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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

THE THREE COMMANDMENTS OF GONZO WEEKIY:

 Art is as important as science and more important than money

 There is life after (beyond and before) Pop Idol
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 monumental peculiar little magazine which seems to get more monumentally peculiar with every successive issue. Nobody planned it like this, it just happened.

As I have mentioned on occasion

before I am a devotee of Mark Ellen and David Hepworth's video podcasts or whatever you call them which go out under the vague mantle of what used to be The Word magazine. It was probably my favourite magazine of all time in my adult life, with the possible exception of Fortean Times during the last few years of the 1980s when it was – In my opinion at least – at its peak. Nothing, will ever be quite as good as Look and Learn was for me when I was twelve, but that is another subject entirely.

In a recent episode, Marc and David discussed in passing the idea that the new technology has killed the idea of magazines. And, because I can't think of anything better to write about in this issue editorial, I decided that – as I am currently the editor of no fewer than three magazines - I really should discuss this concept at some depth.

I think that the first thing that you need to ask is what is the point of a magazine actually is. What is their



GULLIBLE'S TRAVELS

Still, 40 years on, what I read is mostly about either music, natural history, or weird shit.

function? And has that function changed? I used to read far more magazines than I do at the moment. Some, like The Word have ceased publication, and I am no longer interested in the subjects that other publications are covering.

Although I am still a professional Cryptozoologist, most of the other subjects that Fortean Times cover, no longer interest me enough to read about them every month. I learn all I want to about parapsychology from dedicated websites and YouTube channels, and having worked as the editor of a UFO magazine, and having seen how toxic so much of the UFO community is especially in the UK, means that I no longer really give a fuck whether the truth is out there or not. And no, I don't want to believe.

For all sorts of reasons, mostly about





my failing health, but also the rising cost of electricity etcetera, I no longer keep as many fish as I used to, and where once upon a time I had a dozen or so tanks, I now have just two not counting the peripatetic axolotls who spend each summer outside and the winter indoors. And so I no longer read tropical fish magazines each the month, and I get most of the information I want online. And I no longer read the monthly glossy music magazines because, again, I get my information online or from regular missives from the trade, a part of which I still am.

And so a large proportion of the itch which magazines used to scratch is now found, for me at least, on YouTube. And I have spent a lot of the last week or so trying to analyse why this is. The most important thing, I think, comes down to the concept of community. During the early spring of 1977 I remember getting the bus into town and buying the music papers as I used to do every Thursday, and for some reason the back doors to Bideford football club grounds were open, and so I wandered in. For the first and only time in my life, because football is a totally dead subject to me, I climbed up the thing Graham reliably informs me is known as the stands then I my plonked myself down and embarked upon an orgy of reading the NME, Melody Maker and Sounds. At the time I was an unsuccessful and unhappy 17 year old public school boy who, within a matter of months would be expelled for a number of offences. most of which I was more or less guilty of. I had a band at school, which like most of the ensembles I have fronted in



6



the intervening years was more or less an unsuccessful analogue of Cockney Rebel, but upon reading the music press I felt that I was part of the exciting musical revolution of punk. I was nothing of the sort, of course, but it was the magic of that particular time and those particular words that made me feel like I was.

Now I would like to tell you all about an occasion in the late 1980s, when I had slowly become aware that neither the professional career upon which I had embarked, nor the woman with whom I had decided to be my partner on life's great journey were fit for purpose, if that purpose was stated to be making feel other than suicidally me depressed. It was not my wife's fault; she was a sweet woman who truly should've had enough sense not to marry me in the first place. I was coping with the horrors of my life by swigging the cheapest nastiest whiskey I could find, and I will be first to admit that I was not the best of husbands.



I had been hearing stories for years about a small press magazine called Fortean Times, and it is easy in this time of mass communication to forget how difficult things used to be in the days before everyone could look at their telephones in order to see pictures of naked women that they had never met and the pet cats of all one's vaguest acquaintances. But finally I managed to get hold of the editorial address of FT and was massively excited when the first copies arrived in the mail. I devoured them, reading every word from the Masthead to the name of the printers on the back cover. And every time one of the magazines arrived, my wife Alison would phone me up to tell me and I would spend the rest of the day in delighted excitement and anticipation. Just like the 17-yearold me reading the music press, I felt like I was part of a community, a gallant band of brothers and sisters in search of the truth behind nature's great mysteries. I wasn't, of course. I was a fat nurse in a mental hospital which was in the throes of closing down. But I felt like I was.

Fast forward 40 odd years. I have been a professional Cryptozoologist for the past three decades and I am now – not blowing my own trumpet – one of the leading movers and shakers in the British Fortean community, and - sadly - Fortean Times has not spoken to me in a long time. I have also been working on the fringes of the music business for even longer, and I am sad to say that the mainstream music press, such as it is, no longer – if I may quote Morrissey, no longer says anything to me about my life.

But there are publications I avidly read that do. The Entomological Livestock group magazine, and the Livebearer society, and Butterfly Conservation are all periodicals to which I subscribe, and when they arrive either in my inbox or







THE Sex Pistols are back on the road. As revealed exclusively by MM last week, the band that was forced out of the coun-try to get a gig is now on an undercover tour of Britain, playing small, independent clubs under assumed names. The band's agency strongly denied the MM report that the Pistols wroe about to start the tour, but just before midnight on Friday, the country's feading new yowe band stapped on stage at the Lafayette Club in Wolverhampton and launched into the opening chords of "Amer-

to the opening chor is billed as the Sp

opect. Maicolm McLaren, who re-leks in America with Meyer. be putting up a large sum, m the compensation paid to to d A&M when they dropped

has been staying in London for filming rtnight. cording ecords, cord is In the city within the next fortnight is have nearly finished recording blum, according to Virgin Records, has yet been fixed. The record is release in late September. is likely to feature several new and by the band during their Swe-



Club La-bls On Tour, the way in, manages to ns) has his the band's (ours, as it under order

continued on page 40

Farewell to Elvis

Fan Club held its 21st anniversary

e got there, the s looked all as-schift. The neon and there was celebrate. But are loads of around. And all wearing the **Roy Hollingworth** reports from the Nottingham Palais, where Presley's G.B.

EN

convention on Saturday . . .

quering army coming home from Moscow, knowing that it had all gone wrong. These troops suddenly had nothing to do. is all-con-

the pub continued on page 3

on my doorstep, I read them enthusiastically. And these are not the only ones. Still, 40 years on, what I read is mostly about either music, natural history, or weird shit. But the periodicals to which I feel most loyalty are the ones which most engender a sense of community, and I truthfully hope that this is something which the magazines of which I am the editor also does.

It is certainly true that there is more sense of community around podcasts, YouTube videos, blogs etc than there is around most print magazines, and I have to admit that I feel more involved with most of the YouTube creators that I watch then I have done to guite a few of the publications which I have read over the years. But this is almost incidental. For any medium to succeed properly, the people who consume it must feel equally stakeholders as the people who produce it, and this is something that I have always tried to do with this magazine, as well as all the other things that I do.

We live in a world when the mass media, as much as our political leaders seem intent on tearing us apart. And at the risk of appearing horribly selfimportant, if we do not stand together and look after each other as human beings then we are completely fucked. So, please, all of you who have read this reach out to other people in your community and form social groups which are more powerful than any of the bullshit that those who have been placed in charge of us, and in charge of a social development, try to rain down upon us.

Hare bol,

Jon D



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



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes, Editor: Gonzo Daily (Music and More) Editor: Gonzo Weekly magazine The Centre for Fortean Zoology, Myrtle Cottage, Woolfardisworthy, Bideford, North Devon EX39 5QR

> Telephone 01237 431413 Fax+44 (0)7006-074-925 eMail jon@eclipse.co.uk

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

strange trip it is gonna be...

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

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

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

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

So this is what I have been doing for much of my life. I am also naive enough to think that, music and art *can* change the world, and as the world is in desperate need of change, I am gonna do my best to help. Now is an even better time than usual to subscribe because, not only is it FREE (yes, Oxford English Dictionary free, not yer usual publisher free which means that we sell all the mailing list emails that we garner to a company trying to flog Viagra and/or Double Glazing).

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

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so what's it all about, Alfie?



N 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 threedozen 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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PETER GABRIEL GENESIS KING CRIMSON RUSH YES GENTLE GIANT JETHRO TULL CAMEL PINK FLOYD THE WHO QUEEN DAVID BOWIE KANSAS

EMERSON KE & PALMER ED ZEPPELIN E.L.O. ROLLING STONES NJOHN DIXIE DREGS YX HEART WINGS P.F.M. PPY THE MAN KATE BUSH

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THE TIONES

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



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Bridport Film Festival a review

I love sitting in the dark in front of a huge cinema screen and becoming immersed in a film.

With a Golden Ticket to all films over five days I had the chance to do this 20 times in the majestic Bridport Arts Centre, originally a Victorian Methodist Chapel.



Phil Bayliss

BRIDPORT'S FILM FESTIVAL WED 27 APR – SUN 1 MAY 2022

CELEBRATING THE ADAPTATION OF BOOKS TO FILM #EPTS22

#FPTS22







THE LODGER (1926) Directed by Alfred Hitchcock

barbican

A restoration by the BFI National Archive in association with ITV Studios Global Entertainment, Network Releasing and Park Circus Films

Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation, and Simon W Hessel

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Bridport's 'From Page to Screen Film Festival', which hasn't run since 2019, is the only festival which celebrates adaptations from plays and novels. Here is a link to more information:

https://www.frompagetoscreen.info/

This year it had an additional theme of 'Soundtracks Through the Decades', curated by the seasoned TV and radio broadcaster, Edith Bowman. Edith also has an occasional radio programme where she speaks to some of the most celebrated figures from the world of film about the music that inspires them.

https://www.bbc.co.uk/programmes/ b03qkfxh/episodes/player

The scores Edith chose represented each decade from the 2020s back to the 1920s. The most recent music was in *Spencer*, the biopic of Diana Princess of Wales, with a soundtrack by Jonny Greenwood of Radiohead for which he was nominated

for a Golden Globe award. Here's a taste of his blend of jazz and baroque music:

https://thefilmstage.com/listen-to-jonnygreenwoods-score-for-spencer/

Another outstanding soundtrack from the 1980s is by Ry Cooder for the emotionally powerful *Paris, Texas* a lingering and beautiful film with haunting music. This was the curator's choice. Here's the title track:

https://www.youtube.com/watch? v=X6ymVaq3Fqk

Michel Faber's sci-fi novel *Under the Skin* was made into a 2013 film with Scarlett Johansson as an alien driving a white van in Scotland where she mysteriously picks up single men. The eerie soundtrack by Mica Levi intensifies the sinister nature of the tale. It was made into a 12-track album.

Here is *Love*: <u>https://www.youtube.com/</u> watch?v=Z_Cc20I-maM



The 1970s was represented by the funky soundtrack of *Shaft*, the 1960s by the original *West Side Story*, and the 1950s by *On the Waterfront* starring my favourite actor, the brilliant, moody Marlon Brando.

Not all the films had full music soundtracks, such as the frantic *Boiling Point*, featuring the track, 'Poltergeists' by Sam Fender.

https://www.youtube.com/watch?v=48x1qUrDO6Q

Starring Stephen Graham as head chef, it followed a hectic, eventful night in a busy London restaurant. Tension and anxiety were enhanced by the whole movie being filmed in a single take. Edith interviewed restaurant owner Mark Hix after the film, who discussed how it related to some of the headaches of the catering industry.

The animated documentary *Flee* about an Afghani refugee, which won three Oscars, also featured a post-film interview with Edith and local pub landlord, Tom Littledyke. He told the audience how, during a discussion on Ukraine, a customer challenged him with, "Well, what can you do about it?" This prompted Tom to request locals to bring blankets, towels and other useful items to fill his mini-bus which he then drove on a 36-hour journey to Ukraine. There he found Ukrainians waiting in freezing temperatures to cross the border into Poland. He handed out most of the clothing, including a teddy bear to a tearful child, before continuing to Lviv with medical supplies.







The eclectic choices of films included the '11 o' clock spot' where five of the daily films were selected by the Bridport Film Society. You can guess that these were aimed at film buffs. The opening screening was Russian director Andre Tarkovsky's first film *Ivan's Childhood* and then *Pather Panchali* featuring a soundtrack by sitar master Ravi Shankar. For me the exceptional film choice for this spot was the Swedish *My Life as a Dog;* a true delight about a boy who, after his mother dies, goes to live with his relatives but clings to his special friendship with a girl.

The finale of the festival was Alfred Hitchcock's first film, *The Lodger*, a silent movie starring Ivor Novello. Hitchcock's signature was to allow a glimpse of his own portly silhouette as an anonymous extra at some point in the film. Although he wasn't spotted, some of his creative trademarks featured - such as a man pacing an upstairs room, filmed as he walked across a glass ceiling. The highlight was the magnificent soundtrack created by the Bridport Arts Centre director, Mick Smith. He played the piano accompaniment non-stop for over 90 minutes.

The array of films I watched was stunning although I have to admit, I just didn't have the stamina to sit through all of them. But, I will enjoy more cinema experiences soon to start to build up my stamina for next year's programme.



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.



I truly do not understand the modern world. I know that when I say that, especially to the younger people of my acquaintance, it is as annoying as it was when my father used to say much the same to me. Except, when my father used to say what he did, it was often phrased as an attack on me and what I believed in, whereas when I say it, it's truly just me expressing my frustration at a whole bunch of things that I don't understand and that either upset me, confuse me or make me angry. When I was in my mid 20s and just got married for the first time, I had a whole string of financial problems. They were mostly my own fault, although the fact that the NHS paid nurses for the mentally handicapped pittance was also a contributory а factor. So, I am afraid that either my wife or I were regular visitors to the offices of the bank manager at National Westminster in Dawlish. I am embarrassed to say that I cannot remember his name, but he was always very sweet to us. He wore a

COLLATED BY THE GIN REAPER AND LOUIS

dark grey pinstripe suit and always had a very fatherly demeanour. When I entered his office he would stand up, shake my hand, offer me a coffee and a cigarette.

Even if he was giving me a Godalmighty bollocking, which he usually was, he did it in a gentle and paternal sort of way, and he quite often ended our meeting by emptying the contents of his official NatWest cigarette box into my pocket. And as far as I can remember, he always gave us the overdraft or loan that we were asking for.

Contrast that with this.

This week, one of my younger adopted nephews who is the same age that I was way back when, has had problems trying to open a bank account. Apparently, after trying very hard to fill the forms in properly, he was contacted by somebody called Paul who wore a Hoody and had a tattoo on his face. He spoke in the

Have we not come to such an impasse in the modern world that we must love our enemies - or else? The chain reaction of evil - hate begetting hate, wars producing more wars - must be broken, or else we shall be plunged into the dark abyss of annihilation.

Martin Luther King Jr

www.idlehearts.com



sort of patois adopted by young people who want people to think that they are some sort of gangster. Or should that be gangsta?

He demanded that my young friend do a series of selfies which would have to be sent to the bank's facial recognition department. He then grunted something about the whole process taking several more days, and then disappeared without telling my nephew what and when the next stage of the process was likely to be.

And the younger members of my extended family are continually frustrated by my ranting on about how things used to be in much the same way that I was continually frustrated by my father doing much the same thing. And I truly don't know whether this is just some sort of ageing thing, and that the bile that elderly men spout about the modern world is merely some sort of reaction to the frustration we feel about not being able to do the things that we could do when we were younger, or whether – in 2022 – we really are all going to Hell in a handcart.

My father and I had a particularly difficult relationship, and I remember him ranting for hours at me because I sometimes used (as I still do) the diminutive form of my name rather than the full one. It was an insult to my mother, he shouted, who had chosen my name and nearly died giving birth to me. I sometimes wonder how he would've faired in the modern world where offspring are able not only to reject the names given them at birth,

What do you dislike most about the world today?

17.2k Comments

but to change their very gender. There are members of my extended family who have done just that, and – believe me – I love them no less for having done so. And I would've thought far less of myself had I done so. 90% Upvoted

If you look back a few years when COVID-19 was first rampaging across our Green and Pleasant land, we all thought that everything was going to change forever. I said so in these very words, in these very pages.



made with mematic



Wild goats came down from the Welsh mountains and wandered in great herds through the local towns. The water in some of the Venetian canals was crystal clear, and dolphins and jellyfish were seen swimming down them. Everybody realised that it was possible to work from home (I've been doing it for 30 years) and many people embraced that. The world was changing and all of us thought that these changes were probably going to be for the good. Well, it didn't, and they weren't!

Meet the new boss, the same as the old boss. Whoops it IS STILL the old boss. And my beard is shorter than it has been in years. We have all been fooled again. And it is not just a teenage wasteland.

Back in 2017 there were the rumblings of a new movement across the world. Young people, understandably angry and aggrieved at what the elders have done to the world, took to the streets. Girls like Greta Thunberg became folk heroes, and I truly thought that the young people's revolution which had been foreseen by everybody since Bob Dylan first wrote:

Come mothers and fathers throughout the land, Don't criticise such a can't understand, Your sons and your daughters are beyond your command, Your old world is rapidly ageing. Just get out of the way if you can't lend a hand, Because the times they are a changin'

...was upon us.

But then came covid, and as the pandemic spread, the pages of Twitter were quite rapidly less and less political, and became more and more bitter and full of infighting and now, the doyennes of the climate change revolution are still there doing their thing, the mass, almost universal support they had has drifted away like mist in the morning. Groups like Extinction Rebellion, who only a few short years ago had held the capital to ransom and looked as if their aims were truly achievable, now have their wings severely clipped by draconian legislation brought in by the British government. And what seemed like the future now seems like a sideshow.

And even the war in the Ukraine has been dragging on now for long enough for many people in the general public, and more worryingly, apparently some people in government to have become desensitised to it. The same people who were once shouting the praises of President Zelenskyy are now making excuses for why they can't send enough weapons to the beleaguered Ukrainian military. As someone wrote, the very voices which were shouting "hosanna!" Palm Sunday on were shouting "crucify him!" five days later. People are people and the ways of humanity don't really change.

As I am sure you will know, there has been another tragic school shooting in Texas. And the reaction to it from the political class, even the people who claim not to be in the political class, is predictably awful.

Egregious ex-President Donald Trump has called on US lawmakers to prioritise funding for school security aid sending military over to Speaking at Ukraine. а pro-gun conference, Mr Trump guestioned how the US "has \$40 billion to send to Ukraine" but cannot ensure security in schools. But he went on to reject calls for tightened gun controls, saying decent Americans should be allowed firearms to defend themselves against "evil".

Texas governor Greg Abbott gave a news conference at the school soon after the shooting. Beto O'Rourke, a Democratic candidate for governor of interrupted the Texas, news conference, telling Abbott that the shooting was "totally predictable" and that he was "doing nothing." O'Rourke told Abbott the shooting was "totally predictable" and that he was "doing nothing." "This is on you until you choose to do different," something O'Rourke continued. O'Rourke was met by several expletives from the stage, with someone calling him a "sick son of a bitch" as police escorted him out. I have been told about a republican congressional candidate who gave a statement saying that schools were only there to teach the Christian life, and that, sad though it was, a few dead kids wasn't going to change things. However I cannot find the original source for this and so I cannot confirm that this particular advocate of assholism actually exists

Richard Marx tweeted "Fuck you @NRA Fuck you, every elected

0.000334743347



30

I hate how Fake and shallow the modern world is.

whisper

official who's voted against gun reform. Fuck you @GregAbbott_TX and fuck you, every Republican voter who claims to be "pro-life" but don't actually give the slightest shit about humans once their born. You are ignorant and complicit." And although I haven't listened to one of his records for well over 25 years, I have to say that I agree with every word he has said.

Tonight my heart is heavy because the world that I have spent most of my life making jokes about is no longer even slightly joking matter. We are living through some very dark days and I hate to think where it is going to end. I have got an idea about what I think is going to happen next, but most of my friends disagree. I hope that they are right and I am wrong, but I fear that I am once again correct. And I am too scared to write down what I think is going to be the next major event on the world stage for fear that I will be proved right.

God help us all.

"It is an outrage that in our modern world so many countries continue to criminalize people simply for loving another human being of the same sex... Laws rooted in 19th century prejudices are fuelling 21st century hate."

UN Secretary-General Ban Ki-moon

6 P. M., lodge in Springfield, leave at Sigt morning at arrive in Albany at 15 P. M. The scalar for Troy leave on the arrival the trains

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> 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

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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.



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REGULAR LINE OF PACKETS ween Norwich and Philadelphia.

I'M ON BOARD!

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Butterfly

Saving butterflies, moths and our environment

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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

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PRATT, DOWNES & SCOTT,



ME TRYING TO FIND GIRLS IN A PROG CONCERT




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

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

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

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

https://www.mixcloud.com/upload/ jonathan-downes3/09-01-2022-show-444elvis-vs-the-beatles/complete/ Eilhert Pilherm: Suspicious Minds Mae West: Day Tripper The Devonaires: Gone Gone Gone The Knickerbockers: Lies In the Ghetto The Blizzard King: The Free Design: Eleanor Rigby Annette Funicello: Blue Hawaii Tony Merrick: Michelle Sigue Sigue Sputnik: Heartbreak Hotel I Want You (She's so Heavy) Eric Gales: So Glad Your Mine Sharon: Dawn Penn: Here Comes the Sun Tony Joe White: Polk Salad Annie The Mod-ettes: Twist and Shout Virginia Lowe: I'm in Love with Elvis Presley Gary Ferrier: **Ringo** Deer Ringo Starr: Night and Day Elvis Presley: Proud Mary Stone the Crows: Fool on the Hill Danielle: Fever Bit a Sweet: If I Needed Someone The Residents: **Burning Love** Big Jim Sullivan: Within You, Without You Elvis Nault: An American Trilogy Cry for a Shadow The Beatles: Julie Lang: Elvis Neil Cowley Trio: **Revolution 9** (Let me be Your) Teddy Bear Paperback Writer ZZ Top: The Beatles: Elvis Presley: Blue Suede Shoes David Crosby: I'd Swear There was Somebody Here The Beatles: Good Night

> 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 multiinstrumentalist 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 shear inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.

Listen

Here

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The John Irvine Band https://thejohnirvineband.bandcamp.com/ album/psychopomp

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

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 THEESE SHOWS ARE TEMPORARILY UNAVAILABLE

KEEP CALM Normal service Will resume Shortly

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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



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 videogames 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!

Anoraknophobia - Part 2

https://shows.acast.com/between-you-and-me/episodes/anoraknophobia-part-2

In this episode of BYAMPOD, we get stuck into Anoraknophobia properly, taking a listen to our namesake track, as well the classic Quartz. But not before we've discussed Marillion's latest crowdfunding idea, and disagreed about whether the band meant 'anorak' in a disparaging way or not...

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 bestselling "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

Our Most Requested Show -- Guard Dogs from Another Dimension

The gang is back together! Highlights include: Switch's "Tales from the Fringe" talking about Dogmen, and how they sometimes act like sentries or guards from another reality. Willy Clubb's "Clubb Report" on the new Government study of UFOs. Also, Top 10 Resolutions of Teddy, Coco's Ball-Less Horse, Switch reveals he's always wanted to be a male model & Lois tells a joke about a rabbit and a rabbi.



Duration:01:59:26

https://tunein.com/podcasts/Mack-Maloneys-Military-X-Files-p1250977/?topicId=172406062

> Listen Here

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



Evángelos Odysséas Papathanassíou 1943 – 2022 (known professionally as Vangelis)

Vangelis was a Greek musician, composer, and producer. He began his music career in the 1960s with the Greek progressive rock band Aphrodite's Child and in the 1970s began composing electronic music. He gained wide mainstream popularity after composing soundtracks to film *Chariots of Fire* (1981) and *Blade Runner* (1982). His solo career discography consists of 23 studio albums, 26 compilation albums, 12 soundtrack album, and roughly 29 singles. The majority of his film, documentary, theatre, and ballet & dance scores weren't released or officially released. He also collaborated with Jon Anderson and as a duo Jon and Vangelis released 4 studio albums, 2 compilations, and 13 singles, and with Irene Papas released two studio albums.



THOSE HE HAHE LOST COLLATED BY HARRY WADHAM



Andrew John Leonard Fletcher

1961 - 2022

Fletcher, also known as Fletch, was an English keyboard player, DJ, and founding member of the electronic band Depeche Mode. In 2020, he and the band were inducted into the Rock and Roll Hall of Fame. His fellow bandmates Gahan and Gore stated "we are shocked and filled with overwhelming sadness with the untimely passing of our dear friend, family member and bandmate Andy 'Fletch' Fletcher". Former Depeche Mode member Alan Wilder stated that it was "a real bolt from the blue to hear" about the passing of Andy Fletcher.

Pet Shop Boys, Alison Moyet and the Smashing Pumpkins were among many who paid tribute to Fletcher, as were New Order, the Killers and Erasure.

THOSE HE HAIE LOST





Bob Barnard 1933 - 2022

Robert Graeme Barnard was an Australian trumpet and cornet player. He was nominated for the 1996 ARIA Award for Best Jazz Album with his album Live At The Sydney Opera House which was recorded with The Australian Jazz Allstars. In the 1990 Australia Day Honours Barnard was made a Member of the Order of Australia (AM) for "service to music, particularly jazz".

THOSE HE HAVE LOST

Dennis Waterman 1948 - 2022

Dennis Waterman was an English actor and singer. He was best known for his 'tough-guy' leading roles in television series including The Sweeney, Minder and New Tricks, singing the theme tunes of the latter two



Doug Caldwell 1928 - 2022

MNZM, Douglas George Caldwell sometimes referred to as The Maestro, was a New Zealand jazz pianist, arranger, composer, music teacher, and author. He co -founded a jazz club called the Jazz Inn in the 1950s. He went on to teach music from 1977 to 1981 at Christchurch Boys' High School, and then from 1983 to 1989 at Christ's College. In 1992 he became a tutor, and later lecturer, at the Christchurch Polytechnic Jazz School (now the Ara Institute of Canterbury Jazz School). Caldwell became the first New Zealand jazz be given full composer to writer

membership to Australasian Performing Right Association (APRA). In the 2006 Queen's Birthday Honours, he was appointed a Member of the New Zealand Order of Merit, for services to jazz music.



Patricia Cahill 1942 - 2022

Patricia Cahill was an Irish singer. Her first appearance in public was in Dublin's Theatre Royal at the age of seventeen. Her first commercial recording, Ireland's Patricia Cahill sings for you, was recorded in Dublin and was later reissued in the United States under the title Danny Boy. In the late 1960s and early 1970s she appeared often on Irish television, many times with the stage star Maureen Potter. She took part in the 1965 Irish National Final for the Eurovision Song Contest with the song I Stand Still coming second. Cahill also appeared on RTÉ TV's series A Handful of Songs, broadcast across the-then ITV network, during the early 1970s.



Ben Moore 1941 - 2022

Benjamin Moore Jr. had previously worked with Otis Redding and James Brown and as a member of Jimmy Tig and the Rounders, before forming half of the duo Ben and Spence, who recorded for Atlantic Records in the 1960s. Moore then was introduced to James Lee Purify, adopted the stage name "Bobby Purify", and joined the duo James and Bobby Purify, touring together until the 1980s.

Moore began recording as a solo singer for Mercury Records in 1977 and (as Bobby Purify) released an album, Purified, in 1979. He also continued to tour as half of the duo with James Purify. He was nominated for a Grammy Award in 1983, in the category of Best Soul Gospel Performance – Traditional. In 1998, Moore went blind from severe glaucoma and dropped out of the music industry. With the encouragement of Ray however, he returned Charles, to performing and recording. Under the name Bobby Purify, he released an album, Better to Have It, produced by Dan Penn, in 2005. He later joined the gospel band The Blind Boys of Alabama.

Henry Mollicone 1946 - 2022

Mollicone Henry American was an musical and composer instructor. Mollicone is known for his one-act operas, including Emperor Norton, Starbird, and The Mask of Evil. One of his most popular works is the one-act chamber opera The Face on the Barroom Floor. Mollicone also composed three full-length operas: Coyote Tales, Hotel Eden, and Gabriel's Daughter. addition, he wrote works for both In television and film, including The Premonition (1976), as well as pieces for voice, ballet, chorus and other various



chamber combinations. As a former faculty member of the Santa Clara University Department of Music, Henry Mollicone also acted as an instructor, adjudicator and collaborator. He died on May 12, 2022, following a lengthy illness.

Rosmarie Trapp 1929 - 2022

Rosmarie Agathe Erentrudis von Trapp was an American singer, teacher, and missionary. She was the first daughter of Maria von Trapp and Georg von Trapp, whose family inspired The Sound of Music.



Paul Plimley 1953 - 2022

Paul Horace Plimley was a free jazz pianist and vibraphonist. He was one of the doyens



of the Canadian jazz avant-garde, a co-founder of the New Orchestra Workshop Society and frequent collaborator with the bassist Lisle Ellis. He was well-versed in classical music and in all styles of jazz. He was a regular performer at the Vancouver International Jazz Festival. Plimley died in Vancouver at the age of 69 on 18 May 2022 from cancer.

Bob Neuwirth 1939 - 2022

Robert John Neuwirth was an American folk singer, songwriter, record producer, and visual artist. He was noted for being the road manager and associate of Bob Dylan, as well as the co-writer of Janis Joplin's hit song "Mercedes Benz". Neuwirth first met Bob Dylan in 1961, soon becoming Dylan's friend and associate, as well as his road manager..

With Janis Joplin and poet Michael McClure, Neuwirth co-wrote the song "Mercedes Benz" in August 1970, while improvising during a drinking session at a bar in Port Chester, New York. He scribbled the lyrics onto a napkin, which Joplin sang at her Capitol Theatre show that same night and then recorded a cappella just three days before she died. After relocating to Los Angeles during the 1970s, Neuwirth released his debut album Bob Neuwirth (1974) with Asylum Records. Neuwirth died on the evening of May 18, 2022, in Santa Monica. He was 82.







Raoul Pleskow 1930 - 2022

Raoul Pleskow was an Austrian-born American composer. Pleskow was born in Vienna, Austria on October 12, 1930. He moved to the United States in 1939 and became an American citizen in 1945. He studied at the Juilliard School in New York City, and at Queens College, where he studied composition with Karol Rathaus. He then studied with Otto Luening at Columbia University, earning a Master's degree in Music in 1958. In 1959 he was appointed to the music faculty at C. W. Post College, Long Island University, and in 1970 he became a full professor. Pleskow's compositions number around 150.

Anne Howells 1941 - 2022

Anne Elizabeth Howells was a British operatic mezzo-soprano. She sang in productions at Glyndebourne, the Royal Opera House, and with the Metropolitan Opera in New York, the Lyric Opera of Chicago, the opera houses of both San Francisco and Los Angeles, the four Parisian houses, the opera Grand Théâtre de Genève, the Salzburger Festspiele, the Vienna Staatsoper, the Carnegie Hall, and the Musikverein of Vienna. Howells died from myeloma in Andover, Hampshire on 18 May 2022, at the age of 81.



Cathal Coughlan 1960 - 2022

Cathal Coughlan was an Irish singer and songwriter from Cork, best known as the frontman of the band Microdisney, formed with Sean O'Hagan in 1980. They developed cult followings in the Irish and UK indie music scenes before breaking up in 1988. Coughlan went on to lead the harder-edged The Fatima Mansions, who found critical success but broke up in 1995. In the following years, Coughlan released intermittent solo material. His solo career and reputation peaked in 2021 with the well-received album Song of Co-Aklan. He died aged 61 in hospital on 18 May 2022 after a long illness.



Bernard Wright 1963 - 2022

Bernard Wright was an American funk and jazz keyboardist and singer who began his career as a session musician and later released four solo albums. GRP Records signed him in 1981 and released his debut album 'Nard' tracks from which were prominently sampled by other artists. After his recording days, Wright continued playing keyboards in Dallas, where he mentored younger artists. He died on May 19, 2022, at the age of 58, reportedly from a traffic accident in Dallas.





Yam Bing-yee 任冰兒 1931 - 2022

Yam Bing-yee was a Chinese actress and Cantonese opera singer from Hong Kong. Yam was credited with over 150 films. At age 11, Yam began her Cantonese opera performance. In 1948, Yam crossed over into Hong Kong films as an actress. Yam's last film was Silent Romance, a 1984 comedy. Thom Bresh 1948 - 2022

Thomas Charles Bresh, sometimes spelled Tom Bresh, was an American country music guitarist and singer. As a child, Bresh began acting in films and recording his own music. Active from the 1970s, Bresh charted multiple singles on the Billboard Hot Country Songs charts. Starting in 1972, Bresh recorded for Kapp Records. His first charted single, "Home Made Love", made number six on the Hot Country Songs charts in 1976. Bresh recorded two albums for ABC Records as

well: *Kicked Back* in 1977 and *Portrait* a year later. Bresh hosted a weekly television variety show of his own creation, Nashville Swing. Bresh was diagnosed with esophageal cancer in 2021.



Jean-Louis Chautemps 1931 - 2022

Jean-Louis Chautemps was a French jazz saxophonist. Chautemps initially studied medicine and law and began playing saxophone at age 16. His first major gig was with Jef Gilson in 1950. In 1952 he began playing with Claude Bolling's orchestra, and around the same time worked with Henri Renaud and Albert Nicholas. He toured Europe as a sideman for Chet Baker in 1956, and played often in Parisian clubs in the 1960s. Chautemps also played on Elton John's 1972 hit single Honky Cat, from the album Honky Château.



Alan White 1949 - 2022

Alan White was an English drummer and songwriter, best known for his tenure in the progressive rock band Yes. He joined Yes in 1972 as a replacement for original drummer Bill Bruford. Following the death

of bassist Chris Squire in 2015, White became the longest-remaining member in the band and the only member besides Squire to never leave the band prior to his death in 2022. He recorded 42 albums with the band.

In 1969, White joined John Lennon and Yoko Ono's Plastic Ono Band. In addition to his work with Yes and John Lennon, White performed on over 50 albums by other musicians, notably George Harrison, Ginger Baker's Air Force, and Terry Reid. White was inducted into the Rock and Roll Hall of Fame, as a member of Yes, in 2017. White died at his home in Newcastle, on 26 May 2022, aged 72, following a brief illness.

Sidhu Moose Wala 1993 - 2022

Shubhdeep Singh Sidhu, better known by his stage name Sidhu Moose Wala, was an Indian singer, rapper, actor and politician associated with Punjabi music and Punjabi cinema. He started his career as a songwriter for the song "License" by Ninja, and began his singing career on a duet song titled "G Wagon". Following his debut, he collaborated with Brown Boyz for various tracks which were released by Humble Music. Moose Wala gained wide attention with his track "So High". In 2021, Moose Wala released Moosetape, tracks from which charted globally. He had faced legal challenges for promoting gun culture and



using inflammatory and inciting lyrics in his songs. Moose Wala was shot dead by unidentified assailants on 29 May 2022.

Ronnie Hawkins 1935 - 2022

Ronald Hawkins, OC was an American/ Canadian rock and roll musician whose career has spanned more than half a century. He found success in Ontario, Canada, and lived there for most of his life. He is considered highly influential in the establishment and evolution of rock music in Canada. Also known as "Rompin' Ronnie", "Mr. Dynamo", or simply "The Hawk", he was one of the key players in the 1960s rock scene in Toronto. Throughout his career, Hawkins has performed all across North America and recorded more than twenty-five albums. Hawkins was also notable for his role as a talent scout and mentor of musicians he recruited for his band the Hawks. In recent years, Hawkins has battled pancreatic cancer. In 2002, October 4 was declared "Ronnie Hawkins Day" by the city of Toronto as he was inducted into Canada's Walk of Fame, in recognition of his lifetime contribution to music.



GONZO Gelectic & Unique! MULTIMEDIA THE LABEL FOR CONNOISSEURS

Jethro Tull Spin Me Back Down The Years deluxe edition



One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, The Zealot Gene, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

With *Spin Me Back Down The Years*, Jethro Tull archivist Pat Kent has done just that across a twovolume collection that recounts the group's epic history – from pre-Tull outfits such as The Blades and The Dwellers, through to the post-Tull exploits of former band members. In between are the tales of the career-making Aqualung and Thick As A Brick albums, the group's folk-rock excursions of the late 70s, and the incorporation of Middle Eastern music that characterised 90s outings such as Roots To Branches. A companion volume, The Boy Scout Manual, adds an array of previously unpublished photos, rare memorabilia and biographies of key band members.

Based on the unparalleled research of Pat Kent, along with Charlie Kenney and Erin Ward, of the renowned fan collective The Jethro Tull Group, Spin Me Back Down The Years is the detailed history the group's legacy demands.

Available in hardback and softback, a limited slipcased edition includes an exclusive 7" vinyl of a 1968 acetate recording belonging to founding drummer Clive Bunker, featuring "Clive Bunker & Friends". You'd be thick as a brick to miss it. "The book has been a labour of love for the three of us... dedicated to a band that has provided the soundtrack to our lives" – **Pat Kent**

https://www.musicglue.com/jethro-tullspin-me-back-down-the-years-by-pat-kent/





Inside Number 3 A Visual History Of Apple Records

Looking from the outside like an unassuming terraced town house in the centre of London, Number 3 Savile Row was the site of an unprecedented outpouring of creativity in the late 60s and early 70s. Home to The Beatles' Apple Records, it was where the group recorded much of the material for their Let It Be album – including the legendary rooftop concert of 30 January 1969 – and also acted as the nerve centre for a string of projects conceived under the Apple banner, among them solo Beatles records and albums by artists as diverse as James Taylor, The Modern Jazz Quartet, Billy Preston and Badfinger.

For Inside Number 3 – A Visual History, collector Nigel Pearce opens the lid on a privately curated collection of records, press releases, internal memos and photographs that stretches back to 1968, granting readers unprecedented access to the inner



workings of The Beatles' fiercely guarded creativity. Both a tribute to one man's passion and a celebration of one of the most important bodies of work in popular music, Inside Number 3 is an essential purchase for Beatles collectors around the world.

Limited to 100 copies worldwide, the deluxe edition of Inside Number 3 comes signed and numbered, and includes repro memorabilia from Pearce's personal treasure trove.

"This book has the ability to astound all who care to enter this lost and much sought -after world... It shows what went on behind that famous door" – Nigel Pearce

https://www.musicglue.com/inside-no-3/





Fuzzbox We've Got A... CD... And We're Gonna Play It!

Cult Birmingham four-piece We've Got A Fuzzbox And We're Gonna Use It!! became darlings of Britain's late-80s alt-rock scene thanks to a string of much-loved releases, among them the album Bostin' Steve Austin and the UK Top 20 singles International Rescue and Pink Sunshine. Subtitled The Best Of Fuzzbox Reimagined, We've Got A... CD... And We're Gonna Play It! finds the remaining duo of Vix and Maggie Dunne giving their catalogue a gleeful overhaul, stripping Pink Sunshine's bubblegum pop back to a rockabillytinged guitar rocker, and refashioning their punk -pop assault on Spirit In The Sky into a dubbedout sound collage that spins off into the stratosphere. Seems they've still got a fuzzbox... and nothing is off-limits.

"This is a great comeback album and a joy to behold" – Louder Than War

-https://www.musicglue.com/gonzomultimedia/products/fuzzbox-weve-got-a-dotdot-dot-cd-dot-dot-dot-and-were-gonna-play-it

The Fall Take America 10CD box set

Led by the Mancunian revolutionary Mark E Smith, The Fall were a quintessentially British post-punk band, critiquing the fabric of social constructs while tearing up all notions of music-making in the late 20th century. Spanning the years 1981 to 2006, the 10CD Take America box set presents a quarter of a century of sonic assaults, following the group across the Atlantic as they strafed audiences from New York City to Los Angeles, Detroit to Chicago, and way down south in Austin, Texas. Tracing The Fall's development from their legendary 1982 record Hex Enduction Hour to their uncompromising 2006 outing, Fall Heads Roll, it offers a parallel discography to their notoriously intimidating studio catalogue, with Mark E Smith and co gleefully dismantling and rebuilding their own legacy every time they take the stage.

"The gigs I enjoy are the ones where I'm so angry and paranoid... that I put everything into it to feed off the aggressive side of it" – Mark E Smith

https://www.musicglue.com/cog-sinister/ products/the-fall-take-america-10-cd-boxset



Dave Bainbridge *To The Far Away* limited deluxe-edition box set – final copies remaining

Having been re-pressed due to demand, the final copies of the 2CD deluxe edition of Dave Bainbridge's fourth solo album, To The Far Away, are fast running out. Featuring the full album on Disc One, plus over an hour's worth of demo recordings, alternate mixes and five extra songs, the limited edition box set presents the whole picture of a deeply personal work for the IONA co-founder. Written during lockdown and released at the end of 2021, To The Far Away captures Bainbridge in a period of reflection, and was written in response to his forced separation from his soon-to-be wife, Sharon, just says before their wedding. With the Atlantic Ocean literally keeping the couple far away from each other, Bainbridge recorded an emotive work that sought to make a connection during a time of uncertainty. It has since been hailed as one of his greatest achievements.

The deluxe edition box set also includes:

- A signed, numbered certificate
- Hardback photo book with over 100 photos taken by Dave Bainbridge himself



• Six postcards featuring photos by Bainbridge

Grab the final copies before they are forever out of reach...

"Powerful, heartfelt and exhilarating progressive rock of the highest order" – Prog Archives

https://www.musicglue.com/iona/ products/dave-bainbridge-deluxe-boxset-with-signed-and-numberedcertificate-includes-cd1-high-qualitywav-for-immediate-download-in-stocknow-2

Pre-order: Maggie Reilly *Echoes* (Deluxe Edition)

Originally released in 1992, Maggie Reilly's debut album, Echoes, continued to build on the early fame she found as a guest singer with Mike Oldfield in the 80s. Now celebrating its 30th anniversary, the Norwegian chart-topping album is a one-



DELUXE VERSION EXPANDED & REMASTERED INCL. UNRELEASED TRACK

stop shop of everything that makes the Glasgow-born singer such a unique voice: from the pop-rock album opener, Everytime We Touch, to the heartfelt charity recording What About Tomorrows Children and the electronica-fuelled Wait, *Echoes* continues to resonate as a landmark recording from one of the UK's most gifted singers. The deluxe edition bonus tracks Break The Ice and a Rhythm Mix of Everytime We Touch offer further evidence of Reilly's beguiling voice.

"Listening to these good friends, that are a part of so many people's soundtracks, will be a whole new experience" – Maggie Reilly

https://www.gonzomultimedia.co.uk/ products/maggie-reilly-echoes-deluxeversion





Dave Bainbridge

Celestial Fire – Live In The UK

If you thought Dave Bainbridge's 2014 studio album, *Celestial Fire*, was a mind-boggling trawl through his formidable bag of tricks, then brace yourself for the Celestial Fire live experience. Taking their name from that record, Bainbridge's group do true justice to their leader's legacy on *Celestial Fire – Live In London*. Recorded during the band's first live tour, the 2CD+DVD set includes a full concert performance during which the band run through solo Bainbridge material, standouts and rarities from his former group, IONA (including the seldom travelled Brendan's Voyage/Return), plus a headspinning cover of Yes' Roundabout. From beginning to end, it is an incendiary experience.

"A masterful package that deserves a huge audience" – Prog Archives

https://www.musicglue.com/iona/ products/dave-bainbridge-celestial-firelive-in-the-uk-2cd-slash-dvd

Celestial Fire

Live in the UK



dvd/2cd

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Gonzo Distribution Ltd

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YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



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



https://nodogleftbehind.org/



Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May



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!



RICK WAKEMAN

STARMUS





Available to pre-order from www.rickwakemansmusicemporium.com



Jazz Spastiks VS Cut Beetlez

Album review

Right now, in this very moment, when you think of jazz and Hip Hop fusion sounds, two names come immediately to mind, the Jazz Spastiks (Edinburgh,UK) and the Cut Beetlez (Finland).

Both are beat makers, DJs and producers who bring their own twist to mixing up classic boom bap Hip Hop with Jazzy vibes. Both are also duos



with the Jazz Spastiks consisting of Coconut Delight and Mr Manyana, while the Cut Beetlez are DJ J-Man and HP Lovescratch. There is no doubt that they both have their own distinctive sound which they use to great effect on instrumental cuts as well as those featuring a whole host of guest artists from the golden era of Hip Hop right up to some up and coming artists hungry to show their pedigree.

Jazz Spastiks VS Cut Beetlez is the third release from Worthing UK based Hip Hop label Deuce Deuce, who are one of the premier up and coming labels in the UK. Only available on Vinyl and digital this release is obviously one that is made for vinyl as it consists of two sides, with the A Side coming from the Jazz Spastiks and the B Side from the Cut Beetlez, each duo dropping seven tracks showcasing their own brand of experimental, instrumental, jazzy Hip Hop niceness.

So, let me get into this and break it down for you...

The Jazz Spastiks kick of Side A with **The Doctor**, a proper feel-good mix with the jazzy sounds of horns, keys mixed in with a nice funky drumbeat, cuts and some samples that describe a trip to go see the doctor. There are not many of us who like a trip to the doctor but, if every trip to your doc was this good, who'd want to leave? After. regrettably leaving the doctor's office we move on to Anka Banka where the listener is treated to a head nod beat that overlays this jazzy sound scape of cymbals, keys, bells, and bass which allows your mind to wander as you listen. I checked a few means of the title and ones which stuck with me were Merciful (Anka) Brave (Banka), this idea of being compassionate, whilst still

being strong stuck with me as I listened as it fit with the two parts of the music. From that laid-back thoughtful moment, it's time to switch it up a notch with Usin' and Confusin', an almost cut n' paste style sound with some classic samples, a solid boom bap beat and razor-sharp cuts, all of which is backed up by some chilled organ vibes. This one really speaks on the basics of what the Jazz Spastiks do, in taking the beats and sounds then working their magic to produce something brand new. From getting that basic idea of what the Jazz Spastiks do, we are then treated to a simple explanation of what jazz music is, the Master Fundamentals if you will, all courtesy of a sampled vocal. The track is relaxed mix of cymbals, drums and electric organ notes which is enough to carry you along while focusing on the words.

Static, drums, electronic sounds, and organ notes merge to bring a chilledout vibe of The Boss. This track brings the atmosphere of listening to old vinyl records to the digital age, even if you're listening to this on digital. It still keeps you moving your head too, so no matter the mood this has the flow. The mood switches once more as cymbals, keys, electronic sounds, and a heavy drumbeat create a more spaced-out vibe. This is perfect for the **Spirit Molecule** as you feel you are transcending the current dimension and moving to a place where the normal laws of physics don't apply. Moving to the final piece on this side we are treated to a slick vibe of drums, horns bass and organ notes. There is а sampled conversation taking place and the sounds of the city, making you feel like you are sitting in a booth in a jazz café where people are musing The Good Life and the over complexities that come with it, albeit on a deep existential level...
Flipping to Side B, it's now the turn of the Cut Beetlez who open up with their **Intro**, which is an up-tempo piece of drums, horns, organ notes which switches mid-way through, and we lose the jazz and hear a slightly down-tempo voice who directs his request to the Cut Beetlez for some more boom bap for the Hip Hop headz, you know that sound they are known for...

Horns and drums bring us into **Ready For Battle** but, those horns and drums are closely followed by sampled vocals and frantic cuts and more classic samples with a sound that is almost like using the cross fader between turntables, giving you the feeling these guys are ready for anything. More percussion, and organ notes seem to switch the tempo up a notch or two giving a sound that tweaks your nerves. Some slick cuts give your nerves a break on a couple of occasions making you wonder just what's coming next as vou say Gimme A Break. That break is about to come with some laid-back double bass and classic Hip Hop samples. But, soon some organ notes come in bouncing our nerves once more as the Cut Beetlez seem to invite us into **Channeling** this experimental vibe into our minds and opening up a new understanding of music. Laid-back horns lead us into You Need To Quit, before sparse drums and cut up samples allow us to relax for a minute and just simply enjoy the sounds of horns and keys alongside those chilled drums.

Straight Up Dope Boom Bap does exactly what is says as some slick turntableism, classic samples and dope cuts serve as the backdrop while a heavy boom bap beat and some jazzy horns slip in to carry us along as we can't help but, nod our heads to this as it embodies what we all love about Hip Hop. The final track on this



side is **Last Jazztics**, the drums pound, the horns blow and the keys sound out, all this as cuts slice through your awareness and you detect more than a little turntable trickery along the way as this one just eases us out of the album in style, Cut Beetlez style that is...

After all that what can you truly say in order to sum this one up...

I don't, for one minute, say that I know much about the many types of jazz sound there are, as I am sure there are many and the roots of these go back to the late 19th and early 20th centuries when jazz grew out of the influences of ragtime, blues, gospel, and military big band music. There has been a huge jazz influence within Hip Hop over the years with the likes of Gang Starr, Digable Planets, A Tribe Called Quest and the Roots, to name just a few. The Jazz Spastiks and Cut Beetlez have brought a new spotlight back to the jazz influence within Hip Hop.

I found that on Jazz Spastiks VS Cut Beetlez there were two kinds of vibes going on. The Jazz Spastiks showed a great balance with a more classic Hip Hop musical approach to there offerings, creating flowing tracks that often allowed you to read more into the music than was first apparent. The Cut Beetlez however, showed a more experimental approach creating a sound that showed what can be achieved when you think a little bit outside the box when fusing two genres of music and without that experimental aspect, things would never move forward.

For me this was far less of a versus battle situation and more of a stage for each to simply showcase their sounds and what they are capable of producing, when given the space to do so. The only winner here is the listener who gets treated to some of the most exciting Hip Hop/Jazz fusion music out there and from two of the most exciting Hip Hop beat maker/ production/DJ duos out there right now.

I have rated both the Jazz Spastiks and Cut Beetlez for some time now. The Cut Beetlez have featured in my reviews on several occasions but, not so with the Jazz Spastiks. So, it is a pleasure to be able to review such an outstanding release by both and huge respect to Deuce Deuce for putting this one out.

I just want to finish by saying a huge thank you to DJ J-Man from the Cut Beetlez for sending this one my way.

This is definitely one to have in your collection, especially if there are some vinyl copies still out there.

Links to get the album are below and don't forget to follow Jazz Spastiks, Cut Beetlez and Deuce Deuce Records on all the usual social media.

On that note, it's time for me to Be Bop outta here,

See ya, Steve

LINKS

Get your copy from Deuce Deuce Records on Bandcamp:

<u>https://</u> <u>deucedeucerecords.bandcamp.com/</u> <u>merch</u>

Jazz Spastiks on Bandcamp:

https://jazzspastiks.bandcamp.com/

Cut Beetlez on Bandcamp:

https://cutbeetlez.bandcamp.com/



London Remixed 2022

Alan Dearling goes along to this major indoor festival and shares some of the vibes! London Remixed is housed in the friendly, labyrinthine, East London venue in Shoreditch that is Rich Mix.

alan dearling

This ever-evolving, cutting-edge event is really rather special. Covid meant that London Remixed has had a year off, but it's come back with a veritable bang. It is growing, especially in terms of the workshops and programme of creative training from the Festival Lab that precedes Friday's Brass Off and Saturday's Tropicarnival. It is an organic, living eco-system, teeming with talent, nurturing new and older performers, offering magicala kaleidoscope of musical genres from the visiting performers and cultures. Many from within the UK and others visiting London as musical ambassadors.

As ever, at the creative helm, and flying around the stages, beaming bonhomie, was Chris Tofu from Continental Drifts. A total legend!

https://continentaldrifts.co.uk/

Chris, together with an amazing, dedicated team are based from a barge on the River Lea and provide performers and support for events and stages at London, national and international events including Shambala, Glastonbury Shangrila, Boomtown and Latitude.

This is the organisers' own description of the event:

"The festival is a celebration of the best emerging musical talent and genres and will offer creativity, fun and madness, complete with buzzing atmosphere & music... but without the mud, rain or hassle of camping.

Showcasing the best emerging artists sharing unique sounds from a wide range of cultures, we are kicking Global London into the future!

Friday – Celebrating 25 years of Continental Drifts with our famous Brass Off as well as the launch of a new stage curated by our group of producers from our new course of creatives: Festival Lab. Saturday – 4 great stages showcasing a wide range of live acts, performers and





DJs playing music from around the world meeting the 21st Century; from Future Arabic music, African, Latin remix all the way to new UK folk and very funky DJ's.

Our famous Disco Lift was back in action for the 2 days!"

The Disco Lift is awesome. A tardis-like fantasy space of disco-dance and chaotic weirdness. But 'tis a weeny space, so most of the time getting up and down between four floors of the London Remixed stages is a major undertaking, not entirely distanced from a minimarathon.

To add a 'Cautionary Note' here regarding my 'words' about this two-day event: I did witness over nine hours of performances, but I missed a lot, especially the late night ones. So, I can only comment on some of the performers I did see! In reality, my main task was to take a selection of photos, so for much of the time I was only able to absorb a onesong snapshot of a particular performance. End of my rather vague-apology. On with the shows!

I love the sights and sounds that the **Brass Off** generates. But, I'm not a musician, let alone a brass expert. So, I invited a mate along to the Friday event who is definitely a full-time performing musician, but wanted to remain anonymous. I kind of see him as a human-version of Bahloo. Most of the following are Bahloo's words about the three brass outfits who set the **London Remixed stage alight on the Friday night.**

New Car Smell:

https://www.facebook.com/ newcarsmell.brass/

Bahloo tells us:

I really enjoyed New Car Smell. They kind of stretch the definition of what a "brass band" is, but who cares about definitions? Incidentally, later the London Brass All Stars had two saxes and two brass in the front line, although I wouldn't quibble with their categorisation, and the Intergalactic Brasstronauts seemed more of a ska band with lots of brass rather than a brass band as such). NCS played a set straight through without pause, and negotiated the



numerous changes in time and feel without so much as blinking. They were extremely tight, the three of them locking in seamlessly on the many breaks. The star of the show was undoubtedly the drummer, who was as inventive and fluid in his solo breaks as he was rock solid on the group breaks. The tunes were simple, consisting mainly of repetitive looped phrases on the alto and straightforward bass lines, and the ebb and flow of the drum patterns and





grooves was the main draw. The drummer looked like he was having an absolute blast, too.

Alan adds: It's hard for any band to

come on first during that time period when the audience is arriving. But NCS is a class act and I really enjoyed their sheer musicianship, coupled with plenty of charisma.





The London Brass All Stars: <u>https://www.youtube.com/watch?</u> <u>v=MERjycxg_9k</u> Bahloo comments:

I'm afraid I found this band rather dull, and too loud to boot. There was no subtlety of any sort to the arrangements, which



A few more pics from the Brass Off.....



were all played at full blast without any attempt at dynamics – and cranked up so loud I had to retreat to the back of the room to get out of the onslaught. The tunes were rather dull and simple; they were quickly disposed of, and then followed with either slightly stodgy slabs of groove (I found myself longing for the snap and pizzazz of NCS's percussion), or slices of squonky solos which were entertaining

enough at first but rapidly led nowhere. Still, the audience seemed to like it and were happily dancing, so that must count for something.

Alan adds: I loved their experimentation and general mayhem, so whilst I slightly bow to Bahloo's critical musical judgement, I found the band lively, odd-ball, a bit psychedelic cum avant-garde, and generally strangely strange!



Intergalactic Brasstronauts:

https://www.facebook.com/ intergalacticbrasstronauts/

Bahloo:

These came as a welcome relief after LBAS, with a much defter touch to their arrangements and a lot more light and shade, along with a pleasant line in skank. If I hadn't encountered them as part of the brass-off I wouldn't have thought of them as a brass band specifically (despite the presence of a sousaphone). sousa The was complemented with what I think might have been a contrabass clarinet – something deep in the woodwind dept, anyway, and the two worked together

marvellously to give a bass sound unlike anything I've heard in this kind of context. They were rather jolly and enjoyable, if a bit lacking in distinctive tunes. A good party band.

Alan adds: This was far from a brass band, blessed with two lively singers and good showmanship. They are purveyors of lots of musical styles, especially reggae and two-tone. Good fun and experts at generating audience participation.

Saturday: Tropicarnival, the Beats Bazaar and the Folk Attic

A busy, bouncing Dance Party atmosphere. Very much a World Party. Music representing the rhythms, cultures and peoples from around the world. Traditional sounds



and instruments, mixing, MC-ing, rapping, electronica. Afro and Islamic grooves. Experiments in sounds and visions. Positive vibes, kindness and hugs, all ideal for counteracting tricky times. The Remix Reeling dance session up in the Folk Attic caught this positivity and buzz just perfectly. A dance 'caller' organised the session – in a fun, very wild, lively fashion. Much abandon and almost cavalry charge speeds. At the end they formed one final human pagoda for a smiling participant in a wheel-chair to speed down the centre. Awesome stuff.

I've shared in this 'collage' more of my images from all the stages (from the entire festi), but I'll only share a few written impressions of a couple of acts which I was able to spend more time watching on the Saturday. A few short opportunities to absorb a bit more detail. As I mentioned earlier, the physical activity of chasing around the various stages in the Re Mix building was a challenge, a fun one, but the result for me, is more images and less reportage/reviewing of the individual performers

N'famaday Kouyate

Out of Africa: Xylophone and vocal minstrelsy. This is a master musician who magics up vibes and an absolutely electric atmosphere.

He's originally from Conakry in Guinea but has been based in Cardiff since 2019. I really enjoyed his spirited playing. He's high on energy, he leaps about, lots of smiles radiating across the happy dancing punters in Tropicarnival. They in turn offered up oodles of 'instant love' for his balafon playing and griot singing. I've read that this is based on his "...modern interpretations of traditional West African Mandingue songs." He's been playing extensively with Gruff Rhys (of Super Furry Animals' fame) on the Pang! album tour. Back in Guinea he was the founder of 'Les Héritiers du Mandingue', a traditionalmodern group that toured extensively in West Africa.

I've checked on-line at Midnight Mango



site, which informs us that: "N'famady released his first EP in July 2021, recorded in the legendary Rockfield Studios, with a full band line up, including guest appearances from Gruff Rhys (Super Furry Animals), Lisa Jên Brown (9Bach), and Kliph Scurlock (The Flaming Lips). The EP

features mash-ups of traditional Guinean songs with new Welsh lyrics, modern &

traditional instrumentation, played by a tenpiece band."

He was absolutely splendid. Spliffing, in fact. A brightly coloured bird of musical paradise!

A recent show with his band at the Tramway in Glasgow:

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



Live solo for Showcase Wales 2021:

https://www.youtube.com/watch? v=25pS6t0aFIQ

The Ajam Band

Traditional and modern blends of Iranian, soulful, spiritual and uplifting music. Heartfelt and sometimes gutwrenching. The Ajam Band was founded back in 2010. First, some of their music, then a bit more about them.

"I've arrived from that place of wise warriors."

https://www.youtube.com/watch? v=JmdekB45wcc

This next video is a recent recording at the Niavaran Palace Complex of a current version of 'Noroozkhani', which was on the 10th anniversary of its original release.

https://www.youtube.com/watch? v=VJ1dRdWBsSU Keep the video playing – it links into more of their music. Full of beats, chants, an infectious mix of the angry and the plaintive. It's a strange and sometimes uncomfortable soundclash of the melodic with gritty harsh reality. 'Ajam' is the concept of a 'people's music' and it was the brainchild conceived by Amin Mohammad Fouladi, aka Amin Ajami, the driving force behind the Ajam project.

It is Persian music, but it is also (to at least my ears) tribal music, reminiscent of the music from Turkey, Greece, and also of the Baltic states and even Morocco. Definitely hypnotic. It also blends the urban soundscape with the rural; the confrontations and confusions of modern and ancient traditions. Music that brings the cultures and peoples of the world into our lives and hearts – if you let it! Ajam are London-based, but have performed around the world.

https://www.youtube.com/watch? v=tWUBTugN7KI













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

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

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

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G'ole! - Motion

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THE NOT OKAYS BETTER DAYS INDEPENDENT

Here we have the second single from The Not Okays, following on from their cover of *Bite Me* which came out towards the end of last year. Noriel Wong (guitar), Aaron Prictor (guitar, vocals), Lauren Kate Borhani (vocals), Caitlin Clark (bass) and Bahador Borhani (drums) started this band as a fun excuse to be able to go out and blast some of their favourite Emo tunes, and this is their first original. From the sound quality, musicianship and the video, one would never realise this is a brand-new band, but the three guys also perform in MIRA, while Bahador is also in some outfit called Written By Wolves, so they know what they are doing. Add to the mix that there are two couples in this group, then there is no surprise they are close-knit and tight.

The song starts gently, with some riffing guitars, lots of hi-hat and not much bass, and some vocals in the background before Lauren comes in all sweetness and light. I was quite surprised at just how gentle this was, starting to ramp up on the bridge with far more drums, and then we get into the chorus which has an interesting arrangement. There is a staccato approach to the guitars, so much so that there are gaps in the music, which allows Bahador to provide the strong backbeat while Lauren comes through with plenty of angst and anger. She is not just singing this, but is really living it, really punching the EMOtion.

The second verse has plenty of rimshots which gives a very different overall sound until we are back to the bridge and Bahador is again around the kit. Aaron joins in at different points, but his vocals are kept in the background to provide a slightly different feeling to the sound, and when he is given a few lines his vocals provide another melodic string to their bow, with some nice contrast to Lauren. The song has plenty of energy, and may only be 3 1/2 minutes long, but there is a lot going on which allows for plenty of contrast and dynamics. Most of the guitars are riffs, with Aaron and Noriel rarely going off on their own, and Caitlin's underlying bass is often simple, but she also moves around the neck when the time is right, adding additional nuances which combine into what is a radio-friendly commercial alternative rock song.

The video catches the band performing, with simple light transitions on each camera change, and it is incredibly effective. Often, videos focus on the singer to the detriment to the rest of the



band, but this has been shot in a way where everyone has their fair share, even with plenty of time showing what is going on with the drums, which virtually never happens. It is light, and again wonderfully commercial and ties in incredibly well with the music. Given Bahador's history with videos for WBW one might expect this to have been edited by him, but in fact he was working on the new WBW video while Lauren was editing this one, and as Lauren said to me, "Just a couple of emos working hard at home!!". I am still a mad fan of their last single (5.6K views now, not bad for a debut with no gigs to promote it), and the sound and image they are portraying is going to take them a long way. I know we will all be hearing a great deal more about The Not Okays in the future, so check this out and get into them at the beginning.



ARO *TOHORĀ* INDEPENDENT

When it comes to describing the music of husband and wife Charles (Ngāpuhi, Te Rarawa, Ngāti Te Ata, Te Ati Awa) and Emily Looker (nee Rice), I have long lost all rationality as I love what they do so very much indeed. I was devastated (as were they, to be honest) when their national tour was cancelled last year when we went into lockdown, as I have not heard anyone quite like them. They are both bilingual, and songs are often performed in a combination of Te Reo and English, and that is the case here. Emily takes the lead on this one, with her wonderfully clear vocals contrasting to the almost dance beat we get underneath, which in some ways has more in common with her solo work as Emily Rice. But Charles often joins his voice with hers, adding a wonderful high undertone which takes their vocals in a new direction.

The EP they released towards the end of the year, *He Wai*, was one of my favourites of 2021, making #3 in my own personal Top 10, and

Tohor \bar{a} is the final track on that. It tells the story of how the whale is depicted in Māori legends, as a guardian, much like some people can be in our lives. The song is inspired by the story of kauri and the whale, and the voices and music take us back in time, to a much simpler world. The introduction is incredibly evocative, with calling pipes, gentle chords, and their voices blending and intertwining. From here Emily takes the lead, singing now in English, but the pipe and gentleness is still there before her and Charles are back in Te Reo. For the next verse she is back in English, but now there is a bass and some beats and electronic sounds taking it in a different direction before they lift their voices together. There is always a lightness within their music, plenty of space, so much so that one can walk inside and rest against the notes as they gently pass by. In many ways, their music is so grounded in Aotearoa that they become part of it, and I cannot imagine music quite like this being produced anywhere else.

A wonderful song like this needs an incredible video to match, and we have just that, providing the perfect combination of audio and video. We see Emily in the sea, and Charles in the forest, and then we cut away to two brothers, one in the water beckoning to his brother to leave the beach and come to him. Kauri declines, so Tohorā comes onto the land to play, before returning to the sea and inviting Kauri to join him. They go under the waves, but Kauri is threatened by a fierce shark but is saved by Tohorā who protects him. The brothers realise they cannot stay together, so Kauri goes back onto the land, and Tohorā dives into the sea.



The story is incredibly powerful, and ties in so well with song that one can would think they had been crafted together. It takes us back to a different time, a different world even, one which it is good to remind ourselves of. This is a wonderful artistic endeavour which is very special indeed.



LORENZO HAZLEWOOD VOL. 3 INDEPENDENT

I first came across Lorenzo last year with his single Same Mistake, which I thoroughly enjoyed, but due to one or two lockdowns I had been unable to catch either him or his band, Cut To The Bone, in concert. Thankfully that was rectified last Saturday when he performed an acoustic gig (it's hard to undertake rock gigs in Red Traffic Light) and I came away mightily impressed with his voice and approach to music. Lorenzo has a passion for acoustic guitar, combined with a love of grunge, and on this new five-track EP he has put the two together. To assist him on this he brought in the very-much-in-demand drummer Adam Tobeck (Outside In) plus LA-based bassist Dan Antunovich, while also tapping up his Close To The Bone bandmate Oscar Millar to provide some lead guitar work.

One can imagine Lorenzo cutting the demos with just him and his acoustic, and then bringing in the musicians to really help him beef up the sound (there is also some string-style keyboards here and there). The result is something which is definitely a mix of different genres, and I found there is also an American country feel to it as well. This is something which Lorenzo can happily go out and perform on his own, and two of these songs were indeed aired the other night, or he can work them with a full band to take them in a different direction. He is not a singer/songwriter in the sense which many may think, but instead he is playing rock with an acoustic base, which is quite different. There are times when he slows it down and gently picks, such as on *Weak*, but this is all about providing contrast and soon the full band is back in, rocking it all along. Like all metalheads, I do have a soft spot for a bit of grunge now and then, but I have already preferred those taking that music in different directions such as the sadly missed The Symphony of Screams. But they thought of their music more as progressive grunge, while here the acoustic guitar is firmly in focus – we even get percussion on *Ennui* which takes it to a different place again!

Thinking man's grunge maybe? However one wants to describe this EP, it is not like most of the grunge out there and is a million miles away from the likes of *Smells Like Teen Spirit*, and to my ears is all the better for it. This EP shows a maturity and depth which belies his young age and is worthy of investigation who want their music to have strength and power with plenty of contrast and dynamics.

ELLERY DAINES *IMPOSTER SYNDROME* INDEPENDENT



Ellery is back with the second single from his forthcoming album, *Failure Thirty Minutes Deep*, and I really wish he would hurry up and release that as it something I am really looking forward to, given just how different this is to the last single, *No-one*, which I also really enjoyed. Originally from Nelson, but now residing in the Norwegian Arctic city of Tromsø, Ellery is a multiinstrumentalist who has been working on his album for some five years. Given that he wrote, performed, engineered, produced, and mixed everything, it is no real surprise it took so long as unlike many "multi-instrumentalists" I come across, he really is just that and the result is a song which sounds as if it were recorded by a band as opposed to one person living in the harsh reality

that is the Arctic. This is way more commercial than No-one, and while it has synth-wave at its heart there is also plenty of power pop and The Beatles, and I was surprised at just how much it reminded me of Dead Favours the more I played it, while Ellery states his influences include The Living End, Shihad, Muse and Queens of the Stone Age. Lyrically the song is something anyone interested in the underground scene, either as a musician or listener can really relate to, namely about being ignored as an artist. Ellery wrote it after giving up on performing music in New Zealand, frustrated after playing shows to mostly tiny audiences in an indifferent or hostile environment. "The people directly involved were all great, and there are so many extremely talented local artists around. But the general public by and large either didn't seem to care about local music, or actively made noise complaints. After so many shows like that, you start to lose perspective and wonder if maybe they know something you don't."

With yet another wonderful song from his forthcoming debut, it is safe to say that the lack of audience in no way relates to the music on offer, as this is a catchy hook-laden number which gets into the brain from the first play, and the more time one can give it, the more there is to discover. It is simple yet complex, right on the surface but also incredibly deep. The accompaniment can be heavily distorted or perfectly clear, and it is the arrangement which makes this such a special song, with so much going on within but never sounding overcrowded or compressed. Now, where's the album?!



JETHRO TULL *THE ZEALOT GENE* INSIDE OUT MUSIC

I first saw Jethro Tull on the 'Under Wraps' tour, spent thousands of pounds on collecting rare releases, and my first ever piece of published writing was in the 'A New Day' fanzine some time in another life. The last time I saw them play was back in 2004, but even though I then left the country not long after and there has been no opportunity to see them play in NZ, I vowed never to go and see them again as it no longer felt like Tull and Ian had lost his voice. Tull kept going until 2012, and then went on hiatus, reforming in 2017. The current line-up features John O'Hara (keyboards, backing vocals) and David Goodier (bass, double bass) who both joined the band in 2007, plus new boys Scott Hammond (drums, percussion, joined 2017) and Joe Parrish (lead guitar, who joined in 2020).

Tull have always had an issue with retaining members, but at one point Ian said that he could not imagine there being a Tull without Martin and Peggy, but here we are. Martin is away touring with his own band playing Jethro Tull music while Peggy is of course folking around as always. That being said, Ian has written all the material and controlled the band ever since he and Mick Abrahams had a falling out more than half a century ago. Is it a surprise then to see a new Tull album? Well, the band have been touring and apart from Ian no one has actually played on any releases as the last album was all the way back in 1999 (no, I am not including 'The Christmas Album'), so perhaps it is fair. Also, a Tull album is way more commercially acceptable than a solo album, and that is exactly how 'A' came about along with the sacking of John Evan, Dee (David) Palmer and Barriemore Barlow.

It would be wrong to compare Jethro Tull of 2022 to the band of 50 years ago as we are not in the same world whatsoever, but how does it compare to 'Rock Island' or 'Catfish Rising'? Surprisingly well it must be said. Actually, I found that as a complete album this had more in common with 'Crest of a Knave' than either of them, perhaps down to Ian recording much of it in his own studio with everyone else also working that way due to COVID. Opener "Mrs. Tibbets" could well have come from that album and would sit well alongside the likes of "Mountain Men". While his vocals are noticeably not as strong as they used to be, particularly in the upper registers, overall his singing was far better than I expected it to be given his issues in the past while his flute playing is still as sharp and dynamic as it has ever been.

We get a mix of rockers and acoustic numbers, with some nice harmonica on "Jacob's Tales" which takes us back in time, and while they are longer than the mouthwash material Ian was keen on in the early days to provide quick breaks, it has the same impact in providing strong contrast and dynamics. This was an album I approached with dread, as I was convinced it just was not going to be as good as I could ever hope, yet it exceeded all my expectations and reminded me why I used to spend silly amounts of money on the band. It has also made me want to go back and revisit my rather extensive collection, something I have not done in quite some time. I have even revisited my previous promise of never seeing them again. They may not be the Tull I grew up with, but this is a thoroughly enjoyable release which deserves to be viewed well within the overall canon.



JUDGE SMITH OLD MAN IN A HURRY INDEPENDENT

Judge Smith will probably always be best remembered for forming Van Der Graaf Generator with Peter Hammill in 1967, but since then he has been involved with many other musical projects including opera, musicals, various bands and collaborations and now he has returned with his sixteenth release. Before I get onto the review itself, I must say I wish all bands would take the care and time in sending out material that Judge did. Not only did I get a lovely hand-written (!) letter, but also a full biography, two pages of information on the album itself, as well as links to get more if I needed it (plus a heartfelt "please don't hesitate to contact me if you need any further information"). Effort in equals effort out, and when people try to help a reviewer like that and make our lives easier, then there is a much higher possibility of getting a review. Of course, if I don't like the album I will still say so, but when it is one as enjoyable as this then there is no likelihood of that taking place.

This is a collection of songs from a magpie of a composer, covering many different styles, all with Judge's vocals and lyrics front and centre. His old friend David Jackson (who he worked with in Heebalob before Jackson joined VDGG) is one of the musical collaborators, adding his whistles flutes and saxophones, while John Ellis (Vibrators, Stranglers, Peter Gabriel) is here on guitar. Percussion is also a very important aspect to the overall sound, with many different styles, and it certainly sounds like Judge has not lost any of his touch in that area over the years. Vocally it is

obvious this is the work of an older man (he is in his Seventies after all) but this provides gravitas to the words, and songs like "Bongo Cosh Boys" show no sign whatsoever of him slowing down just yet.

The song which lyrically hit home most is the very last song on the album, "Do The Rock 'n' Roll", where Judge tells us how he first got involved with music, and the hold it has on him to this very day. This resonates so very closely with me, as there are very few who make serious money out of this horrible industry, yet we feel compelled to keep doing what we do, with no thought whatsoever of ever stopping. I said to my wife the other day that I thought I would probably stop writing when I retired and she just laughed as we both know I can't help it, writing about music is like breathing. For Judge, it is the need to perform and record his material, and I for one am incredibly grateful he is. This is a wonderful album, niche, but glorious and will be appreciated by those who want their musicians to be honest and tell us stories from their soul. Highly recommended.

Kaprekar's Constant



THE MURDER WALL

KAPREKAR'S CONSTANT *THE MURDER WALL* TALKING ELEPHANT

As far as the mass media are concerned, prog died in 1976 and by ignoring the current scene they can pretend that is indeed the case. However, for those of us in the know, we continue to be blessed by new bands coming up and releasing material which is simply incredible. Kaprekar's Constant are a case in point, as their 2017 debut 'Fate Outsmarts Desire' just blew me away, and I felt an incredibly close affinity to the band due to the song "Hallsands", which is about a village falling into the sea where I used to have family. When they followed it up with 2019's 'Depth of Field' I knew here was a very special outfit indeed, and now they are back with their third. As soon as it arrived this was straight on my player, and I sat there with my headphones on, falling into yet another magical world.

We have the same line-up as on the last release, namely David Jackson (VDGG, saxes, flutes, whistles), Mark Walker (drums, percussion), Bill Jefferson (vocals), Dorie Jackson (vocals, BTW, Dorie is David's daughter and can also be found performing with him on the latest Judge Smith release), Mike Westergaard (piano, keyboards, backing vocals), Al Nicholson (guitars, piano, keyboards) and Nick Jefferson (bass. keyboards). Here we have a concept album, telling stories of climbers attempting the North Face of the Eiger, set between the years of 1935 and 2007, telling the stories of those who attempted one of the most dangerous ascents in mountaineering. Since 1935, at least sixty-four climbers have died, earning it the German nickname Mordwand, literally "murder(ous) wall".

There is so much which makes Kaprekar's Constant one of the most vibrant and interesting bands around, from the vocal arrangements (and the use of male/female singers), the high use of acoustic instruments, different wind instruments, fretless bass, the complexity of the musical arrangements which can also be delicately simple, the use of space (Mark has time to go for a beer at times as there is no need for percussion throughout, and his not playing is just as important as his playing). On top of that the songs are always wonderful, with so much in them, yet they are always easy to follow with plenty of threads for the listener to pull on. It often feels far more like orchestration than a band, but then we can drop into piano such as on "Third Man Down" or acoustic guitar on "The Rain Shadow" and everything changes.

They are a band which have been welcomed by both the folk and prog crowds, as their music has a great deal in common with both, and rightly so as it is simply beautiful, and at times beautifully simple while at others massively complex yet always with purpose and passion, wrapped up in emotion. It has been a while since I gave the first three albums from any band maximum marks (Spock's Beard or Galahad perhaps?), and here I am doing it again.



Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any THE PROGRESSIVE

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suggestion that prog died with the advent of punk...

THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate. DVD containing over 2 hours of footage including an in depth interview with Rick about the project. Double CD 1, The Original Gospels - with Robert Powell as the Narrator. Double CD2, The New Gospels DVD / CD of The Gospels performed live in California – never seen before. Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com



This House In Amber

New Album out now

Available on CD from :

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(D / digital download :

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Psychonautic Baby... Ve Macrinnon (Sept 2021)

(V1)

"Fantastica aloft, and the umbrella'd tomes,

Sci Fi and fantasy, the edgy little gnomes.

Moorcock's futurist dreaming, throbbing all aglow,

in the mountain grill, on the Portobello Road.

(V2)

Lemmy's silly bun fights, and Boris's green cig,

falling off his drum stool, cause he's mandy'd at a gig.

Mickey's sweet pink faeries, from Brighton down to hove,

Niky hawking loudly, before his horn can blow.

(C)

Psychonautic baby won't you take me for a spin,

my heart is feeling troubled, there's something deep within.

Psychonautic baby won't you dance me round again,

my heart is beating double time, this rhythm heals my pain.

(V3)

Dreaming of Freedonia in an urban nogo land,

where the local folk are zombified, beaten down and bland.

And Hawkwind opens doors for all, and some of us step through,

inspired to rock against the clock, there's fuck-all else to do.

(V4)

We saw Cornelius Cardew, was murdered by the state,

Who dressed it up to look just like a Nazi crime of hate.

And Blair Peach was our hero, from back in 79,

and Marley and L'ouverture, we honour them with rhyme.

(C)

Oh Psychonautic baby won't you take me for a spin,

my heart is feeling troubled, there's something deep within.

Psychonautic baby won't you dance me round again,

my heart is beating double time, this rhythm heals my pain..." x Ve



Diggers and Dreamers (12th edition)

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https://diggersanddreamers.org.uk/

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Some reflections on this bastion publication from the UK's intentional communities: Alan Dearling

A new edition of an 'old friend'! This is the latest incarnation of 'Diggers and Dreamers', which is an amalgam of articles about, and from within intentional communities, co-ops, co-housing, communes and more. Plus an update of the directory of the UK's self-identified 'intentional communities'. I've visited many such spaces, places and groups of people around the world – especially those in Australia, and the Netherlands. Denmark and Lithuania AND some of those based in the UK. Some started out as squats, some even were based on the experiences of festivals and the Green, eco-movements, spiritualty/ religious beliefs. Many are rural, a fair few are urban, some have involved selfbuild, a lot feature low-impact responses to modern living.

There have been many communities that have existed from the 1960s and '70s, evolved, morphed and some of those included are very new and are more extensions of the co-operative movement as responses to the on-going housing 'crises'. Some are hi-tech and experiments in alternative and cuttingedge technologies. Others are very lowtech, off-grid, and involve tipis, benders, and earth-bermed structures lovingly formed by crafts-people rekindling old skills (often borrowed from other world cultures). There are also places which are shared based 'communality', on ownership and explorations of new social relationships and economic structures.

As the Diggers and Dreamers' Website says:

setting The Love You Want

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JEFF GOL

"For many people another way of living starts with this book...

So you're fed up with living in a little box. Maybe just by yourself. Maybe with your family. Just being a docile consumer alongside the billions of other docile consumers. And the combined outcome of it all is a wrecked planet.

Isn't there something more to life than this? Couldn't we have access to many of the best things in life without doing such harm if we were prepared to share more with our neighbours? Perhaps in an **intentional community** – that's a community that has come together by intention rather than by chance.

Believe it or not, many people have been living in intentional communities like this for decades. And it's not all hippy crash pads where nobody does the washing up! This website will open your eyes to the multifarious ways in which communal living happens in the 21st century.

It's your way into the future!"

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'Diggers and Dreamers' as a loose-knit organisation offers a gateway into what is a 'parallel universe' that has continually evolved, and the new edition reflects the diversity of intentional communities. The 12th edition of the Directory offers 'stories' from the 'edges' and 'hearts' of these communities, and views from some of those who research such. It also offers practical insights and links, opportunities to go out and meet people who live in communities. It suggests intentional opportunities for volunteering, tastervisits, self-build courses, WWOOF-ING (worldwide on organic farms) and more.

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'boundaries' and 'relationships', sexual and otherwise! – ownership – inheritance – sharing in the work – age structure – degrees of communality - finance issues – relationship with the outside community and society – personal beliefs – pets – child-rearing – cleaning and maintenance etc. It's a long list...and can equally be a source of creativity and challenges!

Setting The Love You Wan

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The D&D network is nicely eclectic. So, whether you're a potential 'dreamer' of new options for living, or, a 'digger' wanting to get your hands dirty with selfbuild and permaculture – this is a way of finding out more. They also have many more books and resources which you can look at on their website. Kirsten Stevens-Wood, one of the editors of the Directory, says: "During the last couple of years we have seen an upsurge in enquiries to our website and on social media."

Chris Coates, one of the main D&D movers and shakers has kept in touch with me over many years, especially in connection with European free cultural spaces, new Travellers, festies and more. His blog is a great resource through 'Communes Britannica':

http://blog.utopia-britannica.org.uk/

For intentional communities in Europe and beyond, you might also want to explore Eurotopia: <u>https://eurotopia.directory/</u>



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Living Thin

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CHRIS COATES

From my own (about) fifty years of

visiting friends and colleagues in some of

these spaces – the motivations, beliefs

and daily practices of the people are just as varied and sometimes conflictual as

ever. The articles in the book and some of the Directory descriptions share some of

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the issues. For example:

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks Director, Africa Region The Nature Conservancy

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



Hawkwind Earth Visitors Passport -The "Hawkwind Passport"

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

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

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

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Being Mainly
JONATHAN DOWNES



tinyurl.com/13jgqcbg



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







Martin Springett is zo'n kunstenaar van wie men eerder iets gezien dan gehoord heeft. Toch produceerde hij in 1969 al zijn eerste lp. Die zou echter nooit het daglicht zien door toedoen van niemand minder dan Christopher Tolkien. Dit is tekenend voor het nu volgende verhaal van deze in Engeland geboren Canadees.

MARTIN SPRINGETT Het geïllustreerde verhaal

"In de zomer van 1969 - ik was toen 21 - nam ik Under The Mountain op. gebaseerd op Tolkiens The Hobbit en The Lord Of The Rings. Het was de eerste keer dat ik in een professionele opnamestudio was, daar in Vancouver. Een keerpunt in mijn leven! Helaas mocht het niet zo zijn: Christopher Tolkien stond niet toe dat de plaat werd uitgebracht. Aangezien J.R.R. Tolkien op dat moment nog leefde, had de uitvoerend producer van de plaat, Tom Northcotte, simpelweg op de verkeerde deur geklopt. Van alles wat ik van de schrijver gehoord heb, begreep ik dat hij het geweldig vond als artiesten geïnspireerd waren om kunst en muziek te maken op basis van zijn werk. Van Tom begreep ik dat Christopher nooit naar muziek zou luisteren waar 'moderne drums' in zaten. De plaat bestaat echter wel; er is onlangs een kopie van de kwartinch

band gemaakt, net voordat deze uit elkaar zou vallen. De muziek is geremasterd door Don Geppert, de producer en technicus van de originele The Gardening Club (TGC).

MORATORIUM

Sinds de heruitgave van TGC groeit de belangstelling voor mijn muziek, en daarom heb ik onlangs via een advocaat contact gezocht met de Tolkien Estate om te polsen of de plaat alsnog officieel mag worden uitgebracht. Helaas, het moratorium op het op muziek zetten van J.R.R. Tolkiens teksten is nog steeds van kracht. De enige componisten die hiervoor toestemming hebben zijn Howard Shore, die de muziek voor de films schreef, en Caspar Rieff van The Tolkien Ensemble in Denemarken. Aangezien ik de plaat niet mag uitbrengen, geef ik hem weg aan iedereen die erin geïnteresseerd is. Zolang er geen financiële winst mee gemaakt wordt, staat het me vrij om hem te distribueren als 'muziek geïnspireerd door J.R.R. Tolkien'.

In 1971 vertrok ik van de westkust van Canada naar Engeland om daar mijn geluk te beproeven in de muziekbusiness. In Londen trok ik op met violist John Darnborough en de sterk door Chris Squire beïnvloede bassist Mike Tomich, en samen vormden we een nogal excentriek trio. Dit was een geweldige periode, met optredens in en rond Londen en ontmoetingen met veel andere musici. Na een Spinal Tapachtige gebeurtenis, toen Elton Johns manager John Reid een van onze optredens op een haar na miste, viel de band uit elkaar en zat ik ineens in Duitsland als zanger en liedjesschrijver van de band Gateway Driver. De

band toerde met Soft Machine. Bassist Rob Burns en ik vonden het prachtig om Allan Holdsworth elke avond zijn unieke ding te zien doen. In Gateway Driver zaten ook Jim McGillivray, die later met Epitaph zou gaan werken, en Thomas Kretschmer, die als Carola Kretschmer bij Udo Lundberg zou gaan spelen. Burns had hierna een geweldige carrière als studiomuzikant in Londen, waar hij werkte met talloze gerenommeerde musici, onder wie David Gilmour. Van deze bijzonder intense formatie bestaan twee opnames, maar na de tournee werden de spanningen in de band iets te heftig en keerde ik terug naar het VK. De Gateways zijn me echter nog steeds dierbaar en zullen op mijn volgende TGC-album Boy On A Bike spelen."

ESCHER

"Enige tijd later reageerde ik op een advertentie in een muziektijdschrift, waarin een band op zoek was naar een zanger en songwriter in het 'progressieve rockgebied van muzikaal engagement en ontdekking! Deze band nam enkele songs op in de Morgan Studios, waar Yes Topographic Oceans opnam. Ik zond de opnames naar CBS, aangezien ik daar contacten had met een muziekuitgever. Daarop werd ik teruggebeld, echter niet voor de muziek, maar voor de hoesontwerpen die ik samen met de banden had opgestuurd. Ik kwam in contact met Roslav Szaybo, die daar destijds ontwerper en invloedrijk hoezenmaker voor diverse lp's was. Ik kreeg toen de opdracht om lan Hunters eerste soloplaat te illustreren. Roslav stond erop M.C. Eschers tekening Band te gebruiken, waarbij Hunters karakteristieke bril geplaatst werd op het gezicht dat centraal in het plaatje staat. Daarbuiten mocht ik helemaal los gaan. Het is dus niet echt mijn ontwerp, maar het was wel leuk om te doen. Het volgende project was de binnenhoes van Circus van Argent. Aangezien ik destijds geen geld had om het huis te verwarmen, heb ik deze afbeelding geschilderd met mijn handschoenen en diverse truien aan. Verder ben ik erg trots op de afbeelding voor Stravinsky's The Great Ballets, hoewel die eigenlijk bedoeld was voor een funkplaat van Kokomo! De band was er echter niet blij mee, maar Roslav vond hem prachtig en had er een veel betere plek voor. Vervolgens, in 1982, had ik een strip voor het tijdschrift Heavy Metal gemaakt, en deze 'waanzin' was opgemerkt door verscheidene ontwerpers in Toronto, onder wie Martin Soldat. Hij werkte voor Anthem Records, het label dat was oppericht door Ray Daniels, de manager van Rush. Martin vroeg me een hoes te ontwerpen voor Coney Hatch. De bandleden wilden iets opvallends voor hun eerste album. De groepsnaam kwam me bekend voor en bassist/zanger Andy Curran, een voormalige Brit, vertelde dat de naam gebaseerd was op Colney Hatch, een berucht gekkenhuis uit het Londen van de negentiende eeuw. Die informatie heb ik gebruikt als inspiratie voor de hoes, waarop het gebouw zelf gek is! Hoewel dit de enige hoes was die ik voor Coney Hatch heb gemaakt, wordt het ontwerp nog steeds gebruikt als omslag voor The Progressive Underground, een verzameling progrockrecensies van Kev Rowland, gepubliceerd door Gonzo Multimedia."

"Toen ik kort daarvoor weer verhuisde naar Toronto, ontmoette ik in een muziekzaak Russ Walker. We werkten enige jaren samen, en toen hij Heads In The Sky oprichtte vroeg hij me de hoes te ontwerpen. TGC kwam in 1983, een jaar na Heads In The Sky, uit op hetzelfde label, het door Russ opgezette Illuminated Records. Geen van beide platen werd echter opgepikt in Canada. Als ik me goed herinner vertrok Russ vervolgens naar Amsterdam en werd zijn Ip in Europa uitgebracht. Hij had TGC ook meegenomen, maar niemand wilde die plaat uitbrengen. 'Het juiste album op het verkeerde tijdstip!"

THE GARDENING CLUB

"Zoals verteld kende ik Don Geppert uit de tijd van de Tolkien-opnames, en



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!!"

SHE WAS IN HER CAR WITH HER SON

The side window did not wind down. It was a cool dark morning. Her son pointed up-"THERE!". She stared to see a huge white owl with a cloud of wide white wings. In her Tradition, a White Owl brings bad news. So she was trembling as that wide winged white owl swooped low over her small car. She could feel the WHOOSH! of motion as that owl moved away . She, shaken, drove home to candle light and pray, Owl was true that year her worst yet — abusive relationship (violence) until she could either leave or die. She left — and thanks that White Owl for warning of perils ahead. Owl Athena has always been a symbol of wisdom. In her Mexican Traditions-a warning. She learned ,and has seen no White Owl since then...

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http://www.zazzle.co. uk/streetfightingshirts



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The Who and I

TONY KLINGER

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THE WORLD OF GONZO ACCORDING TO

Nark Kaines



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

http://maraines88.podbean.com/

Oh what a strange day it has been. We are in the process of negotiating a change in our domestic activities which I have no intention of banging on about here, but as I wrote recently, people may come and people may go but happy hour in the CFZ cocktail bar goes on forever.

And I write that in the full knowledge that nobody who has not heard a Pete Brown and Battered Ornaments album will have the faintest idea what the hell I'm talking about.

Graham is still unwell, and I am basically mad as a bag full of cheese. But we soldier on.



An hour and a half ago I was quite pleased that I had finished work on this weekend magazine in an hour with the time a 11:30 usual. I was full of allsorts of jolly ideas about what I was going to do for the rest of the day.

I then managed to delete 40 pages and I have spent the last hour and a half reconstituting them.



However, I think the reconstituted version is actually considerably better than the original, so every cloud has a silver lining blah blah blah.

I have a couple of church things with my brother which are going to take up much of the rest of the day, but I think I can tell you all the exciting news that we will be publishing Damon Corrie's book about the mystery animals of the Arawak Eagle tribe this Wednesday. So, life goes on, onward and upwards.

See you in a couple of weeks, Hare bol

Jon

THE BEST AD PLANS

OLD

THE WORLD OF GONZO ACCORDING TO

lark Kaines



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

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