



GONZO

KINDNESS

#461/2

ON 'IS TOD

ISSN 2516-1946

# GONZO

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## LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

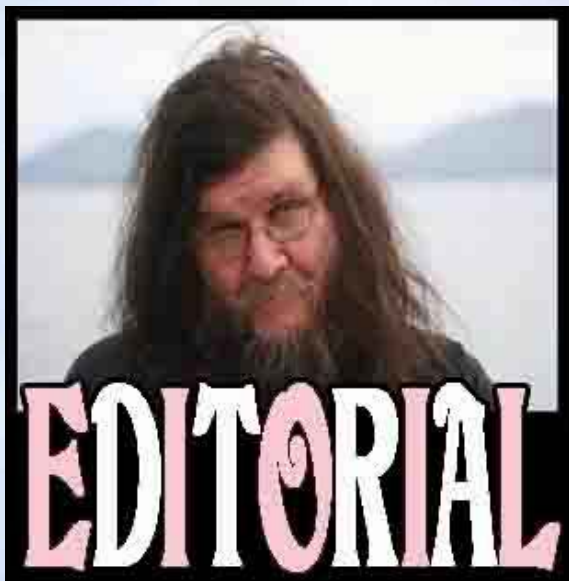


Corinna Downes

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,

Welcome to another issue of this rather impressive little magazine. I say “rather impressive” because I continue to be “rather impressed” by it. This is despite me being the founding editor of the magazine way back in the mists of history (nine years ago). Because, as I have noted

before in these pages, this magazine has taken on a life of its own and I am as interested as anybody else to see where it is going to go next.

As regular readers of my burlblings here and elsewhere will be aware, I – each year – make a list of my favourite records of the year, which I then publish on the Gonzo blog on Christmas Eve and in the Yuletide edition of the magazine. I am finding it more difficult than usual this year, because there are far fewer records that I actually like this year than – I think – ever before, and this is not only a disturbing state of affairs, but an intriguing one.

My friend and colleague, Graham Inglis, and I have long been fans of the 1970s/80s UK sitcom, Yes Minister, which late became Yes Prime Minister. It actually portrays a world that is largely dead and gone, for the world administered by Sir Humphrey was a considerably more predictable and – I would think – pleasant



# GULLIBLE'S TRAVELS

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But, even now, Graham and I are liable to quote bits from the show at each other, much in the way that my old friend Richard Dawe, who died a few years ago, and I used to trade Bob Dylan lyrics for no discernible reason.

place than the world organised to suit nasty little fuckwits like Dominic Cummings. But, even now, Graham and I are liable to quote bits from the show at each other, much in the way that my old friend Richard Dawe, who died a few years ago, and I used to trade Bob Dylan lyrics for no discernible reason.

One of my favourite vignettes from the

series was the revelation that the British Civil Service had been using “the floods of 1967” as an excuse for having lost or destroyed paperwork for well over twenty years by time the show was made, and I am sure that there weren’t actually “floods of 1967”. There was something of the sort, because every administration needs a scapegoat. And this generation’s scapegoats are Brexit and COVID.



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And so, I find myself wondering why so many of the musical artists that I admire have either been silent, or treading water, over the past two years. Will it be Brexit, or will it be COVID that is used as the excuse for the non-appearance of so much of the music that we have come to expect?

Because although many people of my age (and I shall be sixty two by the time you read this) like to haughtily pronounce that all modern music is crap, every year since I started doing my top tens of the year, back in about 2004, there have been enough interesting new releases to make it worthwhile. But this year, there ain't!

I suspect that both COVID and Brexit could be blamed. Nobody makes any money selling records these days, and so most artists need to tour. And both Brexit and COVID have put the kybosh on that for the time being. But that opens a completely new can of worms. Why do people make records?

One of my favourite books is Turtle Diary by Russell Hoban, and in this lovely tale one of the protagonists says that gibbons in London Zoo do their remarkable acrobatic feats, swinging from branch to branch and brachiating to their hearts' desire, in the same way that jazz musicians play their music without any thought of financial reward. And I have always extrapolated from that that the idea that true artists make art because that is what they do. They are incapable of doing anything else. And so, I find it quite upsetting when, over the past decade or so, various artists whom I have admired over the years have basically said in public that they are no longer making records because it is no longer financially viable.

We are now in an unprecedented position when anybody has access to recording technology which is so much more sophisticated than anything that in previous years couldn't be found outside of the most high-class recording studios, and it is almost ludicrous.

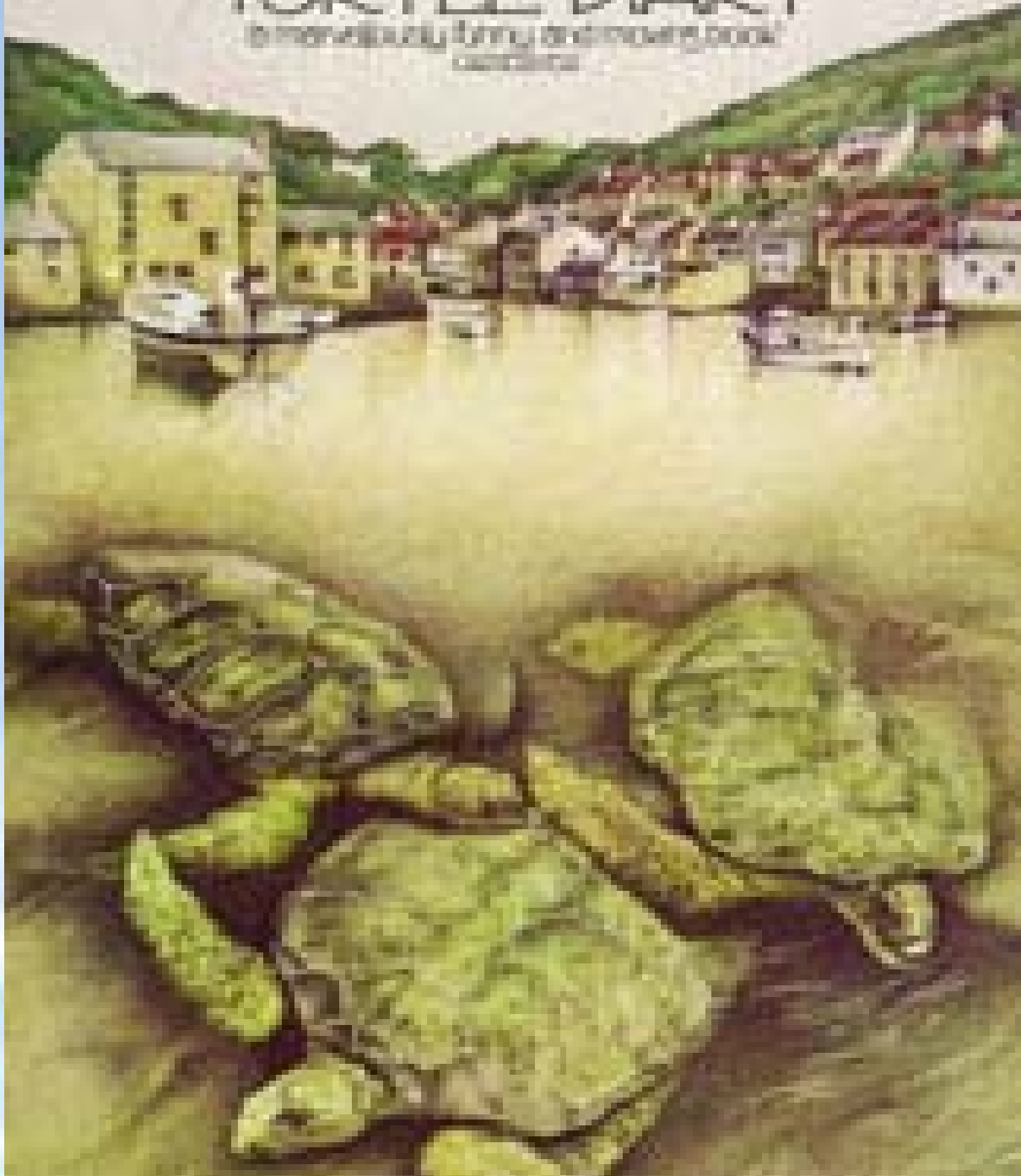
And this technology is remarkably cheap. I have quite a sophisticated little recording studio of my own, and I don't think that if you added everything together it would have cost me more than a grand. And if I can do it, why not those people far further up the rock and roll food chain than myself, who are bemoaning the fact that they can no longer make albums. If I can make records in my sitting room, then surely they can too. My last album, which was recorded in the summer of 2018, just after Corinna received her initial cancer diagnosis, sold eleven copies. But I know that far more people than that have listened to it, and I hope that they have got something from it. I have always seen my art as a mirror of my life, and when – back in the summer of 2018 – I was recording the songs which eventually turned up on 'Coldharbour', I was addressing the mental and emotional turmoil we were all facing, albeit writing in code, because Corinna wanted to keep her health problems private.

But now you know what lines such as "good things happen to bad people, bad things happen to you and me" and "this thing came out of nowhere, I suppose we should have planned" were actually about. My first wife, Alison, always said that I used to write in code, and I suppose this is a pretty fair accusation. However, quite often, the code is quite easy to break and written purely in a form that makes sense to me rather than any deliberate attempt at obfuscation.

---

HOADOR

Russel  
HORAN  
TURTLE DIARY  
*A MEMOIR ABOUT FAMILY AND DISCOVERY*  
LITTLE, BROWN







So if I can do it, why can't everybody else? Some, of course, do. The Polyphonic Spree, for example, went into their own home studio recently, and recorded a delightful album of cover versions and re-workings, which they called 'Afflatus', and it is a great record. Possibly not as important as some of their more conventional ones but great fun by anybody's standards.

This was the sort of thing that many artists did in the '60s and '70s, back when the music industry at least pretended to be more altruistic than it does now, with people such as Pete Townshend producing various records in his home studio, which he dedicated to his guru Meher Baba. And I think that it is a wonderful opportunity for people within the music industry to reinvent their own particular brand of capitalism. And purely make records that they want to make, rather than the records that The Man tells them to make. That is, of course, if they haven't used up all their creative energy invoking the floods of 1967.

And me? As you might have guessed, I have a new record that is imminent and it will be out on Bandcamp in the next few weeks. I may or may not do a CD release as well. It depends whether I have the emotional energy so to do.

The record is called 'The New Normal' and I will be telling you all about it in forthcoming issues, do not fear.

Until next time.

Hare bol,

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**

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OF THE

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Of the most Remarkable

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As well

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Which happened in

~~THE~~ **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](mailto:jon@eclipse.co.uk) if you want to contribute.



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# WHATCHA THINKING?

I DUNNO...WAR STUFF, I GUESS



Bloody hell chaps, is it just me or is the whole state of the world getting rather Biblical at the moment?

We have had the Plague and now we have Famine and War.

I find the doublespeak which is issuing forth from the United States government at the moment following the disgraceful but not altogether unexpected withdrawal from Afghanistan to be of Orwellian proportions. The President was strutting up and down like a turkey cock saying – self importantly – how it was no longer in the interests of ‘Murica to be playing the part of the policemen of the world in Afghanistan.

I am feeling completely negative and more than slightly angry about it all, so if my

scribblings in this column are construed to be anti this or anti that, so be it. But from where I am sitting, it seems that whenever the Americans have gone in to be the policemen of the world, they have left more chaos than they found.

Twenty years or so ago I was at a UFO conference in Las Vegas, and a retired American military man came up to me and told me how much he admired “our Mrs Thatcher”. This was not, as you may suspect, a statement which went down very well with me, but I smiled politely. However, he went on then to ask me whether I thought that the Falklands conflict was the British version of Vietnam. This is an, obviously, ridiculous question, but I smiled sweetly and said “No, dear boy. We won!”

---

COLLATED BY THE GIN REAPER

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I grabbed a handful of canapés and went off to see who else I could talk to, preferably without being too badly irritated.

Vietnam was, by anybody's standards, one of the biggest fuck ups in American history. And one can see the powers that be in 'The Land of the Free' doing their best to put as much clear water as they can between the Afghanistan conflict and that in the former French Indochina thirty or forty years before.

President Biden has been stressing, left, right and centre, that the original mission in Afghanistan was a success. Well, it wasn't. The original plan was to go into Afghanistan, raid the Tora Bora cave systems, and kill or capture Osama Bin Laden. Sure, they killed him, but it was ten years later and in a different country.

The rest of the Allied mission in Afghanistan has been a resounding fuck up. I remember sitting up drinking whiskey with my friend and colleague, Graham Inglis, as the Allied troops first went into Afghanistan, and bemoaning the fact that nobody ever seems to learn the lessons of history.

The British Empire fought two or three (three, I think) wars against the Afghans, and were never able to hold the country. The might of the Red Army were likewise unable to capture and hold Afghanistan, and even Alexander the Great managed to balls it up. Afghanistan is essentially unconquerable, a trait that – considering the 'Murican hatred of empires – one would imagine would have been a national characteristic of which America would have approved.

Because it is a knee-jerk reaction that the United States, and especially the Republican party, have towards anything that they feel contradicts their own amorphously defined ideals of Freedom and Apple Pie that – in my mind, at least – have caused half of the problems, at least in Afghanistan and Iraq.

Afghanistan was a relatively stable country in the 1960s and early 1970s, when it was ruled by Mohammed Zahir Shah, the last King of Afghanistan. He was in exile in Rome until 2002 when, following the first fall of the Taliban government, he returned and, although not reinstated into power, was so popular that he was given the title 'Father of the Nation'.



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## What a Taliban Turkey looks like ...



And sounds like:  
"Kabul Kabul Kabul"

imgflip.com

Many commentators have said that a reinstated monarchy would have been the only thing that could have united the country in a relatively modern fashion. Indeed, the same thing was said about Iraq, although the order of succession to the position of King would have been a little more complicated. However, once again, it's been suggested that like Afghanistan, Iraq could have been unified under a king.

So why weren't they?

Over the last few months, I have had several phone calls from American friends of mine, and I have been appalled, though mildly amused in a sort of gallows humour, when they have said things like, "I suppose that because you are in a socialist country you have no option but to have the COVID vaccinations". This is just one of the knee-jerk reactions which so many Americans

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both in and out of power seem to have when dealing with any nation outside their own. It is the same sort of knee-jerk reaction which makes otherwise intelligent and affable people believe that a National Health Service is the first step towards a Stalinist nightmare, and that wearing facemasks to curtail the spread of COVID is the first step towards the Gulags.

The idea that even the most benevolent of monarchies is an abomination in the sight of God (who, of course, went to Harvard) is something that has been hardwired into the most Nationalist Americans for over two centuries. Blah blah blah George II. Blah blah blah no taxation without representation.

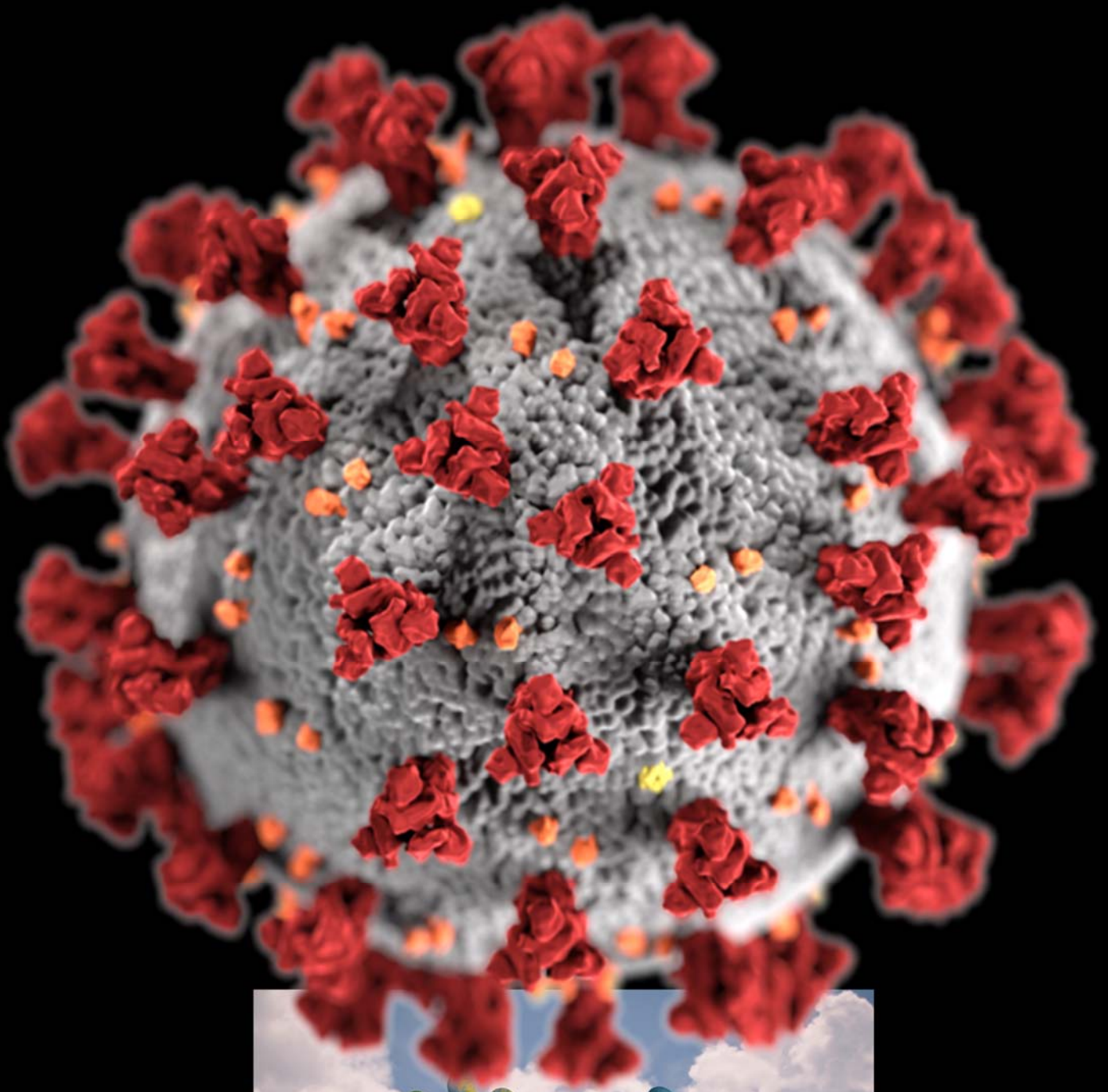
And so, in their unceasing quest for “freedom”, which appears to mean the freedom to be able to go and buy fast foods and Bruce Springsteen records, even such a logical course of action as promoting the return of the monarchy in Iraq, Afghanistan, or eventually Iran, is such anathema to huge chunks of the right-wing elite in the United States that they will do anything to avoid it. Even spend two trillion dollars, waste however many lives, and hang around on Afghanistan’s plains for twenty years.

As I said, there is something particularly Biblical about all this. I confidently predict a plague of frogs next.

## Afghanistan... where empires go to die







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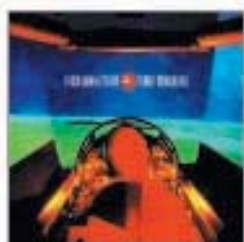
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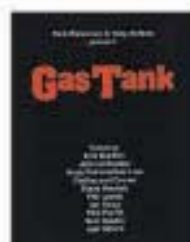
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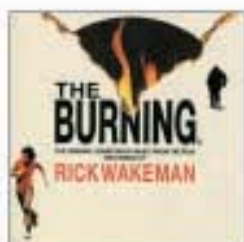
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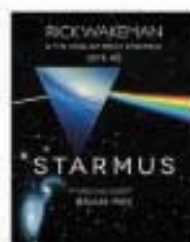
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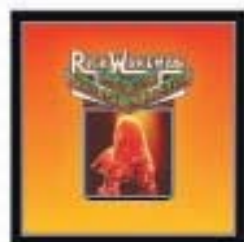
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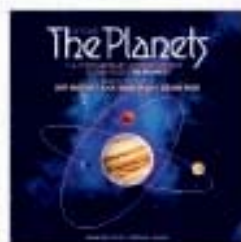
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*-Chris Packham*



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July 7.      dwf      TYLER HARRINGTON.

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**NEW STORE!**  
(Warden Block,) No. 44 Front St., WORCESTER.  
THE subscriber having recently opened a New Store, No. 44 Front Street, with a Fresh stock of...  
**GROCERIES.**  
THE subscriber continues to run THE EX-...  
between Boston and Worcester, for the transmission of Packages, Families, Bank Notes, Specie, and Merchandise generally...  
**Three Times each way Daily.**  
Particular attention given to paying, collecting and negotiating notes, drafts, bills, and purchasing and selling...  
Merchandise, Produce, &c.  
All packages must be directed to his care.  
The subscriber is alone responsible for property entrusted to his care, and no risk is assumed by the Boston and Worcester Rail Road Company.  
Packages by this line forwarded from Worcester to Boston, Newbury, Fitchburg, Lowell, Fall River, and New Bedford; also, to Portland, and all parts of Maine.  
Goods are for goods to be returned by this Express.  
Office—**HARNDEN & CO'S Office, 8 Court Street**  
Boston; **J. H. KNIGHT'S HAT STORE, 153 Main St**  
Worcester,  
Feb 26, 1877.      dtf      R. S. LEONARD.

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



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

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

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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





# I'M ON BOARD!

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



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

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

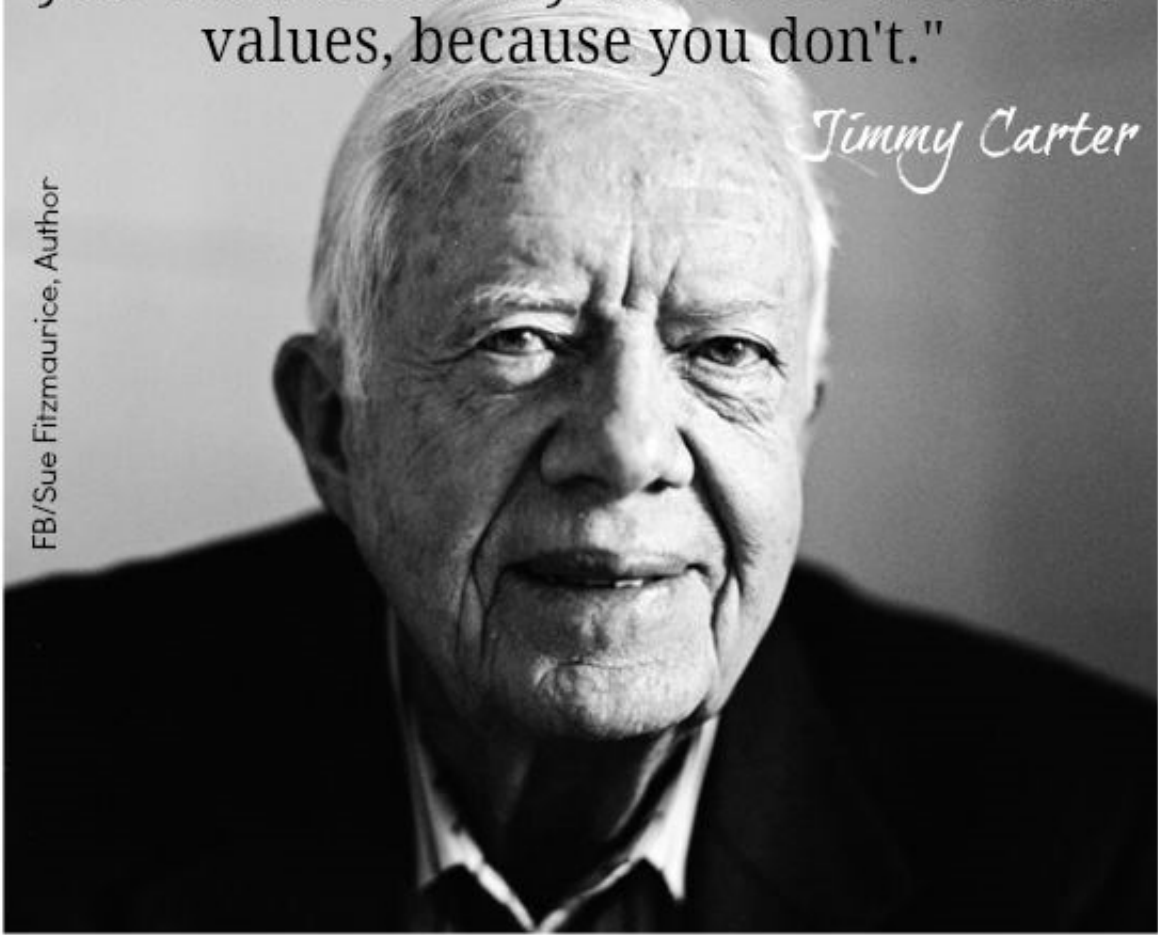
MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))  
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDTAM)

"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...

Prog



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







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

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

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

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

<https://www.mixcloud.com/upload/jonathan-downes3/27-12-2020-show-390-2020-talents/complete/>



27-12-2020 – SHOW 390 – 2020 Talents

Uralb in Polen:	T.H.T.D.
Big Bill Morganfield:	Stop this Mess
La Chica:	Drink
Tomberlin:	Hours
Trees:	Lady Margaret
Benoit Pioulard:	Narcologue
Adrian Younge and Ali	Sheed Muhammad:
	Quiet Storm
Curved Air:	Once a Ghost, Always a Ghost
Ailsa:	Drive
Luluc:	All the Pretty Scenery
Lettie:	Let Let Go
Fred Fredburguer:	Tardes de Sol
Coldharbour Stores:	ZERO
Raft of Trash:	Ozo's Zone
Keaton Henson:	Self Portrait
Her Majesty's Coroner	for Wirral:
	Insight Conference Centre
Mogollar:	Iklig D2D Session
Nick Garrie:	The Nightmare of J B Stanislaus
John Mayall:	I'm as Good as Gone
Joel Hoekestra's 13 – JH13:	Hard to Say Goodbye
Brandee Younger and Dezron Douglas:	The Creator has a Master Plan
Altin Gun:	Ordunun Dereleri
Martin Simpson:	Wren Variations
Derek and the Dominos:	Layla (Album Version)
Yvette Janine Jackson:	Invisible People Excerpt
PIG:	The Wages of Sin/The Seed of Evil
Cecil Taylor and Tony Oxley:	Power of Two
David Crosby:	I'd Swear there was Somebody Here

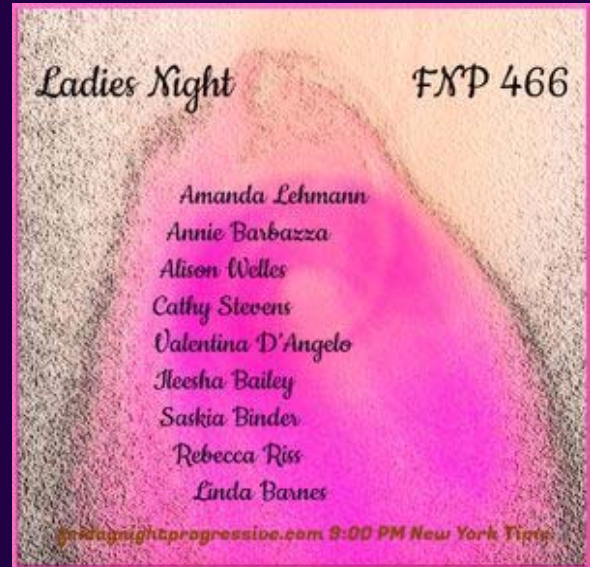
**Listen  
Here**



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-466-ladies-night-07-30-21/>



Amanda Lehmann  
<https://www.facebook.com/AmandaLehmannMusic>

Annie Barbazza  
<https://www.facebook.com/AnnieBarbazza>

Alison Welles  
<https://www.facebook.com/Alison-Welles-408942482630504>

Europa String Choir - Cathy Stevens  
<https://www.facebook.com/EuropaStringChoir>

Jana Draka - Valentina D'Angelo  
<https://www.facebook.com/JanaDraka>

Karda Estra - Ileesha Bailey  
<https://www.facebook.com/kardaestra>

Euphoria Station - Saskia Binder  
<https://www.facebook.com/EuphoriaStation>

Ricardo Margadona & Rebecca Riss  
<https://www.facebook.com/ricardoandrebecca>

Times Up - Linda Barnes  
<https://www.facebook.com/timesup17>

**Listen  
Here**

*Friday Night Progressive*



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

During this Show Numerous Artists are performing Merrell's Music. Make sure to check out Merrell Fankhauser's You Tube Channel

<https://www.youtube.com/user/manfrommu>

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

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

**Listen  
Here**



#### **PULS8 Electronica music radio Show.**

Like a big bag of Bertie Bott's Every Flavour Beans, PULS8 Radio offers every taste of electronic music and you never quite know what you're going to get next. We champion the unsigned as well as mainstream acts. Informed banter and reviews are served up by Julian Roberts (CitizenFLY), Martin Eve (4<sup>th</sup> Eden) & Phil Goodall (Swirler Burner). This week's guest is Matt Garnett the man behind the incredible Sword Swinging Robot music project and curator of the latest Only Human Albums 3.1 & 3.2. The albums are available on Bandcamp all proceeds go to the charity CALM (Campaign against living miserably)

#### **OHR SERIES 2 EPISODE 15 PLAYLIST**

##### **Trent Moller – The Mash & The Fury**

Hear that pan of spuds starting to boil as the agitated tubers bang out a rhythm on the stainless steel. Eventually Surf Rock guitar abstraction harkens the creamy finish.

##### **Future Perfect – Sin**

80s electro disco and glitter ball grooves enter the ears, travel down the spine and energise the dancing pants. Pick up the hairbrush mic. ... You're gonna need it!

##### **Probbie - Pearlescence**

Dive through String section clouds thronged with tweeting electro-larks into reverberating thermals bursting with bubbling percussion. You have just traversed a modular odyssey.

##### **Ocean man – Dazzled.**

A laser beam alien invasion complemented by soaring synths gives way to Piano motifs and shimmering vocals. Lots of musical goodness skilfully packed into a short track .

##### **Sheobi – A Line In The Sand**

Accomplished musicianship blends prog-rock flavours with avant-garde rhythms that conjure up the images of dystopian neon boulevards like Blade Runner and Total Recall.

##### **ONLY HUMAN 3.1 Album Preview**

We proudly present snippets from the latest Only Human album available on [onlyhumanmusic.bandcamp.com](http://onlyhumanmusic.bandcamp.com) - all proceeds go to CALM

##### **Sword Swinging Robot – Tomorrow**

Matt Garnett elevates his Sword Swinging Robot Brand to new heights with this flagship track from the fabulous Only Human 3.1 Album. Log on and Check it out! ([onlyhumanmusic.bandcamp.com](http://onlyhumanmusic.bandcamp.com))

##### **Thierry Holweck - Shelves**

Float down a Jacuzzi river of fizzing and bubbling synths to a lagoon of tranquillity before completing the journey under vivid vapour trail skies.

##### **Industrial ZOO – Toxic Water**

The Exorcist visits but the water that's splashed about ain't holy. Coffin-box bass and orchestrated synths build up to the possessed child's projectile vomit of defiance.

##### **Ladytron – Seventeen**

This seasoned electronic music outfit dish up a Goldfrapp-tinged attack on catwalk culture. A great vocal delivery by Helen Marnie conjures up visions of a Tatooine Karaoke bar with a mosh-pit full of sci-fi creatures of the night.

Please subscribe to our YouTube channel:-

<https://youtube.com/c/Puls8Radio>

To Listen to our show Follow this link:-

<https://www.puls8radio.co.uk/circl8-radio-live>

**Listen  
Here**



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen  
Here**

# BETWEEN YOU & ME



## Marillion from Fish to h

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

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

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

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

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

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

### **Afraid of Sunlight - Part 1**

#### **Season 2, Ep. 16**

**At last, we get stuck into Marillion's classic Afraid of Sunlight! For Paul, this is one of the greatest albums the band have ever made, containing classics like King, Beyond You, Beautiful and Out of this World... but will Sanja feel the same way? One thing they definitely can agree on is that this is definitely not a concept album. Except when it is. Which it never is.**

<https://shows.acast.com/between-you-and-me/episodes/afraid-of-sunlight-part-1>

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."



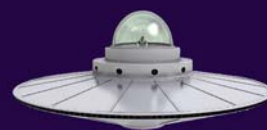
## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Mack Maloney's Military X-Files

### 153 Favourites

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

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



Listen  
Here

<https://www.youtube.com/watch?v=UJ00-j0un6E>



Les Vandyke  
1931 – 2021

John Worsley, more widely known under the pseudonyms Les Vandyke and Johnny Worth, was an English popular music songwriter from the 1950s to the 1980s, who started his career as a singer. His songs were recorded by various artists.

He first sang in pubs as a semi-professional under the name Johnny Worth, until he managed to secure a television appearance. Worth had aspirations to be a songwriter, and subsequently singer Adam Faith took his song "What Do You Want?" to number one in the UK Singles Chart in November

1959. He provided Faith with his follow-up number one "Poor Me", in January 1960, and for the next two years penned a further six Top Ten British chart hits for Faith. It was at this point he started going by the pseudonym of Les Vandyke. He also wrote music and songs for a number of low-budget movies during the 1960s and 1970s, and also penned more big hit records in the early 1970s. Vandyke died in August 2021 at the age of 90, at his home in Consett, County Durham.



Siti Sarah  
1984 – 2021

Siti Sarah Raissuddin was a Malaysian singer and actress. She started her career in the music industry when she became the final contestant of 2001 edition of Bintang RTM. She was one of the few Malaysian artists who contributed her voice for a 2005 song "Suluhkan Sinar", dedicated to the victims of the 2004 Indian Ocean earthquake and tsunami.

THOSE WE HAVE LOST

COLLATED BY Harry Wadham



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Siti Sarah's talent in the music industry was first discovered at the Bintang URTV 2001 competition, which took her to the 2001 finals. She signed a recording contract with NAR Records in early 2002. Siti Sarah participated in the reality competition for the second season of One in a Million, finishing in third place. In 2016, Sarah became one of the contestants for the 3rd season of Gegar Vaganza, a reality competition for experienced singers, and finished as a runner-up.

Siti Sarah died on Monday, 9 August 2021 at the Hospital Canselor Tuanku Muhriz UKM after succumbing to COVID-19 at the age of 36.

## Joey Ambrose 1934 – 2021

Joseph "Joey" D'Ambrosio, also known by his stage name Joey Ambrose, was an American saxophonist who was best known for being a member of the rock and roll band Bill Haley & His Comets. He played tenor saxophone on two of their biggest hits, Rock Around the Clock and Shake, Rattle and Roll. He was inducted into the Rock and Roll Hall of Fame in 2012.

Ambrose was initially a member of Bill Haley & His Comets between 1954 and



# THOSE WE HAVE LOST

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1955. From 1955 to 1959, he was a member of The Jodimars. In 1987, Ambrose re-grouped with former bandmates Johnny Grande, Franny Beecher, Dick Richards and Marshall Lytle to form Bill Haley's Original Comets. Ambrose died on August 9, 2021 at the age of 87. At the time of his death, he was considered to be the last surviving original member of the group.

## Caroline Peyton 1951 – 2021

Caroline Peyton was an American singer, songwriter and actor. She recorded two albums in the 1970s. Later in her career, she appeared on Broadway and in theatrical productions. She also voiced characters in four Disney animated films in the 1990s. She released her first self-written solo album in 2014.

Peyton enrolled at Chicago's Northwestern University in 1969. Already proficient as a guitarist and vocalist, she began performing in Chicago. Peyton moved to Bloomington in 1970 and began performing with



# THOSE WE HAVE LOST

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musicians, including singer Bob Lucas, and producer Mark Bingham. Working at a local studio, Peyton and Bingham recorded what would be Peyton's first record album, 'Mock Up'. Peyton recorded another album, 'Intuition', in sessions that stretched from late 1974 until 1977. In the early 1980s Peyton began performing in theatrical productions. In the late 1980s and early 1990s, Peyton was recommended for auditions in Disney films. Peyton moved to Williamson County, Tennessee in 1993 and recorded a collection of Celtic Christmas songs on the Green Hill label. In February 2009, Peyton performed a set of songs drawn from her 1970s albums at Nashville club the Basement, and in May re-united with Bingham and Bob Lucas at a concert in Bloomington. Peyton died in Nashville, Tennessee, on August 11, 2021, at 69.

## Roy Gaines 1937 – 2021

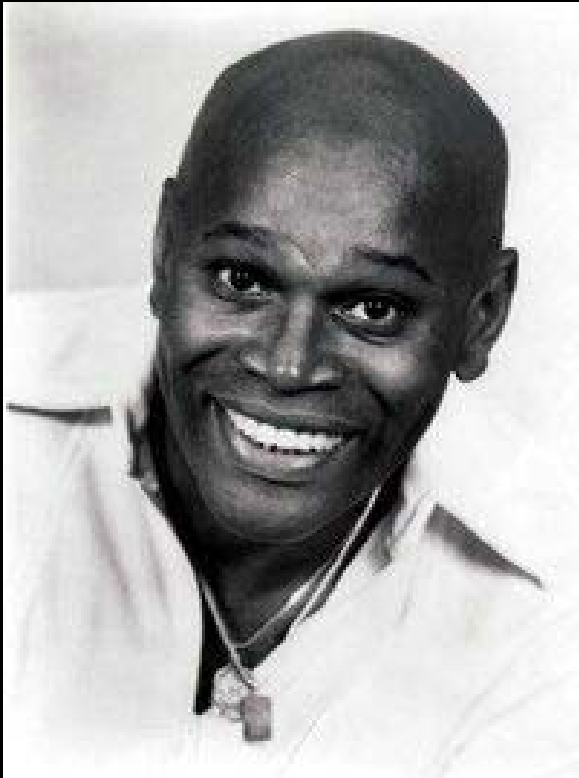
Roy James Gaines was an American Texas blues and electric blues guitarist, singer and songwriter. He wrote and recorded the song "A Hell of a Night", first issued on his 1982 album Gainelining. He was the younger brother of the blues musician Grady Gaines. Originally a piano devotee, Gaines moved to the guitar in his adolescence. In his teens he was acquainted with another budding guitarist, Johnny Copeland. By the age of 14 he had performed onstage backing his hero, T-Bone Walker, and played in Houston nightclubs. He released two low-key albums in 1956 and a couple more in the 1960s for small record companies. In 1966, Gaines became part of Ray Charles's backing band.



# THOSE WE HAVE LOST

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He worked primarily as a sideman, but he released a solo album, *Gainelining* (1982). Another album, *New Frontier Lover*, was released in 2000. It was followed by *Tuxedo Blues* (2009). Gaines died on August 11, 2021, a day before his 84th birthday.



Ronnell Bright  
1930 – 2021

Ronnell Lovelace Bright was an American jazz pianist. He made cameo appearances in the TV shows *The Jeffersons* and *Sanford and Son*.

Bright played piano from a young age and won a piano competition when he was nine years old. In 1944, he played with the Chicago Youth Piano Symphony Orchestra. He played with Johnny Tate and accompanied Carmen McRae before moving to New York City in 1955. There he played with Rolf Kühn and assembled his own trio in 1957. In 1957–58 he was with Dizzy Gillespie and acted as an accompanist for Sarah Vaughan, Lena Horne, and Gloria Lynne over the next few years. In 1964, he became Nancy Wilson's arranger and pianist after moving to Los Angeles. Later in the decade he found work as a studio musician, playing in Supersax from 1972 to 1974.



Pil Trafa  
1959 – 2021

THOSE WE HAVE LOST

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Enrique Chalar, better known as Pil Trafa, was a singer and Argentine composer. He is regarded as the pioneer of punk in Spanish in Latin America, with his band Los Violadores.

Chalar began his musical career in the early 1980s, when he formed Los Violadores ("The Violators"). This 1983–1991 lineup released six studio albums, influencing British punk bands like Sex Pistols and the Clash. In 1992, at the first separation of Los Violadores, Pil Trafa formed Pilsen, a group that only released two albums between 1993 and 1994. In 2004, he released his first solo album, entitled 'El monopolio de las palabras'. Pil Trafa was the only permanent Violadores member

until the final separation in 2011. In 2015, he released his second solo album with his new band "Los Violadores de la Ley", entitled 'Último hombre'.

Since the 1990s, Pil Trafa had relocated to Lima, Peru. On August 13, 2021, at age 62, Pil Trafa died after suffering cardiac arrest at his home.

## Jean-Pierre Pichard 1945 – 2021

Jean-Pierre Pichard was a French musician and academic. He was known for organizing events promoting the culture of Brittany.



# THOSE WE HAVE LOST

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He was co-founder of the Festival Interceltique de Lorient.

Pichard was penn-sonneur (in Breton, literally chief bell ringer) of the band Kevrenn de Rennes, with whom he won the Bagadoù National Championship in 1969. Pichard served as Director of the Festival Interceltique de Lorient from 1972 to 2007. Jean-Pierre Pichard died in Lorient on 13 August 2021 at the age of 75.



Vladimir Mendelssohn  
1949 – 2021

Vladimir Mendelssohn was a Romanian composer, violist, and professor. He served as Director of the Kuhmo Chamber Music Festival from August 2005.

Mendelssohn the National University of Music Bucharest. He taught at several conservatories, such as the Conservatoire de

Paris, where he served as a professor of chamber music. He was also a professor at the Folkwang University of the Arts and the Royal Conservatory of The Hague. Mendelssohn composed a number of film scores, such as Darcee, and The Violin Player, shown at the 1961 and 1964 Cannes Film Festivals. He gave master classes around Europe, and served on the juries of several international competitions. He became Director of the Kuhmo Chamber Music Festival in August 2005 and was part of the Enesco Quartet. Vladimir Mendelssohn died on 13 August 2021 at the age of 71.



Nanci Griffith  
1953 – 2021

Nanci Caroline Griffith was an American singer, guitarist, and songwriter.

THOSE WE HAVE LOST

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Griffith appeared many times on the PBS music program Austin City Limits, from 1985 (season 10). In 1994 she won a Grammy Award for the album "Other Voices, Other Rooms".

Her career spanned a variety of musical genres, predominantly country, folk, and what she termed "folkabilly." In 1994, Griffith teamed up with Jimmy Webb to contribute the song "If These Old Walls Could Speak" to the AIDS benefit album Red Hot + Country. Griffith toured with various other artists, including Buddy Holly's band, and recorded duets with many artists, among them Don McLean, Jimmy Buffett, and Willie Nelson. She also contributed background vocals on many other recordings.

She released her album The Loving Kind (2009), which contained nine selections that she had written and composed either entirely by herself or as collaborations. At her home, with her backing group including Pete & Maura Kennedy, Griffith co-produced her album Intersection, released in April 2012.

Griffith died in Nashville on August 13, 2021, at the age of 68.

## Hugh Wood 1932 – 2021

Hugh Wood was a British composer. He grew up in a musical family; while still a teenager, he was encouraged by the composer Alan Bush.



In 1954, he moved to London to study composition privately with William Lloyd Webber, amongst others.

He also started a parallel career as a music teacher by finding work in schools. In 1958 Wood composed his first published work.

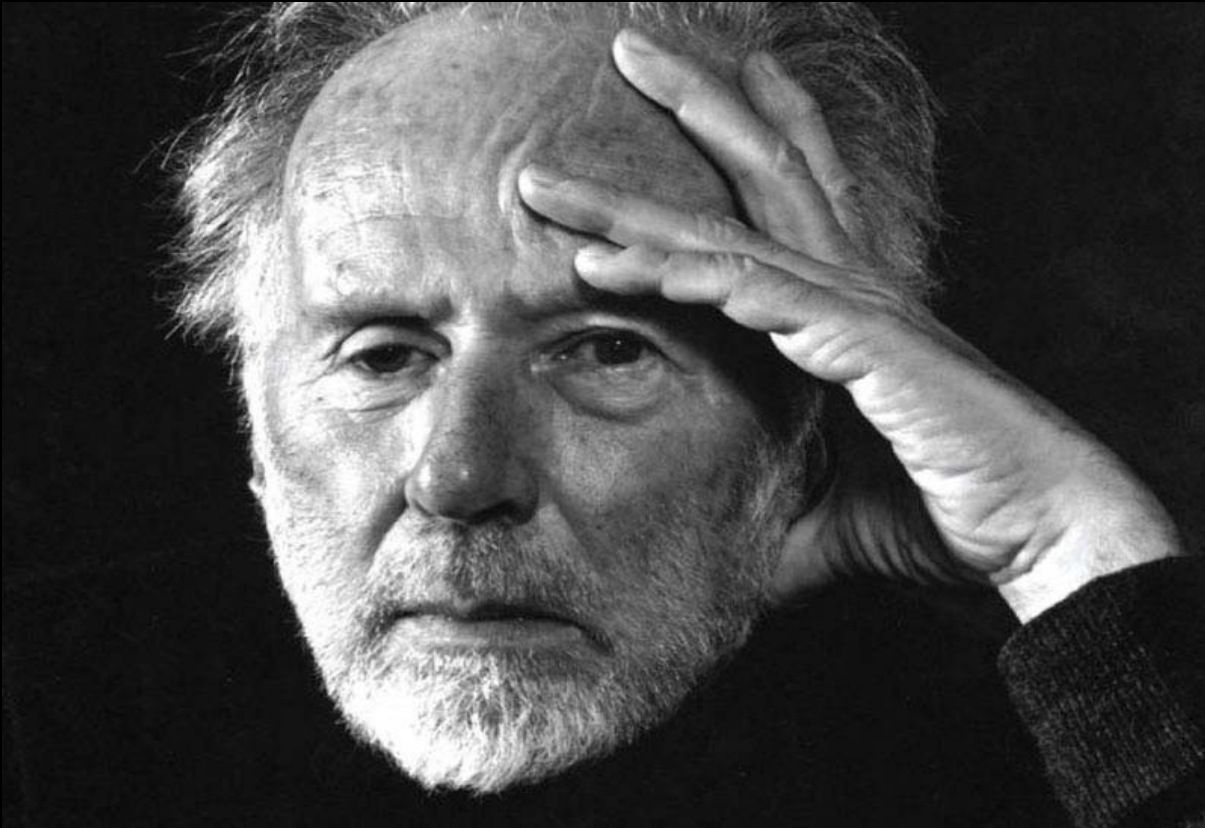
His first orchestral work, Scenes from Comus (with soloists and chorus), was commissioned by the BBC and composed from 1962. It premiered at the 1965 BBC Proms.

In his later years he contributed several articles on music to The Times Literary Supplement.

In 2007 his collected writings on music, Staking Out the Territory, was published.

He died on 14 August 2021 at the age of 89.

# THOSE WE HAVE LOST



## R. Murray Schafer 1933 – 2021

Raymond Murray Schafer CC was a Canadian composer, writer, music educator, and environmentalist, perhaps best known for his World Soundscape Project, concern for acoustic ecology, and his book *The Tuning of the World* (1977).

His music education theories are followed around the world. He started soundscape studies at Simon Fraser University in the 1960s. In addition to introducing the concept of soundscape, he also coined the term *schizophonia* in 1969, the splitting of a sound from its source or the condition

caused by this split. In 1987 Schafer was awarded the first Glenn Gould Prize in recognition of his contributions. He has also won two JUNO Awards for Classical Composition of the Year. In 2005 Schafer was awarded the Walter Carsen Prize. In 2009, Schafer received the Governor General's Performing Arts Award for Lifetime Artistic Achievement.

In 2013, he was made a Companion of the Order of Canada. Starting in 2010 a World Listening Day organised by the World Listening Project has taken place annually on 18 July, with the date chosen in honour of Schafer's birthday. He died of complications of Alzheimer's disease on 14 August 2021.

# THOSE WE HAVE LOST





## Keith Patchel 1955 – 2021

Keith Patchel was an American musician and composer. His Pluto Symphony created for the Hayden Planetarium was an official selection for nomination for the 2015 Pulitzer Prize in Music.

Patchel composed the opera "Plain of Jars" about the U.S. bombings of Laos, which premiered in 2016. He was the recipient of the 2017 Acker award for music.

Patchel played guitar and sang backing vocals on the track Losin' Anna on Richard Lloyd's (formerly of Television) 1987 album Field of Fire.

Patchel created the original music for the 2008 film Shoot First and Pray You Live starring Jim Gaffigan.

Patchel wrote and performed the accompanying music for Anthony Haden-Guest's 2017 spoken word cd The Further Chronicles of Now.

# THOSE WE HAVE LOST



Jerry Fujio  
ジェリー藤尾  
1940 – 2021

Jerry Fujio was a Japanese singer, actor and ‘tarento’ (a celebrity who regularly appears in Japanese media), real name Shigeki Fujio (藤尾 薫紀).

Known for his song "Tōku e Ikitai", Fujio was represented by Office Kiko. Fujio

dropped out from Senshi University Keio High School. He worked on films, TV, radio, advertisements, and was a participant in Kōhaku Uta Gassen, an annual New Year's Eve television special comprising of a singing competition between two teams of 25 people.

He died in Yokohama of acute pneumonia on



August 14 2021, at the age of 81.

Ernie Sigley  
1938 – 2021

Ernest William Sigley was a Gold Logie winning Australian television host, comedian, variety performer, radio presenter and singer.

Sigley began singing as a choir boy at St Paul's Cathedral, Melbourne, and went on to be a regular on the local town hall circuit in the 1950s. In 1957 his first record, "Love Is A Golden Ring", was released. In 1974, Sigley, with Denise Drysdale, recorded a cover of the popular duet "Hey Paula". The record peaked at number 2 in Australia. Sigley regularly performed around Australia

THOSE WE HAVE LOST

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on the club circuit, often with his television partner Denise Drysdale.

Sigley started his career in radio, before becoming a presenter of TV programs, best known for his self-titled program The Ernie Sigley Show and Saturday Night Live as well as the original host of game show Wheel of Fortune. After presenting talk show with his frequent co-presenter Denise Drysdale in the late 80s and early 90s, he returned to presenting radio broadcasts, until retiring in 2009. Sigley's family announced in October 2016 that he had Alzheimer's disease. He died on 15 August 2021.



Peter Ind  
1928 – 2021

Peter Ind was a British jazz double bassist and record producer.

Ind began to learn the violin at the age of eight and played in his school orchestra. He soon found that he preferred the piano and played gigs from the age of 14 around his home in Uxbridge. At this point, he played mostly popular dance numbers of the time. Ind took evening classes in piano and classical harmony, later turning to playing the bass. He also became a full-time musician in 1947. In 1949, he was a musician on the Queen Mary. Ind relocated to New York City in 1951. Ind also branched into production at this time.

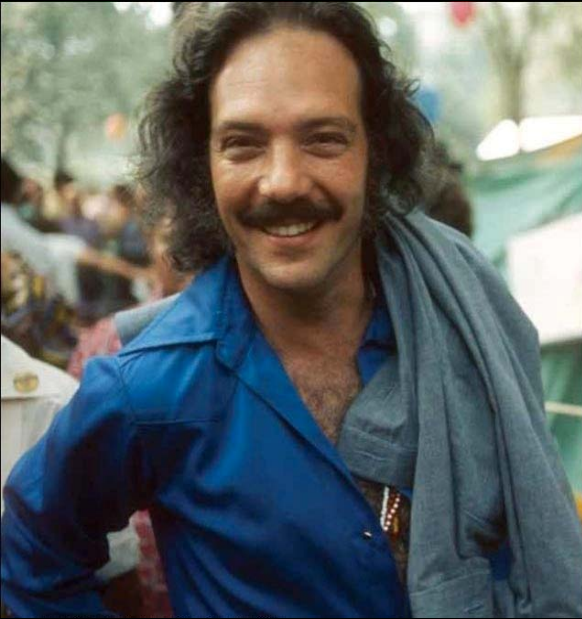
He founded his own label at the end of the 1950s, where he released the album Looking Out, featuring Joe Puma and Dick Scott. In 1963, Ind moved to Big Sur, California, where he remained for three years. Ind and his family returned to the UK in 1966, where he played and taught. The following year, he played with Tristano for the last time, at a concert in the UK.

## Larry Harlow 1939 – 2021

Larry Harlow, born Lawrence Ira Kahn, was an American salsa music performer, composer, and producer. He was born into a musical American family of Jewish descent.

Larry Harlow excelled at an early age at various instruments. He studied music in the 1950s in Cuba but was unable to

# THOSE WE HAVE LOST



complete his degree before the Cuban Revolution forced him to leave the island in 1959. Harlow also produced over 106 albums for various artists and over 50 albums on his own. Among Harlow's further contributions to music was his insistence on creation of a Latin Grammy Award before the category merged in 2010. In 1994, he teamed up with Ray Barreto, Adalberto Santiago, and cuatro guitar virtuoso Yomo Toro to found the Latin Legends Band, with the aim of both educating Latino and American youth about Latin music heritage and pioneering new ideas in the music. Larry Harlow was inducted into the International Latin Music Hall of Fame in 2000. Prior to his death, Harlow resided in New York with his wife, and regularly continued to lead and perform with Larry Harlow and the Fania Latin Legends.

Harlow died on August 20, 2021, due to heart failure while hospitalized for a renal condition.



## Eric Wagner 1959 – 2021

Eric Wagner was an American heavy metal singer who is best known for his work with doom metal band Trouble, which he formed in 1979.

He briefly left Trouble in the mid-1990s and formed Lid with guitarist Danny Cavanagh, resulting in 1997's *In The Mushroom*.

# THOSE WE HAVE LOST

He also appeared on Dave Grohl's heavy metal side project Probot in 2004 with the song "My Tortured Soul".

Wagner rejoined Trouble in 2000, and recorded one more album with them, *Simple Mind Condition* (2007), before leaving the band once again in May 2008 to pursue other musical interests and projects. Wagner had also been recording under the band name Blackfinger. He also formed The Skull, which features former Trouble bassist Ron Holzner. On August 22, 2021, it was announced Wagner died from COVID-19 the previous night at the age of 62.



## Charles Burles 1936 – 2021

Charles Burles was a French lyric tenor, primarily associated with the French repertory, both opera and operetta.

He made his stage debut in 1958, in Toulon. The following year he appeared at the Opéra de Marseille, as Almaviva in *Il barbiere di Siviglia*. In the ensuing years, he sang mainly in Marseille expanding his repertory, with a few guest appearances in Lyon, Turin, and Venice. He made his debut at the Opéra-Comique in 1970, and at the Paris Opéra in 1971. A stylish singer, with a light and attractive voice, he can be heard on several recordings of French opera and operetta released by EMI France, often partnering Mady Mesplé, the most famous being *Lakmé*, under Alain Lombard, in 1970.

# THOSE WE HAVE LOST

# A Few Facts About Plastic Pollution



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

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



Plastic constitutes approximately

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



The average American throws away approximately



of plastic per year.

**50%**

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

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

# SAVE

## Stonehenge World Heritage Site

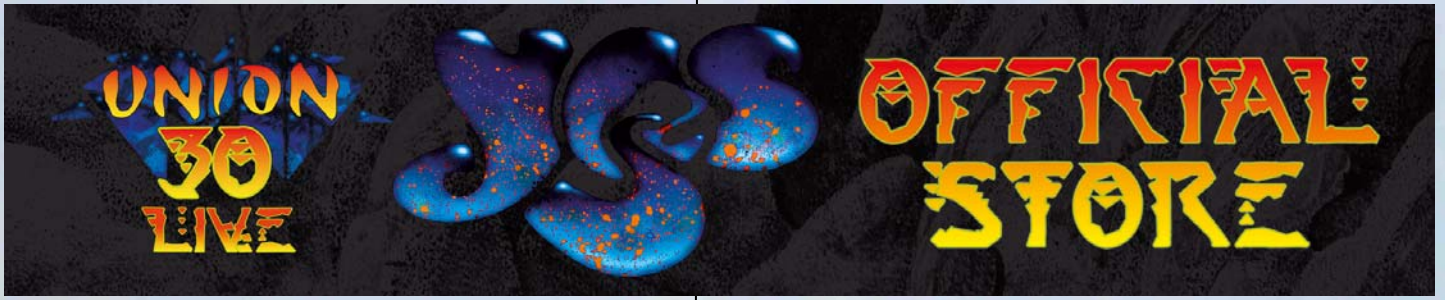
# FROM THE BULLDOZERS!

**PLEASE SIGN  
THE PETITION**



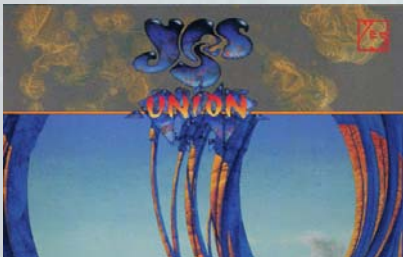
[change.org](https://change.org)

visit [stonehengealliance.org.uk](https://stonehengealliance.org.uk) for further details



Rick Wakeman and Jon Kirkman endorse the Yes Union 30 Box Set!  
Watch Rick here:

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







The latest news, and as customers will have heard, there have been more than a couple of delays on this release.... but don't despair, you will now be kept in the loop - we are still awaiting the flight cases arriving from China. Here is the link to track ships on the water...!

<https://www.dpworld.com/southampton/port-info/wheres-my-ship>

Our ship is called CMA CGM ZHENG HE

The date has now gone to the 4th July for docking. Apparently, this date is continually updated, so it could go either way still. Don't forget we have to pack them once the flight cases arrive. We have a conservative date for delivery for the end of July. Thank you for your unending patience!

\*NB the box sets in the videos are prototypes\*

Click [HERE](#) to watch Jon!  
[https://www.youtube.com/watch?v=q7lwW\\_h-oFE](https://www.youtube.com/watch?v=q7lwW_h-oFE)

## Introducing Takeaway Records!



Takeaway Records Store has launched with two upcoming releases.





### **It Bites - Eat Me In St Louis**

“Eat Me in St. Louis” saw It Bites move away from the progressive rock and pop influences of their two previous albums and towards a more hard rock sound with more straightforward compositions and a heavier, rawer sound. The album was recorded in Munich and produced by Reinhold Mack, best known for his work with Queen.

Read more and pre-order here

<https://www.musicglue.com/takeaway-records/products/it-bites-eat-me-in-st-louis-cd>



### **Three (Emerson Berry & Palmer) - To The Power Of Three**

To the Power of Three (stylised as ...To the Power of Three) is the first album by the British-American progressive rock band 3, a spin-off from Emerson, Lake & Palmer. Produced by Carl Palmer and Robert Berry, it was released in early 1988 by Geffen Records.

Read more and pre-order here

<https://www.musicglue.com/takeaway-records/products/three-emerson-lake-and-palmer-to-the-power-of-three-cd>



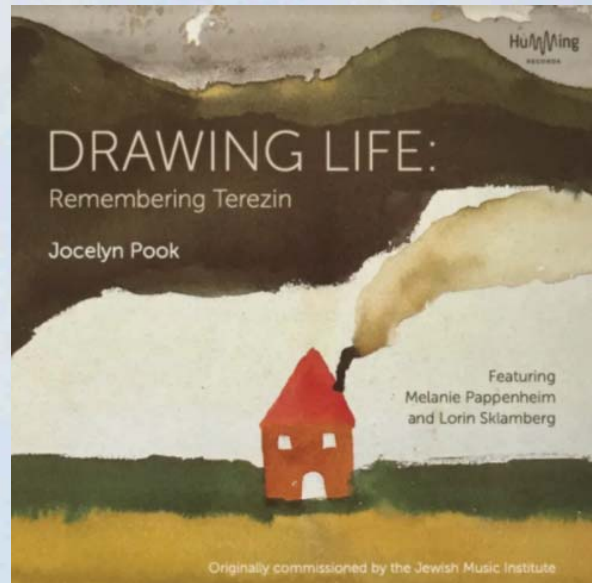


## Jocelyn Pook

Often remembered for her film score to *Eyes Wide Shut*, which won her a Chicago Film Award and a Golden Globe nomination, Jocelyn Pook has worked with some of the world's leading directors, musicians, artists and arts institutions – including Stanley Kubrick, Martin Scorsese, the Royal Opera House, BBC Proms, Andrew Motion, Peter Gabriel, Massive Attack and Laurie Anderson.

You can read more about Jocelyn's remarkable career here:

<https://www.jocelynpook.com/about->



Jocelyn has now opened a new store, with some classic releases and her new album 'Drawing Life: Remembering Terezin' on signed and unsigned CD as well as download released on around 2nd July.

<https://www.musicglue.com/jocelyn-pook/>



## Maggie Reilly

Another very talented female musician Maggie Reilly has also launched a new store this month.



Maggie Reilly has covered vast musical ground. From the jazz/funk of Cado Belle, her collaboration with Prog rocker Mike Oldfield. Duets with Jack Bruce (Cream) and Dave Gilmour (Pink Floyd) as well as a collaboration with the goth-rockers Sisters Of Mercy followed.

Guiding her through early nineties Euro pop and her thoughtful solo albums of the last decade. You can read more about Maggie's fantastic musical journey here

<http://www.maggiereillyfansite.nl/HTML/biography.html>



The store offers some classic albums from Maggie's vast and very successful career, as well as two releases for 18th September - the best of entitled 'Past-Present-Future'

<https://www.musicglue.com/maggie-reilly-1/products/past-present-future-cd>

and 'Starfields'

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





### **Rick Wakeman's Yes Solos**

Yes Solos is a collection of solos performed by Rick and reimagined in the studio. It's shipping now and can be ordered here!

<https://www.rickwakemansmusicemporium.com/products/rick-wakemans-yes-solos>



### **Some key Gonzo releases for July are:**



### **Mary Hopkin - Painting By Numbers Remastered**



A fine gem of an album. Stripped-down and bare, or "nearly naked" as she puts it, these songs are straight from Mary herself,

Recorded at home or with friends. With just the barest instrumentation, mostly herself on guitar, Mary's voice shines through on 10 of her own songs. Friends Benny Gallagher and Brian Willoughby help out on songwriting and guitar on one track each, but the rest is pure Mary.



### **Iona - Journey Into The Morn**

With previously unreleased companion disc, this stunning collection has gleaned some great reviews:

"undoubtedly Iona's most ambitious and visionary album ... the effect is at times stunning, as huge ethereal soundscapes ... rise up from the hi-fi speakers ... a beautiful album." Cross Rhythms Magazine, October/November 1995

"... a remarkable, brilliantly conceived collection of songs ... the ebb and flow of the recording shows a compositional integrity and scope hardly found in popular music." Shout! Magazine (USA), May 1996

### **Splinter - Live In England 1974-1977**



For release in September 2021, Live in England 1974-1977 has been assembled from performances while touring England during those three years 1974 - 1977. The recordings have been assembled by Nigel Pearce and Bobby Purvis.





**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 Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



## From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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

<https://nodogleftbehind.org/>



# Douglas Harr Ear Candy for the Hungry Audiophile



What would you say if I told you I could make you fall in love with and gain deep respect for a woman in just three songs? How about in just 10 short minutes? If you know the music of Kate Bush or Tori Amos, you might say, “yeah, that’s happened to me before” and I would say “okay let’s do this!” I would sit you down

with headphones and play three songs by the brilliant 4AD and Capital Records recording artists from Scotland Cocteau Twins fronted by otherworldly vocalist Elizabeth Frasier. If you’ve not heard this band, or heard Elizabeth sing on any of her other side projects, do sit now and listen to these three, then return to me here:

*Cocteau fest*

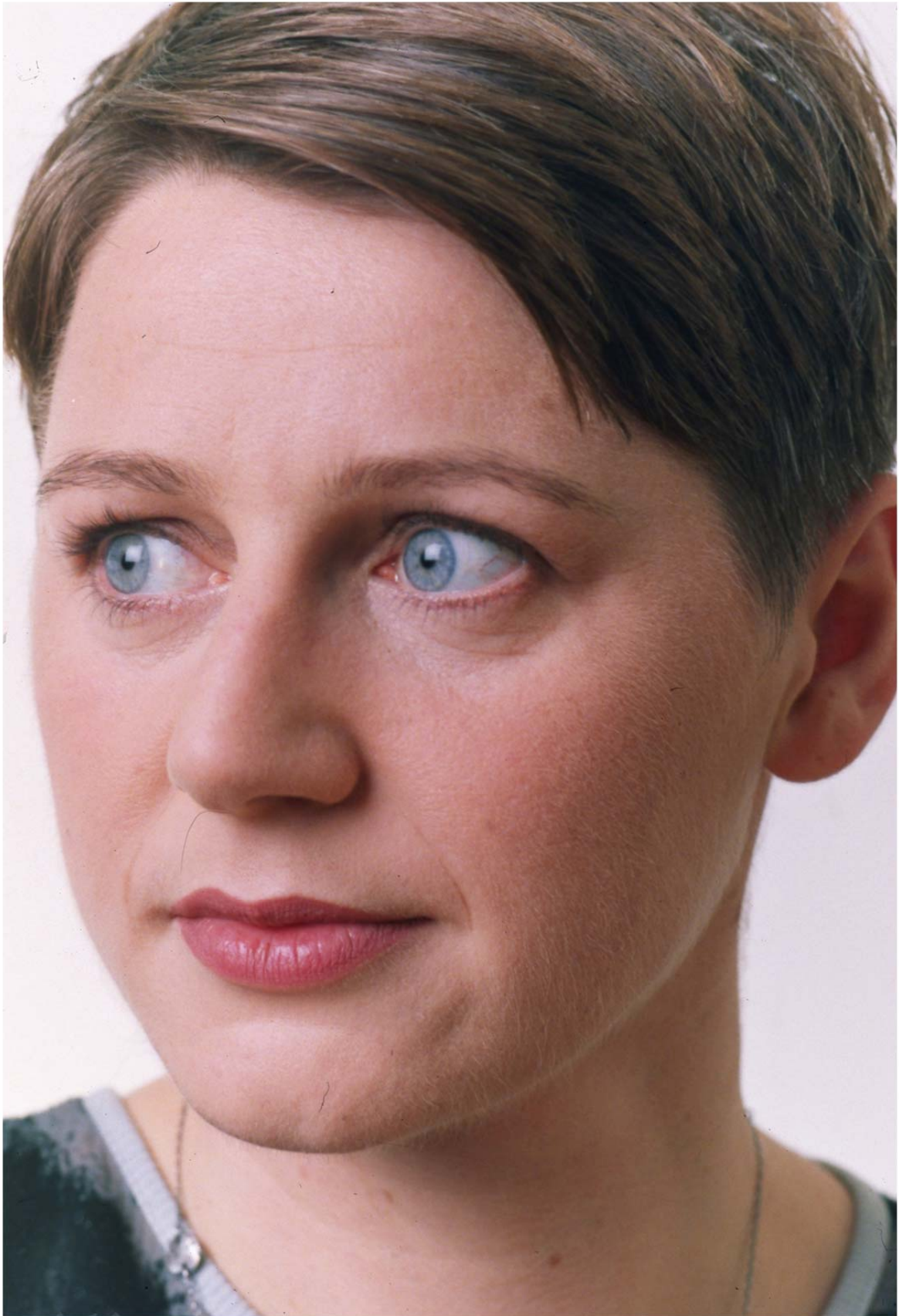
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FRIDAY, SEPTEMBER 17, 2021 AT 9:30 PM PDT – 2:30 AM PDT

**Cocteau fest 2021 in San Francisco!**

Cat Club SF

<http://diegospadeproductions.com/>



**Cocteau Twins' Elizabeth Fraser**

**© Geraint Lewis/Shutterstock**

<http://diegospadeproductions.com/>

- “Pandora (For Cindy)” from Treasure 1984 (or Aloysius)
- “Pale Clouded White” from Echoes in a Shallow Bay 1985
- “I Wear Your Ring” from Heaven or Las Vegas 1990

like ‘em? – then a few more –

- “Bluebeard” from Four Calendar Café 1993 (or “Pur”)
- “Fotzepolitic” from Heaven or Las Vegas 1990 (or b-side single “Watchlar” or “Wolf in the Breast”

or

- “Frou-Frou Foxes in Midsummer Fires”

or... hell just download the complete album and the “Iceblink Luck” EP!

Are we on a level playing field now? I could spend days trying to describe this beautiful music. But the effort would pale in comparison to you just hearing it on a decent stereo. Also, this was Wynona Ryder’s favorite 80s band, so there. Besides Depeche Mode, I agree wholeheartedly.

On those tracks, you were generally hearing just three people: Elizabeth Frazier multi-tracking her soprano vocals (usually at least three interlocking contrapuntal lines of vocals from her on almost every track), her then-husband Robin Guthrie on treated guitars, bass, and drum machine, and “newcomer” (since the start!) member Simon Raymonde on bass, guitars, and piano. An original bassist named Will Heggie left just when the band was catching on in 1983.

Cocteau Twins recorded 8 studio albums between 1982’s Garlands and 1998’s Milk & Kisses. Yes, that made for sixteen wonderful years. They were and still remain one of the most utterly unique bands in history, and in their early days

they spawned a who “dream pop” movement on their home label 4AD and elsewhere. Sadly, they are also woefully under-documented on film but you will see some clips out there on YouTube or wherever you go in the deep dark web.

The band was, it is said, named after a song “The Cocteau Twins” later released as “No Cure” by none other than genius band Simple Minds, who started out as Johnny and the Self Abusers, surely a welcome name change back in the day. Their first efforts starting in 1982 were more overtly punk and goth related – listen to “Feathers Oar-Blades” from the Lullabies EP in 1982. Just as their influencers Siouxsie and the Banshees and Joy Division the music drones, and hits the listener with angry waves of distortion. It also made for fantastic dance music.

After signing with the British record label 4AD in 1982, Cocteau Twins released their debut album Garlands later that year. It was met with instant success in Britain, making it to number 2 in the charts. That’s more rare than it might seem, but many of the best rock bands through the ages have their debut album hit high on the charts, if not number 1, then close to it.

This can be due to them capturing a moment, and 1983 was quite a moment – the real cradle for the best UK and US music of the decade. Many of the bands in this book cast about for a sound, or had found their sound but had it not catch on until the magic year 1983, same year I graduated from Cal Poly located in a small agricultural, rural town of San Luis Obispo, moving up to work at Hewlett Packard in the Silicon Valley and spending time in San Jose and San Francisco clubbing and learning about this huge movement from Britain.

That same year in 1983 Robin added multi-instrumentalist, bassist Raymonde which solidified their final lineup, and produced their biggest hit in the UK, "Pearly-Dewdrops' Drops", peaking at No. 29 on the UK Singles Chart. I was waaaaay into the British 80s scene, from 4AD dream pop like



**Cocteau Twins' Elizabeth Fraser**

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<http://diegospadeproductions.com/>



Cocteau Twins' Elizabeth Fraser

© Herbie Knott/Shutterstock

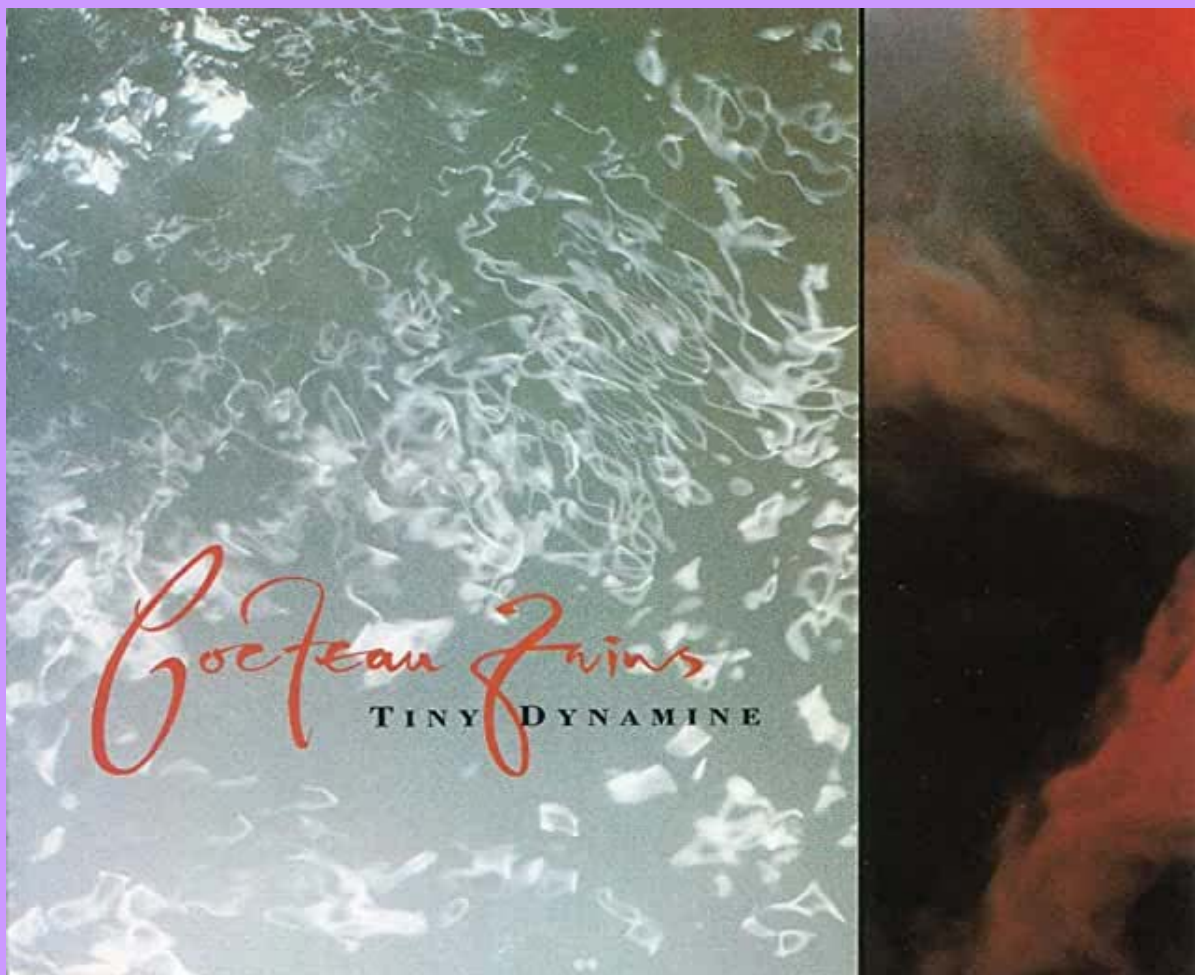
Cocteau Twins, Dead Can Dance and This Mortal Coil and I looked like this – a little silly maybe but I liked it

The next years would be formative. “Sugar Hiccup” from 1983’s *Head Over Heels* typifies the prolific period, with 1984’s *Treasure* album taking their capabilities to the next level. It is *Treasure* where I started my Cocteau Collection in earnest. So little news was available, not like today, we had no Wikipedia, no world wide web. So one counted on music magazines to learn about the best new music, and Cocteau Twins were underrepresented, even if you imported NME from Britain. So when I heard *Treasure* I thought there must be sisters performing the vocals (how many I could not tell – sounded like 3!). In fact, it was again, multi-tracked Elizabeth. But listen to how starkly different the range of the voices are. I picture her recording the lower register in the morning, before tea, and the more lilting higher sounds after biscuits and more tea! Lead off track “Ivo” says it all for this album. It’s just simply amazing, and a good first track to play for the uninitiated.

A really sleek EP was released in 1985, *Echoes in a Shallow Bay*’s 4 tracks includes one of my favorite songs ever by this band “Pale Clouded White.” ‘Eggs and their shells’ ain’t too shabby either, but let’s move on.

“Love’s Easy Tears” was the title of an EP in 1986 and represented a sort of hit for them in the states and worldwide frankly. There were a number of singles and EPs during this period

Wait! A digression: a single for the non vinyl crowd would be one song on each side of a small 7” platter played at 45RPM (revolutions per minute) on your turntable – an EP (extended play) would be full size platter, played at “normal” 33 1/3 (or 45RPM?) speeds on the same record player, but unlike a full length album, an EP would have only a few (3-5) songs spread across the two sides, where “normally” fit 20-25 minutes each side. Sometimes these EPs purposefully sounded wonderful, as the less material on a side, the wider, more defined the grooves could be, as bass response lessens towards the centre of a record.



Digression over, and back to this most excellent essay on the Twins, dudes.

Simon Raymonde, who was called in to work on the second album, *This Mortal Coil*, another 4AD label star band, was not on the fourth *Cocteau Twins* LP, *Victorialand* (1986), a predominantly acoustic, magical record that featured only Robin and Elizabeth. It is a masterwork of quiet, desperate, dreamy landscapes, and for years was my favourite record to spin before and while falling asleep. It all begins with “Lazy Calm” then “Fluffy Tufts” then a song actually titled “During the Dark Months of April and May.” Truth in advertising, that! This is a special album, which is seeped in love, in wonder, and in the best possible dream pop sheen, top of that genre as they were. It alone is worth the minimal effort it takes to collect a band’s music today (click +, and click + again)!

On lyrics, this band’s, really Elizabeth’s lyrics have been the subject of much speculation and debate. I’ve always seen them as syllables, strung together as, say an

opera singer might during vocals practice. The lack of identifiable words, particularly up to the time in 1988 when they joined Capital Records in the US, was always part of their charm.

Fluffy Tufts Lyrics (supposedly):

I don't need my lover (Any day now all of us will...)

Okay, that’s brief! Anyway there’s no way I hear those words, and in the end I just thought, “Who cares.” By the time of their 1988 work *Blue Bell Knoll*, the plot thickened. Listen to “Caroline’s Fingers” – quite a “hit” at the time, with a sweet video. On the chorus you can hear the “high voice” track saying “Reach out for that hand” while the low voice track says “(And even they don’t give any more)” and so on.

Reach out for that hand  
(And even they don't give any more)  
(Try, try to fall)  
Even then they don't give  
(Try, try to fall)  
You just closer to me at the fall



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<http://diegospadeproductions.com/>



But you don't want, want me hand  
You're just closer to me  
But you don't want, want my hand

There are in fact some great lyrics in there if you strain to hear them. The most recognizable of their career was in a song that had the line "I am not afraid of your anger, but do you need more than me?" Was this possibly a sign of struggle in Robyn and Elizabeth's relationship? Dunno, and hate to speculate on those kind of things. Interesting to think though, was it possible for their music to get any stronger, if there were an excellent catalogue of beautiful lyrics, written to match a 5 (or 6) octave voice that comes from an angel? I prefer in fact to imagine those lyrics and make them up. I can (sort of, let's face it, poorly) sing along to "low tracked" Elizabeth.

The band rounded out 1986 with the release of *The Moon and the Melodies*, with guest American avant-garde minimalist composer Harold Budd.

Leadoff "Sea, Swallow Me" is as usual a thrilling work, greatly improved by Budd's light touch on the piano, something he called "soft touch". It's a fuzzy slow and sustained manner of playing which was popular on the Vangelis soundtrack to my favourite-ever movie *Blade Runner* (1982). Incidentally this was originally released as a Guthrie/Budd record, and the two have gone on to collaborate since its release. This leads us, dear watchers and listeners, to the entry of Capital Records and the 1988 release *Blue Bell Knoll* and its hit "Carolyn's Fingers" which peaked at number 2 in the US (being number 2, they try harder!).

December 7, 1990 just at the close of the 80s I saw Cocteau Twins at the Warfield Theater in Los Angeles. One of 18 shows in the US, they played two nights there along with one at the famous Hollywood Palladium, and three in Northern California – two at Berkeley's amazing Zellerbach theater and one in the San Jose events center. We were at the LA shows due to a six year stint I spend working in Santa Barbara, first at their county offices, then at the aircraft maintenance and modification biz Tracor Aviation. My then wife was going to school at



UCSB and we had gotten married, but I was bound and determined not to miss any 80s milestones. This was difficult given that, like San Luis Obispo, Santa Barbara was a California central coast city with a dearth of culture.

Only one bar downtown played British new wave, so I stoked my collection and time in front of MTV's 120 minutes show on Sunday nights. No matter though, I had some bread, and LA was only an hour and a half drive south, and there were so many, many CDs to listen to in the car!

Watching Elizabeth select the sounds to sing in the moment, in concert was an amazing experience, if sometimes a bit frustrating. If I could turn back time, I would have sprung for seats in the first 5 rows for one of the concerts I saw – once in LA at the Wiltern, and then again in April 1st, 1994 in San Francisco at the Warfield, as we had moved back up north in 1992. Both shows were very similar with the first in support of the brilliant Heaven or Las Vegas (1990) and second show adding material from Four Calendar Café (1993)

With two such amazing albums in succession, I had high hopes for this band in a live setting. The reality of this band live could be heaven or it could be hell (hum maybe Las Vegas was meant to signify hell?). The boys (and mixing desk per instruction we are sure) cranked this music up to 11. Robin's wide phat guitar chords, Simon's powerful resonant bass, and the drum machine actually threatened to and oft did drown her out. It did not seem a stretch to wonder "is Robin mad at Elizabeth tonight" as she struggled to be heard above them. Unfortunately in my view she would pick syllables and guttural sounds, often sounding almost a bleating sheep. I found myself wishing for an acoustic show frankly. My then wife left the show the second time we saw them, so offensive was it to her that Elizabeth struggled to be heard, it seemed. I concurred but stayed, fascinated by the fact that this band existed at all, and enthralled at Elizabeth's simple beauty.

Raymonde wrote, "I didn't think any footage from the Heaven or Las Vegas tour

in 1990 existed and I remember how cool it was being able to have a lighting designer for the first time that tour, but have never seen how our stage looked from the audience till tonight so this is a treat to me. ... And my god, what a voice Elizabeth had on this tour, absolutely perfect on every song."

In 1988, Cocteau Twins had signed with Capitol Records in the United States, distributing their fifth album, Blue Bell Knoll, through a major label in the country.

After the 1990 release of their most critically acclaimed album, Heaven or Las Vegas, the band left 4AD for Fontana Records, where they released their final two albums. Four-Calendar Café (1993) and Milk & Kisses (1996).

In 1997 this band tragically disbanded. Marital breakup and troubles was listed, but they did last for 8 albums, and 2 tours of the US, over 14 years, a miracle for music lovers globally, forever.

The HUGE TEASE: In 2005 Coachella planned a reunion of this rare band. My wife and I, plus another couple living in San Francisco, hurriedly got tickets and planned to go to the desert for our first time at this trendy annual festival. Besides the reunion, there were stellar new bands, many in the sort-of college circuit in those early years of the new millennium such as Keane, Coldplay, Snow Patrol, Ambulance LTD and Wilco (a preview of bands to be in my book on the ought's music scene).

Coachella was the hip festival, and each year they re-assembled a band that had fallen apart. This year's was to be the glorious Cocteau Twins. But, alas Elizabeth backed out and later stated she would never ever play with her ex-husband and Simon as Cocteau Twins again. She has since toured with Massive Attack in support of her appearances on their albums. Ace photographer Stacy Katsis, featured in my first book, took this one. My wife Artina and I also saw guitarist, soundscape texturizer extraordinaire Robin Guthrie in a small club doing one of his solo albums, all of which sound like Victorialand without his ex wife singing!

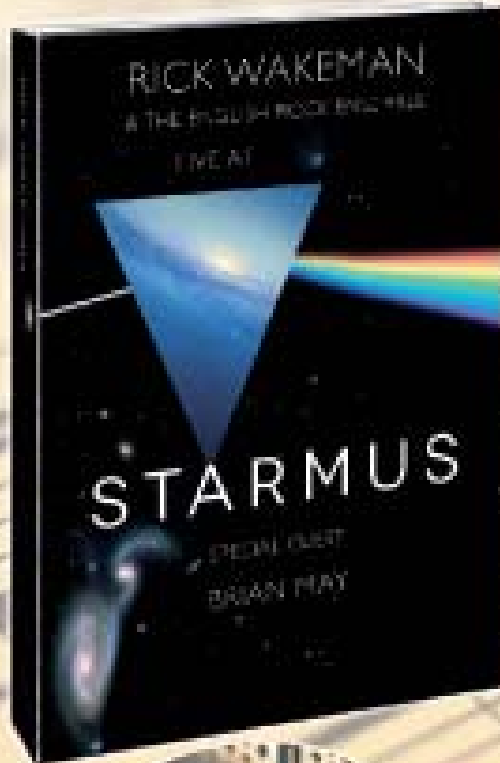
**RAW** presents

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!**



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# Q&A with Mad Iccy and Sarah Vista

Years and years ago, in a universe far, far away – well, actually, about thirty five years ago, in a hospital about fifty miles away from where I'm sitting, dictating this to the lovely Olivia – there was an overweight staff nurse with a bad attitude. He didn't really want to be a nurse, and had dreams of being a music journalist. Elsewhere in the hospital, there was a young man called Icarus Ruoff, who worked with the hospital ancillary services. He was younger than the aforementioned staff nurse by five or six years, he had a Mohican haircut, a very pretty girlfriend, and – like the staff nurse – had a particularly bad attitude. Three and a half decades later, these two social malcontents have been reunited in the pages of this magazine.

Let me introduce you to my old mate, Mad Iccy...

*Mad Iccy has a little chat with wonderfully talented and refreshing Country and (Spaghetti) Western songstress Sarah Vista.*

Hi Sarah and thanks for giving me a some of your valuable time...

Can I begin with asking how you have coped with Covid restrictions and what are you looking forward to most as we start to move forward?

The world as we know it just crashed out of the blue. The music scene is fragmented more than ever, explosions of fear-driven hatred have been erupting – we don't really know what's coming next, so it's a frustrating, painful and uncertain time for everyone.

it's difficult to keep a cool head, stay sane and creative during such turmoil, but after every bombshell a new story unfolds, so I'm trying my best to be hopeful, mindful, hold the good folk close and enjoy the ride as much as I can. It may be a hard ride, but there's always someone in a worse seat or without a saddle, you know?

Luckily the Vista is something of a survival expert these days. I work well alone, so on a positive note I've enjoyed the recent solitude to work on moving my Sunday Saloon movie project online, and also shaping up two new albums, (Songs from the Silver Screen, released recently) and my new forthcoming originals LP, which is taking a very different shape to what it would have without being awarded this special time to re-focus and rethink my space and sound.

I'm mostly looking forwards to getting on with the things that are on hold so I can get the record out there and promote it with my new live act!

Onward can we have a little personal information please?

Favourite Food:  
Spaghetti..

Favourite Instrument:  
Cello!

Top 5 Favourite Musicians:  
Peter Tevis  
Alessandro Alessandrone  
Ennio Morricone  
Edda Dell'Orso

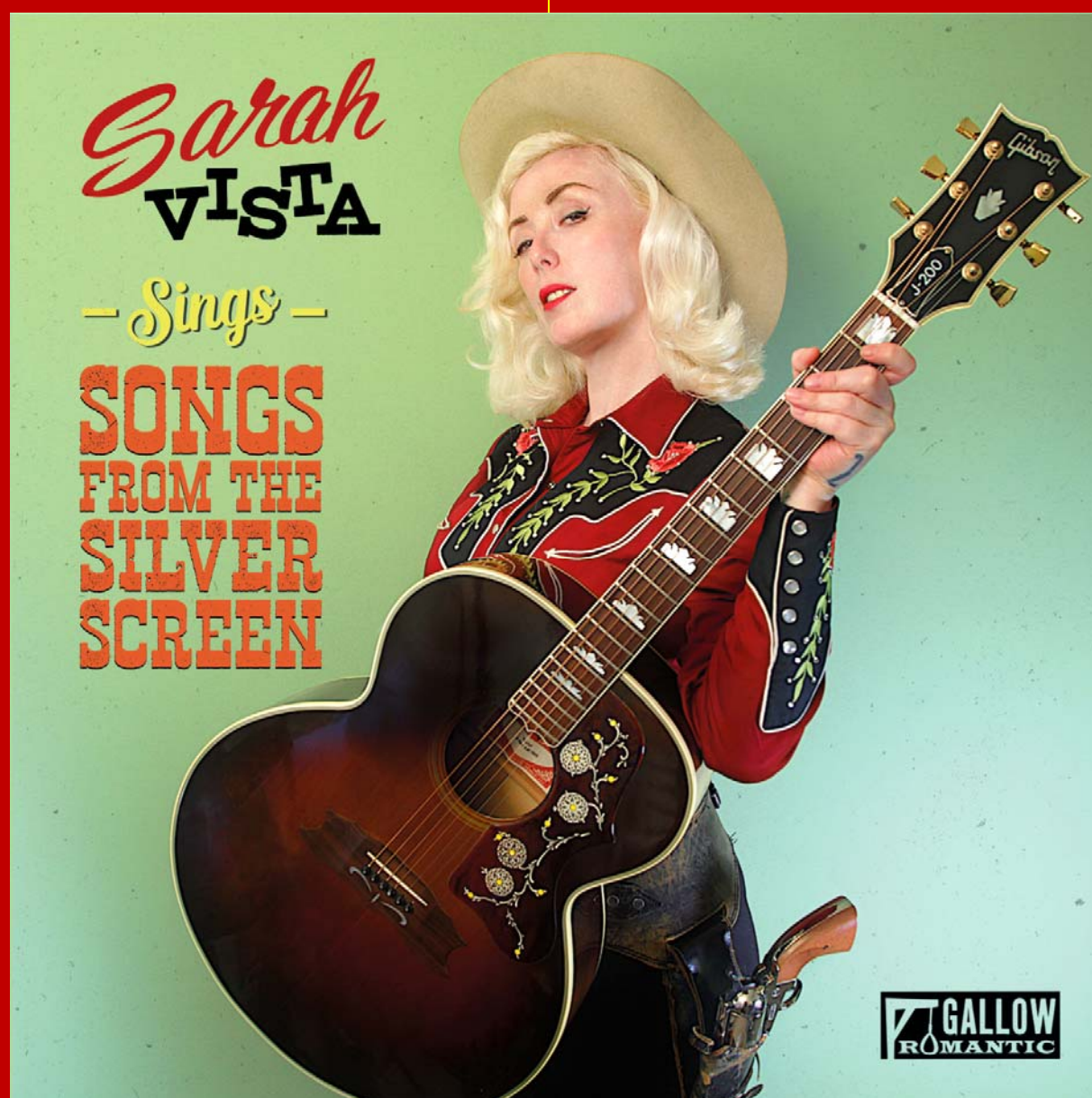
JD Wilkes

Favourite Venue:  
The Yellow Rose Saloon, Mini  
Hollywood, Almeria Spain

Favourite Holiday Destination:  
Almeria, Spain

Top 3 Favourite Westerns:  
Today, it's:

Once Upon a Time in the West  
For a Few Dollars More  
A Bullet for the General





**Who and Where was the First Gig you attended?**

My Pop took me to gigs when I was a kid, but the first ticket I bought for myself was for the Cramps, in London at the Astoria. The lethal combination of Poison Ivy & Lux Interior on stage blew my tiny mind to smithereens!

**Who and Where was the most influential Gig you have attended?**

Ennio Morricone in 2006 at the Hammersmith Apollo. It's a stunning Art Deco Concert Hall in London, my seat was close to the front, and despite having been fortunate enough to see him on many occasions since, this was the first time I really was moved to my very core by the greatness of the Maestro's genius as a composer. Sarah Vista doesn't CRY of course, ha! - but you'd have to be dead inside to have held back the



emotion this show evoked. The whole experience was like a cattle prod burned my soul, and influenced me in a way I can't easily put into words.

**Who or What are your main musical influences?**

I'm crazy about Western Movies, their characters, stories and of course incredible soundtracks and composers. I also like campfire cowboy songs, folk songs and stories of the old west. I do collect records and listen to a wide range of styles too, mainly roots based, not so much modern stuff.

I realised recently I am inspired by all the real punks of their times, artists that aren't afraid to go against the crowd and use all their influences but create something original out of them. Artists like Johnny Cash, Jim Morrison, The Stooges, Morricone, Hendrix, Zeppelin are all ground breaking icons, still alive in people's minds today for great reasons.

In a sea of identikit blandness where money rules and "it ain't what you know, it's who you know" logic applies, the rare soul who still sings and creates from the heart rather than following the safe and slimy trail of the "in" crowd is inspirational to me.

I gave up on wanting to "fit in" a long time ago, and every time I slip and try, I get the same old kick in the head and realise I'm happier not worrying about what's popular and doing my own thing.

Music to me is this strange, most beautiful gift, equalled only by nature, it just keeps giving and growing. I'm always discovering new artists of interest, and even the negative stuff and bad music in life serves as inspiration.

I don't know if other artists do this, but when I'm actually writing new material I infer a No Music ban, so that I have more chance to dig deep and use what's inside rather than use outside influence. My favourite comment (first heard in a great 30's movie called Zoo in Budapest) I like to apply to life and creating music is "Don't think, just feel".

Do you have a song makes you think, damn I wish I had written that? and if so what is it? In this very moment I wish I had written Stuck in the Middle with You, because it just popped on my playlist. It's fun, quirky, memorable and makes people happy. It's also a great song to torture by, as Quentin Tarantino proved.

"Was that as good for you as it was for me?!"







**If you could create a Supergroup who would it consist of?**  
Completely random I know, but I'd direct a dramatic orchestral Western Rock and Roll Opera. Today (this would very likely change according to mood and deeper thought!)

I'd choose Edda Dell'Orso for lead vocals, drums I'd have John Bonham AND Sheila E,

(if it's a supergroup I assume I have a super budget, so I demand double drums....)

Bass: Carol Kaye. Guitar: perhaps Tom Morello. I'd I'd have JD Wilkes on harmonica/ chandelier swingin' duties... Alessandro Alessandrone would also be there whistling away, and I'd probably just stand in the corner and faint with excitement or something.

In all seriousness, and if I'm picking only living musicians, I'm happy to go ahead with the line-up I'm planning to have for my next album release. I assure you if it comes off as I'd like for it to, it's a supergroup.

Also on that theme if you could collaborate with any one artist dead or living who would you choose?

I'd sing a duet with Peter Tevis (RIP) and co-produce an LP with him. Living, I'd sing and create magic with Tom Waits. Or hold the door for him or something, anything, really!

It's quite obvious that you are still a music fan but do you ever get Starstruck? And if so then by whom?

Oh all the time! I'm not that outgoing outside of song. Ennio, sadly no longer with us as of 2020. I felt a little bit shy when I met Wayne Hancock, whom I greatly dig. Great songwriter. Luckily he's an absolute gent, so he made the whole thing easy for me.

We all know you play Guitar but do you play any other instruments and are you any good at them? *extra points available here for something really odd like a Bass Banjolele / Rhythm Kazoo etc?*

I played violin and a little piano on my debut LP. On my forthcoming album you will hear me play a lot of strange and wonderful things including Cello, a Charango I picked up in Peru, oh, & a pizza cutter on my desk! Low budget studio survival techniques are rife in Casa Vista!

I've developed this strange affliction which involves wandering about in 40 degree heat in the Spanish desert trying to find various film locations in varying states of decay. This has led to me spending hours pausing movies and scouring Google Maps to the point of distraction... Do you have any interests other than music related goings on?

You are a man after my own heart, pack your bag, let's GO! I am movie location crazy too, and although I feel I've hit the top Leone spots, I still have a really long list I intend to visit. This awful recent lockdown drama knocked another US and Sad Hill in Spain trips out which I hope will be re-scheduled as things improve. I love to be in the great outdoors, especially the desert. I love horses, riding, nature, visiting new places, churches, record collecting, movies, books, art, oh, and pubs!

Who do you think might be a FUN person to go to the pub with? (*ahem...*)

Oh, definitely you! But, perhaps we could also invite Sir Christopher Frayling. He seems unlikely to drink either of us under the table with wild abandon, but he's such a lovely chap, we could talk about Sergio Leone and his movies all night. That's my idea of fun, I'm a proud nerd.

And of course, who do think might be a total pain in the arse to go to the pub with?

A tee-totaller...unless it was Richard E Grant in character as Withnail, we could make that work. Bring lighter fluid.

Before music did you have "normal" jobs? and if so what was the crappiest?

Haha!! I have had so many crap jobs. My crappiest was probably working in a chip shop. Salt and vinegar mate?

And on that note, who or what made you think: fuck day jobs.... I'm gonna do this?

It's a mutual tie with the job above, for the woman who shouted at me for what felt like a week because she said I put her salt on her chips before the vinegar. I got a long, loud lecture about how her father ran a chip shop and it was considered a cardinal sin. She came very close to leaving with a gherkin protruding from where the sun don't shine.

Scrubbing the decks backstage at London's Borderline club was the other. Some artists are wonderful and genuine, but you do get the odd one (and of course bosses!) that think they walk on water and you must be ok with being treated like nobody. That was when I first realised I had some talent as a writer, and that Music was something I wanted to focus on, it's the only thing I ever really felt a deep passion for. I felt music in my bones since I was a child, and you can't shake that off with chip salt.

If murder for crimes against music was legal, who would get it?

You get a prize now for the best question ever!

Ok, how long have I got?! The Vista "list" is long. With the state of modern music I'm not sure it'd be fair to take out the entire charts, given Art is subjective and all that.. So, firstly, I'd drag a coffin full of ammo and borrow Django's Gatling Gun. I'd place myself on stage at these TV shows like Britain's Got Talent, the Voice etcetera and take out Simon Cowell, the lot. They've done a lot of damage to the world's genuinely talented artists out there, making it so all and sundry can be "famous" if they please their shallow overlords, often regardless of talent and actual skill. Same goes for a



proportion of the record, sorry, “entertainment” industry with their build-a-star tactics. It’s infuriating. Oh yes, and how about the people who play bad music loudly on their phones on the buses and trains forcing you to listen? I’ve seen so many Spaghetti Westerns I’m not scared of a bloody massacre or two, you can thank me later

What is the stupidest question you have ever been asked?  
Single or double.

Briefly, your thoughts on:

Ennio Morricone ?  
Unparalleled genius. And long may the Maestro’s legend reign.

Coldplay ?  
Who? This kind of entity doesn’t exist in Sarah Vista’s Wild West.

Sausage Dogs ?  
El Indio the Killer is King!

Britain’s got Talent ?  
Ha, they’re all dead now!

Marmite ?  
EVERYTHING that helps keep mosquitoes away is my friend.

Find Sarah’s Live Dates and definitely Buy Stuff at:  
[www.sarahvista.com](http://www.sarahvista.com)

Social media:  
[www.facebook.com/sarahvistamusic](http://www.facebook.com/sarahvistamusic)  
[www.instagram.com/sarahvistamusic](http://www.instagram.com/sarahvistamusic)  
[www.youtube.com/sarahvistamusic](http://www.youtube.com/sarahvistamusic)





Mattanza

by

COSM

The last eighteen months has seen a string of top-quality releases from COSM via Hollow Sun Records.

It all kicked off in March of 2020 with the Medusa Eyes EP which was followed in August by Iron Statue, then in March of this year we saw the release of Aspetta, when COSM teamed with UK Legend

**STEVE RIDER**

## MATTANZA



Micall Parknsun. Now we have Mattanza, which sees COSM further exploring his heritage.

Originally this was to be the follow-up to Iron Statue. However, whilst all the tracks for Mattanza were completed in November of 2020, just needing mixing and mastering, COSM brought Aspetta (Sicilian for 'The Wait') to g-man at Hollow Sun. Once g-man heard Aspetta he knew that Mattanza was the perfect follow-up to that, so waiting for Mattanza has given it its perfect place.

Mattanza itself has a couple of meanings here worthy of note. Mattanza translates as Slaughter and can be traced to similar words in Spanish and even Arabic. It is used to describe an ancient Phoenician technique of trapping tuna which was also used in Sicily until 2007 and saw Atlantic

blue fin tuna trapped in nets and beaten to death. Mattanza is also used to describe the second Mafia wars which took place between the late 1970's to the early 1990's. All of this makes you wonder what this will all mean for the album itself.

So, let's take a walk alongside COSM and see where he takes us...

First up is the head nod vibe and multi-layered sound of Aiamola, it opens with an Arabic sounding chant or which acts like this call to your mind to listen and pay attention to what's coming. There is a cerebral aspect to this track which sets up the album perfectly, giving that intense intellectual depth of wordplay. In Italian Aiamola translates as 'let's love her' however, it is derived from the Arabic 'Ai ya Mowla' which means 'Oh My Lord'

---

and is rhythmical shout used by many walking vendors in Palermo. There is depth here that seems to draw inspiration from both meanings like standing on the shoulders of giants as you cast a retrospective eye on life and your heritage.

A heavy but laid-back mix of drums and keys bring us to Bloody Waters, where we have that connection to the slaughter of the tuna which would turn the water bloody but, there is also a reflection here in the way we treat others. It is a sad fact that humans often mistreat each other if not physically, then through lies, deceit, and the pain of mental and emotional trauma. We just need to be more loving and caring...

Sometimes you just don't want to think too much and here COSM brings a track

of straight-up bars. The title of Marble Hornets comes from the first line of the track. Just like all the wordplay here COSM takes it and flips it to his own ends, mixing up things you might think go together but, he proves you make anything do. He carves his own vision like the ancient carved marble statues that can be found on Sicily. There is no hook on the track just this eclectic mix of violins and piano alongside other strings and keys.

We drift back to reality with drums, cymbals and a melodic guitar which gives this a focused feel. Most of us know how hard it can be to pull in a decent paycheck and that is so often harder when you have Mouths To Feed. However, give this a few more listens and you realise there is something deeper here. Those mouths are more than that, they are people who crave





attention or some something more from others or even yourself. It's hard out there and you can't always have friends when there are many always wanting...

We get a taste of the mafia connection next as COSM looks at the larger-than-life figure of Nino Gaggi. He was former captain of the New York Gambino family who oversaw Roy De Meo's 'Murder Machine' at the Gemini Lounge. He was very astute, managing to keep himself distanced and alive whilst others were being locked up or killed. Again, here you will want to listen a little more deeply and pick up on the imagery that runs throughout. The more you listen the more it opens your mind to who Nino was, how he lived and conducted himself. There is a great soundscape here of bass, drums, cymbals, and string elements that bring a funky vibe that might just have you moving, even if you're not immediately aware of it.

The Mafia connection continues as we are immersed into the story of La Assassina (The Assassin) someone who does the dirty work for the crime families, making problems disappear. The backdrop from

g-man is a laid-back funky beat infused with flute and piano elements giving this one an upbeat vibe almost in complete contrast to the subject of the story...

On the east coast of Sicily lies the imposing figure of the active stratovolcano Mt Etna. The head nod beat is guitar heavy and features some pyroclastic cuts from JabbaThaKut. Here we find COSM seemingly comparing his life, career, and style to the volcano itself. Mostly the volcano is dormant and smoulders away simply casting a stunning spectacle but, always it is a threat and can be explosive when least expected.

We switch from one view of reality to another as a big orchestral-driven beat has us looking at life differently. Just as one does when looking at life through a Rose Tint. There are many reasons for this but when young we don't see the reality of life and the dangers that come with it. It is only with time, as we grow, things become clearer to us. It's like watching a movie, we are transported to another reality where nothing is real, only to come back to reality as time passes and the credits roll...



As we move into the penultimate track, we are greeted by another head nod vibe alongside some woodwind and string notes that most definitely has you moving. In life there are times when we seek to make something of our dreams. Sometimes those plans end up as Castles In The Sky. With little foundations these plans can cause our dreams to crumble, forcing us to start again. This is not a bad thing as it helps us to build something better with strong foundations and allowing those dreams to flow forth.

The final track of the album is an up-tempo blend of drums and keys. Once more we have the mafia connection on Il Lupo. However, this feels like more than just looking at the mafia wars, it's the battle of good versus evil by standing tall against what life throws at you. Ultimately, it's about which wolf you feed that decides which path you take through

life. An interesting footnote here is that the first line of the hook is something once said by Lucky Luciano (the man considered to be the father of modern organized crime in the US).

I highly recommend that you give Aspetta a listen prior to this one. Why? Because these two albums go hand-in-hand. They could be pages from the same book or, alternatively, they are two volumes of the same story that is told from COSM's viewpoint as he explores his roots and heritage from the island of Sicily.

All production on Mattanza comes from g-man (DecksTerror Prod) who skilfully paints these audible pictures that create this mix of gritty, emotive, and panoramic mental pictures. COSM then brings these images to life with his intricate style of complex wordplay that, at times, is like a cerebral tongue twister. All this blends



C O S M



into the minds of the listeners who then create their own visions based on the energy of words and music coming into their awareness. From Mafia wars to barbaric fishing practices, pain, death and ultimate rebirth, this album takes you on trip that hits hard on many levels, from historical facts and our current reality to some just-for-the-hell-of-it verbal dexterity.

You are entertained every step of the way as it definitely kicks your adrenaline into high gear.

I'm not sure what else I can say about the album really but, g-man told me that there was a plan for how this album should sound and boy, have they nailed it.



Everything COSM is putting out with Hollow Sun Records and g-man is solid Hip Hop. I have found Mattanza to be, like those before it, highly entertaining from one of the UK's most exciting emcees. There are a few vocal samples in Italian that you might want to get translated if you fancy it but, this does not detract from the album in anyway, it just adds to the depth. The album flows perfectly from start to finish. Musically it lifts you up and is relentless in keeping you focused. It mirrors the tone of the lyrics to perfection and has your mind in constant state of flux as you are

bombarded with some of the most stunning and clever wordplay you're likely to hear anywhere.

Whatever you do don't sleep on this one.

Mattanza is available from today exclusively through Hollow Sun Records on Bandcamp in both digital and a strictly limited run of CDs.

I would like to thank g-man for sending this to me and also to COSM for giving me some extra information which was invaluable.



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So, it's time for you to go grab the album and for me to be outta here,  
Peace.

### LINKS

Get Mattanza through Hollow Sun on Bandcamp Here:

<https://hollowsunrecords.bandcamp.com/album/mattanza>





# Old World, New World – Teaching the World to Sing & Dance Again!

*Alan Dearling recovers (slightly) from the English Post-Freedom Days of unreality...*

Travelled down by a bus and two trains from the (relative) Wilds of Eyemouth in the Scottish Borders to join in with so-called 'Freedom Day' in the Upper Calder Valley of West Yorkshire. It felt odd. A bit surreal and unsettling. Todmorden – my Alternative Home.

---

alan dearling



Over four weeks, I've watched, listened, danced, supped cider and taken pics at a host of gigs, mostly indoors. Hardly a mask in sight except for some on public transport and probably a few more in super-markets.

Saw five pub bands, four at the Weavers Arms' Monday Music Club:

<https://www.facebook.com/search/top?q=weavers%20arms>





Bands such as: Sneaky, Bite the Dust, The Chain and a Covid-reduced, Backup Band purveying mostly well-executed 'covers' – you know the sort of thing: Beatles; Stones; Survivor; a lot of Fleetwood Mac; some still 'Daydream-believing'; a few 'Stairway(s) to

Heaven'; even more 'Knockin' on Heaven's Door; 'Hey Joe' (is it really you?) and good to see you back, 'Hey Jude', too... Then there was Neil and Almighty Sound playing a Sunday set outside the Tod Market Hall and the wonderfully eccentric one-man band











inventing new songs on a street corner. All good to witness. Old and New Life Returning.

No more 'mitigations'. No more yelling garbled messages through mouthfuls of mask or face-coverings, and across the



great social-divides between segregated, socially-distanced tables. Many more smiles, hugs, dancing and generally Good Vibrations.

And down at the wild and wonderful Golden Lion (GL) pub and music venue, life has kicked back into gear. A nice mix of punters of all ages, genders and sexual orientations. Plenty of 'sounds' from all around the globe. From EDM to World Party Music; punk to indie; folk and reggae – new music/old music. Bands travelling many miles to share their love, enthusiasms and music with bouncing, having-it punters. Glimpses of freedoms that have been sorely missed. This pub is Haven and a Heaven for the Freedom Seekers and Experimenters. But, for many older folk too, it is their Club House. Their Home and Refuge insulated from the many unpleasant realities of Covid-times.

If you'd seen the posters for quite a few of the upstairs and downstairs gigs at the GL and on-line publicity, it was sometimes hard to work out which were Dj sets and which were live bands. Many

performers were kind-of incognito, performing with friends and unusual line-ups, away from pretty well-known bands like Biffy Clyro, The La's; Cardiacs, Zutons, Gong, Cast and more. The punters at the Lion are a substantial sub-strata of The Party and never-ending Carnival of Life.

At the end of the day, these Freedom Days have re-affirmed the positives. Some Kindness, some rock 'n' roll. Dancing away the blues and back into the Dance of Life!

Here are a few more pics from the Golden Lion. The really rather wonderful, **Silent-K** band – with a bit of luck, good support and management, they should go far. They have the material and I'd really recommend them 'live', and do look out for their videos, songs and album as they hit the web-waves. How should I describe them? Powerful, something unique. Heavy-ish. Psychedelic, punkish, not-Prog, but with proper tunes, melodies and catchy, punchy hooks. A must-see band...from Liverpool. I want to get my hands on their album – now, but am making do with the T-shirt, for the present.





Two Silent-K videos, in the mean-times:

<https://www.facebook.com/watch/?v=299533867344815>

<https://www.facebook.com/watch/?v=1069619863434376>

Silent-K:

<https://www.facebook.com/thisissilentk>

Likewise, **Heavy Salad** look good, with a lively, psychedelic sound. Stylish with an odd, full-on vocal presence with three Priestesses providing a powerful choir-sound to the proceedings. Their videos look a bit more folksy. Live, they need a bit more time to get back into full-power mix-mode, post-lockdown.

Heavy Salad:

<https://www.facebook.com/heavysaladsounds>

Video: 'It's OK to Bleed':

<https://www.youtube.com/watch?v=VXRZsP3fS5U>

Music continued downstairs on the stage in the GL bar with troubadour, **Barry Sutton**, the singer/guitarist best known from Cast and The La's, offering warped covers and originals, entertaining the revellers. Superb.

Video of 'Once in a Lifetime':

[https://www.youtube.com/watch?v=7FomNR\\_o9Yo](https://www.youtube.com/watch?v=7FomNR_o9Yo)

A highlight of Freedom Days was Mike Vennart's **Walpurgis** – a celebration of Black Sabbath music, kicking off with a magnificently, ear-shredding and classy rendition of the 'Paranoid' album. A truly magical evening - noisy, friendly, smiling, laughing. Boogie-and air-guitar time.



Big Love to Mike and his mates...a 'special' occasion. Mike was once in 'Oceansize', but has also contributed to

many other musical outfits including his own 'Vennart' and as second guitarist in 'Biffy Clyro'.





He was joined in Walpurgis by Ben Griffith on bass and Joe Lazarus on drums:

Rat Salad Live at the Golden Lion:

<https://www.facebook.com/JoeLazarusDrums/videos/417222219716915>

Walpurgis War Pigs in rehearsal:

<https://www.youtube.com/watch?v=mqdU7wK3wlg>

And, it was fab to see **Kavus Torabi** join Walpurgis on stage, and later on, performing from the Dj-booth.

Kavus seems to pop up every-which-where, including music and a new book, 'Medical Grade Music' with Steve Davis (snooker ace/muso/dj), Gong and Cardiacs. He's a bit of hippy-prophet in my book!

Cemetery of Light video:

[https://www.youtube.com/watch?v=u\\_YbgWDWtbY](https://www.youtube.com/watch?v=u_YbgWDWtbY)

Golden Lion Todmorden. More a Way of life, than a pub!

There are quite a lot of Facebook sites for the GL 'Family'. Sometimes, a bit confusingly!

Here's Richard's and then Gig's.

<https://www.facebook.com/richard.walker.3950>

<https://www.facebook.com/hanuman.thai.9>



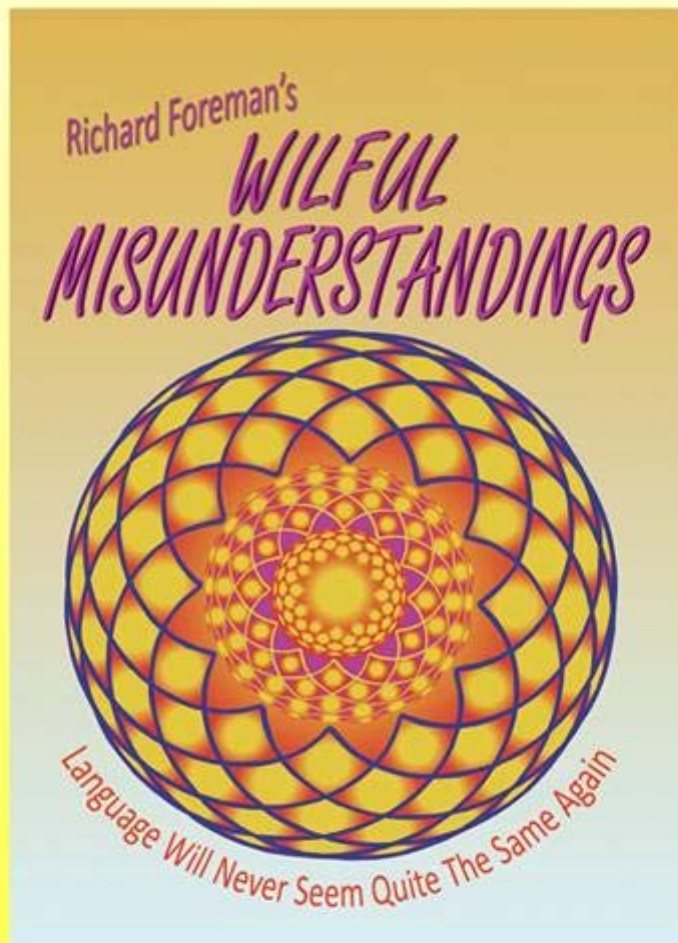


# Expect the Unexpected!

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

'Utterly beguiling and often unsettling... a tour de force of storytelling.' (David Caddy, editor 'Tears in the Fence')

'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)



Readers' comments:

'Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind.'

'A sanctuary, a haven, a totally immersive other world...'

'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

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### The Burning – Motion picture soundtrack Limited edition signed and numbered box set

CD1 – The soundtrack  
DVD – The Burning, the movie

- 8 x replica lobby cards
- Replica Japanese press pack
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- A3 repro Japanese poster
- 10"x8" replica press photo
- Numbered certificate, signed by Rick Wakeman



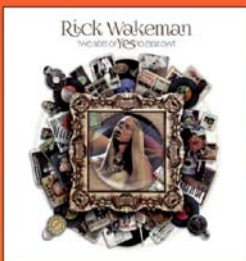
### G'ole! – Motion picture soundtrack Limited edition signed and numbered box set

CD1 – G'ole! Soundtrack to the 1982 FIFA World Cup movie

CD2 – Hero – Soundtrack to the 1986 FIFA World Cup movie + unreleased demos

DVD – G'ole!, the movie

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- 10"x8" replica press photo
- A4 reproduction of the 20 page premier programme
- Numbered certificate, signed by Rick Wakeman



### Two Sides of Yes

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

MFGZ013CD



### The Stage Collection

Recorded live in August 1993 in Buenos Aires

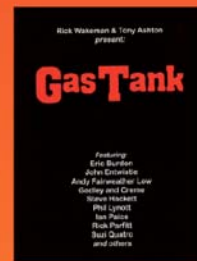
MFGZ004CD



### Time Machine

Guest vocalists include Ashley Holt, and Roy Wood

MFGZ019CD



### Gas Tank

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

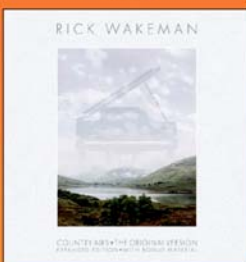
MFGZ020DVD



### The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey

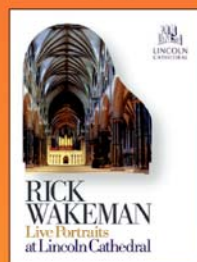
MFGZ028CD



### Country Airs

The original recording, with two new tracks

MFGZ014CD



### Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!

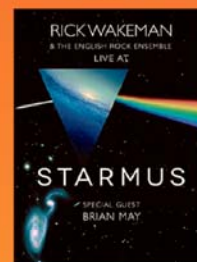
MFGZ029



### Lure of the Wild

With Adam Wakeman. Entirely instrumental

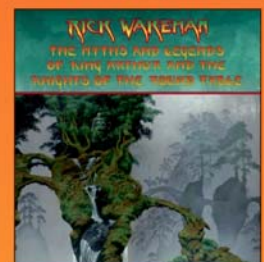
MFGZ003CD



### Starmus

With Brian May and The English Rock Ensemble. DVD

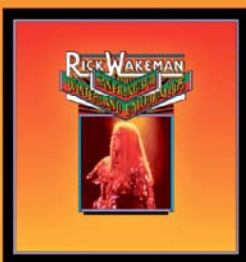
MFGZ019DVD



### Myths and Legends

Double CD set. The expanded 2016 version

MFGZ017CD



### Live at the Winterland Theatre 1975

Live in San Francisco

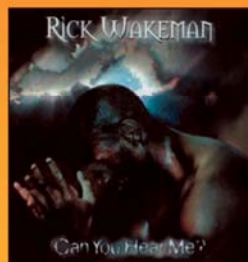
MFGZ015CD



### The Phantom of the Opera

Double CD + DVD

MFGZ005CD



### Can You Hear Me?

Featuring The English Chamber Choir

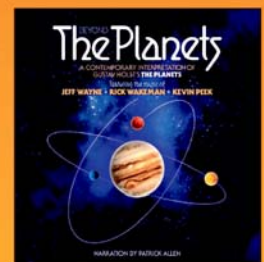
HRKCD005



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



# KEV'S WORLD



**GARY MILLER  
THE DLI EP  
WHIPPET RECORDS**

It is safe to say I have been a fan of Gary and his music for more than quarter of a century, from the infamous Whisky Priests to his more recent material (and if you haven't heard 'Mad Martins' then you owe it to yourself to do so – 3CDs, 50 songs, with a 100 page hardback longform booklet containing enough historical information for a doctorate, and it's just £29.99!). As is normal, Gary is working on multiple projects in both

film and music, and what we have here is an EP which is a precursor to his forthcoming album which chronicles the history of the Durham Light Infantry (hence the 'DLI'), 'From Coalfield to Battlefield'.

There are just four songs here, and the last one "The Durham Light Infantry" was earlier released as a single in its own right, but any excuse to play his material is always good to me.

Gary sounds like no-one else, a truly distinctive style, with some of the most heavily researched lyrics one is ever likely to come across. It is no surprise that he can be found playing gigs in museums as much as he can be seen in concert halls.

Each time I listen to Gary I feel I am being taken back in time to when coal was king, miners were proud, and the local brass band was the talk of the town. The physical release has sold out already, but it is still possible to track this down on Bandcamp, and if you have ever been interested in real roots music which refuses to conform to anyone's idea of what that sounds like, certainly not "the tradition", then seek this out.

## KEV ROWLAND



**H. P. LOVECRAFT  
I NOTTURNI DI YUGGOTH  
CADABRA RECORDS**

Since first coming across Cadabra Records and their releases a few years ago, I have continually been intrigued and drawn to their albums. Here we see them visit H.P Lovecraft again, but this time it is not to visit a short story but instead eight sonnets from the 'Fungi from Yuggoth' collection, which was written between 27 December 1929 – 4 January 1930. Here Andrew Leman is the reader, while well-known film composer Fabio Frizzi (Kill Bill, The Beyond, The City Of The Living Dead) provides acoustic guitar as the supporting music. He decided to approach the project by creating his own "guitar nocturnos" based in the traditional Nocturnes – the "night music" – of Italy. Each song was composed to the mood and tone of the chosen poem, which then Leman read afterward to the rhythm of the music.

This has only been released in limited-edition high-quality vinyl, with the 8 poems and music on one side, and then a repeat of just the music on the other. Normally I feel these albums are perfect in that the music accompanies the words, but somehow this one is the other way around. Even on the side which features speaking, I found my ears drawn more to the wonderful classic acoustic guitar and the resonance of the strings as opposed to the words. I actually found it quite hard to

concentrate, whereas normally I am drawn into that deep dark world. But on this album, it is the music which takes centre stage. There is a darkness within, but putting that aside I found there were sections very reminiscent of Hackett's classical works as well as the wonderful Anthony Phillips.

I have yet to come across a Cadabra release I didn't enjoy, but this time it is definitely more about the music than the text which should be taking centre stage. Yet another compelling, sinister and ominous release from this wonderful label.



**HAPPY GRAVEYARD ORCHESTRA  
WELCOME  
INDEPENDENT**

I am sure there are some people who think the life of a reviewer is a walk in the park. We get music and decide whether or not we will deign to give it a listen, we are presented with wonderfully written and scribed press releases which we could just copy if we wished (you would be amazed how many sites do just that) and we sit back and it all just magically happens. The reality is that the vast majority of us hold down full time jobs, work long hours, raise families, always stress over not writing enough or fast enough (it's been a challenge for more than 30 years and just seems to get worse), and then we get sent albums like this.

When I was approached by Ivan Perilli (vocals, bass) and asked if I would like to hear their 2015 studio album 'Welcome' I of course said yes. One of my golden rules is that if a band seeks me out then I always agree to review the material, honestly. After all, it was an interesting band name, and what could possibly go wrong from there? Pretty much everything to be honest, as I am sat here listening to something that I have no idea at all how to describe.

Right, let's start with the musicians. As well as Ivan we have Saif Ur-Rehman (guitars) and Pablo Perez Vich (drums). So far so good, but then one realises that the last member of the band is Debbie Teo (oboe, glockenspiel, tambourine, piano, organ) and there are guests also providing cello (which is a very important part of the overall sound) and alto sax. It's eclectic in the extreme, yet also punk and lo fi, garage, alternative and progressive in its very truest sense. It's RIO, avant garde, yet somehow also quite commercial, and when I play this it all makes incredible sense. It's just I have no idea what I am listening to. It's almost as if Zappa had a bastard child with someone in the Seventies UK pub rock scene, who weren't allowed out to play with normal children and grew up, um, warped. There is an endearing naivety to this which is impossible to explain, with arrangements which in some ways are simplistic and others very strange and complex indeed.

I'm not sure anything I have written makes any sense whatsoever, but that's okay because I am listening to it as I write, and I still have no idea what's going on. Maybe looking at the bandcamp tags will help. "Experimental rock", "art rock", "avant-garde experimental rock", "instrumental rock", "London" (I always thought of it as a place as opposed to a musical movement, but it must be said that it actually feels very London in so many ways). I'm losing the will to live. I just have no way to describe this except it is awesome that bands like these are still going, and if were back in the Nineties than The Organ would be calling them the

best band on the planet. Seek them out – BTW, they have made the album free of charge at Bandcamp, so you owe it to yourself to discover them.



### **HAPPY GRAVEYARD ORCHESTRA LIVE INDEPENDENT**

And then this turned up. Having almost (I failed) getting my head around their 2015 studio album 'Welcome', the band came back at the end of 2019 with a live album (all tracks recorded live at Tannerfest 2018 except "Insects" recorded live at Sonic Rock Solstice 2018). The core band had now expanded to a quintet, with the addition of Angeline Chen on violin, and this is where the band belongs, on stage. Here they are even more eclectic, crunching the guitar even more, repeating melodic motifs until the brain feels it is going to melt, and switching and moving in a way which make no sense whatsoever. This is as alternative garage experimental progressive mess which collapses into silence, so we can have a period of delicate beauty between oboe and violin, before it becomes something more dramatic and in your face. In many ways it is so punk that one can almost feel the spittle and spiked hair, one certainly feels the sweat and aggression.

This isn't sanitary, there is nothing clean and wholesome about this, apart from when Angeline and Debbie provide some much-needed relief.

In the live environment there is much more krautrock about the sound, and we even get a bass solo! Is it safe to say that “I’m The Waitress” sounds like the B-52’s, just the deep nasty dark version, or “Insects” which is an amazing driving rock number. As with all their other releases (there are two demos available as well), this is available free of charge from Bandcamp. There is something about their music which is both uncompromising and (at least to my much-abused ears) incredibly commercial. If I were still living in London, I know full well I would be following these guys around to whatever venues they would be playing at. If it were a few decades ago they would be sharing stages with Cardiacs and Poisoned Electrick Head. Now that is a three-band billing which would be worth going to see.



**HFMC  
PARALLEL LIFE  
GLASSVILLE RECORDS**

Hasse Fröberg & Musical Companion are back with their fourth album, and the first one without the full name on the cover. Given that 2015’s release had the abbreviation as the album title I wonder if they have changed their name. Fröberg has of course been lead singer with The Flower Kings since their 1997 album ‘Stardust We Are’. It’s a position he holds to this current day and as well as releasing this album in 2019 he of course

also features on their ‘Waiting For Miracles’. Prior to joining The Flower Kings he had been a member of the melodic hard rock group Spellbound, and HFMC (at least by this example) are an amalgam of the two.

It is incredibly polished, with great vocals (of course) and there are some great songs contained within, it’s just a shame I can’t get a handle on it at all. There are plenty of people raving over this, but while I do agree it is a reasonably good album, it feels way too sanitised and clean. The bottom end is almost non-existent, and it feels like everyone knows their part and what they have to play but it isn’t organic. There are no edges here whatsoever, they have all been smoothed over. So the whole dynamic contrast has disappeared and we all sit in the middle eating tea and crumpets. There is no soul, no gravitas, and I just feel like I have overdosed on sugar. There truly are some great musicians at play here, and Anton Lindsjö in particular needs a very special mention as he tries, he really tries, with some shredding which makes me think this could be a very different album indeed if it had been produced and mastered in a different manner to this. Fans of melodic rock with some progressive tendencies may find this of interest, while those who



follow The Flower Kings may well track this down for completeness, but for me... next!



**THE HIDDEN FLAME  
CLOUD TUNES  
INDEPENDENT**

This five-track EP is the first release by The Hidden Flame, which is a collaboration between singer Marianne Holland and multi-instrumentalist Martin Eve (4th Eden). There are a few additional guests with Nick Brent providing guitars on two tracks, and Dave Clinch uilleann pipes on another. But for the most part this is just Martin and Marianne, and intriguing it is too. Martin is known for his synthesiser and soundscape work with 4<sup>th</sup> Eden, and is influenced by the likes of Vangelis, Jean Michel Jarre and Moby, while Marianne is a stunning singer who would be as much at home fronting a blues-based hard rock outfit as she is with the synth driven, almost dance, style of music.

People who have followed my writing for years may well know my general feeling on dance music, which generally isn't printable, but this 28-minute-long-set only touches on that style here and there, and when it does it all makes sense. Contrast that to "Holding Eternity In Our Hands" which is mystic India meets Vangelis, with sublime vocals which is simply

gorgeous. Released at the beginning of 2019, and available on CD as well as through Bandcamp (where it is downloadable for "name your price"), this is not something I would generally have sought out, but is actually something I have enjoyed immensely and am really looking forward to the next one.



**HOUR OF PENANCE  
MISOTHEISM  
AGONIA RECORDS**

This Italian band may have no original members left, but guitarist Giulio Moschini has been there since before their second album, 2005's 'Pageantry For Martyrs'. Everyone on this, their eighth album, all played on 2017's 'Cast The First Stone' as well. Apparently misotheism means either "hatred of God" or "hatred of the gods", so they're not very happy with whatever deity you believe in, and that's absolutely fine. They started off as a blackened death band all those years ago, but like many have changed their approach as they have worked through the ages. But whereas they were generally seen as a brutal death metal act, to me they have moved far more into the technical death metal area. This is an album that any fan of Nile (me! me!) will be taking a very

serious listen to indeed. It has to be played loud, really loud, to get the full benefit of a rhythm section who are mixing and moving in multiple ways and refusing to always concentrate on blast beats and brain numbing attacks but can swing it around and even stop playing altogether if that is the right thing to do. Then at the front you have Moschini and his partner in crime Paolo Pieri (who also provides the vocals). These two have been twisting their complex riffs and lines together for nearly ten years now, and it shows. This is complex and complicated uncompromising death metal played by four guys who really have the chops.

This is music full of aggression, full of rage and hatred, from a band who are living it, not just playing at it. They mix and move, but if they had done it a little bit more then they may have ended up with an even better album than the one they did, but even as it stands this a great testament to a band who have now been around for more than 20 years and show no signs at all of slowing down and may only just be getting into their groove. Well worthy of investigation by those who enjoy the genre.



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





# THE COMPLETE GOSPELS

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

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

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

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

## **Special Limited Edition Boxset containing**

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

## The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



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



Roy  
Weard

# This House In Amber

New Album out now

Available on CD from :

[www.weard.co.uk](http://www.weard.co.uk)

CD / digital download :

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



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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

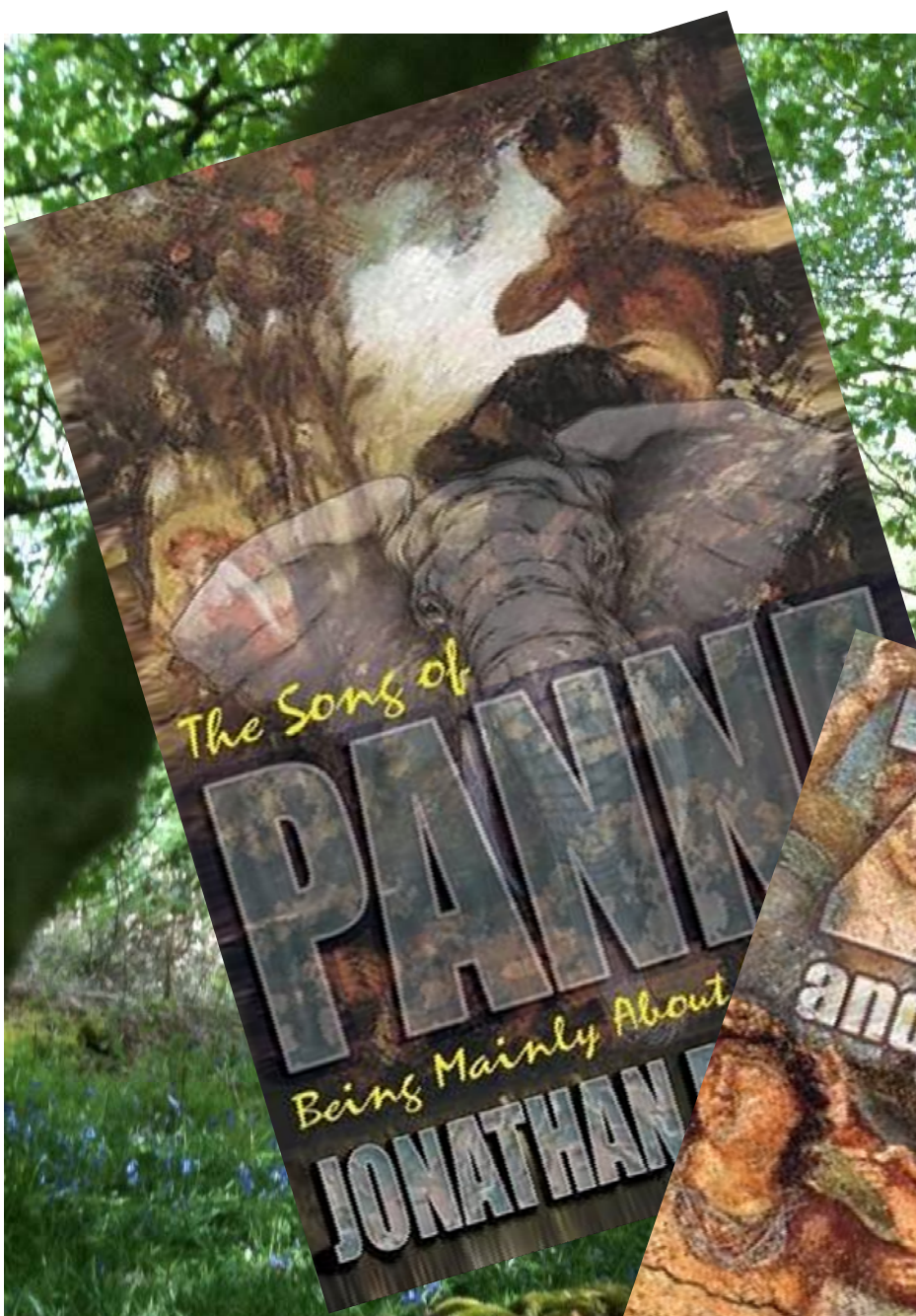
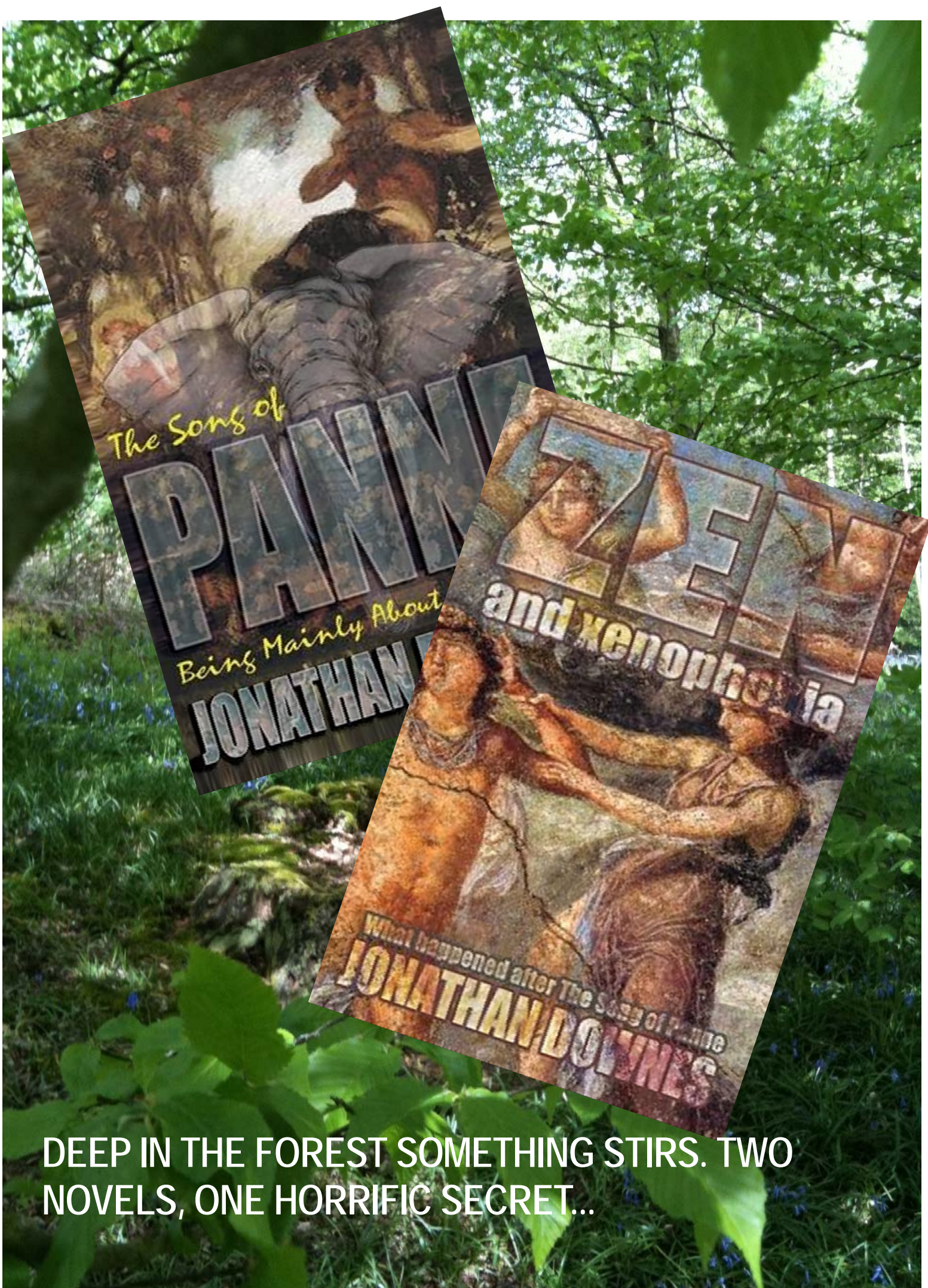




# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



# WILD COLONIAL BOY

*a childhood with animals and ghosts in hong kong*

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

# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>









# Thom the World Poet

**Rob Ayling writes:**

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

## "PHILOSOPHY OUGHT BEST BE WRITTEN AS POETIC COMPOSITION" (Ludwig Wittgenstein)

Body as world-all that is — from inner to outer. Facts are only the first step.  
Rate of change of understanding compounds with comprehension.  
Nature of things to defy labels. Same with people. Philosophy and art vs Adolf Hitler.  
Empiricism is endless. Inventories of Amazon. Price of parcels. Pay to shop. Parking meter Life.  
Each moment unique, yet tied to all before and after. Time is just the space it takes.  
Metaphor allows simultaneous equations. Harmony of Fibonacci Series. Flowers & Seashells. Mandelbrot.  
Wave Theory. Chaos Theory. Universe as clear as our instruments/concepts.  
Language fails us. Alphabet Theories-  
Algebraic-K, Automata, Bifurcation to Braid, Catastrophe to Chaos, Deformation to Dimension, Elimination to  
Field,  
Game Theory to Group Theory, Matrix to Model, Morse to Module, Probability to Proof Theory,  
Quantum to Queue, Ring Theory to Set Theory, Singularity to String Theory. Theories are not yet facts.  
They can be disproved by New Theories...Black Swan Theories...

!



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

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

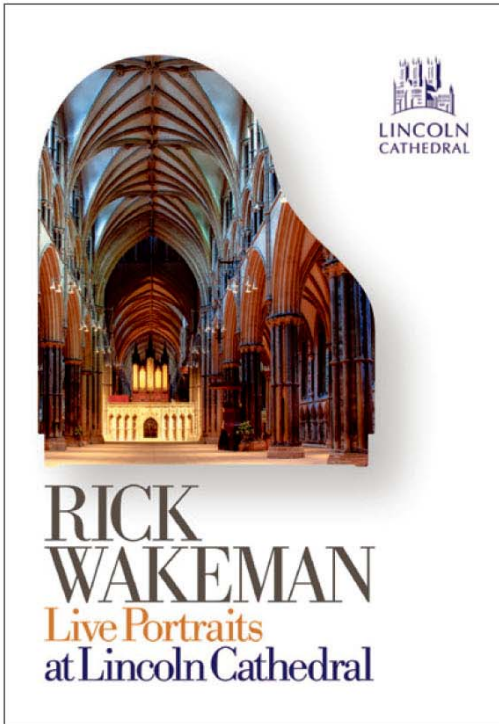


**AULD MAN'S BACCIE**

**RESONATING WITH THE BLUES**

# MUSICAL MASTERPIECES

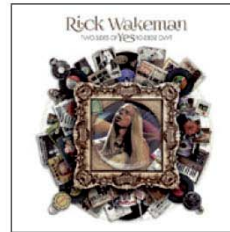
## from RICK WAKEMAN



### 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



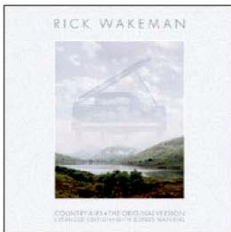
### THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



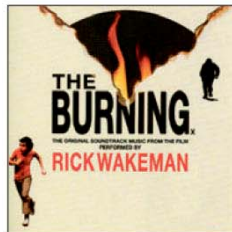
### GOLÉ!

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



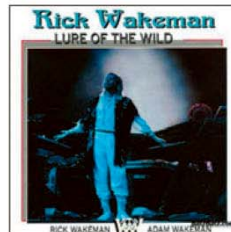
### COUNTRY AIRS

The original recording, with two new tracks  
MFGZ014CD



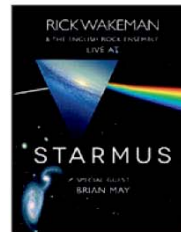
### THE BURNING

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



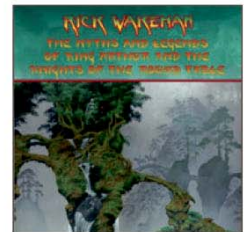
### LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
MFGZ003CD



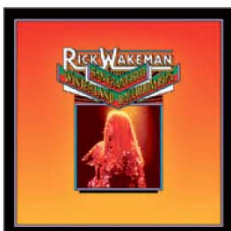
### STARMUS

With Brian May and The English Rock Ensemble. DVD  
MFGZ019DVD



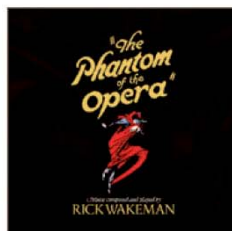
### MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
MFGZ017CD



### LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
MFGZ015CD



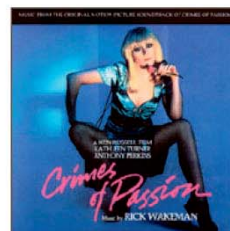
### THE PHANTOM OF THE OPERA

Double CD + DVD  
MFGZ005CD



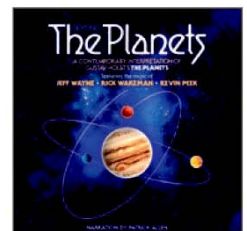
### CAN YOU HEAR ME?

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



# 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**



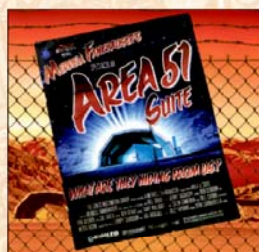
**PLEDGEMUSIC**

# Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

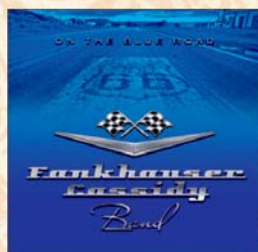
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music – from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

*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



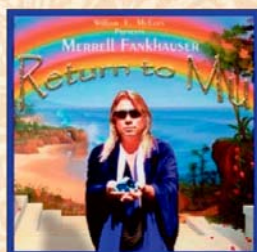
**Area 51 Suite**

Instrumentals inspired by the UFO mythos. With extra televisual footage!  
HST101CD + DVD



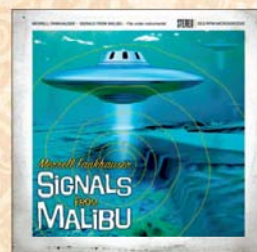
**On the Blue Road**

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 MULTIMEDIA**

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THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

On Sunday I turned 62 and I would like to think everybody who has wished me birthday greetings on social media. I have tried to thank you all individually, but I'm sure some of you have slipped through the net. Last year, for the first time, I didn't thank people individually. I had only been widowed a few days before, and for various polypharmaceutical reasons I was not in a good place. But this year I am remarkably chipper, not the least because I drank all the morphine last year and Lady Selene has gone away for another month.



For years I have been saying that sometimes feels like I am Uncle Jon to half of North Devon. Well, the children have I became Uncle Jon to 15 years ago are not

children any more and I am overjoyed to report that this week I, once again, became a great uncle. David and Jessica Braund-Phillips welcomed their daughter into the world, and I can't wait to meet her. I am sure that she will have inherited my good looks, charm and modesty. That's how genetics works. Ask my nephew Max.



Basically, everything I have done for the last 30 years has been about community. We live in a world where societal pressures, particularly those fuelled by capitalism, seem intent on driving us apart. Well fuck that. I want to try and bring people together, and that is basically what the Centre for Fortean Zoology and Gonzo Weekly, The Village News, On the Track and pretty well everything else I do is aimed at. And sometimes that involves putting photographs of the little baby girl into the valedictory column of this magazine so there.

Family is what you decide it is, and in many ways the people who write and read this magazine are part of mine.



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