

GONZO



WHOOOPS!

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GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

1. Art is as important as science and more important than money
2. There is life after (beyond and before) Pop Idol
3. Music can and sometimes does change the world

If you think those three ideas are stupid then you should probably give up reading this magazine now.
Otherwise... enjoy



Dear friends,

Welcome to another issue of this increasingly peculiar little magazine. I have an ongoing argument with my dear amanuensis, who tells me that young people have "such busy lives". I have countered this by saying that I have such a busy life that I must be in my twenties. Indeed, my life is so

bloody busy, that although this magazine works on a two-week cycle, with publication day being the Friday of the second week, I usually end up dictating the editorial and the bit when I rant about how horrific I find the modern world (especially the part of it that has been affected by Brexit, Covid and all the other shit that plagues us at the moment) on the Tuesday of the first week. This is a little bit of a bummer as regards trying to keep totally up to date with world affairs, but as these editorials (like the one I'm dictating at the moment) are usually about pop culture or anything in the past six decades, it doesn't really matter.

So, having prefaced this editorial with a relatively long diatribe why it's not going to be up-to-date, I guess I should probably get on with it.

Something that I find mildly peculiar when looking at music news as a whole, is how much of the news that



GULLIBLE'S TRAVELS

I usually end up dictating the editorial and the bit when I rant about how horrific I find the modern world

gets proliferated across the internet is of what I believe these days are called “legacy artists” and which I would describe as being artists that I’ve heard of from bygone decades. The most disturbing part of this is that so many of these news stories are news stories at all, of any shape or form. So, for example, today it has been proliferated all across the music pages on the internet that Noel Gallagher thinks that “Ed Sheeran is a good lad”.

My amanuensis Louis tells me that in today's world of “online journalism” the writers for these sites don’t actually care about writing anything of quality. Instead, many of them attempt to churn out as much “clickbaity” garbage as possible each day to increase their chances of appearing in the Google news feed and other such services. The hope being that a few hundred thousand people each day will be gullible enough to click on some of this



garbage and make them ad revenue. It doesn't matter whether the article has any substance, just so long as someone, somewhere clicks upon it and looks at the page for the three seconds or so that it takes the advertising system to register their view.

It goes against the grain to encourage one of the younger generation in such appalling cynicism, but I am sure he is right. What other excuse could there be for the story claiming that Dolly Parton doesn't want to live as long as Betty White:

"I hope I don't live that long, to be honest. I just hope I go out at my peak whenever that peak might be and then just fall out like that. But don't we all wish for that?" she mused, before praising White's energy and dedication to fans. "I met her a time or two. I just knew of her work, and I just loved her. I just thought she was great. And I hope to be like that. I hope to be able to, if I live that long, I hope to be able to be active and productive, and I will, you know, be trying if I live that long."

I have to admit that I tend to agree with Ms Parton. The idea of getting to that sort of advanced age whilst my aches and pains of senescence increase exponentially sounds like an absolutely fucking awful idea. However, short of buying a one way ticket to Switzerland there isn't much that I can really do about it. Anyway, let's move onto another piece of "clickbaity" bollocks.

There is a story that I found earlier whereby Dolly Parton (Her again) stuck her oar in an ongoing argument where Damon Albarn allegedly told some journalist that Taylor Swift doesn't write her own songs. Albarn has reportedly apologized, but everybody is still rampaging around the internet arguing for one side or the other and it doesn't

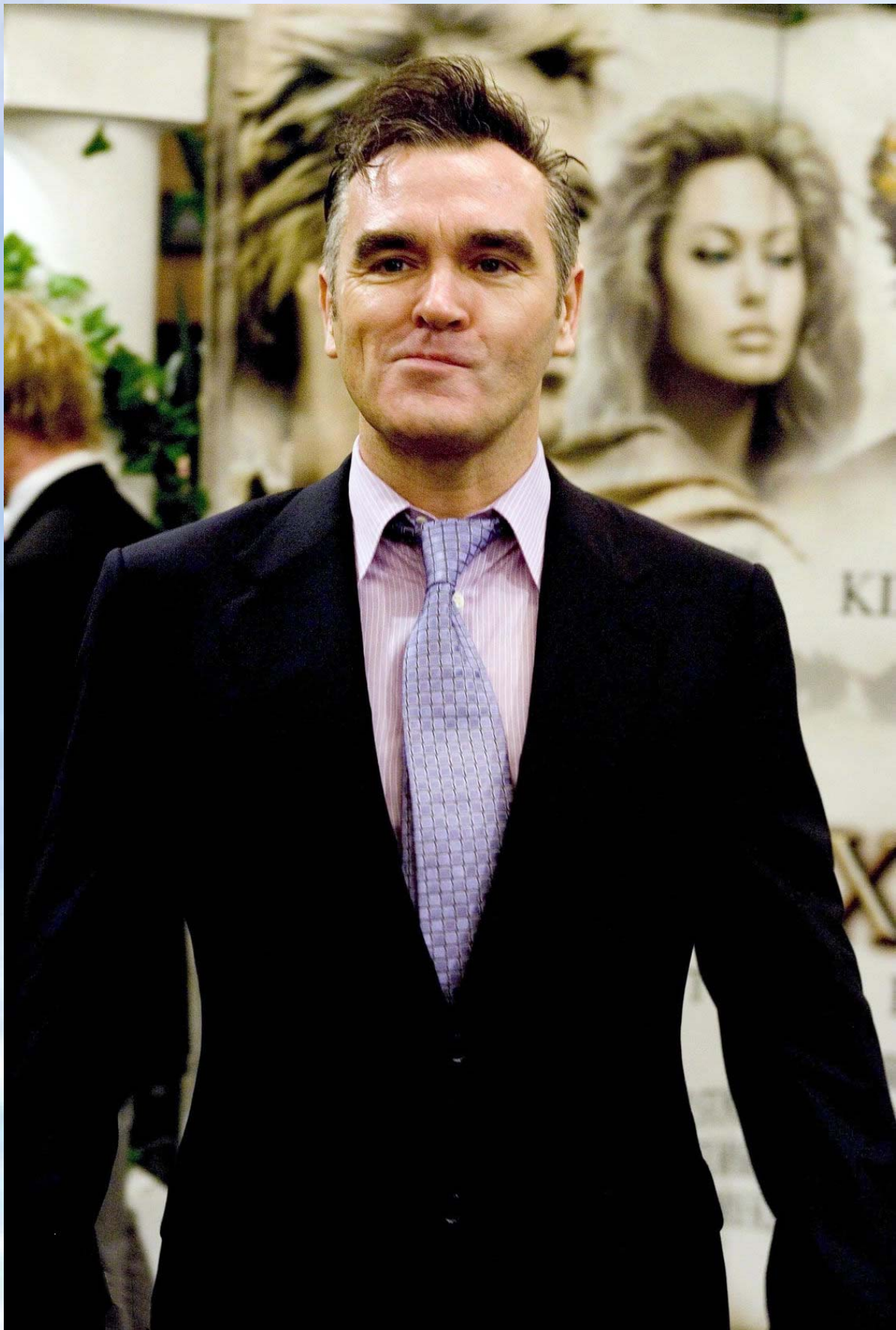
look like it's going to stop any time soon.

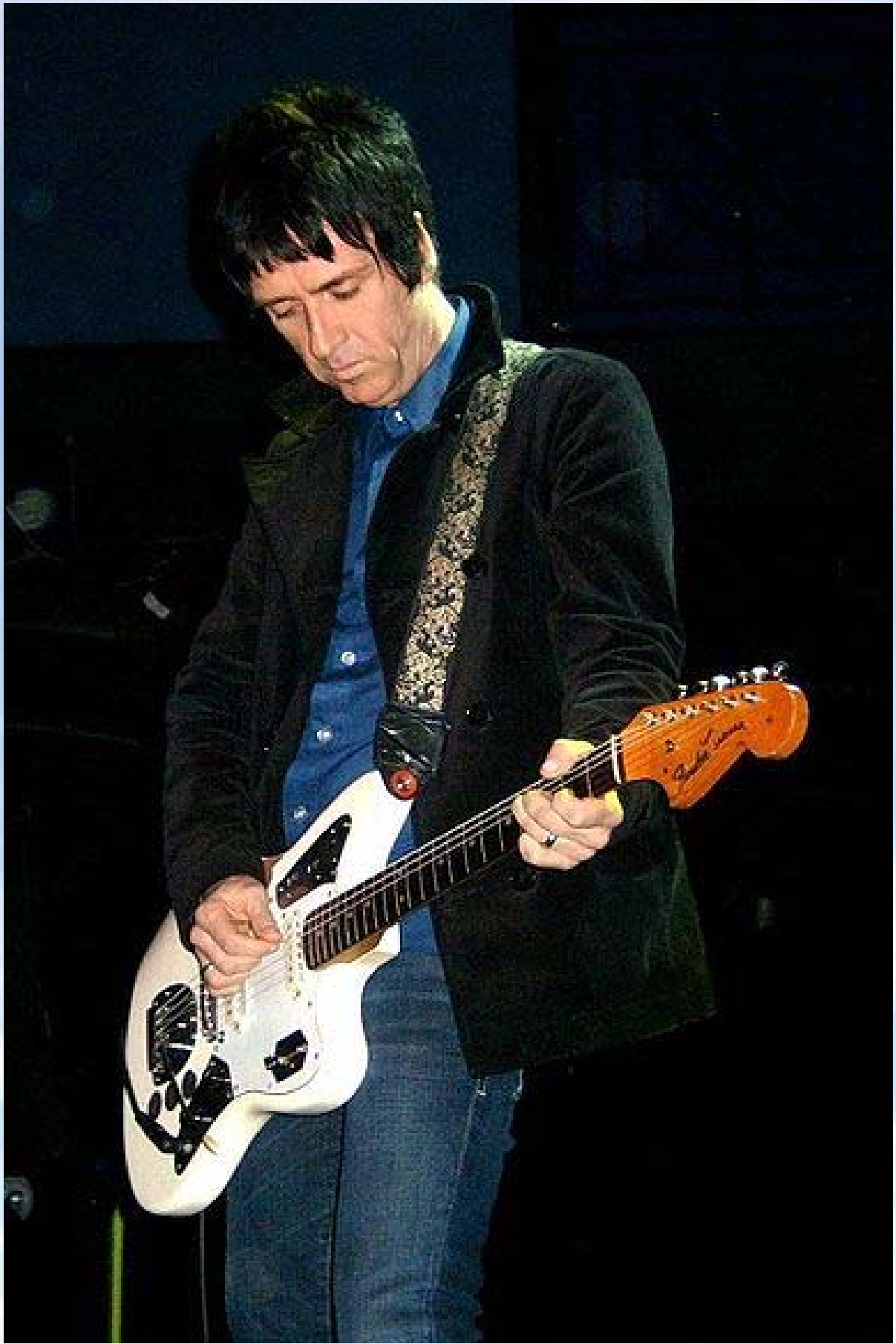
The next great imbroglio that has captivated the internet this week is Morrissey (I must admit with some justification) having a pop at his ex-Smiths bandmate Johnny Marr for using his name in his interviews:

"The fact is: you don't know me. You know nothing of my life, my intentions, my thoughts, my feelings. Yet you talk as if you were my personal psychiatrist with consistent and uninterrupted access to my instincts. We haven't known each other for 35 years – which is many lifetimes ago. When we met you and I were not successful. We both helped each other become whatever it is we are today. Can you not just leave it at that? Must you persistently, year after year, decade after decade, blame me for everything ... from the 2007 Solomon Islands tsunami to the dribble on your grandma's chin?"

The problem with Mozza is that whilst he continues to plough his own undeniably idiosyncratic furrow, he has once again fallen foul of the opinioners in the music industry and elsewhere for what appear to be increasingly right-wing views. Personally, as I have written elsewhere, I don't think the traditional concepts of right and left wing actually work anymore. There are a lot of things which I, for example, support which appear to be left wing and some which appear to be right wing. However, I call myself an anarchist and do not intend to be getting my Hitlerjugend fancy dress costume out of the closet any time soon.

Morrissey however, has been openly supporting a very small and comparatively insignificant British political party called 'For Britain' which was founded by an Anti-Islam activist





called Anne Marie Waters, who looks remarkably like the late lamented Davy Jones of the Monkees.

I'm not particularly sure why Morrissey has courted so much disfavour by supporting this complete lame duck of a party, but he has been facing ongoing accusations of racism for at least thirty years with songs like 'The National Front Disco' and 'Bengali in Platforms' and now by claiming that Anne Marie Waters "believes in British heritage, freedom of speech, and she wants everyone in the UK to live under the same law. I find this compelling". Continuing saying that: "It's very obvious that Labour or the Tories do not believe in free speech" only to shoot himself in the foot by appearing to show support for that egregious little twat Tommy Robinson.

So, what was the overall meaning of what I had to say? I can only quote from Mark Twain who at the beginning of his novel 'The Adventures of Huckleberry Finn' which has been withdrawn from many libraries, or at least replaced by explicated versions, because it included the word 'nigger':

Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot.

BY ORDER OF THE AUTHOR

Per G.G., Chief of Ordnance

Me? I am just going to plod on with my life laughing at everybody whom I find amusing enough.

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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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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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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A
JOURNAL

OF THE

Plague Year:

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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.

MMA IDIOTS, SPOTIFY, THE RUSSIAN BEAR AND BORIS

Dear friends,

Yes, I think you can take it as read by now that I largely dislike the modern world and that there is very little about it that I find even slightly palatable. Plus, now that I am past the age of taking advantage of the plethora of pornography that the internet provides, even life online has less benefits than it once had.

My amanuensis Louis, of whom — I want to state in my argument that — I am extremely fond and treat like a favourite nephew rather than an annoying piece of hired help complaining that I won't buy him a nap pod in which he can spend most of his day taking advantage of all the rest periods that the modern workplace affords. We have constant arguments about the modern world and I doubt we will ever have a meeting of minds. However, it is certain that eventually

the dear boy will realize that life is shit but he will not realize this until he is my age and I am safely in my grave, which is a prospect, that if the world continues to be as irritating as it is, I find more and more appealing.

In my editorial of this issue I have been talking about the non-news which proliferates across the reportage of this business they call show, but in places that, too, also strayed into my belly aching about the world about us. Surely it is getting too difficult for me, especially in my current jaded mindset, to separate out these various columns which I write on a regular basis. However, once again I want to talk about Covid!

The British government has now informed us that everything can go back to normal. I have been saying for

COLLATED BY THE GIN REAPER AND LOUIS





years that if we thought we could return to the Britain of the final months of 2019 we were sadly mistaken but, this is exactly what the British government, in between partying like it was 1999 (and I partied so hard in 1999 that I can't remember most of it) seems to be intimating. It is, of course, bollocks, but so is most of what comes out of the Palace of Westminster these days... but to return to my burblings, the British government is claiming that it is all over when basically all the other available data would have us believe otherwise.

There is some bloke called Joe Rogan who Louis informs me is the bloke behind an incredibly popular podcast. Indeed, I have even heard it claimed that this is the most popular podcast in the world, and it is streamed on Spotify. Apparently, Rogan is a bit of a

dick. He started off as a MMA (Mixed Martial Arts) fighter in the UFC (Ultimate Fighting Championship) and, as my dear amanuensis Louis points out, you don't expect manners, poise and factual reportage from someone who has made a living kicking the shit out of other people. Indeed, as he says, nobody really listens to Connor McGregor (My grandmother must be rolling in her grave, because she was so proud that she was of Clan McGregor). If you have not heard of this McGregor fellow, Louis describes him as having "no class whatsoever" (something which certainly could not have been said about my immensely aristocratic and eccentric grandmother) and went on to describe how this particular scion of the McGregor lineage spent an absurd amount of money on a diamond studded pornographic wrist watch, which - on the hour - displays



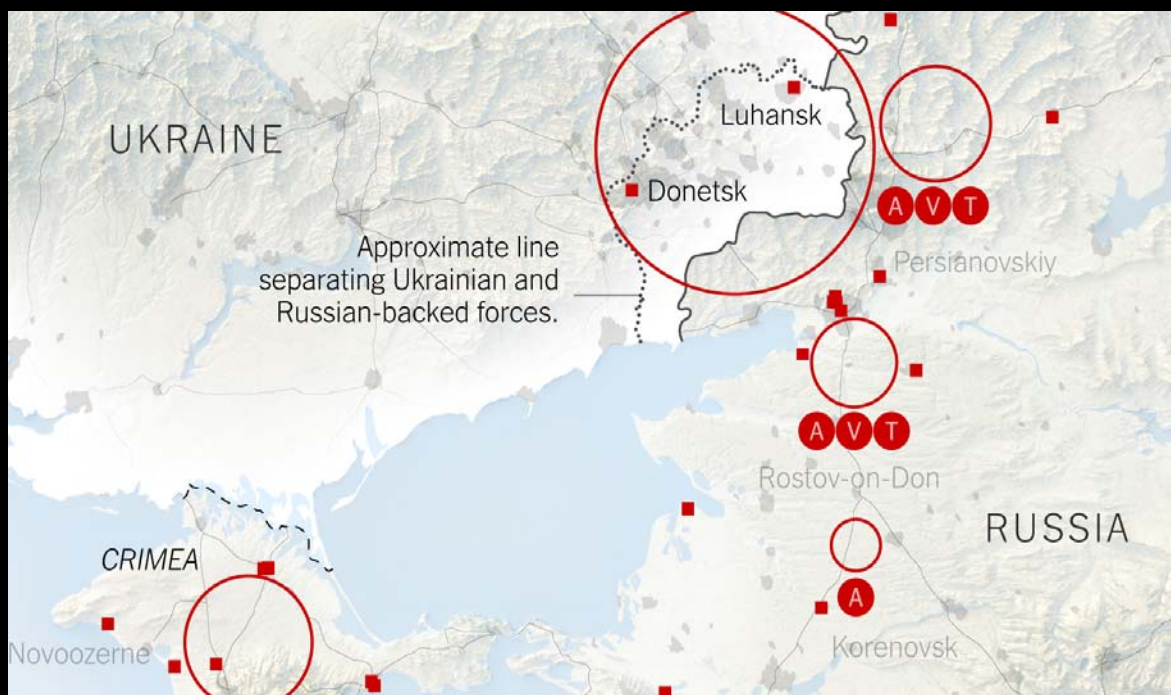
an image of McGregor making the beast with two backs with some generic blonde floozy.

Just as an aside: Why did Connor McGregor have his house made backwards? It was so he

could watch television. But anyway... back to Joe Rogan and his ludicrously popular podcast.

To give you one slight sound bite which gives the measure of the man, he is quoted as saying:





“Up until 1776, every fucking country that has ever existed was run by dictators, all of them. This was the first one where you had elected officials. This was the first experiment in self-government that actually worked. And it created the greatest superpower the world’s ever known”

For the last year or so he has been shooting his ill-bred mouth off on the subject of Covid-19 with such words of wisdom as:

“If you’re like 21 years old, and you say to me, should I get vaccinated? I’ll go, no.”

And according to an interview he did on TikTok, when he got the virus he “threw the kitchen sink at it” and began injecting himself with Ivermectin which is a horse dewormer. Truly the man is an arse of the first degree, and any streaming company with a shred of conscience or integrity would have kicked him into touch years ago. Instead they paid him a reported one-hundred million dollars for the rights to his podcast.

I don’t usually get involved with stuff like this. The only podcasts I ever listen to are Rock N’ Roll ones or ones featuring my day job of cryptozoology.

But, and this is a big but (Louis is going to snigger now) there are some people in high places who are monumentally pissed off with Spotify and have demanded that if they don’t get rid of Joe Rogan because of his ludicrous pronouncements on Covid, they will leave the platform. These include Neil Young, his erstwhile colleagues Crosby, Stills and Nash, Joni Mitchell, Nils Lofgren and India Arie (Although I have to admit that I didn’t know who she was until this afternoon).

Yes, they are all from the Laurel Canyon community of late sixties hippies (who are now in their late seventies), and although the publicity value of them doing what they are threatening to do is tremendous, none of them are particularly important to the current generation of recording artists and the people who buy their records. For this threat to Spotify to be



as culturally and socio-politically important as so many news outlets are suggesting, one needs to have someone like Taylor Swift or that fuckwit Kanye West join the protest, and I have to say that I don't see that happening any time soon.

For those of you worried that my own music, which is on Spotify and has been for some years, will be removed as I take a stand against the bollocks which Joe Rogan has been spouting, I would like to reassure my throng of fans that I won't be withdrawing it just yet, mostly because I can't be bothered.

Elsewhere in the part of the multiverse inhabited by various strands of humankind, it appears that the chances of us going to war with Russia in some shape or form are increasing exponentially. So, as it is well and truly out of copyright, I have taken the liberty of rewriting the first verse of one of 1879's biggest hit songs:

We don't want to fight the Russian bear,
But by jingo if we do,
We've got no guns, we've got no men,
we've got no money too
We fought the bear before and while
we're Britons true
The Russians will probably win because
western governments are poo

Yesterday (2nd of February) the Russians very kindly decided to probe our airspace with four Tu-95 bombers, capable of carrying nuclear weapons, before they were intercepted by the RAF off Scotland. Whilst details at the present time are scarce, allegedly the Russian pilots refused to communicate with the RAF interceptors; however, instead held messages written in English up against their cockpit windows warning that they can "reach us whenever [they] want".

And what do our beloved leaders have to say about all this? Well, during the great fire of Rome in July AD 64 the emperor Nero is said to have played his violin while cackling wildly as he

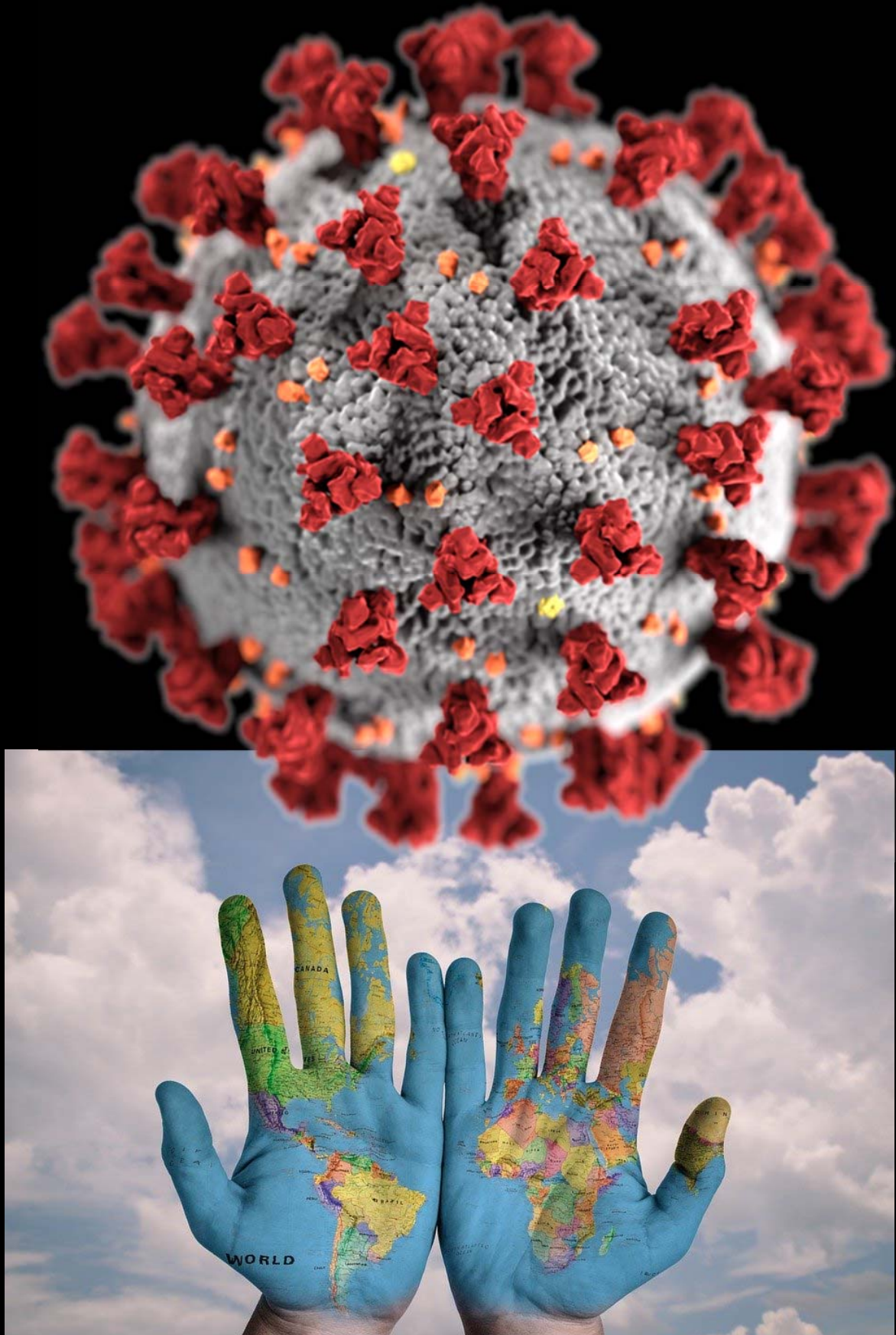




watched his capital city go up in flames. It's a great story but probably didn't happen. For one thing, violins weren't invented until the fifteenth century. But, whilst it does have to be said that Boris Johnson and the emperor Nero do look a lot like each other, the modern day equivalent might be that Boris is drinking prosecco while his approval rating goes down the toilet.

There is all this shit going on about how Sue Gray inquiry cannot be made public because the pigs are sitting on the evidence. Did she fall or was she pushed? You know what? We are facing the first major European war for eighty years, I soon won't be able to stream Revolution Blues on Spotify anymore, and if people are correct, our electricity bills are just about to rise by fifty percent. Despite the fact that I think he's a bit of a twat and certainly a genial buffoon, I certainly don't give a flying fuck whether the Prime Minister and his staff had wine, cheese and cake. By the way, it rather looked like quite a nice cake. And so I wonder why I am the only journalist in the United Kingdom calling for him to be burnt at the stake, after his eyeballs were removed with red hot tongs, whether he will send me some.





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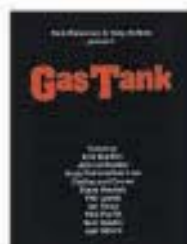
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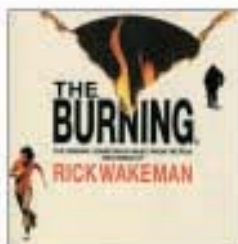
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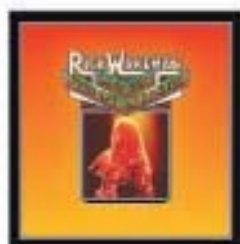
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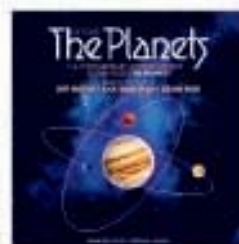
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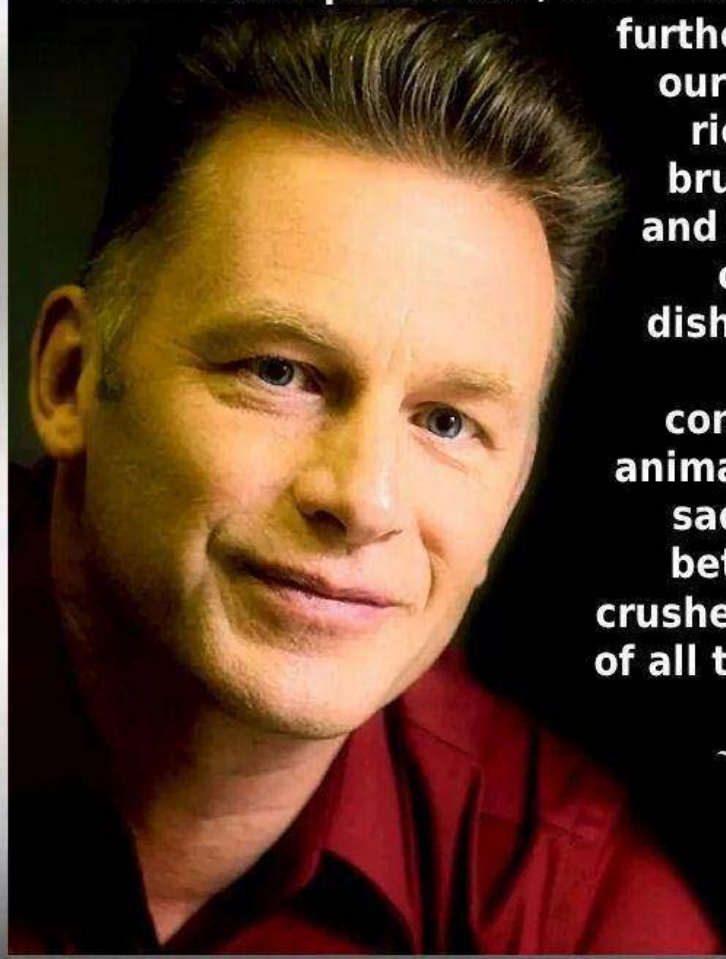


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It is both sad and shameful that when night falls and the settlers of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside 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



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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" " Mary H. Chappell, Capt. Griffin.

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Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
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This subscriber, by appointment from the United States Patent Office, has the honor to receive and forward to the applicant, whether or manufacturer to be patented, or deposited there, which will be sent free of expense, and with out delay, the necessary Papers and Drawings; will make references to American and foreign works, to test the validity of claims, and receive notices of objections to the same, and to prepare the specification, claims, and title.

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addition.

SEEDS. Together with a general assortment of Garden
Plants, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also
at the Central Stage Office, No. 1 Merchants Row.
It is very necessary that all Express Business should be
accompanied with written orders and signed personal
check, that it may be done with correctness.
July 7. **TYLER HARRINGTON.**

WESTERN PRODUCE STORE.
FOR SALE,
2000 BUSHELS SHORTS;
2000 do. Northern CORN;
500 bushels OATS;
600 do RYE;
100 do BEANS;
3000 lbs. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS GRAMIN,
Worcester, Feb 11. 1877. 15 Washington Square.

E. E. HUTCHINSON,
(Successor to W. M. LEGGATE,) 180 MAIN ST. &
MANUFACTURER and Dealer in HARNESSES, SADDLES,
BRIDLES, COACH, GIGS and DRUM COOLERS,
LANK. Also, Trunks, Portmanteaus and Carpet Bags. Coach
Gigs and Tidy WHIPS, &c. &c. Repairing done at short
notice.
Worcester, Jan 18

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
GROCERIES,
and a fine assortment of
GARDEN SEEDS, &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. 1877.

THE EX-
PRESS between Boston and Worcester, for
the transmission of Packages, Bundles,
Bank Notes, Sports, and Merchandise generally,
Three Times each way Weekly.
Particular attention given to packing and re-
gulating boxes, crates, bluffs, 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, Attleboro, Fall River, and New Bedford;
and also, to Portland, and all parts of Maine.
Through fare for goods to be returned by this Express:
Office - HARBURD & CO'S Office, 8 Court Street
Boston; J. H. KNIGHTS HAT STORE, 155 Main St
Worcester. E. S. LEONARD.
Feb 24, 1877.

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BARRETT.)



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

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

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

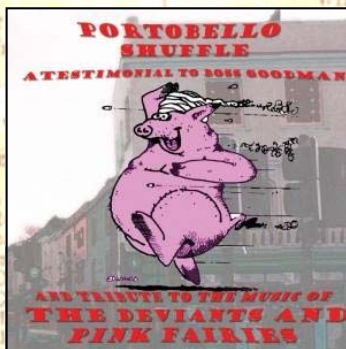
Celebrate wildlife on World Wildlife Day don't shoot it.





I'M ON BOARD!

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



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



Butterfly Conservation

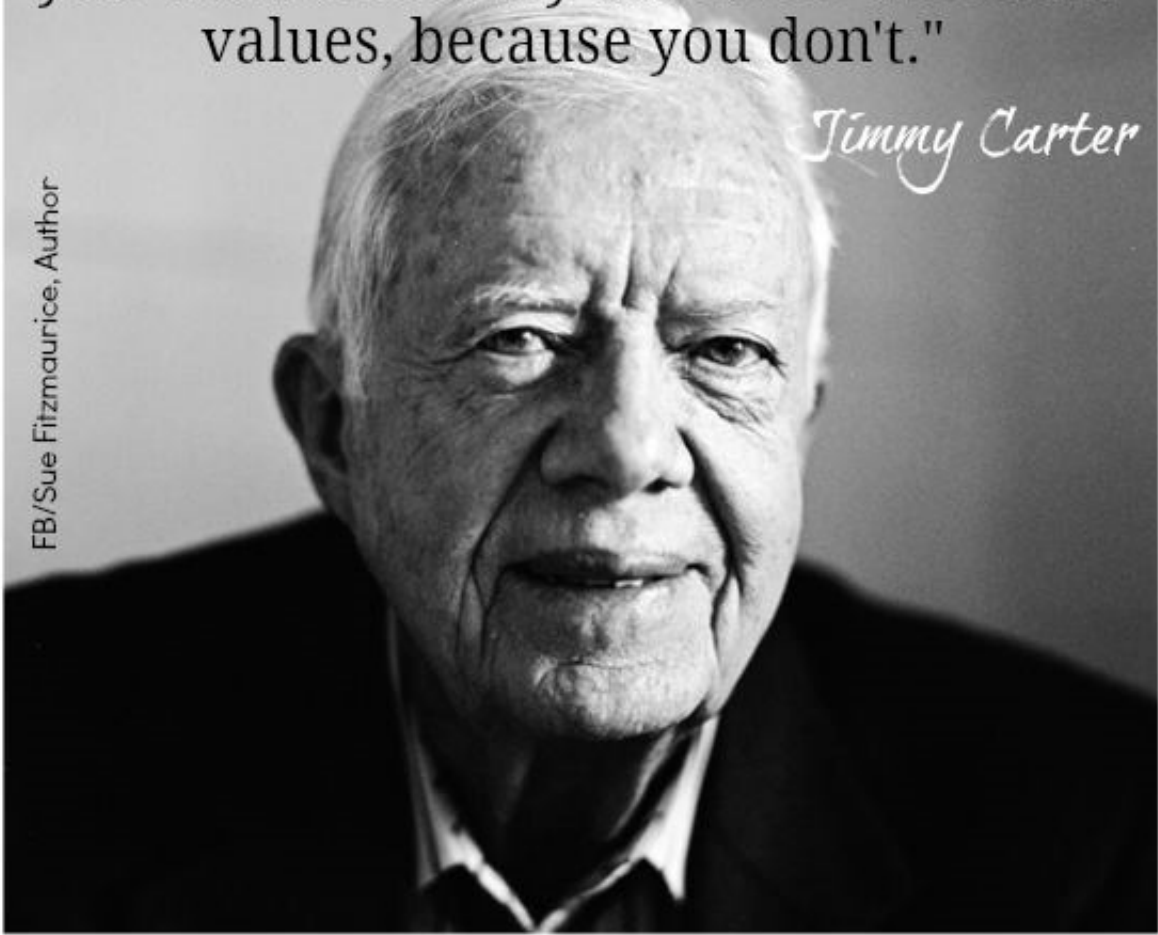
Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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someecards.com



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

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

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

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



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



Sex?



No...

Prog



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/ccccc/>



21-11-2021 – SHOW 437 – HTRK

King Champion Sounds feat. Sally Timms:

Thou Hurricane

Enuff Z Nuff: Cold Turkey

The Last Detail: I'm Sorry

HTRK: Kiss Kiss and Rhinestones

HTRK: Valentina

New Age Doom and Lee Scratch Perry: Holy Dub

Interrogacion Amor (feat. Ginebrass): Mentira

Avey Grouws Band: Mariana

Freeez: Stay

The Charlatans: The Only One I Know

The Dream Syndicate: Blind Willie McTell

Lena Bare Turbifill and Mrs Lloyd Bare Hagie:

Black Jack Davey

Gilbert and George

HTRK:

Astrid Sonne: Palmistry

Wildman Fischer: Monkeys vs Donkeys

Faust: The Sad Skinhead

Kuunatic: Full Moon Spree

Marilyn Monroe: Do it Again

Colin Stevens: Happy Accident no.2

Wilfred Hanrath feat. Cousin Silas: Terra Mystica

Ozo: Anambra

Desertion Trio: Numbers Maker

Elkyn: Found the Back of the TV Remote

HTRK: Reverse Déjà vu

HTRK: Sunlight Feels Like Bee Stings

Steven Christie feat. Joseph Malik: Till Sunday

The Reginald Foresythe Orchestra:

Lament for Congo (A Hymn to Darkness 2)

David Crosby: I'd Swear There was Somebody Here

Listen
Here



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-488-02-04-2022/>

**Listen
Here**



Paul Menel and The Essentials
<https://www.facebook.com/PaulMenelEssentials>

Joost van der Graaf
<https://www.facebook.com/choreomanic>

Mysteries of the Revolution
<https://www.facebook.com/fusionissimus>

Timothy Wenzel
<https://www.facebook.com/TimothyWenzel>

Sally Sparks
<https://soundcloud.com/sally-sparks/tracks>

Serge Bringolf
<https://www.facebook.com/profile.php?id=100050650112204>

Robert Reed
<https://www.facebook.com/RobReedOfficial>

Seasons Of The Wolf
<https://www.facebook.com/Seasonsofthewolf>

GorMusik
<https://www.facebook.com/GorMusik-434451266724178>

Ronald Van Deurzen
ronaldvandeurzen.com

Friday Night Progressive



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

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

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

<https://www.youtube.com/watch?v=wiHWtyvd9Ds>

**Listen
Here**

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



KEEP

CALM

Normal service

Will resume

Shortly

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!

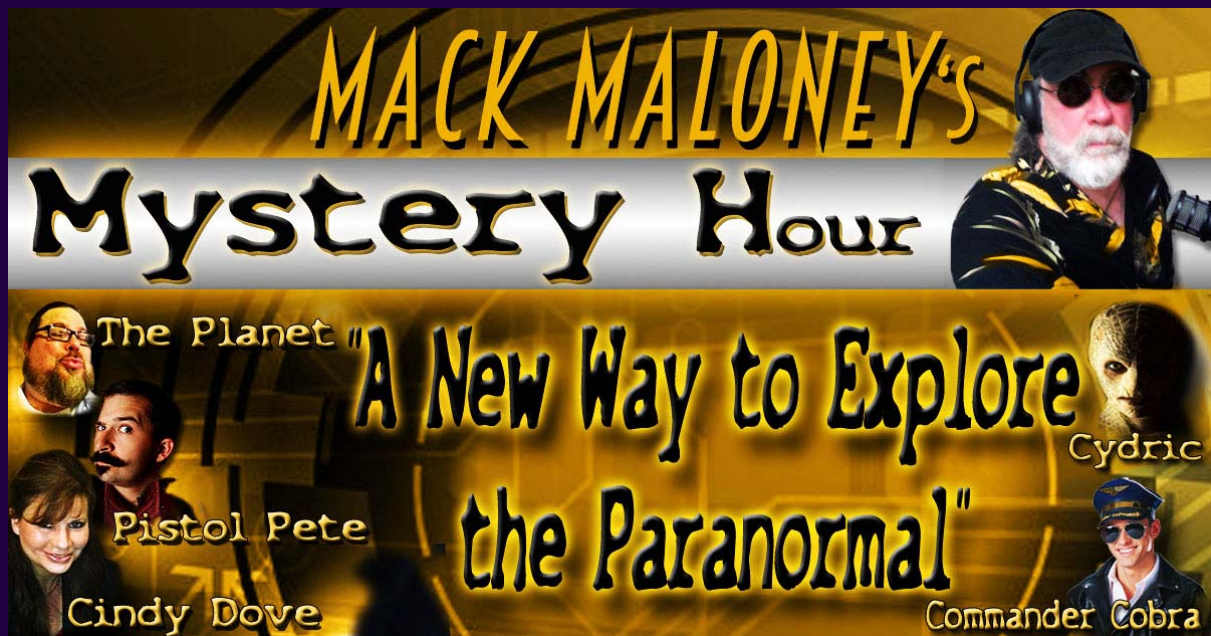
Marillion.com - Part 1

Season 2, Ep. 34

<https://shows.acast.com/between-you-and-me/episodes/marillioncom-part-1#:~:text=Marillion.com%20%2D%20Part,on%20the%20mix...%3F>

Marillion's Castle years come to an end with Marillion.com - an album that was as much a signpost for the future as it was the conclusion of an era. The first half of our look at the album is a mixed bag, but can Sanja and Paul agree on the mix...?

Listen
Here



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

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

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



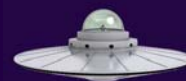
PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

How a Tornado Won the War of 1812

<https://tunein.com/podcasts/Mack-Maloney-Military-X-Files-p1250977/?topicId=169336371>

Although without Juan-Juan and Coco, the gang talks about a variety of subjects including how a bizarre tornado helped the U.S. beat the British in the War of 1812. Raven reports on a piece of art called, "The Hands Resist Him," which has been described as "The Creepiest Painting of All Time." Also, Switch on the amazing life of paranormal writer, Charles Fort & Top Ten Reasons Coco should play Superman in the movies. For a bag of free MMMX-Files swag, go to www.mackmaloney.com and hit the...



Duration:01:52:56

**Listen
Here**

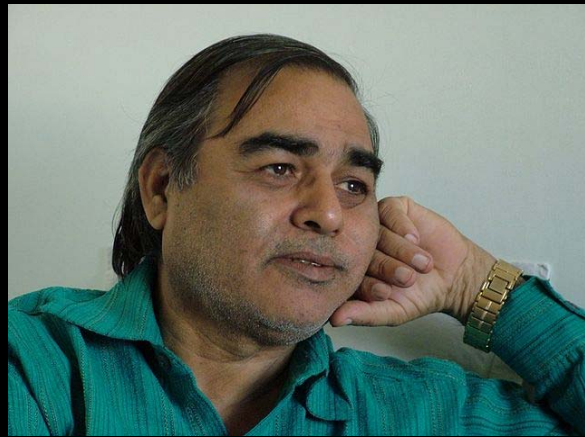
<https://www.youtube.com/watch?v=UJ00-j0un6E>



Sad Frosty
1997 - 2022

Sad Frosty was an American rapper and Instagram personality from Texas. He died on January 14, 2022, at the age of 24.

Walter Ralph Emery was an American country music disc jockey and television host from Nashville, Tennessee. He gained national fame hosting the syndicated television music series, Pop! Goes the Country, from 1974 to 1980 and the nightly Nashville Network television program, Nashville Now, from 1983 to 1993. From 2007 to 2015, Emery hosted the weekly program, Ralph Emery Live, on RFD-TV, a satellite and cable television channel devoted to rural American culture. Emery died in a hospital in Nashville on January 15, 2022, at the age of 88 after a brief illness.



Ibrahim Ashk
1951 - 2022

Ibrahim Khan Ghauri was an Indian Hindi and Urdu poet, journalist, actor and film lyricist. He wrote under the pen name Ashk. He was well known as a lyricist, and script writer of some well-known films and TV serials. Ashk passed away in Mumbai from complications of COVID-19.



Ralph Emery
1933 - 2022

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Karim Ouellet 1984 - 2022

Karim Ouellet was a Senegalese-born Canadian pop singer-songwriter. He released three albums between 2011 and 2016; his second album *Fox* won a Juno Award in 2014.

Ouellet learned to play the piano, percussion, and guitar as a child, and recounted composing his first song when

he was seven. He took up the electric guitar as a teenager, and began playing with local bands. One month after his 37th birthday, Ouellet was found dead on the evening of January 17, 2022, at L'Unisson studio in Quebec City's Saint-Roch neighbourhood. While foul play was ruled out by local police, his death has prompted an investigation.

THOSE WE HAVE LOST



Dick Halligan
1943 - 2022

Richard Bernard Halligan was an American musician and composer, best known as a founding member of the jazz-rock band Blood, Sweat & Tears. He received a Grammy Award for Best Instrumental Performance for "Variations On A Theme By Erik Satie" from the album Blood, Sweat & Tears. Halligan left BS&T in 1971.

In the 1970s and 1980s Halligan composed and arranged music for a number of motion pictures. In 2006 he was active as a composer and performer for various types

of music, including jazz and chamber music. Halligan died from natural causes in Rome on January 18, 2022, at the age of 78.



Nigel Rogers
1935 - 2022

THOSE WE HAVE LOST

Nigel David Rogers was an English multilingual tenor, music conductor, and vocal coach, who sang in over seventy classical music album recordings in German, French, Italian, Latin and English, mostly of early music, baroque and sacred music, including works by Claudio Monteverdi, Handel, Purcell, and Bach. He was considered a world authority in the field of European early music, the scores of which he helped promote and rescue as a music genre, since the outset of his early career.

He was also a writer and leadership educator. Jones' first album, *Pianoscapes*, was released on the newly formed Narada record label. The album sold more than 100,000 copies, and since then he has released more than a dozen albums of piano music. In 1990 he conducted a concert tour.



Michael Jones (1942 – 2022)

Michael Jones (1942 – 19 January 2022) was a British-born Canadian new-age pianist and composer, known for his improvisational new age performance style.



Beegie Adair 1937 - 2022

Bobbe Gorin "Beegie" Adair (née Long) was an American jazz pianist and bandleader.

In a career that spanned sixty years, she played on over 100 recordings. More than a third of these were with her Beegie Adair Trio, which consisted of Adair, bassist Roger Spencer and percussionist Chris Brown. Her music ranged from Cole Porter standards to Frank Sinatra classics to romantic World War II ballads to jazz covers of Christmas songs.

THOSE WE HAVE LOST



Heinz Werner
Zimmermann
1930 - 2022

Heinz Werner Zimmermann was a German composer, focused on contemporary sacred music. He was professor of composition at the Spandauer Kirchenmusikschule and the Frankfurt University of Music and Performing Arts, and held several honorary doctorates from the Wittenberg University in Springfield, Ohio, U.S., and from the University of Leipzig. He is known for church music influenced by jazz, such as motets for choir with plucked bass.

Oswaldo Peredo
1930 - 2022

Oswaldo J. Peredo was an Argentine tango singer. He is credited with the renaissance of the tango in Argentina. Beginning when he was 17, he played football at Club Atlético San Lorenzo de Almagro. He was good enough at football to be selected to play for Barranquilla Fútbol Club in Colombia. There he fell in love with the music of Carlos Gardel and began his musical career. He sang throughout Colombia and Venezuela before returning to Argentina. In the 21st century he received widespread acclaim for his performances at El Boliche de Roberto.



Pat King
1944 - 2022



THOSE WE HAVE LOST

Patrick John King, also known as Speedy King, was a Scottish bassist, best known for his association with Manfred Mann's Earth Band. After a stint as a croupier at the London Playboy club, King joined the supergroup Shanghai. King also was engaged as a session musician, most notably on the early hits of Billy Ocean and others.

King is best known as the bass guitar player for Manfred Mann's Earth Band between 1977 and 1982. King devoted much of his time to photography and playing in a chirigota group – Los Mochuelos – as well as DJ in a local rap band – El Clan del Sur.



Fredrik Johansson
1974 - 2022

Fredrik Johansson was a Swedish guitarist. Johansson was a member of melodic death metal band Dark Tranquillity for almost six years. He joined in 1993. Prior to the release of Projector in 1999, he was asked to leave Dark Tranquillity due to a lack of commitment to the band, stemming from the fact that he wanted to become a family man. Johansson died from cancer on 25 January 2022, at the age of 47.



Hardev Dilgir
ਹਰਦੇਵ ਦਿਲਗੀਰ
1939 - 2022

Hardev Dilgir best known as Dev Tharike Wala, was an Indian lyricist. He started songwriting under the name Dev Tharike Wala, with his lyrics sung by many Indian singers. He also wrote lyrics for many Punjabi films. He died in Tharike from a heart attack on 25 January 2022,.

THOSE WE HAVE LOST



Kenneth Wannberg
1930 - 2022

Kenneth Gail Wannberg was an American composer and sound editor. He worked extensively with the composer John Williams on some of the biggest box office films of all time. His music editing credits include Star Wars (George Lucas, 1977), Schindler's List (Spielberg, 1993), and Harry Potter and the Prisoner of Azkaban (Alfonso Cuarón, 2004).

In 1986 Wannberg won an Emmy. Wannberg died on January 26, 2022, at the age of 91.



Janet Mead
1938 - 2022

Janet Mead was an Australian Catholic nun who was best known for recording a pop-rock version of "The Lord's Prayer". It sold over one and a half million copies and was awarded a gold disc by the RIAA on 8 April 1974. Mead taught music at St Aloysius College, Adelaide, where the music video for "The Lord's Prayer" was filmed. After recording, Mead continued to visit the school to teach the junior students basic music. In 2004, Mead was named South Australian of the Year for her care of the homeless. Mead died from cancer in Adelaide on 26 January 2022.

THOSE WE HAVE LOST



Ludmila Ferber
1965 - 2022

Ludmila Múrias Ferber Lino a Brazilian Christian singer, songwriter, worship pastor and writer. In 1996, Ferber released her first solo CD entitled Marcas and from this launch her career was consolidated achieving prestige in public Brazilian gospel. She died on 26 January 2022, at the age of 56.



Alain Bancquart
1934 - 2022

Alain Bancquart was a French composer. Bancquart had his musical formation at the Conservatoire de Paris. He was a violist with the Orchestre National de France until 1973. He became Directeur Musical des Orchestres de Régions at the ORTF (1973–1974), then musical director of the Orchestre National de France (1975–1976).



Diego Verdaguer
1951 - 2022

Miguel Atilio Boccadoro Hernández, known professionally as Diego Verdaguer, was an Argentine-born Mexican singer. Verdaguer played the trumpet and the

THOSE WE HAVE LOST

bandoneón. He had a hit in 2009 after a decade of absence with the song "Voy a Conquistarte", written by the Mexican singer-songwriter Joan Sebastián. He had lifetime sales of almost 50 million records. He died from COVID-19 in Los Angeles on 27 January 2022, at the age of 70.



Norma Waterson 1939 - 2022

Norma Christine Waterson MBE was an English singer and songwriter, best known as one of the original members of The Watsons, a celebrated English traditional folk group. The Watsons originated in the early 1960s with Norma, brother Mike, and sister Elaine, known as Lal, though the lineup changed during the years due to circumstance and member deaths. Later, in 2001, she released her first solo traditional folk album, *Bright Shiny Morning*, on Topic Records. In 2010 Waterson released an album of collaborations with her daughter Eliza entitled *Gift*.

Waterson died on 30 January 2022, at the age of 82. She had been suffering from pneumonia.

Hargus "Pig" Robbins 1938 - 2022

Hargus Melvin Robbins was an American session keyboard player. He played on



Mark Levine 1938 - 2022

Mark Jay Levine was an American jazz pianist, trombonist, composer, author and educator. Levine made his first recording as a leader for Catalyst Records in 1976. He also played with the Blue Mitchell/Harold Land Quintet.

From 1980 to 1983, he concentrated on valve trombone, but then returned to playing mainly the piano. From 1992 Levine was part of Henderson's big band. His Latin jazz group, *Que Calor*, was formed in 1997. Levine began teaching in 1970.

THOSE WE HAVE LOST



records for many artists, including Dolly Parton, Loretta Lynn, Kenny Rogers, Bob Dylan, Neil Young, Mark Knopfler, Ween, and Conway Twitty. He played on Roger Miller's Grammy Award-winning "Dang Me" in 1964. He was blind, having lost his sight at age four due to an accident involving his father's knife.

Philip Paul 1925 - 2022

Philip Paul was an American studio drummer from Cincinnati, Ohio. By the time he was 13 years old, he began playing with his father's band. Paul was just out of his teens when he began playing at the Savoy Ballroom in Harlem. Paul created the beat for "The Twist" and was on the



original recording by Hank Ballard and the Midnighters. In 2003, Paul released his own CD *It's About Time* under the Stork Music Productions label.

In 2009, he was honoured at the Rock and Roll Hall of Fame and Museum in Cleveland. In 2009, he was honoured with the Ohio Heritage Fellowship, Ohio's highest honour for traditional artists. In 2002, he was honoured by the Cincinnati Enquirer with a Lifetime CAMMY Award for his contributions to the music and culture of the city.

He died from COVID-19 in Cincinnati on January 30, 2022, at the age of 96.

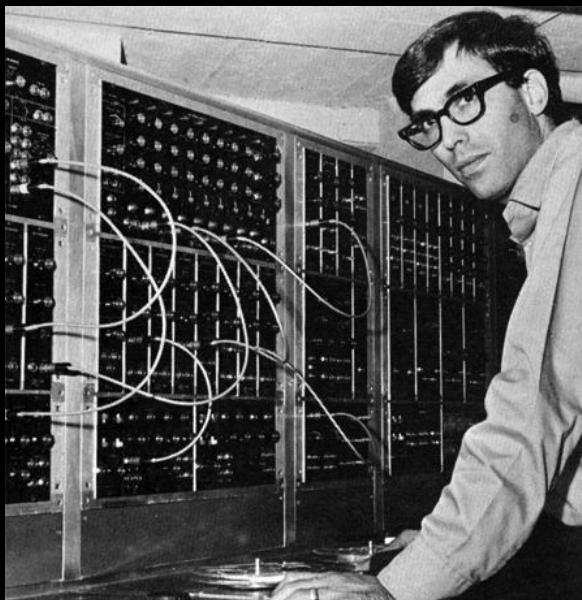
THOSE WE HAVE LOST



Piero Gamba
1936 - 2022

Piero Gamba, also known as Pierino Gamba, was an Italian orchestral conductor and pianist. He won the Arnold Bax Memorial Medal in 1962. He was, among others, the musical director and conductor of the Winnipeg Symphony Orchestra from 1971 till 1980. He was the chief conductor of the Adelaide Symphony Orchestra in Australia from 1983 to 1986. He was the musical director and conductor of the SODRE National Symphonic Orchestra of Uruguay from 1994 till 1995 as well as from 2001 till 2004. Gamba was one of the

founders of Symphonicum Europae Foundation, an institution whose aim is to promote greater harmony of mankind through the arts.



Jon Howard Appleton
1939 - 2022

Jon Howard Appleton was an American composer, an educator and a pioneer in electro-acoustic music. His earliest compositions in the medium attracted attention because they established a new tradition some have called programmatic electronic music. In 1970, he won Guggenheim, Fulbright and American-Scandinavian Foundation fellowships. In the late 1970s, together with Sydney Alonso and Cameron Jones, he helped develop the first commercial digital synthesizer called the Synclavier. For a decade he toured around the United States and Europe performing the compositions he

THOSE WE HAVE LOST

composed for this instrument. In the early 1990s, he helped found the Theremin Center for Electronic Music at the Moscow Conservatory of Music. He also taught at Keio University (Mita) in Tokyo, Japan, CCRMA at Stanford University and the University of California Santa Cruz. In his later years, he devoted most of his time to the composition of instrumental and choral music in a quasi-Romantic vein which has largely been performed only in France, Russia and Japan.



Jimmy Johnson
1928 - 2022

James Earl Thompson, known professionally as Jimmy Johnson, was an American blues guitarist and singer. In his younger years he played piano and sang in gospel groups. In the 1960s, Johnson began to focus on soul. He had his own group from the early 1960s, and by the mid-1960s had released his first single. By 1974, Johnson had returned to playing blues. Johnson's first solo albums appeared on MCM Records in 1978 and Delmark Records in 1979, when he was fifty years

old. In November 1980, Johnson was awarded at the first annual Blues Music Awards, held in Memphis. His career continued to pick up until December 2, 1988, when his touring van crashed in Indiana, killing his band's keyboardist and bassist. Johnson was injured and took an extended break from the music industry. He returned to record for Verve Records in 1994. Johnson was inducted into the Blues Hall of Fame in 2016.



Alejandro Alonso
1952 - 2022

Alejandro Alonso was a Mexican Christian guitar player, singer and composer. He began his musical career at a very early age. During his teen years he was the lead guitarist in a number of bands playing in pubs and popular Mexican nightclubs. From 1973 to 1980, he dedicated a great deal of time to using his music as an evangelistic tool. In the 1980s he made his first recordings and became one of the innovators of Spanish Christian Contemporary music. He toured extensively in Latin America and took the music to war zones and areas of guerrilla activity.

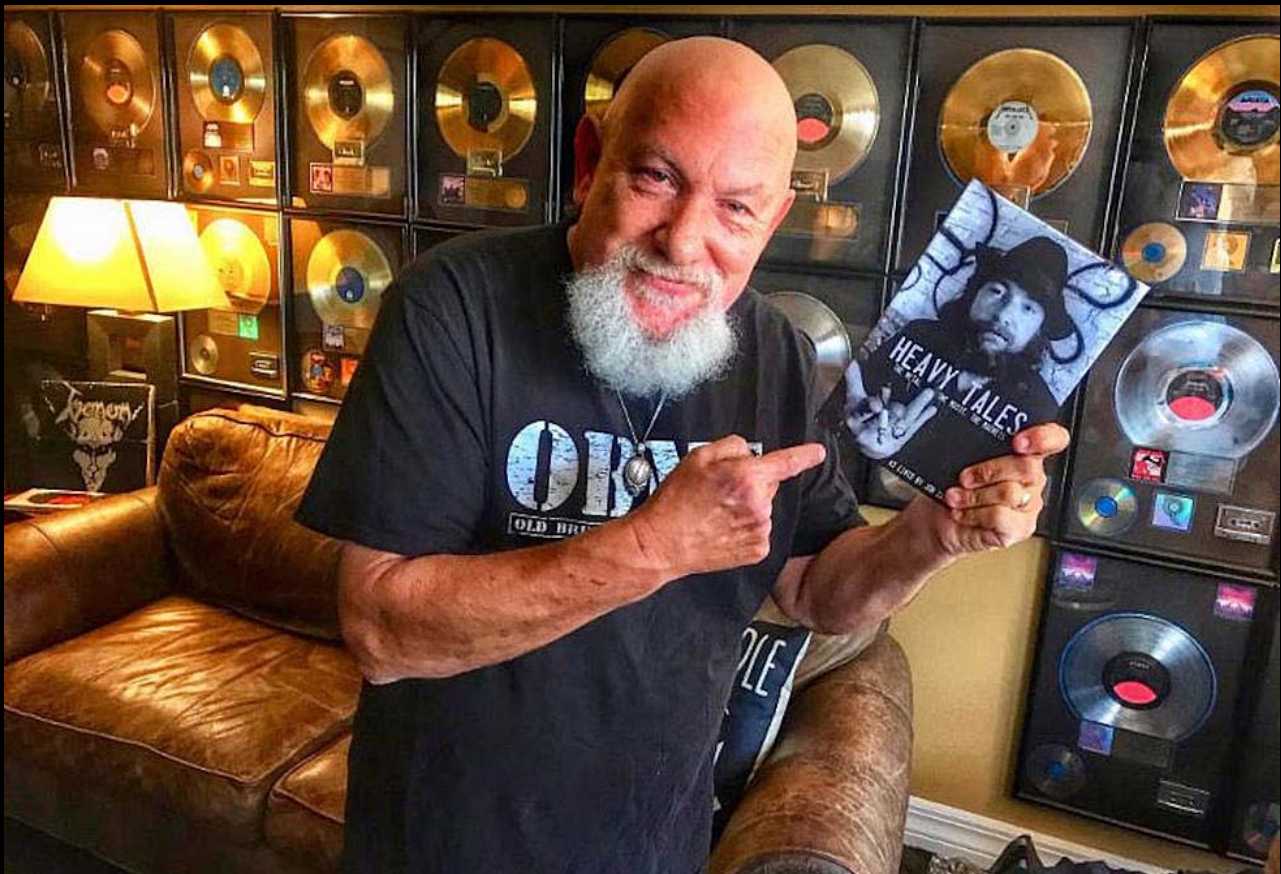
THOSE WE HAVE LOST

Jon Zazula 1952 - 2022

Jonathan Zazula, also known as Jonny Z, was an American music industry executive who was the owner of New Jersey's Rock'n Roll Heaven record store and founder of record label Megaforce Records. Zazula's record store in East Brunswick, New Jersey made him a central figure of the East Coast metal scene, regularly playing demo tapes

sent to him through his underground tape-trading network.

He died at his home in Clermont on February 1, 2022, at the age of 69, from complications of chronic inflammatory demyelinating polyneuropathy (COPD), and osteopenia.



THOSE WE HAVE LOST



Leslie Parnas 1931 - 2022

Leslie Parnas was an American classical cellist. A prize winner at several international music competitions, he appeared as a soloist with orchestras around the world and performed and recorded a number of chamber works.

His playing has been described as "characterized by a sure technique and an aggressive approach to phrasing". For a number of years, he taught at the Boston University School of Music. After retiring, he moved to a rehabilitation facility in Florida, where he died on February 1, 2022, at the age of 90.

THOSE WE HAVE LOST



Heo Cham

허참

1949 - 2022

Heo Cham was a South Korean radio and television presenter and singer. After working as a master of ceremonies in the music café Chelbourg, he made his national television debut in the TBC show Seven Singers Show and since then he was active as a presenter of many radio and television programs. He was best known as the presenter of the long running KBS1 show Family Arcade.

Cham was also active as a singer, making

his official recording debut in 2003 with the album Chueog-ui yeoja ("Woman of Memories"). Cham had successful surgery in 2008 to remove colon cancer. He died from liver cancer in Seoul on 1 February 2022, at the age of 72.



Joe Diorio

1936 - 2022

Joseph Louis Diorio was an American jazz guitarist. Following in the footsteps of an uncle, Diorio took up the guitar, studying formally in the early 1950s at a local music school. He worked for a while with local bands, but in the early 1960s he ventured into New York City, where he played with several jazz musicians. In April 2005 he struggled to

THOSE WE HAVE LOST

regain the full use of his left hand following a stroke he suffered at his West Coast residence in San Clemente. Diorio taught at the University of Southern California. He was also one of the first instructors for the Guitar Institute of Technology.

in French academies of music such as the CNR of Strasbourg. She was a composer, pianist, organist, harpsichordist, and conductor, and released music under many different labels in Uruguay.



Renée Pietrafesa Bonnet
1938 - 2022

Renée Pietrafesa Bonnet was a French and Uruguayan composer, pianist, organist, harpsichordist and conductor. Her compositions spanned both popular and classical genres which included Electroacoustic music. She founded the Chorale de l'Alliance Française and the Montevideo Ars musicæ Chamber Orchestra. She gave several Master-Classes



Donny Gerrard
1946 - 2022

Donny Gerrard was a Canadian singer. He was a member of the band Skylark in the early 1970s, and in later years performed and recorded as a baritone backup singer for such artists as Mavis Staples.

He released a single, *Greedy for Your Love* in 1976 and another, *Stay a While With Me* in 1977. He later released a self-titled album.

Gerrard was a backup singer for musicians such as Elton John, Bruce Springsteen, and Cher. He died from cancer on February 3, 2022, at the age of 75.

THOSE WE HAVE LOST



Gianluca Floris
1964 - 2022

Gianluca Floris was an Italian writer and bel canto singer.

He featured in several recordings for Naxos Records, including playing the role of Bardolfo in a recording of Falstaff made at the Teatro del Maggio Musicale Fiorentino, Florence in 2006.

Floris died on 4 February 2022, at the age of 57.



Rubén Fuentes
1926 - 2022

Rubén Fuentes was a Mexican classical violinist and composer, who was best known for his contributions to mariachi music.

In 1944, Fuentes joined Mariachi Vargas de Tecalitlán as a violinist and later as a music arranger.

In 1955 he stopped performing in the group, but he maintained his position as producer, musical arranger and musical director.

As such, he had a profound influence on Mariachi Vargas de Tecalitlán and mariachi music in general.

THOSE WE HAVE LOST



Damodar Hota
ଦାମୋଦର ହୋତା
1935 - 2022

Damodar Hota was an Indian classical vocalist, musicologist, composer, and guru based in Odisha, India. He was an exponent of Odissi classical music (Udra Paddhatiya Sangita) as well as Hindustani classical music. His primary research on Odissi

classical music in the 1960s was groundbreaking in uncovering the historical roots, distinct ragas and talas of the music. He preserved the authenticity and distinctiveness of the form through his vocal performance, teaching, scholarship, and advocacy. Hota died in Bhubaneswar on 5 February 2022. He suffered from cardiac ailments in the last few years prior to his death.

THOSE WE HAVE LOST



Lata Mangeshkar 1929 - 2022

Lata Mangeshkar was an Indian playback singer and occasional music composer. She is widely considered as one of the greatest and most influential singers in India. Her contribution to Indian music industry in a career spanning seven decades gained her honorific titles such as the Nightingale of India, Voice of the Millennium and Queen of Melody.

She recorded songs in over thirty-six Indian

languages and a few foreign languages, though primarily in Hindi, Bengali, Marathi. She received several accolades and honours throughout her career. In 1987 the Dadasaheb Phalke Award was bestowed on her by the Government of India. She died on 6 February 2022, aged 92, from Multiple Organ Dysfunction Syndrome after undergoing 28 days of constant treatment for Pneumonia and COVID-19.

THOSE WE HAVE LOST



Syl Johnson 1936 - 2022

Sylvester "Syl" Johnson was an American blues and soul singer and record producer. Beginning with his first hit, "Come On Sock It to Me", in 1967, he dominated the label as both a hit-maker and a producer. Around the mid-1980s, Johnson mostly retired from performing, making only occasional appearances at blues clubs. In 1992, Johnson found out that his song "Different Strokes" had been sampled by several rappers. This stimulated his interest in making a comeback in the music industry.

He felt passionately that taking music from an original artist without proper compensation constitutes theft and has sued other artists for copyright infringement.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



Plastic constitutes approximately

90% of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

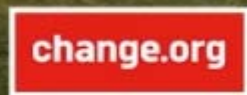
Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

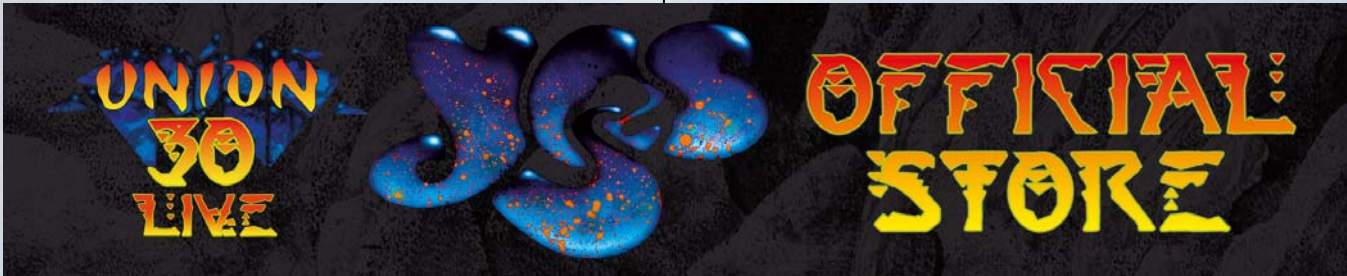
FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



visit stonehengealliance.org.uk for further details

GONZO
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THE LABEL FOR CONNOISSEURS



Hello and welcome to Gonzo news for February!

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
Infinite (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!

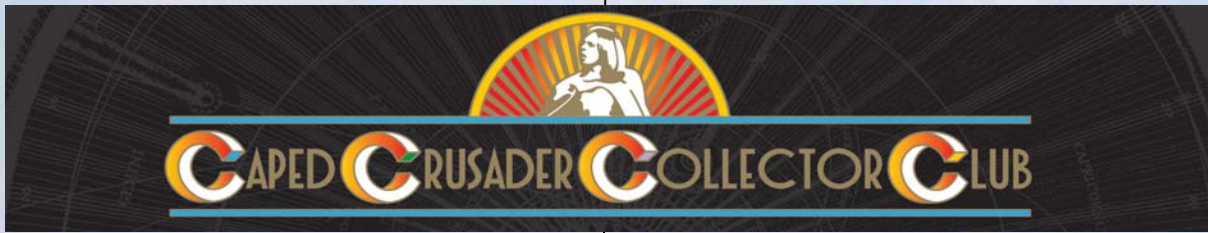
The formats are the Box Set, Signed 2CD, 2CD & 1CD

<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!

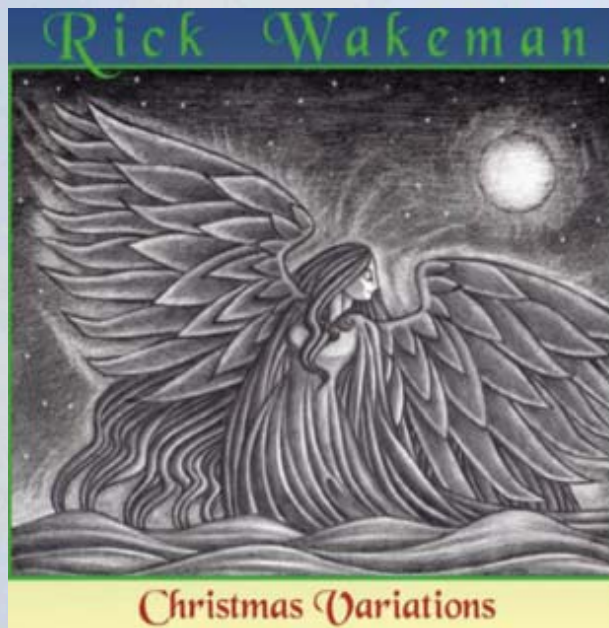




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Stock back in for these classic holiday albums!

Rick Wakeman - Christmas Variations & America - Holiday Harmony

Ricks 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



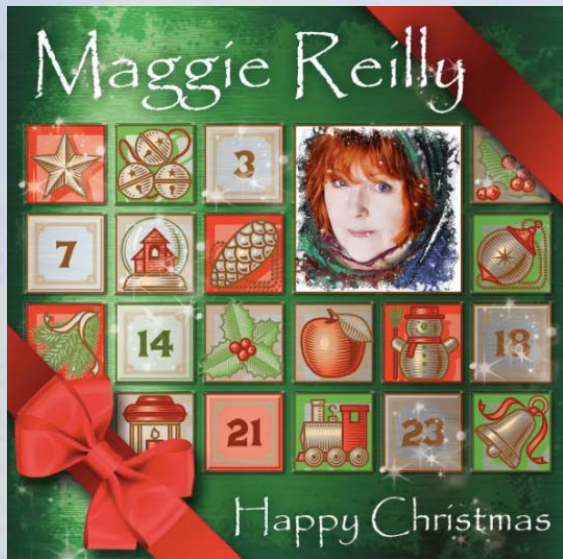
America's Christmas Album - Holiday Harmony

<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





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 'Iesu 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/>

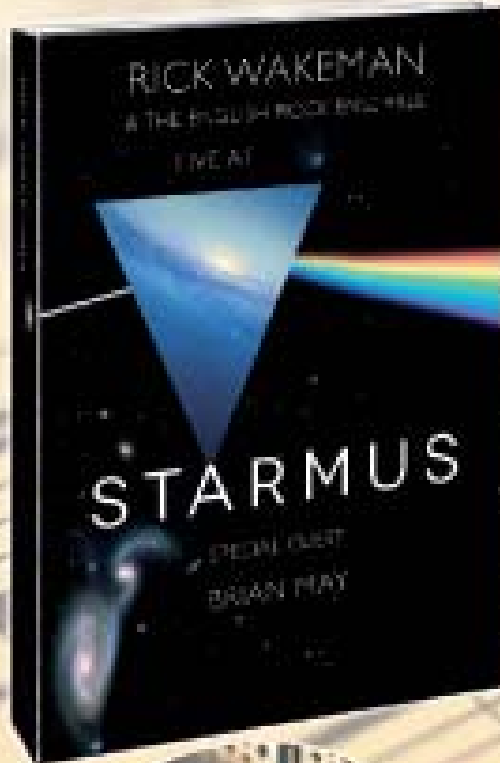
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Forthcoming releases from **Rick Wakeman & Friends**

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



Dope Beat Biz Vol. 1

by Haynsey

Album Review

When it comes to Hip Hop in the UK and the history of it, many names come to mind for those of us who have grown up with culture over the past 30 years or so.

One of those names would be DJ Cue Tips. Many consider DJ Cue Tips to be one of pioneers of Hip Hop in the UK.

STEVE RIDER

Back in 86 he was working with MC Dashy D and dropped the seminal on *Hard Core Vol 1* and from there went on to work with the South London SLR Crew as their primary producer and DJ.

As with many of us, life got in the way, and it would be 2018 before he would dust the cobwebs off and get back in the game. Haynsey, as he is now known, would drop a few releases via Spotify and the awesome 7" dub plate release of Big Daddy Kane's *Set it off*, The Bottom Up Remix.

The concept for *Dope Beat Biz Vol 1* was simple. To have a real Hip Hop album with real beats, real MC'ing, real cuts and real graffiti on the cover, basically everything real Hip Hop should be.

So, let's get into this as I take through the album, track by track, and finish off with a few questions dropped Haynsey's way...

There is no easing you into this as the album kicks off with *Put Me On*. This track takes Hip Hop from across the pond, courtesy of Neek the Exotic, and weaves it with the UK essence, from Gee Bag. This is the kind of beat and vibe that instantly takes you back, way back, to the days when Hip Hop was all about the party vibe and feeling good. Not just that but, you could not pick two better Emcees to rhyme over such a fresh beat. What a start to an album.

Keeping the dopeness flowing as *Trained Assassins* drops, a proper banger of a track. This is the first on the album to feature legendary UK Emcee, Scorzayzee on lyrical duties with his instantly recognisable voice and flow, showing why he is so good at this. This one will have you moving and grooving all the way. But, don't sit back and rest because up next we have Suspekt, one of the UK's premier Hip Hop crews, dropping the dope verses on an absolutely killa beat, *Back in the Day*. Taking you back to the 90s with venom and leaving you there like some wicked Hip Hop trip. Do I detect a

little bit of Sucker MC's in there? Damn this one is off the hook.

That 90s vibe is kept well and truly alive as Haynsey's reworking of *Use your Head* hits, and this hits hard. Originally released on the *Hitmen For Hire EP* by Mark B (R.I.P) and Blade from 1998, this one gives a renewed life to a dope classic track. Not only that but, for those of us who know and love the Blade sound, this one is a fitting tribute to everything Blade was and is.

How do you follow that? Well you take a funky Hip Hop beat and a talented UK Emcee, in this case Dweller, and let nature take its course. The outcome, another banger *Jungle*, laced with a funky guitar hook, Dweller just gives the lowdown on himself and life out there. The goodness just keeps on coming. Which is so true as Scorzayzee is back on the hard and heavy Pioneerz. This one grabs you by the ears and doesn't let go but, you wouldn't have it any other way. Dope beatz and the kind of lyrics that have the corners of your mouth curling upwards.

Pick it Up hits featuring DDouble Impactt flippin' their verbal skills on a proper boom bap vibe track. Before you know it you are now half way through this album and the energy just keeps you bouncing along and shows no sign of letting up any time soon. The beat kicks in for *Tri Polar*, which has Scorzayzee dropping his hat-trick with some more comical rhymes over a banging beat which has a nice jazzy vibe to the chorus.

Next up we have the return of Dweller kicking it on *These Days*. This one has you bopping and moving to a funky ass vibe that you just wanna keep feeling all day long, and that vibe keeps going with heavy banging old skool vibe of *Now and Then*. Featuring south coast Emcee Whirlwind D, this one takes you from the days of old to the days of now and back again. Up next is Whirlwind D's B-Line stable mate Chrome on *Start the Panic*.

This one ups the energy levels with a frantic style from both Chrome's lyrical delivery and Haynesy's banging beat that will have you breathless in a good way.

Before you know it we're down to the penultimate track, *Evolution*. Back one last time is Scorzayzee. This one has a jazzy style, still with a kicking beat, that might take you back to the days of Gang Starr. Taking you on a trip though how artists have used the technology available to them to get their message out there and create their masterpieces.

The album finishes off with funkier track you have heard in a while, *W-E-G*, with WEG taking you on a journey through a vision of his own life. Easing off the pace a little but, not enough for you to lose focus. This is the perfect way to finish of this album, in my opinion anyway.

First, I gotta say Wow...

Even though I knew who was on this album and the pedigree of the producer I have to say I entered into this, as I always do, with little expectation.

The vibe of the whole album is such that it gives you an awesome feel-good feeling from start to finish. I would say that would be the same for us old skool heads, right up to those who might only just be getting into Hip Hop.

Haynesy's concept, production, music and Cut's arrangement is flawless from start to finish. Bringing you vibes that are proper Hip Hop at its essence and it is that connection to rawest element of what Hip Hop is that gives this album such an enjoyable feel. The guest Emcees are all on top form and bring their individual styles and energy to each track. I don't think that Haynesy could have got a better group of guests together for this one. The album is polished by the expert turntable skills of one Jabathakut who provides all the cuts for the album.

This album is a package and that package includes the artwork. This was provided by one Chris Archer AKA Drop Dead Fresh.

Mixing was done by Haynsey and Leo Kin and Mastered by Leo Kin.

If you bring all elements of this package together, does it truly do what it has set out to do, to create an album of Pure Hip Hop in all its elements and down to its true essence? With all honesty I would have to say that it not only achieves what it set out to do but, it takes that Bar to a whole new level. It does what other producers have done this year, like Specifik and DJ Pandamonium have done, and crafts something that says — here is my experience of Hip Hop and what Hip Hop means to means to me. It puts that into audible form for everyone to listen to and enjoy.

This is probably a good time to hear from the man himself. So, what did I ask him...?

So, firstly I asked him why he dropped the album now and if there was any driving force behind it?

Haynesy: I've always had an itch over the years to self produce an album to my taste basically, and the fact the tech has advanced enough that this is capable with a laptop was the green light really. I've been making mash ups on my iPhone with various apps for years but was always acutely aware that I was using 1% of my creativity by being limited to literally apps.

Next I asked him if there was any plan behind the guest MC's. I wanted to know if he had specific people in mind as he worked.

Haynesy: It just snowballed really. To get my ear back in I released straight to streaming sites an album of vocal stem remixes featuring Scorzayzee and Dweller, old acappellas of theirs

basically...I contacted Scorz and asked out of professional courtesy whether he'd like to hear them and he really liked them so I pitched the idea of doing an album with various MC's and he said he'd be up for it.. then what I was totally unprepared for was the reaction to my back catalogue from the 80's, once people knew I was DJ Cue Tips who did Control etc then the pieces just started falling in place with the MCs.

So, how does he feel about being looked on as a pioneer or even founder of what a lot of people now call Britcore?

Haynesy: I was told recently by a few people that *Control* was the first ever Britcore track which is something I'd never considered, we just thought at the time "what's not been done and how can we be different" so we banged the tempo up and made it 130bpm(!)it's very flattering but not something I've ever really thought about. There were a few of us from '86 trying to fight the 'novelty of UK Hip Hop' factor which is why we made Control different, we all played our part I like to think.

For me this album feels like a master class in bringing together every element that Hip Hop is, was and could be. It just has that feel good vibe that is the essence of Hip Hop. Do you see it that way or does it have a different vibe for you?

Haynesy: I tried to make 13 tracks all as good as each other and all you'd want to hear over and over. Problem for me is I have ADHD so I hyper focus and have a psychotic attention to detail, so I've had every track on an operating table so to speak 1000 times to get them just right to me, so I've heard them all as many different versions with hundreds of little edits, but now yes, I can play from start to finish with a smile. Job done.

I asked how the Blade came about. As with this track being the only one on the album being a remix of a track already out there?

Haynesy: I just asked him if he'd do a track and played him the other tracks on the album, he said yeah... so then I panicked as he's so busy with 05:21. So rather than chase him to record a new track I asked him if I could redo an old track of the bottom up, from the bare acca and that he owes me a new track, however, at some point in the future, to which he agreed.

With this album being Vol 1, I wondered if Vol 2 was already in the works.

Haynesy: Well I've left nothing on the table with this one, and now it's done I have a decision to make. My two options are the easier route i.e. releasing a string of singles with various MCs, or having a month or two out and starting volume 2.

Finally I asked if there is anything else in the works, aside from the prospect of Vol 2.

Haynesy: I get up at 5am every day purely so I can have 90mins outside a coffee shop near my work with the cans on. I have so many beats/ideas/random tracks on the laptop that I don't know what I'm going to do next, my project management without a goal is bloody awful, so that's why I need to make a call soon.

OK people, so there you have it, A little insight into Haynsey and how everything came about on this project.

I found it very interesting that he has ADHD, as I was diagnosed with ADD a few years back. So the way I approach what I do for these reviews is that I don't start to write until I have listened to the music enough times to really feel it inside.

So, there is little left for me to say except I can see this becoming an instant classic. The blending of beats, lyrical flows, music and cuts is everything Hip Hop is to its very core. This is the definition of Hip Hop music.



Underground Kingpin

by GAMBIT

Album Review

Gambit, originally from Poland and now residing in Switzerland, has been three years making this new project. It is released through Spitslam Records, owned by Hip Hop Legend and Public Enemy front man Chuck D. Chuck who also provides the Intro and serves as one executive producer for the album alongside Gambit.

Now, some of you may be familiar with Gambit and some not so. As I often do, I dropped some questions to Gambit as this was the perfect chance to give you all that extra little insight into the album and Gambit (Gambit's words are in italics) So, what am I waiting for, let's get into this:

The album's Intro is delivered by Chuck D. I say delivered because this is very much Chuck dropping his knowledge to a background of a heavy pounding beat of Gambit's production. As Gambit says, — *this is Chuck talking about me and having the right attitude within the world of Hip Hop.* This is so true if you really listen to what Chuck has to say and when you



consider the new directions Hip Hop is being taken in by many artists these days.

The album's title track drops with middle-eastern feel, provided by Mahmoud Ragab Omar, before a heavy beat kicks in and you get your first taste of Gambit's distinctive rapid pace rhyme style. *Underground Kingpin* is basically a comeback tune where he underlines his position as underground kingpin. *For those who like it and for those who don't!*

Montana Syndrome is proper boom bap style track with production from C-DOC (DefBeat Posse Productions) and some wicked cuts from DJ Roy. On this track Gambit drops his view on a certain gangster movie glorified by so many stateside. *I never understood why so some*

people glorify that Scarface Movie, I mean he takes a lot of coke then loses everything. In Montana Syndrome I'm telling you what really can happen to naive people who enter the world of crime.

Contra, which features Jahi with Production by DJ Roy and Gambit, is not as frantic as many of the tracks but, keeps the heavy pounding bass, frantic raw cuts and dope rhyme flows. *We're contra but against what? Against all that shit that happens within the music industry. Serious shots fired.*

Spit has elements of Drum N Bass and maybe a hint of Dancehall mixed in, all produced by Gambit himself. Still hitting you full on with rapid rhyme flows

Gambit lets you know what he is all about on this one. *This track underlines my skills and attitude, cause no matter what I spit, you won't forget my name. Interesting Fact, I made this beat on 105bpm with drum n bass elements only.*

Firestorm features Tak and is a track that takes the lyrical vibes back to old skool with a battle rap style track. Production again comes from C-DOC and is one of those beats you can't help but nod ya head to. All capped off by DJ Roy's turntable skills. *Going back to the Old Skool with Tak, spittin like back in the day where trends and hypes weren't that relevant. It's a competitive tune with loads of comic/anime/game references; some of it is quite insider material haha.*

Ironfist features Firebird and this track is banging track, produced by Gambit, which takes a shot at all those who might seek to mess with the culture that is Hip Hop. *Rough bars against all the suckers who try to destroy the culture of Hip Hop.*

Another Sphere is described as the anthem of the album. Gambit's production is on point here with a track which gives you the lowdown on his attitude and what is his own style of Hip Hop. *This track underlines my attitude as an artist, it reflects what I stand for and what I'm against...And it's called Another Sphere cause I got my own sound and style, that's why I'm saying in the chorus "I give you some you can't compare".*

A Better Place features Junior Lawless on track which has a nice dancehall vibe running through it. Production again comes from Gambit and is a bit more laid back but, dropping a message all about the greed of those in certain positions of power. *A smooth tune about the greed of certain people from politics and other moguls.*

Drugs is a track that reflects its title. Drugs can be messy and much of what is out there is on the streets is of a quality that can be dangerous and fatal. Production is by Gambit who had this to

say: *My Anti-Drug Track. A lot of rappers glorify drugs these days. I don't.*

Supersonic is produced by Kerwin Young and DJ Cool. This track has an upbeat vibe and is best described by Gambit himself. *A vibrant tune about Spencer Haywood, ABA and NBA legend who changed the rules of the NBA forever. Look it up!*

Fists of the Cyrax opens with Jack Nicholson's line from Batman. Featuring UK Emcee Iceski, this track is produced by Gambit and has two perfectly matched lyrical flows from two emcees who just bounce perfectly off each other. *That's how it sounds when you come correct and show how veterans defend that thing we call real Hip Hop. I could not have put it better myself.*

Titanhunters features Kid Lyrical and an intro by Gambit's son. Gambit's production on this hectic and is probably something many would not even describe as Hip Hop but, more of a Dub/DnB fusion perhaps. *However you describe this, it does not really matter because the impact is made. An Anti-Major Label Tune full of statements and nimble flows. My son did the intro here, he's 5, I'm very proud of him.*

Iceflame. Gambit's production here is like an aural rollercoaster. In fact the whole track is taking you on ride though exactly why he is doing this and why is that? *Declaring that I'm not on the Mic cause I want the champagne, the coke or the fame. I'm doing this cause I grew up with Hip Hop which is the most relevant reason.*

Outro, Gambit's outro is a shout out to all those who deserve it. Delivered in his own no nonsense style with production to reflect that. *Thanks to my family and all the people who are part of the project. Vocals and cuts by myself.*

Overall this album is Hip Hop from the viewpoint of one man, One MC. Gambit has much to say about life around him, the



state of the world and the culture he loves and grew up with. What he has done here to bring his message to the masses is to fuse Hip Hop music with many other vibes and musical styles.

Now, this approach might not be to the liking of everyone and let's face it, you are never going to please everyone but, one thing I have learnt across my years of listening to many genres of music, is that you have to keep an open mind and every now and again someone will deliver something that surprises you and this is one of those moments. The album flows perfectly from track to track giving you constant and consistent hardcore Hip Hop music at a frantic pace. And not just that but, one thing you will find is that this album sounds awesome the higher the volume. So, please feel free to play this at volumes way past 10...

Everything about this album is pure class. Production is all of the highest order from all those involved. DJ Roy,

who provides all the cuts for the album, gives us frantic and unrelenting turntable dexterity. The album was mixed by Gambit and mastered by Earle Holder at HDQTRZ Mastering Studios. Artwork is by Gambit with additional layout by DC Snyder.

Before I wrap this up, there are a few questions I dropped to Gambit. Here is what he had to say:

Firstly, aside from asking him to give me his view of each track from the album, I asked him if he could give me a brief history of Gambit:

Gambit: I started rapping when I was 14, my first influences were Ice T, Public Enemy, Paris and Old Skool Ragamuffin artists like Daddy Freddy, Asher D and Tenor Fly. Years later I formed a Group called Last Resort with DJ Taste, probably Switzerland's first turntablist, after like 10 years with Taste I went solo and did my own thing. Here you can read more <https://slamjamz.com/artists/gambit-catalog>

Next I asked how he came to meet Chuck D and sign to Spitslam and what input Chuck had into the album:

Gambit: My first contact was Studdah Man, a producer of Public Enemy; we used to communicate on social media. I showed him a few tracks that I had in the pipeline and he liked it a lot and said I can send my material to Janol "Mecca" Holmes, the CEO at Slamjamz. He liked it a lot and that's basically how it started. I met Chuck for the first time in Switzerland when Public Enemy was touring with the Prodigy.

My new Album is my 4th release on Chuck's Label (I'm on Spitslam now, which is basically the same camp) and he wanted to do the album intro. I was like,— yea of course — and the rest was fully up to me how it's going to sound like. Chuck fully trusts in my craft so I was fully free.

Steve: The album has a unique sound that appears to be drawn from many genres. How do your tracks evolve, do you have the beats first or do you write first then utilise the production?

Gambit: Well, I usually got the lyrics first, or at least a verse or two, then I produce something for it. I started making beats in 2001 simply cause nobody had the beats I wanted... regarding the various genres, I don't even feel like this, to me it's all Hip Hop no matter what direction you go, as long as you rap to it's rap you know...

Steve: Chuck D aside, who else have been/are your major influences...?

Gambit: My early influences are as earlier mentioned Ice T, Run DMC, Beastie Boys, UK Hip Hop like Gunshot, Killa Instinct, Blade, Old Skool Ragamuffin by Daddy Freddy, Tenor Fly. I'm also deeply into Jungle/DNB, DJ Zink, Shy FX, Panacea just to name a few. So basically the good Hip

Hop and the good dnb...

Steve: Following on from this release, what have you got coming up, is there anything you can tell us about and is there anyone you would really like to work with.?

Gambit: Yes there's something in the making but it's too early to talk about it yet. I'm collaborating with a good friend of mine and he's one of my all time favourite mc's...who I'd like to work with...hm...million dan would be dope but it don't look like he's into music these days from what I see unfortunately, man's a great mc no doubt.

Shout outs to Chuck D, C-Doc, Janol Mecca Holmes, Studdah Man.

~~~~~

So there you have it. Now you know a bit more about Gambit and you have everything you need to make an informed choice on this album. Don't just take my word for it. This is an album that needs to be heard.

For me, Gambit has one of those instantly recognisable voices in Hip Hop and Rap. Not just that but, he has a style that makes him a perfect fit for those hardcore/Britcore style vibes as well as what he is doing best himself.

I suggest you check his videos and if you like them go grab a copy and then keep your eyes and mind open because you have not heard the last of Gambit. There is more in the pipeline from him and I, for one, will be waiting eagerly for the next release to drop.

I would like to give huge respect and thanks to Gambit for giving me the opportunity to review the album.

On that note,

I'm out, Peace.

Steve



# Hospital Dispatch!

*Dateline: Saturday 29/1/22 Alan Dearling  
DoB: 9/3/1951*

I would have died last Friday, or at least been left paralysed down my right arm, if I had not phoned 999. Thence, blue-lighted to Borders General Hospital for tests and then more flashing lights and sirens up to Edinburgh's Royal Infirmary. Gets you thinking!

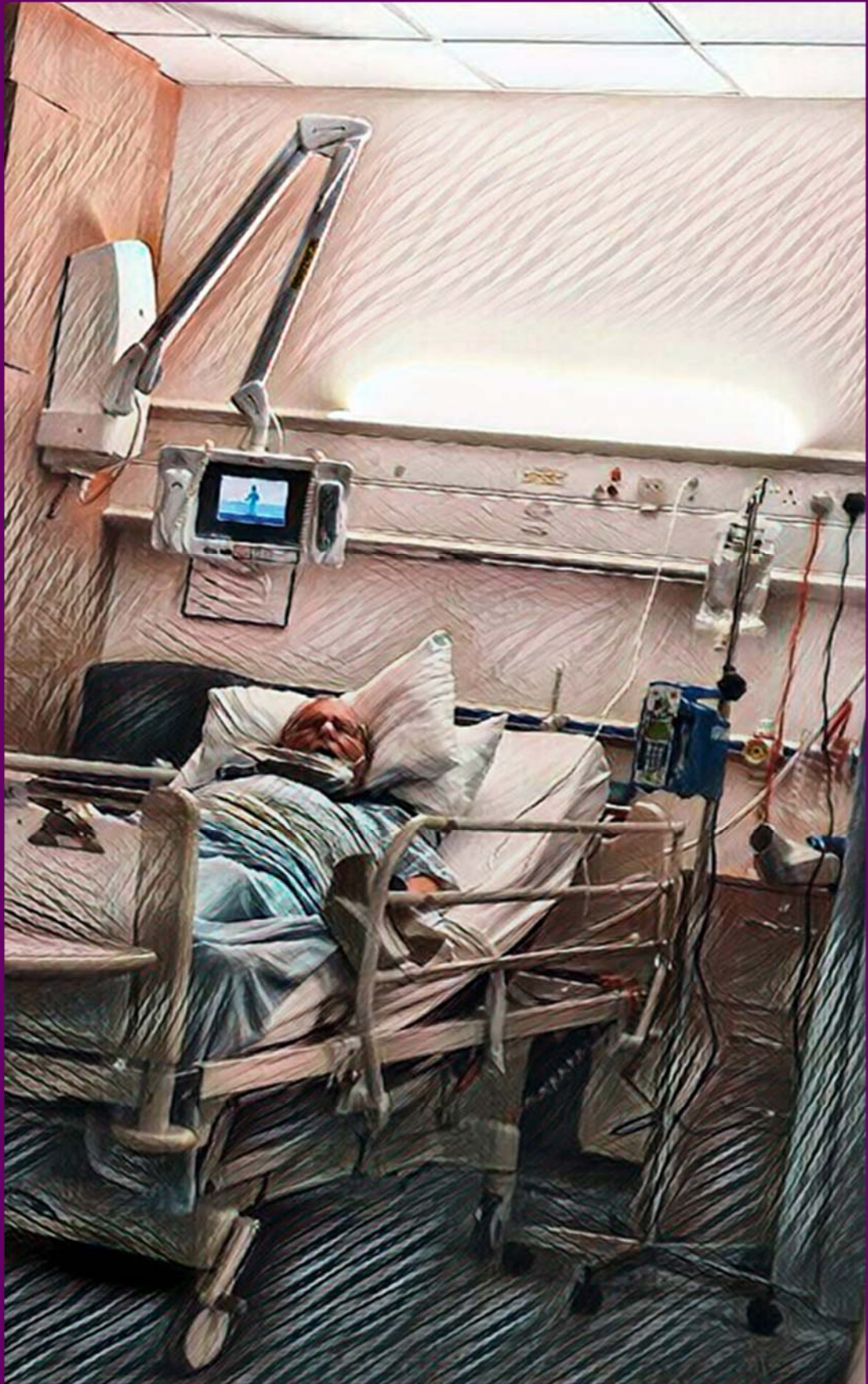
I had been assaulted by a blood clot at the top of my right shoulder which had coagulated through my veins down the right arm into my fingers. The arm had lost circulation and in the two hospitals prior to the surgery there was no pulse in my right wrist. The blood clots were literally pulled out on what were called 'pipe cleaners' in an hour and a half operation. Seems to have gone well, though I am having some circulation issues locally, but not continuously.

Left hospital in Edinburgh after eight days, last night I hardly any sleep as I was in the acute surgery ward. Almost all surgery cases involving blood clots or gangrene. Very unwell people and a frightening, vast swathe of human pain.

---

alan dearling







To escape the hospital, I required a lot of drugs to thin my blood. This is the common pattern for patients who suffer massive coagulation of the blood. Long-term, Warfarin is the main drug, and it has, like many other drugs, some significant side-effects. Dalteparin is injected into the bloodstream daily for the short-term to boost the thinning process. My level post-operation was an INR of 1.0, and 2.0-3.0 is a safe normal for the blood to flow (INR is a measure of the time it takes blood to clot). I was allowed to leave the hospital at 1.9 with the proviso I could self-medicate and inject. My meds and my potential 'killer' discharge list are a bit awesome.

Whilst being told that I might need to stay on the ward for another four or five days waiting for the INR to rise, I did go into a dark space for a few hours three days ago, mainly through lack of 'communication/information'.

Not helped by people having their limbs cut off, puke, waves of urine, patient assaults, loud bleeps, bells and lights flashing and for periods of up to 12 per hour at a time, continuous heart and soul-rending screams of pain around me.

Many caring staff, under ridiculous stress and strains. The Vascular Ward is a well-oiled factory, run with professionalism and humour. But sometimes the factory creaks and cracks appear, machines fail and need repairing. There are strange meetings and conversations between bed-neighbours who would rarely meet.

During my eight days, many hours of solitude, but many days filled with talks of joinery, building sites, family members, fights, travels, memories of warfare, loss, illness and hope too. Tales from a scrappies' yard in Bilston, two neighbours explained how they had helped to build this



very hospital. Poverty and hardship at a one-man garage just surviving closure, on the edge of Edinburgh, through to the football stadia across Scotland, courtesy of a football 'scout' working for a top English side seeking out talent to sign on. And a brave, brave guy, John, in his fifties, having his second recent amputation and already planning for rehab and a prosthetic limb, so he can return to the building trade. A lot of affirmations of life and positivity as well as a fair amount of doom and gloom! Home to Eyemouth last night and although I was zonked, I had to learn how to inject myself. Found it quite easy, which is helpful. It's all a bit scary. I won't have any chance to see anyone until Monday lunchtime for an appointment at the local GP and blood test. That's me now with about 15-17 pills plus injection over each day. Once the 'white coats' get you - they find 'rust' just about everywhere in each crevice and crack - heart to lungs to head, brain cells to blood circulation, breathing and respiration, and arteries. Rust, indeed, never sleeps!

I am rather away with the faeires. But have caught up a fair chunk of missing sleep. Some days only snatches of a few minutes in the acute ward.

Life's now personally awkward and challenging with my house on the market in Eyemouth. I do not want to be around for the viewings. I would prefer to be in Tod and probably more chance of support... but need access to blood tests and monitoring. I'm also now needing to rebuild my strength and check out what I can and cannot do. Even having about five Covid tests in the last week and a lot of mask wearing and staring into the faces of doctors, nurses and cleaners in masks contributes to having your head 'done in'!

If you see me waving a hypodermic syringe in my hand and a manic grin, be very afeared!

In the meanwhiles, I have moved with help from Maine, Howard and Gareth - over 2.5k of my social policy, youth, housing and Traveller library to the University of Wales and to Glasto.

Luv Om  
Alan

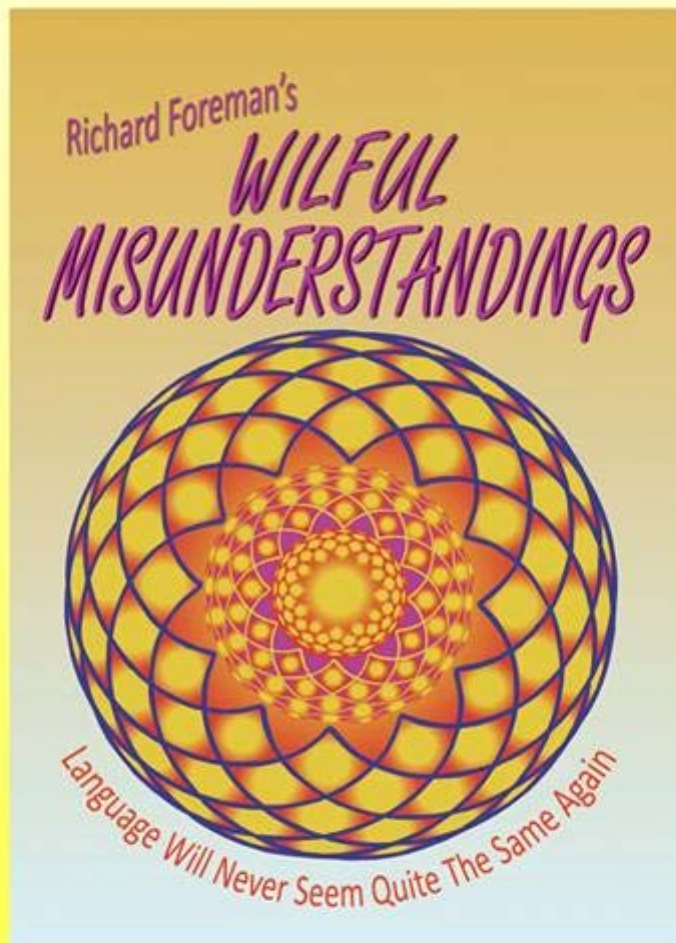


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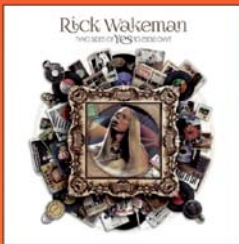
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### The Stage Collection

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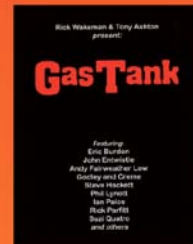
MFGZ004CD



### Time Machine

Guest vocalists include Ashley Holt, and Roy Wood

MFGZ019CD



### Gas Tank

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

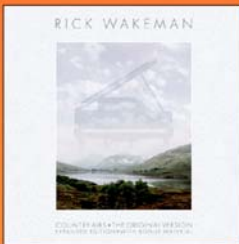
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### The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey

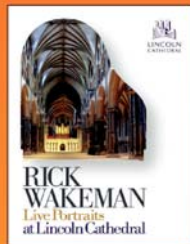
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### Country Airs

The original recording, with two new tracks

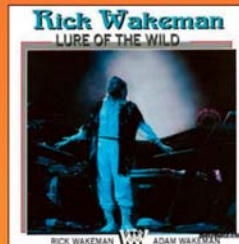
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### Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!

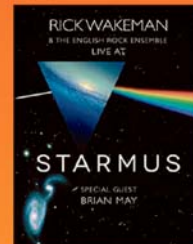
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### Lure of the Wild

With Adam Wakeman. Entirely instrumental

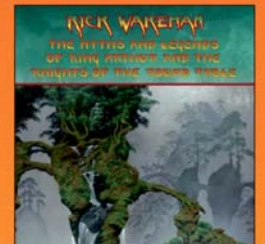
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### Starmus

With Brian May and The English Rock Ensemble. DVD

MFGZ019DVD



### Myths and Legends

Double CD set. The expanded 2016 version

MFGZ017CD



### Live at the Winterland Theatre 1975

Live in San Francisco

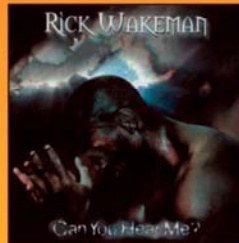
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### The Phantom of the Opera

Double CD + DVD

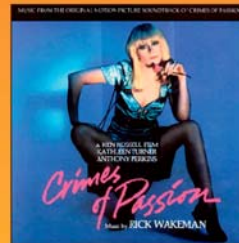
MFGZ005CD



### Can You Hear Me?

Featuring The English Chamber Choir

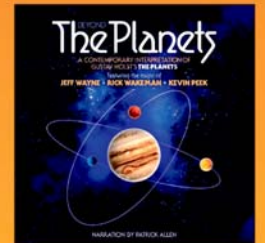
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## Wolfgang Flür/ Kraftwerk *Alan Dearling sets the scene...*

I was excited by the invitation to take photos and witness Wolfgang Flür's mixed-media film and sound show: 'MusikSoldat'. It fits into a specific scenario and sounds with which I am familiar, and I grew up alongside through early adulthood.

When Christopher Isherwood introduced the colourful, unrestrained Sally Bowles onto the world in 1939 in a short vignette in 'Goodbye to Berlin', it spoke reams about German decadence, German cabaret, a time of sexual deviations and repressions. Sally was immortalised by Liza with a 'Z' in the film 'Cabaret'. It was an entrée into the much later 1970s' androgynous Trans-Europe Express world created by Kraftwerk (Power Station), alongside some other Kraut-rock

experimental bands such as Can, Faust, Neu! and at a push, Tangerine Dream. Mechanistic, Robotic, Darkly Menacing in the dimly lit and poorly-ventilated places and spaces located in the depths of the Berlin underbelly.

That world is exemplified in a sparse landscape of electronic drums and vocoders, populated with beeps, blips and repetitions. It was to be a starting point, a birthing place for Techno. Here's a fab 1970 slice of Kraftwerk, unleashed on an unsuspecting German Club in Dusseldorf. Brilliant, musical social commentary.

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

From Wikipedia:

*"On commercially successful albums such as Autobahn (1974), Trans-Europe Express (1977), The Man-Machine (1978), and Computer World (1981), Kraftwerk developed a self-described experimental 'robot pop' style that combined electronic music with pop*

alan dearling

< Golden Lion presents >

# WOLFGANG FLÜR

## /MusikSoldat

exKRAFTWERK



Sat. 27 Nov 2021  
8.30 - 12 (Upstairs)

<Tickets - £15 @ skiddle>



## KRAFTWERK / COMPUTER WORLD

KLING KLANG PRODUKT 1981

ARTWORK © NICOLAS VILLEMENOT - 2011



RALF HÜTTER



KARL BARTOS



WOLFGANG FLÜR



FLORIAN SCHNEIDER

*melodies, sparse arrangements, and repetitive rhythms, while adopting a stylized image including matching suits. Following the release of *Electric Café* (1986), Flür left the group in 1987, followed by Bartos in 1990. Founding member Schneider left in 2008*

Wolfgang Flür has carried on living inside the 'I Robot' persona.

On his own as MusikSoldat, and now much older, Wolfgang moves sparsely, and provides 'beats' and far-fewer vocalisations. His film-projected backdrops, place him in front of scenes from past Kraftwerk glories, superimposed on images of the glammed-up, showroom robots, for which they are still well-remembered.



Here is a link to a more energised Wolfgang and MusikSoldat in 2016. Very much the show that I saw live, but at a slightly slower pacing. Wolfgang looked a bit tired:

<https://www.facebook.com/watch/?v=651818468323625>

Krafterk's experimentation had offered a home for, the drug-ravaged starman, David Bowie's soundscape experiments with Brian Eno (who had already worked with the German outfit, Harmonia) and Iggy Pop in the Berlin trilogy: Low, 'Heroes' (both in 1977) and Lodger (1979). Iggy Pop's 'The Idiot', which Bowie helped provide much of the music

for in 1977. The German recordings of Kraftwerk and those by Bowie sound more sinister, other-worldly, in their German language versions, especially, 'Die Mensch-Maschine'.

### In the wake of Kraftwerk

Flür more recently founded the band, Yamo, and released the album 'Time Pie', a collaboration with Mouse on Mars. He also published in 2000, his autobiography, 'Ich war ein Roboter', (I Was a Robot). Some parts of the contents were deeply resented by Hütter and Schneider, who filed a lawsuit against Flür. This meant a temporary halt to publication, plus some revisions of parts that included disputed accounts of his time with the band.







**The Berlin Trilogy**  
**Low / Heroes / Lodger**  
**David Bowie**



Wolfgang has been touring the world as a performer-cum-Dj, mixing his historical time-line with Kraftwerk into mash-up of techno, house-beats and electronica.

According to Wikipedia, Flür plans three new collaboration albums, the first of which, 'Magazine 1', is due to be released in February 2022. This may include further collaborations with the German dance act U96, which saw the release of 'Transhuman', which featured 3 new songs from Flür, the only songs he's released in 5 years.

Wikipedia: *"On 12 May 2021, Kraftwerk was announced as one of the inductees of the Rock and Roll Hall of Fame with Flür being one of the inductees along with Schneider, Hütter and Karl Bartos."*

At the MusikSoldat show at Todmorden's Golden Lion upstairs music venue, Peter Duggal provided an introductory set replete with

back-projections and electronic sounds and music. An appropriate prelude to Wolfgang, and arguably more innovative and original.

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

Peter and Wolfgang have produced a joint instrumental, 'Birmingham', which is expected to appear on the 'Magazine' album:

<https://www.youtube.com/watch?v=V-oGCnkCces>

Back in Germany, Berlin continues to be the spiritual heartland of Techno, but has been struggling in the wake of gentrification and Covid to recreate the decadence of original 1920s-30s, or, the punk-infused techno of the 1970s. Berlin Djs are now seeking Unesco World Heritage for the Techno clubs.

[https://www.youtube.com/watch?v=lrzUw\\_fA2II](https://www.youtube.com/watch?v=lrzUw_fA2II)

# KEV'S WORLD



**TALL FOLK**  
**WISER**  
**INDEPENDENT**

2021 was a wonderful musical adventure for me as I threw myself into the NZ music scene, and towards the end of the year I realised that with nearly 200 reviews of local music I really should work out my Top 10 singles, EPs, albums and gigs (check out <https://www.muzic.net.nz/articles/reviews/92933/kevs-top-10s-2021>).

Sat inside my Top 10 for EPs there is Tall Folk with their debut release, *Live From Martin's*, and here I am with my first album review of 2022 thinking there is a high chance that this could be within my Top 10 albums at the end of the year.

Dunedin-based duo Lara Robertson and Jack Ringhand have a wonderful sense of humour, saying that Lara is from a long line of long legs while Jack is an extension of generations of long necks, hence the name. Jack is an American import, and he brings with him the Americana style while Lara is a veteran of the Dunedin folk scene and together they link and bring together the two different genres into a new whole. They are both confident singers, both happy to provide lead or harmony as the need arises, with Lara being soft and Jack with a gravelly lived-in voice which one can imagine being a highlight of the bluegrass scene.

Some of their songs are more folk-led, others strongly country, and often there are just the voices and acoustic guitars, with opener *Empire* a fine example of

## KEV ROWLAND

their delicious harmonies, where a plaintive fiddle provides a wonderful counterpoint. The song is laid back, demanding to be played on headphones so the listener can fall into their world, as the double bass provides just a hint of depth. The arrangements are incredibly powerful throughout the album, as they fully understand that percussion can add, but also detract, so they only use it when it makes total sense. The same is true of the steel, which is poignant and crying when it is used yet never overstays its welcome.

It is an incredibly mature album, one that certainly does not sound like a debut, as there is real confidence about all they are doing. While the topic for *Dani* may be like the story told in *Jolene*, musically it is as if they are from a different universe as there is nothing upbeat about this one, as Lara is almost begging for Dani to leave her man alone. I fell in love with this album the very first time I played it and anyone who enjoys Americana will do very well indeed to seek this out.



**POWDER CHUTES**  
***SWEET NOISE POLLUTION EP***  
**INDEPENDENT**

There is always that little hint of concern when reading a press release for a new EP and realise it contains a quote from yours truly for the single which was taken from it. How would they take it this time around if I panned this release? Luckily, I have always worked on honesty is the best policy and try to write in a manner which is constructive as opposed to destructive, but I needn't have worried in any case as the first time I played this five-track set I knew we were onto yet another good 'un. I said it last time, but it is worth mentioning again, but this Wanaka-based group is stupidly young with three of them 16 years of age and one of them just 14! None of them look old enough to shave, yet somehow, they are bringing together melodic hooks and rock in a manner which far belies their young age.

There is a naïve Shihad approach to their music, something that is incredibly endearing which grabs the listener's attention from the off. They lead with the single *Take It Or Leave It*, which brings in elements of Pearl Jam and Nirvana, loads of energy and space within the arrangement and an almost tribal drum pattern keeping everything tight. Any concerns I may have had of them having just one good song and approach was soon removed when they started the delicate *Haunted*, where the picked guitars and dominant bass support the vocals in the introduction, with the drums only coming in when the song really gets going. They combine pop sensibilities and melodies with rock and grunge to create something which is just damn fun to listen to and turn it up to the max. There is the impression that they are a fun band to go and see live, as there is a connected energy between them which only comes from playing in that environment as

opposed to just a studio act. *Singing It Off* has far more classic 70's rock influences and is one of the highlights of the EP, and one just keeps wondering if they are doing this now, just what are they going to sound like when they are old enough to buy me a beer?

They are going to be playing as part of the Bay Rock 2022 Festival next month, and if you are planning to go just to see the headliners, I suggest you get there early and ensure you catch the other bands as well as the swagger within these five songs are guaranteed to make you smile.



**FOOL'S LAGOON**  
**BIZARRE**  
**INDEPENDENT**

This is the debut single from Auckland-based quintet Fool's Lagoon. Mark, Connor, Joe, Matt and Joshua have created a bright and summery indie pop jangler which is heavily guitar-based yet is somehow light and airy throughout. The rhythm section bounces along, the keyboards provide a layer of sound, while the two guitars interplay and react with one speaker concentrating on chords, the other on picking, with the later solo coming through both (and it is obvious at

this point that the drummer is far more interested in providing fills and rolls than just some hi-hat and snare!). The vocals are clear and well-defined, and this is a song which is surely destined for the radio.

For a debut, the sound quality is excellent, and it came as no surprise to me to see that Chris Chetland at Kog had mastered this as he has one of the finest sets of ears in the business. Personally, I would have liked to have had more contrast within the song, as at times it does come across as a little too one-dimensional, but there is no doubt that the band have confidence and there is no way that one would pick this as a debut as they sound like old hands. The song has strong structure, with some strong Eighties pop influences, and while there is a certain naivety and innocence within the overall sound, it works well, and the addition of the guitar solo and relaxing of the drums is a great idea. Somehow, I think we will be hearing a lot more from Fool's Lagoon and I look forward to catching them on the live scene at some point.



**JON DOWNES**  
**THE NEW NORMAL**  
**INDEPENDENT**

Jonathan Downes is a naturalist,



cryptozoologist, author, editor, filmmaker, poet, novelist, activist, journalist, composer, and singer-songwriter, best known for being the Director of the Centre for Fortean Zoology. On top of all of that, I am so pleased to be able to call him my friend. Somehow, we got in touch with each other more than a decade ago, and I have been writing for his wonderfully eclectic *Gonzo Weekly* magazine pretty much ever since. If that were not enough, Jon also encouraged me to pull together my writings on progressive rock and he published them on Gonzo Multimedia (which I think means I am on the same label as Rick Wakeman etc.).

In a world of 'straights' and conformity, Jon is a proud hippie who wheels to the beat of his own drum, whether that is with his theories on zoology, his wonderfully anarchic *CFZ* shows on YouTube, the really rather wacky *Gonzo Weekly* magazine (which originally started off to publicise the label remember), or his albums. Jon makes his music because he must, not for any expected commercial success (his album prior to this sold all of 11 copies) and is incredibly personal. For him, it is the words which are important, then the music, then the singing itself, and I can imagine someone who does not know him would find this a very strange album indeed. Even for those of us who love the ageing Devonian miscreant, some may find this a little difficult to listen to, just because it is so personal. A while back, Jon lost his wife Corinna, to whom he was absolutely devoted, but her illness was long-lasting and when she finally passed away it was in many ways a relief to all her knew her. This allowed Jon to throw himself into his work and it is only now that he realises, he had not allowed himself to grieve, and is suffering because

of that. This album contains many references to Corinna, and he has also brought into this his friend Mick Farren, another huge champion of the counterculture scene.

Jon is one of the most interesting people I know, and I never tire of talking to him, listening to him, reading his words, or watching him on YouTube. I know that will have heavily influenced my thoughts on this album, as while not truly essential I love all of it, although I am sure many others will not feel the same. It is certainly worth checking out on Bandcamp, as if nothing else this is completely honest and totally from the heart. If you are looking for massively produced highly melodic performances then look elsewhere, but if you want to hear someone sharing their soul, then this is it.



**TIME HORIZON**  
**POWER OF THREE**  
**MELODIC REVOLUTION**

As may be guessed from the title, this is the third album from the Christian progressive melodic rock band Time Horizon. They have been through quite a

few line-up changes since their inception, but whereas the last album was featured around the core of Ralph Otteson (keyboards, piano, Hammond organ, backing vocals), Allen White (electric and fretless bass) and Dave Miller (electric guitar, acoustic guitars) plus assorted well-known session musicians such as Jake Livgren, Tony Kaye, Billy Sherwood etc, we now have a six-piece band with the trio being joined by David Bradley Mau (lead vocals, keyboards), Bruce Gaetke (drums, backing vocals, lead vocals), and Michael Gregory (electric guitar, acoustic guitars), although it should be noted that Gaetke was an original member of the band, but he performed on only a few tracks on the last album.

What strikes one immediately from the off is just how polished this is, and I was blown away as I did not expect an album of this quality from what is (to me) a totally new act. Just goes to show just how much great music there is out there, and that it is impossible to keep an eye (or ear) on everything which is going on. For me the main comparison is with Saga, perhaps not too surprising with two keyboard players in the band, yet with two guitarists what really works here is the blend between the instruments and the arrangements. There is still room for cut through, with the drums playing an incredibly important role in that area, and the vocals are spot on throughout.

This is a real crossover album in that fans of melodic progressive rock will surely fall in love with it the very first time, as did I, while fans of more straightforward melodic rock will hopefully also find plenty in here to enjoy even though there is more depth and breadth than they would normally

be used to. There are times when the guys allow themselves to be rockers, with the keyboards taking more of a backseat, providing some layers and tinkling piano, and then at others they are a synth-driven outfit with polish and balls. This is not music from 2022: it could have come out at the end of the Seventies and at any point up to 2000, with flair and musicianship joining with wonderful songs and hooks. If one had told me this was a supergroup I would not have been surprised, and within the first 30 seconds of opener "Living for a Better Day" I was doing research as I was blown away by what I was hearing.

Yet another incredible release from the mighty Melodic Revolution Records label, and well worth discovering.



**TIME'S FORGOTTEN**  
**SHELTER**  
**MELODIC REVOLUTION**

Formed back in 2004 by Juan Pablo Calvo (keyboards, guitars, vocals), Time's Forgotten have long been seen as one of the top prog metal bands out of Costa Rica, but it has been ten long years since their third album, 'The Book Of Lost

Words' was released. Back then they were a sextet with a male singer, but Francisco Longhi and guitarist Leonardo Rojas, have both since departed. Juan, along with Jorge Sobrado (drums), Ari Lotringer (lead guitar) and Gonzalo Trejos (bass) have now been joined by Priscilla Ruiz on lead vocals. I have not come across the previous releases, but when a singer is changed it is not unusual for a band sound to change considerably, especially if they move from male to female, so I must believe that this is a totally fresh start for them.

Given that the band was formed by the keyboard player, I expected them to be musically coming from that area but instead they are coming into the genre much more from a melodic metal stance, with prog overtones. They can slow it down when they wish, and head more into the keyboard swathed sound, yet are also happy with plenty of technical guitar riffs, really mixing and changing the set all the way through so one is never sure where the next song is going to lead. On top of that they have a singer who is able to provide gentle, almost ballad-style vocals with long-held notes without a single ounce of strain, or she can be ripping into it is with a wonderful high range and power.

There is a lightness with the heavy, which makes this an incredibly easy album to listen to the very first time it is played. They use loads of contrast, and there is little room for egos as everyone does their job without a "look at how clever I am" attitude. There is no doubt at all that Time's Forgotten are back in a big way and let us hope it is not nearly as long until we get the next album.



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



# THE COMPLETE GOSPELS

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

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

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

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

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

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



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



Roy  
Weard

# This House In Amber

New Album out now

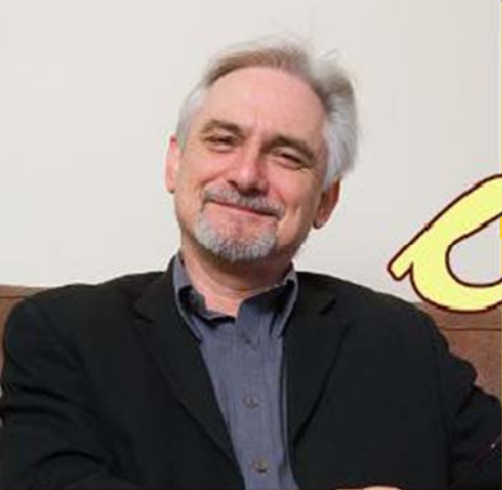
Available on CD from :

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

CD / digital download :

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





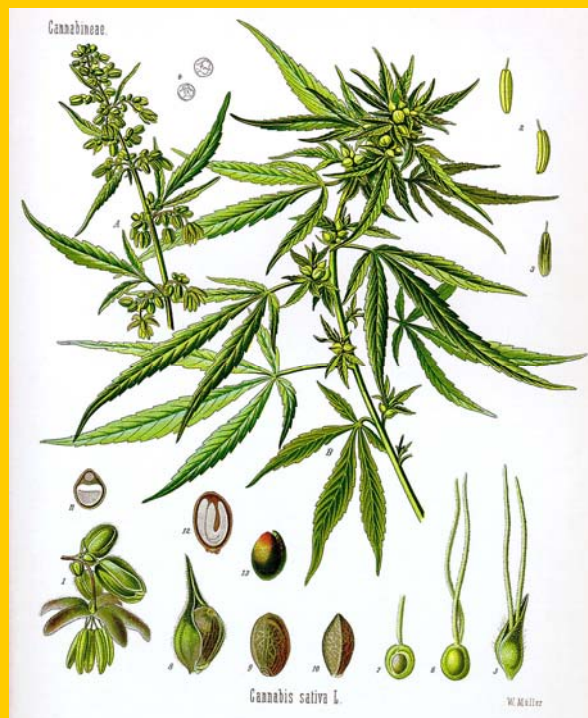
# c.j.stone

## Is Cannabis a Gateway drug?



You may have heard the term “gateway drug” with reference to cannabis. It is the idea that cannabis use opens the door to other drugs.

The basis of this is that it can be shown that



most people who end up using hard drugs like heroin have, at some earlier point in their lives, also taken cannabis.

This is an absurd argument, of course, since it can also be shown that most heroin users have also previously drunk tea, gone shopping or watched Deal Or No Deal on daytime TV.

Should we make Noel Edmonds illegal then? Does daytime TV drive you to

<https://christopherjamesstone.wordpress.com/2021/12/15/the-whitstable-gazette-is-cannabis-a-gateway-drug-and-other-stories/>



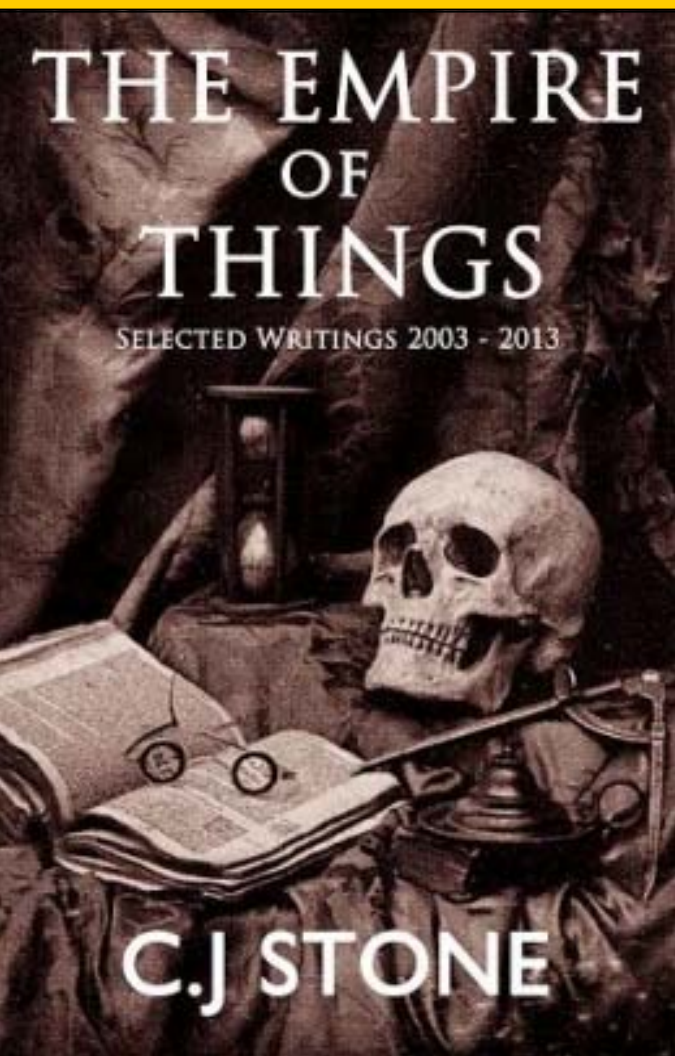
heroin? I wouldn't be at all surprised.

Of course the only real similarity between cannabis and heroin is the fact that they are both illegal and therefore available from the same source.

In other words it is precisely the status of

the two drugs as illegal substances that is most likely to cause an escalation from one to the other. Heroin addicts often fund their addiction by dealing in other drugs.

**Read on**



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GONZO MULTIMEDIA**

"Stone writes with intelligence, wit and sensitivity."

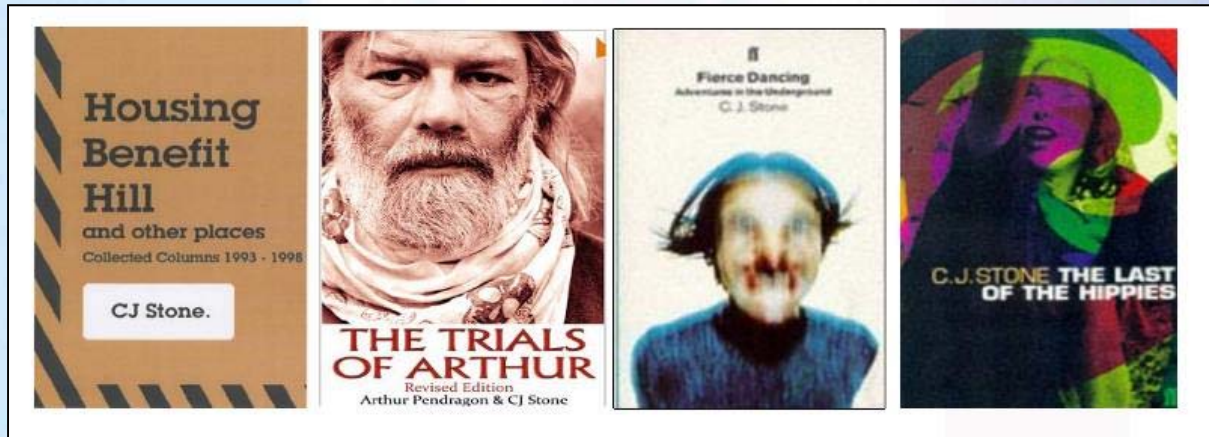
*Times Literary Supplement*

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

*Herald*

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

*Independent on Sunday*



Housing Benefit Hill:

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

The Trials of Arthur:

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

Fierce Dancing:

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

The Last of the Hippies:

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

OTHER BOOKS BY  
C.J.STONE



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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

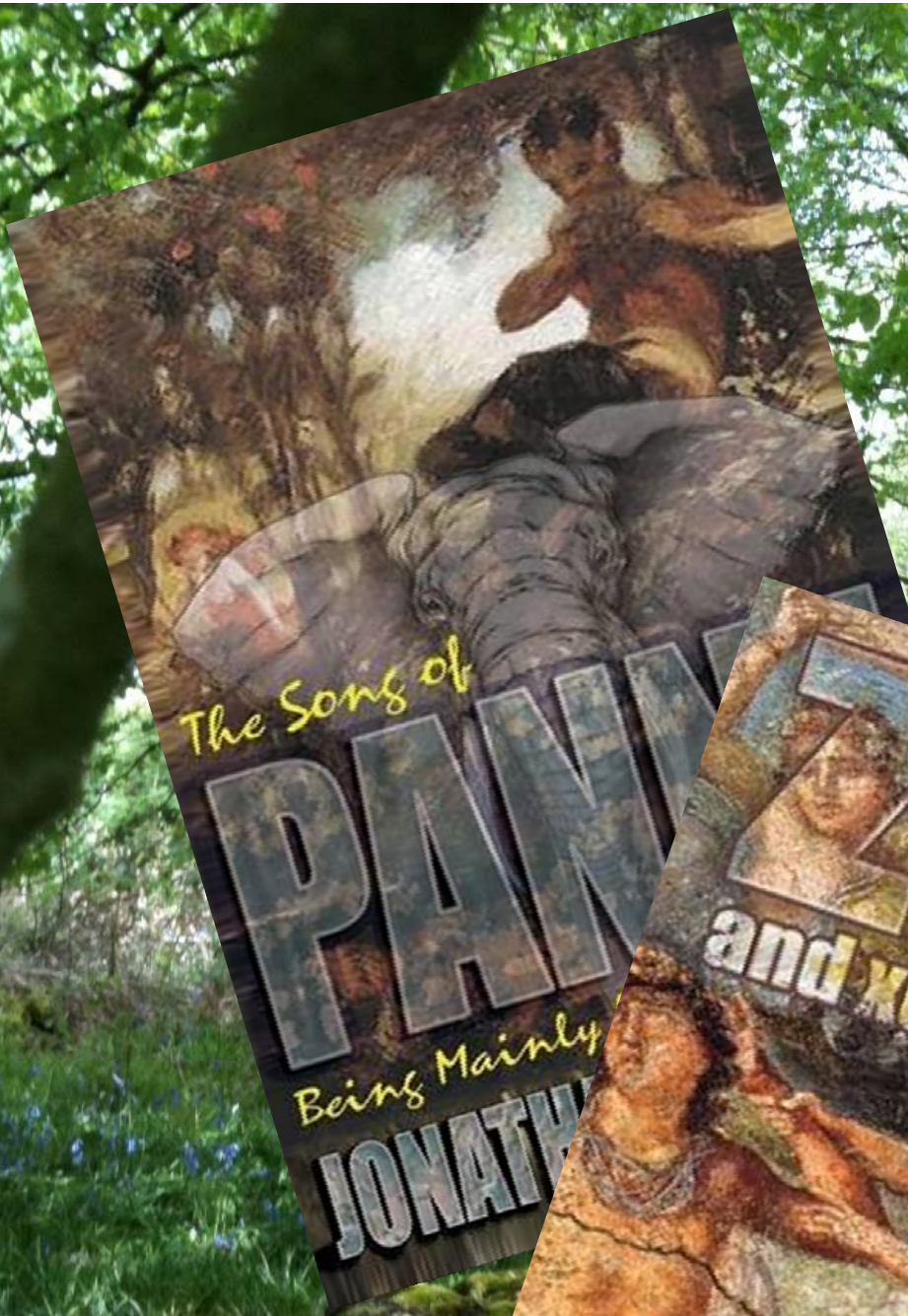




# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



# WILD COLONIAL BOY

*a childhood with animals and ghosts in hong kong*

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

# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>











# Thom the World Poet

**Rob Ayling writes:**

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

## "UNSUITABLE FOR PUBLICATION"

O Muse of love, Peace, Harmony  
With all thy best feng shui alignments  
By all the stars and planets in our firmament  
May we be ruled by Moon & Venus, not Saturn & Sun(Old Sol)  
May every moment be of calm and bliss-tranquil happiness  
So we might best align with our highest intentions—  
To live in peace and harmony with every singular consciousness  
And more collective desires for more uniqueness for all of us  
That we might both be and become our very best selves  
Aware of each other, and supporting /communing  
With our highest vibrations. May this be so as of now  
& Ever More. Aum.

!



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

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

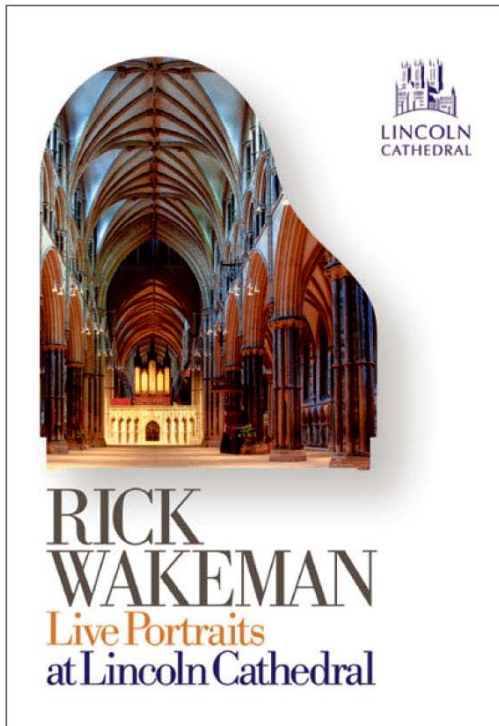


**AULD MAN'S BACCIE**

**RESONATING WITH THE BLUES**

# MUSICAL MASTERPIECES

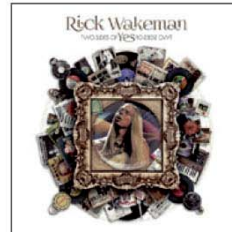
## from RICK WAKEMAN



### LIVE PORTRAITS AT LINCOLN CATHEDRAL

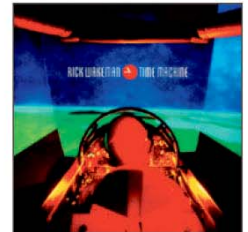
*'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

- RICK WAKEMAN  
MFGZ029DVD + AUDIO CD SET



### TWO SIDES OF YES

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



### TIME MACHINE

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



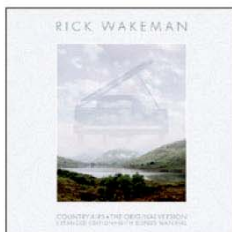
### THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



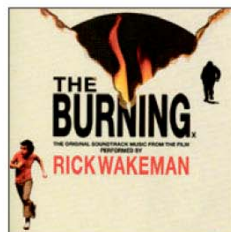
### GOLE!

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



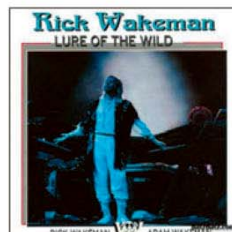
### COUNTRY AIRS

The original recording, with two new tracks  
MFGZ014CD



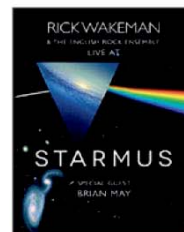
### THE BURNING

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



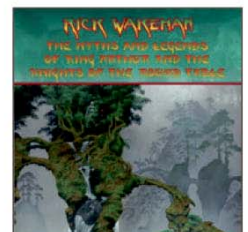
### LURE OF THE WILD

With Adam Wakeman, Entirely instrumental  
MFGZ003CD



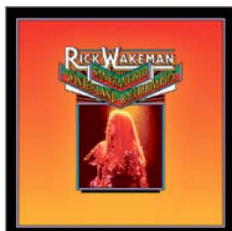
### STARMUS

With Brian May and The English Rock Ensemble. DVD  
MFGZ019DVD



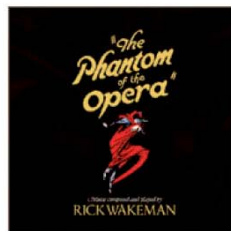
### MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
MFGZ017CD



### LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
MFGZ015CD



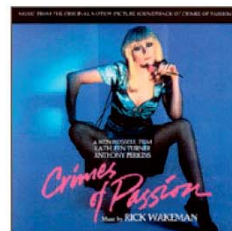
### THE PHANTOM OF THE OPERA

Double CD + DVD  
MFGZ005CD



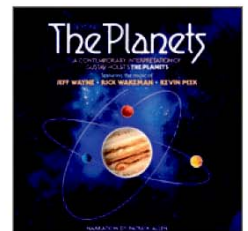
### CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HRHCD005



### CRIMES OF PASSION

A wicked and erotic soundtrack!  
MFGZ018CD



### BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
MFG009CD

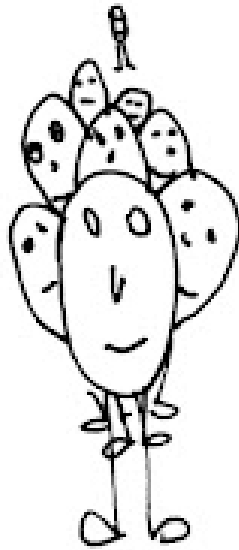


WAKEMAN'S MUSIC EMPORIUM

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



# THE NINE HENRYS



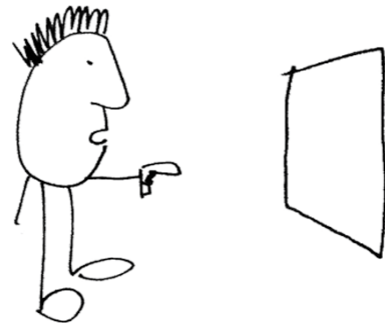
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



"You talking to me?  
I'm the only one here"

# 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](http://Pledgemusic.com)



 **PLEDGEMUSIC**

# Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

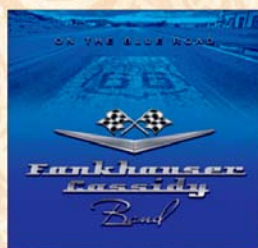
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



**Area 51 Suite**

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



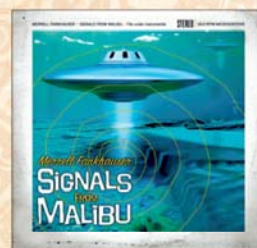
**On the Blue Road**

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



**The Return to Mu**

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



**Signals from Malibu**

Astounding vocals, classic songs and a night to remember  
HST300CD



**Calling from a Star**

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

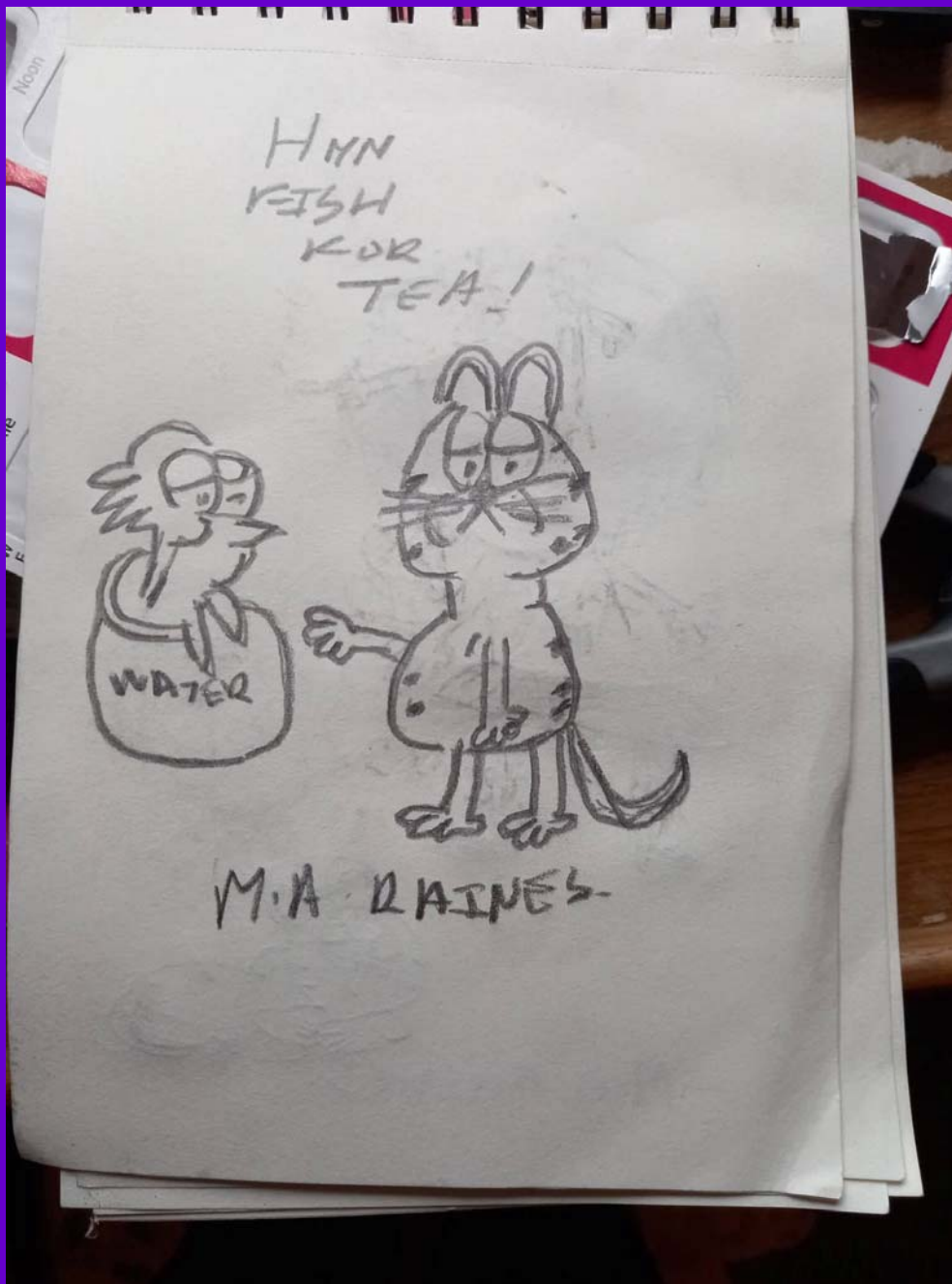
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Weekly magazine: [www.gonzoweekly.com](http://www.gonzoweekly.com)  
Daily blog: <http://gonzo-multimedia.blogspot.co.uk>



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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

And so we are here, again, at the end of another issue. It is Monday lunchtime, and things are going reasonably well. Since Corinna's death things have got more complex with the production schedule have become far more complicated than usual.

Harry now does the obituaries and Phil does the proofing and I truly don't know what I would do without them.

I am really pleased with the way that this issue has gone, even though I had to change the running order at the last moment. For a number of reasons, therefore, if you tuned in to this issue for our tribute to Tim Rundall it will be in the next issue, largely because Alan was taken to hospital on a mission of mercy, and over in the Departure Lounge more people of relevance to these pages have died than usual.

My most shameful act this week was when I spelt enumerate as innumerate in one of the blogs. There are no excuses for this except for the fact that I dictated it onto my iPad and didn't notice. What a silly boy I am. I have nearly caught up with the backlog of videos that needed to be posted online and scheduled.

I went through a brief phase on Friday of what Miss Maxine calls me being Keatsian which means that I am too doolally to write proper blog posts and, instead, just quote lumps of Keats or Browning,



with —occasionally—an incomprehensible line of turgid prose that makes no sense to anyone except me, and quite often not *even* me.

I have no idea what propelled me into this unenviable headspace, but although it was considerably worse than usual, it only lasted a day and a half, and by the weekend I had returned to some semblance of whatever passes for normality.

I hope this doesn't happen again this week, because I have far too much to do and truly cannot spare the time.

Hare bol

JD



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