



GONZO

#507/8

THIS IS NOT OK

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GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

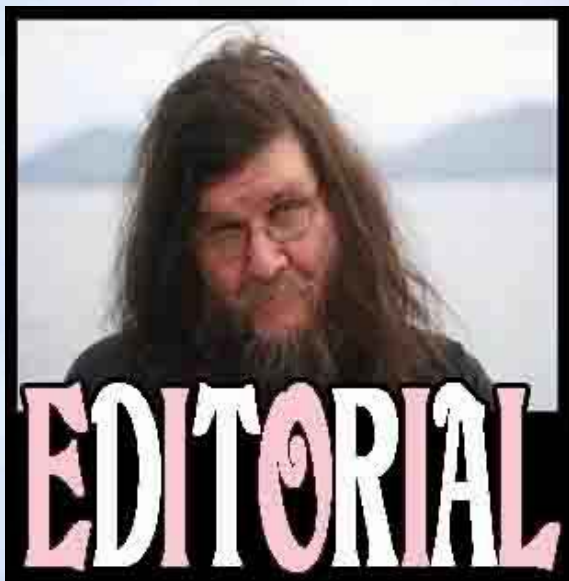


Tim Rundall

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this increasingly singular little magazine which flows like a winding river through the marshes of popular culture. As British and American society falls apart around our ears, culture, especially that subgrouping of which is filtered through the lens of popular opinion, becomes more and more

important. And equally the bland pabulum served up as culture by the powers that be becomes equally both irrelevant and even dangerous, certainly counterproductive.

I don't know why this is becoming such a smashing year for music, but I have my suspicions. There have been some great records released this year, and we are only just over half way through it.

Undoubtedly COVID has had a major effect on it all. First of all, and most pragmatically, a large proportion of artists (like the rest of us) has been forced to spend the best part of a couple of years inside left to our own devices. Add to that the fact that because of the massive changes which have happened within the music industry this century, most musicians now make their income from live performances rather than by sale of recorded music.

Also, add into the mix the undoubted fact that remarkably sophisticated recording equipment is now available for home use incredibly cheaply, and one is presented



GULLIBLE'S TRAVELS

I know that my life and outlook on the world has changed immensely.

with a set of conditions totally conducive to a whole bunch of great recordings.

But also, COVID has rebooted all sorts of things in society. I know that my life and outlook on the world has changed immensely. And I am someone who rarely leaves the house and whose eyes on the world are largely electronic.

I am not one of those men of a certain age who have not changed their musical tastes

since they were in their early 20s. I was mildly shocked to see something written by a guy with whom I was at school and who played bass guitar alongside my clumsy electric guitar fumblings from nearly half a century ago, which read that he “hated” all modern music and refused to listen to anything recorded since the mid 1980s. That certainly ain't me (my favourite album of the year is the debut album by *Wet Leg* which is an absolute cracker), but some of the best music of the last few





years, since we as a species got fucked over by COVID-19 has been made by people whose music I have been listening to for much of the last half century.

“Oh no” I hear a subset of my audience murmuring, “the old bastard is going to rant on about *The Beatles* again!”

Well, sort of. Paul McCartney’s *McCartney III* album which was recorded and even put together and released during the pandemic’s reign of terror, is his best album for many many years. In fact, I would like to posit, it is his best single body of work since the heyday of *Wings* back in the mid 1970s. At the moment I would go so far as to say that it is my favourite Paul McCartney album since *Abbey Road*.

I follow various YouTube channels and podcasts, and am surprised to see how the 1971 Paul and Linda McCartney album

Ram has experienced a massive resurgence of critical popularity.

Sure it has some very pretty melodies, but the vast majority of the lyrical content is facile and basically erring towards being meaningless. This has been one of the two most irritating aspects of Paul’s compositional career, the other one being his tendency to release barely thought out song fragments which anyone else would just keep in the cupboard towards the time when they can be used as part of a properly thought out composition (most of the 1970 eponymous album).

McCartney III however, is a smashing collection of songs, with all the lyrics making sense for once, and all the songs being properly put together. Already it has prompted various people to suggest that this is going to be McCartney’s final album of new material. After all he has just passed his 80th birthday. However, as I

اللجنة لهم إذا كانوا لا تأخذ نكتة



MCCARTNEY



reported last issue, McCartney's performance at Glastonbury Festival last month was a complete triumph whatever optic one looks at it through.

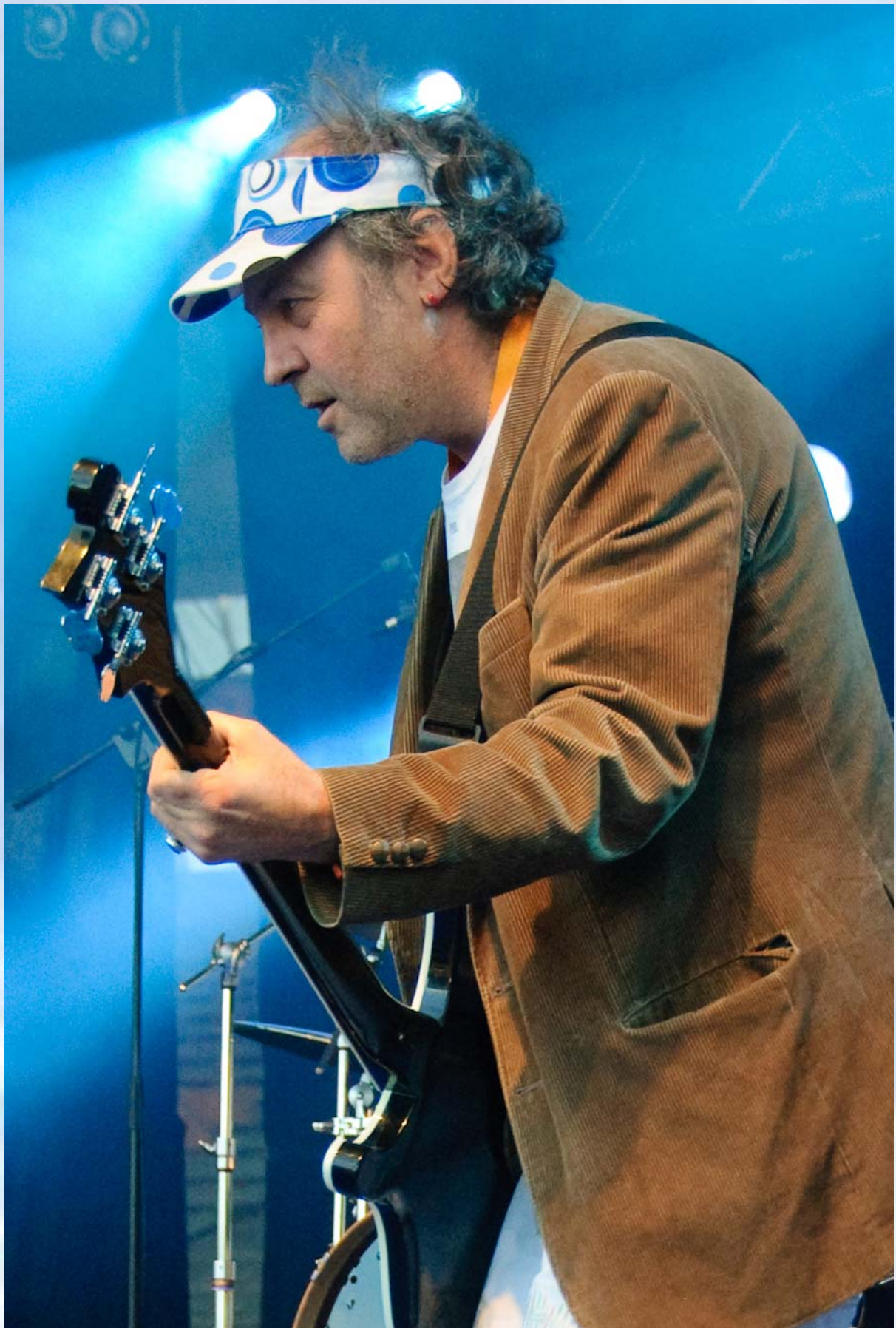
One of the other albums that I like very much indeed this year is the collaborative album between Penny Rimbaud and Youth (also a McCartney collaborator over the years, particularly as their duo *The Fireman*).

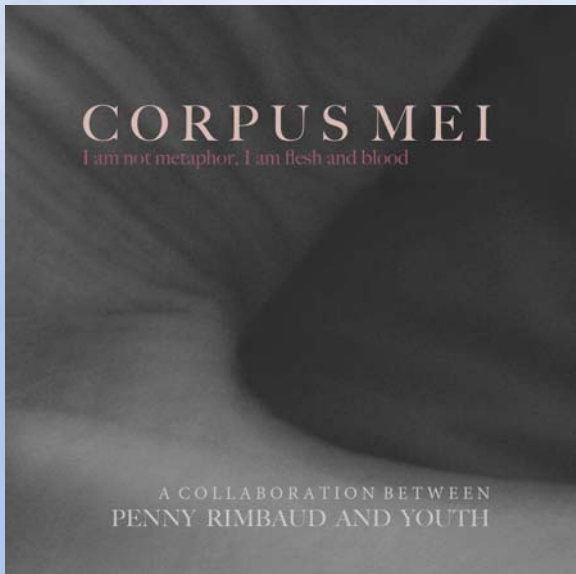
I have met Rimbaud twice, both times forty years ago. If you want to know the rather amusing backstory of my relationship with the anarchopunk band

Crass of whom Rimbaud was drummer and cofounder along with another longtime acquaintance of mine Steve Ignorant, check out the relevant pages in Steve's massively entertaining autobiography.

Back in the heyday of punk, the two residents of an open house (later described and semi self-identifying as "Anarchists") in rural Essex formed a duo called *Stormtrooper* which soon changed its name to *Crass* after a bunch of the other residents voiced their disapproval. Over the next seven years they released a whole string of albums and singles which were recorded, manufactured and designed in house.







It was this self reliance as much as the music that impressed me highly at the time, although I mostly adopted the politics therein, and still do.

And now Rimbaud has recorded a remarkable album featuring classical and jazz stylisations together with the words, rhythms and angst of Penny Rimbaud. This is a fantastic album, and I would strongly suggest that even if you have been put off by the shouty Tourettesness of *Crass* back in the day that you also check out the rather nice album of *Crass* remixes that has also been released this year.

The music coming out of Dial House has been a very important artistic and moral influence for me for the last four decades, and it is rather heartwarming to this particular elderly gentleman that this movement is continuing. And long may it do so.

Enjoy this issue,
Hare Bol,

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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



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THE ^{gonzo} NEWSROOM



MORRISSEY MAMBO <https://www.music-news.com/news/UK/149909/New-Morrissey-track-Bonfire-of-Teenagers-It-s-okay-to-be-angry-about-injustice>

Morrissey is, once again defying any semblance at expectations. He has just released a new song via YouTube *Bonfire of Teenagers*, is allegedly the title track of his new album, which though apparently recorded and completed, still has no sign of a record contract or release date. According to those jolly nice fellows at musicnews.com the new song: “has everybody talking and shows fans the artist still has the power to draw fierce interest, debate and discussion after all these years in the business.

Never one for placating or mollicoddling his audiences, Morrissey has often used his witty, frank and honest lyrics to pierce the heart of many sensitive issues and difficult subjects. Over the years, when many entertainers would stray from confronting such things, Morrissey has tackled it all head on. For instance, as far back as the early 80's the Brit legend was promoting animal rights and issues within the meat industry. Whilst such topics are far more commonplace now, Morrissey was inarguably at the very forefront – with other spearheads such as Sir Paul McCartney – in bringing the subject to a wider audience.

Along with this, Morrissey has often

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

John Maynard Keynes

worked against societal gender stereotyping, pushed for women's liberties and even opened serious discussion on police brutality. These are the kind of issues Morrissey has tackled through his music, demonstrating how he has always been an artist who never shies away from the things that matter."

But it gets weirder. I missed the original notification

<https://www.nme.com/news/music/morrissey-to-showcase-songs-from-new-album-bonfire-of-teenagers-at-upcoming-las-vegas-residency-3230393>

But of all things El Mozza has just finished a residency in Las Vegas, which truthfully does not seem like a Morrissey thing to do, but then again one could say that about his whole brilliant career.

THE PRODIGY RETURN

<https://www.music-news.com/news/UK/150016/The-Prodigy-play-first-live-show-since-Keith-Flint-s-death>

The Prodigy have played their first concert since the passing of Keith Flint.

The founding member of the group tragically took his own life on March 4, 2019, aged 49, and his bandmates Liam Howlett and Maxim returned to the stage at Sheffield's O2 Academy on Friday (08.07.22) and Saturday (08.07.22) night.

Liam told the crowd before performing 'Breathe': "It's been a long time fucking coming."

During 'Firestarter' a hologram of Keith was used to pay homage to the late star,





WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

“In San Francisco - life goes on. Hope rises and dreams flicker and die. Love plans for tomorrow and loneliness thinks of yesterday. Life is beautiful and living is pain. The sound of music floats down a dark street. A young girl looks out a window and wishes she were married. A drunk sleeps under a bridge. It is tomorrow.”

Hunter S. Thompson

who performed frontman duties on the 1996 techno-punk classic.

The setlist also included fan-favourites such as 'Omen', 'Voodoo People' and 'Smack My Bitch Up'.

The 25th-anniversary tour of 'The Fat of the Land' heads to Liverpool next on July 14, and concludes with three consecutive nights at London's O2 Academy Brixton kicking off on July 21.

Meanwhile, Liam and Maxim are working on an album in Keith's honour. In May 2021, they gave fans a teaser of what's to come.

Alongside a 15-second clip of a Nu metal-style beat, they tweeted: "New Prodigy studio session beats are rollin #theprodigy #keepitraw #weliveforthebeats."



SMILEY SMILE

<https://www.music-news.com/news/UK/150010/The-Smile-tease-new-music-is-in-the-works>

One of my favourite records of the year so far is the debut album by *The Smile*, which is a side project of two of *Radiohead* in which they actually find their inner melodicists.

The Gospel According to
BART

Look what my favourite roving reporter has sent me for this issue:

<https://www.loudersound.com/news/jon-anderson-releases-video-for-brand-new-song-so-limitless>

Jon Anderson releases video for brand new song So Limitless

Jon Anderson has released a promo video for a brand new song, So Limitless, which he's recorded with the The Paul Green Rock Academy, with whom he's been working of late. You can watch the new video below.

"Here we go, making new music with the Rock Academy teens," Anderson exclaims. "So Limitless, because we are limitless in all our loving, being, dreaming..."

Appearing alongside Anderson in the new video are Academy musicians Christian Gallucci, Finn Vora, Harry Bricklin, Jenna Love, Linnea McKinney, Mae Weaver, Oscar Resti, Sean Coughlin and Tess Lobell.

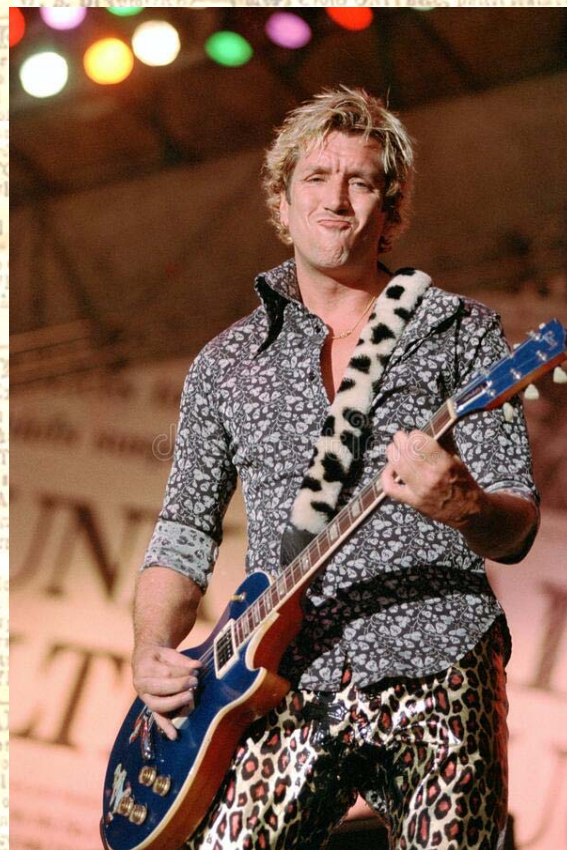


Thom Yorke has teased The Smile have new music in the works, including the recently teased single 'Colours Fly'.

The band - also comprising Radiohead's Jonny Greenwood and Sons of Kemet drummer Tom Skinner - previewed the track during their Primavera Sound set in Barcelona last month.

However, the Radiohead frontman has revealed it's still a "work in progress" along with several other tracks.

He tweeted alongside a clip of the performance: "New one ... work in progress ... there are a few ..."



SMACK THAT JONESEY UP
<https://www.music-news.com/news/UK/150004/Steve-Jones-post-Sex-Pistols-heroin-hell>

There is an insatiable hunger for all things appertaining to the Sex Pistols, in the wake of the Disney Plus biographical series

THE ^{gonzo} NEWSROOM



which Mark Raines covered for us a few issues ago.

The latest news story comes from guitarist Steve Jones, who is vying for the hip Junkie crown with this story, for which I am indebted to those jolly nice folks at musicnews.com:

"Steve Jones was too busy getting high on heroin to enjoy the band he started after the Sex Pistols split.

The punk rock guitarist formed The Professionals with former bandmate Paul Cook in 1979. Pistols frontman Johnny Rotten had quit the 'Anarchy in the UK' group the year before, and so the pair

shared lead vocals on their later recordings 'Silly Thing' and 'Lonely Boy'.

But Steve quit smack in 1982 and he has admitted he still feels bad for Paul. Speaking to Goldmine magazine, he said: "Well, you know the Pistols broke up, and I unfortunately went down the road of doing heroin. "Me and Cookie (Paul) started the band because we didn't know what else to do.

'Silly Thing' and 'Lonely Boy' were written after we broke up "Even though it comes under the Sex Pistols umbrella, it was just me and Cookie that did 'Silly Thing'. "This was around the time we were doing the band The Professionals. "And then

THE ^{gonzo} NEWSROOM

'Lonely Boy,' I just wrote that for the movie, 'The Great Rock 'n' Roll Swindle.'" Steve, 66, admits he associates his stint in the group with bad times and feels guilty that he "tortured" Paul, 65.

He added: "It wasn't a good time for me. "I feel bad for Cookie, that I tortured him in that period.

DURANIES DISBEHAVE? DON'T
<https://www.music-news.com/news/UK/150019/Duran-Duran-quip-former-bandmates-better-behave-at-Rock-and-Roll-Hall-of-Fame-induction>
I ALWAYS QUITE LIKED Duran Duran,

and I have fond memories of taking magic mushrooms to their first album, and finding that this was far more efficacious than trying to trip to *Their Satanic Majesties Request*. Maybe it was just because the fungi were that weird year forty years ago.

Duran Duran quipped that their former band members better "behave" themselves at their Rock and Roll Hall of Fame induction.

The 'Wild Boys' hitmakers - who formed in 1978 - are set to be honoured alongside the likes of Dolly Parton, Eminem, Lionel



THE ^{gonzo} NEWSROOM



Richie, Judas Priest and Carly Simon at the induction ceremony at the Microsoft Theater in Los Angeles on November 5.

And Simon Le Bon, Nick Rhodes, John Taylor and Roger Taylor are set to reunite to perform with former guitarists Andy Taylor and Warren Cuccurullo, which they confess will be a "challenge".

Speaking to the Daily Star newspaper's Wired column, bassist John said: "It's going to be fun to put a showcase together with Andy and Warren - that will be challenge!"

A BIT OF A BLUR

<https://www.music-news.com/news/UK/149903/Blur-s-Dave-Rowntree-drops-debut-solo-single>

NO MORE MR NICE GUY

The amazing inside story of the **Alice Cooper group**, by their original guitarist **Michael Bruce**.

Written by the Alice Cooper group guitarist, keyboard player and main songwriter, 'No More Mr. Nice Guy' is an anthology of the band that encapsulated the decadent spirit of the 1970s. Following the group on their journey from Arizona garage band to eventual rise to stardom, it reveals the truth behind the drinking and the rock 'n' roll. This "true life" story includes the hangings, the executions, the ghoulish makeup, the egos and of course, the rock 'n' roll. Revised and updated it includes previously unseen photographs and memorabilia.

Much to the excitement of Alice Cooper Group fans worldwide, Gonzo Multimedia have released Michael Bruce's critically acclaimed biography in a Limited Edition Box Set! The Box set contains a signed certificate, book, 1996 interview CD, and reproduction of Alice Cooper Group memorabilia.

Limited to 250 Units, and signed by Michael himself. Also available as a standard-edition paperback.



THE ^{gonzo} NEWSROOM



THEY'RE NOT IN LOVE

<https://www.music-news.com/news/UK/149906/10cc-offered-Glastonbury-legends-slot>

Graham Gouldman claims 10cc were offered the legends slot at Glastonbury.

The 'I'm Not In Love' hitmaker says it's unlikely they'll make it to Worthy Farm to play the Sunday afternoon teatime slot reserved for iconic artists because organisers Emily and Michael Eavis would like the original line-up - also including Kevin Godley, Lol Creme and Eric Stewart - to play the Pyramid Stage.

The 76-year-old star told the Daily Mail newspaper's Eden Confidential column: "We've had an offer to play the legends slot at Glastonbury. "But they want the original line-up to reform. I don't think that's likely."

In 2012, 10cc embarked on a 40th anniversary tour, however, the only original member to hit the road was Graham. The touring line-up currently comprises Graham, Paul Burgess, Rick Fenn, Keith Hayman and Iain Hornal.

10cc formed in Stockport in 1972, and between 1972 to 1978, 10cc had five consecutive UK Top 10 albums. Kevin and Lol quit the band in 1976 due to artistic disagreements and became a duo, while Eric departed in 1995.



THIS TOWN IS BIG ENOUGH

<https://www.music-news.com/news/UK/149890/Sparks-hits-the-studio-to-start-work-on-new-album>

Sparks have started work on their next album.

JON MODERN LIFE IS RUBBISH



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 63 this year, and I wrote a few years ago that I thought that Covid was "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".

But then came a vicious war in Eastern Europe and the threat of Armageddon, and whilst all this shit is going down things all around us are going tits up.

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.

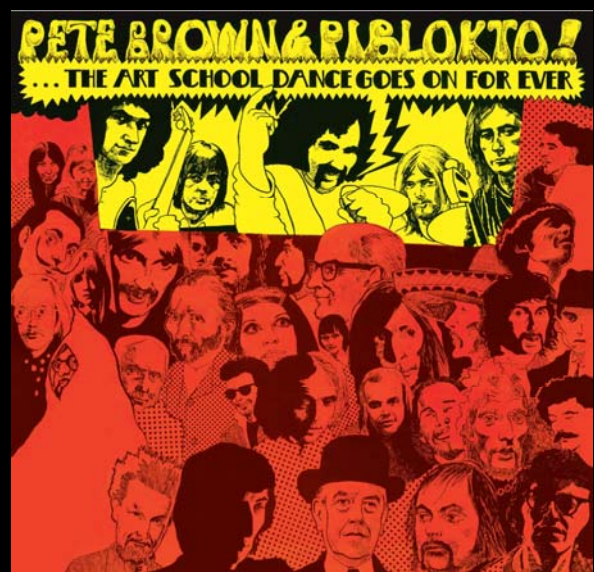
*Things
May
Come
and
Things
May Go
but the
Tory
shitshow
Goes on
Forever*

I have been saying for many years that British party politics is the most entertaining spectator sport available to us, and as somebody who doesn't - as a rule - pay much attention to any other spectator sports, it is a very valuable one...

...and it has never been as entertaining as it has been in the last few days.

Here, I think that we should note that I am dictating this to Louis at lunchtime on the sixth of July, just after we watched Prime Minister's Questions together through the magic of the internet. I think it was Harold Wilson who said that "A week is a long time in politics", and so it is almost certain that the political situation which we are describing will change; that when shitloads of Ministers and Parliamentary Private Secretaries are quitting the cabinet like dandruff blowing in the wind, whilst heir obergruppenfuhrer Johnson is resolutely clinging on to his position as Prime Minister.

As Louis has quite sensibly said, it is quite possible that the situation may



COLLATED BY THE GIN REAPER AND LOUIS

I HAVEN'T RESIGNED BECAUSE OF MY PRINCIPLES...



**I'VE RESIGNED BECAUSE OF MY AMBITION. WATCH THIS SPACE
I WILL BE MOUNTING A LEADERSHIP CHALLENGE SOON**



change even before we have finished writing this snarky piece of editorial, but I don't think that even if this does

happen, that it is going to affect what I for one want to say in any substantive manner, because as I said in the

DOOM AND GLOOM FOR BOJO





Hello, is that Chris Rea?
You haven't set off yet
have you?
Ah...bad news, mate.

headline above, the Tory shitshow goes on forever.

Just a quick aside here, just in case you don't realize, the ongoing gag at the top of each of these snarky editorials is a mis-quote from an album by Pete Brown and Piblokto, first released over fifty years ago. It is

the same as my headline, except for the fact that it says that the "Art school dance" is the thing that goes on forever.

Anyway, back to the case and point, even during the time we have been writing this article so far another Minister has resigned and the BBC

Boris Johnson MP

2 years

Foreign Secretary

3 years MP for Uxbridge & South Ruislip

8 years Mayor of London

7 years MP for Henley

6 years Editor of the Spectator

Source: BBC Research

AFP/Getty

itself have announced that “Right now, things are very fluid. No one is in charge of events; momentum can ebb and flow incredibly quickly. And anyone on social media who says anything definitive is guessing”.

The problem is that there are two completely opposite outcomes that can be extrapolated from what is going on at the moment. The first is that Johnson is forced out, succeeded by god knows who and please Lord save us from Priti Patel who has been described by at least one of the editorial staff here at Gonzo Towers as “Thatcher in a sari”. Louis would like me to relay that this wasn’t him and that he prefers to describe her as a more evil Desi Cruella de Vil... but, there is the totally opposite extrapolation which is that Boris somehow comes out of this stronger than ever, because the British public have always had a touching sympathy for the underdog and by most terms of definition Boris de Pfeffel Johnson is

definitely the underdog.

Louis would like to interject again, ooh err, with a rant about how ridiculous he thinks this second idea is and he is betting on Boris being shown the door by the end of the week, which will be the end of last week by the time you read this... confused? We certainly are! Dazed too as well.

He did of course turn out to be right.

One of the most interesting things to come out of the Prime Minister’s questions this morning, Sir Keir Starmer - who is someone I have never been impressed by - began to exhibit skills as an orator and a rabble rouser for the first time. He also made jokes that are actually funny, he must have acquired a new speech writer from somewhere, because his line about the “sinking ship leaving the rat” was actually rather funny.

But leaving Boris and his troubles



aside for the moment, I (Jon) have noticed something interesting and ever-so slightly disturbing in the coverage of the war in Ukraine which has been presented on Twitter and Quora. Now, I (still Jon) will be the first to admit that neither of these are particularly hives of integrity as far as news reporting is concerned. I mostly use Twitter to keep up-to date with the rare bird alerts and the Hawkmoth migrations, and I only read Quora for its amusement value. However, I have noticed in the last couple of weeks a disturbing rise of Pro-Russian and anti-Ukrainian sentiment, over and over again it is being printed that President Zelensky should hand the Donbas region (and presumably the land corridor to Crimea) over to Russia in perpetuity in order to end the conflict. The assertion that the Russians only invaded the Ukraine in order to get rid of "the Nazi's" often partnered with quite detailed claims about institutional corruption in across Ukraine.

Are these as I tend to imagine, the work of some anonymous dude working for the Kremlin or are they - more worryingly - the result of the general public here in the west getting tired of hearing about the war and suffering from Basil Fawlty syndrome (Don't mention the war).

There is at least one person in my group of social acquaintances that is beginning to spout worrying pro-Russian opinions whenever I talk to her. Louis informs me that Russia employs a virtual army of otherwise unemployable youths to spread misinformation and Russian propaganda across the internet. I hope this is what I am seeing the results of on Twitter and Quora.

However, it does look, from what I see on the BBC, that Russia is doing a lot better than she has at any point so far in this horrific conflict. Whether this means that she will sooner rather than later be able to declare a victory, and



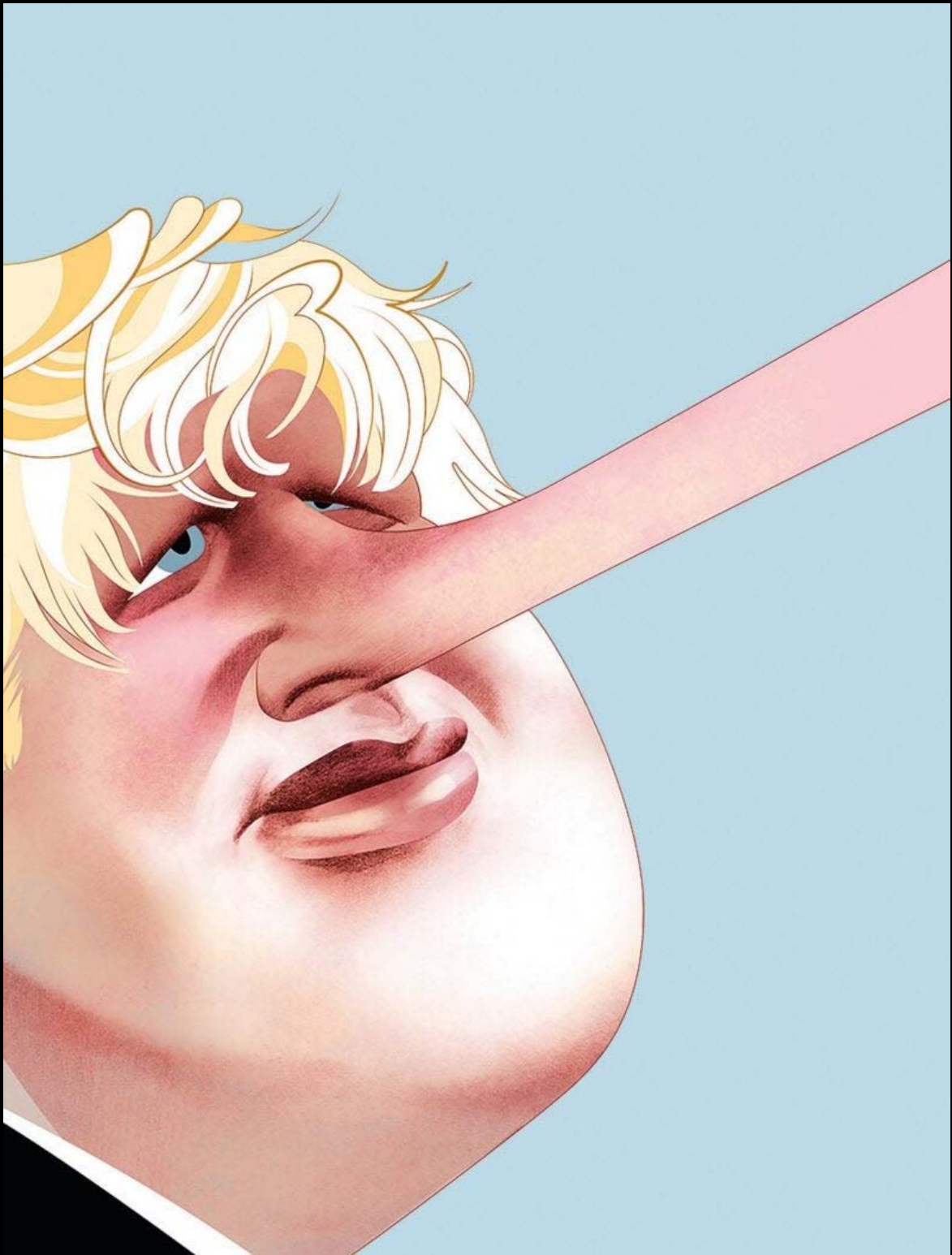


more importantly whether the rest of the world will agree with Russia in the assertion, god alone knows and he ain't telling.

I (Jon) will freely admit why he (Louis) gets so much pleasure from the internet phenomenon of VTubers (these, if you didn't know, are virtual youtubers / streamers, who instead of appearing with a webcam on their videos appear as anime avatars), but something he has just told me reflects interestingly on what I was saying about the possible Russian propaganda machine.

An American-Japanese Vtuber is being boycotted at the moment by Pro-China sources and the Pro-China Cyber Army, because she was present when another person dared to call Taiwan a country over two years ago without correcting this other person. Apparently, that is enough for Pro-China voices to call for her expulsion from the internet and a death sentence for her actions.

The lines between "the real world" and its online opposite number are becoming increasingly blurred. The fact that social media, which is rapidly as

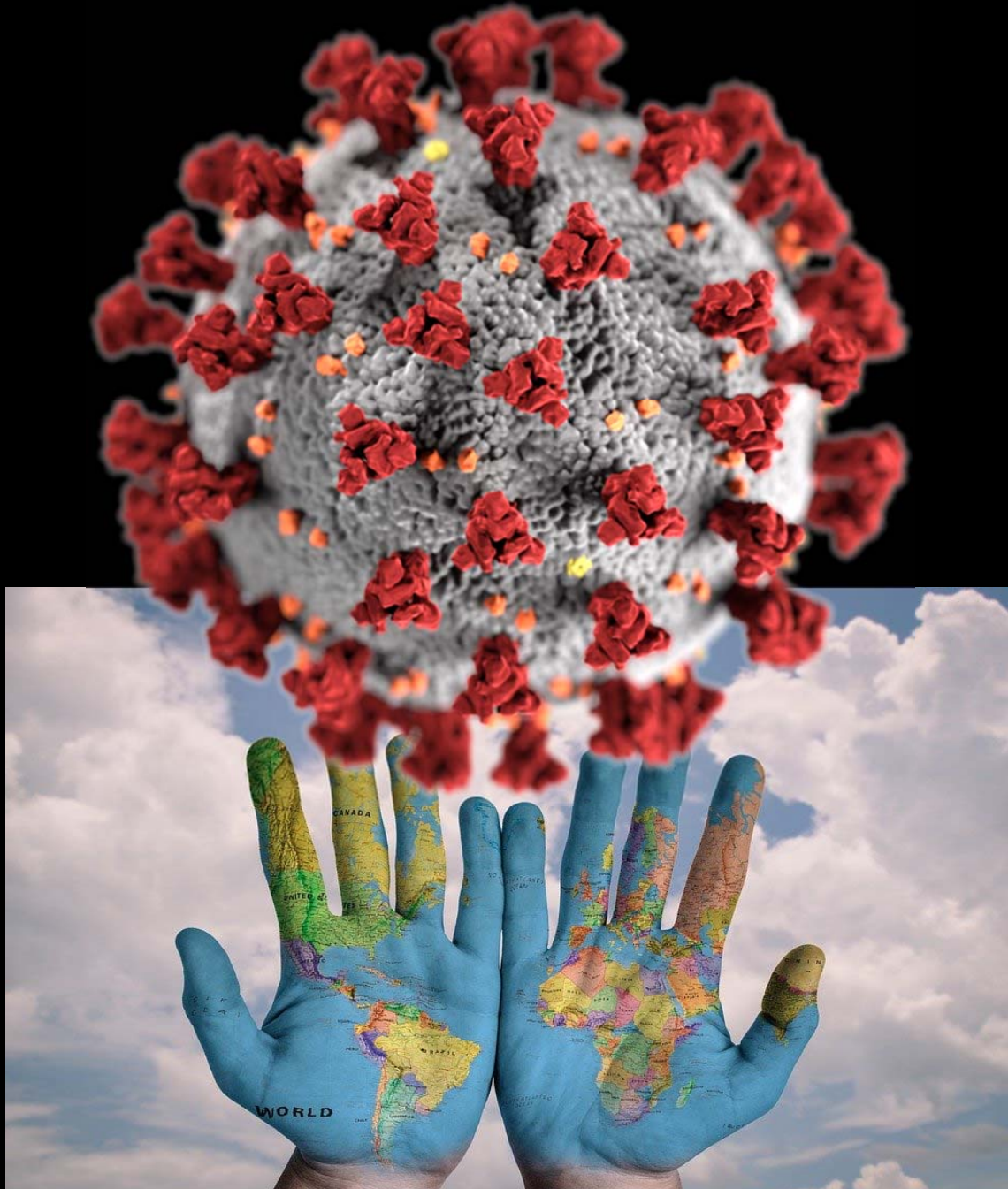


far as we are concerned, becoming one of the great scourges of the 21st century, is open to everybody - meaning that everybody, whether they

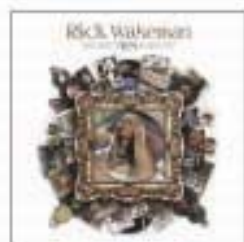
are an ordinary schmo in the street or a highly paid and diligent propagandist, or something in between, has a voice - and that most of the

aforementioned ordinary schmos don't have either the implication or the intestinal fortitude to tell the difference between the two, is getting more and more worrying. It is as if we are, like the Justified Ancients of Mumu said back in the day, the day being only five years ago, entering the dark ages. And just like in the dark ages a century or so ago the peasantry are at the mercy of whatever the people who know how to manipulate what they hear decide to say.

Are we all fucked, or is the beginning of a new dawn? Don't ask us, we only work here!



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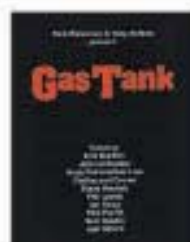
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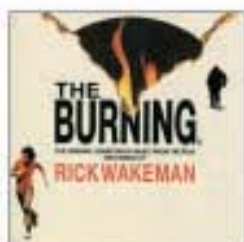
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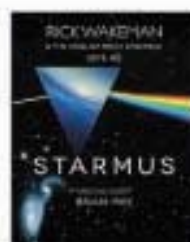
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With Adam Wakeman. Entirely instrumental

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With Brian May and The English Rock Ensemble. DVD

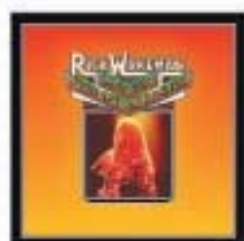
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Double CD + DVD

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CAN YOU HEAR ME?

Featuring The English Chamber Choir

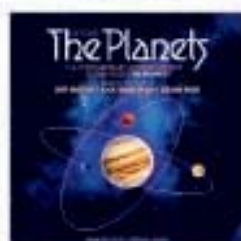
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REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on *WEDNESDAY* of each week.
The line is composed of the following Packets:
New Schr. *James L. Day*, Capt. Nesh.
" *Mary H. Chappell*, Capt. Griffin.

NORWICH & ...
The above vessels are
commanded by experienced
Officers, and freight
freight from Norwich
to Philadelphia over the
North River is
freight deducted from
the amount of freight
paid for the cargo.

PROVIDENCE & ...
The above vessels are
commanded by experienced
Officers, and freight
freight from Providence
to Philadelphia over the
North River is
freight deducted from
the amount of freight
paid for the cargo.



TEAM PROPPELLER FREIGHT LINE.
NEW STORE!
Warden Block, No. 44 Front St., WORCESTER.
THE subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
now prepared to furnish the citizens with every article
under Arrangement commencing May 1.
THROUGH PASSENGER TRAINS.
From Worcester at 8 1/2, 11 1/2 A. M., 3 40 and 4 P. M.
The last on the arrival of the New Haven Train.
At 12 M. train will take up one east of Framingham
passengers will leave Millbury at 8 1/2 A. M. and 3 P. M.
passengers will leave Holliston at 7 A. M. and 4 P. M.
At 12 M. train will not stop at Way Station to take
up passengers.
Leave BOSTON at 7 & 8 A. M., 11, 1, 3, 5, 7 & 9 P. M.
At 7 A. M. train will stop only to take up passengers at
Way Station for Springfield or beyond, or to take up
passengers for Worcester at Way stations west of Fram-
ingham.
At 12 M. train will take up one east of Framingham.
At 1 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sunday.
At 8 P. M. train is the New York Steamer Train, to
Boston, to run as heretofore, without stops, except at
Framingham.
Passengers for Millbury and Holliston will take the 8 P. M.
train.

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



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

-Chris Packham

 [stop.the.cull](#) 

THE subscriber, by appointment from the London
Office of Patents, Invention of the U. S. Patent Office for re-
ceiving and forwarding to the author, inventor, draftsman or
manufacturer to be patented, or deposited there, which
will be sent free of expense and risk, and will discharge
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the necessary Correspondence, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
to the American and foreign laws, to the validity of inven-
tions, and receive notices of opposition in Europe and
America.

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

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

WHOLESALE WESTERN PRODUCE STORE.
FOR SALE.
2000 BUSHELS SHORTS;
5000 do. Northern CORN;
400 bushels OATS;
800 do RYE;
150 do BEANS;
3000 lb. BUCK WHEAT FLOUR;
CORN and RYE MEAL.
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MANUFACTURER and Dealer in HARRINGS, SADDLES,
SADDLES, BRIDLES, Coach, Shako and Draft COU-
VERS. Also, Trunks, Valises and Carpet Bags. Coach
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notice.
Worcester, Jan 16

NEW STORE!
(Warden Block,) No. 44 Front St., WORCESTER.
THE subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
now prepared to furnish the citizens with every article
under Arrangement commencing May 1.
THROUGH PASSENGER TRAINS.
From Worcester at 8 1/2, 11 1/2 A. M., 3 40 and 4 P. M.
The last on the arrival of the New Haven Train.
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At 8 P. M. train is the New York Steamer Train, to
Boston, to run as heretofore, without stops, except at
Framingham.
Passengers for Millbury and Holliston will take the 8 P. M.
train.

PRATT, DOWNS & SCOTT,
(Successors to T. W. & D. P. BANCROFT.)

Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED



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

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

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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



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



I'M ON BOARD!

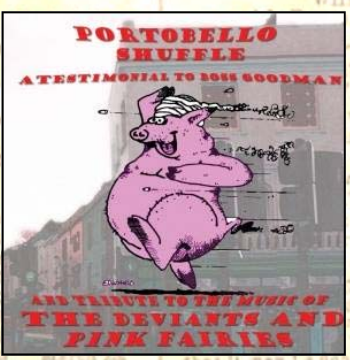
I stand with the volunteers on the Greenpeace ship *Esperanza* to speak for the Arctic.

NORWICH &
The above trains
commanded by ex
Freight from New
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Leave Worcester
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connecting with the
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NEW YORK
Leave Worcester
except Sunday, on
Boston at 6 P. M.
Leave Albany's Port
except Monday) at
Leave Worcester at
Fares 175. See
the cars.
Norwich, July 22.

Providence &
The Grafton and
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Books kept at the
Box, N. E. Village
the General Stage
The
Leave Worcester
Leave Providence
forming and evening
upset boats.
forming and evening
Worcester with trains
for Albany and Norwich.
tickets sold at Providence
for Albany and stations of
Worcester and Worcester
Railroad.

BRIGHT TRAIN, with Passenger Car
dependent Depot, Green St., Worcester.
SPECIAL TRAINS
Leave Uxbridge for Providence at 6:20 A.
Leave Providence for Uxbridge at 11:15
the 6:20 A.M. train from Uxbridge will
let with train for Boston.
the 5:40 P.M. train for Uxbridge will
let with train from Boston.
on 2nd class tickets sold for freight train
rules stop at Millbury, Walthamville,
Northbridge, Whitin's, Ux-
bridge, Waterbury, Woonsocket, H-
on, Ashton, Lenox, Valley Falls, C
Pawtucket.
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FRIGHT NOTICE— Goods remain
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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

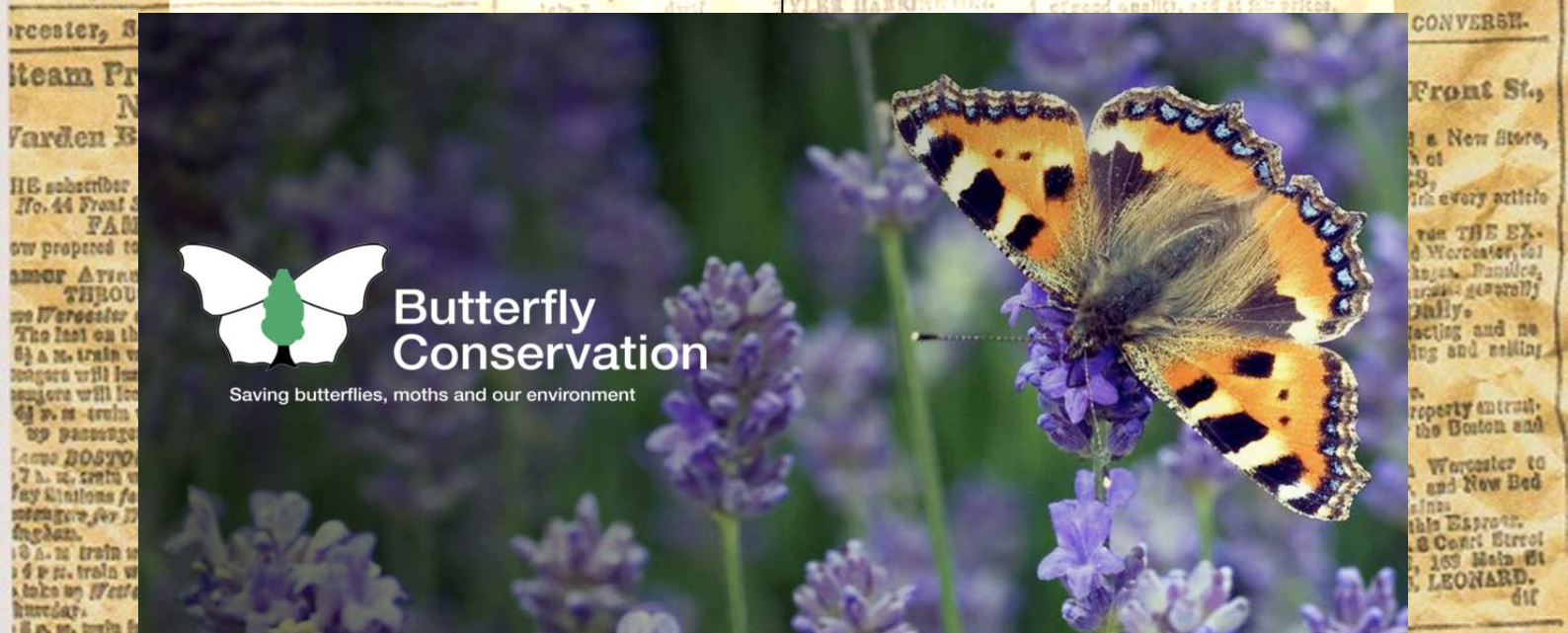
Winter Arrangement.
The Eastern Propellers will leave Norwich for N. York
The Easterns, Capt. Gann, Mondays at 4 o'clock P.M.
The Easterns, Capt. Williams, Wednesdays at 4 o'clock P.M.
The Easterns, Capt. Gann, Saturdays at 4 o'clock P.M.
The Easterns, Capt. Williams, Sundays at 4 o'clock P.M.

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All persons wishing to purchase any of the above men-
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Butterfly Conservation

Saving butterflies, moths and our environment

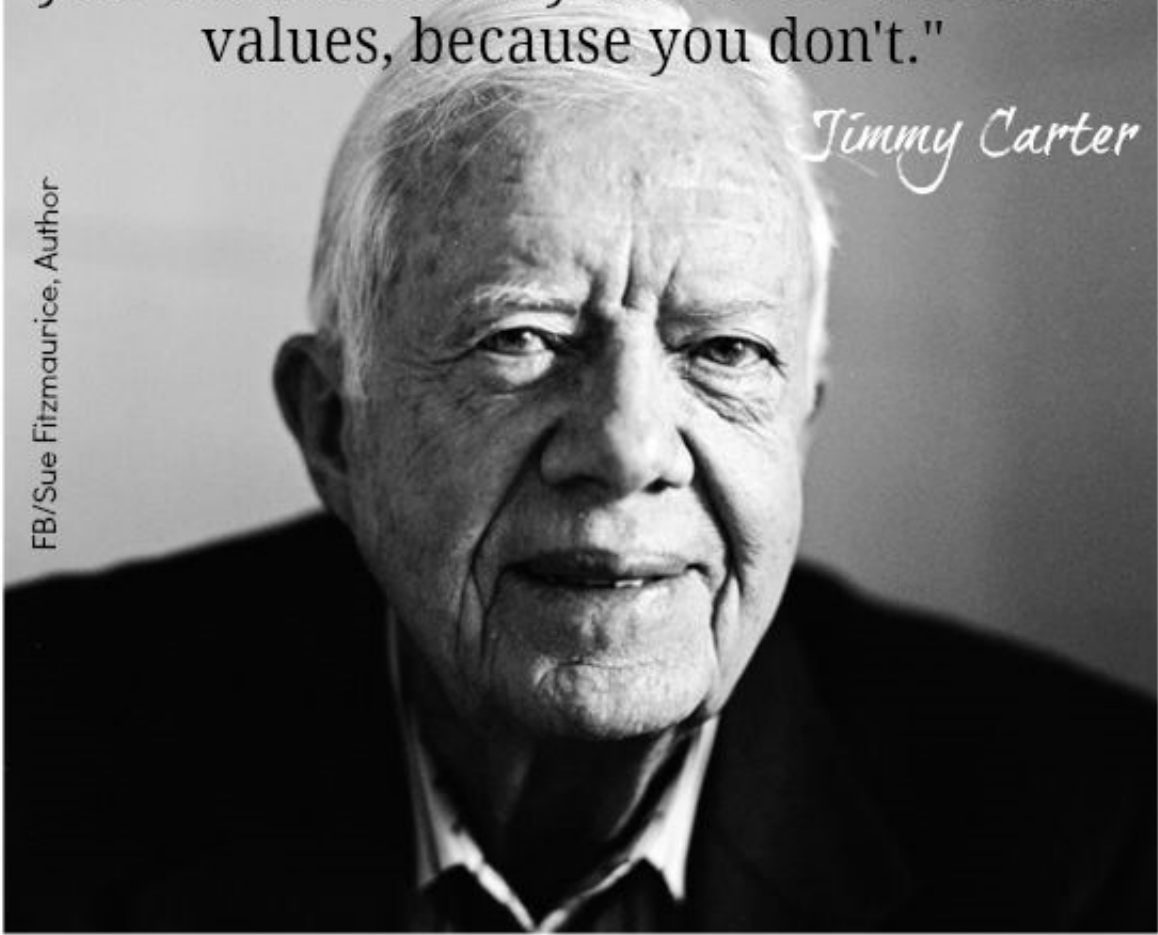
Gly and Toly WHIPS, &c. Repairing done at short
Worcester, Jan 15

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

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

I've known Neil for years, and he approached me with the idea of syndicating his show.

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

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



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



Sex?



No...

Prog



**ME TRYING TO FIND
GIRLS IN A PROG CONCERT**





**Here 30-01-2022 – SHOW 447 – Talk
Talk: Laughing Stock**

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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/30-01-2022-show-447-talk-talk-laughing-stock/>

- | | |
|-------------------------------------|---------------------------------------|
| Constant Smiles: | Please Don't be Late |
| L'éclair: | Clubless |
| Axolotes Mexicanos feat. Ciberchico | Dile Que |
| Me Quieres ~ | Renai Circulation Remix |
| Talk Talk: | Taphead |
| Grimm Hollywood: | Lil Heartbreaker |
| Fine Place: | Cover Blind |
| Dana Gavanski: | Letting Go |
| Robin Guthrie: | Ivy |
| The Cocteau Twins: | Five Ten Fiftyfold |
| Talk Talk: | New Grass |
| David Boulter: | Twelve Bells for Libuse |
| Large Plants: | La Isla Bonita |
| Gun: | Better Days 2021 |
| The Jazz Butcher: | Time |
| Telefis: | Mr Imperator (Dub Mix) |
| Pye Corner Audio: | Symbiosis |
| Pink Floyd: | Shine on you Crazy |
| | Diamond parts I-IV |
| Talk Talk: | After the Flood |
| Jeff Parker: | Suffolk |
| The British Stereo Collective: | Mystery Fields |
| Bim Sherman | Must be a Dream |
| David Crosby: | I'd Swear there was |
| | Somebody here there was Somebody Here |

**Listen
Here**



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-506-mistakes-and-accidents-07-01-22/>

**Listen
Here**

Friday Night Progressive



Nail
www.nailmusic.com

The Bedlam Furnaces
<https://thebedlamfurnaces.bandcamp.com/>

Mordecai Smyth
<https://www.facebook.com/stickytapeandrust>

Nerissa Schwarz
<https://www.facebook.com/nerissaschwarzmusic>

In The Labyrinth
www.inthelabyrinth.com

Hats Off Gentlemen It's Adequate
<https://www.facebook.com/groups/231500314443871>

GeRald
<https://www.facebook.com/houseofgerald/>

Sweet Hole
<https://www.facebook.com/sweetprog>

A Beggar on Horseback
<https://www.abeggaronhorseback.com>

The Fierce and The Dead
<https://www.facebook.com/groups/292287820888313>



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

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

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

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

**Listen
Here**



PULS8

Electronica Music Show

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



**KEEP
CALM**

Normal service

**Will resume
Shortly**

THE REAL MUSIC CLUB



The Real Music Club has been a Brighton musical institution for over 15 years, founded by 'Judge' Trev Thoms, Tim Rundall and Stuart McKay as 'Real Festival Music' the idea was to bring the diverse styles of the anarchistic free music festivals indoors and to make sure the performers got paid. The club has always been run by a committee who decided on the acts that would be asked to play at the monthly shows and that meant that the music was as diverse as its members. I had been going to the club for a few years when Trev died and the loss of one of its founders was a bit of a setback. It did not put any shows on for a couple of months and, when I innocently said, 'You can't let it die down now' I got asked to join the committee. One of the first things I suggested was that we ran a Radio Show and we were offered a weekly slot on Brighton and Hove Community Radio – a station that Judge Trev had helped set up.

I have been doing the weekly shows for nine years now and the main ideas behind them are to promote the live Real Music Club events by playing tracks for the participating artists and to find and play new and less mainstream music. I have had many guests on the show over those nine years and I usually ask them to bring in tracks that influenced them or that they particularly like and I talk to them about new releases and how they have got started in music.

It has normally gone out live from the BHCR studio but, during the Covid crisis, I have been recording the show at home. I still, however, do it as a live show. When I do the without guests I use tracks I have found or been sent and one of the other problems of the lockdown has been that I cannot browse the shelves of Resident Records in Brighton for new music. I often take a punt on something sometimes you hit lucky and find a new 'Wow!' This is a habit I got into back in the early 70s when I lived in Barking. Just down the hill from the station was a second hand record shop which had shelves of LPs marked 'Not For Resale'. Obviously a reviewer lived in the area and was selling off the stuff they were sent. It was this way I found 'Rupert Hine', an artist I have liked all through his career and, in many ways, that find set the theme for how I seek out music for the show.

There are eight years of archive recordings you can browse (we lost the first couple of years when the archive got wiped):

<http://therealmusicclub.com/radio-archive/>

With an index here:

<http://therealmusicclub.com/radio-show-index/>

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

Regular readers of my inky fingered scribblings, here and elsewhere, will have heard me talk about my old friend, Paul Rose. They will also be aware that, starting in 1993, Paul was the head honcho of the Channel 4 teletext video-games magazine, called Digitiser. Quite a few of Digitiser's readers, including me and my mate Richard Freeman, had next to no interest in video games, but tuned in daily, just because of Biffo's ridiculous humour.

Biffo and I became friends about thirteen years ago, and have collaborated on a few things since then.

The latest project from Biffo and his adorable wife, Sanja, is a podcast about Marillion. For those of whom are not in the know, Marillion are a long-

standing British progressive rock band, and – also for those of you not in the know – my late wife Corinna once went on a date with their drummer, many years before meeting and marrying me.

So, with all these personal and professional links, how could I not add Mr and Mrs Biffo's new project to the Gonzo Web Radio section in this esteemed magazine?

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

Be Hard on Yourself

<https://shows.acast.com/between-you-and-me/episodes/be-hard-on-yourself>

The first brand new Marillion song in almost six years - Be Hard On Yourself - has arrived for those who pre-ordered the album An Hour Before It's Dark. With the track's stark environmental warning, Paul and Sanja have a lot to discuss... and in doing so they discover it's very much a song of two halves. Brace yourselves for what is simultaneously our most positive and most depressing episode ever!

**Listen
Here**



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

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

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Did Anything Really Happen at Roswell?

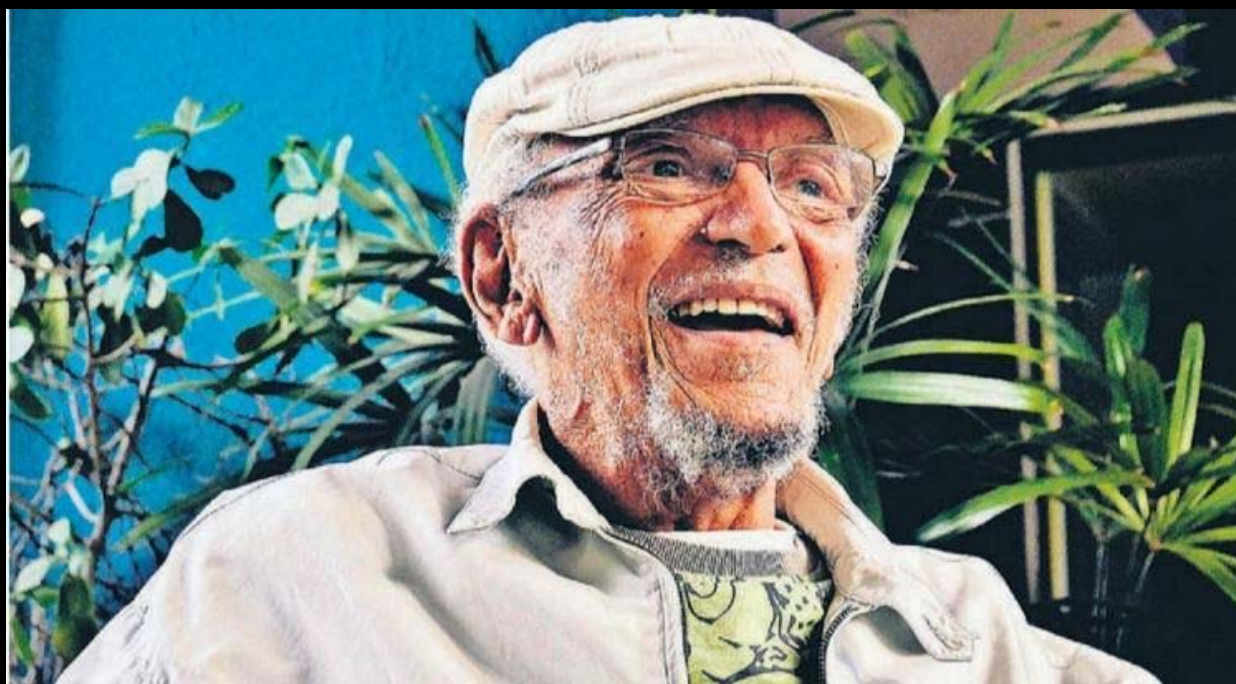
<https://tunein.com/podcasts/Mack-Maloney-Military-X-Files-p1250977/?topicId=173367564>

On the 75th anniversary of the famous UFO "crash," the gang discusses exactly what was found at the debris site and asks questions such as: Why would a UFO have rope on board? Also, Lonely Larry with Five Questions for Raven, more Cursed Movies and two songs about Roswell from Johnny Cobb and Mack's band, Sky Club. Special guest: Dr. Bob Gross. To get a free bag of MMMXFiles swag, go to www.mackmaloney.com & hit the contact button. Mack Maloney Online: Website -...



Listen
Here

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



Paulo Diniz
1940 - 2022

Paulo Lira de Oliveira, best known as Paulo Diniz, was a Brazilian singer and composer. Diniz started his career at 12 years old as a radio announcer. Diniz began his professional career as a singer in 1966. His most successful composition was "Pingos de amor", originally released in 1971. In the 1980s, his career slowed as he suffered several health issues, notably schistosomiasis, which caused a paralysis of the lower limbs and forced him to use a wheelchair. He died of natural causes in his Recife home on 22 June 2022, at the age of 82.



Arkady Gartsman
Аркадій Семенович
Гарцман
1947 - 2022

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM

Arkady Semyonovich Gartsman was a Ukrainian songwriter, screenwriter and actor. His career started when some compositions he had sent to director David Cherkassky were eventually chosen to be part of the film *Treasure Island*. Gartsman was also active as an actor and a screenwriter in cinema and on television, having some significant success playing the lead in the series *Ликвидация* ("Liquidation").

feature films. Morgan's extraordinarily prolific career spanned seven decades, and included playing on (and occasionally composing) themes and incidental music for hundreds of episodes of American television series, and dozens of major Hollywood films. Morgan also has a huge list of credits in popular music. He retired after a stroke in late 2013 and died at the age of 89 on June 23, 2022.



Tommy Morgan
1932 - 2022

Thomas Morgan Edwards, better known as Tommy Morgan, was an American harmonicist and session musician, who had been active since the 1950s. He was considered one of the most heard harmonica players in the world, playing in over 500



Leluț Vasilescu
1955 - 2022

Aurel Leluț Vasilescu, known as Megastar, was a Romanian drummer. He was one of

THOSE WE HAVE LOST

the founding members of the Romanian rock band Compact. He was awarded the status of honorary citizen of Câmpia Turzii in 2010. He died on 23 June 2022 after a long battle with illness.



Chumei Watanabe

渡辺 宙明

わたなべちゅうめい

1925 - 2022

Chumei Watanabe, born Michiaki Watanabe, was a Japanese film score and

television score composer. He worked on various tokusatsu (live action film or television drama that makes heavy use of practical special effects) shows and mecha anime.



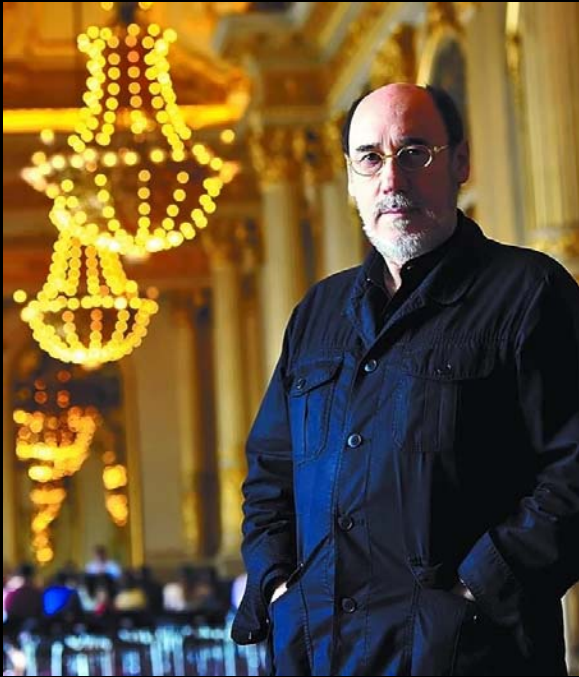
Peter B. Lowry

1941 - 2022

Peter B. Lowry was an American folklorist, writer, record producer, ethnomusicologist, historian, photographer, forensic musicologist, and teacher who dealt with aspects of popular music, mainly African-American. First teaching biology for a few

THOSE WE HAVE LOST

years after obtaining a Master's in zoology, he changed his focus to blues and jazz with a primary focus on the Piedmont blues of the south-eastern United States. He wrote extensively on blues and jazz music, founded Trix Records, and moved to live in Australia in later life.



Pedro Pablo García Caffi
1944 - 2022

Pedro Pablo García Caffi was an Argentine singer, stage director, producer and cultural administrator. Caffi became first known as founding member and lead singer of the folk group Cuarteto Zupay. A stage director since 1983, following the 1991 disbandment of the group in 1992 he was nominated general director of the Buenos

Aires Philharmonic, then later, in 1997 executive director of the prestigious Camerata Bariloche. He directed the Teatro Argentino de La Plata from 1999 to 2002. Between 2009 and 2015 he served as general and artistic director of Teatro Colón.



Richard Taruskin
1945 - 2022

Richard Filler Taruskin was an American

THOSE WE HAVE LOST

musicologist and music critic who was among the leading and most prominent music historians of his generation. He regularly wrote music criticism for newspapers including The New York Times. He researched a wide variety of topics, but a central topic was the Russian music of the 18th century to present day. He is best known for his monumental survey of Western classical music, the six-volume Oxford History of Western Music. He received several awards, including the first Noah Greenberg Award from the American Musicological Society in 1978, and the Kyoto Prize in Arts and Philosophy in 2017. He died from esophageal cancer at a hospital in Oakland, California, on July 1, 2022, aged 77.

Irene Fargo 1962 - 2022

Irene Fargo (born Flavia Irene Pozzaglio) was an Italian singer, stage actress, and television personality. She started singing as a child, and at just 11 years old she entered the Polyphonic Choir of the city of Chiari. Fargo was best known for her two second places at the Sanremo Music Festival in 1991. In 1994 she was cast in the popular variety show *Domenica in*, and later on became a regular guest in Paolo Limiti's television programs. In the 2000s she was given main roles in several stage musicals. She was a popular singer at weddings in Malta.



THOSE WE HAVE LOST



Miu Chu
朱俐靜
1981 - 2022

Miu Chu was a Taiwanese singer. She was the winner of the third season of the Taiwanese reality television show Super Idol. Chu performed at the Kaohsiung lantern festival in a concert on 12 February 2011. She also performed at Legacy Taipei. On 5 January 2021, while promoting her final full-length album released in late December 2020, Chu announced she was battling breast cancer. Her family confirmed via Facebook on 3 July 2022 that Chu died at the age of 40 after a two-year battle with the disease.



Joseph Murray Banowetz
1934 - 2022

THOSE WE HAVE LOST

Joseph Murray Banowetz was an American pianist, pedagogue, author, and editor, who taught at the University of North Texas. Banowetz was an expert on the music of the Russian romantic composer Anton Rubinstein.

Banowetz performed as both recitalist and orchestral soloist around the world. Joseph

Banowetz was also internationally recognized as an author and editor. His book *The Pianist's Guide to Pedaling* has been printed in five languages to date and is universally recognized as the authoritative reference on the history and art of piano pedaling.

Alan Tudor Blaikley 1940 - 2022

Alan Tudor Blaikley was an English songwriter and composer, best known for writing a series of international hits in the 1960s and 1970s in collaboration with Ken Howard, including the UK number ones "Have I the Right?" and "The Legend of Xanadu". Together with Howard, he also wrote two West End musicals and a number of TV themes, including the theme music for the BBC's long-running series of Agatha Christie's Miss Marple. Blaikley's partner was the translator David Charles Harris, with whom he entered into a civil partnership in 2007.



THOSE WE HAVE LOST



Alfred Koerppen
1926 - 2022

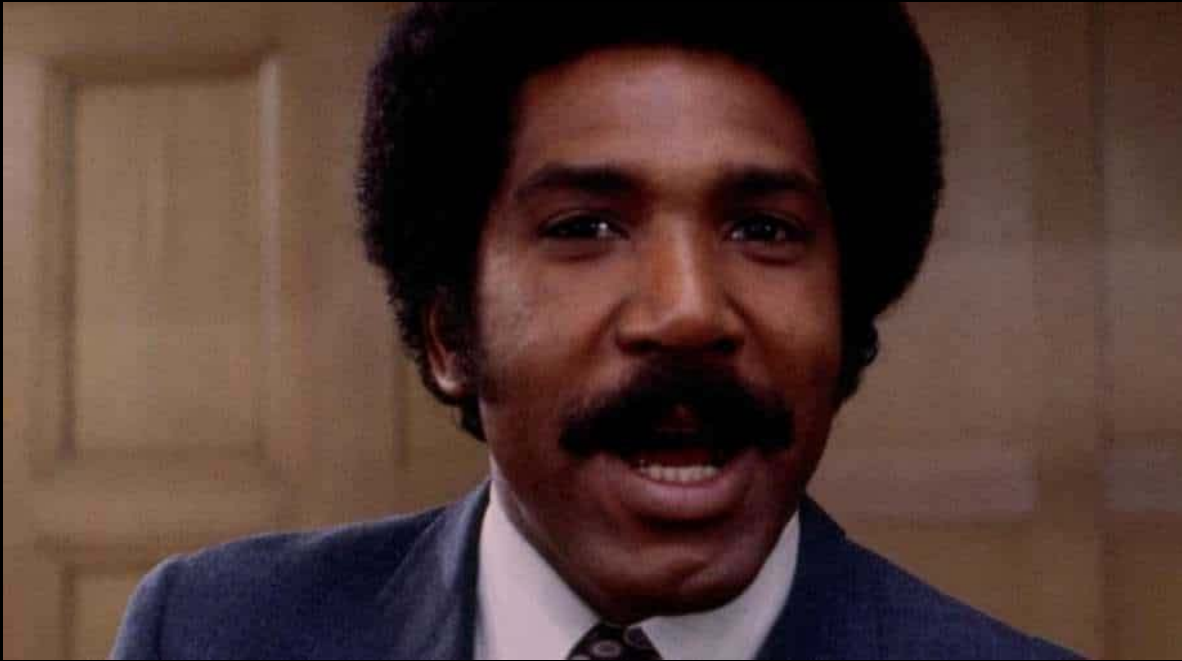
Alfred Koerppen was a German organist, music pedagogue, composer and academic teacher. He taught composition and music theory at the Hochschule für Musik und Theater Hannover from 1948 to 1991. His compositions focus on choral music with and without accompaniment, but he also wrote symphonies, chamber music and stage works. Koerppen died in Burgdorf on 5 July 2022 after a brief serious illness, at the age of 95.



Manuel Charlton
1941 - 2022

Manuel Charlton was a founding member of the Scottish hard rock band Nazareth and was their lead guitarist from 1968 to 1990. He also produced for Guns N' Roses. After leaving Nazareth in 1990, Charlton played some solo shows on the Scottish club circuit and released his first solo album *Drool* in 1997. In early 2006, Charlton joined the Swedish rock band, *From Behind*. In March 2013, Charlton released *Hellacious*. In 2014, Charlton's solo albums *Sharp* and *Sharp Re-Loaded* were issued as a double CD.

THOSE WE HAVE LOST



Adam Wade
1935 - 2022

Patrick Henry "Adam" Wade was an American singer, musician, and actor. Wade was perhaps most known for his stint as the host of the CBS game show Musical Chairs (1975), making him the first Black game show host in the United States. He had his first musical hit in early 1960 with the song "Ruby". He starred in a stage production of Guys and Dolls in 1978, and hosted the talk show Mid-Morning LA. In 1979, he co-starred with Della Reese in a production of Same Time, Next Year. On TV he was seen in multiple soap operas. His last theatrical appearance was in 2008, touring in the play The Color Purple. Wade died on July 7, 2022, at age 87. He had battled Parkinson's disease.



Samvel Sahakyan
Սամվել Սահակյան
1961 - 2022

Samvel Sahakyan was an Armenian musical artist known for his Armenian

THOSE WE HAVE LOST

dance music albums including Christina (1988), Anahitis (1992), Nerir Ays Angam (1995) and Non-Stop Armenian Dance (2004). Sahakyan was a resident of Los Angeles, California at the time of his death.



Alam Khan
1943 - 2022

Alam Khan was a Bangladeshi composer and music director. He found his first musical stage opportunity in a play called "Bharate Bari". He first directed movie music for the Abdul Jabbar Khan's film "Kaanch Kata Heerey". He was awarded Bangladesh National Film Award for Best Music Director five times.

Barbara Gracey Thompson MBE
1944 - 2022



Barbara Gracey Thompson MBE was an English jazz saxophonist. Around 1970, Thompson was part of Neil Ardley's New Jazz Orchestra and appeared on albums by Colosseum. She was awarded the MBE in 1996 for services to music.

Due to Parkinson's disease, which was diagnosed in 1997, she retired as an active saxophonist in 2001 with a farewell tour. After a period of working as a composer exclusively, she returned to the stage in 2003. Thompson worked closely with Andrew Lloyd Webber on musicals such as Cats and Starlight Express. She also wrote several classical compositions. She played the incidental music in the ITV police series A Touch of Frost starring David Jason. She also played flute on Jeff Wayne's Musical Version of The War of the Worlds. Thompson died on 9 July 2022 after suffering from Parkinson's disease for 25 years.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

ONE MILLION

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



Plastic constitutes approximately

90% of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

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Stonehenge World Heritage Site

FROM THE BULLDOZERS!

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visit stonehengealliance.org.uk for further details

GONZO
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THE LABEL FOR CONNOISSEURS

Jethro Tull

Spin Me Back Down The Years deluxe edition



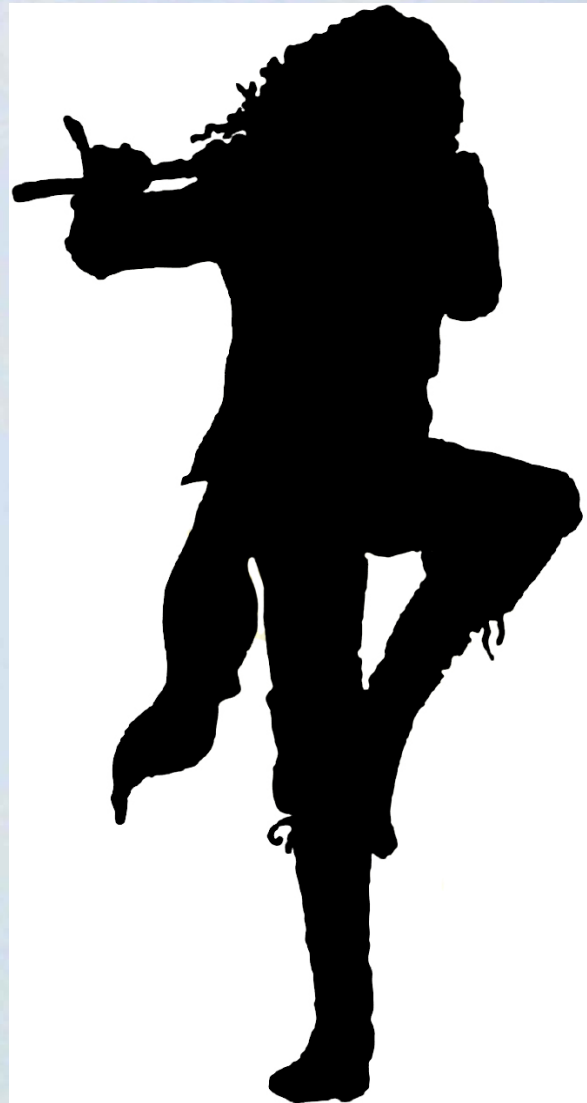
One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

With *Spin Me Back Down The Years*, Jethro Tull archivist Pat Kent has done just that across a two-volume 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 slip-cased 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-tull-spin-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



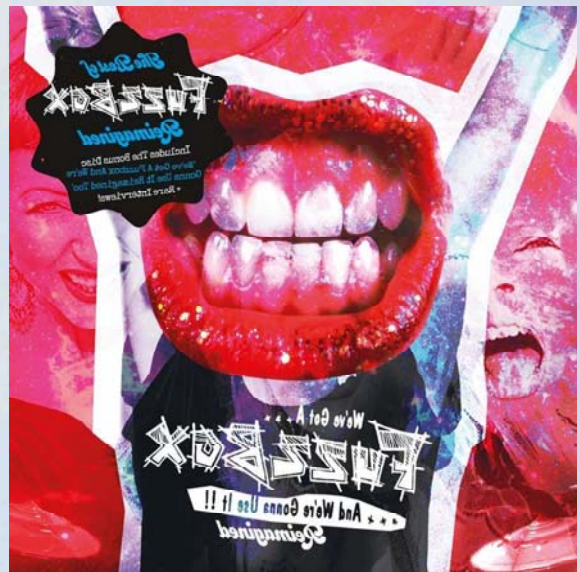
concert of 30 January 1969 – and also acted as the nerve centre for a string of projects conceived under the Apple banner, among them solo Beatles records and albums by artists as diverse as James Taylor, The Modern Jazz Quartet, Billy Preston and Badfinger.

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 rockabilly-tinged guitar rocker, and refashioning their punk-pop assault on *Spirit In The Sky* into a dubbed-out 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/gonzo-multimedia/products/fuzzbox-weve-got-a-dot-dot-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-box-set>



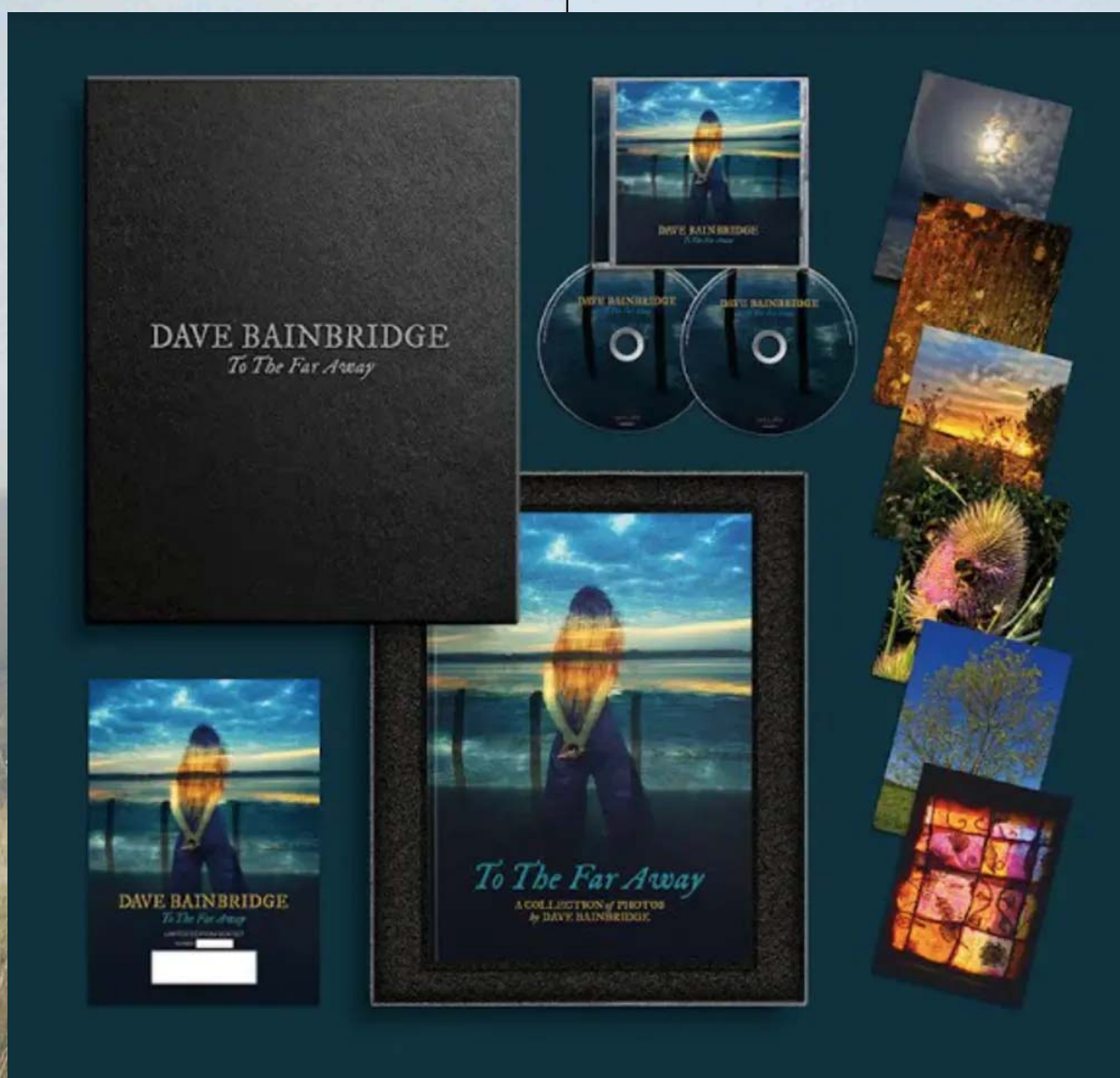
Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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 days 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-box-set-with-signed-and-numbered-certificate-includes-cd1-high-quality-wav-for-immediate-download-in-stock-now-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-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 Tomorrow's 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-deluxe-version>



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 head-spinning 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-fire-live-in-the-uk-2cd-slash-dvd>

Celestial Fire

Live in the UK



dvd/2cd



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so I can pay our contributing writers. So, 'why not flog *Gonzo Weekly* T Shirts?' I thought. 'Why not', I answered...

<http://www.zazzle.co.uk/gonzoweekly>



From danger to safety...

When we started flying missions, we had no idea where this adventure would take us. We just knew that pups were in danger, so we had to help them. Over ten years later, thanks to YOU, we've run hundreds of missions and rescued more than 13,000 animals across the country! Just as importantly, we're stronger than ever and ready to keep flying.

That's why we're very excited to make a big announcement. Starting today, we are changing our name to No Dog Left Behind. It reflects the national network of shelter partners we've built in our first decade of work.

Pittsburgh will always be the heart of our operation, and everything we do is thanks to the love and support of our Steel City volunteers and supporters. Thanks to YOU, our mission is growing. We are excited to see where the next ten plus years takes us!

One more thing....

While the large majority of the animals we have helped over the years have been dogs, we do equally love our little kitties. We are super excited to show you our new Cat logo, No Cat Left Behind! She doesn't have a nickname yet and we are definitely open to suggestions!

Jonathan & Brad



**NO DOG
LEFT BEHIND™**
Saving Animals | Enriching People

<https://nodogleftbehind.org/>

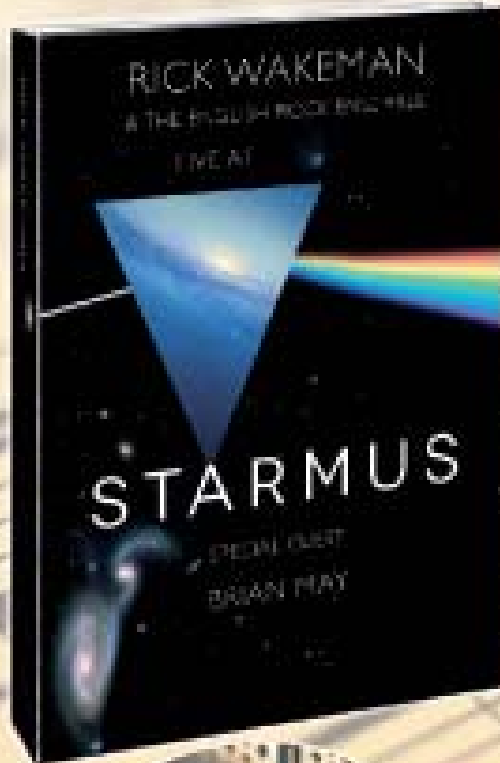
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

Rick Wakeman & Brian May

live from

STARMUS 2015



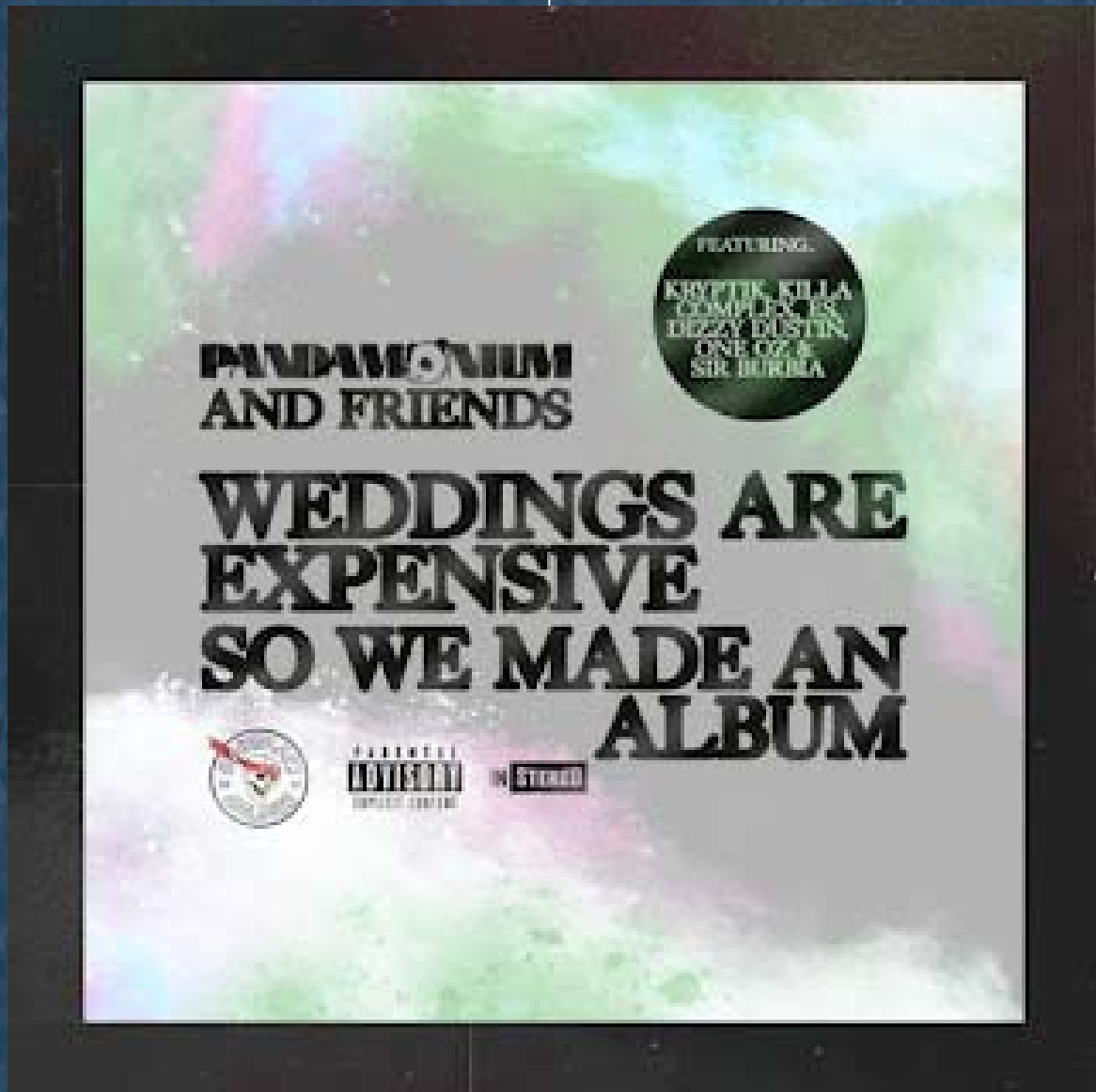
Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Weddings are Expensive so We Made an Album
by
Pandamonium & Friends

Weddings are Expensive So We Made an Album (WAESWMAA) is the latest

release by UK DJ/Producer and occasional

Emcee Pandamonium. Released via Kamikaze Airlines Records, this was made to celebrate and raise a few funds for his upcoming wedding, in July this year, to Stacey.

The album is entirely produced, scratched, mixed, and mastered by the man himself

STEVE RIDER

**PANDAMONIUM
AND FRIENDS**

**WEDDINGS ARE
EXPENSIVE
SO WE MADE AN
ALBUM**

01. WELCOME TO THE SHOW
02. STEP UP FT. KRYPTIK
03. NEVER JUDGE A MAN FT. KILLA COMPLEX
04. HOW LONG FT. ES
05. INTERVAL
06. SINK OR SWIM REMIX FT. DIZZY DUSTIN
07. GET YA WEIGHT UP FT. ONE OZ
08. I DO (LOVE ORANGE SODA) FT. SIR BURBLA
09. WRAP UP
10. ONE MORE (ENCORE)

ALL SONGS WRITTEN AND RECORDED BY THE
CONTRIBUTING ARTIST'S RESPECTIVE LABELS
ALL SONGS PRODUCED AND MIXED BY SCRATCHED
MIXED AND MASTERED BY PANDAMONIUM
ARTWORK BY PANDAMONIUM CD ARTWORK WITH
THE HELP OF BILLABOO
ALL RIGHTS RESERVED - KAMIKAZI AIRLINES 2022



WORLDWIDE
UNIVERSITY
LIFESTYLE CENTRE

IN **STUDIO**

and features a host of top draw emcees from these shores and across the pond. There is also an appearance from a little-known alter ego of Pandamonium, who appears as the MC on the night.

So, without further ado, let me transport you on a little journey into the album. It's not your average album review so, feel free to expect the unexpected...

So, picture the scene, our man Pandamonium is deeply involved in plans for his upcoming wedding. Part of this is raising some much-needed funds in these days of rising costs. One night, as he lays in bed, about to drift off to sleep, his mind is on how his music can help him raise

funds. He then falls into a deep slumber and begins to dream...

A laid-back boombap sound of piano, bass and drums heralds a dream like no other. There is a stage here and lots of guests sat around at tables. Heads are nodding to the jazzy piano vibe as Pandamonium's American alter ego steps on stage to greet everyone and to give them a Welcome To The Show, and that show is the future wedding reception for Daniel and Stacey. The guests have their appetites whetted as a stunning list of guest performers is noted and, as the guests clap their approval, Pandamonium takes up his place behind the turntables and Kryptik (from Paisley, Scotland) steps on stage ready to Step Up and take

the mike. The beat kicks hard and is heavy on the string sound and there is no pussy footing around here as it's all about getting ya heads nodding. Kryptik speaks, on his no-nonsense style, on the ups and downs of life the last couple of years and his desire to step up and keep moving forward, no matter what. This is a message to everyone of us, because every time we step up in the face of adversity, it's a defining moment that shows the true strength of our character. Next to take to the stage alongside Pandamonium is Killa Complex from Long Beach California. The vibe is an upbeat sound of guitars, drums, hand claps and xylophone notes to keep the crowd moving. Killa Complex asks everyone to Never Judge a Man as he explains that you can never judge anyone you meet. Someone's appearance, how much money they have and so on is never a true reflection of that person's back story and what they have lived through. Whatever your first impressions of a person are, get to know the real person behind the mask before you speak on how they may or may not be. The message might be deep here but, as a guest, you will meet many people on a wedding day, a lot you will not know so, the message is poignant. The sound now morphs into a more soulful mix of drums and piano. Ontario emcee Es takes to the stage delivering vocals for the happy couple and everyone as he asks How Long is long enough? When two people make a commitment to each other, for love, they wish to be together forever but how long is forever? Is forever enough? Can that commitment, that love for each other extend beyond the physical timescale we call forever...

As the guests ponder over the meaning of forever and love, Pandamonium's alter ego takes to the stage to entertain us for a short Interval. A groovy organ sound floats into the awareness of the guests as they are informed that Long Beach Emcee Dizzy Dustin is setting up for his performance...

With the legendary figure of Dizzy Dustin ready to go the air becomes electric as the

guests ready themselves for the Sink or Swim Remix. The track was originally released by Diz in the run up to the release of the *Where Do I Go From Here?* album, Pandamonium's remix is a pounding beat and synth sounds that immediately has everyone out of their seats, bouncing to the groove. Dizzy Dustin treats everyone to some slick wordplay that is all about integrity. In life you have to do what you gotta do on life's journey but, in all that you do it's about being upfront and speaking your truth and not being fake or dishonest. With the crowd suitably buzzing, long time Pandamonium collaborator One OZ (Edinburgh, Scotland) steps up to the Mic. Panda and OZ have this great chemistry in everything they do so when the guitars and heavy drum beat drops, you know you're in for a treat. In his typically unapologetic rhyme style, One OZ spits a gritty and witty story that is all about upping your game. If you wanna step up and stand shoulder to shoulder with others in the game, you have to Get Ya Weight Up and show em what you got, prove you deserve your place. As the night draws to a close, it is the turn of Sir Burbia (London, England) to bring a bit of fun to round off the evening. The musical backdrop is a funky sound of guitar, keys, and drums. Sir Burbia drops some slick, 'just for fun' lyrics, that echo the US TV Show Keenan & Kel, as he explains his love for a certain beverage with, I Do (Love Orange Soda). This one will have everyone grinning ear to ear, and you can't round off a party in a better way...

A horn-heavy jazz Funk sound hits as Panda's alter ego takes to the stage one last time to Wrap Up things. He gives everyone a little more information as the guests prepare to leave.

However, not everyone is ready to go just yet and the cry rings out for One More (Encore) and so just to send all the guests away in style, that's just what Pandamonium gives them. An instrumental style joint in a boombap style that is piano heavy and full of cut up samples to get everyone nodding their

head one last time. Then Panda switches it up one last time and changes from piano-heavy to a guitar-heavy vibe midway through. This all serves to allow the guest to leave on a proper high, this in turn allows Pandamonium to return to being Daniel and for him and Stacey to finally settle into married life, just as Pandamonium awakes from the dream that has just given him the perfect theme for an album...

Did it really happen that way? I dunno but, it sounds good right!

Overall, you can't say much more about this album than it is a solid production album that is undoubtedly a highly enjoyable and has been produced by someone who has a love of good Hip Hop music and who has the respect of his peers enough to feature such a talented line-up of guest emcees.

You can really get into the whole vibe of the album feeling like a wedding reception that most Hip Hop lovers would want to be invited to. Pandamonium's production is as faultless as always and puts his years of expertise and experience to good use creating an album that flows so well from top to bottom, keeping you entertained all the way. The guest artists he has brought on-board for this all give those 'top of their game' performances,

just what you'd want at a wedding reception.

There is definitely a family affair vibe about this project to as the family have been involved in producing a very limited number, twenty actually, of CDs to help raise some funds for the actual wedding in July 2022. The artwork is all custom hand produced, numbered, and signed. So, if you want one of these then I would advise you move quickly as they won't be around long.

There is not much left for me to say except a huge thank you to Pandamonium for sending this over and sending him and Stacey best wishes for the up coming wedding, See Ya There...

Time for me to boogie on outta here,

Steve

LINKS

Get the digital version of the album in Original, Clean or Instrumental via Bandcamp:

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

Grab on of the limited edition (each one is unique) CD copies by contacting Pandamonium on Facebook:







The Dreaming Room

alan dearling

‘What a great concept!’ Alan Dearling tunes in and drops out in ‘The Dreaming Room’.

A soundspace, ambient vibes and alternately edgy, quirky stuff.

Bathed in immersive luminescent lights, enshrouded in re-cycled creations from Rachel Rea and Immortal Bloom. ‘Immortal Bloom’ is an artistic exploration, working in recycling and up-cycling of disposable resources.

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

To get you into the Dreaming Room mood: Here’s the set list from disc-spinner, Glenn Evans:

Aphex Twin – Lichen Biosphere - Night Shift Boards of Canada – Corsair Brian Eno & Jah Wobble - Garden Recalled Burial – Endorphin Cocteau Twins –

Otterley Felix Da Housecat - Analog City Floating Points – Nespole Flying Lotus - Auntie's Lock Infinitum (Feat. Laura Darlington) Jon Hopkins – Welcome Loraine James - Thinking of You (BFTT's Floaty Remix) Skee Mask – Ozone Squarepusher – Tommib μ-Ziq - Elka's Song μ-Ziq and Mrs Jynx - Hi Jynx A Guy Called Gerald - First Try Beck - Broken Drum [Remix by Boards of Canada] Boards of Canada - In a Beautiful Place out in the Country E.VAX, Ratatat - Karst (Vegyn Remix) F.U.S.E. - Uva Four Tet - My Angel Rocks Back And Forth John Glacier – Platoon Massive Attack – Teardrop Teddman – Baby Bomb The Bass - Bug Powder Dust (K&D Session) Public Image Ltd. - Poptones (BBC Session) Santogold - Guns Of Brooklyn The Future Sound of London - Papua New Guinea (Dub Mix) 2 Player - Extreme Possibilities (Wagon Christ Mix) Anz-Loos In Twos (NRG) Aphex Twin – Windowlicker DJ Food - Scratch Yer Head (Squarepusher Mix) Meemo Comma - Neon Genesis Title Sequence Squarepusher - My Red Hot Car Whatever The Weather – 17°C Vegyn - I See You Sometimes (feat. Jeshi) Burial -





Rachel and Gig in Dreaming Time

Ashtray Wasp Saint Etienne - Only Love Can Break Your Heart (A Mix Of Two Halves) Daniel Avery - Chaos Energy Roy Davis Jnr – Gabriel Loraine James - Thinking of You (Morwell Remix) Koreless-Joy Squad Red Axes feat. C.A.R. - 5 Min TSVI & Loraine James – Observe Leila - Won't You Be My Baby, Baby DJ Manny featuring DJ Chap - Wants My Body SOPHIE - BIPP (Autechre Mx) RP Boo featuring Afiya - Finally Here Flying Lotus - Tea Leaf Dancers (Ft. Andreyana Triana) Laurel Halo – Holoday Darkside – Lawmaker Dr John - John Gris (J Spaceman Mix) Klein – XXL Midlake - Roscoe (Beyond The Wizard's Sleeve Remix) Paul Weller - Kosmos (Lynch Mob Bonus Beats) Serge Gainsbourg & Brigitte Bardot - Bonnie & Clyde The Asphodells - One Minute's Silence (Wooden Shijps Remix) Wooden Shijps - Everybody Knows

Check out Glenn Evans on #SoundCloud
<https://soundcloud.app.goo.gl/DqRxg>

Later, **Waka** (dj Richard Walker) was next up, mixing sounds in the Dreaming Room. Here he is in action in a cacophony of sounds and lights:

<https://www.facebook.com/matthanee/videos/1178466992939296>

From Rachel Rea, we learn that,

“Immortal Bloom aims to spread awareness of the unrecognised potential in seemingly obsolete resources and re-birthing them to create objects of beauty: transforming an obsolete object into a visually desirable spectacle. Questioning inherent values and societal beliefs surrounding the production, consumption

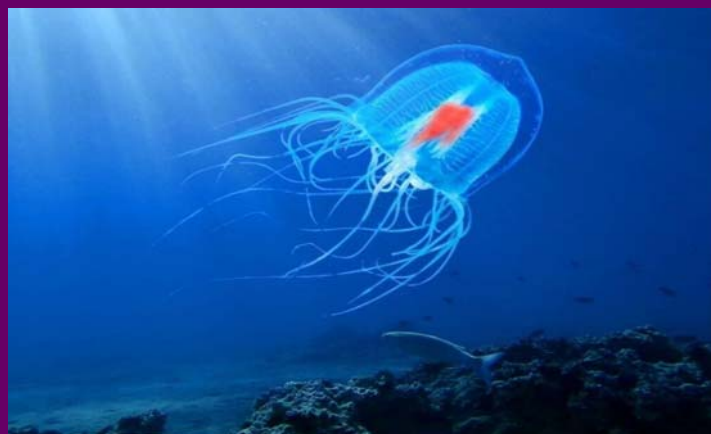




and definition of beauty and luxury whilst redefining, re-examining, and re-evaluating consumerist ideals.”

*“Our name and inspiration derives from the very objects we have been transforming, themes of sustainability and regenerative processes. Through our research, we came across an immortal being living in our oceans: *Turritopsis dohrnii*.*

*It is the most philosophically and biologically curious entity of those we have encountered through our research, and is the embodiment of sustainability. *Turritopsis dohrnii* is capable of transforming into the infant stage (polyp form) into its mature form (medusa stage) and back again at its choosing. A grouping of these profound creatures is known as a 'bloom'. Naturally these principles have morphed into an analogy for creativity, rejuvenation and artistic growth.”*



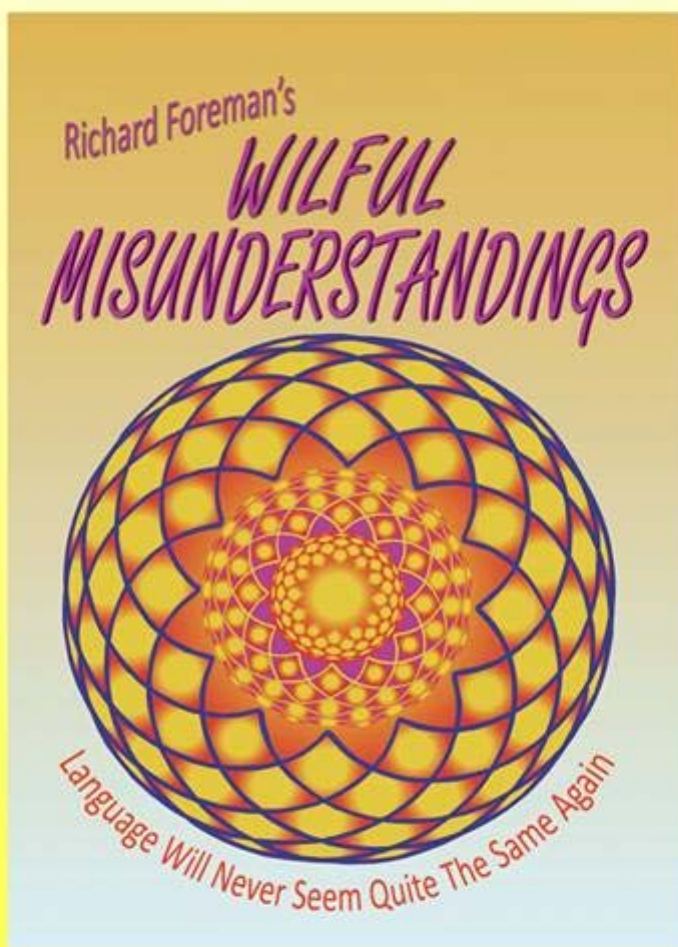


Expect the Unexpected!

'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)



Readers' comments:

'Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind.'

'A sanctuary, a haven, a totally immersive other world...'

'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

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KEV'S WORLD

Live!

LAUREN BORHANI – THE NOT OKAYS

I was at the Written By Wolves gig last year, stuck at the end of the bar scribbling away, and this lovely young lady came up to me and asked if I was Kev? That was the start of a wonderful friendship not only with Lauren but her husband B and even her parents, and I

have been known to share the odd tippie with her father Clive. With The Not Okays releasing a series of singles and becoming more active on the live circuit, now seemed the right time to ask the important questions and get more of an insight into her and the band.

Who, what and when is Lauren Borhani?

I'm just a girl whose music taste is clearly stuck in the mid-2000s. As long as I can remember I've had this same big fringe, the same winged eyeliner and the same taste in music.

THE NOT OKAYS.



I grew up in Christchurch and moved to Auckland in 2014 when I landed my dream job – at 19 I was in the directing team of 3News (now Newshub/Discovery), which still feels crazy to me. I’ve been incredibly fortunate to work in television, publicity, and public relations (PR) for the past nine years. Working in the heart of entertainment and media for almost a decade has been incredibly fast-paced and rewarding, and the television shows, campaigns, and events I’ve worked on feels nothing short of a dream come true. Quite simply, I love my job. PR is all about telling stories and connecting with people, and what we’re trying to do with *The Not Okays* feels like a natural extension to that.

In 2019 I was diagnosed with depression and anxiety, and in 2021 I was finally diagnosed with ADHD combined type after a long, hard road of advocating for my mental health. It’s been an incredibly challenging few years, and I’m so blessed to have such a strong support system in the form of my husband, family, and friends. And now that I feel like I’m through the worst of it, all I want to do is talk about it and help

alleviate the stigma around mental health to help others have an easier path ahead than I did. *The Not Okays* is about screaming from the rooftop that it’s totally okay to be not okay sometimes, especially after what’s been a few really shit years for everyone with the pandemic.

What are your earliest musical memories and who/what inspired you to start singing and what motivates you now?

I’ve always loved music, as a little tot I was putting on performances in our living room to Britney Spears and The Spice Girls. My first concert was Truebliss, followed by Brooke Fraser, so I guess I’ve always been inspired by women on the stage. I remember there being a lot of music in the house when I was growing up. My Dad was a bassist when he met my Mum, and he continued to play his guitar through my youth. Whenever my parents hosted their friends, they played music DVDs of The Eagles, Eric Clapton, and John Farnham– so I’d think of Kiwi onion dip anytime I heard *Hotel California* for a while there.

My Dad always encouraged my music – he got me into guitar lessons, and then keyboards when I didn't like guitar so much because the strings hurt my fingers. He bought my first two keyboards and would always make me play piano and sing for his friends. I lost inspiration for music for a while there, I had to choose between musical theatre (NASDA) and television (Broadcasting School), and the telly won! I gained an incredible career, an even more incredible husband, and now that the fire has been sparked under me again, I'm letting the music become a bigger priority to me.

I'm constantly listening to my favourite emo shit (Paramore, Bring Me The Horizon, Fall Out Boy, Panic At The Disco, A Day To Remember, All Time Low...) and a heap of my favourite female vocalists (Hayley Williams, PVRIS, Olivia Rodrigo, Dua Lipa). It's a really cool time to have found inspiration, and I really do owe it all to my husband's encouragement, patience and talent.

How did you get involved in musical theatre and what did you enjoy most about it?

My lovely mum took me to a drama course when I was in primary school, and it didn't take long for me to become absolutely hooked. Through my primary and secondary schooling, I was cast in about 30 live productions, which saw me star as characters like Dorothy in The Wizard of Oz, Snow White, Veruca Salt in Charlie and the Chocolate Factory and Susan in The Lion, The Witch and the Wardrobe. I more and more loved the productions where I got to sing, I found it really fun and challenging! Eventually I also fell into choir at high school and expected to travel to compete nationally every year.

There was a real community in these productions and competitions, and I found that I really enjoyed interacting with the audience at the end of the show. It's always been an absolute pleasure to entertain, but I found it a lot easier when it was performing something I hadn't written. Singing has always brought me a lot of pleasure, but it's taken me a little while to silence the self-critical voices and finally see where this thing can go if I give it my all. I feel fortunate that I get to work with the incredible talent we have in The Not Okays. We all have our strengths and



above all else, we're really good friends, which makes it so much easier to be vulnerable and create together.

How did you become a DJ? / How did you meet Bahador?

Okay, so I've been a cheeky little dickhead here and combined Kev's two questions, even when he was very specific about his questions (which are genuinely some of the most interesting I've ever been asked, the man's good), because this is The Tale of Two Emos and it's pretty good.

In 2015 I went to my first festival, which was Westfest at Western Springs. I'd never been to too many big concerts because I grew up in Christchurch and none of the shows I really wanted to see would travel down. However, I moved to Auckland at 19 when I got my dream gig straight out of Broadcasting School (in the directing team of 3News/Newshub/Discovery), which meant I finally got to take advantage of live music as often as I should.

That week I was working on the morning show, Firstline, which meant 3am alarms for a couple of weeks, and to this day I have no idea how I managed that! However, I soldiered on, putting on my most emo face mid-week and heading straight to the Ding Dong Lounge stage. I'd never heard of Ding Dong Lounge, but every single one of the artists I wanted to see were playing there on that stage only. So, I stayed put, and watched in awe as my world turned a little bit more emo with Escape The Fate, Falling In Reverse, Papa Roach and Fall Out Boy all playing live in front of me for the first time. The next time I was in town, you best believe I made a beeline for this Ding Dong Lounge place.

From the second that I walked down those famed stairs it was like I was in high school again. Panic at the Disco! blasting in town, followed by some 80's rock ballad and straight back into Linkin

Park. I was home, and I remembered just how much I loved this. I kept going back, and eventually I became single for the first time in my adult life, and then went to Ding even more. The first time I went there single I met my now husband Bahador, and the more I got to know him the more I was intrigued -- I really liked the guy behind the great hair. He was smart, he was creative, and DAMN his "band is actually pretty good aye" (my first ever Facebook message to Bahador haha).

We started talking every day, and dating, and then within 11 months we were engaged. His proposal was beautiful, he got on one knee on Christmas day in front of my whole family-- which is one of the reasons I put my Christmas tree up on Halloween last year, I JUST LOVE CHRISTMAS. Now here's the kicker, Ding Dong Lounge tends to put up incredible photos each night, so just for curiosity's sake I looked back at the album from the first night I ever became a Ding Dong Lounge convert-- and guess who was the DJ that made me fall in love with the place? My now husband.

When B and I started dating, I became the girlfriend of the DJ -- and then we started DJing together, and then he got too busy to carry on with it as often, so I kept on doing it while he achieved incredible things with his band Written by Wolves. So here I am, the girl that now DJs the emo nights and does it with huge dancefloors. I love playing the unexpected alongside the expected, like The Kill or Helena into Don't Trust Me or Kids of '88's My House. And through this, I've seen this whole new generation of emo kids appear out of nowhere, and boy they love Bring Me The Horizon.

And do you know what? So do I. x

How did The Not Okays get together in the first place (and why is B not playing guitar)?

The Not Okays came together to play at one of Ding Dong Lounge's Emo Nights. B





and I had been DJing together for a year or so, and we were both ready to achieve two of our big goals at the same time.

B is a crazy hard-working genius. Not only does he play guitar for the epic *Written By Wolves* while shooting, editing and directing their music videos, he also draws houses full time (www.studio-b.co.nz!), but he wanted to add being mean at drums to that list. So, he bought an electric kit and taught himself how to play, and with every show he's getting better and better. It's safe to say he's achieved being mean at drums.

Meanwhile B had been encouraging me to sing since we first started dating. I'd lost my confidence in performing publicly, but with B's support I was finally ready to get back on stage again. It's really special to be able to perform with my husband and adding really good friends to that mix who all love the same emo shit as us is honestly a dream come true.

We played with a few friends tapping in and out based on their other band commitments (love u Aaron R, Kurt, Tal and Scott!), until we realised it was time to support Caitlin in picking up the bass again. Obviously, Noriel was already working with Aaron and B on MIRA by this point, and he was the natural choice for the second guitar. Thus our line-up was formed!

What does each person bring to the band?

Lauren Kate Borhani – Vocals

Listen, I'm just a big old emo. On top of being Auckland's unofficial Emo DJ, I've also fallen into the role of unofficial band manager. I've been lucky enough to work full time in live television production, publicity, and PR for the last nine years, so I have a little black book of contacts and love finding win-win opportunities to work together with them. Apparently,

I'm a bit of a control freak, and have taken on the role of developing our brand, our socials, our communications, and our publicity. My favourite part about this is that I get to scream from the roof how talented my friends are!

Aaron Prictor - Vocals/Guitar

I also like to call Aaron our Creative Director. He produces and records all our songs and is the driving force of our songwriting and sound. He's a wickedly talented live musician too, and is a trusted session musician and live tech. He's the reason we sound the way we do, and he holds us all to account!

Noriel Wong - Guitar

Noz is a super smooth guitar player, but what he is even more is a quick-witted little shit. He's our Social Media Manager and is the creative genius behind those timely emo memes. He truly is one of the greatest shitposters I've ever had the pleasure of meeting, and he's a huge asset to the band. Noz went to high school with Aaron, too!

Caitlin Clark - Bass

Caitlin is our band Mum (which is great, as Daddy Prictor plays the Dad role real well). She always ensures everyone is well-fed and on point and is honing her songwriting skills alongside Aaron. She has a solid taste in music and sneakers and has the biggest heart in the world. And she's a smooth driver on the bass, it's super cool to be able to play with her again, as we first played together in high school.

Bahador Borhani - Drums

B is the second driving force behind our songwriting and sound. He's also an incredibly talented content producer and does most of our design elements (think logos and videos), in addition to producing, shooting and editing all our music videos with my support when he's too busy being a creative genius on another big project. B is obviously my husband and father of our two fur babies too!

What were the original plans for the band? (I get the impression it was initially a good-time party band with no real intentions).



I don't think we could have predicted what this band would develop into. It started as a covers band to headline Ding Dong Lounge's infamous emo nights and has grown to a content-creating emo powerhouse with everything produced in-house. The Not Okays is obviously a play on My Chemical Romance's *I'm Not Okay*, and while we did question whether we should change it as we launch into originals, it feels right for what we want to do and what we want to say.

We're seeing the start of an emo revival with the likes of My Chem and Panic! At The Disco releasing new music, and a new Paramore album on the way. The Not Okays is about paying tribute to those who got it so right before, while normalising conversations around mental health along the way. It's totally okay to not be okay, so long as you talk about it.

Why did you feel inspired to cover Avril Lavigne for your debut single? Why that song?

I'm a pop-culture nerd, and Avril Lavigne's revival out of nowhere completely shook me (and the band) to the core for a few reasons.

Bite Me was Avril's way of announcing her signing to DTA Records, which is Travis Barker's label. You can hear his elevated pop-punk influence, and it was a really exciting taster of what was to come. This sounded so much like the authentic Avril a lot of us had missed since her *Let Go* album with the likes of *Sk8r Boi*, *Complicated*, *I'm With You* etc... and I think a lot of people were missing that authentic sound and this single hit the spot.

Travis Barker was at the time dating Kourtney Kardashian (they've since gotten engaged and now married), so it was clear this revival was going to get mainstream A-List media attention. This may sound stupid to some people, but that's just the way the media works.

Listen, it's a banger. It was a hint of our type of music being taken seriously by a mainstream audience, so if there was a time for us to go in, now felt like our best shot. We were in the middle of Auckland's never-ending fourth lockdown and were all going a bit stir-crazy, so it was a

great distraction. Additionally, I had finally been diagnosed with ADHD after 27 years of struggling with the symptoms unaware and unmedicated, so I had never felt more driven to finally make my dreams a reality and kick this beast of a band off with my favourite people.

Your next single, *Better Days*, was not only an original number but you also edited the video. Talk us through the process for this and how did it come together?

We were incredibly humbled by the warm reception to *Bite Me*, and knew we had to quickly follow this release up with an original so people would take us seriously. It's easy enough for musicians to cover a song but writing and sharing original content is the hard and vulnerable bit. The song itself was written by Aaron and had sat on the notes on his phone for a few years. He graciously thought The Not Okays was the best home for this track, and we quickly got to work recording vocals and planning the video.

At the time, my husband Bahador was slaving away on Written By Wolves' next music video. As many may know, my very talented man produces, directs, shoots, and edits the majority of Wolves'

videos-- but what they don't see is how much work he puts into them for months and months at a time. I knew that the only way we were going to get a music video for this song is if I put my Broadcasting School degree to good use, rolled my sleeves up and produced and edited this bad boy.

So, I sourced the studio and the lighting, B sourced the camera, and we spent a long hard day getting the content shot (little did I know while I was fighting the start of a Giardia infection while on-set, and would spend the next week hunched over the toilet bowl — ugh). Over the coming weeks while he was down one end of the house creating a yet-to-be-released masterpiece for Wolves (it'll blow your mind), I was on the other end of the house editing together *Better Days*. B tidied up the post-production, and we released our baby into the world. It was a very collaborative process, and everything was done in-house.

What is next for The Not Okays, and when are we going to hear more original materials?

We've just laid down the very first vocals to our next single which (bugger it I may as well give you an exclusive because I love you) is called *Sleeptalk*. We'll be shooting the music video in the coming weeks, led





this time by Bahador with the Creative Direction of our good friend Samantha Davies. If you wanted to hear *Sleeptalk* for the first time, then we'll be fumbling our way through the demo live this weekend at CrushFest (Saturday 9th July at The Tuning Fork, tickets still on sale at [MoshTix!](#)) Otherwise we're going to be announcing a headlining show very soon, where hopefully you'll be able to hear one of the three original demos currently in development. I really hope people watch this space, because we're really excited about what's to come!

Where can people go to find out more about the band?

All the key info is on our website (www.thenotokays.com), and keep an eye on our [YouTube](#) for the music videos as they go live. Otherwise if you want all the latest news as it hits (plus a heap of self-deprecating memes) check out our [Instagram](#) and [Facebook](#). We're on a heap of streaming services too, so feel free to give us a follow there too! (Spotify, Tidal, Apple...)

The Not Okays are a great band, and I am so looking forward to catching them at Crushfest on Saturday, it's going to be a fantastic day.





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RICK WAKEMAN



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DVD – The Burning, the movie

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G'ole! – Motion picture soundtrack

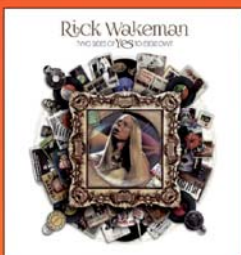
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Two Sides of Yes

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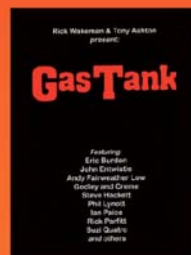
The Stage Collection

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



Time Machine

Guest vocalists include Ashley Holt, and Roy Wood
MFGZ019CD



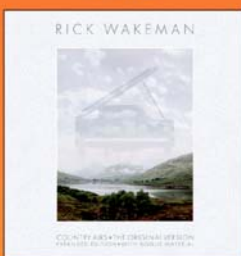
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Double DVD set. Rick's classic 1982 music and chat show
MFGZ020DVD



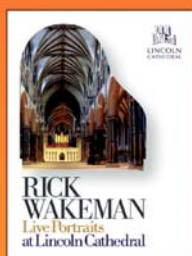
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MFGZ028CD



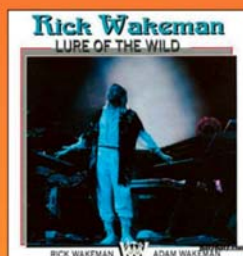
Country Airs

The original recording, with two new tracks
MFGZ014CD



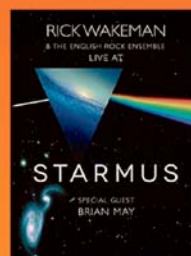
Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!
MFGZ029



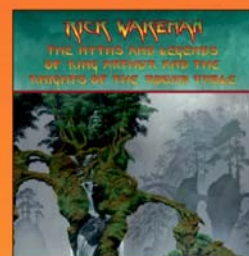
Lure of the Wild

With Adam Wakeman. Entirely instrumental
MFGZ003CD



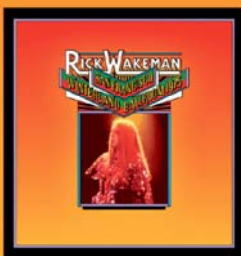
Starmus

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



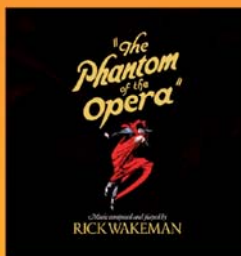
Myths and Legends

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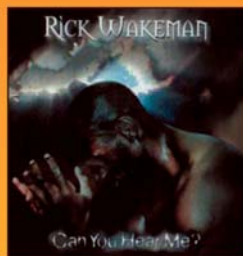
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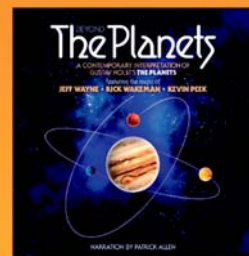
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KEV'S WORLD



ED WAAKA
E KURA
INDEPENDENT

It did not take long for me to fall in love with this song, probably the first 30 seconds I guess, as there is something about it which grabs hold of the listener, puts them in a safe place, and lets the singer bare their soul. Soul, yes, this is full of it in a musical sense as well as an emotional one, and when I discovered he was singing about the upcoming birth of his first daughter, whether he would be a good father, and the need to reconnect to his Māori

heritage it made a great deal of sense. Part of that reconnection was to write the song in Te Reo, and for that he needed some assistance so asked his cousins Stephanie Fong and Dr Jennifer Martin to help. Ed says, "*Writing a song in Te Reo with whanau is one of the most uplifting and humbling experiences of my musical journey so far. I searched the piano for inspiration while we spoke of childhood memories. Three hours later we had a finished song.*"

I was not surprised to see that Ed has worked with Troy Kingi in the past, as there are definite elements here which are reminiscent of his slower ballads, but I did not expect to be reminded so much of Aro given they are a male/female duo, but the harmonies are sheer delight. There is so much space here, so much restrained power, all of which combine with the emotions pouring out which make this something very magical indeed as we are taken away from our daily existence to a very special place. Play this on headphones, preferably on repeat, and feel the stress of daily life just wash away as Ed connects not only with his unborn child and his heritage, but to every single one of us.

KEV ROWLAND



AYLA WELSEY
SAY TO ME
INDEPENDENT

Normally, when I am reviewing singles for MNNZ the turnaround time we work to is 7 days and it is not unusual for me to work on far tighter deadlines than that, but Ayla was incredibly well organised with the promotion for her second single, and I have been playing this for the last 3 weeks at least. In that time it has become a real earworm, and I have even found myself singing it as I walk around (not a pleasant experience for anyone in the vicinity, let me assure you). She describes herself as an indie folk/rock artist, but I don't hear a lot of folk in this one, but lots of power pop, commercial rock, guitars, a great voice, wonderful arrangement and stacks of hooks.

There is something about this song which is bouncy, full of fun, and packed with the summer sun and is fresh, inviting, and a solid blast. With a full band behind her, special attention has been paid to the arrangements so there are times when she is harmonising with herself, others when she is a cappella, while we can have thumping drums or delicate rimshots, the band sitting back or coming forward to drive the song on. The result is a rock/pop single which surely is destined to sit on radio playlists and the charts, as this is a

blast from beginning to end and something I have enjoyed immensely. Apparently, Ayla has been gigging in Tauranga and Auckland but so far I have missed her, and that is something I need to correct immediately if not sooner. I thoroughly enjoyed her debut single, *Salamanders*, but this takes her songwriting and performance to a whole new level. Now when are we going to get an album?



TIA WARD
ME AND ME TOO EP
INDEPENDENT

This is the debut EP from Hawkes Bay singer Tia Ward, following on from two singles which were released ahead of time, *Under Wraps* and *Paint Dry*, both of which are included here. The first thing which the listener notices are her vocals, which are both understated yet firmly to the fore. She has a very warm and inviting style which allows the listener in, with each song firmly coming from a pop background with modern production and sounds. What makes this somewhat different is that here is a musician who is a musical magpie, bringing in bits and pieces from many different genres, yet to settle, which in some ways is both good and bad. It is good in that she is undoubtedly talented, with a vocal style which can be used in many different

areas, yet bad as there is a real risk that listeners may really enjoy one style and not another, so the EP is quite up and down in that respect.

There is no doubt that the highlight for me is *What's Wrong With Me?* which starts off gently before turning into a rather sedate pop rock number. She allows herself to put a slight edge on her voice, and while the drums are basic, the guitars and bass are solid, and the result is a number which is a really nice summery blast. But following that is *Panic On The Highway* which is completely different in that it has a reggae and calypso feel and also contains a rap section. While I can appreciate the skill and songwriting which has gone into this, this is not something I would play for listening pleasure, while I would the number previous, and I am sure the reverse will be true for other listeners. After that is *80HD* which is solid Eighties pop, even down to the synth drums intro and while it is very clever indeed it is again different to what has gone before and the same situation may arise.

The production is excellent throughout, and I am sure Tia is going to be a name we hear more of but having such a mix of styles means it is probably going to cut down on the audience she so obviously deserves.



TRYONICS *FRAGMENTED* INDEPENDENT

Tryonics is the solo project of Hap Richardson, formerly of My Little Pony, Go Victim, and Freezer Child. It is completely a one-man affair as Hap not only provided all the music and vocals but also recorded and mixed it as well. When I asked him for a press release, he told me there wasn't one, but that the album was recorded in a remote far north shack surrounded by Māori land, an attempt at country, from an experimental, post-rock musician more used to the density of the city. In that respect this 9-track 19-minute-long album is a success as the post-rock influences are very strong indeed, and while I would not think of this as country in the traditional sense there are strong elements of alt-country and some additional nuances here and there which reinforces the country connection.

As one can tell from the album length, some of these songs are quite short, with only one breaking the three-minute barrier (closer *Morning After*), while there are a couple under a minute. Opener *Free Range* really sets out his stall as it is packed with alt-country styles yet there is also a heavily distorted and fuzzed guitar right at the front which probably has more to do with grunge than what one would normally associate with the more sedate genres, but then that is taken over by a filthy steel which takes distortion and slide to a new level, and one can easily imagine MC5 having fun with this. Contrast that with the next song, *Chasing Tail*, which is far more sedate and even contains some interesting falsetto harmony vocals, yet is only 53 seconds in length. This segues into *Can You Dance* and originally, I felt it was a section change in a song as opposed to a new one, such is the way it sneaks in.

One often gets the impression that he is hitting the strings on his acoustic quite hard, much more in a rock manner than a

country, and because he is coming into the genre from the more experimental post-rock area, he has no issue at all with adding keyboards and electric guitars in a way which would not normally be considered. This album is probably too far out in left field for country fans but will be of interest to those who want their rock to have more colour and be different to the norm.

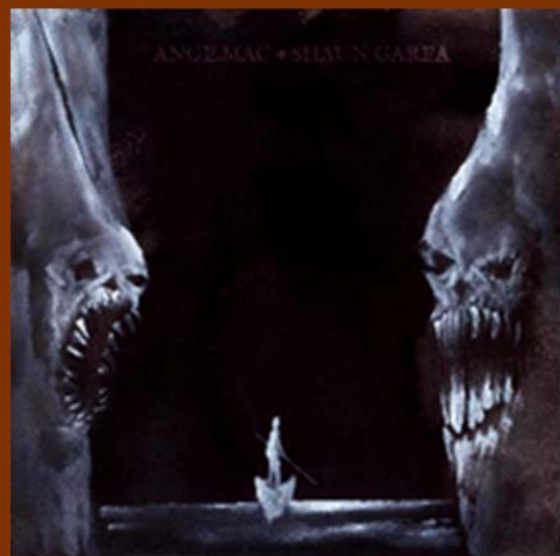


DANICA BRYANT
CRUSH
INDEPENDENT

Here we have the lead single from Danica Bryant's forthcoming EP, *Ego Death*, and if this is fully representative, then that is something to look out for. For a young artist she has already had considerable success, mentoring with Bic Runga while also gaining a support slot for Elton John on his 'Farewell Yellow Brick Road' tour, and while she has already tasted success on the NZ Hot Singles Chart, I am sure this is going to head the same way. This is one of those sweet pop numbers which has a rock edge, hooks aplenty, but while it sounds as if butter would not melt in her mouth, Danica is actually singing in the chorus, "You're the type of man I'd only like to crush".

Her lyrics are wonderful as they contrast so strongly with the sweetness of the

sound being created. The focus is very much on her vocals, but the arrangement is excellent with nuances added here and there, while the use of double and triple tracking on the vocals works very well indeed. There is also plenty of space, with the song containing different sections which reset the ear, allowing Danica to really provide emphasis on her vocals. For me the only downside is the percussion which does not push the song along like it should, but that does feel like nitpicking in a number which is a real earworm with lyrics many women I am sure would relate to. She is touring from the end of August through September, and if you want pop with sweet vocals which has a real edge and is lyrically deep then that should not be missed.



ANGE.MAC + SHAUN GAREA
EP
INDEPENDENT

What we have here is the debut collaboration from Ange.Mac and Shaun Garea. Ange.Mac has been making experimental industrial/ambient music since 2006 and can also be seen playing with his thrash/black metal/hardcore/D-Beat Punk band Bloody Hell while Shaun has just returned to the scene after a gap of about 10 years but was previously in the hard rock band Dezmadore. Even

before getting into the music, I could see this was an interesting collaboration, as only two of the five tracks are by both of them. One was jointly written, performed solely by Shaun and produced by Ange.Mac, and then there are two completely solo performances.

However, the EP does not feel as fractured as one might imagine, but instead is incredibly cohesive, and while dark ambient is at its core there are also plenty of other influences being brought in at different times such as industrial, avant-garde, gothic, experimental, new age, and others. Based on keyboards, some songs have vocals, and while some can be relaxing and pleasant there are others which are more challenging, almost invoking the likes of Gridfailure or Krautrock. This is powerful stuff, music which demands to be listened to on headphones so none of the nuances are missed as there is a lot going on while at the same time it can be felt to be almost somnambulant at times. This is music created to take the listener into another space, mostly pleasant, but not always, and although some of the underlying themes are repetitive this is just undertaken to create a framework for other threads being woven over the top. These guys are currently working on the soundtrack to the forthcoming *Doom Pilgrim* tabletop card game by Czech



developer Warclaw Games and I sincerely hope that means we are going to be hearing much more from them as this 30+ minute long EP is well worth investigating by those who want their music to be thoughtful and interesting while also being way out in left field, far from the mainstream.



BUBBLEMATH
TURF ASCENSION
CUNEIFORM

It took fifteen years for Bubblemath to produce their excellent second album, 'Edit Peptide', but it has only been five for them to release their third, 'Turf Ascension', which we should all be grateful for. There are less Cardiacs influences in this one, more Gentle Giant plus King Crimson, and a definite switch to the more melodic and less challenging while losing none of the quirkiness and charm one finds within their music. Apparently, this was a deliberate approach on behalf of the band who felt that possibly they spent too long on their second release, due in no small part to setting up their own recording equipment which allowed them to spend as much time as they liked without worrying about cost or being kicked out of the studio.

Just four songs, but only one of these has the temerity to be less than 10 minutes in length (by three seconds), yet when one falls headlong into the world of Bubblemath time has no meaning, as all that exists is their creation. While there are times when I am reminded somewhat of the commerciality of some 90s' American prog, for the most part we are firmly in the UK with bands from the 70s and 80s but being lifted into the modern day and taken in new directions. It is eccentric, but somehow with more prog mainstream sensibilities so it is a very album to get inside and quickly fall in love with. I was talking to a musician the other day about his latest track, and he soon stopped talking about that and had I heard the latest release by Bubblemath? His feeling is that their songwriting has improved by light years from what they were doing on the debut album, but as I have yet to hear that I cannot really comment, except for saying that this is yet another exceptional release.

There are multiple threads, multiple melodies, all taking place at the same time, and it is an album where the listener concentrates on just one of these and it is only then that the real complexity comes out.

For example, the drumming on "Everything" is a masterclass on what can be done behind the kit when the drummer wants to be a true musician as opposed to "just" keeping time, with James never stopping and always changing the attack and approach, but the same is true for every musician on every song which makes this such a dynamic and interesting album to listen to. Let us hope they keep producing material according to the new equation, so if this album was released in just a third of the time of the last one, I think the next one should be due out in 20 months? Please?? For those who have yet to uncover the sheer delights of this incredible Minneapolis quintet, then the time is now.



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



THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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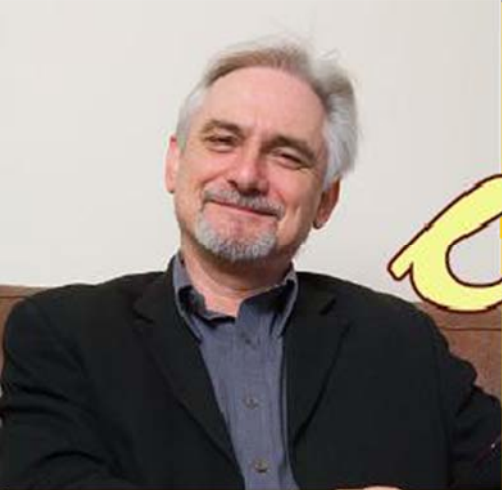
Available on CD from :

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c.j.stone

WHERE IT ALL WENT WRONG

On August 23rd, ex-Sex Pistols' front man John Lydon, aka Johnny Rotten, lost a court case against two of his fellow band members, Paul Cook and Steve Jones, about the use of their material in the forthcoming Disney miniseries, directed by Danny Boyle.

Read that sentence again. In less than 50 words I've managed to sum up all that's gone wrong with the British punk scene. As if punks using the courts to settle disputes amongst themselves is not enough, it's over a miniseries being paid for by the Disney Company.

Lydon's been going downhill for a long time now. In 2004 he appeared in the reality TV series *I'm a Celebrity...Get Me Out of Here!* in which generally minor and failed celebrities compete with each other to eat kangaroo's testicles and the like, while isolated in the Australian jungle. In one live broadcast he referred to the show's viewers as "fucking cunts," showing that he still had the capacity to shock. It was a cheap stunt, probably planned months in advance, which helped to revive his flagging career as a professional controversialist.

In 2008 he took part in a TV advertising campaign for Country Life butter, dressed

in the kind of clothes that are usually reserved for the squirearchy, the British landowning elite. Was this meant ironically? It's hard to say. The campaign was a great success and earned Lydon enough money to restart his post-punk band, Public Image Limited.



In 2012 he appeared on an episode of Question Time, a long-running BBC current affairs program, in which members of the public ask questions of a panel of guest speakers and politicians. He came over as embarrassing, self-promoting, loud, pointlessly argumentative, frequently talking over other guests, and expressing attitudes which would certainly have upset his former self.

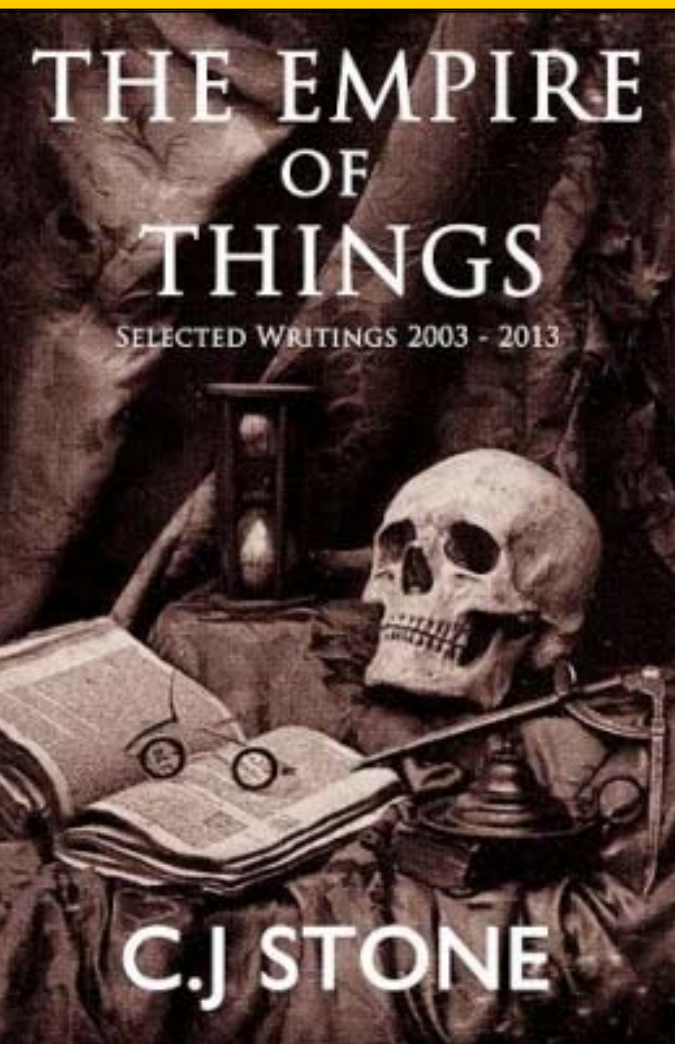
In 2018 he was photographed wearing a MAGA t-shirt, and in 2020 said that he was planning to vote for Trump. (He became a US citizen in 2013.) He told the BBC's Newsday: "Yes, of course, I'm voting for Trump. I don't want a politician running this world anymore." In November that year he was interviewed for Good Morning Britain, saying that his support for Trump was meant as a rejection of "intellectual, left-wing ideas." Many viewers were puzzled as to why the political views of an ex-pop singer, now living in the USA, would be of interest to them.

And now we find him using the courts to

defend himself against the opinions of his former band mates. John Lydon's descent into irrelevancy is complete.

It hadn't always been this way. The Sex Pistols are regarded by some as one of the most important bands ever. They came out of the London pub rock scene of the mid-1970s. Influenced by the pared-back aggression of such bands as Dr Feelgood, and the style and stage-posturing of Ian Dury, as well as by the burgeoning New York scene, they brought a new attitude to rock, at that time burdened with an overweening sense of self-importance. Prog rock and pomposity was the order of the day, with long, technical guitar solos and pretentious lyrics wedded to overblown orchestral arrangements and classical themes, in the style of The Moody Blues.

Read on



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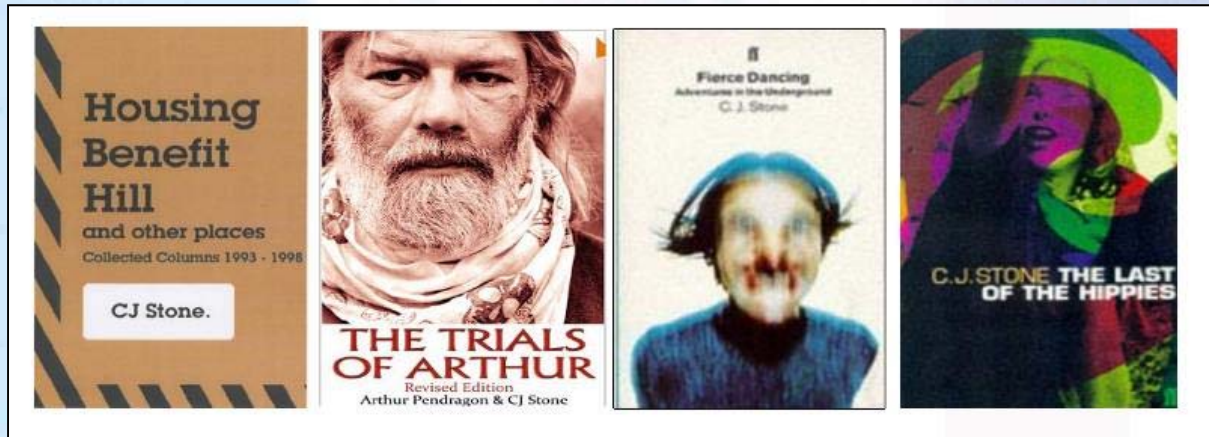
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OTHER BOOKS BY
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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...

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

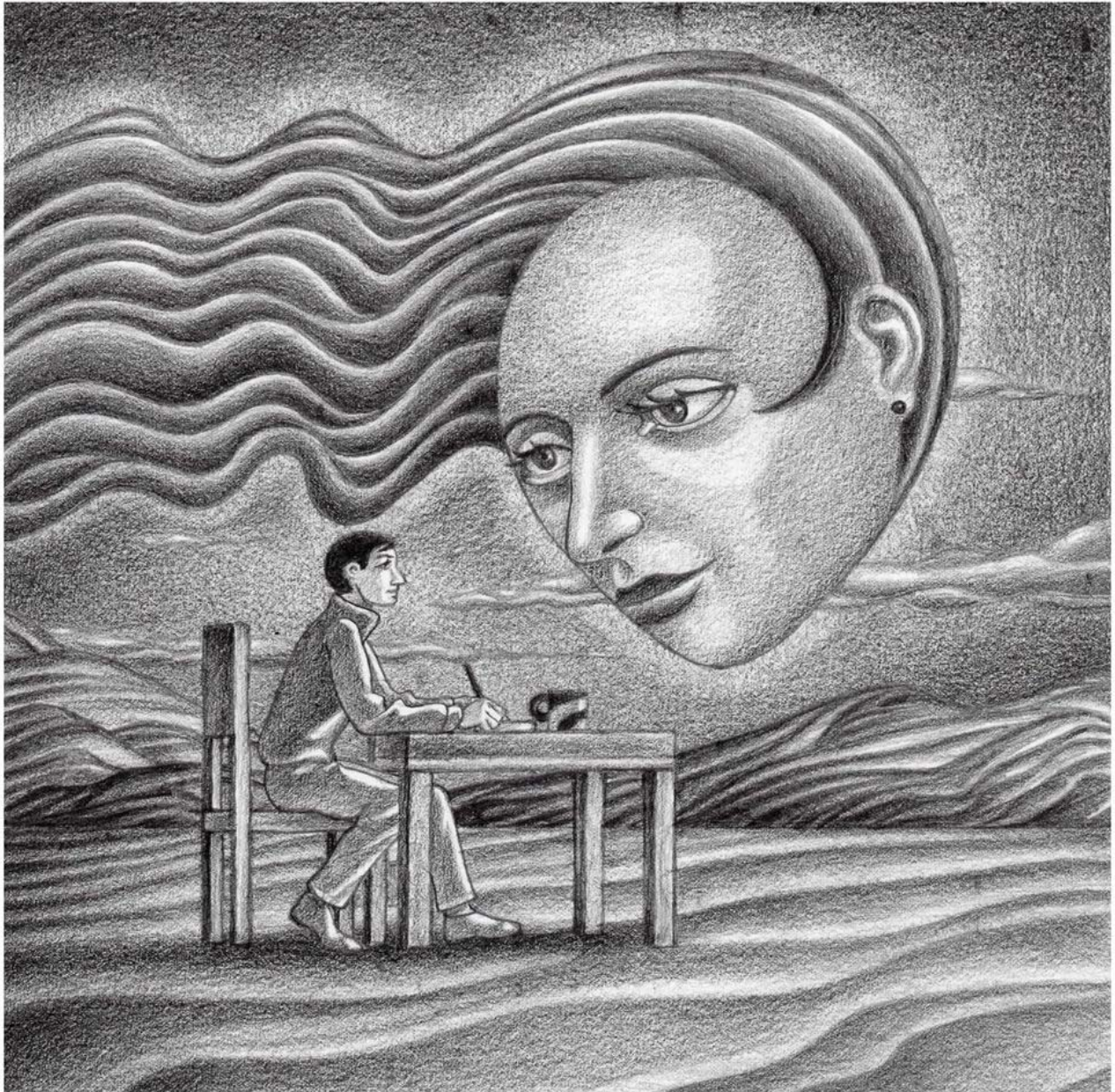
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>







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!!!"

LEVITY AS LONGEVITY

Lightness through this world of gravity
Whose Laws are released out of earth orbit
where weighty arguments become thin as gossamer wings
when rockets rise and release us from earthy chains
and we know we must return — but not just yet...
Billionaires are bursting at the seams — to rise
Little Icarus — and tempt Apollo with his burning spears
to turn this thin capsule into space junk here
And we, relieved of temporary fear
Rise up in Zero G-as light as air

!



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

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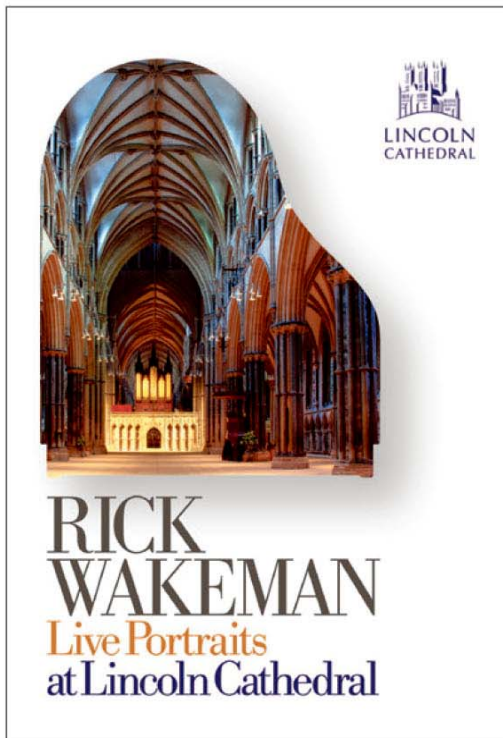


AULD MAN'S BACCIE

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MUSICAL MASTERPIECES

from RICK WAKEMAN

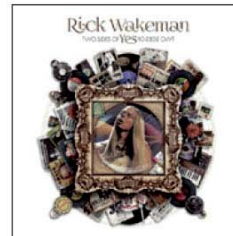


LIVE PORTRAITS AT LINCOLN CATHEDRAL

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

- RICK WAKEMAN

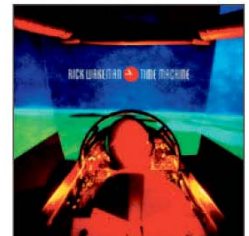
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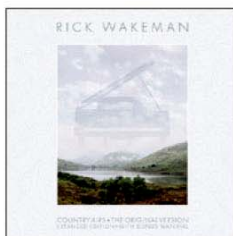
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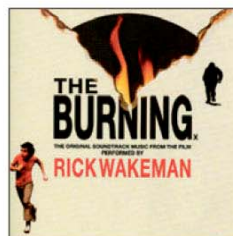
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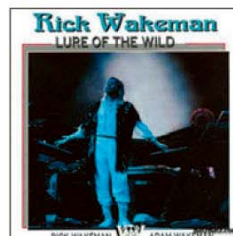
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THE BURNING

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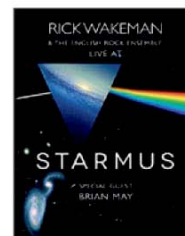
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LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

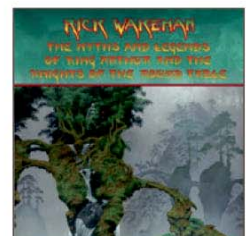
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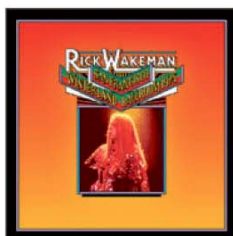
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MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

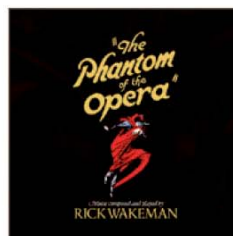
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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

MFGZ015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

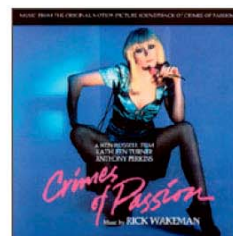
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CAN YOU HEAR ME?

Featuring The English Chamber Choir

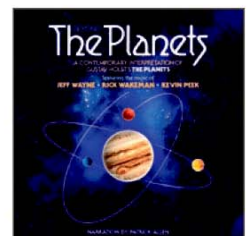
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CRIMES OF PASSION

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BEYOND THE PLANETS

With Jeff Wayne and Kevin Peck

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The Who and I

TONY KLINGER

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

Limited Edition Box Set, signed and numbered by Tony Klinger

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



 **PLEDGEMUSIC**

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

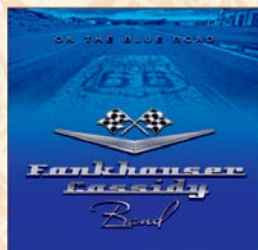
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music – from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



Area 51 Suite

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



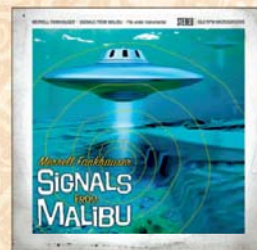
On the Blue Road

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



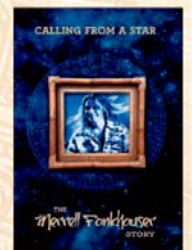
The Return to Mu

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



Signals from Malibu

Astounding vocals, classic songs and a night to remember
HST300CD



Calling from a Star

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

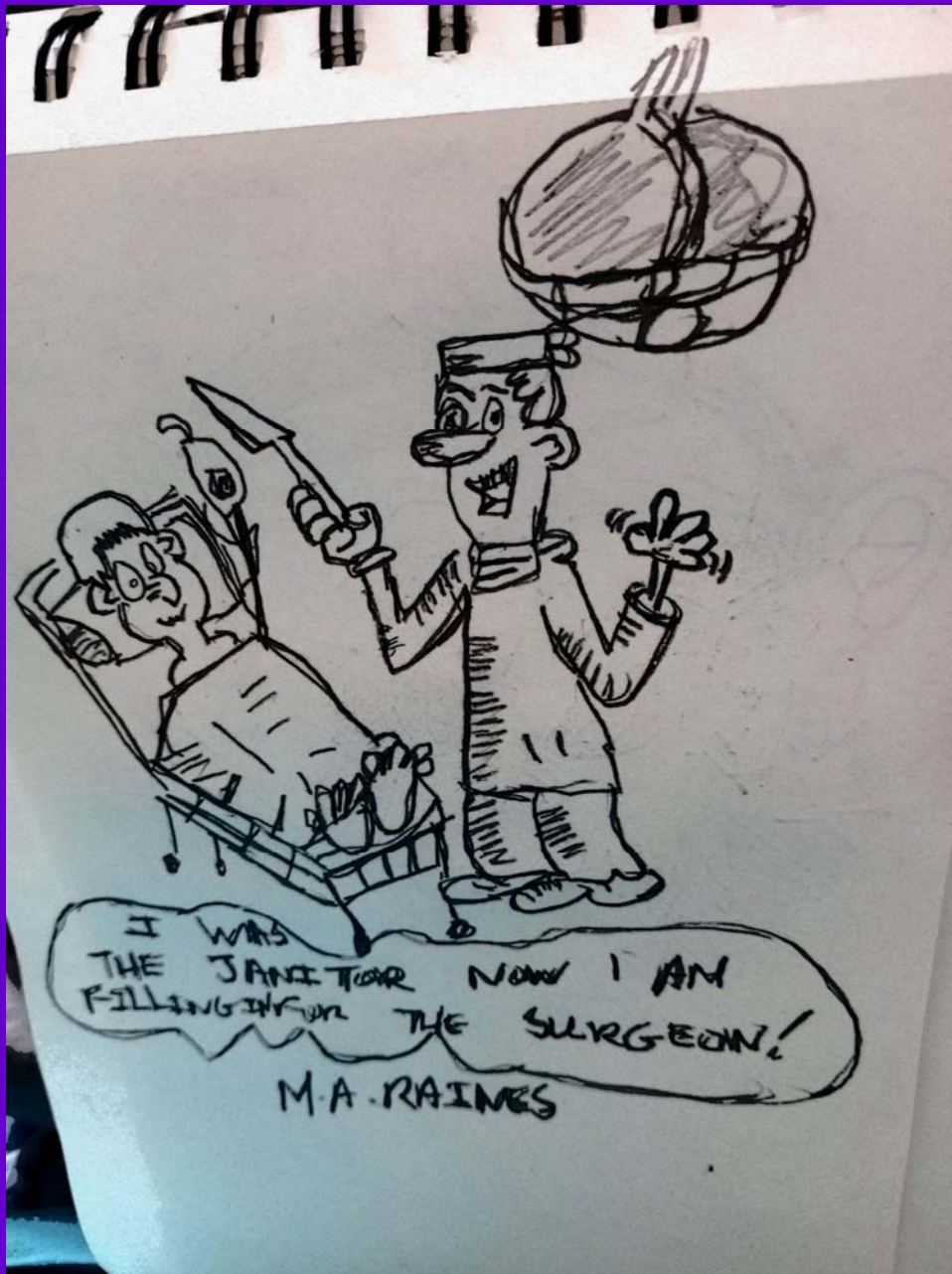
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THE WORLD OF GONZO ACCORDING TO

Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I sent it up as I found video a bit hard. I just hope people like and support it 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/>

Well my editorialising with Louis last week really went tits up. Within twenty four hours pf me saying that Boris Johnson would continue his premiership, he resigned, and the Westminster Gavotte goes on forever.

The smart money seems to be on Rishi Sunak, but as most of the candidates may will have been eliminated by the time that you get around to reading this. The list of candidates contains a mix of people I dislike and people I have never heard of, and everyone is promising tax cuts and not saying how they intend to pay for them.

Sir Keir Starmer (who is slowly becoming more statesmanlike, although he is no more likeable than he ever has been, to me at least) described these ongoing tax pledges as “Fantasy Economics” which is a mildly amusing term.

I have a sneaking suspicion that Comrade Boris has something up his sleeve, because he is a slippery bastard, and he looks far more smug than one would have expected an ousted PM to look.

Over the weekend I watched the first three episodes of An Undeclared War, an excellent cyber-thriller set in 2024 around the time of the next election, on C4. Bloody hell it is good. A big thank you to the ever awesome Miss Maxine for recommending it. One of



the more disturbing aspects to it is that it does seem alarmingly prescient about the political climate which looks very much as if it could be developing here in the United Kingdom.

I urge everybody who has the ability to watch this show, partly because it is an excellent slice of contemporary drama, and partly because it could well teach us something about the way our current society works.

See you next issue,

Hare Bol,

Jon



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