

A photograph of a person with blonde hair singing into a microphone on a stage. The person is wearing a light-colored jacket over a yellow shirt. The background is a warm, orange-brown color. The word 'GONZO' is written in a large, white, stylized font at the top, and 'Weeklyish #621/2' is written below it in a smaller, white, stylized font.

# GONZO

Weeklyish #621/2

<https://www.flickr.com/photos/freschwill/44256675/>

# *money*

ISSN 2516-1946





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<https://www.facebook.com/groups/287744711294595/>

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**Gonzo Multimedia (UK)**

<http://www.gonzomultimedia.co.uk/>

**LEST WE FORGET**



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall



Phil Bayliss

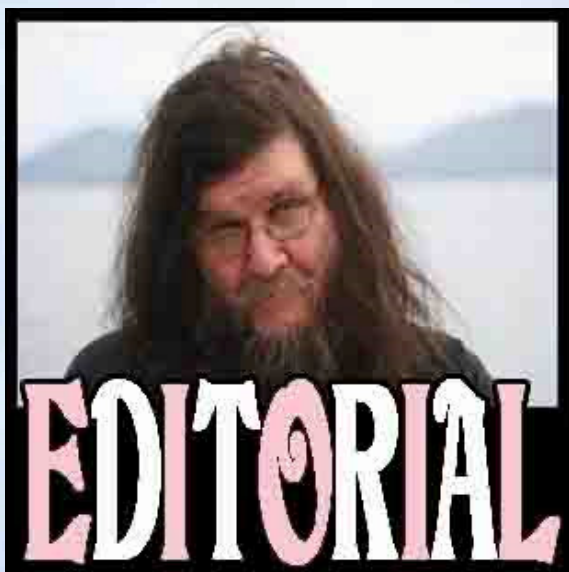


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear Friends,

Welcome to another issue of this evermore peculiar little magazine. It started off as the music magazine, but over the last 12 years, also other things have crept in. It started off as basic record company newsletter for Gonzo Multimedia, but over

the years, all sorts of other things crept in as well. But I think I'm going to surprise everybody on two fronts with this editorial. First of all, it is about music once again. And secondly, I think there's anybody who has read my inky fingered scribbblings here and elsewhere would agree that I don't usually follow the herd. But this week I'm going to follow the herd.

Along with every other publication in the Western World, and the Anglosphere, I am going to write about the Oasis reunion. So here goes.

Why, the absolute fuck why? Why does anybody care? They are basically a Mancunian pub band who got lucky and wrote a couple of half decent tunes on their first couple of albums. And all the records after the first two albums range from awful,



# GULLIBLE'S TRAVELS



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# Why, the absolute fuck why? Why does anybody care?

to fucking awful. They put the “der” in derivative. Their personal lives have been even more of a car crash than mine has been. And this isn’t even a reunion of the whole band. It is Liam and Bonehead joining Noel’s band for one tour.

Fuck me, ragged.

I was in my 30s when Britpop ruled the

world. And although I didn’t like Oasis, and never really saw the point of Blur, or Blair for that matter (Although in the interest of what our transatlantic chums call “full disclosure”, I discovered that I quite liked them well after the fact in the wake of some excellent albums by Gorillaz). Britpop did not pass me bye; I was a great fan of both Suede (especially the second album) and Pulp (especially the last







three albums, although Jarvis Cocker's solo albums have not been particularly impressive, which surprised me, as Brett Anderson from Suede made a series of fine solo outings before the band reformed).

But the whole Blur versus Oasis thing was just a media lead resurrection of a game which had been played so many times before. The Beatles versus the Stones. T-Rex versus Slade. Blair versus honourable behaviour. And as always, except where Tony Blair was concerned, it was all a load of bollocks.

Most of the bands that I truly like have never reformed. The Beatles, the Clash, the Smiths, the Jam. And the only bands that I truly liked that did reform made a complete hash of it. Just look back at the complete abortion that was the Velvet Underground

reunion. If you haven't heard it, the live album is on Spotify. Just listen to Venus in Furs and wince. And before you write in to disagree with me, no, the Beatles never reformed. The three that weren't dead finished off two demos from the dead one in the late 1990s, and twenty years later, the two that weren't dead finished off another of his demos with the addition of some samples nicked from their other records featuring the other dead one. They truly aren't very good. It was I want to hold your hand, or Hey Jude, or All you need is love that made history not Free as a fucking bird.

There are many people within the sphere of Beatles fandom, and I am quite happy to admit that I spend a lot of my time in that sphere who claim that the reunion tarnished the reputation of the band. I don't agree with



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that, because I just think that they are irrelevant. They stand outside the canon of Beatles works and, if I may quote The Smiths, say nothing to me about my life.

So what is the point of this much tatted reunion that isn't a reunion? Or something as easy to answer. I can answer it in one word. Money.

The spirit of rock 'n' roll is essentially anticapitalist even though it has made awful a lot of money for an awful lot of people. And the idea of 10,000, if not more, people spending 150+ quid ahead to go and see two rich and over indulged performers is more than slightly nauseating.

The one reunion which, for me at least, worked far better than I expected, was when the four members of Pink Floyd got back together for four songs at the 2005 Live 8 concert. especially with hand sight, the rationale behind the concert was fairly dubious, and unlike its predecessor back in 1985, didn't really achieve anything but unlike it's predecessor, the music was pretty bloody good. And artistically, at least, the Pink Floyd reunion which was only ever meant to last for those four songs, was a triumph, and I can truly say that watching it was an emotional rollercoaster for me.

I have no intention of watching any of the Oasis reunion, because apart from the fact I find the whole thing rather regrettable, Oasis never did say anything to me about my life, Back when they were around and they

culturally relevant. And they said they aren't going to do anything for me now.

As many regular readers will know, I am a follower of the Podcasts David Hepworth and Marc Ellen put out under the umbrella of the late lamented Word magazine. And although I don't always agree with what they say, and sometimes I agree less than others, I am generally pretty much in sympathy with them. But the other night I listened to them hailing the Oasis reunion as some great triumph in the cultural world, and I found myself really the least and sympathy I ever have with them. Even less sympathy than the interview they ran with Tony Blair talking about Mark Ellen's time as his Bass Player in a university band called Ugly Rumours who were apparently bloody awful.

So what is it really all about? Over 30 years ago I wrote a song called There ain't no such thing as a Naked Lunch, during my slightly complicated William Burrows meet Robert Heinlein phase, and it included the lyric "unreasoning nostalgia is the British







disease". The British disease was actually what Algernon Swinburne described flagellation and what is basically known as the S&M lifestyle, and it was a slightly heavy-handed literary joke that nobody has ever got. However, I stand by the sentiment. I don't think any other country in the world is quite so nostalgic for its past. I will admit, that apart from the bit when my wife fucked off with my keyboard player, I enjoyed the 1990s although I would hardly say that I nostalgic for them. However, I think a lot of people are. In a country which has been eviscerated by Covid, economic crashes, And the effects of Brexit and the war in Ukraine, it's not really surprising that people want to look back with nostalgia (see what I did there? That was almost a punning joke), at the days of Cool Britannia, and the years before good-looking young Prime Minister took us all on the beginnings of a long slippery slope towards disaster.

Please forgive me if I'm being too negative and depressing. But, from where I'm



#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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Editor: Gonzo Weekly magazine  
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eMail 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**

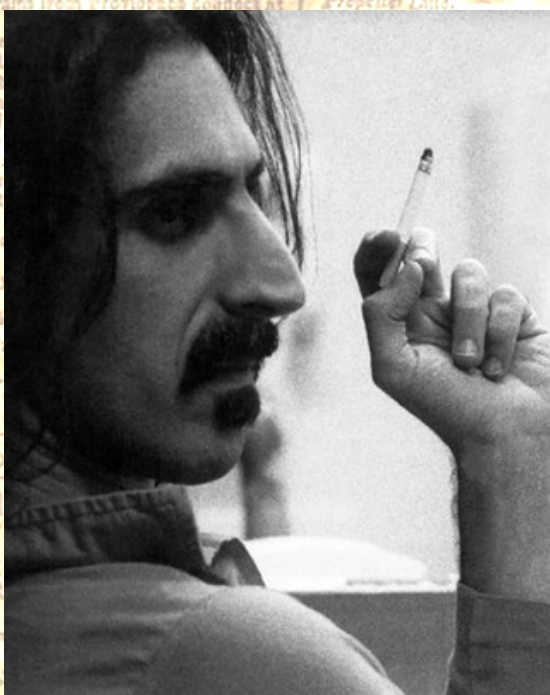


# THE <sup>gonzo</sup> NEWSROOM

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

[https://www.mtdemocrat.com/prospecting/frank-zappa-s-legacy-lives-on-with-the-stinkfoot-orchestra/article\\_97934a0a-65a7-11ef-9026-5397121df0b1.html](https://www.mtdemocrat.com/prospecting/frank-zappa-s-legacy-lives-on-with-the-stinkfoot-orchestra/article_97934a0a-65a7-11ef-9026-5397121df0b1.html)

NEVADA CITY — A tribute band born the year that would have been Frank Zappa's 80th birthday is coming to town Aug. 30, complete with flying rubber ...



Frank Zappa's legacy lives on with the Stinkfoot Orchestra | Prospecting | [mtdemocrat.com](https://www.mtdemocrat.com)

| played it to Jon Anderson and his son. They were both crying - Louder Sound <https://www.loudersound.com/features/>



# The Gospel According to *BART*

Look what my favourite roving reporter sent me recently:

"Interesting take Mate .. Bart in America"

\*Is Talk a real Yes album or actually a Trevor Rabin solo work?\*



30years on, band members reflect on their last LP with Rabin and Tony Kaye,

giving the overlooked masterpiece the re-evaluation it deserves.

Read in Louder: [https://apple.news/A4KONn\\_OHSGu13bHTTkrSaw](https://apple.news/A4KONn_OHSGu13bHTTkrSaw)



## yes-talk-30th-anniversary

With the long-awaited 30th anniversary reissue now available, Yes's final album featuring Trevor Rabin and Tony Kaye is well overdue for ...

## Fairport Convention to play at the Regal Tenbury Wells | Ludlow Advertiser

<https://www.ludlowadvertiser.co.uk/news/24547147.fairport-convention-play-regal-tenbury-wells/>

Pioneering British folk rockers Fairport Convention will be coming to Tenbury this Autumn, as part of their nationwide tour.



## Rick Wakeman to appear at Shanklin Theatre Isle of Wight

<https://www.countypress.co.uk/news/24554363.rick-wakeman-appear-shanklin-theatre-isle-wight/>



"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

This will be the last time I'll have the joy of appearing on the Isle of Wight," said rock music legend, Rick Wakeman, who is bringing his...



"It's tempting to say that we think it's our best album yet." Downes Braide Association release ...

<https://www.loudersound.com/news/its-tempting-to-say-that-we-think-its-our-best-album-yet-downes-braide-association-release-celestial-songs>

Melodic prog duo Downes Braide Association, the band featuring Yes keyboard player Geoff Downes and singer and producer Chris Braide, release ...

Flashback: Frank Zappa Wraps Up US Tour at SPAC, Sept 1, 1984 - NYS Music  
<https://nysmusic.com/2024/09/01/flashback-frank-zappas-lone-performance-at-spac-september-1-1984/>  
&ct=ga&cd=CAEYACoUMTYzNTM5MzI5ODA4MTY0MTA4OTIyGjFmOWE5NmFmZmM0ZmNjNzc6Y29tOmVuOIVT&usg=AOvVaw3rejyX





## 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

FjlWK9zKTRc-gYHu

Frank Zappa performed at SPAC on September 1, 1984, which would be the final show of his tour, before heading to Europe a week later.



King Kong set to appear in Melbourne - 4barsrest.com

King Kong set to appear in Melbourne — 4barsrest

Frank Zappa not Fay Wray. It is not a homage to the famous 1933 RKO film featuring the screaming Fay Wray, but a work of febrile imagination ...



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



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



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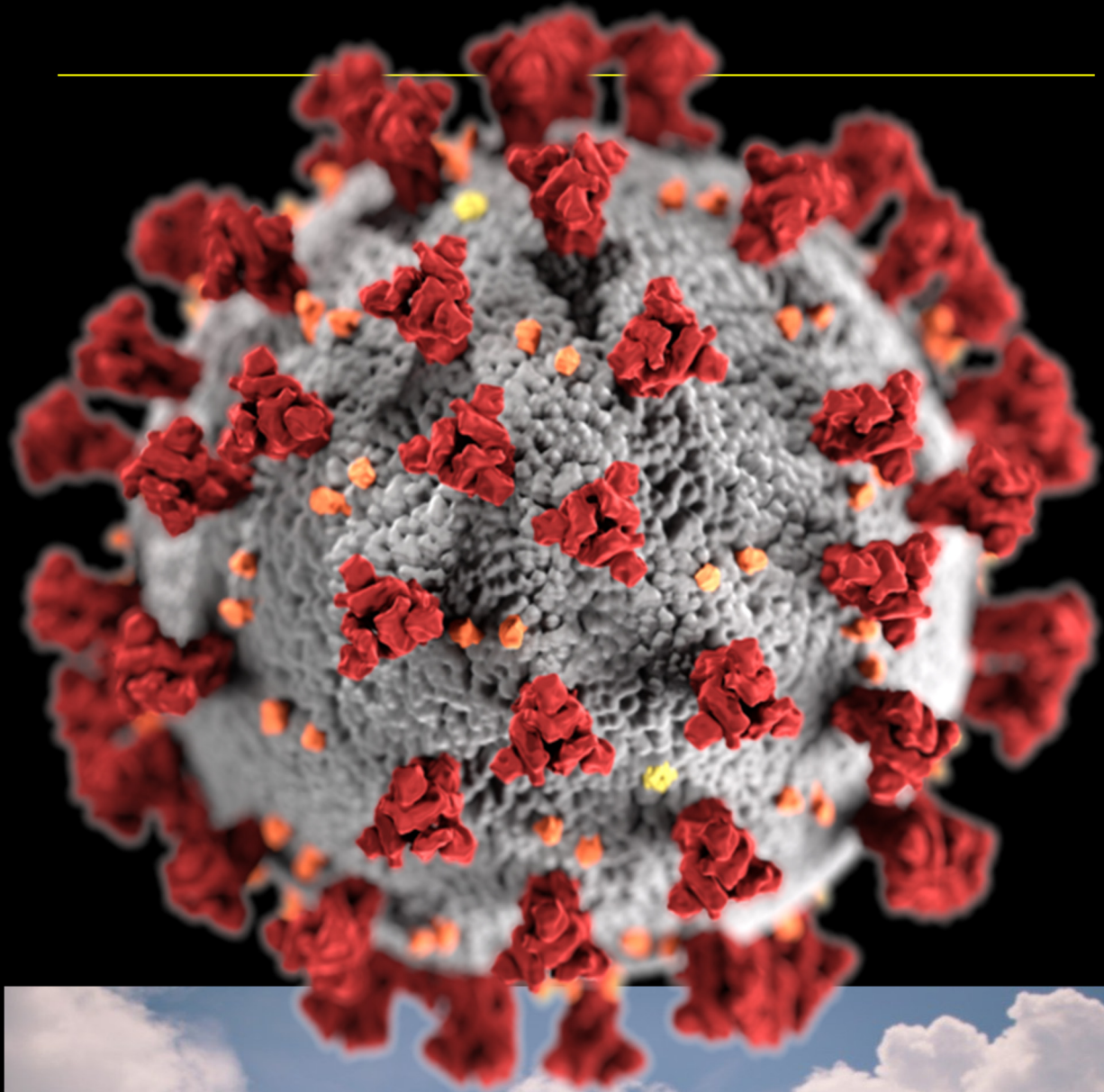


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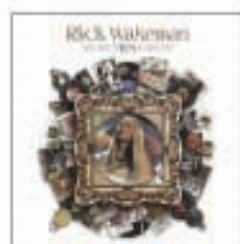
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# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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



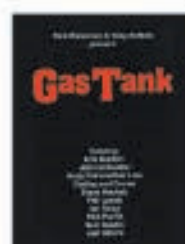
## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

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



## GASTANK

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



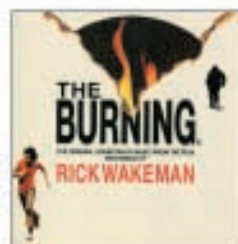
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
HFG2014CD



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



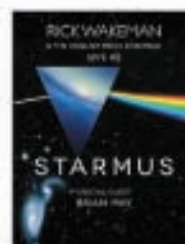
## THE BURNING

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



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



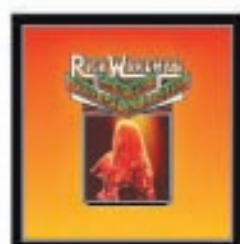
## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2019DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2015CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2005CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG2005



## CRIMES OF PASSION

A wicked and erotic soundtrack!  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
HFG2009CD



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and all other good music retailers





**Guns 2 Roses**  
Sub89, Reading  
23<sup>rd</sup> August 2024

## Gig Review by Ian Squibbs

*The Bootleg Beatles, Australian Pink Floyd, Bjorn Again.* Tribute bands have become big business and just about every popular music artist or group will have a number of associated tribute acts performing in their name.

Fan bases live on, long after their favourite artists have stopped performing, died or priced them out of the market, so tribute bands are one way of trying to relive the experience. These acts also have an ironic appeal for those who want to come and gawk, and see how much they resemble real thing, or see how awful they are.





*Guns N' Roses* are an American hard rock band from Los Angeles and formed in 1985. After the release of their 1987 studio album, *Appetite for Destruction*, they became one of the biggest bands in the world.

Though rock and metal is not to every ones taste, *Guns N' Roses* had an appeal that went beyond a purely rock audience. With a catalogue of timeless classics and an unashamed image of sex, drugs and rock n' roll that spilled over into real life, they were the ultimate rock band. Never has there been a band more suited to trashing hotel rooms, throwing TVs out of windows, driving cars into swimming pools and taking overdoses. They had the whole package and it was this that made them so popular at the time and still so to this day.

It was Friday the 23<sup>rd</sup> of August and it was the turn of *Guns N' Roses* tribute act *Guns 2 Roses* to grace the stage at Readings Sub89 music venue. Though I





have never seen the original *Guns N Roses* live, I knew what to expect from the show, so went along to check them out.

From their website, *Guns 2 Roses* give themselves the following narrative -

*Those purveyors of hair metal days Guns N Roses have many tribute bands to their name but none as popular as Guns2Roses, the UK's longest running tribute to the mega band who stormed the music scene in the 1980's with albums like Appetite for Destruction and Use Your Illusion.*

*Guns 2 Roses have existed since late 2002 and have become world's biggest GNR tribute in history! Some GN'R tributes try and not one comes close to the authenticity, charisma and huge notorious reputation have become known for over the years.*

*The only GN'R tribute to perform live with 4 different members of Guns N' Roses, their ability to emulate classic Guns N Roses has even been approved by members of the original and current line-up of GNR and is also why G2R are the most famous GNR tribute band in the world.*

*Having appeared in national and international magazines, newspaper or television playing live with actual members of Guns N' Roses on 5 occasions. This band became world famous in a short space of time in the land of Guns N Roses.*



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After a few cheap drinks in the nearby Wetherspoon pub, we entered Sub89 as the support band were already halfway through their set. They were a tribute act to early 90s American rockers *Faith No More*, and went by the name of *Faith No Man*. Hits such as *Epic* were blasted out, but we weren't there to see them and neither was anyone else, as the venue gradually started to fill up with a mixed crowd of all ages.

*Guns 2 Roses* then took to the stage, a six piece with Axl look alike complete with red bandana and visor shades, and Slash double with the obligatory curly long hair and top hat. The only things missing were a smouldering Marlborough red and a bottle of JD to complete the look.

Loaded like a freight train, flying like an aeroplane, the guys kicked off with *It's So Easy* then powered their way through *Guns N Roses* classics for almost two hours. *Nightrain*, *My Michelle* and the heroin inspired *Mr Brownstone* were all belted out with a faithful precision. A thunderous rendition of *Live and Let Die* then keep us all on edge waiting as the crowd pleasers kept coming.

The Axls voice was spot on, especially when it came to holding the high notes in songs like *You Could Be Mine* and *Welcome to the Jungle*. And nasally numbers like *Bob Dylan* cover, *Knockin' on Heaven's Door*, and the expletive laden *You're Crazy*, were carbon copies of what we listened to in the late 80s.

A first class rendition of *Use Your Illusion* classic *November Rain* then followed, and the Slash solo at the end of the track was just as epic as the original.

Undoubtedly the peak of the evening for both audience and band, was when the instantly recognisable first few chords of *Sweet Child of Mine* kicked in, as the band then emerged themselves into the timeless crowd favourite. This is what we came for.





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The show finished off with *Paradise City*, a track that even the least dedicated of Guns N Roses fans will scream along to when it comes time for the chorus.

It has to be pointed out that this gig took place over the August bank holiday and it wasn't the only music event taking place in Reading on that weekend.

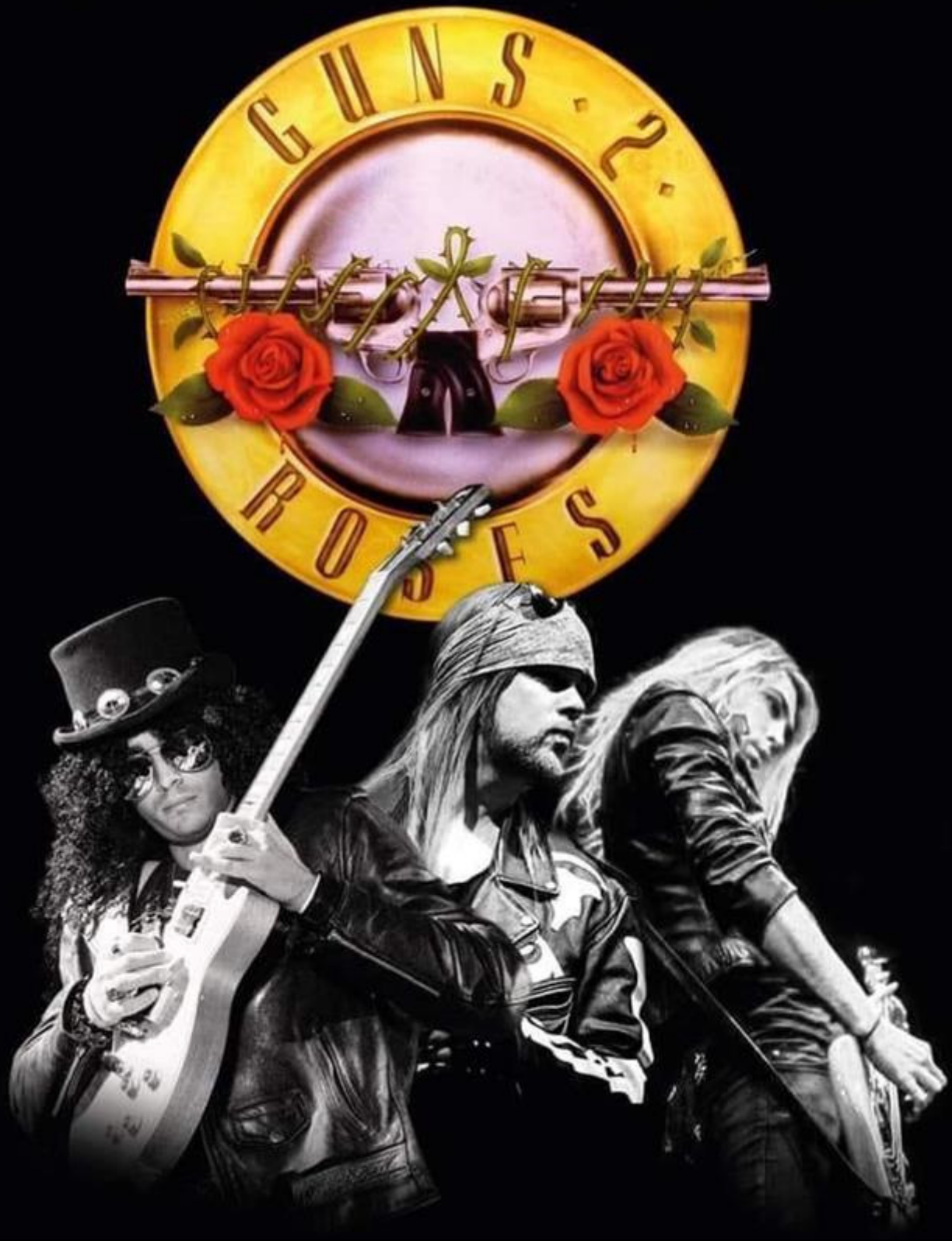
You had the choice of paying £265 for the pleasure of standing in a field in the pouring rain at the annual Reading music festival, or you could have paid £20 to stand in the November Rain and see *Guns 2 Roses* at Readings Sub89 dry indoor music venue. I'll let you decide.





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ORANGEBOX THEATRE GROUP *PROUDLY PRESENTS*











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.**

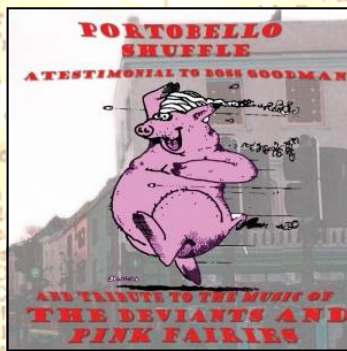






# I'M ON BOARD!

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



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*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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Diana  
1948 - 2024

Ana Maria Siqueira Iorio, known by the stage name Diana, was a Brazilian singer who gained fame in the 1970s. Diana began her career in the late 1960s, and at 1969, she recorded her first single. Her fans gave her the nickname "The Love Singer of Brazil". In 2010, Diana adopted the new stage name Dianah, and had intended to embark on a new set of projects. She died in Araruama, Brazil, on 21 August 2024, at the age of 76.

Rolf Bækkelund  
1925 - 2024



THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



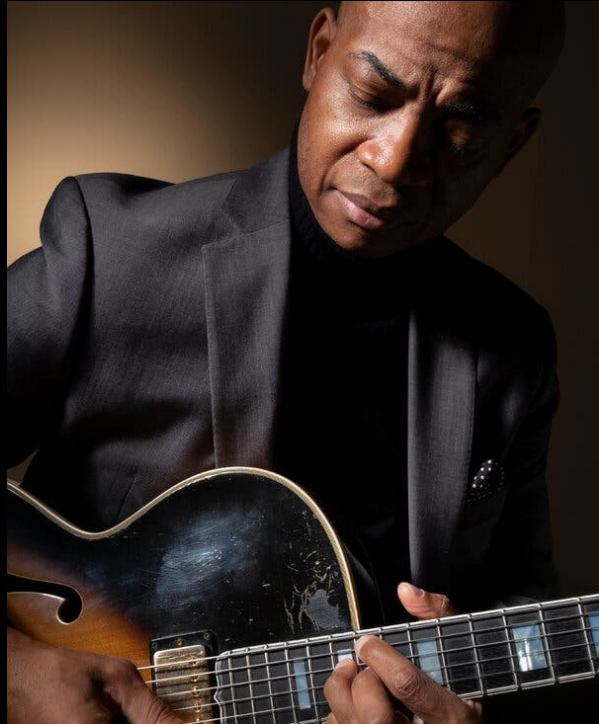
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Rolf Bækkelund was a Norwegian violinist and conductor. He studied in Prague from 1948, and later worked as musical leader in Molde and in Gjøvik. He was awarded the King's Medal of Merit in 1995. Bækkelund died on 21 August 2024, at the age of 99.



Catherine Ribeiro  
1941 - 2024

Catherine Ribeiro was a French singer. Ribeiro was an experimental folk and avant-garde performer whose work has attained a cult following. With her band Catherine Ribeiro + Alpes, she released several albums in the late 1960s and early 1970s. From the late 1970s, Ribeiro also released music as a solo artist. Ribeiro died on 23 August 2024, at the age of 82.



Russell Malone  
1963 - 2024

Russell Lamar Malone was an American jazz guitarist. He began working with Jimmy Smith in 1988 and went on to work with Harry Connick Jr. and Diana Krall throughout the 1990s. He recorded his first solo album in 1992 and led his own trio and quartet. Malone died from a heart attack in Tokyo on August 23, 2024, at the age of 60; he had been on tour in Japan.

THOSE WE HAVE LOST





Siegfried Lorenz  
1945 - 2024

Siegfried Lorenz was a German baritone who performed opera, oratorio and Lied. A member of the Komische Oper Berlin and later the Berlin State Opera, he made award-winning recordings and appeared as a guest internationally. He was also an academic voice teacher at the Musikhochschule Hamburg and the Universität der Künste Berlin. Lorenz died on 24 August 2024, at the age of 78.



Alexander Goehr  
1932 - 2024

Peter Alexander Goehr was a German-born English composer of contemporary classical music and academic teacher. A long-time professor of music at the University of Cambridge, Goehr influenced many notable contemporary composers. Goehr first lectured in the United States, at the New England Conservatory of Music in Boston from 1968 and at Yale University, then at the Southampton University from 1970. He focused on chamber music in later years. Goehr died at his home in Cambridgeshire on 25 August 2024, at the age of 92.

THOSE WE HAVE LOST





Paul Dwayne  
1964 - 2024

Paul Després, known by the stage name Paul Dwayne, was a Canadian country singer-songwriter who was a key figure in Acadian musical culture. He initially performed in English before switching to French. He performed primarily original material in French, although he also recorded one album of covers of classic English country songs. He released seven albums between 1998 and 2011; and continued to perform occasional shows at music festivals in the Atlantic Canada region in the 2010s. Dwayne died on August 26, 2024, at the age of 60.



Makaya Ntshoko  
1939 - 2024

Makaya Ntshoko was a South African drummer. He played with Dollar Brand's trio in 1958, and later founded The Jazz Giants. Ntshoko's career took him around the world - he left South Africa in 1962, moving to Switzerland, and played in Copenhagen from 1966, and he embarked on a tour of the United States and the Bahamas in the early 1970s. He continued to collaborate with other musicians after his travels, and Ntshoko died on 27 August 2024, at the age of 84.

THOSE WE HAVE LOST





Richard Macphail  
1950 - 2024

Richard Paul Macphail was an English musician, road manager, and business owner best known for his relationship with the rock band Genesis from their formation in 1967 to 1973.

Prior to this, he was vocalist for two bands whilst at school. Macphail ended his musical career with a band called Legion in 1981, which featured him as lead vocalist. In 2016,

Macphail enjoyed a short spell as DJ on Meridian Radio in London, and followed this up with his own on-line radio station

Radio Rich Pickings. Macphail died unexpectedly on 26 August 2024, at the age of 73.



Fatman Scoop  
1971 - 2024

Isaac Freeman III, better known by his stage name Fatman Scoop, was an American rapper, hype man, and radio personality. Noted for his booming, raw vocal presence on various hip hop songs, he was best known for his guest performances on the 2005 singles "Lose Control" by Missy Elliott and "It's Like That" by Mariah Carey, as well as his 1999 sleeper

THOSE WE HAVE LOST



hit single, "Be Faithful". During the COVID-19 pandemic, being unable to travel, he had to give up being a hype man, so he started up other businesses, including trucking and an ice cream company. On August 30, 2024, Freeman collapsed during a performance in Hamden, Connecticut. The following day, it was announced that he had died at the age of 53. His final words were: "If you came here to party, make some noise."



**Jessica Mbangeni**  
1977 - 2024

Jessica Mbangeni was a South African praise poet and singer. She rose to prominence after participating on Soweto Gospel Choir in 2002. Mbangeni had also

pursued an acting career, and made her onscreen debut in 2004. Mbangeni later also established the KwaNtu Entertainment and Designs Agency in 2006. Mbangeni died on 31 August 2024, at the age of 47.



**Charin Nanthanakorn**  
1933 - 2024

Charin Nanthanakorn or former name Charin Ngam-muang was a Thai artist, singer, actor, film director and a film producer. He began his singing career in 1949, on stage, and quickly moved onto recordings. He was, later in his career, recognized by the National Cultural Commission as a 1998 National Artist [of the] Performing Arts for his numerous recordings and subsequent international distribution of Thai song. Nanthanakorn died

**THOSE WE HAVE LOST**



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at the Police General Hospital in Bangkok on 20 August 2024, at the age of 91.



Manju Mehta  
1945 - 2024

Vidushi Manju Mehta (born Manju Bhatt) was an Indian classical sitar player. She grew up in a family of musicians, and after winning two consecutive State and Central Government scholarships, began her musical study. She quickly moved on to performing, then competed in the All India Radio competition, and earned her master's degree in music. She was the co-founder of Saptak School of Music, the host of the annual Saptak Festival of Music. Mehta died on 20 August 2024, at the age of 79.



Tim Hinkley  
1946 - 2024

Timothy Alan Hinkley was an English singer-songwriter, keyboardist and record producer. Born in London, Hinkley started playing in youth club bands in the early 1960s, with bands including the Copains, Boys and the Freeman Five. In 1965 he formed the Hammond organ trio Jody Grind. He also formed the touring jam band Hinkley's Heroes. Hinkley recorded with many artists, including Johnny Hallyday, Roger Daltrey, Thin Lizzy and Alexis Korner, among many others. Hinkley died on 21 August 2024, at the age of 78.

THOSE WE HAVE LOST



## A Few Facts About Plastic Pollution



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marine mammals are  
killed annually from  
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**35**  
**BILLION**  
plastic  
water  
bottles are  
thrown  
away every  
year

Plastic constitutes  
approximately

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



The average American  
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approximately



of plastic per year.

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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](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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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



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Gonzo #27 The Prog shirt

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Gonzo #24 The Daevid Allen shirt

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Gonzo #23 The Michael Des B...

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actions



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

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





## From danger to safety...

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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

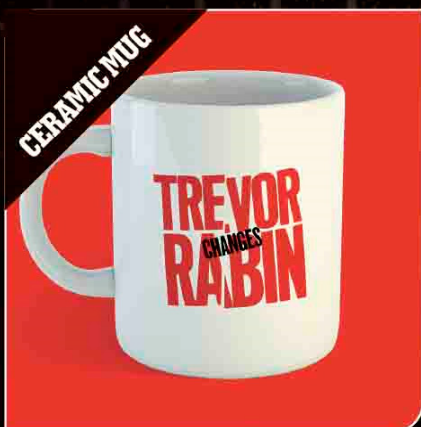
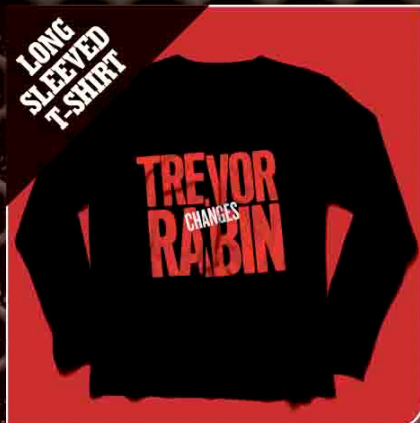


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# BOMBIN'

**Bombin'**  
By  
**BRIM**

Bombin' is the latest release from Unsettled Scores Records and comes hot on the heels of the debut Tracy Song.

Bombin' was originally recorded back in 1985 and was the title track for the Dick

Fontaine documentary of the same name which was originally aired on Channel 4 in the UK in 1988. Composed by David Toop and Performed by Brim (TATS CRU) and written by Brim and Bronx Style Bob (Rhyme Syndicate) the track was never officially released, that I am aware of.

The Documentary, which you can find on YouTube, focused primarily on the graffiti

# STEVE RIDER



element of Hip Hop, although breakin', Rap and Scratchin' was all featured but, to a lesser extent. Alongside Brim, the documentary featured the likes of Bambaataa and UK artists such as 3-D (Massive Attack / The Wild Bunch) and Goldie (MBE), there are also excerpts from Style Wars as well. It followed some of Brim's 1985 exploits in the UK from lecturing at Oxford to painting at public events and more. There was a lot of candid parts that focused on his interactions with people around the UK involved in graffiti and Hip Hop. It also looked at the political and racial aspects of life in the UK, with Wolverhampton and Birmingham featured, and how those struggles mirrored the struggles in New York. The documentary ended with Goldie visiting New York before ending back in the UK with the ultimate message that Graff Writers and Bombers, no matter where they come from, grew their artform from doing their best to create something positive from the tough and often impoverished inner city life.

Back to this release which brings the essence of those early days of Hip Hop back to us, and I can remember, as a 17-year-old, setting the video recorder to tape the programme and then eagerly watching it the following day. I am sure that the feeling I get from hearing this again, will be the same for many more of you out there that remember this Documentary and the music.

The 7 inch vinyl version features a Vocal Edit and Guitar Dub Mix Edit that has been edited by the labels creator DeeJay Skamrok and alongside that the digital release features the Full Length Vocal/Guitar Dub Mix, the Main Theme/Original Version and Bombin' Beats. All of which have been remastered from cassette tape that was recently discovered in the collection of Bombin' composer David Toop and is finally released here for the first time in its original form and features previously unheard mixes and verses from Brim. I'll kick things off with Bombin' (Full Length Vocal – Guitar Dub Mix) where the bass and mix of electronic and scratch elements brings back that early electro/808 Hip Hop sound. There is also a rawness to

the sound that very much echoes the vibe of the streets that graffiti grew from. Brim's vocals have a slick flow and speak to you on the life of a graff writer, living for bombin' the trains and dodging the law while seeking to bring some colour and brightness to the darkness of ghetto. Yo can feel the energy and the passion of Brim as he speaks on what it means to him being a writer, constantly practicing his art to be ready to get up on the next train or wall, in a constant battle with other writers to be bigger, bolder and fresher. The extended instrumental part of the track combines all the elements of what Hip Hop music was at the time and those guitar elements put you in mind of what Run DMC were doing too, with incorporating those rock riffs as part of the track. This is the version that was originally used in the Documentary.

Next up are the two tracks that have been edited by DeeJay Skamrok to form the 7-inch vinyl release. The Bombin' (7" Vocal Edit) breaks the track down to size for the vinyl by losing the extended instrumental part of the full length version but keeping the essence of Brim's vocals and that electro Hip Hop vibe, creating an edit for the A-Side that can easily rock both sides of the tracks. The B-Side Bombin' (Dub Guitar Mix Edit) takes the instrumental elements of the full-length version and mixes them into the perfect instrumental version of the track. This edit is a solid soundtrack for the bombers and writers out there and you can feel the energy of being out, in the dead of night, getting your tags, throw ups and outlines done before moving onto the next piece, all the while looking over your shoulder for the cops...

The next mix here is the Bombin' (Main Theme – Original Version) and, from the title, you might think this is the main version used for the documentary; however, only about 15 seconds of this version was ever used in the documentary, at around the 13:55 mark, just after the conversation with the old woman. This version is stripped back, losing the guitar elements and just keeping the bass, giving this an even more raw Hip Hop sound that will touch the hearts of anyone who was there back in the



Music from the 1988 Channel 4 documentary *Bombin'*



## PART ONE

*BOMBIN'*  
(7" VOCAL EDIT)\*

## PART TWO

*BOMBIN'*  
(7" GUITAR DUB MIX EDIT)\*

RAP - BRIM

COMPOSER - DAVID TOOP

LYRICS - BRIM + BRONX STYLE BOB

BEATS, PROGRAMMING + GUITAR - DAVID TOOP

Additional Voices: Charlotte Graig and Bilo

Keyboards: Steven Rosenford

Engineer: Dave Hunt

Recorded: Dave Hunt Studio, London, 1983

\*Edited for 7" by DeeJay Skamrok  
Sleeve design and layout: Exile

Thanks: Brim, David Toop, Exile, Susie Ames (Channel 4),  
Loz (Fat As Funk), Stuart Cornell and Doug Shipton (Finders Keepers Records).

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UNSETTLED  
SCORES

*BOMBIN'*

day, stirring up memories of the documentary or even their own early days of getting up or experimenting with tags and so on. For me, this is the version that stirred the most memories in me and my own days experimenting with tags and Graff, something I still do to this day.

Last but, not least is the *Bombin'* (Beats) which brings you the basic beat that underpins all of the mixes and edits that have come before. There is something about that sampled hand clap from this and the Original Main Theme that just seems to scream early 80's electro Hip Hop. I just get the feeling that this one is gonna be inspirational for producers out there right now, seeking to bring that old skool

element back, perhaps Hip Hop needs to take it back before taking it forward?

If I'm honest, there is not much more you can say about this one except that this release is a crucial part of Hip Hop history that needed to be put out there and for DeeJay Skamrok / Unsettled Scores Records to be able to get this released is truly something special for the culture. In my opinion anyway.

Here we have two formats that true Hip Hop heads will love. The vinyl version encapsulates the sound and physical media that we all grew up with and anything that is resurrected or discovered languishing in obscurity, needs to have that vinyl format, even if just for nostalgia. The digital version



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allows us to have those expanded versions and mixes in a form where we can enjoy them but, that would need a vinyl album format to be made available in physical version. Now there's a thought?

What is crucial about what Unsetted Scores Records is doing with this and its previous release, is giving new life to tracks that might otherwise have been lost to time and it is important to bring these back for the enjoyment of many more generations to come. Bombin' being made available now is not just going to hype up us old skool heads but, will give the younger generations another slice of Hip Hop to enjoy and draw inspiration from.

Everything this release is took be back to that seventeen-year-old me, enjoying the music but, more than that I can now here Brim's lyrics and every word of those lyrics, feeling the energy and just how much he put his personal experiences into every line so that we know exactly what it is to be a writer, bombin' and owning the lines.

If anyone has any confusion regarding the naming of the tracks, this comes down to how they were originally named when received from David Toop. I'll let DeeJay Skamrok explain: When David Toop sent me the tracks the original version was titled "Main Theme" and the one used in the film was simply titled "Dub Guitar Mix", no mention of a vocal. Not wanting to mess with the original titles I just made slight changes but now I'm wishing I'd called the Main Theme something like "Original Demo". So, I hope that helps clear things up a little for everyone.

I also have to shout out Exile who has done a wicked job recreating the logo from the documentary and bringing it back for the cover.

This is one to be celebrated as it shows the universal nature of Hip Hop, even then nearly 40 years ago, uniting people of all creeds and colours, across boundaries and oceans, just as it does now.

My humble thanks to DeeJay Skamrok for giving me the chance to reminisce and bring you my thoughts on this one and for his comments and information that helped no end in just polishing this one off.

Bombin' is available now so grab those physicals before they sell out.

I'll see ya next time,

Keep on Bombin'...

Steve.

## **Lost In The Loophole**

### **By Frisco Boogie**

Its great to have Nottingham emcee Frisco Boogie back on the blog. I last featured him back in October last year with 50 From The Cradle and since then things have definitely been moving forward for him. This year he signed to Montener The Menace's Hidden Hobby Records and his first release for the label is this nine track album, Lost In The Loophole.

As always Frisco Boogie does almost everything himself on this one, from writing and production up to arranging and, obviously, performing. He even designed the artwork too; you can't get much more multitalented than that! The only thing he does not do is mixing and mastering, which is handled here by Mark Gamble. There are also features from DJ Glibstylez and the Local Healers to spice things up a little.

So, join me as I get Lost In The Loophole with Frisco Boogie...

Our journey into the loophole begins with Frisco Boogie's most recent single release Lost. This one is really the album's title track and has a heavy drum beat that is backed by this nerve tingling piano loop that brings your focus directly into the music and the lyrics. As you nod your head to the beat you can easily get lost in the music, which is





really the whole message here. We live in a society where getting lost in anything is a challenge as we are often connected to the world in some way, shape and form but, music is something you can truly get lost in, no matter your tastes. As we get further into the loophole, you realise that things will come back around, the Same ol' Same. The beat here keeps the heavy head nod beat but, the keys and electronic vibes bring a lighter vibe. Frisco Boogie tells it as it is, which is the fact that life is a loophole. We go through life, day to day, experiencing the same things, in the same places, going round in circles. Even holidays are only a short respite from the same ol' same ol'. Piano notes draw you into Silence, a nerve-jangling mix of piano, drums and flute that has you questioning what's going on.

Featuring DJ Glibstyles on the cut, here we find Frisco Boogie detailing the value of those moments of silence; these moments can be the most valuable thing for us as choosing what you feel inside over a snap decision of reaction, can be the one thing that changes the outcome of where things will lead you and those around you, it can be the difference between a positive or a negative outcome. Just think about it, shutting up might be the best thing you ever did...

The Local Healers feature on the next track, March which has an infectious sound of another head nod beat, alongside hand drums and more that give this the kind of vibe you can drift away to. There is a powerful message behind this one too, it is a



celebration of the women in your life and the strength of their feminine energy. We will all have a special woman in our lives who bring a strength and power that guides and lifts us up. For some, it is just their mother, and for others it could also be your wife, friends and more. For me there is also a deeper message here, you can go beyond the respect and love for those women and find the strength of your own feminine energy, just because you are a man does not mean that you do not have that energy within; let the women in your lives help you to find it and all it brings. With such a powerful message still raw in your mind, a heavy beat kicks in and the drums, keys, guitars and vocal samples, bring an uplifting sound that still keeps you moving with

Karma. This is a short little track that looks at the outcomes of our choices when those choices are made with less than positive intentions. In fact, karma comes with all the choices we make, it is just our intentions that decide how the karma affects us. Violin notes bring in No Answer, with xylophone, guitars and a solid drum beat, the vibe is one with a reflective edge. This one looks at all those times we sit and question what's going on around us, our mind swimming in a sea of questions but, try as we might, there seems to be no answers forthcoming from inside, even as we look externally for something that will help form those answers, nothing comes and those questions continue to float around, deep in our mind awaiting the time when an answer may be





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forthcoming. There is a short jazzy skit at the end of the track that is different to the vibe of the track and it kind of jumps out and surprises you, just like an old question arising or the sudden answer to an old question finally falling into place...

Field Of Crows hits with a pounding drum beat and sampled vocal sounds that give this one a questioning vibe, following on quite nicely from the last track. Frisco Boogie muses over questions of what it would be like to see through the eyes of a crow or even to be a crow. These are questions that scientific study of these birds is only beginning to give us insights to. Crows exhibit many of the traits that we humans do so, perhaps we are not that different? Maybe it would be a good thing to be able to experience how animals and birds see humans and how we treat them, as it might teach us a thing or two and help us treat them and each other in a better way? With those interesting thoughts in our heads, we move into the penultimate track of the album Turmoil In The Trenches. Horns, bass and keys compliment the beat, bringing with it a contemplative vibe. We find Frisco Boogie sat on a park bench, taking time out to watch as the loophole continues around him. Here he watches as life passes by and sees the turmoil that exists in the flow of the moment; a place where we all live, side-by-side but, not passing like ships in the night but, with a tension between us that brings with it a sense of not knowing what's coming, either from other person directly but, also from outside, indirectly, with so much turmoil around us, sometimes you just have to sit on that park bench and take some time, just for you. The final track of the album is also the first single that was released, One Question. Eerie keys bring us into this one with some vocals that pose the one question we all come back to at some time in our lives; as the beat kicks in Frisco Boogie opens up in depth about not just that one question but, all the things that bring you to that moment, that question, go back over all those moments that brought you here to this single most important question and ask yourself, if you could relive one moment that would express everything

about you before this point, where would you take yourself...

After listening to this album, you kind of find yourself thinking about things, questioning if you are really living in a loophole, and if you are is there really going to be a moment in which you come back to the beginning once more or will you reach a moment in which the loophole appears to end with one final question? In fact, is this life, this loophole just an on-going series of questions, some with answers and some without? Perhaps that is the purpose of this album and it's a very ingenious concept, to leave the listener with more questions. It is also a very healthy energy, the more we keep our mind active the healthier it remains and if we have to question everything; then perhaps that what we do?

I love music and I do enjoy that listening to music allows you to get lost anywhere you want, there are no borders when it comes to getting lost in music, and more than that, I love it when the music I listen to gives me something to get my mind buzzing with thoughts and questions because that allows me to become creative with my words and Lost In The Loophole is one of those albums that does that, leaving you questioning everything long after the last beat and the last word have passed by.

I mean, even if you set aside how this album may affect you, you are left with an enjoyable album that has Hip Hop music at its core. Every beat is for those that enjoy the head nod style boom bap sound and will keep you moving from top to bottom, even if you chose not to immerse yourself in the deeper meaning of the tracks. You will also find that Frisco Boogie has an adept way of using his wordplay and insightful lyrics to good effect across the entire album. The appearances by DJ Glibstylez and Local Healers add the icing to the cake or the jam in the sponge, if you will, giving the album an extra dose of flavour that works so well but, first and foremost this is crafted by Frisco Boogie who knows exactly what he wants and expertly crafts it from words and music.



Overall, however you chose to listen to the album and whether you chose to immerse yourself in it or not, just enjoy it. This is a superb album for Frisco Boogie to bring as his debut on Hidden Hobby Records and shows why he is such a great signing for the label. *Lost In The Loophole* is most definitely one not to sleep on, in my humble opinion.

*Lost In The Loophole* is out now.

I'll see ya next time, maybe with more questions, maybe not...

Steve.

### **Every Line On Point EP** **By** **MC Juice** **Prod by Bankrupt Europeans**

It's been a while since I last had the Bankrupt Europeans here on the Blog but, what a release it is to have them back with. The *Every Line On Point EP* see's MC Juice return too and this EP also sees the first 12 inch release for sometime on the Nobody Buys Records label.

The EP features five main tracks which includes a hot new track, *All Day* which also gets a remix as well, there are two remixes of the track *Unseen* from 2021, plus a remix of 2020s *Where You Go*. These are all brand new versions and Digital copies also come with instrumentals and an accapella of *Where You Go*. As always, cuts are by DJ Grazzhoppa and the cover art comes from Big Crunch.

Without further ado, lets get straight into it...

So, I am going to break with tradition here for this review. Normally I will review a release from top to bottom but, just for this release, I'm going to treat you to my review of the hot new track and the remix, before I get into the other remixes.

The hot new track here is *All Day* which has this infectious funk fuelled sound of drums,

bass and guitar vibes that gets you moving and grooving from the get-go. Here MC Juice speaks almost matter-of-factly on the things he sees around him and also what it is to be himself, doing what he does in the rap game. There is a hint of that rap braggadocio too as he lays everything on the table in a charismatic way. The track is rounded off with Grazzhoppa getting busy on the cut, what more do you need right...

The *All Day (Puffed Hard Remix)* brings this real dope drum beat that gets you moving; this is backed by this eclectic mix of sounds from flute to electronic sounds, giving this a vibe that almost has you floating away to the sound but, those electronic elements just about keep you grounded in reality. It adds another depth of feeling to MC Juice's lyrics, allowing you to really get into what's being said again. Once we find that it is Grazzhoppa's cuts that round everything of in style.

Now it's time for me to tackle those new remixes...

For the *Unseen (Chaotic Resonance Remix)* the heavy beat is backed with this well, chaotic mix of electronic vibes and so much more, giving this one a head nodding, mind numbing vibe. Grazzhoppa brings us some razor-sharp cuts to proceedings, just to reinforce the solid Hip Hop vibe. I reviewed the original and my opinion of the lyrics of MC Juice still stands "On the streets of this shadowy world MC Juice drops some intense vocals that are unapologetic and seep into your physical body and then reach beyond into your soul. He demonstrates what he does best, taking out emcees and getting to the top of the pile and once there he can just walk away, still at the top, because he has done it all from shadows leaving those emcees in his wake wondering what happened as their opponent came and went in style but, still *Unseen*".

The second remix of *Unseen* comes next, the *Unseen (Superior Vibes Remix)*. My opinion on MC Juice, again does not change here but, the Bankrupt Europeans bring this pounding drum beat backed by this cinematic sound of percussion vibes which





give this a very different overall vibe, which teases you into closing your eyes and drifting off in another plane as you allow the vibes and lyrics to sink into your awareness. It is only Grazzhoppa's cuts that bring you back to the present.

We finish up with the Where You Go (String Theory Remix), where the original had this upbeat almost summer flavour to it, this remix brings this orchestral sound alongside the drum beat, which has been dialled back slightly. This gives the track a whole new sound which seems to seep into every fibre of your body, making you feel it on many levels. MC Juice is on fine form once more as he gives you a fine display of the very essence of rap. This is what its all about with MC Juice drop bars for the fun

of it show just how good he truly is. Grazzhoppa also brings the kind of cuts that are the icing of the Hip Hop cake right here.

Ultimately this EP takes me back to a time when it was almost customary that any single release was closely followed by a remix single or remix EP. The Bankrupt Europeans and MC Juice do it in style here by giving us four hot remixes and a hot new track to boot. It also ticks all the right boxes when it comes to a Hip Hop release. Each remix brings a new vibe but, keeps its roots squarely in the Hip Hop sound. Plus, it shows why there is not question as to the pedigree of the skills of MC Juice who gives a solid display of his rap skills and wordplay, mixing up the true essence of rap



with those lived experiences and observations of life.

The Every Line On Point EP title, almost does not do the EP, as a whole, justice because every line from MC Juice is totally on point but when you take the production and cuts into account, every line becomes more than just that, it becomes a track, an audible work of art. So, yes, every line is on point but, every track is point too and I kinda want to call it the 'Everything is On Point' EP, if you see what I mean.

Overall, this is another solid release from Nobody Buys Records and is the perfect platform to display both the emcee skills of MC Juice, the turntable skills of Grazzhoppa and the Production skills of the

Bankrupt Europeans. Sleep on this one at your peril...

My huge thanks to Snafu you giving me the chance to bring you this one and for the pics too.

The Every Line On Point EP is out now. The vinyl copies are all selling quick so don't sleep on them.

On that note, I'll see you next time.

Steve.







# **‘Peter’s Field’: The Feel Good Festival Sunday.**

## ***Words and pics from Alan Dearling***

This was day two of an open air event, a festival on The Esplanade in Rochdale centre. It’s right next door to recently restored and re-opened, magnificent Gothic, Rochdale Town Hall.

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alan dearling





Rochdale is being boosted by support from the National Lottery and the Arts Council, supporting the aim of the local borough council to:

*“...change perceptions...to become a renowned cultural destination, known for its creativity, diversity and vibrancy.”*

I was interested in attending the premiere of 'Peter's Field', a newly created story song-cycle about the Peterloo Massacre in 1819 (very much from the people of Lancashire's perspective - 3,000 came from Rochdale to Manchester city centre to demonstrate for parliamentary reform). It has been written by Sean Cooney from the award winning, The Young 'uns, folk group which has twice won the prestigious Radio 2 Folk Award for best group.

The show was performed by the trio with Sean alongside Sam Carter and Eliza Carthy featuring 15 original songs. Eliza Carthy MBE is the daughter of folk-singer, 'Daddy' Martin Carthy, and she has been twice nominated for the Mercury Prize. Sam Carter is also a highly-regarded instrumentalist, re-

nowned by many as, *“the finest English-style fingerpicking guitarist of his generation”* (so says Jon Boden).

This was a powerful, accomplished and moving performance. The three musicians skillfully interweaving the narrative into songs and between song introductions. On the 16th August 1819, between 60,000 and perhaps even 150,000 working people gathered relatively peacefully in Manchester to listen to the popular radical, 'Orator' Henry Hunt. This was the time of the rotten boroughs, much bribery and corruption, a time when most people could not vote. There was widespread post-war unemployment, hunger and much resentment of the mill-owners, who were trying to depress wages.

As the protest rally continued, 45 magistrates, many of whom were themselves rich industrial mill-owners made the decision to order the yeomanry cavalry to arrest the speakers and clear the field. The cavalry charged the demonstrators with sabres raised. At least 18 people were killed and hundreds injured in what became known as the Peterloo Massacre. This name 'Peterloo' was coined because













the carnage was compared at the time with the battle of Waterloo, which took place four years earlier.

*Sam Carter with guitar and song-writer, Sean Cooney*







*Sam Carter with guitar and on the previous page, below song-writer, Sean Cooney*



Here's a brief peek into the live show, posted on the Rochdale Feel Good Festival site (Access to Facebook videos can be a problem, so you may need to view this directly from the Rochdale Feel Good Festival FB page):

[https://www.facebook.com/100032787651282/videos/1634890067357411/?locale=en\\_GB](https://www.facebook.com/100032787651282/videos/1634890067357411/?locale=en_GB)  
Sean Cooney announced to the Feel Good festival audience that 'Peter's Field' was being recorded at this premiere for potential release. A show to look out for!

Before the Peter's Field show, I watched and listened to the Seamus Og Trio perform some haunting new folk music. The event was MC'd by DJ Dave Sweetmore.

This next link is a useful, brief introduction to the 'why' and 'what' happened at Peterloo – St Peter's Field. Dr George Hay describes an engraving of the events at St Peter's Field, Manchester in 1819:

<https://www.youtube.com/watch?v=x6CfNi0zZhk>

[v=x6CfNi0zZhk](https://www.youtube.com/watch?v=x6CfNi0zZhk)

Here is Harvey Kershaw MBE, known for dialect poetry, performing his song, 'Peterloo' for the Oldham Tinkers, which John Howarth, a member of the group, had set to music.

The Oldham Tinkers – 'Peterloo':

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

**Seamus Og Trio.** They are amongst the new international leaders in traditional Irish music. As the festival programme says: "*Seamus brings storytelling and island life to this trio brimming with harmony and texture.*" Seamus exudes charisma. This intimate live performance offered a selection of highly accomplished singing and playing, featuring cello and double bass alongside vocal and guitar work from Seamus. Recently recorded, 'Haul the pots' is his third album and is due for release fairly soon. Website:

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





# Expect the Unexpected!

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

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# KEV'S WORLD



## AMAROK HOPE OSKAR RECORDS

It has been more than 20 years since I last reviewed Amarok, when I heard their second album, 2002's 'Neo Way'. Back then it was Michał Wojtas providing all the music, along with a session drummer and four singers, including Camel's Michael Bass who sang on three songs. 'Hope' is the seventh album and is the second to feature a full band with the same line-up as 2021's 'Hero' with Michał Wojtas still there (vocals, electric & acoustic guitars, keyboards, percussion,

e-drum) and joined by Kornel Popławski (bass, violin, cello, vocals), Marta Wojtas (backing vocals, gong, percussion) and Konrad Zieliński (drums, vocals). As I write this it is #8 in all albums for 2024 on ProgArchives, and #1 for Polish albums, as well as being in the top 20 for best Polish albums of all time, so it is certainly being ranked very highly by many.

I have personally always felt that the Polish prog scene is one of the best kept secrets around, with many bands never getting the full recognition they deserve, and while many Western progheads will know of Riverside, that really is just scratching the surface. Fortunately for me I have been involved with bands, promoters and labels over there for more than three decades, and it is no surprise to me that Amarok have come out of the scene with what is being viewed by many as one of the finest prog albums around and I can certainly understand why. Michał released his first album as Amarok in 2001, which was swiftly followed by two more before he took a break, returning in 2017 with 'Hunt', since when he has been again very active. While indicated as Crossover on PA, there are large elements of Neo as well, with vocals



in clear unaccented English which are warm and inviting, often with long-held notes against a more staccato underpinning. This is music which is driving and forceful, packed with melody, never taking itself too seriously but always moving in ways which entertain and delight the listener with nuances and influences being brought in from diverse bands so one is never sure where it is going to lead.

There is a directness here, a refusal to just sit back and let the music wash over the listener, as while there were Camel influences in their earlier works here it has been taken in a different direction so while we still get plenty of guitar there is far less in the way of Latimer inflections. This is dramatic, in your face, with plenty of rock guitar, a drummer who is bashing everything in sight, some wonderful percussion underlays, strings which fit in snugly with the keyboards, bass which is always in your face, guitars which are far more rock focussed than widdly, and great vocals. Add to that some great songs and arrangements, and it is no surprise this is being viewed so very highly and rightly so. if you have yet to discover Polish prog then start here.



### **ALICE COOPER THE BREADCRUMBS EP EAR MUSIC**

A few months ago Alice Cooper reissued his 2019 EP, 'Breadcrumbs', with two

additional tracks, "Don't Give Up" (his message of hope during the COVID-19 pandemic) and a live version of "Go Man Go", the studio of which appeared on the original. This is aimed solidly at people like me who remember Alice when he was a band, when he was way more feral and polished and is a tribute to Detroit's punk scene from the late 60's and early 70s as he returns to his roots. Although the band came initially came together in a Phoenix high school in 1964, Alice was actually born in Detroit and to assist him in recreating that garage sound he brought in fellow Detroit musicians including Johnny "Bee" Badanjek from the Detroit Wheels, Grand Funk's Mark Farner and MC5's Wayne Kramer.

It opens with "Detroit City 2020", a new version "Detroit City" from 2003's "The Eyes Of Alice Cooper", and if anyone asked me who had written it, I would have said Bob Seger as it has his classic style all over it, but with Cooper's swagger and vocals as good as ever (remember, when this was released Alice was already 71, but doesn't sound it). The only other Alice song is 'Go Man Go', but we also get one punk classic after another with Suzi Quatro's "Your Mama Won't Like Me", Bob Seger's "East Side Story", The MC5's "Sister Anne", Shorty Long's "Devil With A Blue Dress On" and The Dirtbombs' "Chains Of Love". This is Alice at his most raw, with Bob Ezrin capturing the magic in his own imitable style. There are plenty of guitars, distortions, fuzz, and the feeling of a group of guys reliving their youth and having fun in the studio. "Don't Give Up" seems very much out of place with its very subdued approach and polish, and the set would have probably been better without it. That we finish with a high octane take of "Go Man Go" from Hellfest 2022 only make sit stand out even more. The vinyl has been unavailable for quite a while, so grab the CD and hear some classic Cooper which will take you back in time.





**BOB SALIBA**  
**HOSTS OF A VANISHED WORLD**  
**FTF-MUSIC**

I must confess this is the first time I have come across Bob Saliba, although he has multiple bands, with Kingcrowne being probably the most well-known, plus he has worked and toured with the likes of Therion, Tygers Of Pan Tang, Blaze Bayley...perhaps that is why he has managed to get so many name guests on this concept album. The concept is as follows, "Here is the fictional story of this palaeontologist somewhere in the future or a parallel present. A passionate scientist who spent his life studying many animal and vegetable species that have not been alive on this Earth for hundreds of millions of years. After every working day, the man would imagine what the Earth was like before the birth of Humanity or even before life of the modern era. Wondering about how evolved all of these fantastic creatures, how intriguing the very first forms of complex life were, how many unfortunate beautiful living worlds disappeared during the 5 main massive extinctions from the face of the planet, how life had to restart from the beginning."

This never feels like a project, even though we have a multi-instrumentalist with plenty of guests, but that is because first and foremost he has a core band plus Bob is a great singer who as well as lead

vocals provides lead, rhythm, acoustic & flamenco guitars, Neapolitan mandolin, Greek bouzouki, Turkish cura and Turkish Saz. Yes, there are quite a few folk instruments involved which one would not normally expect on a prog metal/melodic metal album. The band contains Bruno Pradels (bass), Tom Abrigan (rhythm & lead guitars), John Macaluso (drums) while guests include John Macaluso (Yngwie Malmsteen, Ark, Jennifer Batten), Roland Grapow (Masterplan, Helloween), Ricky Marx (Now or Never, Pretty Maids), Alessandro Lotta (Rhapsody), and Jo Amore (Kingcrowne, Joe Stump's Tower of Babel, NIGHTMARE).

This is not an album which will be enjoyed the first time it is played as it feels just too dense, too complex, and there are too many threads which do not appear to fully weave their magic. While there are elements of Savatage there are also Blind Guardian while the use of both shredding electrics and strummed acoustics seems somewhat out of place, especially as they are often taking place at the same time and the ears can get somewhat confused and everything turns to mud. This is album which rewards perseverance as it is only with repeated plays that one starts to get inside the walls and start to appreciate the beauty contained within. To be honest, if I was writing the review when I had only played this a few times then chances are it would have been quite different, but I felt there was something here and possibly the issue was with me, the listener, and having now played it multiple times I think I am getting there.

While I think this is a solid 4/5, I can imagine some reviewers giving this top marks, and naming it in their album of the year lists while I can also see others thinking this is just too bombastic and over the top. This is music which at times appears to be approached from a straightforward metal influence, while the acoustic instruments are from a middle European folk background and tie in very well indeed. This is a truly progressive



album grounded in different cultures, styles and instruments which may take time to fully appreciate but when makes the effort there is a lot here to enjoy. I am intrigued to see what Saliba does from here on in and is a name I will be keeping an eye on.



**BRUCE DICKINSON  
THE MANDRAKE PROJECT  
BMG**

Back in 1980 I turned 17, and NWOBHM was everywhere: I was in my element. I grabbed Sounds when it came out every week to find out about new bands, and religiously listened to TV on the Radio on Friday nights to hear the latest and greatest. It was through these means that I came across Samson, and bought their third single, "Hard Times". I was immediately taken by the vocals of Bruce Bruce and got 'Head On' as soon as it was released, soon to be one of my favourite albums. I was also a fan of Iron Maiden, but when I read that Bruce was going to be replacing Paul I was devastated as I felt two of my favourite bands were going to be worse off, but when I caught Bruce at one of his first gigs with Maiden on The Beast on the Road Tour, I knew it was going to be all good. In 1990 he released his debut solo album, which was a load of fun and I was at The Astoria to see him play with his band. Disappointed with Maiden he left to follow his solo career, releasing four more albums in the Nineties before heading back to the fold.

Since then there has been just one solo album, 2005's 'Tyranny of Souls', which was not one of his best, but now he has returned with 'The Mandrake Project'.

Utilising mostly musicians he has worked with for years, including the maestro Roy Z, this is an incredibly diverse album which shows no sign at all of Dickinson slowing down or losing any of his stunning vocals. How he can keep singing with that range and power night after night, album after album, is seemingly impossible yet here is the proof. When Maiden released 'The Book Of Souls' I felt it was their best album since the Eighties, and I was not at all surprised that the resulting tour was a triumph (Iron Maiden know where NZ is, unlike many others). But 'Senjutsu' was a real disappointment for me, and I do wonder if part of that was Dickinson only having three co-writes (all with Adrian Smith). Compare that to this album where Dickinson wrote four of the songs on his own, and the other six with Roy Z. Was he keeping something back I wonder? (something Steve Hackett was accused of when he left Genesis I seem to recall).

There is real drama, light and shade, power and passion, all with his vocals front and centre. Now, Maiden fans will all rush out and buy this anyway, but to find out there is a song we all know from that band is just the icing on the cake. "Eternity Has Failed" is a new version of "If Eternity Should Fail", which opened 'The Book of Souls', with a different arrangement and slightly different lyrics. Apparently, this was being kept back for Bruce's album but when Steve heard it, he asked that Maiden do it, so does that mean Maiden covered Bruce's song before Bruce recorded it himself, or is Bruce covering Maiden? Whichever way it is, I prefer this version as it is as if a gauze has been lifted from the sound as this is brighter, fuller, and way more symphonic. Having followed Bruce for more than 40 years, all I can say is he is singing and writing as well as ever, and I am glad he moved on from Samson after all. Essential.





### **FEARFUL SYMMETRY THE DIFFICULT SECOND INDEPENDENT**

The 2022 release 'The Difficult Second' was the follow-up to the 2019 debut 'Louder Than Words'. That album was more of a duo project by Suzi James and Jeremy Shotts along with some guest musicians on half of the tracks, but this release is written, composed and produced by Suzi, with a song lyric and much appreciated support from Jeremy. On this release she provides guitars, basses, keyboards, mandolin, oud, e-violin, percussion, and backing vocals and is joined by singer Yael Shotts and drummer Sharon Petrover, who both featured on the first album. Suzi is a busy lady these days, currently hard at work on the third FS album, plus she is working on the next Checking For Echo, the second release by T.A.P. and she also guested on the latest Drifting Sun, so she has a lot going on.

This never sounds like a project but the work of a full band, and by bringing in a great drummer and wonderful singer Suzi has not only kept continuity from the first release, but this has released her to work on the arrangements and get the best from the songs. It is quite unusual for musicians to be able to play guitars, stringed instruments and keyboards, but that appears to be no issue for Suzi who often has a lovely thick bass sound which moves in and around the melody to

provide a wonderful foundation. Too often bassists spend all their time at the end of the neck, but Suzi has a deft touch and brings in some high bass notes to provide wonderful accents. This is a solid crossover release, but one never knows where it is going to go as not only can there be some symphonic moments, but we can get some quite striking neo-style guitar while there are also some Eastern influences at play at times.

The result is an album which is fresh, interesting and exciting, and the more it is played the more layers there are to discover. Even though this album is a few years old, I note there is only one other review on PA (written by my good friend Thomas) which is a real shame as here is a release that many progheads will enjoy as it is highly melodic, carefully arranged and produced, and while it can be enjoyed the first time it is played there are some nice depths to keep discovering.



### **FUNERAL LEECH THE ILLUSION OF TIME CARBONIZED RECORDS**

Four years on from their debut, 'Death Meditation', funeral doom outfit Funeral Leech are back with their second, with five songs coming in at just over 43 minutes in length. They have managed to keep the same line-up, so it is still Kevin Kalb (bass), Lucas Anderson (drums, vocals), Zack Chumley (guitars) and Alex Baldwin (guitars), while there are also



some additional vocals by Ivan Caban on "Penance" and Dino Sommese on "The Tower". The vocals are incredibly deep, moving strongly into death metal territory, while their control of doom is quite superb. They understand the needs for nuances and changes, so we get different sounds (the tolling of a bell is nicely effective), tempo changes, and the solos sit nicely over the top.

In some ways this is a crossover album in that they are taking a genre and influences from the likes of Mournful Congregation, Evoken, Asunder, Solstice, Candlemass, Cathedral, Scald, and turning them into something quite different without ever losing the passion and fire of those bands. They are signed to a label who are far more well known for death metal acts, but these guys fit in well with the rest of the genre as they incorporate the doom within it, creating something which is both unusual and mainstream all at the same time. There is a lot of depth, and bass, on this album and for those who enjoy their music to be dark and uncompromising there is a lot here to enjoy.

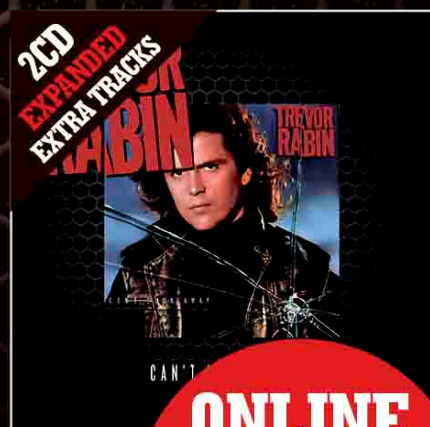
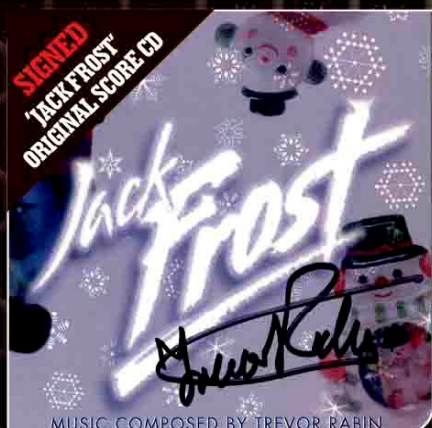
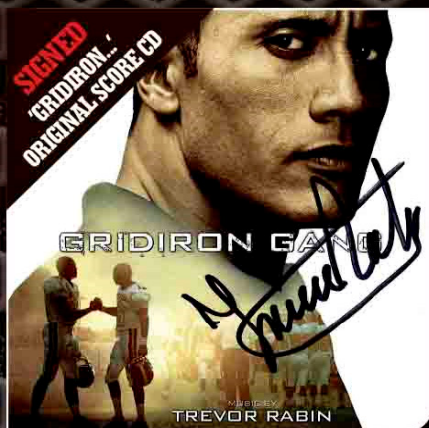
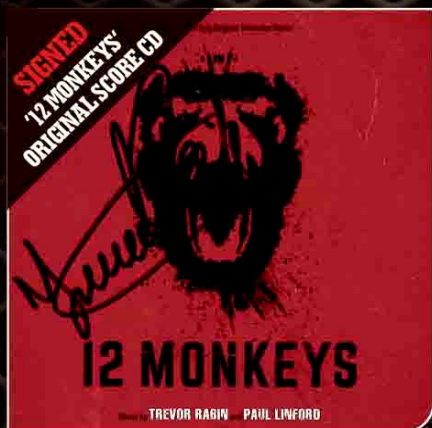


Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...





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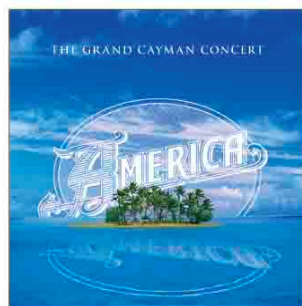
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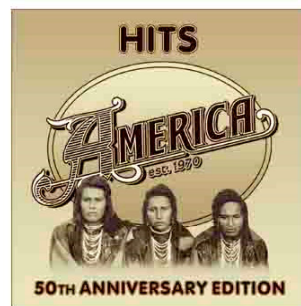
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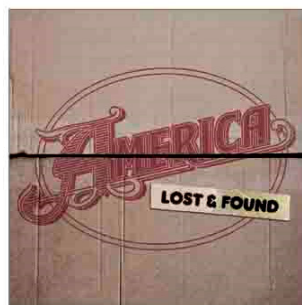
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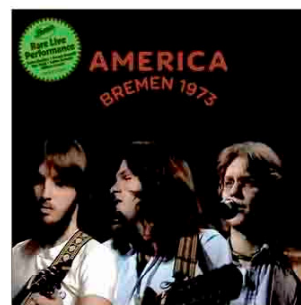
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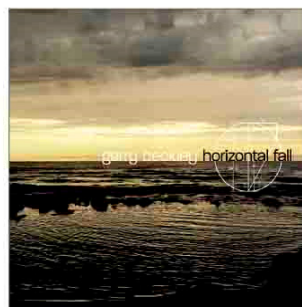
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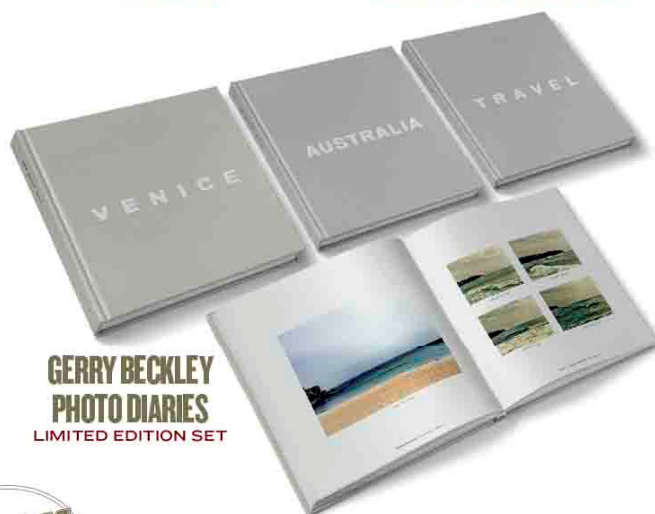
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c.j.stone

## A non-existent parrot

### The price of fame

In the 90s I lived in London with my sister. This was in Charlton, near Greenwich. At the same time I had a column in the Big Issue. It was literally a column: the whole length of the page, one column wide, appearing on the outer edge. It was called, naturally enough, "On The Edge".

It had a black and white picture of me at the top, with long hair and a beard, laughing into the camera's eye. It was tight cropped, so all you could see was my face, framed by my hair. It was mischievous picture. I had a mischievous grin on my face.

Very soon after moving to London I started to get recognised. It was my only moment of fame. People would see me on the street, or on the tube, or in a pub somewhere, and clock me. They would do a double-take. They'd look, and then look again. Occasionally they would even talk to me.

An observational point: when someone recognises you their pupils grow large. It's like the pupils open up just that little bit to take in more light, like the brain needs confirmation of what the eye's just seen and increases the pupil size to take in more light in order to get more information.

One day it was this handsome young black dude with braids in his hair, called

Antonio. He said, "are you a writer or something? Do you write for the Big Issue?" We spent a pleasant 15 minutes or so on the train to Lewisham, and that was that. I enjoyed that little taste of recognition, not least because it whiled away a brief moment of time on an otherwise boring train journey.

Later there was a man in a pub I'd taken to frequenting, in Charlton Village. He'd look at me and his pupils would go huge, like deep, black pools in his eyes. He kept staring at me. I was waiting for the inevitable question, the one asked by Antonio, and a few others since arriving in London: "Do you write for the Big Issue?"

Instead he said, "look at the state of you."

"Whaddya mean?" I said.

"You should get your hair cut, you cunt," he said.

There's not much you can say to that. This went on for weeks. He'd stare at me, his pupils would expand, and he'd make some unexpected comment.

Eventually I confronted him. "Why do you keep staring at me? Do you think you know me or something?"

"Course I do," he said. "Years ago. You sold me a parrot."





“What!?”

“A parrot. You remember. A parrot. Red and white thing. Beady eyes. Used to bite my finger. I taught it to swear. You remember.”

It was a statement not a question. I had no idea what he was talking about.

“Listen,” I said, “I’ve never had a parrot in my life, let alone sold one, let alone to you. I’ve only just moved to London, and I never saw you outside this pub.”

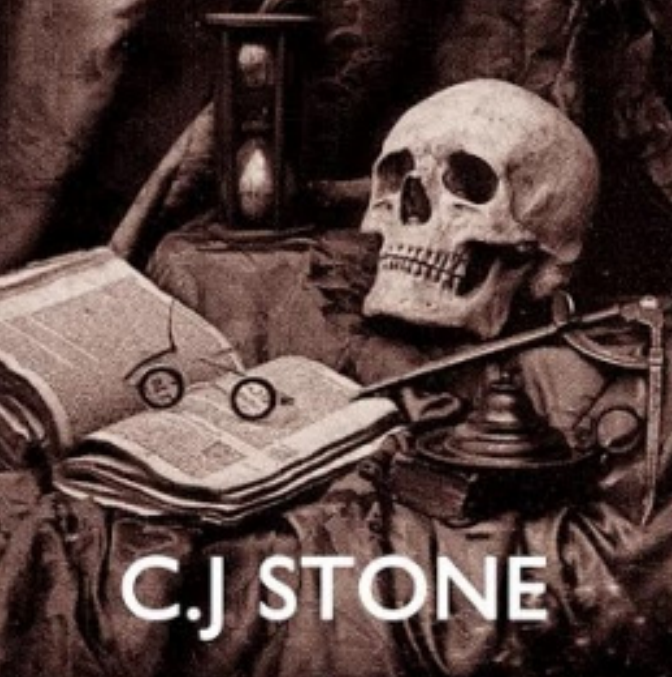
“Well you must have a twin,” he said. “I’m sure I bought a parrot from you.”

“Sorry mate, I think you’re thinking of someone else.”

So that was it, the only brief moment of fame in my life and all it turned into was a conversation about a non-existent parrot...

# THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



C.J. STONE

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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







# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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





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



# 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>



# THE BLUE DOOR



A GARDENING CLUB PROJECT





ANOTHER COUNTRY

THE GARDENING CLUB





# 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!!!"

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All of which sometimes create undesirable consequences  
A School without a Library is not a School It is an "Institution".  
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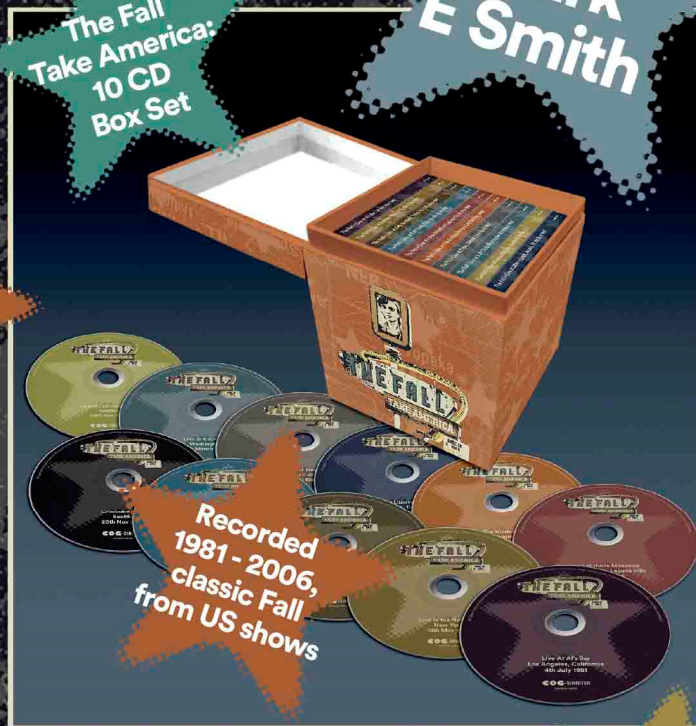
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[www.musicglue.com/cog-sinister](http://www.musicglue.com/cog-sinister)

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



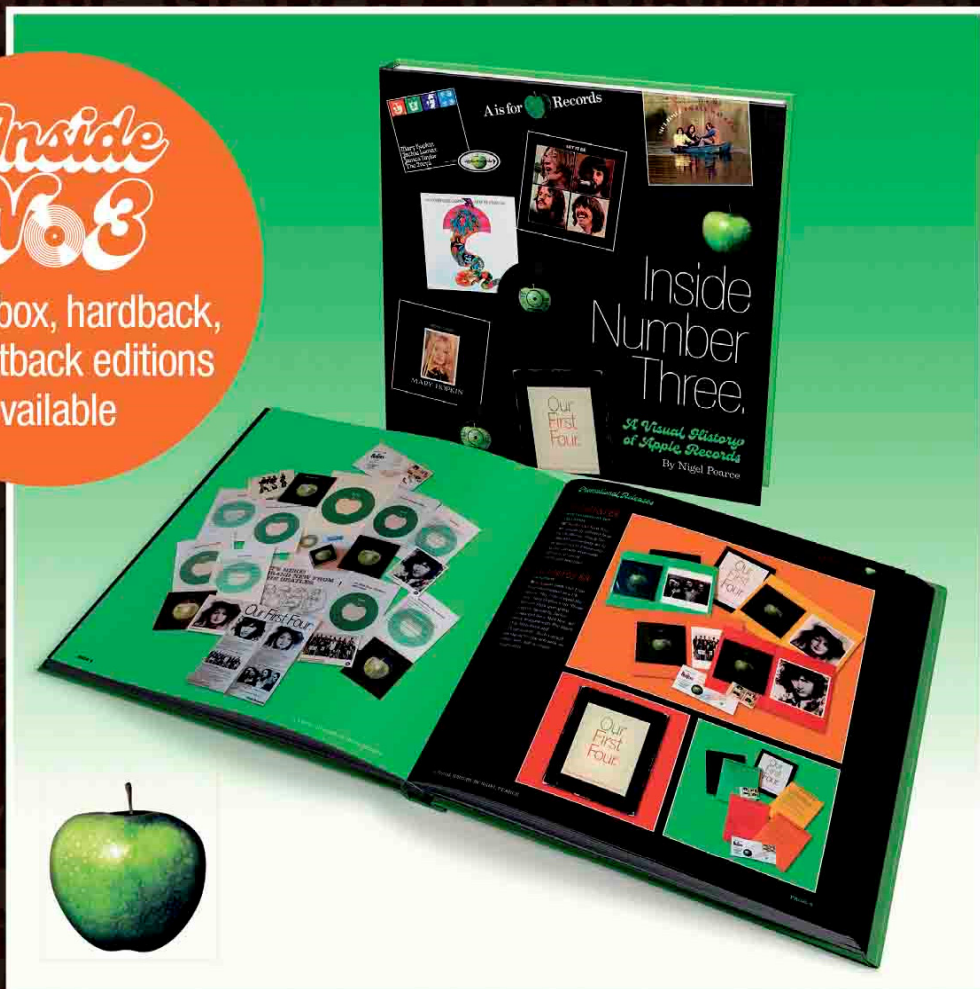
# Inside Number Three.

## *A Visual History of Apple Records*

By Nigel Pearce

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

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



And, once again, here we are at the end of another issue, and at the end of another two weeks cycle. My life is defined by these two week cycles, and I suppose it is probably unfair for me to lay my own personal timekeeping trip upon my readers. But I am the editor and I can do what I fucking well want.

Once again, I have been hoisted by my own petard, as – despite the fact I wrote my editorial only on Monday afternoon – there has been a string of new developments in the saga of the Oasis reunion. These actually include two things which effect what I wrote.

Firstly, there is some talk that the drummer Alan White will be part of the reunion lineup. This makes great sense because he was the best musician of the whole lot, but it remains to be seen whether he's actually going to join the lineup or whether this is still just the Internet rumour mill just twatting about. The second, and far more scandalous story, is the fact that the promoters of these gigs are utilising something called dynamic pricing.

Again, over to those lovely people at Wikipedia: “Dynamic pricing, also referred to as surge pricing, demand pricing, or time-based pricing, and variable pricing, is a revenue management pricing strategy in which businesses set flexible prices for products or services based on current market demands. It usually entails raising prices during periods of peak demand and lowering prices during periods of low demand.” It



sounds dodgy as hell to me. And although it is allegedly a way of making things more streamlined, in reality it is just another way of screwing money out of the consumer. But if the consumer is so deluded to think that this much touted reunion is of any cultural importance whatsoever, I think they probably deserved to be screwed. And I mean that purely in the financial sense.

See you in a fortnight's time by when, I strongly suspect, the story will have metastasised into something else entirely.

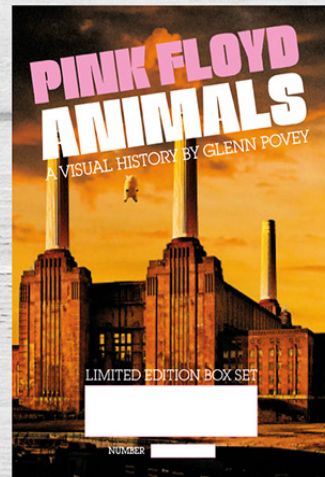
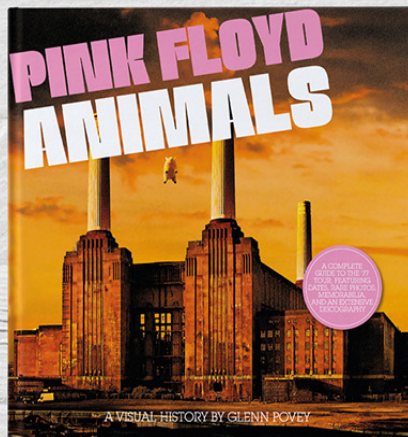
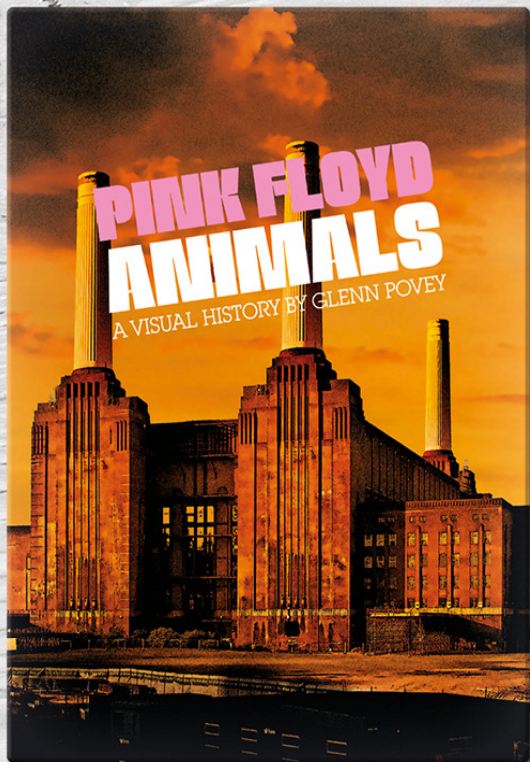
Hare bol

Jon



# THE BEST LAID PLANS





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



En chair et en os

**PINK FLOYD**

In the flesh

LE STADE OLYMPIQUE

**PINK FLOYD**



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