

GONZO



#463/4

ONE OF THOSE DAYS IN

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GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

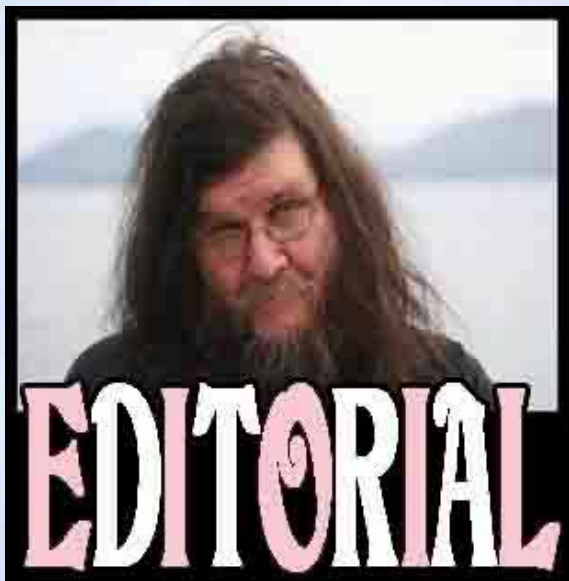


Corinna Downes

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 singular little magazine. I am not surprised that various members of the editorial team have second guessed me, and have already worked out what this editorial is going to be all about. Because a couple of weeks back, just as the last issue was

going to press, saw the first time that any major member of the 1960s rock and roll generation has died of old age. Over the years, rock stars have died of drug overdoses, in car crashes, and – in the case of Rolling Stones founder guitarist Brian Jones – death by misadventure in a swimming pool originally built for Christopher Robin of Winnie the Pooh fame. But now Jones’s ex-bandmate, Charlie Watts, has died, presumably of natural causes.

I have always felt rather sorry for Charlie Watts and Bill Wyman, and, indeed, “middle” guitarist Mick Taylor, because they were largely absent from all the scandalous shenanigans which have plagued the band over the years. It was Mick Jagger, Keith Richards, the aforementioned Brian Jones, and – more recently – “new boy” (although he has been in the band for forty-five years now) Ronnie Wood, who hit the headlines for their outrageous sex lives and drug



GULLIBLE’S TRAVELS

...they were largely absent from all the scandalous shenanigans which have plagued the band over the years.

intakes. The back line did their fair of shagging (in Bill Wyman's case) and drugging (the other two), but they did it in a relatively discreet manner.

However, it was unquestionable that the scandal of the Stones overshadowed for many people their undoubted musical talents. For me, the rhythm section of

Wyman and Watts was one of the greatest back lines in rock and roll, and Mick Taylor is certainly my favourite guitarist.

And now, Charlie Watts; a jazz man, illustrator, author, and all sorts of other things as well as a drummer, is no longer with us. And the world is a so much







more poorer place that I find it hard to articulate.

And then, less than a week later, another musical legend, Lee ‘Scratch’ Perry, who was a few years older than Charlie, also left the building.

He was a legendary nutcase, and – if you believe the right people – a visionary, who completely redefined what reggae music is, was, and could be. It is certain that he was one of the people to first explore the dub idiom, but – for me – it was the stuff that he did with Adrian Sherwood and the On-U Sound System that really turned music on its head for me. About thirty years ago, when I was travelling around the countryside with various rock and roll personages, my soundtrack of choice was a mixture of the Beach Boys, the Rolling Stones and the more out-there stuff that Sherwood and Perry were producing. It will probably come as no surprise to anybody to find out that the latter, in particular, was the perfect soundtrack to

my stoned meanderings around the countryside. Indeed, those of you who are aware of my music may have heard a song called ‘Unity’, about the tragic life and early death of Unity Mitford. It opened with the couplet:

“One summer evening with a head full of pills,
In a village deep down in the Oxfordshire hills”

And, although my tune for Unity was a traditional English waltz, the music which was in my head, heart and ears at the time was almost exclusively from Lee ‘Scratch’ Perry.

So, Kev Rowland was completely correct. Of course, Charlie Watts has taken pole position in my editorial this week.

But it was not always meant to be thus. Because I have recently got hold of an absolutely remarkable book by a bloke called Opher Goodwin, on Sonic Bond publishing, which takes an in depth look at the compositions of a man whose music I





have followed for the past forty years; Roy Harper.

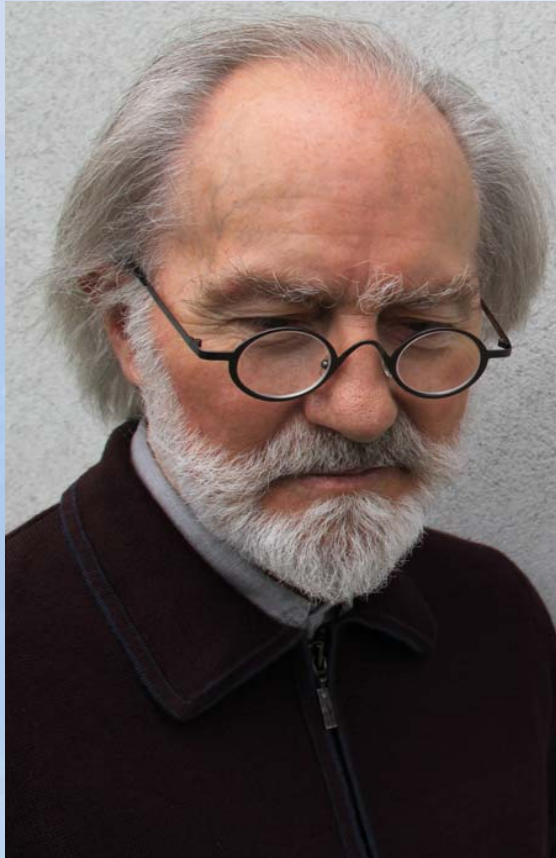
I think that I have probably seen Roy live more times than I have anybody else I wasn't working with (okay, that's not quite true, as one of those occasions I was interviewing him, and another I promoted the gig). Roy Harper has been a fixture in the English hippie underground since about 1966, and, although his output has slowed somewhat in recent years, I don't think that there is anybody else from amongst his contemporaries who has not only stayed true to himself in such a steadfast manner, but produced such an incredible range of music.

The interesting thing about this book is that Goodwin not only explains the genesis of each and every song, but it would seem that he does so with the full connivance of Harper himself. I knew some of the bits and bobs about Roy Harper's extraordinary life, but I had no idea how the twists and turns of his

existence are mirrored in his songs, nor — I have to admit — did I know about many of the aforementioned twists and turns.

Like the best music books, this has prompted me to get out all my Roy Harper records, and to find all the ones that I haven't got on Spotify, and indulge in a serious orgy of Harperphilia.

Sadly, for Roy, he has only released one album in the last decade, and that was overshadowed in many peoples' eyes by his trial on charges of child sexual abuse. I have met Roy on a number of occasions over the years and know him slightly, and was convinced from the beginning that these charges would prove to be false. And so they turned out to be. And after losing most of his savings and going through an emotional ordeal that one can hardly imagine, Roy Harper was found innocent of all charges, and has resumed his rightful place at the top of the psychedelic folk mountain, if such a thing exists.



My favourite of his albums is — understandably, I guess — the first one I heard; ‘Bullinamingvase’ which came out in 1977, and if I am honest was as important a soundtrack to that year for me as anything that the Sex Pistols produced. But hey, who’s counting?

So, I managed to get Roy Harper, Charlie Watts and Lee ‘Scratch’ Perry all into the same editorial. And what do they all have in common? On a personal level, all three of them created music which provided a perfect soundtrack to my life at various times, and on the wider stage, they provided a soundtrack and in many ways an impetus to events that would, and did, change the world forever.

Luckily, Roy Harper is still with us, and I live in hope that he will produce more music soon.

Love and peace.

A handwritten signature in black ink, appearing to be 'John'.



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

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

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

Richard Freeman,
(Scary stuff)

Orrin Hare,
(Sybarite and literary *bon viveur*)

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Phil Bayliss
(Ace backroom guy on proofing and research)

Dean Phillips
(The House Wally)

Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)

and **Peter McAdam**
(McDada in residence)

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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ZAPPA
EMERSON
LAKE & PALMER
LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH
& MORE!





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



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I DON'T THINK ANYONE WAS EXPECTING THIS
<https://www.music-news.com/news/UK/143181/ABBA-heading-for-first-Official-Top-10-singles-in-40-years>

ABBA are heading back to the Official Singles Chart Top 10 for the first time in forty years with their two comeback singles taken from their upcoming new album Voyage.

On today (September 5)'s Official Chart: First Look, the legendary Swedish group place at Numbers 6 and 7 with I Still Have Faith In You and Don't Shut Me Down respectively. The tracks will mark ABBA's first UK Top 10 singles since One Of Us in December 1981 should their momentum continue.

STAY WITH US
<https://www.music-news.com/news/UK/143166/The-Faces-have-recorded-14-songs-since-reforming>

Kenney Jones says the Faces have recorded 14 tracks since reuniting. It was revealed in the summer that the reformed 'Stay With Me' rockers - drummer Kenney, guitarist





WHO GONZO? WHY GONZO? WHAT GONZO?

What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the man himself...

“In a nation run by swine, all pigs are upward-mobile and the rest of us are fucked until we can put our acts together: not necessarily to win, but mainly to keep from losing completely.”

Hunter S. Thompson

Ronnie Wood and singer Sir Rod Stewart - were back in the studio laying down music, and now Kenney has revealed that the fresh material is a mix of unearthed previously unreleased songs and new material that they have written.

Speaking exclusively to BANG Showbiz, he said: "We've done about 14 songs, it's a mixture of stuff we never released which is worthy of releasing and there's some new stuff which is really wonderful. Rod is writing the lyrics and he's really keen on it."

Kenney has also spilled on the Faces' live plans, revealing that the band intend to play several massive shows and are eyeing up venues such as The O2 in London and New York's Maddison Square Garden.



GOOD TIMES, BAD TIMES
<https://www.music-news.com/news/UK/143154/Robert-Plant-says-heritage-bands-are-hanging-onto-a-life-raft>

Robert Plant says bands who stay together for "20, 30 or 50 years" are "hanging onto a life raft".

The 73-year-old singer rose to fame as the frontman of Led Zeppelin, forming the rock group along with guitarist Jimmy Page, bassist John Paul Jones and late drummer John Bonham in 1968.

After conquering the globe, the 'Whole Lotta Love' rockers split in 1980 in the

The Gospel According to
BART



Look what my favourite roving reporter sent me this week. He writes:

This is interesting, & shows me that Music is forever.. after all, Close to The Edge was released before these kids were born... Mate, does that mean we're old ,or they're just smart young artists ?
Bart in America

<https://www.youtube.com/watch?v=TsJKxTDza60>



wake of Bonham's death, reuniting for a few concerts in 1985, 1998, 1995 and 2007.

Plant never wanted to stay in the group decade after decade like other acts such as The Rolling Stones have because he has always yearned for new musical challenges and never wanted to look "sadly decrepit" on stage rehashing the glories of his youth.



WHO ARE SOME OF THESE PEOPLE?

<https://www.music-news.com/news/UK/143085/Sir-Elton-John-to-release-collaborative-album-The-Lockdown-Sessions-next-month>

Sir Elton John is set to release an album of collaborations titled 'The Lockdown Sessions'. The 74-year-old music icon teamed up with a variety of artists over the past 18 months to record collaborative efforts which were created remotely during the COVID-19 pandemic and its subsequent lockdowns. And Elton will release the 16 tracks he worked on during quarantine on October 22 as part of a brand-new album titled 'The Lockdown Sessions'.

The album features the likes of Brandi Carlile, Charlie Puth, Dua Lipa, Eddie Vedder, Gorillaz, Lil Nas X, Miley Cyrus, Nicki Minaj, Rina Sawayama, SG Lewis, Stevie Nicks, Stevie Wonder, Surfaces, Years & Years, Young Thug, and more.



EYEWITNESS

"Modification of The Preamble to The Declaration of Independence"

....will clarify certain words found in the first two paragraphs of the Declaration.

This clarification would include a greater number of people who call The USA their country, and include other people on Earth who yearn for a government celebrating Freedom.

The words to be replaced are in parenthesis (). The words which would replace, directly follow.

I have sent this to an elected representative in Congress requesting it be introduced as a bill.

Perhaps you can send it to a representative in Congress.

Here then is the Modification of the first two paragraphs of The Preamble to the Declaration of Independence.

In Congress, July 4, 1776

The unanimous Declaration of the thirteen united States of America, When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of (mankind) human beings requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all (men) human beings are created

BRUTE FORCE WRITES



equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness — That to secure these rights, Governments are instituted among (Men) human beings, deriving their just powers from the consent of the governed, — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that (mankind) people are more disposed to suffer, while evils are

sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security — Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.

Stephen Friedland, August 10, 2021.

A
JOURNAL

OF THE

Plague Year:

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

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

L O N D O N :

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

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

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

THE SUMMER BEFORE THE WAR

Last Friday was the 82nd anniversary of one of the most pivotal days in modern history, because on September the 3rd 1939, Britain declared war on Germany. The thing that so many people forget is that at first, at least, absolutely nothing

happened. It was the era of what was known as the 'phoney war' and my parents both told me that their abiding memory of the day that broke out was that they went out picking blackberries with my father's two sisters.

About thirty-three years ago I was in my final days of working as a nurse for the National Health Service in South Devon, and doing my best to set myself up in a career as a self employed and self promoting fanzine editor. At the time my first wife and I were friends with several people who were members of Fairport Convention, and were well chuffed when we received a buckshee copy of their then current album 'Red & Gold', the first single from which was a song

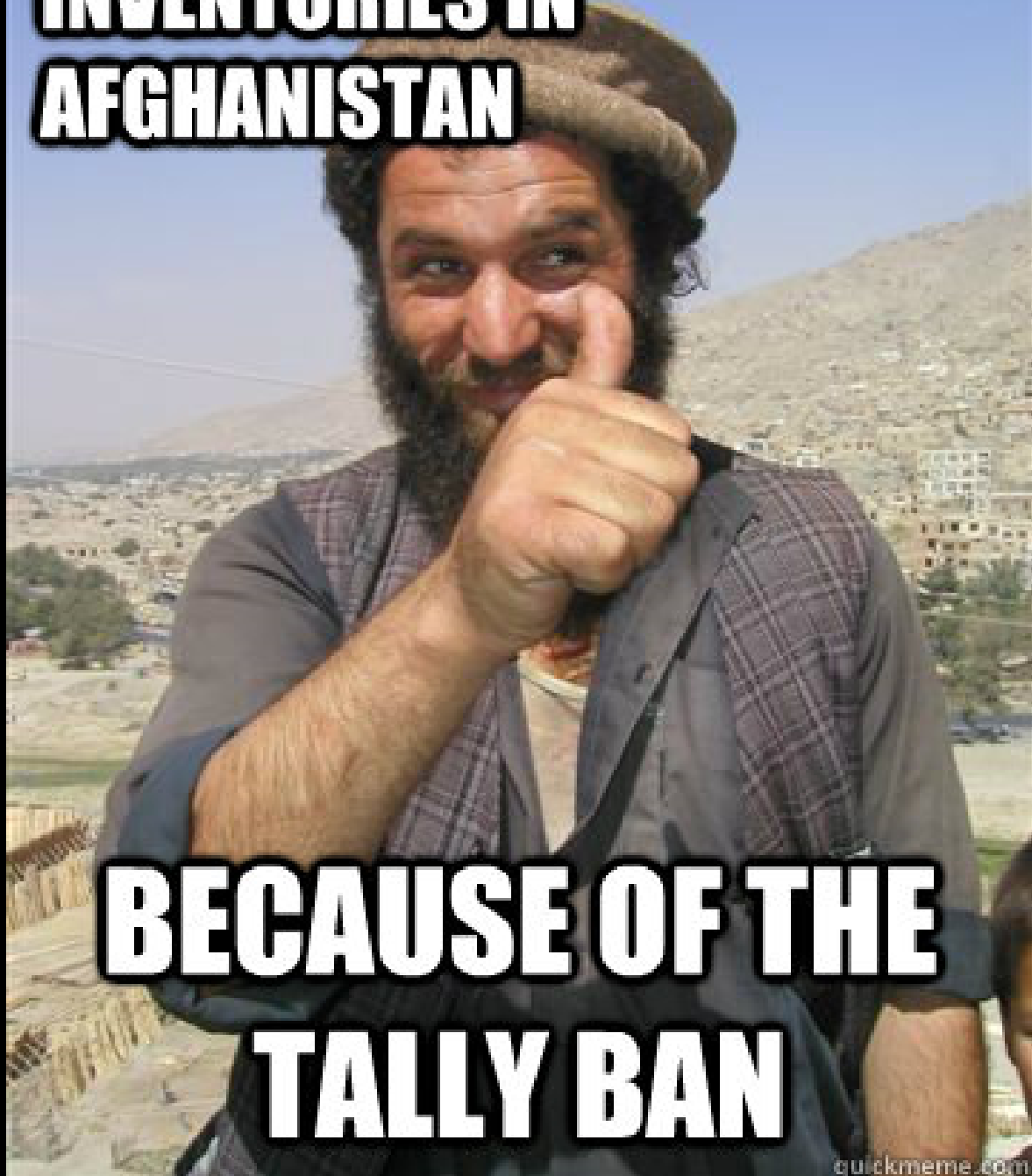
GOT THE BEST VIEW OF KABUL



AND IT WAS FREE

COLLATED BY THE GIN REAPER

**ITS TOUGH TO DO
INVENTORIES IN
AFGHANISTAN**



**BECAUSE OF THE
TALLY BAN**

quickmeme.com

called 'The Summer Before the War', and this also painted a picture of a world which has trundled on much as normal before the horrors of World

War Two burst upon it.

Why am I writing about this? Well it's not to boast that a third of a century

ago I was mates with some well known Folk/Rock musicians. It is because, from where I am sitting, and here I am talking metaphorically, because I am sitting where I always sit and have sat since my dear wife died last summer, we are in much the same position now. Most of the operations to remove British troops and sympathisers from Afghanistan went off without a hitch (if you believe the government), or was a complete fuck up of biblical proportions (if you believe everybody else) and, if you were to talk to the man in the street,

you would be told that Covid has been vanquished, and that everything has gone back to normal.

Well, one of my favourite quotes comes from the late Sid Vicious, who is alleged to have said: *"Don't talk to me about the man in the street, I've met the man in the street and he is a cunt!"*

Well, he may not have been able to play the bass guitar to any meaningful standards, but the late Mr Vicious had a masterful turn of phrase on



"Sorry kid, I know you're upset but us Elmericans gotta head back home. This is all Tellyban country now. They'll look after you. Don't worry."

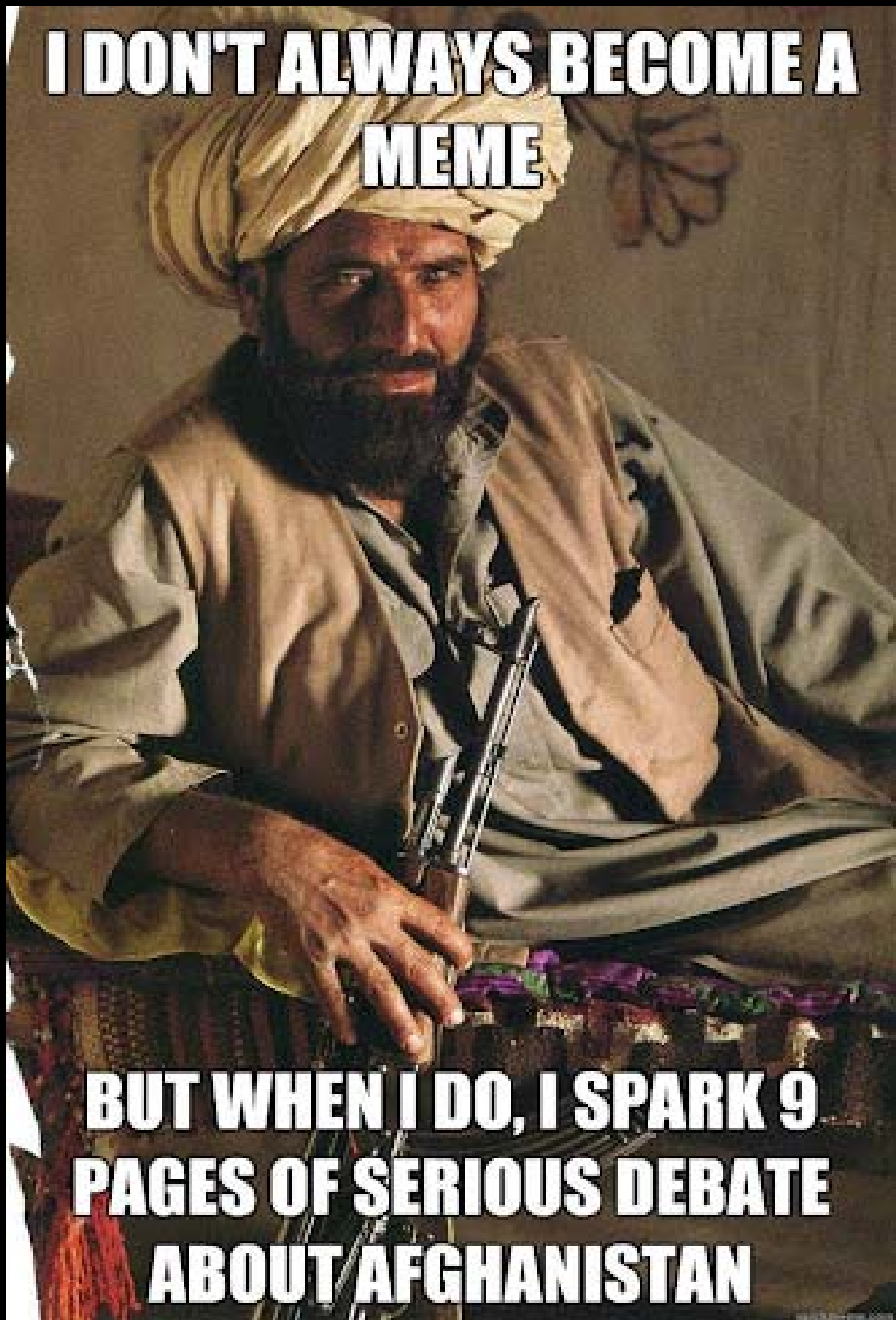
occasion, and it does not behove me to contradict him. Individually, the man in the street may or may not be cunts, but when taken *en masse* the general public are malleable and manipulatable to an extraordinary degree. And being manipulated they certainly are, by a wide range of different manipulators.

The government obviously wants the general public to think that, because of their deft handling of affairs, things have returned to normal in this best of all possible worlds. Well, even the British public are not quite that stupid. The scars of Brexit, or at least the immediate ones, are not as painful as many people supposed they would be, but neither have the promised benefits appeared. None of this

affects me, I voted to leave the European Union for reasons of my own, which had nothing to do with anything that the Leave or Remain camps said. Indeed, I take it as one of my watch words in life never to believe anything that politicians say, and Brexit and the events on the world stage that have happened before, after and during it, did nothing to make me change my mind. But we are in a peculiarly *1939-esque* situation here, and the fact that next week will see the 20th anniversary of September the 11th 2001 does not do anything to make me feel any the less so. We have, I think, reached a potential cusp in affairs in this country and the world in general that can, and probably will, lead off to so many unforeseeable results, that the



**I DON'T ALWAYS BECOME A
MEME**



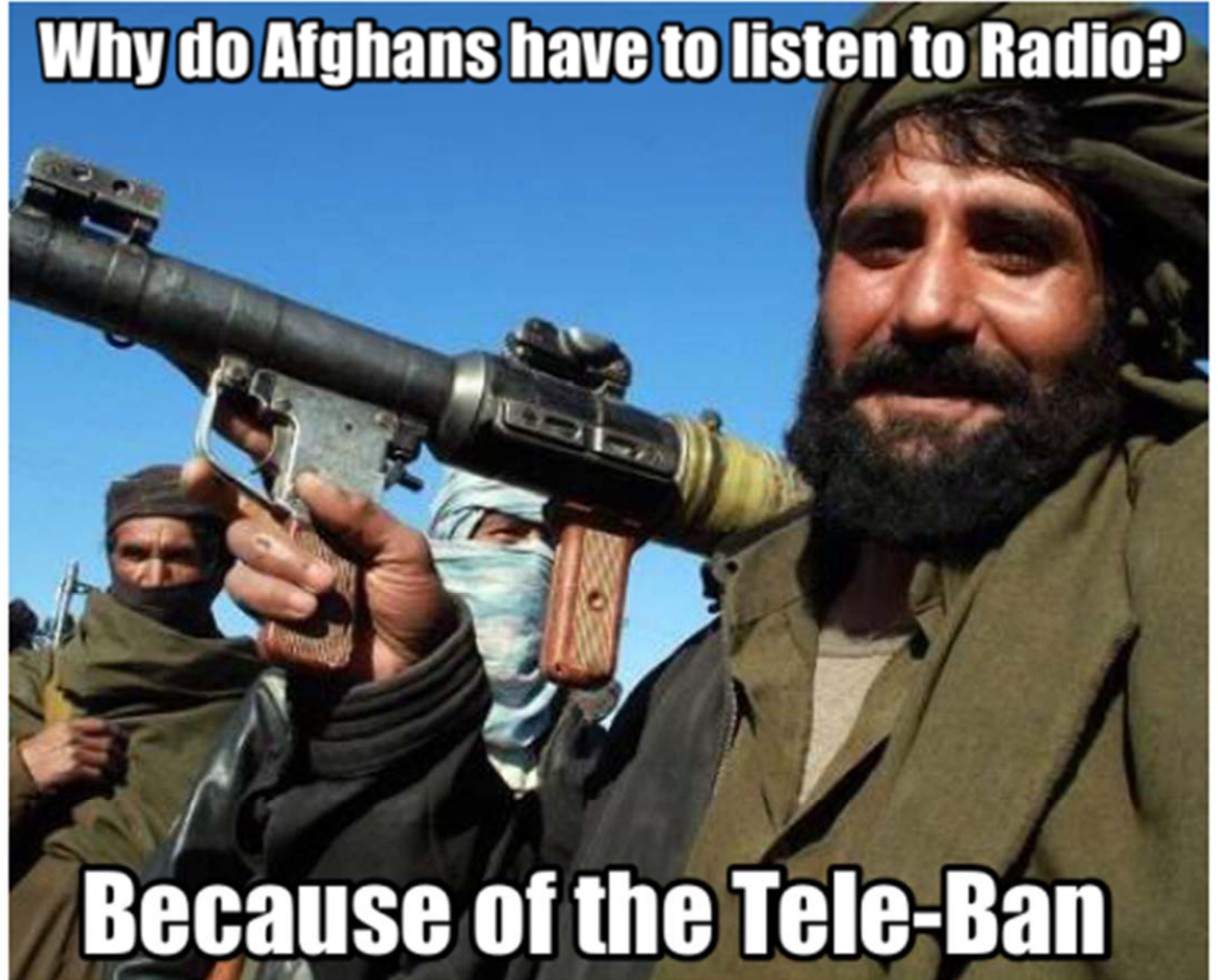
**BUT WHEN I DO, I SPARK 9
PAGES OF SERIOUS DEBATE
ABOUT AFGHANISTAN**

synergistic result is very difficult to predict.

I still do not understand why, both in the United States and the United Kingdom, so many people who have a right-wing persuasion seem to think that wearing protective masks, and having a vaccination is tantamount to communism, and that those of us who have gone along with government directives on both of these subjects might as well be queuing up for bread before we get sent off to a gulag. This is something I truly don't understand, and whilst I have tried to discuss it

with people of my acquaintance, who share these particular views, none of them have made any sense to me.

But then again, QAnon, the face on Mars, and the protocols of the Elders of Zion are all completely ludicrous, and none of the theories that have been promulgated in order to explain the secret history of 9/11 or the death of Princess Diana make any sense to me either. Perhaps I just don't have a wild enough imagination (and I write about Bigfoot and the Loch Ness Monster for a living). But it is not just right-wingers who believe this crap, I have various





friends in the alternative and hippy community, people who would in the last election voted for Corbyn, and would probably now only vote for the Green Party because they will not forgive the Labour party for what they have done to their erstwhile left-wingers. And these people, disturbingly believe the same stuff as do the right-wingers of my acquaintance, and this is a phenomenon I truly do not know where to attempt to begin to understand.

So, we are in a peculiar position as a species. Not only are we facing a cusp, both politically and immunologically, both with the political and military fallout from the shameful way that we and the United States left Afghanistan, but from the fast approaching new wave of Covid-19.

Much though the British government is coming up with new slogans telling us all to get used to living with Covid blah blah blah. It is unarguable that we have reached the daily deaths here in the United Kingdom that, when we had deaths at this rate six months ago, and at various times last year, threw us into stringent lockdowns (clap for the NHS, hurrah for Boris, etc). But now, of course the 'Hospitality Industry' (Christ al-fucking-mighty I hate that term) has taken the Tory Dragon by the tail and is claiming economic necessity for not going into another lockdown. So does this mean, in the eyes of Tory grandees, at least, that pub lunches come before people? Quite probably.

The mismanagement of the financial elements of the Covid crisis has led to the decimation of our Airline industry, and with so many aircraft sitting about

NATIONAL TROLLOGRAPHIC

The identity of the Afghan
Troll remained unknown for
over 17 years...

**YOU PROBLEM
AFGAN GIRL???**

doing nothing on the aprons of British airports, it is hard to know why, as one of my extended family posited to me last week, Boris and co didn't requisition some of these to assist in the Afghanistan evacuation effort, possibility using the Right of Angary, although I don't know whether that can be invoked when a country is not at war, although we had been in Afghanistan for 20 years. When did this stop being a war? I don't know. You can imagine the pro government headlines now: **BORIS'S BOEINGS BRING BACK BEDOUNS** (Okay the British interpreters, and the other sympathisers such as the staff in Pen Farthing's animal sanctuary were not Bedouins, but I am a complete sucker for alliteration and as I am the editor of this magazine I can play games with the ethnic make up of the Middle East for my amusement in print if I want to). One can just imagine the photographs of our dear Prime Minister, dressed in a preposterous World War One flying jacket and matching hat, just like Biggles, complete with thumbs up and a shit eating grin. I think my nephew and I should be employed by the Conservative party to replace that unutterable little shit Dominic Cummings.

So where do we go from here? Is it down to the lake I fear? Probably not, but anything that gives me an opportunity to do a Haircut 100 joke brightens my life up to a certain extent. So what is going to happen next, fuck knows. I think that we are in one of the biggest crossroads in human history that we have faced as a species for any of the last eighty odd years. At least involving that subset of the human race that resides in the United Kingdom, the United States, the Middle East, China and Russia. There are probably a few people in the Central African Republic who are not going to be influenced by any of this.

If the forthcoming winter does not see lockdowns of some description, or at least a serious tightening of Covid restrictions, I will be very surprised. If the next few months don't see some terrorist atrocities on an unprecedented level, either in the Middle East or the West, I will also be very surprised. I have a sneaking suspicion that the next few years may see a major war, into which we are going to be dragged kicking and screaming by treaty obligations and the fact that we are too pussy to say no to America. However, in the meantime it is quite a pleasant September and my only advice to you is to do what my parents and aunts did several decades ago, go out and pick some blackberries.

Qaser bakhaly / قاصر بينلى
@Qaser_Bakhaly



1:48 AM · Sep 1, 2021 · Twitter for Android

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

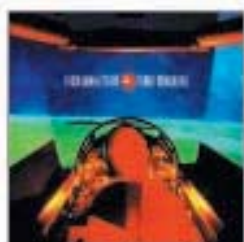
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

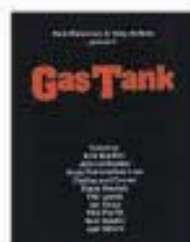
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

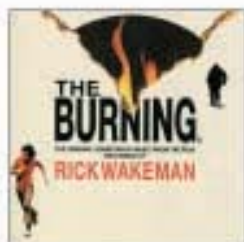
WZ41-40



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

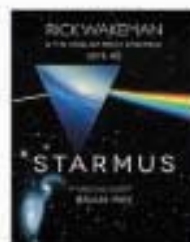
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG206CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

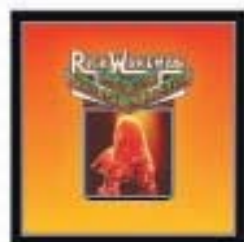
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG208CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG209CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG210CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG211CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG212CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers

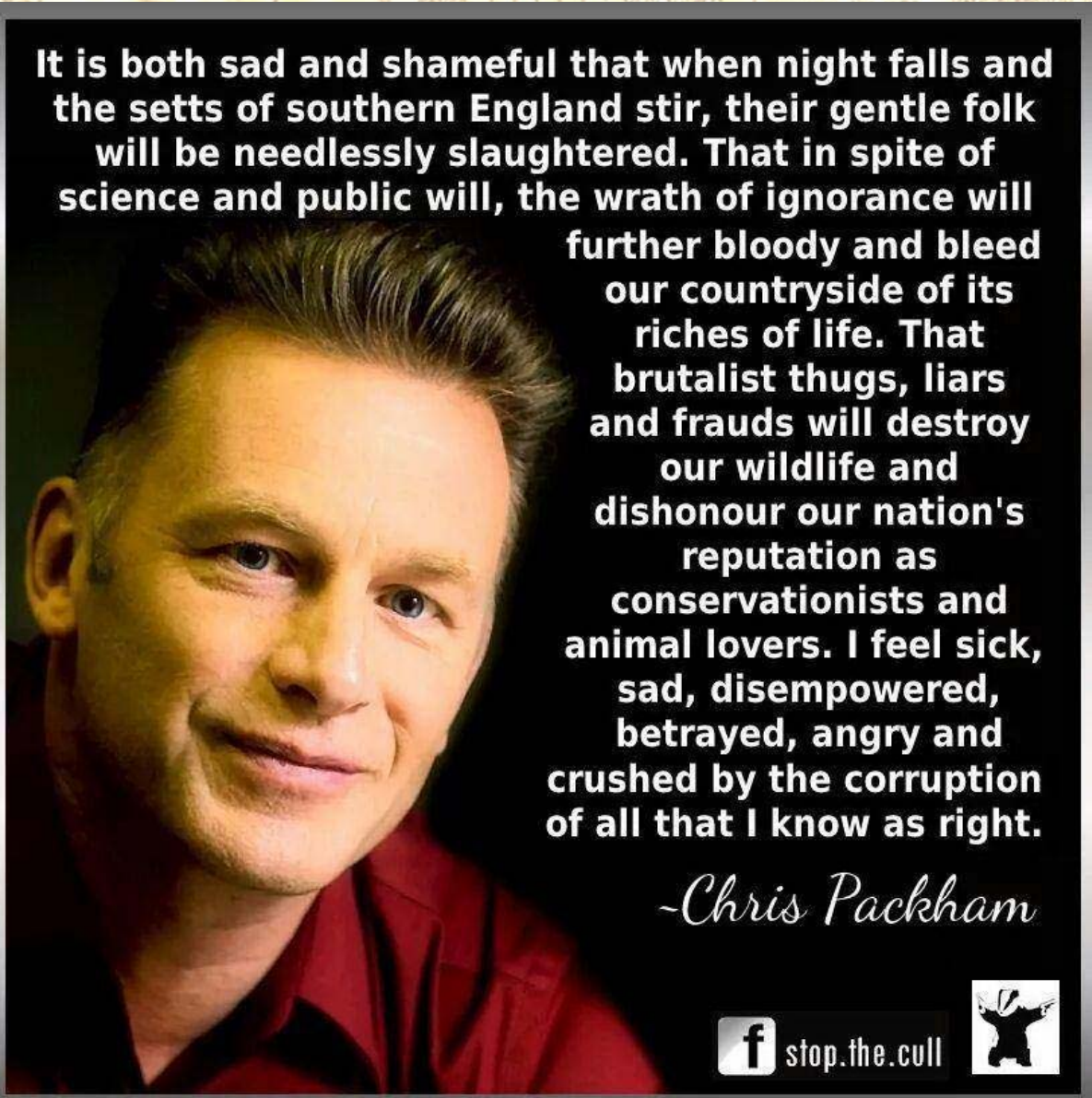


REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Schr. James L. Day, Capt. Nash.
" Mary H. Chappell, Capt. Griffin.

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Schr. James L. Day, Capt. Nash.
" Mary H. Chappell, Capt. Griffin.

The subscriber, by appointment from the Hon. Secy of Patents, Inventor of the U. S. Patent for the process of coloring and forwarding to the artist, models, sketches or manufactures to be patented, & deposited there, which will be sent free of expense, and risk and will disburse the prepare Certificates, Specifications, Assignments, and all the necessary Papers and Drawings; will make references to the American and foreign works, to test the validity of patents, and receive notices of such and other legal matters.

NORWICH & W...
The above vessels are
commanded by exper...
Freight from Norw...
Bale Goods for the
load over the N...
Freight de-stined to...



It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham

f stop.the.cull



Providence & FAMEL
The Grafton and Wor...
leaving Worcester at 10...
Books kept at the G...
Boo, N. E. Village, G...
the General Stage Of...
THE...
leave Worcester at 7...
leave Providence at 7...
morning and evening t...
wheels boats.
leaving and evening t...
Worcester with trains to...
tickets sold at F...
Worcester and Worcester...
RIGHT TRAIN...
rebound Depot, G...
SP...
leave Uxbridge for Pro...
leave Providence for...
the 6:20 A.M. train fro...
ket with train for Bos...
the 5:40 P.M. train for...
ket with train from B...
on class tickets sold...
stop at Millbury, Whitonville, Grafton, F...
ville, Northbridge, Waltham, Uxbridge, Millville,
shoston, Waterford, Woonsocket, Hamlet, Merrilth...
on, Ashton, Lonsdale, Valley Falls, Central Falls and
Pawtucket.
ISAAC HINCKLEY, Sup't.
RIGHT NOTICE--Goods remaining at depot 49...
after they are ready for delivery will be charged for...
No freight received after 5 P.M. W March 23.

MACHINES. Also, Grass, Garden, Field and...
SEEDS. Together with a general assortment of Woods...
Ware, Baskets, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also...
at the General Stage Office, No. 1 Merchants Row.
It is very necessary that all Express Packages should be...
accompanied with written orders and signed personally...
that it may be done with correctness.
July 7. dwt TYLER HARRINGTON.

Half Worcester, for the sale of all kind of AGRICUL...
TURAL and HORTICULTURAL IMPLEMENTS AND...
MACHINES. Also, Grass, Garden, Field and Flour...
SEEDS. Together with a general assortment of Woods...
Ware, Baskets, &c. &c.
All persons wishing to purchase any of the above men...
tioned articles, are invited to call and examine his stock...
with the assurance that they will find a choice selection...
of good quality, and at low prices.
Worcester, May 10. 1874 OTIS CONVERSE.

Worcester, Southbridge, and Sturbridge

Team Propeller Freight Line.
NEW STORE!
Warden Block, No. 44 Front St.,
WORCESTER.

FAMILY GROCERIES,
now prepared to furnish the citizens with every article

THROUGH PASSENGER TRAINS.
Worcester at 9:05, 11 A. M., 3:45 and 4 P. M.
The last on the arrival of the New Haven Train.
6 1/2 A. M. train will take up no one east of Framingham?
Passengers will leave Millbury at 6 1/2 A. M. and 3 1/2 P. M.
Passengers will leave Framingham at 7 A. M. and 4 1/2 P. M.
6 1/2 P. M. train will not stop at Way Stations to take
up passengers.
Leave BOSTON at 7 1/2 A. M., 9, 6, 8, & 9 P. M.
7 A. M. train will stop only to take up passengers at
Way Stations for Framingham or beyond, or to take up
passengers for Worcester at Way Stations west of Fram-
ingham.
8 A. M. train will take no one east of Framingham.
4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sunday.
8 1/2 P. M. train is the New York Steamboat Train, to
Worcester, to run as heretofore, without stops, except at
Framingham.

Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

WHOLESALE
Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
3000 do. Northern CORN;
300 bushels OATS;
500 do RYE;
100 do BEANS;
3000 lbs. DUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS DRAMAN,
Worcester, Feb 11. 216 13 Washington Square.

H. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 180 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES,
BRIDLES, Coach, Gharry and Draft COL-
LARS. Also, Trunks, Valises and Carpet Bags. Coach
Oils and Tug WHIPS, &c. Repairing done at short
notice.
Worcester, Jan 18

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

THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fine stock of
FAMILY GROCERIES,
is now prepared to furnish the citizens with every article

THE subscriber continues to run THE EX-
PRESS between Boston and Worcester, for
the safe transmission of Packages, Families,
Bank Notes, Specie, and Merchandise generally.
Three Times each way Daily.
Particular attention given to paying, collecting and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, etc.
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, Pittsfield, Fall River, and New Bedford;
and also, to Portland, and all parts of Maine.
Freight free for goods to be returned by this Express.
Office--HARNDEN & CO'S Office, 3 Court Street
Boston; J. H. ENIGHT'S HAT STORE, 185 Main St
Worcester.
Feb 24, 1874. R. S. LEONARD. dwt

PRATT, DOWNES & SCOTT,
C. P. Successors



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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





I'M ON BOARD!

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



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

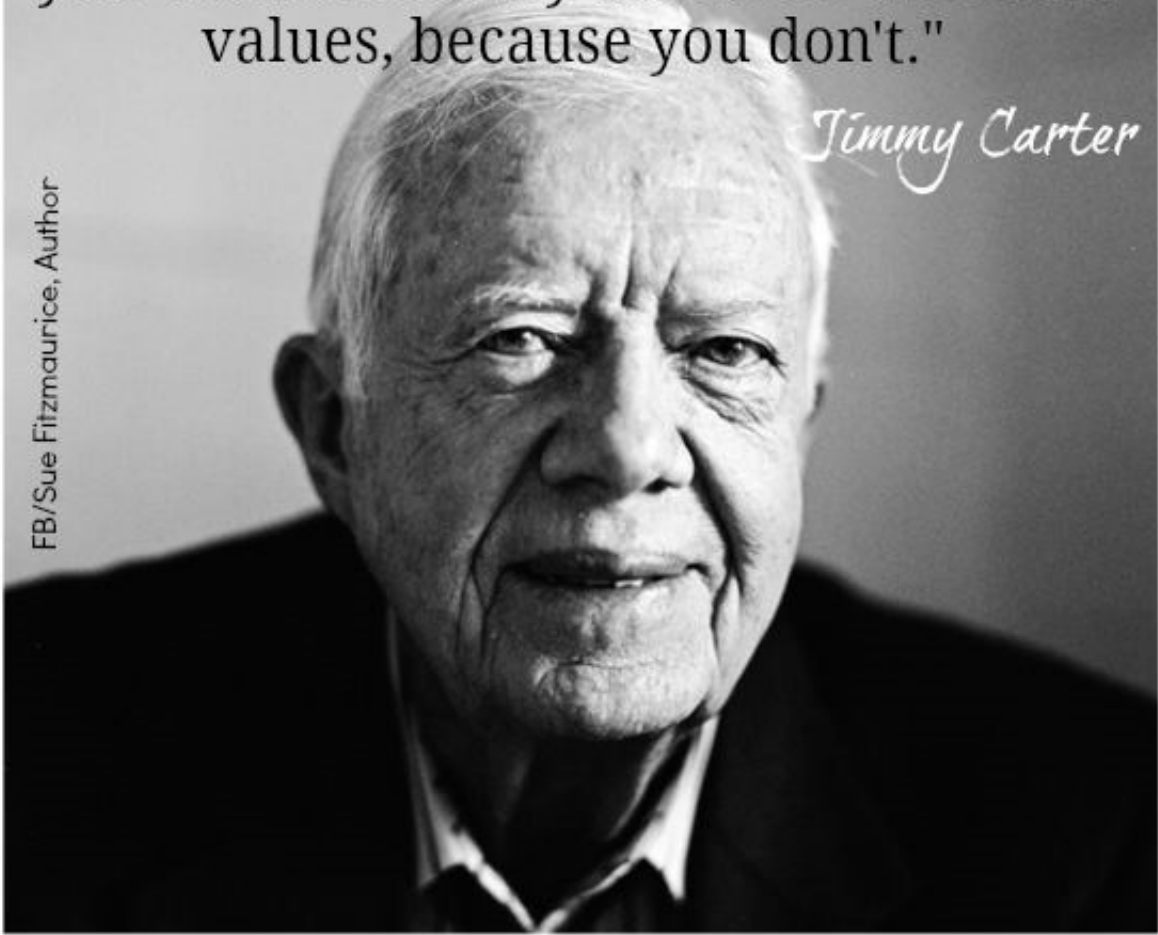
arsydeedee@yahoo.co.uk

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

"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.



your  cards
someecards.com



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-downes3/22-08-2021-show-424-grimm-hollywood/complete/>

22-08-2021 – SHOW 424 – Grimm Hollywood

Monster Rally:	Imaginary Palms
Indigo de Souza:	Kill Me
Kuoko:	Making Friends is Easy
Grimm Hollywood:	Stoned you Outta My Mind
Yanqui U.F.O.:	I Hath Become Like the Beasts of the Field
Laura Nyro:	New York Tendaberry
The Space Lady:	Fly Like an Eagle
Leslie West:	Dear Prudence
The Starlights:	Day Tripper
The Beatles:	I Will
Ghost Woman:	Dead and Gone
T.Rex:	Raw Ramp
Grimm Hollywood:	Underneath the Moon
Grimm Hollywood:	So You
King Gizzard and the Lizard Wizard:	Superposition
Mega Bog:	Butterfly
Craig Fortnum:	Ark
Cedric Burnside:	Hands off that Girl
Derya Yıldırım & Grup Şimşek:	The Trip
Kent Hilli:	Heaven Can Wait
Steve Palmer:	Statesboro Day
Temple ov Saturn:	The Unmoved Mover
LUMP:	Animal
The Flying Lizards:	Purple Haze
Grimm Hollywood:	Let's go to the Ocean
The Arctic Monkeys:	Golden Trunks
Kevin Ayres:	Girl on a Swing
David Crosby:	I'd Swear There was Somebody Out There.

**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 honoured space.

<https://www.mixcloud.com/ronald-marquiss/fnp-470-08-27-21/>



AVALON USA

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

Alessandro Moleta

<https://www.reverbnation.com/alemoleta>

Manna Mirage

www.mannamirage.com

Chronolord

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

Europa String Choir

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

The Osiris Club

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

Temple of Switches

<https://tenkvandool.bandcamp.com/>

Drive In Movie Band

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

Listen
Here

Friday Night Progressive



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

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

And his Website www.merrellfankhauser.com .

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

<https://www.youtube.com/watch?v=wiHWtvyd9Ds>

**Listen
Here**



Jean Stealers – Fostering lambs.

A Heavy booted giant stomps in twisted delight as he rhythmically loses his marbles to the voices in his head.

Ron Grainer/ DD – Dr Who Theme

The weirdest most sinister, foreboding and recognisable theme tune ever recorded. This is the best version and still sounds great

Delia D - Blue Veils & Golden Sands

The Sheikh will see you now Mr Bond in his desert tent filled with gongs and the smoke of incense eddying in the breeze that is gusting from the fluted throats of ancient horns.

Sverre Knut Johanssen – Tatra Mountains

Smaug slumbers resonantly, deep in the mountain, as tiny Pterosaurs flit and sweep past its misty peak in this mystical odyssey of Tolken tinged time warping wonder.

Vitamin Dream – Space lounge

The cast of the Star Wars Cantina sit in the departure lounge as an exotic songstress serenades them with mind altering words in preparation for their cryogenic voyage through the asteroid belt to jupiter .

Hybrid – Break my Soul

The ticking of the doomsday clock harkens the nightingales lament that rises adrift on a Persian magic carpet of staccato synth rock driven enchantment .

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>

For all artists see bandcamp, Soundcloud or youTube.

**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. We champion the unsigned as well as mainstream acts. Informed banter and reviews are served up by Julian Roberts (CitizenFLY), Martin Eve (4th Eden) & Phil Goodall (Swirler Burner). This week's guest is Dr David Butler the man behind the Delia Derbyshire archive and Lecturer at Manchester University. He gives an amazing account of Delia's career and influence .

OHR SERIES 2 EPISODE 16 PLAYLIST

Carabou – Never Come Back

A Tormented Lamb calls for its mother in a field of stabbing synth chords. Meanwhile A cowbell tapping, soft voiced shepherd is coming to its recue.

Discoteca Fatale – Revelations

A beautifully gritty echo-scape zaps and blips you into a world of melodic lemon zest, whilst the therapist's mantra calms your turbulent mind.

Navot – Little Lucas

Skittish electronic mice nibble and shuffle beneath floorboards bending under the weight of other-worldly activity. Until night time brings an eerie calmness.

THE REAL MUSIC CLUB



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 2

Season 2, Ep. 17

In the second part of our look at Marillion's *Afraid of Sunlight*, Paul and Sanja delve into the meaning behind the first four songs - what exactly is it that causes some famous people to self-destruct? And how did we almost self-destruct on own desert road trip...?

<https://shows.acast.com/between-you-and-me/episodes/afraid-of-sunlight-part-2>

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."

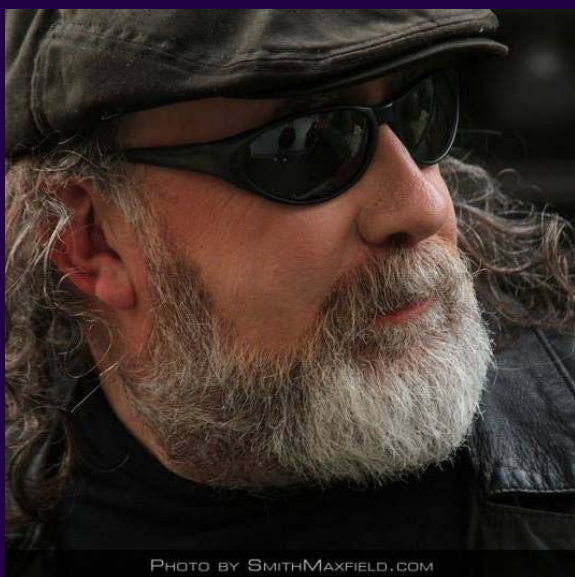
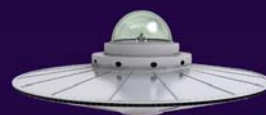


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Case of the Battered Police Car 01/09/2021

The gang talks to show contributor Jocko Johnson about a mysterious collision involving a Minnesota policeman and "something" that hit his patrol car, resulting in damages so bizarre even the Ford Motor Company couldn't explain them. Also, Coco on the many different shapes of UFOs, the story of World War Two's Ghost Bomber and Top Ten names for the gang's new rock band. Plus, Raven relives her frightening Ouija Board story. (Warning: Adult Content)
 Mack Maloney Online:
 Duration:01:52:49



Listen
Here

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p12509771?topicId=165514230>



Olli Wisdom 1958 – 2021

Oliver John Wisdom was a British Goa and psy trance musician, and clothing producer, who resided in London. From the 1990s he recorded under the name Space Tribe.

In the early 1980s Wisdom was the singer in the theatrical glam and gothic rock group Specimen, and co-founded and ran The Batcave, London's weekly goth club-night at the Gargoyles Club.

Before forming Specimen and opening the Batcave, Wisdom was the frontman for the punk band The Unwanted. Wisdom was a

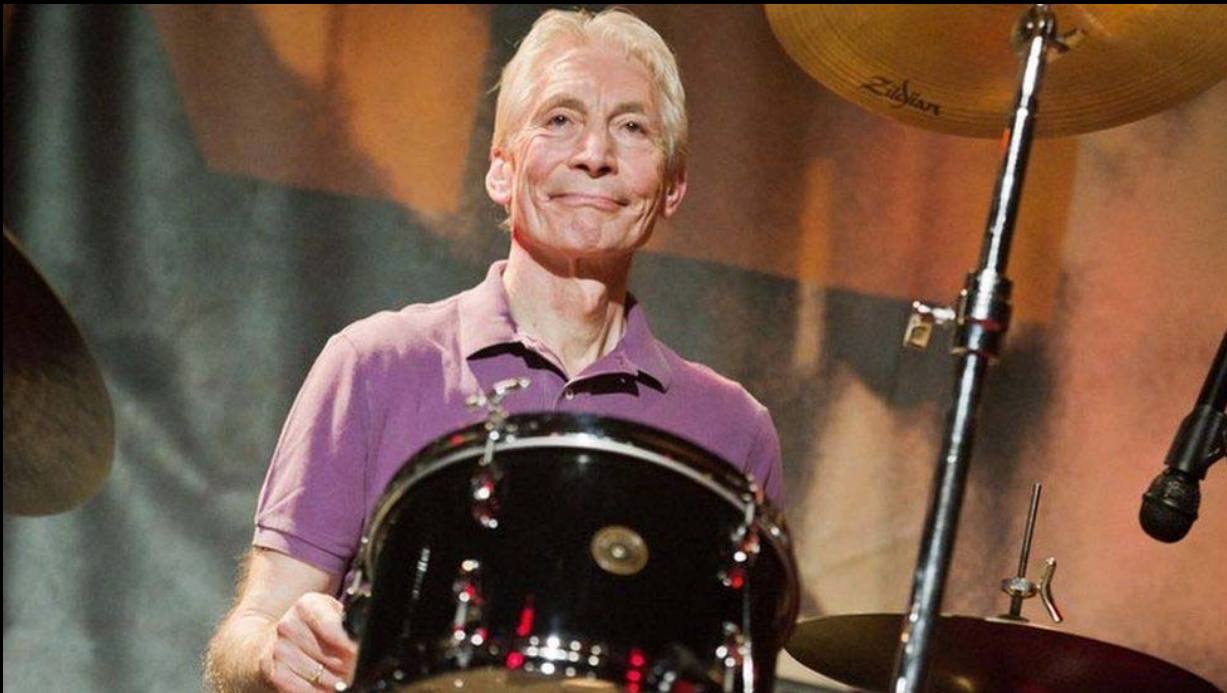
pioneer of psychedelic trance for many years.

After Specimen split up, in 1989 he came to Ko Pha-ngan in Thailand, where he first encountered the electro-driven wild psychedelic parties on the beach. In the early 90s, he spent time DJing around the world. Space Tribe released its first album, "Sonic Mandala" on Spirit Zone in 1996.

Olli Wisdom died on 23 August 2021 at the age of 63.

THOSE WE HAVE LOST

COLLATED BY THE GIN REAPER



Charlie Watts 1941 – 2021

Charles Robert Watts was an English musician who achieved international fame as the drummer of the Rolling Stones from 1963 until his death in 2021.

Originally trained as a graphic artist, Watts developed an interest in jazz at a young age, and later joined the band Blues Incorporated.

He also started playing drums in London's rhythm and blues clubs, where he met future bandmates Jagger, Richards and Brian Jones.

In January 1963, he left Blues Incorporated and joined the Rolling Stones as drummer,

while doubling as designer of their record sleeves and tour stages.

Watts's first public appearance as a permanent member was in February 1963, and he remained with the group until his death 58 years later.

Watts died at a London hospital on 24 August 2021, at the age of 80, with his family around him.

Aside from his career with the Rolling Stones, Watts toured with his own group, the Charlie Watts Quintet, and appeared in London at Ronnie Scott's Jazz Club with the Charlie Watts Tentet.

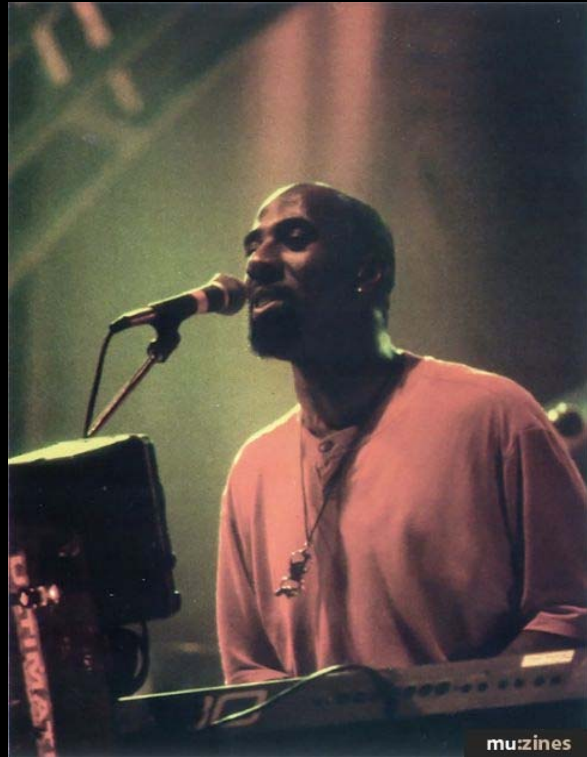
THOSE WE HAVE LOST



John Sheridan
1946 – 2021

John Sheridan was an American jazz pianist and arranger born in Columbus, Ohio, perhaps best known for his work with the Jim Cullum Jazz Band.

In 1977 Sheridan received a Master of Music degree from the North Texas State University, and two years later joined the Jim Cullum Jazz Band as an arranger and performer. In 2002 Sheridan left the band to create freelance work, also recording for the Arbors Records jazz record label. In 2011, he returned to the Jim Cullum Jazz Band. He passed away after a battle with cancer on Aug. 24, 2021.



Fritz McIntyre
1958 – 2021

Fritz McIntyre was a British musician, most famous for his tenure as keyboard player in the original line-up of Simply Red.

McIntyre co-wrote many of Simply Red's songs with frontman Mick Hucknall and sang background vocals; he also sang lead vocals on the song "Wonderland" from the "Stars" album. He was in the band from their debut album *Picture Book* in 1985 until their 1995 album "Life". After leaving Simply Red, McIntyre subsequently released a debut solo album. He then moved to Ontario, Canada where he

THOSE WE HAVE LOST

released a Christian worship album, "First Fruits". He resided in the United States where he was the music director of a large Florida church. McIntyre died on August 24, 2021, at the age of 62.



Pierre Dutot
1946 – 2021

Pierre Dutot was a French trumpeter and professor. He studied at the Conservatoire de Paris and taught at the Conservatoire de Lyon for 22 years. He was also a soloist for the Orchestre National de Lyon. He founded the brass ensemble Hexagone, participating in the recording of more than 80 CDs.

Dutot died on 24 August 2021 after an illness.



Mario Gareña
1932 – 2021

Mario Gareña, stage name of Jesús Arturo García, was a Colombian singer and composer. He was one of the most prolific singers of cumbia music (a folkloric genre and dance from Colombia).

He started his career in 1951 and joined an orchestra in Cali. He then joined the Orquesta Sonolux in Medellín. During the 1960s, he moved to Bogotá and started a career as a singer. In 1966, Gareña was voted most popular singer in Colombia by Caracol Radio. In 1969, he recorded his most famous song, "Yo me llamo cumbia". In 1970, he represented Colombia at the Festival Latinoamericano de la Canción de Nueva York. In 1978, he recorded another highly successful song, "Raza" which denounced racism towards Afro-Colombians. In the 1980s, Gareña appeared on television multiple times as a singer, but also as an actor in the telenovela Oro. His success led him to run in the 1990 Colombian presidential election. However, he only earned 2411 votes, and left the music scene afterwards.

THOSE WE HAVE LOST

Mario Gareña died in Salt Lake City on 25 August 2021 at the age of 88.

He died on August 26 2021 after being diagnosed with COVID-19.

Kenny Malone 1938 – 2021

Kenny Malone was an American drummer and percussionist from Denver, Colorado. Malone was born in Nashville, Tennessee. From the 1970s onwards, he was a prominent session musician in folk, country and many other acoustic-based genres. He was known for inventing his own style of hand drumming.

Throughout his career, Malone was asked to record for artists such as Ray Charles, Johnny Cash, Kenny Rogers, and Dolly Parton, amongst many others.

Sam Salter 1975 – 2021

Samuel Salter was an American R&B singer.

As a child, Salter sang gospel music at Faithful Church of God in Christ in Los Angeles and won several local talent shows, with a vocal style influenced by Marvin Gaye and Stevie Wonder. His debut album “It’s On Tonight” was released on September 23, 1997. Salter’s next album “Little Black Book” was set for release in 2000, but it was shelved due to label shuffling and other issues.



THOSE WE HAVE LOST



He went on to write for multiple other artists and projects. In 2006, he made his stage play debut in Palmer Williams Jr.'s "What a Man Wants, What a Woman Needs". His third studio album "Strictly 4 The Bedroom," which he had hoped to release in 2008, was unfortunately also shelved. Salter's next single "Straight 2 Heaven" was released independently in 2010. He signed with Elemental Entertainment INC, and released two digital singles "Got Me" (2010) and "To Be Loved" (2011).

"Little Black Book" was finally later released in 2020 on streaming devices. On August 27, 2021, Salter died at the age of 46. A cause has not been given.



Siegfried Matthus 1934 – 2021

Siegfried Matthus was a German composer, conductor, and festival founder and manager.

Matthus composed more than a dozen stage works. He was also a prolific composer of works for orchestra as well as chamber and recital compositions. In all, he composed more than 600 individual works. In 1991, Matthus founded the Kammeroper Schloss Rheinsberg festival. He was its artistic director until 2018. He was an honorary citizen of Rheinsberg.

Matthus died in his home on 27 August 2021 at the age of 87.

Victor Uwaifo 1941 – 2021

Victor Efosa Uwaifo MON was a Nigerian musician, writer, sculptor, and musical instrument inventor, University lecturer, music legend, and the first Honorable Commissioner for Arts, Culture and

THOSE WE HAVE LOST



Tourism in Nigeria. He was the winner of the first gold disc in Africa (Joromi) released in 1965 and seven other gold discs. He recorded under the name "Victor Uwaifo and His Titibitis". He was well-educated, with a B.A. Honours (first-class valedictorian), Masters degree and PhD in Architectural Sculpture (Thesis: A reinvention of Benin Royal Ancestral Pieces, University of Benin, Nigeria).

He began playing guitar when he was 12 years old. Between 1965 and 1968, he developed the Akwete rhythm sound. He formed Melody Maestros in 1965. In 1969,

he launched a new beat called Shadow accompanied by a new dance also called Shadow, a mixture of Akwete and twist.

In 1971, Uwaifo opened the Joromi Hotel in Benin City, and within ten years established his own television studio. From there, he produced a national weekly music and culture programme. Uwaifo, who had a total of 12 golden records to date, travelled to many countries around the world.

The Federal Government of Nigeria, in appreciation of his talents and contributions to Nigeria, honoured him with a National

THOSE WE HAVE LOST

Honors Merit Award in 1983. He was also a lecturer at the Department of Fine and Applied Arts at the University of Benin, Nigeria.

He died on 28 August 2021 at the age of 80.



Teresa Żylis-Gara 1930 – 2021

Teresa Żylis-Gara was a Polish operatic soprano who enjoyed a major international career from the 1950s through the 1990s.

She made her stage debut at the Opera Krakowska in 1956. She was recognised internationally when she appeared at the Glyndebourne Festival in 1965. From 1970, she was a long-time member of the Metropolitan Opera in New York City. She performed a broad repertoire both on stage as in concert and recital, adjusting flexibly

to music from different periods, and performed all around the world. Żylis-Gara received a honorary doctorate of the Karol Lipiński Academy of Music in 2004. The President of Poland awarded her the Commander's Cross with Star of the Order of Polonia Restituta. In 2012 she was appointed officer of the Legion of Honour. She received an honorary doctorate from the Academy of Music in Łódź in 2016. She died on 28 August 2021, in Łódź, at age 91.

Lee 'Scratch' Perry 1936 – 2021

Lee "Scratch" Perry OD, born Rainford Hugh Perry, was a Jamaican record producer and singer noted for his innovative studio techniques and production style.

Perry was a pioneer in the 1970s development of dub music with his early adoption of remixing and studio effects to create new instrumental or vocal versions of existing reggae tracks.

Perry's musical career began in the late 1950s as a record seller. He later formed his own label, Upsetter Records, in 1968.

His first major single "People Funny Boy" sold well with 60,000 copies sold in Jamaica alone. From 1968 until 1972, he worked with his studio band the Upsetters.

In 1973, Perry built a studio in his backyard, the Black Ark, to have more control over his productions and continued to produce notable musicians such as Bob

THOSE WE HAVE LOST



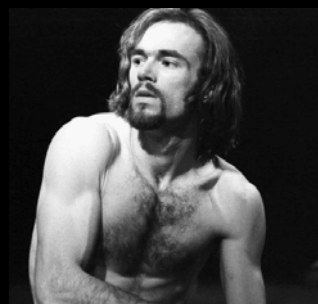
Marley and the Wailers, the Heptones, and Max Romeo. He also started the Black Ark label, on which many of the productions from the studio appeared. After the demise of the Black Ark in the early 1980s, Perry spent time in England and the United States, performing live and making erratic records with a variety of collaborators.

In 2003, Perry won a Grammy for Best Reggae Album with the album "Jamaican E.T." He went on to collaborate with many known artists, such as Daniel Boyle, Dubblestandart, Pura Vida, and Mr Green, amongst many others. Just a few weeks prior to his death, Lee released his last song, "No Bloody Friends".

Perry died on 29 August 2021 at the Noel Holmes hospital in Lucea, Jamaica, from an unspecified illness, aged 85.

Ron Bushy 1941 – 2021

Ron Bushy was an American drummer best known as a member of the rock band Iron Butterfly and as the drum soloist on the band's iconic song "In-A-Gadda-Da-Vida," released in 1968. He was the only member of the group to appear on all six of their studio albums.



THOSE WE HAVE LOST

Previously playing in a band called the Voxmen, Bushy joined Iron Butterfly in 1966. Bushy continued to play with Iron Butterfly on their third and fourth albums, 1969's "Ball" and 1970's "Metamorphosis", until their break-up in 1971. Bushy continued to drum for Iron Butterfly on-and-off until their second break-up, in 1985.

On August 29, 2021, Iron Butterfly issued a statement that Bushy had died that morning at the UCLA Medical Center in Santa Monica following a battle with esophageal cancer, at the age of 79.

Carol Fran 1933 – 2021

Carol Fran was an American soul blues singer, pianist, and songwriter, best known for her string of single releases in the 1950s and 1960s, and her later musical association with her husband, Clarence Hollimon. She released five solo albums since 1992, her final collaboration with Hollimon being on JSP Records. She married a saxophone player, Bob Franco, which allowed a simple abbreviation to arrive at her stage name of Carol Fran.

Her debut single was "Emmitt Lee", recorded in 1957 and released by Excello Records. Lyric Records then offered a recording contract to Fran. Her next recordings were a swamp pop version of "The Great Pretender" (1962) and a cover version of "Crying in the Chapel".



THOSE WE HAVE LOST

In 1967 she signed to Roulette Records and issued a version of Brook Benton's "So Close."

In 1982, Fran met the session guitarist Clarence Hollimon, and they went on to marry a year later and relocated to Texas. After appearing together in concert, Black Top Records released their 1992 album "Soul Sensation". Elsewhere, in 1993, Fran contributed to Guitar Shorty's album, "Topsy Turvy". In 1996, Fran and Hollimon appeared at the Long Beach Blues Festival. Fran was a recipient of the 2013 National Heritage Fellowship awarded by the National Endowment for the Arts, which is the highest honor in the folk and traditional arts in the United States.

Fran died in September 2021 from post-COVID-19 complications. She was 87.

Adalberto Álvarez 1948 – 2021

Adalberto Álvarez was a Cuban pianist, musical director, and composer.

He served as professor of Musical Literature at the Provincial School of Art of Camagüey during 1970s . He started the Cuban band Son 14 in the 1970s and disbanded it in the 1980s. In 1984, Álvarez started the group Adalberto Alvarez y su Son, which he directed until his death.

The genre of his music is son, a style of music that originated in Cuba. He was also deputy to the National Assembly of People's Power between 2013 and 2018 and was elected from Camagüey municipality.



THOSE WE HAVE LOST

In 2008, he was awarded National Music Award. He also received several distinctions which include Distinction for National Culture, Félix Varela Order and the Cubadisco Award several times. He died on 1 September 2021 after contracting COVID-19.

Mikis Theodorakis
Μίκης Θεοδωράκης
1925 – 2021

Michail "Mikis" Theodorakis was a Greek composer and lyricist credited with over 1,000 works. Up until his death, he was viewed as Greece's best-known living composer.

He scored for the films Zorba the Greek (1964), Z (1969), and Serpico (1973). He

composed the "Mauthausen Trilogy", also known as "The Ballad of Mauthausen", which has been described as the "most beautiful musical work ever written about the Holocaust" and possibly his best work. His fascination with music began in early childhood. After 1950, he went to Crete, where he became the head of the Chania Music School and founded his first orchestra. His symphonic works during his later time in Paris received international acclaim.

In 1960, Theodorakis returned to Greece and his roots in Greek music: With his song cycle "Epitaphios", he contributed to a cultural revolution in his country. He founded the Little Orchestra of Athens and the Musical Society of Piraeus, gave many concerts all around Greece and abroad, and he naturally became involved in the politics of his home country. Following the 1964 elections, because of his political ideas, the



THOSE WE HAVE LOST

composer was black-listed by the cultural establishment - many his songs were not allowed on radio.

In April 1967 a military junta headed by a group of Colonels took power. Theodorakis was a symbol of resistance to the military regime. He went into hiding and founded the "Patriotic Front" (PAM). Theodorakis was arrested on 21 August and jailed for five months. Following his release end of January 1968, he was later interned in the concentration camp of Oropos. Theodorakis was allowed to go into exile to Paris on 13 April 1970.

After the fall of the Colonels, Mikis Theodorakis returned to Greece on 24 July 1974 to continue his work and his concert tours, both in Greece and abroad. It was between 1982 and 1989 that he received the

Lenin Peace Prize. Theodorakis was Doctor honoris causa of several universities. Created on 30 January 2013, Theodorakis achieved the distinction of producing one of the largest works by any composer of any time.

On 26 February 2019, Theodorakis was hospitalized due to heart problems, and on 8 March, underwent surgery to place a pacemaker. He died from cardiac arrest at his home in Athens on 2 September 2021, at the age of 96.

Alemayehu Eshete

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1941 – 2021



THOSE WE HAVE LOST

Alemayehu Eshete was an Ethiopian singer. He had performed since the 1960s and primarily in Amharic. He had been nicknamed "the Ethiopian Elvis".

He had his first hit "Seul" in 1961 before moving on to found the Alem-Girma Band.

Eshete gained fame in Europe and the Americas with the release of Buda Musique's Ethiopiques series of compilations on compact disc.

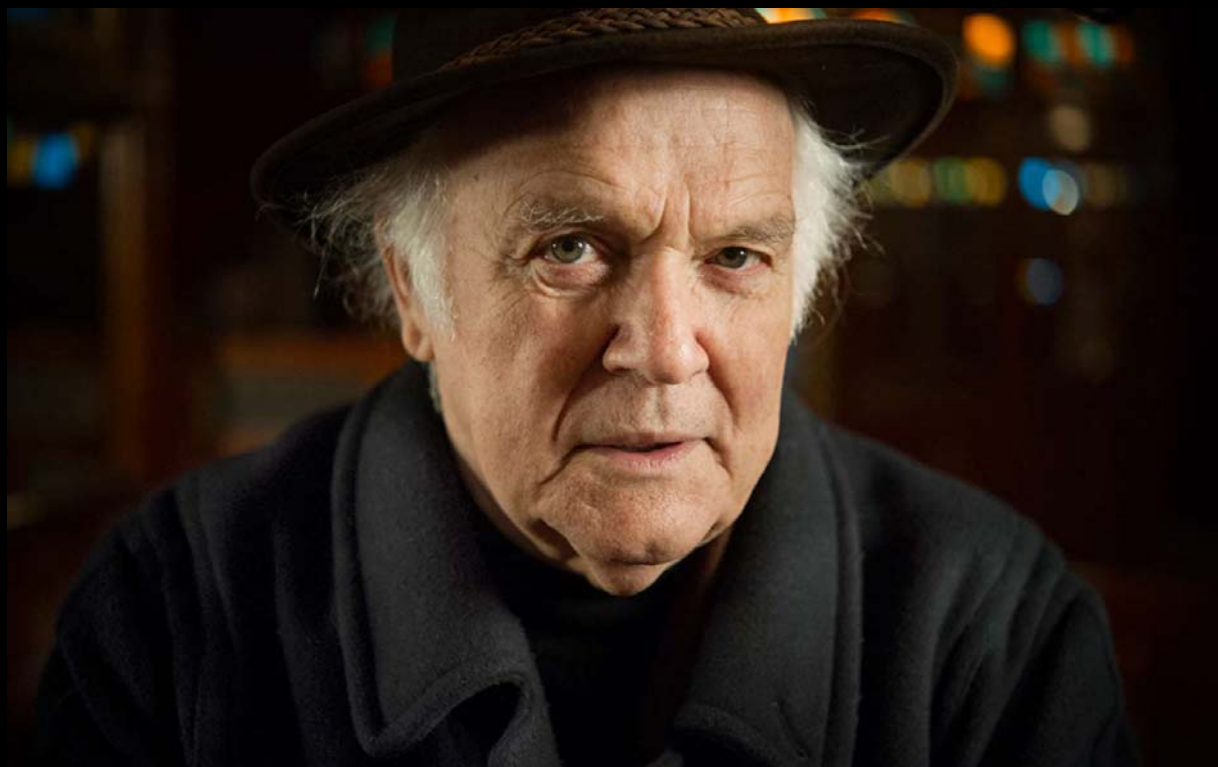
Eshete died at midnight of 2 September 2021 in a hospital located in Addis Ababa. He had complained to friends of some discomfort. Some sources indicate that he had been in poor health due to heart disease.

Michel Corboz 1948 – 2021

Corboz was born in Marsens, Switzerland, and educated in his native canton of Fribourg. He studied vocal performance and composition at the conservatory in Fribourg.

In 1953, he moved to Lausanne, where he became director of church music. In 1961, he founded the Ensemble Vocal de Lausanne. He also had an association with the Gulbenkian Choir of Lisbon and taught at the Conservatoire de Musique de Genève.

Corboz died on 2 September 2021, aged 87.



THOSE WE HAVE LOST



Gerhard Erber 1934 – 2021

Gerhard Erber was a German classical pianist and academic teacher. He played as a member of the ensemble Gruppe Neue Musik Hanns Eisler, which focused on contemporary chamber music. He was a professor for piano at the University of Music and Theater Leipzig and organized a Bach competition in Köthen.

In 1964, he achieved the third prize at the International Johann Sebastian Bach Competition. He has played all around the world. Erber also made numerous recordings, also for radio. He recorded piano works by Erik Satie in 1991. Erber

was chairman of the performer's section of the Association of Composers and Musicologists of the GDR. He has also served as a juror at national and international piano competitions. He founded a Bach workshop for music teachers and students in Koethen in 1996, reviving a national Bach competition for young pianists there in 1999. Erber became honorary chairman of the competition in 2013.

He died on 4 September 2021, aged 86.



THOSE WE HAVE LOST



Sarah Harding 1981 – 2021

Sarah Nicole Harding (17 November 1981 – 5 September 2021) was an English singer, model, and actress who rose to fame in late 2002 when she successfully auditioned for the ITV reality series *Popstars: The Rivals*, during which Harding won a place in girl group, Girls Aloud. The group achieved twenty consecutive UK top ten singles (including four number ones), six studio albums that were certified platinum by the British Phonographic Industry (BPI), two of which went to number one in the UK, and accumulated a total of five BRIT Award nominations. In 2009, Girls Aloud won "Best Single" with their song "The Promise".

During the group's break, Harding began acting, appearing in films and TV. Harding

also contributed three solo songs to the soundtrack of *St. Trinian's 2*. She also modelled for Ultimo lingerie. In late 2012, she reunited with Girls Aloud to celebrate their tenth anniversary. In early 2013, they announced that they had split up. In 2015, the singer briefly appeared in *Coronation Street*, and released her first extended play record, "Threads".

She won *Celebrity Big Brother 20* in 2017. On 26 August 2020, Harding stated that she had been diagnosed with breast cancer that had advanced further in her body. In March 2021, she stated that the disease was terminal.

Harding died on the morning of 5 September 2021, aged 39.

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

SAVE

Stonehenge World Heritage Site

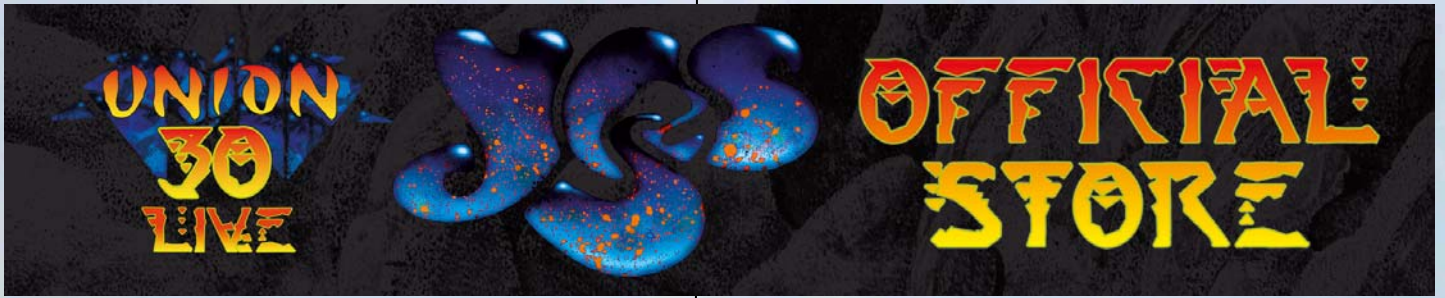
FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



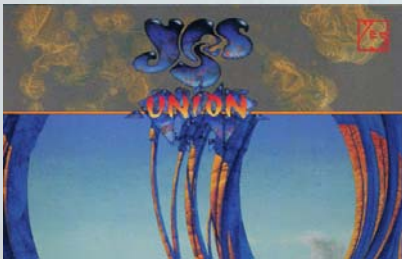
change.org

visit 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

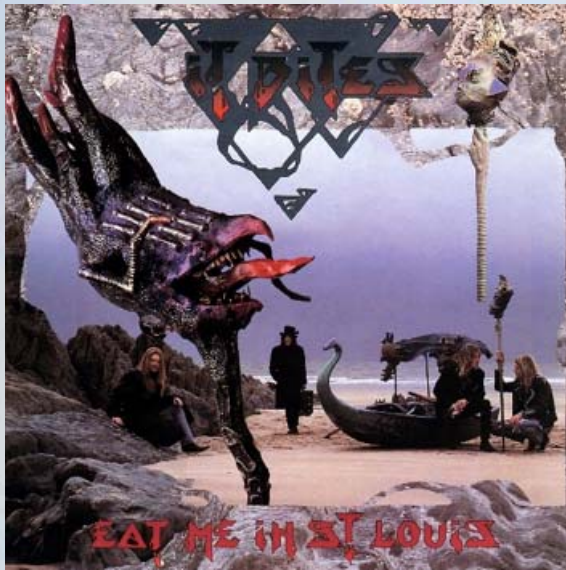
Click [HERE](#) to watch Jon!
https://www.youtube.com/watch?v=q7lwW_h-oFE

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

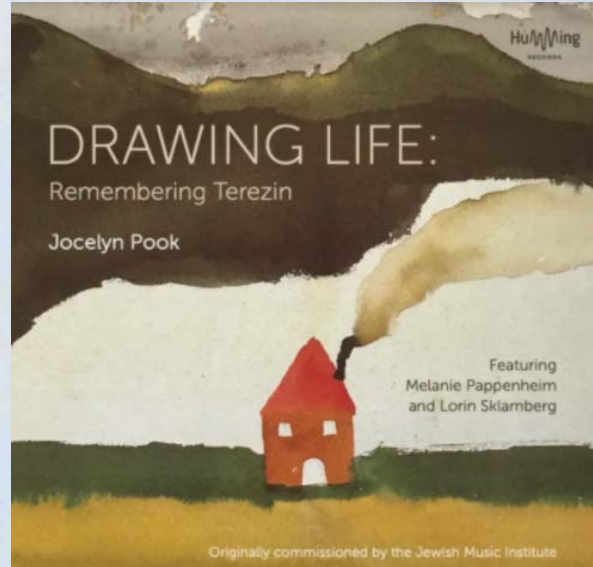




Often remembered for her film score to *Eyes Wide Shut*, which won her a Chicago Film Award and a Golden Globe nomination, Jocelyn Pook has worked with some of the world's leading directors, musicians, artists and arts institutions – including Stanley Kubrick, Martin Scorsese, the Royal Opera House,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



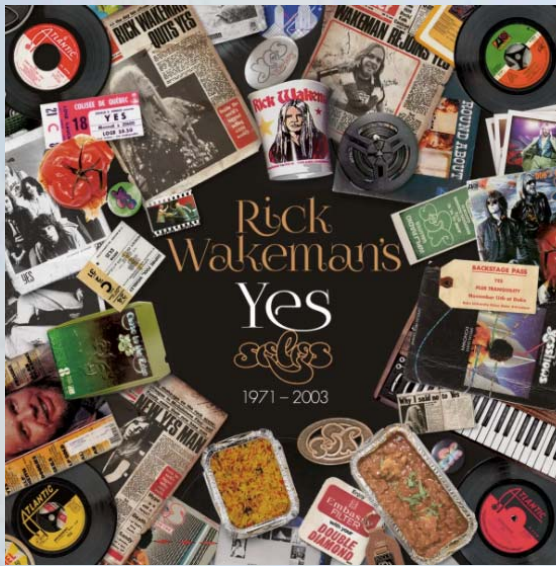
The store offers some classic albums from Maggie's vast and very successful career, as well as two releases for 18th September - the best of entitled 'Past-Present-Future'

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

and 'Starfields'

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





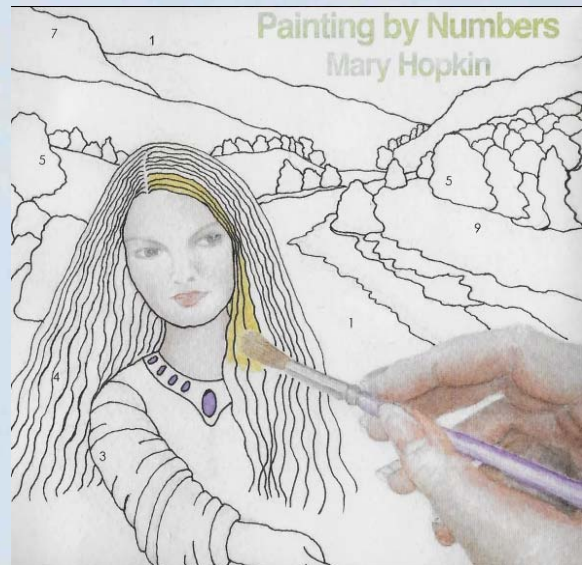
Rick Wakeman's Yes Solos

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

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



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/>

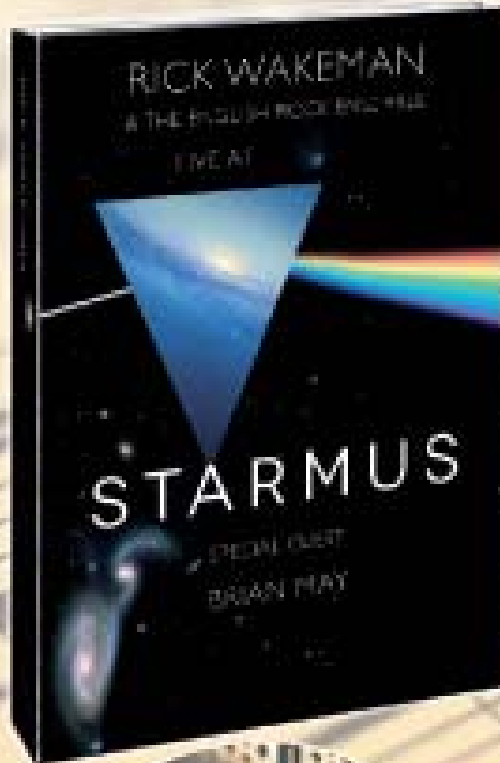
RAW presents

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!



Available to pre-order from www.rickwakemansmusicemporium.com



Live at the
Guillotine '88
(Remixes)

by
Chess Moves
Junior Disprol and
DJ Mada

A little while ago I dropped a review for the release of the original single of Live at the Guillotine '88. If you remember back to that review, I described the single as something akin to Death Hop. It was a brutal single that didn't just take any prisoners and left the floor littered with heads of those who chose to listen.

So, what could you do to single of this nature in releasing a remix EP? Could you improve on it or even take it to new levels, was this indeed even possible? Well, let's see...

STEVE RIDER

The EP is made up of four straight remixes of the single. The first is the Executioner Mix, with its heavy drums and orchestral notes it almost places you in the role of the executioner. Seeing everything through the eyes of the one behind the blade, this mix puts you in a place where you have just been hung, drawn and now you're being quartered...

If the feeling of being quartered was not enough, then the Slice of the Blade Mix takes the visceral nature one step further. The violent scratch and violin intro leads to a dark pounding beat that is boom bap Hip Hop. Its dark nature means that you feel every slice of every word and musical note as they cut into your awareness.

As you are reeling from what has just happened, the scratch and bass intro opens you up to the Off With His Head Mix. The gritty and raw electronic vibe of this one builds across the length of the track, constantly bringing you focus to the sharp blade that is poised above your neck. This one does not place your head on the chopping block facing away from the blade, oh no, here you just watch and wait till eventually the razor-sharp blade drops...

Finally, as you lie in pieces, a mournful intro leads you into the Gravedigger Mix. As the gravedigger awaits another burial the tone here is more sombre with drums, cuts, and a mix of electronic sounds. It is still raw, mirroring the brutal nature of the journey of the body being laid. But soon the rawness and the brutality is just a memory as the spade cuts into the earth to cover the body...

Chess Moves has done a cracking job here of taking this brutal track and giving it four new vibes that are different but, are also linked. They are individual but, also parts of a larger story.

The overall vibe here leans far more towards Hip Hop than the original but, having said that, it loses none of its brutal nature and, you could even say, it is now more horrorcore.

These four remixes are raw and unapologetically slice away at your nerves. The distorted nature of Junior Disprol's vocals claw at your ears and rip into your mind. Together these four tracks reach into your very soul like you are the victim of Pinhead from Hellraiser. There is no where to hide, no place to seek solace, for once you open yourself to this EP, you are on you way to a new experience of experimental Hip Hop Horror.

Another aspect to note is the way DJ Mada has totally flipped the cuts on these remixes. On the original, the cuts were ferocious and cut through your mind like a chainsaw fuelled by Nitrous. Here he has cut back on the ferocity and taken a more dextrous, even clinical approach.

On a lighter note, once you have given this a listen and dragged yourself back from near oblivion, Chess Moves is now making his boom bap beats available to rappers and DJ's. If you're interested, then check out the link below.

After that little lot, I'm off to get exorcised...

Peace out,

Steve

LINKS

Check the remixes on Spotify Here:

https://open.spotify.com/album/62ct6pAmNALFb0zTXaomGx?si=RXeKLveaSAW1Xb8H_5S4RA&dl_br anch=1&nd=1



Lead By Example by Ramson Badbonez

There will be few of you out there who do not know the name Ramson Badbonez. One of UK Hip Hop's most prolific emcees has returned but this time he puts down the mic in favour of production duties.

Lead By Example has a stunning line-up of emcees from the UK, USA, and Canada to handle the vocal duties, whilst

also featuring turntable trickery from DJ Miracle, Kompoze and DJ Jazz T. With such a wealth of talent being brought to bear on this album, it promises to be as good a debut production for Ransom as it is a departure from his norm.

I'm not gonna make you wait here but, get straight into it...

Straight out the gate, with On Your Mark, you get an immediate sense as to what this album is gonna be about. A perfect head nod beat with keyboards is the background provided by Ramson over which we are introduced to the album over the course of a couple of minutes and

the outstanding cuttin' and scratching of DJ Miracle. It has your pulse racing from the get-go which is just as well because there is no letting up as heavy drums and jazzed up horns hit for Stay True. If you were wondering where the bar was after the intro then there is no doubt left that it's been knocked into the atmosphere as Reks, Ruste Juxx and Blacastan drop some incredible bars of lyrical fire to get you even more fired up. The mood chills a little as the piano heavy beat of Rap To The Future hits like a cool breeze to your grill and sees Dizzy Dustin, Mr Hooper and Moka Only take us back over some of rap's early days, with cuts from Kompoze, before returning us to the present.

Nonchalant is up next with some heavy drums, bass and guitar vibes that mix together to provide the fuel for Mark Fear and Ramson himself to each drop a verse in sparring fashion. Just to remind you that Ramson Badbonez can easily drop a verse when needed. Strings, piano, and a slightly more laid-back drum vibe are the backdrop for Justo the MC, Johaz of Dag Savage and Sleep Sinatra to drop some deeper more thoughtful words on Bismillah, which is Arabic for 'In the name of God.' Drums, piano and a mariachi guitar vibe create the perfect soundscape for spinning tales of the cities underworld and the Wolves who walk those streets. Those street stories are spun by Ramson alongside Cyclonious and Phoenix da Icefire.

Equality for Every is like a breath of fresh air, almost an aural cleanser, with an upbeat drum and guitar vibe over which is a lively brass flavour that drives the track as Ramson and Chima Anya look at the subjects of equal opportunities and racial justice, just as if they are sat at a table musing over current affairs together. Pounding drums and sonic sounds herald the arrival of Tru Trilla, Fly Kwa and Prince AK to the ring. There is nothing pretty here as these guys are here to deliver a flurry of lyrical punches with only one aim, to knockout all those Lame

Ducks. Time for Ramson Badbonez to go it alone on Chinchillas. The drums pound over a melodic eastern style vibe and Ramson is clinical here in taking out those fakes. His lyrics are as sharp as a scalpel and as precise as a brain surgeon.

The drums continue to pound alongside flutes and guitars as Az Izz of The Outsidaz, Cymarshall Law, Speed Walton and Quip break out the heavy verbal artillery. This one is high octane and as deadly as any stand off from Reservoir Dogs.

The penultimate track here is a posse style cut of epic proportions and one which reads like a 'who's who' of top UK emcees as Ramson is joined by Kashmere, Truemendous, Mysdiggi, Micall Parknsun, Joker Starr, Gee Bag, Confucius, Jehst and Phoenix da Icefire for the Black Hole Cypher. The drums are heavy with a sonic vibe alongside and the lyrics are cerebral, with each bar drawing you further and further into the black hole but, what's next? Where does it lead? It leads to our final track. A great spoken word intro leads on to solid boom bap beat with cuts by DJ Jazz T. Recognize Ali, Skyzoo and Juxx Diamondz step up to drop breathless flows and straight up knowledge with one main theme, if you wanna be an inspiration, a leader in this game then you have to one thing and that's Lead By Example...

So, what have learnt from this album? What has the last 39 minutes shown us?

We started off by ticking a lot of boxes. We had Ramson Badbonez sidestepping from his usual trademark position as an emcee into the role of producer. We had a whole host of truly talented guest artists who joined Ramson from both sides of the pond, and we also had Ramson Badbonez displaying his mic prowess as well so, expectation was high, but did it deliver?

Did it deliver? The answer is easy, you're damn right it did...

The album delivered on all levels. Ramson's production is spot on throughout this album. It creates this perfect flow from start to finish that raises you up and keeps you there, ebbing and flowing, before taking you up a few more notches towards the end and wrapping up the whole thing on a new level of high points. The masterful use of talented guest artists is breath-taking. From legendary figures such as Dizzy Dustin, Moka Only, Micall Parknsun and Jehst to names that might be less well-known in the UK such as Fly Kwa, Justo the MC and Speed Walton, every one of these emcees drop performances worthy of those who are at the top of their game, this shows the sort of respect that Ramson Badbonez has in Hip Hop, that all these emcees and DJ's are prepared to step up and to work with him at such a high level. It also demonstrates how Hip Hop is one and all those within it are one, breaking down borders to stand together as one.

Lead By Example truly is 'The Real Deal' and I have no doubt this album will be loved by Hip Hop fans the world over. This is not a UK Hip Hop album this is a straight up Hip Hop album, showing that hip hop is universal.

I can also see this album as one of those that will stand the test of time and receive heavy rotation on playlists and radio shows wherever good music is played.

Can I overstate how good this album is? Nope...

Lead By Example is out today on New Dawn Records so, I suggest you find out how good it is yourself.

On that note,

I'm Out, See ya Soon,

Peace.

Steve

LINKS

Get Lead By Example on Bandcamp Here:

<https://ramsonbadbones.bandcamp.com/>

Check New Dawn Records on Bandcamp Here:

<https://newdawnrecords.bandcamp.com/music>

New Dawn Records Website:

<https://newdawnreecs.com/>

Check Ramson Badbonez on Facebook Here:

<https://www.facebook.com/profile.php?id=100063495610805>

Ramson Badbonez on Instagram Here:

<https://www.instagram.com/oscarslouch/>

Ramson Badbonez on Twitter Here:

https://twitter.com/ramson_badbonez?lang=en

Chalk Alley by Briti\$h

Following on from the release of his debut EP 'Stuck In A Bunker', Ipswich MC Briti\$h is back with a brand new release, the Chalk Alley EP.

The Chalk Alley EP is billed as a concept EP looking at the contrast of daytime and night-time life in the back alleys. With a diverse range of beats this one is sure to demonstrate the lyrical abilities of Briti\$h.



The EP features appearances from Sloth of Indigo Frequency and Kyle Parrish (KP) while production comes from label mate Bunker Beats among others.

So, join me as we take a walk-through Chalk Alley with our guide Briti\$h...

We first step foot in Chalk Alley under the light of day and to a jazzy vibe created by the laid-back beat and a mix of keyboards and horns. Here Briti\$h gives us a little introduction to where we are, while letting us know just what to expect as we experience the goings-on in both the day and night. The further we venture into the alley; the mood shifts to a mix of sharp drums and nerve tingling electronic organ notes. This darkens our vision allowing it to take on an almost post-

apocalyptic feeling. The hard-hitting vibe is apt as it reflects the current state of reality and the fact that you gotta stay Woke to all the lies and false truths. Our minds are under constant pressure of fear-based media that it clouds our thoughts but, don't close your eyes to this or get lost in a smog that hides the truth.

As the skies darken over the alley a new reality begins to emerge. A grime infused beat and a mix of twisted banjo and tambourine notes carry us to the Red Hammock. This is a place where a new smoke haze fills the air, a place where realities are less defined and where the questioning of the state of society and what is happening around us floats around in hazy clouds of coloured smoke drifting from one mind to the next. Our trip



continues but, now in more ways than one, as the smoky haze accompanies us as does a boombap beat and some ethereal sonic sounds. Sloth joins Briti\$h at this point and it's time to Watch Out as they treat us to a straight up bars' session of lyrical freedom. It's all about saying what you want and how you want it. Mixing it up with the music and the smoke to take us of to another dimension. It's been some night in the alley and as the faintest hint of light begins to colour the sky once more Briti\$h takes us to meet KP and together they take us through a wealth of different strains, each one blended to help us to Elevate our minds to different places as we relax in what comes, drifting off... With the sun now high in the sky above Chalk Alley an upbeat piano driven boombap vibe fills the air. With

everything we have experienced in the alley it's time to bring our thoughts back to Who we are and finding your life's purpose, once you know what that purpose is then you have to pursue that dream with all your heart and make it yours. We end this trip with a mix of keyboards over a grime beat. Keeping our energy up Briti\$h gives us something to take away from our trip to the alley.

He drops his Thoughts on a whole host of different things, musing on life, the current state of reality and what we do or don't do as a species in respecting the place we live.

So, we have accompanied Briti\$h down Chalk Alley through the day and the night, the good and the bad and at times,

with some help, and in an envelope of purple smoke we have drifted beyond the material confines of the alley in new realities. We have learnt that Chalk Alley is place you may, or may not, want to frequent but, it is well worth checking it out for yourself. The EP is a highly enjoyable listen and the differing vibes from Hip Hop to grime show just how far Briti\$h can stretch his style and he does so with aplomb. The production and lyrical content fits perfectly together creating vibrant visions for the listener to immerse themselves in. Those visions work so well as they twist reality with some smoked-filled dreamscapes and on to more thoughtful spaces for you to create your own.

Everything here balances very well and the narrative flows so well reflecting what could easily be 24 hours in the life of a location that could be based almost anywhere in the world today, depending on where you are listening to this.

Once more we find a talented MC emerging from the UK. One who is not afraid take what he does and push himself mixing up his wordplay and style to bring us some top-notch underground rap. What more do I need to say...?

Chalk Alley is released through DJGT entertainment and is available on Vinyl, CD and also digitally on all major platforms on 26th August.

I'm off for a lie down. Peace,

Steve

LINKS

Get Chalk Alley from Bandcamp Here:

<https://djgtentertainment.bandcamp.com/album/briti-h-chalk-alley>

Get Chalk Alley and more from the DJGT Entertainment Webshop:

<https://djgtentertainment.co.uk/shop>

Overlooked / Underrated by Drawgs

It's always good to take a slight departure from the norm, once in a while, and Overlooked/Underrated by UK based producer Drawgs aka Connor Metcalfe is just that.

The album is divided into two parts with Over, noted as the more boombap focused part, and Under being a more gritty triphop edge. The dual nature of the project is reflected in both the title and artwork. I quote, "The naming of the project was chosen due to the definition of the words. Overlooked and underrated, as descriptive terms, are essentially very similar in meaning but with opposite connotations; Over and Under. It is a perfect example of the project itself, being cohesive, in the same vein while having two sides to it. The artwork for the project was made to be rotatable by 180 degrees to further emphasise the 2 part nature of the project. The top half is a sunset representing the lighter side of the project, while the bottom half is outer space representing the darker side of the project."

This album is an instrumental project which, for me, is excellent as instrumental albums have fewer boundaries when you are getting lost in the music. So, let's get into it...

The first part of the album kicks off with the Over (Intro) which immediately brings a chilled boombap vibe. This track brings a sampled meditation introduction which helps prepare us for what is coming, and it may touch us and feed the subconscious. That boombap vibe now switches to a jazz infused sound with keyboards and horns. Like the sun through the trees, it's time to let your mind be free, Vacant if you will,



and just drink in the sounds and let them carry you to wherever you wish to go. From that jazz sound we now morph to more laid-back electronic vibe full of synth notes. You can't help but, let the sound carry you off to an Evergreen Forest where only these sounds and smell of pine inhabit your senses. As you are drifting away the beat switches once more to a more blues sound to the beat, mixed with horns and a wealth of other layered sounds. The vocal sample seems to indicate we are constantly revolving. This is not a Revolver like a gun, here we are revolving within our own minds. Think of how the mind goes in circles due to indecision, especially when you are anxious over something getting to you and what that something might be, if, indeed, anything does get you...

We now switch into the second part of the album with the Under (Intro), the drums and guitar put me in mind of the UNKLE Main Title Theme from the album Psyence Fiction. The vocal samples direct you to wake up to what's really going on around you. Now we are looking hard at what's around us, with a mix of head nod beat, a sitar vibe, and samples from Casino to take us to the rough streets for Nicky's Revenge. There is a duality to the message in this track, just like the dual nature of the album. Visions of the violent nature of the movie's character and his non-stop thirst for revenge can compare to how we can keep getting up no matter what life throws at us, keeping our focus on our goals and dreams and not on revenge. A mix of heavy drums, Guitar and synth vibes seems to keep us grounded in

the dark streets for Don't Want Me. Here we are drawn into his world where being a part of something, is not always what it seems. When you see something you are not supposed to suddenly puts you in a spot where those you thought were your friends are not what you thought they were. The mood lights to more head nod drums alongside some heavy keyboards, horns, and an orchestral sound. Echoism shows how music so often echoes real life and here you can easily sit and feel something different each time you listen. Be it a darker or more uplifting vibe, it encompasses it all. Some instantly recognisable drums pull us into a guitar-heavy sound mixed with multi-layered sounds for a laid-back vibe. It's time to feel more Rested as this track seems to show that in the midst of chaos there are moments of clarity when you can make sense of what's going on. You could also see the opposite, noting the moments of chaos amidst the calm. The album ends with boombap drums, keyboards, electronic sounds and more on the !Outro as you receive a thank you for listening to the music and a hope that your experience will bring you back again for another listen.

Overlooked / Underrated comes in at a little under 19 minutes long and I wanted more. Instrumental albums always take me to different places, sometimes quite deep, and I really wanted more time to experience each soundscape. It is one of those albums that I'll be putting in the car or playing as I write, just so that I can experience it over and over. The inferred duality of the album transfers to an actual feeling of duality as you listen. Each aspect of the album (the Over and the Under) can easily give rise to a lighter or darker experience depending on the mood of the listener. This is a credit to what Drawgs created here musically and visually (he also produced the album artwork) as both elements can be rotated through 360 degrees in the awareness of the listener. As you listen to the music and look at the artwork, your own experiences and thoughts are drawn into the mix creating all manner of visions. Even the music itself, with its two-part, light and dark approach seems to morph into each other making you

wonder what really the boom bap aspect is and what is the triphop aspect. What you end up with is a two-part urban meditation that gives you time to chill in the Over before the Under grinds you back into the reality of real life but, with enough space for that real life experience to be individually focused just as it was in the Over.

Drawgs production is spot on here as he creates these emotive soundscapes that come from his own imagination but gives the listener plenty of space to create their own personal direction. The mix of Hip Hop inspired sound is prevalent throughout the album. There is enough of a change between the two halves of the album to be apparent but, also there is enough of a blurring of sounds and vibes to make you keep guessing as to the true inspiration.

The album art also adds another dimension. Designed by Drawgs himself, it can be rotated mirroring the duality of the album, the design and lettering. Alongside the music it allows you to lose yourself in the image as you listen but, it also has this almost sci-fi aspect, allowing you to drift off into the future and back again if you so wish.

As I have said plenty of times before, this is one you really have to listen to yourself in order to get your own experience from it. So, I urge you to give it a go and let Drawgs' sound take you off somewhere new.

Overlooked / Underrated is out on 26th August.

On that note,

I'm floating of elsewhere...

Steve.

LINKS

Pre-save link for Spotify and iTunes:

<https://distrokid.com/hyperfollow/drawgs/overlookedunderrated>



SPLINTER

BILL ELLIOTT and BOBBY PURVIS with GEORGE HARRISON



Splinter – a lost melody (or two)?

A few reminiscences from Alan Dearling

alan dearling

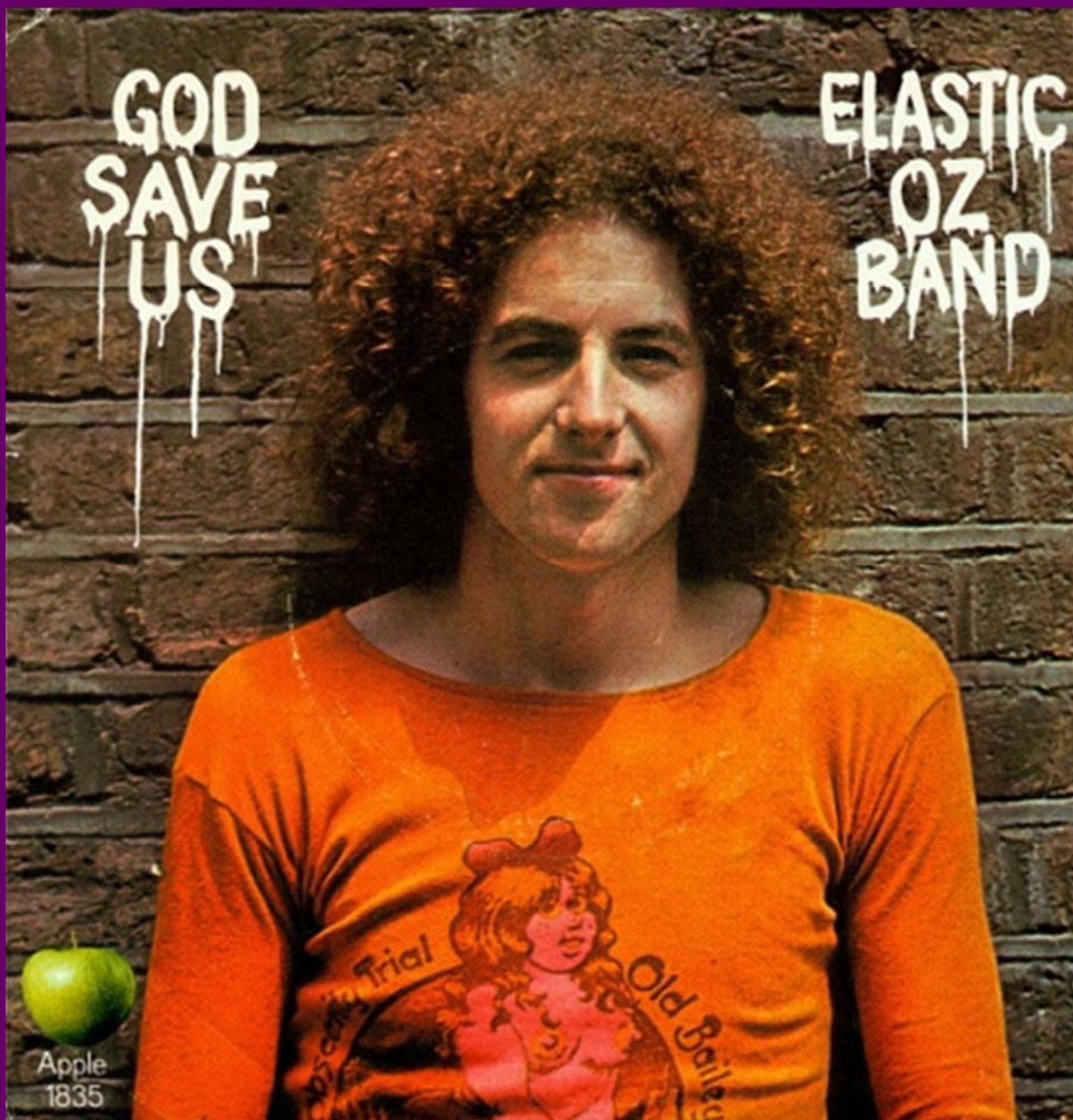


Co-founder, Bill Elliott, of the vocal duo, Splinter, passed away in June 2021. At one point in time, back in 1974, he and his musical partner, Bob Purvis, edged into the limelight of fame with the single, 'Costafine Town' from their debut album, 'The Place I Love'. Another potential hit was 'Drink All Day' (Got to find your own way home) which was a very catchy ditty, but it was deemed too risqué by the Beeb. Without enough airplay it became something of a musical casualty.

However, the main reason for the music-business buzz around the band was former Beatle, George Harrison, who mentored the two-man band that was Splinter. Indeed, for their first album released on George's own personal Dark Horse label, George actually is credited more times on the sleeve notes than either of the Splinter boys! But, George was always a Dark Horse and his credits include:

Moog synthesizer: P. Roducer
Guitars and dobro: Hari Georgeson





Percussion: Jai Raj Harisein
Producer: George Harrison

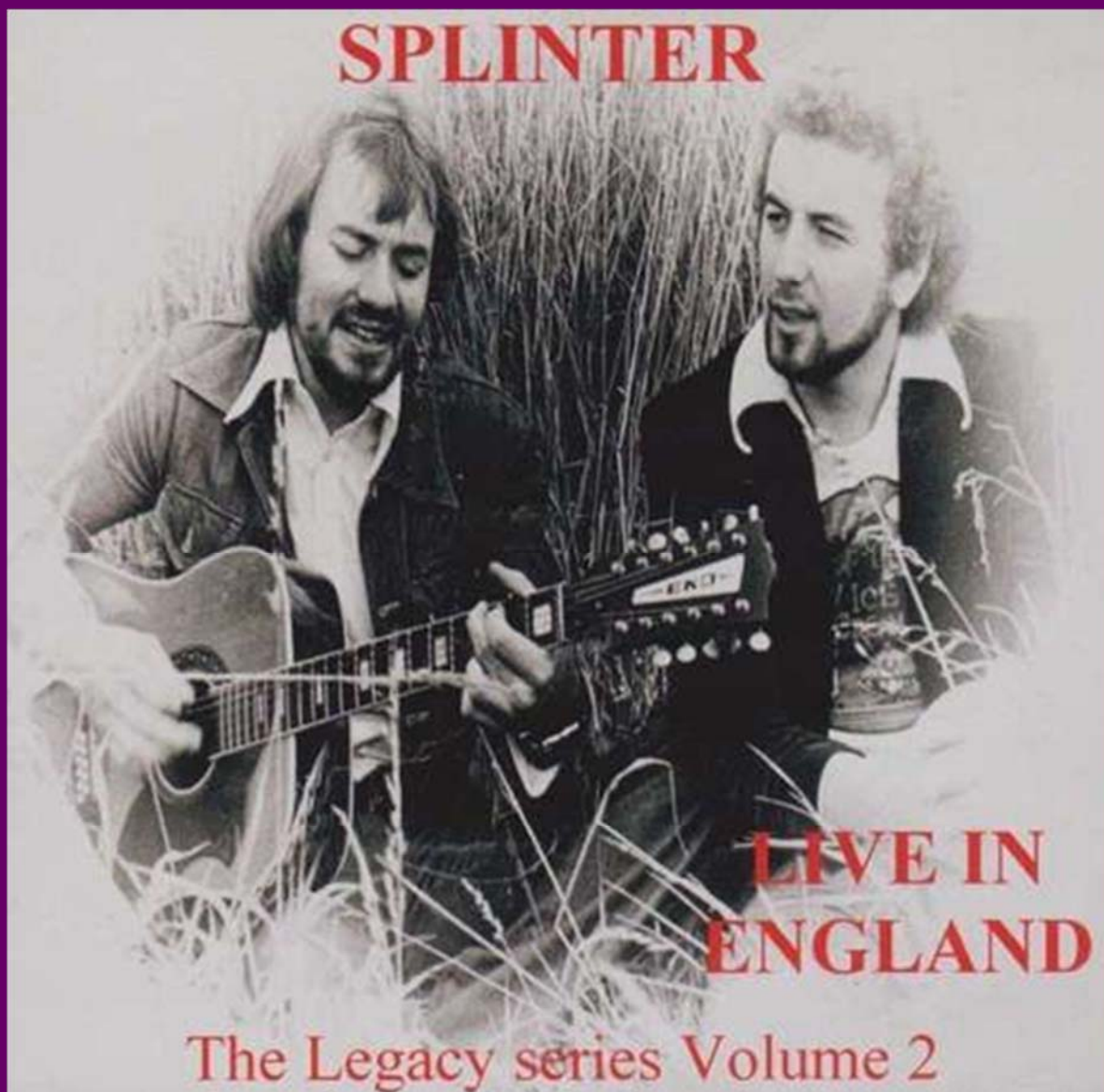
And the other musicians included a considerable roll-call of the great and the good, including Klaus Voorman – bass; Alvin Lee – guitars; Organ – Billy Preston; Piano – Gary Wright and Jim Keltner – Drums.

A really rather fab black and white video collage for ‘Costafine Town’ displays the talents of some of the UK’s finest photographers. Featuring the stunning photography of John Bulmer, Colin Jones, Don McCullin and Bert Hardy.

<https://www.youtube.com/watch?v=jBkQ6kzissM>

The songs and images of Splinter were deeply rooted in their own Geordie heritage, especially from in and around South Tyneside. The scenes and sounds of pubs, pits, heavy industry and working class life. A little geographical puzzle still surrounds the location of Costafine Town. According to John Simpson Kirkpatrick on Youtube:

“Costa Fine Town (real name Corstorphine Town) was named after business man Robbie Corstorphine, who



settled in South Shields, but hailed from Corstorphine, a village west of Edinburgh.”

I think that ‘**Drink All Day**’ would have been a great sing-along-Beatles’ ditty. And it features some characteristically stunning George Harrison guitar licks:

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

According to Wikipedia:

“Bill Elliot (one ‘t’) was featured on an Apple single (#1835) ‘God Save Us’ b/w ‘Do the Oz’ both written by Lennon/Ono

and under the moniker of: “Bill Elliot and The Plastic Oz Band” on the A side. The B side was the “Elastic Oz Band”. Elliot was also featured on the 45rpm picture sleeve.”

Youtube: <https://www.youtube.com/watch?v=b0qz-FJbuWk>

John wrote both songs in support of ‘Oz’ underground magazine and as a protest about the implementation of the UK’s obscenity laws.

I think Bill and John both sang on the A side, which was originally entitled: “God Save Oz”. This sounds pretty much the same in a Liverpool accent.

Wikipedia comments:

“In 2019 both members of Splinter, realising their recordings were not on the market and had not been for some considerable time, decided to commence a Legacy Project, thus ensuring that unreleased material will be made available to fans.

There is an official website:

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

and a new album titled "Never Went Back", was issued October 2020. This album is a straightforward acoustic album, capturing the duo in the studio as they would have been heard live in concert. (Gonzo Multimedia, Cat No 207916).”





SPLINTER
BILL ELLIOTT and BOBBY PURVIS



A second Splinter legacy album, 'Live in England' is currently due to be released in 2021:

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

Splinter's output was better known outside of the UK, especially in Australia and Japan, where they actually recorded in Japanese! In addition to 'The Place I Love', their discography from Wikipedia lists:

1975: Splinter (Dark Horse DH2) Promo album of acoustic demos released in plain white sleeve. Said to have been limited to 100 copies.

1975: Harder to Live (US Dark Horse SP-22006) (UK AMLH 22006) (Japan King GP-270)[16]

1976: World Popular Song Festival in Tokio '76 (Yamaha YL 7615)

1977: Two Man Band (US Dark Horse DH 3073 or Warner K 17009) (UK DRC 8439) (Japan Warner P-10425D)

1979: Streets at Night (Columbia YX-7228 -AX)

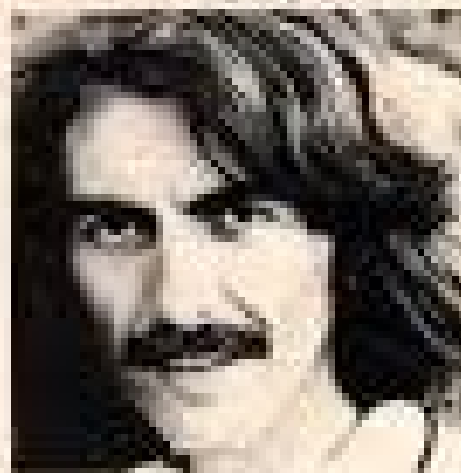
1979: Our Favourite Songs (Columbia YX-7240-AX)

1980: Splinter (Bellaphon BPLP 002)

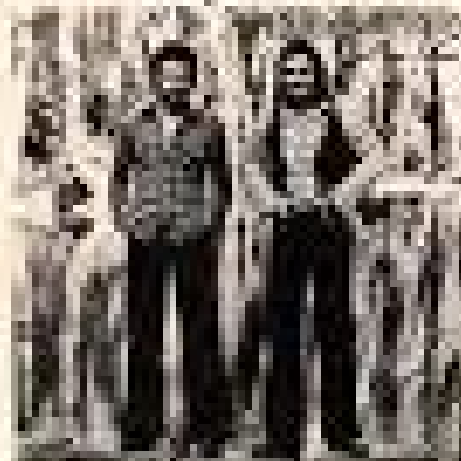
1981: Sail Away (Columbia Japan YX-7292-AX)



The artists



The producer



The album

**SPLINTER "THE PLACE I LOVE"
ON DARK HORSE RECORDS**

Produced by Bob Johnston



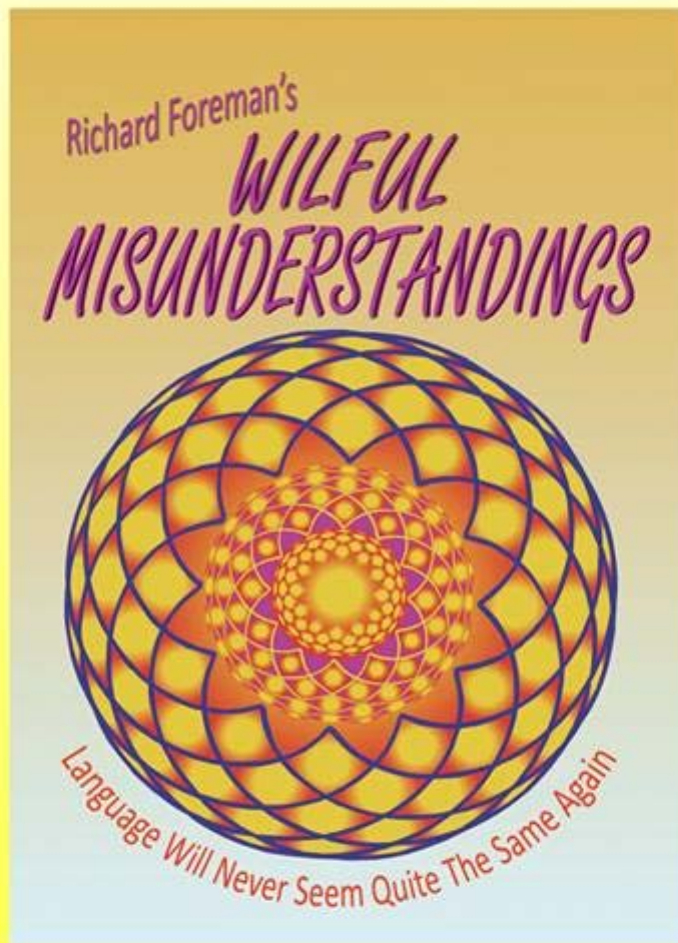


Expect the Unexpected!

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

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



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KEV'S WORLD

Marianne Leigh Single Launch Gig Dead Witch, Auckland 06/08/21

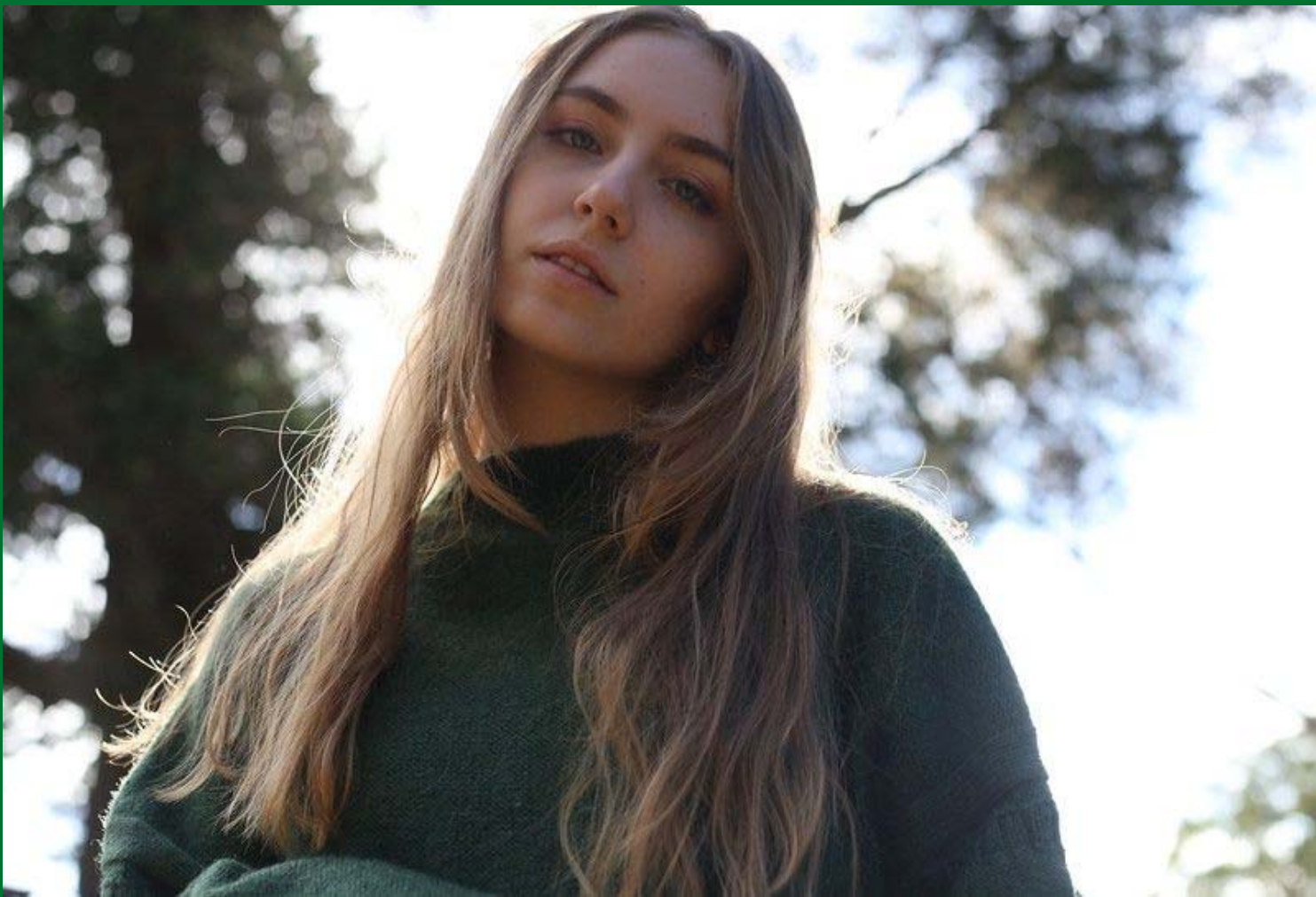
I am pretty sure this is my first time at Dead Witch for a gig which is non-metal or at least hard rock, and that combined with the fact that most of the people playing were younger than my children meant that I was in for quite a strange night indeed. They were planning for the gig to end long before the headline band normally starts, so it was promising to be a nice early night to gently ease me into the weekend.

First up was Lavender, with just her voice and electric guitar. It takes a lot of guts to stand up on a stage but if there were any nerves, they were not showing at all as she started with One Hit Wonder. She has a strong voice, with loads of emotion combined with a sweetness which made it enthralling and interesting right from the off. Next up was another original, Berlin, which was even more gentle than the first, with picking allowing the mind to concentrate on the vocals. When she lifts her voice, the strength comes through, and the reverb that soundman Dave placed on the vocals really allowed her to shine. Both of us have seen more bands than we would like to think of, but she was already impressing both

of us. She even got the audience clapping along in time during the more boisterous sections. From this she went into the Stevie Nicks' classic Edge Of Seventeen, not one I have ever heard covered before but suited her voice and style very well. All too soon it was her last song, Disgrace, and I certainly look forward to hearing more from this singer-songwriter again soon.

Next up was Neo Aiono-Fukushima (guitar, vocals), with his band, Hamish Brown (bass) and Keoghan Palmer (drums, Sundaze). They kicked off with Bring The Edge, and the immediate standout was Hamish's bass playing, as he is all over the place, really driving the sound, often ahead of the drums, which allows Neo to do what he likes on guitar, either keeping it fairly passive or riffing. This is alternative rock with a heavy emphasis on the rhythm section and vocals, with the guitars just adding additional colour. Rocielli Fernando (keyboards) then joined the band for the next number, which saw them move in a more soft jazz, funk and pop style. Musically On Valentine was very different indeed to the first number, and

KEV ROWLAND



although the rhythm section was again spot on, this number felt rather disjointed, as if it could do with more work on cohesion. They ended with another original, *I Still Hear Your Heartbeat*, which again was more in the funk, soul and pop style. There was a feeling that they had somewhat lost the audience, with a lot of talking going on, which is a shame as there is no doubt there were some good things happening on the stage.

Just four songs from the first band (allotted stage time 20 minutes), three from the second (allotted time 15 minutes), so before long we were on for the third band of the night, Wednesday's *Girlfriend*. Anyone who describes themselves as "The band you can take home to meet your parents" is always going to get my attention for their sense of humour, and they soon had me very interested in their alternative pop rock style. Here we have a trio who have built up a real understanding over a number of years and are out to have fun and take the audience along for a ride. There had been a huge step up in terms of quality, with a

drummer who keeps changing the attack, a 5-string bassist throwing in complexity but never just for its own sake, and a singer/guitarist who keeps things surprisingly simple yet changes it up just at the right time. Their music is high-octane rock and roll fun, and it is impossible not to be taken along by the sheer exuberance of it all. Songs such as *Run Away From You* reminded me of the quicker more aggressive *Crowded House* combined with *The Knack*, yet they were bringing in loads of alternative rock stylings into all they did, even dropping some funk when the time was right. I note they have played with *The Runes* in the past, and that is a gig I know would be well worth seeing indeed as they definitely complement each other. They were having a blast onstage, which comes from having great songs, total confidence in each other from playing so much, and the knowledge that the audience was on their side. This was a great set. Here is a band who are certainly worth checking out. They ended with *I Bet You Look Good on the Dancefloor* (*Arctic Monkeys*) and was their most high-octane song of the night, a strong finish indeed.



So, at the ridiculously early time of just 10:15, Marianne Leigh was onstage with her band, Nathaniel Selway (bass), Preston Hiew (guitar) and drummer Sam Hatley. After thanking everyone for being here to celebrate the release of her single, she started gently picking her electric guitar as we moved into Apologise. She may only be 18 years old, but has won Smokefree Rockquest, appeared on national TV and radio, and been mentored by Bic Runga so it is of little surprise that she oozes confidence. This was far rockier than I expected but given that she grew up with her elder brother for inspiration (including borrowing his guitar), perhaps that really should be expected. She also has a lot of fun onstage, revelling in the reaction of the crowd, perhaps that is why she had to change guitars after the second song as she broke a string.

Could've Been The One was a much slower number, just her voice, her guitar, and bass. This was far more emotional, a song about love lost, and it allowed her to throw in the nuances and catches in her voice which were missing from the up-tempo songs she started with. I don't know if it was the guitar swap which did it, but the sound was not quite right for this one, and I am sure it would have been better with an acoustic.

It was only after the gig had ended that I discovered that Marianne had intended playing the whole gig as an acoustic but due to some technical issue had to switch to electric.

We then moved into some covers with The One That Got Away and Riptide, which certainly got the crowd singing along and demonstrated yet again her wonderfully emotional and powerful vocals. She has a real edge which makes her stand out.

After these it was time for the song for which we were all there, Sweet Goodbyes. This is another slower number, and these are the ones which really allow her voice to really shine through. We then had Say My Name, a song by her friend Zoe Mills which Marianne sang on and moves through different sections of very high tempo rock and gentle emotional passages. She ended up with Crazy Girlfriend, which may slow very gentle and passionate but soon turns into a belter.

It was an interesting night tonight, and not only for it easily being the earliest I had ever left the venue. There were some great bands and singers there tonight, with some wonderful songs, yet again showing just how much great talent there is in Auckland. Get out there and discover some new music today.





Café Fistfight

Dead Witch, Auckland

07/08/21

Back to DW for the second night in a row, but tonight was going to be a very different crowd and musical experience to what had been happening here only 24 hours earlier.

First up tonight was Green, which features three members of Big Tasty and in some ways is quite a similar band. Mitchell Goodfellow (guitar), and Niki Te Whaiti (sax) are joined by bandmate Martin McGaw (who before tonight I have only seen play trombone but tonight is on bass), and Green are completed by James French (keyboards), Marlowe Bigham (drums) and Billie Webster (vocals), with Niki and Billie being the main songwriters. They started tonight with Hot In Here, a slow number based heavily on keyboards and vocals, which also brings in some wonderful sax and a lovely distorted guitar solo. Billie has a gloriously sultry and expressive vocal style, with the rest of the band providing perfect support. She is so into the music, with the guys also well into the groove, and it is hard not to dance and smile. They segued Good To Me into Smooth Operator,

and one could not hear the join. It is quicker and more edgy than the original but works very well indeed. This song also allowed us to have Martin provide a small but perfectly formed bass solo while Niki is always on hand to provide additional emphasis. They even went back further in time, with Just The Two of Us, and were definitely kicking up a real soulful and fun sound onstage.

In Been Bad, Green showed just how close the relationship can be between soul and blues, mixing the two together, changing tempos and allowing Billie to throw a real broad blues edge into some of the vocals. The crowd loved it when Niki came down into the audience during Disco Was to lead the dancing, as there is no sax in this one, which is primarily led by some wonderful walking bass. Mitch was even playing some of his lines with his hand over the top of the neck, just for a change. Fleetwood Mac's Dreams was given a more soulful approach, but it showed just how similar Billie can be to Stevie Nicks when she wants to. Overall, it was a great way to kick off the evening, although there were a lot of covers in the full set. I would certainly be interested in seeing them again, but I could not help but think that this was an interesting opener to have for one band who favour Shihad and Linkin Park, and another who is far more progressive in nature.



The last time I saw White Nøise Mafia play, Neo lost six drumsticks during the gig, and apparently, he broke two during practice earlier today — I told Dan it was a very brave man indeed who lets Neo play on his kit. The previous band may have been soul and niceness, but the boys kicked into Medicate and showed right from the off that there was a totally different act onstage now, cranking straight into top gear. They have upped their gigging schedule recently, and given they won their heat of battle of the bands on only their second ever gig it is incredible to see how much they continue to grow. Neo is an animal behind the kit, hitting the drums incredibly hard while also providing massive fills, Matt S provides stability, Matt H is a metal monster on guitar, and then at the front there is Chris — when he hit the scream in Let It End all the band sat back and let him nail it before all crunching in again. War allowed them to get into a more downtuned Meshuggah style as they turned up the heaviness.

Intimate Hell let the guys to show they can mix it up with different tempos, attacks, and vocal styles but always with incredible intensity being driven from the back. As they launched into Attack, a fan at the front of the stage fell over and hurt himself and immediately Chris stopped the gig and

jumped down to check he was okay, which was definitely the right things to do. After a short break while he was checked out, the band came back up and kicked back off as if there had never been an interruption, ramping the intensity straight back up to 11. Everyone was soon jumping up and down, even members of Green who had been so delicate on stage just a little while earlier. The tempo was changed totally with Memory of You, which starts off far more pop rock in style until they hit the chorus where the harmony vocals help lift what has become a suddenly very heavy song indeed. The Divide just keeps getting better each time I hear them play it, check it out on YouTube and Spotify, and they of course ended with My Mind Sedate and ripped the place to shreds.

Having had a soul band, followed by a hard rock act, the scene was set for Café Fistfight, who never disappoint with their progressive (in its truest sense) music. They went straight into Free Wifi, without even making an announcement, but right from the first notes everyone was interested and invested in what was going on onstage. Their complex style of music is like no other band I have come across, with four distinct musical personalities who on paper should not work, somehow creating magic each and every

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*“[Cafe Fistfight]
perform some of
the tightest and
most complex
music around.”*

KEV ROWLAND



time they play. Dan is a powerful drummer who throws in nuances while keeping it tight (some great cymbal work). Jesse plays a bass as if it is a guitar, throwing in counterpoint melodies when the time is right. Josh is a metal shredder adding additional elements. Then in Chris they have a wonderful singer who also provides superb acoustic guitar. Second song was the hard-hitting King Hit Quiche, which had people dancing (even the Aussie in the Wallabies shirt who had just come in). They throw breaks into their music, all hitting a point and stopping for a split second before kicking off again, but I don't think I had ever heard them quite as intense before as they were during this number:

following WNM obviously agrees with them.

Pocket Change is just downright funky, and just should not belong in a set like this, but there is something about it which is incredibly catchy and drags the listeners into the wonderfully melodic world which is Café Fistfight. This was followed by Service With A Smile, so within the first four songs we had already had all three which are on Spotify. They launched into Kings of Leon's Notion, and I realised I had not heard them play this one before, but given that tonight was going to be the longest set I had seen from them, perhaps that wasn't a surprise.



By now the crowd were really bubbling and into everything the guys were doing. The wonderful Take Two got us to halfway through the set, which again had them ramping up the intensity with Chris and Jesse keeping it solid while Josh revelled in a killer solo and Dan beat the hell out of the kit with some great rolls. This is one of their numbers which contains loads of breaks as they throw in multiple different sections.

Reflections has Chris being incredibly passionate and involved, and is another song full of sections, with Josh providing a gentle distorted solo, Chris being allowed to undertake some delicate picking while Dan gives us rimshots and Jesse is just mellow.

Best Before starts off in a much gentler manner, displaying yet again that one never knows what one is going to get from these guys, as yet again this built up to a climax – they just have no idea on how to write a song in 4/4 with a simple verse chorus structure, which is what makes them so interesting. Toxic was again a showstopper, with everyone moving, and then they finally finished with Gimme One Reason and the night was done.

Three very different bands tonight, and a bill which in all honesty should never have worked, but for anyone with a broad taste in music, then tonight was yet another killer at Dead Witch.



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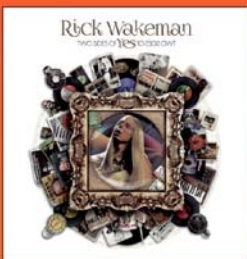
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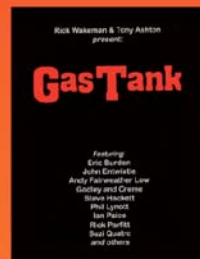
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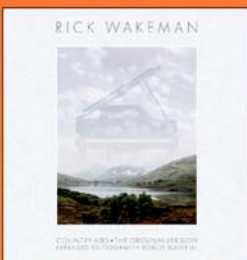
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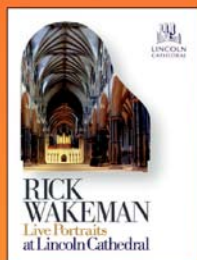
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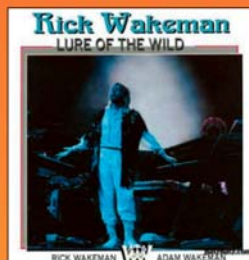
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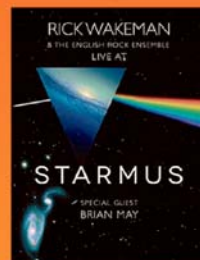
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Lure of the Wild

With Adam Wakeman. Entirely instrumental

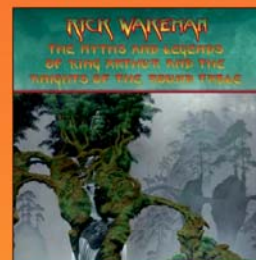
MFGZ003CD



Starmus

With Brian May and The English Rock Ensemble. DVD

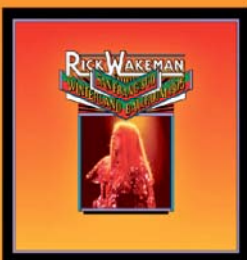
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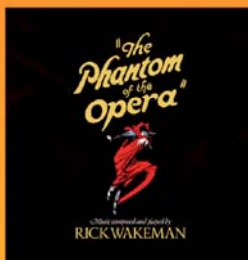
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Live at the Winterland Theatre 1975

Live in San Francisco

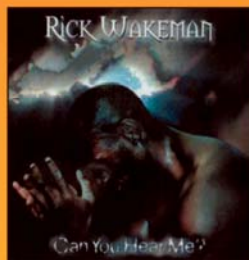
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KEV'S WORLD



CAPITAL THEATRE FIRE INDEPENDENT

Capital Theatre are back with the most recent single from the forthcoming album (which is due out in October), following on from the incredible *People*, which has been on constant repeat at my place. Given just how much I have been playing that, I did have some concerns that *Fire* may not live up to the same level, but these were soon blown away.

It commences with harsh U2-type riffs, but these disappear as we concentrate on Adam's vocals and the rhythm section, with keyboards and guitar adding touches here and there, then when it is time for the bridge we get some nice harmony vocals

and just for a few bars there is more intensity and drive. It reverts back to the simpler style for the second verse, and then the band starts to lift and change the dynamics and power structure. Paul always provides a great foundation for the band, knowing when to provide huge fills or when not to play at all, and at just past two minutes the song changes again to be just Adam and piano, but when Roy and Paul come back in, one knows it is really going to lift, which is exactly what it does.

These elements of Coldplay and Muse move in and out, and when they go into the quiet section for the second time it is lifted with some beautiful cello, then slowly the guys start to push, and the song just keeps building and getting stronger. The use of contrast within the song is huge, as it emphasises the different structures and styles within it, with each person having a huge part to play.

The video is very different to the last one, in that we see very little of the band, and in fact we only see Adam's face on a TV every so often with the others not making an appearance at all (nice to see Adam still using the make-up from *People*, he needs to do that more often!).

This is a story video, but not quite as straight forward as *Force To Fight* (one of the most powerful around, check it out), but more arty, with loads of different imagery and of course plenty of flames.

Whether it is in concert, on video or just with their music, Capital Theatre continue to push ever higher and overall, this is yet another stunning song.

KEV ROWLAND



THE SAM LOVERIDGE BAND
RUN INTO YOU
AAA RECORDS

It has been a couple of years since I last came across Sam Loveridge and his excellent album, *Clarity*, and in the intervening time he has turned himself into a full band. At the time of that album release, AAA label boss TeMatera Smith, could not stop talking about it. So it is no surprise at all that this single, *Run Into You*, was recorded at Red Room Studio by Jamie Crerar, mastered by Chris Chetland at Kog, and again released by AAA. With *Clarity* I said that he reminded me of Mumford & Sons, but while there is still that influence, this has moved more into the mainstream with attention on Sam's clear vocals and the keyboards of Bhagirath Prutvi.

The focus when the song commences is Sam's delicate picked guitar and vocals, with the rest gradually coming in and then really making their presence felt in the chorus. There is a huge amount of space in this song, and an allowance for each instrument to be given the correct focus. This means that at some points in the song the most important musical element is the delicately picked banjo, at others the drums or bass, but always Sam's vocals are right at the front. When he goes high there is an edge, which provides that additional element of bite and realism which really works.

Sam had the inspiration for the song one night when walking home. He had been reflecting on a girl he had recently met at a coffee shop, when he saw her car parked on a side road, and all the emotions he had been feeling came to the fore. He was in a happy relationship, didn't want to leave, yet each day he got coffee in the shop he would meet the same girl whom he could not pursue further. As this happened the chorus, lyrics and tune came to him, along with the opening guitar riff, and the next day the song was written, a

vehicle to escape the negative emotion, creating a snapshot of what had been a great feeling and continue with life relatively unfazed.

This deep emotion comes through in the song, which is almost a cry to the universe, yet at the same time there is the knowledge that while he would like to run into the person, nothing would go any further. The musical hooks are massive, with the vocals in the chorus both plaintive and powerful. This single is from the debut album for the band, *Recovery*, which is due out in November, and I can't wait.



SIMP VADER
ALL THE TIME
INDEPENDENT

Simp Vader are a South Auckland alternative rock band, heavily influenced by the Shoegaze movement, who were formed by Rory Maddren (vocals, guitar) and Josh Banning-Taylor (lead guitar) towards the end of 2020. With the arrival of Branden Pritchard (drums) and Scott Parker (bass, backing vocals) they have been working on recording their debut EP this year, and this is the first track to be released. *All The Time* is self-produced, and for such a new outfit, they must be commended on getting a strong overall sound and as one would expect, the layers are all brought together with guitar effects and vocals. The drums provide some cut through, while the bass is quite low in the mix and sounds as if it is being played on a synth as opposed to strings, but has just the right amount of depth and reverb to provide the foundation.

If there had been an outside producer, then I am sure the guys would have benefited as there are times when the vocals are not quite right and having an external point of view would have been useful. Music like this has no room for anything which isn't perfect, and there are a few times when to my ears Rory is just slightly off-key, but I must also confess that it is rare for me to listen to

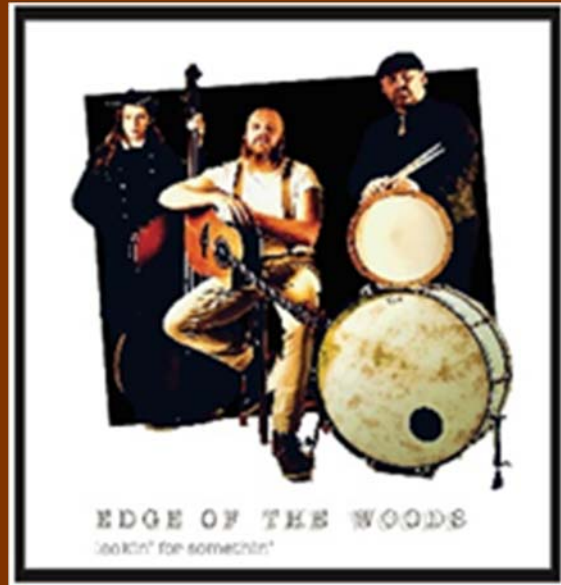
much from this genre. If this style of music is your thing, then you may well get more from it than I did, but even so it will be interesting to see how this group progresses in the future.



**MARIANNE LEIGH
SWEET GOODBYES
INDEPENDENT**

Marianne may only be 18 years of age, but she has already won Smokefree Rockquest, has been on TV and Radio NZ, is a three-time finalist of the Play It Strange songwriting competitions as well as being mentored by Bic Runga. So perhaps it should be no surprise that this single, *Sweet Goodbyes*, is like a breath of fresh air in a market that often over-produces young singers. This is indie-pop, and is annoyingly catchy and infectious, so much so that I have been finding myself walking along absentmindedly humming the tune. Her vocals are clean and clear, and the strong arrangements have been set to always keep them front and centre. The drums are punchy, the guitars are jangly while the bass is solid, and her vocals have a youthful freshness yet also display the experience of someone who has been performing onstage since she was just 12 years old. Mind you, reading an interview when she says that when she is not doing homework, she prioritises her music, does make me realise just how young she really is. There is lots of space in the arrangements, and this song always makes me feel the Summer, with bright sunshine and a beach.

At times she hits notes strongly, at others she slides in and out, and often uses a catch in her voice to great effect. She is vocally doing quite a lot in the 2:30 seconds of the song, and that length is the only thing I would have liked changed as it should be longer! The music and vocals are sweet, but then listen to the lyrics and one realises that she is talking about being used in a relationship, and this contrast really does hit home. I am off to her release show this Friday, and I for one am certainly intrigued to hear more from Marianne, but until we get an album, I feel this is something I will keep playing.



**EDGE OF THE WOODS
LOOKIN' FOR SOMETHIN'
INDEPENDENT**

This six-track EP from West Coast trio Edge of The Woods shows there is still plenty of room in this musical world for well thought out and delivered music with real soul and heart. They bring together folk, alt-blues, Americana and roots in a way that feels so incredibly real and honest. This is deep and rich, powerful yet driven only by acoustic guitar, drums and warm bass (plus a few guests) with everything built on the gravelly baritone of singer Wes James. It is Wes who also provides the guitar, and his partners in crime are Matthew Mahood (bass) and Jarrod Hooper (drums), and I am sure that Matthew cannot be as young as he looks in the cover photo.

The six songs are incredibly diverse, all coming at us from different directions, with *Frown Upside Down* undoubtedly one of the highlights. This is swamp blues with a real groove and swing, and the only way describe it is as being downright filthy in its mood and tempo. This is where Wes pours emotion into a gravelly performance where his voice feels incredibly broad, and in many ways, this reminds me of classic Dr. John. But contrast that to *Erurea*, and it is difficult to realise it is from the same band. Sung in Te Reo, this is a tribute to Wes' friend, Eruera Tuhura Mita, who passed away in 2016 aged just 43. They met at the University of Waikato in 2016, where Eruera would often lead study groups in karakia and whaikōrero.

This is far more reflective, more pastoral, and thoughtful, leading us in a solemn tribute, saying how much he mourns his friend, who he sees as a chieftain. Matthew and Jarrod stay much more in the background, providing just the right amount of support to ensure that the focus is very much on the vocals. The picked guitar solo on this song is just right, totally in the moment.

There is a delicacy within this EP, yet also a hidden core, and this resonates with the listener who understands this is reality, real music being performed by real musicians with no studio trickery. I can imagine that in concert they are quite a bit rawer, as there is a feeling of the emotion ready to burst through which is probably more palpable when in front of an audience. There is a strong understanding between the guys, and no need to play six notes when just one will do, with everyone prepared to sit back at the right time and dive in at others. This is an incredibly strong debut EP, and I for one am going to be keeping an eye out for more from these in the future.



**NO BROADCAST
LIE IN ORBIT
INDEPENDENT**

When I was back in Christchurch a few months ago, I went to The Dark Room to experience the mighty Dead Favours in concert, and that night the support act was No Broadcast. They were a band new to me, but they have been around in one form or another since 2004, and the current line-up has been together since 2007. The trio of Joshua Braden (vocals, guitar), Chris Self (drums) and Kieran Colina (bass) combine to form a post-rock progressive form of music which not only brings in influences from local bands such as Jakob but also plenty of Radiohead, while for some reason this song, *Lie in Orbit*, always makes me think of Crowded House.

It is ethereal, dreamy, but also with a punch and tightness which belies what is being presented to us. The music is incredibly deep yet also somewhat shallow, directionless but with real meaning, and is best played on headphones so that the listener is not distracted by anything else in the real world. Chris and Kieran, along with Joshua's vocals, are all in the supporting role with the delicate and fractured guitars the highlight and driving force.

It is music which pays repeated listenings, and paying close attention to what is going on, as it is only then that the real majesty comes through. Interestingly, these guys are also keen on making it more than just an audio experience and for those who wish to be fully invested need to buy the special packets of Chirmy's Coffee which comes with a download code – while it is possible to buy this on Bandcamp etc, there will be only 50 packets of coffee available with the download codes. So why not enjoy the sensory pleasures of fresh coffee while listening to this song? I certainly look forward to the full album.



**SPEECH ACT THEORY
HOLDING OUT
BLOOD AND WIRES**

Speech Act Theory is a new project by producer and musician Pete Hickman which allows him to explore his vulnerable side, putting his insecurities out there for all to see. Musically this is bringing together elements of Alternative, Shoegaze, Electronica and pop, with the focus on keyboards and vocals, although special mention should be made here of the drums (and I still cannot make up my mind if they are programmed or real), which provide cut through. The guitar and bass take some of the emphasis away from the long held down chords which are played on some very analogue sounding synths, and the feeling is very much of the late Eighties and early Nineties Bristol scene, with Massive Attack being an obvious point of reference.

It gets very close to moving into dance territory but tends to just flirt with the idea and wants to stand against the wall and watch what else is going on. Lyrically this is touching on toxic relationships and what can come out of that. The video is both compelling and disturbing, featuring a male and female character, and one wonders what they see in each other as they mimic the other's movements, while both are obviously suffering emotional trauma the very first time we see them.

It feels far more like a mini movie than a music video, with this song being the effective soundtrack telling us the story. It may not be really my normal form of music to listen to, but there is something fascinating about this and it will be interesting to see where Pete takes us from here.



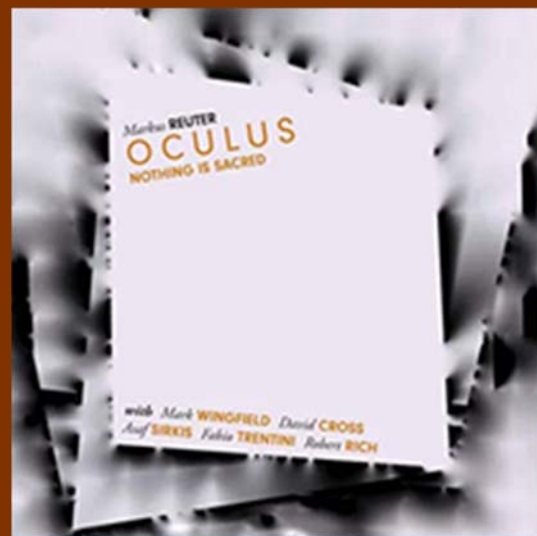
**KATALYISM
UNCONQUERED
NUCLEAR BLAST**

One thing one notices immediately with this album is the depth and power of the production. This is not at all surprising when one reads the small print and realises that none other than the mighty Colin Richardson has been coaxed into his first death metal album since his retirement. It is hard to believe that this is the fourteenth album from the French-Canadian melodic death metal outfit, and with an incredibly stable line-up (although it has to be noted that since this recording, drummer Oli Beaudoin has left the band to be replaced by James Payne). With two members having been there since the beginning some 30 years ago, in Maurizio Iacono (vocals) and JF Dagenais (guitars), plus bassist Stéphane Barbe has been there for more than 20, there is no wonder that they have focus and know what they want to achieve.

"It's so aggressive yet at the same time, easy to listen to," describes Dagenais, and this comes home with the opening number, which apparently was also put out as a single, *The Killshot*. It is massively aggressive, with plenty of downtuned ferocity, yet is amazingly catchy. This coming together of the two quite different avenues results in something which is deep, dramatic, and intensely powerful. It has been quite a while since I last heard anything from these guys, and the last album I reviewed was 2013's 'Waiting For The End To Come'. They have released two more in between these, and it appears I have been missing out as this is a fun ride from beginning to end.

They have long ago got past the point of having to prove themselves to anyone, and instead are out to have a blast, and that is exactly what they are doing.

This album does show that they are still continuing to push themselves, with Dagenais saying, "From the ground up, the first demos to the final thing, I didn't want to have any regrets with this. I wanted to make sure there was nothing left behind, unfinished, no mistakes." He even employed a 7-string guitar on the album for the very first time, providing that additional element which comes from hitting the chords in a different manner and having additional range. Powerful, and intensely impressive, this is a goodie.



**MARKUS REUTER OCULUS
NOTHING IS SACRED
MOONJUNE RECORDS**

On May 15th, 2019, Reuter went into the renowned La Casa Murada studio in Spain, where Moonjune have recorded many albums, and with him there was David Cross (Fender Rhodes, Electric Violin), Fabio Trentini (Bass), Asaf Sirkis (Drums, Percussion), Mark Wingfield (Electric Guitar) and Robert Rich (Keyboards). When they left later that day, they had recorded this album, 'Nothing Is Sacred'. All the musicians are very highly regarded not only for their musical ability but also the way they can bounce and improvise with each other, yet for this album Markus employed a more premeditated, disciplined, yet radically divergent approach to group performance. "This is insane music. I used a compositional system that basically disallowed the musicians to play intuitively. They had to follow rules which served to create really strange melodies and harmonies," Markus revealed. "In the back of my mind, I wanted to create something as fundamentally radical as was (Miles Davis') *Bitches Brew*, back in the day ... sort of an

improvising 'big band' — where each player is on their own when it comes to specific pitches but connected in terms of a common rhythmic grid and unified texture."

The result is something which is experimental, yet somehow refined and controlled, experimental, yet also following some constraints and norms which makes it seem even more out there. Asaf has long been one of the most thrilling and exciting drummers around, while David Cross needs no introduction and of course has been playing live with Markus in The Stick Men. Wingfield is as experimental in his approach as Reuter, Trentini is a renowned fretless bassist while Rich is an ambient keyboard pioneer. Somehow they have come together in one room to bounce off each other and create something spectacular.

There is no point of thinking of this in terms of traditional musical structures, just sit back and let the music wash over you, time and again to fully get inside the minds of those performing and attempt to get an understanding of what is going on. It is certainly time very well spent indeed.



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



THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

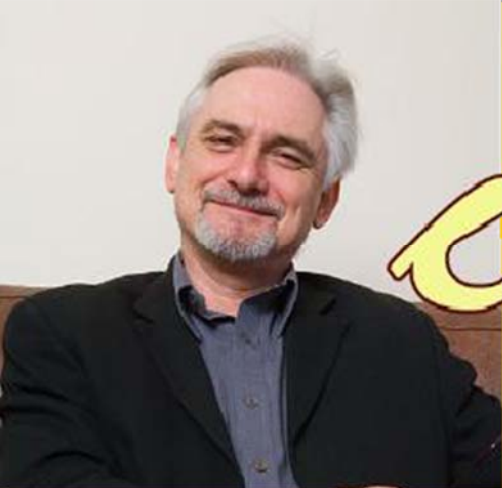
This is a brand new orchestral piece written and performed by Rick Wakeman and the Orion Orchestra. This is a specially written piece of therapeutic music designed for people with an Autistic Spectrum Disorder to enjoy as well aficionados of good quality instrumental music.

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com





c.j.stone

THE NON EXISTENT PARROT

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

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

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

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

One day it was this handsome young black dude with braids in his hair, called Antonio. He said, “are you a writer or something?”



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

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

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

"Whaddya mean?" I said.

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

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

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

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

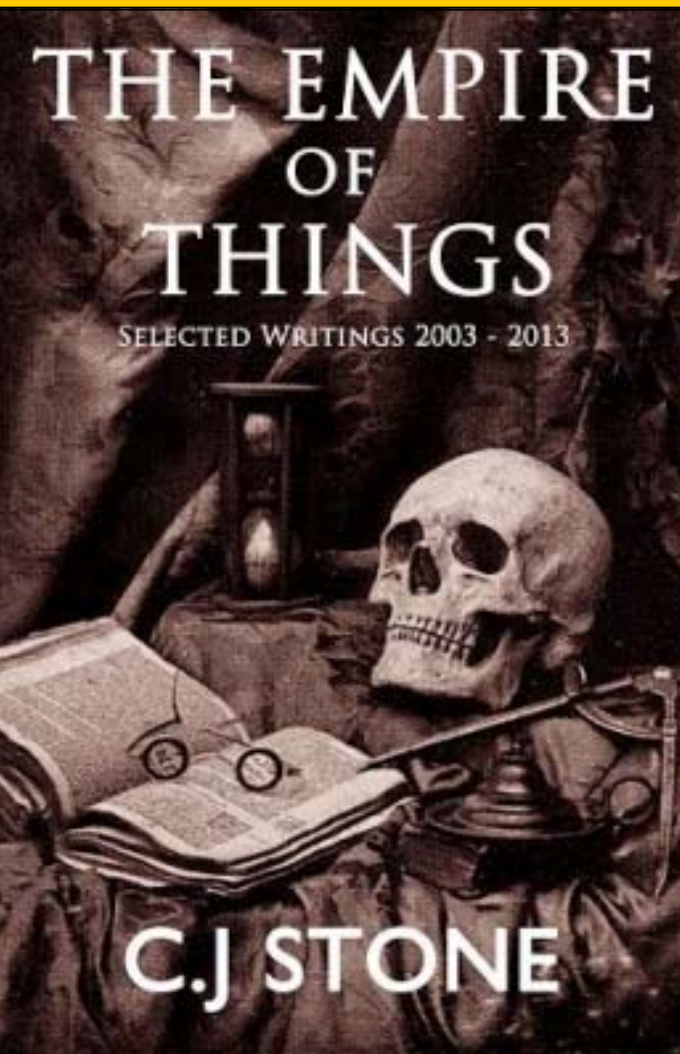
"What!?"

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

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

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

Read on



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"Stone writes with intelligence, wit and sensitivity."

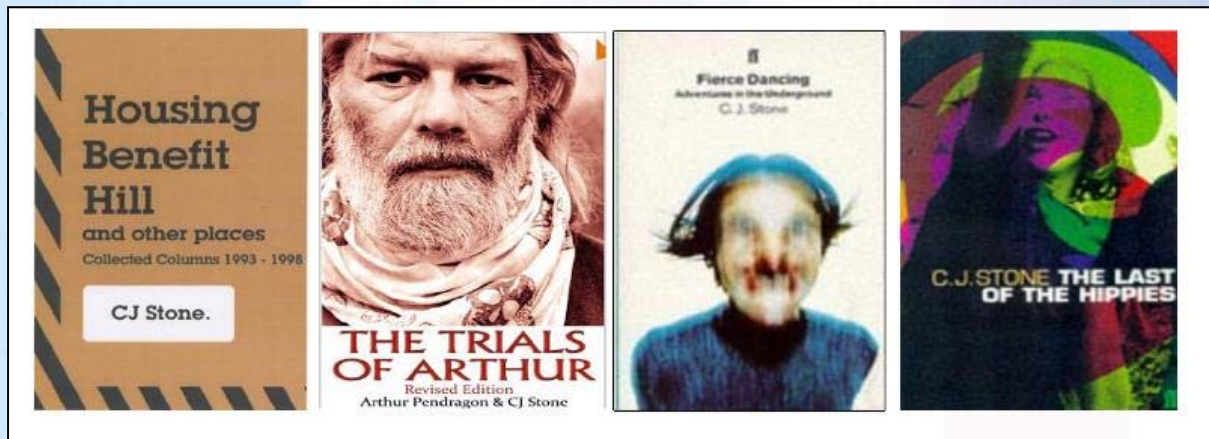
Times Literary Supplement

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

Herald

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

Independent on Sunday



Housing Benefit Hill:

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

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Fierce Dancing:

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The Last of the Hippies:

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OTHER BOOKS BY
C.J.STONE

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 and follow us on Instagram, Facebook or Twitter to get action alerts.

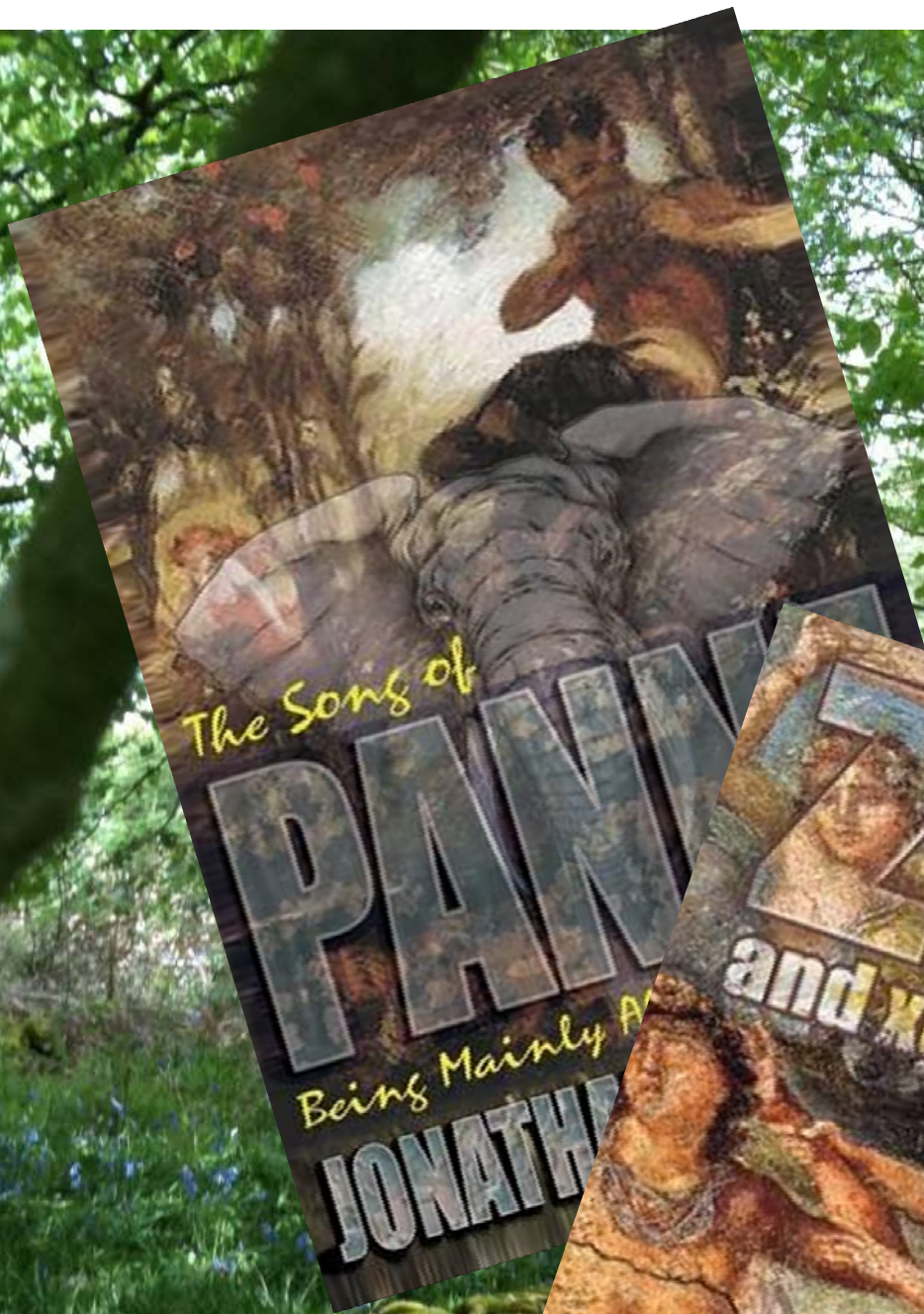




Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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 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

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



A N A M O A N U



Winter Blue And Evergreen



THE GARDENING CLUB

THE
TIME
TRILOGY



THE
OWL



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!!!"

O SPIRIT OF AUSTIN!

BEGINNING WITH BARTON SPRINGS

Ancient site for Water Blessings, Festivals ,music and poetry
Extending to Sixth Street, once a bustling burgeoning bar district
wherein musicians played, both inside and outside on the street
This then extended to the Red River District, as well as Fab Fourth Street
Council tried to revive Second Street, with Willy Nelson in stoned glory
Then Rainey Street burst forth in bars and bards, music and Festivals
Days of SXSW, with a Million Musicians March for Peace embedded
Like around our Capitol Grounds with tents for the Texas Book Festival —
this extended down Congress Avenue [itself a site for theaters, coffee shops,jazz venues...]
Now the area that once housed Full English Cafe and Strange Brew
Revives with a new Captain Quackenbush Coffee Shop, next to Lazy Days head shop
and a new bookstore REVEILLE, soft opening in September. Our Ancestors
came to the Springs to Celebrate. Their progeny adopted Sixth Street, 4th, Second, Rainey and
Red River..

Now Ceremonial Landscapes connect the dots. WELCOME BACK, O SPIRIT OF AUSTIN!

!



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

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

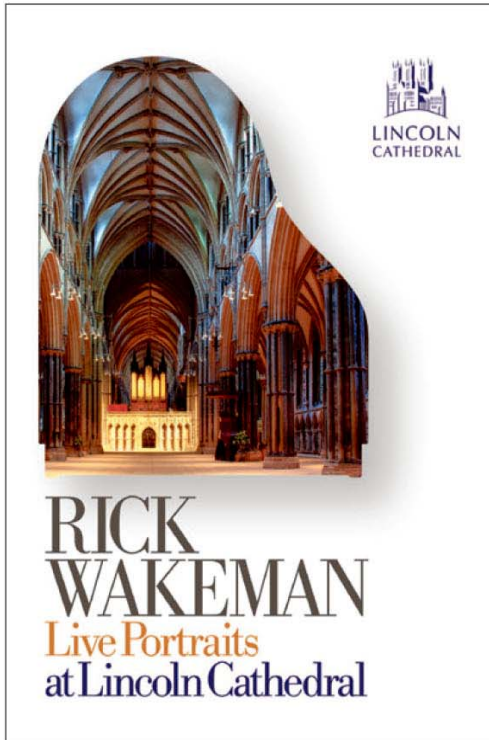


AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

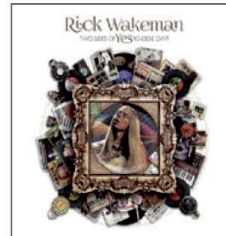
from RICK WAKEMAN



LIVE PORTRAITS AT LINCOLN CATHEDRAL

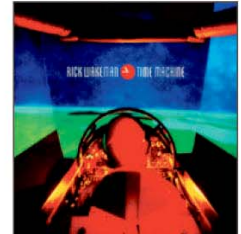
Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

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



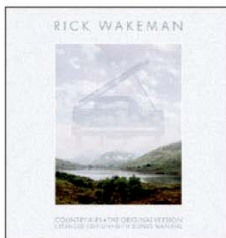
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



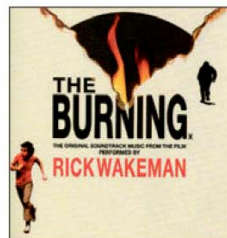
GOLÉ!

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



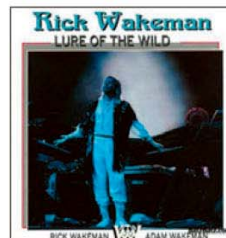
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



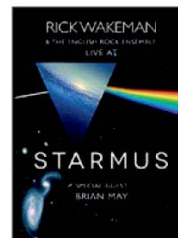
THE BURNING

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



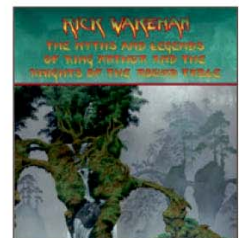
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
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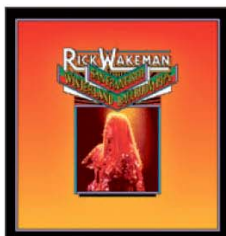
STARMUS

With Brian May and The English Rock Ensemble. DVD
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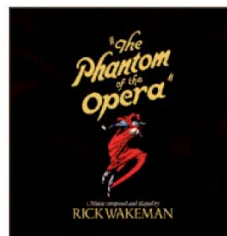
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
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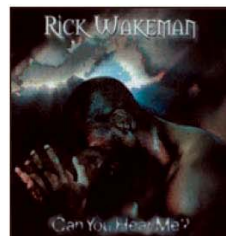
LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



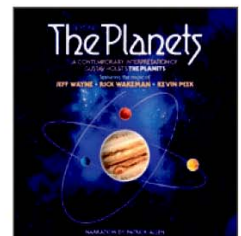
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peck
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The Who and I

TONY KLINGER

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

Limited Edition Box Set, signed and numbered by Tony Klinger

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



PLEDGEMUSIC

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

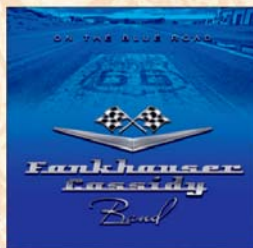
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



Area 51 Suite

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



On the Blue Road

Featuring the late Ed Cassidy, formally of psyche legends Spirit. Double CD
HST126 DOUBLE CD



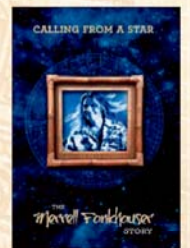
The Return to Mu

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

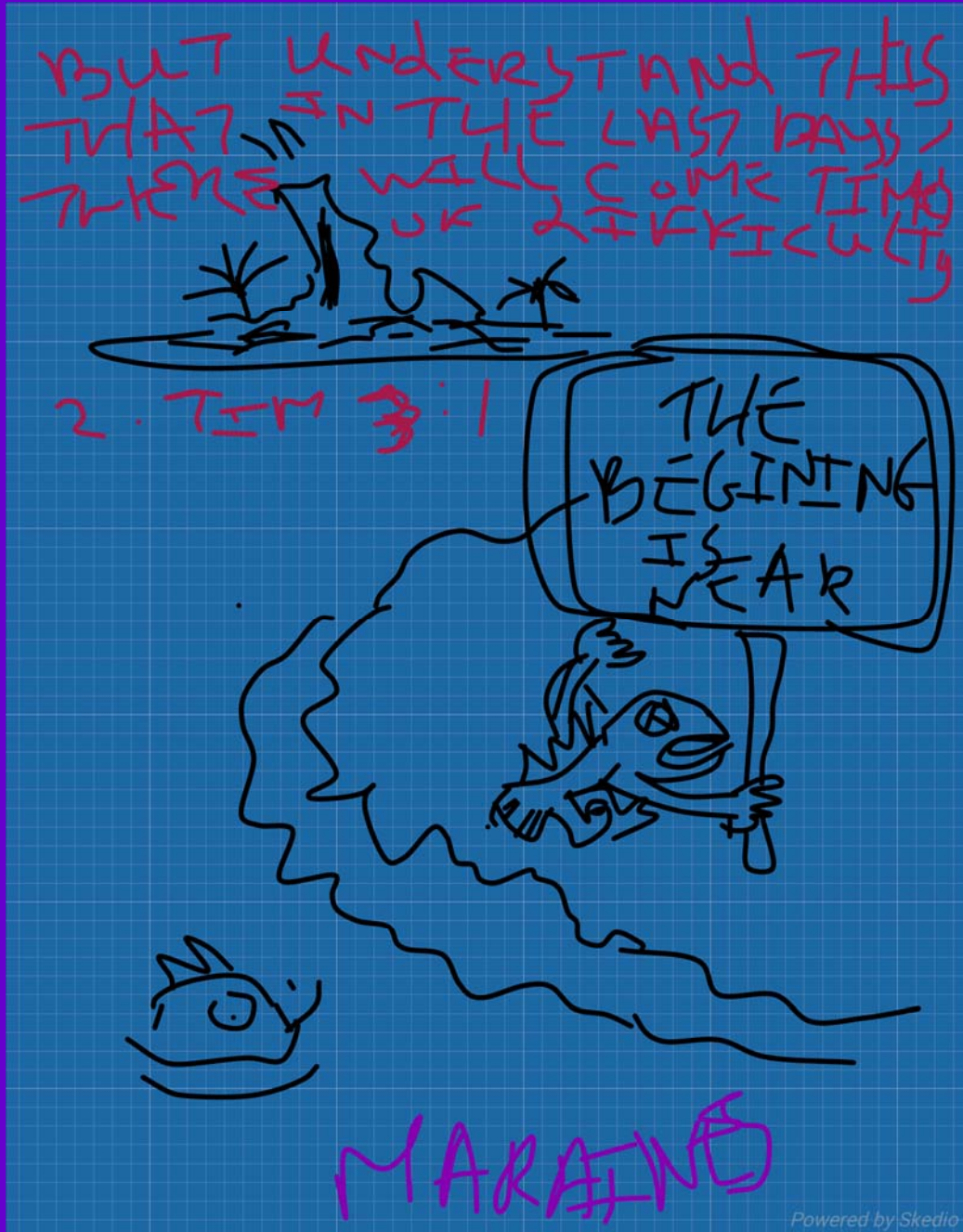
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Weekly magazine: www.gonzoweekly.com
Daily blog: <http://gonzo-multimedia.blogspot.co.uk>



THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

It is testament to the Alice-through-the-looking-glass way that I seem to live my life, or — probably preferably — to use the Devonshire idiom that my life is completely “Backsy-Vore”, that I am writing this the thing that you will be reading last of all — nearly a week before you read it. However, I have been dictating to Louis all afternoon and as my hands are hurting too much to type, it makes more sense to do as much of the body text that I can manage in advance whilst I don't have to actually type for myself.

Anyhow this is going to be a very strange week. It has started off strangely enough: I had two hours extra in bed today, as you are all probably aware, Graham has to get me up and put me to bed at night, as I cannot reach my feet to do the various dressings and medications. I usually get up around midday on a Sunday, so I can get half a day's work done, but today Graham was in Tiverton watching a display of vintage busses. I have never understood his interest in such things, but I am not one of those people who likes to lay my trip on other people and nobody understands my obsessions in life much either. And so, the fact that Graham wasn't up until half past one, having done all sorts of interesting things with a vintage Leyland Atlantean, or something of the sort, mattered not a lot to me. It's nice to have an excuse to have a little more of a lie in than usual, and I sat up in bed doing my emails, and listening to a program of music by Phillip Glass.

Twenty odd years ago I went to London with my late friend Richard Dawe, and we attended the premier of his symphony based on the Berlin albums of David Bowie. Richard has been dead for years, and so I can finally admit that I actually fell asleep in the middle of it, but that's another story.

Later on this week I have to go to the opticians and have chemicals dropped in my eye, in a procedure that always reminds me of what happened to Alex about three quarters of the way through 'A Clockwork Orange'. Then the day after I



have to go have bits cut off my feet again. Yes, you heard that right boys and girls, I have managed to injure my feet again. And so, I am likely to spend the next few months in and out of my old Alma Mater, Bideford hospital. Yes, you read that right, once upon a time I actually lived in the Nurses Home there, but that again is another story.

And so, boys and girls, as you can see, I have a very peculiar week ahead of me, and so it is better for me to do the end bit (Note to self: find a better word than end bit) now rather than trust in a benevolent provenance that I will be able to do so later in the week.

Apparently the Duke of Wellington used to say something about doing things now rather than later, but my mother who would have told me about this has been dead for years, and I have nobody else to ask.

Hare Bol
Jon



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 Legendary gigs Vol 1
 Jazz Master's Vol 1
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Arthur Brown
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 Michael Bruce
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 Albert Lee
 The Selecter
 Art Pepper
 Atomic Rooster
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 Al Atkins
 The Beach Boys
 Pete Seeger

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



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 Weekly magazine: www.gonzoweekly.com

