

GONZO

#509/10

# AFTER THE FALL

ISSN 2516-1946





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## LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

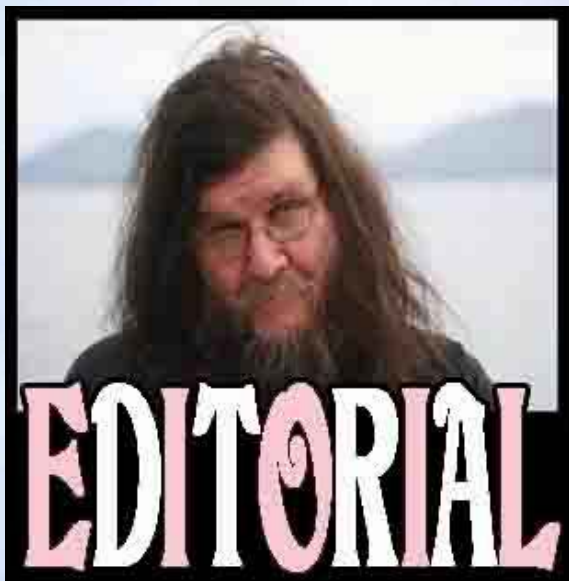


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 eminently peculiar little magazine; a magazine which is getting ever more peculiar as life goes on. As I type it is rather warm, but everyone else in Western Europe seems to be suffering horribly with the heat. It is possibly because I was brought up in the tropics, or more likely because the little

village in which I live is at the base of the triangular Hartland Point which sticks out into bit of the Atlantic Ocean where the mouth of the Bristol Channel meets the Irish Sea. This means that we are usually colder and wetter than our near neighbours which is usually an annoyance, but on this occasion is proving to be somewhat of a blessing.

Last issue I ranted mildly about how—in my far from humble opinion—the two years of lockdown and the following year of depression and conflict have been responsible for some of the best music to



## GULLIBLE'S TRAVELS



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# Last issue I ranted mildly about how — in my far from humble opinion — the two years of lockdown and the following year of depression and conflict have been responsible for some of the best music to be released in decades

be released in decades, certainly this century. And now I have another example of this for you all: Kula Shaker.

This is a band I have always liked, even before I realised who they were.

The late Sit John Mills, was my equally late Mother's favourite actor, and I always found my mother's taste—as always—to be impeccable. After watching him in the final iteration of Quatermass, in which he

played the final iteration of the titular character I became a firm fan. Years later I bought the DVD box set and marvelled at how bloody excellent Mills was on all levels.

Then of course there was Hayley Mills whom I thought was absolutely gorgeous and who fuelled a whole shitstorm of my less repeatable adolescent fantasies. Still a remarkably attractive woman at the age of 76, I had no idea that when I heard a rather







groovy guitar based version of the Hindu bhajan *Govinda Jaya Jaya* which I first heard on the Radha Krishna Temple album produced by George Harrison in 1971, that the singer was none other than Hayley Mills' son!

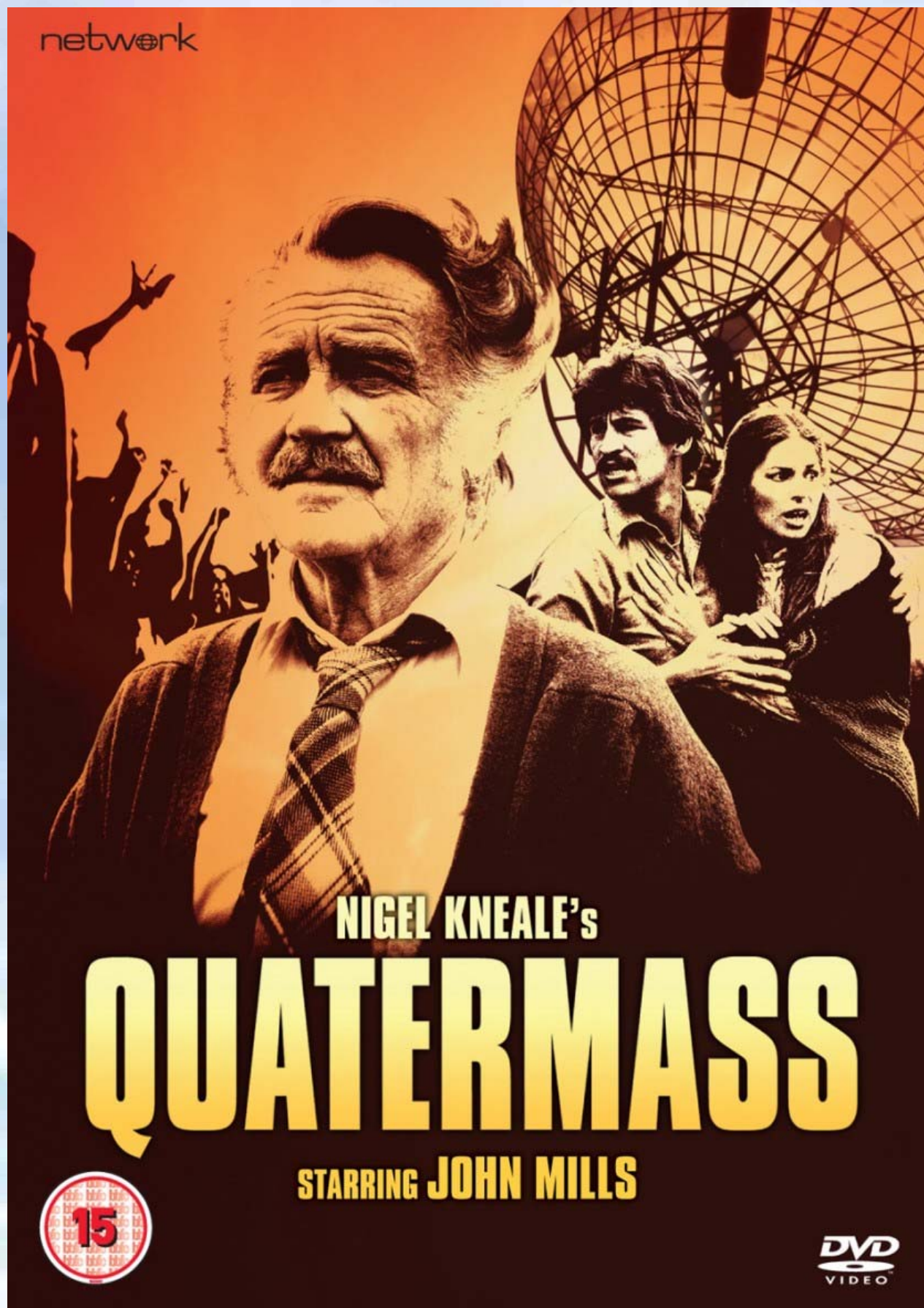
The first Kula Shaker album, called simply

*K* was seldom off my own personal playlist as I adjusted to bachelor life after my first wife fucked off leaving me to deal with life in our erstwhile marital home in Exeter at the end of the last century. Then came *Peasants, Pigs and Astronauts* which I didn't like as much, but which was still a good record with a lot to recommend it.

اللجنة لهم إذا كانوا لا تأخذ نكتة



network



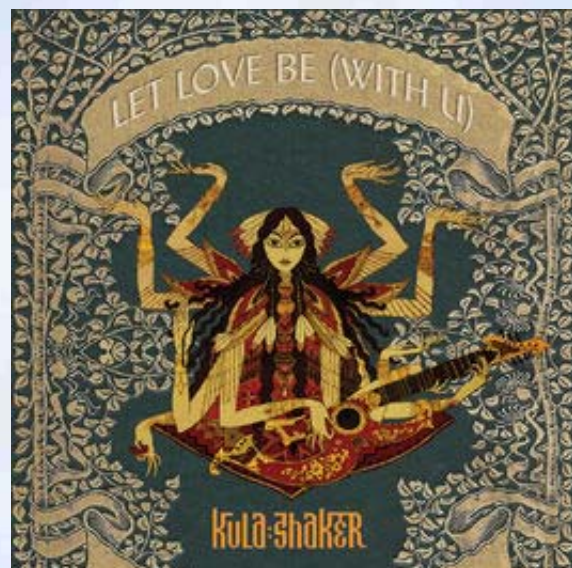
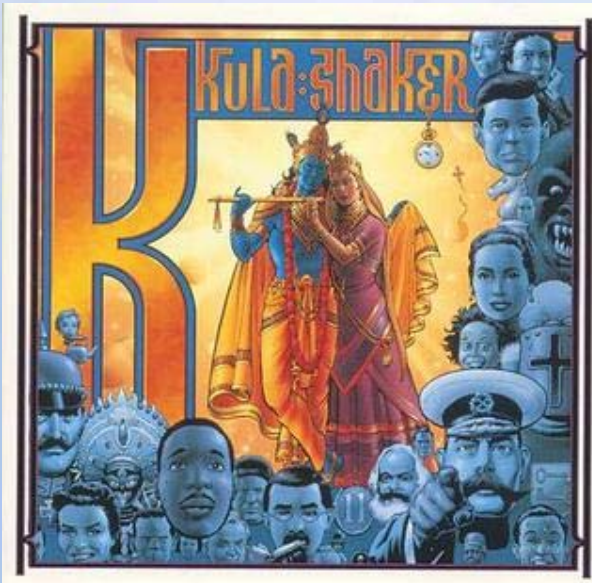
NIGEL KNEALE's

# QUATERMASS

STARRING JOHN MILLS







Then the band split up, but they reformed a few years later, and released more albums, all of which I liked but each of which seemed to have less to recommend it than its predecessor.

And then came last week. I was in a relatively bad mood caused by all sorts of shit, including the excessive heat and the fact that my so called air chiller which had cost me eighty quid was not performing as advertised. I noticed that Kula Shaker had just released a record with the sprawling title of *The 1st Congregational Church Of Love And Free Hugs*.

The double album has the conceit of being



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## On Her Majesty's Sodbury Service

THERE IS A PLOT TO  
**OVERTHROW**



crispplanmills\_official





part of a service being healed in the church of the title which is a comically exaggerated small village church with a leaking roof and a typically dwindling congregation, an elderly vicar and an over aggressive late middle-aged woman who appears to be a cross between the choir mistress and the chairperson of the Parochial Church Council.

The Vicar is portrayed as an elderly white man of the class and circumstances from which the clergy were usually gleaned (the younger sons of titled families, after the heir and his other elder brethren had been allocated their various roles within the armed forces.

This quasi radio play which takes place at intervals throughout the album was something that I found mildly annoying at first, but which — surprisingly — grows on

you. It did on me at any rate.

The songs on the album are the most melodic and engaging since their debut album a quarter of a century ago. And a proportion of them seem to be telling the story of The Archangel Michael battling Lucifer or Satan and casting him out of heaven. There is some confusion as to whether Satan and Lucifer are two different characters or not. In this album he is most definitely referred to as Lucifer.

There is also a quite definite subtext to the story of the album in which the band vaguely wander onto *Village Green Preservation Society* territory by mourning for an England that is largely dead and gone and has been for decades.

The music is largely more acoustic than earlier albums that this band have produced,







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# Kula Shaker





but often changes form and instrumentation several times during a song in the tradition of the best of British progressive rock music. I am stressing the word BRITISH here because this is perhaps the most British sounding, nay English sounding of their albums to date.

The Britishness has always been there, of course, but this is by far the least Indian sounding of their albums, and the quasi-hymns which are on every Kula Shaker album are—to my ears, at least—far more traditional CofE than Hindi. I don't care because I am of the belief that all Gods are basically iterations of the one pantheistic deity. And don't be fooled into thinking that Lucifer is the comic book character Lucifer Morningstar, a vaguely likeable antihero. Nope. He is the same Lucifer from the days when the Collect, Epistle and Gospel were intoned solemnly in Church every Sunday, and Matthew, Mark, Luke and John blessed the beds we lay upon.

This is a completely fantastic album impressive in so many ways, and that if my theories about the noosphere which I nicked from Alan Moore via John Higgs are correct, this is one of those works of art that is going to start ripples within ripples all across the Sea of Ideaspace. I would truly like to believe that this magnificent record is going to be the start of something truly special rather than just the latest eccentric offering from a bunch of musicians who have always ploughed their own idiosyncratic furrow through the edges of the field of life.

Listen to it today.

See you in a couple of weeks.

Hare bol

Jon Downes  
(The man wearing the Editor Hat)



#### 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:

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

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



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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

**I**N THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mind-altering rock spectacles he witnessed in his hometown of Los Angeles—the City of Angels—at the genesis of a new art form. Get a front-row seat at 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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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 Summari, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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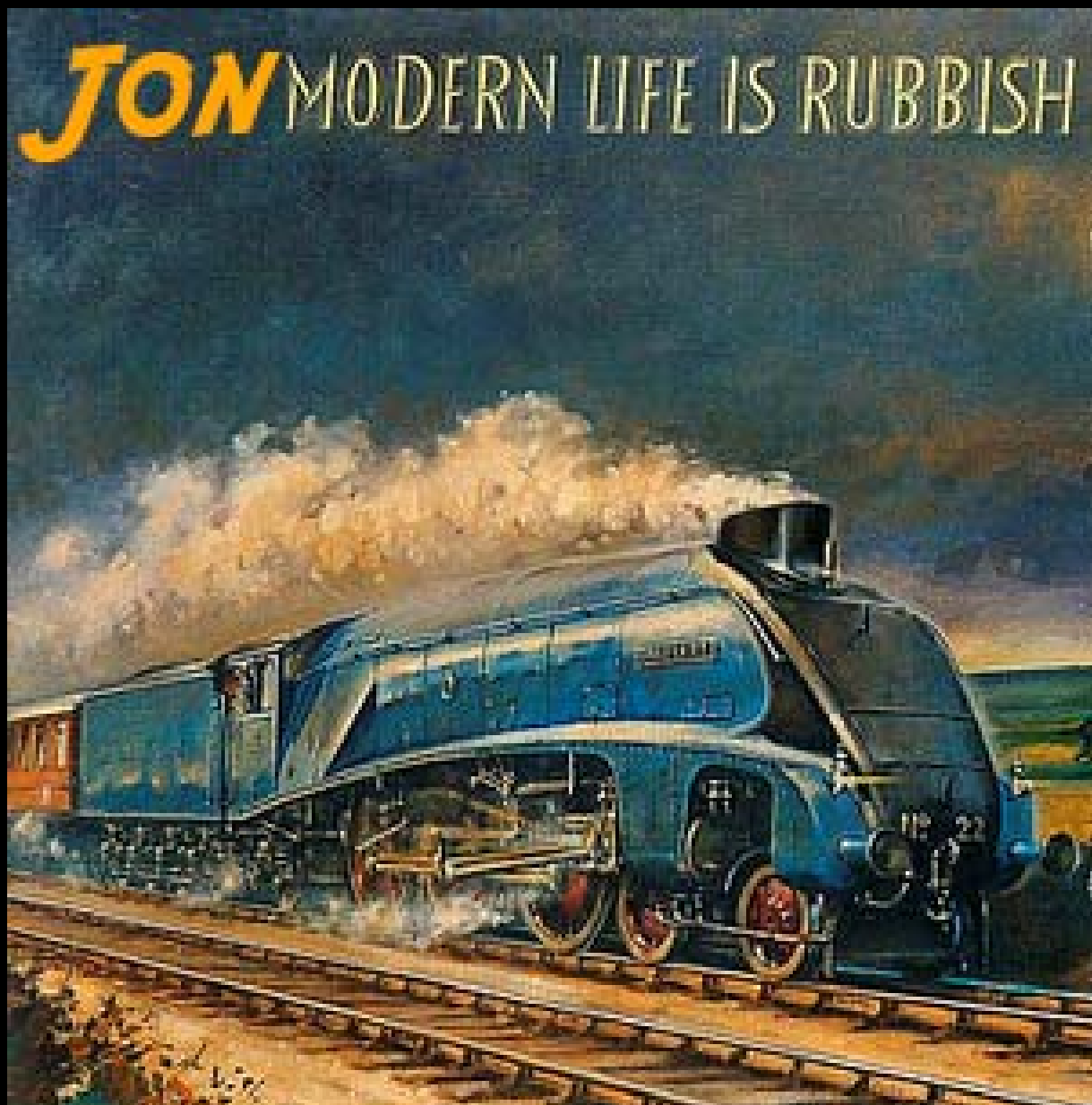
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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly 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](mailto:jon@eclipse.co.uk) if you want to contribute.



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# *Things May Come and Things May Go but the Tory Party Dance Goes on Forever*

*Welcome back my friends to the show which never ends blah blah blah. In the last few weeks we have seen the*

fall of one Prime Minister and the inexorable rise of two other candidates to fill his shoes. It has been massively entertaining, as British politics usually is, but the undercurrents of the campaigning have been full of the usual disturbing nuances.

There was a palpable dirty tricks campaign against one of the more likely candidates, with various shadowy figures from one or the other of the Tory cabals accusing Penny Mordant of being “woke”, something that would have been a positive boon if she had been hoping for elevation to the highest rank amongst the party on the other side of the house.

From what I can gather this is the offending speech that she gave back in 2018:

“The hon. Lady is absolutely right. Ultimately, what will enable someone to hold their partner’s hand as they walk down the street is not a piece of legislation but a culture change in this nation. As I have said before, back in the 1980s — before many of us were in politics — we saw the homophobia that gay men, for example, faced at the time. I am sure we all agree that if we had been in politics at that time, we would have called that out and stood up for those individuals. That same scenario is happening now to the trans community, and we must show our absolute unwavering solidarity with those individuals. As I said in my speech this morning, trans women are women and trans men are men. That is the starting point for the *GRA* consultation, and it will be its finishing point too. We need to send out a strong message on that front, and I thank the hon. Lady for affording me the opportunity to do so.”

I am not transphobic in any shape or form. There is a trans young man working on the staff of this magazine, and he is

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**COLLATED BY THE GIN REAPER AND LOUIS**



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# Mirror



**Who should  
replace Boris  
Johnson as Prime  
Minister?**





someone that I love very much. I don't understand, either emotionally or cognitively, much of the kerfuffle surrounding the current gender wars, and I will admit that I find some of the aspects such as the self-proclaimed 'Otherkin' who claim to be trolls or dragons or elves more than slightly ridiculous. But I cannot see or understand the furore which has blown up over Ms Mordaunt's comments.

However, I think that I need to make a serious comment here. Back when I was a student nurse forty years ago I was told

never to use the word "truss" because it was out of date, and because in certain circles it was even seen as offensive. So, as we here at CFZ Towers are never unintentionally offensive we shall henceforth be referring to the two Prime Ministerial hopefuls as Mr Rishi Sunak and Ms Elizabeth Prophylactic Surgical Support Device.

My mother always said that one knew that one was getting old when policemen start appearing younger. Well I would say that one knows that one is getting old when all





of the candidates for being the next Prime Minister are considerably younger than you and when at least two of them appear to one's jaded eyes as being mildly cute. And no they were not either Mr Sunak or Ms Prophylactic Surgical Support Device.

This is probably not the time nor the place to reveal that one of the magazine editorial team used to fancy Condoleeza

Rice back in the day. And no it wasn't me.

The word is that the dirtiest of the dirty tricks deployed in this campaign came from the camp of Ms Prophylactic Surgical Support Device and were, as mentioned above, aimed towards the late lamented Penny Mordaunt who was apparently a magician's assistant at some







Rick Astley

*For*

Prime Minister

He will **NEVER**

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> Give you Up  | <input checked="" type="checkbox"/> Make you cry |
| <input checked="" type="checkbox"/> Let you down | <input checked="" type="checkbox"/> Say goodbye  |
| <input checked="" type="checkbox"/> Run around   | <input checked="" type="checkbox"/> Tell a lie   |
| <input checked="" type="checkbox"/> Desert you   | <input checked="" type="checkbox"/> Hurt you     |





point during her career but it would be unkind of me to comment that a career saying “Hey Presto!” whilst wearing sparkling tights would quite possibly be a very useful grounding for a career in which all sorts of political rabbits will be pulled from out of a number of politically expedient hats. And anyway, she has been kicked out of the race.

Unless something radical happens (and knowing the history of British party

politics over the last half century since I have been showing an interest in such things, I would not at all be surprised if that were to happen) I cannot see myself warming to either Mr Sunak or Ms Prophylactic Surgical Support Device. He comes over as a self opinionated slimeball who would stab anyone in the back for half a quid. And Ms Prophylactic Surgical Support Device reminds me unpleasantly of another event from when I was a student when my mate Nigel persuaded me to watch







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BREAKING NEWS: Carrie Johnson resigns as wife of the Prime Minister, replaced by Nadine Dorries.

[#PMQs](#) [#JohnsonOut](#) [#resignations](#) [#Boris](#)  
[#BorisJohnsonMustGo](#) [#itshappening](#)



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29



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a movie called *She Wolf of the SS* with him. It was based loosely upon the life of Ilsa Koch, one of the senior guards at Buchenwald Concentration Camp, and it was one of the most horrific pieces of cinematographic art that it has ever been my misfortune to watch. I have never seen it again, nor would I ever want to.

The only candidates whom I thought had a shred of humanity about them were out of the race dreadfully early, and the only candidate who — in my humble opinion — performed well in the ITV debate last Sunday, when I watched it with Miss Maxine was Kemi whatsherface and she never had a chance from the beginning.





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It was always going to be Rich-E Sunak, the billionaire who was also convicted and fined for attending Downing Street parties or something like that, and either Liz or Penny. The fact that to my mind they chose the wrong one during this last week of frantic horse trading is neither here nor there.

But what of Alexander Boris de Pfeffel? He is a slippery fucker and I strongly suspect that he has something up his sleeve. Hasta la Vista Baby? I am certain that this will not be the last that we have heard of him.

Expect the appearance of a heavily scurrilous book of memoirs and a totally scandalous biopic sometime very soon, followed by a return to the front bench if Ms Prophylactic Surgical Support Device

manages to win the race to the Leadership of the Conservative and Unionist Party. Lizzy was always Boris' girl, and was loyal to him until the end. And I don't expect that the aforementioned loyalty is going to die just because Boris' Premiership has.

But, this whole discussion is fairly pointless, because at the moment, unless Sir KS does something unbelievably crass, I don't think that there is a hope in hell of the Conservatives winning the next election.

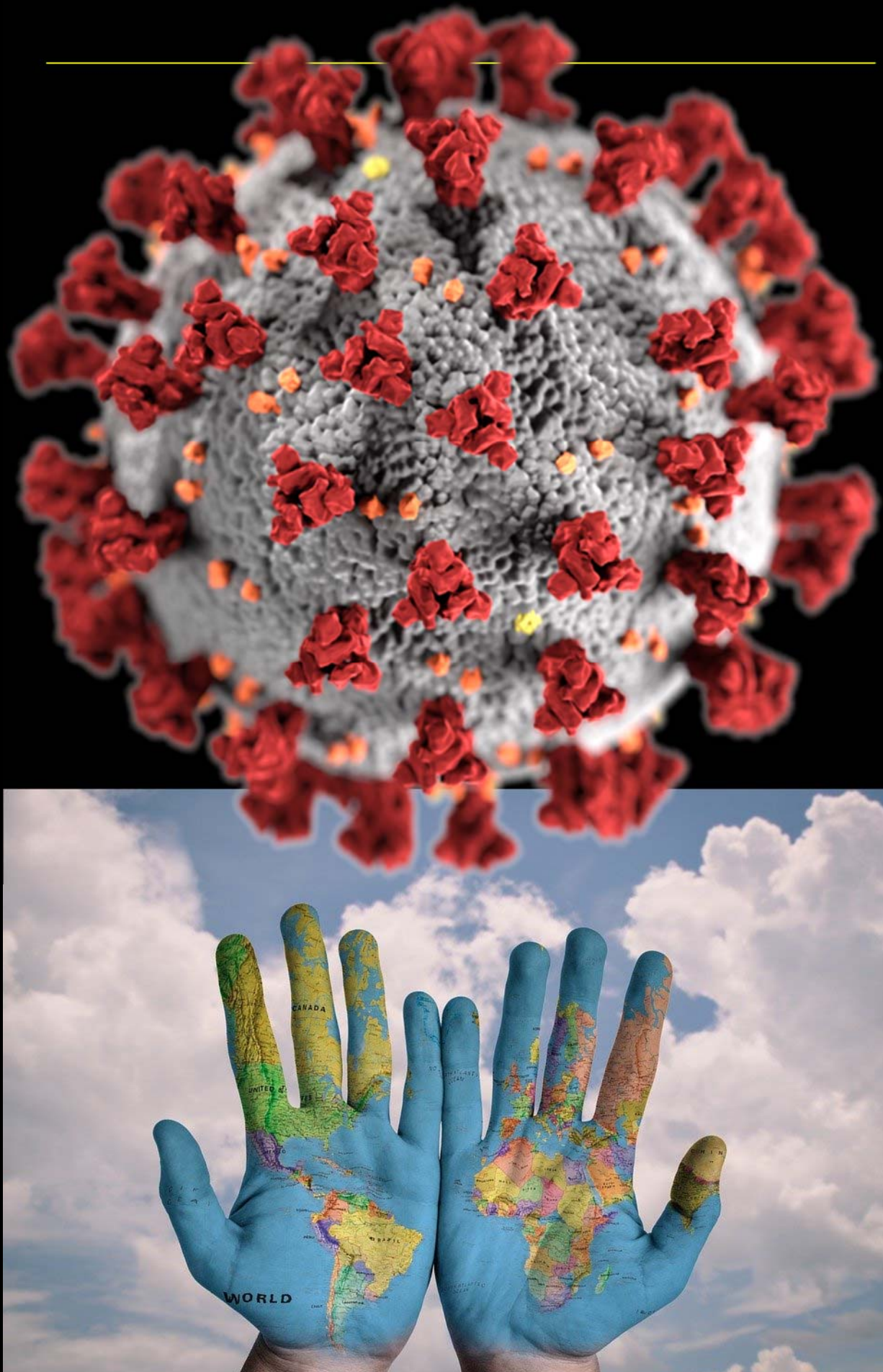
Starmer as Prime Minister?

“The people's flag is palest pink,  
Nowhere as red as you might think”

So the great dance carries on, and I shall continue enjoying myself laughing at it all from the sidelines.









# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style  
HFG2013CD



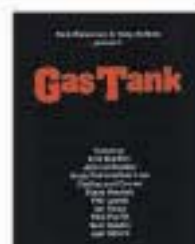
## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2014CD



## TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood  
HFG2015CD



## GASTANK

Double DVD set. Rick's classic 1982 music and chat show  
HFG2016DVD



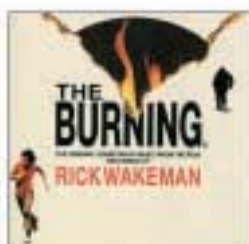
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
HFG2017CD



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



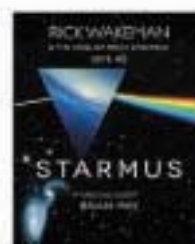
## THE BURNING

The original Soundtrack album, back in print at last!  
HFG2015CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2016CD



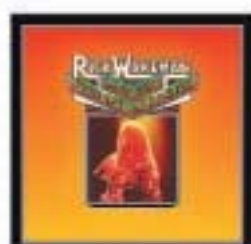
## STARMUS

With Brian May and The English Rock Ensemble, DVD  
HFG2017DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2018CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2019CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2019CD



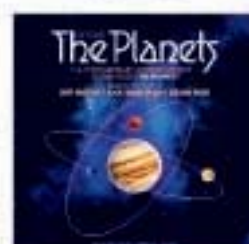
## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG2020CD



## CRIMES OF PASSION

A wicked and erotic soundtrack!  
HFG2019CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
HFG2019CD



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the necessary Papers and Drawings; will make entries  
into American and foreign works, to test validity of in-  
ventions, and render service to legal and scientific matters.



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All persons wishing to purchase any of the above mentioned articles, are invited to call and examine his stock with the assurance that they will find a choice selection of good quality, and at fair prices.

Worcester, May 10. 1894

OTIS CONVERSE.

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Worcester Rail Road Company.  
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**Worcester: E. S. LEONARD.**  
Feb 24, 1847.





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

**IF YOU ARE NOT A PART OF THE SOLUTION YOU ARE A PART OF THE PROBLEM.**

**ELDRIDGE CLEAVER**

## **Two types of people visit rhino in the wild**

**The strong and courageous  
take a camera**

**The weak and cowardly  
take a gun**

**What sort of  
person are you?**

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

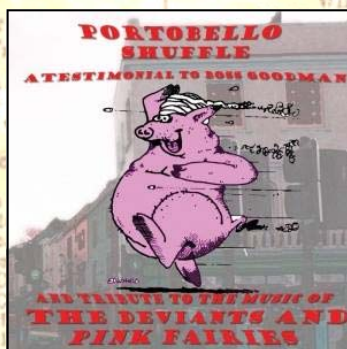






# I'M ON BOARD!

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



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



**Butterfly Conservation**

Saving butterflies, moths and our environment

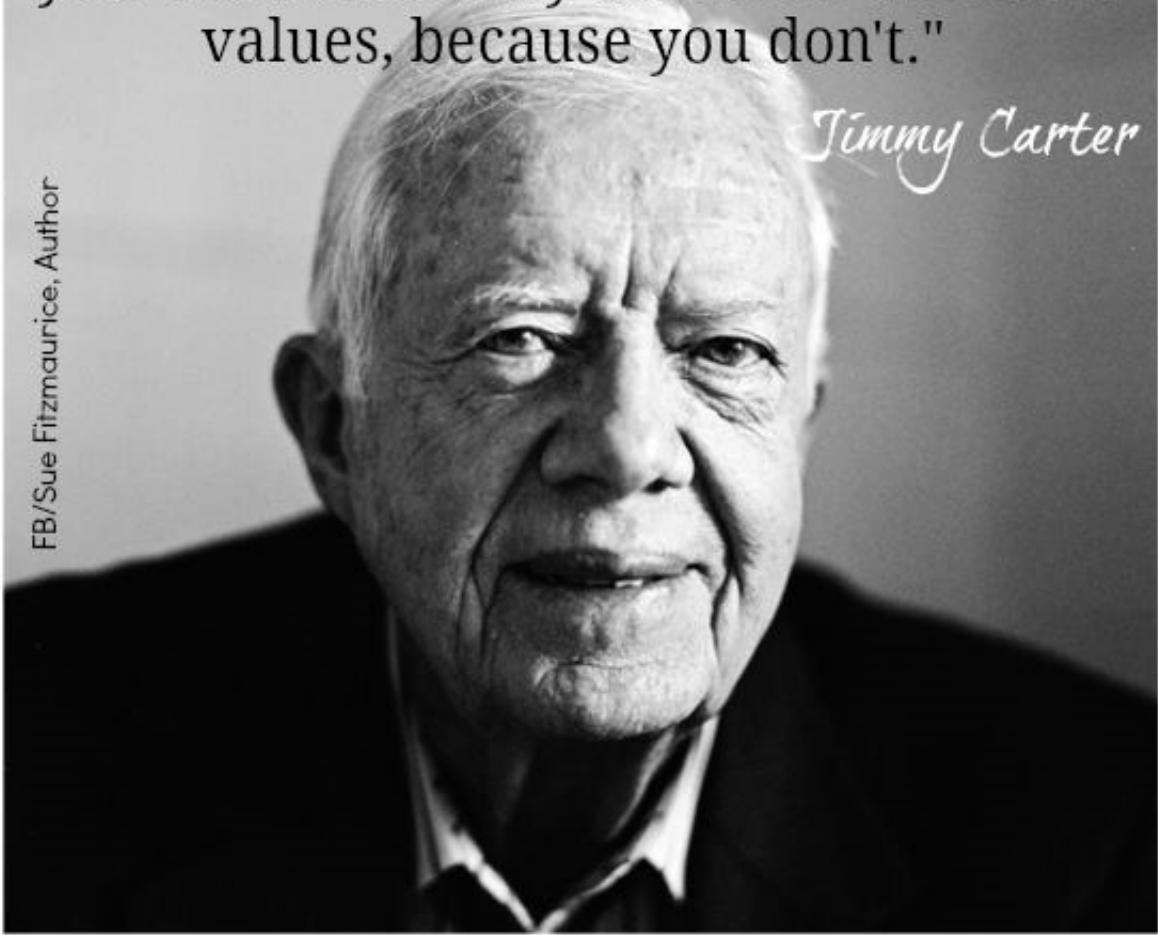




"If you don't want your tax dollars to help the poor, then stop saying you want a country based on Christian values, because you don't."

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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someecards.com





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

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

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

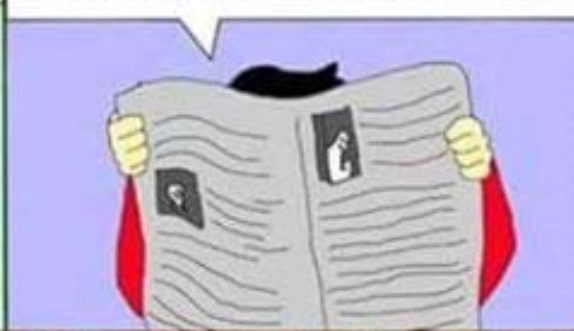
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Bye Daddy! I'm leaving  
for my date tonight!



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



Sex?



No...

Prog



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







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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/06-02-2022-show-448-bim-sherman-miraclex/>

#### 06-02-2022 – SHOW 448 – Bim Sherman: Miracle

Alig Fodder:	Shakespeare's Mother's Vacuum Cleaner
Riki:	Lo
C K Mann Big Band:	Fa W'akoma Ma Me
Bim Sherman:	Must be a Dream
Modern Studies:	Light a Fire
Flowered Up:	I'll be Your Dog (Introducing Barry Mooncult)
Gentle Despite:	Shadow of a Girl
Trashcan Sinatras:	Leave me Alone
Myst Milano:	No Shade
D'Agua Negra:	Erogena
Leah Belle Faser:	Here's Where the Story Ends
Bim Sherman:	Golden Locks
Bim Sherman:	Missing You
Lawnmower Deth:	Deth, Maim, Kill
Fishhead:	Pleasant Valley Sunday
Zas:	I Love my Body
Treetop Flyers:	Dancing Figurines
Pick a Piper:	Parakram
Eskilstuna Kultureskola:	Poland
Tangerine Dream:	The Sensational Fall of the Master Builder
Bim Sherman:	Over the Rainbow
Arrival: Friends	
Tom Gunn Nash:	5 While 7
Suso Sáiz x Menhir:	Alike
David Crosby:	I'd Swear There was Somebody Here

**Listen  
Here**

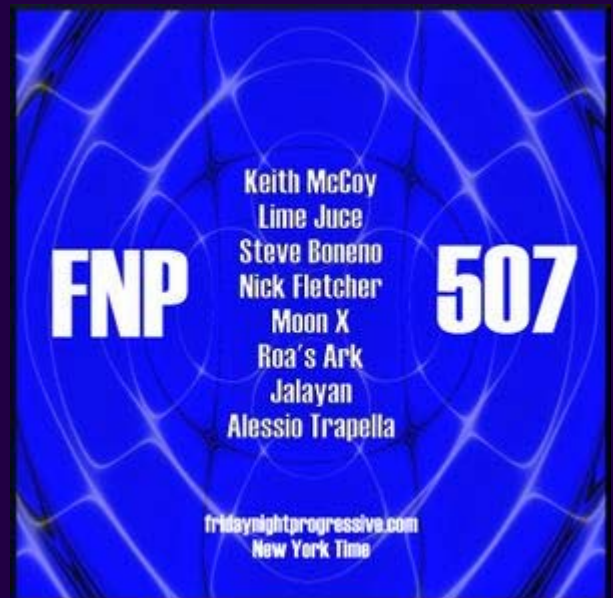




I first came across Friday Night Progressive totally by accident, but I soon found myself beguiled by the style and taste of presenter M Destiny who presents a weekly two-hour show showcasing all sorts of progressive music that you are unlikely to hear anywhere else. This is surely a man after my own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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-507-07-09-22/>



## ARTISTS:

Keith McCoy

Lime Juce

Steve Boneno

Nick Fletcher

Moon X

Roa's Ark

Jalayan

Alessio Trapella

**Listen  
Here**

# Friday Night Progressive





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

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

And his Website [www.merrellfankhauser.com](http://www.merrellfankhauser.com) All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company - ASCAP

<https://www.youtube.com/watch?v=wiHWtvvd9Ds>

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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen  
Here**



# BETWEEN YOU & ME



## Marillion from Fish to h

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

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

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

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

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

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

### **The Future of Marillion!**

**We had high hopes when Lucy Jordache, Marillion's manager of more than 21 years, agreed to an interview. We couldn't have guessed how open and honest she would be, granting Between You And Me exclusives about every track on the forthcoming An Hour Before It's Dark, the setlist for 2022's Marillion Weekends, details on the next Marillion single, and - most importantly - the future of the band. Also: which band member once promised to eat tripe? It's the interview you've all been wanting!**

<https://shows.acast.com/between-you-and-me/episodes/lucy-jordache-interviewed>

Listen  
Here

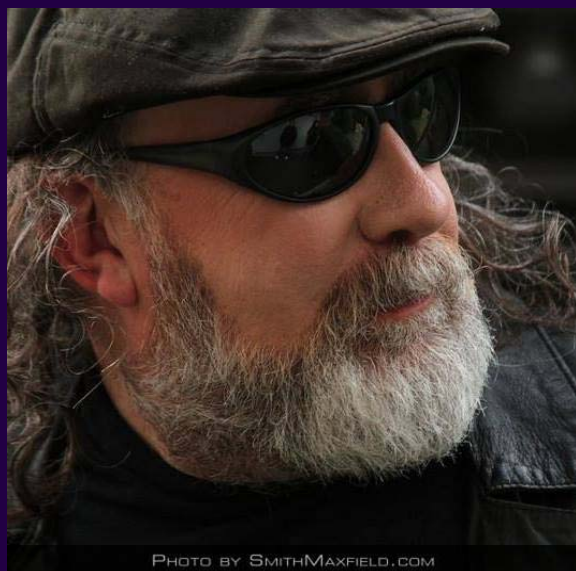




Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

"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).

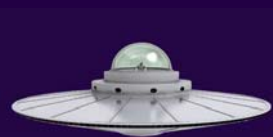
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### Attack of the Giant UFOs

The gang discusses reports of giant flying saucers, a haunted amusement park and one man's story about seeing UFOs in the last year of his life. Also, Top 10 Reasons Clubb is in Ireland, why the new Batman movie blows & a confession from Raven about using spells on boyfriends at an early age. Special guests, superfans Kim Scheie & Sara Suddaby. To get a free bag of MMMXFiles swag, go to [www.mackmaloney.com](http://www.mackmaloney.com) & hit the contact button. Mack Maloney Online: Website



Listen  
Here

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/>





Chantal Gallia  
1956 - 2022

Chantal Gallia (born Chantal Halimi) was an Algerian-born French singer, humorist, and impersonator. As an impersonator, Gallia participated in television programs during the 1970s and 80s. In 1978, she held a small role in the film *Take It from the Top*. In August 1989, she hosted a weekly television special, *Gallia d'la joie*.

She presented a show *J'annonce, j'abats*, at the Théâtre de la Renaissance in 1992. In 1993, her show *Non mais je rêve* was shown at the Théâtre Michel.

Chantal Gallia died of a stroke in Paris on 10 July 2022, aged 65.



Andrew Ball  
1950 - 2022

Andrew Ball was a British pianist, best known for his interpretations of Michael Tippett's piano sonatas. He played chamber music with the Villiers Quartet, the London Sinfonietta and the Nash Ensemble. He was

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM





also an adjudicator, and gave masterclasses in Germany, China, Japan and the USA.

Teaching, rather than performing, became his primary focus after he was diagnosed with Parkinson's disease in 2012.

Monty Norman  
1928 - 2022

Monty Norman (born Monty Noserovitch) was a British film composer and singer. A contributor to West End musicals in the

THOSE WE HAVE LOST



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1950s and 1960s, he is best known for composing the "James Bond Theme". His mother gave him his first guitar (a Gibson) when he was sixteen. During the 1950s and early 1960s, Norman was a singer for big bands. From the late 1950s, he moved from singing to composing. In 1957 and 1958, he wrote lyrics for musicals, and subsequently films. Norman composed the "James Bond Theme", the signature theme of the James Bond franchise, and the score to the first James Bond film, Dr. No. Norman died on 11 July 2022 at a hospital in Slough. He was 94, and suffered from an unspecified short illness prior to his death.



Jan Wijn  
1934 - 2022

Jan Wijn was a Dutch pianist and pedagogue. In 1960, Jan Wijn won first

place in the "concours van Ourense", an international piano competition in Ourense, Spain. Up to 1975, Jan Wijn had an international as well as national career. Problems with his right hand caused him to retire from 1976 to 1997, although he continued to play with only his left hand and eventually regained full mobility.



Bramwell Tovey  
1953 - 2022

Bramwell Tovey, OC OM was a British conductor and composer. Tovey was appointed a staff conductor of London Festival Ballet at the age of 22. In 1978 he

THOSE WE HAVE LOST



became Music Director of Scottish Ballet. From 1984 to 1988 he was Principal Conductor of Sadler's Wells Royal Ballet. Between 1989 and 2001, he was the music director of the Winnipeg Symphony Orchestra. Tovey became music director of the Vancouver Symphony Orchestra (VSO) in September 2000. Tovey was music director of the Luxembourg Philharmonic Orchestra from 2002 to 2006. In November 2017, the BBC Concert Orchestra announced the appointment of Tovey as its next principal conductor. Tovey was also known as a composer. Tovey was involved with numerous television and radio programmes related to music.

He died of sarcoma on 12 July 2022 at his home in Barrington, Rhode Island, one day after his 69th birthday.

## Rubina Qureshi

وبينه قريشي

1940 - 2022

Rubina Qureshi, TI was a Pakistani Sindhi language folk singer. She was popularly known as the Nightingale of Sindh as she performed most of her songs in Sindhi, Urdu, Punjabi and Saraiki languages. She started singing at school functions and events at primary school, and was encouraged further by teachers, leading to her first radio release for Radio Pakistan Hyderabad. She sang many songs intended for use at weddings, and was also a film playback singer. She was awarded Tamgha-i-Imtiaz, a citizens' honour, by the Government of Pakistan, on 14 August 2021. Qureshi died on 13 July 2022 in Karachi.



# THOSE WE HAVE LOST





## Michael James Jackson 1956 - 2022

Michael James Jackson was an American record producer, engineer and composer best known for producing albums by Kiss in the 1980s. He worked with other bands such as Armored Saint, L.A. Guns, Red Rider, Hurricane, and Pablo Cruise, and collaborated with numerous producers, songwriters and artists including Paul Williams, Jesse Colin Young, Hoyt Axton, Lauren Wood, and Paul Stanley. His production work earned him eight gold and six platinum record awards. Jackson died from complications of COVID-19 and pneumonia on July 13, 2022, at the age of 65.

## A. B. Crentsil 1943 - 2022



Alfred Benjamin "A. B." Crentsil was a Ghanaian musician. He was one of the "big three" of contemporary Ghanaian vocalists.

Crentsil won the Fontomfrom Evergreen Award, an honour bestowed upon a musician with 15–20 years of continuous music experience. Crentsil opened a 16-track recording studio in 1990. "Devil" is among his best-known songs.

He died on 13 July 2022.

## William 'Poogie' Hart 1945 - 2022

Prior to forming the Delfonics, William "Poogie" Hart sang in a variety of groups. Circa 1964, William and his brother, Wilbert Hart, formed a group called The

# THOSE WE HAVE LOST





Orphonics. The Orphonics were soon renamed "The Delfonics," and their first recording, "He Don't Really Love You" was released around August 1966. The group's debut album *La La Means I Love You* released on Philly Groove Records in 1968. By 1972, The Delfonics racked up twelve top-20 hits on Billboards R&B/Soul Single Chart. The group split around 1975, but reorganised again in the 1990s with a different lineup. From 2005, William "Poogie" Hart continued touring with his group, Johnson and Fleming. As of 2020, William Hart and Wilbert Hart celebrated their 55th anniversary in the music industry. William Hart died on July 14, 2022, at age 77.



Paul Ryder  
1964 - 2022

Paul Anthony "Horse" Ryder was an English musician. He was a bass player and a founding member of the Manchester band Happy Mondays. Ryder was an active member of the band through most of its history from its inception in 1983 through to his death.

Ryder left Happy Mondays to write music for several television shows, and formed a new band, Big Arm, who released an album in 2008. Ryder lived in Los Angeles where he continued to write music.

He suddenly died on 15 July 2022, aged 58.

# THOSE WE HAVE LOST





Idris Phillips  
1958 - 2022

Idris Phillips (born Phillip Bubel) was an American musician, composer, songwriter, and music producer based in Nashville. Phillips found himself as a session player in a recording studio for the first time at the age of 16. In 1989, he embraced Islam and became known as Idris Phillips – Idris being the Qur'anic form of the name Enoch. In recent years, he was best recognized for his work as a pianist, guitarist and producer for Canadian singer-songwriter Dawud Wharnsby. The writer/performer found recognition worldwide. Phillips returned to live performance in June 2006, reaching out to international audiences. In 2009, Phillips toured as percussionist.



Héctor Tricoche  
1955 - 2022

Héctor Tricoche was a Puerto Rican salsa singer-songwriter. He was a member of Tommy Olivencia's band and featured as the lead vocals on several tracks.

Tricoche left the band and released his debut solo album *Clase Aparte* in 1990. He scored his first top-ten hit on the Billboard Tropical Airplay chart with "Mujer Prohibida".

THOSE WE HAVE LOST





César Pedroso  
1946 - 2022

César "Pupy" Pedroso (born César de las Mercedes Pedroso Fernández) was a Cuban pianist who became famous with Orquesta Revé and then as a founding member of Los Van Van. For many years, Pedroso wrote some of Van Van's most important songs such as "Calla Calla", "Tranquilo, Mota", "Seis Semanas", "El buenagente" and many others. In 2001 he founded his own band Pupy y Los que Son, Son. In 2006, he recorded four albums with his band.

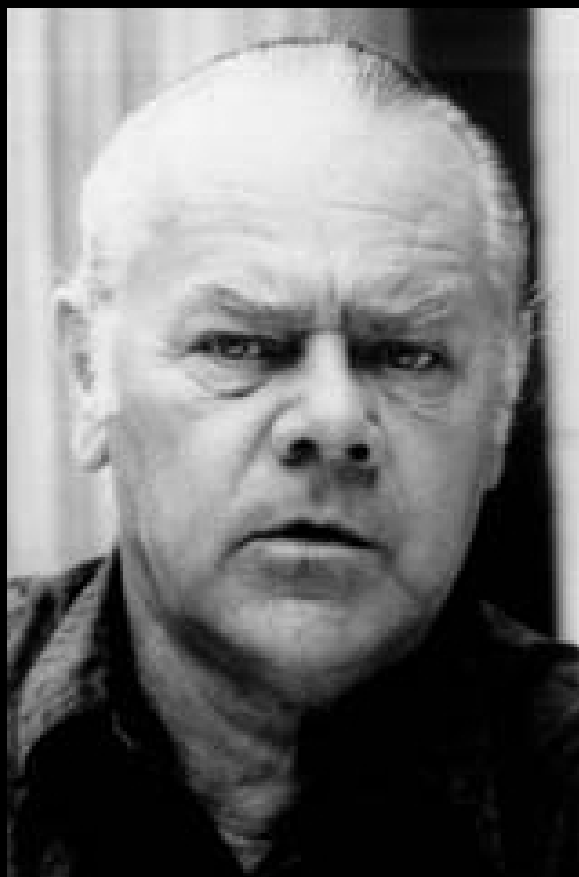


Bhupinder Singh  
1940 - 2022

Bhupinder Singh (born Bhupinder Soin) was an Indian musician, chiefly a ghazal singer and also a Bollywood playback singer. Singh started his career as a casual artist for All India Radio. Singh started releasing private albums in 1968. He stopped playback singing in the mid-1980s and began singing for several albums and live concerts. At the age of 82, Singh died of a cardiac arrest on 18 July 2022. He suffered from COVID-19 and colon cancer was also suspected.

THOSE WE HAVE LOST





## Hans-Joachim Hespos 1938 - 2022

Hans-Joachim Hespos was a German self-taught composer of avant-garde music. He was trained as a teacher and worked until 1984. He later worked freelance and created more than 200 works in many genres. In his many pieces for solo instruments, Hespos pushed instruments to their timbral limits. Hespos was the recipient of many awards and honours in his career. The Bavarian State Library holds his complete works.



## Povl Dissing 1938 - 2022

Povl Dissing was a Danish singer, composer, guitarist, and harmonica player. He made his album debut with *En aften i folkeklubben* in 1965. His public breakthrough came in 1973 with the album *Svantes viser*, which was selected for the 2006 Danish Culture Canon. Originally, he played the trumpet and jazz music, but an accident in his early youth made him take up the guitar instead. He sang almost exclusively in Danish and played and worked with many other notable Danish musicians. He died on 18 July 2022 at the age of 84.

# THOSE WE HAVE LOST





**Richard Seal**  
1935 - 2022

Richard Godfrey Seal was an English organist and conductor. From 1968 to 1997 he served as organist and master of the choristers at Salisbury Cathedral. In 1991 he began recruiting girls to the cathedral choir, the first English cathedral to do so. In recognition of his distinguished service to English cathedral music Seal was awarded the Lambeth degree of Doctor of Music in 1992. Seal retired to Bishopstone, near Salisbury, and continued to play the organ at services in local churches.



**Henkie**  
1945 - 2022

Henk Leeuwis, known as Henkie, was a Dutch singer. Born in Elst, Netherlands, he was famous for his 2006 Belgian chart-topper "Lief Klein Konijntje" and the 2007 single "Mijn Goudvis". Henkie died on 19 July 2022, at the age of 77.



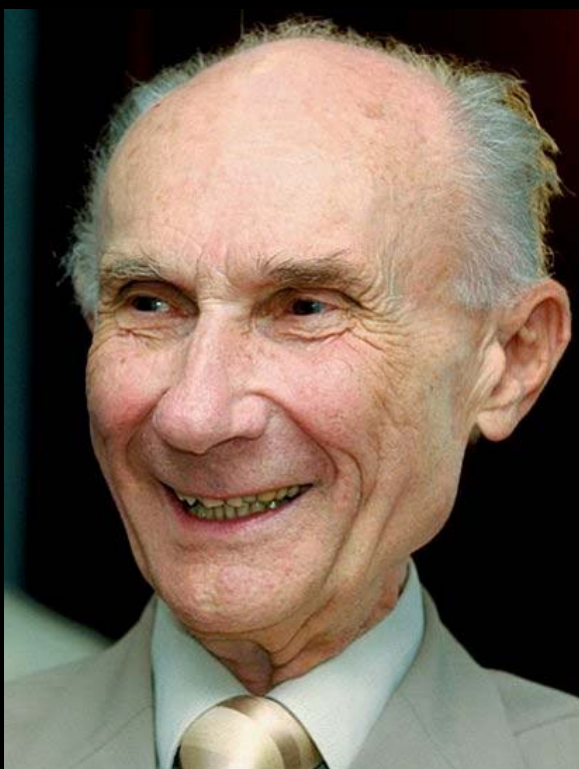
# THOSE WE HAVE LOST





Michael Henderson  
1951 - 2022

Michael Earl Henderson was an American bass guitarist and vocalist. He was known for his work with Miles Davis in the early 1970s and on early fusion albums, along with a series of his own R&B/soul hits and others featuring him on vocals in the mid to late-1970s. After almost seven years with Davis, Henderson focused on songwriting and singing in a solo career that produced many hit songs and albums for Buddah Records until his retirement in 1986. Although known primarily for ballads, he was an influential funk player whose riffs and songs have been widely covered. He died from cancer on July 19, 2022, aged 71.



Viktor Žmegač  
1929 - 2022

Viktor Žmegač was a Croatian musicologist and scholar. He authored a number of books, articles and essays in the areas of cultural history, literary theory, musicology, art history, and German studies. He earned a doctorate in 1959 and later spent almost 30 years as a tenured university professor teaching German literature at the Faculty of Humanities and Social Sciences in Zagreb, from 1971 until his retirement in 1999. He was also awarded a number of Croatian and international prizes for his works. Žmegač died in Zagreb on 20 July 2022, at the age of 93.

THOSE WE HAVE LOST





## Alice Harnoncourt 1930 - 2022

Alice Harnoncourt (née Hoffelner) was an Austrian classical violinist. She was a pioneer in the movement of historically informed performance. She first pursued a career as a soloist, but then became interested in Baroque violin.

In 1953, she and Nikolaus Harnoncourt married and founded the period instrument ensemble Concentus Musicus Wien (CMW). Until 1968, she performed on a Jakob Stainer violin made in 1658.

She switched to an instrument of 1665 vintage, also by a maker from the Absam region of Austria. In addition to baroque violin, she performed on the pardessus de viole (the smallest form of the viola da gamba), viola and viola d'amore. She

continued to perform with the CMW until her retirement in December 2015. Alice Harnoncourt died in Vienna on 20 July 2022 at the age of 91.



# THOSE WE HAVE LOST





Kenichi Ōkuma  
大熊謙一  
1966 - 2022

Kenichi Ōkuma was a Japanese video game music composer, sound designer and musician. He notably composed "Flat Zone 2" for Super Smash Bros. Brawl (2008).



THOSE WE HAVE LOST





## Núria Feliu 1941 - 2022

Núria Feliu i Mestres was a Spanish Catalan singer and actress, a singular figure of the Nova Cançó movement. She made her debut as a singer in 1964 with the group "Els Quatre Gats". In 1966, Feliu entered the world of jazz and became the first jazz singer in Catalan. From 1991 onwards, her appearances on stage were sporadic. She retired in 2005, with 50 albums and more than 400 songs recorded. Feliu sang not only in the jazz music genre, but also popular Catalan songs, boleros, cuplés and sardanes. Feliu's health deteriorated during the COVID-19 pandemic; she had

pneumonia and shingles and did not leave her home for a year. In early 2021 she suffered a stroke, and she died in Barcelona on 22 July 2022, at the age of 80, due to subsequent complications.



# 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](http://ecowatch.com)





# **SAVE**

## **Stonehenge World Heritage Site**

**FROM THE  
BULLDOZERS!**

**PLEASE SIGN  
THE PETITION**



**change.org**

**visit [stonehengealliance.org.uk](http://stonehengealliance.org.uk) for further details**



# GONZO MULTIMEDIA Eclectic & Unique!

## THE LABEL FOR CONNOISSEURS

### Jethro Tull

*Spin Me Back Down The Years deluxe edition*





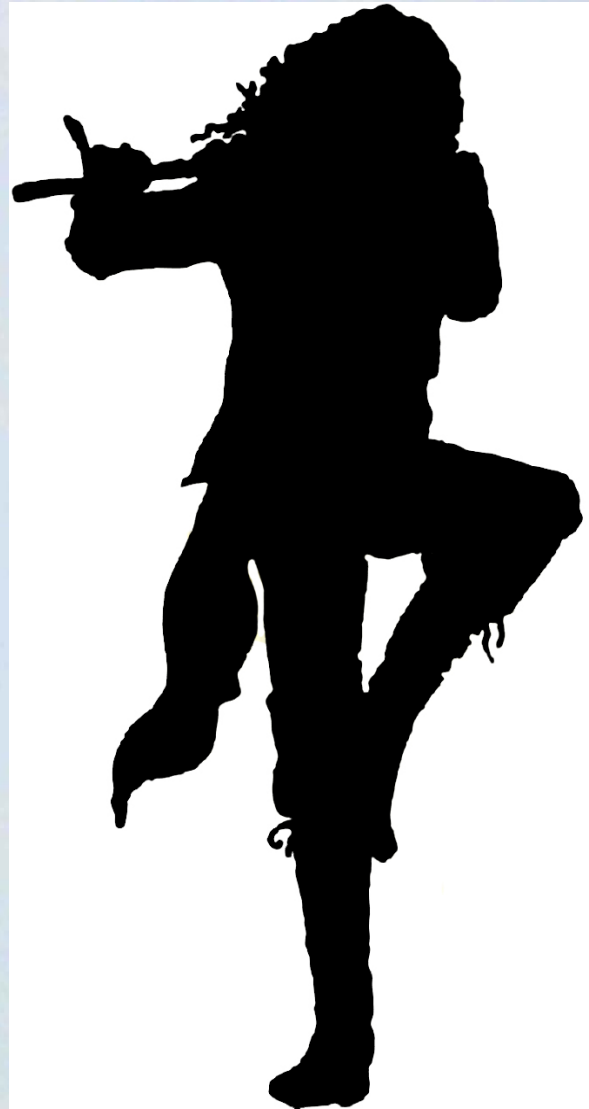
One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

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

<https://www.musicglue.com/jethro-tull-spin-me-back-down-the-years-by-pat-kent/>





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## *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>





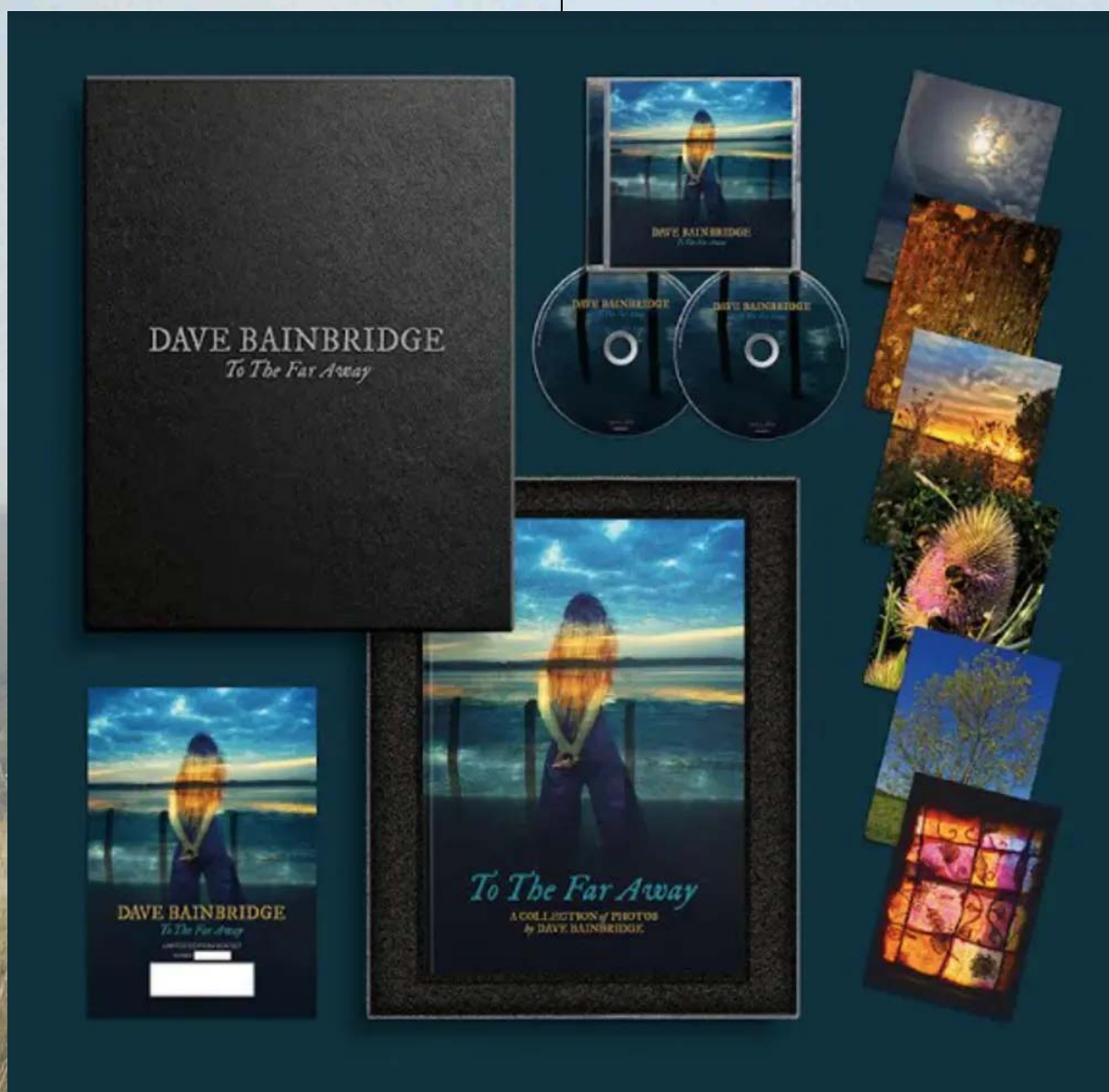
## **Dave Bainbridge** *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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 says before their wedding. With the Atlantic Ocean literally keeping the couple far away from each other, Bainbridge recorded an emotive work that sought to make a connection during a time of uncertainty. It has since been hailed as one of his greatest achievements.

The deluxe edition box set also includes:

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





- Six postcards featuring photos by Bainbridge

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

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

<https://www.musicglue.com/iona/products/dave-bainbridge-deluxe-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, stand-outs 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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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/gonzowebkly>





## 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/>



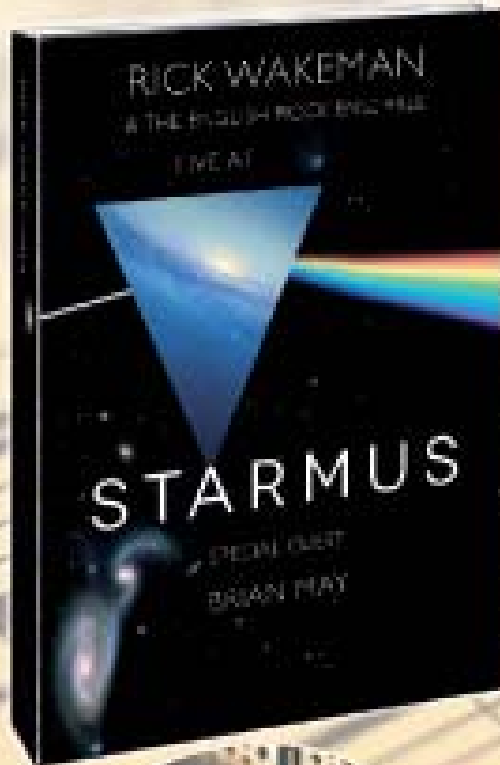
**BRAW** presents

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](http://www.rickwakemansmusicemporium.com)





Between 2014 and 2018 I lived in a small village in Devon, called Hartland, and about thirty minutes' drive from there was one of North Devon's major towns, Barnstaple. Now Barnstaple just happens to be where Citizen Nuggz resides so, how I never heard of him while I was living down that way is nutz but, there ya go, so it was not until Pandamonium dropped a remix of the track Country Lanes and Hedgerows that I first heard of Citizen Nuggz and Weztax...

Anyway, I digress.

*Off The Beaten Track* is the debut release for Citizen Nuggz, it was written over the course of four to five years and is fully produced by producer/musician Weztax. What you are treated to is not just ten or twelve tracks but, seventeen tracks of proper Hip Hop goodness, straight out the West Country of the UK.

Citizen Nuggz (Patrick Carey) is the brother of B WUN of Da Regiment. He grew up on the streets of North Devon town Combe Martin before moving to Barnstaple (BTOWN) when he was aged 11.

He had some heavy musical influences from his Uncle Craig, who fed him tapes by the likes of Onyx, KRS 1, Rakim, The Pharcyde and many more, and his own parents who liked Motown, Barry White, Earth Wind and Fire, Marvin Gaye and such like. He has played a host of instruments from a young age including drums from age 8. From his late teens he began to write lyrics on a serious basis and after playing in a number of bands would eventually leave those to pursue being an emcee. The crews, he is in, are associated with Exeter label One Lion Sound and he has also been associated with Plymouth's Cult Music and has spent the best part of a decade arranging Hip Hop events, touring the UK and overseas.

All that considered, the expectation is pretty high for what is about to be delivered by Citizen Nuggz and Weztax. So, without further ado, let's get into *Off The Beaten Track*...

The album hits heavy straight out the gates with the OTBT Intro a pulse pounding mix of drums. Pipe organ notes and cuts. This really sets up the tone of

# STEVE RIDER



the album perfectly in introducing you to Citizen Nuggz, Weztax production and the album. With that vibe ringing in your ears the album kicks off proper with Verbal Savegery. The bass, drums, and organ notes, bring a slightly dark edge to the whole tone of the track, which is a blank canvas for Nuggz to display his mind-bending wordplay skills as he takes words and sentences, twisting them together creating an entertaining display of just what he is capable of doing as an emcee. Next up we find Weztax stepping out from behind the scenes to feature on Ain't The Same, a proper boom bap sound full of drums, synths, and strings that will immediately get your head nodding. Nuggz and Weztax set out how they are in this for the love of the music, Hip Hop and not for money or the fame. Here it's all about the passion for the music and how it's important to be authentic in what you do and that is all about speaking on where you're from and in your own accent, that's how you bring intelligence and authenticity to what you do.

Outer Body hits with a solid Hip Hop sound that mixes organ notes, bass, drums, and cuts along with an added flute sound that seems to tease your awareness. Midway through the track that flute drops out in favour of an electric guitar vibe, which tweaks your nerves. The focus here is on writing lyrics and what that process makes you feel and what it can do to you. With your awareness and nerves now in a heightened state Fictional Thoughts hits with a slamming mix of drums, bass, and piano notes, in fact that piano is so nerve tingling that you can't lose yourself in this one as the piano keeps you firmly focused on the track. Slard joins Citizen Nuggz here for a track the seems to be taking aim at all those who can't be original in their music. Those who chose to write fictional fantasy stories instead of drawing on their own authentic experiences. The vibe now switches to a more laid-back stance with some heavy drums and strings creating the mood, which has an almost up and down feel to it. In fact, that up and down feel fits perfectly on the track as Citizen

Nuggz is joined by Cracker Jon and Moraless for a track that looks at the work you need to put in if you are going to succeed alongside the ups and downs of life. There are so many who chose to waste their time, not taking their craft seriously. It's also key to remember not to take life too seriously and having some Laughing Fits can really help mellow the mood of the often stressful challenges life puts before us.

Praise The Grades is a big tune and drops with this heavy sound of Organ notes, bass, drums and cuts which has this banging funk vibe. Nuggz and B WUN drop some slick verses all about the different grades of that sticky green and simply kicking back and chilling with a good smoke, no matter which one you pack in. Now one thing you can't escape from in North Devon is the Country Lanes and Hedgerows and here Weztax creates a big sound of drums, horns and strings that seems to fit so well with the North Devon area, which is exactly what this one is all about. North Devon is not the place you expect to find Hip Hop alive and well but, it is most definitely there. In place full of country lanes, hedgerows, and grockles (That's holidaymakers to everyone else), anything is possible and here one thing is for sure Hip Hop is alive and kicking. That North Devon ambiance spills over into Metaphoric Metamorphosis where keys and drums mix with the sounds of nature to bring you that breezy summers day vibe. If you mix that nature aspect with the ups and downs of life and our own desire for change and how a view might change around the corner of the next country lane, then you might just get a handle on what Citizen Nuggz, Moxey and Toddy are putting across with this one, it's very clever...

The piano intro to Set Ablaze, gives you a sense of calm, albeit a false sense as it fades into the background as some proper head nod drums bust forth. Nuggz and Chatta drop some slick verses with intelligent wordplay that focuses on writing rhymes and keeping everything



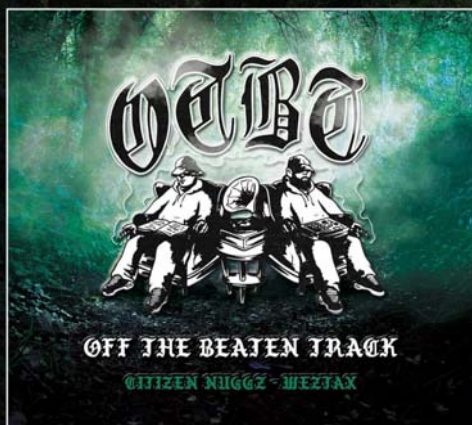


hot to set the tracks on fire and certainly accomplish that here but, if that were not enough, the track ends with some fiery red-hot cuts that fan the flame further. Heavy horns, a heavy beat, and some hefty rapid-fire cuts and Nuggz with some rapid-fire lyrics. This short tracks hits heavy with every element pounding away in its own way. Everything in life, those Odds and Evens, it's all a game of chance, every decision you make and every road you take, that's what this one is all about right? Well, I'm taking a chance on that one too...

Flute, drums, bass, and rewinds merge to bring a slightly darker aspect to the beat for Insomnia (Skit). Nuggz switches the flow down a touch as he muses about his

troubles, what is causing it? Could it be insomnia, or could it be an addiction to the music and writing rhymes? The skit ends with a sampled interview with a specialist speaking on insomnia and Sleep Apnoea. As I thought about this it brought me to my own experiences with insomnia and sleep apnoea and Weztax production here almost feels like a musical expression of the brain fog associated with poor sleep. Footsteps lead us to a laid-back sound of drums, piano, and sax, which combine to create that laid-back but almost haunting vibe. Nuggz relaxed flow details the Chapters of Larry, which also features Jack Llewelyn. The story follows Larry, someone who appears to have lost everything and all hop with life. Bad choices and an addiction to heroin





## OFF THE BEATEN TRACK

CITIZEN NUGGZ - WEZTAX

**DEBUT ALBUM - OUT NOW**

JMAN  
MORALESS  
MOXEY  
WITNESS MC  
INO'VATIVE  
MR GREY

CRACKER JON  
B WUN  
TODDY  
JACK JEDI  
CHIE  
RIFFREE

WEZTAX  
CHATTA  
SLARD  
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have turned him into a shadow of his former self, a sad dishevelled figure searching bins. Jack's soulful lyrics really add depth to the story and leave us wondering if we should pity this person and offer help or just leave them to their fate?

A more upbeat vibe that is created by strings, bass, drums, and cuts is the backdrop for Airheads which sees Nuggz team up with Slard and Witness MC to look at all those people who have so much to say, talking load but, really not saying anything. Those who constantly big themselves up or spend too much time whinging but, in truth have nothing of real value to say. So, the message here is if you're gonna say something then at least speak from the heart, that's where truth comes from. It's time to mix things up a little as Jman joins Nuggz over a beat that features organ notes, maracas and drums bringing the kinda sound you just wanna groove to. Nuggz and Jman mix up Hip Hop and a dash of ragga vibes to bring you Calm. You get a real sense from the words that there is so much in life that causes anger and stress that we all just need to be more calm, but where does that calm come from? Perhaps the music, something that allows us to truly take a step away from all the anger and stress and puts us in touch with a good level of Calm. The penultimate track here is Three

Little Pigs with its bouncy beat of organ notes and drums but, it also has a mind-bending edge to it too. Here Nuggz treats us to a modern take on the classic nursery rhyme, rooting it in our current society with the struggles of everyday life, the desires of the haves and the have nots. It's a dark place where money and those who have it, rule, while everyone else suffers...

The album ends with something special, OTBT Posse Cut (or should that be a clan cut?) with an epic run time that almost hits twelve and a half minutes. There are 16 emcees and sixteen beat changes across those twelve plus minutes which features Citizen Nuggz, Lazy Eyes, Morales, B WUN, Chatta, Ino'vative, Chie, Fire@Will, Mr Grey, Moxey, Riffree, Mr Inglorious, Witness MC, Toddy, Slard and Weztax. Each emcee showcases their skills here for approximately 60 seconds at a time. This is a truly stunning slice of West Country talent that is on show, and you would think that across such a time frame that things would lose their appeal but, that's so far from the truth, all the beat changes are seamless, and the emcees have just enough time to drop a dope verse. By the end of this you'll be thinking you have just had an entire festival worth of emcees packed into one track, mind-blowing stuff...



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Overall, what you have here is a hair's breadth over 70 minutes of pure Hip Hop dopeness. Seventeen cuts of some of the best the West Country has to offer. It's a proper long player, as we used to say back in antiquity. But, in times where more famous artists are putting out albums that are around thirty minutes long, with tracks that are only 2 minutes long, Citizen Nuggz and Weztax are making a bold statement here, in the words of the legendary Rakim, "This is how I should be done" and "It ain't where you're from. It's where you're at," because it's not about being from the West Country and doing Hip Hop that is just about where you're from, this is about proper real Hip Hop and that's where it's at. I have to say that I wholeheartedly salute them for putting this hefty project out.

You can truly feel the heart and soul that went into this and their love of the music. You can feel it in every beat of the production from Weztax and in every bar of Citizen Nuggz lyrics, it just oozes Hip Hop music for the love of Hip Hop music.

Nuggz lyrics are intelligent and performed with gusto from someone who truly loves what he does. His wordplay and talent for switching between flows and vibes show that he has honed his craft across years practice behind the mic and on stages across the UK and further afield, in fact there were times when his lyrics appeared so complicated and delivered with ease that even this seasoned reviewer had to listen, listen, and listen again just to get the insights. The future looks bright for Nuggz with a number of projects in the works, Including Off The Beaten Track II, Road To Recovery (10 Tracks written in hospital) produced by Charmandem and Citizens Advice produced by Bristol's Hozay, to name just few. You wanna keep watch for the name Citizen Nuggz.

Weztax production is superb, switching from multi-layered production to more simplistic sounds, none of which seem any less polished than the last. He crafts sounds and moods perfectly that create

the perfect backdrop for Nuggz. Weztax is a solid and talented producer and musician, who also provides all the cuts on the album, and deserves far more exposure than I have seen to date.

The mix of featured artists is something that really adds more weight to the project. From those you might know such as Jman (Babylon Dead) and B WUN to others might not be so familiar with, it matters not as everyone performs to the highest degree, displaying top notch lyrical skills that shows the West Country of the UK has to be one of the driving forces of underground UK Hip Hop right now. Have a listen and see if you agree?

There is no doubt in my mind that this album is gonna be high up, perhaps even top ten, on the list of top underground UK Hip Hop releases of 2022.

Off The Beaten Track is available now and there are physical CD copies coming soon and some other merch available so, with all that said there is only one thing left for me to say, enjoy this one...

Huge thanks to Citizen Nuggz for dropping this my way and on that note,

I'm proper outta here,

Steve







Alan's New Music/Old  
Music early-summer 2022  
*Alan Dearling shares some  
of his recent 'listenings'*

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alan dearling





### **Tarantism: A pill to purge all Melancholy**

Love the title! Something positive, and it's indicative that they are a 'collective' who love to share out the good-news vibe-pills. I've seen them live often. A crowd-pleasing favourite. This is very much an introduction to their very dubby, back-beat world of off-kilter, slightly wonky, moody, folk-meets-dub. "See you in a field again!" they sing in 'Good to see you again':

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

Plenty of atmospherics, and ear-worms full of catchy ditties. Redolent of small, lively, alternative little festivals such as Kozfest, Horse-drawn and Surplus. Some world-music nuances, in such as 'Song of Seikilos' with its drones. I guess my favourite is 'Tarantelle', a jiggy, whirling slice of heavyweight psy-trance. 'Kaz's Waltz' is an instrumental lament. 'Lark's on Acid', a folksy little toe-tapper with a nice drum intro. 'Alienation' offers some Deep-Bass lines and there's a new re-interpretation of the bluesy 'I'd rather go blind'.



# MARK MULHOLLAND

## REVOLUTIONS GO IN CIRCLES



### Mark Mulholland: Revolutions go in Circles

Much of this album made me smile. It's brim-full of happy sounds. Good tunes that feel like they are familiar old friends. Americana with panache. A lot of it is an African influenced odyssey, especially from Mali. 'River Walk' is a fine example. Full of hypnotic rhythms. Plenty of high calibre musicians collaborating with Mark. The likes of Toumani Diabete on kora and Yacouba Sissoko's n'goni-playing and gamelan performer (who is new to me), Baba MD. Even the late-lamented, percussionist, Tony Allen features on a couple of

tracks. I like the fact that it is nigh on impossible to categorise and pigeon-hole. It is world music, but also blues, jazz, calypso, rock and alto-punk-folk. It even reminds me a bit of the Traveling Wilburys for its sheer joyfulness and exuberance, or, perhaps a cheerful more tuneful, Dylan around the time of 'Chimes of Freedom', on 'Walk a while'. There's such a mix, with celestial harmonies and the soft sensitivity of 'Silence of falling snow'. Even the perennial '900 Miles' takes on a shape-shifting new life in a staccato Malian blues. Well worth checking out. Video and more about Mark and the album, here:

<https://markmulholland.net/>



## Dreadzone: Dubwiser Volume 2

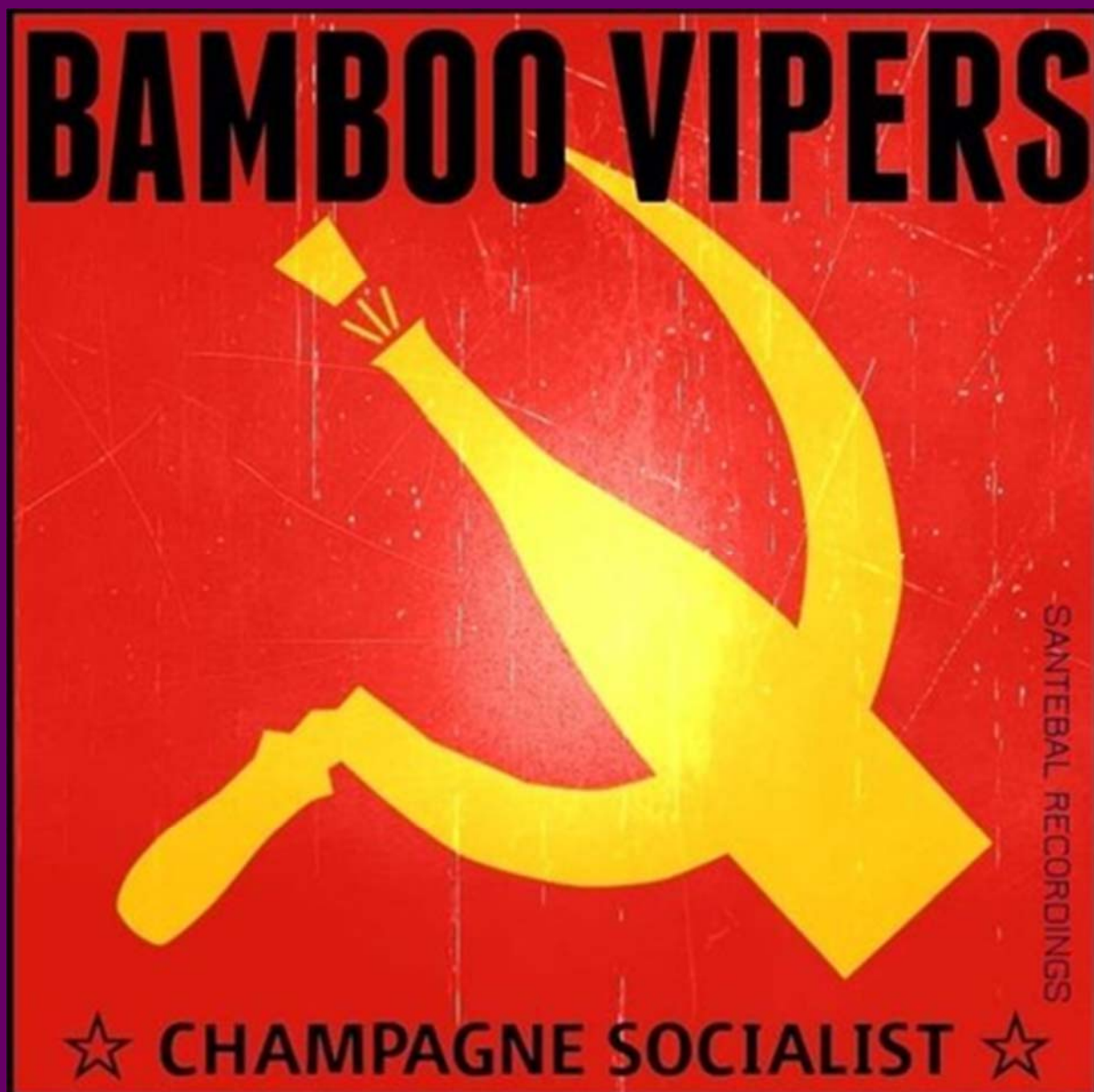
Happy, celebratory dub music from various collaborative Dreadzone companions and compatriots. If you like the dub/reggae mash-ups of Dreadzone, then this is a virtual Dreadzone album. And the concept is essentially of a 'frendz-of-Dreadzone' collection. Music to dance and sing-along to. What's not to like? Here's a slice of happy, dance-toons: <https://youtu.be/UiJJUzOjqxc>

You can feel plenty of magic in these the track-listings. And, look out for the sensitive, rather lovely Track 12: 'Serenity':

1. Megative - Sightsee MC feat. Soom T & Don Letts (Dreadzone remix);
2. Dreadzone & Emily Capell - Dread Town;
3. Professor Skank & Dreadzone feat. Earl 16 - Meaning Of Love;
4. Dreadzone feat. Emma Gillespie - Ride On (For Loki);
5. Gaudi & Dreadzone feat. Earl 16 - Boundary;
6. Emily Capell & Dreadzone - Flamingo (Dubmatix remix);
7. Dreadzone & Bazil - Take the Dread Pill;
8. Bazil - Change;
9. Professor Skank - For the Money;
10. Emily Capell - Bombs to the Beatles (Dreadzone remix feat. Spee);
11. Sub Mantra & Professor Skank feat. Spee - The Captain;
12. Sub Mantra - Serenity (Tim Bran Mix).







**Bamboo Vipers – Champagne Socialist**  
– new single available for download

I am a big fan of cow-punk, and this outfit sort of fits into that category. Especially with singer Shaun Morris having been the front-man with the Cropdusters.

Not exactly subtle music, but a blast of ‘Oi’ for your ear-holes.

And, Shaun and the Vipers are also celebrating that for the first time these other Vipers’ releases are available for

digital download: AMERICA/DON'T GO POKING AROUND (double A single 2018 ) and BEHIND CLOSED DOORS four track EP 2019 (Enemy of the State We're In/Doctor No/Pampas Grass/Inch High Private Eye).

Lots of loud, noisy, speed, raucous rock ‘n’ roll and some subtle humour. For example, ‘Inch high private eye’:

<https://www.youtube.com/watch?v=KASay2Dlbjw>





### **Lady Blackbird: Black Acid Soul**

‘It’ll never happen again’

live: <https://www.youtube.com/watch?v=aovHCegOS7I>

Lady Blackbird is American LA-Based singer, Marley Munroe. This album was released at the end on 2021, but I only caught up with it recently. Quality, classy, lounge jazz. A debut from this singer. Really rather special and wonderful. Jam-packed full of the spirit of Billie Holiday and Nina Simone, but original too. Lady Blackbird is also a bit of Lady Gaga chameleon as an on-stage live performer. Emotional power and earthy spirituality. The album is stripped bare, quietly

authoritative, and just downright, superb.

‘Ruler of my Heart’ written in 1963 by Allen Toussaint is a personal fave. An amazing example of ‘light and shade’.

The album version:

<https://www.youtube.com/watch?v=hhBwKwR5h0M>

Here she is live in Amsterdam recently.

<https://www.youtube.com/watch?v=Mhvapgoj7yQ>

Old skool heartache. I’ve fallen in love with a new star!



## Van Morrison: What's it going to take?

Van at his peak of moaning and grumpiness.

In high priest preaching mode. Every track moans and groans about 'fake news', the government, America. 'Can't go on holiday!' he laments. His distinctive, power-house voice is still strong, but do we really need these songs? Jazzy, swinging and full of wonderful musicianship from the sidemen. For example, some fine sax on

the rather lovely 'Fear and Self-Loathing in Las Vegas'. Thematic, and stuffed with bile and rhetoric, Van asks us, "*Is freedom just a memory?*" and owns up in the track, 'I ain't No Celebrity', "*I just want to please myself, don't you see?*" He claims to be attacking feeding 'fodder to the masses', but this feels more like a baby throwing his rattle out from his pram.

'What's it going to take?:

<https://www.youtube.com/watch?v=euvhN8lmxSg>







## Marc Valentine: Future Obscure

Catchy in a 'Sha-la-la-la' sort of way. A time-capsule of an album that feels like a set of pop tunes mixed up and recreated from a selection of old '50s and '60s' jukeboxes. Marc's singing and songs are likeable and affable. The whole concoction reminds me of Rockpile, Nick Lowe, Dave Edmunds, with just whiffs and hints of Elvis Costello ('Zodiac Hotel') and the Boss, Springsteen. Lots of vocal harmonies, reminiscent of the Ronettes, Shangri-las, cruisin' with the Runaways.

Plenty of fuzz guitar, power-pop and chorus sing-alongs. Plus some sly lyrics, especially with Wreckless Eric in co-write, 'Death is over-rated'. It's a fun, breathless affair played with vitality, often at a break-neck speed. Lots of help from Marc's friends too, including Matt Dangerfield from The Boys and Dave Draper, Wildhearts, who produced this slick, professional album. Maybe file under punk-bubblegum?

Here's 'Morgintown Avenue':

<https://youtu.be/I6gtWPA-qkM>

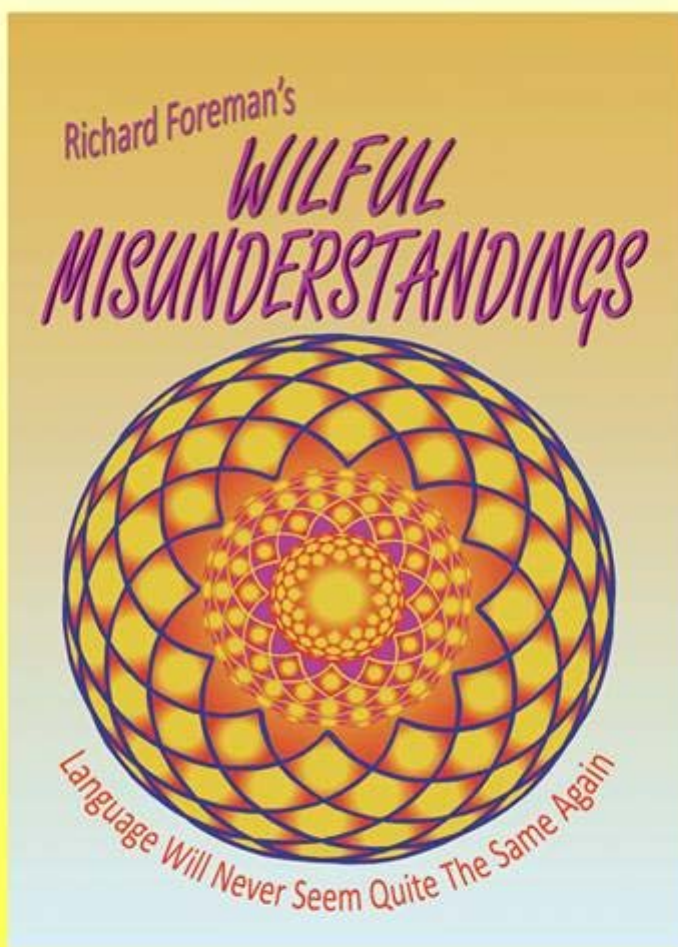


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# KEV'S WORLD

Live!

## **By The Power of Rock The Thirsty, Auckland 22/07/2022**

Just a week after being at The Thirsty for Swamp Song XII, I was back for *By The Power of Rock* featuring three bands, two of which were new to me. First up were Living State, a band whose single *One Sided* I put in my Top 10 last year, but I had only seen them play live once before so I was looking forward to this. In fact, last Friday they were supporting Coridian at Ding Dong while I was here. They kicked off with *Black White Man*, showing that melody and hard rock can

work well together in the right hands without losing any impact. Cam drives from the back, switching the patterns, while Lex lays down a foundation which often is providing a counter melody to Peter's guitars and then at the front is Marissa. She has undoubtedly gained in confidence since I last saw her, really getting into the music and powering through the noise with strong clear vocals. They have a way of making hard rock really interesting without losing any of the edge and maintaining the energy so even those metalheads who could justly argue this wasn't really metal could be seen nodding the noggin. *Pseudo Halo* is another where they really mix it up with different time signatures and melodies as they move through its sections. The whole band felt tighter than the last time I saw them – there really is no alternative to playing live, and the more bands get out



there the better they get. *Stalker* saw Marissa pick up a guitar to add a few nuances here and there, but it was her vocals which were having the larger impact, as she is undoubtedly one of the strongest female singers on the rock circuit at present. Having clear high vocals cutting through the bottom-heavy sound makes them sound quite different, and she really is a singer as opposed to a shouter.

Peter's guitar is rich and thick, often sounding like more than one, while Lex is tight in behind him and Cam is hitting the kit hard while providing the fills and the result is complex simplicity which gives a strong multi-faceted base for the vocals to be placed against and it is the combination of all these elements which makes this band such a delight. If they had been playing with confidence up until then then they suddenly lifted the game with *One Sided*, as everyone relaxed into this blaster, with Lex and Peter throwing shapes, and Marissa enjoying herself as she hit all the notes

with ease. It also got the biggest reaction of the night, which made me think that possibly they should consider the position and move it to be the set closer? This was followed with the complex *Vantage*, but it did feel a little flat after what had gone before as while it turns into a groovy belter with different sections and melodies, it does have a somewhat slow beginning. No-one could say that of *You Do You* which commenced with Lex dishing out some chords before switching to a normal approach as Peter stuck into the riffs, and Marissa keeping on top of it all. They ended with *Snakepit*, with Lex providing some backing vocals for the first time – it adds another element to the sound – but given he is singing in a low register it does somewhat take away from the impact of Marissa whose cut through is one of the highlights. Yet another great set, and I can only hope I see them again soon.

Next up we had the trio which are Only The Valiant, I was looking forward to them as I had been told beforehand by someone that they played charismatic rock, whatever







that is, and on their band profile they say, “Like being slapped in the face with a wet fish held by a sexy mermaid .. these guys will leave an impression”, which is cool you must admit. One thing I noticed straight away was that Jay (lead guitar, vocals), Just Joe (bass, backing vocals), and Jake (drums, backing vocals) were all wearing hats which is somewhat unusual to say the least. Sartorial elegance might be their thing, but their music is in the dirt, filthy and full of swagger, and good time rock ‘n’ roll really hits the spot. This is music from the Seventies, when bands like Taste ruled the stage and Rory Gallagher’s guitar was it.

Jay hit the riffs so hard from the off on *Good Love* that he immediately broke a string, much to Joe’s delight, but unlike virtually every other guitarist on the circuit he had another to hand so instead of changing the string he just changed to the spare, which looked to me like a Gibson Les Paul! *Dem Games* had the

same approach but had more of a Sixties pop vibe combined with Ramones, and just two songs in I was already having a blast. *Dirty Disgrace* climaxed with a fine guitar solo, lifting the belting number to a new level. Jake and Joe keep everything locked down, which allows Jay to just go nuts. He is one of those musicians who looks like a rock god from the minute he strides onto the stage and then proceeds to make it his own. Musically it was solidly from 50 years ago, while also grabbing in some influences from later in that decade. *Candy Man* sits more on the rhythm section with the guitar just adding some somewhat offkey chords, but one knows it is going to be more than that, and the chorus just rips. By now most of the crowd were standing, and quite a few dancing as this really is music which makes the body want to move. We had yet another guitar solo in this one, followed by the bass taking control until everyone got into it again with everybody settling in for a for a devil take the hindmost approach with Jay demonstrating he is quite a shredder in the blues tradition, more Rory than Vai.





*Blood Heart n Veins* brought back the filthy raw swagger, and I found myself being reminded a great deal of The Hamsters, although with somewhat less Hendrix and more Stooges/MC5/Taste/Trapeze. There are few bands around these days who set themselves up as a trio revolving around the guitar, but these guys have that approach nailed. Their next single is *Maria* and was far more full-on punk with Joe taking lead vocals and seemingly having a million words in the verse and he pushed them out machine gun fashion. It may be more punk, but it still had a groove and room for a guitar solo and one could imagine Toy Dolls doing this and having a blast. This was different yet connected to what had gone before and was a quick blast of fun. The gentle ditty *FU* had the audience singing the chorus back to the band, but I don't think anyone really meant it as there were loads of smiles. They invited D2 onstage to sing *Mantenha o respeito* with them which was a blast with some very quick vocal

runs between D2 and Joe sharing lead. It was back to filthy blues rock with *Whisky* and then they ended with their debut single, *Nothing*, and convinced everyone to get down to the front and have a dance. These guys were a blast from beginning to end, and I look forward to catching them again soon.

Thunderground are another band new to me and are Richard Giles (vocals), Robert Picot (guitar), Tom Bambury (bass) and James Hoyles (drums). Straight from the off and *What You Want*, Richard was throwing himself around, putting everything into it, and neither he nor the band missed a beat when the microphone stopped working as they just kept it all going while it got sorted. They then kicked into their first cover with Wolfmother's *Joker and the Thief* – they may call themselves a punk/metal band but most of that is down to their attitude as it is obvious they can turn their hands to whatever they want as the musicians all have real skills, and then Richard is one of those frontmen



who will do whatever he can to get everyone involved (think Michael Murphy) and just never stops moving. Vocally, Richard may not be as clean a singer as others, but he is so into the music and what is happening that it was difficult for me to equate this with the mild-mannered guy I had been talking to earlier. Peter from Living State was telling me that some time back he and Richard jammed but there was no spark, and now here they are playing on the same night in two different acts, both having a great time.

Musically the band are incredibly tight, throwing in complexity when the time is right or just keeping it simple and blasting out some straightforward American melodic hardcore punk when the time is right such as on *Damned*. Of course, this number really ripped out which meant Richard ended up sat on the stage doubled over giving it his all. I had to smile when they started *Paranoid*, as while I knew it was coming, I expected it to be Sabbath, but no, it was their version of the classic Dickies take on that song (I remember buying that on clear vinyl back in the day). I do wonder what others may have thought of this one though.

They were really in the groove now and kept it going with the high energy *Get Down* which combined punk energy with soul and a real groove – I noticed this got Marissa going as she was right at the front having a blast. Thunderground know how to provide music which has a hardcore edge, yet is melodic, hard-hitting, heavy, and fun, all at the same time. No easy feat. At times it was difficult to know where to look and pay close attention as each member of the band was adding so much to the overall sound. They even took *I Bet That You Look Good On The Dance Floor* and turned that into something far heavier and far more interesting than the original (Arctic

Monkeys).

Even though the band must have been exhausted by now there was no sign whatsoever of slowing down as they blasted into *IIII*, although during the solos Richard did take the opportunity to come off the stage and sit down and relax on a bar stool. Given the three guys left behind looked and sounded like they could keep going for hours, duelling with each other (they are tight), it was probably a sensible idea. They may have looked like sweaty monsters, but the guys sounded as fresh as when they started. *Why Would You Like Me* is one of those songs which is packed with hooks and is incredibly infectious, and the same is true of *Confident Liar* which was a single a while back. This one takes me right back to the classic punk sound of the late Seventies, with energy and stacks of enthusiasm. They finished the night having given their all, and Richard nearly losing his voice as he had just put so much into it.

Yet another great night at The Thirsty, and I think tonight the entry was just \$10 for some great bands and three hours of fun. What a bargain. It just shows it really does pay to get out and support your local







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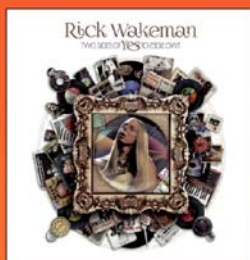
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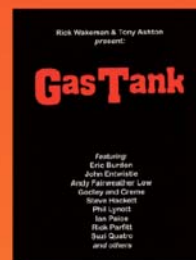
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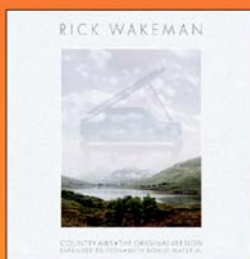
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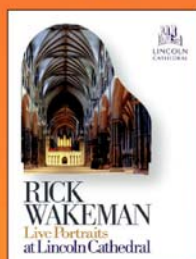
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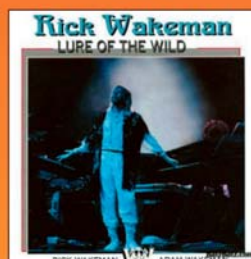
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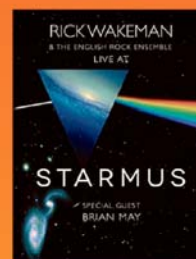
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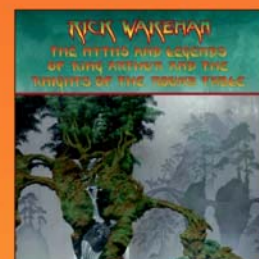
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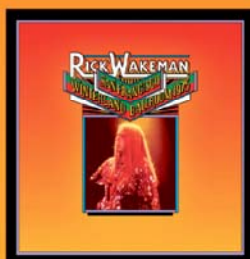
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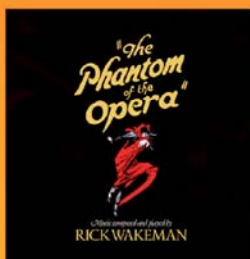
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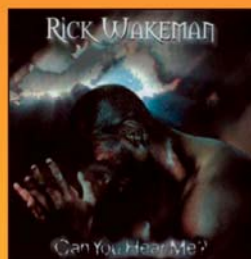
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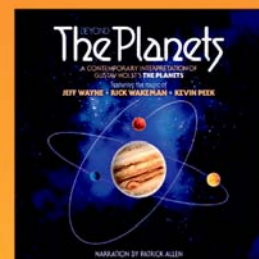
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# KEV'S WORLD



## THE KNIDS *RESCUE ME* INDEPENDENT

The Knids are back with their second album, which has one of the coolest covers ever! I was a big fan of their debut, *One Small Step for Man, One Giant Leap for Manknid*, and I am glad to report that this one continues exactly where that one left off. The Tauranga-based trio of Coz Knid, Chris Knid & Mikey Knid have the knack of creating perfectly formed pop singles which are rooted in the late Seventies post-punk era of alternative lo-

fi DIY music, and the result is yet another release where all one can do is join in on the infectious choruses and smile. The title track has more than a hint of the Sixties about it, while also paying homage to The Ramones, a bassline which is sublime and then the raucous singalong which demands everyone participates and have a good time.

Of course, no self-respecting alternative band can do a whole album without having fun at someone's expense, even if it is at themselves, and *I'll Wait* has some twanging guitar which makes a mockery of country and western. But wait, what's this? Next, we have *Count On Me* which has honky tonk piano at the foundation, funky horns, and one can imagine this being a smash success forty years ago. It captures that vibe which meant bands like Rezillos and Dexy's Midnight Runners could be happily playing alongside Madness and The Selecter, where music was naïve and all about heart and passion as opposed to auto tune, over production and an assembly line of wannabe lookalikes.

There is a simplicity to much of their songs which draws the listener deep inside, yet it is the arrangements which

# KEV ROWLAND



are at the heart of it all as there is a great deal of space and no risk of over-compression or losing the distinctiveness of what they are doing. *Closing Time* is another country song, here with some wonderful banjos, and a vocal line (and lyrics) which just cannot be taken seriously, unless they can get it on the right radio station (with a straight face). Mind you, they show their true selves in *Dirty Rotten Vermicious Knid* which closes the album, as we have some blistering harmonica and a band throwing out punk vibes in a standard blues pattern which could have come straight from the garage bands of the late Sixties.

Hats off to The Knids, as this is an album all about having fun and surely that is what music is supposed to be? Grab this and get taken back to a time when artists ruled the scene and not the corporate monsters. Nice one guys.



**SILENT TORTURE**  
**OMINIPOTENT REIGN**  
**INDEPENDENT**

Auckland death metal outfit Silent Torture have been playing some well-received gigs recently, and now here they are back with their first new material since 2018's *Phallic Self Mastication* EP. Formed in 2015, Ross

Curtain (drums), Aidan McGorry (guitars) and Liam Hand (vocals) have been there since the beginning while bassist Elijah Pinho joined back in 2017 and it is only guitarist Daryl Hodgetts who did not play on that last release. As one would expect from a band who have been around as long as these guys, they are wonderfully tight, yet I must admit that this song does sound somewhat different to what I would expect, having seen them play a few times this year, and that is in the studio they have come out with something which is less brutal death metal and far more in blackened death territory.

Driven from the back by Ross, it is nice to hear the variety in the drumming approach as he throws in multiple different patterns and is always working the kit. Some drummers in this genre feel the need to hammer in on double kick drums, but here it is far more for effect, and the same can be said for what is happening with the snare. There is a lot going on here, and the result is that it heavily impacts the arrangement in a very positive manner, compressing the sound at times yet adding plenty of space at others. This allows the twin guitars and bass to lock in as one, with only a few slight deviations, and it is only towards the end that we get an extended lead melody as once we get past the introduction the guys are incredibly tight, following the same melodies. At the front there is Liam, here showing that he can be the gruff and powering madman we all know and expect, yet also with considerable control and the overall result is a number which is heavy and, in your face, yet also very melodic. There are definite elements of black metal in this approach, with Behemoth being an obvious point of reference, and is a great introduction to anyone who has yet to hear them.

My only major gripe is the fade out as opposed to a defined ending, as that is something I cannot stand in metal, but that does not detract from what is a powerful song which hopefully portends to more material soon.





**FLASH**  
**IN THE USA**  
**THINK LIKE A KEY MUSIC**

It is not often that an album comes out which causes me to have a total rethink of an artist's back catalogue, but that is what we have here, as I can see I need to go back and play the early Flash albums again, which I have probably not listened to in more than 30 years. In my head all I thought of Flash was they were the band featuring Peter Banks after he left Yes and honestly had not realised they were one of the most vibrant and exciting progressive bands of the early Seventies, yet this release demonstrates just that. When I was offered this to review by the PR company, my initial reaction was to do so because of Peter, yet everyone in the band combines to create something very special indeed.

The purpose here was to gather whatever was available from American tours undertaken in 72/73, from whatever source, then clean them up as much as possible and make them available with a 32-page booklet as a 3-CD set. What this means is that some of these are fan recordings with associated audience chatter, some rough soundboard, so the quality is that of a good audience bootleg, nothing more. Also, as the shows all appear to be support slots there is not much variety in the actual songs, so we get many double ups, with their hit single "Small Beginnings" and

others appearing four times for example. Some of the edits at the end of the songs are a little ropery at times, so we get the same song announcement at the end of one and again at the beginning of the next.

But the sheer brilliance of Colin Carter (lead vocals), Peter Banks (lead guitar, vocals), Ray Bennett (bass, vocals), and Mike Hough (drums, percussion) more than outweighs all of that. One must wonder why Flash are not spoken about in the same reverential tone as the other bands of that era, as they had great material, wonderful musicianship and harmony vocals to die for. Somewhere in my collection I know I have both 'Flash' and 'In The Can' and when I am home next I am going to be digging them out, as this set displays individual virtuosity, multi-layered and multi-sectioned songs, while they were also incredibly tight and consistent. Take "Black and White" for example, one of their longest songs at nearly 13 minutes in length. Here we have four different versions recorded in the space of more than a year, yet there is only 10 seconds difference between the shortest and the longest takes.

Each of the quartet is on the top of their game, with incredibly impressive performances throughout. Highly complex and complicated yet also with powerful hooks, this is an essential addition to any proghead's collection and one which will be getting a lot of play by me.



**SIX BY SIX**  
**SIX BY SIX**  
**INSIDE OUT MUSIC**



I always find it interesting when musicians are brought together by someone working in the industry who feels there may be a spark. I remember the guys at Silhobbit being responsible for introducing Mick Pointer to Clive Nolan, the result being Arena, and now Nick Shilton (who may these days be a band manager, but I will always think of him as being behind the wonderful Frontiers magazine) put Ian Crichton (Saga) in touch with Robert Berry (3 etc) who then reached out to his ex-GTR colleague Nigel Glockler (Saxon) and a new supergroup was born. There are so many elements here which make this such a fun album to listen to, so let's start at the foundation. Glockler has long been a fan of progressive rock, but for most of the last 40 years he has been the beating heart of one of the top metal acts around which means he is used to making himself heard and brings into this a progressive style which is heavily influenced by his more metallic tendencies. Ian is a revelation, as the keyboards are not as dominant as they would be in Saga and the freedom and space has really allowed him to open up and be far more dynamic and in your face than before. Then of course there is Robert Berry, a multi-instrumentalist with a great voice who is also a well-known producer, and again he has a more relaxed manner as he relishes not carrying all the weight as he does when both solo and when writing for 3.2.

Saga have always had a very commercial bent to their music, heavily driven by the keyboards and vocals of Michael Sadler, while Robert has always been on that side of the spectrum with his prog outlets while of course is also known for melodic rock, and even Saxon have dabbled in the past, so it is no surprise that this is an album which is incredibly easy to get inside, and just gets better the more it is played. The keyboards are always present but they do not smother and instead enhance, and it is to Ian's guitar which is the ear is often turned as he is relishing this opportunity, as is Nigel who is able to play far outside his metallic box and be more nuanced, while Robert is just

Robert. These days I consider Robert a friend, born out of mutual respect for each other, yet I honestly do believe the man has the midas touch as whatever he is involved with inevitably turns to gold, and here we have yet another.

For those who want their progressive rock to be tempered with easy to listen to melodies with powering rock guitar combined with great hooks and vocals then this is it. I only hope that their schedules allow them to get back soon to record the next one, as music as strong as this deserves to be far more than just a one album project.



**JENNY MITCHELL**  
**TUG OF WAR**  
**COOKING VINYL**

At the beginning of 2021 I was fortunate enough to attend one of the most incredible festivals I have been lucky enough to go to, Auckland Folk. I came away with friendships and a wealth of new musical discoveries, one of which was this young lady from Gore. She was playing a few sets at the festival with her sisters, and I could not believe someone so young could change her persona so much to produce Country music so mature and powerful. A few months later I was talking to a friend who had also been at her show, and she told me she burst into tears, such was the emotional connection. Thanks to our friend Covid, I



have only been able to see Jenny play once since then, and again her transformation when performing was amazing, so this is an album I have been looking forward to with relish, and I have not been disappointed.

This is her third, but her first for Australian label Cooked Vinyl, and has again been produced by Matt Fell, who also produced Mitchell's previous album 'Wildfires'. Jenny has a wonderful way of telling stories, taking inspiration from multiple sources, so much so that her own style is difficult to describe and even the label says you will enjoy this if admire music by genre-defying artists from Emmylou Harris to Kasey Chambers and Jason Isbell. For most of the time she sings in a slightly lower register than many, adding lilts to her vocals at times, and all this ensures there is a warmth, depth, and breadth to what she is doing. When she performs live, she is often solo with an acoustic, or with her sisters Maegan and Nicola who add harmonies and additional instrumentation (here they join with her on "Snakes In The Grass"), yet on this album the arrangements may be incredibly simple or we may get additional instrumentation such as banjo, fiddle or harmonica, yet always leaving a huge amount of space.

This switching of arrangements means the listener never has any idea where the music is going to lead us and there are also a few other singers who join in with Jenny here and there. This has its most dramatic moment on "Trouble Finds A Girl" which features Tami Neilson. This was one of my Top Ten singles of last year, and one to which I often return. It commences gently, creating an emotional feel and atmosphere where the listener falls into her world, where nothing else matters. The music may be gentle and restrained, but the lyrics are powerful, designed to resonate and to make people think. This is a song about my daughters, my wife, every woman. Tami takes over for the second verse, again keeping it mellow, but she has an edge of restrained power that lets everyone know it is taking

all her effort to keep it sweet, as she wants to cry to the world. They combine on the chorus, but while they lift it slightly, there is still the emotional presence. This is a siren call of passion which we all need to heed.

Throughout every song it is Jenny's voice and her lyrics which we focus on, her passion and storytelling which means we are involved and invested. This young lady has a wonderful career ahead of her, and surely it can only be a matter of time before the rest of the world wakes up to this amazing woman from Southland.



**VELVET ARROW**  
***DARK WAS THE NIGHT ... SONG***  
***FOR BLIND WILLIE JOHNSON***  
**INDEPENDENT**

When I started work on my first book some eight years ago, I decided I was not going to listen to anything I was supposed to be reviewing during this period, and instead threw myself into the world of pre-war acoustic blues and Sixties electric blues. I made some wonderful discoveries during this time, not least of which were the famous blind blues musicians such as Blind Lemon Jefferson, Blind Willie McTell, and of course Blind Willie Johnson. This is not a re-recording of one of his most famous songs, *Dark Was The Night*; *Cold Was The Ground*, but instead that line is used as a connection as Hannah sings the story of Blind Willie's



life and death, as well as the impact he has had on so many others. We get the scratchy start one always expects from these old recordings before we move into the warmth of Hannah Jane's vocals and Dan Stenhouse's accompaniment and harmonies which lead into the world of alt folk and dark country.

We hear how he was blinded, how he died in the ruins of his burnt down house, the impact he had on Ry Cooder who adapted Johnson's version of *Dark Was the Night, Cold Was the Ground* for the soundtrack of *Paris, Texas*, and even get some NASA sounds as Johnson's 1927 recording of the song was sent to outer space in the spaceship Voyager in 1977. We also hear the impact it had on a 19-year-old Hannah Jane in Nelson when she was just 19, and this is very much her tribute to a musician who touched her deeply yet died long before she was born. Deep and emotional, it maintains the early gospel feel of this style, which is far more thoughtful and reflective, almost a eulogy. Let us hope this leads people to find out not only more about Velvet Arrow but also the man who inspired this song.



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 certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



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





Roy  
Weard

# This House In Amber

New Album out now

Available on CD from :

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

CD / digital download :

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

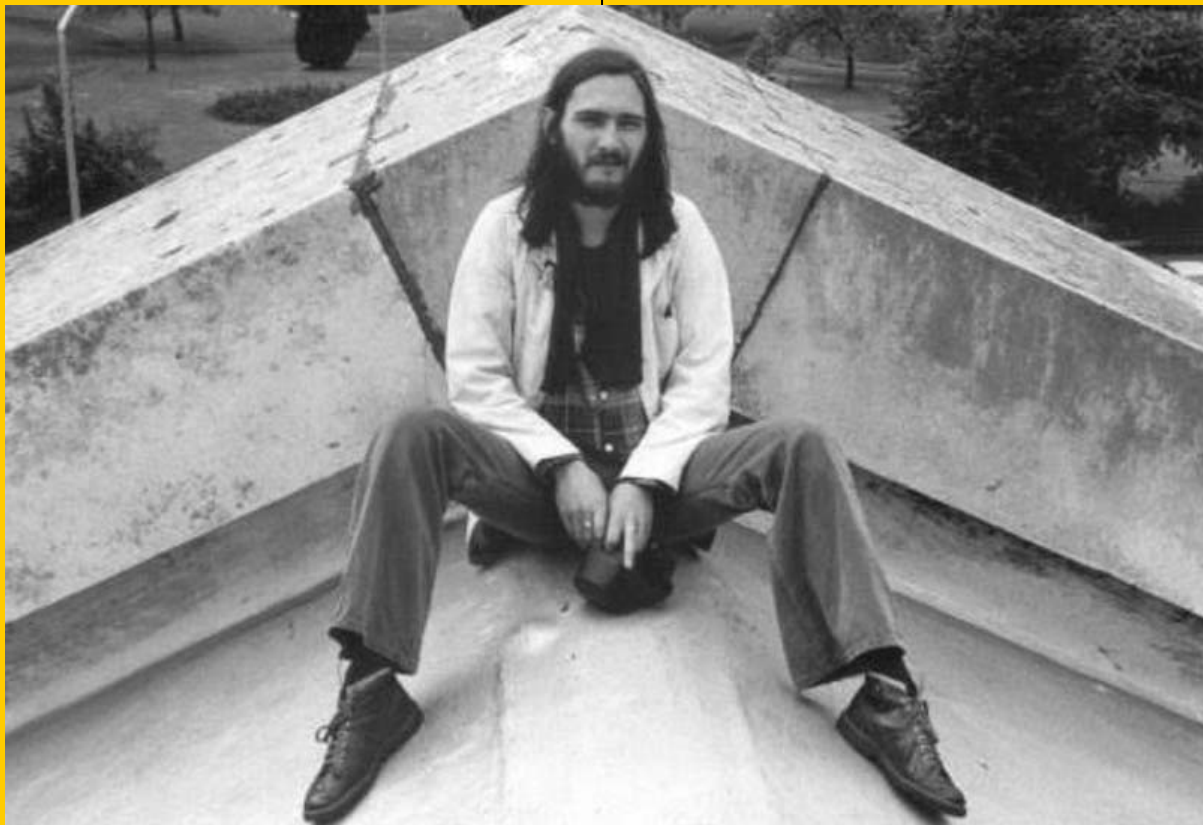






# c.j.stone

## A Photograph and a Memory



I was born on June 16th, 1953 in the great industrial city of Birmingham in the West Midlands in the UK. I had a very happy childhood, and went to University in Cardiff, South Wales, to study English Literature in 1971. The photograph above was taken about two years later, in my early 20s. I'm sitting on the roof of Cardiff University main building

overlooking the concourse in the centre of town, within walking distance of the Arts Block building and the Art Gallery & Museum. In order to get to the roof I've had to climb through an open window from a corridor on the second floor. It's strictly out of bounds and I'm very nervous.

<https://www.splicetoday.com/writing/a-photograph-and-a-memory?fbclid=IwAR3r6o5BaUNcbeNDm6W7MioHKQwslWKQTSlpX-Yn1X26BaP11FN4rerAE0Q>



I'm wearing a white linen jacket with a red and green felt flower in the lapel. Around my neck is a green scarf on which is embroidered a racing greyhound. I have on monkey boots and brushed cotton loon pants. My hair is long and, as yet, without any sign of grey. I thought I cut a dashing character, colourful and flamboyant, though really it was a disguise to cover up my shyness.

I'm clutching a camera case. The camera belongs to my friend Lois who took the photograph. Later that year Lois and I were married. It was a marriage of convenience. Lois, from Zimbabwe, needed a British passport in order to stay in the country. I agreed and it's a measure of the time, and of my attitude, that the reason I gave for the marriage was so we could throw a party.

Lois and I are still very good friends.

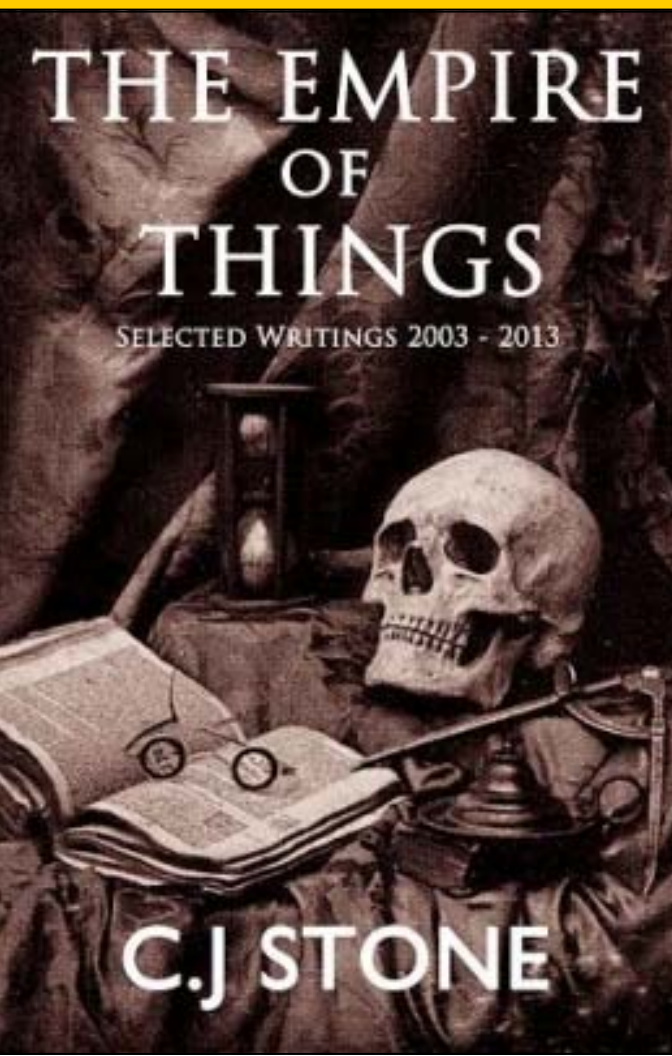
There's one curious anomaly in the photograph: that ring on my right hand middle finger. You can see it more clearly

when the photograph is enlarged. It looks distinctly out of place since, in my own mind, I'm not the sort of person who ever wears a ring. It has taken looking at the photograph for me to remember it.

It was given to me by my parents to mark my 18th birthday, which means that by this time I'd been wearing it for at least two years. It's a gold signet ring. I remember my grandfather wearing a similar ring when I was a child, but, up until this moment, I had no memory of me wearing one.

That ring marks a change. At some point I must've taken it off. There was a decision involved. Before that I was the sort of person who might wear a ring, like I might wear a scarf with a racing greyhound embroidered upon it, or a white linen jacket with a felt flower in the lapel.

**Read on**



## NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

*Times Literary Supplement*

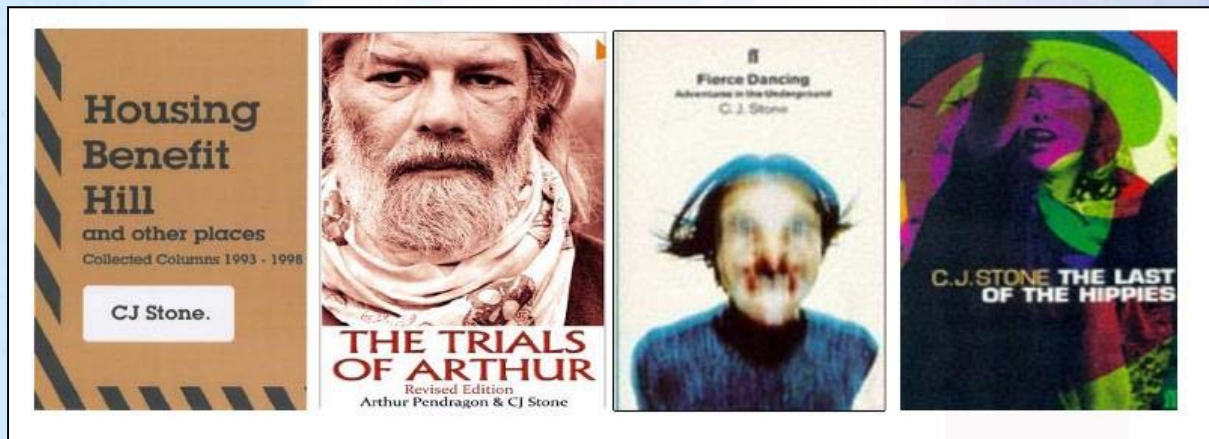
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*Herald*

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

*Independent on Sunday*





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

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

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

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

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation. A small figure of a person is visible on the right side of the image for scale.

OTHER BOOKS BY  
C.J.STONE



# Yer Gonzo Bookshelf



**Cosey Fanni Tutti: Re-sisters**  
**Publisher : Faber & Faber;**  
**Main edition (18 Aug. 2022)**  
**Language : English**  
**Hardcover : 400 pages**  
**ISBN-10 : 0571362184**  
**ISBN-13 : 978-0571362189**

*New book from Faber about the lives of: medieval writer, Margery Kempe, BBC Radiophonic Workshop arranger, Delia Derbyshire, and musician and art-pornographer, Cosey Fanni Tutti. In review by Alan Dearling*

This is a surreal, strange, and sometimes aggressive read. It's like an Art

Manifesto. In fact, that's pretty much exactly what it is. A call to arms by self-proclaimed individualist, Art, Sex and Magic supremo, Cosey Fanni Tutti. A mash-up of three lives, three women, three 'outsiders'. It's a frantic art-piece – these are 'Resisters' – three pre- and post-feminist, Re-sisters. It's about music. It's about sex. It's about being a woman and misogyny. Ownership of one's own body, exploitation and societal mores, rules and condemnations.

It is also a rollicking, roller-coaster read. And it frequently hits men and their views below the proverbial belt. I didn't really know what to expect from the book, but it's much more cerebral, challenging and fun than I anticipated!

Cosey's contention is that there is a significant umbilical cord (and sometimes chord) that links all three women's lives. Their 'otherness'. Their being 'fringe-dwellers'. It is easier to perceive in Delia and Cosey, less so in the strange life and world of Margery Kempe. But it just about 'works' as a loose concept for one of the main themes of Cosey's book: women as outsiders. Women living in 'sidereal' time, outside of the norm. She herself has been an industrial music rebel in Throbbing Gristle and as half of musical and sound and art experiments with Chris Carter.

Oreanda from album, 'Tutti':  
<https://youtu.be/5rGWSfNK-Co>

'Sin' from Chris and Cosey, Carter Tutti, (reminds me of Suzie):  
<https://youtu.be/uVda7eWDLtI>

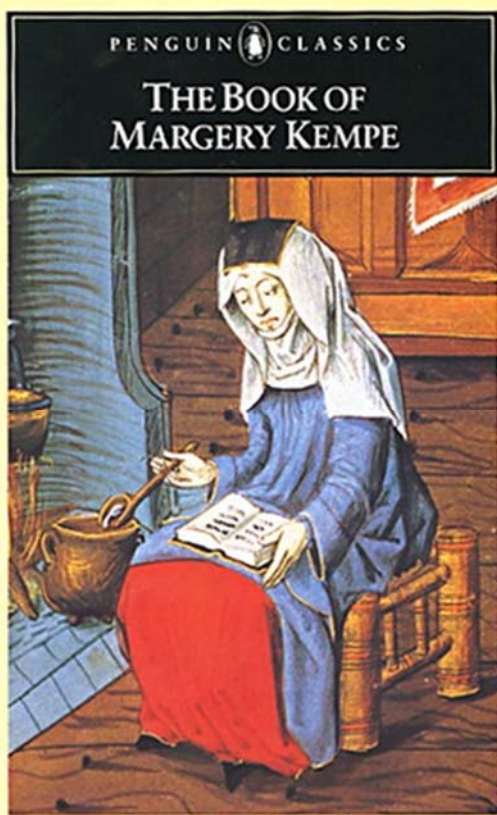
Delia Derbyshire, Margery Kempe and Cosey Fanni Tutti were all 'resisters'. They resisted the control by men, and patriarchal society and organisations.

alan dearling









Margery (1373-1439) had 14 children in the fourteenth/fifteenth centuries and probably many more miscarriages and still-births. She then refused to honour her marriage vows to husband, John and became celibate. She also wrote about it in her autobiographical book. Hers was a subversive spirit. She's a sinner and would-be saint. Margery went on many pilgrimages, was interrogated many times by church elders, and conducted a marriage with God! She also claimed to have heard 'harmonic sounds of heaven' played by angels. So, there is a musical connection too. And like, Delia and Cosey, she lived a life, lived 'to excess'. Delia Derbyshire's music is hard to obtain. She was regarded as a technician/arranger of music and so the vast amount of her 'works' are archived, essentially 'buried' and subject to copyright. But she was probably far more responsible for the

original 'Dr Who' theme than composer, Ron Grainer, who is credited with the composition. According to Cosey in this book, he only provided some concepts such as 'swoops', 'sweeps', and 'wind cloud', which, "*Delia interpreted in Ron's notes as white noise, and 'swoop' as sine waves from valve oscillators.*"

Delia painstakingly turned the images into electronic sounds, spliced together in the BBC Radiophonic Workshop. It became one of the earliest and most famous electronic pieces of music, the 'Dr Who theme'. Delia was something of a legendary eccentric, using snuff and alcohol to feed her mind and works, and bisexual, like Cosey herself. But so much of her work has drifted into obscurity, despite being called, 'The Godmother of Techno' by some for creations such as, 'Dance from 'Noah' ', a 1972 schools' radio drama.

<https://www.youtube.com/watch?v=Hw7VNHbxtU8>

Cosey, we believe, will release 'Delia Derbyshire: The Myths and the Legendary Tapes', her original soundtrack recordings for Caroline Catz' acclaimed film about Derbyshire, in September 2022 via Conspiracy International.

From Wikipedia:

*"After Derbyshire's death, 267 reel-to-reel tapes and a box of a thousand papers were found in her attic. These were entrusted to the composer Mark Ayres, who had salvaged the tape archive of the Radiophonic Workshop, and in 2007 were given on permanent loan to the University of Manchester for preservation. The tapes consist primarily of material from Derbyshire's freelance projects (e.g. works for theatre productions, films and festivals), some of her BBC work (the majority of Derbyshire's BBC work,*



including the original version of the Doctor Who theme, is housed in the BBC Archive Centre at Perivale), off-air recordings of interviews with Derbyshire and recordings of music by other composers and musicians, including Karlheinz Stockhausen, Krzysztof Penderecki and Can.

*Almost all the tapes were digitised in 2007 by Louis Niebur and David Butler, but none of the music has been published due to copyright complications."*

Actually, my over-riding memory of the 'Re-sisters' book will be images of Delia Derbyshire and her life on the margins, including the 'magic gloves' she wore to hide miniature bottles of rum and brandy within! I also learned more about Delia's contribution to one of my all-time favourite album's, 'An Electric Storm' by 'White Noise'. Here's: 'Love Without Sound':

[https://www.youtube.com/watch?v=Tpf8\\_zn-xDs](https://www.youtube.com/watch?v=Tpf8_zn-xDs)

An interesting, and apparently inspirational musical homage, is the duo, 'Delia Derbyshire Appreciation Society', which is Garry Hughes (Bombay Dub Orchestra) and Harvey Jones.

They've produced two albums so far: 'Delia Derbyshire Appreciation Society' and 'Wow and Flutter'. Here's the 'She brought the Sun' track:

<https://www.facebook.com/sixdegreesrecords/videos/1542868622504656/>

A lot of the tracks have also been remixed. Here's a dubby, spacey one from Steve Hillage and Miquette Giraudy, performing as 'Mirror System': 'Cloudface':

<https://www.facebook.com/watch/?v=1685045541585082>

Cosey Fanni Tutti:

'Re-sisters' is essentially an 'Ideas Book'. Subversive. A triumph of will. Cosey ends the book:

*"On looking for (Delia's) will amongst all the paperwork about her house, her partner Clive came across the document in a brown manila envelope. It was clearly marked in large black lettering not with 'WILL' but with the word 'WON'T'."*

And the original Dr Who theme:

<https://www.youtube.com/watch?v=75V4CIJZME4>

Defiant to the end. Recommended.





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](https://www.nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.







# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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





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



JONATHAN DOWNES



# WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

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



# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>







NEWS FROM THE POTTING SHED - SHOWING  
OFF DEPT - Me with some of my 'greatest hits', ho ho!  
OK Enough of all that, this is really the HEAD AND  
HEART DEPT - BRIDGE OF SPIRITS by The  
Gardening Club is coming out any day now, and why  
would I want put out a CD when quite a few of these  
tracks have been lurking in the digital realm for some  
time. Because life is short, 5ft 6" to be precise,

I felt I had to create an actual beautiful object (I hope) to  
celebrate the amazing players I have had the  
extraordinary good fortune to work with. I was longing  
to bring together Gardening Club East, Drew Birston  
and Kevin Laliberte, with Gardening Club West, Norm  
Macpherson and Wayne Kozak, and myself of course as  
the mindermast behind the whole thing.

My head says this might not make sense but my heart  
said, DO IT! So, there we are then





# Thom the World Poet

**Rob Ayling writes:**

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

## CONSIDER THE GREAT WAR-

Siegfried Sassoon, Rupert Brooke, Wilfred Owen  
chronicled the "pity of war" in trenches, air and sea  
Second World War brought a litany of lines —  
from Australians John Manifold, Kenneth Slessor, Douglas Stewart  
Greece's Yannis Ritsos, George Seferis. Italy's Pier Paolo Pasolini, Marinetti...  
Canada's Milton Acorn, Al Purdy, Charles Bruce. France's Louis Aragon, Rene Char, Robert Desnos...  
England's Kingsley Amis, William Golding, Basil Bunting, Roy Fuller, Lawrence Durrell and C Day Lewis...  
America's poets included Frank O'Hara, Kenneth Koh, James Dickey, John Ciardi, Karl Shapiro,  
Phillip Whalen, Randall Jarrell and Dr. Suess...  
Vietnam had Robert Bly, W.S. Merwin, Denis Levertov and Constantine Cavafy. Korea had Ted Berrigan,  
Jose Montayo, Ko Un...  
Falklands War had poets on both sides — English and Spanish. Somalia has P W Covington.  
Iraq War #1#2 (including Afghanistan) had a plethora of warrior poets — D.A. Gray, Brian Turner,  
Johnson Wiley, Brady Tucker, Chantelle Bateman, Marvin Bell, Eric Chandler, Liam Corley etc etc  
Every war has warrior bards and pacifist poets. Ukraine has poets on the front line.  
Russia imprisons Pussy Riot and any poetic dissident. This is why war persists.  
Nobody listens to poets.

!





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

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



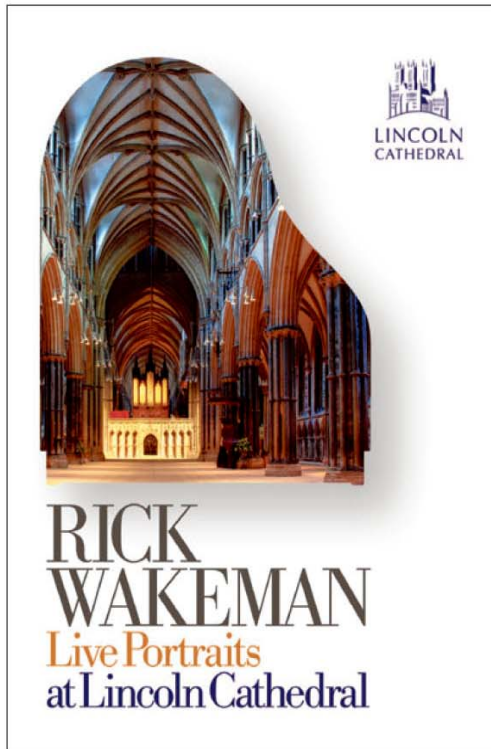
AULD MAN'S BACCIE

RESONATING WITH THE BLUES



# MUSICAL MASTERPIECES

## from RICK WAKEMAN

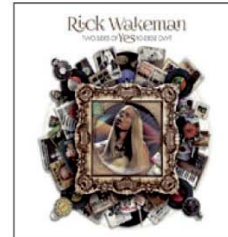


### LIVE PORTRAITS AT LINCOLN CATHEDRAL

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

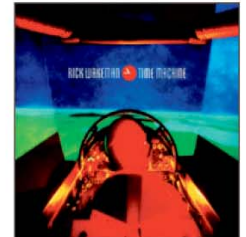
- RICK WAKEMAN

MFGZ029DVD + AUDIO CD SET



### TWO SIDES OF YES

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



### TIME MACHINE

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



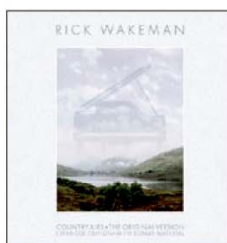
### THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



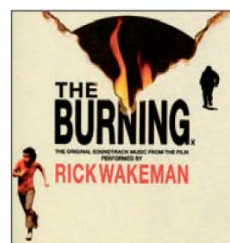
### COLÉ!

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



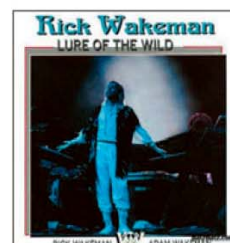
### COUNTRY AIRS

The original recording, with two new tracks  
MFGZ014CD



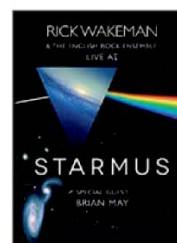
### THE BURNING

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



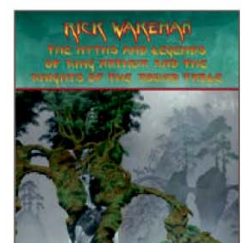
### LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
MFGZ003CD



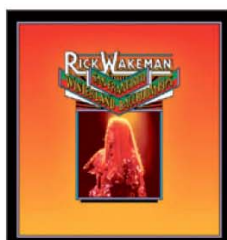
### STARMUS

With Brian May and The English Rock Ensemble. DVD  
MFGZ019DVD



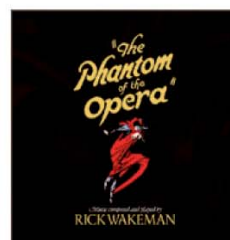
### MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
MFGZ017CD



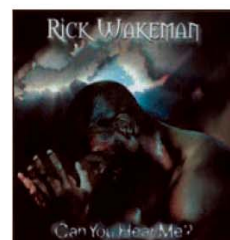
### LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
MFGZ015CD



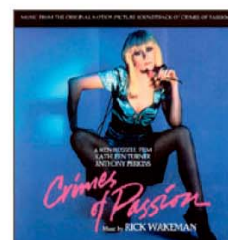
### THE PHANTOM OF THE OPERA

Double CD + DVD  
MFGZ005CD



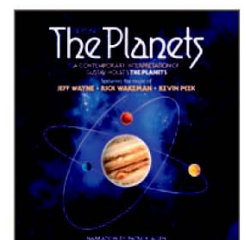
### CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HRHCD005



### CRIMES OF PASSION

A wicked and erotic soundtrack!  
MFGZ018CD



### BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
MFG009CD



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and all other good music retailers

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MULTIMEDIA





# 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

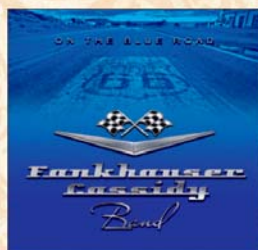
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music – from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

*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!  
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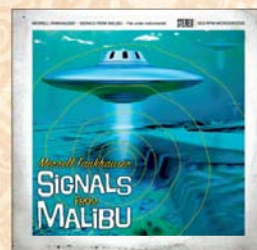
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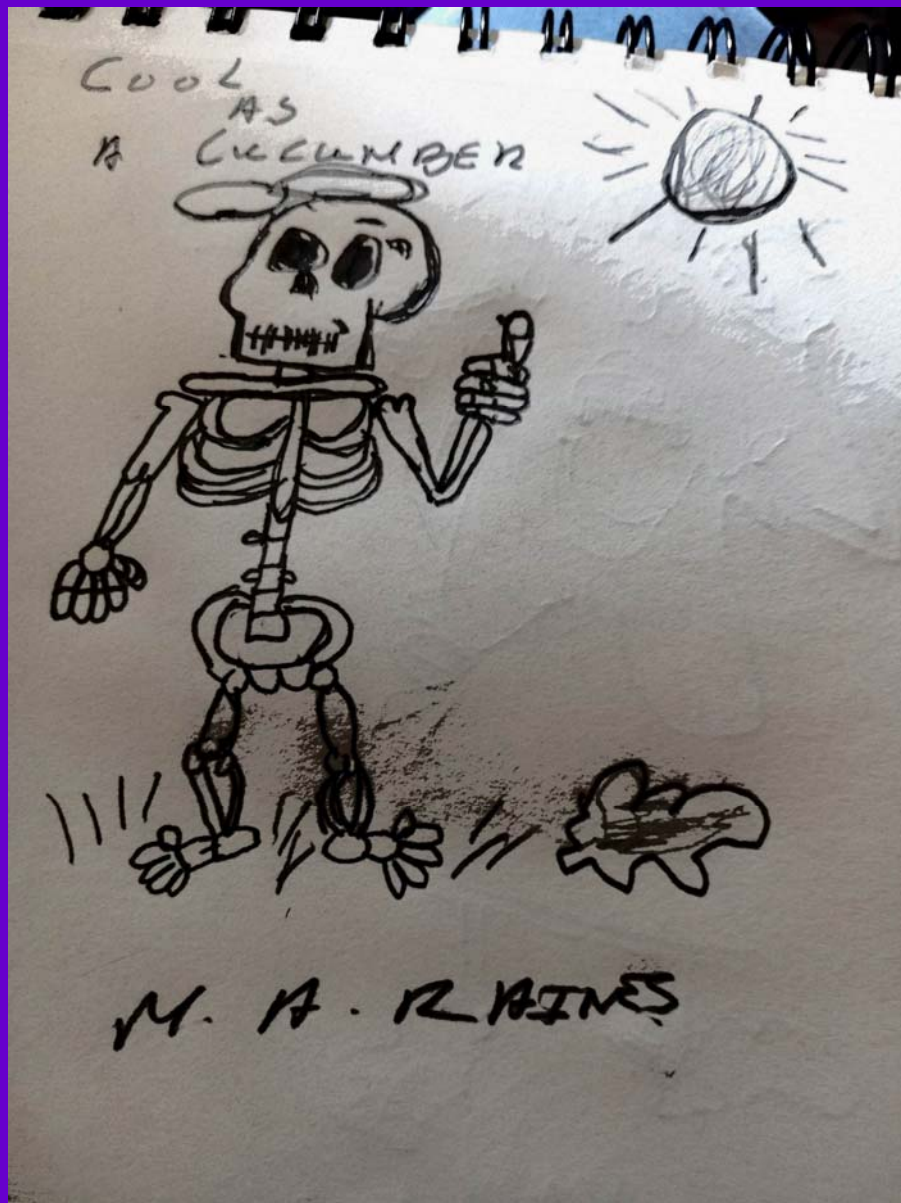
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THE WORLD OF GONZO ACCORDING TO

# 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".

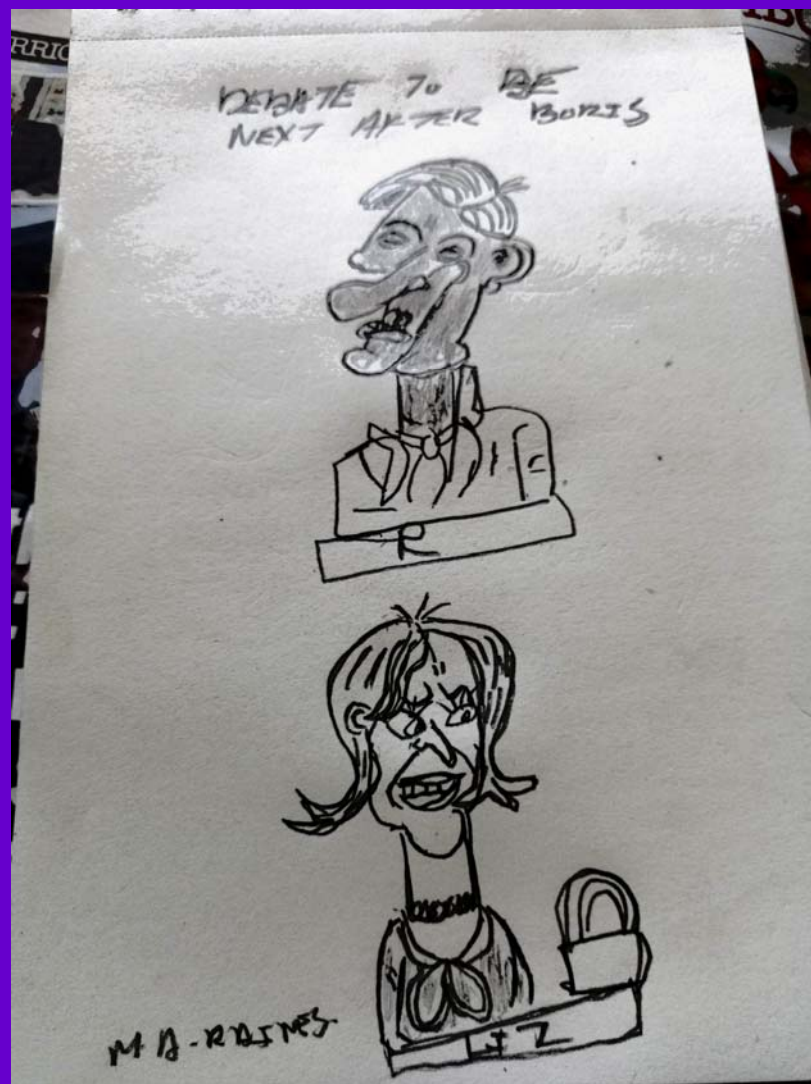
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I don't know whether it has anything to do with the rapidly deteriorating political situation across the globe (although I have my suspicions) but no sooner had I written my long editorial thingy about the new Kula Shaker album and its subtext about the fall of Lucifer who was allegedly kicked out of Heaven by the Archangel Michael, than another Archangel, Raphael, turns up all eschatologically-like in an episode of the Netflix young adult series *Riverdale* which started off as a mildly dark version of *Hollyoaks* and now is getting massively dark and disturbing.

Michael and Gabriel are recognized as archangels in Judaism, Islam, and by most Christians. Some Protestants consider Michael to be the only archangel.

Raphael—mentioned in the deuterocanonical Book of Tobit—is also recognized as a chief angel in the Catholic and Eastern Orthodox churches. It gets more complicated than this, but this magazine is neither the time nor the place to go into all of this. But one of the interesting things about the subject is that Archangels are only the Boss angels in popular culture, mostly driven by Milton's *Paradise Lost* (1667) whereas in conventional theology they are the second lowest of nine different groupings of the heavenly host. But this doesn't really matter, because—as with so many Fortean subjects—it is the



human and cultural interpretations of things without an obvious objective reality of their own that matters rather than what the historians or theologians think.

From a purely sociological point of view I think that it is interesting that as we are closer to a world war, in many people's eyes, although not necessarily in mine, eschatological themes are turning up more and more in contemporary culture.

Just sayin'

See you next time,

Hare bol

Jon



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