

**GONZO**



**#497/8**

**NO MASTER PLAN?**

**ISSN 2516-1946**





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## **LEST WE FORGET**



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

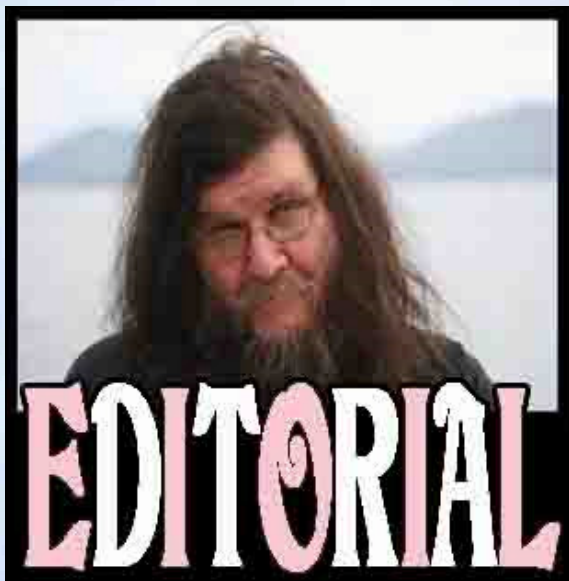


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 peculiar little magazine which continues to go from strength to strength and from strangeness to strangeness. Indeed, it could well be argued that the stranger gets, the better it gets. I am not going to plonk myself on either side of the fence at



the moment. I am the editor, and it is not for me to comment upon such things.

At the beginning of last year the KLF, and the Justified Ancients of Mu Mu, who may or not be the same people, who may or not be Bill Drummond and Jimmy Cauty, and who may or not live on the same plane as



# GULLIBLE'S TRAVELS



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I suddenly had a thought flit through the outer reaches of my cerebral cortex that I don't know whether they are released in hardcopy or not.

the rest of us, overturned a resolution that they made 23 years before, and started to reissue the back catalogue on Spotify. As I was dictating this to my trusty iPad I suddenly had a thought flit through the outer reaches of my cerebral cortex that I don't know whether they are released in hardcopy or not. And I don't care. But they promised that we're going to be six or seven (depending on how are you interpret their somewhat ambiguous press release) volumes of the stuff.

I thought then, and I think now, trying to compress the KLF back catalogue into seven volumes was going to be a bit difficult. I could probably do considerably more, although it will have to be said that the copyright problems from their first album will be just as difficult now as they were when whoever it was who owns the copyright to Abba's *Dancing Queen* forced them to burn most of them. Never mind, at least at the moment







they are still available for nought on YouTube.

Here I must butt in to my own narrative. In his remarkable book on the KLF, John Higgs wrote that it would be an unusual person whose favourite of the records were the first two. Then I

must be a very unusual person, because I find the first two Justified Ancients of Mu Mu albums by far my favourite items in their catalogue.

The first four volumes of the collected works came out last year, although it could be argued that the first of the

اللعنة لهم إذا كانوا لا تأخذ نكتة





**STREAMING**  
**01-01-21**







fourth were two halves of a single volume. The two standalone volumes were re-imaginings of *The White Room* and *Chill Out*. Although they were both described as 'director's cuts' I am sad to say that, to me at least, the original volumes were so iconic, and have taken such an important place in my beleaguered brain cells over the past three decades that the reimaginings of the same are somewhat of a disappointment.

Round about the time of the Justified Ancients of Mu Mu's triumphant comeback during the summer of 2017, the publicity mill was working overtime, as was the rumour mill. All sorts of peculiar things were alleged to be happening.

An acquaintance of mine who runs a small festival somewhere in the Westcountry was told that they were going to come along to his event and play a 23 minute set. Other people alleged that we would see some new music from them. There was, of course, the new version of Justified and Ancient featuring Jarvis Cocker, and titled Jarvis joins the Jamms. But, although, a brief excerpt from it appeared on the first of the compilation albums which you can play on Spotify,

the full thing hasn't come yet.

As I said, five years ago all sorts of things were buzzing across the Internet discussing the appearances, or otherwise, of these two singular musicians. But despite the first bunch of issues from the back catalogue coming out last year, this year we have had no news whatsoever. At least one of the plethora of websites which came out in the direct wake of the Welcome to the Dark Ages event which took place in August 2017 is still active, and its Webmaster still producing peculiar experimental fiction on an intellectual plane which was kickstarted into existence by the 2017 event.

What I want to know is what the blinking flip is going on here in 2022. Something will be going on that is for sure, and I think with anybody who thinks that Drummond and Cauty are going to have slunk back into obscurity is missing the point massively.

I am more in tune with what Bill Drummond is doing than I am with the equally culturally important activities of Jimmy Cauty. Over the past year or so Drummond has written (under his pseudonym of Tenzing Scott Brown) A number of short plays which I have





# THE KLF

CHAOS, MAGIC AND THE  
BAND WHO BURNED  
A MILLION POUNDS  
JOHN HIGGS

**'By far the best book this year.  
Brilliant, discursive and wise'**

BEN GOLDACRE





devoured as soon as I had the chance to buy them. I understand the concepts that he is embracing with these plays, but they do not seem to have anything in particular to do with his activities with the Justified Ancients of Mu Mu. Don't get me wrong. I am not one of those people who is desperately hoping that the BBC coverage of the Glastonbury Festival will include two elderly miscreants jumping up and down on stage as they mime to *What time is Love?*

Don't get me wrong. If this was to happen it would be fucking fantastic, but I do not need my life to be validated by this occurrence, and if it doesn't happen (and I don't think there is a hope in hell that it will) it doesn't matter to me one jot or tittle. It is just to put in my humble opinion the synergy which takes place when these two forementioned miscreants collaborate on something is far more extraordinary than what would've happened if one or

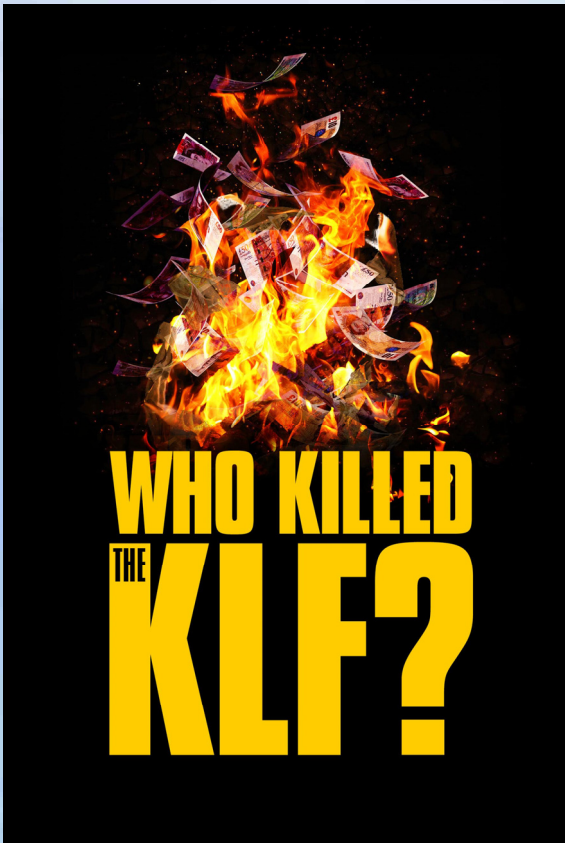
other had just done it on their own.

And I also want to know what else is going to come in the planned program of retrospective releases. I saw a list of titles somewhere, but there were no details about what the titles signified.

They have also been tantalising hints that there would be new music. Whether this means Jarvis joins the JAMMS, or whether it means unreleased music from the band's hey day, some of which has already been released, I don't know, and I wouldn't like to hazard a guess. If I was a betting man which I'm not, I would say that any new music apart from this is probably unlikely. But what do I know?

I have always said that one should not regard this band, or the things that they put out, purely within musical terms of reference. They are magicians, and what they do is a curious mixture of geomancy mixed with more





conventional musical concepts.

Do you remember the beginning of the Beatles Magical Mystery Tour movie? The bit about four or five magicians living up in the clouds? Well I don't know about that, but I do know the two magicians about whom I have been writing in this editorial are alive, well, and living and working in our increasingly beleaguered United Kingdom. One lives in London, and the other in South Devon. And the world would be considerably duller without them. If anybody has any idea what's going to happen next, please write to me.

Hare Bol  
Jon Downes



#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

**Alan Dearling,**  
(Contributing Editor, Features writer)

**Douglas Harr,**  
(Features writer, columnist)

**Bart Lancia,**  
(My favourite roving reporter)

**Thom the World Poet,**  
(Bard in residence)

**Graham Inglis,**  
(Columnist, *Hawkwind* nut)

**C.J.Stone,**  
(Columnist, commentator  
and all round good egg)

**John Brodie-Good**  
(in memoriam)

**Jeremy Smith**  
(Staff Writer)

**Richard Foreman**  
(Staff Writer)

**Mr Biffo**  
(Columnist)

**Kev Rowland**  
(Columnist)

**Richard Freeman,**  
(Scary stuff)  
**Orrin Hare,**  
(Sybarite and literary *bon viveur*)

**Mark Raines,**  
(Cartoonist)

**Davey Curtis,**  
(tales from the north)

**Phil Bayliss**  
(Ace backroom guy on proofing and research)

**Dean Phillips**  
(The House Wally)

**Rob Ayling**  
(The *Grande Fromage*,  
of whom we are all in awe)  
and **Peter McAdam**  
(McDada in residence)

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

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

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

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



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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**



# 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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ROLLING STONES  
JOHN DIXIE DREGS  
TYX HEART WINGS P.F.M.  
HAPPY THE MAN KATE BUSH  
& MORE!



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



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# THE <sup>gonzo</sup> NEWSROOM



**ONLY TWO? WHAT A LIGHTWEIGHT MICK IS**  
<https://www.music-news.com/news/UK/148329/Book-worm-Mick-Jagger-Can-t-Get-No-Satisfaction>

The Rolling Stones frontman Sir Mick Jagger reads two books at a time.

The 78-year-old rock legend is an avid reader and always aims to enjoy two tomes at once; one fictional novel and a factual book.

Mick doubles up on his reading in case one book bores him.

He said: "I try to read one fiction book at the same time as a non-fiction book.

"Sometimes it's hard to find a book that holds your attention."

When it comes to the topics he chooses to read about the 'I Can't Get No) Satisfaction' singer is fascinated by historical books about the military empires which ruled Europe, with his most recent completed book being about the Ottoman Empire that controlled much of Southeastern Europe, Western Asia and Northern Africa between the 14th and 18th century.



"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

Revealing the last book he read, in an interview on German radio, Mick said: "It was about the history of the Ottoman Empire. I've read quite a few books on empires, it's quite an interesting subject so I've read quite a lot about the Roman Empire compared to the Greek Empire. 'There's a lot of studies about comparative empires. I didn't know much about the Ottoman Empire and it was so much in Europe itself, so I found out a lot of things about it that I didn't know, some horrific and some very interesting culturally. It was an interesting read, I thought."

HEY JULIAN

<https://www.music-news.com/news/UK/148312/Julian-Lennon-I-have-a-love-hate-relationship-with-Hey-Jude>

Julian Lennon has had a "love-hate relationship" with the Beatles classic 'Hey Jude'.

The 59-year-old musician - the son of John Lennon and his first wife Cynthia - has revealed that the song serves as a "dark reminder" about his parents' divorce



after it was written for him by Sir Paul McCartney.

Speaking on the SiriusXM radio show





## 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...

**"But I knew it was pure masturbation, because down in my gut I wanted nothing more than a clean bed and a bright room and something solid to call my own at least until I got tired of it. There was an awful suspicion in my mind that I'd finally gone over the hump, and the worst thing about it was that I didn't feel tragic at all, but only weary, and sort of comfortably detached."**

Hunter S. Thompson

'Debatable', Julian explained: "I wasn't really aware of what was going on except when I started seeing Yoko (Ono) around, obviously that made a bit of an impact and apparently I struggled with the separation a great deal at five."

"I would have raging moments of being a screaming child but those moments haven't stuck with me."



## THE ARTIST FORMERLY KNOWN AS JACK WHITE

<https://www.music-news.com/news/UK/148082/Jack-White-recalls-solid-advice-he-received-from-Prince>

Jack White has shared the "solid advice" about making music that he once received from Prince.

During an appearance on The Late Show with Stephen Colbert on Wednesday night, the White Stripes frontman spoke about the upcoming release of the music icon's unreleased 1986 album Camille under his Third Man Records record label.

Host Stephen asked Jack whether he'd



# The Gospel According to *BART*

My old buddy and favourite roving reporter sent me this message this week:

"Mate - been a huge fan of 'Ron & Russell' for as long as they've been around .. seems appropriate that they'd be in Paris yesterday (4/20) ... trusting things are good on your side of the Atlantic .. Yours, Bart in America"



Sparks performed an impromptu rendition of 'This Town Ain't Big Enough For The Both Of Us' at a public piano at Paris Gare du Nord yesterday (April 20) The Mael brothers, who won Best Music Film at this year's BandLab NME Awards for The Sparks Brothers, are currently on their rescheduled UK and European tour, which visited the UK and Ireland earlier this month.

<https://www.nme.com/news/music/watch-sparks-play-this-town-aint-big-enough-for-the-both-of-us-at->

ever met Prince, and the star recalled the memorable moment he crossed paths with the Purple Rain hitmaker at a party.

"I met him one time. At an afterparty for this thing. He was incredibly nice," he smiled. "He told me, 'No one will ever tell you how to play your guitar, Jack.' That was really solid advice. Don't let anyone tell you how to play your guitar."



## THE NERK TWINS RETURN

<https://www.music-news.com/news/UK/148302/Sir-Paul-McCartney-duets-with-John-Lennon-on-stage-return>

Sir Paul McCartney duetted with a video of John Lennon on the opening night of his 'Got Back' tour.

The Beatles legend thrilled crowds in Spokane, Washington as he performed the band's classic song 'I've Got a Feeling' with footage of Lennon from Peter Jackson's 'The Beatles: Get Back' documentary in the background.

Paul revealed that Jackson had isolated the late music icon's vocals after getting the idea of having Lennon "sing" along with the band.

McCartney recalls the 'Lord of the Rings' filmmaker texting him: "We can extract John's voice, and he can sing with you. (I replied) 'Oh, yeah!'"



# THE <sup>gonzo</sup> NEWSROOM



## PEACEFUL PERCE ON THE WARPATH

<https://www.music-news.com/news/UK/148151/Roger-Daltrey-believes-music-is-being-stolen-from-artists>

Roger Daltrey believes the music industry has been "stolen" from artists.

The 78-year-old Who frontman thinks musicians are being "robbed blind" by their record labels, who have much less to do in the digital age but still take the same percentages, and by streaming services, who issue low royalty payments.

## BLOODY HELL REG

<https://www.music-news.com/news/UK/148070/Sir-Elton-John-working-on-new-music-amid-final-tour>

Sir Elton John is said to be working on new music amid his final tour.

The 75-year-old music icon is currently completing his 'Farewell Yellow Brick Road' jaunt, and just months after he

# NO MORE MR NICE GUY

The amazing inside story of the **Alice Cooper group**, by their original guitarist **Michael Bruce**.

Written by the Alice Cooper group guitarist, keyboard player and main songwriter, 'No More Mr. Nice Guy' is an anthology of the band that encapsulated the decadent spirit of the 1970s. Following the group on their journey from Arizona garage band to eventual rise to stardom, it reveals the truth behind the drinking and the rock 'n' roll. This "true life" story includes the hangings, the executions, the ghoulish makeup, the egos and of course, the rock 'n' roll. Revised and updated it includes previously unseen photographs and memorabilia.

Much to the excitement of Alice Cooper Group fans worldwide, Gonzo Multimedia have released Michael Bruce's critically acclaimed biography in a Limited Edition Box Set! The Box set contains a signed certificate, book, 1996 interview CD, and reproduction of Alice Cooper Group memorabilia.

Limited to 250 Units, and signed by Michael himself.

Also available as a standard-edition paperback.





collaborated with the likes of Stevie Wonder, Dua Lipa, Olly Alexander and Charlie Puth on 'The Lockdown Sessions' LP, it's been claimed the 'Bennie and the Jets' hitmaker is already onto his next project.

A source told The Sun newspaper's Bizarre column: "The past few years have given Elton's career a new lease of life. It started with his film 'Rocketman', then 'Cold Heart' with Dua Lipa took him to a new level, getting him to No1.

"A few years ago he said he wasn't interested in making new music but over the past 12 months things have changed. A new generation has fallen in love with him and he's never been in more demand."



## BOWIE+BOLAN

<https://www.music-news.com/news/UK/148049/David-Bowie-could-have-collaborated-with-Marc-Bolan>

David Bowie could have collaborated with Marc Bolan.

The glam rock icon - who died of liver cancer at the age of 69 back in 2016 - shared a music producer in Tony Visconti with the late T.Rex star, who claimed that David had suggested the pair work together after they had been reunited on his show

'Marc' after initially losing touch. Tony said: "It was on the cards that we were going to work together. Marc came down to the studio [after David had invited him], looked around, and said, 'I'd love to see Tony again.'"

However, any potential collaboration between David, Marc and Tony never came to fruition because a short while later - on September 16 1977 - the 'Get It On' rocker was involved in a car crash with Gloria Jones and was killed instantly when she drove her Mini into a tree just two weeks before his 30th birthday, while she survived.

Before his untimely death, Marc had been propelled to instant chart success with his fellow rockers in the late 1970s and enjoyed chart success with hits such as 'Hot Love', 'Get It On', 'Telegram Sam' and 'Metal Guru' but his success in glam rock was ultimately eclipsed by his "rival" Bowie, with Tony - who has also worked extensively with the likes of Hazel O'Connor and Elaine Paige - being down to the fact that he had adopted an alter ego in the form of Ziggy Stardust.



## TAYLOR HAS A THOUSAND LEGS

<https://www.music-news.com/news/UK/148005/New-species-of-millipede-named-after-Taylor-Swift>

Taylor Swift now has a species of millipede named after her.

Scientists from Virginia Tech discovered the species, along with 16 others, after five years of research, according to their new paper, which was recently published in the ZooKeys journal.



A  
JOURNAL  
OF THE  
Plague Year:  
BEING  
Observations or Memorials,  
Of the most Remarkable  
OCCURRENCES,  
As well  
PUBLICK *as* PRIVATE,  
Which happened in  
~~THE~~ **THE WORLD**  
During the last  
GREAT VISITATION  
In **2020**

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Written by a CITIZEN who continued all the  
while in *London*. Never made publick before

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L O N D O N :  
Printed for *E. Nutt* at the *Royal-Exchange*; *J. Roberts*  
in *Warwick-Lane*; *A. Dodd* without *Temple-Bar*;  
and *J. Graves* in *St. James's-street*. 1722.

It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly the worst global crisis to happen in my lifetime, and I am 61 this year, and I think it's going to be the biggest game changer at least since 9-11, and possibly since the end of the Second World War. Whatever happens during the unfolding crisis, nothing will ever be the same again.

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

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# *Things May Come and Things May Go but the Ukrainian Dance Goes on Forever*

Well, here we are again. Once again, me and the boy Louis get together so that I can say how much I hate the modern world, and my dear young amanuensis can shout at me calling me a bigoted old fool! Well, possibly that's not quite true. What we are meant to be doing is paralleling Daniel Defoe's book which



tells the story of one man's experiences of the year 1665, in which the Bubonic Plague has become known as 'The Great Plague of London', which was not exactly the last outbreak of Plague in the United Kingdom but, was certainly the last major outbreak in London. What is interesting about Defoe's writing is that he noted what happened next and how the Great Plague had knock-on effects in geopolitics and in London herself; the Great Fire of London which not only destroyed many of the conditions which had become conducive to outbreaks of Bubonic Plague and other seriously infectious diseases, but — it could be argued — ushered in the modern London that we know today.

There are parallels between what happened during the great Covid outbreak and The Plague Year itself, and I'm not just meaning that a whole generation of young people discovered what a Plague doctor's mask looked like,









and I don't think that it is even partially irrelevant that no sooner is the Covid pandemic allegedly under control than we find ourselves with a burgeoning economic crisis and the threat of World War III bursting out of Eastern Europe.

However, before we continue with the meat and potatoes of this issue's Plague year, Louis wishes to give everyone an update on the life of Kim Kardashian... According to Louis, Kim has recently threatened to sue a company that make a game called 'Roblox' whatever the heck that is, because her young son went online to play this game and found a user created an advert for Kim's sex tape with some rapper called 'RayJ'... Whoever the heck that is... The internet were quick to point out to dear Kim that if you make a sex tape and your mother uploads it to the internet for the world to see, you don't really have the right to complain when your son finds someone poking fun at it. However, this story gets more and more interesting, because the makers of Roblox launched an investigation in fear of Kim's social media fury and found that the advert her son allegedly found was only seen by a small number of users; they then suggested that Kim and her family had staged the entire event for the

publicity. Why do I let young master Louis share these ridiculous stories here you may be wondering. Well, quite simply we both agree that the world has gone mad if they find this ludicrous family to be good role models, which I am told many of the younger generation today do! Sadly I am afraid that Louis is right and I strongly suspect that more people in our increasingly stupid society will be interested in Kim Kardashian's sex tape antics than they are in the fact that in President Putin's mind at least, the world is facing imminent nuclear holocaust in what is going to be World War III!

Well, first of all I am one of the people who believe that World War III has already been done and gone, as I believe that World War III was the Cold War. I believe that World War IV has already started and was kick started by 9/11, following which it has been slowly getting more and more serious with conflicts across the Middle East and now Eastern Europe, all threatening to reach a flashpoint which will spark a global conflagration.

Louis and I agree on many things, but we have always had slightly different views about the aetiology of the war in Ukraine.



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Putin invading ukraine so  
that no russian neighbor joins NATO

FIN and SWE apply to NATO



I, for example, have been more pessimistic about the outcome, thinking that it is bound to spread beyond the borders of this one brave country and also that weapons of mass destruction are likely to be used, if only because Putin will find himself backed into a corner. Louis is more optimistic.

Hey everyone, Louis here taking over for a moment! Unfortunately Jon is right, there are certainly some bleak headlines nowadays if you are paying attention; some of the most bleak for whatever reason don't seem to be making it onto the BBC or the major British papers,

possibly because they are too harrowing and gruesome for the general public. Frankly, the stories of the rape, torture and murder of women and even children in the occupied regions of Ukraine, along with hundreds of other war crimes are stomach churning to say the least. What does tend to make the headlines however are Putin and his cronies' threats of nuclear armageddon, which are increasing in frequency as Russia is finding itself increasingly isolated, financially strained and now perhaps even losing the war on the ground, in the air and even in the sea. Interestingly enough, these headlines have started a



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**DECLARE WAR ON UKRAINE**



**DURING UKRAINIAN RASPUTITSA**



new phenomenon called “Doomscrolling”, whereby people scroll endlessly through a series of miserable headlines on their mobile devices and become increasingly depressed and miserable about the state of the world. However, that is beside the point and just an interesting anecdote.

In fact supporting Jon’s pessimistic views,

the Russian-run state television networks are already declaring that World War III has begun and that Putin should launch a special military operation to destroy NATO because, and I quote, “It is a collection of forty countries attempting to imitate Hitler”. They really are obsessed with this fake denazification crap aren’t they, huh?





On top of this about a week ago now Russia tested a new Intercontinental Ballistic Missile (ICBM) which NATO has dubbed the SATAN II, which it is believed can evade all known missile defence systems possessed by the west. On another slightly interesting tangent, did you know that the United Kingdom has no defences against nuclear weapons, or that the Royal Navy only possess two ships fitted with anti-ship missiles of any kind? Apparently, according to YouGov this week, the public are completely unaware of the limitations of British military power.

So yeah, the headlines are bleak. However, the reason I am more optimistic than Jon is because every murmur emerging from Western intelligence agencies suggests that Russia is just making a bunch of loud noises and has no plans or ability to follow through on its threats.

According to the Ukrainians, leaks from Russia and Western Intelligence, the Russian forces have lost nearly 22,000 soldiers, with a further 60,000 wounded. They've also lost hundreds of tanks, helicopters and fixed wing jets, and more



recently one of their largest warships (which may or may not have lost a couple of nuclear weapons to the bottom of the Black Sea). They've also lost an estimated 2000 armoured personnel carriers and another 1000 or so logistics vehicles, as if their logistics weren't bad enough already. On the home front, their economy is grinding to a halt, despite the fact they've thrown everything they've got at it including the kitchen sink. Saboteurs in Russia have destroyed one of their military airfields, an ammo dump, their second largest military research facility and one of their biggest oil refineries.

Meanwhile, Ukraine is receiving billions of dollars of military aid, now including tanks and heavy artillery to frustrate Russian attempts to advance. Slightly further afield, Nato is strengthening, with massive increases in defence spending, the completion of a multi-billion dollar "Aegis Ashore" US missile defence system in Poland and also the prospect of previously neutral Sweden and Finland joining the alliance.

As far as I see it, Mr Putin's war cannot be going as intended and everything seems to be going against him right now. However, Jon argues that this is likely to encourage Mr Putin to press the big red "world destruction" button... yet, according to Western Intelligence no such

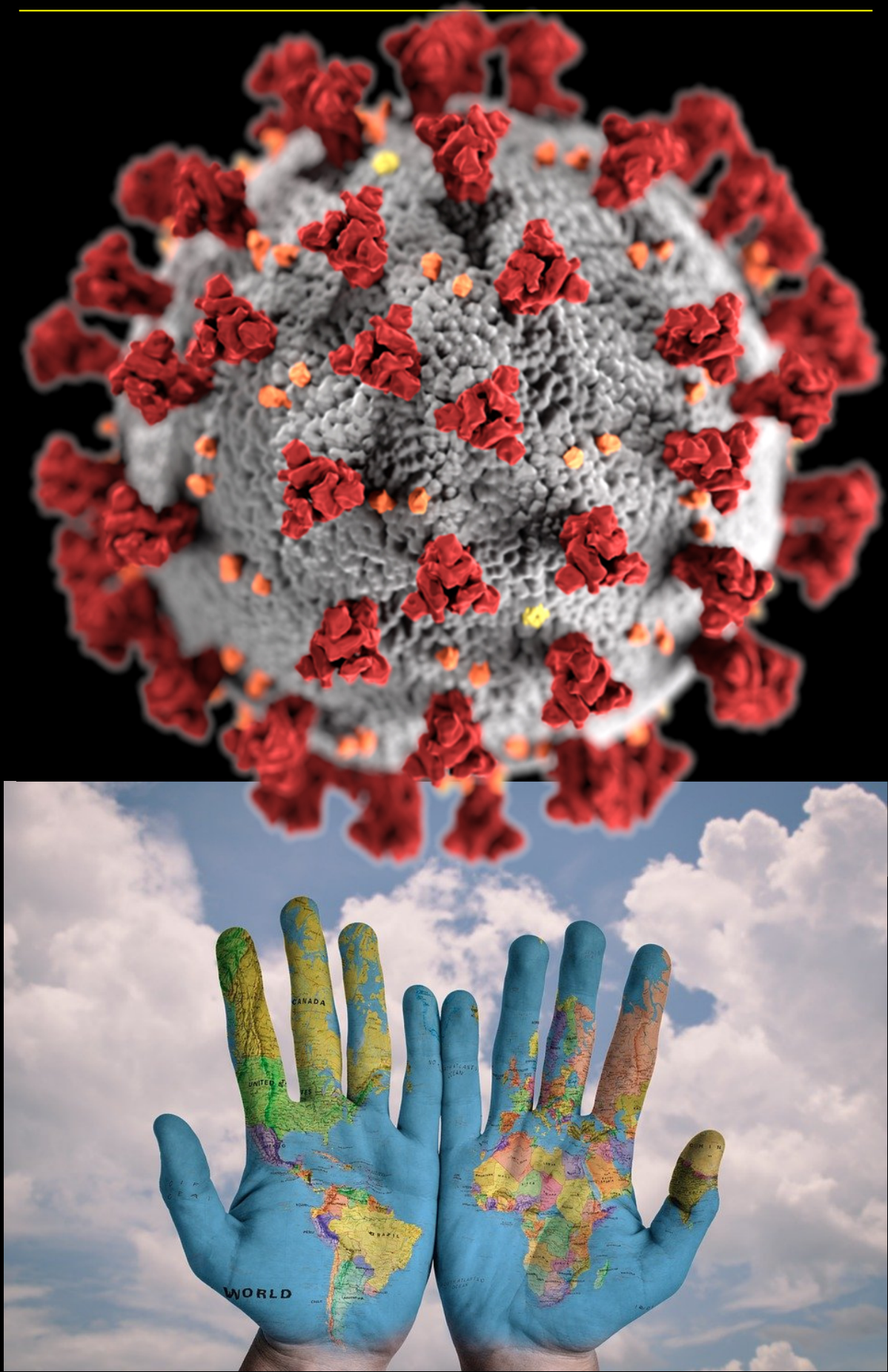
button exists. Additionally, Putin's subordinates may not follow out his commands, and analysts even question whether Russia's ageing nuclear arsenal is as effective as Russia would like us to believe.

Sure, this might be the closest we've come to a nuclear war for a long time, maybe more so than during the Cuban Missile Crisis or the early to mid 1980's, but I still think we can sleep a little more confidently in world peace given how inept the Russia war machine has shown itself to be in the last fifty or so days.

The thing that I find most concerning (and it's Jon back again), is that the war already seems to be spreading to the Russia-sympathetic break-away state of Transnistria, which although part of Moldova has been functionally Russian for many years. There have been some unexplained explosions across the breakaway state, which the Russians claim are the result of Ukrainian aggression with missile strikes and the rest of the world thinks are probably some sort of Russian false-flag operation. From where I'm sitting I think it's pretty obvious that Moldova, at least the Russian controlled part is going to be dragged into the war very soon, but hey-ho, we can all take comfort in the fact that if you look hard enough on the internet you can find Kim Kardashian's sex tape.









# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood  
HFG2012CD



## GASTANK

Double DVD set. Rick's classic 1982 music and chat show  
HFG2023DVD



## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
BC241-60



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



## THE BURNING

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



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2010VD



## 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  
HFG2019CD



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





The undersigned, by appointment from the Commission  
of Patents, Agent of the U. S. Patent Office, for re-  
ceiving and forwarding to the said Commissioner of  
Manufactures to be patented, & deposited therein, which  
will be sent free of expense, and risk, and will dispen-  
se the prepare Certificates, Specifications, Assignments, and all  
the necessary Papers and Drawings; will make returns  
into American and foreign works, to test validity of inven-  
tions, and render advice to inventors and applicants for  
patents.



PRATT, DOWNES & SCOTT,  
NEW YORK.





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

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

**ELDRIDGE CLEAVER**

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

**The strong and courageous  
take a camera**

**The weak and cowardly  
take a gun**

**What sort of  
person are you?**

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

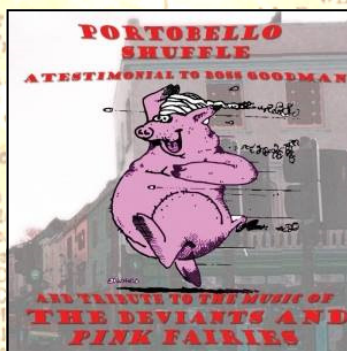






# I'M ON BOARD!

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



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

arsydeedee@yahoo.co.uk



**Butterfly Conservation**

Saving butterflies, moths and our environment





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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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

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

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

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



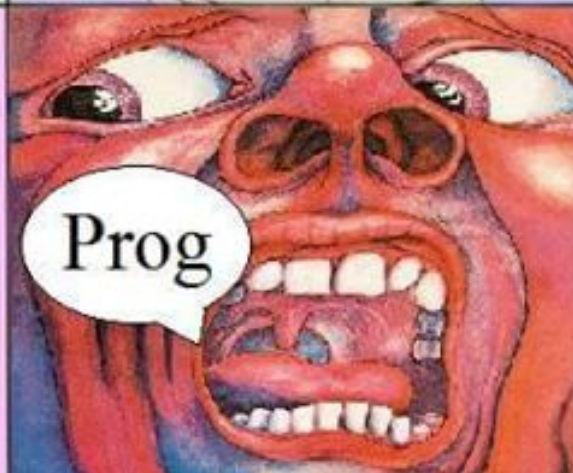
Hmph... You be careful, those  
boys only care about one thing.



Sex?



No...



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







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

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

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

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

<https://www.mixcloud.com/upload/jonathan-downes3/26-12-2021-show-442-2021-playlist/complete/>  
Here

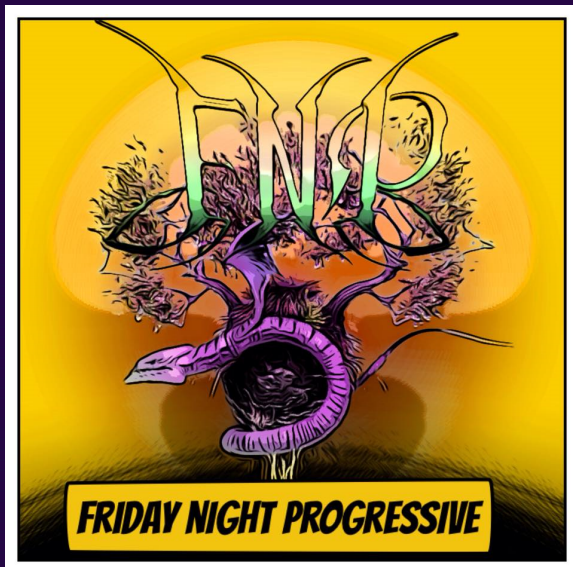


### 26-12-2021 – SHOW 442 – 2021 Playlist

Glass Beams:	Kong
Gates of Light:	Mary and the Apocalyptic Woman
Lorde:	Mood Ring
D'agua Negra:	Acopalices
L'éclair:	Timbacrack
New Age Doom	and Lee Scratch Perry:
	Step into Space
Anandammide:	Earthly Paradise
Salami Rose Joe Louis:	Do You Care
Altin Gun:	Kara Toprak
Solea Morente:	Iba A Decírtelo
Joana Serrat:	You're With me Everywhere I Go
Painted Shrines:	Painted Shrines
Indigo de Souza:	Kill Me
Venus Loon:	Space Drift
Field Works:	The Scars of Recent History
Fatima al Qadiri:	Stolen Kiss of a Succubus
Hawkwind:	Alcyone
Shamanature:	Portality
Monster Rally:	Spirit Guide
Brigid Mae Power:	Didn't it Rain
Blockhead:	Lord of Them Thangs
1516:	Echo Chambers
II Nothing II:	Stay
Dj Dvente feat. Ionessea:	Black Lives Matter
Irreversible Entanglements:	Keys to Creation (Radio Edit)
Hibernation:	Perpetual Drift/138 Aquarius
David Crosby:	I'd Swear There was Somebody Here

**Listen  
Here**





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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-500-inde-500-04-29-22/>



INDE FNP 500 In Alphabetical Order

1. Altamira Lux - As Shadows 3:26
2. Astronomusic - The Collapsing Star 7:18
3. Baber / Wileman - Mondo Profondo 4 5:35
4. Computerchemist - The Message 4:36
5. Custard Flux - Monster Island 3:32
6. Dikajee - Misery 2:32
7. Electric Mud - Moving On 2:04
8. Gadi Caplan - Latin Winter 3:40
9. In The Labrinth - Muscarine Madness 4:53
10. Marquiss Music - New Strings 3:48
11. Ronald Marquiss - In The Morning Sunrise 1:42
12. Ronald Van Deuzen - Mist at Dawn 6:08
13. Niklas Lindahl - Hope 3:39
14. Soniq Theater - Cinemagic Revisited 6:50
15. Syreim - Black Legend 4:43
16. Temple of Switches - Human Zoo 5:59
17. Timothy Wenzel - Dusk to Diamonds 6:00
18. Tom Kelly - Sloppy Love at Bodie Flats 7:21
19. Tom Newman - Strong Ladies Promenade 4:26
20. Vincent Carr - Held In Awe 2:36

Listen  
Here

Friday Night Progressive





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

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

And his Website [www.merrellfankhauser.com](http://www.merrellfankhauser.com) All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company - ASCAP

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

**Listen  
Here**



**DUE TO TECHNICAL PROBLEMS BEYOND OUR  
CONTROL THEESE SHOWS ARE TEMPORARILY  
UNAVAILABLE**



**KEEP  
CALM**

**Normal service**

**Will resume  
Shortly**

busted arse in the primate universe which is ironic considering





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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen  
Here**



# BETWEEN YOU & ME



## Marillion from Fish to h

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

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

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

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

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

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

### |The G-Word!

#### Ep. 50

Yes, it's our 50th episode spectacular! Although, frankly, it's much the same as any other episode. With one exception: we're talking about Genesis, and those pesky comparisons. Having just seen the reunited Genesis in concert, it's finally time to see whether Sanja thinks there's any merit in it, and put the issue to bed once and for all. Plus! We take a look at those An Hour Before It's Dark song titles, and see what we can discover...

Listen  
Here

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<https://shows.acast.com/between-you-and-me/episodes/the-g-word>





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

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

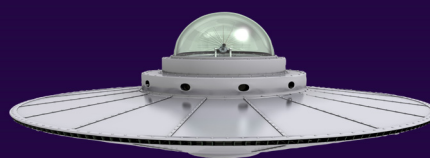
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

<https://tunein.com/podcasts/p1250977/>

Join Mack, Juan-Juan & Commander Cobra as they explore the U.S. military's involvement in the paranormal on Mack Maloney's Military X-Files radio show.



Listen  
Here





Rick Turner  
1943 - 2022

Warwick Lancelot Armstrong "Rick" Turner III, was an American builder of guitars and basses, ukuleles, and other stringed instruments. As a guitar builder, Rick created instruments for rock musicians including Lindsey Buckingham, John Entwistle, and Jesse Colin Young.



Hollis Resnick  
1955 - 2022

Hollis Resnik was an American singer and actress. In 2002, she released a compact disc titled "Make Someone Happy", which has Broadway, pop, jazz and original songs. She toured in several musicals. Resnik died from heart failure in Chicago on April 17.



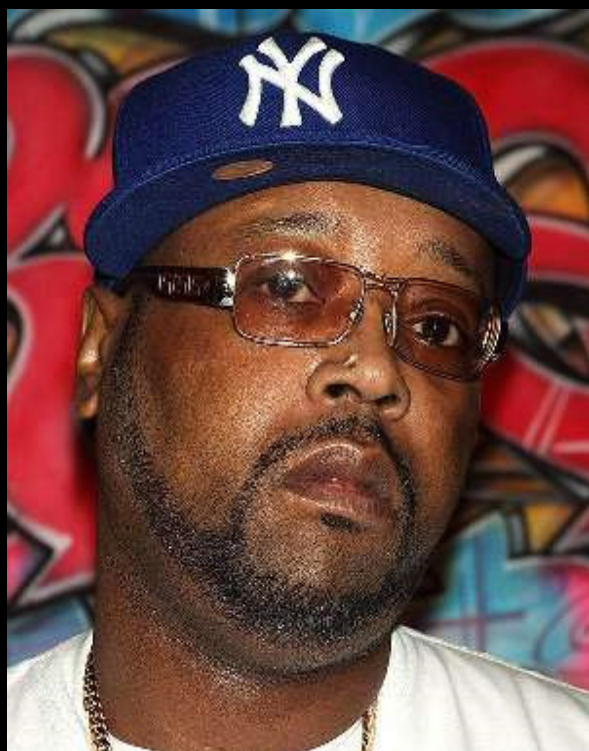
Radu Lupu  
1945 - 2022

Radu Lupu CBE was a Romanian pianist. From 1966 to 1969, he won three of the world's most prestigious piano competitions. From 1970 to 1993, Lupu made over 20 recordings for Decca Records. Lupu was nominated for two Grammy Awards, winning one in 1996. In 1995, Lupu also won an Edison Award. Lupu died in Lausanne, after a long illness.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM





Keith Grayson  
1966 - 2022

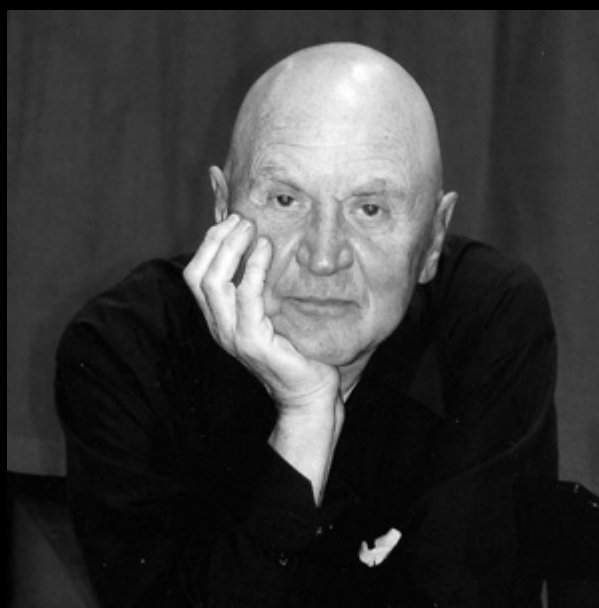
Keith Grayson, professionally known as DJ Kay Slay, was an American disc jockey (DJ) and record executive from New York City. DJ Kay Slay released his debut album, *The Streetsweeper, Vol. 1*, on 20 May 2003. On March 30, 2004, Kay Slay's second album was released. He died in New York from COVID-19 on April 17, 2022, at the age of 55.

Shirō Sasaki  
佐々木 史朗  
1939 - 2022

Shirō Sasaki was a Japanese anime producer and music producer working for Victor Entertainment and the founder and president of



the sub label Flying Dog. In his time working as a music producer and project developer he helped launch the careers of several musicians and voice actors.



Janez Maticič  
1926 - 2022

Janez Maticič was a Slovenian composer and pianist. He graduated in composition from the

# THOSE WE HAVE LOST



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Ljubljana Academy of Music in 1950. Among Matičič's works are two concertos for piano and orchestra, a concerto for cello and orchestra, and a number of pieces created in a modernist and experimental mode. In 2007 he received the Prešeren Award for his lifetime achievement in music.



Andrzej Waldemar Korzyński  
1940 - 2022

Andrzej Waldemar Korzyński was a Polish composer who worked with film directors Andrzej Wajda and Andrzej Żuławski. Born in Warsaw, Korzyński graduated from the Fryderyk Chopin University of Music in 1964. He was a member of the Polish Film Academy.



Jerry Doucette  
1951 - 2022

Jerry Victor Doucette was a Canadian guitarist and singer-songwriter. He was noted for his hit single "Mama Let Him Play". Doucette joined numerous bands prior to his solo career. In August 2016, Doucette collapsed while performing at the Rock the Lake Festival in Kelowna. He retired from music two years later due to his declining health. He died of cancer on April 18, 2022.

# THOSE WE HAVE LOST



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## Nicholas Angelich 1970 - 2022

Nicholas Michael Angelich was an American pianist. He was noted for performing internationally with ensembles from Europe and North America. Angelich started learning the piano with his mother at the age of five. His musical talent took him all around the world. Angelich died on April 18, 2022, of degenerative lung failure, after a rejection of lung transplantation at the Bichat-Claude Bernard Hospital in Paris. He suffered from chronic lung disease prior to his death.



# THOSE WE HAVE LOST





Sir Harrison Birtwistle  
1934 - 2022

Sir Harrison Birtwistle CH was an English composer of contemporary classical music best known for his operas, often based on mythological subjects. A performance of his saxophone concerto *Panic* during the BBC's Last Night of the Proms caused "national notoriety". He received many international awards and honorary degrees. Birtwistle had a stroke in 2021 and died at his home in Mere, Wiltshire, on 18 April 2022.



THOSE WE HAVE LOST





Guitar Shorty  
1934 - 2022

David William Kearney, known as Guitar Shorty, was an American blues guitarist, singer, and songwriter. He was known for his explosive guitar style and wild stage antics. Credited with

influencing both Jimi Hendrix and Buddy Guy, Guitar Shorty recorded and toured from the 1950s until the 2020s.



Jan Rot  
1957 - 2022

Jan Rot was a Dutch singer-songwriter born in Makassar, who was famous in the Netherlands for his many translations of songs. His Dutch translation of Bach's St Matthew Passion peaked in the Dutch pop album charts at Easter 2006. In 2021, Rot was diagnosed with terminal cancer; he continued performing till April 2022 and died in Rotterdam on 22 April.



# THOSE WE HAVE LOST





Arno  
1949 - 2022

Arnold Charles Ernest Hintjens, better known by his stage name Arno, was a Belgian singer. He was the frontman of TC Matic, one of the best-known Belgian bands of the 1980s. After the band split in 1986 he enjoyed a solo career. Arno sang in a mixture of English, French, Dutch and his native Ostend-Flemish dialect. For TC Matic, a band which achieved moderate artistic success throughout Europe, he wrote or co-wrote all the band's material. After going solo he released more than a dozen albums during a successful career. In 2002 he received the title "Chevalier des Arts et des Lettres" (Knight in the Arts and Literature) of the French government.

Willi Resetarits  
1948 - 2022

Wilhelm Resetarits, better known as Willi Resetarits and Ostbahn Kurti, was an Austrian singer, comedian and human rights activist. In



# THOSE WE HAVE LOST



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the mid-1980s, he developed his alter ego Dr. Kurt Ostbahn, an excessive personality with an intense stage presence. Even after the retirement of his alter ego, Resetarits was very successful with very different music productions. He has made frequent appearances on Austrian TV and in film productions.



Shane Yellowbird  
1979 - 2022

Shane Yellowbird was a Canadian country music singer-songwriter from Hobbema, Alberta. He first began singing while in speech therapy to treat his severe stuttering. Yellowbird was signed by O'Reilly International in 2003. Three years later, he released his debut album titled *Life Is Calling My Name*. In 2007, he was named the Aboriginal Entertainer of the Year at the Aboriginal People's Choice Music Awards. At the time of his death, Yellowbird was in a domestic partnership and the couple announced their engagement hours before his death was announced.



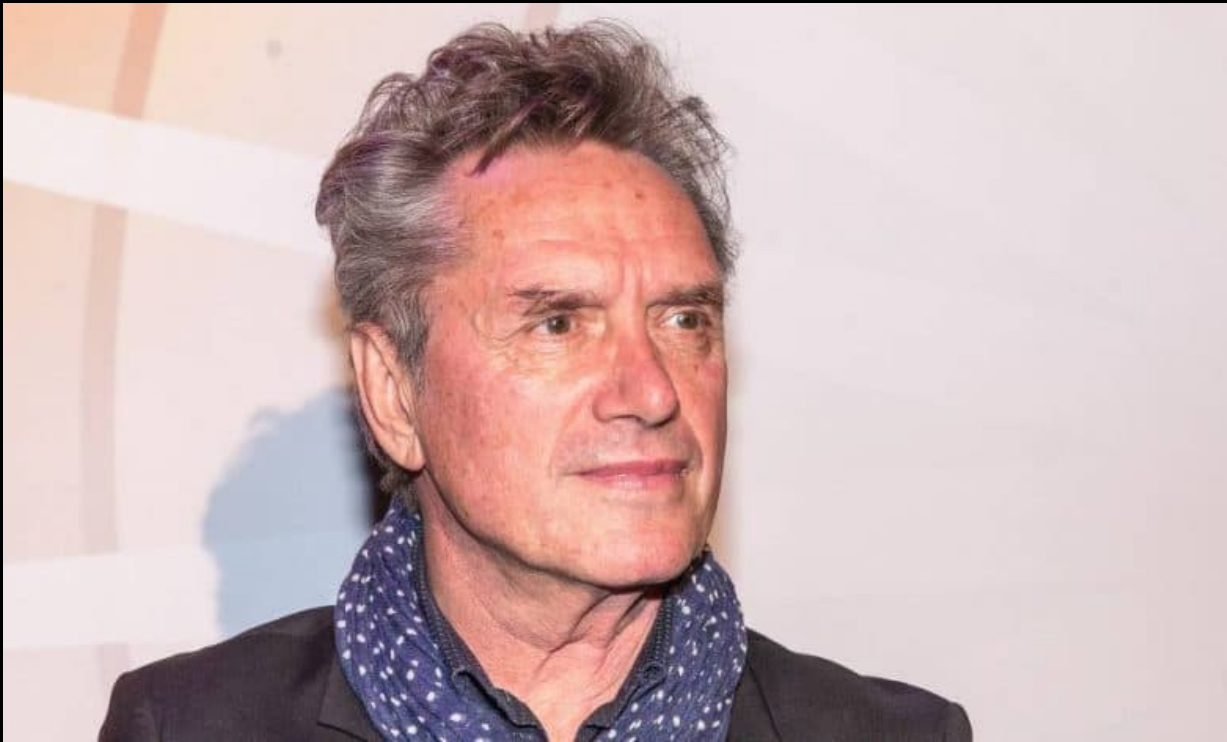
Andrew Woolfolk  
1950 - 2022

Andrew Paul Woolfolk II was an American saxophonist. Woolfolk was a longtime member of the band Earth, Wind & Fire from 1973 to 1985, and from 1987 to 1993. Woolfolk was inducted into the Rock and Roll Hall of Fame as a member of Earth, Wind & Fire in 2000.



# THOSE WE HAVE LOST





Henny Vrienten  
1948 - 2022

Henny Vrienten was a Dutch musician best known as the singer and bassist of the popular 1980s ska pop band Doe Maar. He also composed television and film scores. On 25th of April 2022 Henny Vrienten died of lung cancer at the age of 73.



Susan Jacks  
1948 - 2022

Susan Jacks (born Susan Pesklevits) was a Canadian singer-songwriter and record producer. She began her professional career at 15. She performed in the trio The Poppy

# THOSE WE HAVE LOST



Family for several years. In 1976, Jacks signed with Polydor Records. Jacks was inducted into the BC Entertainment Hall of Fame on 27 June 2010. Her album *Dream*, originally released in 1976, but abruptly removed from the market, was re-released in 2015. Jacks died at Surrey Memorial Hospital on 25 April 2022, as a result of kidney disease-related infections, at the age of 73.

### Klaus Schulze 1947 - 2022

Klaus Schulze was a German electronic music pioneer, composer and musician. He also used the alias Richard Wahnfried and was briefly a member of the Krautrock bands Tangerine Dream, Ash Ra Tempel, and the Cosmic Jokers before launching a solo career consisting of more than 60 albums released across six decades.



### Julie Daraïche 1938 - 2022

Julie Daraïche was a Québécoise singer-songwriter of country music. She was a member of the Daraïche family of the Gaspé Peninsula, who have been famous in Quebec music since the 1960s. Julie Daraïche is considered Quebec's queen of country music.



# THOSE WE HAVE LOST



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Julie Daraïche released 50 albums in a 50-year career, and sold over one million records. In 1979 she received the first Félix Award for best country album.

Judith Anne Henske  
1936 - 2022

Judith Anne Henske was an American singer and songwriter, dubbed "the Queen of the Beatniks". Initially performing in folk clubs in the early 1960s, her performances and recordings embraced blues, jazz, show tunes, and humorous material. Her 1963 recording of "High Flying Bird" was influential on folk-rock, and her 1969 album Farewell Aldebaran was an eclectic "fusion of folk music, psychedelia, and arty pop".



Tarsame Singh Saini  
1967 - 2022



THOSE WE HAVE LOST

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Tarsame Singh Saini, also known as Taz Stereo Nation and previously Johnny Zee, was a British singer, composer and actor of Indian descent. He was the lead singer of the pop band Stereo Nation which was formed in 1996. He was credited with being the pioneer of cross-cultural Asian fusion music. In 2005, he won "Best International Artist" at the UK Asian Music Awards.

## Roberto Lecaros Venegas 1944 - 2022

Roberto Lecaros Venegas was a jazz musician and composer of music for film, theater, and popular music. He played wind, string, and keyboard instruments, including the violin, double bass, trumpet, cornet, flute, piano and



# THOSE WE HAVE LOST



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accordion. He was one of the patriarchs of the Lecaros family of musicians. In 2014, he was the recipient of the fundamental figures of Chilean music award.

## Ric Parnell 1951 - 2022

Richard "Ric" J. Parnell was an English rock drummer. Notable for his work in the band Atomic Rooster, he is probably best known for his role as the ill-fated drummer Mick Shrimpton in the film *This Is Spinal Tap*. *Spinal Tap* became a working band, recording a soundtrack album and promoting the film with live shows and a 1984 appearance on *Saturday Night Live*. The character of Mick Shrimpton having died in *This Is Spinal Tap*, Parnell assumed the role



of his "twin brother" drummer, Ric Shrimpton, for the group's appearances subsequent to the film. Ric Parnell also played for various other bands and artists throughout the 1970s and the 1980s.



# THOSE WE HAVE LOST



Régine Zylberberg  
1929 - 2022

Régine Zylberberg (born Regina Zylberberg), often known mononymously as Régine, was a Belgian-born French singer and nightclub impresario. She dubbed herself the "Queen of the Night". She is attributed with the invention of the modern-day discothèque at Paris's



Whisky à Gogo. In 1957, she opened Chez Régine in the Latin Quarter, and in the 1970s, Zylberberg moved to New York and lived in a suite of the Delmonico Hotel where she opened one of her clubs on the ground floor of the hotel.



Allen Blairman  
1940 - 2022

Allen Blairman was an American jazz drummer best known for his performing and recording with Albert Ayler and Mal Waldron. In 1968 he moved to New York, where he worked with Charles Mingus, Chet Baker and Archie Shepp. In the 70s through to the 90s he toured in Europe, mainly collaborating with bands based in France. He died on April 29, 2022, in Heidelberg, Germany. He had been diagnosed with cancer in January.

THOSE WE HAVE LOST



## A Few Facts About Plastic Pollution



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

**ONE MILLION**

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



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

Plastic constitutes  
approximately

**90%**

of all trash floating on the ocean



The average American  
throws away  
approximately



of plastic per year.

**50%**

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

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





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## **Jethro Tull**

**Spin Me Back Down The Years deluxe edition**





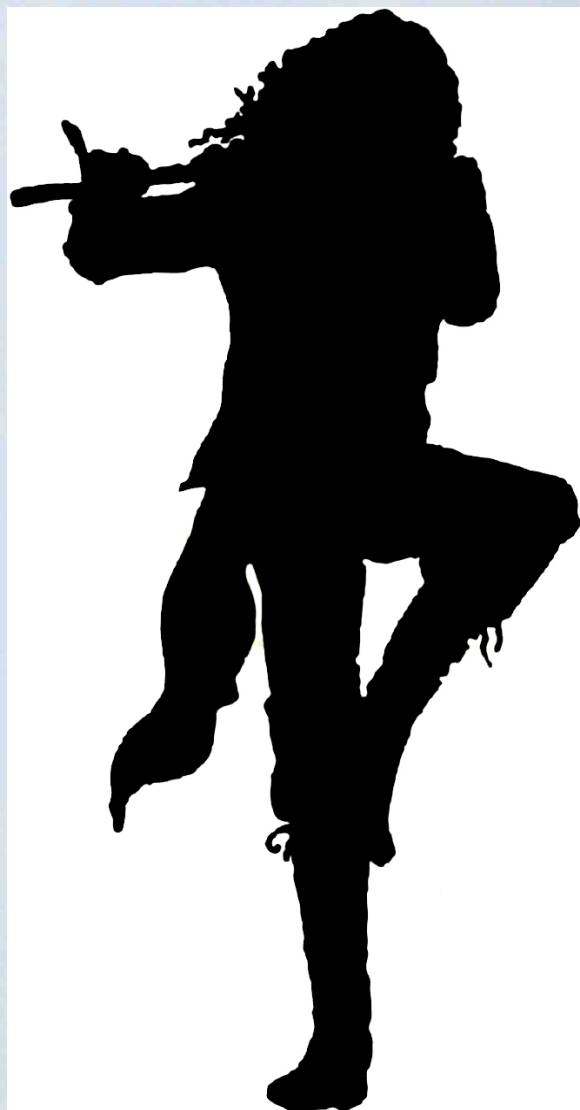
One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

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

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

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

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





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## Inside Number 3

# A Visual History Of Apple Records

Looking from the outside like an unassuming terraced town house in the centre of London, Number 3 Savile Row was the site of an unprecedented outpouring of creativity in the late 60s and early 70s. Home to The Beatles' Apple Records, it was where the group recorded much of the material for their *Let It Be* album – including the legendary rooftop concert of 30 January 1969 – and also acted as the nerve centre





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

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

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

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

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



## Fuzzbox

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

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

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

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



# The Fall

## *Take America*

### 10 CD 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 10 CD *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

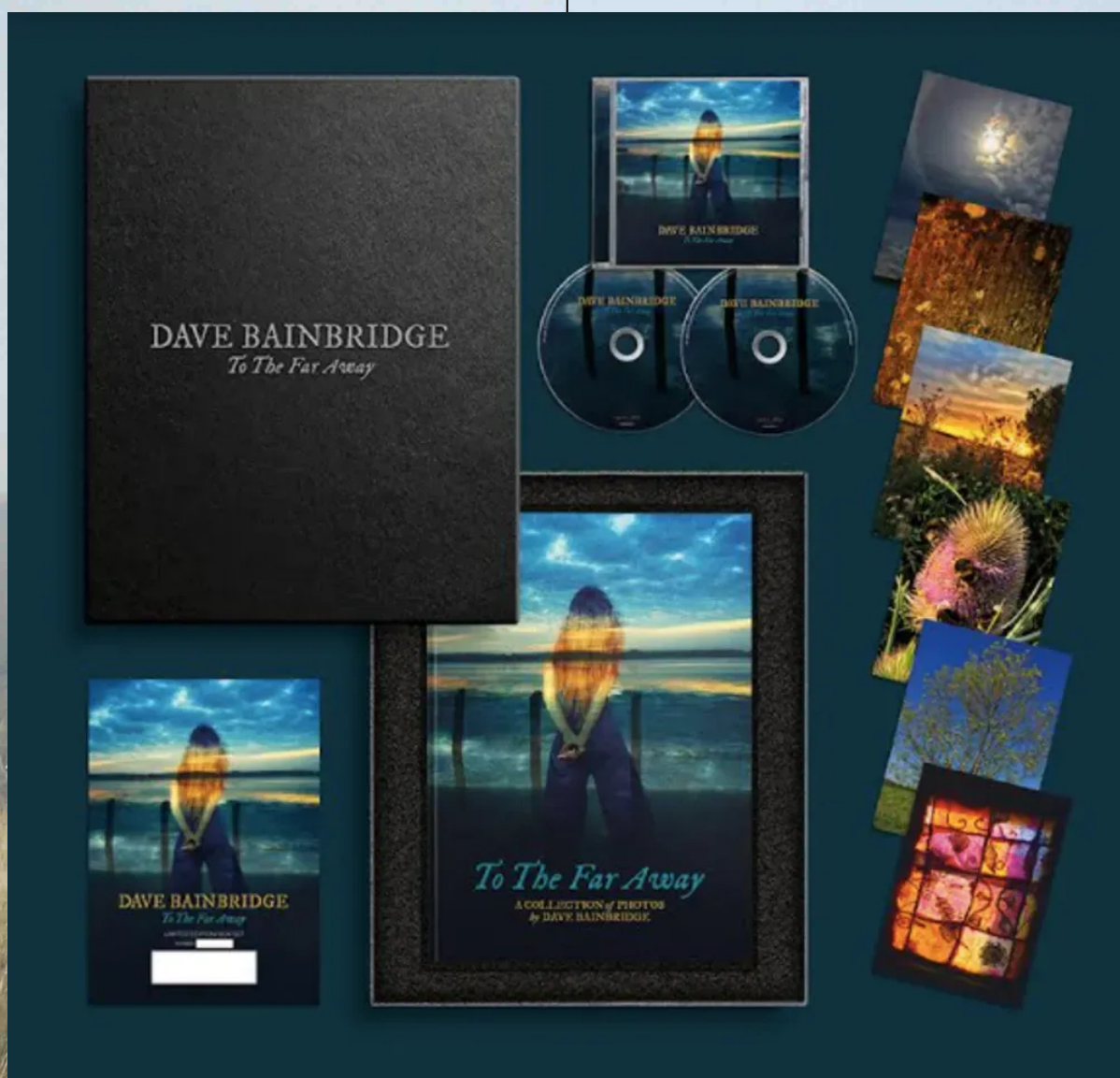
### *To The Far Away* limited deluxe-edition box set – final copies remaining

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 days 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-way-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 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, standouts and rarities from his former group, IONA (including the seldom travelled Brendan's Voyage/Return), plus a head-spinning cover of Yes's Roundabout. From beginning to end, it is an incendiary experience.

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

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

## Celestial Fire

Live in the UK



dvd/2cd





**Gonzo Distribution Ltd**

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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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





## From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



**NO DOG  
LEFT BEHIND™**  
Saving Animals | Enriching People

<https://nodogleftbehind.org/>

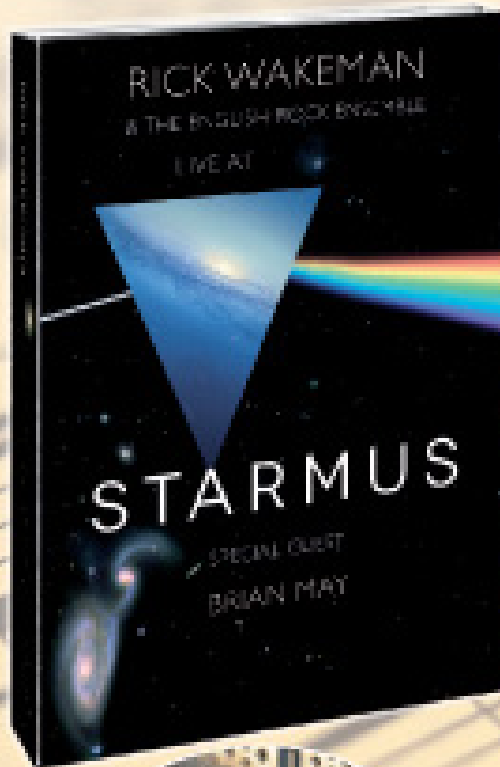
**RAW** presents

Forthcoming releases from Rick Wakeman & Friends

# *Rick Wakeman & Brian May*

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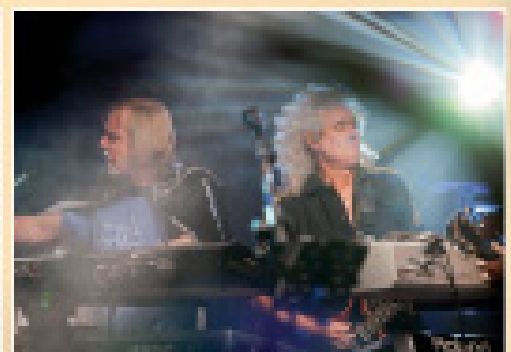
## **STARMUS 2015**



Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman has made several appearances at this festival. The most notable was in 2015 where he was joined on stage by Dr Brian May, the iconic guitarist from Queen, where Rick Wakeman and English Rock Ensemble performed amongst other tracks from throughout Rick's career a legendary version of Starship Trouper.



**This DVD is a must for all fans of Classic Rock!**



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





*True Rhyming Over  
Youthfulness*  
by  
TROY

*True Rhyming Over Youthfulness* is the brand-new project from Troy Arnold and follows the release of the single *TalkWalk* ft Briti\$h. The rapper/producer from Ipswich UK has written, produced, recorded, and mixed the whole project himself as a launchpad for his future music which shows exactly what he is all about.

STEVE RIDER

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The best thing for me to do here is to take you through the seven tracks and give my thoughts and feelings so, let's go...

The whole thing kick's off with *Broken Silence* which has an almost brooding vibe with slightly modern musical undertones. The whole thing is piano heavy with electronic notes and electronic drums patterns. Troy's vocals here give you the impression that he has quietly been watching what has been going on around him and that his thoughts and feelings have built up across this time, just waiting for the right moment to burst forth and that time is now. That internal voice that has kept its silence, now finds a voice and the light to bring forth its pent-up energy and truthfulness. The feeling of breaking through from the darkness to the light continues with *Legit*. This track has a lighter feel to the beat that is fuelled by guitar notes. You get the feel here that Troy is stepping out from the shadows into the light and giving us the truth about who he is as a rapper and producer and how he will stand tall and always speak the truth. This desire to speak the truth lends itself to a deeper message if you choose to read between the lines, as speaking the truth is a desire not to mislead people. Too much, in the world around us we are exposed to misleading information by those in a position of power. So, we understand that Troy is and always will be *Legit* in what he does.

The keyboards, electronic notes, xylophone notes and sparse drums of *Borderline* create a more thoughtful feel. This is the perfect backdrop for a track which appears to be focusing on mental health. There is a definite sense that Troy is speaking on the experience of someone struggling with life and walking the thin line of their own mental health. His words here could mirror those of so many who find their minds overflowing with dark thoughts, slowly slipping into a place where even the things that mean so much to them do not appear to be able to save them from the all-encompassing darkness. Troy now snatches us back from the brink with an upbeat vibe of keys, electronic

notes, claps, and drums. The beat serves to raise you up and go with the flow of *Let's Go*, which sees Troy demonstrating his verbal skills and unloading the bars simply for the enjoyment of the listener. There is not much else to say here except sit back and enjoy.

Next up is a heavy beat full of keys and cymbal notes, creating the kind of vibe that invites us to listen as we nod along to the beat. Troy speaks on how life is like a *Kaleidoscope*, constantly changing minute to minute, hour to hour and day to day. All these good times and positives morph with the darker and more negative moments where we wish we could simply float away but, reality means that we pick ourselves up from the floor, dust ourselves down and continue the journey into our ever-changing life story. This more thoughtful vibe gives way to a far more uplifting but, laid-back feel of piano, electronic notes, drums, and claps. *Goin' In* finds Troy going full on telling us that he is not here to play as a rapper but, not in the way you would expect. This is not the kind of track where he is here to brag about how good he is and to make you jump up and bounce along to the beat. Here Troy approaches things in a more laid-back style where he tells you exactly how it is for him doing his thing and it really makes you listen to the message in the words. The final track is *Never Change*, a fresh sound of strings, electronic notes and heavy but sparse drums, that also has a hint at some more modern influences on the sound. Troy's message here is about how it is important to be you and to surround yourself with real friends. Don't be affected or influenced by what's going on around you. It is only by being your true authentic self that will allow you to speak your truth and help you earn respect.

Overall, there is a deep feel to this project. Troy has this desire to assert himself by laying all his cards on the table and being transparent and saying, this is who I am, this is what I do, and this is how I am going to do it. There is no BS here just straight up truthfulness from someone



who has taken their time to hone their craft, polish their skills and develop their own style by being completely open.

Troy's production and vocals deliver a variety of sounds, flows and moods that are rooted in his own life experiences and feelings. From situations in day-to-day life to experiences in the music scene you get this distinct impression that there is true desire here from someone coming up and making a name for themselves. Troy has presence of mind and a solid rhyme style all backed up by impressive production skills. I really felt the heart that Troy put into this release. He has put together a really solid platform to stand firm on as he looks to future releases. I really feel he will develop and evolve with each project which will give him a good underground following and who's to say how far he can go. *True Rhyming Over Youthfulness* is available now as a free download and I highly recommend you give this one a listen as there are definitely good things coming for Troy Arnold.

On that Note,  
I'm out,

Steve

## AE046 - *Rhymes Be Bomb!* by J & MO'

A: *Rhymes Be Bomb!* (feat. Emcee G Roc Gayle)

B: *Pelottaa* (feat. HP Lovescratch)

by J & MO'

*Rhymes Be Bomb!* Is the first release in 2022 from AE Productions and sees the debut 7" release from the Finnish production duo of J & Mo' aka DJ J-Man (Cut Beetlez) and DJ Mo' Money as they work towards dropping a full-length album, J & MO', later in the year.

So, prepare yourselves and take cover because we got incoming...

Side A is the title track *Rhymes Be Bomb!* which is taken from the forthcoming album and features vocals from Canadian Emcee G Roc Gayle (The Vibe Drops). Here J & Mo' bring an upbeat jazzy fusion of horns, keys, guitar, drums, and cuts. The vibe is so infectious and uplifting that it raises you up regardless of your mood. Emcee G Roc Gayle skilfully drops the kinda bars that do exactly what the title suggests, dropping rhyme bombs for your ears, not only that. He does it in such a way as to still be radio friendly at the same time so, there is no place to hide from the onslaught.

Just as you are cautiously raising your head up to see if all is clear, you flip to side B where J & Mo' unleash *Pelottaa*, a non-album track that comes only with this release. An instrumental jazz funk mix, which includes a few classic samples, has the duo creating a mood that constantly switches around to keep you constantly guessing at what is coming, add to that a feature from HP Lovescratch (Cut Beetlez) with some classic human beatbox and this one might just tug at your awareness enough to bring something deeper to that second-guessing. The fact that *Pelottaa* is the Finnish word for 'frightened' makes you suddenly realise that these guys may just have produced a piece of music that fits perfectly with that emotion, albeit in a Hip Hop sense...

*Rhymes Be Bomb!* is a cracking debut from J & Mo' and one which undoubtedly puts them on everyone's radar and sets the perfect amount of anticipation for the upcoming album.



There are two different sounds here, both rooted in that Hip Hop Jazz fusion style but, both creating two different moods and vibes. What is also great to hear on this release is that the embodiment of true Hip Hop music shines through with energetic Hip Hop beats, plenty of cuts and scratches and rare appearance of the Human Beatbox, something that we sadly hear a lot less of. As modern technology takes over and people can create beats on their phones. The human beatbox is becoming something that people are just not taking up but, here HP Lovescratch shows that it is still alive, and I can only hope this is a catalyst for others to have a go and bring it back...

The appearance of Emcee G Roc Gayle also brings another depth to the title track as he shows that you can still drop heavy lyrical content and keep it radio playable. His vocals also bring a freshness that fits perfectly to the vibe of the release.

The Sleeve design comes from long time AE Collaborator Mr Krum who replicates the metaphor used in the title track by replacing bombs with mics in artwork that mirrors a vintage board game to great effect.

This one has been out a few weeks now and if you have not heard it yet, then you need to check this one as soon as it's the



**J&MO'**

# **RHYMES BE BOMB!**

*ft. Emcee G Roc Gayle*

## **SIDE A**

**RHYMES BE BOMB' ft. EMCEE G ROC GAYLE .....2:32**

Vocals by Emcee G Roc Gayle

## **SIDE B**

**PELOTTAA ft. HP LOVESCRATCH of CUT BEETLEZ .....2:32**

Human Beatbox by HP Lovescratch

Beat Production: DJ Mo' Money

Keys, Cats & Scratches, Executive Production: DJ J-Man

Artwork: Mr. Krum

J & MO' is DJ J-MAN & DJ MO'MONEY. \*taken from the forthcoming album: J&MO'

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shape of things to come from the Finnish duo and shows just how global the Hip Hop culture is and full of positive vibes for all.

As always, my thanks to Mr Fantastic over at AE Productions for sending this one.

On that explosive note,

I'm out,

Steve

## **LINKS**

Buy the 7" from the AE Productions online shop:

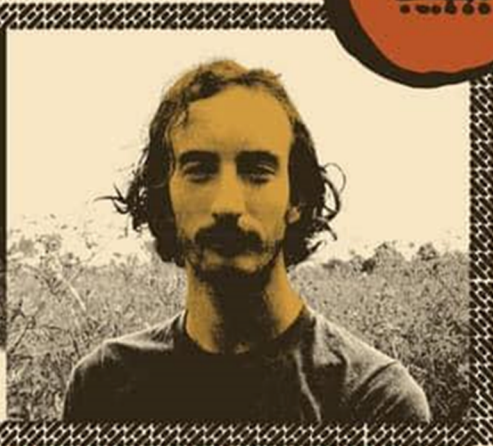
<https://www.ae-productions.co.uk/shop>

Get your copy from AE Productions on Bandcamp:

<https://aeproductions.bandcamp.com/album/rhymes-be-bomb>

BASIN ROCK PRESENTS...

# SPENCER CULLUM'S COIN COLLECTION FEATURING SEAN THOMPSON



**FRIDAY 4TH MARCH, 7PM**  
with **BOBBY LEE** in support  
**Tod Only Knows DJs 'Til Late**  
**£8 adv.**

**THE GOLDEN LION, TODMORDEN**

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

**Upstairs/Downstairs: Live music with Spencer Cullum, Sean Thompson, Bobby Lee and Reggie and the Krayfish**

*Join Alan Dearling on a busy night of psych, ambient, bit of bluesy, vaguely hippy music...*

alan dearling





Headlining was a two-piece version of **Spencer Cullum's Coin Collection**. Two likeable young-ish guys, one from Nashville (Sean) and one who lives and works there (by way of Detroit, Spencer). On a tour of the UK, purveying sensitive folksy-country rock music with a bit of a back-bite. Their set highlighted the individual and collective talents of Sean and Spencer. Intricate guitar-picking, lots of guitar-chord bending, pedal-steel, and songs written by themselves augmented by 1960s tunes from the likes of the Incredible String Band. Spencer tells the audiences, *"I'm always the guy who looks like he's studying for an exam test in the background."* Hard to imagine a very tall, maybe 6 foot five geezer blending into the background. He told us that, *"You can take the guy out of Romford, but you can't take Romford out of me."* Spencer Cullum's Coin Collection is very much a homage to the '60s and '70s folk-rock heroes of his UK homeland. During their stay in the Upper Calderdale

Valley, Sean and Spencer went out walking up on the Pennines, met a sheep with its head stuck in a plastic bucket, made friends with the farmer, bought vinyl in Todmorden Market from musician, Mel, and fell in love with the Calderdale Valley vibes.

*"I wanted to write a very quintessential English folk record, but with really good Nashville players."* **Spencer Cullum's** repertoire reminds me very much of bands like Caravan, Trader Horne, Fairport Convention, Traffic, the folk-end of Soft Machine with Kevin Ayers from the late 1960s' Canterbury-scene, back when I was at the University of Kent. The music is frequently quite peaceful, almost rural-romantic, but with a Byrds-jangle. 'Jack of Fools' and the dreamlike 'The Dusty Floor' back up Spencer's comment: *"I've always wanted to mix krautrock music into folk and psychedelic."*

Spencer has practised hard on pedal-steel and acknowledges his debt to BJ Cole, one









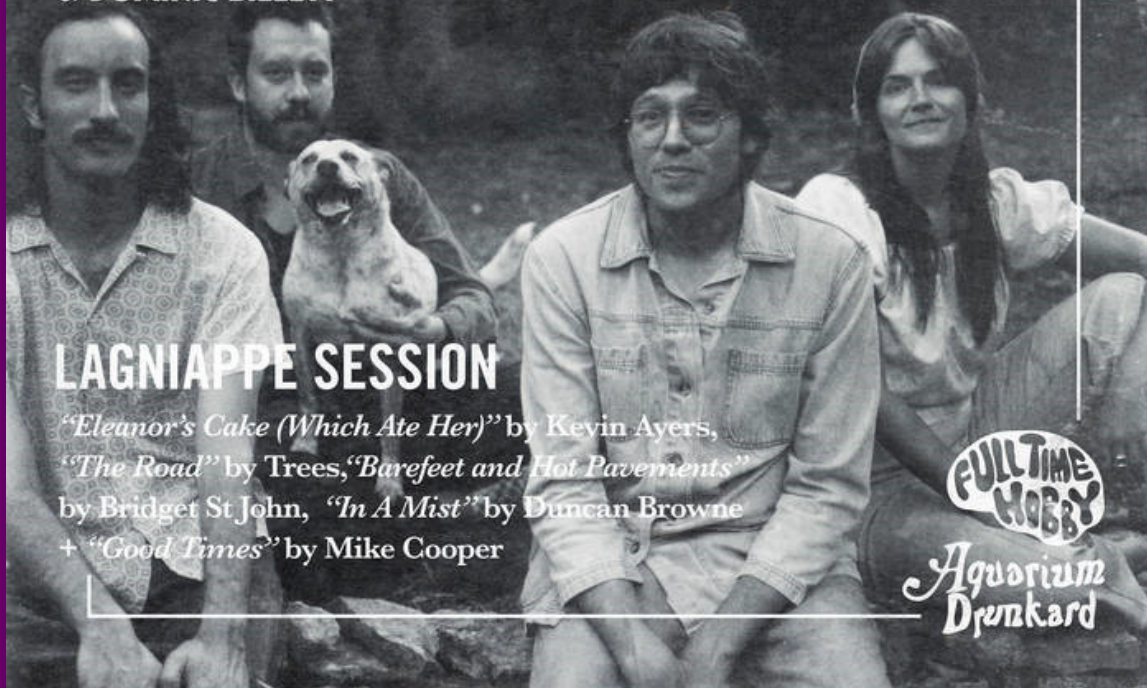
of the UK's most revered pedal-steel players, who has recorded with a staggering range of diverse artists including Elton John, Sting and John Cale, to Beck and Björk

Spencer has explained that he's making music in, "...almost in a dreamlike, subconscious state."



# SPENCER CULLUM'S COIN COLLECTION

WITH ERIN RAE, HOLLOW HAND, SEAN THOMPSON  
& DOMINIC BILLETT



## LAGNIAPPE SESSION

*"Eleanor's Cake (Which Ate Her)"* by Kevin Ayers,  
*"The Road"* by Trees, *"Barefeet and Hot Pavements"*  
by Bridget St John, *"In A Mist"* by Duncan Browne  
+ *"Good Times"* by Mike Cooper

FULL TIME  
HOBBY

Aquarium  
Drunkard

Here's a link to his earlier recordings for Lagniappe sessions:

<https://aquariumdrunkard.com/2021/08/24/the-lagniappe-sessions-spencer-cullums-coin-collection-august-24/>

Sean Thompson  
'Saturday Drive':

<https://weownthistown.net/videos/sean-thompsons-weird-ears-saturday-drive-official-video/>

Sean comes over as an almost archetypal hippy-freak. You can sense this in this

'Weird Ears' track with Spencer on slide guitar out in the car... countrified psychedelic.

We gather that Sean Thompson's 'Weird Ears' is the amusing alto-identity for guitarist Sean Thompson's solo endeavours. He's been releasing music under this name since 2019's bizarrely titled: 'Time Has Grown a Raspberry'. He's a complex stylist, with a penchant for the psychedelic that seeps out into his frequent guitar 'noodling'.

Spencer and Sean were joined on stage for part of the Coin Collection set by local violin-player, Dan.





**Support upstairs was from Bobby Lee**  
You can see and hear Bobby in these links:

<https://www.facebook.com/bobbyleeplayssitslow>  
<https://bobbyleeplayssitslow.bandcamp.com/>

Video link to the Snug sessions:

<https://www.youtube.com/watch?v=ge6uPIuWRkE>

The set reminded me a bit of John Martyn's, particularly during his phase of using foot-pedals and stereo-scoping sounds. But Bobby Lee's band are instrumental maestros, no vocals!

I'd agree with what I've read online, namely that, *"Bobby Lee trades in a wide screen brand of cosmic country-folk, full of space and pawn shop guitars. There are touches of JJ Cale's analogue Americana, the swampy groove of Tony Joe White and Richard Thompson's sinewy, modal guitar work. Amps hum in the warm afternoon sun, kids and dogs*

*snooze on the grass and broken drum machines keep time with the universe..."* Bobby says that, *"'Ancient Sunlight' is the name I played under between 2015-16 and these are a bunch of recordings I made during that time. Sun-scorched guitars, dubbed-out funk drums, kosmische electronics and stone-washed samples, baked in tape saturation. Bargain- bin primordial gloop."*







Downstairs at the Golden Lion, were Reggie and the Krayfish

<https://www.facebook.com/Folk.Roots.BluesRhythm>

I only saw and heard them during the break from the upstairs session and afterwards. But, I've learned from their

Facebook page that: "*Reggie and the Krayfish* came into being in late 2015 when Paul Sheppard and Mike Shillabeer joined forces again following their collaboration in bands in the 1970s and 80s. Paul has an extensive back catalogue of songs about personal relationships and social comment with recent albums,







*Resurrection, Trojan Horse and Smoke & Mirrors. Mike has worked for many years with Cliff Speight with recent work entitled Songs From The Heart with songs about reflections on life and social comment.*

*Reggie and the Krayfish play mostly roots and blues influenced material with guitars in different tunings with slide guitar and harmonica accompaniment. The band uses vocal harmony.”*

Paul’s daughter Maeve Sheppard has added another voice to their already strong vocal delivery.

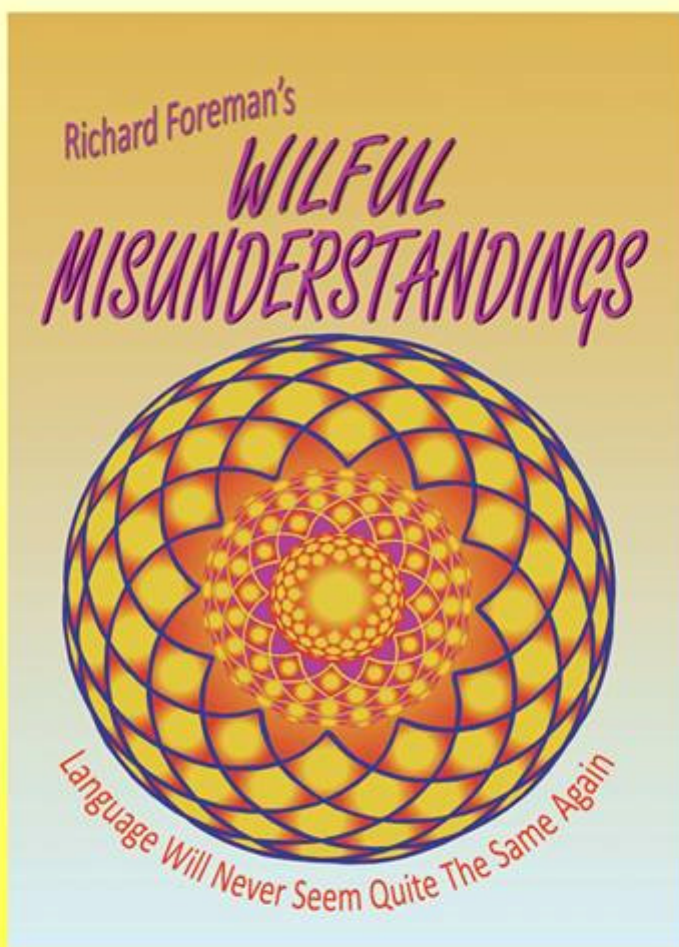
Apparently, Reggie and the Krayfish’s set has been made up of material previously written by the band members, but have been telling their audiences that they are pleased to announce that the band is beginning to perform newly written songs too.

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# KEV'S WORLD

*Live!*

## **Pale Flag, Silent Torture, Grym Rhymney The Thirsty Dog, Auckland 16/04/22**

So, it was back up to The Thirsty Dog tonight for the first time in quite a while for a three-band bill. I was looking forward to this as the last time I saw Pale Flag they were very good indeed, but it did mean I was missing Deathnir at Ding Dong. With venues back at orange the gigs are starting to pile up thick and fast, so there is no excuse at all for not getting out there and supporting the local scene.

First up were Grym Rhymney and there have been a few changes in the band since I last saw them at part of the Metal

Blitz Festival at Ding Dong last year. While Albi Ingram (guitar, vocals), Jamie Stuart (bass, backing vocals) and Spencer Jew (guitars) are still there they have a new drummer in Izak Kennedy, and have also expanded their sound by bringing in keyboard player, Sean O'Kane Connolly. There are not that many metal bands in Auckland utilizing keyboards, so I was looking forward to hearing what they were like.

They kicked off with *Haven*, with a strongly picked bassline, which was then followed sweetly by the guitars until they kicked in with the riffs. The keyboards were providing an overlay at the top, but the overall sound in the venue was bass heavy, so when the vocals started it was incredible easy for their impact to be lost. When the mix was right it was obvious that the



keyboards are providing an excellent counterpoint to the harsh and deep vocals of Albi. There is an underlying groove to their music, and while always heavy, it is not the instruments which provide the edge, but the vocals. This is downtuned music which has quite a bit in similarity with Coal Chamber and other bands which gained attention just after the grunge wave. This is metalcore, but with the emphasis strongly on the metal.

With the guitars, bass and keyboards all focusing on the lower registers there is room for the keyboards at the higher end, and the longer the gig went on the more important they became to the overall sound. *This is What Your Hands Were Made For* is the title of the new EP, and it starts quite differently from the rest of the set, but it soon gives way to crunching riffs and plenty of passion. They bring together sounds which are melodic and heavy in one area, lightness with the keyboards, then with the harsh vocals over the top but somehow it all makes sense. They feel more balanced than the last time I saw them and there is no doubt the crowd enjoyed it. They finished the set with *City Of The Plague*, seemingly crunching it out that little bit heavier.

The stage was now set for the much more metallic Silent Torture who are renowned for their Cannibal Corpse-style approach. They have not been gigging much as of late but now they are back with the line-up of Liam Hand (vocals), Aidan McGorry (rhythm guitar), Daryl Hodgetts (lead guitar), Elijah Jurd-Pinho (bass), and Ross Curtain (drums). There was a slight delay while Liam located the setlist, but then it was heads down and meet you at the end as they kicked into *Biblically Bastardized*. Here we have a band hitting at full intensity, with Liam providing some wonderful growls, while literally throwing himself into the material.

Ross is hitting the skins hard, providing both the foundation and the assault while the bass and twin guitars lock in, tight. Then at the front is Liam, eyes staring, as he somehow conjures other worldly sounds. *Skinned Incinerated Carcasses* gives way to *Mutilator* and the band were very much on a roll, with surely Covid the only reason there was not a massive moshpit going on as the sound they were creating definitely deserved it.

Will Stairmund was here tonight for his first Auckland gig in years (as a punter as opposed to a performer), supporting his





mates and there were definitely far more people at this gig than I had seen here previously, as people were glad to be out having fun at a metal event. *Torn To Pieces* has a quite different introduction, much more of a technical death metal style, and we switched between that and brutal which made for an interesting mix. This was where people at the front finally could not resist anymore, and bodies started to hit the floor.

*Blasphemy* kicks off almost in grindcore territory, which is absolutely okay with me and for the people at the front as the audience moved even closer to the stage. *Trail Of Corpses* is another where they turned the brutality and speed up to the max, blending grindcore and death metal into an unholy noise full of passion and power. They finished the set with “the cute one”, according to Liam anyway, and then they launched into *Bloodbath* in an attempt to demolish any eardrums still in existence.

This was an incredibly intense set, and I am already looking forward to seeing them again in the future as this is a heck of an act.

It was definitely a case of “Follow that!”, but there were plenty of Pale Flag fans in tonight, willing their band to kick up a storm. Mind you, I did have quite a surprise as the band were setting up, as Matt Hammond was plugging in. I know Matt from three other bands, but I had seen Pale Flag a few months back and they had a new bassist then, but apparently Matt joined the band just this week! He is a phenomenal five-string bassist and on chatting with guitarist Liam Donald there was no doubt they are pleased to have him involved. The rest of the band are Jack Queenin (guitar), Cody Johnson (drums) and Isaac Drakeley (vocals), and they were not going to be worried about what had happened before as Pale Flag are a force of nature, one of the most powerful metal bands around.

One reason they are so powerful is that they really understand the need for contrast and dynamics within the sound and throw in different tempos and styles, so every switch emphasizes what has gone before and what is to come. They started the set in stillness, waiting for the backing track to hit the right spot and then they were into *Demise* and playing as if their lives



depended on it. No one would realize that Matt was such a recent addition as he locked in tight and was happy to push himself to the front of the stage. In the process of proving himself to everyone he somehow managed to break a string which meant there was a somewhat unexpected break in proceedings while he resolved the issue.

They were playing some newer songs tonight and *Human Error* was the one they went to after the break.

This is such an incredibly heavy band, but there is a metallic groove through everything they do, throwing up so mighty riffs where the body has to move, there is physically just no choice. This is powerfully dramatic music, with the band tight, while at the front Isaac is in total control of everything which is taking place.

He uses multiple styles to tie in with whatever is going on, while Cody uses the double kick pedal to great effect while never overdoing it, again ensuring that it has the dynamic effect when it is employed. The night ended with the pummeling *Breaking The Cage*, and then it was over, or was it?.

It has been months since I was last a full-blown metal gig where the crowd could get sweaty and gnarly, and had quite forgotten just how much fun it is to see metal acts in full flight.

All the bands here tonight played a storm, but Pale Flag were not going to be allowed to leave the stage quite as easily as they had expected, with the crowd demanding an encore, so tonight we were the first audience to hear the new number *The Summit* and the audience went nuts with a violent mosh which certainly justified it being played. What a night!





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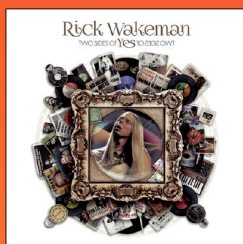
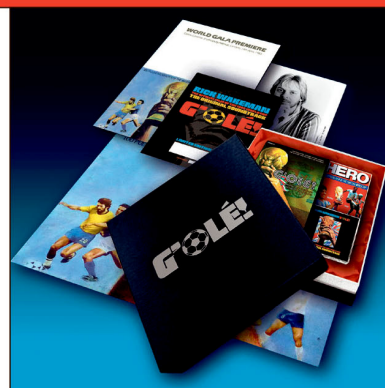
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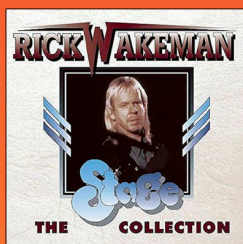
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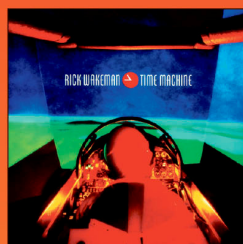
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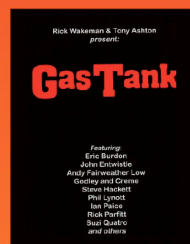
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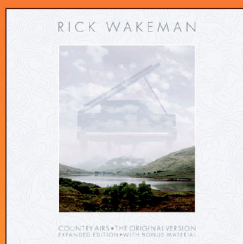
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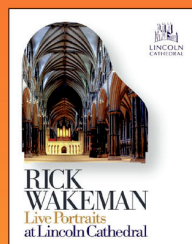
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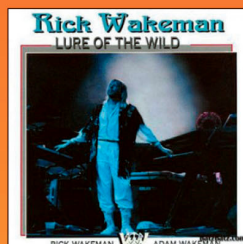
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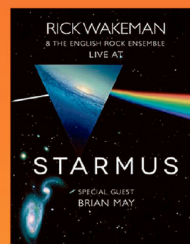
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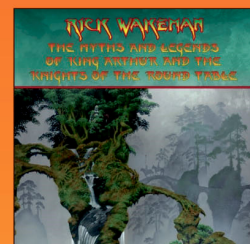
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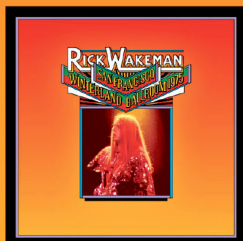
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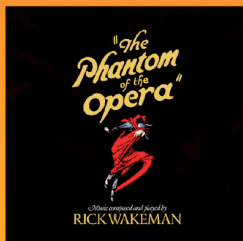
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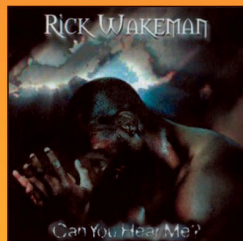
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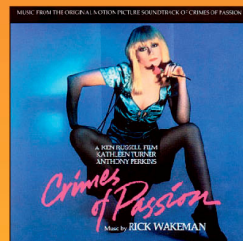
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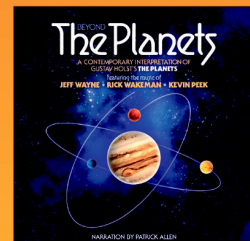
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# KEV'S WORLD



## **TURKEY THE BIRD *WHEN TURKEYS FLY* INDEPENDENT**

When one sees cover art where the band are wearing clothes which were never in fashion even in the height of disco, combined with a somewhat unusual name then this is either going to be something incredibly special, or something spectacularly bad. However, I had high hopes from this band and when the harmonies hit just 25 seconds into opener *Orbit*, I knew I was in for a fun time. They liken themselves to a mixture between Simon & Garfunkel and

Mumford & Sons, and if we are going to continue with the ampersand obsession then we ought to include Crosby, Stills, Nash & Young, while Cat Stevens also has a place and for NZ references, I would also add Bond Street Bridge and You, Me Everybody.

Turkey The Bird comprise Adrian Whelan (guitar, mandolin, bass), Andre Manella (guitar, bass, stomp box), and Sol Bear Coulton (banjo), and all three of them sing, oh boy do they sing. As may have been gathered from the instrumentation this is mostly an acoustic band, but while most people would call this folk there are also plenty of bluegrass influences, alongside Laurel Canyon singer songwriter and the more commercial elements of some of the artists mentioned. The band name may be unusual, and the artwork plain daft, but when it comes to music these guys are deadly serious and the result is songs which are layered and complex, yet also inviting and welcoming. With the lack of percussion there is more room for their instruments to breathe and express themselves as they weave together the tapestries of sound, catching the threads and making them into a glorious whole, and then there are the vocals on top.

# KEV ROWLAND



Here this is more about providing a shining carpet of sound, which lays over the web they have created, somehow never crushing it, but adding to the overall brilliance.

*Molly Brown* is a drinking song where one can imagine everyone getting more hammered as it progresses, *Under A Blue Sky* is more upbeat with some lovely riffed mandolin, while *Pour Me Another* has plaintive electric guitar in the background which threatens to turn it into a slow blues. As with the vast majority of material I receive these days this was sent to me digitally, and I had not paid any attention whatsoever to the song titles (nor had I researched the band beforehand, which is my usual approach). Therefore, the last song on the album took me somewhat by surprise and I just burst out laughing. That song is none other than *Kiss*, a song which was originally written by Prince but for me will always be one of Tom Jones's greatest moments. This contains elements from both versions, here combined with some tongue in cheek spoken humour which has far more in common with the album cover than anything else. It also has the banjo very much to the fore, something I don't remember much from the other versions, strangely, and Bear even gets a solo! If you are going to mess about with a well-known song then you have to be very good indeed and this is plain brilliant.

This is a great album, and I am really looking forward to catching them on the tour which kicks off soon. I will be at Ministry of Folk for the final night in mid-June, but there are plenty of opportunities to see them before then and lovers of great music need to ensure they do not miss out. Until then this album is going to be on repeat, as it is essential.



**STEVE TOFA**  
***KOKO STAX: THE LEGEND OF LENI***  
***MAFU***  
**INDEPENDENT**

There are times when an album is put on, and the listener starts to smile virtually immediately, warming to what is going on in their ears and this is just one of those. I loved this the very first time I played it, and it has just got better each and every time since then. Here we have the second release from Silver Scroll nominee Steve Tofa, who wrote, performed, and produced this album in his home studio. Given that this sounds like a full band with multiple vocal layerings on top, all I can say is that he must be highly driven with a huge work ethic, much like the person he most reminds me of, Troy Kingi. Steve was born in Samoa, and when I asked him about the album title, he told me “Koko is Samoan for cocoa, and is a very popular traditional beverage we enjoy for social occasions, or as an accompaniment for desserts after feasting. It can be quite expensive to come by, especially if you live far from Auckland. Here in the Waikato, I equate anyone with loads of ‘Koko’ as ‘stacked’, in lieu of cash.” As for the second part of the title, “*Koko Stax* is a concatenation of stories,

anecdotes and notes to self - loosely based on a character I created called 'Leni Mafu' (in the first year of my music degree - 2019) a freight, logistics and warehousing extraordinaire. The songs follow his life, love, and pursuit of financial success.”

Musically this is full of soul and heart, with a beautifully warm bass often at the heart of what is taking place, and he brings in electric guitar at times, while at others it is acoustic. We get glimpses of reggae, we get funk, real Seventies soul, Motown, all wrapped up as a complete package with those wonderful vocal harmonies. I hate to think how many times he must have vocally accompanied himself during the recording, yet there is always a freshness and life within it, the music and lyrics are never smothered.

Lyrically we follow a journey, with the most poignant probably being *Headlights On (Dawn Raid Lights)*, which is incredibly catchy yet telling the horrific tale of so many who were soon treated as overstayers and criminals. It is strange to realise that it took until 2021 for an official apology to be made to all those who suffered not only during this period but for years afterwards.

There is a real presence here, real depth for what is a thoroughly enjoyable album which is full of commercial numbers, any of which could easily find their place on the radio. The arrangements and vocals are sublime, with simple elements such as dropping most of the instrumentation away on *Say It* and allowing the vocals to shine showing real confidence.

It is one of those albums where whatever song is playing is the current favourite, and one can only hope that this is a raging success and Steve pulls together a band to bring this vision to the stage as music as good as this deserves to be given the opportunity to breathe in a live environment.



**NIGEL PARRY**  
***TALES OF COMMON FOLK: SALT & SWEET KISSES***  
**INDEPENDENT**

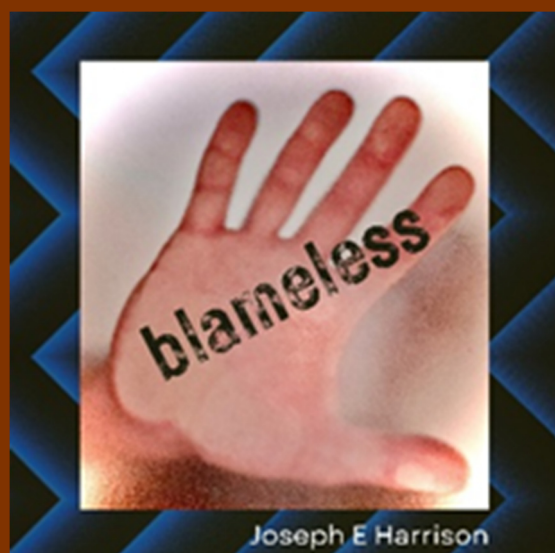
Much of the folk music I hear in NZ has other elements added to it, such as bluegrass, Americana and country, but after only a few seconds of opening number *Three Danish Galleys* I knew we were in for what I think of as “the real thing”, namely English Folk Music which has been brought up to date yet staying true to the tradition. Even though I think of myself primarily as a metalhead or proghead, there is no doubt that folk has always had a powerful hold on me, and when I travelled from one side of the world to the other for a festival some five years ago, it was to attend Cropredy not Wacken. Folk music is the continuation of the aural tradition, telling stories and keeping them alive, and of the 10 on this album there are only two trad arr., one by David Sudbury, plus one by Helen Dorothy who duets on it with Nigel, and the rest are by Nigel himself and within the booklet he tells us what each song is about.

Although, like me, Nigel is British-born, not all his songs are based around the country of his birth, as there are also plenty about his country of choice. *King of Rome* is one of my absolute favourites,



as apart from a drone this is basically an a capella piece with plenty of additional singers joining in, as we hear the story of a racing pigeon. The accompaniment may just be Nigel, but he has also brought in other musicians to assist so at times there is a harp, at others an accordion, or bagpipes, flutes and whistles etc. These all add to the authentic feel of this album, always with Nigel's vocals at the very centre, taking us with him in the way only a master storyteller can.

When Darryl Baser reviewed *One Word War* on MNNZ in December he said it was one of the most hauntingly beautiful pieces of music he heard last year, and I know exactly what he means as the whole album is like that. This is powerful stuff, demonstrating that it is all about the craft and never about volume and rushing along, as this is restrained and refined, taking the listener gently by the hand and guiding them along. It is an album where one wishes it never to finish, never to end, as then it is a case of coming back to reality which is not where we want to be. Nigel can be found playing solo and in various different bands in Wellington, and I only hope he makes it up to Auckland soon as this is British-style folk at its finest.



**JOSEPH E HARRISON**  
**BLAMELESS**  
**INDEPENDENT**

Joseph came over to NZ from Sheffield at the end of the 90's, since when he has been performing in different bands, most notably in Brave New Void. This is a totally solo performance, with Joseph writing, performing, and recording this on his own, and it immediately evokes one performer and period in particular. This is classic Bowie, but not the Thin White Duke or Ziggy, but rather what he was doing in the Eighties before he jumped into Tin Machine. It is catchy, it has a strong backbone beat, plenty of angular guitars which turn into riffs when it is time for the chorus, plus synths coming in and out to create a different feeling. One of the really clever parts of the arrangement is the way (almost exactly halfway through) when all the instruments drop away as he sings the line "*I guarantee you'll remember my name*", and if you had been wondering up to then who this reminds you of there is no doubt from here on in.

It is full of pop hooks, plenty of guitars, and sounds all so wonderfully dated but whereas some songs make it all seem twee which leaves an unpleasant taste in the ear, instead this feels like a song which was mastered 40 years ago and then forgotten about until someone came along and blew the dust off the tape case and put it in the player. It is fun, it is buoyant, with vocals which have just the right edge and for anyone who enjoys that period of Bowie or Roxy Music will find much on here to enjoy.





**CHECAINE**  
**BLACK RIVER EP**  
**INDEPENDENT**

Earlier this year I was fortunate enough to catch Hamilton-based Checaine on the Auckland leg of the tour to promote the EP I am now listening to. I came away impressed that night and playing these five tracks remind me again of just why that was. Here we have a melodic hard rock band which is rooted in the Seventies who also bring in some more modern American influences and then combine them in a manner which is immediate yet also full of layers. With some music it is often easy to pick out the flashy bits, the cranked guitar or the singer and actually miss what is going on inside. Here, the very heart of Checaine's sound, and the reason it works so well, is actually the bass. Why is that?

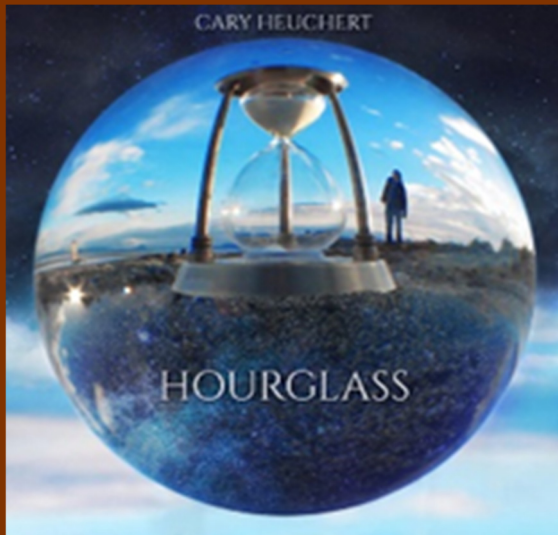
To put it simply, Chris is the person who holds it all together, underpinning the sound and melody which then allows the others to go off at tangents. Often the bassist is locked in with the drummer to provide a solid foundation, but here it is much more of a one-man operation which allows Joe to sometimes keep it tight, while at others he can be pounding around the kit or providing additional attacks which busies up the sound and provides

them with a harder edge. This means he often ties in more with guitarist Regan than Chris, with the two of them working and bouncing off each other. Regan is often tying down the riff, but he also uses different sounds so that while the band is always heavy (and it is no surprise to see them playing gigs with After Forever), there is always real melody and he is also good at bringing the feeling of space into a section, then locking it right down at others so we get plenty of dynamic contrast. This use of contrast is one of the reasons the band can come across as crunchingly heavy while also being melodic.

Then at the front of course is Fraser, who is one of those singers who somehow can stand at the front of a monstrous outfit in full control and provide powerful vocals which are always melodic, while he also uses different styles and pitch to create different feelings and styles. There are five songs on this 23-minute-long EP, and each one is a force of nature, and very different from each other. Take the title cut for example, this sees Fraser using falsetto at times, powering in at others, a chorus and bridge which is guaranteed to get the crowd moving yet somehow it would also fit in on the radio. There are times when the guitars take a real backseat, then coming back in to provide the emphasis it needs as the song lifts. I enjoyed all the songs on here, and it is hard to pick a highlight, but possibly the closer *Asleep At The Wheel* needs a special mention just because it is so different from the rest of the set, with drum rolls which really push it forward. This is one of those songs where there is a lot going on from everyone involved and they blend together to make something quite special. Overall, this is a great set and I look forward to catching them in concert again soon.

**CARY HEUCHART**  
**HOURLASS**  
**ODDIYO RECORDS**





It took seven years for Cary to follow-up on 'Blue Rain', but in 2021 he returned with 'Hourglass'. As with the previous album this is primarily a solo affair, with Cary providing the vast majority of the instruments but he does have a couple of bassists on different songs with the biggest difference being the assistance of drummer Grant Ball on many. Here we have an album which is out of time, and sounds as if it should have been released no later than 1972, and even that could be a push. This album is steeped in psychedelia, as well as bringing in some classic Mellotron and Moog sounds and comes across as Roy Harper crossed with Tyrannosaurus Rex (yes, the earlier variant).

It is dreamy, full of space, without a care as Cary sings his love songs in an era when the world was full of peace and love. It is an incredibly relaxing album, full of space within the arrangements, which can be surprisingly complex even when coming across as being simple. The more this is played the more one notices the nuances here and there from different instruments which add to the overall feeling without ever intruding into the sound. The ballads have a simplicity which feels so at odds with the rushing and hectic world we now live in, and the album moves us in both emotion and time.

It is an album which benefits from being played on headphones when one really has the time to devote to it and relax into Cary's world from a time past.



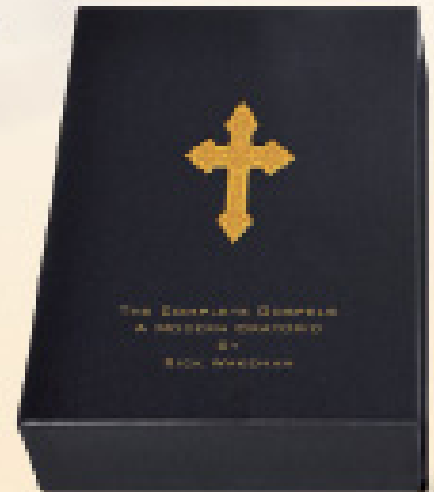
Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his



# THE COMPLETE GOSPELS

The Gospels evolved because Rick Wakeman was asked to perform at an organ recital to raise money for the Camberley United Reform Church, which was in desperate need of a new organ. Rick pondered what to play and the more he thought about it and what the evening should mean, the more he felt that something very special was about to take place.

Thoughts of the New Testament kept creeping into his mind and he decided to write an instrumental piece to the settings of the four Gospels. He began working but after a couple of hours realised that there was no way he was going to get across the feelings he wished to portray without singing. The music seemed to cry out for an operatic tenor.



Amazingly enough, just a few weeks earlier, Rick had met the famous tenor Ramon Remedios at a charity concert in which they both performed and he plucked up courage to ask him if he would kindly agree to perform the New Gospels with him. The concert was a tremendous success and Ramon's feeling and understanding of the music moved many people to tears.

The complete Gospels is a limited edition box set containing all the known recordings of the project both audio and visual. Along with a reproduction A4 x 12 page concert program.

## ***Special Limited Edition Boxset containing***

Signed by Rick Wakeman and numbered certificate.

DVD containing over 2 hours of footage including an in depth interview with Rick about the project.

Double CD 1, The Original Gospels - with Robert Powell as the Narrator.

Double CD2, The New Gospels

DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.

## *The Rainbow Suite*

This is a brand new orchestral piece written and performed by Rick Wakeman and the Orion Orchestra. This is a specially written piece of therapeutic music designed for people with an Autistic Spectrum Disorder to enjoy as well aficionados of good quality instrumental music.

This is Rick and Orchestra at their finest !!!



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





Roy  
Weard

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New Album out now

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CD / digital download :

<https://royweard.bandcamp.com/album/this-house-in-amber>





# c.j.stone

## Evolutionary Evangelism

**A football supporter's view of creation.**

I've had this weird sensation of late. I'm in a shop, or on the street, surrounded by others, when I get this startling feeling of being outside of myself and looking down on the world. All of a sudden it seems very strange to me. We humans seem like oddly-shaped, twittering mammals, perched up on our hind legs, and living almost entirely in a world made up of the products of our brains, horribly divorced from nature and from the planet we inhabit.

It's a commonplace to refer to the

human race as the high point of evolution. As Shakespeare put it: "What a piece of work is a man! How noble in reason! How infinite in faculty! In form, in moving, how express and admirable! In action how like an angel! In apprehension how like a god! The beauty of the world! The paragon of animals!"

Not some of the people I know! Noble in reason? Infinite in faculty? The beauty of the world? Overweight, opinionated and petty-minded would be





a better description. Drunk on their own sense of self-importance. And I include myself in that.

As it happens Shakespeare wasn't referring to evolution when he wrote those lines. Evolution hadn't been invented yet. In Shakespearean times the world was still made in six days, and women were squidged together out of lumps of clay wrapped around a freshly plucked rib.

How times have changed. These days we have DNA and genetic engineering. We don't need plucked ribs. We have [stem-cells](#) instead.

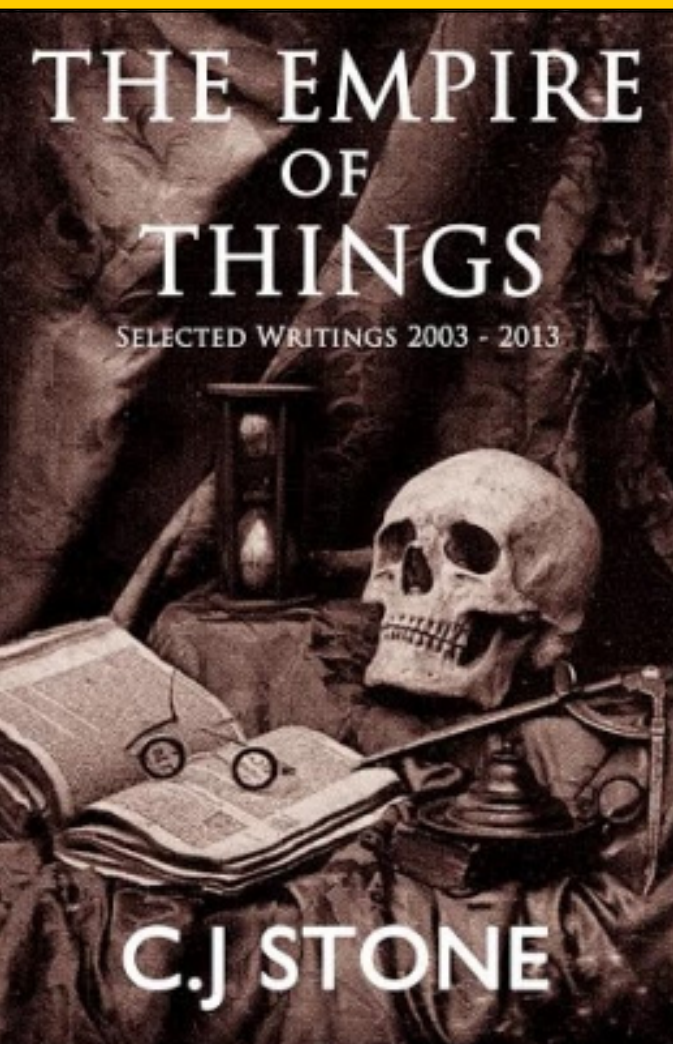
I have two friends who don't believe in evolution. One's a fundamentalist Christian, who thinks we're all being conned by secular relativism, and insists that the world is a lot younger than we're led to believe. The other is a follower of [Madam Blavatsky](#).

My friend, the follower of Madam Blavatsky, said: "There's no such thing as evolution. Look, the lion is already perfect, the hippopotamus is perfect, and the crocodile is perfect. Who's ever heard of an un-evolved crocodile? None of the animals need to evolve. The only thing that has yet to evolve on this planet is humans."

I liked that line. I told it to my friend the fundamentalist Christian, and later I overheard him saying it to someone else. I should've warned him that the line derived from Madam Blavatsky. Maybe then he might've thought twice about using it.

I like planting thoughts in people's heads.

**Read on**



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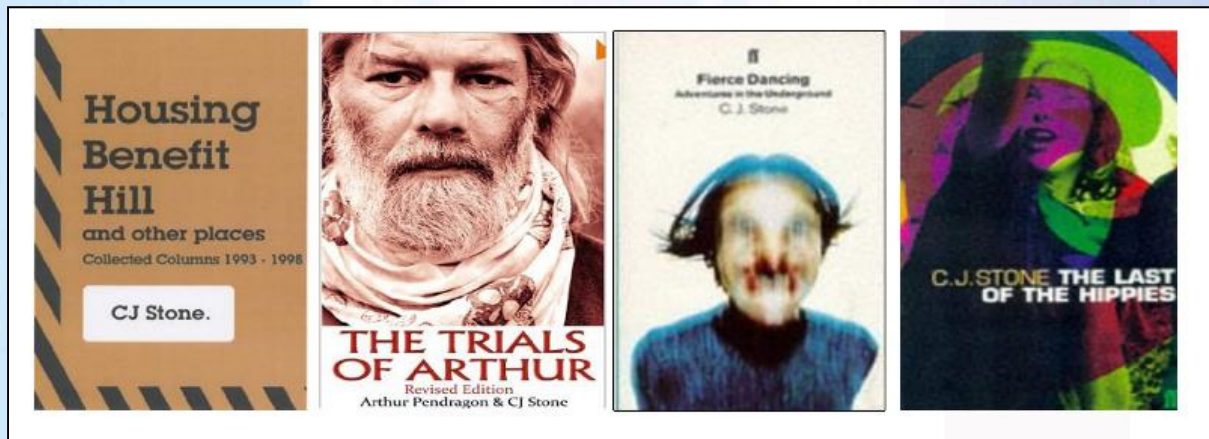
*Times Literary Supplement*

"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*Herald*

"The best guide to the Underground since Charon ferried dead souls across the Styx."

*Independent on Sunday*



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<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

The Trials of Arthur:

<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

Fierce Dancing:

<http://www.amazon.co.uk/Fierce-Dancing-Underground-C-J-Stone/dp/0571176305/>

The Last of the Hippies:

<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>



**OTHER BOOKS BY  
C.J.STONE**



# Yer Gonzo Bookshelf

Bill Frisell,  
Beautiful  
Dreamer

THE GUITARIST  
WHO CHANGED  
THE SOUND OF  
AMERICAN MUSIC

Philip  
Watson

**Bill Frisell –  
Beautiful Dreamer,  
a biography by  
Philip Watson**

*Some observations  
on this new Faber  
publication from  
Alan Dearling*

<https://www.faber.co.uk/product/9780571361663-bill-frisell-beautiful-dreamer/>

Perhaps start with listening to Bill Frisell. After all, he's a masterful guitarist.

'Beautiful Dreamers' live, Bill Frisell, Eyvind Kang, Rudy Royston in Warsaw 2014:

<https://www.youtube.com/watch?v=xF74-my3GU>

And, solo: 'Hard rain's going to fall':

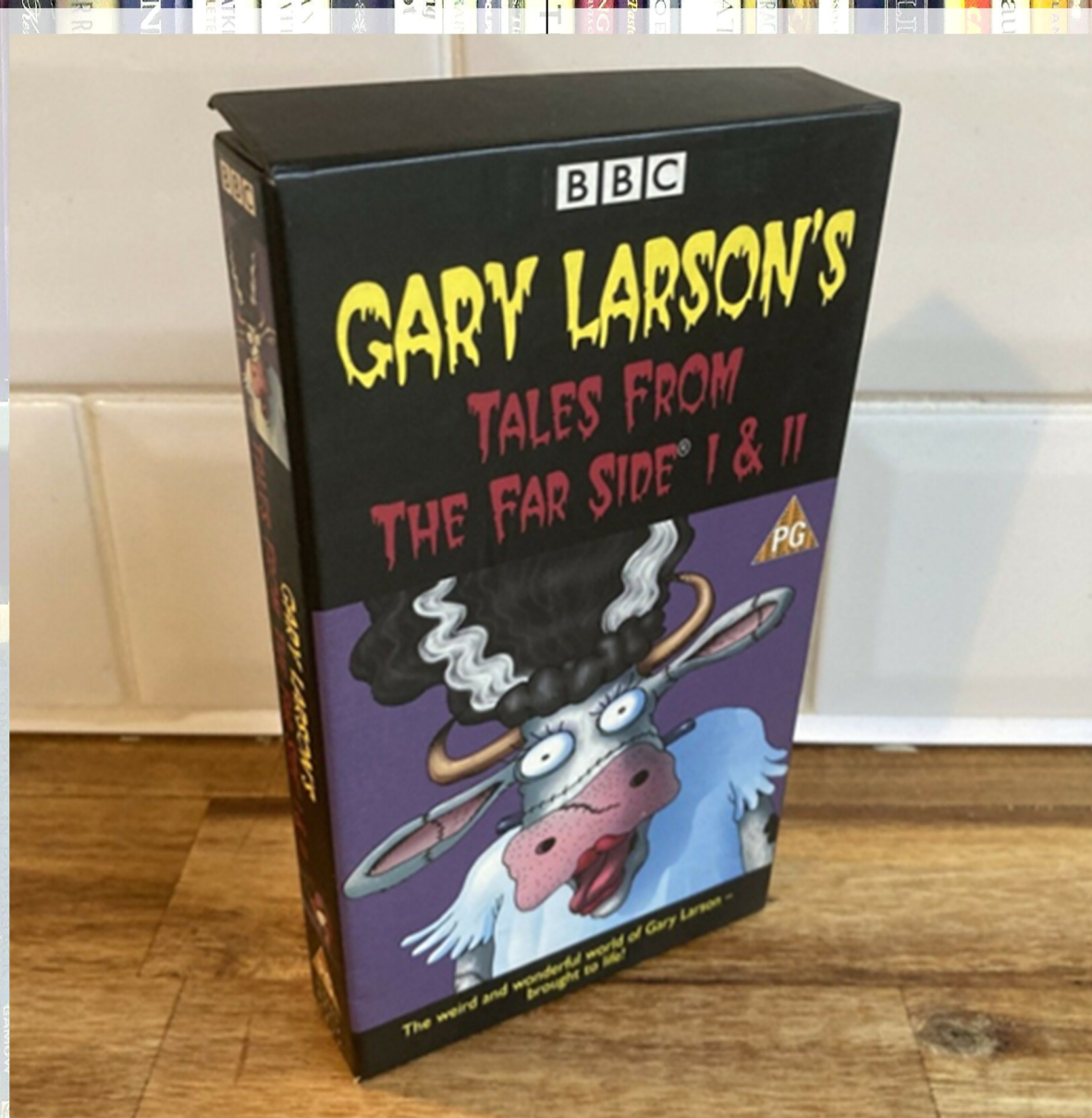
<https://www.youtube.com/watch?v=iEtQfpKi1I>

To be honest, I've heard a considerable number of albums with Bill Frisell on them. Author, Philip Watson says that there were 748 of them listed on Discog.com at the time of the publication of this biography. I own a few of them, particularly the ECM ones, especially the relatively early albums such as the couple with Jan Garbarek. Bill has also worked with Fred Frith, who I interviewed a few years back. So, some slight connections, but I have to say that I find his 'style(s)' often a bit 'soft' for my personal liking. Not quite MOR music, too accomplished for that, but he's a jazz guitarist who often has mixed in interpretations of 'standards' with his own compositions. He also sometimes operates at the 'soft', gentle end of the musical palette.

This book bursts much of my personal Frisell 'bubble' of ignorance. It's a massive compendium of Bill's collaborations with hundreds of world-class musicians and indeed artists. It is a genuine opus encapsulating Frisell's ideas,

alan dearling





collaborations, compositions and his mindset. What author Philip Watson calls, *The Frisell Dream*. I wasn't sure about the book when I started my read, but it offers an intricate portal into the great American songbook: folk, jazz, popular, classical — indeed, 'music'! Hundreds of snapshots of information, recordings, gigs, musical explorations, sign-posts and opportunities for searching out the music of Bill, from the 1980s to the present day. At its considerable heart is the odd juxtaposition of Structure and Discipline and Freedom and Improvisation. The

book links this enigma to the imaginary island of Frislandia. A floating mirage.

In putting together this shortish review of the new biography about Bill Frisell, I've added in some video links to enable you to listen in to the man and his music for yourself. For many of his early years he appears to have modelled himself on guitarist Jim Hall. A fine role model, but in jazz terms, perhaps regarded as 'safe' and fairly traditional.

Frisell is probably best known for his





layers of harmonics, his use of foot pedals and loops. He's a very nuanced player and in Philip Watson's new biography this makes Frisell come over as being a conundrum, full of musical contradictions. This, rather like the book about him, Bill Frisell features as a human musical chameleon, and something of a frustrating melting pot of all-styles and all genres. This is underlined by the many years it took Bill to become the 'main man' in jazz groups. The book takes an episodic approach to Bill's life. In the initial stages of his musical journey he was very much a 'go-to' sidesman, a master of all styles – one of those fabled musician's musician. The contention of the author is that Frisell is "*The Guitarist Who Changed the Sound of American Music*". Not so sure on that one. The book certainly offers many testaments to the musician's ability to

completely transcend 'jazz' and engage in myriad worlds that mix sounds and visions. There are many hundreds of voices in the book describing Bill as a genius, a Svengali-like musician, but also a bit of geek, a loner, an oddball outsider with the characteristic of slow speech and a fast and agile musical brain. His album helmed by producer, Hal Willner, 'Unspeakable' in 2004 won Bill and Hal a Grammy award. But, it's the unusual excursions into fusions of jazz and rock, American standards, the worlds of John Lennon and Hunter S Thompson, world music and composing, and playing music for films (including soundtracks for Buster Keaton films), videos and animations that create some of the most vivid sections of Philip Watson's often fascinating book. Such as when we hear that, "*Frisell sparks the colours of a symphonic storm*" in 'Strange Meeting' with his Power Tools



trio. It was dubbed as a Super Group at the time: Ronald Shannon Jackson - Bill Frisell - Melvin Gibbs: 'When We Go': Power Tools, Live from 'The Strange Meeting':

<https://www.youtube.com/watch?v=o3nzloBmuPE>

Paul Motion, John Zorn, along with Jim Hall are frequently referenced. Not always as co-performers, but often as mentors and exemplars. Likewise, 'Far Side' artist Gary Larson, who became a friend of Bill's and created the woozy, wonky musical tapestry of 1996's 'Tales from the Far Side' from the Bill Frisell Quartet which was used to accompany the TV series:

<https://www.youtube.com/watch?v=OQH5W-hyD5Q>

Hypnotic and lovely.

As an example of musical sign-posting, I read in Watson's Frisell biography about his sonic studio experiments on two albums, 'Floratone' (2005) and 'Floratone II' (2012), which Watson describes as: "...a swampy, spacey trip to soundworld where jazz, blues, dub, country, rock, funk, trip-hop and psychedelia seem to simply coexist." These were part of a collaborative project conceived with drummer Matt Chamberlain. It reminds me of the boundary-bending sonic experiments of Miles Davis. It just naturally 'grooves'. Music created well 'outside' the Box.

Video from 'Floratone': <https://www.youtube.com/watch?v=hr2I1p0zud4>

As an example of Frisell's boundary-rule-breaking, from 2003 to 2005 he acted as musical director for 'Century of Song', a

series of concerts at the German Ruhrtriennale arts festival (produced by Lee Townsend). Frisell invited artists including Rickie Lee Jones, Elvis Costello, Suzanne Vega, Arto Lindsay, Loudon Wainwright III, Vic Chesnutt, Van Dyke Parks, Buddy Miller, Ron Sexsmith and Chip Taylor who performed their favourite songs in new arrangements and styles.

Philip Watson deserves to be congratulated for rigorous research and mind-bending, sometimes numbing, attention to details. He is very much a Frisell 'believer', sucked inexorably into 'fandom' and this is a drawback in terms of making a critical assessment of the diverse range of Frisell material. Watson uses others to gently and sometimes not-so-gently criticise, for instance in connection with the John Lennon album, 'All we are saying' and 'Guitar in the Space Age!' Watson comments: "*There were further charges that Frisell was again simply into vanity project(s) and cosy nostalgia.*"

As a balance, here's an example of his striving for sonic perfection: Bill Frisell live with 'It should've happened a long time ago' from HARMONY for the Blue Note label 2019: <https://www.jazzwise.com/news/article/bill-frisell-in-harmony-with-blue-note>

'Keep your eyes open' from 2020 album, 'Valentine': <https://www.bluenote.com/bill-frisell-releases-new-single-video-for-keep-your-eyes-open/>

Sample from 'Kentucky Derby', the Hunter S Thompson feature with Tim Robbins, Dr John, Annie Ross and Ralph Steadman: <https://www.youtube.com/watch?v=YsawwUR8RYw>

'Surfer Girl' from 2014: <https://www.youtube.com/watch?v=yO2CcGgleOs>



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.





The Song of

PAN

Being Mainly About

JONATHAN



ZEN  
and Xenophobia

What happened after The Song of Pan  
JONATHAN DOWNES

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



JONATHAN DOWNES



# WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

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



# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>







# BRIDGE OF SPIRITS



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!!"

## SENDING SIGNALS

Smoke to semaphore  
Voice to amplifier

Two things important — reception & response

Take Voyager 2 (now 43 years old)

On a flyby out of our solar system

into interstellar space/recording data

on speed, density, temperature and pressure

of all charged particles surrounding.

Once three astronomical telescopes could signal

Now only one in the Capitol of Australia (Canberra)

Signals are being sent, received and responded to  
over HUGE distances, out past Neptune and her moon Triton

At least we are reassured that Voyager 2  
understands (and responds to — Australian accents.

!





"Ev'rywhere I hear the sound  
of marching charging feet, boy"

[http://www.zazzle.co.  
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)



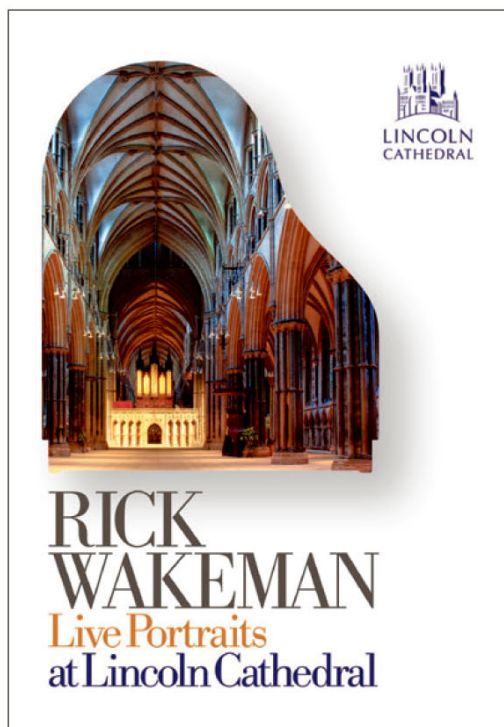
AULD MAN'S BACCIE

RESONATING WITH THE BLUES



# MUSICAL MASTERPIECES

## from RICK WAKEMAN

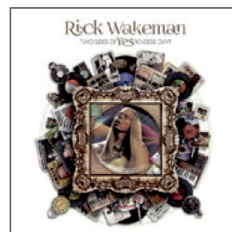


### LIVE PORTRAITS AT LINCOLN CATHEDRAL

*'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral. The concert is based on many of the tracks from the Piano Portraits album plus additional pieces, all embellished as can only be achieved in a staged live setting.'*

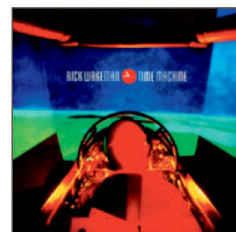
- RICK WAKEMAN

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Double CD set. The very best of Yes, Wakeman style  
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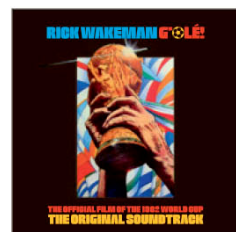
### TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood  
MFGZ012CD



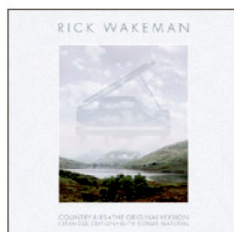
### THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



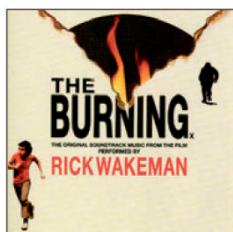
### GOLÉ!

The soundtrack album, available as a limited edition luxury box set  
MFGZ025CD



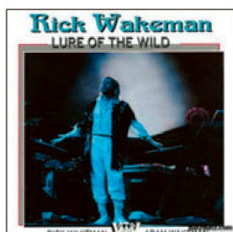
### COUNTRY AIRS

The original recording, with two new tracks  
MFGZ014CD



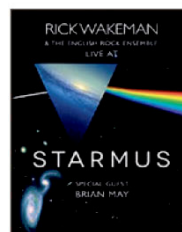
### THE BURNING

The original Soundtrack album, back in print at last!  
MFGZ024CD



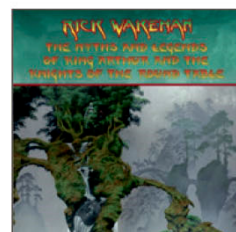
### LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
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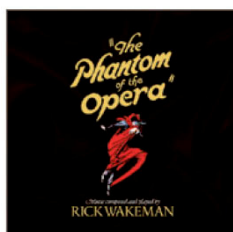
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Double CD set. The expanded 2016 version  
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### LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
MFGZ015CD



### THE PHANTOM OF THE OPERA

Double CD + DVD  
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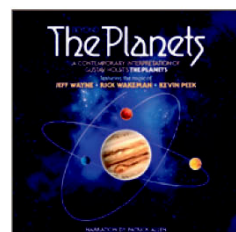
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Featuring The English Chamber Choir  
HRHCD005



### CRIMES OF PASSION

A wicked and erotic soundtrack!  
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### BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
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# The Who and I

TONY KLINGER

Angry management, crazy people, women jumping naked out of giant cakes, fireworks going off in your hand, trips to the Pleasure Chest, run ins with Steve McQueen, afternoon teas with Ringo Starr, drunken sessions with Rick Danko of The Band, hotels demanding money up front before we checked in, travelling, constantly travelling, all the while trying to juggle schedules, money and egos, that's what I remember from my time with the Who when I was making a film, "The Kids are Alright" with, for and about them.

## Limited Edition Box Set, signed and numbered by Tony Klinger

Box set contains the book, audio book / CD, repro memorabilia, reproduction *Kids are Alright* press kit and photos. Available in other formats only from **Pledgemusic.com**



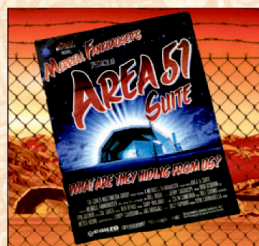
PLEDGEMUSIC

# Merrell Fankhauser

## THE BEST OF MERRELL FANKHAUSER

This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music – from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

*The Best of Merrell Fankhauser* contains a 16-page booklet with rare photos and sleeve notes by Merrell, tracing his career from the early 60's to the present. Includes tracks by **Merrell and the Exiles, Fapardokly, HMS Bounty** and **MU**, plus solo material. DOUBLE CD SET GONZO HST074



### Area 51 Suite

Instrumentals inspired by the UFO myths. With extra televisual footage!

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### On the Blue Road

Featuring the late Ed Cassidy, formally of psyche legends Spirit. Double CD

HST126 DOUBLE CD



### The Return to Mu

Originally released in 2003, this hard to find album is now finally available on CD

HST054CD



### Signals from Malibu

Astounding vocals, classic songs and a night to remember

HST300CD



### Calling from a Star

This extraordinary book tells a unique story of one of the founding fathers of surf rock

BOOK CAT NO. 9781908728388



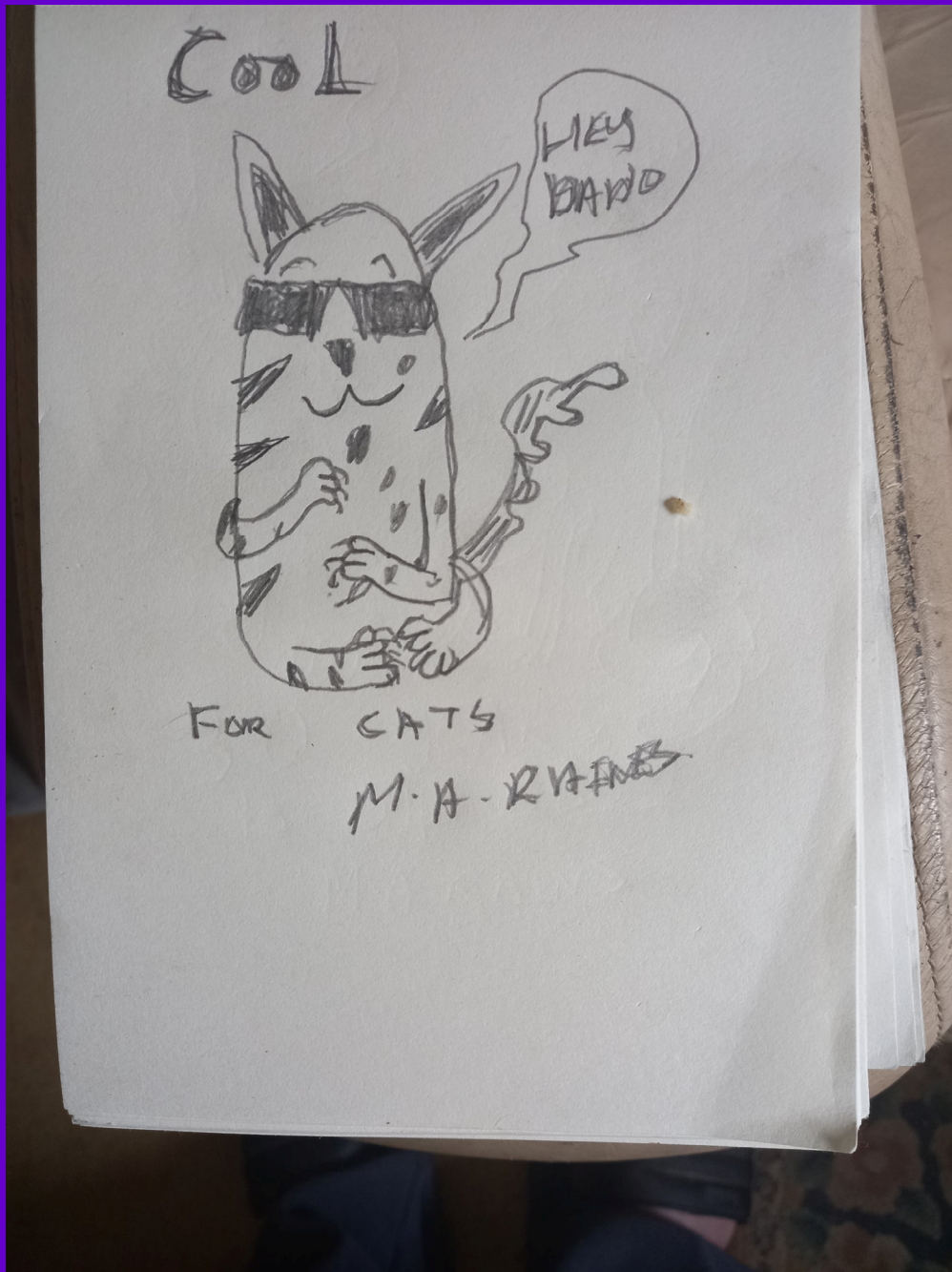
All titles are available at: [www.burningshed.com](http://www.burningshed.com)  
Weekly magazine: [www.gonzoweekly.com](http://www.gonzoweekly.com)  
Daily blog: <http://gonzo-multimedia.blogspot.co.uk>





THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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



And so we are here at the end of another issue, and, once again I am typing my valedictory message. And do I have anything massively entertaining or informative to impart?

Not really.

Forty years ago this summer I picked up a hippy/punky looking chap who was hitch-hiking through the South Devon village of Starcross. He was holding a guitar. Yesterday he came and recorded his new song in my little studio with me wearing my producer's hat. I am particularly pleased with the cello.

Check it out here:

<https://www.youtube.com/watch?v=8lg1ELC7yBU>

I have finally finished work on the CFZ 2022-3 Yearbook, and it will be available for a short while longer at a special discounted rate until it is available on Amazon. So if you want to order a copy you can do so here:

<https://cfz.org.uk/.../04/special-offer-cfz-yearbook-2022-3/>

Today I am typing this on Bank Holiday Monday; Graham is in town getting groceries and curtain hooks, Sarah is doing all sorts of arcane things in the kitchen, and I strongly suspect that the library door is open because there is no sign of Archie and all four



cats have disappeared. They are probably sitting in a diligent row on the bed, glaring at each other in some weird display of small mammal one-upmanship that only they can understand.

I have bought two very sturdy faux wolfskin throws for the video sofa down here. I already have one of these throws on my bed, and it is massively sturdy which is what we need, and the individual hairs on the throw reflect the colours from my ring light and look rather cute when I am filming.

That's all for now,

hare bol

Jon



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