a show

to remember, reaching all their way to their debut album from 1997 to ensure they provided fans with a great setlist. "Needled 24/7" will probably always be my favourite CoB number, and here it is gets blasted with the whole band putting their heads down to smash it with incredible intensity, yet also with the lightness and interplay one expects.

Children of Bodom cannot exist without Laiho, so there will never be a reunion, but fans will relish in this wonderful performance being captured for all, and I am sure it will also attract new aficionados who will seek out the back catalogue. Here we have a band captured at the height of their live powers and is a fitting tribute and reminder of just what a great guitarist and frontman Alex Laiho was.



### **ABORTED VAULT OF HORRORS NUCLEAR BLAST**

The Belgian death metal act are back with their twelfth album, and they have taken a somewhat unusual approach to this one in that singer Sven de Caluwé, who has been at the helm since the band's formation in 1995, has brought in some mates to perform with him on each track so we get brutal duets with the likes of Alex Erian (Despised Icon) to Johnny Ciardullo (Carcosa/ Angelmaker), Ben Duerr (Shadow Of Intent), Francesco Paoli (Fleshgod Apocalypse) and others. Ken Bedene (drums), Ian Jekelis (guitars), Daniel Máni Konráðsson (guitars), and Stefano Franceschini (bass) have combined with Sven to create an album which is brutal in its



style, intensity and delivery and then added to this with the addition of the singers.

It is a very clean sounding album, and in some way I think this would have been improved by some muddiness as in many ways there is too much separation and it comes across as quite clinical in places as opposed to a group of guys creating a maelstrom of blood and carnage in the studio. If there had been more of a focus on feel and less on getting it sounding quite so perfect, then the end result would have been more natural and less contrived. Blastbeats, grindcore influences and hardcore vocals among the death growls make this an interesting release which fans of the genre will enjoy even if it is not quite essential.



**LAZY FIFTY  
ONE LAST TIME  
INDEPENDENT**

"One Last Time" is the third single off Lazy Fifty's upcoming EP 'Neighbour of the Beast' which is a collaboration between Adrian Athy and producer Greg Haver (Manic Street Preachers, Catatonia, The Feelers, Devilskin etc.). On the EP Adrian wrote all the songs, sang lead and backing vocals, played lead, rhythm, and bass guitar while Greg not only produced it but also provided drums and percussion. "One Last Time" is a love story, but also acknowledges the "generations that went away to war thinking it was going to be fun, but as it turned out it wasn't". Released in time for ANZAC Day (observed on April 25<sup>th</sup> each year, this is our National Day of Remembrance in Australia and New

Zealand which commemorates all Australians and New Zealanders "who served and died in all wars, conflicts, and peacekeeping operations" and "the contribution and suffering of all those who have served" – in the same manner as Remembrance Day in the UK).

This is not nearly as immediate as songs normally coming from Adrian, with a slow and thoughtful introduction (including some slide guitar) which gradually leads into the track, with the words of the soldier going off to war, "Wipe your tears away, don't you be afraid". The chorus is somewhat more upbeat but tempered by the emotion we have already heard in the verse, and while the song becomes quite chunky, the emotion stays throughout. Consequently, this is a song which does not work very well as a standalone, as it would have far more impact if it was heard as part of a larger piece of work, either in concert or as an EP, which is where this will next be heard. I fully understand why this was released for ANZAC Day, but in terms of a single this is not something I can imagine being played much on the radio. For fans of the band, and their excellent album '2021: A Lazy Odyssey' then this will be of interest, but I am more intrigued in hearing this as part of the bigger picture.



**MIRANDA SEX GARDEN  
VELVETINE  
INDEPENDENT**

To say I was surprised when I was sent this EP by Katharine Blake was something of an understatement as I was under the impression that MSG had



broken up years ago. Turns out that is indeed the case, but they reformed for a gig in 2022 and are now set for a full tour. Formed in 1990, MSG toured with the likes of Depeche Mode, Nick Cave & the Bad Seeds, Hole, Blur and Einstürzende Neubauten, releasing four studio albums before going on hiatus in 2001. The current line-up includes founding member and lead singer Katharine Blake, drummer Trevor Sharpe and bassist Teresa Casella (who were both involved prior to the hiatus), plus new members Justine Armatage (keyboards), Bev Lee Harding (vocals) and guitarist Kavus Torabi who replaced founding member and guitarist Ben Golomstock who died in 2018.

Listening to this was very unusual for me as I have not previously heard any MSG, as I came to the music of Katharine through Mediæval Bæbes, and her other side projects have been very different to this. It is also strange as while this is “new” material, both songs are more than 20 years old. Although “Velentine” was recorded in 2000, Katharine was unable to open the old Logic files so instead took raw performances and mixed them with the new band, which means we can hear Golomstock on both of these, as the second song, “Sex Garden” was already completed (and a version was released as a double ‘A’-side with “Tonight” in 2000, but I do not know if it is the same).

Lots of history there but given the background behind this band I do feel it’s important. They started off busking, had a #1 classical music album, and toured with some of the most important acts of the day, but how does this stack up with the music of today? I have long been a fan of Blake’s vocals, as she is one of the most interesting and intriguing singers around, and here she allows herself to take full centre stage with a swirling emotional sound behind her with a beat which is not really dance speed but is dramatic and gets the listener moving. The song is more than six minutes in length, with some dramatic edgy violin and keyboards which feels somewhat timeless, somewhat evocative of Radiohead, and the input of a harpsichord feels both incredibly wrong and just right at the same time. This is music for headphones, where Katharine can really get inside our brains, and I can only hope this means there will be a new album soon.

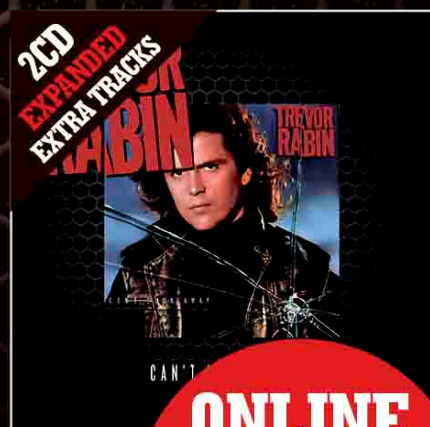
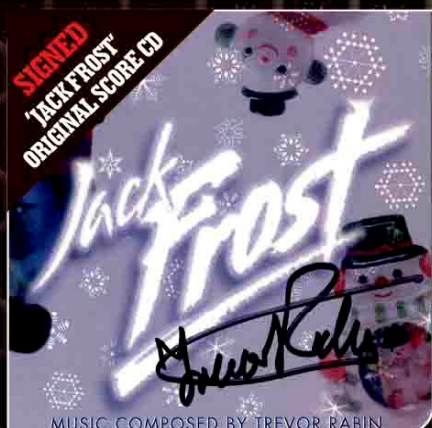
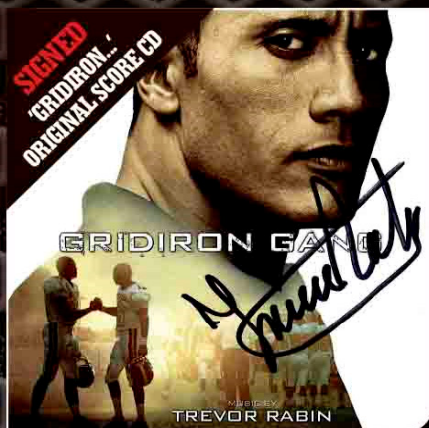
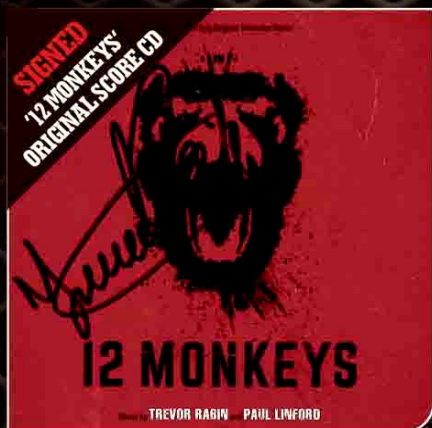


Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...





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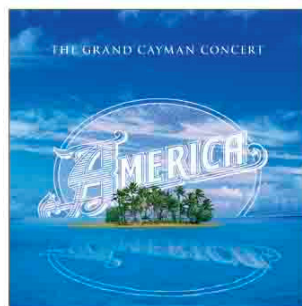
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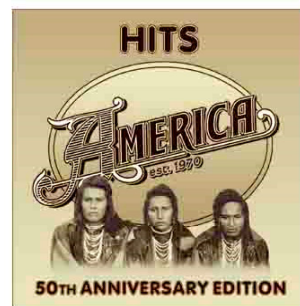
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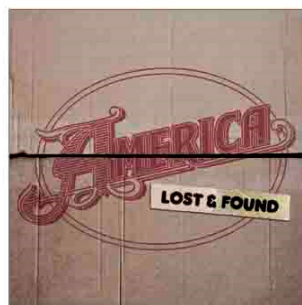
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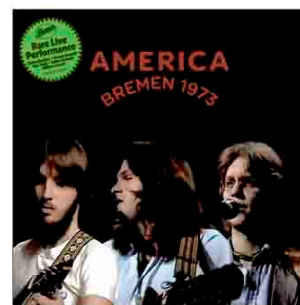
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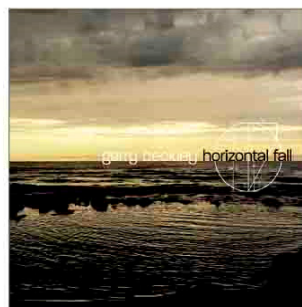
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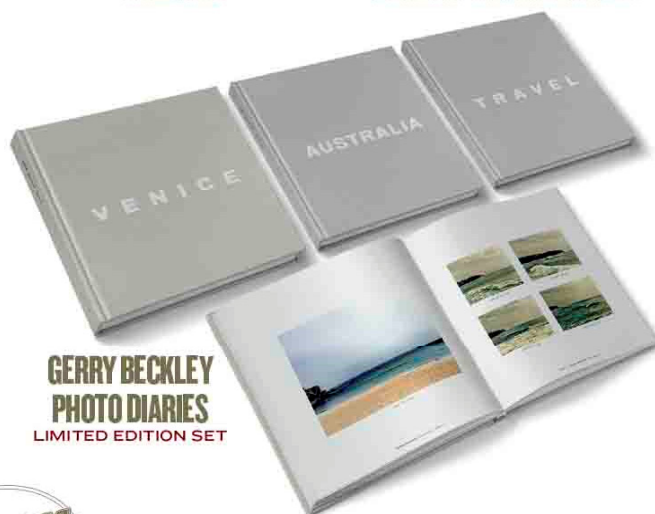
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That's why The Nature Conservancy has teamed up with music industry icon Martin Guitar on #SaveElephants -- a movement to provide people with simple actions to help elephants that will add up to make a difference.

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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







# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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





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



JONATHAN DOWNES



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



# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>







40th ANNIVERSARY



## the summer tree

Book One Of The Sionavar 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 Daevid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!"

## YOUR LIFE IS A TIMESHARE

Divided into segregated moments

Illumination.Contemplation.Meditation.Action.Oscillate between vacillation and acceleration

Privacy?

You are on display(not just your "art and sullen craft")

As soon as you speak,portents are scryedTo check your depth and dimensionsHow many in your boat?

Do you have life saving strategies/tactics?You are your memoir.You are your podcast.You are your Instagram/Tik-TokAnd virtual can soak your living life blood away

You live in a display case-who you are &what you do..People tend to ask advice from you-after all-you write,don't you?Before they buy you,they taste you-at readings/signings/bookstoresAlso from virtual distance-Websites and Reviews..You are never finished-the NEXT book they all ask about'WELL-WHAT ARE YOU DOING NOW?(they all ask)Your only answer"TALKING WITH YOU"...



# COG-SINISTER

## Official Merchandise

Fall and  
Mark  
E Smith



Cog Sinister:  
Sweatshirt  
£30



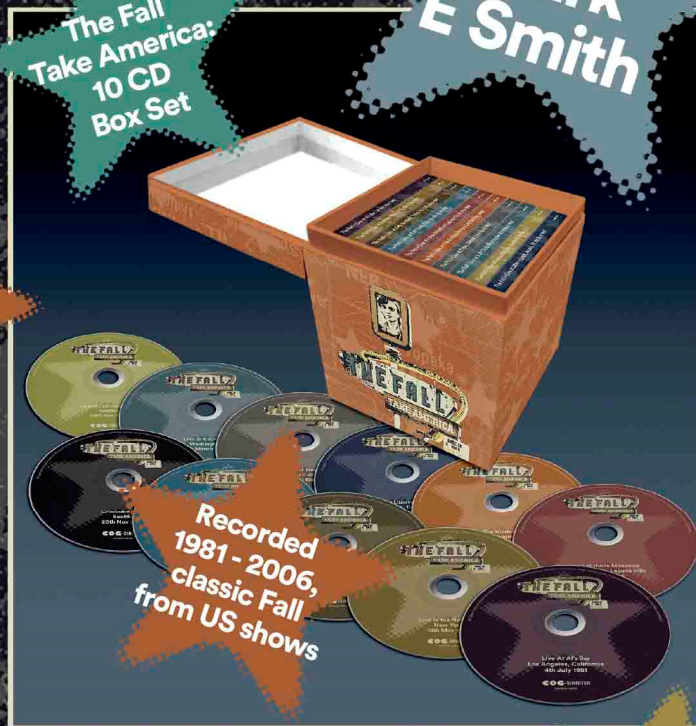
The Fall:  
T Shirt  
£20



The Fall:  
T Shirt  
£20



Cog Sinister:  
Mug  
£20



The Fall  
Take America:  
10 CD  
Box Set

Recorded  
1981 - 2006,  
classic Fall  
from US shows



Smith +  
Blaney CD  
£9.99



The Fall:  
CD  
£10.99



Cog Sinister:  
Pullover  
Hoodie  
£35



The Fall:  
CD  
£7.99



Cog Sinister:  
Zip Hoodie  
£35



The Fall:  
T Shirt  
£20



The Fall:  
CD  
£7.99



The Fall:  
T Shirt  
£20

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

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



# Inside Number Three.

## *A Visual History of Apple Records*

By Nigel Pearce

*Inside  
No 3*

Deluxe box, hardback,  
and softback editions  
available



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

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

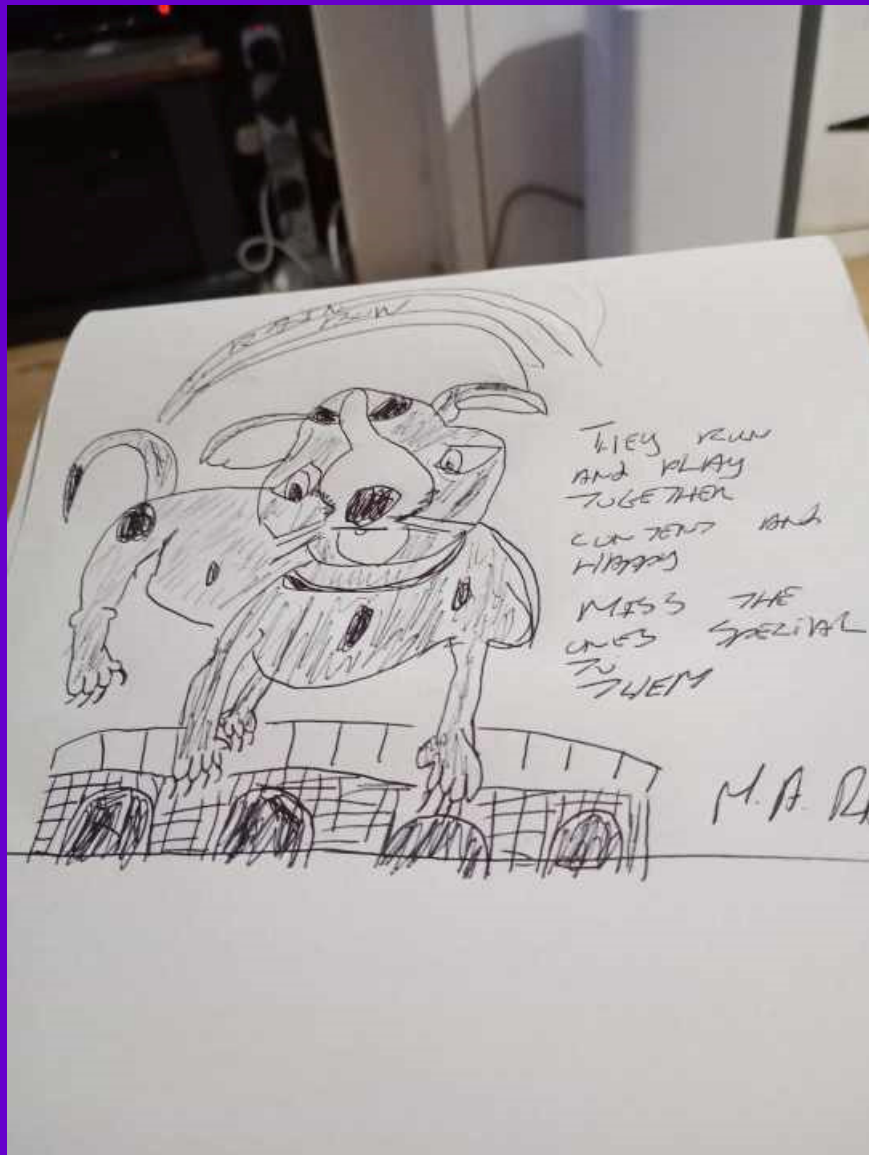
Memos, records, press statements, photographs, albums and so much more. This private collection so carefully assembled, cared for since 1968 has been expertly photographed in full detail to bring this beautiful and innovating world to you, as a tribute and recognition of The Beatles, the world's greatest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

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



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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



And so ladies and gentlemen, here we are at the end of another issue. And yes, as I promised that I would try and do in the editorial, I have now finished reading the peculiar book of Al Stewart musicology, And – golly – did it get more and more peculiar as the book continued inexorably towards its climax. About three quarters of the way through the book, the academic and highly musical musicology bits were suddenly interrupted by a selection of the sort of pointless lists that amateur fanzine editors who have run out of ideas find themselves in the position of compiling. Like, a list of place names in Al's songs, a list of historical characters that appear in Al's songs, a list of songs that are written in the key of G minor, and a load of other stuff like that. There's not a good idea in amateur fans scenes, let alone in a book with potions to being a professional work.

One thing that I think does let the book down is that, right from the beginning it states that it is not a book of biography, and makes no pretences to be. However, I think that the best way to understand A specific song is to know about the cultural background in which it was written, and about what was happening in the authors life at the time that he wrote it. Therefore, I think that the decision might at the beginning not to include biographical information that was a mistake.

The complete Hodge Podge of various things included in the book such as the smart arse comments by Ms X and the aforementioned peculiar lists make it extremely eccentric, but over long and a chore to read. If I reserve a given the job of



editing it for republication, both of these things Would be swiftly given the boot, and more biographical information would've been added. But the chances of me ever having a job of preparing this book for publication are very slim.

.....but the one thing that does remain clear is that what I understand about the current new media could be written on the back of a fag packet, and that the most important of the new rules, is that the old rules no longer apply. And that is, I suppose, how it should be.

See you next issue

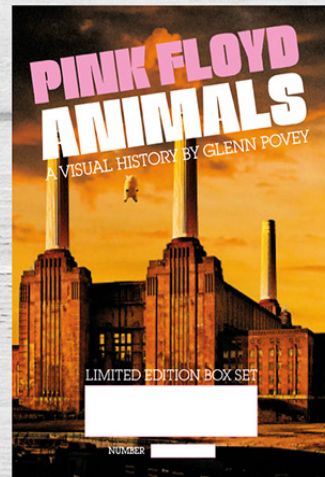
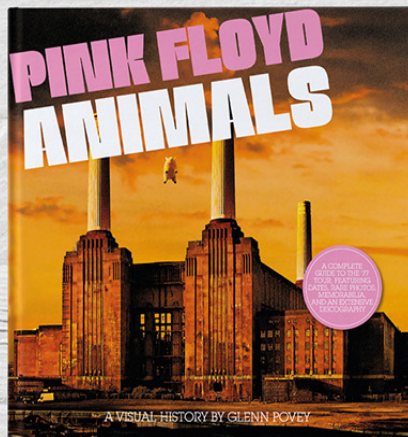
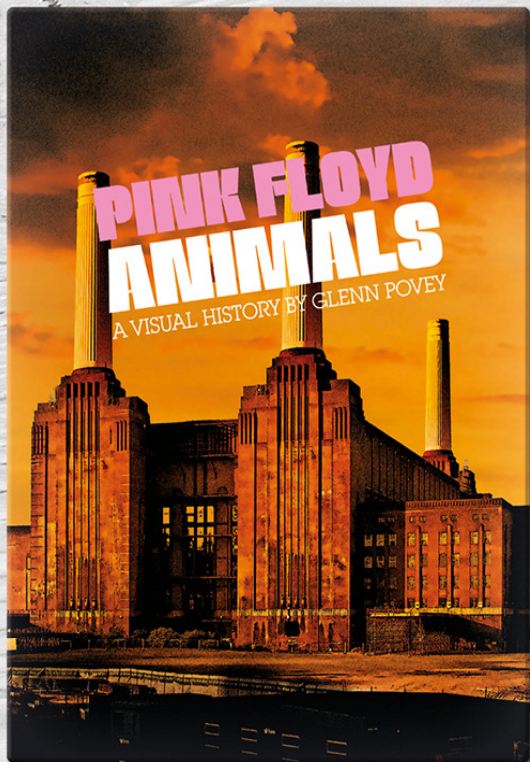
Hare bol

Jon



# THE BEST LAID PLANS





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

