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#489/90

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

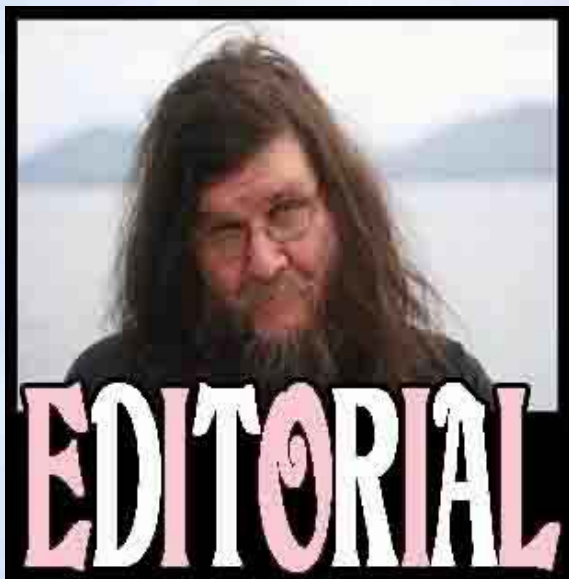


Tim Rundall

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 peculiar little magazine. As everyone will know, events on the world stage are getting increasingly worrying, and even if we in the West do manage to escape a full blown World War, We are witnesses to the most appalling carnage to take place in Europe since

1945, which is before many of the people reading this, and very nearly all of the people writing this magazine were born.

So, what are we going to do about it in this editorial? We are going to talk about the new album by Tears for Fears.

The other day I was pootling about online when I found myself confronted by one of those silly online quizzes about popular music. It was basically asking me which decade of music I listen to the most. If you were going to ask me that same question, and over the years quite a few people have, I would have said that my favourite music came from the 1970s and the last few years of the 1960s. Indeed, if any of you had asked me what I thought of the music of the 1980s, I would have been somewhat scathing in my answer.

So I did the quiz, and the answer



GULLIBLE'S TRAVELS

The other day I was pootling about online when I found myself confronted by one of those silly online quizzes about popular music.

surprised me quite a lot. Apparently, I like the music of the 1980s and the beginning of the 1990s above everything. Well yes, I like the Smiths, the Pet Shop Boys, Morrissey, Suede, Pulp, bits of Blur, New Order, the KLF, The Justified Ancients of MuMu, the Sisters of Mercy, Nick Cave, and Tears for Fears, but apart from that I thought the music of the 1980's was rubbish... but, of course, there was Joy Division, Theatre of Hate, REM, and a whole

bunch of punk and post-punk bands. Who the fuck am I kidding? I like the music of the 1980's and the 1990's as much as I like anything. Once I started thinking hard about it I find that the music of this era is actually on my hi-fi more often than pretty much anything from the sixties and early seventies, and whilst I would like to write a complicated and in depth screed about this going into a whole bunch of turgid self-analysis about why this is, but I



really can't be bothered. And, It doesn't really matter anyway.

But I've already told you what this editorial is going to be about.

It is going to be about Tears for Fears.

I am dictating this to my favourite amanuensis and adopted "nephew" Louis, and I am just about to use him as a guinea pig in my experiment. "Louis, my dear, without looking them up on Google what do you know about Tears for Fears?"

His answer was the normal sort of idiotic humour he uses to deflect the real world, but eventually I got him to admit that he'd never heard of them. Now for part two of the experiment.

"Louis, my dear, have you heard of a song called Mad World?"

Suddenly he perked up and made the strange noises that young men do when they appreciate things these days. I thought that he would be familiar with the song as it was reworked by Michael Andrews and Gary Jules for the soundtrack of the 2001 movie Donnie Darko, but it turns out that he was most familiar with it from the soundtrack of the trailer for something called Gears of War (whatever the hell that is).

< LOUIS: "It's a franchise of video games, you stinky old man" >

The single version of that 'Mad World' was, for me at least, the standout track on the debut album by Tears for Fears, which was released during the years that I was a student studying at the Royal Western Counties School of Nursing at Ivycroft in Dawlish during the first half of the 1980's. There were a whole bunch of bands that consisted of a singer and a multi-instrumentalist,

and at first I assumed that Tears for Fears were one of these, but it soon became obvious that they were something else entirely. They both played instruments, they both wrote and they both sang, and when they were good, they were very very good indeed.

Their second album (which I believe I am supposed to call their sophomore album, and I probably would if I knew what it meant, or more exactly if I could be bothered to find out what it meant) was overshadowed by a rather annoying song called 'Everybody wants to rule the world' which was reworked a couple of years later as one of the Live Aid anthems for something that I vaguely remember was called 'Sport Aid'.

I found 'Everybody wants to run the world' even more annoying and the heavily synthesized shuffle in (I believe) eight time, just got on my tits. Some years later came an album called 'The Seeds of Love' which featured contributions by the magnificent Oleta Adams, and bloody hell what an unarguable masterpiece it was! The two members Curt Smith and Roland Orzabal went off on so many fantastically unexpected tangents playing musical games with a whole bunch of different genres that I have decided I could forgive them anything, even 'Shout' the second hit from their previous album, which truly made me want to go on a blood-fuelled killing spree every time I heard it.

Not entirely to my surprise, the more that I dictated about Tears for Fears, the more that Louis realized that he had heard of them after all.

< LOUIS: "Yeah, even I've heard of Shout and it makes me want to go on a blood-fuelled killing spree too, you're not alone there Jon" >



Smith and Orzabal had been childhood friends and had been in other bands before they formed Tears for Fears, but the stresses of having produced such a meisterwerk were too much for them and they acrimoniously split. Curt Smith released a string of solo albums, which were okay, but didn't really do anything to impact themselves upon my consciousness, whilst - after some legal jiggery-pokery about which I don't know the details, and don't really care - Roland Orzabal kept the Tears for Fears name and produced two smashing albums. Which, because they weren't released by the original

two-piece are often overlooked by fans and pundits alike.

The first of these 'Elemental' (1993) was the soundtrack to my first marriage falling apart and the second 'Raoul and the Kings of Spain' (1995) was the soundtrack to me putting myself back together again. I prefer the 1995 album, but whether this is because of the emotional connotations it has for me or whether it is just because it is a better album, I wouldn't like to hazard a guess.

And then came the album that everybody



thought would never happen, and the two friends got back together again. 'Everybody Loves a Happy Ending' < LOUIS: "I bet they do" (Sniggers) > came out just as I was rampaging around the Lesser Antilles looking for the chupacabras and provided a fitting soundtrack to the strangeness in which I found myself over the next year or two.

The latest album which came out last week, took over a decade to put together and - apparently - nearly resulted in the band splitting up again. I have been playing it incessantly since the day it came out, and although I am too old to make the snap judgements on records that I once did, my initial opinion is that it is a latter day masterpiece, creatively on a par with their 1989 career high point.

It is more introspective, both musically and lyrically, and provides the frisson of delicious melancholy that one got from both versions of 'Mad World'. In the current musical climate I am afraid that this album will probably pass most people by. They are too much identified with the music of the decade of Thatcher and neither the kids or the cognoscenti of my generation are likely to pick up on it. That would, in my humble opinion, be a great pity. I am going to try yet another experiment and try to persuade young Louis to listen to it, because he is a highly intelligent young man and I truly would be interested in his opinion.

But I think it's fucking great! Remember that you heard it here first.

I hope that you enjoy this issue and that I will see you again when we reconvene for my 'End Bit' on the penultimate page.

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 Dearing,
(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,

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OF THE

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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.

Just like Farnham's Freehold (the early chapters anyway)

PREAMBLE!

Back in August of 1977, I went into my local newsagent in Exeter to buy the music papers. On the front page of 'Sounds' was a picture of Elvis Presley to accompany a news story suggesting that he might be visiting Britain on his forthcoming tour. That would be weird, I thought to myself, the bugger died on Tuesday.

This is a textbook example of how journalists can be overtaken by events, and how when they are, they are often left with figurative egg all over their greasy little faces.

Another good example would be the article that Louis and I wrote for this column two weeks ago, because we have been completely overtaken by events, and probably will be again by the time this issue of Gonzo Weekly comes out.

THE MEAT AND POTATOES!

*Slava Ukraini! Heroiam slava!
Glory to Ukraine, Glory to the Heroes!*

Louis and I were fairly convinced that Russia was not massing troops on the border of Ukraine for fun, whilst most of the other people we knew were

convinced that Putin was bluffing and wouldn't dare start a war in Europe, but here we are.

< Queue a recording of the Pet Shop Boys singing 'It couldn't happen here' >

It started early in the morning, the day before the last issue was published, but as the only way that we can meet the publishing schedule, now that Corinna is no longer with us, is to dictate this column and the editorial on the Tuesday after the previous

Putin: They will fear me when I invade ukraine

Meanwhile everyone:



COLLATED BY THE GIN REAPER AND LOUIS



issue has come out. So, as we do not have the resources of a major news gathering organization, we shall just have to bluff our way through and pretend like we know what we're doing, just like I have done throughout much of my professional life.

The news is certainly grim.

There is a major war in Europe for the first time since 1945, and one of the combatants is not playing by the rules.

As Louis and I had said, Putin clearly wasn't massing troops on the Ukrainian border, building railways for logistics and field hospitals for the fun of it. Then, at three in the morning British time on February 24th the tanks began to roll and missiles began to fly.

Since then, as the Russian war machine flexes its muscles on what wishes to stay a peaceful and prosperous nation, it's been horror after horror, but at least at the time of writing this, things don't seem to be

going all too well for old Vladimir Putin.

The war on the ground isn't going as he'd hoped, over five thousand Russians are already dead, that's if you believe the Ukrainian Defence Ministry, and Russia are still to capture a major city. Civilians are picking up arms *en masse* and fortifications are being made. Russia's supply lines have been weak, with videos of tanks having broken down and being towed away by Ukrainian farmers. It's hardly what you'd expect from the military machine that we've been told to fear since the Berlin airlift in 1949.

On top of all that, snow is beginning to fall directly upon the Russian advance and it will continue to fall until at least Saturday, which anyone with the faintest understanding of war and history will tell you isn't something Putin will want to see. It may not yet be the Winter War of 1939-1940, where Finland inflicted devastating losses upon the Soviet Union, but the fact that Russian soldiers are now

walking in a winter wonderland means it's almost certainly not going to plan.

On the international front, Ursula von der Leyen (President of the EU Commission) - whom until this week given post-Brexit squabbles we had significantly less respect for - put it best:

"If Putin was seeking to divide the EU, to weaken NATO, and to break the international community, he has achieved the exact opposite"

Of course she's right! The western

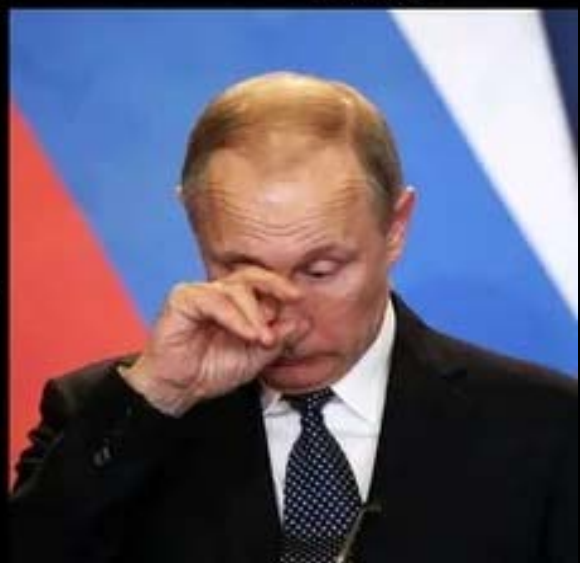
world is united to a greater extent than I can recall since those few days in July 1985 when Bob Geldoff momentarily united us all for Live Aid, and this only lasted a matter of days.

Russia has been slapped with crippling sanctions and cut off from the global financial system, leading to an unprecedented crash in the value of the Ruble and queues for banks in Moscow. If the war is going badly on the ground in Ukraine, then the economic war on the global stage is going even worse. Louis tells me that global financial markets (through

When Germany cancels Nordstream 2



When Germany cancels shipment of Adidas gear





something called Credit Default Swaps) are placing a 50% probability on the Russian government defaulting upon their debt obligations, whatever the hell that capitalist jargon means.

Speaking of the international response, what blows my mind is that western governments have - in a few instances - encouraged their citizens to join a Ukrainian volunteer foreign legion. Our own foreign secretary (Liz Truss) even suggested that Britons could choose this path if they want to and a number of Danish troops have

seemingly resigned and started travelling towards the fight. This is truly something that, to the best of my knowledge, has never happened before. In the Spanish Civil War starting in 1936 for example, although many British volunteers went to join the International Brigade, including members of the upper classes such as Churchill's nephew Esmond Romilly and his girlfriend - later wife - the Hon. Jessica Mitford, sister-in-law of one of Hitler's closest friends, it was never publicly supported by the government or the ruling classes,

OUT OF BOUNDS

THE EDUCATION OF
GILES & ESTHER
ROMAN

hons and rebels



by Jessica Mitford

COLLIER

because many members of the government and the House of Lords were at least partly pro-facist. We all know what happened when British and European volunteers went to Syria to fight for and against ISIS, some of them paid the price of having their citizenship removed.

Therefore the fact that a senior member of Her Majesty's government has openly encouraged British volunteers to join the Ukrainian version of the international brigade is a very big deal indeed. Putin obviously thinks so...Kremlin spokesman Dmitry Peskov went ahead and blamed Liz Truss personally for Russia's heightened nuclear stance. This is, of course, arrant bollocks, but we seem to be living in a world where arrant bollocks has become the norm.

Heck, Russia is even losing the information war, the war of hearts and minds. They've failed to cut off Ukraine's ability to communicate with the outside world. Then on top of

that, those jolly nice fellows at the infamous hacker group Anonymous have even begun to take down the websites of Russian news agencies and even their stock exchange, replacing them with pages informing the Russian people of how Putin's war is really going, whilst also playing the Ukrainian national anthem.

We can say one thing for certain, at least for now, Russia isn't breaking the spirits of those fighting in Ukraine, the resolve of western politicians, and their actions have resulted in "Slava Ukrani" (Glory to Ukraine) becoming a war cry and symbol of defiance around the world.

Unfortunately all of this is causing Putin to lash out. There have now been multiple reports of Russian forces using thermobaric weapons, which are banned under the Geneva convention, because they produce an extraordinarily large explosion and suck all of the oxygen out of the air wherever they strike. Using such weapons, in case it wasn't obvious, is a war crime, but it's







not exactly as if Putin really cares about that sort of thing.

If this wasn't enough Putin and his ilk have threatened both Sweden and Finland with war after they have begun to debate joining Nato for their own defence.

Then the Creme de la Kremlin: Putin says he has put his nuclear forces on a raised state of alert, which analysis widely believes is to distract from his failures, but once again it has reminded everyone how quickly this could escalate and the devastating effect that this conflict could have upon the world if it spirals even more out of control.

If all that wasn't frightening enough, people have begun to question Putin's sanity. There are numerous articles from reputable sources suggesting Putin is not a well man, some going as far to suggest that he may be showing symptoms of Parkinson's disease. Others question whether his fear of Covid has led to him becoming isolated and out of touch with reality... What do I mean? Just take a look at this photo, Putin is so afraid of Covid

he'll only meet with his top generals if they sit ridiculously far from him at an oversized table.

It's almost like something from a comedy sketch, can anybody pass the salt? On a serious note, it's one scary prospect for Putin to threaten nuclear war, but another thing entirely to think that a mad man might have his finger on the launch button.

Louis has explained to me in the shot of Putin with his generals, the cameraman has actually used a fisheye lens to make the table seem smaller, in reality he's sitting even further from them, as you can in the other photograph of the same scene.

Also take a look at the photo with French President Emmanuel Macron, prior to the war, Putin was not amused when Macron refused to take a Covid test - out of fear that the Russian's would get his DNA - and instead forced Macron to sit at the other end of another comically large table.

Putin won't even allow people to wear masks in his presence, instead opting to keep 20-30 feet between him and

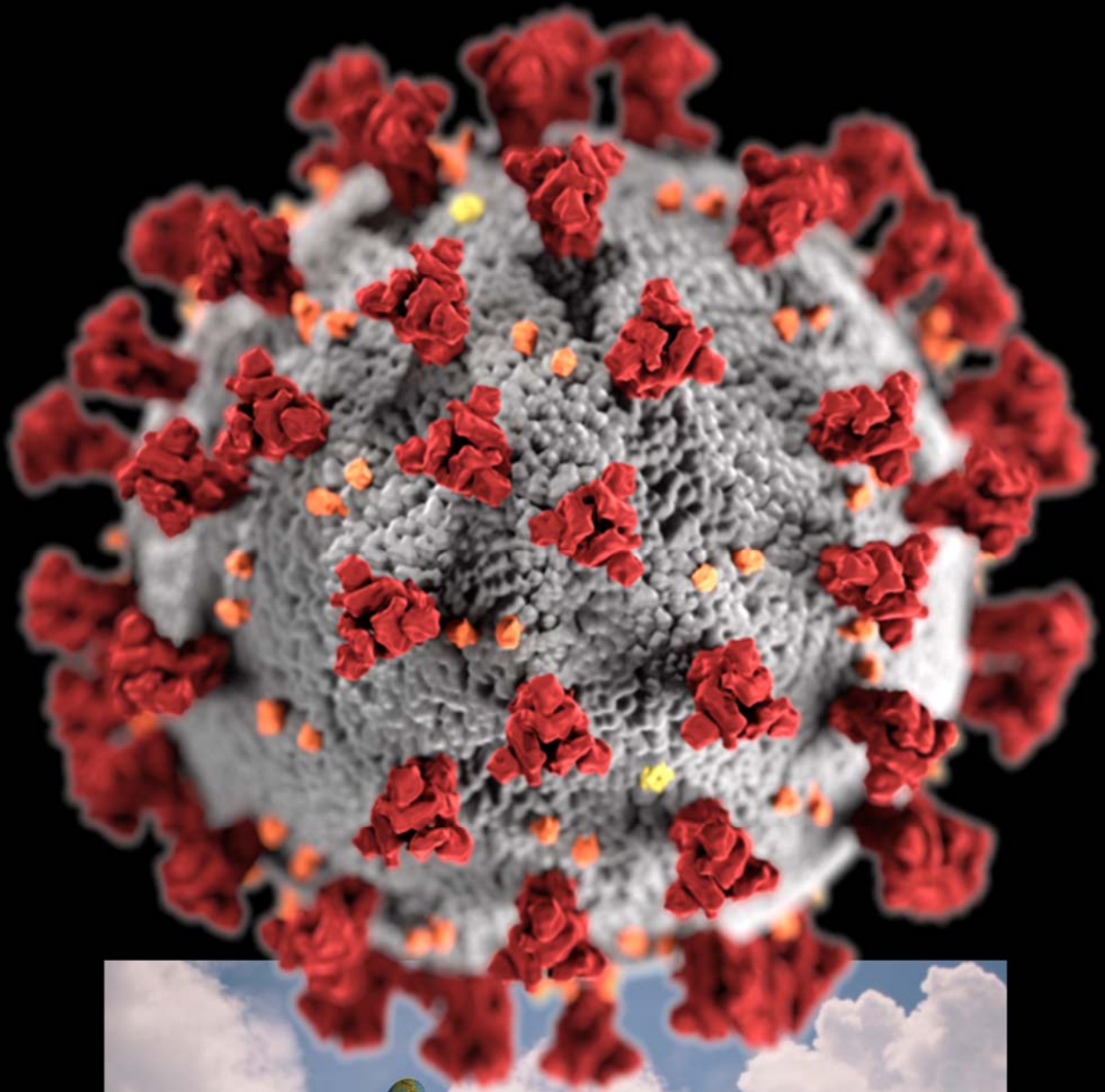


them. It's clearly overkill, so you can see why people are questioning his health and or his mental state.

The whole scenario is irresistibly reminiscent of Alec Guinness in the 1973 movie 'Hitler: The Last Ten Days', only Putin isn't as good an actor... Still we've seen a lot of people asking if we can just fast forward to the moment where Putin shoots himself in a bunker.

Meanwhile, on the home front, everybody seems to have forgotten about dear old Boris's wine and cheese parties which is a good thing for him and I think the country, because we have bigger fish to fry. (Which is especially funny because I'm vegetarian). However, I have a sneaking suspicion that other members of the British public, and even other members of the esteemed editorial team for this political magazine may not agree with me.





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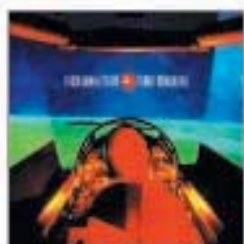
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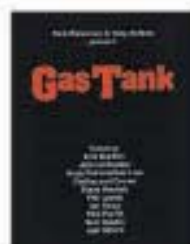
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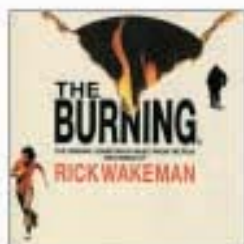
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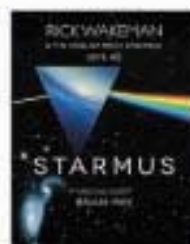
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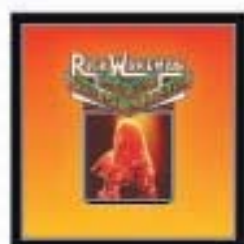
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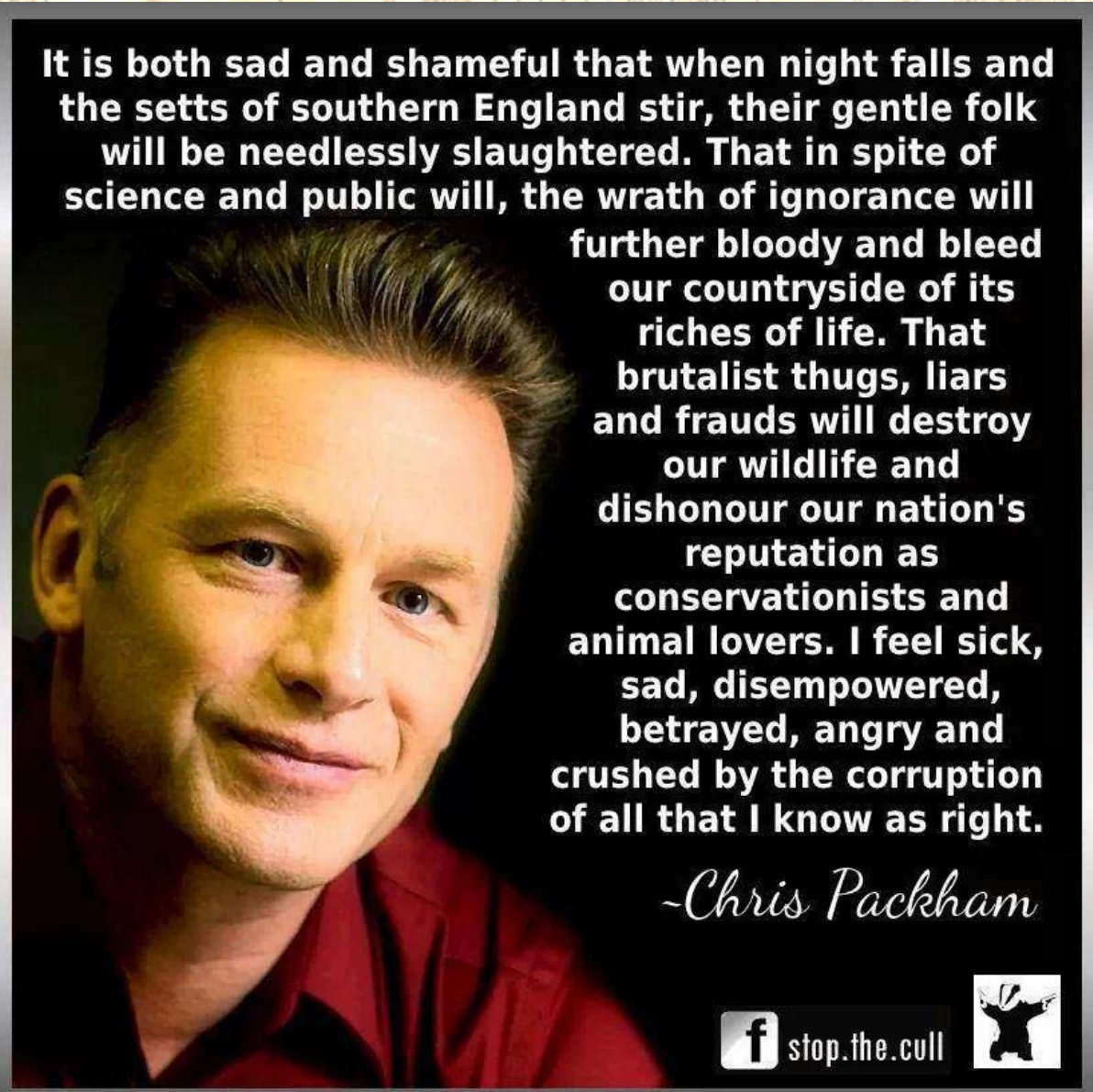


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It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside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

-Chris Packham



Right On Chris

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The line is composed of the following Packets:
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" " Mary H. Chappell, Capt. Griffin.

of Patents, by appointment from the Hon. Secy of Patents, in pursuance of the U. S. Patent Law, for receiving and forwarding to the said, models, specimens or manufactures to be patented, & deposited therein, which will be sent free of expense, and risk and will disposed. He prepares Certificates, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of a patent, and receive notices to defend and prosecute against

THE subscriber, by appointment from the Hon. Secy of Patents, in pursuance of the U. S. Patent Law, for receiving and forwarding to the said, models, specimens or manufactures to be patented, & deposited therein, which will be sent free of expense, and risk and will disposed. He prepares Certificates, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of a patent, and receive notices to defend and prosecute against

NORWICH & W
The above vessels are commanded by experienced Freight from Norwich. Bulk Goods for this line over the N. York. Freight directed to
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the Western, and Providence
NEW YORK
Leave Worcester for
except Sunday, on the Boston at 6 P. M.
Leave Allyn's Point (except Monday) at 10
PROVIDENCE
Leave Worcester at 6
Leave Allyn's Point (except Monday) at 10
PROVIDENCE
Leave Worcester at 6
Leave Allyn's Point (except Monday) at 10

SEEDS. Together with a general assortment of Garden
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 personally, that it may be done with correctness.
July 7. **TYLER HARRINGTON.**

TURAL and HORTICULTURAL IMPLEMENTS AND MACHINES. Also, Grass, Garden, Field and Flour
SEEDS. Together with a general assortment of Garden
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 personally, that it may be done with correctness.
July 7. **TYLER HARRINGTON.**

Team Propeller Freight Line.
NEW STORE!
Garden Block,) No. 44 Front St., WORCESTER.
The subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
now prepared to furnish the citizens with every article
AMONG ARRANGEMENT COMMENCING MAY 1.
THROUGH PASSENGER TRAINS.
Worcester at 8 1/2, 11 A. M., 3 40 and 4 P. M.
The last on the arrival of the New Haven Train.
By a N. train will take up on the east of Framingham
passengers will leave Millbury at 8 1/2 A. M. and 3 P. M.
passengers will leave Holliston at 7 A. M. and 4 P. M.
By P. M. train will not stop at Way Stations to take up passengers.
Leave **BOSTON** at 7 & 8 A. M., 11, 6, 9, & 6 P. M.
By 7 A. M. train will stop only to take up passengers at Way Stations for Springfield or beyond, as to take up passengers for Worcester at Way Stations west of Framingham.
By 10 A. M. train will not stop east of Framingham.
By 4 P. M. train will not stop east of Framingham, except to take up Western Railroad passengers at Brighton on Sunday.
By 8 P. M. train is the New York Steamboat Train, to New York, to run as heretofore, without stops, except at Framingham.
Passengers for Millbury and Holliston will take the 8 P. M.

WHOLESALE
Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
3000 do. Northern CORN;
200 bushels OATS;
500 do RYE;
100 do BEANS;
3000 No. DUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS GRAMER,
Worcester, Feb 11. at 15 Washington Square.

NEW STORE!
(Warden Block,) No. 44 Front St., WORCESTER.
THE subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
now prepared to furnish the citizens with every article
AMONG ARRANGEMENT COMMENCING MAY 1.
THROUGH PASSENGER TRAINS.
Worcester at 8 1/2, 11 A. M., 3 40 and 4 P. M.
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Passengers for Millbury and Holliston will take the 8 P. M.

E. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 180 MAIN ST. & MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. &c. Receiving done at short notice.
Worcester, Jan 15

E. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 180 MAIN ST. & MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. &c. Receiving done at short notice.
Worcester, Jan 15

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. BARNORST.)
155 Main St. Worcester.
Feb 24, 1877.



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

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

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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



REGULAR LINE OF PACKETS Between Norwich and Philadelphia. The subscribers, by appointment from the Council of Patents, import of the U. S. Patent Office for cables and forwarding to the said models, vessels or

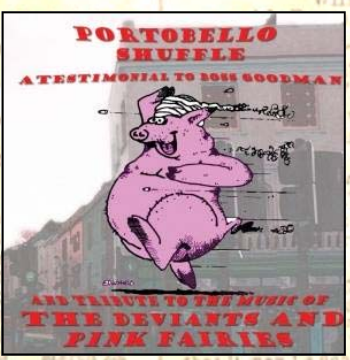


#THECROSSING
GREENPEACE

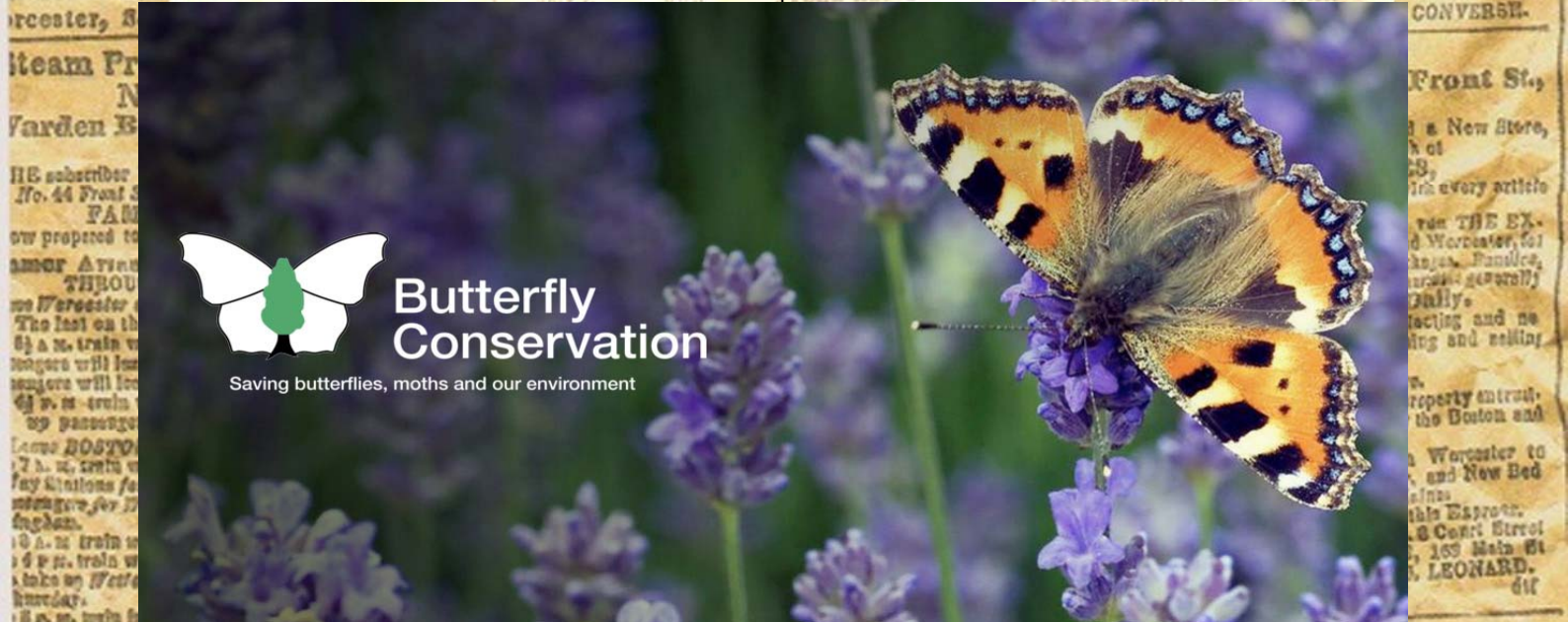
I'M ON BOARD!

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

NORWICH &
The above route...
Leave Worcester...
Leave Norwich...
NEW YORK
Leave Worcester...
Leave Albany...
Providence



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

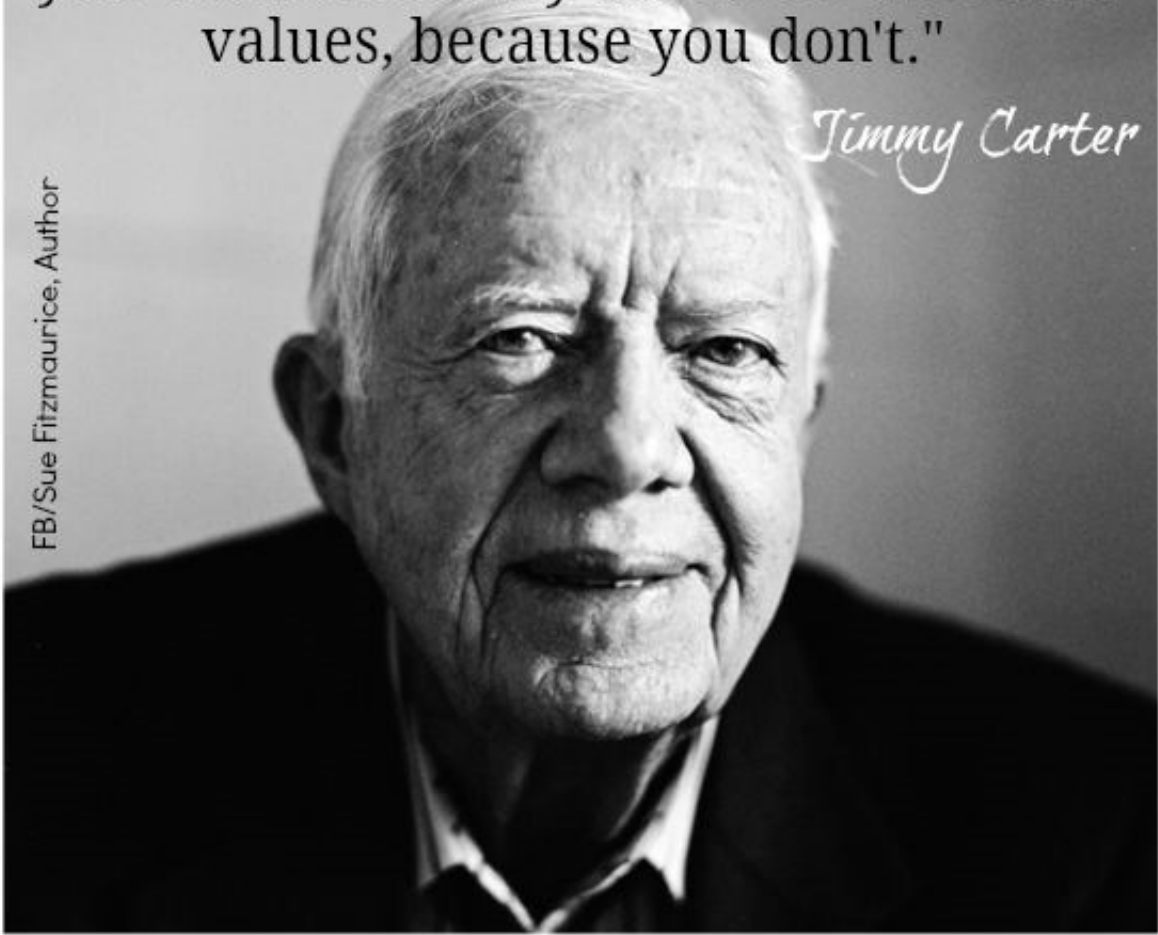
Saving butterflies, moths and our environment

PRATT, DOWNES & SCOTT, 155 Main St. LEONARD. 617

"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**





28-11-2021 – SHOW 438 – Reginald Foresythe

- Cristina Clara: Real e Abstrato
 Light Conductor: Splitting Light
 Ben LaMar Gay: Sometimes I Forget How the Summer Looks on You
 The Reginald Foresythe Orchestra: Serenade for a Wealthy Widow
 The Reginald Foresythe Orchestra: Tonight at 8-30
 Rupie Edwards: Jamaica Serenade
 Meridian Brothers: La Tocata de Ivan el Terrible
 Fabrizio Grossi and Soul Garage Experience: I Never Thought that you Loved me
 The Lemonheads: C'mon Daddy
 Zee Avi: Tomorrow is a Long Time
 Treetop Flyers: Castlewood Road
 Pamela Z: Badagada
 Reginald Foresythe Orchestra: Berceuse for an Unwanted Child
 Reginald Foresythe Orchestra: Lullaby (for Mildred Bailey)
 It's Immaterial: Lullaby
 Lawnmower Deth: Sheep Dip
 Explosions in the Sky: Nightfall
 Zola Jesus: Veka
 Civic TV: Anatomy of Boredom
 The Answer Lies in the Black Void: Rubicon
 Erythrite Throne: Lost Relics of the Older Ones
 Erythrite Throne: The Solitude of Hanging
 Erythrite Throne: A Wistful Memoir
 Erythrite Throne: Century of Witchcraft
 Leo Abrahams: Grain Vinyl
 The Reginald Foresythe Orchestra: The Melancholy Clown
 The Reginald Foresythe Orchestra: Bit
 Abiodun Oyewole: Harlem
 Frostlake: Clouds
 David Crosby: I'd Swear There was Somebody Here

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

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

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

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

<https://www.mixcloud.com/upload/jonathan-downes3/28-11-2021-show-438-reginald-foresythe/complete/>

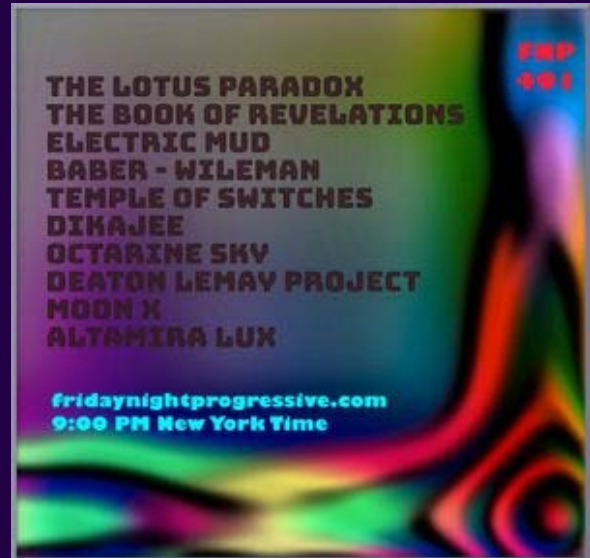
**Listen
Here**



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-491-promo-02-25-2022/>



The Lotus Paradox
<https://www.facebook.com/thelotusparadox>

The Book of Revelations
<https://www.facebook.com/The-Book-of-Revelations-807589336075446>

Electric Mud
<https://www.facebook.com/electricmudhq>

Baber - Wileman
<https://www.facebook.com/kardaestra/>

Temple of Switches
<https://tenkvandool.bandcamp.com/>

Dikajee
dikajee.bandcamp.com

Octarine Sky
<https://www.facebook.com/profile.php?id=100055373160597>

Deaton Lemay Project
<https://www.facebook.com/DeatonLemayProject>

Moon X
<https://www.facebook.com/MOONEANDFOOK>

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

**Listen
Here**

Friday Night Progressive



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

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

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

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

**Listen
Here**

**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!

The Castle Years Crisis

Ep. 46

<https://shows.acast.com/between-you-and-me/episodes/the-castle-years-crisis>

This ep, we start reading your letters about Marillion.com... but before we get there, Sanja has a genuinely shocking confession to make about which era of Marillion she prefers. Suffice to say, Paul did not see this one coming...! Although, given his own experience with Marillion's Castle albums, perhaps he should've done... Also: WHASSAAAAAAP??!

**Listen
Here**



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

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

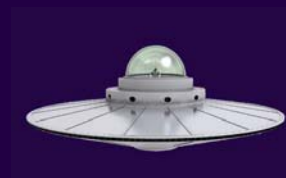
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Top 10 Complaints About The Show 03/03/2022

In a highly requested show, the MMMX-Files' gang is joined by super-fan Jocko Johnson to discuss topics including nuclear suicide missions once planned by U.S. Special Forces and how to solve a cold case in 30 minutes. Plus: Top 10 complaints about the show; Switch explains the secrets of dousing and Coco on how to escape three dangerous situations in less than five minutes. Also, very famous author Marc Zappulla announces a new deal he and Mack have signed to co-author a true crime book...



Listen
Here

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files>



Toni Stricker
1930 - 2022

Toni Stricker was an Austrian composer and violinist. He died on 16 February 2022, at the age of 91.



Marc Hamilton
1944 - 2022

Marc Hamilton was a Canadian singer best known for his 1970 single "Comme j'ai toujours envie d'aimer". In 1973, as a result of an accident, he lost his left eye, but persevered in musical projects.

In October 2003, he attempted suicide trying to jump through his 11th storey apartment but was stopped by his wife. On 1 February 2022, Hamilton fell into a coma after contracting COVID-19.

He died at Saint-Jérôme Hospital on 17 February 2022, at the age of 78.



THOSE WE HAVE LOST

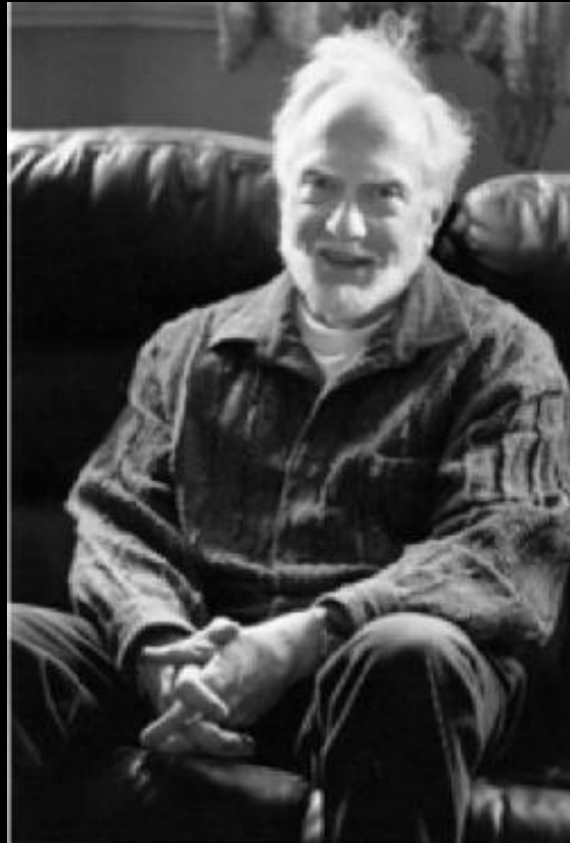
COLLATED BY HARRY WADHAM



Nightbirde
1990 - 2022

Jane Kristen Marczewski, known professionally as Nightbirde, was an American singer-songwriter. Previously having released two EPs and several singles, Nightbirde auditioned on America's Got Talent in 2021 where she received a Golden Buzzer for her original song "It's OK". However, she decided not to compete in the quarterfinals because of worsening health due to breast cancer. Marczewski

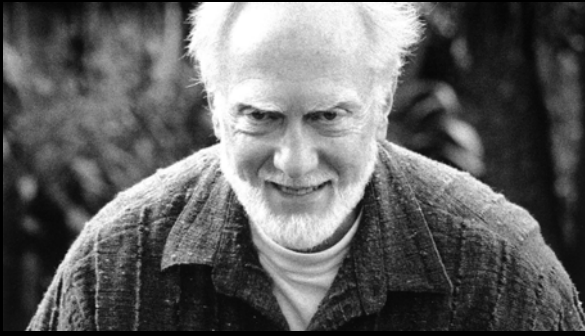
died from the disease on February 19, 2022 at the age of 31, surrounded by family in her San Clemente, California residence. The Marczewski family created The Nightbirde Memorial Fund, a new foundation that donates to cancer research and will help support those unable to afford the treatment they need.



Nigel Butterley
1935 - 2022

Nigel Henry Cockburn Butterley AM was an Australian composer and pianist.

THOSE WE HAVE LOST



On 10 June 1991, Butterley was appointed a Member of the Order of Australia (AM) "in recognition of services to music". Butterley died at his nursing home on 19 February 2022 aged 86.

Gary Brooker 1945 - 2022

Butterley learned to play the piano at the age of five. Butterley composed his work *Laudes* in 1963. He won the Prix Italia award for his work *In the Head the Fire* in 1966. In 1967 he was the inaugural winner of the Albert H. Maggs Composition Award. He continued to compose throughout the following decades. Butterley lectured at the Newcastle Conservatorium from 1973 to 1991, and later at the Sydney Conservatorium. He also broadcast programs on ABC Classic FM.

Gary Brooker MBE was an English singer-songwriter, pianist, and the founder and lead singer of the rock band Procol Harum. Brooker first founded the Paramounts in 1962 with his guitarist friend, Robin Trower. The band gained respect within the burgeoning 1960s British R&B scene. In 1966, Brooker founded Procol Harum with his friend Keith Reid. "A Whiter Shade of Pale" is the worldwide hit for which Procol Harum is best known, but Brooker's melancholic vocals and emotive, eclectic piano playing were a key part of the band's



THOSE WE HAVE LOST



musical mix. Brooker also played with Eric Clapton, Ringo Starr, and George Harrison, among others. Brooker died from cancer at his home in Surrey on 19 February 2022, at the age of 76.

Queen Elisabeth Competition in Brussels. He toured in France, Italy, Russia and other countries. In 1985 he left for Czechoslovakia, where he worked with the

Martin Yeritsyan Մարտին Երիցյան 1932 - 2022

Martin Shahan Yeritsyan was an Armenian violinist, maker of musical instruments, luthier and winemaker, and professor of the Komitas State Conservatory of Yerevan. In 1969, as a member of the Armenian Philharmonic Quartet, he participated in the



THOSE WE HAVE LOST

famous winemaker Vladimir Pilarji in his workshop. Yeritsyan made many different stringed musical instruments, mainly focusing on violins. He wrote in Latin inside the musical instruments: "Martin Yeritsyan, son of Shahen", also indicates "Made in Yerevan" and the year of manufacture.



Teruhiko Saigō

西郷 輝彦

1947 - 2022

Teruhiko Saigō was a Japanese singer and actor. As a singer, he was known as one of

the three "Gosanke". Saigō made his debut in 1964 with the song "Kimi Dake o", for which he won a Japan Record Award for best new artist. Saigō also starred in various prime-time television series. On 21 February 2022, Sun Music, Saigo's management company, made an announcement that he died after a long battle with prostate cancer in Tokyo, on 20 February.



Nils Lindberg

1933 - 2022

Nils Lindberg was a Swedish composer and pianist. He was known both as a jazz composer and musician, but was also active in other styles. Several of his works are written in a style combining elements of

THOSE WE HAVE LOST



jazz, Swedish folk music and classical music. He studied musicology at Uppsala University from 1952 to 1956 and then composition at the Royal College of Music, Stockholm, from 1956 to 1960.

Joni James 1930 - 2022

Giovanna Carmella Babbo, known professionally as Joni James, was an American singer of traditional pop music. When she decided to pursue a singing career, she picked the stage name Joni James at the urging of her managers. Some executives at Metro-Goldwyn-Mayer (MGM) spotted her in a television commercial, and she was signed by MGM in 1952. Her first hit, "Why Don't You Believe Me?", sold over two million copies. She was the first American to record at

London's Abbey Road Studios, and recorded five albums there.

For many years she was out of the public eye, but began touring again in the mid-1990s some years after she was widowed. In October 2001, just a few weeks after



THOSE WE HAVE LOST



9/11, she appeared at the Academy of Music in Philadelphia. James died at a hospital in West Palm Beach, Florida, on February 20, 2022, at the age of 91. For her contributions to the entertainment industry, James has a star on the Hollywood Walk of Fame.

Sam Henry 1956 - 2022

Samuel William Henry was an American drummer, best known for his work with the punk rock group The Wipers. He was

inducted into the Oregon Music Hall of Fame in 2011.

It was not until 1977 that he formed his first serious band, The Wipers. In 1979 Henry left the band and joined the pre-Dead Moon band called The Rats, until 1982 when he left the band and joined Napalm Beach. Napalm Beach was Henry's longest running band, playing for over the last decade. In 2009 Henry formed the Portland band Don't, and later Jenny Don't and the Spurs.

Henry died from complications of stomach cancer on February 20, 2022, at the age of 65.

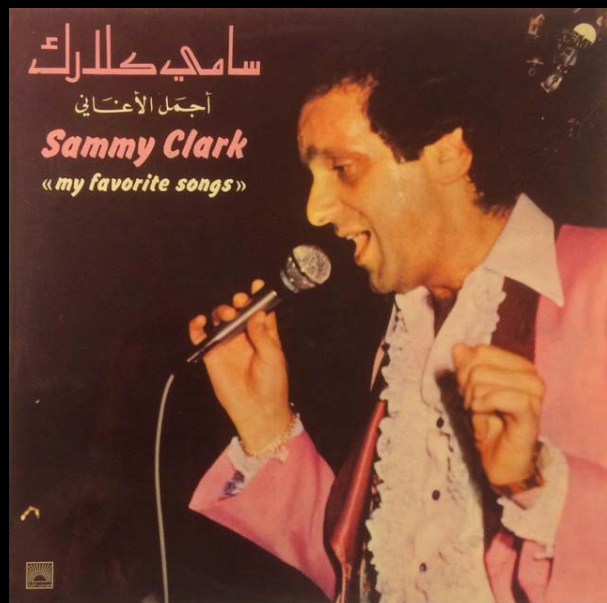
THOSE WE HAVE LOST



Sami Clark
سامي كلارك
1948 - 2022

Sami Clark was a Lebanese singer, who had his career peak in the 1980s. Clark began his music career in the late 1960s.

He sang in Arabic but also in English and won several international prizes, such as the Menschen und Meer prize in Austria for his famous song *Mori Mori*. His songs are characterized by romanticism. Besides Arabic (Lebanese) and English, he sang in



THOSE WE HAVE LOST

Armenian, French, Italian, and Russian. He was famous for performing the score of popular cartoons in the 1980s. Most notably for singing the theme song of the Arabic version of the Japanese show "Grandizer". Clark was the head of the union of Lebanese artists.



Bernardas Vasiliauskas 1938 - 2022

Bernardas Vasiliauskas was a Lithuanian pianist and organist. Vasiliauskas finished at the Lithuanian Academy of Music and Theatre as a pianist in 1961 and as an organist in 1966. In 1968 he won first prize in the Mikalojus Konstantinas Čiurlionis Competition of Pianists and Organists. He played mostly 19th- and 20th-century music for the pipe organ. Vasiliauskas had recorded 15 LPs and 12 CDs.



Ernie Andrews 1927 - 2022

Ernest Mitchell Andrews Jr., known professionally as Ernie Andrews, was an American jazz, blues, and pop singer.

He was a member of the Harry James orchestra, debuting on November 26, 1958, at the Blue Note jazz club in Chicago. He recorded with Columbia Records and others.

His career declined in the 1960s and 1970s but would rebound in the 1980s.

THOSE WE HAVE LOST



Josephine Veasey
1930 - 2022

Josephine Veasey was a British mezzo-soprano, particularly associated with Wagner and Berlioz roles. She became a member of the Royal Opera House chorus in 1949. She made her debut as a soloist on 5 July 1955. On the international scene, Veasey appeared at the Paris Opéra, the Aix-en-Provence Festival, at La Scala in Milan, the Vienna State Opera, the Salzburg Festival, the Metropolitan Opera, and the San Francisco Opera. From 1957, she became a regular guest at the Glyndebourne Festival. Veasey retired from the stage in 1982.



Mark Lanegan
1964 - 2022

Mark William Lanegan was an American singer-songwriter, author, and musician. First becoming prominent as the lead singer for the early grunge band Screaming Trees, he was also known as a member of Queens of the Stone Age and

THOSE WE HAVE LOST

The Gutter Twins. He released 12 solo studio albums, as well as three collaboration albums with Isobel Campbell and two with Duke Garwood. Lanegan collaborated with various artists throughout his career. In the 1990s, he recorded an unreleased album of Lead Belly covers with Kurt Cobain of Nirvana, and joined Layne Staley of Alice in Chains and Mike McCready of Pearl Jam in the band Mad Season. Lanegan struggled with drug addiction and alcoholism throughout his life, but sustained sobriety for over a decade up until his death. Encouraged by his friend Anthony Bourdain, Lanegan released his first of two memoirs *Sing Backwards and Weep* in 2020, followed by *Devil in a*

Coma, about his near-death experience with COVID-19, the following year. He died in 2022 at the age of 57.

Kamil Jalilov Kamil Cəlil oğlu Cəlilov 1938 - 2022

Kamil Jalil oğlu Jalilov was an Azerbaijani musician known for his master expertise playing wind instruments and Azerbaijani regional folk instruments. During 1970 to 1988, as a musician he toured in concert



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performances in Egypt, Italy, Poland, India, Lebanon, Syria, and many other countries in Europe, Asia and Africa. He wrote "Azərbaycan təranələri," a traditional folk song on oboe. In 2013, he received Shohrat Order (Order of Glory) from the President of Azerbaijan, Ilham Aliyev, for his contribution in the development of the performing arts.

Antoinetta Stella 1929 - 2022

Maria Antonietta Stella was an Italian operatic soprano, and one of the most prominent Italian spinto sopranos of the 1950s and 1960s. She made her debut in Spoleto in 1950, as Leonora in Verdi's *Il trovatore*, a year later at Rome Opera, as Leonora in *La forza del destino*, in 1954 at La Scala in Milan, as Desdemona in *Otello*, in 1955 at the Royal Opera House in

London as *Aida*, and in 1956 at the Metropolitan Opera in New York City, in the same role. Stella died in Rome on 23 February 2022, at the age of 92.



Jayananda Lama जयानन्द लामा 1956 - 2022

Jayananda Lama was a Nepalese folk singer and actor. He earned his Bachelor's diploma in classical music from Lalit Kala

THOSE WE HAVE LOST

Campus in India and his master's degree in classical music from Allahabad University, India. He worked at the Royal Nepal Academy and in Radio Nepal as the Head of Folk Department. He made his acting debut in the movie Man Ko Bandh (1973) and went on to have an illustrious acting career. Lama was found dead in front of his house in Kaushaltar, Bhaktapur, on 23 February 2022, at the age of 65.

Jaakko Kuusisto 1974 - 2022

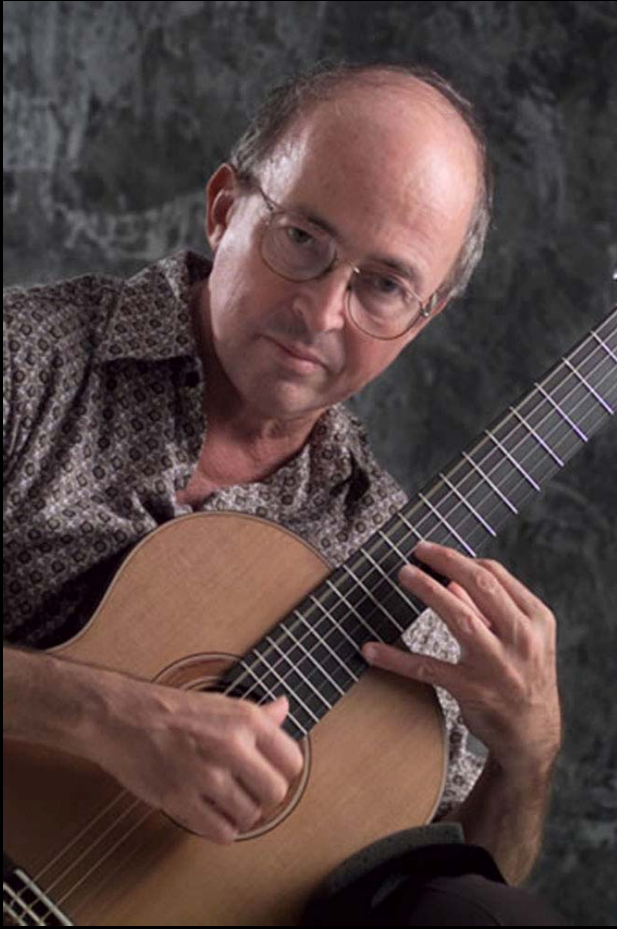
Jaakko Ilkka Kuusisto was a Finnish composer, conductor, and one of the country's leading contemporary violinists. After initial studies, Kuusisto went on to

win the 1989 Kuopio Violin Competition, place 4th in the International Jean Sibelius Violin Competition the following year, and share the 2nd prize in the 1996 Carl Nielsen International Violin Competition, among others. Kuusisto studied at the Sibelius Academy in Helsinki, majoring in violin, as well as at Indiana University under Miriam Fried. As a violinist, Kuusisto has appeared in around 30 recordings, of which at least 17 credited him as a primary artist.

After an early career as violinist, Kuusisto increasingly turned his attention to composing and conducting. He composed approximately 40 works in total. Some of his operas were commissioned by the Finnish National Opera and Savonlinna Opera Festival. Kuusisto died from brain cancer on 23 February 2022, at the age of 48.



THOSE WE HAVE LOST



Carlos Barbosa-Lima
1944 - 2022

Antonio Carlos Ribeiro Barbosa Lima was a Brazilian classical and jazz guitarist. He began playing guitar at age seven. He spent most of his professional life as a resident in the United States, devoting much of his time as a recitalist on international concert tours. He appeared often as a soloist and with orchestras. Carlos Barbosa-Lima's style integrated classical, Latin, and jazz. His discography extends over forty releases and over fifty years.



Alibaba Mammadov
Əlibaba Məmmədov
1929 - 2022

Alibaba Balaahmed oğlu Mammadov was an Azerbaijani singer and composer of mugham music, a classical form of Azerbaijani composition.

In 1945, he joined the Azerbaijan State Academic Philharmonic Hall, later becoming director of its "Humayun" Folk Instrumental Ensemble. Several of Mammadov's songs are kept in the AzTV archive. He became a mugham professor at the Baku Musical College in 1963, training prominent Azerbaijani singers and paving the way for the modern-day art of mugham.

THOSE WE HAVE LOST

Snootie Wild 1985 - 2022

LePreston Porter, better known by his stage name Snootie Wild, was an American rapper and singer.

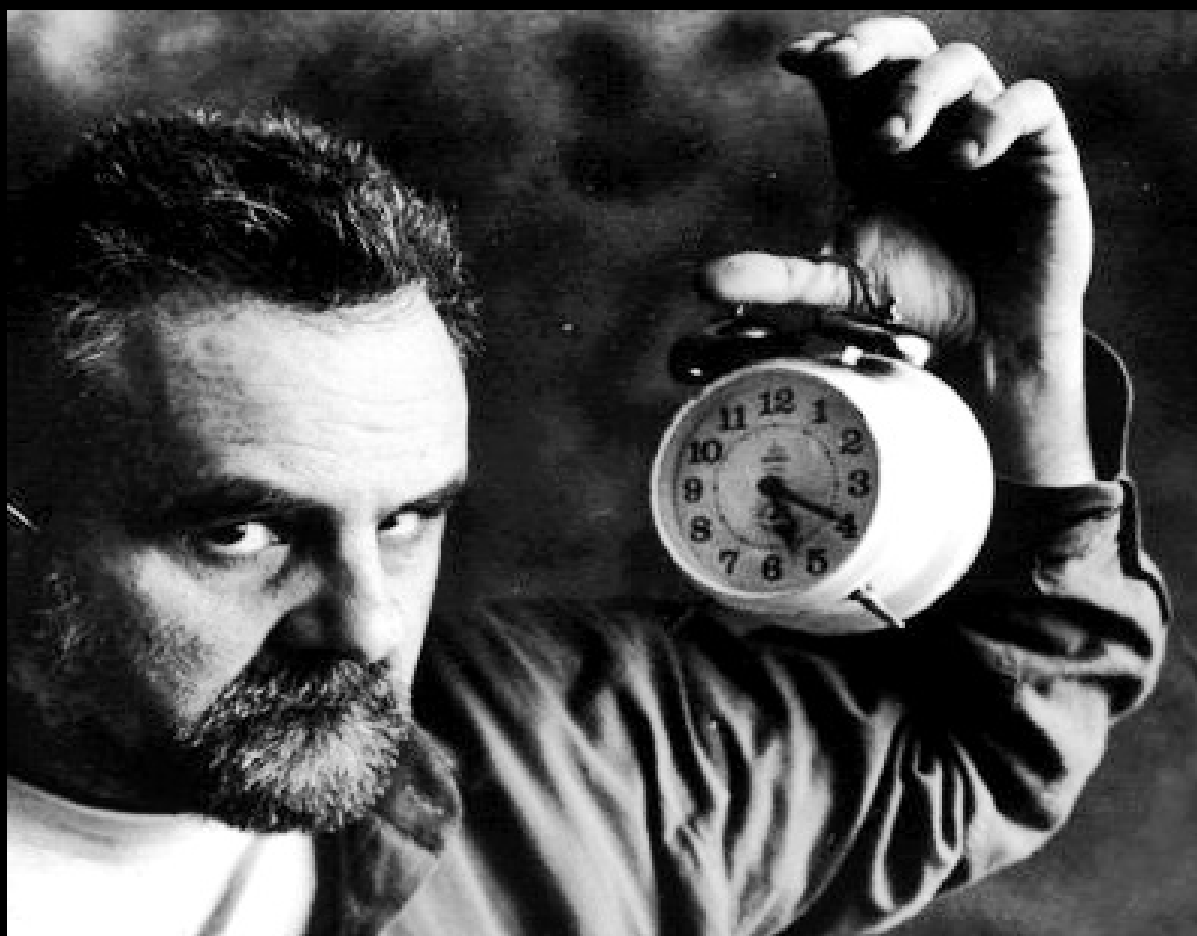
He was best known for his first single, "Yayo", whose success helped launch his career. The song charted in the Billboard Hot R&B/Hip-Hop Songs chart. On May 14, 2015, Wild released the mixtape *Ain't No Stoppin*, which included the single "Rich or Not".



On February 25, 2022, Porter was found in a ditch in Houston with gunshot wounds to his neck. He was hospitalized in critical condition but died the following day at age 36.



THOSE WE HAVE LOST



Michail Goleminov
Михаил Големинов
1956 - 2022

Michail Marinov Goleminov was a Bulgarian pianist, conductor and composer. Between 1992 and 1998 he collaborated in a series of theatrical productions in Austria and took part in projects involving contemporary arts, mixed media,

and intuitive and computer music. A participant in various concerts as pianist, composer, and conductor, he is the recipient of such international composition prizes as the Hambacher Preis, Sommerliche Musiktage Hitzacker, Carl Maria von Weber. His works span a wide spectrum of styles and genres, from chamber and orchestral pieces to computer music, video-compositions and music graphs, and have been commissioned by the Vienna Konzerthaus, Quebec New Music Society (Montreal), the MELO-x

THOSE WE HAVE LOST

Saxophone Quartet, and other leading organizations and ensembles. Goleminov worked as a freelance musician based in Sofia, and he was the co-founder of Orange Factory psychoacoustic arts, an experimental centre for musical creation, performance, publication, and education.

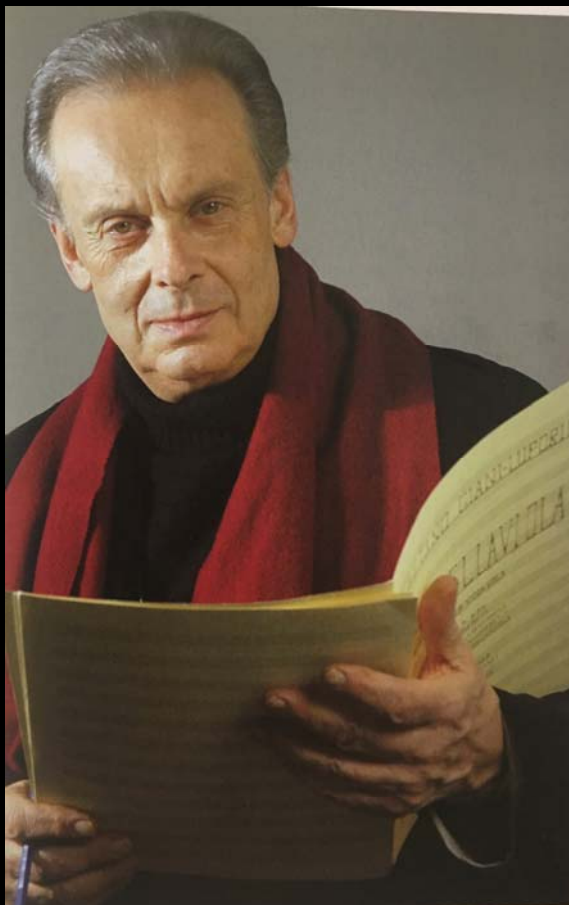


MC Skibadee
1975 - 2022

Alphonso Castro K. Bondzie, better known as MC Skibadee, was a British recording artist and drum and bass MC. Bondzie started on City Sound Radio in 1993, and by early 1995 he regularly featured at jungle music events such as Thunder & Joy and Spirit of the Jungle, as well as his regular spot on radio.

By the end of 1995, he was resident for the London pirate radio station Kool FM, and regularly featured at events such as Jungle Fever, New Jack City, and Innersense.

In 2006, he won the 1Xtra award for best MC, and in 2007 he won best MC southwest Drum n Bass award. In 2010, he won best MC at the Drum & Bass Arena Awards.



Gaetano Giani Luporini
1936 - 2022

Gaetano Giani Luporini was an Italian composer and academic. After studying the violin, he enrolled at the Conservatorio Luigi Cherubini in Florence, graduating in composition under Roberto Lupi. Between 1968 and 1986 he was professor of Harmony and Counterpoint at his alma mater, and between 1986 and 2003 he directed the Luigi Boccherini Conservatory

THOSE WE HAVE LOST

in his hometown. Luporini composed chamber, opera, symphonic and choral music. He was also active as a composer of incidental music. Luporini died from complications of COVID-19 in Barga, Province of Lucca, on 27 February 2022, at the age of 85.

and then took a position teaching at the Kyiv P.I. Tchaikovsky Music Academy. She was awarded the Ukrainian Shevchenko National Prize in 1999 and became a Merited Artist of Ukraine in 2005. Havrylets died in Kyiv on 27 February 2022, at the age of 63.



Hanna Havrylets
Ганна Гаврилець
1958 - 2022

Hanna Oleksiivna Havrylets was a Ukrainian composer. She graduated from the Lviv Conservatory where she studied with Volodymyr Flys. She continued her studies at the Kyiv Conservatory with Myroslav Skoryk. After completing her education, Havrylets worked as a reviewer,



Mac Martin
1925 - 2022

William Dermot Colleran, better known as Mac Martin, was an American bluegrass musician. Colleran had his first guitar at the age of fifteen.

After graduating from high school, he enlisted in the U.S. Navy and served on the island of Okinawa. In the late 1940s, Colleran formed his first group the Pike County Boys. Because there were three "Bills" in the group, Colleran changed his

THOSE WE HAVE LOST

name to Mac Martin. In the mid 1950s, Colleran got together with Mike Carson and Billy Bryant and, by 1957, the Dixie Travelers was formed. The newly formed group began performing at Walsh's Lounge in Pittsburgh, Pennsylvania and did so until 1976. Musicians such as Earl Banner, Slim Jones, Frank Batista, and Bob Artis have all been part of the Dixie Travelers.

"Is It Wrong (For Loving You)" in 1957 and in 1965 "The Bridge Washed Out". On April 27, 2020, Mack was interviewed by Scott Wikle for the My Kind Of Country show. At age 82, Mack announced the release of a new album entitled *Better Than Ever*.



Warner Mack
1935 - 2022

Warner McPherson, known professionally as Warner Mack, was an American country music singer-songwriter. Mack had 23 hits on the country charts from the late 1950s to the early 1980s. His string of hits included



Pau Riba
1948 - 2022

Pau Riba was a Spanish author and Mallorquín versatile artist. He started working during the 60s in the context of the counterculture, appearing on around 30 musical records. Riba died from pancreatic cancer on 6 March 2022, at the age of 73.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



Plastic constitutes approximately

90% of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

FROM THE BULLDOZERS!

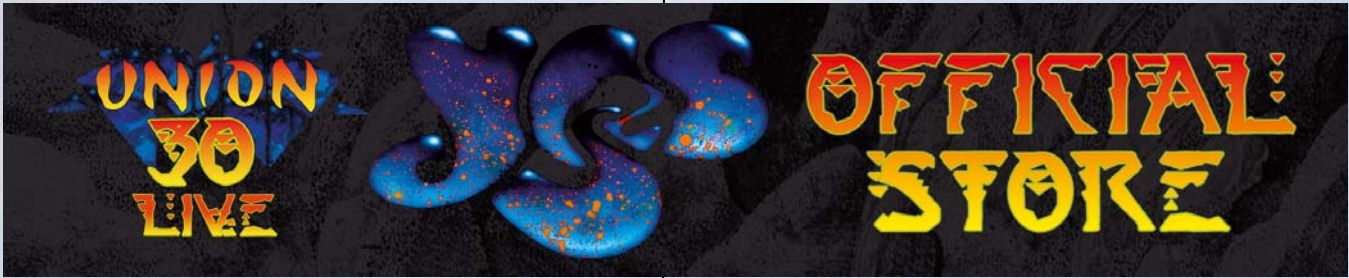
**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details

GONZO
MULTIMEDIA Eclectic & Unique!
THE LABEL FOR CONNOISSEURS



Hello and welcome to Gonzo news for March!

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





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

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

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

<https://tinyurl.com/mutj87d3>



Dave Bainbridge - *To The Far Away* Deluxe Box Set



Dave has launched a brand new album and box set.

The Box Set contains:

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

CD Tracklist:

Sea Gazer

Girl and the Magical Sky

Rain and Sun

Clear Skies

Ghost Light

Cathedral Thinkers



To Gain the Ocean
As Night Falls
Infinitude (Region of the Stars)
To The Far Away
Speed Your Journey
Fells Point
Something Astonishing
Bonus disk includes demo versions, alternate mixes etc
Also included when ordered on ANY of the formats is an immediate FREE download for CD1 with the artwork!

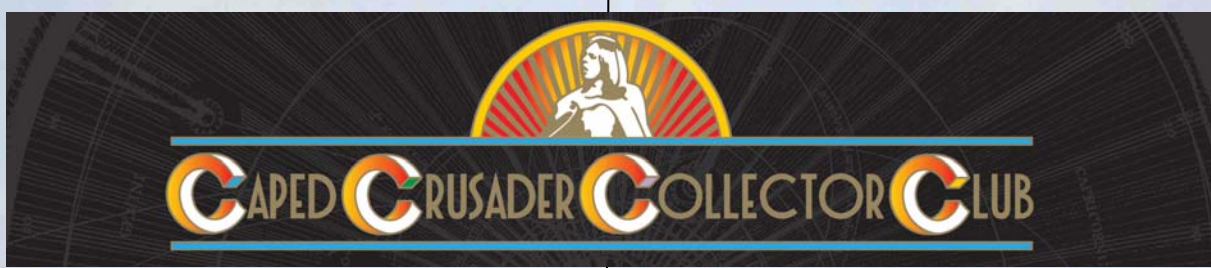
The formats are the Box Set, Signed 2CD, 2CD & 1CD

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

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

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





Rick Wakeman

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

The welcome pack for CCCC members includes:

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

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

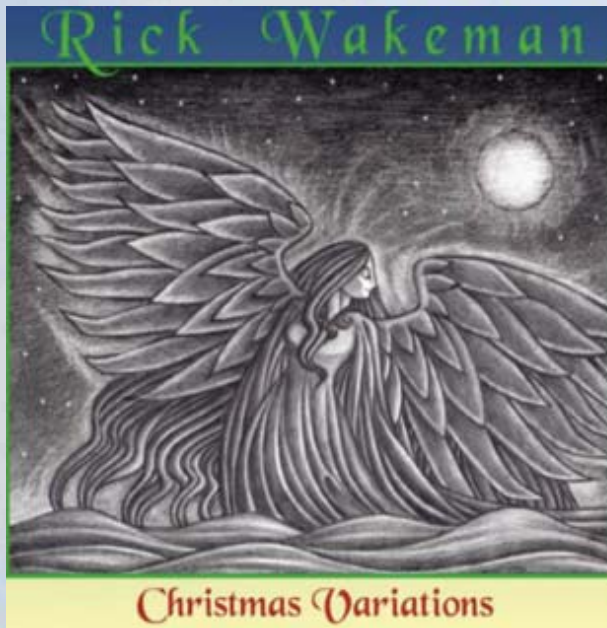




CAPED CRUSADER COLLECTOR CLUB

MEMBERSHIP CARD

MEMBERSHIP NUMBER: 00016748

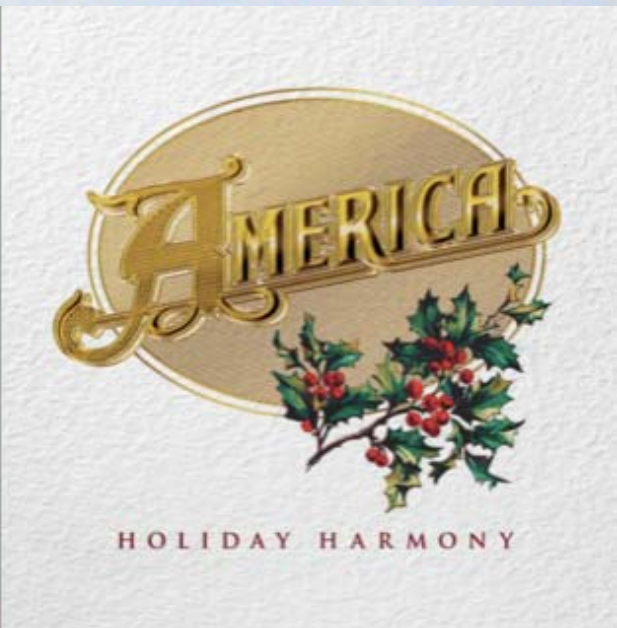


Stock back in for these classic holiday albums!

Rick Wakeman - Christmas Variations & America - Holiday Harmony

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

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

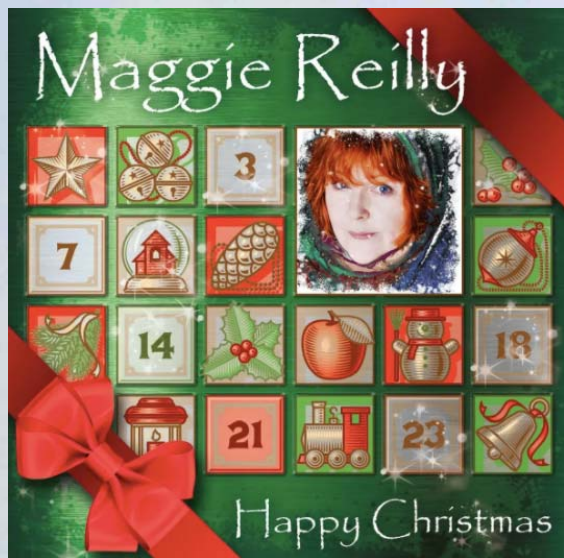


America's Christmas Album - Holiday Harmony

<https://www.musicglue.com/america/products/holiday-harmony-cd>

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

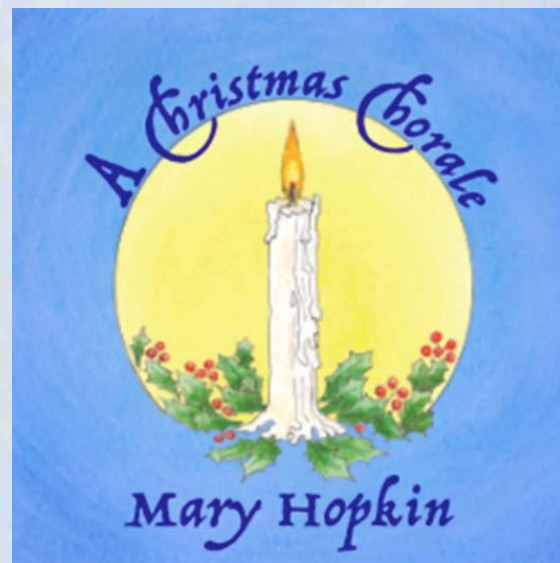




Maggie Reilly - Happy Christmas

Maggie sings some of our favourite songs and carols as head into this festive season: Do You Hear What I Hear? | I Believe in Father Christmas | Merry Xmas Everybody | River | The Christmas Song (Merry Christmas To You) | Oh Little Town of Bethlehem | Winter Wonderland | Have Yourself A Merry Little Christmas | Coventry Carol | Silent Night | I Saw Three Ships | God Rest Ye Merry Gentlemen | O Come, O Come Emmanuel.

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



Mary Hopkin - A Christmas Chorale

CD in a cardboard gatefold sleeve with an 8-page lyric booklet. Following on from '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

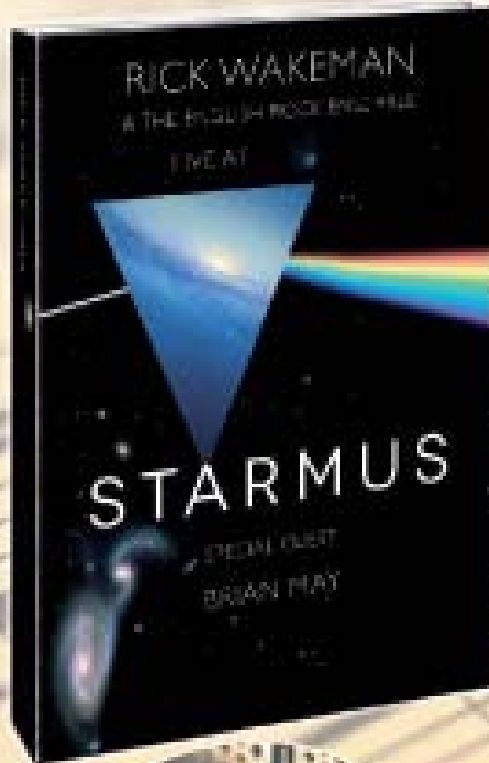
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

STARMUS 2015



Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman has made several appearances at this festival. The most notable was in 2015 where he was joined on stage by Dr Brian May, the iconic guitarist from Queen, where Rick Wakeman and English Rock Ensemble performed amongst other tracks from throughout Rick's career a legendary version of Starship Trouper.



This DVD is a must for all fans of Classic Rock!



Available to pre-order from www.rickwakemansmusicemporium.com



*Hung Drawn &
Slaughta'd*

Krash Slaughta
and
Junior Disprol

With the wealth of talent that currently peppers the underground UK Hip Hop scene you often feel how cool it would be to see certain artists, DJ's and producers working together. Now and again your prayers are answered and certain collaborations you have dreamed of just happen, as if those involved have heard your thoughts...

STEVE RIDER

I can think of no better collaboration than these two artists, Fleapit and Dead Residents emcee Junior Disprol and II Tone Committee, Monkey Mafia and All Time High (to name a few) DJ and Producer Krash Slaughta.

To have these two legendary powerhouse guys get together for a project means one thing, in my mind, you are gonna get a heavy masterclass in pure Hip Hop fire, that will probably be littered with more rawness that you can shake a stick at whilst, at the same time, being flawless, polished, and faceted for your pure

enjoyment. Well, at least that was my first thoughts when found out about this one.

So, without further ado, let's see if my initial thoughts were anywhere near being right...

The album, which is twelve cuts deep, kicks off in style with Krash Slaughta's multi-layered sound featuring horns, guitars and much more, Oh and there are also cuts galore too, which all interlace to bring you the heavy and hardcore sound of *U is for Underground*. Junior Disprol details just what it takes to be a part of





that underground Hip Hop music scene. Its not just about making the music and laying it down on wax, it's also about what it takes to get out there and to rock the mic and the turntables for the crowds. For the crowds to get as much out of the music as the artists do making and performing it, that's Hip Hop. If you were feeling hyped by track one, then there is no let up as Krash Slaughta brings a high-octane mix of drums, guitars and, of course, cuts. This vibe will have you jumping, bouncing and, undoubtedly, scratching on imaginary decks. *Scratch Terminator* is exactly what you might think, it's a straight up homage to man himself Krash Slaughta. Junior Disprol breaks it down here, telling you exactly who Krash Slaughta is and how and why he does what he does. This one will surely leave you breathless and in awe. Is there a better DJ dedication track than this one?

Next up is the heavy street sound of drums, piano and cuts unleashed for

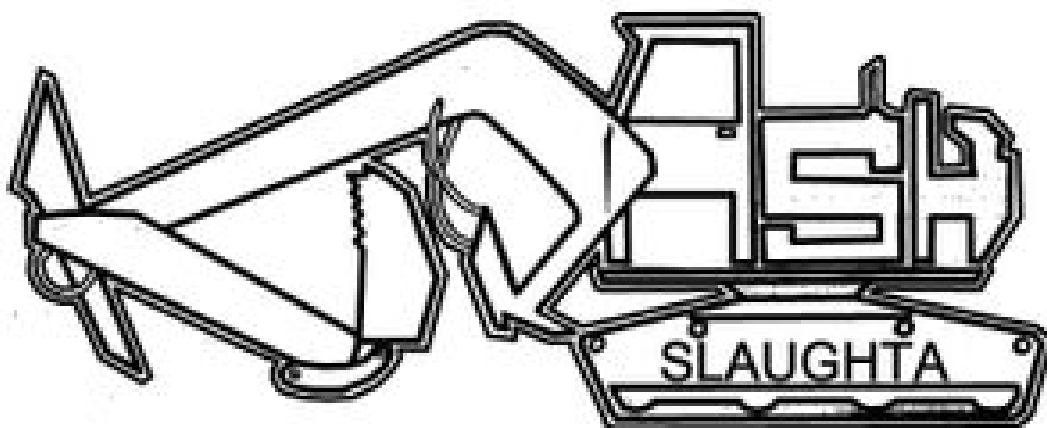
World Renowned. The unapologetic street vibe hits your awareness from multiple angles, making you wonder what's coming and from where Junior Disprol is joined by South Bay Area emcee, Roughneck Jihad, for a mind-bending track that sees each emcee taking seemingly unrelated phrases and turning them into something entertaining. Why would they do this? Simple, because that is what good rappers do. If that has left your mind reeling, then *Word Is Bond* will bring it back into focus as Krash Slaughta unleashes a 70's movie soundtrack vibe, full of horns, strings and drums. Alongside that is a "Diamonds Are Forever" sample on the chorus that is packed full of the hardest cuts known to man, all slicing through your mind with precision. It might seem here that Junior Disprol is continuing that mash-up of unrelated phases but, there is a definite twist here of 007 and Hip-Hop espionage. The shadow world of the spy where misdirection, knowledge and a slick flow go hand-in-hand.

From the world of the spy, we morph into something far creepier as Krash Slaughta tugs at, and slices into our every nerve with some sparse drums and strings that, alongside some freaky cuts, drag us into a dark underground place where shadows reach out and tap you on the shoulder. Junior Disprol uses this freaky backdrop to his advantage, as deep guttural vocals pull you ever further into a paranormal place where most fear to tread and where those who do tread, never return the same. This is the world of the *Ghost Writer*. The album's A Side is rounded off with another high-octane multi-layered sound. Krash Slaughta brings drums, guitars and much more besides to bring you a sound that hovers on the vibe of action movies and seeps into your every pore and infiltrates your mind. Sonic Assassin sees Junior Disprol detailing life from the viewpoint of the villain, like the flip side to good guy in the track Word is Bond. This alternate view makes you realize that the villains might lose most of the time but, along the way they have a great time and end up really being the antihero and getting more of the spotlight...

As we flip to the B Side, Krash Slaughta's high energy vibe continues with pounding drums, strings, horns, and cuts, all mashed

up to bring you the kinda sound you just wanna jump to. Back in the early days of Hip Hop, the rappers would *Throwdown*, telling you who they were and why they were the best etc... Here Junior Disprol captures that vibe and just takes slices of his life experiences, throwing down to give you more of a snapshot of who he is. *Ska Borough* sees Krash Slaughta bring us a Ska vibe with plenty of horns. There is also a Hip Hop twist here, with some slick cuts, that really brings a nice upbeat feel-good vibe. Junior Disprol and Cardiff emcee Skunkadelic team up to bring you bars that just uplift and make you really feel the good vibes, making you just wanna get up and get moving. The chorus on this one just says it all.

We Bring It Back sees Krash Slaughta bring back that old-school hip-hop vibe with funky mix of bass, drums, and cuts. Junior Disprol mirrors that musical vibe by looking at snapshots of Hip Hop in the UK, from the influences to the history. Rappin', Breakin', Graff and Scratchin', it's all here. In fact, there is just one thing to do here, stop talkin' and just feel it. We have already heard a Ska vibe on the album with *Ska Borough* and there is no doubt that many of us, of a certain age, were into SKA before, during



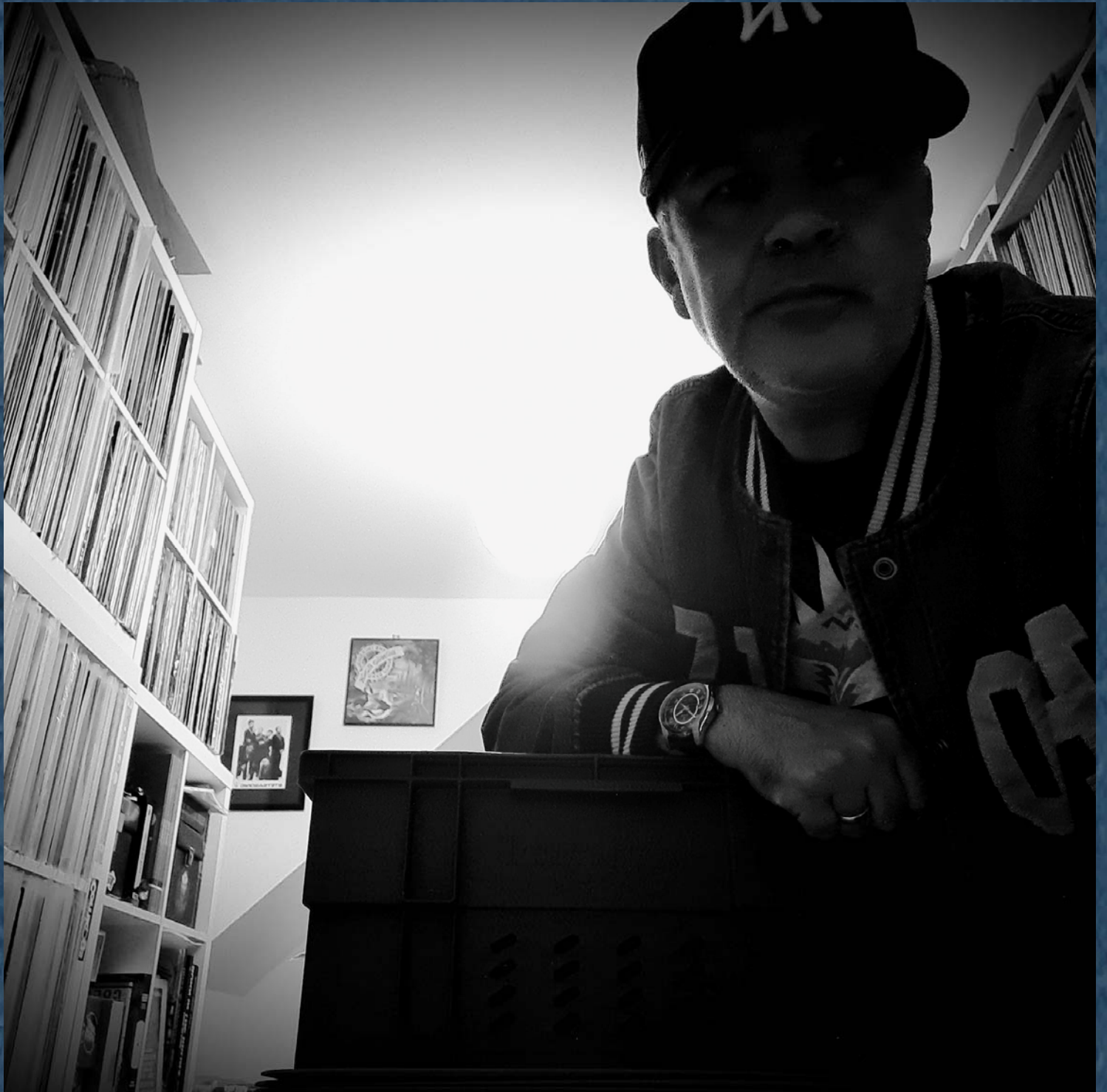


or still are, alongside our love of Hip Hop. However, another sound that had a big impact on Hip Hop is the ragga sound. *Wickedest Disciple* brings that sound to the forefront as Krash Slaughta interlaces keyboards, bass, drums, and cuts to bring us a Soundsystem vibe. With the ragga influence on Hip Hop noted, Junior Disprol is seemingly giving us a homage to all those who have inspired him along his musical journey. There is so much here from the different sounds and vibes to movies and so much more. Oh, and trust me, Krash does make the scratch sound exceptional on this one.

The penultimate track of the album is *Special Delivery*. Krash Slaughta switches

the energy levels to max with a booming mix of drums, horns, guitars, and cuts. But not being satisfied with max levels he also appears to inject some nitrous into this one too. Bristol emcee Stepchild (aka Stepasaur) and Scottish emcee Loki join Junior Disprol for what is a mini posse cut. There is no messing on this track as the emcees go in three the hard way, dropping bars that are raw and hardcore, just because they can. This is furious entertainment to the fullest. If you thought the final track of the album would ease you back to reality, think again. For *The Takeout*, Krash Slaughta brings drums, horns and cuts to funk shit up like never before on a track that's bound to leave you wanting more. Junior Disprol rocks





the mic in his inevitable style with the kinda bars that leave you speechless. By the end of this, you are in no doubt whatsoever, Junior Disprol and Krash Slaughta are here to rock the mic, the speakers, the decks, and the crowd...

What can I say overall about this album? Well, it's simple *Hung Drawn and Slaughta'd* is completely flawless slice of Hip Hop.

There it is, nuff said...

Seriously, this is as damn near perfect as you can get. Krash Slaughta's production and turntable wizardry is pretty much second to none here. Every track is Hip Hop music at its very best, produced by someone who is Hip Hop for the ears of those who love real Hip Hop. Not just that but, the precision and dedication that has gone into those beats just oozes, constantly, from the speakers. I'm not sure what else to say, except the professionalism and pedigree of Krash Slaughta shines through here and his experience and continued evolution on the scene means that listening to this album leaves you with nothing but, respect for what he has achieved and continues to achieve.

Speaking of respect, when it comes to Junior Disprol then respect is one of the first words you think of. Like Krash, Junior Disprol has achieved a hell of a lot over the years and here he uses his raw and unflinching vocal style and his intricate way of spinning entertaining stories from anything and everything, to such good use. In fact, there are times on the album where his intricate verbal and mind-bending dictation is so mental, it is like you are listening to the musical equivalent of a painting by MC Escher or H.R.Geiger, it really is that crazy.

You can't fail to be moved by this album. Anyone who loves that real hip hop vibe will find something different here every time they listen. You will pick up little things like a reference to a movie or artist, you will pick up certain samples and so on. The addition of the lyric sheet is also a huge plus here, especially for me, as it really gives you an insight into the intricate lyrical content. It's a masterpiece that you could time travel to, and it would still sound fresh in 80's, 90's, 00's and on into the future. This one is most definitely gonna stand the test of time for many moons to come and then some.

Before I go, I also want to focus on the artwork too. Junior Disprol's cover art is nothing short of stunning. While you are listening to the album you can pick up the sleeve and see who you can spot on the album cover. I spoke a lot about influences with this album and here the cover art continues that as every person, character etc. on the cover has had an influence on one or more of us at some time. See who you can spot from American Werewolf in London to Sean Connery and Judge Dredd to Bushwick Bill (R.I.P). This is such a great cover and so much fun to boot.

If this album is not on your shelves, then it should be. At the very least you need to hear it in some shape or form even if it is just a digital version. You need to hear it.

Hung Drawn and Slaughta'd is out now.

On that note, remember that the letter U is for Underground, a place that I'm off back to now.

Peace out people,

Steve.

NEW MUSIC REVIEWS

**New and Old Music
for
under-the-duvet times 2022**



alan dearling

*If energy bills
are getting you
down – Turn up
the Music!
Some music,
words and links
from Alan
Dearling*

Basia Bulat: *The Garden*

Quite a voice. Always atmospheric. Another gemstone from Canada. This is her new album and it's out soon. Perhaps a tad over-produced. Lots of strings and waves of sound. Lush, in extremis!

<https://www.youtube.com/watch?v=BT-2s2aSJZQ>



Basia is not that well known in the UK, but she has something of a cult following – but in a mix of styles and genres including country/blue grass. Not surprisingly, hints of Joni Mitchell too.



Back in 2013, she is in folksy-mode with 'It can't be you' from 'Bandstand Busking' in London.

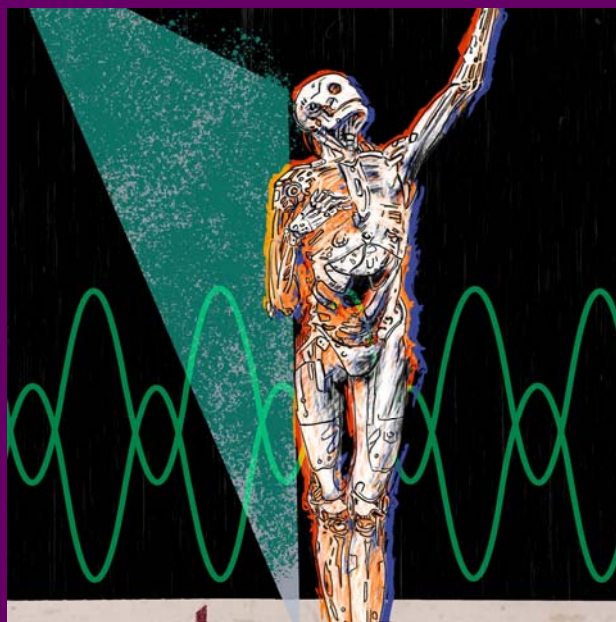
<https://www.youtube.com/watch?v=j16MsgNtypM>

Lords of Form: *Flying Chromium Society*

A brand new album full of Outer-Spaced Messages. Stereo audio flying lessons. Psyched-up, inter-stellar, mucho-alien space zounds. Many swirling whirrings, echo-ey vocals and discombobulated galactic noodles. Phased-out-rock from an Old Skool curriculum. Think of yourself and mates shakin' 'n' gyrating, your long hair streaming in the strobe lights, going weird-blind in the waves of repetitive beats. Then, out of body, it takes you and your granny floating into the astronaut's headspace above '2001'. Another Space Odyssey!

Thanks for the share from multi-instrumentalist, Niall Hone. Niall informs us that,

"After disembarking from the good-ship Hawkwind, following a 12-year voyage and touching down on terra firma, I've



fired-upped my refuelled engines for this new project 'Lords Of Form'."

Niall was bass-player and keyboard player with Hawkwind. Here's a double click link to 'The Electric White Highway'. The album can be ordered here too.

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

Excursions and incursions from the Hawkwind outer fringes, or, is it fridges?



The Ballad(s) of Johnnie Armstrang

The stories of the Border Reivers are much lauded and loved in the musical heritage worlds of Scots/English border ballads.

Tales of thievery, looting, hangings. Heroism and cowardice. Here's a wee dram of an introduction to the ones featuring the tale of Johnnie Armstrang.

First up is 'Johnnie Armstrang', as arranged and performed by my Scottish associates, Lori Watson (voice) and Innes Watson (guitar):

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

And, singer/guitarist, John Armstrong and friends from Todmorden in their new version.

Here's what they said about their venture into video music-making after a current namesake, John Armstrong, delved into his ancestry, he discovered a tale of treachery and bravery...

"Introducing 'The Ballad of Johnny Armstrong'.

This is an authentic revival of a historical ballad, written in tribute to the late Johnny Armstrong and his clan of reivers from 1500s. It is reimagined by descendant John Armstrong and friends.

The story was filmed in and around Gilnockie Tower/Clan Armstrong and Reiver Centre in the borderlands, while the band was filmed and recorded live in Todmorden, West Yorkshire. Film by Trusty films."

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

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

<https://northzone.bandcamp.com/album/the-ballad-of-johnny-armstrang-album>

And, a lively version of the song by Steeleye Span from their album, *Dodgy Bastards*:

<https://www.youtube.com/watch?v=IcU7xkhsgY8>



Steeeye Span

Dodgy Bastards



Suicide: *Surrender* – collection

This is a new collection curated by Henry Rollins of remixes and covers plus two new tracks. Music from their whole career spanning 1977-2002.

A much lauded outfit. Underground and art-school. Successors to the Velvet in many ways and influential on many of their peers such as Nick Cave and the Jesus and Mary Chain. Suicide were one-offs, Alan Vega and Marty Rev. Moody, eccentric electronica and much more. Purveyors of many styles of music.

Here's a video of 'Ghost Rider'. Almost apocalyptically frightening in darkling intensity.

<https://www.youtube.com/watch?v=5muUpJKBoFc>

Suicide are much loved by many as icons. For their music. For their image. And for their association with many cult films, including those by Martin Scorsese and David Lynch. Oozing in love gone awry and bygone times. Lost love. Here is a black and white video of 'Surrender':

<https://www.youtube.com/watch?v=7NU43Rmgjbc>



Hurray for the Riff-Raff

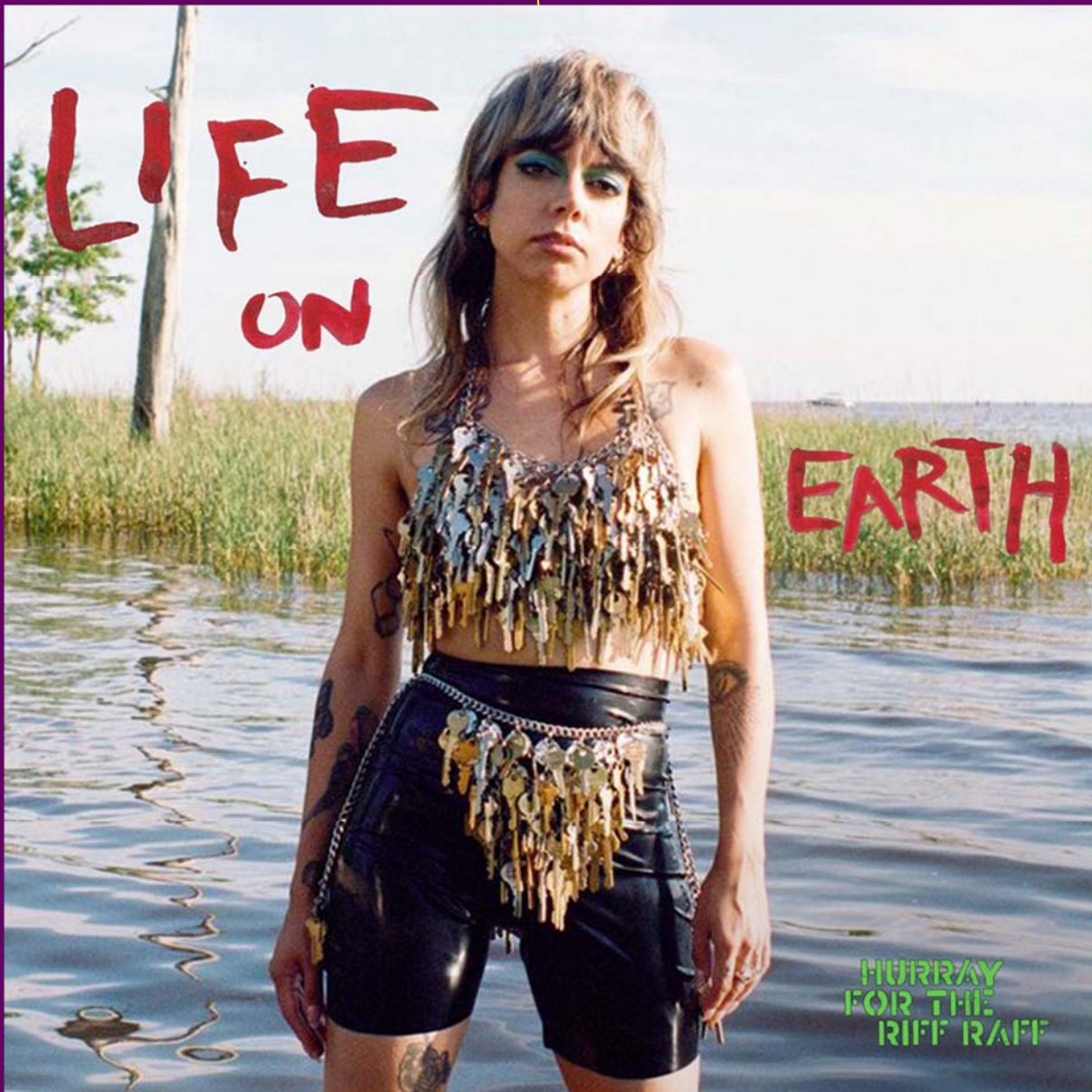
Eco-feminism? And/or: Pop confetti, but upbeat and fun. What's not to like?

Hurray for the Riff Raff have new album out. Entitled *Life on Earth* on the Nonesuch label.

Hurray for the Riff Raff (aka the Bronx-born, New Orleans-based singer/songwriter Alynda Segarra) has announced that, 'Rhododendron' is about, "*finding rebellion in plant life.*" It's a real ear-worm. Catchy as hell, a bit edgy, replete with a chugging Jonathan Richman riff (raff) as the undertow.



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





Half Man Half Biscuit: *The Voltarol Years*

Much loved by the late John Peel, this old/new album from HMHB is being unleashed on the unsuspecting public. Often loud, punky, wordy, swears, usually lunatic-tinged. 'Rogation Sunday's Here Again!' Definitely bonkers.

<https://www.youtube.com/watch?v=Z5Y2CSPJL3g>

Oft remembered for 'Trumpton Riots'... Here's Peely introducing them on Old

Grey Whistle Test in 1986:

https://www.youtube.com/watch?v=AoI9eROwu_c





**SOUTH FOR WINTER
OVESPACE, AUCKLAND
17/02/2022**

I knew tonight was going to be a first for me, although in more ways than I originally expected. We had been asked if we were interested in reviewing an American/Kiwi folk duo, South For Winter, who live in Nashville but were in New Zealand for a couple of months and of course I agreed. This meant I was heading into Auckland to attend The Ministry of Folk for the first time. They have been on my radar for a while as they have been having some great bands play, but there has always been a clash so have not made it until now. I knew they operated out of an old church building off Dominion Road, so made my way

there, parked up, and only then realised it looked very closed indeed and obviously there was no gig taking place there tonight. I rechecked the gig details and realised that tonight they were holding the gig down the road at Movespace, and as it was a pleasant evening, I left the car where it was and went for a stroll.

When I got to the right address, none other than awesome photographer Chris Z was stood outside which definitely got the evening off to a good start as not only is he a great guy, but it meant I did not need to worry about taking snaps on my phone. We went in together, and then up the stairs, as tonight's gig was taking place on the flat roof! I have attended many hundreds of gigs in my time, and have been to many outdoors, but being on a roof was a new



one for me. There was artificial turf on the floor, lots of chairs, a small playing area set up at one end next to a stunning wall mural, while tomatoes and other plants were happily growing at the other. Even though this was only a small event, there were two reviewers here tonight, with Marty Duda of The 13th Floor also in attendance, and we were soon chatting to the incredibly friendly and amiable Dani and Nick Stone. Soon, however, it was time for music and first up was Hoop.

They are the people behind The Ministry of Folk, so they get to invite the musicians they want to hear as well as provide the support themselves. The band comprise Al Baxter (vocals, guitar, harmonica, banjo), Nick Edgar (vocals, guitar, harmonica), Emily Allen (violin), Glenn Coldham (bass) and Rusty Knox (drums, vocals). Al and Nick are the songwriters, and the set alternated between the two of them on lead vocals as each sang their own material. What was also interesting was the way the two of them kept swapping instruments depending on the song, which meant they

could change their sound considerably during the performance. The night was still, the sun was setting on the horizon throwing the sky into shades of red and orange, and it was all set for a great gig and Hoop certainly got things off to a wonderful start.

We kicked off with *As Good As It Gets*, which had Nick on lead vocals playing acoustic guitar while Al was on banjo. Relaxed singer/songwriter with hints of Americana, this laid-back number featured some wonderful harmonies and great violin with nice interactions between the different players. The relaxed arrangement was the perfect introduction as the crowd mellowed into the show, with the ambient night sounds adding to the feeling of togetherness. Al took over for *Devil's Choice*, a song about a family caught in a Victoria bush fire, switching his banjo for acoustic while Nick picked up a flute. This has far more drive to it with a very strong bass, making me think very much of Mundy-Turner.

With two quite different but related songwriters, both of whom are multi-



instrumentalists, meant the set tonight had a great deal of change and dynamics. One of the highlights was *Rabbithole*, a new song about conspiracy theorists, and a chuckle went through the audience when Brian Tamaki was mentioned, while David Icke being described as “the lizard king” certainly made me laugh (he was a well-known sports broadcaster in the UK until he joined the crazy train). Nick was on electric guitar for this one, and Al back on banjo, and their ten-song set certainly set the tenor for the evening. Before tonight, Al had sent me a Spotify playlist of some of their material and it is certainly worth checking out.

By now it was getting really quite dark, so some lighting was hastily arranged for Dani and Nick so we could see them a little better (and Chris was able to take some photos). It looked like they were using a condenser microphone, as they shared it between them but were able to stand quite a distance away from it so they were not crowding each other. At this point I had not heard the album, so was not really sure what to expect, but had noted a couple of different guitars and a mandolin on stage and whenever I

see a mandolin my interest always picks up.

They kicked off with *Ten Black Crows* (which along with much of the material tonight can be found on their album *Luxumbra*), and I was immediately taken by the vocals and harmonies. Dani has a very clear voice with wonderful range, at times throwing in emotion and at other being very pure and clear while Nick can sing in more supportive role or at times throw in some operatic style baritone, which gives the sound a very different feeling indeed. Here the guitar was being picked yet it felt raw and distorted, quite at odds with the vocals over the top which became increasingly passionate. They describe their music as being comprised of two different entities, either murder ballads or fun folk, and this was one of the former.

How did an American and a Kiwi get together? Well, they met in South America of course, and the first song they ever wrote together was *Fallen Seeds*. As with much of their material the songs rely mostly on Dani as the lead, with Nick providing harmonies and contrast, here doing quite deep at times and others into



falsetto. They also have supreme confidence in their vocals and are not afraid to let the accompaniment drop away and let them shine. Nick took the lead on *All I Wanna Do*, which had much more of a jazz feel and Thirties-style to it and was absolutely perfect for a night on a roof.

I was just blown away by the two of them, and the enjoyment of the night was tempered with the knowledge that they were flying back to America at the end of February, but hopefully they will be back again next year as they indeed Fly South For Winter. We were spoiled with seventeen numbers showing their versatility, with Dani playing mandolin or guitar at times as well as singing, Nick giving us a driving instrumental (more about that in the next review), but they were not allowed to leave without an encore, for which we got *Black Widow*. This is another of their murder ballads, telling the story of Lavinia Fisher, often described as the first female serial killer in America. This had a rocky accompaniment against those delicate vocals, and the night ended on a real high.

I can certainly see me going back to The Ministry of Folk again in the near future (follow them on Facebook for their gig announcements), while Fly South For Winter were a real revelation. Now if only I could see them playing live again...

Photos by Chris Zwaagyk

**LOOKING FOR ALASKA/
ALBI & THE WOLVES
NIVARA LOUNGE, HAMILTON
18/02/2022**

Last Friday saw me drive more than 100 km north to the middle of nowhere to see Looking For Alaska and Albi & The Wolves on their *A Little Less Space* tour which sees them share the stage throughout the night. They were just so good that tonight I drove a little further in the other direction down to Hamilton to see them all over again, with the added bonus that South For Winter were tonight's support. This also meant that tonight I was going to the Nivara Lounge for the first time, surely one of the most iconic and important venues on North Island. Unfortunately, this venue



will soon be closing due to plans to develop the buildings in which it is situated, but there is hope that another home can be found for it, as we cannot afford to lose places like this. The venue has seen many important bands play here, has been the birthplace for some (Aaron from LFA describes it as his second home), and puts on more than 200 gigs a year. Of course, like everyone else in hospitality, all the restrictions are hitting hard, and they are looking at ways of boosting their income. This has seen them invest in streaming technology, and last night was one of the trials – hopefully there will soon be a point where they can charge for digital entrance and fans can see bands without ever leaving the comfort of their home. As it was, last night was a sell-out, and I felt very fortunate indeed to be there.

As with the previous week, the guys had managed to find a couch in a back room, which had been put on the stage in the middle, and we had Theo on stage left on his five string bass, Aaron on keyboards, guitars and vocals, then Amy (vocals, percussion) sat next to Chris (vocals, guitar, stomp box) with Michael stood at the end with his double bass and violinist Pascal sat in the middle cross legged like

mischievous pixie. Just as they were about to start, I realised that as a writer I was facing an issue I had never previously faced in more than 30 years, in that I was seeing basically the same gig as I had seen and written about in detail only a week previously, with virtually the same setlist (the encore was different, that was all). So, do I just write a summary? I had even seen the support act the night before and given tonight they would have a restricted set I had heard all the material just 24 hours earlier as well. Luckily (or not, you decide), I felt it would not be fair to the venue or the musicians involved to just throw together a few lines, so here we go.

Although the seating is more comfortable, and the stage lower, in many ways Nivara Lounge reminds me of venues like Ding Dong and Whammy Bar, where the ceiling is low and everyone is close together. All the guys seemed even more relaxed than the previous week, having not only undertaken two gigs in this format but also being in a venue they have all played many times. That it was a sell-out, and everyone stayed seated due to restrictions (there was someone going around all night to see if anyone needed drinks with all punters required to be seated at all times) also added to the ambience.



I had a more central seat tonight than last week, which meant I could really see the interplay between the guys, and it just did not feel like a band and audience situation, but much more like a family with everyone settled back and enjoying themselves with nothing whatsoever to prove and consequently no pressure. Sometimes it actually felt like they were having so much fun on stage they had forgotten there was anyone else actually paying any attention to them whatsoever! Chris's vocals were somewhat higher in the mix tonight, with the result that the overall sound also was improved. We kicked off with *Fall With You*, with the band operating as a full quintet (only one bassist played at a time), and not for the first time I thought to myself that we could be seeing the birth of a new outfit, one which operates as separate trios at some points of the year and as a complete band at others as they all gel together so very well indeed. All five singers have very different vocal styles which complement each other when

harmonising, while Chris, Amy and Aaron all take the lead in different styles. This was demonstrated clearly when Aaron kicked off *Whole Again*, which commences with just him on guitar and vocals until Amy joins in, with Pascal and Chris also lending a hand. I was able to see Theo more clearly tonight, and have a better comprehension of his bass technique, and given he is only 15 years old (his birthday was the day before) he is ridiculously talented, and if he keeps practising (he is a teenager after all) one can only wonder what he will be like in his mid-Twenties, and he was really pumping into this.

Pascal is one of those musicians who lives to play, and plays to live, and he cannot help himself when he is onstage so joined with every one of Amy and Aaron's songs, somehow adding nuances and touches which filled out the sound and made the songs even that more special. I was even credited from the stage by Chris for calling him "NZ's happiest musician". Pascal had previously pointed out to me that in a photo



I took he had a silly grin on his face, to which I responded that he usually had a silly grin on his face. It's like Amy singing with her eyes open or not moving her hands, getting photographs like that just do not happen.

It was pointed out quite early in the set that there was a happy side of the stage and a sad side of the stage, as even though Amy and Aaron are very happily married indeed (and they are very loved up indeed as you can tell by the way they look at each other), for some reason their songs are far more emotional, while Chris tends to do more dynamic and boisterous in your face numbers. I am sure Chris was close to give himself an injury with using a stomp box while seated and Pascal just did not know what to do with himself as he is normally running around.

Every song was a highlight, with wonderful lifting harmonies on *Home*, the dynamics of *Try*, or the real

emotional trauma of *F#@k Anxiety* where Amy opens up on the difficulties of going out and meeting people again after lockdown. So, follow that! As last week, the show followed the same format so South For Winter had their set in the middle. Chris and Pascal first met with Nick and Dani at a folk conference in Canada a few years ago, while Amy and Aaron have recorded a cover of SFW's *Stone*, which can be found on YouTube. There is genuine respect and admiration between the bands; this is more than just a support act being put on a bill. They also made the decision to be seated, with Dani sitting higher than Nick, who was happy on the couch. Tonight, there was only time for six numbers, so I was definitely spoiled the previous night, and they kicked off again with *Ten Black Crows* with the electric guitar creating a wonderful contrast to the vocals. Apparently, Pascal had asked if he could join in with them on *Underneath The Blood Moon*, and of course Dani and Nick said yes and he bounded onto the stage with his incredible enthusiasm and happily

added atmospheric notes over the top. This song has beautiful intensity, with real passion and wonderful dynamics.

They are another couple who sing about their love for each other on the stage, and even wrote a song for their wedding where they sing about how there are so many important things in their lives from their respective cultures, yet they love each other more than all of that. There is a real connection, and the impression is that we as listeners are almost voyeuristic in that we are being allowed into a special and private place. They played *Stone*, telling everyone they needed to go onto YouTube and see Aaron and Amy's video (I agree), but arguably the highlight of their set wasn't actually planned as such. Nick plays an instrumental, *Into The Fire*, (which reminds me a great deal of Nick Harper and how he used to almost destroy an acoustic guitar onstage), where he is throwing tempo and melody changes all over the place and he basically dared Pascal to come up.

Needless to say, there is no way a challenge like that would not be accepted and Nick proceeded to do his very best to throw Pascal off, but his eyes were glued to what Nick was doing and let his music follow right on with him, creating a duet which I wish I had captured on audio as it was a battle royal. Dani was watching from the audience and from the look on her face she was also in awe – this is normally a duel with SFW's cellist, who did not make the trip, but I cannot imagine it ever sounded like this. They finished with *Twine*, with wonderful harmonies and gentleness after the bombast and their time was over way too soon.

The second set has more bombast and power within it, yet there are also times of pure emotion such as Amy's vocals on *All The Broken People*, which are heartfelt and deep. Chris is full of passion on *This Is War*, another song

which must be almost impossible to do sat down, and then we were onto a brand-new song from Amy. When I say brand new, she started writing it the previous night, finished it during the day, and then during the interval convinced Chris that not only were they going to do it, but Chris was going to sing the first verse! He had the lyrics on his phone, and the basic arrangement allowed the singers to really throw themselves into it. Mind you, Chris did point out afterwards that he found it incredibly strange to be singing a love song to the woman sat next to him on the couch who in turn was singing it to her husband who was playing the keyboards!

Hine Atarau and *Lily* were just incredible, and I have no comprehension how Amy can sing like that sitting down as technically that should not happen with her diaphragm being compressed, yet somehow, she does, getting incredibly high and with real power. *I Will Not Be Broken* had everyone singing along, as it is a real call to arms, a protest song for any age.

They finished the set with the fully combined *Solar Power*, which was a lovely funky end to the night. Mind you, they were not going to be allowed to leave, and as it was his birthday just the day before (and he had already been embarrassed by his mum singing *Happy Birthday*, along with the whole audience) Theo had been allowed to choose the encore. This was *Steal My Kisses*, and it was obvious why he had asked for this as his bass playing was literally all over the place as he flew across the neck, and he was even allowed to have a well-deserved bass solo, which was perfectly in keeping with the song.

Way too soon the night was over, and I found myself back on SH1 heading north. An incredible night and a fantastic gig from three wonderful bands in an iconic venue. Who could ask for more?

**BEAUTY AND THE BOGANS
DEAD WITCH, AUCKLAND
6/02/22**

I have lost count of the number of times I have been to Dead Witch, but I do know that tonight is my third visit of 2022, and definitely the very first time I have been here when everyone had to be seated. For those outside New Zealand, the current rules are that there are set maximums which venues have to work with, everyone must be seated, and wearing masks with spacing between seats. This means that the floor which normally turns into a moshpit, now looked far more sedate with stools and tables, certainly not what I am used to at all!

The idea of tonight was a benefit gig for Dead Witch/Ding Dong Lounge, who like all hospitality venues have been massively suffering under the restrictions. Bryce Patten (Downfall of Humanity) came up with the idea of playing an acoustic set instead of his normal metal, with Lorenzo Hazlewood

and Cloudy coming along for the fun.

Cloudy is the beauty, and she kicked things off tonight with *Mirror Maze*. She has a wonderfully delicate yet emotional voice with the impression of power when she wants to use it. Her picking and voice make for a serene sound which captures the listener, and when she changes to striking chords, it has an immediate impact. She was then joined by electric guitarist Connor for the next song, *Unrequited Love*, and having a more forceful arrangement to pitch her voice against meant she could open up and let some of that power out. This was Cloudy's first gig for quite some time, yet she started the night with confidence which just built the longer her set went on. Although this was the first time I had seen the venue set up like this, the seating combined with the wonderful performance coming from the stage made for a very special ambience indeed. Cloudy's voice and songs are incredibly inviting, and by the time she was halfway through the set with *Self-Help Guide I*





was already wondering when I could come and see her again. Connor was adding noodling and additional nuances, but the atmosphere was all about her voice and acoustic

Worth It is the latest single, and apparently is in line with music Cloudy is planning to release in the near future and is another where she lets her power shine though. Upbeat and rockier, with some nice soloing from Connor, this was much more direct showing that whatever style she is demonstrating, she is totally at home. *Addicted To You* is a love song, slower and with a heavy focus on the words. They finished with the Franz Ferdinand number *Take Me With You*, another slowie which really shows off her voice. This was a wonderful start to the evening, and I am definitely going to be looking out for more from Cloudy in the future.

Next up was the first of the Bogans,

Bryce Patten, who was the man behind tonight's events. Bryce is one of those guys who really loves music, and I have seen him in the audience at folk gigs as well as being in audiences at metal. He may well be in one of Auckland's top metal acts but here he was showing off his chops in a totally different setting. His individual style is more traditional folk, with complex guitar, combined with an incredibly melodic and powerful voice. It was only when he started singing that I realised I had never heard him sing lead prior to this, and he is a fine vocalist. He kicked off with *Disposable Man*, which allowed him to show off his vocals with long-held notes as well as many different guitar styles. *Blind Eye* is a new number, and one would never guess it had been two years since he had performed in this manner as he is full of confidence and relishing in the role of solo frontman, one would never think that normally he is an axe slinger in a metal band. After two of his own numbers, he gave us a cover, a rearranged version of

Ayreon's *Dreamtime*. Before he played, we were chatting about Ayreon and he said he was surprised I knew of him, then corrected himself and said no he wasn't, not at all. Ayreon has built a strong reputation with his complex arrangements and the use of singers like Damian Wilson, Floor Jansen, Anneke Van Giersbergen and so many others, so it was a brave man to do this, but he carried off well.

The longer the night went on the more I felt how perfectly suited to folk this venue is. Okay, there are some skulls on the walls and the water cooler is another skull, but folk isn't always brightness and light after all. Bryce was full of confidence, and as with Cloudy the crowd were totally focussed on the stage. I have been to very few gigs indeed where the audience have been so quiet during the songs, just bursting into applause at the end of each one as they were enthralled by what was going on

onstage. *No Reason* gave him the opportunity to show off his double tapping skills, not as easy on an acoustic as it is on an electric. He even took the opportunity to plug Downfall of Humanity's superb *Deceit* from the EP of the same name, totally rearranged for the occasion. It certainly sounded very different without Daniel on lead vocals and a forceful melodic metal band providing the accompaniment, but it worked incredibly well and certainly worked in this format. He finished with *Space Within*, and yet another excellent set was over.

To end the night, we had the other Bogan, Lorenzo Hazlewood, who has been releasing some acoustic material but is probably best known for being the lead singer in Close To The Bone. He kicked off with *Turn Me Gray*, a track from his last EP, *Vol. 2* (*Vol. 3* comes out in two weeks). Right from the off we had someone showing here is a rock singer with stacks of passion and power. Whereas



BEAUTY and the BALANS

Intimate Acoustic Show - Sat 26th Feb



- Cloudy - Lorenzo Hazelwood - Bryce Patten -



DING DONG Lounge - Presales \$20 - 8PM- R18 -

Cloudy was seated, Bryce was fairly static as he was playing complex guitar as well and singing, here we had a rock frontman just playing acoustically, and *Be Myself* was belted out.

He can play it softly and emotionally when he needs to, such as on *Frightening Words*, and it is then that his grunge influences really come through clearly. When I reviewed his last single, *Same Mistake* (which he did not play tonight), I said he reminded me somewhat of a cross between Alice In Chains and Soundgarden, which I still stand by.

Shadows is the lead track from the next EP and is released as a single on the same date.

It may start with picking and an interesting, repeated melody on the guitar, but it soon moves into a rock belter, just played on acoustic. There is a great deal of passion and force behind what he does, and while both Cloudy and Bryce would fit in well at a folk gig, Lorenzo would probably frighten the punters away as this is something very different indeed. He then segued straight into *Sin*, the second track from the

forthcoming EP, which continues in a similar vein, full of passion and drive. It was hard to realise we were coming to the end of the night, but the huge positive was that the audience stayed for all three acts, which was great to see.

Nothing Man was another belter, with Lorenzo putting his very being into his performance. He finished with *Pharos*, a single he released almost two years ago now, which is both powerful and refined, with more heartfelt emotion and we even get some falsetto.

So, for one night only Dead Witch became a seated venue for some great acoustic music and the night was an absolute blast. We definitely need some more of these as this was a load of fun, we had some great music, and money flowed into Dead Witch and Ding Dong Lounge.

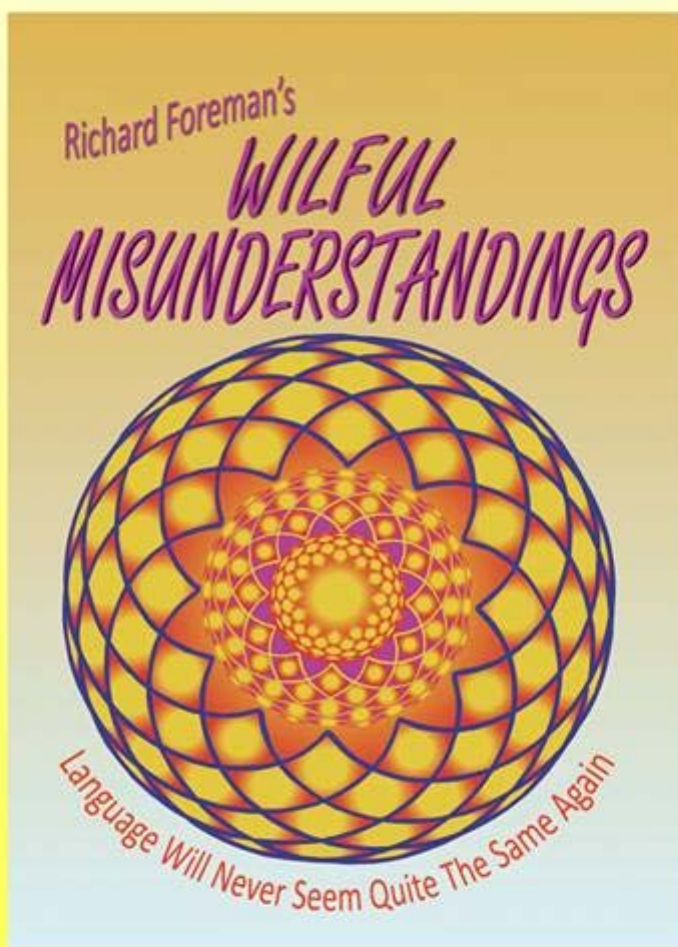
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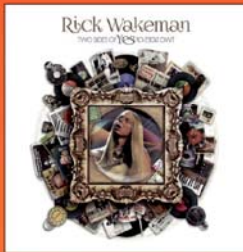
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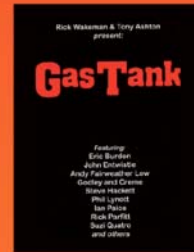
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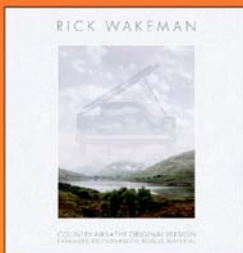
Time Machine
Guest vocalists include Ashley Holt, and Roy Wood
MFGZ019CD



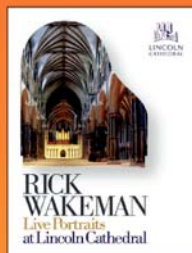
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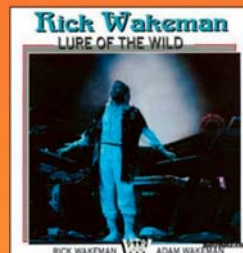
The Real Lisztomania
The soundtrack, as originally intended. Featuring Roger Daltrey
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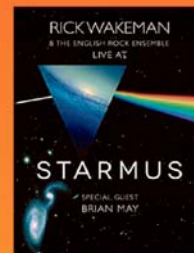
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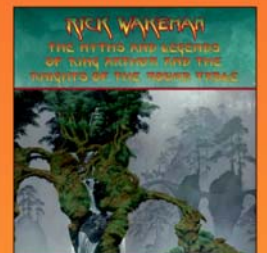
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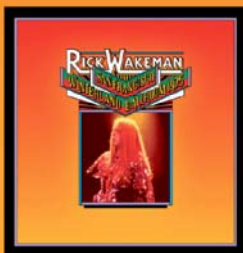
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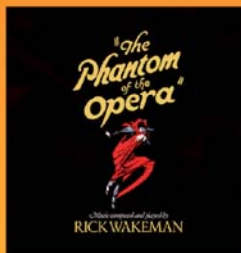
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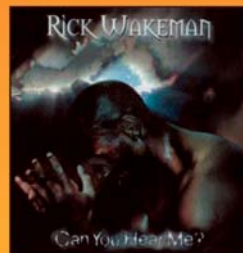
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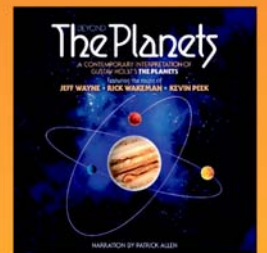
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KEV'S WORLD



REWIND FIELDS
REWIND FIELDS
INDEPENDENT

Rewind Fields is the experimental pop recording project of Auckland singer-songwriter Callum Lee, who discovered some previously unfinished and abandoned songs on an old laptop and revisited them to make an album. When one understands where the songs originated from, this makes far more sense as it feels exactly as if it has been recovered from somewhere, as opposed to something organically pulled together at a single point in time. There are so many different styles and techniques on display that it is actually even hard to describe the base, but possibly shoegaze mixed with lounge, jazz, and psychedelia might be a good place to start.

Songs are often based around last Sixties electric piano/organ, alongside plenty of brass, but there could be a banjo in the background or electric guitar taking the lead, while the percussion can be quite deliberate yet passive. The bass guitar is fluid, with some lovely delicacy, while there are strange effects at times, and the music often moves in unexpected ways. There may be lush vocals, or rather lengthy instrumental passages at others, and the result is a pop album which is highly experimental.

This moves it out of the mainstream, as one is never quite sure where the music is going to lead us, as while motifs may be repeated within a song, there are often surprises within each, while one song can sound very different indeed to the next.

Apparently, Callum used the original material, but layered new sounds on top of the old, to envisage what he was thinking originally. A great description within the press release is “sonic collage”, a term I have not previously come across yet that makes perfect sense when applied to this release. It feels very dreamy at times, yet songs such as *Move That Way* seem almost deconstructed, with elements put together in a way which very nearly do not work at all, but somehow so, which means that on one level it is relaxing yet on another is quite disturbing. The album is full of musical layers, much like its construction, so there are depths within it and one can disappear into the gyre and wonder if there is way out the other side.

This is not music to be played in the background but rather needs to be played on headphones when the listener has the time to do just that, listen.

KEV ROWLAND



IVETA & SIMONE
TICKING BOMB
INDEPENDENT

Iveta & Simone are back with their latest single, following on from *Obsessed* which I reviewed back in October.

This starts with some gentle piano chords, with a delicate 80's synth over the top, and then we get some riffing distorted guitars and bass, one of the ladies starts singing gently, with a husky edge to her voice, we get some more guitars and then we are into the chorus which is bouncy and bright. It is the chorus which is very much the highlight of this song, as there is real promise with the feeling that here there is a rock song just waiting to burst out. However, while the chorus is highly infectious, as it proceeds one realises that everything underneath is incredibly basic. I presume it is a drum machine as opposed to a real human, as the pattern does nothing apart from keep the beat: there is no drive whatsoever, while the guitars also never have the bite they should have.

After we have had the chorus and bridge a few times, Iveta & Simone sing in a rather off key off hand manner before going back into the chorus, which just feels strange as there are also some lovely vocals on here so it must be deliberate effect. I think if there was a full rock band underneath this, with Iveta & Simone over the top, then this would be a totally different animal with very strong hints indeed of Pat Benatar or even Doro.

Frustratingly the chorus has real promise and I have found it sticks in the head, which should be a good indicator of radio play, but overall, this feels more like an opportunity missed.



HUMAN SUSAN
FUN IS FUN EP
TRACE-UNTRACE RECORDS

According to their Bandcamp page, *Human Susan is an alien trying to assimilate herself into the world, navigating the absurdity and mundanity of human embodiment. A crunchy and sparkly cosmic soup.* More accurately, one could instead say that this Dunedin-based quintet comprise Ruth Crowe (vocals, keyboards), and Caitlin Lester (vocals, keyboards, recorder), Connie Benson (guitar), Jenny Duncan (drums) and Perry Goldsmith (bass). This four-track, 17-minute-long-EP is their debut release and finds them diving strongly into the punk and post-punk world of the late Seventies and very early Eighties. The first bands which sprung to mind when trying to think of a comparison was The Slits and X-Ray Spex, although early Bow Wow Wow also is not too far away.

One might imagine with two keyboard players in the band that one would find these much more to the fore, but instead they are used sparingly and for additional effect here and there. Due to the mix, the sounds one often concentrates on most are the drums as they are incredibly raw and real and have been placed ahead of the rest of the sound, sometimes even overlaying the vocals. The most overtly musical element within this is Perry who keeps the melody going with a nicely understated bass line which is often overwhelmed by the highly distorted and cranked guitar. One can imagine the latter being even more dynamic and, in your face, when they play live, as when Connie is playing, she has a massive impact. Interestingly, they also have passages where her input is either slight or somewhat muted, and the arrangements have a great deal of space within them which allow Ruth and Caitlin to pursue a duo

or beck and call approach to their singing without it ever becoming overwhelming and compressed.

Their version of punk can be lighthearted and fun, look at the EP title, but there is also depth in what they are playing and singing about, with *Sorry* being a case in point. This commences with recorders, and the repeated line *They can't touch your body, if they can't see it*. I have four adult daughters, and the Me Too movement is something which has resonated very closely with me, and the repeated refrain at the end of *I'm sorry*, when one is singing about parts of her body, is incredibly deep and powerful. They can be naively melodic at times, more frantic at others, always staying true to a strong punk and post punk ethic, and anyone interested in the genre would do well to seek them out.



LEE MARTIN
GYPSY SOUL
AAA RECORDS

I think I need to start this review with a series of statements. I first came across South African born Lee when she signed to AAA Records for her debut NZ EP *Lost Girl* back in 2019, and my good friend TeMatera Smith asked me to write the press release. I loved the EP, so writing the release was not a hardship at all, and Lee and I soon became friends. I interviewed her for various sites and magazines, arranged for her to appear on a podcast, and then in a strange twist of fate she started working with guitarist and arranger Chris Ward (Chris and the Kingsmen) who just so happened to be my next-door neighbour. When she and Chris came up from Christchurch to record the album last year, I made my way over to the studio one evening and along with TeMatera we had a wonderful time with music, a fine meal, and plenty of red wine.

So why all the preamble? I have reviewed Lee a few times in the past, including a live stream she did during lockdown in 2020, and it would not be

hard for anyone with Google fingers to realise we have known each other for some time. Some might think that as she is a friend then I am bound to give her a good review, but in reality, the opposite is true. I have been reviewing for more than 30 years and I need people to realise that I do not show favouritism, so when I am closely involved with an artist, I make it clear from the outset, and then am brutally honest in the review. True friends can tell each other when something is not as good as it should be, so am generally more critical than I otherwise would be, which also means that when I say something is awesome it means that it really is, and not because we have shared a drink or three.

Lee has slowly been creating a reputation for herself down on South Island, playing seemingly anywhere and everywhere, either solo, with her band, or as a covers act putting in the hard yards so that she can be in her natural environment, in front of a crowd. Before coming to New Zealand, she had recorded two original albums in South Africa which received ample radio play, so has many years of experience behind her. When she and Chris came up to record the album, she allowed TeMatera to source local musicians to fill the sound, while also paying close attention to suggestions made by TeMatera and Chris as to what should happen with the arrangements. This resulted in an album which originally was thought to be going in one direction which was totally transformed by the end.

The rhythm section of Marika Hodgson (bass, Troy Kingi) and Adam Tobeck (drums, Outside In) laid down the backing for all tracks in a single day (which is not surprising to anyone who has seen either of them in a live environment), with Forrest Thorp (Strangely Arousing) adding both keyboards and trumpet. Chris provided electric guitar, with Lee on acoustic and vocals, while for the backing vocals they looked to Lee's roots and were recorded at Jazzworx studios in Johannesburg.

Lee has a style and finesse which is incredibly polished, timeless, and simply beautiful. Instead of a standard singer/songwriter release, this album looks strongly into Motown, with a groove and feel all its own. The vocals have real substance, with a depth and emotion that is way broader and carrying than many singers. There is a width here, plenty of room for Lee to slide into notes and be sultry and mysterious, allowing her voice to gently crack at times without the need to always be smooth. In some ways her vocal style makes me think of Jenny Mitchell, but there is more depth and passion contained within. The rhythm section just bounces along, with Forrest often playing a lead musical role with the trumpet. The keyboards are generally in the background, while both guitars add finesse and nuances as opposed to being directly in your face.

I generally find that whatever song I am listening

to is probably the favourite, and currently in my ears in *Wait Forever*, a song which Lee and Chris decided sounded quite drunk so asked the musicians to improvise and play as if they were the loaded musicians at a Mexican wedding! What makes this work is that there is plenty of room within the arrangement for everyone to have their own groove, but they bring it all together in a way which just makes the listener smile. *New Year's Eve* is far more upbeat and is one I will always feel a close affinity as Lee and I went out to buy some food for the meal, and while we were away Chris and TeMatera had decided to totally rearrange it and turn it into a pop belter with Supremes-style "Doo Doo Doo's". This is a fun number with everyone playing with a huge smile face on their face, especially when Lee sings the words *Happy New Year to you, Screw You too*.

Lee's latest single is *Daydreaming*, a song which slowly builds on organ and picked electric, with the harmony vocals coming in at 0:45 taking it to a new level. There is a huge amount of room to move around inside the music as there is no rhythm section until the huge vocal lift at 1:30 which is both unexpected and totally right for the moment. When we get part of *Amazing Grace* at 2:10 we are taken to the Southern states of America, with a song which contains so many majestic and beautiful elements. The album ends with *What If I Die*, where Lee asks the question about what if she dies before seeing Van Gogh's *The Starry Night* or Greece? This came to her when she was speaking to a businessman at a corporate event she was singing at, and he was telling her that he and his wife were always planning to go to Paris when he retired, but she died before that took place. There is something about this song and video which really calls to me, possibly because my wife and I have had similar conversations over the years, and it was she who convinced me to fly back to the UK five years ago just for a folk festival. It is catchy, thought provoking, yet again loaded with wonderful vocals, lyrics, and superb arrangement. When I compiled my Top 10 Lists last year, (<https://www.muzic.net.nz/articles/reviews/92933/kevs-top-10s-2021>) this was my #1 single and I love it.

This album is something special, timeless, beautiful, and a million miles away from what most people think of as modern popular music. Although the recording was completed a long time ago, the release was delayed until the vinyl was ready, and that is certainly the right decision as music like this needs to be available in that format. Even with the restrictions currently in place, Lee is undertaking a small national tour to promote this, and I am flying back to Christchurch to be at the sold-out album launch as that promises to be a night not to miss. Check her Facebook page, if she is playing near you, go and see her if you can, but at the very least you need to check out this album which is a class delight from beginning to end. Yes, this is awesome.



GRETA O'LEARY
OUTNUMBERED
INDEPENDENT

Outnumbered is the debut single from Pōneke alt-folk artist Greta O'Leary, and from the first delicate picked notes on guitar, violin and double bass, the listener is being brought into an incredibly atmospheric world. Her voice belies her age, as one can never believe that anyone as young as this could have suffered the pain this voice brings us. Over time a few more instruments are added to the mix but always it is her voice which is at the heart of everything, the dark light in the cave, with everything else crushing around but not daring to get into the glimmer, no matter how dim it is. I was trying hard to think who she reminded me of, and the closest I could get to was Patti Smith, but that was still wrong, and then while reading her bio I saw a name I hadn't thought of in years, Vashti Bunyan, and it all fell into place. For those who have never heard of Vashti, she released an album in 1970, *Just Another Diamond Day*, which was recorded with the assistance of Simon Nicol and Dave Swarbrick (both Fairport Convention) and Robin Williamson (The Incredible String Band). It sold so poorly that she dropped out of the music business altogether for more than 30 years yet is an incredible album (I am almost ashamed to admit I only have it on CD, but the original vinyl is a collector's item).

Vashti has since been hailed as the godmother of freak folk, and that is a great description for this single as it is acoustic, with a free-thinking aesthetic and a refusal to conform. Greta's voice is multi-dimensional and is something of an acquired taste in that there is a great deal going on, and sometimes she can even seem to be slightly off key. But this is part of the attraction and combines to provide additional depth and emotion to proceedings. I really wasn't too sure the very first time I played this, as even though I play a great deal of folk, this does not sound like anyone else I

have heard recently, and it took some time for my ears to become accustomed to the song. Consequently, I cannot imagine this getting much airplay in a time when music is disposable and only fit for the background (or at least that's what most people seem to think). But for those prepared to actually listen, this is a truly deep emotional and atmospheric performance, and I am keen to hear the EP she is promising for later this year as I am sure that will be a real treat.



THE BARRY HOLT COHORT
21ST CENTURY RANT
INDEPENDENT

Wellington band The Barry Holt Cohort comprise of Barry on guitars and vocals, Chris Coad on fretless bass and Louie Levin, drum machine. Hailing from Liverpool, he grew up when that city was going through a period of austerity, and it is no surprise to hear punk and post-punk in his style as well as The Beatles (of course) and T-Rex. There is an almost spoken style to some of his vocals, which made me think somewhat of a softer Joe Jackson, and there is an almost hypnotic feel to the repetitive melody. Apart from the chorus and bridge, the song follows the same pattern throughout, based on a simple bass motif, 4/4 drums and a 12-string acoustic. An electric guitar and an accordion add additional elements, but the underlying theme is never far away.

One can seriously imagine this being released on Stiff Records or through Rough Trade back in the day, as this is anti-establishment to the core, with lyrics which are political and current, which is perhaps not surprising given the title of the song. There is a clever twist in the chorus in that the lyrics change slightly so a different emphasis can be provided each time around, which is a surprise the first time it happens. It is a song which hopes that people will listen to what is being said and question what is in front of them, as is what is being portrayed actually real or just an illusion or falsehood? I can imagine Barry sharing a stage with John Cooper Clarke, with music which is simple, raw and incredibly real with little in the way of polish or trickery, but instead relies on the words and the repeated motif to haul the listener in.



DARRYL BASER
VOICEMAILS TO MY FIANCEE
BANDCAMP

There are some albums where the listener feels they are intruding way too much on something which is incredibly private. Back in 1979 Dennis DeYoung had a major argument with the rest of Styx as he felt that even though he had played them *Babe* it was way too private for it ever to be recorded and made available, but we all know he lost and even though it only made it to #3 here in NZ, it did top the charts in plenty of other countries. I can imagine Darryl having a similar conversation with himself, as this album is exactly what it purports to be in the title, a series of songs he recorded on his phone for his fiancée Briar, who lives in a separate city. Just him and his acoustic guitar, with lyrics which speak of distance, joining, fighting for each other, gaining strength from each other, as they grow as a unit. Both knowing that the other is the missing puzzle piece, they didn't know they were searching for.

The sound is surprisingly good, and one would think this had come from a studio as opposed to being recorded on a phone, but there is almost a voyeuristic feel in the way he is singing to her, should we really be listening to this? It is like reading a private diary as there is no hiding of Darryl's feelings for Briar and exactly what she means to him. While the recording may be good quality, musically this is quite lo-fi with Darryl picking his acoustic and singing in a style which is more about conveying the emotion and words than necessarily being polished and refined. He is putting his heart out there for everyone to see, and Briar must have been taken aback by the outpouring of his feelings for her, but I cannot believe she ever imagined there would be an album at the end of it.

Long distance relationships are hard, and although my wife and I spent most of our first year together, the next three saw me 170 miles away, and it is tough going to keep the relationship alive (we've been together 33 now). Darryl has certainly come up with a novel approach firstly by sending her songs and then pulling together this album which is all about his feelings. One for the romantics out there (I sincerely hope you are close together soon).



**GLAD RABBIT
POPHITS & COFFEE
INDEPENDENT**

You must give this Dunedin quartet plenty of kudos for their name, as I don't think I have smiled so much on seeing one since I came across Mice on Stilts years back. This is the debut release from Jack Ringhand (vocals, guitar), Ayumu Kobayashi (bass, vocals), Tom Corrigan (organ, vocals) and Ryan Finnie (drums, vocals). They describe themselves as a pop-sludge rock band, but there is very little in terms of sludge, and even when they slow it down, we are only possibly getting into stoner, unless they are a very different outfit live from what I am currently listening to. Putting that to one side, what these three songs give us is an insight into a band who have definitely captured the Dunedin sound, and have combined that with strong guitar, a powerful rhythm section, pop hooks and an organ.

Yep, a solid to goodness organ. Outside the jazz scene, there are very few bands who want to use the good old Hammond B3 (one reason is that it weighs a ton, not fun to move up and down stairs), so I am guessing it is a modern equivalent, but it has that classic sound which Keith Emerson loved so well.

This is often higher in the mix than the guitar, with the rhythm section keeping all together and Jack's vocals over the top. Opener *Demons*, not the WBW song, has a real alt-country feel to it, combined with rock and long held-down organ chords. It has a real groove and is just plain fun. Distorted bass and guitar take more of a lead on *Recognise* which is way more poppy in nature, with Jack's vocals sometimes reminding me of Feargal Sharkey and I can imagine John Peel loving this band back in the day. The arrangements seem quite simple, but there is quite a deal of complexity as well, with Tom putting himself front and centre or disappearing into the background, depending on the moment. *RIP Kitty* makes me think of a cop movie soundtrack each time I play it, with Jack singing slightly lower, picking a guitar line with the organ more in the background.

There is a definite power in what they do, and they can explode in a frenzy when the time is right, and I am sure they are a much heavier beast in concert than how they come across on this release. This is a solid introduction from the band and I certainly they make it up to Auckland at some point as I would love to see them at Ding Dong. This EP is easily available on Bandcamp and is well worth grabbing a listen.



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



THE COMPLETE GOSPELS

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

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

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

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Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

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NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>







Thom the World Poet

Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with 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!!!"

HERE, IT IS EASY TO BE IGNORED

We live in an aura of bland indifference
I do not want to be a poet in Russia, China, Iran, Cuba, North Korea, or
Saudi Arabia

There they take poetry and poets seriously
Offer appropriate punishments for dissent—universally and personally
Poets, journalists, writers are prime targets—even in Mexico
where they are "disappeared", shot, tortured for exposing cartels
In communist countries, the cartels are the government
equipped with police and army (arbitrary) powers
to make civil liberties as much a myth as freedom.

To state this truth is to expose oneself to punishments
Poets are still imprisoned in Cuba, Russia, China, Myanmar etc, etc
It is good to be ignored in America. Poverty and a long fat life.
Poetry is frivolous when only "light" verse is rhymed for distraction
Focus! on reality and earn a Concentration (Camp) under communism
And did you hear the one about Socialism?

!



"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



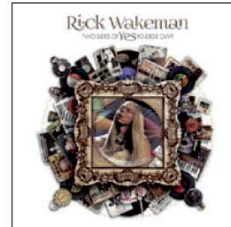
LINCOLN CATHEDRAL

RICK WAKEMAN
Live Portraits
at Lincoln Cathedral

LIVE PORTRAITS AT LINCOLN CATHEDRAL

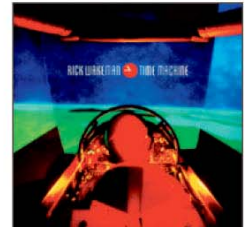
'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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



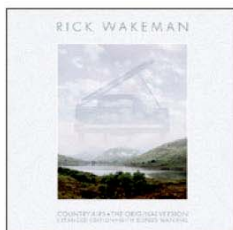
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



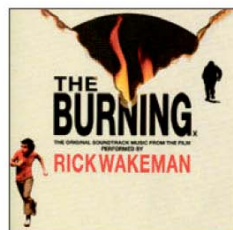
GOLE!

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



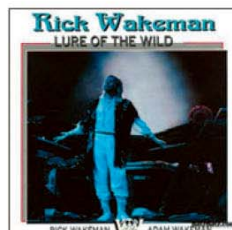
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



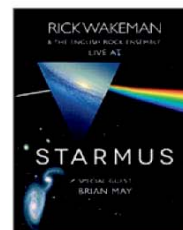
THE BURNING

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



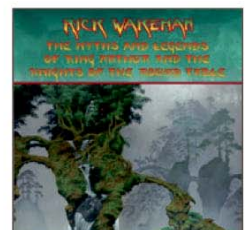
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



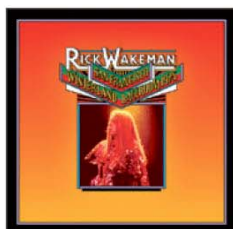
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



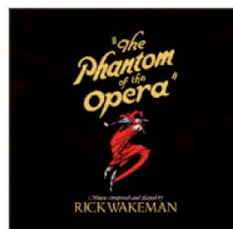
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



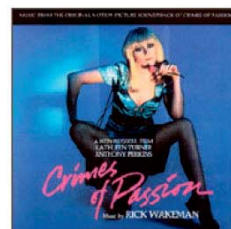
THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



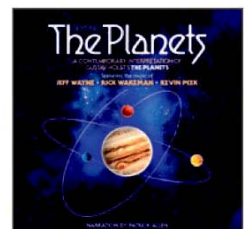
CAN YOU HEAR ME?

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



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The Who and I

TONY KLINGER

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

Limited Edition Box Set, signed and numbered by Tony Klinger

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



 **PLEDGEMUSIC**

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

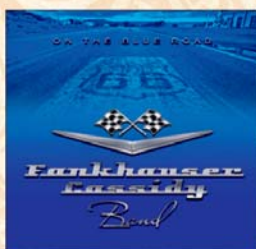
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music – from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



Area 51 Suite

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



On the Blue Road

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



The Return to Mu

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



Signals from Malibu

Astounding vocals, classic songs and a night to remember
HST300CD



Calling from a Star

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

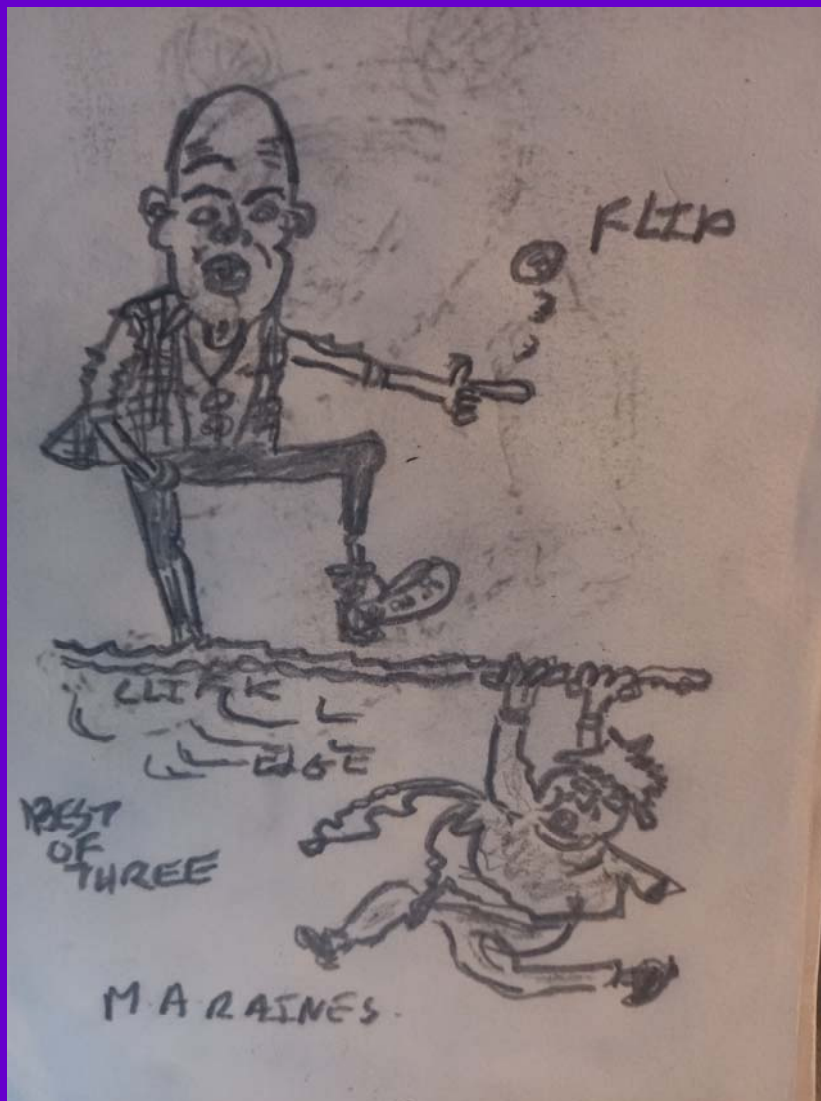
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THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so we come to the end of another magazine, and the world has not yet come to a flaming end in a holocaust of nuclear destruction. However, there is still time — I suspect — because we don't go to print until Friday, but the prospect of imminent flaming armageddon looks less likely than it did even last week. It is amusing how we still use terms like "go to print" when I haven't worked on a print magazine for at least a decade; but old habits die hard, although we can all sincerely hope that Vladimir Putin isn't remembering his old habits as a KGB colonel.

About half an hour ago, before Archie went to have his stitches out — and yes, thank you to everyone who enquired: Although the histology proved that his "lumps" were cancerous, they turned out to be the least aggressive form and on top of that, the Vet said that she was pretty sure she managed to cut everything out. So, cautiously at least, it is a pretty good result! - I was listening to one of the podcasts by Mark Ellen and David Hepworth. You might remember I wrote about their podcast before in these pages. They were the men behind the late lamented magazine 'The Word', which was my favourite print magazine of all time and they carry on the ethos of the magazine in a bunch of podcasts, videocasts, etc. On this occasion they were talking to Alexis Petridis, who is currently the head honcho for music reporting in The Guardian. They were talking about how, in their opinion, you could never truly love a Rock N' Roll band if they happened to be younger than you. I can understand that, but I am very very fond of bands like Belle & Sebastian, Kula Shaker and the Polyphonic Spree, who are all considerably younger than me and I think I listen to them considerably more than I do most of the bands that I grew



up with, except possibly The Beatles. So, this axiom doesn't hold true as far as I am concerned, but it does sort of make sense in the context of my writing about old habits dying hard. It is ingrained in my head that when I switch on Spotify I go to The Beatles, The Who, the Stones or whoever else, at least split second before I realize I don't really want to listen to them after all, then I go to something that is more to my current tastes.

...but it mildly interests me.

I hope you enjoyed this issue and I will see you in a fortnight's time.

Hare Bol

Jon



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