

GONZO



#425-6

THREE'S THE CHARM

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

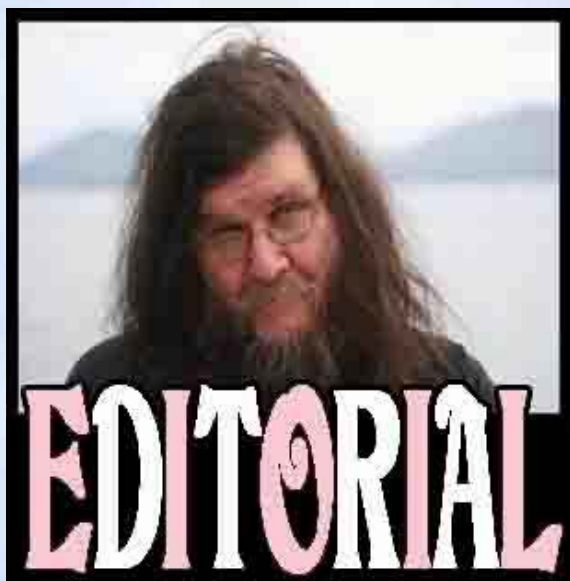


Corinna Downes

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,

If there is anybody keeping track of all this on the Akashic Record, then they will be impressed to see how efficient we are being here at the pulsing headquarters of Gonzo Publishing and all the other things that we do. Because I am actually dictating this something

like three and a half weeks in advance. But I've never been particularly good at mathematics, I still can't do my nine times table, and I still count on my fingers. I have always done my best to avoid new year's resolutions, because they nearly always get broken within the first few days, although I did make a resolution to give up smoking four years ago and, much to my surprise, I am still sticking to it.

However, I do have an avowed intention to be a little bit more efficient with my time this year, because if the last twelve months have taught me anything, they have taught me that time is finite, and that one should make the best use of it that one can.

So, here am I, when the rest of the world is eating cold turkey sandwiches and leftover mince pies, doing my best to ensure that 2021 starts as efficiently as I mean to go on.



GULLIBLE'S TRAVELS

I find the music on this second album far more to my taste.

However, there is one thing which happened at the end of 2020 for which I did not legislate: no sooner had I dictated my top ten records of the year to Olivia than two records were released, which would have undoubtedly made my hit parade if I had heard them in time.

One of these was 'evermore' by Taylor Swift, which is her second new album of

the year. The two were apparently recorded in the same sessions, but I find the music on this second album far more to my taste.

With this pair of albums, Miss Swift decided to tip her toe into the indie guitar waters, channelling bands such as REM and Throwing Muses. But I don't think that I need to be a fly on the wall at Taylor HQ to know what happened.



The most palatable songs as far as her fanbase were concerned were put on the first of the two albums, with the ones deemed less accessible put on the second.

It is, I imagine, a process somewhat similar to that that Radiohead went through twenty years back, with *Kid A* and *Amnesia*. However, I have to admit that I am by far a fan of the second of these albums rather than the first. The first one is good, but golly the second one is hardcore. I am very much looking forward to seeing whether Miss Swift decides to continue with this particular career trajectory, or whether she's going to go off and do something else entirely unexpected.

Watch this space.

And the other record? It comes none other from Paul McCartney. I am a Beatles fan and have been for nearly forty years. But, although I have given all of Paul McCartney's albums in the past twenty five years good reviews in whatever columns I was writing at the time, none of them have really been the sort of record which sticks in my mind and have earned themselves a place on the Jon Downes playlist for very long. I suspect that this is just change.

This is the third of McCartney's self-titled albums, and although it can be seen as a logical progression in the series, it is actually very different.

Let's look at its predecessors:

'McCartney' came out in April 1970, and directly precipitated news of the Beatles' breakup across the world's media. Whether or not McCartney intended the slightly annoying self-interview which appeared in the press

pack accompanying review copies of this record, nobody knows. In fact, I doubt it.

I have always thought the interview was so ambiguous, and could have been taken in several ways, and had events at Saville Row not transpired in the way they had, I think that there is every chance that the Beatles would have carried on bickering through 1970, taken quite a lot of drugs at the beginning of 1971, and then regrouped – having got a handful of solo albums out of the way – and made the next proper Beatles record. But that is not the way things worked out.

McCartney's first solo album contains a couple of stonking songs, a bunch of ones about which, if I may borrow my stepdaughter's term, I can only say 'meh', and a bunch of song fragments which are mostly irritating. Starting on the *White Album* two years earlier, McCartney had been including these bits and bobs of unfinished music, and as they gave the impression that he thought that even the crumbs that dropped from the rich man's table were worth licking up out there in consumer land, this tendency of his – like his tendency to write songs with meaningless lyrics – has always irritated me.

McCartney II came out in 1980 and was the result of his band, Wings, mostly refusing to talk to him after he had fucked up their world tour with a high-profile drug bust, in Japan. On top of that, he had received a whole bunch of state-of-the-art synthesisers, and so he retreated to wherever he retreated to in order to make an album which stands head and shoulders above its self-

MCCARTNEY



named predecessor.

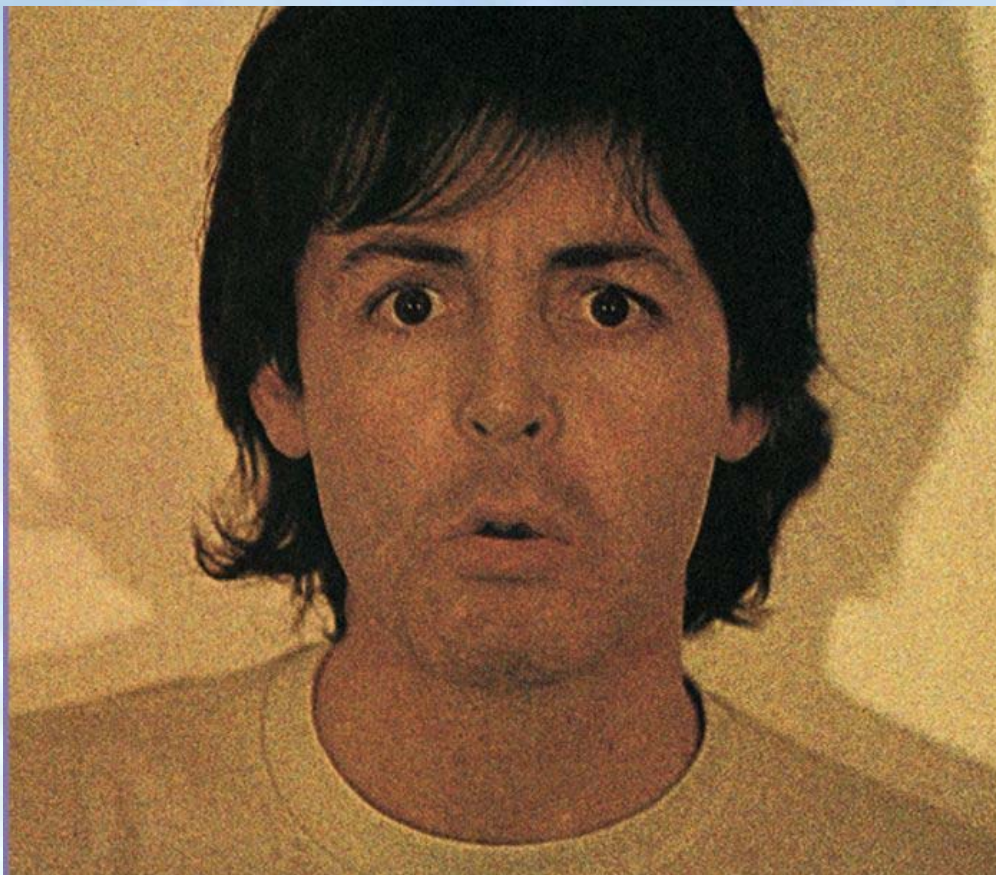
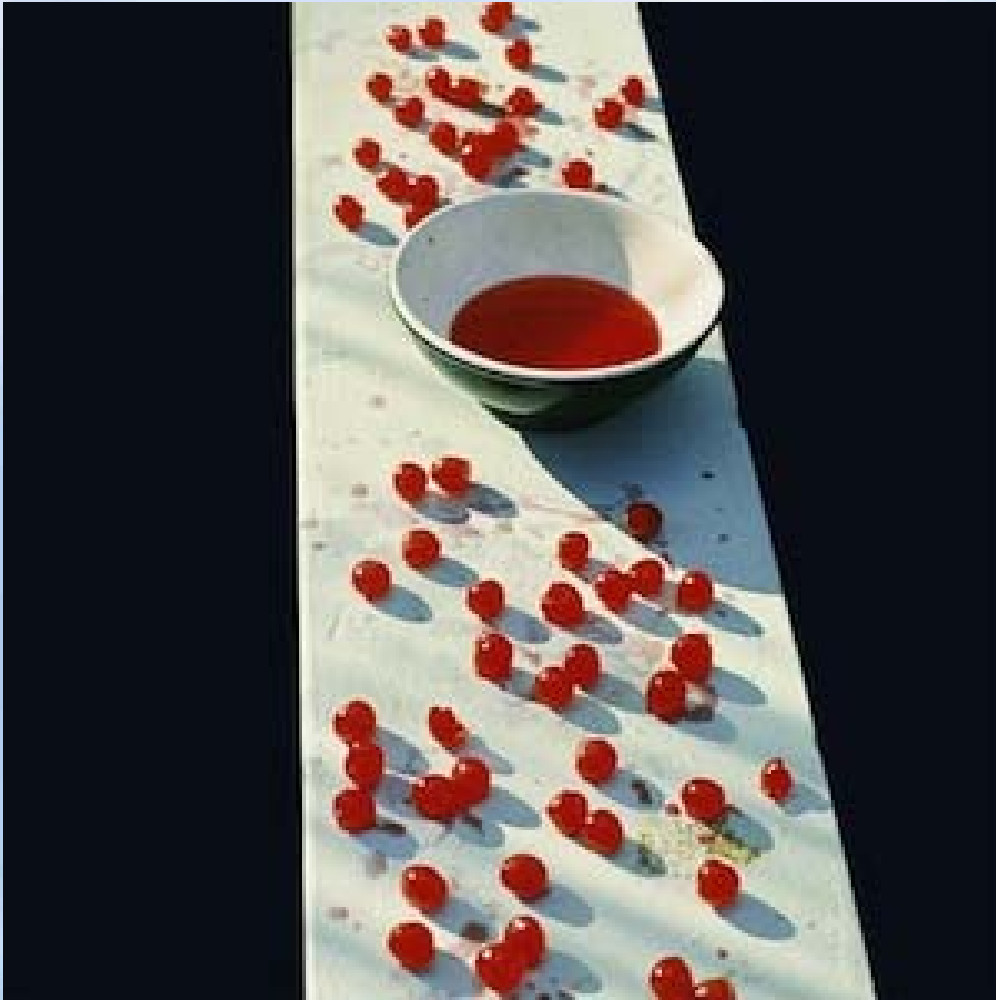
McCartney II is far more inventive than the first McCartney album. Paul makes remarkably inventive use of synthesisers and sequencers, and whilst there are some bits of pure experimentation, by that stage of McCartney's career, I think that that is to be applauded. Like so many records recorded at that time using the then-new technology, it sounds dated now, but I listened to it the other night alongside some other synthesiser heavy records of the time, and it has lasted far

better than many others I could mention.

It also spawned one of Paul's most genuinely non-standard hit singles in a song named after his house in Sussex.

Roll on forty years.

We have seen how McCartney was a result of him having pissed off his bandmates in the Beatles, and McCartney II was a result of him having pissed off his bandmates in Wings. But McCartney III is something else entirely.



Like the rest of the world, Paul McCartney has been ordered to stay at home under lockdown because of COVID-19, and since he has a studio at home and can play a wide range of instruments, he decided to sit down and write some songs, and it wasn't until about three quarters of the way through the recording process that he realised he had made the third of his self-titled records.

And, possibly because, for once, he was not suffering from the rock and roll version of drunkard's remorse, I think this album is the best of the three by some way. Because he really wasn't trying to prove anything, and because he really wasn't trying to prove - even to himself - that he could do without his band, this is a remarkably cohesive, and often hard-hitting, set of songs. The lyrics all make sense, even if one gets the impression from some of them that there is probably a whole bunch of digging and semanticising that one could do with them. Mostly by accident, James Paul McCartney, one time bass player of the Beatles, and someone who has delighted me with some songs and irritated the fuck out of me with others, since I was in my early teens, has come up with what I think is his best album in over thirty years, possibly longer.

And it is really nice to be able to start the new year with something so positive to say.

See you in a couple of weeks,

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

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

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

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

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

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

Contact us with bribes and free stuff:

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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

IN THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mind-altering rock spectacles he witnessed in his hometown of Los Angeles—the City of Angels—at the genesis of a new art form. Get a front-row seat at three-dozen spectacular concerts and the albums that spawned them. Revisit these legendary records and concerts along with reviews of the best video documents of the era, each band illuminated by a hand-picked collection of brilliant images—most never-before seen—by the era's best rock photographers. This 396-page hardcover book features over 600 images. Foreword by Armando Gallo.

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



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



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THE ^{gonzo} NEWSROOM



STARR TIME

<https://www.music-news.com/news/UK/137394/Sir-Ringo-Starr-keen-to-hit-the-road-again>

Ringo Starr has been spending the Covid-19 lockdown recording music, painting and keeping fit at the Los Angeles home he shares with his wife, former Bond girl Barbara Bach, 73, but he's ready to play some shows with his All Star Band now. Speaking to the Daily Mirror newspaper, Ringo - who real name is Richard Starkey - admitted: "I like to do stuff, so I'm just doing stuff. I have a little guest house here and it's now my studio.

It's been my studio for the last 10 years, actually

"This time it was a little awkward because people were getting tested to come and



"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

play. Or, if they had a studio, they could play in their own place. So that took the pressure off the lockdown a little because I was drumming and singing and hanging



out with musicians."
I AM NOT QUITE SURE WHAT THIS MEANS
<https://www.music-news.com/news/UK/137372/David-Bowie-s-music-library->

has-been-added-to-TikTok

Music from David Bowie - who died in 2016 after a secret cancer battle - will now be available for TikTok users to incorporate into their videos. TikTok said in a statement: "A pioneer in music and





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:

- [A potted history of his life and works](#)

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...

Hunter S. Thompson

fashion, David was - and remains - a cultural icon. He was never afraid to push boundaries and was always first to embrace new technology to reach his global fan base."

An account in Bowie's name has also launched on the app, in partnership with the David Bowie estate, Warner Music Group and Sony Music Entertainment.

<https://www.music-news.com/news/UK/137370/David-Bowie-didn-t-think-Blackstar-would-be-his-final-album>

Whilst on the subject of David Bowie, he didn't expect Blackstar to be his final album, according to one of his collaborators on the project.

The music legend lost his battle with cancer two days after the album's release in 2016 and many fans and experts still claim Bowie's final music and videos suggest he knew the project would be his last, but musician Donny McCaslin insists the rocker didn't think the LP was a farewell.

"There is the narrative of Blackstar being this farewell, which I totally get, but that coexists with the fact that he was just so creative," Donnie tells NME.com. "He was planning on doing more."

SMELLS LIKE TEEN BADGER

<https://www.music-news.com/news/UK/137357/Brian-May-releases-fragrance-to-raise-funds-for-wildlife-protection>

Queen rocker Brian May is taking on the fragrance market with his own scent, Save Me.

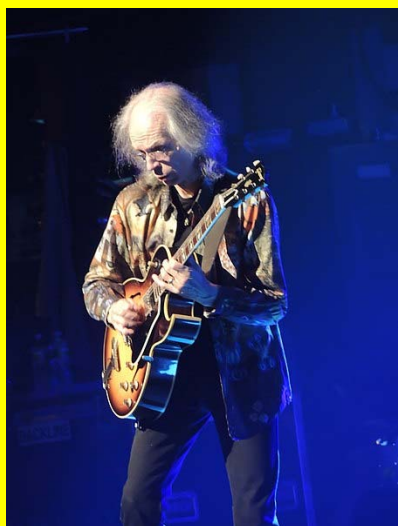
The guitarist and animal rights activist

The Gospel According to *BART*

My favourite roving reporter has been even more useful than usual this week. He has sent me a video of a very interesting conversation between legendary progressive rock album cover artist Roger Dean and equally legendary (although I really don't like scattering the term 'legendary' about so willy-nilly like this) guitarist Steve Howe, who has – of course – been the guitarist with Yes for most of the last fifty years.

This is particularly interesting, because it is a direct result of the current coronavirus lockdown, and took place remotely. Roger and Steve have, of course, been friends as well as collaborators for the past five decades, and from where I am sitting it is particularly precious to see such a candid glimpse into the lives of two such notable personages.

<https://www.rogerdean.com/roger-dean-and-steve-howe-in-conversation/>



has teamed up with Sergio Momo - boss of perfume company Xerjoff - to launch the new scent, named after Queen's 1980 hit, to raise money for the protection of wildlife and badgers.

"SCENT FROM HEAVEN !!! Wild Animal Rescue never smelled so good ! Join Sergio Momo's launch today ! This amazing man is doing something wonderful for animal welfare," Brian wrote on Instagram



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Worcester.
Feb 24, 1877.

THE ^{gonzo} NEWSROOM

alongside a poster advertising the scent's online launch on Friday as well as snaps of both him and Momo signing the bottles with gold pens.

"With green and floral notes and woody undertones, Save Me perfume evokes the English countryside - the natural environment of British animal wild life."

HE THINKS HE'D LIKE TO KILL HIMSELF
<https://www.music-news.com/news/UK/137172/Sir-Elton-John-wants-to-kill-himself-if-he-has-to-perform-Crocodile-Rock-again>



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.



A side-profile photograph of Elton John performing on stage. He is wearing a black jacket with vibrant, colorful patterns of stars and comets on the sleeves, over a red shirt. He is also wearing his signature dark sunglasses and has his blonde hair styled upwards. He is singing into a black microphone. In the background, a large, dark, curved structure, possibly part of a piano or stage set, is visible.

"I'd like to do something like Kate Bush, where I can do a show and play some of these songs that are deep cuts."

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

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

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

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 if you want to contribute.



Covid Connections: Vytautas and a homeless man, and the new University of Uzupis, Vilnius, Lithuania

In the UK, Groudhog Covid Days

continue. 'Stay Home' is the loud message, but society is divided and getting more so. Worryingly so, if civil unrest kicks off big-time across the world. It ain't just the health effects of the pandemic. Alan Dearling tells us that his days are like those of many other people, repetition: feed – internet – writing/research/photography/editing (my work from home) – one walk each day for exercise and shopping – listening to and making some music – feed – watching TV and films – bed. Repeat. But there's still time for some small lapses: Alan suggests: The media keep on going on

COLLATED BY THE GIN REAPER



LITHUANIAN
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*Next, **Alan** shares a tale from Vytautas. It's a complex mix of tragedy, compassion and kindness in these difficult and sometimes tragic Covid-times...I have many friends and colleagues who are a part of 'Uzupis', myself included, as the Uzupis Ambassador for the Scottish-English borderlands. **But firstly, some words about Uzupis and the new university.***

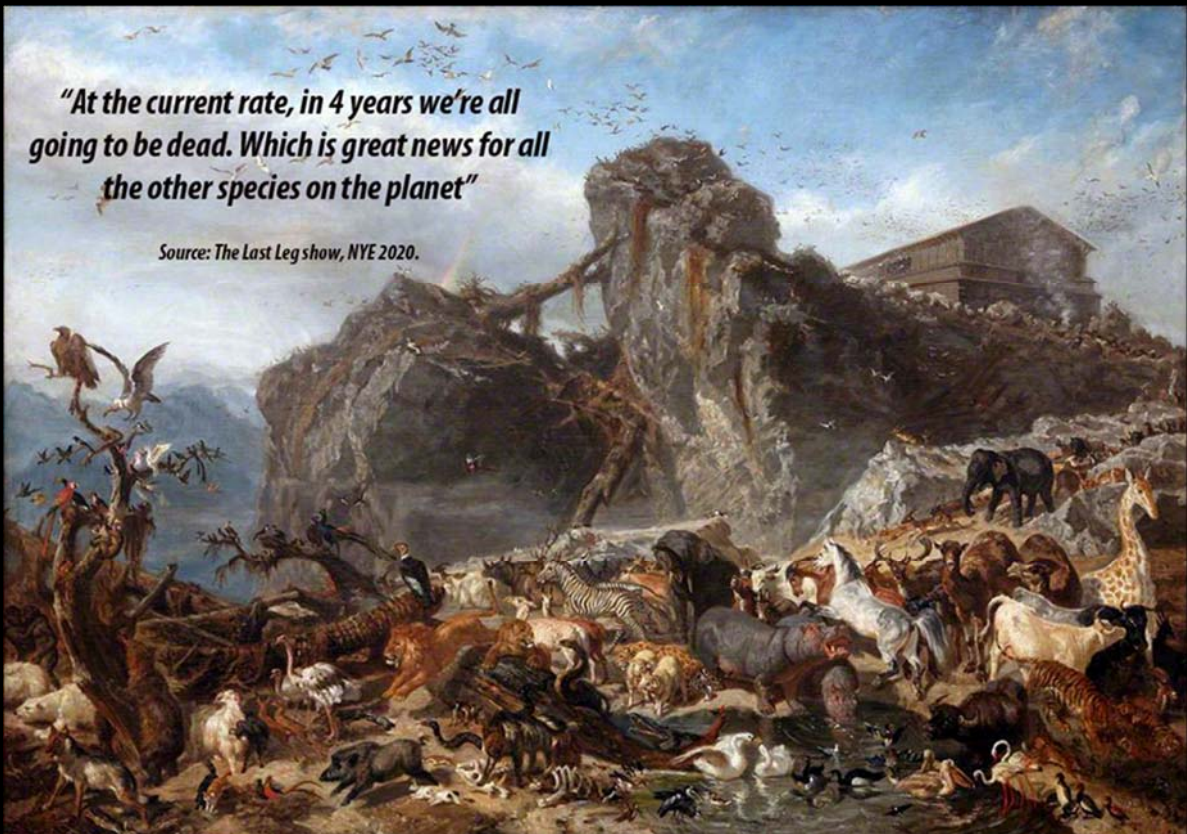
and on about the 'New Normal'. I kind of want to be beamed back into an 'average normal' and an 'old normal'. Thankfully my life has never been normal 'normal'! So, I imagined what a pair of 'old normal' glasses could do to my life. Here's the result.

*Then there's the **Dooms-Day scenario***

As well as being a place and space for ideas, dreams and fun, it is an ethereal 'dream' that has been birthed and continues to be shared world-wide online during the pandemic. It is ever-evolving... The area is known as the Uzupis Free Republic situated in the Old Town area of Vilnius, capital of Lithuania. A special, quirky place, but very real. With a mixture

"At the current rate, in 4 years we're all going to be dead. Which is great news for all the other species on the planet"

Source: The Last Leg show, NYE 2020.



of all sorts of locals and many visitors. It's made more creative by the Užupis collective group(s) (including the 300 Ambassadors worldwide), which help form its creative heart. As Thomas Chepaitis, Užupis Minister of Foreign Affairs, says: "Užupis will never be only a success or freedom story. It is very mixed, paradoxical and touching texture...But it's true, many local people are involved...alive people. And other stories emerge."

During the Covid lockdown I was contacted by Max Haarich, one of my colleagues from the Užupis German consulate in Munich. "Would I like to join in as one of the potential staff members at a Užupis University?" "Of course I would, especially when I heard that it has a mission statement that reads..."

Užupis University

Everyone has the right to become wiser & more foolish

At the moment it is an embryo, a seed of an idea. Wonderfully anarchic and a little bonkers. Not much to report on yet...but 'Užupis is Everywhere!'

<http://uzupisuniversity.com/?fbclid=IwAR2bXd9EXOt6cpPwgRpMNAAn dh1piEzKf9vUCDx3hdmAbDf97SuPRgb hc7M>





*Vytautas Rat-
kevicius de-
scribes helping a
homeless, rough-
sleeper in Lithu-
ania*

(Apologies from Alan if
any of the words have
been translated badly.
It's a blow-by-blow ac-
count)

Vytautas tells us:

Hi friends.

A couple of days ago passing through our yard, my attention was strangely drawn to the old things, pots and wooden bits and pieces – we call it the ‘rakandas’. We really couldn't see it very well but...the things were strewn around in a messy way. I was surprised, and even ran away a little bit, because one of the wet old things reminded me of a person's head. This is somewhat secret, dirty and unpleasant place. And I was surprised because as I approached closer I became sure that in the midst of the rakand, a man's head is lying!!!

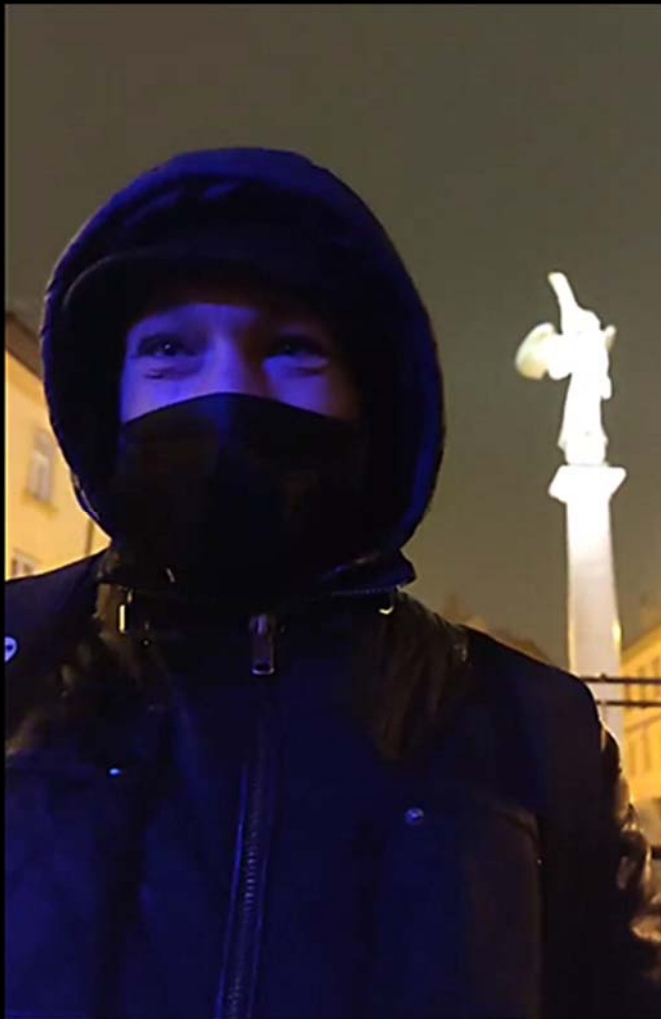
I approached, oh my God, it really is a man's head. I came closer...it was a person sleeping in the rain and alive. Alive!!! Thank God. I came closer and talked to him about what had happened. I received an answer from him, he's a completely unhealthy person. Before here, he was abandoned, there is no place for him to live. Where to go?

He's sleeping on the ground and rain. I suggested I can cook something hot? He gives a strangely polite answer: "If it's not hard, it would be good." I made rice with sausages. Then I baked eggs the other day. Got out early this morning the car and I thought, I am becoming obsessed with this man. I thought damn man a few days lying on the ground. I talked again, if he was sober, should I offer tea? I brought hot chocolate (because I thought in such a condition he needed not only warmth but also colour). Then I called Caritas for advice (a local Christian charity). What to do? They offered to call tomorrow and we'll discuss. I have no resources right now, but I'm asking you, friends, maybe it's possible to help someone?!? Maybe we would create something for this person together?!?



But, the truth for lunch today, NEIGHBORS complained, and accused me of breaking the law, and complaining that I even gave him coffee!!! Because of this I am lost...I am not happy...how to find a better place for him?

Yesterday, I didn't want to go see what happens to the guy I now know is called, Nikolai. I have no idea how hard it is to fall asleep in the cold and nap, so today I woke up at 6.20 am. I warmed up the water because I thought I needed hot cocoa or some other food to cook for myself and for the person lying on the ground. But I stopped, because last time I baked him an egg with salmon, put into black bread nuts (I really like such a recipe). He said that the salmon is too rich. Because many people have different tastes, we are all really very different.



Today I found that there was no man anymore!?!? Where he has gone, I didn't know. I'll try a little later when it's a good time to call Caritas and neighbours. I will let you know what I will find out. Thank you all for your support, prayers and help, THANK YOU all for offering help to a person, and your words and money and most importantly compassion!!! I will inform you what happened and what I found out about the fate of a person lying on earth.

I asked a couple of street-people, where is Nikolai? One man says he went to LIDL store to warm up. Because where he slept in the old days (previously) everything was taken out to the garbage containers. My wife says that it will be -2 centigrade at night, so with such dampness, it would feel like -5 centigrade, so I will go look at the LIDL store, maybe he is warming up there, in which case I won't fall asleep myself, because today is a hard days' night for me. If I will find him, I'll make a post at once, because the people have appeared! PEOPLE who can help him more than me.

I have now heard that Nikolai's legs were beaten with hammer. The owner of the abandoned house where he slept did this. He is 54 years old.

Thank you my friends, from Nicholai and his friend Mindaugas .We received a lot of beautiful suggestions to help him with many gifts of between 5 and 80 euro. Some say they can provide a roof for him, maybe work, clothes, and tons of wonderful, marvellous, inspiring prayers and wishes. We already have bought him medicine for around 40 euro, hot chocolate, food. AČIŪ. **Vytautas.**



More music and amusements for Covid Times #4

Collected together and curated by Alan Dearling

Bob Vylan: 'We Live Here'

Wonderful Black punk poetry!

<https://www.youtube.com/watch?v=VFqhJyvly1g&feature=youtu.be&fbclid=IwAR2xYPV7PppeRUM9-C9LNpMDZ9H-26zOU4tpTT-mqr73WOWuNhgHYAsAqL3Y>
 And, 'England's Ending': https://www.youtube.com/watch?v=m7mzp8w_ZSM
 'Fighting by the Church': <https://www.youtube.com/watch?v=9K6x7kGTJss>





Circus Archaos were just 'out there' in terms of re-inventing the circus experience. I saw them in 1990 in Edinburgh. Mind-blowing. Here are two video links to two different shows. They were extremely influential in terms of the alternative festival scene across Europe. A few of my friends ran off and joined them!

<https://www.youtube.com/watch?v=haQ8ekMzs7o>

<https://www.youtube.com/watch?v=m-HWjIJtVVM>





Prince, Tom Petty, Steve Winwood, Jeff Lynne and others with their tribute to George Harrison: 'While My Guitar Gently Weeps'. <https://www.youtube.com/watch?v=6SFNW5F8K9Y>



Loki the Scottish Rapper aka Darren McGarvey: 'I W!\$H ! W^\$ D£AD'
<https://www.youtube.com/watch?v=JW2SZS3Q72E>
Heavy, heavy issues. Suicide: 'Don't Jump!' Mental health, drugs, bevy, sex, street life 2020



The mighty **Misty in Roots** live at the Town and Country Club in London, 1991. Probably my favourite UK reggae band. <https://www.youtube.com/watch?v=FB9z1gsavH4>



Sandy Denny with Fairport Convention. A unique combination in 1975. Believed to be the only professional footage of them performing together: 'White Dress'. Sadly, only one minute of the original footage seems to exist.
<https://www.youtube.com/watch?v=DuryMt75o7g>

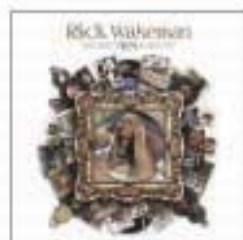


And finally, my blues musician friend, **Neil Warden**, sharing some slide-looping guitar work.

<https://www.facebook.com/guitarwarden/videos/1246737105705692>



MORE MASTERPIECES from RICK WAKEMAN



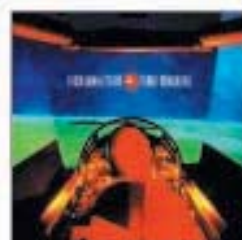
TWO SIDES OF YES

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



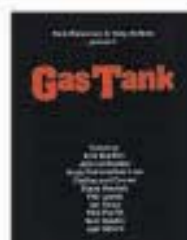
THE STAGE COLLECTION

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
HFG2012DVD



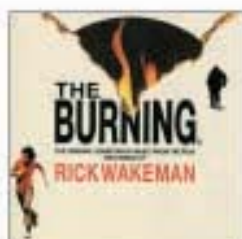
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG241-CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



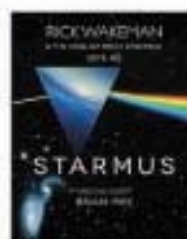
THE BURNING

The original Soundtrack album, back in print at last!
HFG2012CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



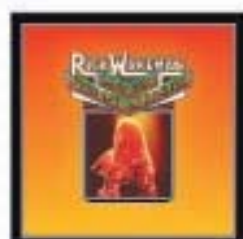
STARMUS

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
HFG2019CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



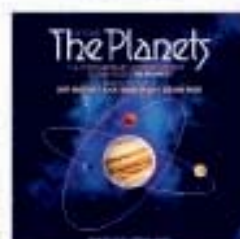
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG40005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



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and all other good music retailers



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the necessary Papers and Drawings, will make enquiries
into American and foreign laws, to test validity of inven-
tions, and render service to inventors and others in procuring the



OTIS CONVERSE.

NEW STORE!
(Warden Block,) No. 44 Front St.,
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AND BE

THE subscriber having recently opened a New Store
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to his care, and no risk is assumed by the Boston and
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PRATT, DOWNES & SCOTT,



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?**

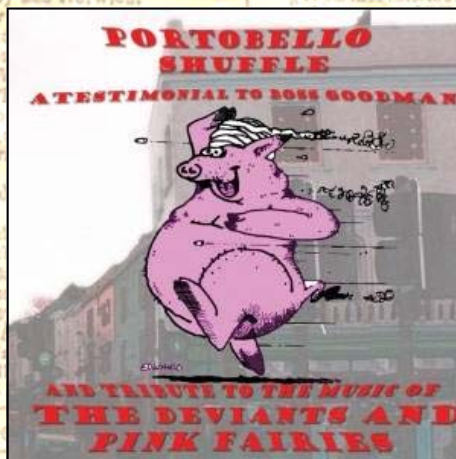
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
MAXIMUM ROCK AND ROLL
MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))
SATELLITE RADIO
(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

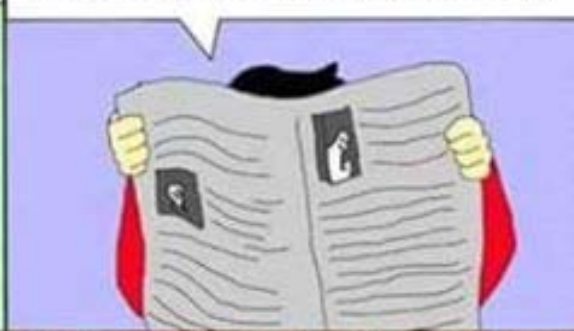
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



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



Sex?



No...



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





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/30-08-2020-show-373-adlestrop/>



30-08-2020 – SHOW 373 – Adlestrop

| | |
|--------------------------|-----------------------------------|
| J Zunz: | Hibiscus |
| Social Security: | Stella's got a Fella |
| The Lightning Orchestra: | Power |
| Gilroy Mere: | The Age of the Train |
| Gilroy Mere: | Adlestrop |
| Gilroy Mere: | Bethesda |
| Carl Stone: | Ganci |
| Paul Weller: | 4th Dimension |
| MJ Guider: | FM Secure |
| Carl Dawkins: | The Only Girl |
| The Chosen Few: | Collie Stuff |
| Gilroy Mere: | Just a River |
| Mark Fry: | Aeroplanes |
| The Banana Splits: | The Tra-La-La Song |
| The Time Machine: | Never Met Suzi |
| Tokyo Motor Fist: | Lions |
| The Dukes of Chutney: | U Never Know |
| Anteloper: | RADAR Radio |
| Spirit: | All Along the Watchtower |
| Spirit: | Killer Weed |
| Spirit: | Magic Wand |
| Gilroy Mere: | Black Dog Halt |
| Gilroy Mere: | Ravenscar |
| Disq: | I Know What It's Like |
| Dawn Chorus: | I'm Going Down |
| 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-439-piano-12-11-2020/>



David Berends

<https://davidberends.hearnow.com/love-in-the-time-of-corona>

<https://www.facebook.com/David-Berends-349702118787732>

Ronald Van Deurzen

<https://www.facebook.com/ronald.vandeurzen>

<https://ronaldvandeurzen.bandcamp.com/album/imaginations>

Listen
Here

Friday Night Progressive



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

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

And his Website www.merrellfankhauser.com All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company - ASCAP

<https://www.youtube.com/watch?v=wiHWtyd9Ds>

**Listen
Here**



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

I have been doing the weekly shows for nine years now and the main ideas behind them are to promote the live Real Music Club events by playing tracks

for the participating artists and to find and play new and less mainstream music. I have had many guests on the show over those nine years and I usually ask them to bring in tracks that influenced them or that they particularly like and I talk to them about new releases and how they have got started in music.

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

Regular readers of my inky fingered scribbles, 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!

Misplaced Childhood - Part 3

Season 1, Ep. 9

Paul and Sanja conclude their epic look at Marillion's classic Misplaced Childhood, by picking through the emotional debris of Side 2... Will this childhood have a happy end?

<https://shows.acast.com/between-you-and-me/episodes/misplaced-childhood-part-3>

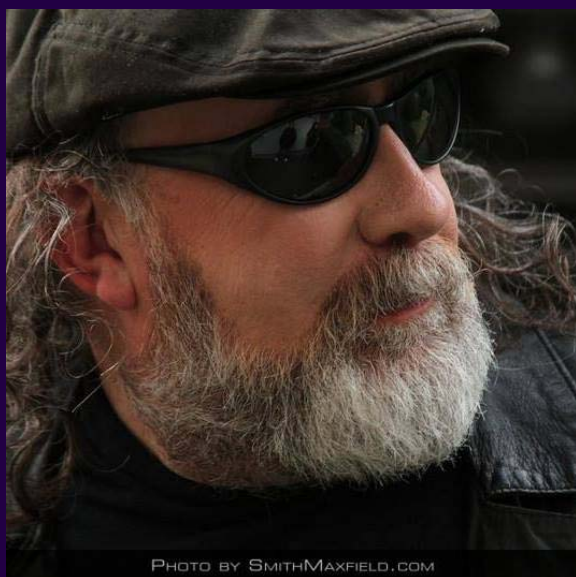
Listen
Here



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

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

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Why ISN'T the Truth Out There?

The gang talks with UFO researcher Dr. Bob Gross about why, after decades of investigation by the military and by civilians, we are no closer to knowing what UFOs are. Also, Hollywood author Gary Olsen on the Top 10 Alien movies that should be re-booted. Plus, a visit from the Ghost Sisters. Special guest: Lois Lane.



<https://radioactivebroadcasting.net/media/k2/attachments/10-20-20.mp3>



**Michael David Apted, CMG
(1941 – 2021)**

Apted was a British director, producer, writer and actor. One of the most prolific English film directors of his generation, he is known for directing the Up series (1964–2019), the James Bond film *The World Is Not Enough* (1999), and the American film *Coal Miner's Daughter* (1980). The latter was nominated for seven Academy Awards, including Best Picture. He also directed *Nell* (1994), which received three Golden Globe Award nominations and one Academy Award nomination, and the critically-acclaimed films *Gorillas in the Mist* (1988) and *Enigma* (2001).

Apted died at his home in Los Angeles on 7 January 2021, at the age of 79.



**Jan Vering
(1954 – 2021)**

Vering was a German gospel singer, newspaper editor and dramaturge at the Apollo Theater in Siegen. Vering was born in Münster and grew up in Vechta. He performed spirituals, gospels and songs by Duke Ellington in jazz clubs, in youth centres and at Kirchentag conventions. In 1983, he took part in a project about Martin Luther King's "I Have a Dream" ("Ich habe einen Traum") by writer Christian A. Schwarz and composer Siegfried Fietz. He often performed with the pianist Johannes Nitsch and the guitarist Werner Hucks. Vering died in a nursing home in

THOSE WE HAVE LOST

COLLATED BY THE GIN REAPER

Wilnsdorf on the night of 1 January 2021



Zoran Džorlev
(Зоран Џорлев)
(1967 – 2021)

Džorlev was a Macedonian violinist. He died of COVID-19.

Liam Reilly
(1955 – 2021)

Reilly was an Irish singer/songwriter and a member of the group Bagatelle, formed in 1978 by drummer Walter (Wally) McConville along with bass player Ken Doyle and guitarist John O'Brien.



In 1980 while recording the band's debut album, Reilly had received an offer from producer Gus Dudgeon to begin a solo career in return for leaving the other band members to their own devices. However Reilly refused and insisted on sticking by the other members as they had done the same for him until that point. After leaving the group in the mid-1980s he moved to Savannah, Georgia and began a solo career.

In this time he recorded an album called Savannah Serenade which featured much of Reilly's keyboards and vocals. In 1988 he was a finalist in the Irish heats of the Eurovision Song Contest with the song "Lifeline". According to his family, Reilly died "suddenly but peacefully" at his home on 1 January 2021, aged 65.

THOSE WE HAVE LOST



**Misty Morgan
(1945 - 2021)**

Jack Blanchard & Misty Morgan was an American country music duo from Florida. It was composed of guitarist/keyboardist/vocalist Jack Blanchard (born May 8, 1942) and his wife, keyboardist/vocalist Misty Morgan (May 23, 1945 – January 1, 2021). The duo recorded for several labels in the 1970s, including the charting albums *Birds of a Feather* and *Two Sides of Jack and Misty*. Between 1969 and 1976, the duo also released fourteen singles, including

"Tennessee Bird Walk", a Number One country hit and No. 23 pop hit in 1970.

They met in 1963 in Florida, where Blanchard was working as a comedian and Morgan as a pianist.[2] They married in 1967. She was diagnosed with cancer in late December 2020 and died at age 75 on January 1, 2021.



**Gerard Marsden MBE
(1942 – 2021)**

Gerry Marsden was an English singer-songwriter, musician and television personality, best known for being leader of

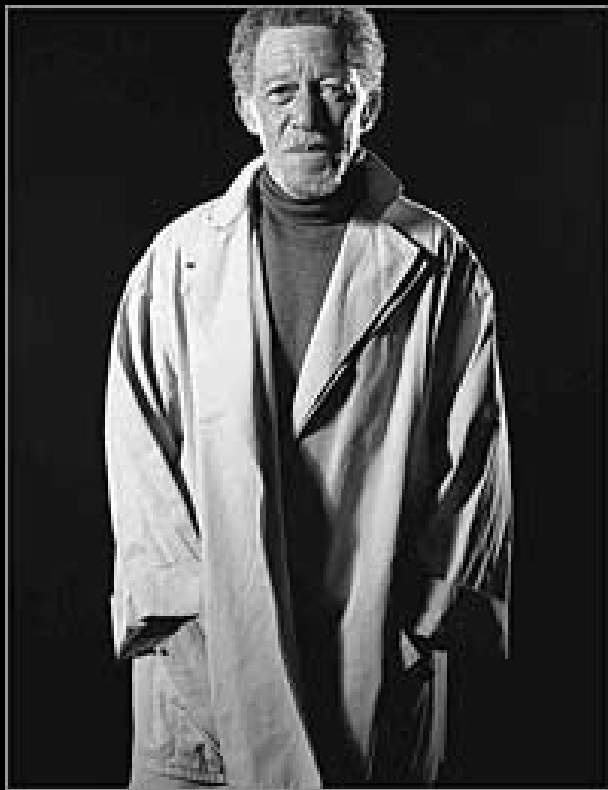
THOSE WE HAVE LOST

the Merseybeat band Gerry and the Pacemakers. He was the younger brother of fellow band member Freddie Marsden.

Gerry and the Pacemakers were the second most successful group from Liverpool, after the Beatles, to have hits on the United States pop charts, although they never had a number 1.

The Pacemakers disbanded in October 1966. After leaving the group, Marsden maintained a low-key career on television, and starred in the West End musical *Charlie Girl* alongside Derek Nimmo and Anna Neagle. Marsden returned to #1 in the charts twice during the 1980s with re-recordings of two of his old hits, with all profits going to charity. In 1985 after the Bradford Football Club stadium tragedy in which 56 were killed, he formed a group called the Crowd, which included other musicians, singers, and radio disc jockeys, to produce a new version of "You'll Never Walk Alone. On 18 April 1989, three days after the Hillsborough disaster in which 96 Liverpool F.C. fans died, he joined forces with Paul McCartney, the Christians, Holly Johnson, and his production trio Stock, Aitken & Waterman on a new version of "Ferry Cross the Mersey".

In 2020, during the COVID-19 pandemic, he released a version of "You'll Never Walk Alone" in tribute to the National Health Service. Marsden died on 3 January 2021 at Arrowe Park Hospital in Merseyside, after being diagnosed with a blood infection in his heart. He was 78 years old. [



Bobby Few
(1935 – 2021)

Few was an American jazz pianist and vocalist. Few was born in Cleveland, Ohio, and grew up in the Fairfax neighborhood of the city's East Side. Upon his mother's encouragement, he studied classical piano but later discovered jazz upon listening to his father's Jazz at the Philharmonic records. His father became his first booking agent and soon Few was gigging around the greater Cleveland area with other local musicians including Bill Hardman, Bob Cunningham, Cevera Jefferies and Frank Wright. He was

THOSE WE HAVE LOST



exposed to Tadd Dameron and Benny Bailey as a youth and knew Albert Ayler, with whom he played in high school. As a young man, Few also gigged with local tenor legend Tony "Big T" Lovano - Joe Lovano's father.

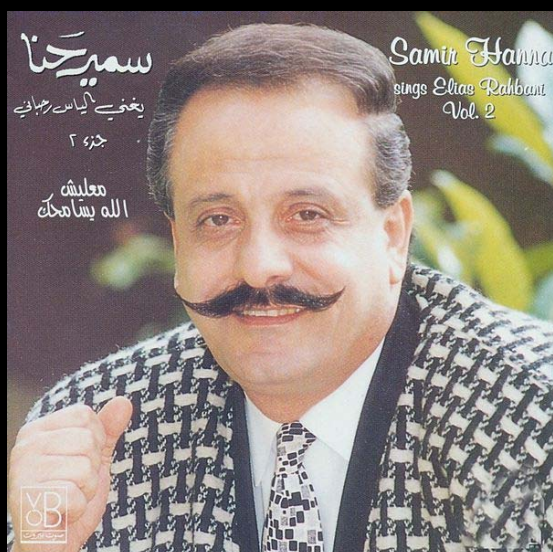
In the late 1950s Few relocated to New York, where he led a trio from 1958 to 1964; there, he met and began working with many world class musicians, including singer Brook Benton, and saxophonists Rahsaan Roland Kirk, Jackie McLean, Joe Henderson and Ayler. Few played on several of Ayler's albums and also recorded with Alan Silva, Noah Howard, Muhammad Ali, Booker Ervin, and Kali Fasteau. In 1969 he moved to France and rapidly integrated the expatriate jazz community, working frequently with Archie Shepp, Sunny Murray, Steve Lacy and Rasul Siddik. From 2001, he toured internationally with American saxophonist Avram Fefer, with whom he recorded four critically acclaimed CDs. Bobby Few died in January 2021 aged 85.



John Georgiadis (1939 – 2021)

Georgiadis was a British violinist and conductor. He was twice Concert Leader with the London Symphony Orchestra during the 1960s and 70s, a member of both the ensembles London Virtuosi and the Gabereli String Quartet as well as conductor for both the Bangkok Symphony Orchestra and the Malaysian Philharmonic Orchestra, and as Director of Orchestral Studies at the Royal Academy of Music.

THOSE WE HAVE LOST



Elias Hanna Rahbani

((إلياس حنا الرحباني))

(1938 – 2021)

Rahbani was a Lebanese musician, composer, songwriter, orchestra conductor and reality television personality sitting as judge on a number of talent shows. He composed more than 2500 songs including 2000 in Arabic. He wrote the soundtrack for more than 25 films, a number of TV series, and also composed musical scores for the piano. He composed songs for a great number of artists including Fairuz and Sabah.

Elias Rahbani was married to Nina Maria Khalil. They had three children Ghassan, Jad and Elham. He died on 4 January 2021 at the Rafik Hariri University Hospital, after complications of contracting the corona virus in the COVID-19 epidemic.



Alexi Laiho

(born Markku Uula Aleks

Laiho)

(1979 – 2020)

Laiho was a Finnish guitarist, composer, and vocalist. He was best known as the lead guitarist, lead vocalist and founding member of the melodic death metal band Children of Bodom, and was also the guitarist for Sinergy, The Local Band, Kylähullut, and Bodom After Midnight, which formed just prior to his death. Laiho had previously played with Thy Serpent

THOSE WE HAVE LOST



and Impaled Nazarene on occasion, as well as Warmen and Hypocrisy.

Laiho received widespread acclaim for his guitar work. In 2004 he was ranked #96 out of 100 Greatest Heavy Metal Guitarists of All Time by Guitar World. Guitar World magazine has also ranked him as one of the 50 fastest guitarists in the world. In addition, Roadrunner Records ranked Laiho at #41 out of 50 of The Greatest Metal Frontmen of All Time. Furthermore, Total Guitar conducted a public voting poll to determine the greatest metal guitarist of all time; Laiho was voted #1 out of 20 metal guitarists, with over 20% of the vote.

In January 2021, it was announced that

Laiho died between 28 December 2020 and 3 January 2021 of long-term health complications, leaving behind a few songs recorded with Bodom After Midnight to be published posthumously



James Paul O'Hara (1950 – 2021)

O'Hara was an American country music artist. Between 1986 and 1990, he and Kieran Kane comprised The O'Kanes, a duo that charted seven singles on the Billboard

THOSE WE HAVE LOST

Hot Country Singles charts, including the Number One single "Can't Stop My Heart from Loving You". After The O'Kanes disbanded in 1990, both O'Hara and Kane recorded solo albums of their own. In addition, O'Hara continued writing songs for other country music artists, including The Judds' 1986 hit "Grandpa (Tell Me 'Bout the Good Old Days)" which earned him a Grammy Award.

O'Hara died under the care of Alive Hospice on January 7, 2021, after being diagnosed with an aggressive form of cancer.



Dearon Thompson
(1965 – 2021)

Thompson, known professionally as Deezer D, was an American actor, rapper, and motivational speaker. He was best known for his role as Nurse Malik McGrath in the American medical television series ER, and for his roles in the films CB4 and Fear of a Black Hat. Deezer D's album, Delayed, But

Not Denied, was available on iTunes and from his website August 8, 2008. Previously, Thompson released Unpredictable (2002) and Living Up in a Down World (1999).



Biserka Cvejić
(Бисерка Цвејић)
(1923 – 2021)

Cvejić was a Serbian operatic mezzo-soprano and contralto, and a university professor of Croatian descent. Her career began at the Belgrade Opera in 1954. She

THOSE WE HAVE LOST

was a member of the Vienna State Opera from 1959 to 1979, performing internationally. She first appeared at the Metropolitan Opera in 1961 as Amneris in Verdi's *Aida*, returning in many more leading roles of the Italian and French repertoire. She died in Belgrade at the age of 97.



**David Darling
(1941 – 2021)**

Darling was an American cellist and composer. In 2010, he won the Grammy Award for Best New Age Album. He has

performed and recorded with Bobby McFerrin, Paul Winter Consort, Ralph Towner and Spyro Gyra and released many solo albums. Among these were 15 recordings for ECM. Darling was born in Elkhart, Indiana. He was interested in music from an early age, beginning piano when he was four, cello at ten, and string bass in high school. He studied classical cello at Indiana State University and after graduating remained there another four years as a teacher.

He worked as a studio musician in Nashville, Tennessee and was a member of the Paul Winter Consort until 1978. During the following year, he formed the chamber jazz group Gallery with Ralph Towner and released his first solo album. Darling's performance and composition draw on a wide range of styles, including classical, jazz, Brazilian, African, and Indian music. He has written and performed music for more than a dozen major motion pictures, the horror film *Child's Play* (1988), *Heat* (1995), and *Until the End of the World* (1991). He contributed music to *Nouvelle Vague* (1990), *Éloge de l'amour* (2001), and *Notre musique* (2004).

In May 2008, he became part of a collaboration of music teacher and performers offering a training program in holistic and intercultural approaches to healing with sound and music at the New York Open Center Sound and Music School. David Darling passed away in his sleep, January 8, 2021.

THOSE WE HAVE LOST



William Edwin Bruce Jr. (1939 – 2021)

Bruce was an American country music songwriter, singer, and actor. He was known for writing the 1975 song "Mammas Don't Let Your Babies Grow Up to Be Cowboys" and recording the 1982 country number one hit "You're the Best Break This Old Heart Ever Had". He also co-starred in the television series *Bret Maverick* with James Garner during the 1981-1982 season.

Bruce was born in Keiser, Arkansas, United States, and grew up in Memphis, Tennessee. In 1957, at the age of 17, he went to see Jack Clement, a recording engineer for Sun Records. Bruce caught the attention of Sun owner Sam Phillips, for whom he wrote and recorded "Rock Boppin' Baby" (as "Edwin Bruce"). In the early 1960s, Bruce recorded for RCA and some smaller labels like Wand/Scepter,

singing rockabilly music, as well as more pop-oriented material such as "See the Big Man Cry." In 1962, he wrote "Save Your Kisses" for pop star Tommy Roe and in 1963 he reached No. 109 on the Billboard "Bubbling Under" chart with his own recording of "See the Big Man Cry" (Wand 140), both published by Bill Justis at Tuneville Music. Charlie Louvin recorded "See the Big Man Cry" (Capitol 5369) in 1965; Louvin's version reached No. 7 on the Billboard "Country Singles" chart. During his career many songs that Bruce wrote and recorded were more successful when re-recorded by others.

Bruce wrote "The Man That Turned My Mama On" which became a major hit for Tanya Tucker in 1974, as was his "Restless" for Crystal Gayle the same year. He signed with United Artists Records in 1973 and released several singles, but only one single in 1974 became a minor hit. Bruce finally made the Top 20 on country charts with his version of "Mammas Don't Let Your Babies Grow Up to Be Cowboys", a song he wrote with then-wife Patsy Bruce, in 1976.

Bruce died of natural causes in Clarksville, Tennessee, on January 8, 2021, at age 81.

THOSE WE HAVE LOST



**David Stypka
(1979 – 2021)**

Stypka was a Czech singer known for his performances in the band David Stypka and Bandjeez. Stypka came from Dobrá near Frýdek-Místek. After graduating from a grammar school in Frýdek, he was a journalist in the regional press, and also briefly worked at a candle shop and was a salesman at local festivals. After years of journalistic work, he became a graphic artist and typesetter. He had long collaborated with the magazine Pěstounství [cz] He was single, with three adopted children. In the summer of 2019, Stypka was diagnosed with pancreatic cancer. He died on 10 January 2021, with complications associated with COVID-19 at the age of 41.

**Thorleif Torstensson
(1949 - 2021)**

Torstensson was a Swedish singer. He was the lead singer of the danceband Thorleifs from its inception in 1962. Torstensson along with Thorleifs took part in Melodifestivalen 2009 with the song "Sweet kissin' in the moonlight". Torstensson died on 10 January 2021, after suffering from COVID-19.



THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%
of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

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

Facts found on ecowatch.com



SAVE

Stonehenge World Heritage Site

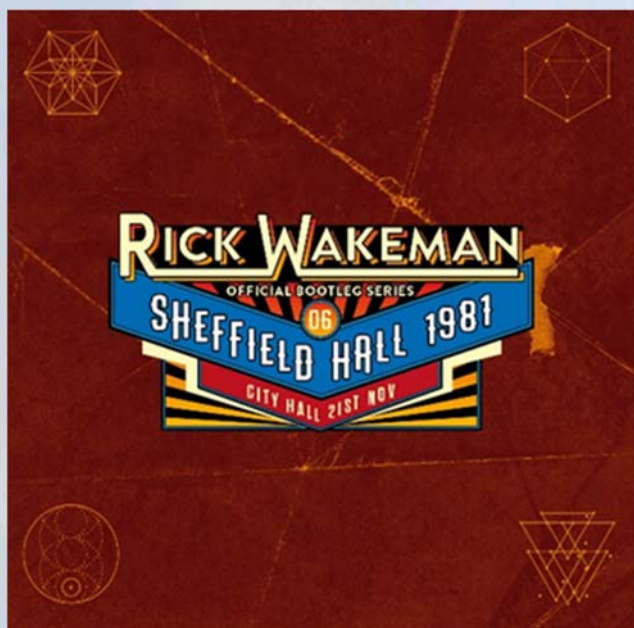
FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details



Rick Wakeman
Official Bootleg Series Vol 6:
Sheffield Hall 21st Nov 1981”

Label: RRAW
Release Date: 3rd April 2020
Catalogue Number: MFGZ039CD
Barcode: 5056083204106
Format: 2CD
Label: RRAW
Catalogue Number: MFGZ039CD
Barcode: 5056083204106
Format: 2CD

Wakeman began his solo career during his first run with Yes. His perhaps most known records being his first three, *The Six Wives of Henry VIII* (1973), *Journey to the Centre of the Earth* (1974) and *The Myths and Legends of King Arthur and the Knights of the Round Table* (1975). He has produced over 100 solo albums that have sold more than 50 million copies. In November 2010 Wakeman was awarded the Spirit of Prog award at the annual Marshall Classic Rock Roll of Honour Awards.

Records like this are particularly important, because - as they were originally never meant for release - they give a unique and very precious glimpse into the private compositional processes of this remarkable man. As so much of his life (both professional and personal) has been lived in public, these private glimpses and very precious indeed.

Well done to everyone involved.

Track Listing:

Disc One: 1984 | War Games | The Last Battle/Arthur/Sir Lancelot | Catherine of Aragon/Anne of Cleaves/Catherine Howard | The Proles | Sea Horses

Disc Two: The Journey/Recollection | The Hymn | Anne Boleyn/Themes From the Burning | Merlin the Magician





The Fall Live in Motherwell 1996”

Label: Cog Sinister
Release Date: 3rd April 2020
Catalogue Number: COGGZ132CD
Barcode: 5056083206025
Format: CD Album

When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement, the Fall's music underwent numerous stylistic changes, often concurrently with changes in the group's lineup. Nonetheless, their music has generally been characterised by an abrasive, repetitive guitar-driven sound, tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled yarn." They were always at their best on stage, and this collection captures them in full flow. Fantastic!

TRACK LISTING

Intro | Houses of Eve | M5 | He Pep | The Mixer | Cheetham Hill | Oleano | Mr

Pharmacist | The Chiselers | Spinetrack | Das Vultur | US 80s 90s | Behind the Counter | The Joke | Big New Prinz



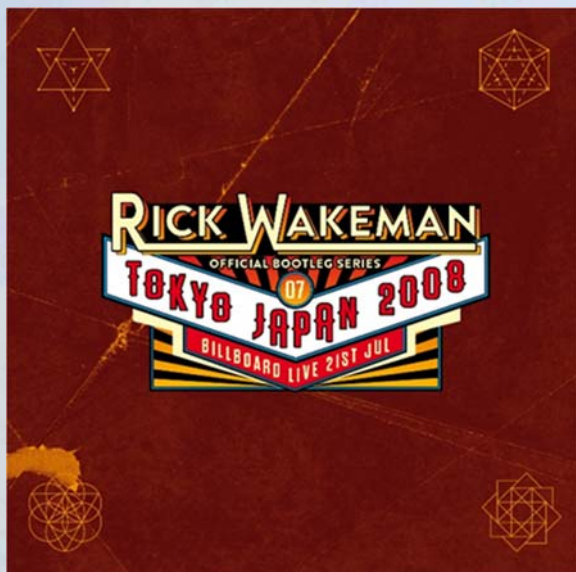
The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

Label: Gonzo
Catalogue Number: HST477CD
Barcode: 5056083201600
Format: CD Album

The Chad Mitchell Trio – later known as The Mitchell Trio – were a North American vocal group who became known during the 1960s. They performed traditional folk songs and some of their own compositions. They were particularly notable for performing satirical songs that criticized current events during the time of the cold war, the civil rights movement, and the Vietnam War, in a less subtle way than the typical folk music and singer-songwriter musicians of their time. Mitchell left the trio in 1965 to embark on a solo singing career. Another audition process replaced him with the young (and unknown) singer/songwriter John Denver. The group retained the well-known "Mitchell Trio" name, with Denver writing some of the group's songs.

Track Listing:

That's The Way It's Gonna Be | Lucy Baines | Song For Canada | I Was Not A Nazi Polka | Ecumenical March | Get Together | Long Tall Texan | Never Coming Home | What Kind Of Life Is That | Phoenix Bird | Mr. Tambourine Man | Three Legged Man



Rick Wakeman "Official Bootleg Series Vol 7: Live in Tokyo 21st July 2008"

Label: RRAW
Release Date: 17th April 2020
Catalogue Number: MFGZ040CD
Barcode: 5056083204113
Format: CD

Wakeman began his solo career during his first run with Yes. His perhaps most known records being his first three, *The Six Wives of Henry VIII* (1973), *Journey to the Centre of the Earth* (1974) and *The Myths and Legends of King Arthur and the Knights of the Round Table* (1975). He has produced over 100 solo albums that have sold more than 50 million copies. In November 2010 Wakeman was awarded the Spirit of Prog award at the annual Marshall Classic Rock Roll of Honour Awards.

Records like this are particularly important, because - as they were originally never meant for release - they give a unique and very precious glimpse into the private compositional processes of this remarkable man. As so much of his life (both professional and personal) has been lived in public, these private glimpses and very precious indeed.

Well done to everyone involved.

Track Listing:

Pachelbel's Canon in D Major | Catherine Howard | Morning Has Broken | And You And I – Wondrous Stories | The Dance of a Thousand Lights | Jane Seymour | The Meeting | Merlin the Magician | Catherine of Aragon | Help!/Eleanor Rigby | The Jig



Barrie Guard & David Cunningham "Zina"

Label: Gonzo
Release Date: 24th July 2020
Catalogue Number: HST522CD
Barcode: 5056083206209
Format: CD Album

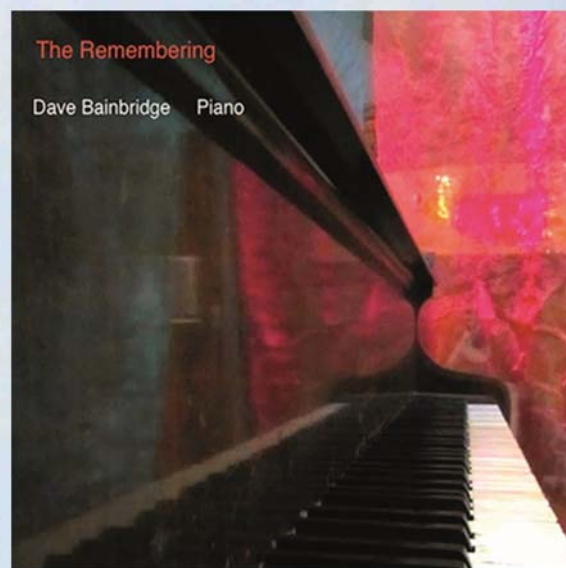
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis, which includes some hypnosis, she recalls incidents both from her own life and that of her father, as a leader of the Russian Revolution, as the holder of state power and later in exile.

David Cunningham is a composer and music producer from Northern Ireland. He is probably

best known to a rock and roll audience for his work with the massively peculiar experimental band 'The Flying Lizards' but from about 1993, Cunningham began to make installations in which sounds within an architectural space were picked up by a microphone and then fed back into the space; the presence of an audience altered both the shape of the space and the sounds within it. A work of this type, The Listening Room, was installed in the Queen's Powder Magazine on Goat Island in Sydney Harbour during the Sydney Biennale of 1998. Barrie Guard however is a British composer known for working in a more conventional medium. What happens when these two composers work together? You will just have to listen to this extraordinarily emotive album to find out.

Track Listing:

Overture: The March of History | Zina's Theme | Trotsky's Exile | The Age of Industrialisation | Zina's Letter | Antigone – End Title Theme | The Laws of History | Newsreel | Time and the Conscienceness | Zina's Cry from the Wilderness | Historical Coincidence | Who Says Instinct Is Blind | The Somnambulist | The Art Gallery | Hypnosis | Trotsky's Speech | If I Listen to the Rain | Life and Death Instincts | The Tram



Dave Bainbridge "The Remembering"

Label: Gonzo
Release Date: 26th June 2020
Catalogue Number: OPENVP10CD-DVD
Barcode: 5056083205387
Format: CD Album

An evocative and atmospheric first collection of solo piano improvisations: "Bainbridge's style is contemporary, yet imbued with the dynamic spirit of Ravel and Debussy, with a thrilling dash of Bill Evans... an album that's pure class from first note to last" (Prog Magazine).

"Ever since studying music, art and art history as teenager I've been fascinated by the French Impressionist movement, both in art and music. The idea of capturing a fleeting scene, a brief moment in time, or a feeling evoked by a place or a person, has resonated with me throughout my musical life. Most people can link powerful memories to a certain piece of music, a picture, an aroma. Even when my mam was unable to remember words or people's names as Alzheimer's took hold, she was still able to remember how to play tunes on her accordion. In a sense, all the pieces on this album are impressions, a brief moment in time interpreted through the medium of music."

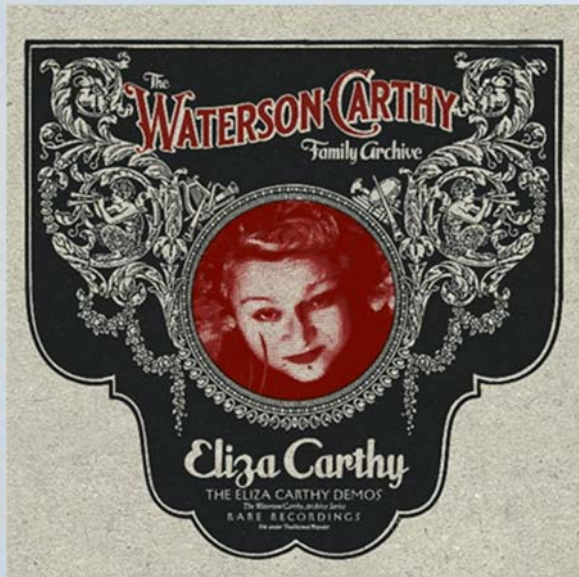
Dave Bainbridge - December 2015

Track Listing:

Collendorn Suite Part 1 | Collendorn Suite Pt 2 | Collendorn Suite Pt 3 | Collendorn Suite Pt 4 | Collendorn Suite Pt 5 (for Jack) | Collendorn



Suite Pt 6 | Incarnation | The Remembering |
Song For Bill | Like A World, Behind the Song
| A View of the Islands | A Prayer for Beachy
Head



Eliza Carthy “The Eliza Carthy Demos”

Label: HemHem
Distribution: Plastichead
Release Date: 10th July 2020
Catalogue Number: HEM002CD
Barcode: 5056083206643
Format: CD Album

If there is such a thing as British folk music royalty, then Eliza Carthy is undoubtedly the Princess Royal. She is the daughter of English folk musicians singer/guitarist Martin Carthy and singer Norma Waterson, and started making her own mark on the scene at the age of thirteen. Carthy formed the Waterdaughters with her mother, aunt (Lal Waterson) and cousin Marry Waterson. She has subsequently worked with Nancy Kerr, with her parents as Waterson-Carthy, and as part of the "supergroup" Blue Murder, in addition to her own solo work. She has twice been nominated for the Mercury Music Prize for UK album of the year: in 1998 for *Red Rice*, and again in 2003 for *Anglicana*. Carthy was a guest on the album *Mermaid Av-*

enue by Billy Bragg and Wilco. Eliza and Billy also recorded together on the song "My Father's Mansions" which appeared on the Pete Seeger tribute album called *Where Have All The Flowers Gone* (1998). And in 2014, she was awarded the honour of an MBE for services to folk music in the Queen's Birthday Honours.

This very precious collection of her demos provides an exclusive peek behind the scenes at the creative process of this most extraordinary and important artist and composer.

Track Listing:

Come Drink at My Well | Rumours | If I'd The Time | Speechless | Adieu Sweet Nancy | Train Song | Blow Job | Blow Job (alt version) | Perfect | Fuse | Blood on my Boots | Write a Letter | Rome Rehearsal | Romeo Rehearsal | Thursday



Bad News “F**k Off Bad News”

Label: Comic Strip Presents
Release Date: 26th June 2020
Catalogue Number: TCSGZ103CD
Barcode: 5056083204182
Format: CD Album

Track Listing:

Disc One: Intro | Banter for the Boyz | Drink Till I Die | Vampire spunk Merchants From Hell | Bitch Hell Mother | Masterbike | Warriors of Ghengis Khan |

Bad News | Bad News Live on The Tube + Interview | Interview on Sky 1987 | Bohemian Rhapsody & Wogan Interview | Disc 2: Intro – The Bad News Pledge | The Rock n Roll Creations | Bad News | Drink Till I Die | Bohemian Rhapsody | Vampire Spunk Merchants From Hell | We Are Bad News | Hey Mr Bassman | Bitch of Love | Warriors of Ghengis Khan | My Generation | Christmas Song | Christmas Song | Twist and Shout | Hey, Hey Bad News | Mama, We're All Crazy Now



The Fall "Live in Newcastle 2011"

Label: Cog Sinister
Distribution: Plastichead
Release Date: 10th July 2020
Catalogue Number: COGGZ134CD
Barcode: 5056083206049
Format: CD Album

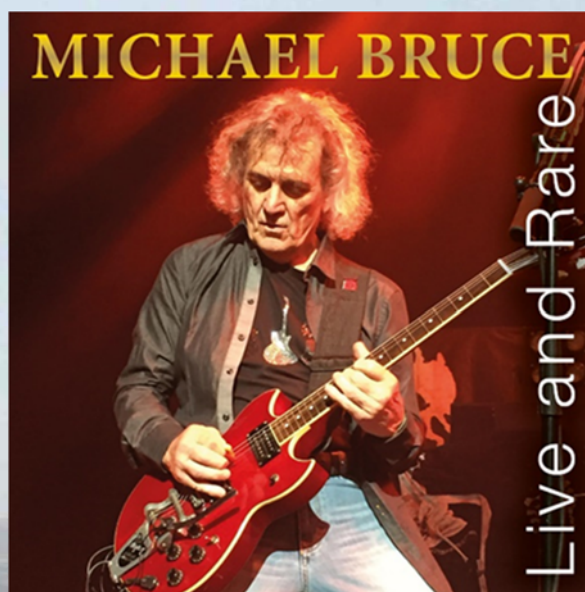
When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement, the Fall's music underwent numerous stylistic

changes, often concurrently with changes in the group's lineup. Nonetheless, their music has generally been characterised by an abrasive, repetitive guitar-driven sound, tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled yarn." They were always at their best on stage, and this collection captures them in full flow.

Fantastic!

TRACK LISTING

Intro | Nate Will Not Return | Taking Off | Psykick | Cosmos | Strychnine | Cowboy George | Psykick Dancehall | I've Been Duped | White Lightning | Greenway | Laptop Dog | Latch Key Kid



Michael Bruce "Live and Rare"

Label: Gonzo
Release Date: June 2020
Catalogue Number: TCSGZ102CD
Barcode: 5056083204175
Format: CD Album



YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

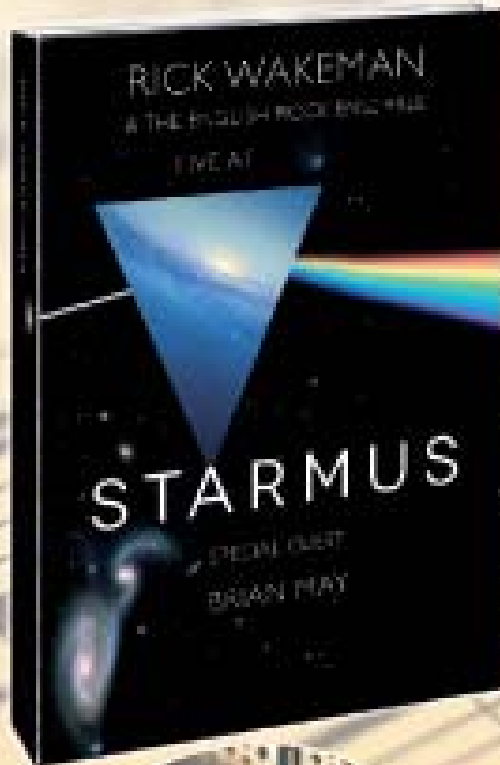
BRAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

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



Friends In High Places Vol. 1

The Cabin Fever EP By Carpetface

As you will know from my previous reviews for Carpetface, he currently involved in a number of projects. The latest of those to be released is The Cabin Fever EP.

Here he is joined by French producer Djar One, who produced and provided cuts for the project, to bring you the first in the "Friends in High Places" EP series. This first EP in the series is a brutally honest look at life in lockdown, from the viewpoint of a single father who is

STEVE RIDER

CARPETFACE - "SECRET FORMULA" (prod DJAR ONE)



 **YouTube**
bit.ly/carpetface



struggling to keep it together whilst missing the fun times and the funerals of friends and loved ones, all the time stuck in an isolated cabin.

Although the focus is such a painful subject-matter, there is plenty of innuendo-laden London slang and kind of tongue-twisting lyrical dexterity, filthy mockery, and pure Hip Hop guts you have come to feel deeply from Carpetface. The end result promises to be a deceptively enjoyable experience on a true to life rollercoaster.

So, let me take you track by track through this EP and with a total of seven tracks and two bonus remixes, this is more of a mini album...

It's to open the cabin door and to immerse yourself in Cabin Fever and you are immediately up to your neck in jazzy loops, funky scratching and what at first glance is a light-hearted vibe, and to a point it is but, on a deeper note this track is like an over view of what goes on in the mind when you are being made to stay in one place not truly knowing what's happening beyond those four walls and with your only outlet is to jot it all down or lose it. The boom bap beats hit hard on Bat Soup, a heavy track that takes you

into the nightmare world and here Carpetface expertly draws you into that nightmare dream world but, in a way, you can nod ya head to while soaking up the visions of real world and the dream world and not knowing which is which until he wakes.

If you were feeling uneasy from the last track, then Secret Formula draws you deeper into that strange unreal dream world with funky beats and an almost nightmarish jazzy piano to tug at your frayed nerves, and as such this one is unrelenting and very much in-your-face with Carpetface and Djar One dragging you deeper into a surreal world that further muddies the water of what is reality. With the waters muddied we travel deep into the subject of racism with Def Definition (No One Can Breathe), As soon as the melodic jazzy intro starts you get an immediate feel for what this track is focused on and as you are about to drift away, you're brought back to reality by the voice of former US President Trump and his outrageous 'This is a great day' speech regarding the death of George Floyd. Djar One's beat hits and we get this hit of Hip Hop on the Jazz tip. The sort of beat that puts you in a chilled state of mind that will easily make you more receptive to the lyrical message you are

CARPETFACE



about to receive, Racism, hate crimes and the inexcusable treatment of minorities the world over, how so many have failed to understand the true meaning behind movements such as Black Lives Matter and the failure of governments to address, suitably acknowledge the situation and even attempt to begin to redress the balance.

Angering Management (Raid Mix) sees Djar One bringing a slick head nod beat over a weird electronic type loop that has your head feeling like you're having marbles poured over your brain from the inside out, cap that off with Carpetface's relentless flow that hits hard against those elitist people and groups, their sickening behaviour and how they see and treat the working classes, the unemployed, the unemployable and the sick and this one

will leave you questioning everything, if weren't already. From the anger of the previous track, we slide into a chilled jazzy vibe on PEN=SWORD. The sung into has you wondering what's to come but, fear not Carpetface drops some slick vocals that minds you the Pen is far for of a potent weapon than any sword. A person wielding a sword can wound, maim, kill, or chose to be the lenient one but, the person wielding the pen cannot only be the difference between life and death but, they can command nations, bring suffering or relief to thousands, or choose to entertain and inform the masses. The pen can turn brother against brother or bring peace to the entire planet. How you use the pen will dictate how history will remember you. The final track of the EP Done & Dusted (Fuck 2020), brings a far more light-hearted musical vibe with a



slight sleighbell infusion that will have nodding and even swaying along but, the message here is still as hard and poignant then everything that has gone before and sums up this year perfectly. What more can you say?

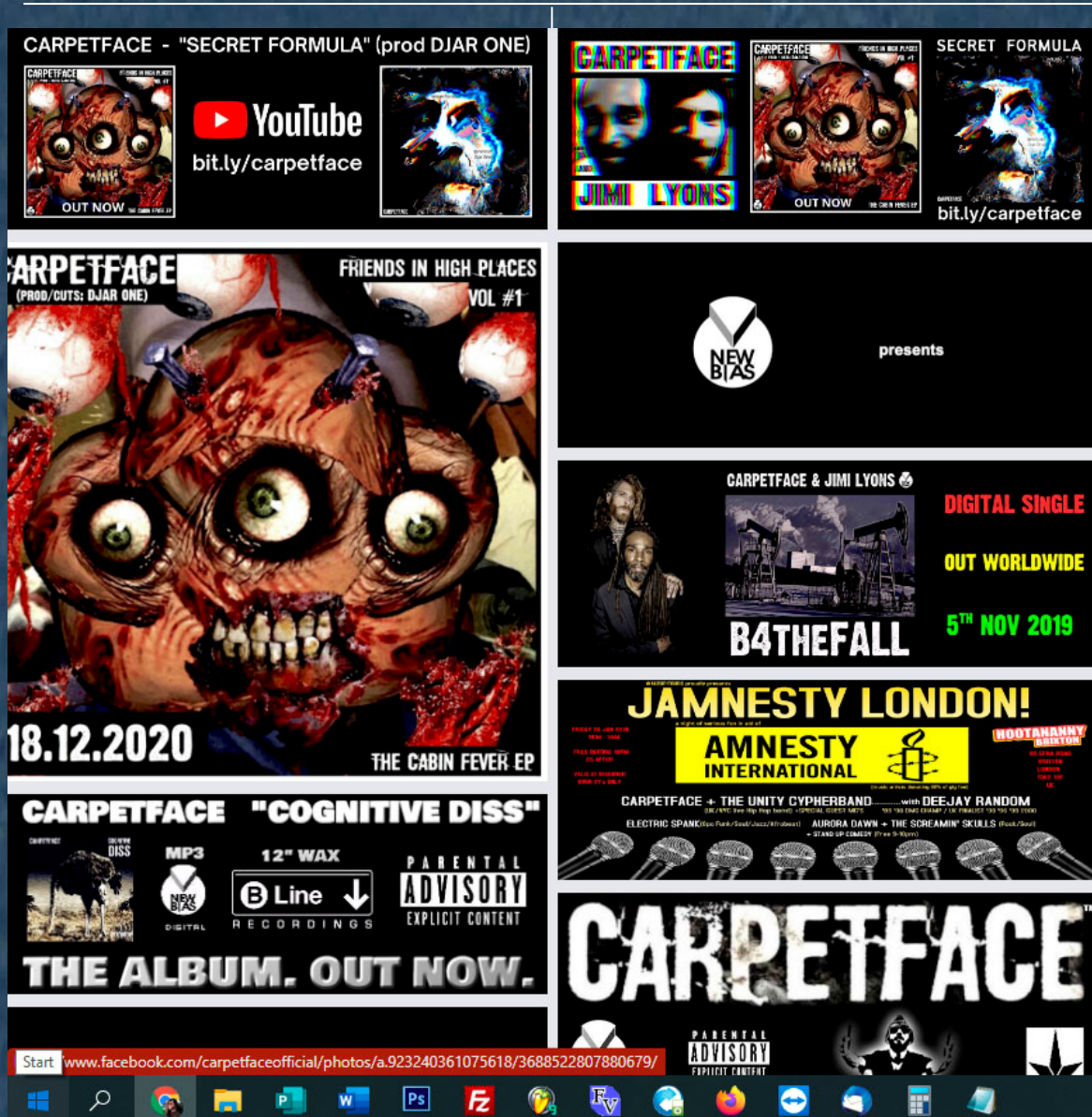
There are also two remixes here for your listening pleasure. The first remix is the Angering Management (Empty Club Mix) and this one ups the pace and see's Djar One adding that kinda vibe that makes you wanna bounce to this as Carpetface's message seeps into your unconscious.

The second is Secret Formula (Zoot Remix) which chills out the musical vibe of the original with Djar One switching it up with Jazzy sax vibe and thins really

adds another element as you can kick back, close your eyes, and really visualize the message here in.

So, overall, The Cabin Fever Ep perfectly encapsulates the experience of being locked down under a veil of fear. Regardless of your thoughts on the origins of the pandemic and how various governments have handled that situation and the other situations that have arisen during these times, the feeling of being told you cannot leave your own home and see loved ones, friends and so on has been a truly surreal and mentally challenging time for us all.

Over those times of lock down and pandemic restrictions we have seen so



much happen from the ridiculous panic buying situations to racism and the suffering and loss of those we loved. As a father I truly understand the emotions contained within this release. The pandemic has separated our household from loved ones, and we have experienced the loss of friends and those closest to us.

What is a key aspect of this release is that The Cabin Fever EP shows Carpetface has true understanding of the effect the events of this year has had on the mental health of everyone? Whilst it has been awful to see the pain, suffering and death of those to the virus, it has been equally, if not more so, to understand the secret pain

people have been through whilst being unable to access services and people who are important to their survival and it has added a depth of pain to many when those in pain have chosen to leave this world.

The Cabin Fever EP is an entertaining and bleak look at 2020. Not your average listening material but, then 2020 has not been your average year and sometimes we need to take a long hard look at the world and people around us. Everyone has had it tough this year, some more than others and what I see Carpetface brings us on this EP is something that everyone can relate to on some level and asks us to look back at the year and the challenges we have all faced and then, as we walk



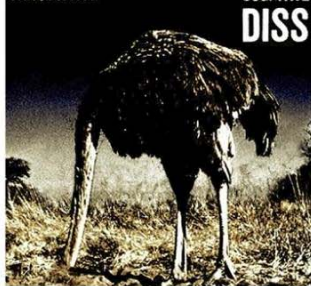
CARPETFACE : #PAINSTAKING ARRANGER FT DONALD+D THE OFFICIAL MUSIC VIDEO



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CARPETFACE



COGNITIVE
DISS

ALBUM OUT 17 JULY
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DIGITAL

12" VINYL OUT SEPTEMBER (pre-order available 17 July)

B Line



R E C O R D I N G S

forward, to never forget these times but, to use these experiences to make the future a brighter place for everyone, especially those who find it hard to open up, only together can we achieve this.

Djar One's production and cuts really provide the perfect back drop for Carpetface. There are times that musically he matches the exact tone of what Carpetface is putting across verbally, while at other times he creates a musical sound scape that is almost a complete juxtaposition to the dark brooding lyrical content. These two always work so well together and complementing each other's style with aplomb.

Also, a shout needs to go out to #Jrt for the nightmarish cover art which must surely match the dark visions created by struggles created during 2020.

The Cabin Fever EP is out now on NEWBIAS /Beats House Records.

Check the Bandcamp link below to get your copy the The Cabin Fever EP and all links to connect with Carpetface and Djar One.

On that Note,

I'm outta here, Peace...

Steve

Bandcamp Download Link:

<https://carpetface.bandcamp.com/album/friends-in-high-places-vol-1-the-cabin-fever-ep-prod-cuts-djar-one>





GARY MITCHELL INTERVIEW PART TWO

What led to the recording of an album with Ralf Weihrauch which is a combination of traditional numbers and WP classics such as "Dol-Li-A"?

Ralf had been The Whisky Priests booking agent for Germany throughout the mid-90's, when the band was at its peak of popularity in that country. It also

happened that he played accordion and had a deep interest in the folk song and musical hall tradition of North East England, so his association with The Whisky Priests at that time seemed like providence anyway. A few years after The Whisky Priests had ended, Ralf got in touch with me again and asked if I fancied collaborating on a recording project with him. I was going through a tough time at that point on a personal level, and had lost all confidence in myself as a creative artist.

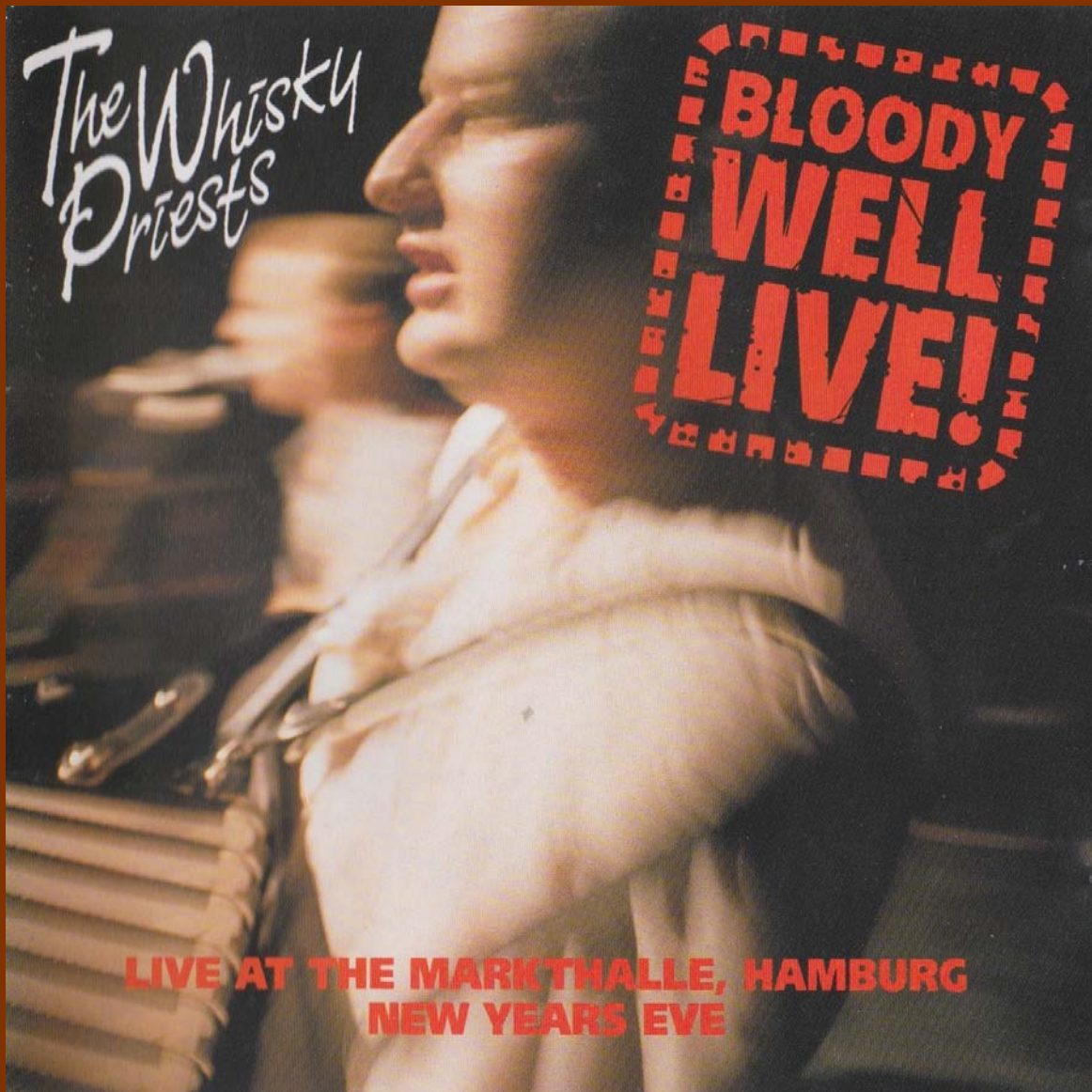
It felt good at the time to reconnect with Ralf. I thought it might be a good form of therapy plus it seemed like an opportunity to put myself 'back out there'. I therefore sent Ralf a selection of home demos I'd been working on, about an album's worth, thinking that these would make up the basis of the material that would constitute the recording sessions. Ralf, however, had other plans;

he wanted to include some Whisky Priests 'greatest hits', as he called them (basically his own personal favourites), alongside a number of North East traditional songs and tunes that he liked, with just a handful of my new songs slotted in-between. I was naturally dubious about this as it felt like it would be covering a lot of old ground and as a creative artist my whole ethos has always been about moving forward with new ideas. It also felt like it would be an unconnected mishmash of different odds and ends, whereas it's always been important to me that an album of songs

should be closely connected in some way, at least thematically and have a feel and a flow that made some kind of sense.

Anyway, Ralf arranged the studio time near where he was living, in Dorsten. I organised flights and we began a few days of furious rehearsals in Ralf's kitchen to try to get the songs up to speed for the recordings.

Ralf selected maybe 2 or 3 songs from my demos that he particularly liked, and was happy to include, but discarded the rest and gave me a list of The Whisky Priests





and Traditional songs and tunes he had in mind. He pretty much put the track listing together himself. As I was in a vulnerable position and at a low-ebb in my life at that time, I allowed Ralf to exert control and went along with all his decisions, against my better judgement. As a result, I felt very detached from the whole process and was simply going through the motions. It's undoubtedly the weakest album I've made and I have no fondness for it at all but it was simply a case of the wrong thing at the wrong time. My heart wasn't really in it and if I'm brutally honest, it's an album I feel absolutely no connection to at all. There was maybe one good track on it - the last song "Bookend", but apart from that I consider it a failure.

After that you personally dropped out of the music scene until 2010. Why was that, and what prompted you to return?

It was all down to personal circumstances. I was living in the Scottish Borders, having moved there for personal

reasons during what had become a long period of depression. Being in a rurally isolated area just exacerbated things, whilst at the same time I was caring for my elderly parents who were still living in the house I grew up in, near Durham City. So, I was spending half my time there, making regular 2-hour journeys between my home and theirs. My own life was more or less on hold, it was very much a wilderness period.

When 'Reflections on War' came out in 2010, I wasn't really ready at that time to return to the music scene 'all guns blazing', as I was still very much in the middle of my wilderness period, so the album never really got followed up. It was, however, the first time I worked with producer Iain Petrie, who became a very close friend and has been involved in everything I've done since. So, it paved the way for the long-term development of the 'Mad Martins' project and all that came after. All the time, energy, and commitment I put into 'Mad Martins' and the freedom I gave myself to do precisely

what I wanted without any responsibility towards anyone else was the initial major turning point. Later, getting together with my partner Helen after that, and the pair of us inspiring each other through our joint creativity gave me my greatest leap forward. We now collaborate on everything and there has been nobody more supportive or encouraging. Whenever I stumble or become discouraged for whatever reason, she's always there, pushing me on to greater endeavours. We're the ultimate team and I feel anything is possible with Helen by my side.

Your first solo work since returning from the sabbatical was about the Great War. What was the inspiration and motivation behind this?

In early 2003, just after The Whisky Priests had come to a full-stop, I had the opportunity to become involved in community arts for the first time. I was approached by a wonderful and highly respected theatre producer and drama tutor called Clare Prenton who offered me the role of Musical Director on a musical theatre project with the National Youth Music Theatre. Through a series of workshops over five successive days, I



worked with an incredible group of talented 11-18-year-olds in putting together a musical which featured ten original songs. It was an amazing experience and one of the most rewarding things I had ever done. I felt as though, for the very first time, I was giving something back and I was definitely bitten by the Community Arts bug. After both The Whisky Priests and my marriage ended, I lost a lot of self-confidence and felt directionless for a while, but this seemed like a way for me to keep a focus by encouraging and inspiring other people's creativity. Since then, I've worked on numerous songwriting and creative community projects throughout the UK and abroad, as well as having been a member of various creative arts organisations.

The 'Reflections on War' album therefore grew out of a community arts project for York Museums Trust in 2009. I was commissioned to work with a small group of around 6-8 participants, mostly of retired age, in creating poems, stories and songs based on the theme of war for part of a 6-month exhibition called 'Reflections on War' at York Art Gallery. The exhibition was centred around part of York Museum Trust's enormous collection of war-themed art and memorabilia. Two books containing the poetry, stories and artwork created by the group were produced. There was a small budget available for recording my own songs that I had written alongside the group's work, for inclusion in the exhibition. I felt, however, that the songs were of a high enough standard to release commercially, so by topping up the budget out of my own pocket I was

able to produce a professional quality CD, which became my debut solo album.

What was it like recording with the Ferryhill Town Band, and why did you do that?

Recording with the Ferryhill Town Band was a wonderful experience, they're a fantastic bunch of people. Not only was it great fun but it was the fulfilment of a long-held ambition of mine to record a song with a full-scale colliery band as my backing band.

In October 2017, I was approached by the DLI (Durham Light Infantry) Research and Study Centre for permission to use my song "The Durham Light Infantry" in a travelling exhibition throughout Durham called 'When the Bugle Calls' on the specific theme of music of the DLI.

I was thrilled and honoured but also conscious of the fact that the song was over 30 years old and there were parts of the lyric that I now felt were quite clumsy and naive. It had in fact been written as far back as 1985, when I was only 18, and was only the second song I ever wrote for The Whisky Priests, though it wasn't until 1989 that it got released, when it appeared as the closing track on the band's debut album 'Nee Gud Luck'. This therefore seemed like an ideal opportunity to revisit and reimagine the song in a way that I would now feel satisfied with.

Brass band music and military band music have always been in my blood and are part of my family and cultural heritage. A lot of the early tunes that I wrote owe a lot to this kind of music, in fact, it was all

there subliminally and it is only in hindsight that I have come to the realisation of how major an influence it has been on my work. For as long as I can remember, I had longed to be in a position to be able to get a brass band to record maybe an album's worth of my tunes, particularly tracks like "The Rising of the North" and "The Durham Light Infantry", which I thought would lend themselves perfectly to a full brass arrangement.

In the meantime, anyone who is familiar with The Whisky Priests' back catalogue will know that we used colliery brass band musicians on a number of our recordings but never pushed it as far as having a full band perform the whole arrangement. Well, now it seemed I might have the chance to do this for one song at least. I explained to the people at the DLI Research & Study Centre what I wanted to do, and they were equally as excited and supportive of the idea.





As I was now living in Ferryhill, it seemed obvious to approach the local town band. I was put in touch with band leader Andrew Potts through previous mayor Peter Atkinson, a lovely guy, who had once been a member of the band himself. Everyone was well up for it, we just needed an arrangement, a couple of band rehearsals and a recording session to make it happen. I got in touch with my regular producer and compadre Iain Petrie, who is an incredible arranger. With myself inputting various ideas, Iain came up with a fantastic arrangement which he recorded using digital brass sounds as a demo. He passed this on to Sam Lord, who is a professional scorer of brass that he knows, and she came up with a complete score for the whole band.

After running through the score with the band a couple of times during one of their weekly rehearsals, we booked an evening at a local venue, Mainsforth Institute, an amazing old theatre building directly across the road from my house. Iain brought in his portable recording studio and the band got the backing track down first take, after a couple of warm-up play throughs. A couple of days later, Iain and me repaired to his home studio in Spittal, Berwick-upon-Tweed, and I dubbed on my vocal track, and that was it, 'in the can'.

How did you first come across the story of the Mad Martins?

I was introduced to the story of the Martin Brothers by Keith Armstrong. He contacted me around 2002, just after The Whisky Priests had ended, and asked me if I would be up for writing a few songs for a project about the Martin Brothers of

Tynedale, to be performed at Hexham Arts Centre as part of the Northumberland Folk Festival. I hadn't heard of the Martins before then, but I was intrigued. Keith sent me some bits and pieces of research material along with a few poems he had written, but at first I couldn't find a way into it and I procrastinated for a while. Then it all seemed to click, and I wrote about ten to a dozen songs in the space of a fortnight because I'd left myself with a tight deadline.

We did a 90-minute show, with my twin brother Glenn roped at the eleventh hour in to back me on accordion, plus renowned Northumbrian piper Chris Ormston. The set alternated between my songs and Keith's poems, interspersed here and there with a selection of Northumbrian pipe tunes from Chris. It went down well with the audience and there was talk at the time of developing it further. Shortly afterwards, however, my marriage ended, and I lost my focus, so the project was indefinitely shelved.

That would probably have been the end of it but Keith got me back into the project again when he approached me in 2011 about reviving it for a performance at the Anchor Hotel in Haydon Bridge as part of the John Martin Festival. That was like a big kick up the arse for me and I realised there was real value in the material, and I got excited about the idea of recording what we had and releasing it commercially.

That led to the first recording sessions in 2013, which we did with producer Iain Petrie, who I had worked with on my 'Reflections on War' album in 2009. We

recorded all the songs I had written up to that point, together with Keith's selection of poems, each with a Northumbrian pipe-tune backing, this time performed by Ann Sessoms. It occurred to me, however, that there was a massive imbalance in the material we had and that it only scratched the surface of the story of the Martins. It was painfully obvious to me that the project was incomplete, and I felt unable to put it out as it then stood. So, I sat on it for a year or two.

In the meantime, Keith and Iain were regularly pushing me about releasing what would have ended up being a single CD until I finally decided I would have to find a load more songs. I surrounded myself with a wealth of research material this time, having hunted out every book and document on the Martins that I could lay my hands on (Amazon was my friend!), and came up with a second batch of songs to add to the ones already 'in the can', plus a selection of texts by the Martins themselves, as well as contemporaries of theirs who knew them, including Charles Dickens and Edward-Bulwer Lytton.

The project was now beginning to make sense to me. Armed with all this new material, sessions resumed at Iain's studio around 2014. We also started getting other singers and musicians involved, including my former Whisky Priests colleagues Mick Tyas and my twin brother Glenn.

It then became clear that there needed to be 3 CDs, one for each brother respectively, and by the time we closed the sessions we had a track listing of 50 songs, poems and spoken word pieces,

which told the story of the Mad Martins in the kind of depth that to me had finally managed to do the project justice. By 2015, we had the running order finalised and the CDs mastered and ready to print. The next step was putting the book together which became a huge task in and of itself!

That album contains so much information that it almost feels like Ph.D. research as opposed to a music album. Why did you feel the need to provide as much information and detail as you did?

'Mad Martins' was such a huge undertaking that I felt it was important to present it in as broad a scope as possible. We had a wealth of recorded material, containing a huge amount of text, telling the stories of the brothers but additional text was required to pull it all together.

There was also an incredible amount of visual material to draw upon to further enhance the story. The only way to present this effectively was in a book format that went way beyond the standard CD insert. Furthermore, I wanted to blur the lines between whether the project could best be described first and foremost as a deluxe CD box set within an accompanying book or as a book with accompanying CDs included.

As we had used images where the originals were in museum collections, it was necessary by the Fair Use Law to acknowledge these in the book anyway, so, in legal terms, a comprehensive list of illustrations was a given, regardless. In addition, I regard the book as a true

Mad Martins

Performed by

GARY MILLER

KEITH ARMSTRONG

IAIN PETRIE

GLENN MILLER

MICK TYAS

RICHARD DORAN

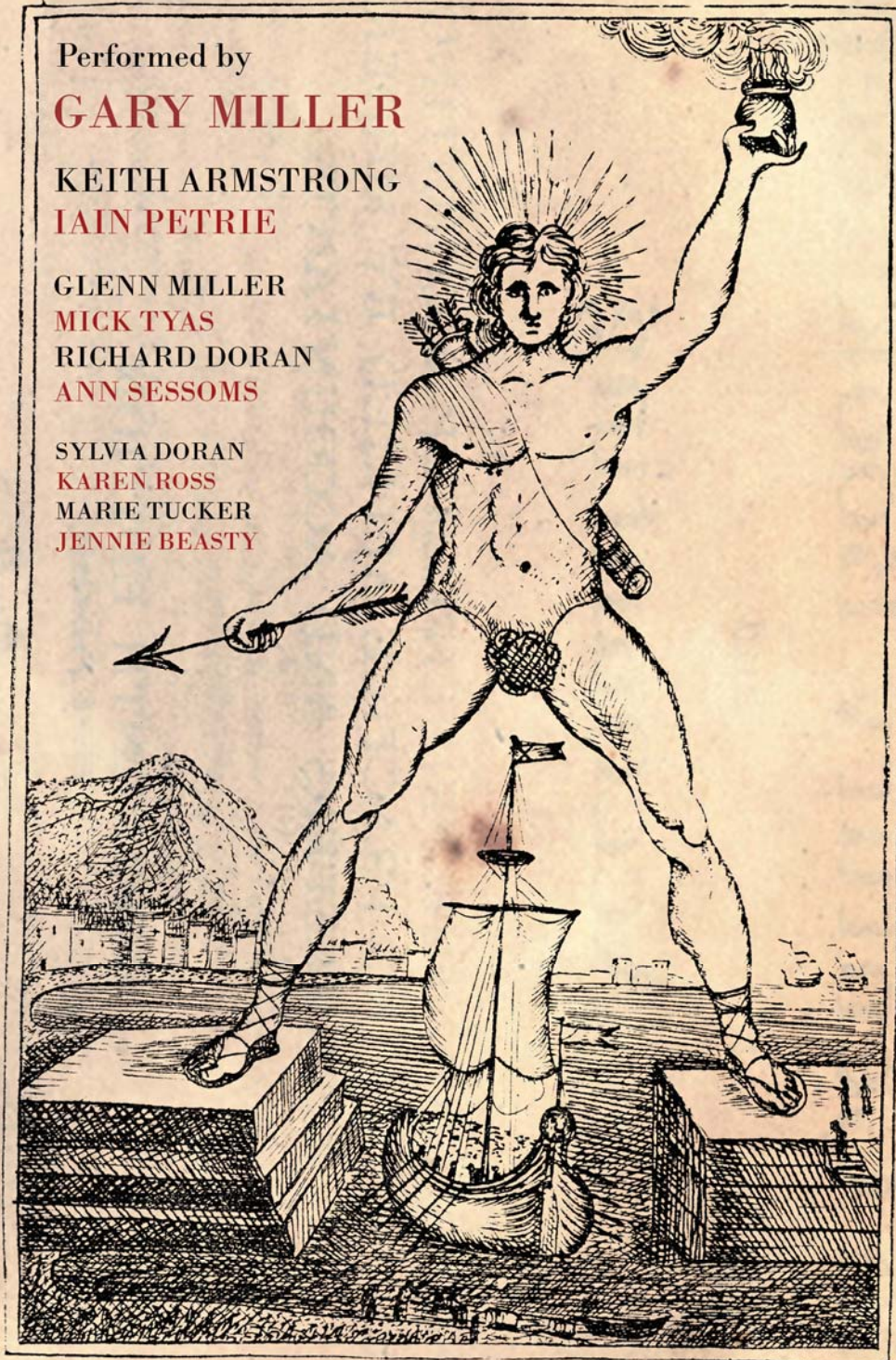
ANN SESSOMS

SYLVIA DORAN

KAREN ROSS

MARIE TUCKER

JENNIE BEASTY



The Story of the Martin Brothers

William ('The Lion of Wallsend'), Jonathan ('The Incendiary of York Minster'),
John ('The Most Popular Painter of His Day')

historical document and all historical books contain a bibliography, so it seemed only natural to include this as well.

Also, to my mind, the project can also be classed as educational and I figured other people might be drawn into the world of the Martins as deeply and passionately as I have been, so I wanted to give all of those people an opportunity, through a comprehensive bibliography, to explore the Martins further should they feel so inclined.

There was so on my shelf now about the Martins, that by the end of it all, I felt as though I'd completed a bloody Ph.D! Finally, I'm the sort of anal, OCD-type person who never does things by halves and if I'd felt later that I hadn't covered every piece of ground, I would never have forgiven myself and would have suffered sleepless nights about it ever after (laughs!).

To those who haven't heard the album, can you provide a brief background for each of the brothers, and what you were attempting to achieve with this monumental piece of work?

The first CD focusses on eldest brother William, "The Lion of Wallsend". He once described himself as "the philosophical conqueror of all nations". He was a self-styled inventor, philosopher, poet, pamphleteer, engraver, and renaissance man. Despite his eccentricities, his self-belief against the odds is truly inspiring.

The second CD presents the story of middle brother Jonathan, "The Incendiary of York Minster". He was undoubtedly the maddest of the Mad Martins and his

violent actions against the clergy saw him confined to several lunatic asylums from which he kept escaping until he finally ended his days in Bethlem Hospital ('Bedlam') in London after being tried, found guilty, declared insane and confined there for setting fire to York Minster.

The third and final CD in the set is given over to the story of youngest brother John, the best known of the brothers and "The Most Popular Painter of His Day". He was a famous New Romantic painter best-known for his epic and melodramatic biblical scenes. He socialised in London society with all the famous people of his day and was also an engraver and inventor, whose pioneering designs later influenced the establishment of the London sewage system.

With 'Mad Martins', I felt such a strong connection to the three brothers that I really wanted to get their stories out into the public domain. I felt they deserved more recognition, so it became a kind of mission, if you like. More importantly, on a creative level, I suppose what I was ultimately attempting to achieve was three in-depth character studies. I went into it all very deeply and passionately and put a lot of myself into the songs, as I imagined myself inhabiting each character. I really connected with each of the brothers because I could see a lot of parallels between myself and them. That's what I do, I cannot help myself. I guess it's a bit like an actor researching and getting into a role. My friend and fellow-songwriter Paul Simmonds actually said to me "Gary, Mad Martins is really all about you." I couldn't deny it!

20 years after the last studio album 'Think Positive', The Whisky Priests were back. What led to this, and what can we expect to hear and see from the band in the future?

As I mentioned earlier, we never made any official announcement to say the band had ended, nor did we undertake a 'Farewell Tour', we just kind of stopped quietly without any fanfare. Since then, I always felt that there was unfinished business and that we still had something to prove. There were, in fact, tentative plans for a reunion back in 2013, featuring the line-up that recorded 'The Power and The Glory' in 1994, and we undertook a few rehearsals with that actual line-up but it ultimately led nowhere and everyone went their separate ways again. In hindsight, it was at the wrong time and under the wrong circumstances.

Fast forward to 2016 when Glenn and me decided we wanted to celebrate our 50th Birthday with a party for invited guests. This was an unprecedented event for us. For myself, I tend to be very private about birthdays and such-like. The last birthday I officially celebrated; I was probably still at primary school! But this time I thought, if ever I'm going to mark a personal occasion other than something like marriage, it should be my 50th Birthday and I therefore want to do something unique. What then could be more unique than reuniting the band to play at the party? So, I got in touch with various ex-members of The Whisky Priests that I still had some kind of contact with and asked them if they fancied doing it. Surprisingly, they were all up for it!

We managed to squeeze in just one rehearsal beforehand and, lo and behold, we seemed to get away with it and had a good time into the bargain. That night the seed was planted and the following year (2017), we did the same thing again for Mick Tyas' 60th Birthday. After that, we just thought, this has gone really well, let's try and do some 'proper' gigs.

Initially, it felt like a gang of mates doing it for the crack again. We took it right back to the County Durham roots of the band, focusing principally on material from the first 2 or 3 albums. We'd all been through the mill as individuals over the decades, each feeling we'd gone through our own level of personal growth as a result, and that brings a whole new perspective.

There was never any intention to introduce new songs at this stage, that wasn't what this was about. The idea behind the reunion tour was, first and foremost, to celebrate the band's legacy. Afterwards, we would then be in a position to reflect and decide where to go from there. My own feeling was that any subsequent activity would need to be based around the concept of new material and moving forward.

During preparations and rehearsals, however, it became clear that if the tour was to go ahead it was going to be unfeasible for Glenn to be involved and for a period of about two months everything came to a standstill. Feeling that Glenn was integral, I was on the verge of pulling the plug on the whole thing. In the end, the others persuaded me to continue plus we had come too far, and a lot of people would be affected if the tour was cancelled and there were



commitments to fulfil. We had lost a lot of momentum in our preparations though, and a replacement had to be found for Glenn. We pulled in Ralf Weihrauch at pretty much the eleventh hour to play accordion. So, the tour went ahead, unfortunately without Glenn, and the gigs seemed to be really well-received by each respective audience. Many people declared that the band sounded better than ever.

There were a lot of difficulties behind the scenes, however, and, whilst the rest of the band went their separate ways once the tour ended, Helen and me were left to pick up the pieces. There's been a lot to consider since, the end result being that there will be no further Whisky Priests activity. I'm extremely proud of all I have achieved with The Whisky Priests throughout its 35-year history but it's time to let it go now and move on to

newer, fresher fields. I'll always treasure the amazing memories, whilst the songs I wrote will still be with me as part of my ongoing body of work.

What's next for Gary Miller?

At my 50th Birthday Party in 2016, I had the incredible good fortune of reconnecting with Helen, a dear friend from my past. We had knocked around together as a part of a group of friends in our late teens and early twenties. Helen was married then; she had married young. Anyway, as often happens, we lost touch as our lives went off in different directions but in the years in between we would occasionally bump into each other, usually through strange coincidence. So, chatting at my 50th, we arranged to go for a drink together the following week. The next thing we knew, we were a couple, and it seemed the most obvious and

natural thing in the world. We had each found our respective soul mate and the love of our lives. Helen is a talented and successful artist, illustrator and designer and we are now business partners.

Our first collaboration was 'Mad Martins', which I had just finished mastering when we got together. In 2017, Helen spent nine months designing the 'Mad Martins' book. She took the whole package to a level that I could never have achieved without her input.

Towards the end of 2017, with the 'Mad Martin's CD's and book finally completed, we had loads of exciting plans to move forward together in partnership on a wide range of projects, as well as pushing the 'Mad Martins' project itself.

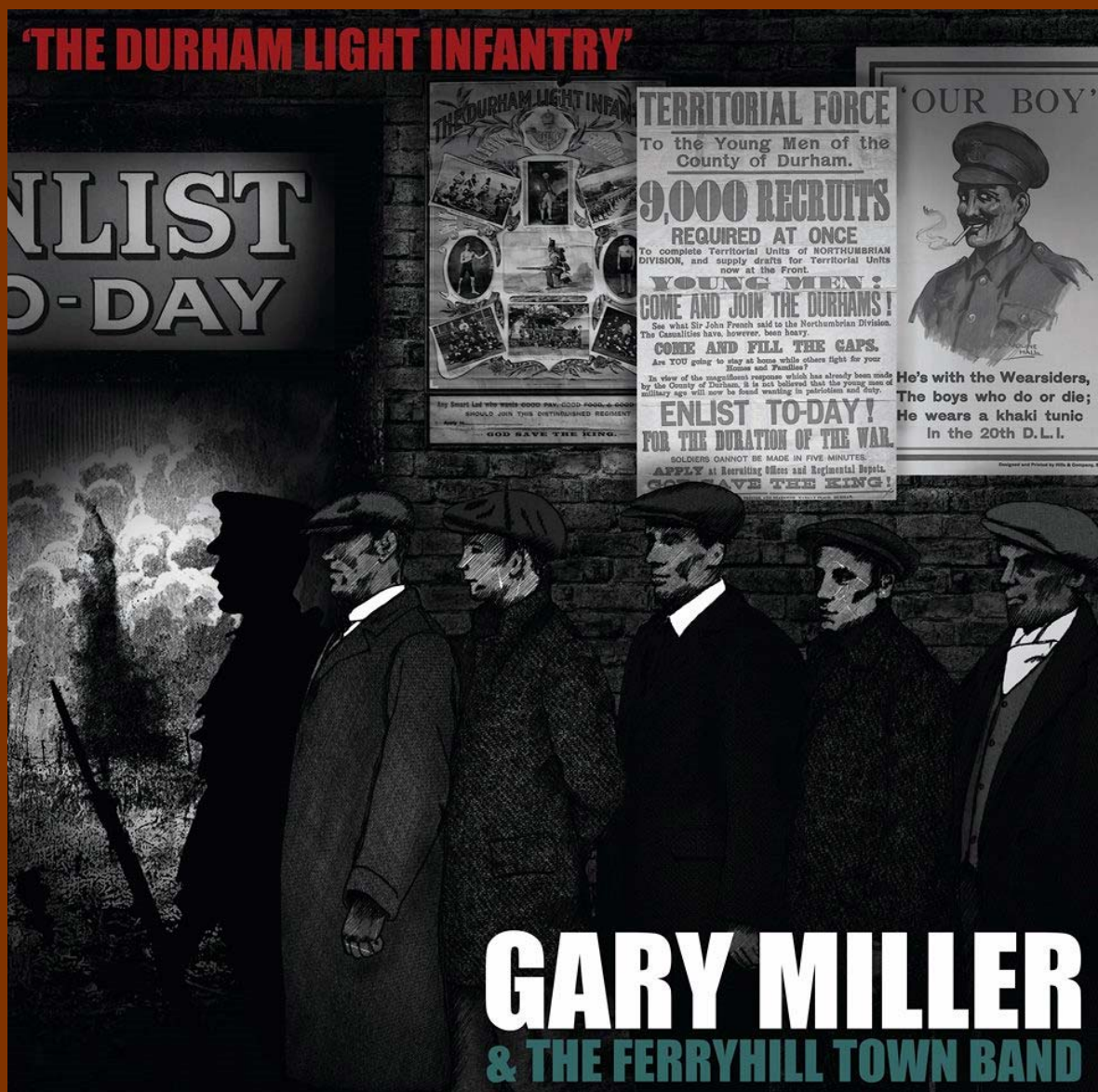
In October 2017, we collaborated on various projects with the DLI Research and Study Centre, including the 'When the Bugle Calls' exhibition, as well as a series of community arts workshops. This developed into 'From Coalfield to Battlefield', a project that tells the history of the Durham Light Infantry through the personal stories of individuals over a 200-year period. Helen created some wonderful artwork for the project, and I wrote a selection of songs. A CD single was initially released ("The Durham Light Infantry" with Ferryhill Town Band) and this was followed by the 'DLI EP', a 4-track CD EP featuring all the songs I had recorded to date. There were plans to expand this further, with a full-length album and book, performances and exhibitions.

All of these things were then put on hold for a year throughout 2018, as we

focussed all of our time and energy on The Whisky Priests Reunion. For Helen's part, she completely rebranded The Whisky Priests with her amazing design work. The two of us literally did everything ourselves behind the scenes, including designing and building several new websites from scratch, a range of new merchandise and other promotional material, stage visuals, a "walk on" music video, and all kinds of stuff that tends to go unnoticed. The work was all-consuming for that whole year.

Amidst all of this, we underwent some major shared personal tragedies, found ourselves embroiled in some horrendous legal battles, which caused terrible financial difficulties and found ourselves abandoned and betrayed by people from various quarters that we had allowed into our inner circle. It's caused us to rethink our lives, close ranks and bin off all of those people that were a negative influence on our lives. We've spent the last year or so clawing our way back from the brink. It's made us stronger and tougher and we feel we can take on anything life throws at us now. Moving forward, Helen and me now feel we've reached a turning point within the last few weeks and all the plans we've developed over the last couple of years are finally starting to take shape at last.

'Northern Grit (The Good, The Bad and The Greedy)' is a project Helen initially conceived as a travelling exhibition. She created a series of illustrations based on real life characters from North East England who, by fair means or foul and for motives honourable or dubious, had, through their own determination and perseverance, ultimately succeeded in



achieving their goals and ambitions against high odds. Each illustration would have an accompanying song. In a few cases, the song came first, with Helen being inspired to create illustrations based on songs I had recently written. In other cases, it was Helen's illustration that came first, thus inspiring me to write a new song. This is a great example of how we collaborate, inspire and bounce off each other. Helen launched the project with a month-long exhibition at the People's Bookshop in Durham City. For the launch night, I performed all of

the songs I had written. It was a great way to put the project "out there".

I've also been developing a Folk-Rock Opera. 'The Butcher Baronet' is based on the legend of elusive historical figure John Duck, who has been referred to as "Durham's Dick Wittington". It developed from an arts workshop of Helen's for which I initially wrote a couple of songs, but which then grew into an epic 2-3 hour-long narrative of around 30 songs and pieces of music that I wrote during a six-week period.



Coincidentally, around the same time, Paul Stanthorpe from multi-award-winning Durham-based film company Lone Pine Pictures invited me to meet him at a pub in Durham City actually named the John Duck (?!). He informed me that his latest documentary was called 'The Butcher Baronet' about said John Duck and would I be able to come up with a song or two for the soundtrack! I said, I've already got the songs written, I've been working on my own project of the same name! You really cannot make these things up, it was all very weird! Somehow, it felt like it all had to be and was happening for some kind of deep and meaningful reason, at least on a spiritual level (laughs!). Anyway, the documentary came out using one of my songs as the theme (which has also been released as a single). It's got both Helen and me in it - Helen's talking about the artwork she produced, which has been used on all the promotional material for the

documentary. It's gone on to win several awards at various film festivals internationally, which is great. In the meantime, I've got long terms plans for my Folk Rock Opera, which is 'waiting in the wings' to be recorded and performed, once I've cleared the way with a few other projects first.

Earlier this year, Helen was diagnosed with a brain tumour. Although not malignant, it has caused her severe symptoms that affect her on a daily basis and have forced her to give up two part-time jobs. It has had a major and ongoing effect on both our lives. To Helen's credit, she's turned it all around. She has faced up to her condition and developed a new outlet for her creativity, as a songwriter. Throughout the Lockdown she has written around 30 songs and I've been totally blown away by her amazing efforts. One Helen's songs, along with one of my own recent songs, is being



recorded for a various artists compilation album called 'Releasing From Lockdown'. After that, we're aiming to get an album's worth of Helen's material released as 'The Nellie Temple Project'. Helen will be singing at least some of the songs, I'll maybe sing one, and we're inviting other singers and musicians to get involved and record their own interpretations.

I recently made an official announcement to the effect that there would be no more from The Whisky Priests as a band, it was over for good. In the meantime, I announced that I would be returning with a new band, 'Gary Miller's Big Picture', with plans for a debut album, containing songs of a more directly personal nature, and hopefully some gigs, in 2021. I'm very excited about moving forward with this new project and working with some wonderful musicians.

I've also begun work on my Autobiography, which is proving to be a great form of therapy in laying to rest a lot of demons and in setting the record straight about a lot of misconceptions. It will confront and lay bare such issues as growing up as a twin, going through and recovering from a long period of clinical depression, and all the trials and tribulations I have faced during a long and varied career in the music industry. It feels like a process I need to put myself through and I am looking forward to finishing it and hopefully publishing it next year, if I can.

On top of that, I'm aiming to get a solo album out next year, which will probably be based around the Northern Grit project.

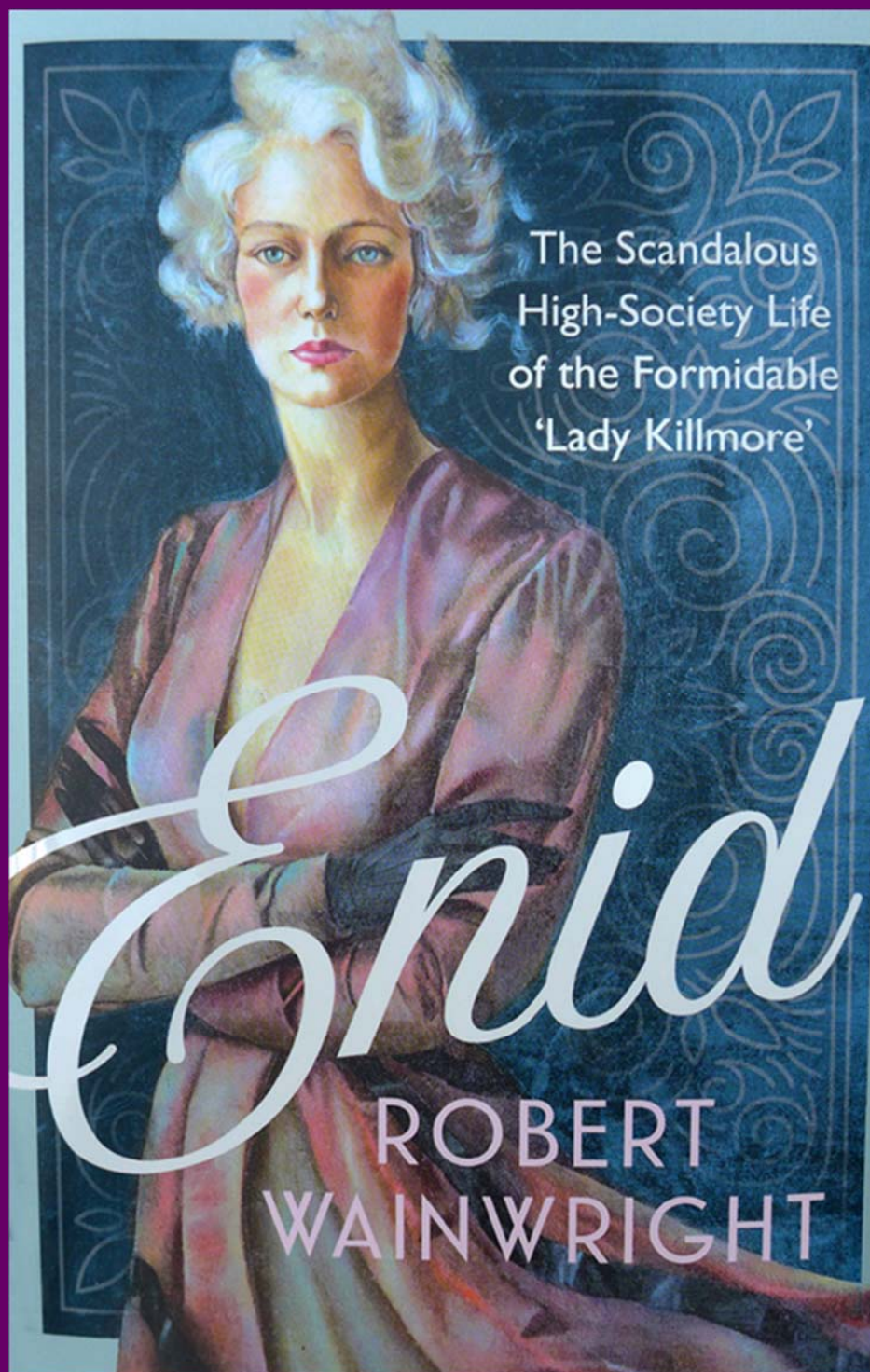
I'm also collaborating with my great friend Johnny Campbell. We're currently scheduling a joint European tour for October 2021. The plan is for each of us to play an individual solo set, rounded off with a couple of songs together. We're going to be including some private house concerts as well as standard venues, so it should be interesting!

Outside of music and art directly, Helen and me recently launched Whippet Lodge, a holiday retreat for creative artists and musicians, as well as general holiday-makers, based in the Scottish Borders, which has been hugely successful. It's allowed us to be creative in other ways and has been an exciting labour of love project.

Finally, Lone Pine Pictures is planning a documentary film about me, entitled 'One Gary Miller', which will explore my life and my musical career. I am very excited about this and looking forward to seeing it come together, again, hopefully next year.

As well as all of this, Helen and me are literally brimming with further ideas and plans and have a number of other projects in various stages of development and I am excited to see how it all progresses in the future.

Apart from that, I just keep chipping away and ploughing on!



Enid aka Lady Killmore

Robert Wainwright (Allen & Unwin isbn 9781911 630845)

A review from Alan Dearling

alan dearling



The umbilical connections between Australia and the UK have always held a fascination for me. I've had five periods, or maybe six, living over there, the last was in Brisbane engaged in research based from the Queensland University of Technology. But, during my trips around Oz I've mostly spent my time and energies talking to local 'locals', learning about the real lives, the music, the arts - from the Australian 'underbelly'. Occasionally, there's been an overspill between the bohemian society of the rich and the (in)famous over into areas that interest me. And so it is with this book.

Author, Robert Wainwright, is published by Allen & Unwin, a predominantly Australian publishing house. In the Acknowledgements he describes a dinner party held by his UK publisher, Clare Drysdale. At the dinner, a guest called Andrew Stuart-Robertson asked Robert:

"Have you ever heard of Enid Lindeman? She had four husbands who all died and walked a cheetah in Hyde Park on a diamond collar?"

It paints quite an exotic image. This book transports us on a veritable roller-coaster ride through the richest, top echelons of society. Starting out in southern Australia, Enid was born in 1892 on the outskirts of Sydney, the only daughter of the Charles F. Lindeman, she grew up in this famous wine-producing family. With

six brothers to share the family wealth, Enid, we are told by Wainwright, had but a single vision, *"One goal in life – to marry well."* This book is a testament to her life and the death of her four husbands, amidst a flurry of extravagance, wild living, travel, sometimes unhinged, despicable behaviour and almost unbelievable displays of waste and opulence.

It certainly isn't an entirely 'nice' story. Yet it is wonderfully and excessively 'over-the-top'. You cannot invent stories like those that interweave through Enid's epic life.

This is a book review, so I want to convey some of the spirit of Robert Wainwright's lively book. It's more 'Daily Mail' than 'Times Literary Supplement', but it does seem solidly researched. The characters bristle with abundant life, if not always charm. Over-flowing wealth doesn't begat good behaviour. And Enid lived in the epicentre amongst the richest of the rich. At nearly six feet tall, and strikingly beautiful, she was also a good sportswoman, riding, hunting, golfing, playing tennis, cards and gambling along with the men. But she was also possessed with what Wainwright describes as: *"...an ethereal, shining beauty...a vision of perfection."* This book is the story of Enid and the succession of men who were captivated by her. Her first marriage at 21 was to an extremely wealthy, 45 year-old,

American businessman, Roderick ‘Rory’ Cameron in 1913. That marriage took her to live in New York City. She had a son, and by the age of 23 was a widow, as Roderick quickly succumbed to cancer. She was also now a multi-millionaire, briefly back in Australia, and then, by 1916 she had procured a US passport for herself and her son named Rory, and was ready to enter ‘Society’ in London, followed by a period organising a private ambulance service in Paris. This was during the First World War!

By the end of that war, Wainwright says she had evolved into a head-turning beauty, *“Tall, slim Enid was the perfect clothes horse.”* She became friends with the likes of designer, Coco Chanel, Max Aitken (later Lord Beaverbrook) and Lord Derby, who acted as the match-maker for what was an arranged marriage in 1917 between Enid and Lieutenant-Colonel Frederick ‘Caviar Freddy’ Cavendish, the family name of

Duke of Devonshire. In reality, Cavendish was married to the army, whilst Enid spent her time travelling between London and Paris, where her son Rory lived mainly with his governess. Life changed again for Enid in 1921 when Enid moved to the exotic world of Cairo where she owned a string of polo horses - the Sahara, the Nile and Pyramids were her giant playground. Indeed, Wainwright tells us that archaeologist, Howard Carter, was somewhat besotted by Enid, and she, along with her son, was one of the first to be invited into the opening of Tutankhamen’s tomb in 1922.

We learn from Wainwright that Enid lived according to an interesting personal ‘code’: *“Never be afraid, never be ill (or don’t talk about it), and, above all, never be jealous.”* In her marriage with Cavendish she had two more children, Patricia (Pat) and her brother, Caryll. It seems theirs was an ‘open’ marriage. By 1931 Cavendish was dead in Paris of a cerebral haemorrhage.



Shooting party at Grantley Hall in 1902. Sir Christopher Furness is at far right and his son Marmaduke (aged 19) is the third from the right



Wainwright tells us that, “*Marmaduke Furness called himself Duke and expected to be treated like one, a tyrant who demanded freshly ironed shoelaces each day.*”



Now is when the book becomes a lot more interesting – and – messy. There's also a connection with the Berwickshire borderlands where I've lived more than half of my life!

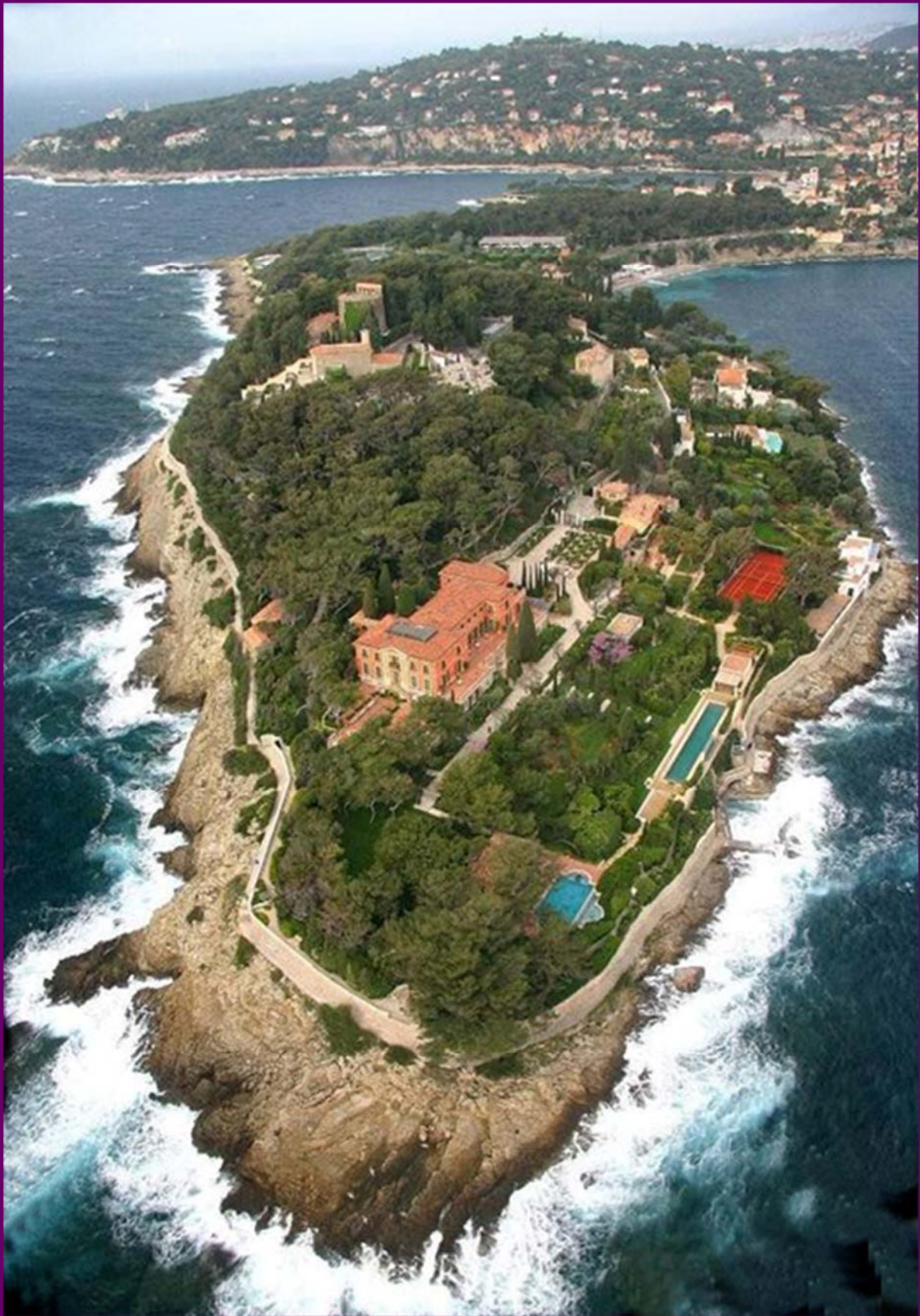
Husband Number Three was to be Marmaduke Furness, born on October 29th 1893 to Christopher Furness, 1st Baron Furness of Grantley, West Riding of Yorkshire. Wainwright describes Marmaduke thus: *"Life had been handed to Marmaduke on a plate...he saw out the war in the clubs of London"* and his father who was a shipping magnate, a self-made millionaire, *"...had no faith in the young man's ability to run anything but a fox hunt."* Wainwright tells us that Marmaduke, *"...became one of world's richest men, thanks to the industriousness of his father and the dubious fortunes of war."*

Enid certainly didn't marry for money,

having accumulated an enormous fortune of her own, but Marmaduke lavished eye-watering gifts on his new wife. He'd already outlived one wife, Daisy Hogg, and divorced a second, Thelma Morgan, who had what Wainwright calls "a fling" with the Edward, the Prince of Wales. It was Thelma who introduced the future King Edward VIII to the American divorcee, Mrs Wallis Simpson. Marmaduke went wooing Enid before he was divorced, and married her three days after the decree nisi from Thelma. Enid said of him, *"Of all the men who loved me, and some were as rich as Duke (as he called himself), only he laid the world at my feet."* Indeed. Her honeymoon was spent at the Duke's personal hunting lodge in Kenya where he had a dozen Rolls-Royces, each with two chauffeurs and a champagne bar. Wainwright says, *"The staff were dressed in the Furness colours – yellow cotton robes called kanzus and wide, plum-coloured cummerbunds and fezzes."*

Another of Marmaduke's little presents to his wife Enid for her 45th birthday was a £15,000 Lockheed Electra aircraft. Complete with four armchairs and a cocktail bar! However, wealth doesn't guarantee happiness or health. By 1937, Wainwright suggests that Marmaduke had, *"...descended into a darkening world, self-medicated by drugs and alcohol."* Adding that, *"...the romance and adulation with his wife had now become skewed into an*







almost constant jealous rage.” This culminated in May 1937, with Marmaduke returning to his ex-wife Thelma, and Enid headed off on the Queen Mary liner to the USA and Canada. They did get back together – and bought a summer palace on the Med – La Fiorentina – certainly one of the most expensive properties in the world at that time. In 2014 it sold for US\$525 million!

Marmaduke Furness died in 1940. His family name continues. And here’s the local connection to where I live in Eyemouth in the Scottish borders. The Furness family is still something of an institution across the Berwickshire community. Marmaduke’s grandparents, John and Averill Furness were the great-grandparents of Simon Furness and the great-great grandparents of Francis Furness who both live at the Netherbyres

Estate in Eyemouth.

Wainwright’s account of Enid’s life is certainly a lively read. After Marmaduke’s demise we are told that: *“Enid was changing men as casually as she might switch handbags or nightwear, which had always been her habit.”* Wainwright has a way with words – not always in a complimentary manner. He heralds the new husband-to-be in Enid’s life, thus: Valentine Castlerose, a well-known Beaverbrook journalist, *“...(had) a larger-than-life persona, now matched by his physical size. Fed by a hedonistic lifestyle, his weight had ballooned to over 300 pounds; this prompted cruel stories, including that he had once sat on the family dog and killed it.”* He had a title as sixth Earl of Kenmare, which was another step up the British peerage ladder for the ever-aspiring Enid. However, at the time of



their marriage in 1942 they were both facing financial problems. He had debts and she was facing difficulties over the settlement of the Furness estate. But, the overweight Valentine only lasted a year and died in 1943 of a heart attack. Meanwhile, Enid was what Wainwright calls, “...a penniless millionaire.”

Much of the remainder of the book comes over as something of anti-climax. The Furness estate took six years to be settled. Enid ended up with US\$10 million. World War Two had intervened in everyone’s lives including Enid’s and the island containing La Fiorentina was badly damaged. Enid lavished much time and effort on its rebuilding and over the years spent time back in Australia, in addition to travelling with her son Rory, especially in Africa. The Mediterranean

‘palace’ became a must-visit destination for A-List celebs and royalty. She also embarked on a new career with Beryl Markham as a race horse owner. Enid adopted the habit of having her pet meerkat perched on her shoulder at race meetings! Enid died in 1973, three days short of her 81st birthday. Robert Wainwright has made her life live on in readers’ minds.

Enid had led quite a life.

The Peerage website:

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

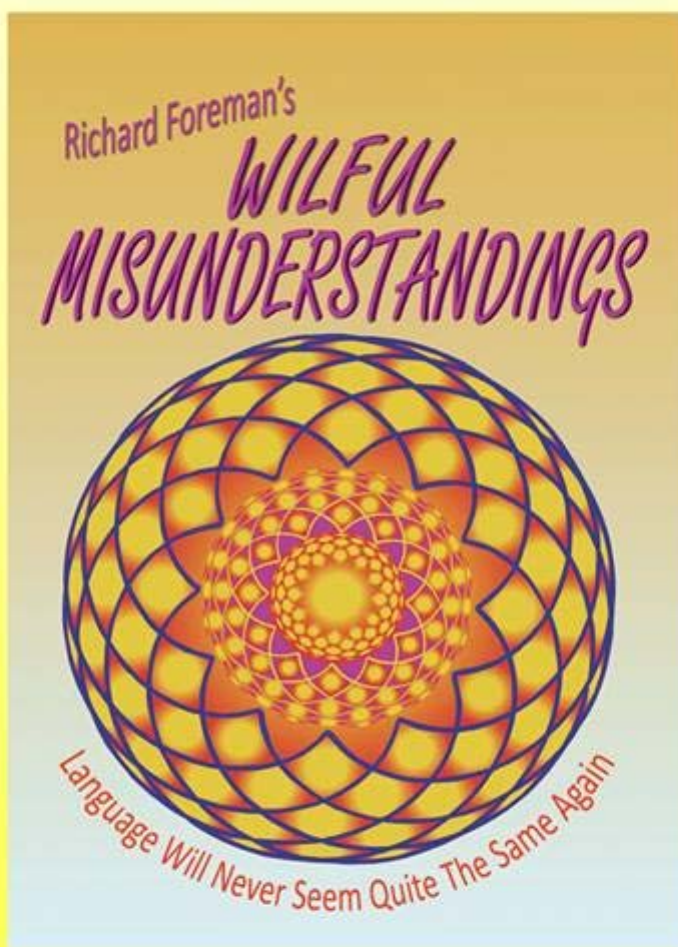


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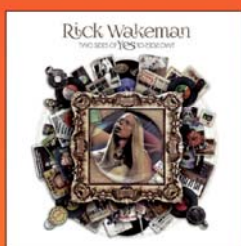
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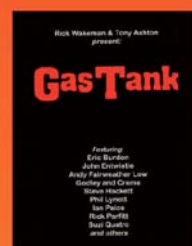
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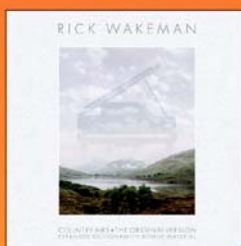
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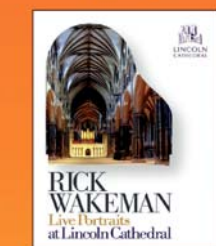
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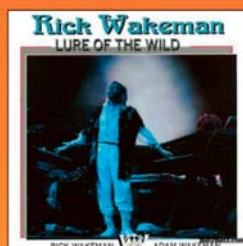
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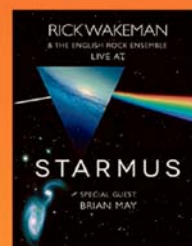
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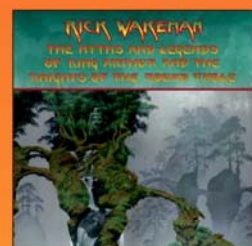
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Starmus

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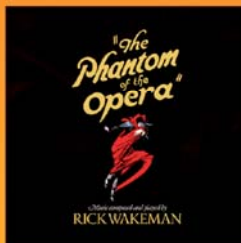
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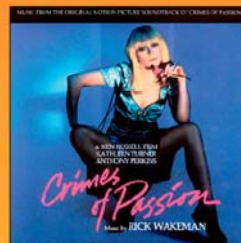
The Phantom of the Opera

Double CD + DVD
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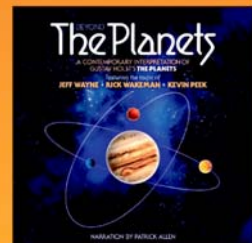
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KEV'S WORLD



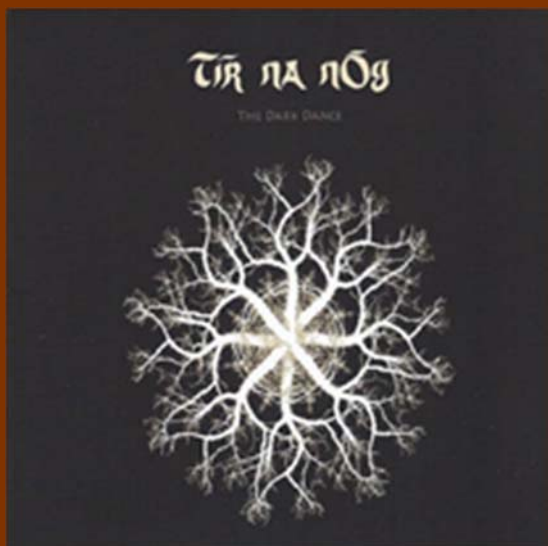
TIDES FROM NEBULA
SAFEHAVEN
SPV/MYSTIC

Tides From Nebula are an instrumental post rock progressive Polish quartet, comprising Adam Waleszyński (guitar), Maciej Karbowski (guitar, keyboards, piano), Przemysław Węglowski (bass) and Tomasz Stołowski (drums). Released in 2016, this was their fourth full-length studio album, and shows a band as much

influenced by Muse as much as they have been by Tool, and even Jean Michel Jarre and Kraftwerk. That's not to say that there are swathes of endless synth layers, but rather that musically they come across with many broad repeated strokes of the musical palette as opposed to anything that is sharp, vibrant and staccato.

The result is an album which in many ways quite dreamy, taking the listener away into a more reflective world, but the main issue is the lack of dynamics within, which means that after a short while the listener starts to become quite bored with music which seems to be all working at exactly the same level. It's not that there is anything inherently bad with what they are doing, just that one wishes for a bit more life within it. Krautrock for a modern age? Maybe, but while there is definitely a place for this style, and it is well played, it's just not for me. <https://tidesfromnebulaofficial.bandcamp.com>

KEV ROWLAND



TÍR NA NÓG
THE DARK DANCE
TIR NA NOG RECORDS

In Irish mythology and Scottish mythology, Tír na nÓg ("Land of the Young") is one of the names for the Celtic Otherworld. It is also the name of a somewhat mythical Irish folk band formed in 1969 by Leo O'Kelly and Sonny Condell, who were received huge critical acclaim for their three studio albums before calling it a day in 1974. Over the years they have continued to perform sporadically, and a new generation of fans discovered their original albums, plus some new live and demo collections. But in 2015 the unthinkable happened, O'Kelly and Condell released their first new studio album as a duo in more than 40 years.

A short three years later and I am playing it, and then comparing it back to their debut from 1971. They may have mellowed slightly, and have a warmer sound, but there is no doubting that this is a direct continuation from their earlier works. They were rightly seen as one of the most important bands coming out of the folk scene, alongside contemporaries Incredible String Band and Fairport

Convention, and here show that they have lost none of their desire for experimentation as they happily sit between folk and prog folk, and fans of either genre would find this to be indispensable. Throwaway numbers such as the whimsical "I Pick Up Birds At Funerals" sit happily alongside the more forceful "Ricochet", resulting in the important question of "Why haven't you been releasing more albums in the last forty plus years??!!" They may have taken far too long to get back into the studio, but they have come back with something which is an absolute delight that is guaranteed to put a smile on the face of listeners.



THE VINTAGE CARAVAN
GATEWAYS
NUCLEAR BLAST RECORDS

In some ways it is hard to believe that this is the work of an Icelandic trio in 2018, as opposed to a British quartet from the Seventies, but The Vintage Caravan are back with their fourth album and yet again they prove that they know exactly what they want, and have no plans at all of changing their approach. This is classic hard rock, with just a hint of blues and a touch of prog, as they create

something which is whole and hearty. Of course there is going to be an organ on it somewhere, and of course it will be a Hammond, but it is used sparingly and for the most part this is all about bass, guitar and drums combining to create something that is heavy and with a groove, bringing to mind the likes of Free, Budgie and Mountain.

Influenced by the early Seventies, there is certainly no hint of anything from the last forty years in what they are doing, but I for one see nothing wrong with that whatsoever. But, while it is a solid album, it isn't indispensable, and while I enjoyed it while I was playing it the tunes were soon gone from my mind. The Vintage Caravan are a band who have their place, and if you really want a blast from the past from a band that are going today then this is for you, but while it is a wonderful homage it must be said that it can never be as good as the real thing.



ZIP TANG
FEED OUR HEADS
INDEPENDENT

Some ten years ago I was lucky enough to be sent the first two albums by Zip Tang, 'Luminiferous Ether' and 'Pank', and I was

incredibly impressed not only by the gorgeous digipaks from an independent band, but the quality of the music which was quite unlike anything else coming out of the scene at that time. I was told that they were recording a third album, and that I would be sent it to review, but then heard nothing and attempts to contact the band went nowhere. Fast forward to 2018, and one day I received an email from guitarist/singer Perry Merritt. It transpired that the person who used to undertake their publicity had long parted from the band, and they were trying to get back in touch with those who had been involved previously, and would I be interested in hearing their last three releases? Would I?

'Feed Our Heads' was released in 2010, with the same line-up from the previous albums, namely Perry, Fred Falller (drums), Marcus Padgett (keyboards, woodwind and vocals) and Rick Wolfe (bass, mandolin and vocals). The band move between multiple styles, so one is never sure what is going to come next. Their jagged attack is reminiscent of early Mr So & So combined with Poisoned Electrick Head, while there is also plenty of Zappa, Soft Machine, Gentle Giant and kitchen sink. Yes, definitely lots of kitchen sink. One minute they can be frenetic with music so sharp that they are all at risk at cutting themselves on the notes, and then they move into a mandolin folky number with flute and acoustic guitar, and drums that have a major impact by not being involved at all! I really enjoyed their first two albums, and this continues in the same vein, showing that here is a band that is truly progressing through the music by refusing to sit in any particular area for too long, and within individual numbers there is so much going on that the only way to enjoy it is by paying close attention.

But, for all the cleverness and intricacy, this is still an incredibly enjoyable and accessible album which is a delight from start to end.



ZIP TANG
DAS REBOOT
INDEPENDENT

Following on from 'Feed Our Heads' it took three more years until Zip Tang released their fourth album, 'Das Reboot'. Although the band at this time was still the original quartet, changes were afoot, and not long afterwards they parted ways with sax/keyboard player Marcus Padgett and Perry took over most of the writing. Although the front cover of this album is stark, it is still a digipak with other artwork inside. It certainly stands out against their other releases, and musically there has been something of a change to what they had been doing previously. Whereas the first three albums can be seen as being directly related to each other with a very similar approach, this shows the band again moving out and changing their approach. It is also the first album where two of the songs are attributed to just one of the guys, Perry, whereas all other music up to this point had always been attributed to

the complete band.

Although there are times when the heavy attack and jaggedness normally associated with the band can be easily heard, there are plenty of others where the band slow it down and take it more easy. The impression is of a band that is in flux, and I get the impression that this was a hard album for them in many ways. There is definitely a lot less sax from Marcus on this release, and while Fred is driving this far more forcefully from the back, there are times when it comes across more like Tangerine Dream than Poisoned Electric Head or Mr. So & So, which is how I normally associate them. When they hit it hard, they are still very much a force to be reckoned with, of all their albums this is my least favourite as although there is significant contrasting styles it doesn't always gel as it should.



ZIP TANG
PRIVATE SHANGRI-LA
INDEPENDENT

And so, onto the difficult fifth album, which came out in 2015. Not only had the band lost saxophonist and keyboard player Marcus Padgett, they had decided not to replace him and to continue as a

trio. Fred Faller provided drums, Rick Wolfe was on bass and vocals while Perry Merritt provided vocals, guitar and synth. Also, there are no guests whatsoever, which means that musically this was a shift as sax and woodwind had previously been a major part of the band's sound. Interestingly, this album finds the guys much more of a cohesive and complete unit than they had been on 'Das Reboot', and they were also releasing this only two years on from the last, which along with the change in direction is quite an achievement.

The jagged approach is back, along with gentler sections (which may or may not include acoustic guitars), but this time the feeling is of dynamic contrast and the different sections working to accentuate the other instead of competing against them. They twist, they turn, and Rick is providing an absolutely filthy bass sound which ensures that the acoustic guitar is stark in it's difference. The music is sharp, with venom and bite, refusing to conform to what people think progressive rock should be like, but it easily moves from this to something smooth and more relaxing, but one can never be sure of what is coming next.

At times this is strongly commercial, but then they throw in some Zappa-like twists which takes the song in a totally different direction. The guys could easily have thrown in the towel with the departure of Marcus, but instead have revitalised and produced an album which has a great deal in common with their early works while also moving in a new direction. 2017 saw the band again go through a shift with the departure of original founding member/ bassist Rick Wolfe, but they have found a new bassist and will soon be recording their next album which is a concept that Perry has

been working on for the last couple of years. Zip Tang is not a name known by many progheads for some reason, but five albums in they're not slowing down. This is an excellent return to form and I am looking forward to the next one with great interest.



ARSIS
VISITANT
AGONIA RECORDS

'Visitant', is the first new album from famed metal act Arsis in five years, and to show they mean business it was recorded, mixed and mastered at Audio Hammer Studio with producer Mark Lewis (Whitechapel, DevilDriver, Cannibal Corpse). It features cover artwork and layout from Mark Riddick (Arch Enemy, Morbid Angel, Varathron) and features guest appearances by Trevor Strand (The Black Dahlia Murder) and Malcolm Pugh (Inferi). The Virginia Beach-based quartet derived its name from the musical term "arsis and thesis", in which "arsis" refers to the unaccented part of a measure. The name's origin comes as no surprise, considering co-founder's James Malone's classical education in music (as well as providing guitar and vocals for Arsis, he is

a skilled violinist and a composition major), which in turn adds a whole new layer to the way in which they sound. This is death metal that is righteously tinged with black and thrash influences, but is completely dedicated to expanding the reaches of melodicism and technicality in the genre.

Many people may point to the aggression of the twin guitars, the over the top vocals, or the drum attack as to why this band hit so hard, but for me the star of the sound is Noah Martin whose intricate bass playing pins everything together. There is a warmth to his sound, and he can be found providing either perfect support or counterpoint, working either with the drums or the guitars to ensure that each song is being taken into the stratosphere. Arsis commented on 'Visitant': "With a meticulous attention to detail and hooks, we feel as though we have created our most honest and dark record to date". Guitarist and vocalist James Malone elaborates: "I wanted to do something different with the lyrical themes for this album and it was just a natural move to incorporate a passion for horror into Visitant. As I was doing my part of the writing I tried to capture the tone and atmosphere of some of my favourite films (Silver Bullet, From Beyond, Prince Of Darkness). It was a very satisfying and fun album to write and I think it might be what fans consider a 'worthy follow-up' to 'A Diamond For Disease'."

This, their sixth studio album, shows that Arsis have no intention at all of slowing down, and have created something that is taking melodic technical death metal into new areas, stretching the genre so that in some ways it is almost becoming mainstream, while still pushing the boundaries of acceptability. Well worth investigating.



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.

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Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

THE DARKEST ROAD

Guy Gavriel Kay



The Fionavar Tapestry: Book Three

THE GARDENING CLUB
The Riddle





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!!!"

TIP OF THE ICEBERG

Summit of the mountain
They feel the gap now
They feel his absence
Hence the desire to set on fire
all alternative media
Physically destroy cameras
Shoot and disappear journalists
Many hands carry the blood of this
They have gotten away with this for years
Because of equivocation
because we could not believe such evil exists
It does.Still.It kills.

!



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

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

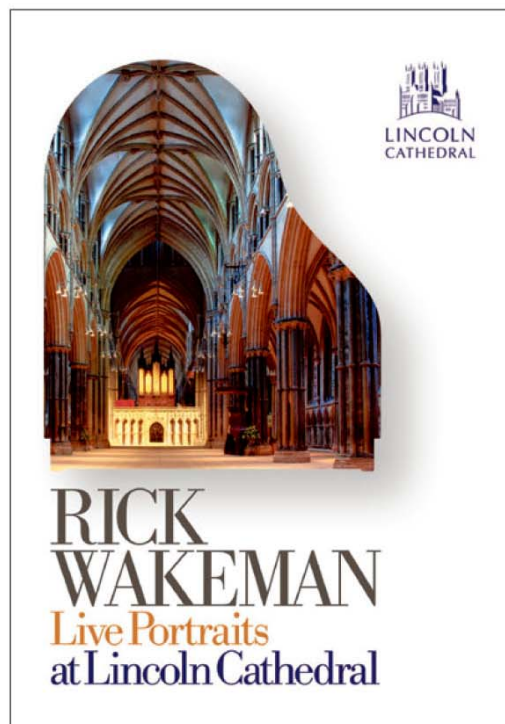


AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

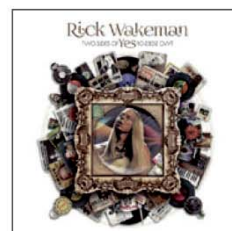
from RICK WAKEMAN



LIVE PORTRAITS AT LINCOLN CATHEDRAL

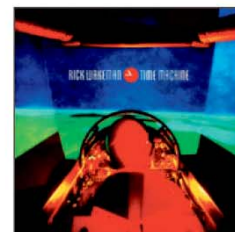
'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral. 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
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style
MFGZ013CD



TIME MACHINE

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



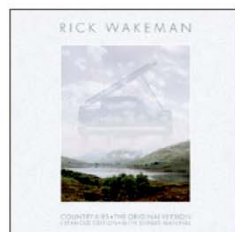
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



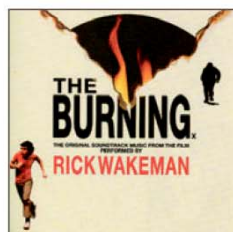
GOLÉ!

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



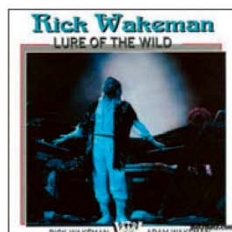
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



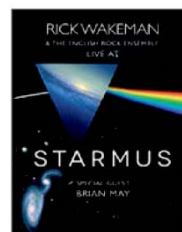
THE BURNING

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



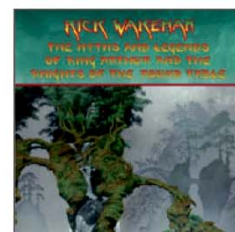
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



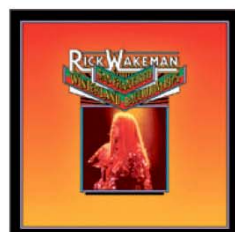
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



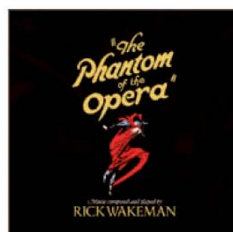
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



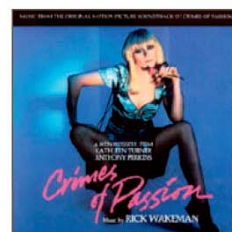
THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



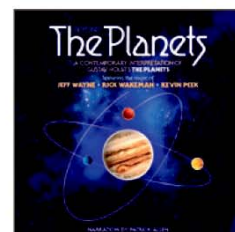
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
MFG009CD



WAKEMAN'S MUSIC EMPORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers

GONZO
MULTIMEDIA



THE NINE HENRYS



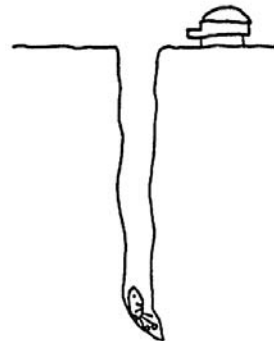
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks to Gonzo Multi-Media the Nine Henrys are brought together in a compendium of line art craziness.

"a five ya aad can draw better than that"
Authors brother.

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in. I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon. Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...



The Piano's Revenge

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**



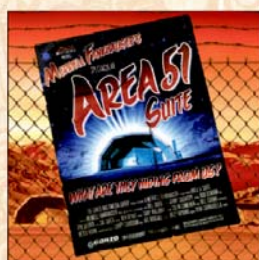
PLEDGEMUSIC

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...

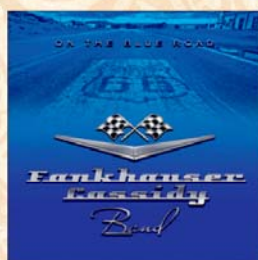
The Best of Merrell Fankhauser contains a 16-page booklet with rare photos and sleeve notes by Merrell, tracing his career from the early 60's to the present. Includes tracks by **Merrell and the Exiles, Fapardokly, HMS Bounty** and **MU**, plus solo material. DOUBLE CD SET GONZO HST074



Area 51 Suite

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

HST101CD + DVD



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

GONZO
MUSIC MEDIA

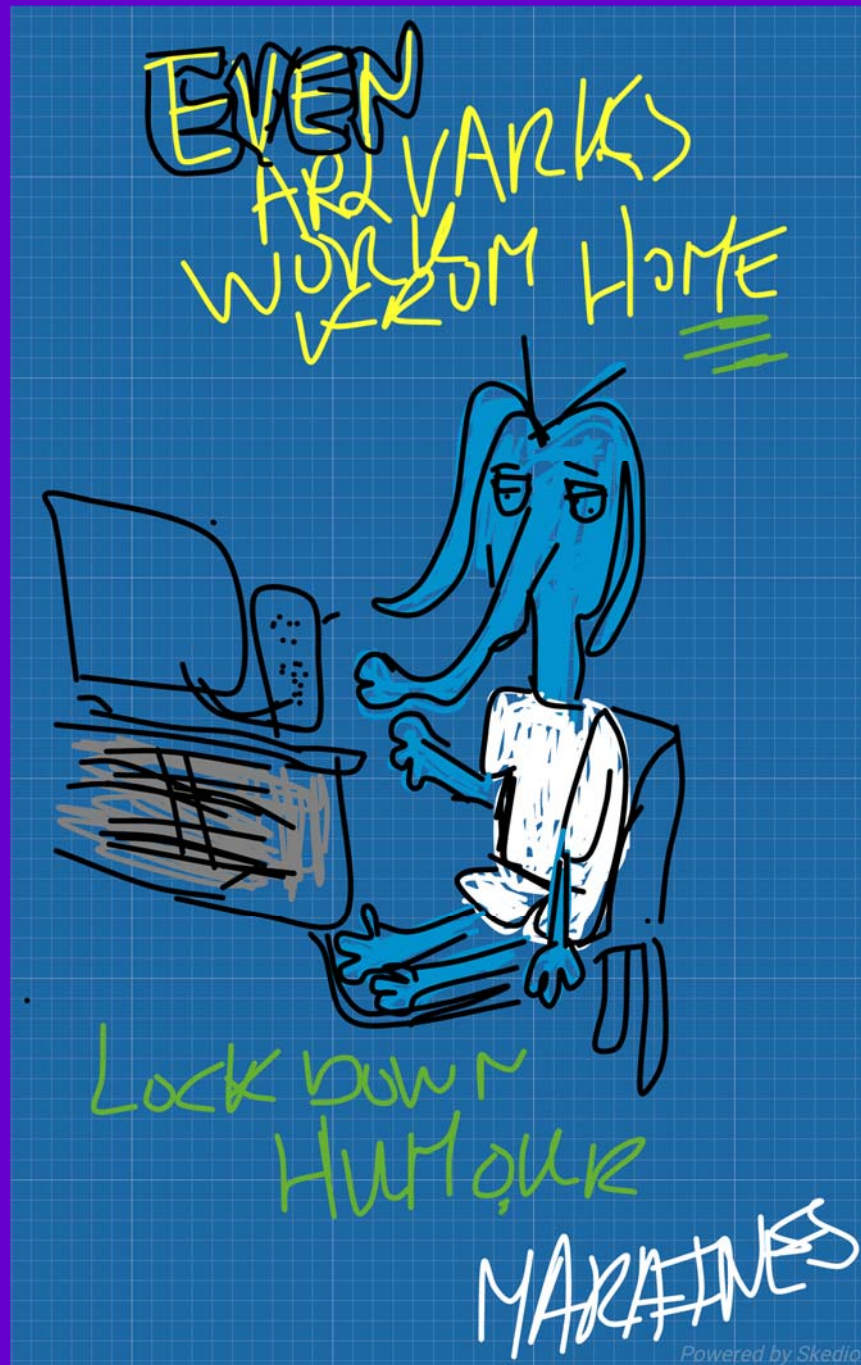
All titles are available at: www.burningshed.com

Weekly magazine: www.gonzowebly.com



THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so, we come to the end of another issue of this magazine. It has been quite strange doing two magazines in as many weeks. I know that is what we used to do, and is why the magazine is still called the Gonzo Weekly when it hasn't been anything of the sort since Corinna was first taken ill, but it has been more of a struggle than I would have liked, and I am rather glad to be able to say that, as of the next issue, we are going back to our "normal" routine, if, of course anything about this magazine could actually be called normal. But when one considers what is going on in the world at large, whatever concept one might have of "normality" quickly goes out the window.

As I have written on so many occasions recently, events on the world stage are moving so fast these days that one is almost certain to be overtaken when one is writing any piece of editorial in advance. And, at the time of writing, which is only three days before our scheduled publication date, various teams of right-wing ruffians are vocal in their intention of causing armed mischief across the United States. Whether or not this actually transpires remains to be seen, but the disgraceful events of January 6th certainly suggest that it is possible.

On this side of the Atlantic, the powers that be are being ever more draconian in their reaction to the COVID-19 pandemic, and whilst I am not one of those strange people (and I use the term advisably because various members of my household certainly ARE) who believe that the whole thing is a hoax, or that being forced to wear masks in public is some sort of fascist imposition, I DO wish that the rules



and regulations were not so abominably ambiguous and open to interpretation and misinterpretation by the plods, who seem to have unlimited powers in imposing arbitrary fines.

I've been writing for the last eight years that we are "living in interesting times", but by golly, they have never been more "interesting" than they are at the moment.

All I can do is wish you all good luck and hope that we will all come out the other side as unscathed as possible. Until then, it only remains for me to say that I will meet you next issue, in two weeks' time.

Hare bol,

Jon



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The Classic Albums Vol 1

Legendary gigs Vol 1

Jazz Master's Vol 1

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Captain Beefheart

Gregg Kofi Brown

Man

Michael Bruce

Sun Ra

Albert Lee

The Selecter

Art Pepper

Atomic Rooster

Billy Cobham

Hookfoot

Al Atkins

The Beach Boys

Pete Seeger

We'll be adding more twin titles over the coming months, check the sites below for details

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Weekly magazine: www.gonzoweekly.com

