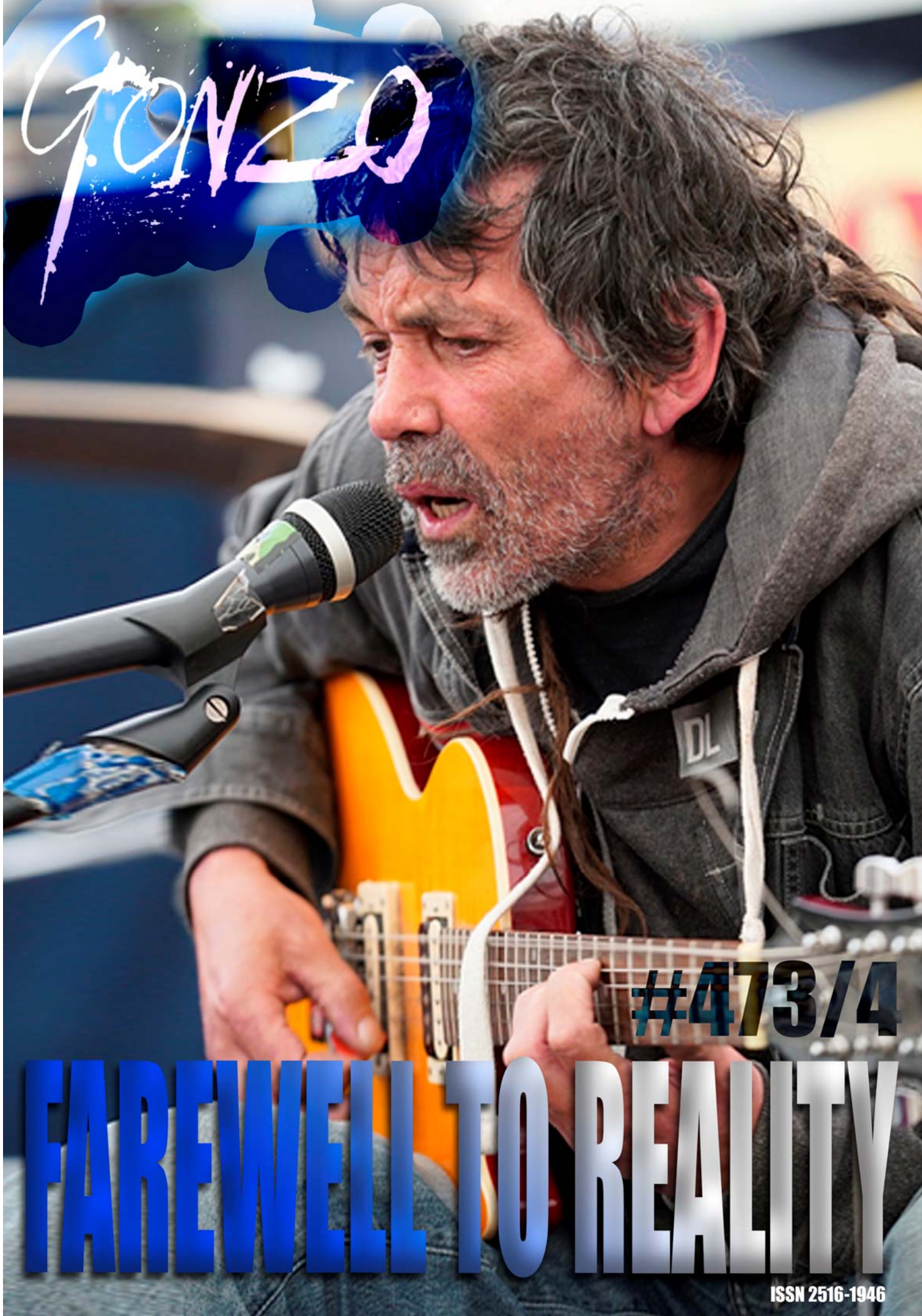


GONZO



#473/4

FAREWELL TO REALITY

GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

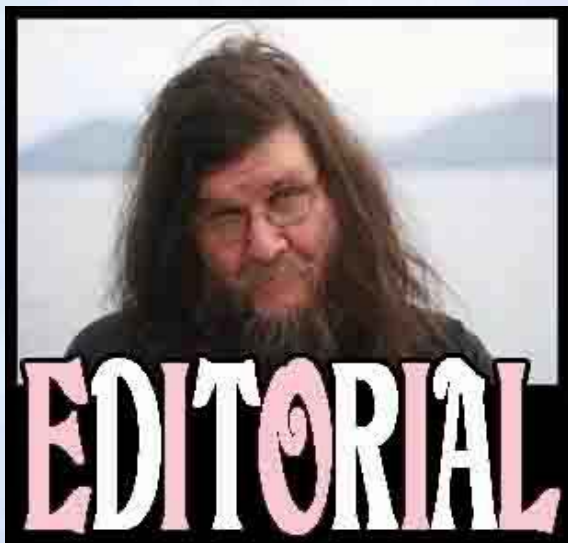


Corinna Downes

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 ever increasingly peculiar little magazine. I know that I have intimated as much on occasion, but I find the fact that, in advance I know about as much as you, the reader, do about what is going to happen, quite invigorating. In many ways, as I have said over the years, this column in

particular is almost like my ongoing diary of what my intellectual stimuli have been over the past fortnight. Occasionally, as I did in the last issue, I actually write a conventional diary entry, but this is usually only when I am verbally putting the boot into something or someone, which is not something I have any intention of doing today.

However, I am going to tell you another long drawn out and complicated story!

Accepted wisdom is that *Let it Be*, the Beatles final album from 1970 is pretty damn crappy, but I have always been quite fond of it. I first heard it during those rather extraordinary early months of 1976 when the Beatles nine year contract with EMI finally ran out. It seemed that you couldn't shake a shitty stick without coming into contact with a piece of Beatles or Beatles-related product. This completely coincided with my working the way through the band's catalogue as fast as I could, and doing my best to become an expert in the subject of the Fab Four, as quickly as possible.



GULLIBLE'S TRAVELS

Accepted wisdom is that *Let it Be*, the Beatles final album from 1970 is pretty damn crappy.

It wasn't until a year or two later that I first read descriptions of the interminable sessions that produced the album, and as they were mostly descriptions that came from the pen of John Lennon, who was not exactly known for being a Pollyanna-like character, the descriptions of the events I heard about the events of 1969 were negative in the extreme. Also, somewhere along the line, I got a hold of a catalogue of bootlegs.

I had always been more than slightly

fascinated by the concept of bootlegs, and although I had no idea where I could buy them in my little corner of North Devon, this didn't stop me from reading as much on the subject as I could find. And as any fule kno, one of the biggest sources for unreleased material from the lovable mop tops (after they had largely ceased to be either lovable or mop tops) was the 1969 sessions which started off on a soundstage in Twickenham film studios, moved to the basement of Apple Records, and ended up on the roof of the same building.



an intimate bioscopic experience with

THE BEATLES



“Let it be”

I had seen the movie a few years earlier, for some reason, every Christmas the BBC would broadcast a different Beatles movie, and I would sit down and watch it religiously, doing my best to avoid the jibes from my parents and younger brother. Knowing nothing of the band's history at the time I thought this was just a documentary about a bunch of bad-tempered blokes in their twenties trying to make a record. However, I like everyone else bought into the accepted narrative that it was these sessions that broke the band up, possibly exacerbated by the fact that both John and Paul had married foreign ladies, one of whom was lying in bed in the studio for reasons which nobody had divulged to me (She had hurt her back in a car accident).

So, when I read the list of unofficial recordings that had surfaced from the *Let it Be* sessions, I was wildly excited, even though it took me another ten years or so before I ever managed to get hold of them... but when I did boy were they a bit of a disappointment! Bootleg albums like Sweet Apple Trax Parts One and Two contained some real gems, but most of it was out of tune renditions of Rock n' Roll

standards. A frisson of wickedness could be gleaned from songs like Paul McCartney's 'No Pakistanis' which was an early version of 'Get Back' with allegedly satirical lyrics referencing the right-wing British MP Enoch Powell. Ever since then, McCartney has done his best to claim that this song was intended to be satirical, but I am afraid just comes over as heavy handed adolescent racism. The rest of the sessions that I managed to get hold of were even worse. Over the years I collected somewhere between fifteen and twenty hours of the 'Get Back' sessions, and every time I hoped that I would be just about to discover some long lost gem, but each time I was disappointed if not surprised that it was more self indulgent twatting about.

Fast forward three decades.

Over the past four years Apple Corps has been releasing new versions of some of the Beatles most best loved albums. These releases started with *Sergeant Pepper*, then the *White Album*, then *Abbey Road*, and finally to coincide with a much touted six hour TV series by Lord of the Rings supremo Peter Jackson, *Let it Be*.



And this is where it gets more than slightly peculiar.

As already noted the accepted narrative, ever since 1969, was that the Let it Be sessions were an absolutely fucking nightmare to live through and the subsequent movie, which was directed by Michael Lindsay-Hogg, that I had enjoyed so much over the Christmas holidays of 1974, pretty much confirmed this view of events.

And, I would like to say here, none of the bootlegs that I had painstakingly amassed over the years did anything to contradict this!

However, right from the beginning of working on this new reimagining of the Let it Be sessions, Peter Jackson said openly that this had not been how he had interpreted the things that he had been seeing on the footage from all those years ago. Not at all! He said that the footage he had seen was:

“The story of friends and of individuals. It is the story of human frailties and of a divine partnership. It is a detailed account of the creative process, with the crafting of iconic songs under pressure, set amid the social climate of early 1969. But it’s not nostalgia – it’s raw, honest, and human. Over six hours, you’ll get to know The

Beatles with an intimacy that you never thought possible.”

He added: “I’m very grateful to The Beatles, Apple Corps and Disney for allowing me to present this story in exactly the way it should be told. I’ve been immersed in this project for nearly three years, and I’m very excited that audiences around the world will finally be able to see it.”

And, it has to be said that the short five minute excerpt (a preview rather than a trailer) for the forthcoming series does tend to bear this assertion of Jackson’s out.

But then, along came the Super Deluxe edition of *Let it Be* as remastered, remixed and generally bugged about with by Giles Martin. This opened yet another can of wriggly little worms. Giles Martin is, of course, the son of Beatles producer Sir George Martin, who took over from his father earlier this century. Unsurprisingly because my relationship with the Let it Be album has been such a complex one over the years, my reactions to it are nowhere near as straightforward as one would have liked.

First of all, there is the remaster of the album itself, as anybody with more than slight knowledge of Beatles history will know, John Lennon gave the

LET IT BE

1. TWO OF US
(Lennon-McCartney)
2. DIG A PONY
(Lennon-McCartney)
3. ACROSS THE UNIVERSE
(Lennon-McCartney)
4. I ME MINE
(Harrison)
5. DIG IT
(Lennon-McCartney-Harrison-Starkey)
6. LET IT BE
(Lennon-McCartney)
7. MAGGIE MAE
(Trad. arr. Lennon-McCartney-Harrison-Starkey)
8. I'VE GOT A FEELING
(Lennon-McCartney)
9. ONE AFTER 909
(Lennon-McCartney)
10. THE LONG AND WINDING ROAD
(Lennon-McCartney)
11. FOR YOU BLUE
(Harrison)
12. GET BACK
(Lennon-McCartney)

Thanks to George Martin/Glyn Johns/Billy Preston/Moi Davies/Peter Brown/Richard Hewson/Brian Rogers.
Design by John Kosh. Photographs by Ethan Russell.



“unreleasable” recordings to notorious American record producer Phil Spector and he did all sorts of jiggery pokery with them, including — much to Paul McCartney’s chagrin — adding orchestral instruments and a choir to ‘The Long and Winding Road’. Fifty two years later McCartney is still pissed off, but the first thing that surprised me greatly about the

new edition of the album, is that more than a bit of Phil Spector’s jiggery pokery is still there. Indeed the Giles Martin remix seems to be about half way between the Spector version and the stripped down ‘Let it Be Naked’ that McCartney masterminded earlier this century.

Actually, I think it works rather well and I assume that McCartney must have signed





off on it or it would not have been released. The one thing that really grates on the album which is, in the interests of full disclosure as our chums across the Atlantic would have put it, is John Lennon's silly voices and comments before most of the songs, especially those written by McCartney.

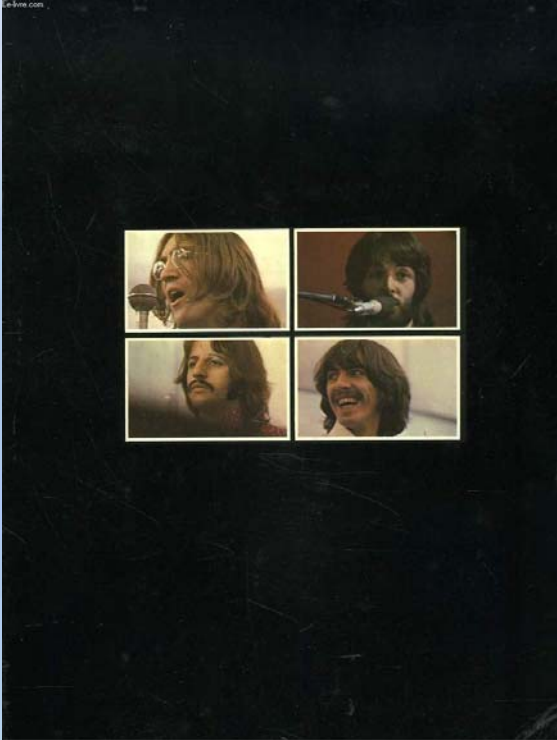
There are only so many times that you can hear Lennon's silly voice proclaiming that the title track of the album was called "Hark The Angels Come by Wee Georgie Wood" before you want to hurl your Hi-fi equipment out of a window. The new mix is crisp and generally an improvement on the Phil Spector version of the album we have all known for the last half century.

People who know their Beatles history will no doubt be aware that Glyn Johns produced a version of the album back in 1969 that the band vetoed, I had heard a crappy bootleg version of it which didn't do the material any favours, but now here it is released officially for the first time and boy it is an eye opener! Hearing it in crisp modern stereo, rather than crappy C-90 bootleg, immediately changes one's opinion of it. Several songs, especially the rockers, work better in the Glynn Johns mix than either the versions produced by Phil Spector or Giles Martin. It is this that is the real shock of the new edition.



THE BEATLES GET BACK





Then, there are two and a bit CD's of outtakes, which are, I am afraid, a bit of a disappointment. None of them are anything substantial that we haven't already heard, but peculiarly having had the studio chit-chat and bollocking about removed, actually detracts from the overall effect. It may not have been the effect that Giles Martin was hoping for, but without the in-studio banter (both positive and negative) these two CD's just sound like a bunch of bored Rock n' Rollers twatting about waiting for inspiration to strike.

Sad but true.

Guess what? 'No Pakistanis' is nowhere to be seen.

I await the three part series which is being broadcast over Thanksgiving weekend on Disney+ with interest, so much interest that I am even overcoming my bias on the subject and subscribing to Disney+ for a month or so!

Enjoy this issue!

Hare Bol
Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Contact us with bribes and free stuff:

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Editor: Gonzo Weekly magazine
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Myrtle Cottage,
Woolfardisworthy,
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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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



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



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THE ^{gonzo} NEWSROOM



PLAYTIME FOR MACCA <https://www.music-news.com/news/UK/144235/Paul-McCartney-Me-and-John-Lennon-wrote-a-play>

Paul McCartney was John Wilson's guest in the latest episode of This Cultural Life; a series of in-depth conversations with artists and creatives. In the discussion, McCartney reveals that he sometimes imagines what John Lennon would think of his solo songs:

PM: Occasionally I will refer to him and just sort of think wait a minute, is this any good? Everyone who's writing always

stops and goes 'oh god this is terrible'. It's just part of the creative process. So if I'm at that moment I'll go 'what would John think of this?' And I'll just imagine I'm playing it to him.

He also recently discovered in his study a play he and Lennon had written together:

PM: "For years I've been telling people that me and John wrote a play, we were just knocking round at my house and having a cup of tea of whatever and we decided 'we'll write a play!' We only got four pages in.

"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

JW: "And this was while you were in The Beatles?"

PM: "This was before The Beatles, when we were just hanging out writing our early songs. [while clearing out the study] We started this play and I said, 'Oh, stop' and I read it and I said, 'That's that play that I've been talking about forever', and I really thought that was lost. And it's quite a funny little thing."

JW: "What's it called, what's it about?"

PM: "It's called Pilchard, and it is about the Messiah. It was the era of kitchen sink, and the idea was the mother and the daughter are in the kitchen area, and they're just talking and she says, 'Where's Pilchard?' and the daughter says, 'Oh he's upstairs again, he's always up there he never comes down'. And the idea was that the whole story would go on and on and on. And it was the Messiah, that's why he never came down. He was doing stuff and thinking of stuff. That was going to be the payoff. I still think it's not a bad idea actually."



A ROD FOR HIS BACK
<https://www.music-news.com/news/UK/144256/Sir-Rod-Stewart-unveils-2022-UK-tour-dates>

Sir Rod Stewart has announced the UK leg of his world tour. The 76-year-old rocker is



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...

“All energy flows according to the whims of the great Magnet. What a fool I was to defy him.”

Hunter S. Thompson

set to hit the road for a global jaunt in 2022 in support of his upcoming 31st studio album, 'The Tears of Hercules'. The arena run kicks off in Nottingham on November 16, before heading to London, Glasgow, Liverpool, Birmingham, Leeds and Manchester, and wrapping in Newcastle on December 22. Tickets are on general sale now at [LiveNation.co.uk](https://www.livenation.co.uk)

The musician has missed performing on stage so much these past 18 months or so that he admitted last month ahead of his Las Vegas residency shows at The Colosseum at Caesar's Palace: "I'd play to a room full of coffins right now, I'm so desperate to perform."



UNIQUE CURE

<https://www.music-news.com/news/UK/144284/The-Cure-frontman-Robert-Smith-donating-unique-artwork-to-charity-auction>

Iconic rock frontman Robert Smith has donated four pieces of unique A5 artwork to Heart Research UK's anonymous heART project, raising money for vital medical research.

The Gospel According to
BART

My favourite roving reporter wrote to me this week with this piece about John Lodge:

"Mate - nice to see an old friend 'working' .. Moody Blues should be too haha.. All My Hopes, Bart in America "



While the Moody Blues will most likely never tour again, bassist and singer John Lodge is doing his part to keep the band's songs alive on the concert stage.

The Royal Affair and After arrives on Dec. 3 and features updated renditions of the group's best-known songs plus some lesser-known material, like "Saved by the Music" from 1975's Blue Jays collaboration with Moody Blues bandmate Justin Hayward.

<https://ultimateclassicrock.com/john-lodge-ride-my-see-saw-video/>

The Cure singer, who is a patron of Heart Research UK, is one of a host of celebrities and world-renowned artists who have donated artwork to the project, which has all been auctioned live on eBay last month



WHOLE LOTTA TIKTOK
<https://www.music-news.com/news/UK/144289/Led-Zeppelin-arrives-on-TikTok>

TikTok announced today that the music of Led Zeppelin is now available to its community. The band has also launched their own official TikTok account (@ledzeppelin) that will feature Led Zeppelin artwork and graphics, classic live performances, and other video content.

TikTok users can now create videos soundtracked to any song from Led Zeppelin's full discography, encompassing over 100 total songs across their landmark studio and live albums, including some of their most legendary tracks such as "Whole Lotta Love," "Stairway To Heaven," "Immigrant Song," "Rock And Roll," "Black Dog," "Ramble On," and "Kashmir."

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.

“Fleas the size of rats sucked on rats
the size of cats
And ten thousand peoploids split into
small tribes
Coverting the highest of the sterile
skyscrapers
Like packs of dogs assaulting the glass
fronts of Love Me Avenue
Ripping and rewrapping mink and shiny
silver fox, now legwarmers
Family badge of sapphire and cracked
emerald
Any day now
The Year of the Diamond Dogs
This ain't Rock'n'Roll
This is Genocide”

David Bowie

And here we are, once again, waiting
for the end of the world.

Allegedly, at least, the outage which
we had last week from the Internet,

was nothing to do with people
vandalising broadcasting towers
because they believed that they
were responsible for spreading
COVID 19. Nope. It was something far
more Fortean and more than
slightly amusing.

It was allegedly, giant mutant
rats.

And no, I'm not joking. However, the
vast majority of people to whom I
have conveyed this information
have just laughed at me, thinking
it is once again me twatting about.
I suppose, that as I have a
reputation as somebody who likes
to twat about, I have only myself
to blame.

But I think, it is worth examining
the Genesis of the story, because it



COLLATED BY THE GIN REAPER



SWNS

is more complicated than it would otherwise seem. I would love to say that in an echo of what my old friend Tony Shiels famously wrote about the Genesis of the Cornish owlman stories and the death of Max Ernst, that the giant mutant rats probably accompanied by 10,000 peoploids were some how drawn into existence by David Bowie's death a few years back. And how his final act of creation was a sort of demiurgic side effect of his death. But that would be nonsense, and what is worse than mere nonsense, it would be pretentious nonsense.

There have been stories about giant

rats lurking in British sewers for many years, but they have become more prevalent recently. In May 2020, for example the Daily Star wrote:

“Abnormally large rats that are immune to over the counter rat poison have been dubbed “super rats”, and often only professional pest controllers can get rid of them. Some of the rats that have been discovered in bins, ceilings and gardens around the UK have defied even those measurements.

A whopping 20 inch rat was snared in the garden of a suburban three bedroom semi in New Alresford,

<https://www.independent.co.uk> > UK > Home News

Thousands without internet in Devon after rats chew through ...

6 days ago — Rats have reportedly chewed through **broadband** wires in **Devon**, leaving 1,800 homes without **internet** connection. ... Thousands of homes in **Devon** are ...

<https://www.bbc.co.uk> > uk-england-devon-58969015

Phone lines damaged by rodents in North Devon - BBC News

6 days ago — Some homes and businesses in North **Devon** are experiencing issues after **internet** and phone lines were damaged by **rodents**. · The outage is ...

<https://www.devonlive.com> > ... > North Devon

Rats chew through internet cables in Torridge and knock out ...

7 days ago — An **internet** network in Torridge has been damaged by **rodents**, reportedly **rats**, leaving approximately 1,800 customers across Torridge without ...

<https://www.devonlive.com> > ... > North Devon

Devon broadband restored after rodents destroyed cables

4 days ago — Phonelines and **broadband** networks around Torridge have been restored after **rats** gnawed through cables last Friday.

<https://www.ispreview.co.uk> > index.php > 2021/10 > y...

Yummy.. Rats Eat Through Openreach's Telecoms Cable in ...



Hampshire in 2017. Daren George, who runs Traditional Pest Control, deals with rats all the time, but even he was shocked by this particular beast which he found on the job”.

And another, similar story appeared in the Independent in September this year. These are only two that I cherry picked at random from a whole string of similar stories. But they are pretty typical.

However, last week, it transpires that the Internet outage which affected large chunks of North Devon, and which severely affected my productivity over the past seven days or so, were caused by inquisitive rodents deciding that they wanted to buy through a whole bunch of cables that were necessary to allow broadband to get to Bideford, Clovelly, and the surrounding areas. Why the rats decided to do this remains obscure. I am so tempted to start some sort of online meme claiming that these rats

are specially trained by the Chinese government to disrupt North Devon.

I am one of the few people in North Devon now who knows a whole bunch of bad the rodents of southern China and who can talk reasonably authoritatively on the subject. The temptation to claim that some Oriental rats, possibly bandicoot rats, have been found in the sewers of Bideford and Barnstaple, and that although they had been genetically modified by the Chinese government to do something or other, they had mixed with the content of the plague pits to produce a truly terrifying rodentine threat. But, first of all, I couldn't work out any cogent reason why the Chinese government would be doing their best to close down the North Devon Internet, and secondly I couldn't be bothered. Like so many things in my life, it began as a ripple in my own personal noosphere, and never progressed much beyond it.



Openreach has blamed the outage on rats (Image: Getty Images)

COVID-19

NEWS

POLITICS

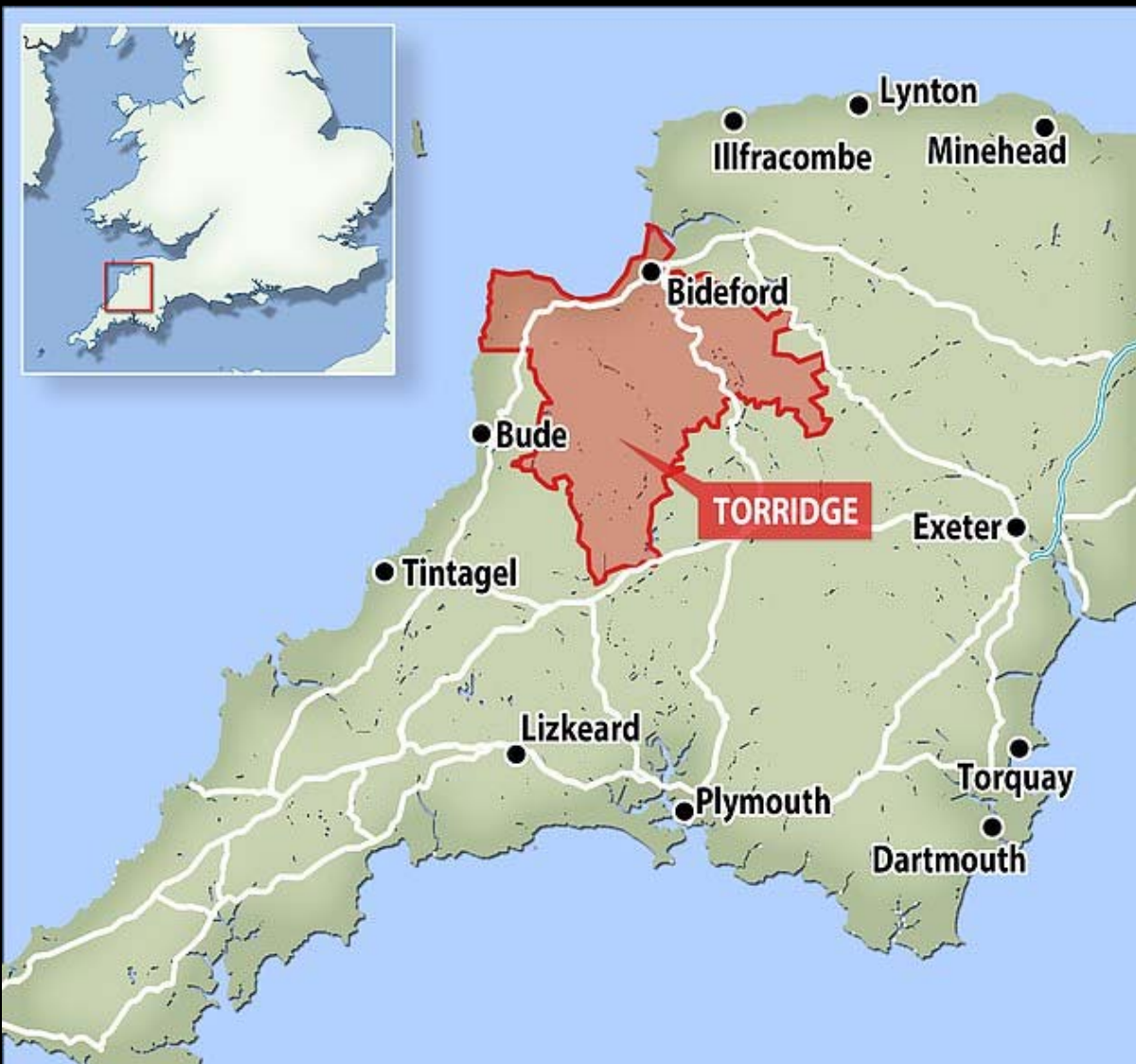
FOOTBALL

CELEBS

TV

MONEY

Chaos as 1,800 homes left without internet after rats chew through cables



But it gave me half an hour's amusement one night when I was trying to get to sleep, and singularly failing.

Well, I know that this might be seen as going in a diametrically opposite direction than I usually do, but I think that the stories of giant rats in British cities, especially the claims that it is these mega rodents which are responsible for the Internet outage in North Devon recently, are a little more sinister than they initially seem. If you think about it, there is quite an interesting sociopolitical parallel between the idea of there being a giant race of rodents hiding in the pipes through which we dispose of our bodily waste, and the idea of the being something innately wrong and untrustworthy about the British social system as a whole. And this is a syndrome which is being reported over and over again in the

press.

This morning the BBC announced that, "The first weekend of enforcement of Scotland's vaccine passport scheme was an "unmitigated disaster", according to a body representing night time venues. Venue staff refused entry to revellers without vaccine passports more than 550 times, and some staff were abused, the Scottish Hospitality Group said. It said some venues decided to close early and footfall was down by up to 40%. The Scottish government said the scheme was a "proportionate" health measure."

And people are surprised by this? I would've thought that it was totally predictable. And whilst I'm wearing my Cassandra hat, I would not be at all surprised if there is another lockdown in the UK before the end of the year. And furthermore, if there is, I wouldn't be at all surprised if

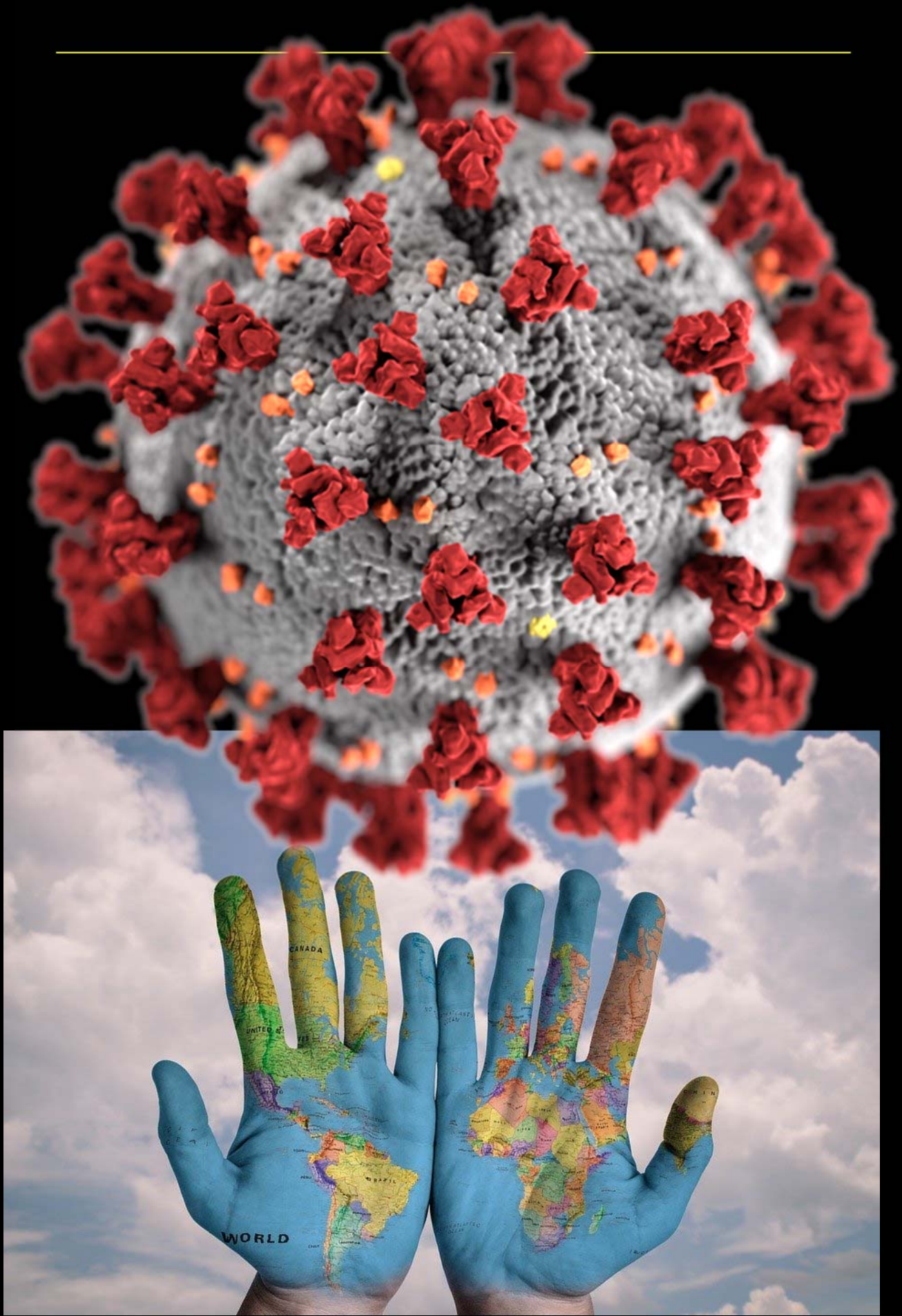




the vast majority of people ignore it. What the long term effects of this will be, I don't know, but I can confidently predict that unless there are seriously strong incentives for people not to disobey the government and this matter then we will be facing is the most serious outbreak of civil disobedience this country has seen in many years.

And you know what's weird about this, at least as far as I'm concerned? I have it, the prime minister said, reusing





MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

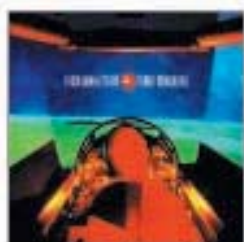
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

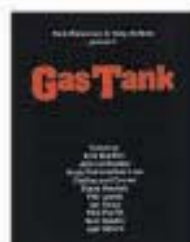
HFG204CD



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

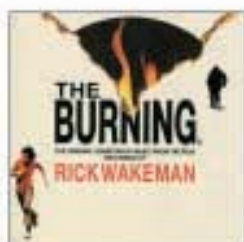
RF241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

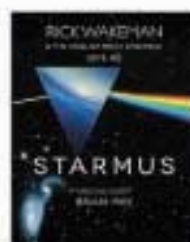
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

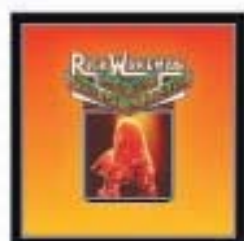
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG208CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG209CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

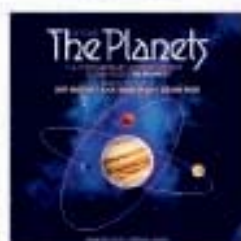
W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



WAKEMAN'S MUSIC EMPORIUM



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and all other good music retailers

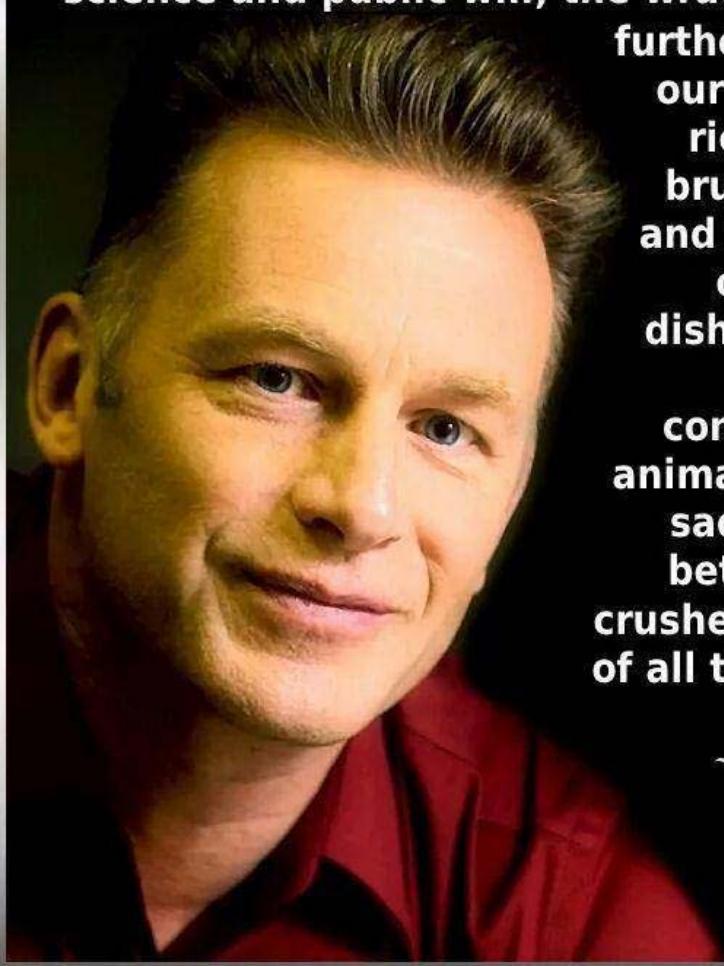


REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Schr. James L. Day, Capt. Nash.
" " Mary H. Chappell, Capt. Griffin.

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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 Honorable
7 of Patents, Agent of the U. S. Patent Office for re-
ceiving and forwarding to the said, models, sketches or
manufactures to be patented, & deposited there, which
will be sent free of express and risk, and will dis-
cuss the necessary Papers and Drawings; will make and re-
ceive American and foreign writs, to test validity of in-
vencions, and receive notices to test and defend the same
in Europe and

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



NORWICH & ...
The above remains
commanded by exper-
Freight from Nor-
Bale Goods for this
over the N...
Freight de-
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the
Western, and Provin-
NEW YORK
Leave Worcester for
except Sunday, on the
Boston at 8 P. M.
Leave Allyn's Point
except Monday) at
F.R.
Leave Worcester at 6
Fares 75c. Men, when
the care.
Norwich, July 22.

Providence & ...
The Grafton and No-
ving Worcester at 10
Booke kept at the Cit-
Boe, N. E. Village, C
the General Stage Of-
THE
Leave Worcester at 7
Leave Providence at 7
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morning and evening
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EIGHT TRAINS
re-
SPIC
Leave Uxbridge for Pro-
Leave Providence for
the 6:20 A.M. train
with train for Bo-
the 5:40 P.M. train
with train from Bo-
own class tickets
stop at Millbury,
Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
NEW STORE!
Varden Block, No. 44 Front St,
WORCESTER.
The subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
now prepared to furnish the citizens with every article
AMONG Arrangement commencing May 1.
THROUGH PASSENGER TRAINS.
to Worcester at 8 1/2, 11 1/2 A. M., 3 40 and 4 P. M.
The last on the arrival of the New Haven Train.
8 1/2 A. M. train will take up no one east of Framingham
passengers will leave Millbury at 8 1/2 A. M. and 4 P. M.
passengers will leave Millbury at 7 A. M. and 4 P. M.
4 P. M. train will not stop at Way Stations to take
up passengers.
Leave BOSTON at 7 1/2, 8 A. M., 11, 4, 5, & 6 P. M.
7 1/2 A. M. train will stop only to take up passengers at
Way Stations for Springfield 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.
6 P. M. train is the New York Steamboat Train, to
Worcester, to New York, without stops, except at
Framingham.
Passengers for Millbury and Sturbridge will take the 8 A. M.

SEEDS. Together with a general assortment of Western
Wares, Baskets, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also
at the General Stage Office, No. 1 Church's Row.
It is very necessary that all Express Business should be
accompanied with written orders and signed personally,
that it may be done with correctness.
July 7. dwtl TYLER HARRINGTON.

WHOLESALE
Western Produce Store.
FOR SALE.
2000 BUSHELS SHORTS;
5000 do. Northern CORN;
200 bushels OATS;
500 do RYE;
150 do BEANS;
3000 do. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS DRAMAN,
Worcester, Feb 11. 217 13 Washington Square.

H. E. HUTCHINSON,
(Successor to WM. LEGGATE.) 180 MAIN ST.
MANUFACTURER and Dealer in HARRINGS, SADDLES,
SADDLES, BRIDLES, Coach, Ghabe and Draft COL-
LARS. Also, Trunks, Valises and Carpet Bags. Coach
Gly and Tely WHIPS, &c. &c. Repairing done at short
notice.
Worcester, Jan 16

AGRICUL-
TURAL and HORTICULTURAL IMPLEMENTS AND
MACHINES. Also, Grass, Garden, Field and Flower
SEEDS. Together with a general assortment of Western
Wares, 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 fair prices.
Worcester, May 10. 187. OTIS CONVERSE.

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER.
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
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, Furniture,
Bank Notes, Sports, and Merchandise generally.
Three Times each way Daily.
Particular attention given to packing, collecting and re-
gathering orders, drafts, bills, and purchasing and selling
Merchandise, produce, &c.
All packages must be directed to his care.
The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.
Packages by this line forwarded from Worcester to
Boston, Newbury Port, Taunton, Fall River, and New Bedford,
load also, to Portland, and all parts of Maine.
Freight rates for goods to be returned by this Express.
OFFICES:—HARRDEN & CO'S Office, 8 Court Street
Boston; J. H. KNIGHT'S HAT STORE, 153 Main St
Worcester.
Feb 25, 1875. 417

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



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.

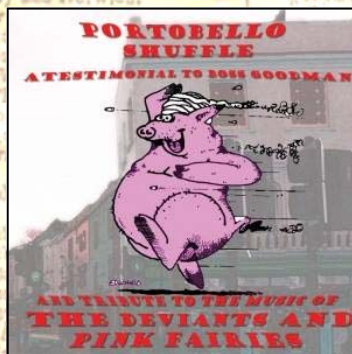


REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
The subscribers, by appointment from the
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and forwarding to the said models, vessels or
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75 Main St.
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w York.



I'M ON BOARD!

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



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



Butterfly Conservation

Saving butterflies, moths and our environment

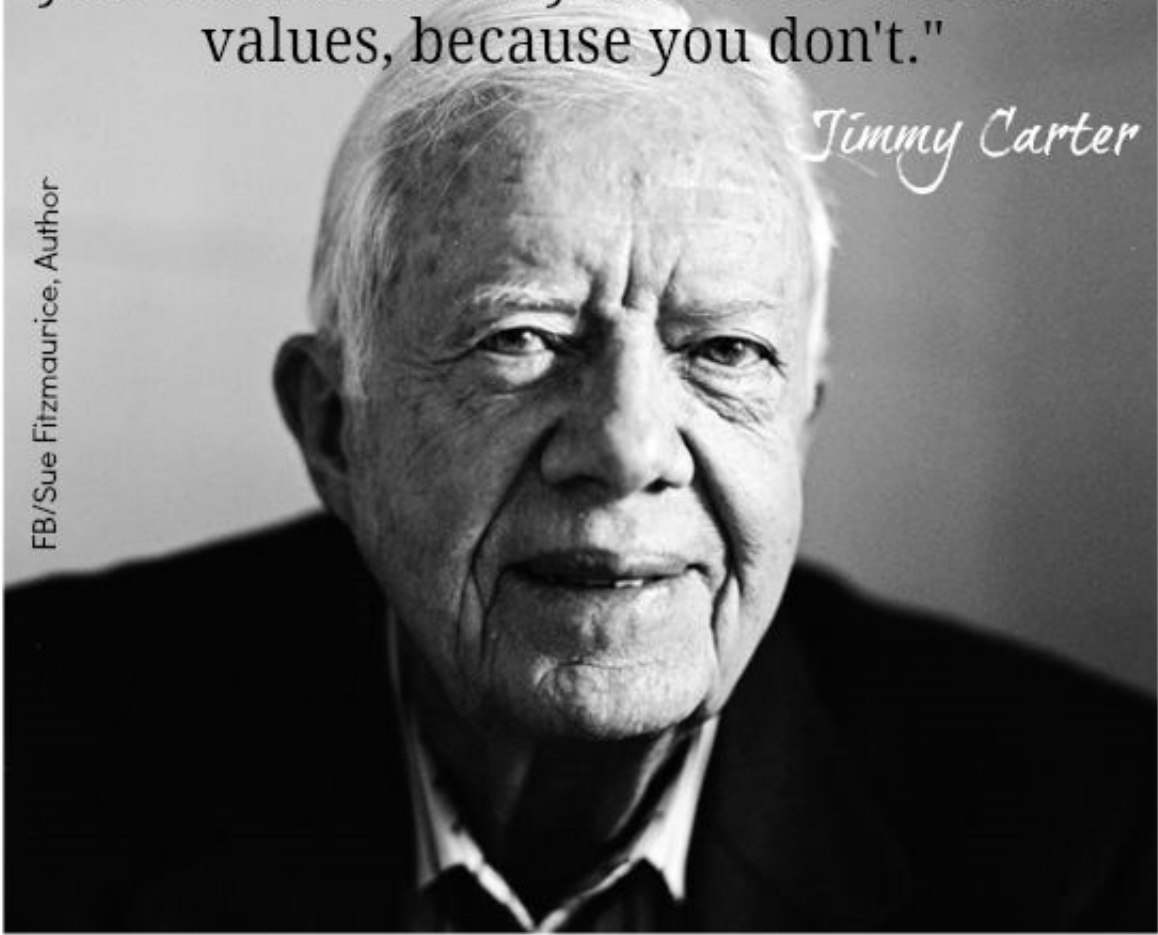


Front St.,
a New Store,
N of
every article
THE EX-
Worcester, for
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Property entru-
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and New Bed
this Express.
8 Court Street
155 Main St
LEONARD.
dit
PRATT, DOWNES & SCOTT,
(Successors to T.W. & O.P. Saxton.)
Worcester, Jan 16

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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



Sex?



No...

Prog



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

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

<https://www.mixcloud.com/upload/jonathan-downes3/03-10-2021-show-430-dr-joy/complete/>

03-10-2021 – SHOW 430 – Dr. Joy

Indigo de Souza: Hold U
L'Orchestre Kandem Irenée: Song of Love
The Piranhas: Saxophone (John Peel Session)
Dr. Joy: River Story
Balimaya Project: DAKAN
The Helicopter of the Holy Ghost: Slow Down
Rachika Nayar: August 31st
Bim Sherman: Over the Rainbow
Dongho Choi: Lonely Wars
Purbayan Chatterjee (Ft. Antonio Sanchez, Shankar Mahadevan, Michael League):
Shanmukhapriya (The Mystic)
Mabe Fratti: En Medio
Dr. Joy: Pale Satin
Davi Konstantino: Faz Mais de um ano
quai eu nao saio do meu quarto
Novena: Sundance
Ada Lea: Damn
Run Logan Run: A Brief Moment
Abdullah Ibrahim: Black Lightning
Sorbet: Born Purple
Lionmilk Quartet: Penelope
Dr. Joy: No Deal
Dr. Joy: Midtown
Dylan Henner: Harrisberg
David Crosby: I'd Swear There was
Somebody Here

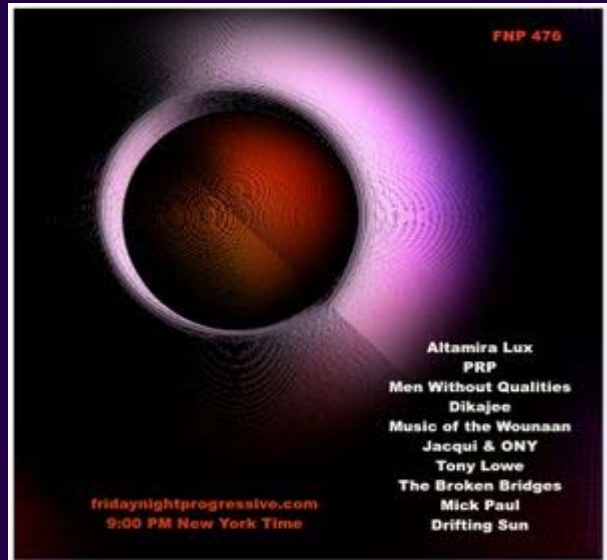
**Listen
Here**



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

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

**Listen
Here**



Altamira Lux
<https://altamiralux.bandcamp.com/>

PRP
<https://www.facebook.com/PRPprog>

Men Without Qualities
<https://www.facebook.com/menwithoutqualities>

Dikajee
<https://www.facebook.com/Dikajeepic>

Music of the Wounaan
<https://riversongs1.bandcamp.com/releases>

Jacqui & ONY
<https://soundcloud.com/jacqui-taylor>

Tony Lowe
<https://www.facebook.com/tonylowe.producer/>

The Broken Bridges
<https://www.facebook.com/thebrokenbridges>

Mick Paul
<https://www.facebook.com/mickpaulbassist>

Drifting Sun
<https://www.facebook.com/driftingsunofficial>

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](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=wiHWtvvd9Ds](https://www.youtube.com/watch?v=wiHWtvvd9Ds)

**Listen
Here**



PULS8 Electronica Music Radio Show.

Like a big bag of Bertie Bott's Every Flavour Beans, PULS8 Radio offers all tastes 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 we feature footage from the recent Modulate event at Sheldon's Wine Bar Colwyn Bay.

OHR SERIES 2 EPISODE 19 PLAYLIST

Autechre – Theme of Sudden Roundabout

Tootin, flutin, spring-reverb paddle slap beats in, Donald Duck on Helium's crib. There's going to be something sudden round about NOW!

Deni (Time Kode) – Never Understood Women

Zippping 80s cords (brown ones) worn by the bloke from Fargo, that never understood women. Enter the disco and learn dude!

Drusnoise – Kisses from The Past

Rubberised bass drum tames the itchy scratchy percussion. A darkened angel delivers the lines and the dubious memories to the distant swamp monster.

Gaz Collins – Defunked

Traditional disco grooves beckon you to a secluded corner where a salacious lady twerks her magic, private dancer wild romancer.

Matt Watkins – Close Encounter (delightful)
'If everything is ready here on the dark side of the moon ... play the five tones,' the instruction echoed amongst the natural, craggy amphitheatre near the summit of Devil's Tower under a pitch dark Wyoming sky.

Digitalman – Pi

More Please sir, More boy? MORE BOY? Please sir. Well I suppose it is exceedingly good Pi.

Harrold Budd – Sandtreader, Lovely Thunder

Spider and I sit watching the sky on a world without sound. We sleep in the morning, we dream of a ship that sails away. A thousand miles away. (*Quote: Brian Eno*)

Stopyral – Beyond Mariana

Step in time, boy, said the music teacher as she waved in the various sections of the beautiful electronic orchestra the boy continued unphased by the gremlins and their tricks.

The Amazing Dr tentacles – 1000 lb Gorilla Attack

Don't be fooled by its pixie-ish entrance this MoFo is a 453.6 Kg of muscle-bound primate stomping fodder ... A King Kong gone wrong kinda song.

Marianne Holland – The cage of Everyone

'A ha' said the DJ before the enchanting songstress delivered her warning of internal torment. A caped therapist jumps on the mini moog on a mission to sooth the maiden's brow ... did he succeed ... TBC ...

Jason Derulo – Acapulco (Jay Robinson Remix)

We'll be going loco ... that's without a doubt and not just in Acapulco ... despite the insistence of the guy on the mic. You can go club loco anywhere to this banger.

Infected Mushroom – Flamingo

Nothing's as it seems said the wizard as he ventured out of the smoky club and stomped up the cobbled street thronged with human wireworms and other creatures of the night

Please subscribe to our YouTube channel:-

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

**Listen
Here**

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?

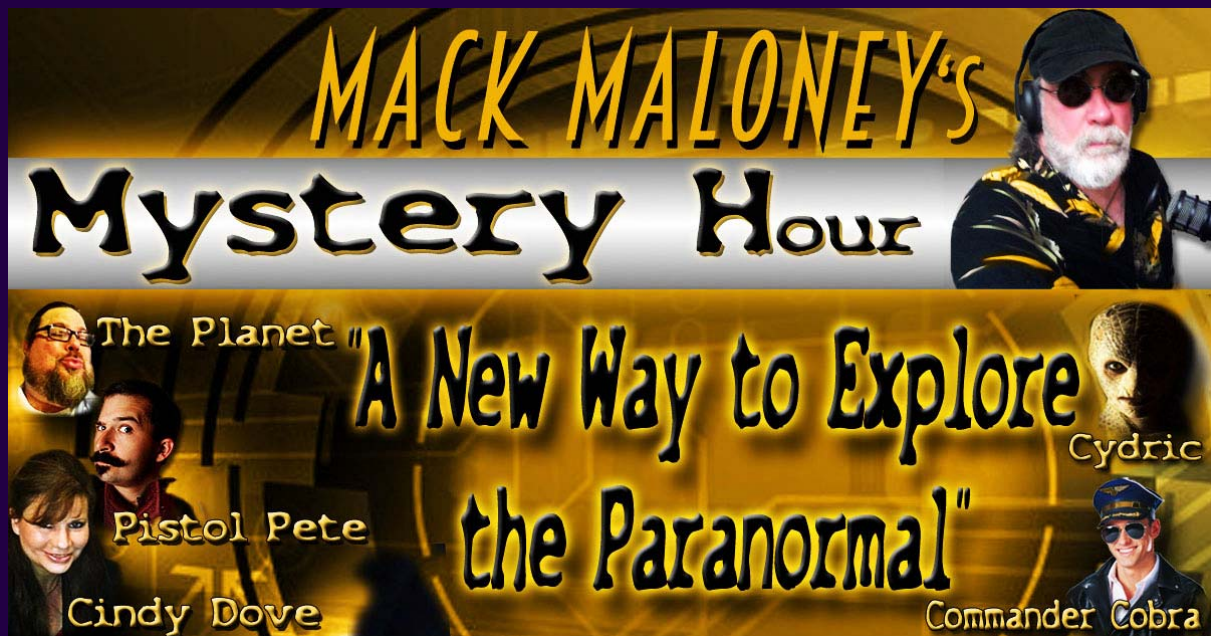
And you know what, readers? I have done just that!

Are There Any Casual Marillion Fans?

<https://shows.acast.com/between-you-and-me/episodes/are-there-any-casual-marillion-fans>

In this week's mixed bag of Marillion post, we see a definite trend developing among your likes and dislikes on Afraid of Sunlight. Plus, we discuss why Marillion fans are so passionate, and whether it's possible to even be a casual Marillion fan!

Listen
Here



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

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

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

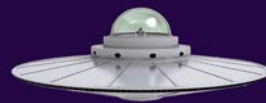


AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

A Very Disturbing Halloween

The gang goes full spooky in this special show for All Hallows Eve. Willy Clubb reports on UFO sightings that happened on Halloween. Lois Lane recounts five bizarre military incidents that cannot be explained. Author Valerie Lofaso talks about her three-book series of ghost stories. Lonely Larry recalls a frightening encounter during a visit to Tijuana. Plus, a discussion on the Slenderman Myth and the tragic events it has spawned.

(Warning: Some content unsuitable for minors.)



**Listen
Here**

<https://tunein.com/podcasts/p1250977/?topicid=167368526>



Barry Mora
1940 – 2021

Reginald Barry Mora was a New Zealand classical baritone who had an active international career in concerts and operas from the mid-1970s through the 1990s. He began his career as a member of the Gelsenkirchen Opera House from 1976 until 1980, making his professional debut as Anckarström in Giuseppe Verdi's *Un ballo in maschera*. In 1980 he joined the Frankfurt Opera House where he had a highly successful career for the next nine years. He thereafter worked as a freelance artist internationally. Mora has performed as a guest artist with opera houses all around the world. When he retired from the stage, he was a member of the board at The NBR New Zealand Opera. Mora died on 11 October 2021, aged 80.



Tom Morey
1935 – 2021

Tom Hugh Morey, also known by the moniker "Y", was a musician, engineer, surfboard shaper, and surfer.

THOSE WE HAVE LOST

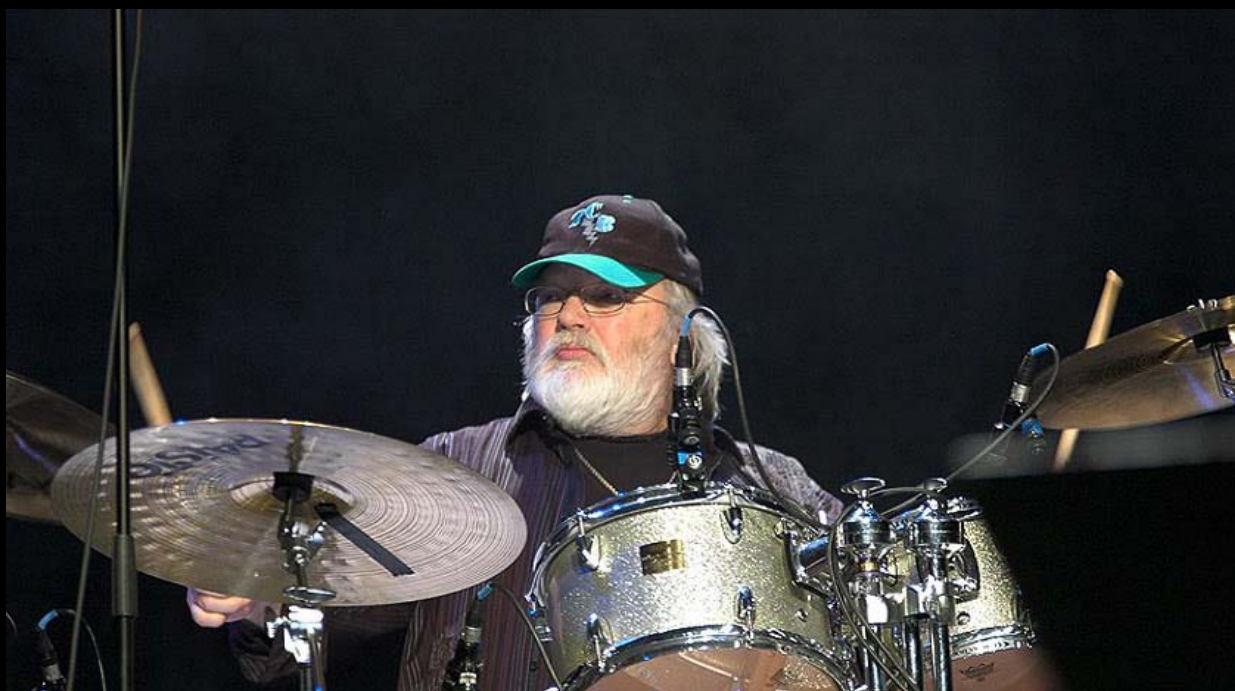
COLLATED BY THE GIN REAPER

He became a professional musician in the 1950s as an avid performer of jazz. He was an original member of the 'Sons of the Beach' ukulele 1948, then, over the years founded several other bands: 'Four Eyed Five' in 1950, the 'Tom Morey Quartet' in 1954, and URANIUM in 1969. In 1977 he lived in Hawaii for a decade, working as a consultant by day, jazz musician by night. He joined 'Brotherhood' at the Mauna Kea Beach Hotel in 1983, and played at Salt Creek Grill in Dana Point, California with his most recent ensemble, Laguna Jazz Quartet. He also played in with Dene Davidson's Cool Jazz quintet.

He is most well-known for his several technological innovations that have heavily influenced modern developments in surfing equipment design. Morey died on 14 October 2021, according to his son Sol, at the age of 86.

Ron Tutt 1938 – 2021

Ronald Ellis Tutt was an American drummer who played concerts and recording sessions for Elvis Presley, the Carpenters, Roy Orbison, Neil Diamond, and Jerry Garcia. Tutt was a native Texan and was involved with music and performing arts for most of his childhood. He played the guitar, violin and trumpet, and didn't take up the drums until he was seventeen. Tutt played for the TCB Band ("Taking Care of Business") the Elvis Presley touring and recording band, which he auditioned for in 1969. Tutt chose not to be sycophantic around Elvis and remained forthright in his dealings with the star. Elvis respected him for this, and they developed a good friendship.



THOSE WE HAVE LOST

Tutt also played on Billy Joel's second and third albums. Around early 1974, Tutt began recording and touring with the Jerry Garcia Band. Tutt died on October 16, 2021.

Bruce Gaston 1946 – 2021

Bruce Gaston was an American musician who lived in Thailand and helped pioneer a contemporary style of Thai classical music through the Fong Naam band.

He studied music at the University of Southern California, obtaining a bachelor's degree in philosophy and a master's in music in 1969, before electing to work in Thailand under alternative service as a



conscientious objector during the Vietnam War. He met National Artist Boonyong in 1979, and in 1981 they formed the Fong Naam band, which experimented with classical Thai tradition by blending in elements of Western electronic music, forming a new contemporary movement. Gaston received an honorary Silpathorn Award in 2009 for his contributions to the field. Gaston died on 17 October 2021 in Bangkok.



THOSE WE HAVE LOST



Franco Cerri 1926 – 2021

Franco Cerri was an Italian guitarist and double bassist.

In 1945 he joined the orchestra of the television show Buone vacanze. He played double bass in addition to guitar starting in the 1950s, such as with Chet Baker and Buddy Collette. He also played with notable artists such as Dizzy Gillespie, Billie Holiday, and the Modern Jazz Quartet.

In 1980 he formed a duo with pianist Enrico Intra, with whom he founded the "Civica Scuola di Jazz" in Milan. On 1 January 2006, he was knighted by President Carlo Azeglio Ciampi. Cerri died on 18 October 2021, at the age of 95.



Antonio Coggio 1939 – 2021

Antonio Coggio was an Italian composer, arranger, pianist, and record producer. Between 1964 and 1966 Coggio was pianist for Gino Paoli, accompanying him in live performances and recordings. He was later hired by RCA

THOSE WE HAVE LOST

Italiana, first as a musical assistant and later as a producer. He also collaborated as a composer with Baglioni, penning some of his major hits.

In 1979, he founded with Roberto Davini the label Calycantus, which launched the careers of Fiorella Mannoia, Mariella Nava, Luca Barbarossa and Mimmo Cavallo. Coggio died on the 19th of October 2021.

Leslie Bricusse 1931 – 2021

Leslie Bricusse, OBE was a British composer, lyricist, and playwright who worked on theatre musicals and wrote theme music for films. He was best known for writing the music and lyrics for the films Doctor Dolittle, Scrooge, Willy Wonka & the Chocolate Factory, Tom and Jerry: The Movie, and the songs "Goldfinger", and "You Only Live Twice". On 29 October 2001, Bricusse received an OBE for services to the film industry and the theatre from Queen Elizabeth II at a Buckingham Palace investiture ceremony. In 2015, Bricusse released a memoir entitled "Pure Imagination: A Sorta-Biography," with a foreword by Elton John. Bricusse died on 19 October 2021 in Saint-Paul-de-Vence, France at the age of 90.



THOSE WE HAVE LOST



Robin McNamara 1947 – 2021

Robin McNamara was an American musician, singer, and songwriter. In 1963, while in tenth grade, he formed a rock and roll group with a few school friends; they christened their band Robin and the Hoods, performing locally in the New England area with McNamara as the lead vocalist.

In the late 1960s, McNamara relocated to New York City, playing

the lead role of Claude in the Broadway musical Hair from 1969 to 71. In 1969, he was introduced to composer/record producer Jeff Barry, who signed him to his Steed record label.

Together with McNamara's then songwriting partner Jim Cretecos, they wrote a song called "Lay a Little Lovin' on Me", which McNamara took to number 11 on the Billboard Hot 100 chart in the summer of 1970.

A lack of further chart success resulted in McNamara being dubbed a one-hit wonder. McNamara died on October 21, 2021, at the age of 74.

THOSE WE HAVE LOST



Bernard Haitink 1929 – 2021

Bernard Johan Herman Haitink CH KBE was a Dutch conductor and violinist. He held posts as principal conductor of several international orchestras, beginning with the Royal Concertgebouw Orchestra from 1961.

He moved to London as principal conductor of the London Philharmonic Orchestra from 1967 to 1979, was music director at Glyndebourne Opera from 1978 to 1988, and the Royal Opera House, from 1987 to 2002, when he became principal conductor of the Staatskapelle Dresden. Finally, he was principal conductor of the Chicago Symphony Orchestra from 2006 to 2010. The focus of his prolific recording was on

classical symphonies and orchestral works, but he also conducted operas.

He conducted 90 concerts at The Proms in London, the final one on 3 September 2019 with the Vienna Philharmonic. His awards include Grammy Awards and the 2015 Gramophone Award for his lifetime achievements. Haitink died on 21 October 2021, aged 92, at his home in London.

Hartmut Geerken 1939 – 2021

Hartmut Geerken was a German musician, composer, writer, journalist, playwright, and filmmaker. Geerken was born in Stuttgart, studied orientalism, philosophy, German studies and comparative religion in

THOSE WE HAVE LOST



Tübingen and Istanbul, and produced a dissertation on Hellmut Ritter. He gave German language courses in Turkey for the first Turkish guest workers planning to go to Germany. As an employee at the Goethe Institute, he lived in Cairo from 1966 to 1972, in Kabul from 1972 to 1979, and in Athens from 1979 to 1983. As a

percussionist, he has collaborated with a variety of free jazz musicians. Geerken later lived in the village of Wartaweil, a subdivision of Herrsching am Ammersee, where he died on 21 October 2021, at the age of 82.

Einár 2002 – 2021

Nils Kurt Erik Einar Grönberg, known professionally as Einár, was a Swedish rapper. He released four albums, two of which topped the Sverigetopplistan, the Swedish album charts.

In 2019, he won the Musikförläggarnas pris for Breakthrough of the Year, and in 2020 he won two Grammis, Sweden's oldest pop music awards. Two of his singles peaked at number one on the singles chart, and four



THOSE WE HAVE LOST



have been certified platinum by the Swedish Recording Industry Association. He was also featured on the number one single "Gamora" by the group Hov1.

Einár was involved in several high-profile incidents, most notably his kidnapping by rival rapper Yasin and a Vårby-based criminal gang in 2020.

A week before he was scheduled to testify in a trial connected to his kidnapping, he was found shot dead in what police described as an execution-style shooting as he was shot at a distance of 1.5 metres (4.9 ft).

Einár was shot to death in the evening of 21 October 2021 in Hammarby Sjöstad, Stockholm.

Udo Zimmermann 1943 – 2021

Udo Zimmermann was a German composer, musicologist, opera director, and conductor. He worked as a professor of composition, founded a centre for contemporary music in Dresden, and was director of the Leipzig Opera and the Deutsche Oper Berlin. He directed a contemporary music series for the Bayerischer Rundfunk and a European centre of the arts in Hellerau. His operas, especially *Weißer Rose*, on a topic he set to music twice, have been performed internationally, and recorded.

Zimmermann died in Dresden two weeks after his 78th birthday. He had suffered from a long illness prior to his death.

THOSE WE HAVE LOST



Jay Black 1938 – 2021

Jay Black (born David Blatt) was an American singer, also known as "The Voice," whose height of fame came in the 1960s when he was the lead singer of the band Jay and the Americans. The band had numerous hits including "Come a Little Bit Closer", "Cara Mia", and "This Magic Moment". Jay Black was the second, and more widely known, Jay to lead the band. Black had previously come from the doo-wop group The Empires. He had previously used David Black as his professional name, but changed his first name to suit the band's existing name. He would later bill himself as "Jay Black and the Americans" after the original band had broken up.

In 2011 Black performed for PBS showcasing his longstanding range at age 72. His final performance was in 2017. Black died from pneumonia in Queens on October 22, 2021. He was 11 days shy of his 83rd birthday. At the time of his death, it was confirmed that he also had dementia.



Janali Akbarov Cənəli Əkbərov 1940 – 2021

Janali Akbarov born Əkbərov Cənəli Xanəli oğlu, was an Azerbaijani khananda (a name generally given to singers of mugham, an Azeri folk music genre) folk singer. He learned mugam from his father and studied music at the Azerbaijan State Music School in Baku.

In 1992, he was awarded the title of the People's Artist of Azerbaijan. He was awarded the Order of Labor in 2020. Janali Akbarov has been awarded for his long-term efficient activity for the sake of development of the Azerbaijani culture.

THOSE WE HAVE LOST



Sonny Osborne 1937 – 2021

Sonny Osborne was an American bluegrass musician and banjo player. He was one half of the Osborne Brothers musical duo, with his brother Bobby Osborne.

He began playing the banjo at the age of eleven when his father bought him one. With a little help from Larry Richardson, he soon found out how to play. His brother, Bobby, worked with the Lonesome Pine Fiddlers and Sonny had a chance to join in with them during jam sessions.

Bobby enlisted in the Marine Corps., and Sonny went on to work with Bill Monroe's Blue Grass Boys for a couple of months between June and September 1952.

He died from a stroke on October 24, 2021, at the age of 83.



Alfredo Diez Nieto 1918 – 2021

Alfredo Diez Nieto was a Cuban composer, conductor, and professor. He taught composition at Instituto Musical Kohly, the Amadeo Roldán Conservatory, the National Art School, and the Instituto Superior de Arte in Havana. He founded and conducted the Orquesta Popular de Conciertos. Diez Nieto composed orchestral works including three symphonies and chamber music for various instruments, using and transforming elements from Cuban folk music. Nieto received numerous awards and honors for his contributions to teaching and developing the music of Cuba. Diez Nieto died of a heart attack on 23 October 2021, shortly before his 103rd birthday. At the time of his death, he was the oldest active composer in Cuba.

THOSE WE HAVE LOST



Willie Cobbs
1932 – 2021

Willie C. Cobbs was an American blues singer, harmonica player and songwriter. He is best known for his song "You Don't Love Me".

He first recorded "You Don't Love Me" in 1960 for Mojo Records, a record label in Memphis, Tennessee, owned by Billy Lee Riley. Cover versions have been recorded by various artists. Cobbs continued to record regularly and later released singles for various labels.

He returned to Arkansas in the 1970s, and continued to perform and record for local labels, as well as running several nightclubs in Arkansas and Mississippi through the 1970s and 1980s.

His last recordings were issued in 2019 on the album *Butler Boy Blues*. Cobbs died on October 25, 2021, at age 89.



Rose Lee Maphis
1922 – 2021

Rose Lee Maphis (born Doris Helen Schetrompf) was an American country singer.

She performed as a harmony singer and rhythm guitarist as a duo with her husband Joe Maphis. They were pioneers of the Bakersfield sound that developed in the mid-1950s. The duo were known as Mr. and Mrs. Country Music. The Maphises were best known for the self-penned Honky Tonk standard *Dim Lights, Thick Smoke (And Loud, Loud Music)*, which was originally recorded by Flatt and Scruggs. Prior to performing with her husband, Maphis was featured in a female quartet, a western group called *The Saddle Sweethearts*. In her later years, she worked as a greeter at the Country Music Hall of Fame and Museum, sharing stories about the genre's legends. She died of kidney failure on October 26, 2021, in Nashville, Tennessee, at age 98.

THOSE WE HAVE LOST



Gay McIntyre
1933 – 2021

George Albert "Gay" McIntyre was an Irish jazz musician, based in Derry.

McIntyre was born in Ballybofey, Donegal, and as a teenager began performing with jazz bands in Donegal and Derry.

His parents encouraged his interest in music and his father bought him a clarinet.

He also had a long association with the City of Derry Jazz Festival, which will honour him at next year's renewal.



Raša Đelmaš
Ратислав-Раша Ђелмаш
1950 – 2021

Ratislav "Raša" Đelmaš was a Serbian rock musician, best known as a member of the bands YU Grupa and Zebra. Đelmaš started his career as the drummer in the band Anđeli, continuing it in bands Hendriksova Deca, Mobi Dik and Felix. In 1972, he became a member of Pop Mašina, later that year he moved to Siluete, and finally to YU Grupa, before leaving and forming Zebra in 1976. With Zebra he released the album Kažu da takav je red (1979). In 1982, he released the solo album Hot rok. After the album release Đelmaš retired from music and dedicated himself to auto racing and his restaurant.

In 1989 he returned to YU Grupa, and with the band recorded albums Tragovi (1990) and Rim 1994 (1995). At the end of the 1990s, he left YU Grupa, retiring from music.

THOSE WE HAVE LOST



Jorge Cumbo 1942 – 2021

Jorge Cumbo was an Argentine musician who played the Andean quena flute (traditional flute of the Andes), combining jazz and Argentine folklore. After learning the quena from Una Ramos, Cumbo joined Ramos and Jorge Milchberg in the group

"Urubamba" (also known as "Los Incas") with whom he performed from 1970 to 1976. In 1973, "Urubamba" became famous through their cooperation with Paul Simon ("El Condor Pasa"). Cumbo performed all over the world, mainly in Europe, South America, and Japan, and was nominated for a Konex Award for the title of best instrumentalist in the decade from 1985 to 1995, along with Jaime Torres and Eduardo Lagos. He died on 28 October 2021, aged 78.



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



Duncan J Wynne RIP

Guitarist/songwriter – Reality Attack and Buff

Drakey Shaun: *“The best friend, my brother, my inspiration, I feel lost.”*

From their own promo blurb:

“Reality Attack are a crusty traveller punk band born out of the squats and sites of the late ‘80s early ‘90s with raw guitar and bass driven riffs with solid drum beats and considered lyrics.”

Alan Dearling shares some images, sounds and memories.

'Course' the police are coming': video from Calum Young:

<https://www.facebook.com/1674344942792255/videos/296944977574519>

Duncan, Skitz poet/Reality Attack version: 'This is My England':

<https://soundcloud.com/skitz-poet/04-this-is-my-england>
[ref=clipboard&p=a&c=0&utm_campaign=social_sharing&utm_medium=text&utm_source=clipboard](https://soundcloud.com/skitz-poet/04-this-is-my-england/ref=clipboard&p=a&c=0&utm_campaign=social_sharing&utm_medium=text&utm_source=clipboard)

And a live version video from Richard Molde Chester, who says: "Duncan will be jamming with the best.":

<https://www.facebook.com/richard.chester.315/videos/672915053634233>

Binbag Pig Collective version with video montage:

<https://www.youtube.com/watch?v=8ZFIIeFOz8M>



THOSE WE HAVE LOST

**Reality Attack started
with 2 lads from Nelson.**



Like many of us in the 80's, upon seeing Stonehenge and the Beanfield trashing - they upped roots and went to join the Convoy and Live in fields.

DS Dan and Drakey wrote to me:
“Reality Attack started in Bath with Duncan and Drakey - 2 lads originally from Nelson. Back in the days, more than a few from all over the country and all walks of life went on the road to join the Convoy and

live in fields. Some of us settled down and Duncan settled in Bath. Reality Attack formed as a 2 piece, did a couple of gigs together with a drum machine and recorded the ‘SHOCKERWICK’ demo in the Tears For Fears’ studio there. Duncan was also an

THOSE WE HAVE LOST

original Buff member...Claire West was mates with them too whilst in their travelling days, and through Claire, Dan met Loki again and he went on to join Buff in 2014. Sadly Loki passed away in the

same year and Drakey asked Dan if he would drum for Reality Attack at Loki's wake and Reality Attack, the full band was born. They got their first festival at Surplus fest 2015 and did more than a few gigs and

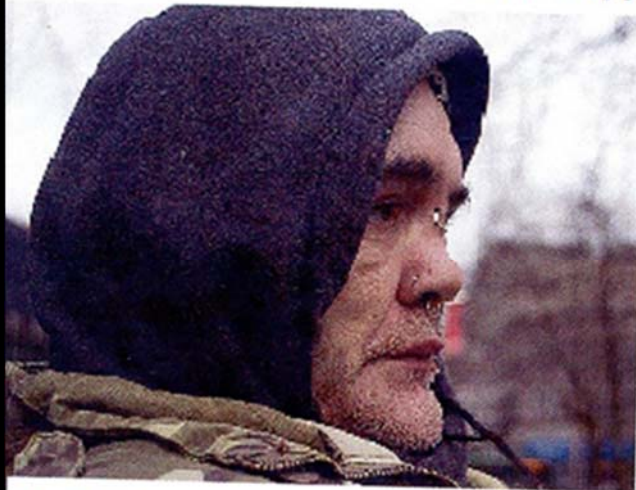


Buff CD album with Duncan ..



Meanwhile Duncan was also playing and writing with BUFF.....

.With fellow Nelsoner Loki Skipjuice



In 2009 an RA/Buff glg was put on in Bath..



THOSE WE HAVE LOST



festivals before Doobs Monsterometer joined for a couple of gigs after a chance meeting at Inspirali, which they played. They also played Surplus 2016 and supported Subhumans, whilst Dan played that gig with Buff. Doobs then formed Monsterometer and pursued that before

Dan came on board again did many gigs and festivals with that line up supporting many great bands whilst building a reputation on the live scene.

A few stand-ins along the way, including Astral Kat, Rufus Peace, and Tony Alli who

REALITY ATTACK - GREATEST BITS

GREATEST BITS COMPILATION 2009 - 2017

REALITY ATTACK

all played one gig and more than a few stage invasions by Adam Holden. Reality Attack played the same set for a while until Drakey wrote 'Schizophrenic Civilization' and Lizzy came on board to play bass on that and Tribal. This was so Drakey could go up front more as Dunc was starting to get ill with COPD by this time.

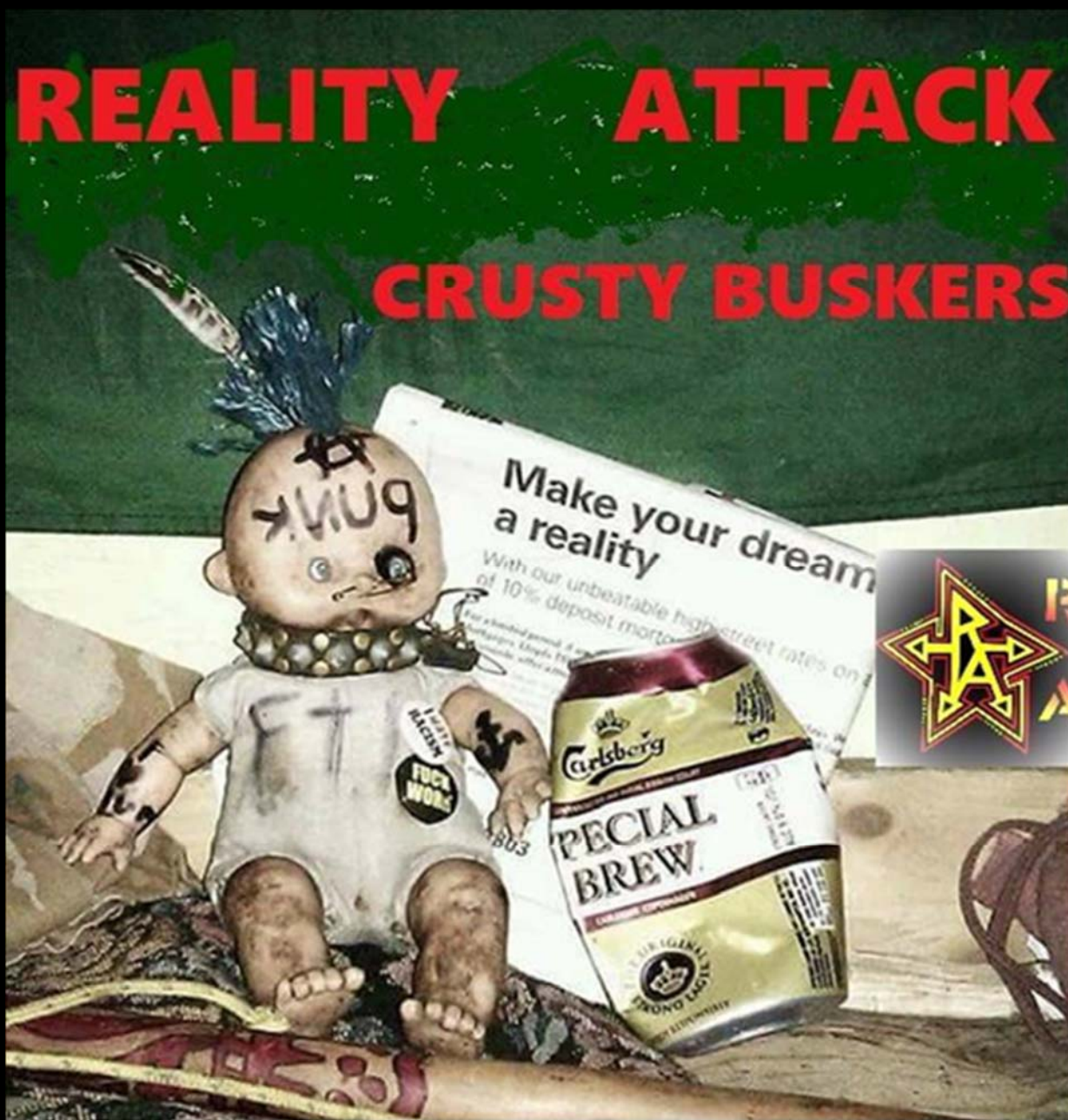
Reality Attack played their last gig as that line up at an old Church in Cardiff where

they aired a new song 'Feral people', which they regretfully never got to record in the Tribazik studio as planned.

Duncan Wynne very sadly passed away on 21st OCTOBER 2021.

R.I.P Duncan Wynne - your songs will go on forever, as will our love for you, our brother."

DS Dan and Drakey xx



Plymouth - Underground for Chaos Punk gigs - supporting Subhumans



Drakey and Wak (r.i.p)



A version of Reality Attack at Surplus Festi in 2019.



Cs Gas techno mix:

<https://soundcloud.com/skitz-poet/cs-gas-final-cut-with-samples#>

The songs.

1. Intro/CS Gas.
2. Cryptic Clues.
3. Jays' Song.
4. You're A Cunt.
5. What Goes On.
(Live@Horsedrawn Festival 2017)
6. Tribal.
7. We Got Out.
(Shockerwick Tapes -Bath 2009)
8. Reality Attack.
9. Pretty Girls.
10. My England.
11. 'Course The Police Are Coming.
12. Wall Of Sound.
13. Schizophrenic Civilization
The end (For then ...)
14. CS Gas - reprise.
(Bonus tracks with Lee Goodier).
15. Living In A Field.

Brand new 10" Vinyl ..
Out in 2021 !

BOOTH HALL PHOTOGRAPHY

CD 28 / 100
Alun Seath

THOSE WE HAVE LOST

'Spartan', Chris the Poet and Lee Goodier, with Duncan on guitar:

<https://www.youtube.com/watch?v=uDOGvTRe5xc>

Reality Attack promo video montage for 'Jay's Song' with lots of images of Duncan and his punk musical mates:

<https://www.youtube.com/watch?v=j7lQZq8tHkI>

And finally, my pic of Duncan sleeping peacefully...



THOSE WE HAVE LOST



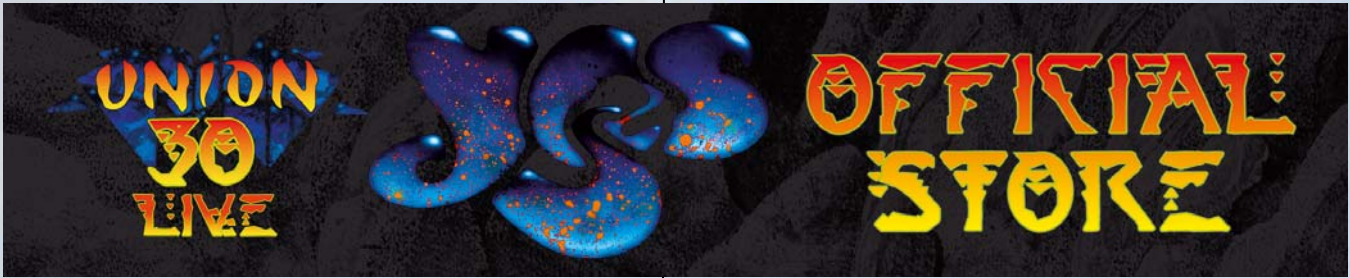
And, Chris McDonald's video of Duncan playing acoustic and singing at Kintbury last year on the Kennet and Avon Canal:

<https://www.facebook.com/chris.mcdonald.188/videos/3707945519233543>

Luv 'n respect to Duncan's soulmate, Ariel Seratonin Jones, his family, and his many friends amongst the Traveller and Festi 'Family'. He'll be much missed... As Rob Stainer, aka, Yeti, has posted on Duncan's timeline: *"Fly High 'n Fly Free!"*



GONZO
MULTIMEDIA Eclectic & Unique!
THE LABEL FOR CONNOISSEURS



Hello and welcome to Gonzo news for November!

Roger Dean has been signing the Giclee prints!
Strictly limited to 250 copies only, you can order yours here!
<https://tinyurl.com/mutj87d3>





This Roger Dean Yes Union giclee poster (sized 594 x 420 mm or 23.4 x 16.5 in) is the perfect centrepiece to any serious Yes fans collection.

Order yours today - before they are gone !! Then you will end up paying twice as much on eBay).

Yes, Union 30 Box Sets should have been dropping on doorsteps now with others following on the next shipment!

<https://tinyurl.com/mutj87d3>





Dave Bainbridge - To The Far Away Deluxe Box Set

Dave has launched a brand new album and box set.

The Box Set contains:

5 x postcards 1 x signed and numbered certificate 1 x exclusive hardback photo book Limited Edition 2CD

CD Tracklist:

Sea Gazer
 Girl and the Magical Sky
 Rain and Sun
 Clear Skies
 Ghost Light
 Cathedral Thinkers
 To Gain the Ocean
 As Night Falls
 Infinitude (Region of the Stars)
 To The Far Away
 Speed Your Journey
 Fells Point
 Something Astonishing
 Bonus disk includes demo versions, alternate mixes etc
 Also included when ordered on ANY of the formats is an immediate FREE download for CD1 with the artwork!

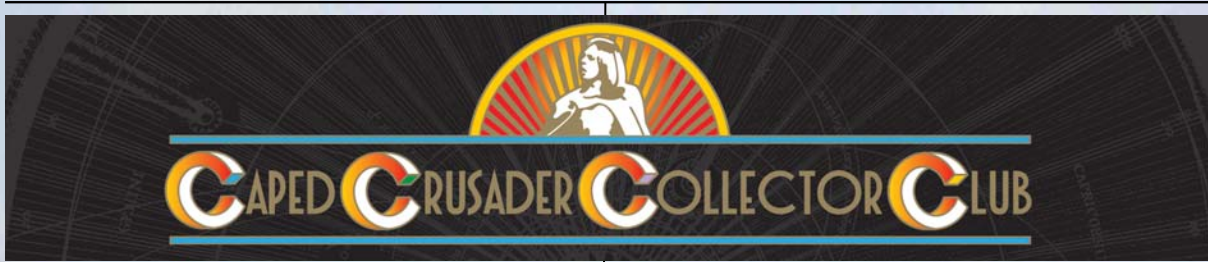
The formats are the Box Set, Signed 2CD, 2CD & 1CD

<https://tinyurl.com/4sf6zuns>

As well as this, there are a limited number of the 17CD Iona - The Book of Iona Box Sets still up for grabs and Dave has added a free MP3 sampler for 'To The Far Away' with any orders for this box set!

<https://tinyurl.com/4sf6zuns>





Rick Wakeman

While Rick tours the United States, he has launched the Caped Crusader Collector Club

The welcome pack for CCCC members includes:

Tote bag + Colour folder containing:
Signed photo
A letter from Rick
CCCC Sticker
Yearbook

... followed by 5 exclusive CD releases from Rick's own archives which will be released over the next year! Sign up in October to receive 15 months' subscription instead of 12!

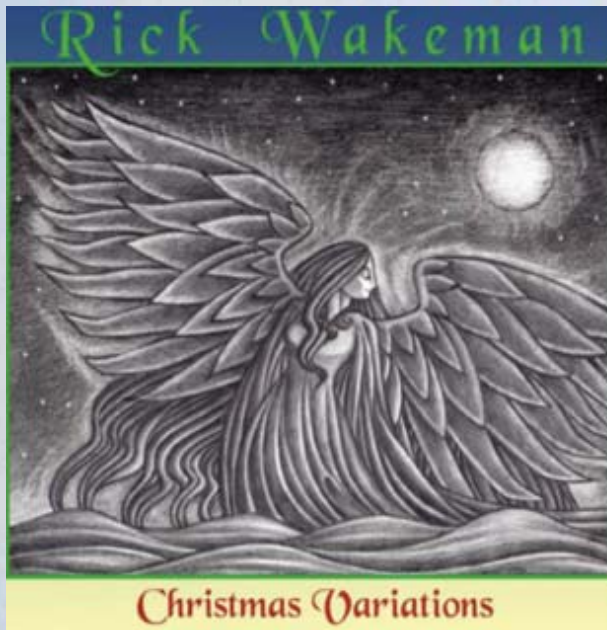




CAPED CRUSADER COLLECTOR CLUB

MEMBERSHIP CARD

MEMBERSHIP NUMBER: 00016748



Stock back in for these classic holiday albums!

Rick Wakeman - Christmas Variations & America - Holiday Harmony

Rick's first Christmas project - Christmas Variations
<https://tinyurl.com/zut3yaxh>

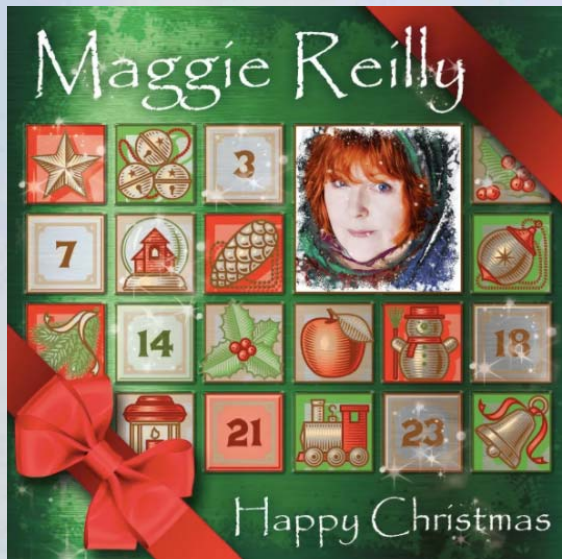
Tracklist:
Silent Night
Hark The Herald Angels Sing
Christians Awake
Salute The Happy Morn
Away In A Manger
While Shepherds Watched Their Flocks By Night
O Little Town Of Bethlehem
It Came Upon A Midnight Clear
Once In Royal David's City
O Come All Ye Faithful
Angels From The Realms Of Glory



America's Christmas Album - Holiday Harmony
<https://www.musicglue.com/america/products/holiday-harmony-cd>

Tracklist:
Winter Wonderland
Let It Snow
White Christmas
A Christmas to Remember
Have Yourself A Merry Little Christmas
Sleigh Ride
Silver Bells
Christmas in California
It's Beginning to Look a Lot Like Christmas
Winter
Holidays
Frosty the Snowman
Silent Night
The First Noel
A Holly Jolly Christmas
(2010 Collector's Edition Bonus Track)



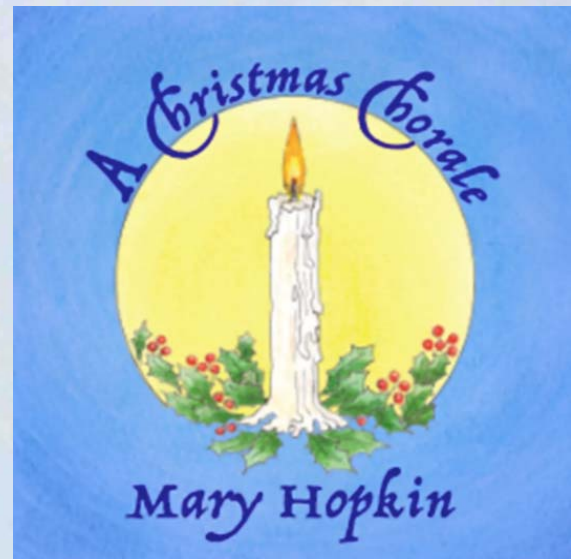


Maggie Reilly - Happy Christmas

Maggie sings some of our favourite songs and carols as head into this festive season:

Do You Hear What I Hear? | I Believe in Father Christmas | Merry Xmas Everybody | River | The Christmas Song (Merry Christmas To You) | Oh Little Town of Bethlehem | Winter Wonderland | Have Yourself A Merry Little Christmas | Coventry Carol | Silent Night | I Saw Three Ships | God Rest Ye Merry Gentlemen | O Come, O Come Emmanuel.

<https://www.gonzomultimedia.co.uk/products/maggie-reilly-happy-christmas>



Mary Hopkin - A Christmas Chorale

CD in a cardboard gatefold sleeve with an 8-page lyric booklet. Following on from 'Tesu Faban', released in 2015, Mary sings some of her favourite Welsh and English hymns. Joining her are her son and daughter, Morgan Visconti and Jessica Lee Morgan, as well as Christian Thomas. This album includes tracks from the Christmas Songs EP released in 2008.

Read more about this remarkable album here

<https://www.gonzomultimedia.co.uk/products/mary-hopkin-a-christmas-chorale>





Maggie Reilly - Starfields

It took 6 years to work on Starfields..... and it was well worth the wait. Maggie Reilly's new album, the follow up to the most successful and critically acclaimed album Heaven Sent is a masterpiece of it's own.



Locked in a hut for months surrounded by nature, trees, rivers and the wild Scottish

landscape, Maggie and her musicians had one dream. A landmark on it's own in Maggie Reilly's beloved discography including the new single

WHERE THE RIVERS RUN video here
<https://www.youtube.com/watch?v=5t8baMI5SXU>





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/>

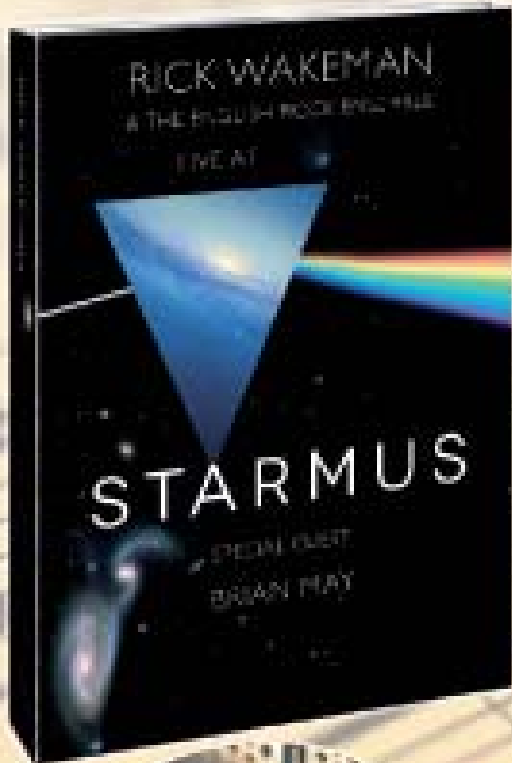
RAW presents

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

AE Productions Double Single Review

**AE042 *Breakdown* by
Mr Fantastic ft Teekay**

&

**AE043 *Make It Happen*
(Mac McRaw RMX) by
Ill Treats &
Glad2Mecha ft Grand
Puba**

With AE Productions being one of the UK's premier labels for releasing that gold standard Hip Hop, it was a pleasure to be sent the labels two brand new 45 releases for review. As they landed together, I decided to drop the two reviews in one for you, so I hope you enjoy...

**AE042 *Breakdown* by Mr Fantastic ft
Teekay (Dragon Fli Empire)**

There is something about an AE Productions release that is so often linked to the core vibes of real Hip Hop music and Breakdown is exactly that.

Produced and scratched by the man behind AE Productions, Mr Fantastic, *Breakdown* comes at you with a funky head nod vibe that, on the face of it, seems quite simplistic but, the more the more it goes on, you get this multi-layer that includes horns and cymbals under those wicked drums. It straight up gets you moving and feeling that positive energy that is infused throughout.

Teekay (Dragon Fli Empire) from Calgary, Alberta, Canada seems the perfect choice for this track. His rhyme style and effortless flow fits so well here. You can hear every word as he breaks it down about what it is to be in Hip Hop music, how you do it, how it makes you feel and what it is to bring it to the people.

Overall, this one takes you back to those early years of Hip-Hop music, the energy, and that predominant feel-good factor that it was all about back then. This is one of those tracks that does not require too much brain power to enjoy, everything you need from this track, comes from the track, trust me...

To round it all off the cover graff artwork comes from another legendary Bristol figure, Turroe One. Speaking of legendary Bristol figures, Rola @ Khameleon 107 lends his talents to mixing the vocals and mastering. This track is everything you want and then some.

æ PRODUCTIONS

www.ae-productions.co.uk

STEVE RIDER



AE043 *Make It Happen* (Mac McRaw RMX) by Ill Treats & Glad2Mecha ft Grand Puba

For this release AE Productions have a Mac McRaw remix of Make It Happen by Ill Treats and Glad2Mecha, which also features Grand Puba (Brand Nubian).

The original album version of the track, which you will find on the B-Side, came from Ill Treats and Glad2mecha's 2019 album 'The Return'. That version was a chilled-out vibe mixing keyboards, bass and horns over laid-back drums. The track was all about putting your all into something, in this case their music, and doing what you can to the best of your ability to Make It Happen with something

fresh and new which will bring enjoyment to the listeners and also help you to pay the bills, as we all need to do that. Lyrically it was a solid track and pairing Glad2Mecha with Grand Puba just polished it off

What Mac McRaw has done with his remix is to completely flip the vibe of the original while losing nothing of the message. The remix has an upbeat and energetic feel that instantly makes you wanna nod ya head. Over this upbeat drum beat we get this multi-layered mix of horns and guitar vibes which really tweak the energy levels. We are also treated to a nice addition of some slick turntablism as well just to cap things off nicely.

"MR FANTASTIC"
 +
 TEEKAY
 (OF DRAGON FLI EMPIRE)

A. BREAKDOWN. ★

B. BREAKDOWN. (INST)

PRODUCTION + TURNTABLES BY MR FANTASTIC.
 RECORDED IN BRISTOL. UK.
 VOCAL BY TEEKAY. RECORDED IN CALGARY.
 CANADA..
 VOCAL + TURNTABLE. MIXED BY ROLA @
 KHAMELEON 107.



The release is rounded off by cover design and layout from Mr Krum and mastering from Rola @ Khameleon 107.

If you are one of those who like those fun facts, then an interesting side note here is that Brighton on the UK's south coast, plays a big part behind the scenes, albeit historically. Ill Treats (Arizona), Mac McRaw (France) and Mr Krum are all originally from Brighton. It is also where

Mac McRaw met Ill Treats back in the day. Mr Krum and Mac McRaw are linked through being fellow Vinyl Veterans, the Ko Rok Two and, if you read my review of 30 Raw Ones, they also formed Cold Rock Stuff Records.

What I like about both of these releases is the fact that they both have this overwhelming upbeat, energetic and feel-good vibe that really serves to uplift you.

ILL TREATS &

GLAD2MECHA

**MAKE IT
HAPPEN**

ft. GRAND PUBA

MAC McRAW RMX

I really feel that kinda vibe is exactly what is needed in the world right now. So, huge props to AE Productions and all involved for bringing such a healthy dose of musical medicine to our ears.

Huge thanks to Mr Fantastic for sending these to me.

Both AE042 and AE043 are available now to stream and purchase from AE Productions.

On that note,

Let the good times roll,

Steve

LINKS

Buy both copies from the AE Productions Website:

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

Both will also be available in Canada from Black Buffalo Records very soon:



DJ Serhat Oguz

TODMORGEN - Dutch for 'See you Tomorrow'- is a new series of bi-monthly events bringing over Dutch night-delights to the Golden Lion in Todmorden in West Yorkshire's Upper Calderdale Valley. Gig, from the Golden Lion with Serhat at the decks.

DUTCH TREAT#1: DJ SERHAT

Born in Istanbul, Serhat, is the offspring from a legendary 1970s' bombshell actress mom. He was raised as a teenager on the moist clay grounds of Groningen in the Northern Dutch lowlands. After having quit his day-job as Heineken Brewery's prime chemist, the Amsterdam-based, dj SERHAT (Serhat Oguz) has dedicated his new found life to his long-time love for rare vinyl. He has assembled one of the largest collections of rare and obscure vinyl records in Amsterdam city.

Serhat has been resident dj of legendary Amsterdam r&r venues Pacific Parc and Café De Diepte and most recent the notorious SailorBar, Vreniging de Steek, Roze Tanker, and Maloe Melo.

alan dearling

Alan: A great, eclectic, musical feast. Many thanks for sharing some of your passion and music with the Golden Lion punters. And quite a journey for you, flying in specially from Amsterdam. Tell me a bit about your musical journey from Istanbul to Amsterdam.

Serhat: Thanks. I will briefly introduce myself and my musical journey.

It's a great pleasure to be here in the Golden Lion in Todmorden as a dj.

I grew up in Istanbul in the 70s and 80s. My mother has been a legendary movie star in the end of the 60s and the early 70s in Istanbul. She actually comes from Greek-Roman (Byzantium) ancestors back from the time when Istanbul was called Constantinople. In contrast, my father was quarter Italian (Verona), a quarter Albanian, and half Turkish. I

grew up with different cultural habits and music genres, and lived in the Asian side of Istanbul until age of 7 and later moved to the European side of Istanbul.

When my mother was a movie star, we also had several artists at our house such as Cem Karaca. He was my father's best friend. Cem Karaca (April 5, 1945 – February 8, 2004) was a prominent Turkish rock musician and one of the most important figures in the Anatolian rock movement. He was also lead singer of the famous progressive, psychedelic rock band from Istanbul. Moğollar (Mongols in Turkish) was one of the pioneering bands in Turkish rock music during their early career and one of the founders of Turkish folk rock (or Anatolian rock).

Alan: I had a home in Kalkan for over ten years and worked quite often with authors and musicians in Istanbul. I've been lucky to collect over a hundred Turkish



albums, including ones with Cem Karaca and Moğollar: Here are a couple of musical links. Cem always looked like a complete gentleman, Hippy-Freak!

Cem Karaca:

<https://www.youtube.com/watch?v=EW0eowRYqM>

Moğollar:

https://www.youtube.com/watch?v=dS-C8Y9_0eA

Serhat: In the 1970s, Turkey was dealing with political violence between supporters of the left and the right, separatist movements and the rise of Islamism. As the country fell into chaos we moved to Netherlands in the mid-80s.

In Amsterdam I have been a very active underground music listener, dj, and the promoter of rare genres of music bands until now.

I have been interested in music genres

and cultural influences of music all my life. I must say I haven't been a dj for a very long time. But I am a music collector and especially a seeker of weird vintage vinyl. To give a short example, lately I have become interested in Surinamese-Hindustani music from the Netherlands from the 80s, it has its own style with synthesizer and crazy beats with beautiful melodies.

Alan: You seem to mix – almost seamlessly – music from different eras, cultures and countries. For example, it spans 1920s Hot Club of Paris through to Turkish house music. But it seems to blend together beautifully...

Serhat: Thank you Alan for that, I have indeed been trying to mix a lot of broad music genres lately. I also see that we live in times of mixed cultures and societies and I also try to let young people and old people enjoy mixing styles of music.

Alan: You obviously sensed that this was an early-hours audience, but you were





‘playful’ with them, both visually with your image and the juxtapositions of sounds.

Serhat: Indeed I started spinning quite early, and slowly tried to give the audience a little bit of a theatre feeling and to see a smile or two. Also to loosen up a bit. At the end of the evening, there were even a few men who started to dress up as women etc... On the dance floor, there was dancing of burlesque-kind of 50s, and music instrumental rock and roll with elephant sounds from a saxophone...

Alan: What is going on in the Dutch club scene at the moment? Are there clear styles and types of music that are especially popular? Mercan Dede is well worth listening to. I’ve certainly enjoyed the CDs that I’ve bought. But this is an artist who is crossing over to work with djs too. Here we see a performance at the Paradiso in Amsterdam with Azam Ali, complete with a red whirling dervish:

<https://www.youtube.com/watch?v=kD1SePubyss>

Serhat: Nowadays I see a lot of young

people who get interested in world music of all kinds. A lot of music is made with contemporary sounds. An example I can give is the band Altın Gün. They are an Anatolian rock band from Amsterdam, Netherlands. Their style has been described as ‘psychedelic’ with a ‘dirty’ blend of funk rhythms, wah-wah guitars and analogue organs. Altın Gün also performs psychedelic rock covers of Turkish folk music.

Hear some of their music:

https://www.youtube.com/watch?v=FyQ_5uLyFMo

Alan: I’ve worked at EDM festivals like OZORA in Hungary and Boom in Portugal – I met up again with BaBa ZuLa at OZORA who are a major live band who I first met in Istanbul. They seem to also mix traditional Turkish sounds and instruments with dance vibes. Are they an outfit that you have worked with?

BaBa ZuLa: <https://www.youtube.com/watch?v=b5QvDwL15HY>

Serhat: BaBa ZuLa.....I love it. Great musicBaBa ZuLa create a unique psychedelic sound, combining traditional Turkish instruments, electronica, reggae, and dub. The core of their sound is the saz, a Turkish bouzouki-like stringed instrument with a bright, high-pitched sound. They use a revolutionary approach to electric saz, combining it both with retro and high-end electronic effects that creates an original sound never heard before until now.

Alan: In the Netherlands I'm close friends with many members of the Cultural Line of Defence – part of the alternative spaces and squatting movement. I was first friends with members of the Amsterdam Balloon Company who squatted Ruigoord. Some are still involved with that arts space outside Amsterdam and places like ADM, and festies like Landjuweel. Sadly, ADM was evicted but some ADM folk are resurrecting the events at the

Sludge Fields. Is this a scene that you are involved with?

Serhat: How nice Alan that you also know the ADM family. I've been there from the beginning and even helped organise festivals like Robodock several times.

Robodock was an Amsterdam multi-day festival that was held between 1998 and 2012. The festival connected technology with art and showcased various disciplines including theatre, visual arts, music, film, industrial installations and technical experiments.

Alan: You seem equally comfortable playing film scores, jazz and ethnic and contemporary sounds from Africa, the Mediterranean and South America. Do you very actively search out vinyl music from around the world? What are some of your absolute favourites?





Serhat: I am an extreme music collector mainly vinyl and 45 rpm is my specialty. I find it difficult to answer what my favourite is because I have a very wide range of tastes in genres.

It can be a country song about Japanese cheese or a Scottish singer who yodels an old Turkish song like Uskudara

Alan: How did you meet up with Gig from the Golden Lion?

Serhat: Walter Russell (Artist) is an artist and a good friend of mine and he introduced me to Gig and she invited me to come and DJ sometime and here I am!

Alan: Can you see ways that the alternative scenes and people from the

Netherlands, or, even Turkey can organise more link-ups and events with Todmorden and the UK?

Serhat: I really met lots of friendly and nice beautiful people in Golden Lion, the Todmorgen event, and around Todmorden. I see a lot of possibilities of exchange projects with artists, djs and bands.

Thank you so much Alan for the great interview and really liked that you came by and took pictures and enjoyed the music. Thank you and see you soon either in Todmorden or in Amsterdam.

Alan: Many thanks for sharing your time with me and your new friends in the 'family' in Tod!





Check out DJ Serhat at:

<https://www.youtube.com/user/serhatoguz1/channels>

Resio B & Marjee & Serhat Oğuz - Şer | Produced by Resio B (Official Audio):

<https://www.youtube.com/watch?v=Krw-zsLvrto>

And the Golden Lion pub and music venue, Todmorden:

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



KEV'S WORLD

Live!

**BLITZ METAL FEST
DEAD WITCH, AUCKLAND
12/06/2021**

Well, today was a first for me, coming to Ding Dong in the daylight (Ding Dong Lounge is the bar, and then it is upstairs to Dead Witch, the venue)! This was because it was time for Metal Blitz, a 13-band event being held which was planned to run for 10 hours but we all thought was probably going to take longer. When I arrived, I discovered that Mudshark had had to pull out, so we were now on for an even dozen, still a lot of bands. Each one was given a set time ranging from 20 minutes at the beginning of the event to 40 minutes by the end, and at only \$30 this was a great way to hear lots of different outfits. Of the 12 playing today I had only previously seen 3, so I was

looking forward to being able to hear music new to me.

First up were the Helmet covers band **HATT**, who were only formed earlier this year by Matt Perry (vocals, bass) (Project Bloodmoon, Halo of Ashes) and drummer Reuben Conn (Project Bloodmoon) and Aidan O'Loughlin (On Tick).

Unfortunately, Aidan was unable to make it, so Will Mercer was brought in as a last-minute replacement, and together they put together the set of five songs in just a week. As one would expect from a band playing Helmet, this was rough and raw and incredibly raucous. One would not realize they had only been playing together for such a short time, given how tight they were, and although Will said to me beforehand that he was worried about

KEV ROWLAND



his singing voice, it fitted in well with the music. This is heavy stuff, although I must admit it was unusual to see Matt onstage playing an instrument as opposed to throwing himself around as lead singer – but he has also just joined On Tick as bassist, turning them into a quartet, and that should be a very interesting change indeed, meaning they can utilize twin guitars. Songs such as *Ironhead* were brutal in their delivery, hard riffs taking no prisoners. It felt very strange indeed to be listening to music of this ferocity so early, but the crowd who were there were certainly lapping it up – people had turned up early to ensure they caught all the bands on the day, and they certainly were not disappointed by what was an incredibly powerful and frenetic start to the afternoon. Matt kept it tidy with thunderous bass tones, Reuben was a monster behind the kit (as well as taking lead vocals on a few numbers), while Will looked like he had always been there, riffing and driving the band on. What a great start and it was still not even 3:00 pm! Next up were **Moshpitt**, the first all-

Asian metal band I have come across in Aotearoa. Guitarist Aaron is from Malaysia, bassist Arata is from Japan, while drummer Jukka, guitarist Layla and singer Hao Cheng are all from China. So, from a trio we were off to five-piece with a very different approach indeed from what had gone before. *Memory of South* kicked things off with sonorous bass lines and gentle vocals, before the rest of the band kicked in and the vocals took on a far rougher approach. This was fast thrash-based metal with a real groove, driven along by a bassist playing a six-string and a drummer who kept it tight with plenty of work on the kick drums. The twin guitars riffed hard, while Hao Cheng sang melodically when the time was right, but often he could be found creating a harsh and over the top sound all on his own.

Songs like *The Eighth Day* were memorable due to the wonderful basslines, and the different styles Arata was putting into the material. Each of their songs contained multiple sections, with guitar solos that tended to be more structured and considered than massive shred fests. The audience may have been



blasted to the walls by HATT, but at some ungodly hour of the afternoon Moshpitt were really getting the crowd moving and there was plenty of headbanging going on. Somewhat unusually for a band of this style, halfway through the set they changed the tone by covering a Dylan song, *One More Cup of Coffee*, and while it was played somewhat straight, it has way more metal in it than the version which appeared on *Desire* more than 40 years ago.

Mind you, this was just a breather and change in dynamics before they were crunching through *Sucker*, which had a moshpit going in *Dead Witch*, one of the few I have ever seen there, and the first of the day. There are times when their Asian influences come through in the music, and the result was a tight performance which got the crowd going, and by the time they finished with *Round, Round and Round* (which contained some strong doom elements) they had gained many new fans.

Karnack are a four-piece metal band from Te Awamutu, who say they are influenced by the likes of Metallica, Avenged Sevenfold, Foo Fighters, Iron Maiden, Trivium, Devilskin and Gojira, as well as punk and funk. This was the first female-fronted band of the afternoon with Renelia Whitmarsh on vocals and rhythm guitar, drummer Daniel Mackie, Zach Walsh on bass and Scott Pye on lead guitar. These guys are incredibly tight – a strong rhythm section keeping it together, loads of fancy flourishes from Scott, with Renelia matching the licks when the time is right for them to move into a duet while vocally, she is a mix between Doro and Angela Gossow. *Those Who Dare* was a powerful start, but that was just the warmup with *Metal Punk* crunchingly heavy as they riffed hard and fast. When they slowed it down it was the opportunity for Zach to provide some extraordinarily strong melodic leads on bass, and what really impressed me on



this instrumental was the way they kept changing the speed and attack: it was incredibly varied in its approach and quite different to what I expected at the outset. *Swallow the Sun* was about nuclear war and showed the band back at their brutal riffing best, with Renelia altering her vocal approach throughout the song.

There were also some interesting counterpoints, which in turn led to a much slower section, where the band became quite delicate: it is this use of different styles and dynamics which really made these guys stand out as one never knew where the music was going to lead, just that it was always going to be interesting. Of course, they had to go back to the brutal attack in the end! It was announced that *Artificial Alliance* was a real headbanger, and while that was indeed the case, yet again there was a lot going on within the music, with different riffs and tempo changes, but always with a real groove which got the crowd moving. Here is a band who have a real sense of humour and have loads of fun onstage, and it really comes through in what they are

doing. I am really looking forward to catching them again soon.

Next up were **Grym Rhymney**, a band who have been through some line-up changes in recent months with guitarist Spencer Jew and drummer Kester Bennett only joining bassist Jamie Stuart and guitarist/vocalist Albi Ingram a few months ago.

These guys play a direct form of metalcore, and they kicked things off with *Haven*, the opening number from their *The Shadows We Cast Years Ago* EP which was released towards the end of last year. The vocals are harsh and aggressive, with Jamie adding force to Albi at times, providing a raw and guttural attack. The crowd were still reacting well to the music, but to my ears this felt somewhat tame after what had gone before. *Cycle of Hatred* starting with a quite different style, much more laid back and picking, and when the band went into the riff this contained a real groove and passion within it which really made it stand out. Throughout, the gruff



vocals demanded the most attention, but they often felt more powerful than the riffs and it was noticeable that the audience thinned out during their set although there was no doubt that those who remained were having a great time and there were going to be lots of sore necks at the end of the evening. I must confess that metalcore is a sub-genre I have always had difficulties getting on with and that was the same here – while there is no doubt that these guys are a very tight unit, and really know what they are doing, I found there was just not enough variety and contrast for this to really stand out. I am sure I am in the minority though as there were plenty of people having a really great time. They

finished with *City of Plague*, which again started gently before the band went into the riffs, which in some ways was the most complex to date and it felt they had saved the best to last. It will be interesting to catch these guys again when they have a longer set to really show what they can do.

I love it when a band actually puts effort into self-promotion, so according to the guys, **Disentra** are a 4-piece melodic death metal band from Auckland and their sound “encapsulates a range of textures from Thrash, death and progressive metal. Focused around the feral meets flamboyant dual guitar attack of Hugo Pelzer and newcomer Matt Scarfe,



vocalist/bassist Zak Whiting delivers both cleans and screams while holding down the rhythm section with drummer Johann Van Niekerk.” I really don’t feel like I need to add anything to this, but I guess I should! Zak has his 5-string bass strapped really high, as if he is a funk player, but that is just to ensure that when he is playing his complex runs, he can do it with ease. They say their music is for fans of In Flames, Opeth, Death, and as soon as Disentra kicked into *Beyond Respite* it was obvious that we were seeing a band taking it to the next level. Johann was dominating the kit, with some excellent double kick work as well as playing multiple different rhythms, while Zak is a strong singer and the two guitarists were locked in, creating interweaved complex strands of heaviness. Zak did move between guttural and more melodic styles, but it was when he was attempting to force his lungs out of his chest that they really demonstrated their power, although Matt did sometimes join in on harmonies when the vocals were more melodic which gave another dimension. They clearly understand the need for dynamics, with different tempos and melodic

structures within the same song, plenty of room for the band to shift things up, which means that when they come back into the main song the crunching riffs feel even more crushing than ever. *Vile Lens* was far more brutal, with a real groove inside the main riffs, and the audience really got into it. Their set was over far too soon – another band I look forward to catching again soon.

Unwanted Subject describe themselves as a kickass new metalcore band from Auckland and comprise Gerrit Nel (vocals), guitarist Francois Van Eeden and Ryan Jamesc, bassist GD Van Eeden and drummer Hendrik Lotz. They released a self-titled EP a while ago, along with a video for *In My Eyes*, and are now trying to play as many gigs as possible to get their name out there. They started very slowly indeed, with gently picked guitar and delicate drums, and then they were blasting into *Till The End*. Gerrit does not look as if he belongs in a heavy outfit, but vocally he has the chops with a guttural approach, and here we also have a band who have been working on their stage presence: everyone visually



making an effort, as opposed to just standing back and playing. Guitars were being moved around and loads of shapes were being thrown. The audience certainly reacted with lots of severe headbanging and moshing taking place – in fact, it was quite risky to go down the front as there was a lot of long hair moving in incredibly rapid fashion. *In My Eyes* was apparently played more slowly than normal, still with plenty of aggression, and then they went into Parkway Drive's *Wild Eyes*. They certainly got plenty of crowd participation on this one, and the double kick drums really made an impression. The crowd was with them throughout and by the time they got to *Say Your Goodbyes* they had made a lot of friends.

Black Sands were the seventh band on the bill today, and the first I had previously seen, so I knew what they were going to be delivering and I was definitely looking forward to it. They are an instrumental quartet comprising guitarists Cameron Owens and Ruaidri Keens,

bassist Matt Hammond and drummer James Rimmer. James is incredibly quiet and affable offstage, and an animal on it, hitting the skins heavier than any other drummer I know, while in Matt the band have a musician who loves complexity and providing additional melody. Add into the mix an 8-string and 6-string guitar constantly providing melodies and counters and there really is not any room at all for vocals. I could not make up my mind if Matt was being a monk or a jedi tonight, but all power to him for dressing up onstage. They kicked off with *Bastard Sons*, and immediately the complexity of all four musicians was simply stunning. These guys are just so incredibly tight, playing complex technical progressive metal, with elements of mathcore, so totally different to anything else which had gone before. It is impossible not to be awe of these guys, as the complexity and togetherness is at a totally different level to what has gone before. During *Abrogation* a head costume was delivered which turned James into some sort of Serpent King – very impressive. They





may not have a frontman, but all the band are constantly moving while churning out complex melodies, so there are multiple focal points instead of just one. They really are one of the most impressive bands on the Auckland circuit at present, ferociously heavy, yet providing intricate music at speed. The musicians even swapped the bass and 8-string guitar at one point, because why not? The talent onstage is quite frightening. By the time they got to the end of *Apocalypse of Eden* they were absolutely smoking onstage, ripping up and down the frets while James did his level best to hit the skins so hard as to make the kit unplayable for anyone else. Awesome.

Forty Bucks Till Tuesday were up next, and they describe themselves as a Yakushima Assassin Clan Metal band from the distinguished Ghetto Streets and suburbs of West and South Auckland, and comprise George 'Shinobi' Iosefa-Ale (vocals), Andrew 'Spoon' Wanhill (guitar), Hayley Nessia (guitar), Carl Brannagan (bass) and Dean Brannagan (drums). The last time I saw these guys

were at the Battle of the Bands back in October, and I knew that within the short set tonight they were playing the two numbers I really rated last time so was looking forward to it. They kicked off with one of those, *Welcome to Purgatory*, and we were off into Anthrax mixed with Life of Agony. There was no rest as they immediately followed that up with *Mother Mercy's Keeper*, with the band riffing hard and providing hard-moving thrash while George kept changing his vocal style and attack. They are another incredibly tight outfit – and while they may not have the changing dynamics of others, they know exactly what they are about and deliver with every single song. They are powerful and full of that hardcore energy and buzzsaw attack. I love that Hayley has a smile on her face and is having a gentle bop when it's just Spoon leading the number, but she gets down to business and deals out some serious riffs when it is time for her to bring it. George is a force of nature, and even when the band slow it down, he is still there at the front driving it along. *Girl in a Cave* is the first song the band ever



wrote together, yet it is powerful, down and dirty with a real filthy edge to it. They ended up with *Crownless*, a short sharp shock to the system and they were off.

The last time I saw **Downfall of Humanity** was at the Primacy album launch gig and was one of the bands I was really looking forward to tonight. They had the longest changeover as they were the first band to put up a backdrop, but soon they were off and kicking. The rhythm section of Ben Pegman (bass) and Ben Bakker (drums, BVs) keep the bottom locked down, and then in Alex Carleton and Bryce Patten they have two of the strongest guitarists around, tight in with each other, switching between support and lead as the need arises. Then of course at the front is Daniel Carleton who is a powering presence, not only due to the sheer size of the man but the way he switches between different vocal styles, always in control, with a commanding baritone which can switch to something dirty and nasty. SOAD are a major influence on the guys, but they also mix in mathcore, power metal, melodic metal and so much more in what they

provide. It doesn't matter what the sub-genre is, this is metal to the nth degree. Bryce provides melodic higher backing vocals when the time is right while Ben B has a much more animalistic attack, both providing support at the right time depending on how Daniel is singing at the time. Musically they kicked up a real groove which had the whole crowd reacting, and during *Litany of Hate* they even had a crowd surfer (apparently the first time ever at a Downfall gig). They followed that up with *Chop Suey*, which got the crowd in singalong mood and plenty of waving arms. Their set seemed way too short. After they were the first band of the day to say they had t-shirts for sale, they launched into *Discourse of Deceit* and all too soon it was over. It truly felt like the bar had been raised for those who were to follow.

Some bands come onto the stage totally relaxed, and then from the off just set the place on fire, and that is exactly what **Just One Fix** did tonight. They are primarily a thrash metal band, but they put way more than just that one style into the mix. In some ways the musicians play very much



separately from each other, with the bass often following its own deeply rich and low path which is at odds with the drums and different again to the guitar, but somehow, they combine to create something which is more than the sum of the parts. Every band up to now felt like they were striving for something, while these guys are packed full of confidence which comes from years of playing together and sharing the stage with some of the top international bands around, such as Megadeth, Sepultura, Death Angel and Biohazard. Ross Curtain has a deft touch on the kick drum, while bassist Ant Ward looks like a metal god – rarely have I seen someone so relaxed on the stage while playing complex runs and sporting a wonderful beard. On the opposite side of the stage is Sharne Scarborough who never stops delivering huge riffs at tremendous speed, and then at the front of the maelstrom is of course Riccardo Ball, who lives and breathes everything he is singing. New songs such as the recently demoed *God's and Devils* were played alongside the likes of old favourites such as *Proxy God*, and they

certainly sounded pretty damn fine to me. The whole place was bouncing by now, and the announcement that there was a new EP on the way was met with loud applause. These guys make the difficult seem easy, with complex runs and riffs coming together seamlessly. The bass is kept relatively high in the mix, deliberately so, as there are times when Ant mimics Sharne so that Sharne can drop out into a real shredder's solo. The band could do no wrong and when they announced it was the last song with *Crushed Beyond Reckoning*, I was not the only one to feel disappointed. These guys are the real deal, a metal band at the top of their game, and I am looking forward to seeing them again in the near future and hearing the new music when it is out.

Remote first formed some 25 years ago, and although there have been some different line-ups during those years, Andy D (lead vocals, guitar) has been the mainstay. These days the band is completed by Rob on lead guitar, Jared on bass and Will on drums, the last two also both being in Primacy. Remote are a

metal band which mixes and brings together multiple different sub genres such as alternative, thrash, groove and technical, and Andy at times sings clean while at others he drops into a far more gruff manner. Tonight, they started with *A-Team*, taken from their 2017 EP *Riding A Tiger On Fire*, and immediately the audience were moving and grooving along with the sound. Amazingly this was the 11th band of the day, and although not many people had been here since the very beginning, Dead Witch had been consistently full for virtually the complete run of the festival, quite an achievement. Andy dedicated a song to Downfall of Humanity and Just One Fix, saying that he felt those bands should do just that, and then launched into *Dicks Out For Satan, Kids*. While Andy plays the main riffs, Rob is noodling over the top, creating an additional layer which is quite compelling. From the newest song they went into the oldest one they have, *Makeshift*: apparently Andy wrote the riff for this one some 30 years ago! Vocals were swapped between Andy and Rob, and Andy took the opportunity to provide some lead guitar as well. This was followed up with what they called their only ballad, *All I Ever Needed*, but while it is a slower number, it is not what one

would really call a ballad as it is still way too metal for that. Mind you, in the breakdown it definitely took on a Porcupine Tree slant, but only for a few bars before it turned back into a heavy beast. *Home* saw them hitting the groove again, and the crowd were right there with them, bouncing along. Andy has real confidence in his singing, which allows him to hit and hold long notes while the music is changing underneath, and then of course he can go to something far gruffer and rawer if that is what is needed. They ended up with the blaster which is *Red Hat*, and yet another band were done for the day, and everyone was ready for the final act.

That band was none other than **Deathnir**, one of the most important metal bands in the scene. I just happened to rewatch Alien Weaponry's video for *Ru Ana Te Whenua* earlier in the day, and in it, Henry can be seen wearing a Deathnir shirt. The guys have had the same line-up for the last few years, and these days founders Drew Carter (guitar/vocals) and Adam Johnson (bass/backing vocals) are joined by Brad Ion (guitar/backing vocals) and Raana Paterson (drums). This is thrash combined with power metal, with influences obviously from the likes





of Metallica, Megadeth, Iron Maiden, Judas Priest and Diamond Head. Mind you, Brad was wearing a Death t-shirt so it is obvious where his influences come from. Unlike many bands who take the classic thrash as a starting point and move it in other directions, here we have a group of guys who obviously love Metallica from when they were a proper band (so more than 30 years ago), combined that with early Megadeth, and have taken that as a blueprint and brought in some other influences to flesh out the sound but never moving too far from the core. I did have a small chuckle when I heard someone in the crowd shouting out for *Seek and Destroy*, as I can imagine they do a very good version indeed. Adam also treated us to the first circular headbanging I saw tonight, which just must hurt in the morning. They also played a new song, *Assassin*, and the crowd were taught the chorus so everyone could join in. Each time they slowed it down it was just so they could come back even harder, and a delicate bass passage was just blown into smithereens when they launched into *Die by the Axe* which featured a really nice shredding solo from Drew. *Metallion* sounded as if it had come right out of the NWOBHM playbook from 40 years ago and was downright fun because of that. The guys have cameo roles in the new horror comedy slasher movie *Buzzcut*, so of course they played the song of the same name and

invited everyone to go onto their Facebook page to find out details of the world premier taking place in Auckland later this month. They ended with *Dr. Pain*, and that was it. Well, sort of, even though their sound had been cut and all the house lights had been put on, the audience were shouting for one more, so soundman Dave relented and let them play an encore, *Internal War*.

10 hours, 12 bands, for just \$30 on the day (\$25 beforehand), what a bargain. Both myself and Dave were absolutely exhausted by the end, as we both worked all the way through without a break, but we got there. Congrats to Ding Dong Lounge for pulling off one heck of an event which was incredibly well run, and to all the bands who took the most of their opportunity and then quickly got off the stage so the next band could set up – the event actually finished with 5 minutes of the originally planned time, incredible.

There were no egos on show, and a few times I even saw musicians assisting other bands with equipment issues, all attempting to help everyone do the very best they could. I have made notes on who I want to see again in the future, and to be honest that was the vast majority of those who played today.

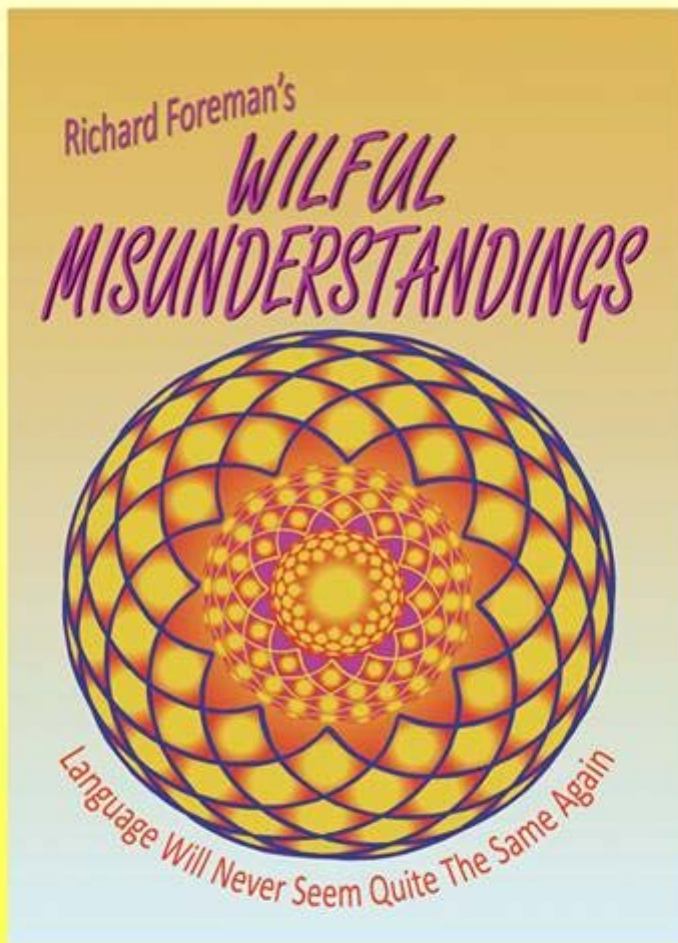
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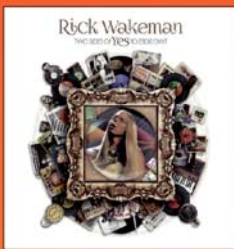
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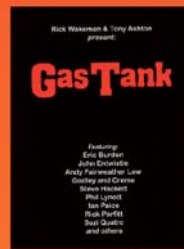
MFGZ004CD



Time Machine

Guest vocalists include Ashley Holt, and Roy Wood

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Gas Tank

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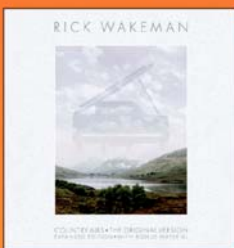
MFGZ020DVD



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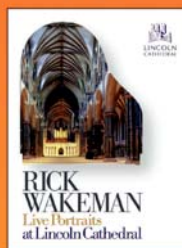
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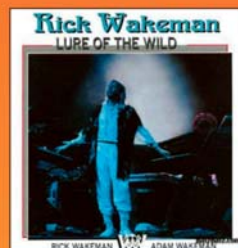
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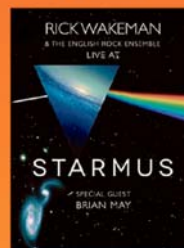
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Lure of the Wild

With Adam Wakeman. Entirely instrumental

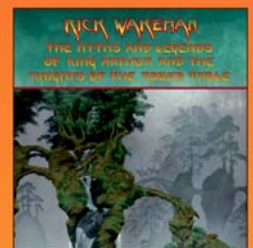
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Starmus

With Brian May and The English Rock Ensemble. DVD

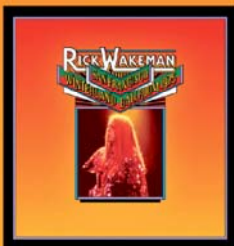
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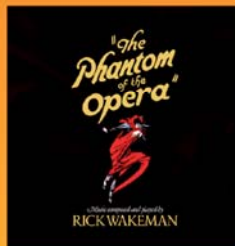
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Live at the Winterland Theatre 1975

Live in San Francisco

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Double CD + DVD

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Featuring The English Chamber Choir

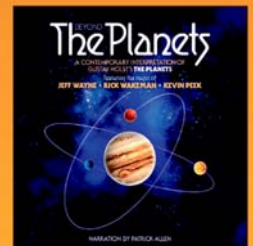
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The Gospels evolved because Rick Wakeman was asked to perform at an organ recital to raise money for the Camberley United Reform Church, which was in desperate need of a new organ. Rick pondered what to play and the more he thought about it and what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

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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

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Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

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WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

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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>







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!!!"

WORD WORLD WITNESS WONDER

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incarnate in all we feel and see...

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which takes you to up close to wonder at the marvels
that have survived all brutal occupations of our only living planet
Others seek waters on the moon, see canals on Mars
spend billions to escape our natural living wonders
You focus upon the living-unique and astonishing
Rocks and Reefs and Rainforests awaiting conservation...
For, until we see these sweet survivors, we will not know
how lucky we are to be in an Age, where appreciation and respect
means that Nature might just make it through these Global Warmings
For the traffic is on gridlock, gas and oil Dynasties historic
and our lifestyle makes it impossible for all forests to survive
So watch and wait and witness-share your gold experience
Sing the praises of all Natural — so Gaia might revive!

!



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

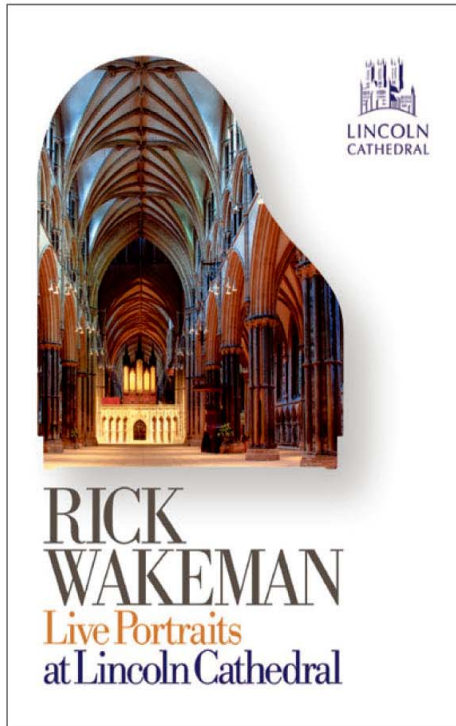
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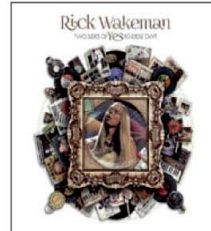
MUSICAL MASTERPIECES from RICK WAKEMAN



LIVE PORTRAITS AT LINCOLN CATHEDRAL

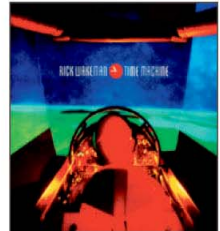
Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

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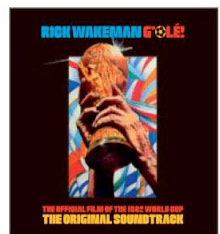
TIME MACHINE

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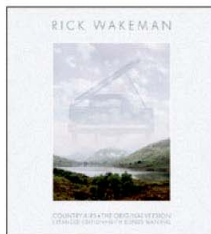
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
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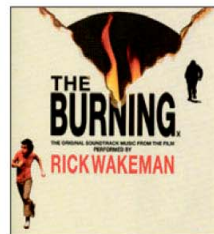
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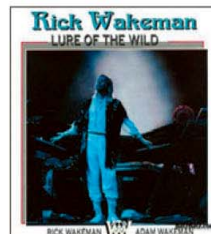
COUNTRY AIRS

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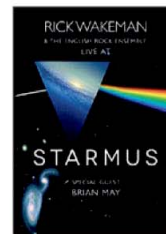
THE BURNING

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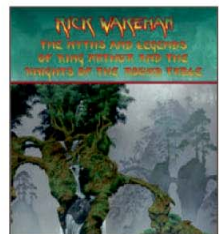
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
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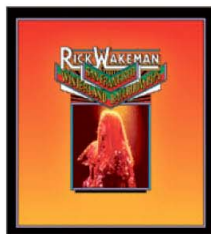
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



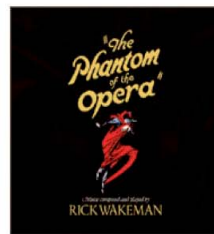
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
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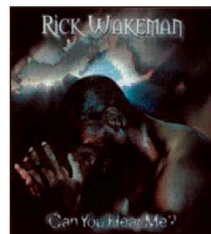
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Live in San Francisco
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THE PHANTOM OF THE OPERA

Double CD + DVD
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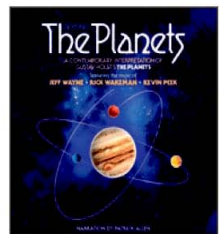
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!
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BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
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THE NINE HENRYS



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

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

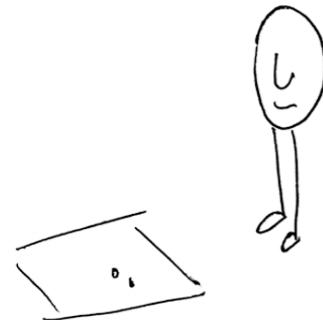
THE WORLDS FIRST CLONED CARTOON CHARACTER

mcadada@ninehenrys.com

There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in.

I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon.

Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...



Retinal Judo

The Who and I

TONY KLINGER

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

Limited Edition Box Set, signed and numbered by Tony Klinger

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



PLEDGEMUSIC

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

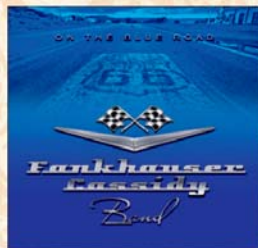
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music – from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



Area 51 Suite

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



On the Blue Road

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



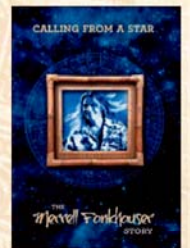
The Return to Mu

Originally released in 2003, this hard to find album is now finally available on CD
HST054CD



Signals from Malibu

Astounding vocals, classic songs and a night to remember
HST300CD



Calling from a Star

This extraordinary book tells a unique story of one of the founding fathers of surf rock
BOOK CAT NO. 9781908728388

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THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so here we are at the end of another issue, so I would like to say a big thank you to all of you who have read this far. If you haven't read this far then I'm talking to myself, which is allegedly the first sign of madness, and something I have been doing for years and years anyway. So, this is all completely irrelevant.

I am still enjoying the journey upon which we are all on here, even now, as I have said on a number of occasions, it takes us into places that I was truly never expecting.

For example, as many of you know, I fell in love with the music of The Justified Ancients of Mu Mu back in the summer of 1997, when a bloke who's name I can't remember taped me a copy of '1987: What the fuck is going on?' and my life was never the same again. After the KLF went their own disparate ways back in 2002, I was disappointed, and spent the next few years picking up whatever little scraps of information I could get in, but these days both Bill and Jimmy are producing so much stuff that it is almost too difficult to keep abreast of it all. This is where I need to apologize to all of you that I have not been writing book reviews as often as I should be in these pages. In fact, I haven't been writing book reviews at all. It is about time that changed. I have got three Bill Drummond books and a novel based on one of Bill Drummonds characters to review, and I really just haven't had the time or the opportunity. However, I will do my best to make sure that changes very soon.



I still find producing this publication every couple of weeks to be a largely rewarding and mostly entertaining exercise, and I intend to continue doing so for as long as I am able.

I want to say thank you to my hard working team, particularly Phil Bayliss who proofreads and polishes each issue and takes a remarkable amount of weight off my shoulders by doing so. Thank you my friend, I truly appreciate it.

See you next issue

Hare bol

Jon



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Jazz Master's Vol 1

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Michael Bruce

Sun Ra

Albert Lee

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Atomic Rooster

Billy Cobham

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Al Atkins

The Beach Boys

Pete Seeger

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