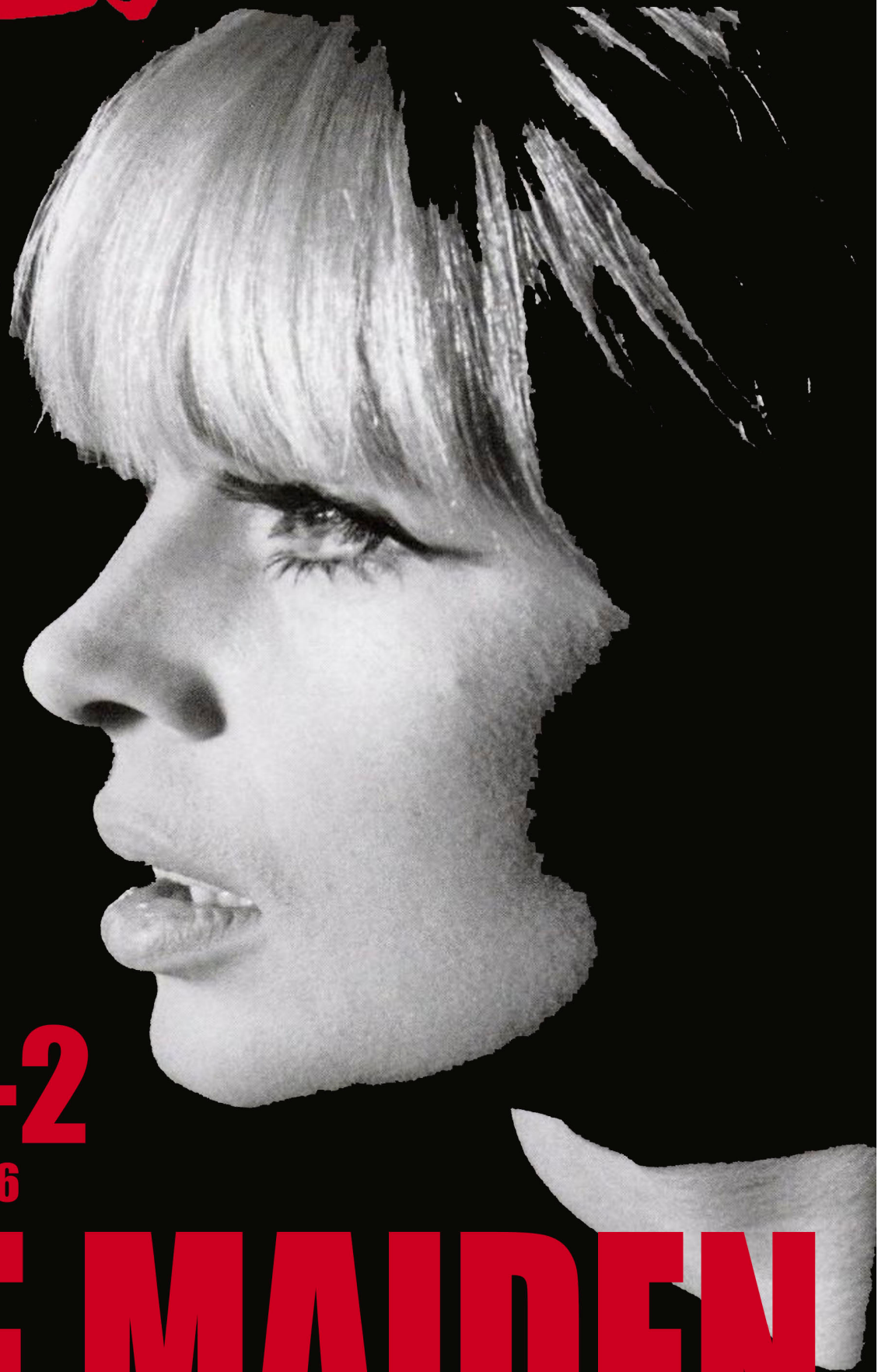


**GONZO**



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**ICE MAIDEN**





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## **LEST WE FORGET**



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

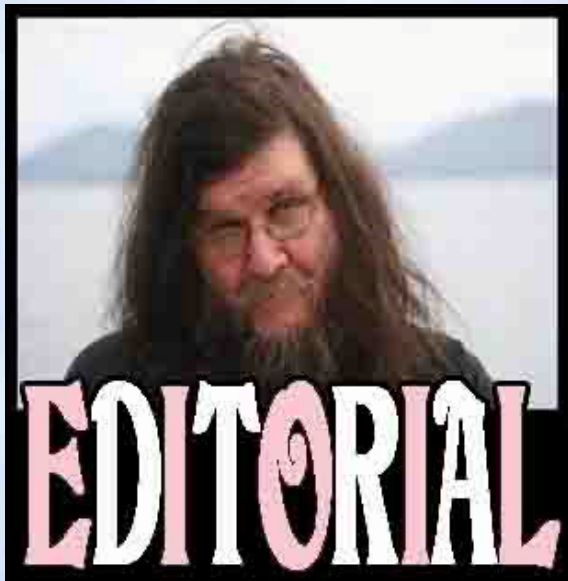


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear Friends,

Welcome to another issue of this increasingly peculiar little magazine, of which I have the honour of being the editor. It is still mostly about music, but increasingly we blunder vaguely into other subjects which exist in parallel to music.

For example, this morning I was listening to the latest in the series of Word in your

Ear shows on YouTube. I have written on this subject before, but for those of you who didn't read what I said last time (if not, why not? <makes threatening gestures at my keyboard> ) my favourite magazine of my adult life was *The Word* and I was particularly upset when it ceased publication ten years or so ago.

In fact, it was the demise of *The Word* which was one of the biggest causative factors which pushed me into making the magazine that you are reading now the style and form of the magazine that you are reading now.

When David Hepworth and Mark Ellen stopped publishing *The Word* as a hard copy entity, they started doing various live events, and a series of podcasts and videos on YouTube. At the time all of these things passed me by because I was busy with my own concerns and had not yet discovered the joys of podcasts etc, and as I live in rural North Devon, the idea of going to spoken word events in the teeming metropolis was not something that particularly impressed me.



# GULLIBLE'S TRAVELS



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...in recent years, especially since my dear wife died back in the summer of 2020, I have found myself listening to such things more and more...

However, in recent years, especially since my dear wife died back in the summer of 2020, I have found myself listening to such things more and more, and even use the *Nothing is Real* podcast as a bedtime story to lull myself off to sleep. The soft Hibernian lilt of the two presenters' voices being a perfect way to usher me into the arms of Morpheus.

And so, this morning, when I saw that the featured guest on the latest *Word in your*

*Attic* featured none other than the legendary Mark Lewisohn who is the doyen of Beatles authors. He was talking about his latest live appearances later this year which will be an important fundraiser for his ongoing project; Volume Two of the three volume *All those Years* which tells/will tell the story of the Fabs in the most detail that it has ever been told.

Mark Lewisohn was as interesting as he is always, but it was his final two sentences



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that were the most important as far as I am concerned.

“...the world we live in at the moment is complete and utter shit there’s absolutely no doubt about it. The government in this country and in many countries around the world are truly, truly terrible things. Scandalous things are happening multiple times a day on a daily basis and have been for months and months if not years and years and we’re living in this, and the people that are elected to be our representatives are just not fit for office. There are very few things in life that can actually give you a proper emotional lift

and I think The Beatles are number one on that list.

For me they were the bringers of joy. They were just a band who made it very, very big, I get that. I am not trying to input great meaning on them, but there was just something about The Beatles that was utterly joyous and that completely encapsulated all the best of humanity. And any exposure to The Beatles, like Peter Jackson’s Get Back or this show can only be good for the human psyche. It’s as serious as that. We need the Beatles. We really need the Beatles.



اللجنة لهم إذا كانوا لا تأخذ نكتة

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**THE BEATLES: ALL THESE YEARS**

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**VOL. 1**

**TUNE IN**

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**MARK LEWISOHN**

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We need them in a way just for moral uplift. They weren't trying to set any examples they weren't into any of that. But it turns out they just got everything right, and did it with the right spirit. And I know of nothing else in life that has ever been like that"

Near the end of this Mark Ellen interjected with some stupid asides which truly showed that he was missing the spiritual and philosophical point of what Lewisohn was trying to say, because he is completely right. The Beatles were different, they are important, and this is something that I have known ever since I first became a an of the group, 48 years ago in 1974.

I read about them, and listen to documentaries and podcasts about them probably more often than I listen to their music, although I do that quite a lot. They are not even the band which has influenced me more than anybody else: that dubious honour goes to *Cockney Rebel* whom I also

discovered in 1974, and who are still my biggest influence despite the fact that I had a massively seismic falling out with Steve Harley about thirty years ago.

But they are of unerring fascination to me, and I am extremely glad to have heard Mark Lewisohn talk about the spiritual aspects to their story, because I agree wholeheartedly although I am still at a loss to understand why that is.

I remember the morning of the 9th December 1980 when I came downstairs to be greeted by the news (from my Mother) that John Lennon was dead. My Father (with whom I was never on particularly pleasant terms) ranted unpleasantly about how he must have been shot by someone who was angry about his son's obsession with the Fab Four in just the same way as he was always angry about my obsession with them, but as usual I ignored him. The only thought that went through my head was that the 1980s were bound to be crap















now because The Beatles were never going to reform. They didn't (of course) and they were.

Without the good vibes of a Beatle reunion, the 1980s became the decade that morals forgot, and I did my best to ignore them.

But why were they so important? Important to me, to Mark Lewisohn and I suspect to a whole bunch of other people?

I truly wish that I knew the answer to that question. I have been looking for that answer in a vague half-arsed sort of way for over forty years, and I am no nearer finding it than I was as a fourteen year old first listening to the wonder that is *Sergeant Pepper's Lonely Hearts Club Band* seven years after the rest of the world had already had the chance to grok it. But now I have found that Mark Lewisohn, a man for whom I have an enormous amount of respect, has confirmed my suspicions, my quest will start anew.

Hare bol,

Jon the Editor Bloke



### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

**Alan Dearling,**  
(Contributing Editor, Features writer)

**Douglas Harr,**  
(Features writer, columnist)

**Bart Lancia,**  
(My favourite roving reporter)

**Thom the World Poet,**  
(Bard in residence)

**Graham Inglis,**  
(Columnist, *Hawkwind* nut)

**C.J.Stone,**  
(Columnist, commentator  
and all round good egg)

**John Brodie-Good**  
(in memoriam)

**Jeremy Smith**  
(Staff Writer)

**Richard Foreman**  
(Staff Writer)

**Mr Biffo**  
(Columnist)

**Kev Rowland**  
(Columnist)

**Richard Freeman,**  
(Scary stuff)  
**Orrin Hare,**  
(Sybarite and literary *bon viveur*)

**Mark Raines,**  
(Cartoonist)

**Davey Curtis,**  
(tales from the north)

**Phil Bayliss**  
(Ace backroom guy on proofing and research)

**Dean Phillips**  
(The House Wally)

**Rob Ayling**  
(The *Grande Fromage*,  
of whom we are all in awe)  
and **Peter McAdam**  
(McDada in residence)

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

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

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Editor: *Gonzo Weekly* magazine  
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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  
& MORE!



**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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# THE <sup>gonzo</sup> NEWSROOM



## BOY FROM THE COUNTY HELL <https://www.music-news.com/news/UK/150854/The-Pogues-frontman-Shane-MacGowan-pays-tribute-to-Darryl-Hunt>

Shane MacGowan has led tributes to The Pogues bassist Darryl Hunt after his death aged 72.

The legendary punk group's bassist died on Monday afternoon (08.08.22) in London, and the frontman remembered his "great friend" the following day after the sad news broke. He tweeted: "I am very very sorry that Darryl has passed on, he was a really nice guy and a great friend and a great bass player."

"We will all miss him. May he have a happy state of eternal bliss and bless his family and friends."

His bandmate Spider Stacy added: "This is wretched. See you around the way, Daz. 'It's in the fridge' #TrickyTrees."

The news was revealed on the band's social media page, as they shared a black and white photo of Hunt with a guitar case, while they ended the post with lyrics from 'Love You 'Til The End', which he wrote and was featured in the movie 'P.S. I Love You'.

The post read: "We are saddened beyond words. Our Darryl passed away yesterday afternoon in London."



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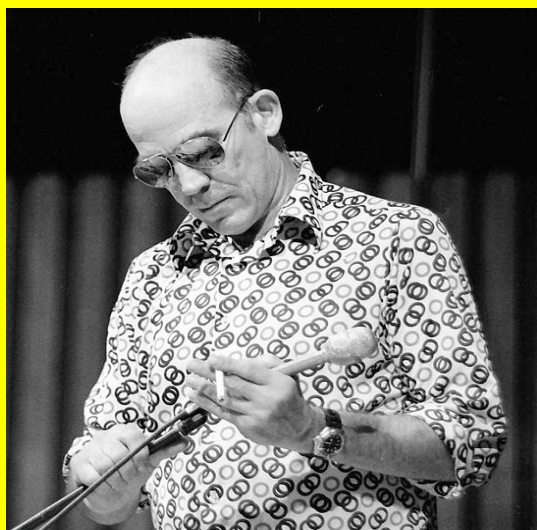
## John Maynard Keynes

**BLACK SABS 4 BRUM**  
<https://www.music-news.com/news/UK/150830/Ozzy-Osbourne-joins-Tony-Iommi-for-Black-Sabbath-reunion-at-Commonwealth-Games-closing-ceremony>



Ozzy Osbourne returned to the stage for a surprise appearance at the Commonwealth Games closing ceremony.





## WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

**"I was not proud of what I had learned but I never doubted that it was worth knowing."**

Hunter S. Thompson

The Black Sabbath legend reunited with his bandmate Tony Iommi - as well as bassist Adam Wakeman and drummer Tommy Clufetos - for a rendition of 'Paranoid'.

On Monday night (08.08.22), the hard rock icons appeared in Ozzy and Tony's hometown of Birmingham - the birthplace of Sabbath - at the city's Alexander Stadium.

The show was planned as a celebration of the West Midlands' musical heritage, and the frontman proudly shouted out: "Birmingham forever!"



## AND ALL THE LITTLE MCCARTNEYS

<https://www.music-news.com/news/UK/150807/John-Lennon-s-anxious-1971-letter-to-Paul-McCartney-heading-to-auction>

The emotionally charged letter John Lennon wrote to Paul McCartney in 1971 is to be sold at auction.



# The Gospel According to *BART*

My favourite roving reporter sent me this interesting story about Steve Hackett.

Steve Hackett, along with his brother John Hackett, King Crimson's Tony Levin, former VdGG man David Jackson, Nick Magnus and Tony Patterson are just some of the guests on *Compendium Of A Lifetime*, the latest in a series of concept albums about the history of Rome from Italian keyboardist and composer Vincenzo Ricca's *The Rome Pro(G)ject*.

*Compendium Of A Lifetime* is the fifth release in the series of albums that began a decade ago in 2012. You can watch a trailer for the latest album below.

"The inspiration of this album is threefold," explains Ricca. "On the one hand the reflections on the harsh military discipline, on the other the dramatic events of the eruption of Vesuvius and finally the intuitions of Julius Caesar as well as the Roman emperors opposed to the bloody events of the gladiators."

You can view the new album artwork and tracklisting below.

<http://www.vincenzoricca.it/?product=v-compendium-of-a-lifetime-2022>

ET Canada reports that the note, written in the wake of the Beatles' split, is expected to sell for over \$30,000 (£24,855).

Auctioned by memorabilia firm Gotta Have Rock and Roll, the bidding starts at \$20,000 (£16,570).

John's letter was written in response to a 1971 interview Paul gave to music magazine *Melody Maker*, in which Paul shared his thoughts on John and Yoko Ono, the band's breakup, and more, according to the auction information.

Paul's interview itself was reportedly a response to John's single *How Do You Sleep?*, which featured lyrics including "the only thing you done was yesterday", "the sound you make is muzak to my ears", and "those freaks was right when they said you was dead".

After Paul's interview, John sent his three-page letter - addressed to his former Beatles bandmate - to *Melody Maker*, asking that it be published.

After beginning the letter "Dear Paul, Linda et al the wee McCartney's", John pinned the Beatles' split on Paul.





# THE <sup>gonzo</sup> NEWSROOM

## COLDPLAY ON ICE

<https://www.music-news.com/news/UK/150724/Coldplay-s-Wembley-Stadium-gig-delayed-due-to-planned-tube-strike>

Coldplay's Wembley Stadium concert has been pushed back by two days due to a planned London Underground strike.

Chris Martin and co have been forced to move their show as part of their 'Music of the Spheres' world tour from August 19 to August 21 as part of the industrial

action in the British capital.

A statement read: "Due to planned industrial action on the London Underground network, Coldplay's Wembley Stadium concert on Friday 19 August 2022 has had to be rescheduled for Sunday 21 August 2022.

"We have been informed that there will be insufficient transport for ticket holders on August 19 so, with regret, the event cannot be licensed for that day.





# THE <sup>gonzo</sup> NEWSROOM



## MR SIGHTSEER

<https://www.music-news.com/news/Underground/150844/Blondie-reveal-Mr-Sightseer-home-recording-featured-on-Blondie-Against-The-Odds-1974-1982>

With the release of “Mr. Sightseer,” Blondie reveal another hidden gem from their first-ever definitive collection, *Blondie: Against The Odds 1974-1982*. The unearthed home recording had previously never made it out of the band’s bedroom, but newly mastered by Grammy Award-winning engineer Michael Graves at Osiris Studio, it now serves as the B-side to the box set’s recently-discovered rarity, Blondie’s take on The Doors’ “Moonlight Drive.”

At the time of recording in 1978, the

addition of the TEAC TCA-43 four track reel-to-reel to Chris Stein and Debbie Harry’s home allowed the duo to chase every idea to its logistical or inconsequential conclusion. “The lyric is not good at all,” Harry jokingly reflected of the track. “The song’s not too bad. It’s just a little simplistic. It didn’t ever get really developed or finished.”



## CALE CRAWLING

<https://www.music-news.com/news/Underground/150662/John-Cale-returns-with-new-single-Night-Crawling-upcoming-UK-tour>

Today, John Cale presents “Night Crawling,” his first new music since 2020 when he released the single, “Lazy Day,” and collaborated with Kelly Lee Owens on “Corner of My Sky.” “Night Crawling” is a taste of much more to come from Cale, and precedes his upcoming UK tour, which includes his first performances since



# THE <sup>gonzo</sup> NEWSROOM

pre-pandemic. Cale wrote "Night Crawling" with a nod to 70's NYC pre-disco, recalling times when he and David Bowie would traverse the city at night. Throughout the track, Cale layers his inimitable vocals with a skipping beat and hovering bass. As it expands, it becomes nearly danceable with jockeying percussion and whirs of synth. Cale played nearly every instrument on the track, aside from additional drums by Deantoni Parks and backing vocals by Dustin Boyer, and it was mixed by Seven Davis, Jr.. The accompanying video, animated by Mickey Miles, visualizes the song's vibrant sounds with colorful, retro animation.



## NO MORE MR NICE GUY

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

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

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

Limited to 250 Units, and signed by Michael himself.

Also available as a standard-edition paperback.







# EYEWITNESS

## OPERATION JULIE THE MUSICAL by Andy Roberts

Ok, I know people have the attention span of a gnat and don't like reading long reviews so if you can't be bothered I'll sum it up for you - YOU MUST SEE THIS SHOW, IT'S FUCKING AMAZING! Off you go now....

But, if you can stomach a long review and/or want to know why I think it's fucking amazing, strap yourself in and read on.... apologies for the slightly rambling and disjointed nature of the review, but you'll get the gist.

When Geinor Styles, Artistic Director of Theatre na nOg and writer and director of the musical first approached me over two years ago and told me what she had planned I was both massively enthusiastic but ever so slightly sceptical. A musical about Operation Julie? How can that

be done effectively without demeaning or patronising those involved and worse, without further vilifying LSD, the miracle molecule many of us love so much. Would it, I thought, be a sort of Carry on Tripping?

Geinor came up to see me and we spent several hours talking about her plans and going through my Operation Julie and other LSD files and it quickly became apparent that Geinor wanted to do some serious in-depth research and wanted to tell the story in an entertaining way without losing the message that the LSD manufacturers and distributors were trying to get across.

Fast forward two years. Covid and the Lockdowns (great name for a band if anyone's wanting one!) messed up Geinor's original plans and so it took until July 31st this year for the production to open at Aberystwyth's rather groovy Arts Centre theatre. The first night was sold out and got standing ovations. We went on the second night as I had been invited to sit on a post show Q&A panel with Smiles, Lyn Ebenezer (Cambrian Times journo who covered the story in 77/78 and Cate Hayes (Chris Bott's friend and publisher of the first part of Bott's autobiography). This was also sold out. No pressure then...



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There was a distinct buzz in the air in the pre-show theatre bar. I would say the vast majority of the audience for the evening were either old heads, new heads, relatives of those involved or just acid-curious. Lots of people there who hadn't seen each other for a long time. Expectations were as high as some of the audience! We dutifully filed into the theatre and took our seats. The stage sets and back drops were simple but very effective with lovely use of colour, texture and simple props that supported the performers but didn't dominate the stage. On the sound system a Dr Strangely Strange song was playing and I like to think I was responsible for that

happening. Gradually, through a gauze stage curtain we could see a band emerge playing, and you couldn't make it up, Gong's Master Builder! And into the show we went.

Nine performers playing 17 parts! You could watch the Operation Julie musical if you had no knowledge of the events which inform it and still have an amazing time. I'm sure that a reasonable proportion of the tickets sold for the Aberystwyth shows will be holiday makers wanting to be entertained, and boy will they be entertained! Because however much you know or don't about Operation Julie the show is hugely entertaining. Just





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like LSD. All concerned play their parts with enthusiasm and passion and due to Geinor's diligent research, accents, character traits and dialogue are spot on. Smiles, of course, is one of the main characters and the guy playing him spent some time at his house getting information first hand and getting the vibes. His portrayal of Smiles not a caricature or cartoon version but more an echo of how we imagine Smiles is and he captures his accent and sharp wit perfectly. Kemp and Bott are portrayed as lysergic idealists, very much in live with each other but with a kind of doomed air about them. The piss is well and truly taken out of the police but in affectionate way. The guy who plays D.I. Lee is an outstanding actor and comic talent, especially when in scenes with the guy who plays Richie Parry. Comedy gold! 'Lee' has a way of delivering lines and certain words such 'nooo', that will crack you up and 'Parry' is constantly reminding him about his failure in dealing with the Windsor 1974 free festival and, closer to home, Lee's cock up when they raided Smiles in 1975. The Llanddewi Brefi u/c cops come across as feckless, sussed by Smiles in their comic meeting scene and unable to come up with anything tangible. The other performers are equally good in their parts, couldn't fault any of them, they all had their strengths.

Rather than waffle further about the performance I'll give you my chum Tony Corden's comments which summed up the show perfectly as:

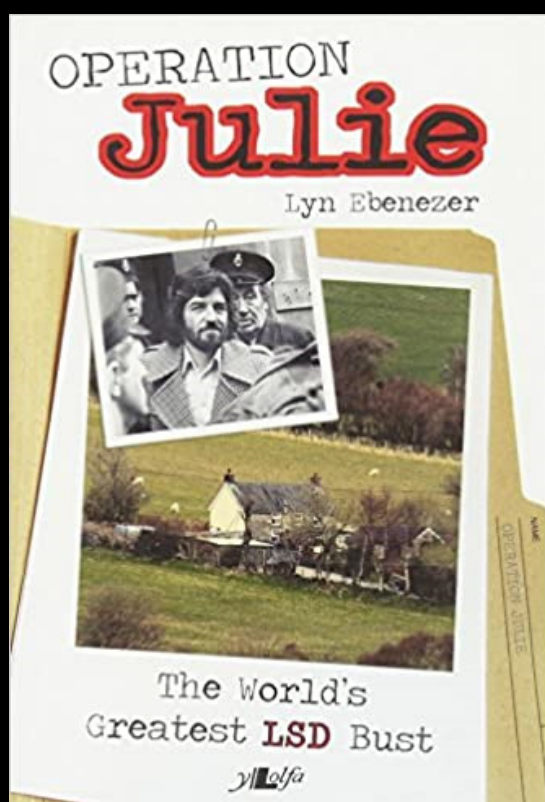
Yeah....such an unhinged idea to turn Operation Julie into a musical ....but wow ...was beyond fantastic.

A staggeringly brilliant mix of drama, hilarity, farce, profundity and amazing music ...

And speaking of music the cast are not only professional actors/actresses but consummate musicians as well. How is this even possible!? Their versions of the songs used in the show were astonishingly good. In many cases as good as the originals. And generally better than many 'name' bands I've seen. And we're talking a full band: everyone singing, lead, rhythm and bass guitar, drums, congas and percussion. Plus violin and flute which added to the texture of the music and elevated it above the lumpen 'rock' it could easily have fallen prey to. Both the lead female vocalists have very strong voices and the rest were pretty damn good too. Opening with a spot on version of, wait for it, Gong's Master Builder the band peppered the show with I'd Love to Change the World (Ten Years After), Cross Road Blues (Robert Johnson), Legend of a Mind (Moody Blues), Oes Gafr Eto (Welsh trad), Silver Machine (Hawkwind), I Talk to the Wind (King Crimson), Breadfan (Budgie), 7171-551 (Deke Leonard's Iceberg), Bananas (Man), Hurdy Gurdy Man (Donovan), You Know I'll Always Love You (Budgie), Pigs of Uranus (Pink Fairies), Winter Wine (Caravan) and Mockingbird (Barclay James Harvest). The riff from Master Building was used a few times to link scenes as well.

The use of 'Jerry', Dylanesque character who performs solo and as backing for a few scenes and is revealed at the end to be Dylan. This might have baffled some of the audience but it is testament to the depth of Geinor's research. Dylan was rumoured to have visited Llanddewi Brefi years before Smiles arrived, to visit David Litvinoff who was holed up there hiding from the Krays and writing the script for Performance. There are several other little references and names dropped which will probably go over the heads of many attendees but are part of the warp and weft of the larger story. If you know, you





know, if you don't it doesn't really matter.

The promotional material is very good too. The programme is a mine of information about the cast and others involved in the production, a synopsis of events, timeframe of key events, a couple of pages about Operation Julie, its meaning, impact and so on. Which quotes me, which is nice, song list, details of the creative team behind it, an excerpt from Richard Kemp's Microdoctrine, and things you can do to make a difference in the world (besides dropping acid!). The posters are a collectors dream but the genius idea was having Operation Julie labelled beer, as per the photo at the top. I don't drink beer but got a few bottles for my 'files'.

The final scene of the musical is Kemp, standing alone front and centre stage reading from Microdoctrine which is basically a treatise about how his acid has

affected people, how it has the message we are all one, all in this together and how a revolution of some kind is needed and how acid can be a catalyst for these changes (as has already been seen over the years). On the screen behind are images of global ecological disaster and those who have helped cause it but could equally help slow it (we're looking at you Boris Johnson). It's an impassioned speech given with total conviction and the audience were rapt, you could have heard a pin drop. Then it's over.

Everyone comes on for a bow, standing ovation. Some people were surreptitiously wiping a tear from their eye. Cast go off and then come back for an encore song of - could it be anything else- Hendrix's Purple Haze in which they rock out and go crazy. Brilliant version and good to see Dick Lee keeping his pipe in which knocking out the solos.

Wow! Audience file out dazed and amazed. After a short break its back in for the Q&A. Originally this was going to have Lyn Ebenezer and Cate Hayes on it but they didn't come so at one point it looked as though it could just be Smiles, me and Geinor but at the last minute Russ Spencely agreed to join the panel. Russ dropped out of the scene after prison and I managed to contact him and interview him earlier in the year. He has never spoken publicly before about his part in it all and last night was the first time he and Smiles had met since they were separated in Dartmoor Prison for running a hash scam in there (full story in the Smiles biography). Russ is a lovely bloke and now, with his wife Ginny, runs a Hedgehog Rescue centre (among a wide range of other creatures) in West Wales.

We had about 45 mins of questions, all of them very good and insightful including one from Buzz's son who asked what was the last trip Smiles took with his father



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like. Smiles gave a heartfelt answer and his affection for Buzz showed through. I won't bore you with the other questions and answers. One of them wasn't a question but was very touching and revealing. A Welsh guy stood up, gave his name and told how he had been a police officer in the area at the time, later moving to the drug squad. He told of how he and his colleagues were just ordinary people doing their job and he knew the people who were being stalked and arrested were equally ordinary people doing their jobs. His tone was one of regret and his voice quavered as he told his tale. It was almost like someone in a church testifying to their sins. Mandy spoke to him afterwards and he was still shaking from the passion of it all. Even police officers can change their minds about them dirty hippies ;-)



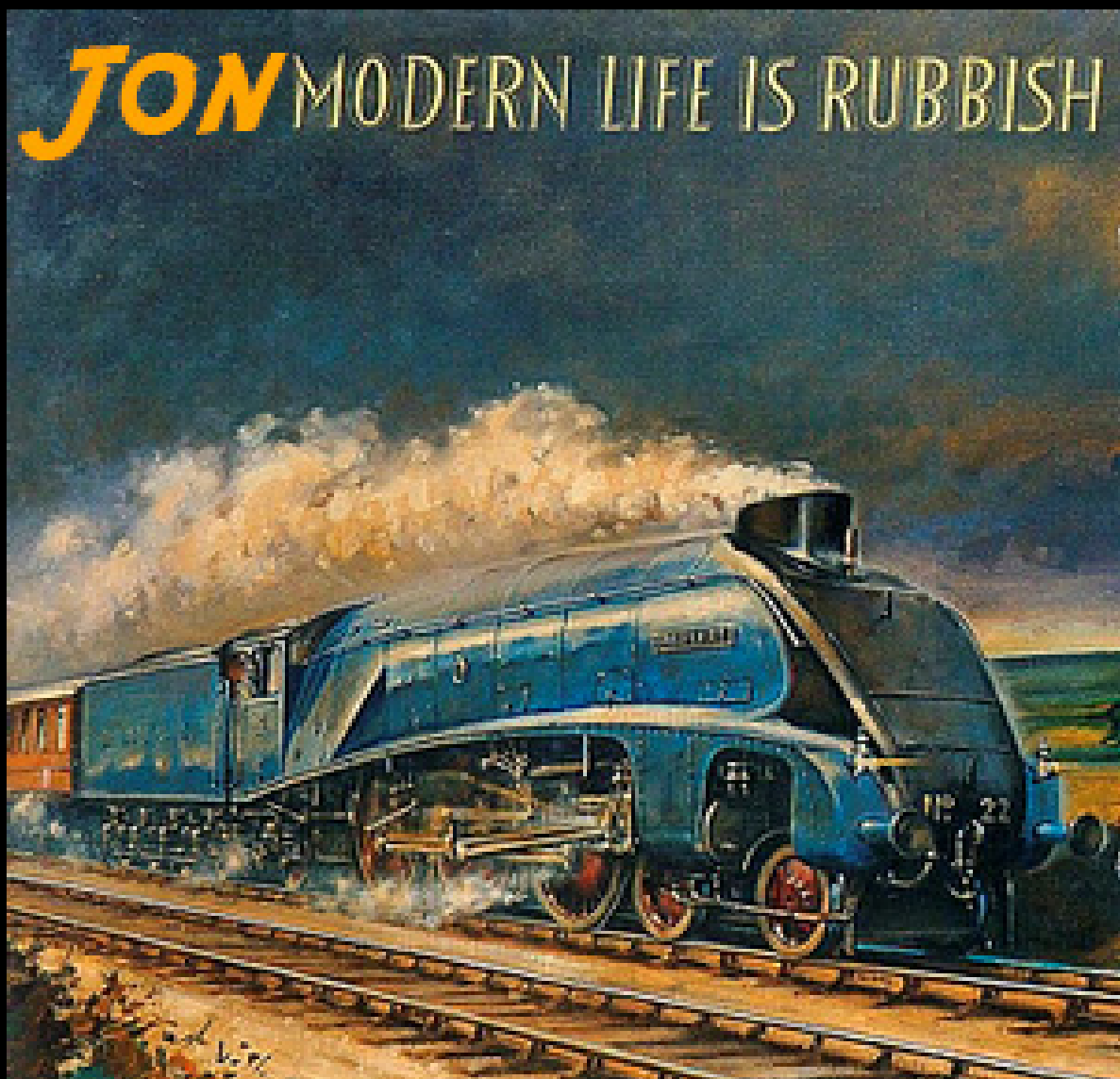
And so to the bar for a couple of hours. Cast, audience, guests mixing and having fun. I was pleased to meet Paul Morgans, Gretel Fletcher and several other chums who I've never met in meat world. The enigmatic Blue was there, being enigmatic and we exchanged enigmatics, enigmatically of course. Then, a heavily built oldish guy who was clearly no stranger to the pie grabbed my arm. 'I'm Di Rees' he said. 'I was high up in the Julie team'. I knew instantly who he was. He didn't like what I'd said about acid in the Q&A. Not at all. He knew people who had killed and been killed on acid. Really? Lots of people have said acid made them kill but that's an easy defence. Outside of America I can't bring any proven cases of this to mind. Then he said he didn't like Smiles. Oh no. Not at all. Not one little bit. Why? Because he was a dealer and people could have died from taking his acid. Well, no death certificate has ever had LSD as the cause of death for a start. A few people have died of misadventure while tripping, just as drunks walk into cars and die, or Nick Cave's son fell off some cliffs while under the 'fluence. He wasn't having that either. I then pointed out that by his yardstick publicans were also dealers of dangerous drugs because they knowingly served alcohol to people they knew would eventually die of it. He didn't like that so we agreed to differ and he shook my hand in quite a disturbing way. But this sort of dharma combat is necessary to challenge people's perceptions. Di was stuck firmly in the early 70s though and I don't think he will change. Yet there, at the show, so there may be hope...

We wobbled off through Aberystwyth's labyrinthine and pointless one way system and to bed. All in all it was a joyous celebration of not only the Operation Julie event but of LSD itself. If London and regional theatres across Britain don't pick this show up they are being culturally and commercially ignorant. This show will do more for the mainstreaming of LSD and the culture surrounding it than any number of turgid documentaries on its medical use or how to contact your inner shaman (or should that be sham man?).

Please feel free to re-post this review wherever you want. But even pleasier, go see the show. Take your friends. You really won't regret it!

And finally, I hope you'll read this Geinor and bask in the triumph of what you have achieved. Please show this to the cast and tell them from me, from us, just what an amazing show it was and how much their efforts are appreciated. They should be very proud indeed!





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 House of Windsor's Dance Goes on Forever*

This week I did something that I have not done before in all my 63 years. I bought a book about the Royal Family.

It is not a particularly entertaining book, in fact most of it is akin to watching a train crash, and although there are undoubtedly some people whom I am sure would find such a thing entertaining, I am not one of them.

But I felt that I had to buy the book. The book is full of stories of unethical journalists, but I consider myself to be a vaguely ethical journalist, and so I felt that I had to buy it, if only so I could take the piss out of it in this column.

The book, of course, is the one that everybody is talking about: *Revenge – Meghan, Harry and the war between the Windsors* by Tom Bower.

The first thing that has to be said is that pretty well everybody depicted within appears to be quite unpleasant. The Queen and the Duchess of Cambridge, emerge pretty well unscathed, but they're the only ones. The most bizarre thing about this bizarre book is that the reprehensible actions of the Duke and Duchess of Sussex, and trust me they are most reprehensible, seem to have actually done some good. Bower implies that as a direct result of the shenanigans of Harry and Meg, The Prince of Wales and the Duke of Cambridge buried the hatchet that had been there ever since the death of Diana, Princess of Wales, and probably before, and appear to be now as friendly behind the scenes as they are in front of the cameras.

Relatively recently I remember writing





about the civil war which has erupted between members of the British royal family and I said that there are two sides to every story, and that I was certain that we were not privy to the whole truth from either side. I am sure that that is still the case, even after having read this book, because, excellent investigative journalist that he is, Tom Bower will not have unearthed everything. Nor, I am sure, would he claim to have done so.

The whole story, if one is going to be honest about it, goes back to Diana, Princess of Wales. In the interest of what are transatlantic chums call full exposure, I never liked the woman. I remember that on the day that her engagement to Prince Charles was made public, my late mother gave one of her most expressive disapproving sniffs and said that she

didn't like Diana because her lips were too narrow, and she looked like someone from behind the perfume counter of Woolworths. I knew, and still know nothing about the perfume counter at Woolworths, but despite the fact that Diana was almost universally acclaimed as one of the most beautiful women of the world, I never saw it. "It's got quite good form", said one of my most appallingly sexist friends, "but she's not really my type". Having hung out with him for awhile, I am in the unenviable position of being able to contrast Diana Princess of Wales with the particularly unpleasant parade of female humanity that he *did* consider to be his type, but this is not the time nor the place to do so. I only include this slightly unsavoury anecdote to show that there were at least two Englishmen of about the same



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age as the much touted fairy princess who did not consider her to be the fairest in the land.

Here, I would like to stress, that I am not one of those people who measure the worth of a person by whether or not I want to have sex with them. Neither do I judge women by whether they have “good form”. But I think that it is an important part of this story, that many people do.

Also, again in the interests of what our transatlantic chums call full disclosure, I should state here that I believe that a constitutional monarchy is the reason that the United Kingdom has managed to negotiate the past 300 years relatively unscathed. And that, if nothing else, it saves our country from having a politician as head of state.

I remember seeing a television interview with Princess Diana either at or about Live Aid, and contrasting it with a documentary I had recently seen about the Japanese royal family.

The Japanese Crown Princess who later became Empress, and is now Dowager Empress, in 1957 graduated summa cum laude from the Faculty of Literature at the University of the Sacred Heart (a Catholic university in Tokyo) with a Bachelor of Arts degree in English literature.

Diana however simpered at the camera about how she had never been very good at school and how she loved Duran Duran. We didn't know then that she was a slapper who fucked anyone who would have her within or without the royal household.

Prince Charles is a bit of a twit at times, but he is a hard working man of honour and dignity who has spent a life of duty and fealty to the Crown. Yes he had an affair, but Christ on a Bike, stuck in a loveless marriage with that simpering ninny, wouldn't you?

One has to feel very sorry for the two young princes who were left bereft after the tragic, slightly mysterious, and unexpected death of their mother.

This left them, and the rest of the royal family, in the middle of a media feeding frenzy, the likes of which I have otherwise never seen. The decision to have the two young boys walk with their father and grandfather and uncle in the funeral procession made perfect ceremonial sense, but must've been an absolute headfuck for the poor boys. Over the years, William seems to have survived, but Harry has not.

As the book says:

“In 2016, Prince Harry was a damaged, insecure and under-employed 31 year old. Over the previous 15 years he had become notorious in the media as a wild party animal. Yet despite a series of incidents – dressing up as a Nazi for a party, calling a fellow Sandhurst cadet ‘a Paki’, and drunkenly attacking a photographer outside a nightclub – Harry was always forgiven after apologies by a Buckingham Palace spokesman.”

As I have said over the years, Prince William is exactly what one would have expected Prince Charles's son to be. And Prince Harry is exactly what one would've expected Princess Diana's son to be.



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But it would be simplistic and completely untrue to suggest that all of Prince Harry's problems are a result of his mother's untimely death. Even before she died his family were worried about him. Again from the book:

"Throughout his childhood Diana had tolerated her son's problems. Without constraints, young Harry was known to his mother's staff as a contrarian who did the opposite of what he was told. As he grew up he became increasingly undisciplined. His father and his wider family watched helplessly as the boy refused to behave and rejected education. After he unsuccessfully tried to pass his entrance exam to Eton, his relations recognised that Harry's ignorance was spilling over into arrogance."

And after Princess Diana's death it was mostly downhill for Harry. Now let's look at Meghan Markle.

The thing that surprised me most about this book is that I read it expecting there to be all sorts of revelations about Harry's bride. That there were, but the things that have been alleged across the Internet: that she was something called a "yacht girl" which apparently is a woman of negotiable virtue who is paid to hang out with celebrities on yachts, and that that she had appeared in soft porn movies, are not mentioned.

There is a brief sentence or two alluding that there are videos on YouPorn, which feature her, but having seen them I am not even certain that it is her, and the use of deep fake software is so prevalent these days that this could very well be

the case in this instance.

Yes, she is certainly (if all these allegations are true, and the fact that there are no less than 882 verified references would suggest that they probably are) a slapper *par excellence*. But I am the last person to point fingers of disdain at a slapper merely because she is a slapper. And I am not necessarily convinced that her slapperness is responsible for all of the shitstorm which is currently surrounding this couple and this book about them.

She has also been accused of suffering from Narcissistic Personality Disorder by the massed psychoanalysts of the interwebs. I don't see any supportive evidence for these claims in this book. But, before we leave this subject, I think that we should probably examine them more closely. First of all, what is Narcissistic Personality Disorder? Over to those jolly nice fellows at Wikipedia:

"Narcissistic personality disorder (NPD) is a mental disorder characterized by a life-long pattern of exaggerated feelings of self-importance, an excessive need for admiration, and a diminished ability to empathize with others' feelings. Narcissistic personality disorder is one of the sub-types of the broader category known as personality disorders. It is often comorbid with other mental disorders and associated with significant functional impairment and psychosocial disability.

Personality disorders are a class of mental disorders characterized by



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enduring and inflexible maladaptive patterns of behaviour, cognition, and inner experience, exhibited across many contexts and deviating from those accepted by any culture. These patterns develop by early adulthood, and are associated with significant distress or impairment. Criteria for diagnosing personality disorders are listed in the fifth chapter of the International Classification of Diseases (ICD) and in the American Psychiatric Association's Diagnostic and Statistical Manual of Mental Disorders (DSM)."

It's so happens that personality disorders are something that I know quite a bit about. From March of the year 2000 I was in a relationship with a woman called Linda.

I met her whilst I was an outpatient at Wonford House psychiatric hospital, and she had a personality disorder. I later wrote:

" I met you in a lunatic asylum,  
Which probably wasn't the best thing  
I could do,  
But I liked the way  
that you were always smiling,  
And your wild staring eyes  
were crystal blue

You had a personality disorder,  
And I was a manic depressive  
on the make,  
We met like desperados on the border,  
At least for those few months it wasn't  
fake"

...yes, I have lived with somebody who suffered from a personality disorder, and I truly do not think that Meghan Markle has one.

"Oh Where, Now, is Peggy MacRafferty?" is a short story by John Wyndham Waitrose published it in the 1956 collection called *Consider her Ways and Others*. John Wyndham is, of course best known as the author of such books as *Day of the Triffids*, *The Kraken Wakes*, and my favourite, *The Chrysalids*. He is widely known as one of the greats of British science fiction, and I heartily recommend this book to anybody who is interested.

"Oh Where, Now, is Peggy MacRafferty?" is a slightly heavy handed social satire on Hollywood glamour in which a bright, individual young Irish woman becomes part of the celebrity circuit, and loses all that makes her special in the process of becoming a star.

In a blog called *Books and Boots* someone identified only as Simon writes:

"Peggy MacRafferty lives in a small rural Irish community of Barranacleugh. From out the blue Peggy receives a letter asking her to appear on a quiz show produced by Popular Amalgamated Television, Ltd which is going to take place in the Town Hall at Ballyloughrish.

So Peggy takes a bus there, is welcomed, put at ease in the green room with all the contestants and when it comes her turn to answer questions not only answers them correctly but is spirited and independent enough to cow the flashy presenter and win the hearts of the audience.

This prompts some other enterprising TV producers to take her up and fly her to London with a view to making her a



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movie star. We see the conversations among these hopeful producers (Mr Robbins), the flash hotel she's put up in, the team who look after her make-up and buy her suitable dresses (led by Mrs Trump) and the irritable photographer, Bert, who makes her look like a glamour doll, before she is introduced to the powerful movie producer George Floyd, his partner Solly de Kopf and his henchman Al Foster. George and Solly decide Peggy has a certain look and presence so they'll sign her up to 'Plantagenet Pictures' and trial her in a piece of stereotyped slush movie which they begin sketching out, and there's some satirical comedy to be had from the decision to give plain Peggy the more romantic-sounding screen name of Deirdre Shilsean!

In other words, the story purports to take us into the heart of the British TV and movie industry circa 1960."

And that was 62 years ago. Almost two-thirds of a century. And, of course, Peggy is chewed up and spat out by the process of making her a homogeneous starlet, and in the process she loses whatever star quality she once had. Even back in 1956 John Wyndham realised that the Hollywood process was a destructive and unpleasant one, and it is mirrored by every other process by which ordinary people become famous. The fact that there is a character called Trump and another one called George Floyd is just another sop to those of us who find Lexilinking an irresistibly fascinating pursuit.

The descriptions of the young Meghan Markle and her childhood sound rather

sweet. Despite the fact that her parents had gone their separate ways, they still got together for family holidays, and even though she wanted to be an actress from a fairly young age, she was relatively unscathed. However, as she got older The star system took control and she became more manipulative and unpleasant. The stories which the tabloids here in the UK took delight in leaping upon, such as the fact that she dumped her first husband by sending him back her wedding and engagement rings by FedEx, and the fact that at the celebration of her first marriage in Jamaica little bags of marijuana were given out to the wedding guests as party favours, are almost incidental compared with the shocking panoply of friends, colleagues, employees and lovers who were summarily discarded once they were no longer useful.

This is the sort of thing that Hollywood royalty do as a matter of course because they have never been imbued with the concept of noblesse oblige. British royalty do similar things, of course, but do them with more loyalty and finesse. When British royalty decides to adopt the trappings of their counterparts across the pond such as happened with Harry and his mother, and with Princess Margaret and Edward VIII, the shit is likely to hit the fan. And the shit has certainly hit the fan.

But one aspect of the affair that I am finding increasingly concerning is the way that this ongoing saga is being treated on social media. The only two branches of this 21st Century scourge which I really use are Twitter and Quora, the last purely for amusement value.

But I find the way that both platforms have made assumptions which have since



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been taken a gospel truth, such as the aforementioned claim that the Duchess of Sussex suffers from Narcissistic Personality Disorder quite disturbing.

This is not because I have any feelings of warmth whatsoever for the bloody woman, but because I am increasingly frightened by the ways that social media mangles the truth.

For the record it is my belief that he is a spoiled, entitled little twat and she is a manipulative and ambitious woman who is quite happy to use the skills she learned in and around Hollywood and other parts of the entertainment

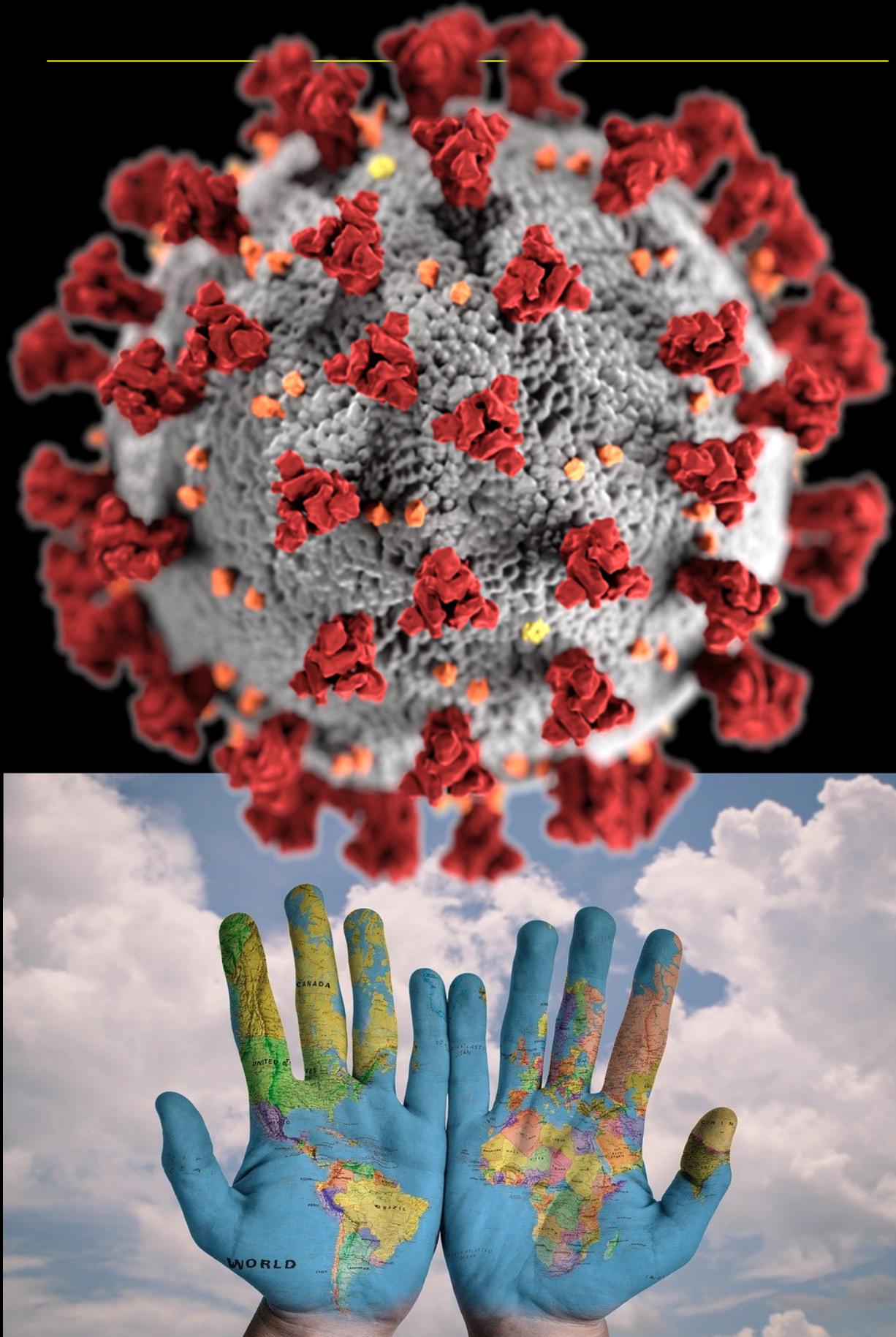
industry to get what she wants.

But we are in an unparalleled nasty place in history, and WW3 (actually WW4 or 5 but who's counting) may well be right around the corner. And if the First World War was won on the "playing fields of Eton" this coming conflict will be won on the playing fields of a whole bunch of social media platforms.

And it is quite terrifying to see how the Pro-Sussex armies and the anti-Sussex ones are facing off against each other along side the various factions supporting or condemning Putin et al. This is, I am afraid, a savage signpost to our collective future.









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Double CD set. The very best of Yes, Wakeman style  
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Boston: J. H. KNIGHT'S PAT. DEPT.,  
 Worcester. E. S. LEONARD.  
 Feb 25, 1877.

# IT IS TIME TO STAND UP AND BE COUNTED





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

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

**ELDRIDGE CLEAVER**

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

**The strong and courageous  
take a camera**

**The weak and cowardly  
take a gun**

**What sort of  
person are you?**

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

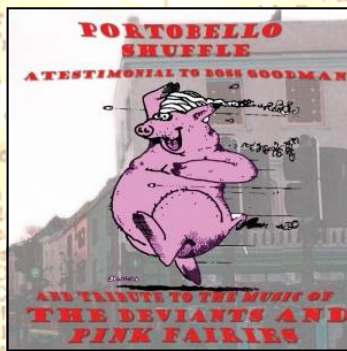






# I'M ON BOARD!

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)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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

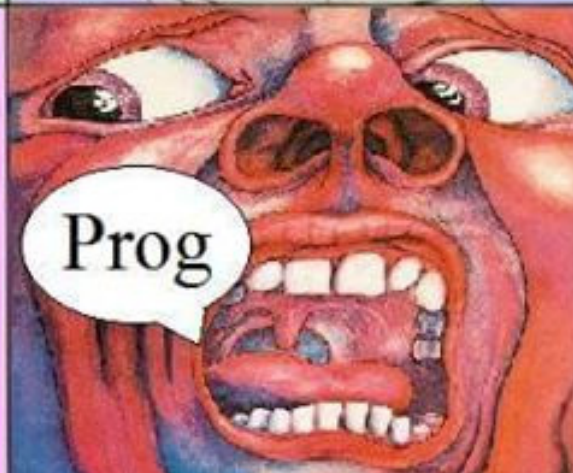


Sex?



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/upload/jonathan-downes3/05-12-2021-show-439-frostlake-the-weight-of-clouds/complete/>



### Here 13-02-2022 – **SHOW 449** – **Lawnmower Deth: Blunt Cutters**

Bill Nelson's Red Noise:	Revolt into Style
Kanga:	Something Dangerous
J.P. Bimeni & The Black Belts:	Give me Hope
Lawnmower Deth:	Into the Pit
Lawnmower Deth:	Space Herpes
Papa Topo feat. Samantha Hudson:	Por Espana
Land of Talk:	Calming Night Partner
Park Jiha:	Light Way
Frazer Hines:	Time Traveller
David Christian and the Pine Cone Orchestra:	Locketts, Drop Outs and Dragnets
Red Kite:	Apopenia
Ekin Fil:	Infinite Space
Mabe Fratte and Conception Huerta:	Ecstasia
Frank Zappa & the Mothers of Invention:	200 Motels
(excerpt)	
Lawnmower Deth:	Blunt Cutters
Lawnmower Deth:	Bobblehead
Jaguwar:	Battles
The Cambodian Space Project:	Tek Tum
Gary Olsen:	A House in Provence
808 State:	Akord
Timeshard:	Crystal Oscillations
The Jesus Abyss:	Impulse!
Kaitlyn Aurelia Smith:	Step Vision
Forever People:	Sometimes
Daniel Johnson:	I Saw her Standing There
Lawnmower Deth:	Nothing but Noise
Lawnmower Deth:	Botheration
Lawnmower Deth:	Agency of C.O.B.
Lindisfarne:	Passing Ghosts
David Crosby:	I'd Swear There was Somebody Here

**Listen  
Here**

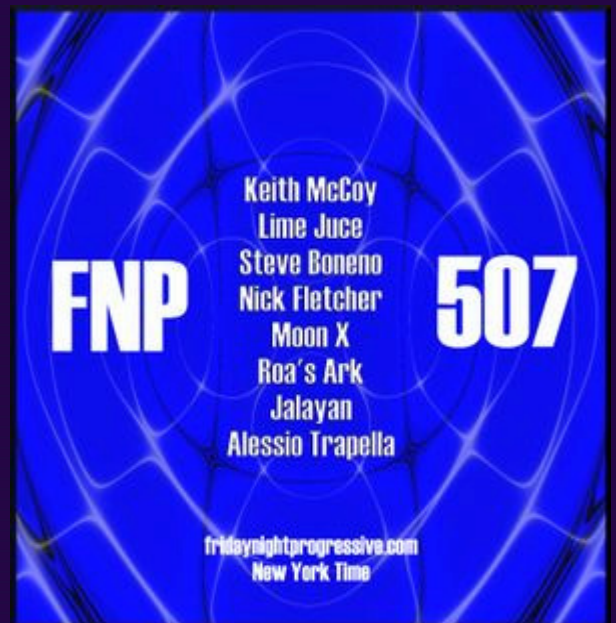




I first came across Friday Night Progressive totally by accident, but I soon found myself beguiled by the style and taste of presenter M Destiny who presents a weekly two-hour show showcasing all sorts of progressive music that you are unlikely to hear anywhere else. This is surely a man after my own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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-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=wiHWtvyd9Ds>

**Listen  
Here**





# PULS8

Electronica Music Show

**DUE TO TECHNICAL PROBLEMS BEYOND OUR  
CONTROL THEESE 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 scribbblings, 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!

### **An Hour Before It's Dark — Cover Revealed**

<https://shows.acast.com/between-you-and-me/episodes/an-hour-before-its-dark-cover-revealed>

**In this week's BYAMPOD, Sanja and I discuss the An Hour Before It's Dark cover artwork, reflect on the response to our Lucy Jordache interview, and follow up on some Anoraknophobia post... including Steve Hogarth's interesting response to a negative live review.**

**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."

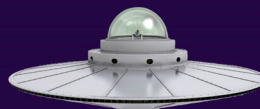


## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### Return of the Scareships

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=173836394>

In a special "All About Switch" show, the gang discusses strange UFOs that haunted England just before World War One. Also, the story of the Flatwoods Monster, West Virginia's "Mystery Hole," how Switchblade Steve got his nickname and Raven reveals she ran a detective agency when she was nine years old. 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 - <https://www.mackmaloney.com/> Facebook -...



Listen  
Here

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





Milenko Stefanović  
1930 - 2022

Milenko Stefanović was a Serbian classical and jazz clarinetist. He was a prizewinner in the international competitions in Moscow, Munich, Geneva and Prague, and achieved an international career as a soloist. He was a long-time principal clarinetist of the Belgrade Philharmonic Orchestra and Professor of Clarinet at the University of Priština and University of the Arts in Belgrade.



Darío Gómez  
1951 - 2022

Darío de Jesús Gómez Zapata, simply called Darío Gómez, was a singer and composer of Música popular (folk music), known by the nickname "El Rey del Despecho" (lit. "King of Spite"), in reference to the "despecho" musical style for which he was famous. He began his career with the group Los Legendarios, before setting up his own record label. Over his career he sold more than three million albums in national and international markets. He is best known for the song

# THOSE WE HAVE LOST

## COLLATED BY HARRY WADHAM



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"Nadie es eterno" ("Nobody Is Eternal").

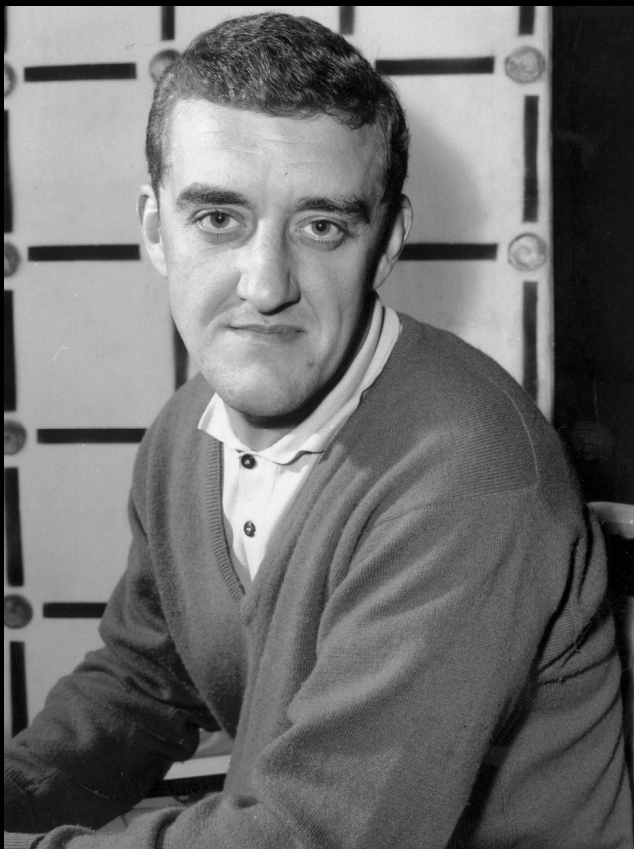
Gómez died at the age of 71 at Clínica Las Américas in Medellín, where he was sent after losing consciousness. At the clinic, he showed no vital signs, and resuscitation attempts failed. His cause of death has not been revealed.



Balwinder Safri  
1958 - 2022

Balwinder Safri was a United Kingdom-based Punjabi folk singer active since the 1980s and a founder of Safri Boyz Band. He was best known as Bhangra Star for his contribution to the Punjabi music industry.

Safri underwent triple bypass surgery and suffered brain damage while at New Cross Hospital. He died on 26 July 2022 in Wolverhampton, UK, shortly after being discharged from the hospital.



Bernard Cribbins  
1928 - 2022

Bernard Joseph Cribbins OBE was an English actor and singer whose career spanned seven decades. During the 1960s, Cribbins became known in the UK for his successful novelty records and for his appearances in comedy films. On television, he was a regular reader for the

THOSE WE HAVE LOST





BBC series Jackanory from 1966 to 1991, he narrated the children's programme The Wombles and he played the title role in the CBeebies series Old Jack's Boat. In the 1966 film Daleks' Invasion Earth 2150 A.D., Cribbins portrayed Tom Campbell, a companion to Doctor Who. Forty-one years later, he began appearing in the revival series of Doctor Who as Wilfred Mott, the grandfather of regular companion Donna Noble and a temporary companion to the Tenth Doctor.

Cribbins died at the age of 93 on 27 July 2022.



## John Grenell 1944 - 2022

John Denver Hore, better known by his stage name of John Grenell, was a New Zealand country singer and songwriter. He recorded his first album for Joe Brown in 1963 and made a further 16 albums between 1963 and 1974, some of which reached gold. He was the New Zealand representative to the Grand Ole Opry in Nashville, Tennessee in 1966 and 1974. He returned to entertainment in 1989–90 with the single "Welcome to our World". In 1990 he received a Scroll of Honour from the Variety Artists Club of New Zealand for his contribution to New Zealand entertainment.

# THOSE WE HAVE LOST





JayDaYoungan  
1998 - 2022

Javorius Tykies Scott, known professionally as JayDaYoungan, was an American rapper and singer. He was best known for his singles "23 Island", "Elimination", and "Opps", which have received 49, 27, and 26 million respective streams on SoundCloud as of November 2020. His debut studio album, Baby23, was released on June 5, 2020. On July 27, 2022, Scott and his father, Kenyatta Scott were sitting on their front lawn, and 3 armed gunmen got out of a black truck in front of

the house, with 2 additional gunmen arriving from the side of the house and opening fire. Scott Sr. produced his own firearm and shot back in self-defence. Scott was shot at least 8 times and died at a local Bogalusa hospital not too far from the scene of the shooting. Scott Sr. was shot twice in the arm and was in stable condition.



Michael Moloney  
1944 - 2022

Michael Moloney was an Irish musician and scholar. Three years after moving to the US, Moloney co-founded Green Fields of America, an ensemble of Irish musicians, singers, and dancers which toured across the US on several occasions.

THOSE WE HAVE LOST

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He also served as the artistic director for several major arts tours. He produced and performed on over 70 albums and served as advisor for numerous festivals and concerts across America. He went on to teach ethnomusicology, folklore, and Irish studies at Penn, Georgetown University, and Villanova University. In addition to music performance, Moloney wrote *Far From the Shamrock Shore: The Story of Irish American History Through Song*.



İlhan İrem  
1955 - 2022

İlhan İrem (born İlhan Aldatmaz) was a Turkish singer and songwriter. He started taking music and singing lessons at secondary school. During the 1970s, he received offers from many professional music groups in Istanbul. In 1973 he self-

produced his first song. During the 80s, he wrote a song for Turkey's Eurovision entry, and attempted to represent Turkey himself three times until the late 90s. He continued to release albums and performed concerts for the rest of his career.



Margot Eskens  
1939 - 2022

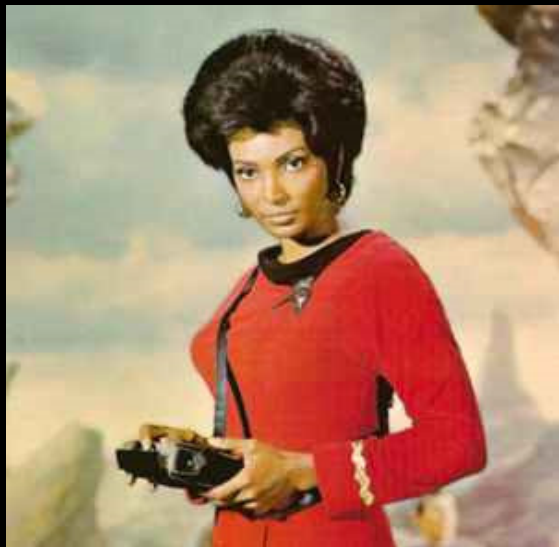
Margot Eskens was a German Schlager (catchy, upbeat European pop music) singer, most popular in the 1950s and 1960s. She continued to be a frequent guest on television programs into the 2000s. In

# THOSE WE HAVE LOST



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1955, she had her first hit in Germany with "Ich möchte heut ausgehn". In 1956 and 1957 she had two #1 hits, "Tiritomba" (which sold over 800,000 copies) and "Cindy oh Cindy", which was her biggest hit. In 1966, she represented Germany in the Eurovision Song Contest and won tenth place.



Nichelle Nichols  
1932 - 2022

Nichelle Nichols, born Grace Dell Nichols, was an American actress, singer, and dancer best known for her portrayal of Nyota Uhura in Star Trek and its film sequels. Nichols' portrayal of Uhura was groundbreaking for African American actresses on American television. On Star Trek, Nichols was one of the first Black women featured in a major television series. Her prominent supporting role as a bridge officer was unprecedented. Nichols was

once tempted to leave the series; however, a conversation with Martin Luther King Jr. changed her mind. From 1977 until 2015, Nichols volunteered her time to promote NASA's programs and to recruit diverse astronauts, including women and ethnic minorities. She also released two studio albums. Nichols died of heart failure in Silver City, New Mexico, on July 30, 2022, at the age of 89.



Ray Raposa  
1981 - 2022

Raymond Byron Magic Raposa was an American singer, songwriter, and musician. In his late teens, Raposa became involved in the free-jazz project Womb. While

THOSE WE HAVE LOST

performing with others, Raposa had begun to develop his own musical projects. His project Castanets was influenced by country, folk, and experimental rock. He released seven albums, the latest being Decimation Blues in 2014. Castanets was one of the more prominent bands in the so-called American freak folk movement. On July 29, 2022, Raposa died at the age of 41 of undisclosed causes.



Archie Roach  
1956 - 2022



Archibald William Roach AM was an Australian singer, songwriter and Aboriginal activist. Often referred to as "Uncle Archie", Roach was a Gunditjmara and Bundjalung elder who campaigned for the rights of Aboriginal and Torres Strait Islander people. At the age of two or three, Roach and his sisters, along with the other Indigenous Australian children of the Stolen Generations, were forcibly removed from their family by government agencies and placed in an orphanage. His wife and musical partner was the singer Ruby Hunter (1955–2010). Roach first became known for the 1990 song "Took the Children Away." He toured around the globe, headlining and opening shows. His work has been recognised by numerous

THOSE WE HAVE LOST



nominations and awards, including a Deadly Award for a "Lifetime Contribution to Healing the Stolen Generations" in 2013. At the 2020 ARIA Music Awards on 25 November 2020, Roach was inducted into their hall of fame. His 2019 memoir and accompanying album were called Tell Me Why.

Roach died on 30 July 2022 at Warrnambool Base Hospital after a long illness.



Nirmala Mishra  
1938 - 2022

Nirmala Mishra was an Indian singer of predominantly Odia and Bengali film songs. She also sang popular Assamese songs, with her first playback opportunity being for the Odia movie Shri Lokanath.



Rosa de Castilla  
1932 - 2022

María Victoria Ledesma Cuevas, known by her stage name Rosa de Castilla, was a Mexican singer and actress. She is noted as one of the great folkloric leading ladies of the "golden age" of Mexican cinema. In the musical field, she has toured the world to sing. In the 1960s, she starred in mostly westerns or comedies. By the early 1970s, her career had waned, though she made some comebacks in the late 1990s. De Castilla sang ranchera songs in most of her films. In 1956, Capitol Records released her album The Sounds of Old Mexico.

THOSE WE HAVE LOST



Nicky Moore  
1947 - 2022

Nicholas Charles Moore was an English blues, rock and heavy metal singer, who was best known as a member of the British band Samson. He replaced Bruce Dickinson who left the band to join Iron Maiden in 1982. Moore left Samson in the late 1980s and rejoined in the late 1990s. In 2006, Moore teamed up with former Nazareth guitarist Manny Charlton and three musicians from the Swedish band Locomotive Breath to record an album under the band name "From Behind". The band performed at the Sweden Rock Festival on 9 June 2006. From 1994, Moore worked with his own band, Nicky Moore

and the Blues Corporation, who were voted 'Top Live Blues Band' by BBC Radio 2 listeners in the year 2000. On 3 August 2022, Moore died at the age of 75 from Parkinson's disease.



Sam Gooden  
1934 - 2022

Samuel Gooden was an American soul singer. He was best known for being an original member of the successful R&B group The Impressions, from its beginnings as The Roosters in the 1950s. Gooden also sang lead vocals on a handful of Impressions tunes, such as "Aware Of Love" and the group's cover of "I Wanna Be Around". Gooden and the group recorded and performed until his death in

THOSE WE HAVE LOST



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2022. He was inducted with the group in 1991 into the Rock and Roll Hall of Fame. Gooden died in Chattanooga, Tennessee, on August 4, 2022, at the age of 87.



Michael Lang  
1941 - 2022

Michael Anthony Lang was an American pianist and composer, including more than 2500 film scores. Lang spent several decades as one of the premier musical talents in Los Angeles. He was well versed in various music forms, including jazz, classical, pop and R&B. He was both a freelance jazz musician and sought-after studio artist, with a career spanning records, motion pictures and television. A three-time winner of the coveted “MVP” Grammy award from NARAS and recipient of numerous Gold Records, Lang was

conversant with every possible music idiom and form, including jazz, classical, pop, and R&B. This versatility enabled him to build career as an accompanist for an encyclopedic body of artists and working with virtually every major film composer.



Judith Durham  
1943 - 2022

Judith Durham AO (born Judith Mavis Cock) was an Australian singer, songwriter and musician who became the lead singer of the Australian popular folk music group the Seekers in 1963. The group became the

THOSE WE HAVE LOST

first Australian pop music group to achieve major chart and sales success in the United Kingdom and the United States and have sold over 50 million records worldwide. Durham left the group in mid 1968 to pursue her solo career. In 1993, Durham began to make sporadic recordings and performances with the Seekers, though she remained primarily a solo performer. On 1 July 2015, she was named Victorian of the Year for her services to music and a range of charities. Durham died from bronchiectasis at The Alfred Hospital in Melbourne on 5 August 2022, aged 79.



**Diego Bertie**  
1967 - 2022

Diego Felipe Bertie Brignardello was a Peruvian actor and singer. His

performances spanned in film, theatre and television. He studied at Markham College in Lima, Peru and was also a singer in the mid eighties and had a pop group called Imágenes.



**Torgny Söderberg**  
1944 - 2022

Sten Torgny Söderberg was a Swedish songwriter. He was mainly known for working with Lena Philipsson and wrote schlager songs. "Diggi-loo diggi-ley", written with lyricist Britt Lindeborg, won the Swedish heats of Melodifestivalen 1984 and later in the same year, won the Eurovision Song Contest 1984 for Sweden.

# THOSE WE HAVE LOST





David Muse  
1949 - 2022

David Muse was an American singer, songwriter, composer, producer and multi-instrumentalist. He performed and recorded with numerous artists including Firefall, The Marshall Tucker Band, Pam Rose, Bertie Higgins, Navarro, Boulder County Conspiracy, and Tonal Alchemy. During his 50+ year career, he appeared on more than 25 recordings and was awarded three Gold and two Platinum albums. In 2020, Muse was diagnosed with cancer, from which he died on August 6, 2022, at age 73.



Daniel Lévi  
1961 - 2022

Daniel Lévi was a French singer-songwriter, composer, and pianist. In 1983, he composed and recorded his first album entitled *Cocktail*. In 1991, he took part in the musical *Sand et les Romantiques*. In 1993, he was hired by Disney Studios to record "Ce Rêve bleu", the French cover for Aladdin's "A Whole New World". He went on to have huge success with the hit single "L'Envie d'aimer". Lévi later decided to begin again to compose. In October 2002, he released his third album entitled *Ici et Maintenant*. In January 2005, his fourth album *Le Cœur ouvert* was produced.

THOSE WE HAVE LOST



## Ernesto Cavour 1940 - 2022

Ernesto Cavour Aramayo was a Bolivian singer, musician, inventor of musical instruments, and author of Bolivian music teaching books. He was a founding member of the group Los Jairas. In 2013, he received the Order of the Condor of the Andes.

He died on 7 August 2022, at the age of 82.



## Olivia Newton-John 1948 - 2022

Dame Olivia Newton-John AC DBE was a British-Australian singer, actress, and activist. She was a four-time Grammy Award winner whose music career included five number one hits and another ten Top Ten hits on the Billboard Hot 100, and two Billboard 200 number one albums, *If You Love Me, Let Me Know* (1974) and *Have You Never Been Mellow* (1975). Eleven of her singles and 14 of her albums have been certified Gold by the Recording Industry Association of America (RIAA).

With global sales of more than 100 million records, Newton-John is one of the best-selling music artists from the second half of the 20th century to the present. In 1978, Newton-John starred in the musical film

# THOSE WE HAVE LOST



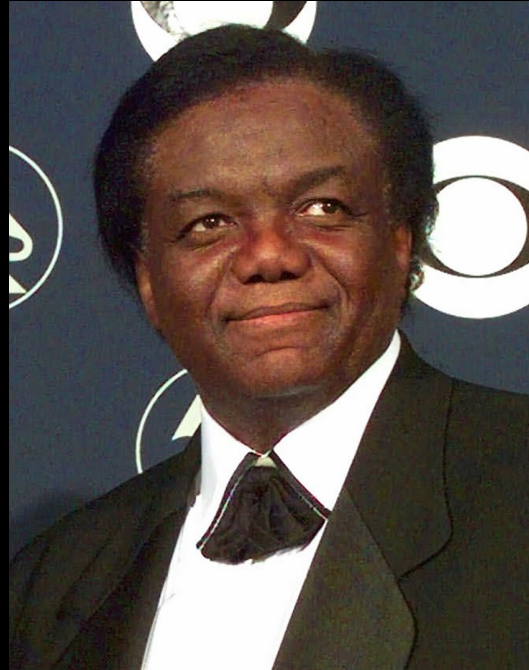
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Grease, whose soundtrack remains one of the world's best-selling albums of recorded music. Newton-John was an activist for environmental and animal rights causes, and advocated for breast cancer research. On 8 August 2022, Newton-John died of cancer at her Santa Ynez Valley home in California. She was aged 73.



Darryl Hunt  
1950 - 2022

Darryl Gatwick Hunt was an English musician and singer-songwriter, who was best known for playing bass guitar in The Pogues. At university, he made his first musical foray with The Brothel Creepers, a band formed for a student movie in 1973, which then became Plummet Airlines. He then formed the punk rock band The Favourites. Hunt began playing bass in The Pogues in September, 1986. His song "Love You Till The End" appears on the album Pogue Mahone.



Lamont Dozier  
1941 - 2022

Lamont Herbert Dozier was an American singer, songwriter, and record producer, from Detroit, Michigan. He co-wrote and produced 14 US Billboard number 1 hits and 4 number ones in the UK. Dozier was a member of Holland–Dozier–Holland, the songwriting and production team responsible for much of the Motown sound and numerous hit records by artists such as Martha and the Vandellas, The Supremes, The Four Tops, and The Isley Brothers. Dozier went on to record a number of albums as a performer in his own right, also writing much of the material. Dozier had another number 1 hit as a songwriter in the 1980s, joining with Phil Collins to write the song "Two Hearts".

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



**35**  
**BILLION**  
plastic  
water  
bottles are  
thrown  
away every  
year

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](https://change.org)

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



# GONZO MULTIMEDIA Eclectic & Unique!

THE LABEL FOR CONNOISSEURS

## Jethro Tull

*Spin Me Back Down The Years deluxe edition*





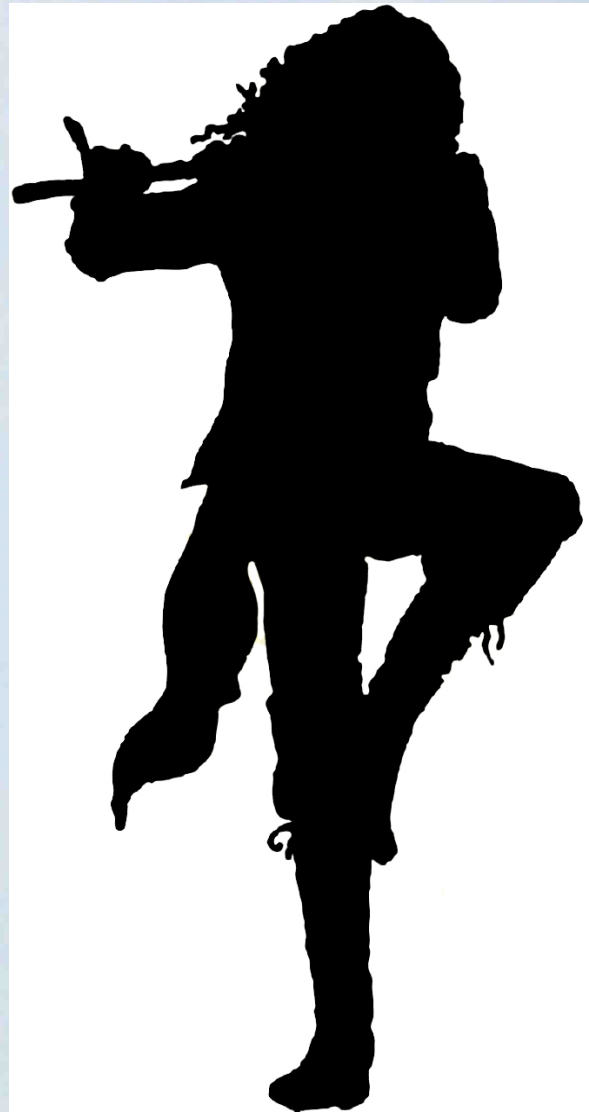
One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

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

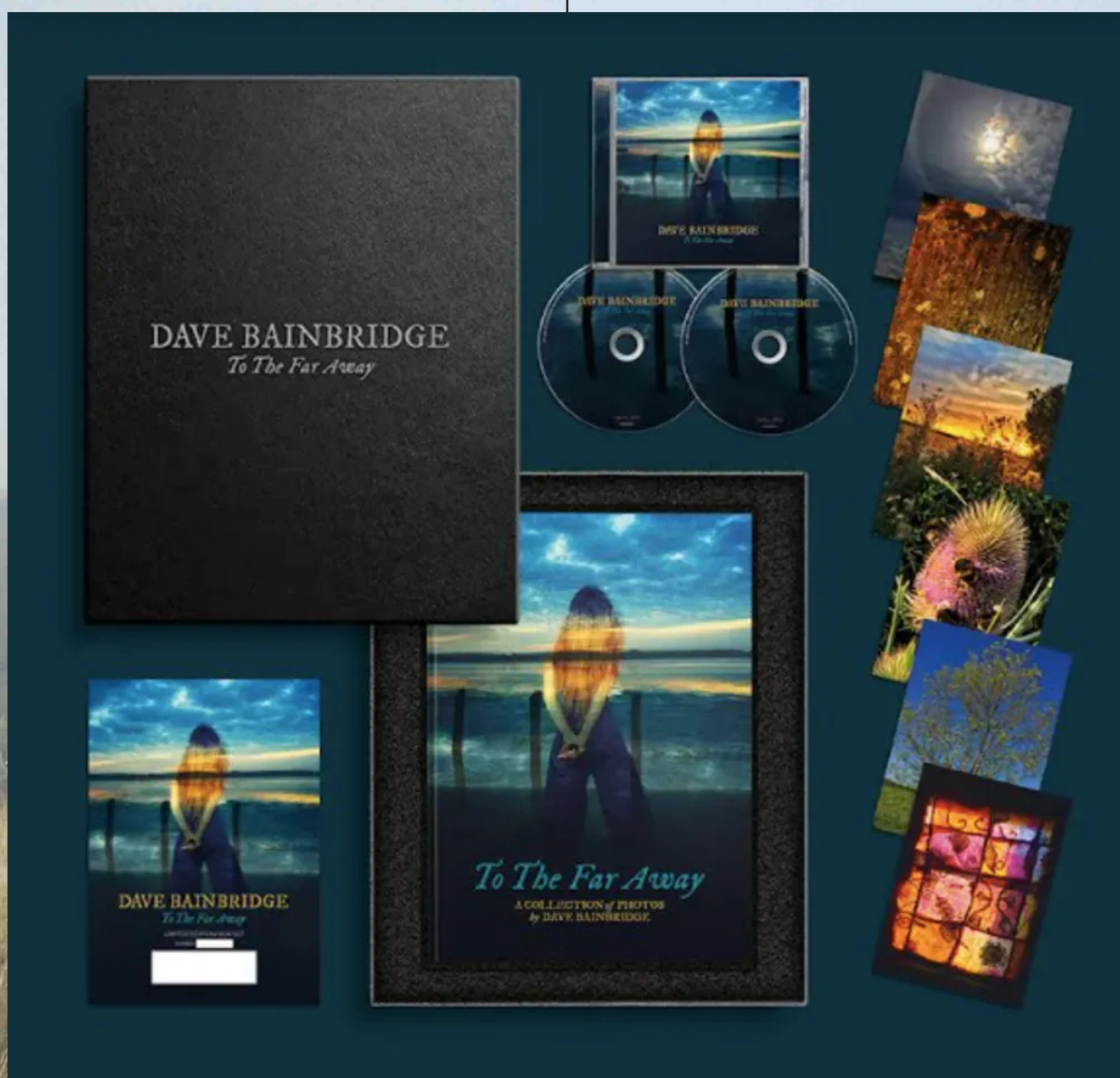
### *To The Far Away* limited deluxe-edition box set – final copies remaining

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/ionaproducts/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 Tomorrows Children and the electronica-fuelled Wait, Echoes continues to resonate as a landmark recording from one of the UK's most gifted singers. The deluxe edition bonus tracks Break The Ice and a Rhythm Mix of Everytime We Touch offer further evidence of Reilly's beguiling voice.

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

<https://www.gonzomultimedia.co.uk/products/maggie-reilly-echoes-deluxe-version>



## **Dave Bainbridge** *Celestial Fire – Live In The UK*

If you thought Dave Bainbridge's 2014 studio album, *Celestial Fire*, was a mind-boggling trawl through his formidable bag of tricks, then brace yourself for the *Celestial Fire* live experience. Taking their name from that record, Bainbridge's group do true justice to their leader's legacy on *Celestial Fire – Live In London*. Recorded during the band's first live tour, the 2CD+DVD set includes a full concert

performance during which the band run through solo Bainbridge material, standouts and rarities from his former group, IONA (including the seldom travelled Brendan's *Voyage/Return*), plus a head-spinning cover of Yes' *Roundabout*. From beginning to end, it is an incendiary experience.

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

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

## Celestial Fire

Live in the UK



dvd/2cd





**Gonzo Distribution Ltd**

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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



<https://nodogleftbehind.org/>

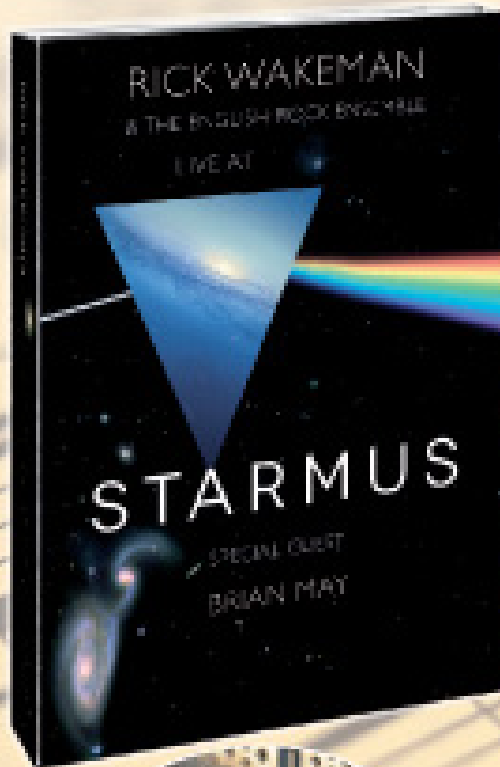
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# *Rick Wakeman & Brian May*

*live from*

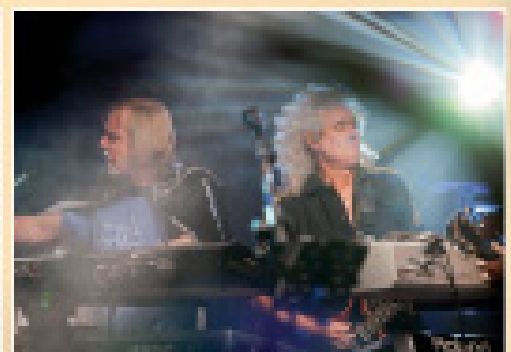
## **STARMUS 2015**



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.



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*Lucky Number* (ft  
Lewis Parker &  
Specifik) / *Do It Now*  
(ft Smoove)  
by  
Whirlwind D

*Lucky Number/Do It Now* is the latest release from Whirlwind D. Releasing this one via Bristol's premier Hip Hop label, AE Productions, it promises to be something special.

This time around Whirlwind D has teamed up with some true heavy weights from the UK Hip Hop scene. *Lucky Number* features production and an

# STEVE RIDER





appearance from the legendary figure of Lewis Parker, alongside B-Line Recordings head honcho Specifik on the cuts. *Do It Now* features production from Smoove who returns after the success of last year's 'Labels Smoove Remix' and with another stunning piece of art and design from the one John Dyer @digitaldyer, this 45 package certainly lines up to pack a punch, so let's get into it...

The first thing to note about Lewis Parker's production on the A Side, *Lucky Number*, is that there is this multi-layered sound where, aside from the drums, you can pick out some horns, guitar notes and so much more and it all combines to produce this dark dystopian funk vibe,

with an almost soundtrack edge to it, that really reflects what society is like at this present moment whilst, at the same time, drawing you in and making you want to listen and focus on the words. When those words drop in, what you find is that Whirlwind D and Lewis Parker are not speaking about those numbers that we all hope will bring us some good luck. No, here we realise that this is all about the way those in power, such as the British Government, are always rolling the dice, playing with the lives, hopes and dreams of the everyday person. We are the pawns in their games, where our lives, earnings and even health are the chips they use to bet on multiple rolls of the dice. Where the outcome is never guaranteed and their losses and gains are, more often than not,





our losses either way. We all have to realise that these people are not out there for our greater good, they are only doing what they do for their own personal gains, which is so often money and fame. Why else would you give yourself a pay rise while those who put you there are systematically financially crippled, suffering mentally and emotionally while they are thinking "I'm Alright Jack". The track ends with Specifik on the cuts, creating a mesmerising sound that bends and stretches this harsh vision and giving a brief glimpse of the light at the end of the tunnel... Don't forget to check the video for this one too...

With all that stirring in your mind, you flip over to the AA Side, *Do It Now* and you quickly realise that this is the Yang to *Lucky Numbers*, Yin. Smoooves production is this upbeat funky vibe that is full of drums and organ notes, mixed with soulful vocals. It brings a real positive and head nod energy. What Whirlwind D does here is to bring balance to darkness by uplifting the listener. There

are so many ways that the world around us impacts our daily lives and makes us feel lethargic or struggle to get things done and find that motivation but, Whirlwind D explains that it is just about getting up, pushing through the brain fog to *Do It Now* and he reinforces that by bringing in his own personal experiences and showing us that he is just the same as the rest of us. This track is here to serve as encouragement that we can all do this in the face of adversity, which is shown as he references the struggle of Del Soulcondor (R.I.P), the inspiration for this track, who fought to start his own record label, bringing his love of Hip Hop music to a wider audience and at the same time giving so much to those around him, even though he was dealing with a terminal cancer diagnosis. Del's story touched us all and should also serve as a beacon of light to everyone that you can do it, just *Do It Now*...

The thought that this release represented the Yin and Yang came to me as I began to write, after reading the press sheet and



before fully listening to *Do It Now*. These two tracks are interconnected as A and AA, just as the Yin and Yang are interconnected opposing forces of dark and light that maintain the balance and harmony in the universe, it is the same with both sides of this 45.

Overall, you simply cannot have *Lucky Number* without *Do It Now*, these songs are both sides of the coin, the light and dark or the Yin and Yang. It is a truly masterful idea that shows how emotive

music can be and how it can truly touch and give rise to your deepest feelings. Something I personally felt on many levels here and see no reason why it would not be the same for any listener. We can all associate with the dark times and how we need those bright times to lift us and help us achieve to near impossible.

What Whirlwind D has done with this release is quite stunning and an instant classic. Using his deep descriptive wordplay, of which you can hear every







word, alongside slick turns of flow and emotive musical canvases from Lewis Parker and Smoove, is a release that is more than just Hip Hop or conscious Hip Hop, this is Hip Hop with deep awareness that also truly touches the soul, showing just how the light and the dark side of life bring balance. The appearance of Lewis Parker on *Lucky Number* just adds extra depth, as one of the UK's most respected artists, he brings conscious lyrics and an almost cinematic production that perfectly fits with the vibe of the track bringing it alive.

*Lucky Number/Do It Now* (executively produced by Whirlwind D and Mr Fantastic) is available now, physical copies are already limited so, get in quick if you want one...

My humble thanks to Whirlwind D for sending this over and his continued support for this Blog.

On that note,

I'm Out...

Steve



## LINKS

Get the single via Whirlwind D on Bandcamp Here:

<https://whirlwindd.bandcamp.com/album/lucky-number-do-it-now>

Get the single from AE Productions Here:

<https://www.ae-productions.co.uk/product-page/whirlwind-d-lucky-number-do-it-now-7>

Get the single from Suspect Packages Here:

<https://suspect-packages.com/product/lucky-number/>

Whirlwind D on Facebook:

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





## **FAREWELL TO MY NEIGHBOURS**

*Far away in a distant Galaxy, a new type of show appeared on BBC One in October of the year of our lord 1986. And, so a relationship was built with a group of television programmes from Australia, bringing us, the viewer, sun, family entertainment. It was shown during the lunchtime and being the BBC it was repeated the following day.*

*It was the daughter of Michael Grade, the BBC controller at this time, who advised him to move the morning broadcast to a late afternoon slot, owing to the fact she and her friends*

*missed the repeat in the morning as they were at school. This happened in January of 1990, and it was this that made it so popular, as millions of children around Britain would come back from school and sit down to watch the latest instalment.*

*Neighbours is about a group of residents that live on Ramsay Street which is a cul-de-sac and its neighbouring area, and in Lassiters complex which had a bar, hotel, cafe, police station, and lawyers. There is also an office and even a park.*

*Neighbours began with three families created by Watson – the Ramsays, the Robinsons and the Clarkes to show three families who are friends living in a small street. The Robinsons and the Ramsays had a long history and were involved in an ongoing rivalry which regularly featured in the series. The series*

# **MARK RAINES**



includes a real cul-de-sac called Pin Oak Court and the residents of the houses allowed the production crew to film external scenes and is now part of popular tourist visits.

### **Neighbours Fact.**

The street was named after the grandfather of the original character Max Ramsay. In its heyday, it was watched by millions and the series created a lot of well-known musicians, and actors who went on to be famous.

### **Most Bizarre Episode**

Hands down it has to be the one Where Bouncer a labrador had a dream of getting married to a fellow dog, it remains a cult classic.

### **Most Famous Episode.**

The wedding between the characters of Scott and Charlene was watched by over 20 million people and featured a future number one record, Suddenly by Angry Anderson.

### **Moved Channel**

The BBC stopped showing Neighbours and Channel five took it over as part of their daytime television programmes.

Why have I written about this show? It is because to lots of people it was a big part of their formative years of growing up. It will be fondly remembered for the entertainment it gave, and it is sad that the last ever episode was broadcast on Friday 29 July 2022 making it the end of an era.

I suspect somewhere in the media, that is the ever-growing streaming service, it will get repeated. All my family, and extended family until the present day watched Neighbours, as like many others around Britain and the world I miss this slice of Australian Soap, they are only one way to finish this post.

(Neighbours everybody needs good neighbours

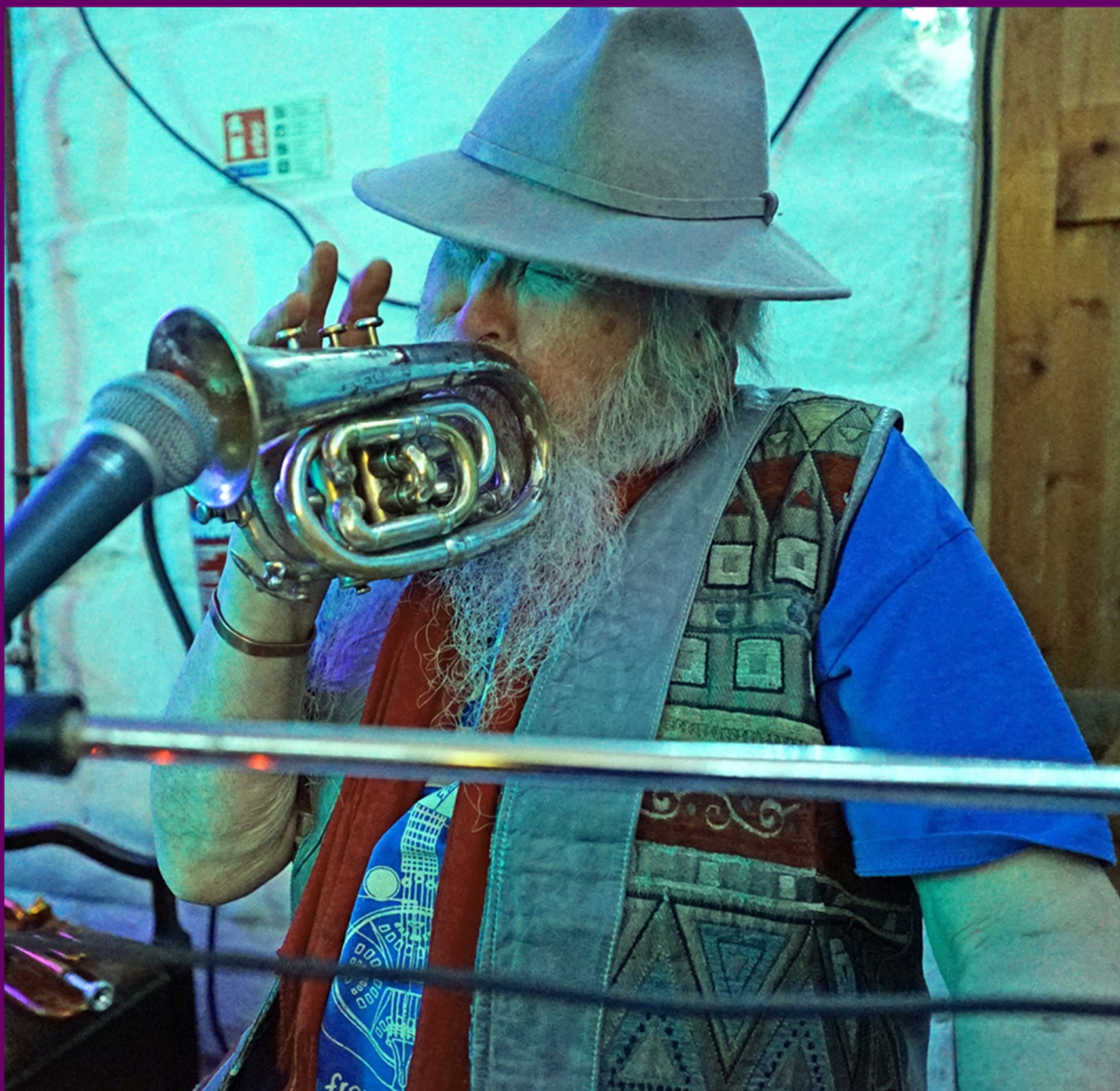
With a little understanding

you can find the perfect blend

Neighbours should be there for one another

That's when good neighbours become good friends)





## Victor Brox

### *Master of the Blues at Robinwood Mill Words and pics from Alan Dearling*

At Eagles Crag Brewery, we were treated to an intimate, old-style, rugged, rough-and-ready setting for some raw blues. Victor is in his 80s now, but powerful of voice and dexterous with his fingers on guitar strings, keys and on trumpet. And it really is a Big Voice. A skilful interpreter of classic, traditional and well-preloved-tunes like 'Midnight Special'. A multi-instrumentalist. He is said to have been Jimi Hendrix's and Tina Turner's favourite blues vocalist. But he plays a lot of keyboards and even cornet! He is somewhat reminiscent of Dr John, with whom he has played. Likewise, with Eric Clapton, and jammed with Jimi Hendrix.

---

alan dearling





During his show, Victor told the audience, *“Over 25 years ago, I was a night-watchman at this Mill at the time it got burned down in an arson attack...but that happened in the*

*daytime!”* Adding that the Mill back then had a water-powered lift, but he never got the chance to experience a trip in it. We compared notes about some of the early festivals. He was at the first and







third Isle of Wight Festivals in 1968 and 1970 – I was at the second and third events. Those festies were an absolute treat to see the likes of Hendrix, Miles Davis, Taste, Dylan, Cohen and the Doors. But, Victor was a stalwart of the early British blues scene.

Probably his most famous band was the Aynsley Dunbar Retaliation. He was the singer and keyboard-player. But he also performed with Screaming Lord Sutch and Heavy Friends and even Charles Mingus and Ian Gillan. Victor appeared in the original recording of Jesus Christ Superstar musical as Caiaphas. He also wrote the song, 'Warning', which featured on Black Sabbath's first album. One of his fans even brought along some of his old vinyl recordings for Victor to sign.

Here he is at Robinwood Mill gig, extemporising '**House of the Rising Sun**'. Great fun, spirited and an absolute crowd-pleaser:

<https://vimeo.com/724376696>

He also recorded at least a couple of songs with blues legend, Alexis Korner. Here are the really rather fabulous recordings for the BBC in 1986:

<https://www.youtube.com/watch?v=zB1N33H07Dw>





2018: Video of Victor live at Little Big Weekend. Still in fine voice:

[https://www.youtube.com/watch?v=CQ6-Panx3\\_k](https://www.youtube.com/watch?v=CQ6-Panx3_k)

He has recorded and played live with his wife, Annette, from whom he was divorced, and daughter, Kyla Brox, who is also a renowned blues singer. His latest live album (2021), 'Grief' was recorded with his band, The Blues Train, at Ribble Valley Festival at Clitheroe. It includes his song, 'My Whiskey Head Woman' and a lively medley of 'Summertime' intertwined with 'Going up country'.

From Youtube, I spotted comments:







Nite Howl

7 years ago

Victor told me he was writing his autobiography. Unfortunately he left it in his bag at an airport....it got taken away and blown up!

ANTHONY BOOTH

7 years ago

He was My school teacher!!! - Thursday Morning Assembly; HE Played the PIANO!!!

One of Victor's own compositions: 'Sick and Tired':

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



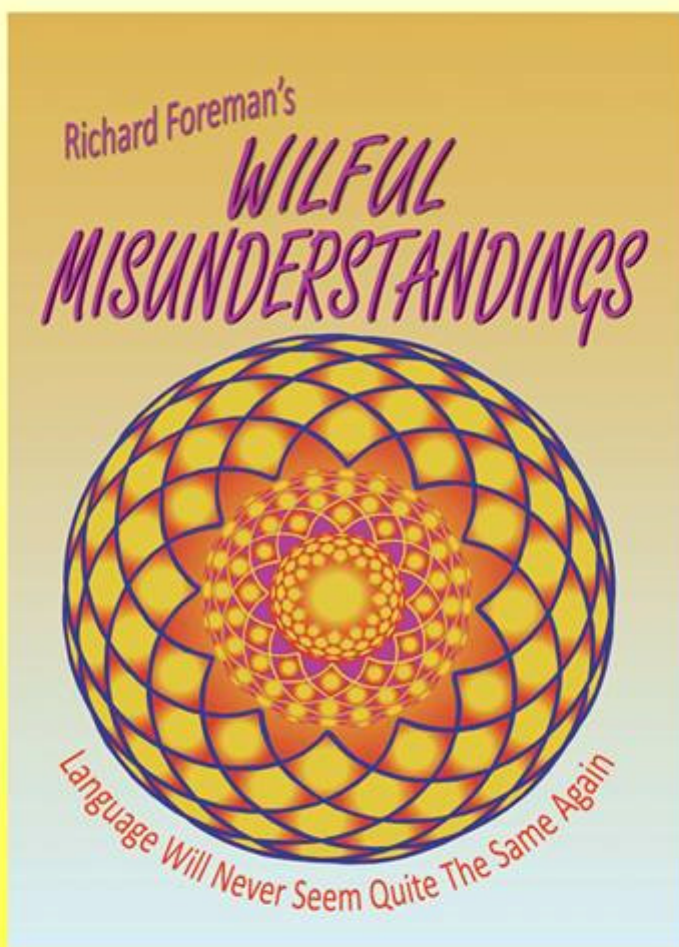


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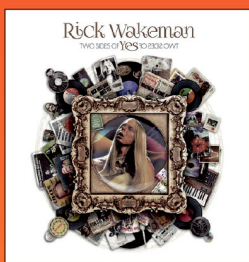
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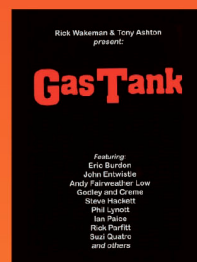
## The Stage Collection

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



## Time Machine

Guest vocalists include Ashley Holt, and Roy Wood  
MFGZ012CD



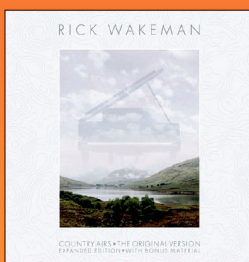
## Gas Tank

Double DVD set. Rick's classic 1982 music and chat show  
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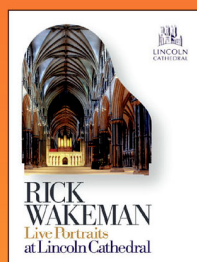
## The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey  
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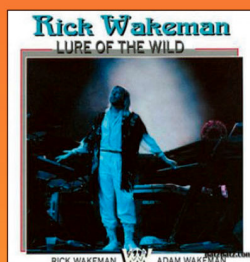
## Country Ais

The original recording, with two new tracks  
MFGZ014CD



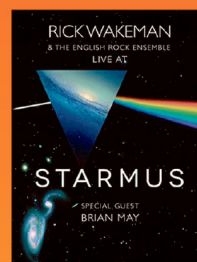
## Live Portraits

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MFGZ029



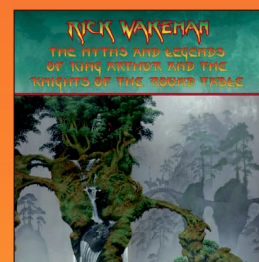
## Lure of the Wild

With Adam Wakeman. Entirely instrumental  
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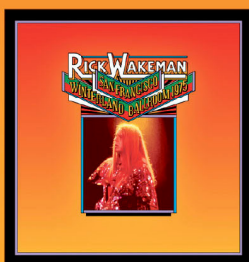
## Starmus

With Brian May and The English Rock Ensemble. DVD  
MFGZ019DVD



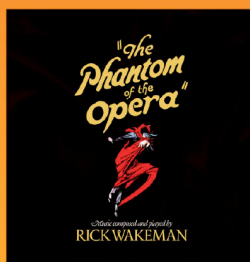
## Myths and Legends

Double CD set. The expanded 2016 version  
MFGZ017CD



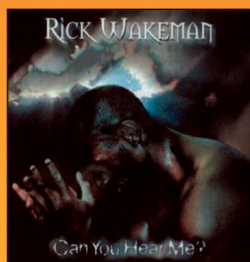
## Live at the Winterland Theatre 1975

Live in San Francisco  
MFGZ015CD



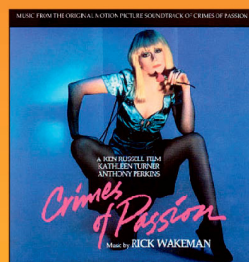
## The Phantom of the Opera

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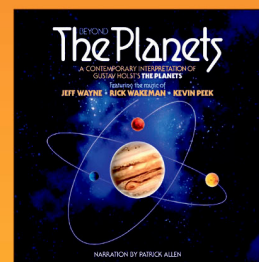
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# KEV'S WORLD



**SILVER HUNTER**  
**JARDIN NIPPON**  
**INDEPENDENT**

Here we have the latest EP from Anglo-French outfit Silver Hunter who comprise Tim Hunter (guitars, synthesiser, keyboards, sequencing, drums, alto sax, lead vocals) and Thierry Sportouche (lead vocals, spoken words) with Jasmine Isa Butterworth returning to provide backing vocals again. This four-track 17-minute-long EP features two tracks with lead vocals from Thierry, one with Tim (spoken words from Thierry) as well as a short instrumental arrangement of Ravel's "Bolero". Since their formation some nine years ago I think I have heard all their releases, and there is no doubt in my mind that this is their most complete and interesting to date.

Reminiscent of the early 70's art rock scene, this is not as mainstream as much prog, but instead is out of left field, and does require some playing to fully get the most out of, but by the third time through I found I was really enjoying it as there is something in this rough naivety which is appealing. They have allowed themselves to have fun, with "Temple Des Druides", in particular, having some nice guitar and harmonies, while the keyboards used in this are wonderfully dated. I have of course known Thierry for some 30 years now and have written for his essential progzine Acid Dragon for a lot of that period, so he is a friend of mine who often sends me music, and kindly contributed to Vol 4 of TPU, but that friendship has not affected my review as this is a really enjoyable listen. Pop over to Bandcamp and try it out for yourself.



## KEV ROWLAND





**MASSLANDS**  
***IT DOESN'T MATTER ANYMORE***  
**INDEPENDENT**

Last month I reviewed the single *Forget What You Heard* from these guys, and now I have the four-track EP from which it was taken. Masslands started as a project between Jacob Tait of Orphic Décor (who I also recall reviewing last year) and Mason Blair of Highway Goth, but as they started to build up steam, they were joined by the rhythm section of Orian Green and Ben Liley and this is their debut EP. I really enjoyed the single and wondered what they were going to produce in a longer format, and I am glad to be able to report that the promise of the earlier release has been fulfilled with this. Masslands are a band who are probably best described as independent, and one can certainly imagine them coming out of the scene at the same time as the likes of Oasis and Blur. There are four songs here, and while they are all rooted in the vocals of Mason, they are combining many different influences so no one song sounds like the next.

There is a real strength in the arrangements, and they are not afraid to bring in keyboards for some lightness, change the guitar attack from solid riffing to something more melodic, or even approach music from an almost acoustic standpoint. The production is sublime, with some wonderful reverb which creates an atmosphere which draws the listener in, while I mentioned previously that on *Forget What You Heard* there is some guitar which is heavily influenced by The Edge. They have a base in indie/alt rock, and then use that to spin out into different styles so one never knows where the music is going to lead or what is going to happen next. There are times when it sounds incredibly dated, especially with the vocal style, and others when it is right up to date, and they would happily play alongside a pop punk outfit, something heavier, as well as something lighter, while opener *Feel You* is far in line with a singer/songwriter plus some touches of

Neil Young. I certainly hope these guys are going to find their way up to Auckland in the near future as that is a gig I would enjoy going to see. This is certainly something to investigate.



**BEN WOODS**  
***DISPELLER***  
**INDEPENDENT**

Firstly, this is an album which must be played on headphones as otherwise much of it will be lost, and secondly here we have music which is going to challenge a lot of what people expect from that term. However, of the many words used to describe my musical tastes (my children say it is weird, while I would rather use the term broad minded), conservative is not one of them and for me this is a delight. It sounds like an artist who has a blank canvas and then is using different mediums to build up a picture, but while it is textural there is also a great deal left untouched so that each individual element has a greater impact.

Ben's vocals are deliberately atonal, yet at the same time he is gently crooning the lyrics, so there is the contrast between the style and the tone, while at times there can be delicate female vocals which are wistful, accentuating the strangeness of his voice. Nothing is off limits, so *Speaking Belt* has a bowed double bass playing the riff, unusual percussion, and lots of sounds in the background and it almost fades out halfway through before turning into something manic and deranged. What makes this work so incredibly well are these arrangements, as there is often a high use of space which allows everything to breathe, while the production has been sensitive, and one can imagine the musicians just sat there in a room creating this live as opposed to it all being studio trickery. *Hoovering At Home* is delicate, yet while Ben uses falsetto and gently strummed acoustic to create a picture in the mind, the madness is never far behind with tortured guitar, effects and strange noises. A gentle sax comes in over the top which again throws everything else into stark relief. All the time this weirdness is taking place, the really



clever part of this album is that each song is incredibly well-constructed and arranged, so much so that it is quite compelling throughout with each number having a defined character and one has no idea who we are going to next meet in the asylum, except they will be fascinating to discover. I can imagine Ben looking to the Seventies for some of his influences, with the RIO movement of the likes of Art Zoyd or Present, while Can is never too far away yet it is obvious that Brian Eno also has had his part to play. The result is an album which is forward looking yet will only appeal to those of the more adventurous nature. Is that you?



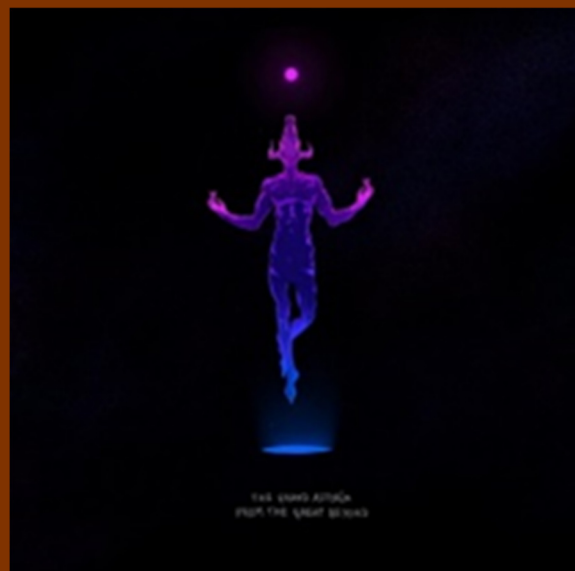
**ARRAYS**  
**PATIENCE WAY**  
**INDEPENDENT**

JP Carroll (ex-Armed in Advance, Swerve City) is back with his latest album as Arrays, yet again proving what a talent he is as Patience Way takes us on a journey through different styles of melodic rock, often with buzzsaw guitars, and always with hooks and a commercial understanding missing from many other releases. Many of the songs on this could happily find their way onto radio, as even when he is doing his best Devin Townsend impression the vocals and licks keep us tuned into what he is doing. JP has built a reputation over the years for being not only a fine musician and songwriter but also a great producer, and Arrays allows him to show off all these talents and the result is something which never sounds like a project from one man but rather is a full-blown band out there gigging and building the tightness which only comes from serious stage time.

He brings in many different elements, from the aforementioned Townsend to Soundgarden and Pearl Jam, while local bands such as Written By Wolves and Coridian are also in the mix. His vocals are often melodic, yet there are also times when he screams his angst to the world such as on

the verse to *Stuck*, while the chorus is quite different. There are at least four different vocal treatments on this one track alone, all from JP remember, who shows he certainly does not need the assistance of an outside producer to get the best out of his songs as this grooves and bounces with real menace. I was a big fan of 2020's *Light Years* (I haven't heard the debut), but *Patience Way* just takes everything to the next level – the guitars hit that much harder, the vocals are that much stronger.

I loved the debut single, *Obsidian Oceans*, which is still very much a firm favourite, but is it the best song here? I am no longer sure, as every song is a winner and the one I am playing is the one I like most! This album screams quality from the opening commercial blaster which is *Pictures* with its double-tracked vocals and dynamic bridge through to the final “Baaah” of the intense *Black Sheep*. This is a Kiwi rock album which combines musicianship, songs, and production into a neatly delivered package wrapped up in a bow with a note which says “Play me. Loud!”



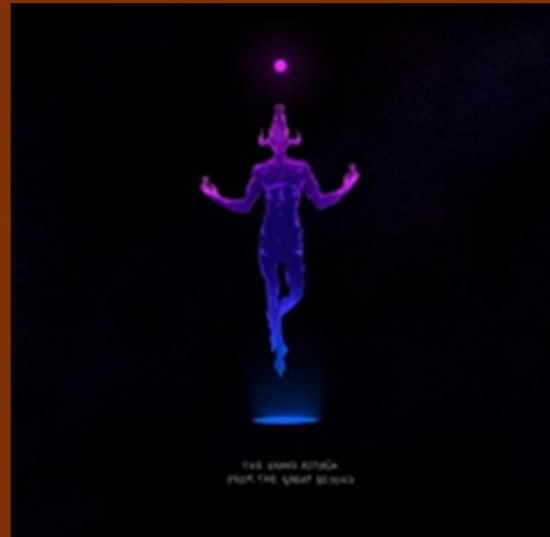
**WILLS & WILLS**  
**AIN'T SEEN NOTHIN' LIKE YOU BEFORE**  
**INDEPENDENT**

This trio is formed around singer/songwriters and father and son team Shayn (guitar, harmonica, viola, vocals) and Zephyr Wills (guitar, bass, vocal) along with Freddy Limbert (drums, vocals). Shayn is a well-established singer-songwriter and blues musician who has performed in almost every town in the North Island, as well as supporting artists ranging from Albert King to Junior Wells. Zephyr has followed a dual career in different genres, winning the Joan Prior Folk Music Award in 2021, while as a classical violist he has performed with members of the New Zealand String Quartet, New Zealand Symphony Orchestra, and the Auckland Philharmonia

Orchestra and will soon be off to Penn State where he has been awarded a two-year scholarship to study a Masters of Music. Freddy has been recording and performing with Shayn for more than thirty years and has also worked alongside the likes of R.L. Burnside and B.B. King.

Before I chose to review the album, I listened to the first 30 seconds of the first song on Soundcloud. It was immediately volunteering as the opening title cut sounding like pure Dylan from the early Sixties. I knew I needed to get my teeth into it. Recorded in just five days, this sounds very much like a live recording with only one song featuring father and son sharing lead, with the others all being sung by the writer. Strangely enough, that number, *Don't You Know*, is the only one which doesn't work for me as it contains a rather strange falsetto and is much more mid-Seventies than the rest of the material. Putting that neatly to one side, the rest of the album is a delight as they work through various Americana/Blues/Dylan styles in a way which is a voyage of discovery and delight. Zephyr is more rooted to the Dylan fashion, while his father has somewhat broader tastes (and his solo *Ode To Horace* is full of poise and restraint), and the two voices contrast well as Shayn has more gravel and grit and sounds more lived in yet Zephyr is far more like early Dylan.

As one would expect from two travelled musicians with one classically trained, the performance is wonderful, but they keep it tied down and one understands they could do so much, but instead have realised that less is more, to create something which is special, ageless, and wonderful. It is only the clarity which allows the listener to realise this is a modern album, as it sounds so much like times gone by and is all the better for it.



**THE GRAND ASTORIA**  
**THE GREAT BEYOND**  
**NO NAME**

There are times when one is sent an album, after it is played the only reaction is "how on earth am I going to describe that?". The Grand Astoria are a Russian band who describe their music as "Psychedelic jam rock having sex with heavy metal". Not too sure about the sex or metal, but add in blues, punk, Mars Volta, Pink Floyd, 90s neo-prog with 70s King Crimson and VGG plus a warped sense of humour, then you might just get close. Looking at their Bandcamp page reveals more than 30 releases, the vast majority of which are full albums, so these guys are nothing if not prolific, and they have released another studio album since this one came out in 2020.

There is an energy and enthusiasm in this which is infectious, and unlike many releases on this label, many of the lyrics are in English which makes it more approachable for some (the language never bothers me). At times they sound like they are going to Americana with picked guitar but then they shoot off at tangents so one never knows what they are going to do next. Musically they seem to have no boundaries whatsoever, yet whatever they are segueing into or blending together somehow makes sense and the result is adventurous and quite unlike other bands in the scene. Some groups tend to take one band as a starting point and then move from there, but I have no idea where these guys are coming from as it is such a mixed midden of sound. Dirty and distorted in some places, clean and airy in others, this is eclectic yet somehow more mainstream than one might imagine.

With such a huge back catalogue they can be quite a daunting prospect to investigate but why not start with this one and then go from there. Progheads will find much in here to enjoy.





**GHOST MERCHANTS**  
***CARELESS ONES***  
**INDEPENDENT**

While the band name may be new, and this is their debut single, all three of the guys involved in this are no strangers to success in the NZ rock market as here we have a combination of drummer Nick Douch (Ekko Park) and multi-instrumentalists JP Carroll (Swerve City, Arrays) and Adrian Drew (Investigator). Both Adrian and JP are singers as well of course, but here Adrian takes the lead while JP is right behind with double-tracked vocals while we get the strong riffs we expect from JP, combined with the more commercial sound of Investigator with Nick always driving them forward. It is a very commercial number, as one would expect, and I was somewhat surprised to discover that some of the vocals are quite reminiscent of Feargal Sharkey, and indeed the song does contain some of that infectious energy The Undertones were known for.

Adrian says, "It's about the haves and the have nots. A mass rally for the marginalized and undervalued to take a stand and be the designers of change."

Infectious, with a very strong production (which is what I would expect given who is involved) this is punchy with the expectation that when/if it is played live, it will be much more of a banger. The drums are always hitting hard with a very strong percussive element and no danger of just sitting back and providing time, the bass is chunky, guitars polished, and then the vocals bring it all together with the hooks ensuring we keep playing this on repeat. So, what's next guys?



**JOURNEY**  
***FREEDOM***  
**BMG**

What with the number of challenges this band have been going through over the years, from line-up changes through to legal battles, I had long given up on expecting a new album from Journey, yet here we are with first new studio release since 2011's 'Eclipse'. Neal Schon and Jonathan Cain are of course still there, while singer Arnel Pineda has been in the band for 15 years now. On top of that, ex-drummer Deen Castronovo was invited back to sing lead on one track, bassist Randy Jackson (who played on the superb 'Raised On Radio') also returned while Narada Michael Walden was invited in on drums. Narada and Randy have both since left, with Deen fully back on drums and bassist Todd Jensen and additional keyboard player Jason Derlatka are now in the band, but neither of them were involved with this.

While Journey are probably always going to be best thought of by many for their ballads, for me it is when Neal is allowed to let rip that this band shines, and in that respect this album is a beaut. It is uncanny at just how much like Steve Perry Arnel is, while Neal and Jonathan have pulled together the songwriting magic which has come to life on so many of their releases, both in Journey and outside. This is Neal's album in that the guitar shines, while the drums are also a force to be reckoned with, meaning that this has much in similarity with what I think of as their last truly great release, 'Raised On Radio'. Yes there are ballads, it could not be a modern Journey album without one, but there are also plenty of places where Neal lets his fingers show that even though he is in his late Sixties he has lost none of his speed or musicality. Remember, in many ways Neal was a prodigy in that he joined Santana when he was just 17 years old and formed Journey

before he was 20! 2023 sees the 50<sup>th</sup> Anniversary of the band, and one can only hope for a substantive world tour as music like this deserves to be heard in the live arena and I want to experience it!

The cover art immediately made me think of 'Evolution' and 'Infinity', the two classic albums from the late Seventies which really set them apart from the pack in terms of melodic rock, and while this can never be viewed in the same manner as the world has changed and we have all got a lot older, in many ways this is fitting as if you love those releases (and who doesn't?) then this album is very much for you.



**GREY MOUSE  
NO MASKS  
JAGI JAGI RECORDS**

Grey Mouse is a Russian psychedelic/progressive rock band from Russia who were formed in Moscow in the late 90's by bassist Alexey Chunikhin, who has remained the only constant part of the collective. They are now with the wonderful Addicted/No Name label, and all their albums are currently available through their Bandcamp page. My thanks to Anton for sending me through all their studio albums so I can hear the changes and progression from the band over the years. 'No Masks' was their debut, released in 2005, at which time Alexey had been joined by Nikolay Mitenkov 'Dorian' (vocals), Dmitriy Kir'yakov (guitar) and Kirill Chunikhin (drums, percussion). This release was dated when it came out, as it is looking back to the late Sixties/early Seventies in many ways, and somehow, I kept being reminded of Jethro Tull's 'Benefit' for some strange reason.

This is only just a little quicker than stoner speed, but it contains many of those elements including compressed riffs, yet all with a psychedelic bent. There is a great deal of space within the arrangements, and although Nikolay does not have the most melodic or interesting voice, this album is quite compelling, due in many ways to the innocent naivety of it all. There is no force here, no pressure, rather an honest band playing as if they are in a rehearsal room for the sheer pleasure of doing just that. Vocals are sometimes in Russian, sometimes English, and they even break into good old fashioned Seventies punk in "How?". This is an underground band with plenty of Western influences and if it were not for the language one would never believe this was from anywhere but the UK. This is a solid album which provides a good base for what was to come, but probably not the one to start with if coming across this band for the first time.



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.

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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)

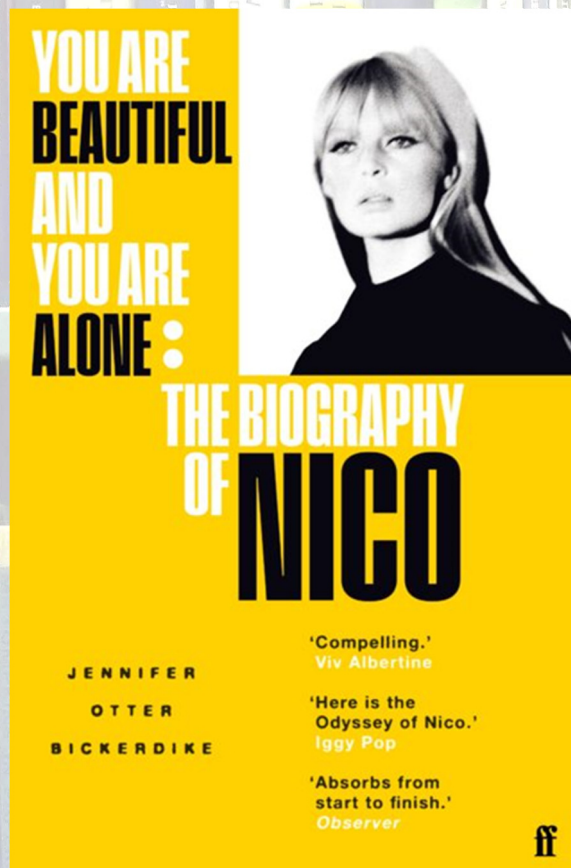
CD / digital download :

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





# Yer Gonzo Bookshelf



Publisher : Faber & Faber; Main edition (4 Aug. 2022)

Language : English

Paperback : 512 pages

ISBN-10 : 057135002X

ISBN-13 : 978-

0571350025

Dimensions : 12.9 x 3.1 x 19.8 cm

*Thoughts on this new Faber paperback book by Alan Dearling*

Serious, meticulously researched, but fascinating and sometimes downright, rough and murky and too!

Nico - the Icon, has frequently been seen as mysterious, dark, melancholy and ultimately a mix of high-end art, unlistenable music, and a life characterised by a drug-fuelled descent into a bleak, nihilistic END-game. In many ways this book adds detail to that tapestry of the life of Christa Paffgen (or Schulz, her father's surname). She was one of the first photographic-supermodels, working with the likes of Vogue and Coco Chanel, and, as an actress in Federico Fellini's film, 'La Dolce Vita'. She is largely portrayed as aloof, imperious and headstrong. But to that, her biographer adds the perception that Nico was seriously wounded, frightened and lonely.

Bohemian, and mover and shaker in the USA, Danny Fields, sums it up in an interview for the book:

*"She was very scary...she was so impressive to look at that boys feared her."*

Her extraordinary looks – her Germanic, striking features – brought her to the attention (and beds) of many musicians such as Chet Atkins, Jim Morrison, Bob Dylan, Leonard Cohen, Brian Jones, Jackson Browne, John Cale, Lou Reed, and actors Jeanne Moreau and Alain Delon, whom Nico claimed was the father of her son, Ari, born in 1962.

As the book clarifies, Ari was 'parked' out around the world with Nico's mother and grandmother, at times with Alain Delon's mother, and even left with Dylan for a while during a holiday in Athens. At other times, Ari was at

alan dearling



ff

JENNIFER OTTER BICKERDIKE

YOU ARE BEAUTIFUL AND YOU ARE ALONE  
THE BIOGRAPHY OF NICO



"Here is the  
odyssey of Nico,  
oracle to the  
giants and losers."

IGGY POP



Nico's side, especially during her brief time with Andy Warhol and his Factory full of rather wonderful 'outsiders', freaks and all-round dodgy characters!

Her attachment to Andy Warhol's band, The Velvet Underground, didn't prove popular with the band members. She

was an appendage rather than a full member. She was only featured on the first album. But that has proved groundbreaking. Apocryphal!

The biography isn't particularly focussed on her music/albums. It really is much more about Nico and her





gradual self- and sometimes mutual-destruction of all around her. Probably 'All Tomorrow's Parties' was her finest Velvet's moment.

Here's a scary version of Nico, cigarette in hand, performing the song. It's very indicative of her persona and presence.

An ice-goddess:

<https://www.youtube.com/watch?v=KiU5P4ihlQ>

The book is crammed full of original interviews which paint compelling vignettes of different images of Nico. But drugs, sex, travel, touring, disintegration and sometimes regeneration, coupled with Nico's own determined ambition to be a major singer, are significant elements in the complex story of Nico's life.

As Paul Morrissey, film-maker with the Factory, said:

*"She was spectacular... she had a*





*magnificent deep voice. She was extraordinary looking. She was tall. She was somebody."*

Personally, I saw Nico in a solo show at the University of Canterbury around about 1970. It was a low-key show in the bar area of one of UKC's colleges, featuring her 'Marble Index' material, accompanied by the drones of the ever-present harmonium. Bleak, spectral, haunting and haunted.

Also, about this time I also watched MC5 and The Velvet Underground perform in Canterbury at a live theatre show. The Velvets seemed to be just going through the motions, whilst MC5 gave a noisy, messy performance. Post, The Velvets, her first solo album, 'Chelsea Girl' is perhaps her only cursory nod towards the mainstream, orchestrated world of pop music.

For some, like musician, Mark Lannegan:

*"I think it is one of the greatest records of all time."*

Nico was never happy with it, saying in an interview, *"I can't relate to it all."* I think it is rather naïve and quirky, but interesting, especially as most of the tracks were written by her former lovers, including Lou Reed, Jackson Browne and Dylan. At times, it actually reminds me of Nick Drake.

Here's the track, 'The Fairest of the Seasons' by Jackson Brown and Gregory Copeland:

[https://www.youtube.com/watch?v=XXet5x6U7\\_s](https://www.youtube.com/watch?v=XXet5x6U7_s)

Nico's life was raw. The book is populated with accounts of her living in dingy flats in Manchester and Brixton.

Yet she seemed to thrive on cigarettes, drugs and alcohol, swirls of depression, even visits to local English 'local' boozers. But she was perhaps closer to her friends in England than elsewhere in different places around the world and her dalliances with more eminent 'stars'. She was always tinged with more than a hint of the 'heart of darkness'.

By the completion of this detailed story of her life, one is saddened. Uncertain if this was the creator who failed, or, that she had become a victim, who was failed by others around her.

One senses that she was scary and lonely to the very end of her life, even though she was off heroin towards that somewhat inevitable conclusion, more involved with her singing and writing at the point, when she died of a cerebral haemorrhage in Ibiza in 1988 at the age of 49.

Possibly her version of Jim Morrison's 'The End' is a fair epitaph of her life and death as a prophetess of doom. She was a 'one-off', and this book is a more than fair bookend to her life and death:

The End, Nico in concert:

<https://www.youtube.com/watch?v=IVaaj6ZIECw>

**Nico: *"I realize that one does not die and then is dead. It continues, only in a different form. There is no escape."***







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>





A GARDENING CLUB PROJECT

long tailed flight









# Thom the World Poet

Rob Ayling writes:

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

## 91 CYCLES ROUND ONE SUN

AND YOU REMAIN

Our Haiku Princess

and Spanish Poetry Queen

All the beauty that has accompanied you up to now

Remains with all who are fortunate to know you

Always a carrier of Light and Wisdom

You animated so many gatherings

Passing your literary and raconteur skills

into the company of admirers and friends

Stay with us as you navigate hip health

There is a space in the heart of us

which is reserved for you (it was always yours!)

You deserve respect, acclaim, response and positivity

This was what you always shared in glowing company

Dear Lydia ,THANK YOU! for Blessing our world with your beaming

May every moment of your continuance hear our praising...

!





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

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



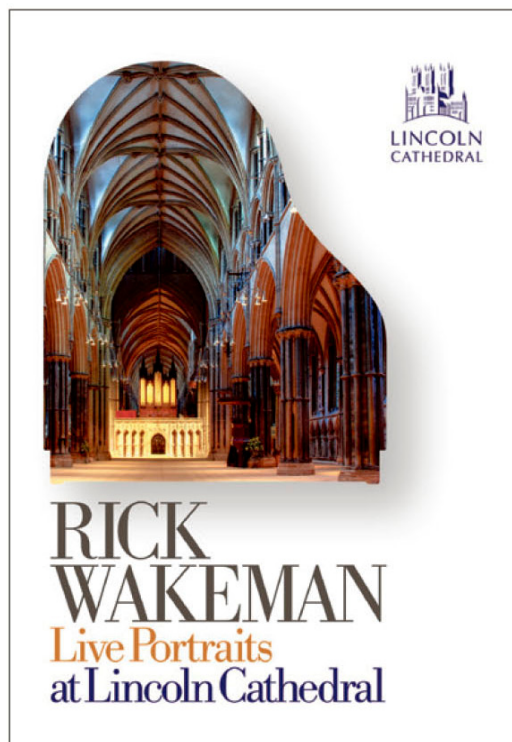
AULD MAN'S BACCIE

RESONATING WITH THE BLUES



# MUSICAL MASTERPIECES

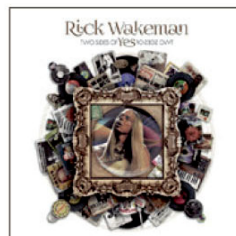
## from RICK WAKEMAN



### LIVE PORTRAITS AT LINCOLN CATHEDRAL

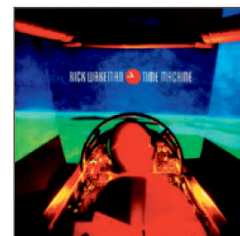
*'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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



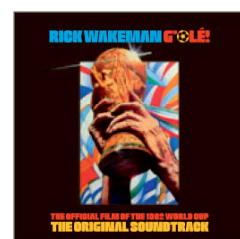
### TIME MACHINE

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



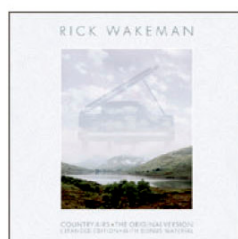
### THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



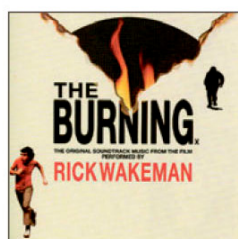
### COLÉ!

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



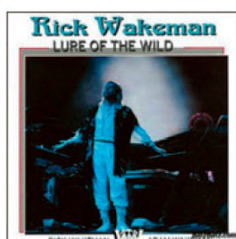
### COUNTRY AIRS

The original recording, with two new tracks  
MFGZ014CD



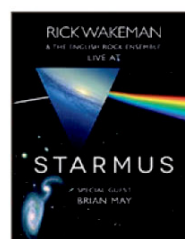
### THE BURNING

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



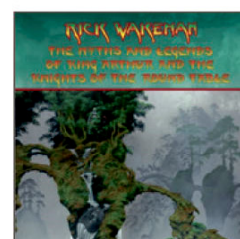
### LURE OF THE WILD

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



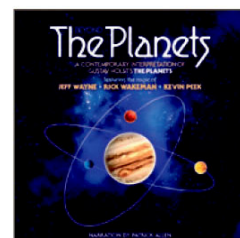
### CAN YOU HEAR ME?

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

GONZO  
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# The Who and I

TONY KLINGER

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

## Limited Edition Box Set, signed and numbered by Tony Klinger

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



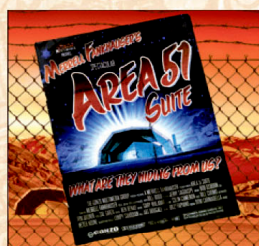
**PLEDGEMUSIC**

# Merrell Fankhauser

## THE BEST OF MERRELL FANKHAUSER

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

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



### Area 51 Suite

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



### On the Blue Road

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



### The Return to Mu

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



### Signals from Malibu

Astounding vocals, classic songs and a night to remember  
HST300CD



### Calling from a Star

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

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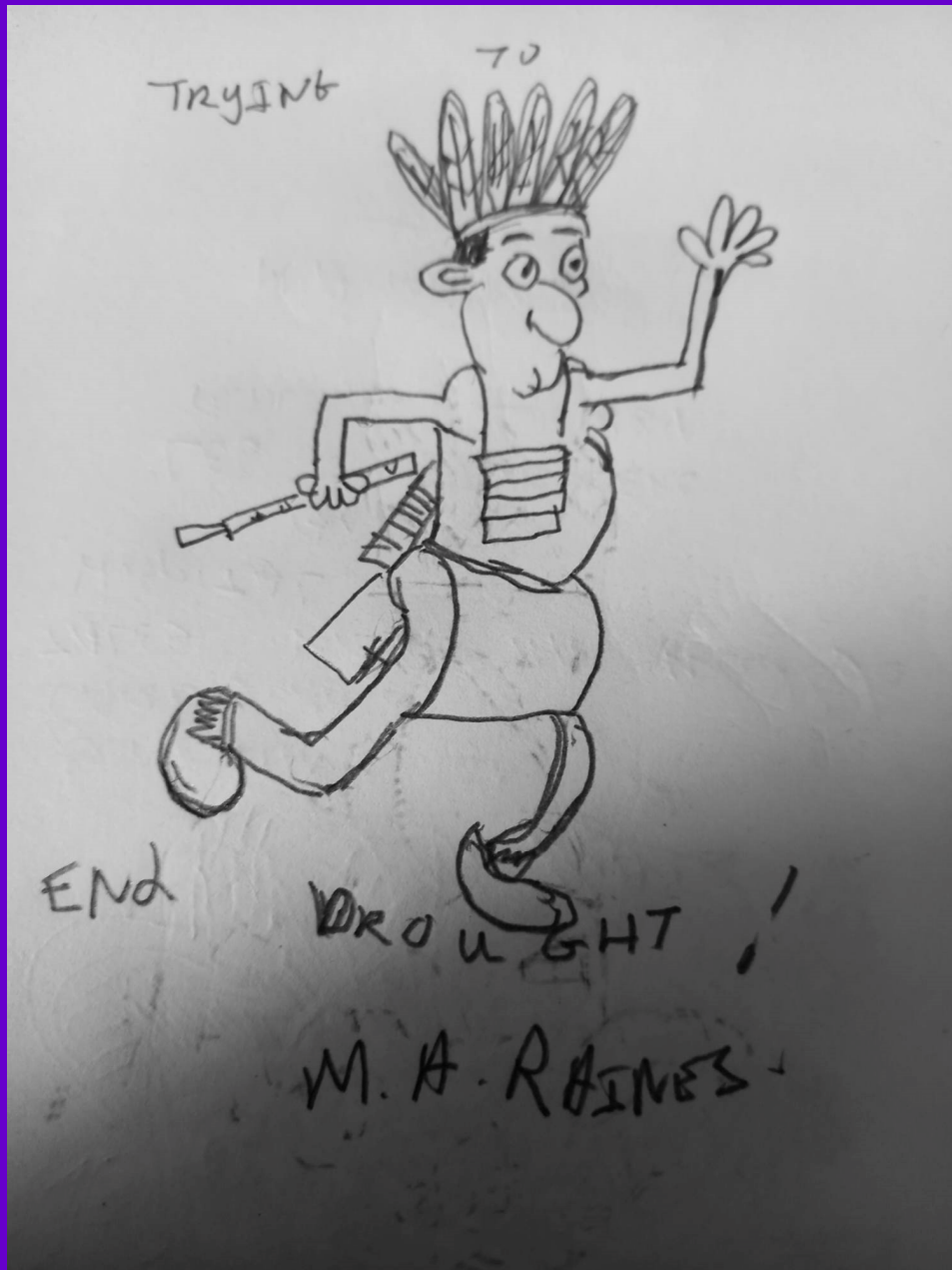
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Daily blog: <http://gonzo-multimedia.blogspot.co.uk>





THE WORLD OF GONZO ACCORDING TO

# Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I 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 come along for the ride they are welcome".

PS shows can be downloaded

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



Once again, what a long, strange trip it's been. On Monday last week I had a big attack of Neuropathy, dosed myself with all the medicines that I am allowed to take in such circumstances, and soon, especially because I was feeling too ill to eat, I was quite considerably off my tits. It was not an enjoyable experience, I would like to stress.

My days of enjoying overusing opiates are long gone.

I finally fell asleep, but when I woke up the next morning, although the pain was reduced, it still hurt and I was still completely wasted. So I spent most of yesterday asleep. And I went to bed early and slept some more.

Then Thursday I was out of action because I had a hospital appointment. But the good news is that my damaged right foot is healing nicely. And then came Friday.

After a very hard working day I ate a curry that night and caught food poisoning. I have not felt so ill in many years. Food poisoning leading onto vile heartburn and lots of vomiting, basically screwed up my next few days.

It is now Wednesday and I am downstairs for the first time since Saturday, and although I am completely washed out, and still hurts to eat unless it is the tiniest of mouthfuls, I intend on trying to get



the magazine finished and sent off to dear Phil Bayliss for proofing. I have not missed one in 12 years, it goes against the grain to start now.

Thank you to all of you who have sent me such kind messages, and particularly to Graham who has proved himself to be a much better nurse than I ever was, Harry who was sweet enough to do the obituaries for me (and although I haven't checked yet, I don't think I'm in there) and to Louis and Maxine who have let me bellyache on their shoulders remotely.

I hope that the next two weeks are less momentous,

Love to you all,

Jon



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