



GONZO

#521-2

SHEPHERDS DELIGHT

ISSN 2516-1946



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

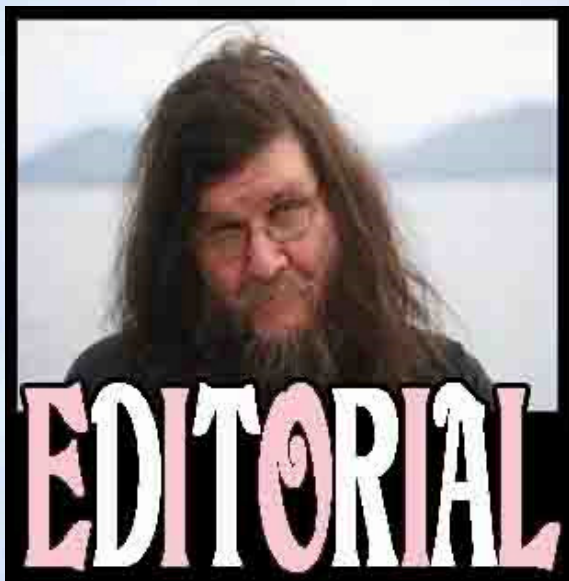


Tim Rundall

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this peculiar little magazine of which I am massively proud.

“Oh Bloody Hell” I can hear you all moan, “he has found an excuse to write another editorial about the sodding Beatles!”. Yes, my dear fellows and

fellowesses, I have got enough grist to my fab four mill to do another Beatles-related editorial.

Over the last year or so one of the books which has attracted most critical attention is something called *One Two Three Four* by a guy called Craig Brown. It engendered review pull quotes like:

‘A ridiculously enjoyable treat . . . Brown is such an infectiously jolly writer that you don’t even need to like the Beatles to enjoy his book . . . brilliant . . . hilarious . . . And at a time when, like everybody else, I was feeling not entirely thrilled about the news, I loved every word of it.’ *Sunday Times*

I always intended to read the book, but it wasn’t until it turned up for free on Kindle Unlimited that I got around to it.

Well, first of all, I think that the reviews which painted the book as being something between *The Mayor of Casterbridge* and the best thing since sliced bread. Now, I have not been very well over the last month: I came down with a cold sometime during the



GULLIBLE’S TRAVELS

“I always intended to read the book, but it wasn’t until it turned up for free on Kindle Unlimited that I got around to it.”

procession of HM the late Queen’s passage down the country lanes to Windsor Castle which were (to me, at least, one of the most impressive and heart wrenching parts of the whole funeral.) And I have had that bloody cold ever since. So I have been more than slightly grumpy for the last month, and my glass has not only been half empty, but it has been trampled into the carpet and pissed on by an unruly mob.

And so, in the interests of full disclosure (as our Transatlantic chums seem to like saying) I will admit that I have been in a particularly bad mood over the last few weeks, which is why, although I enjoyed the book, I truly didn’t think that it was as well written as everybody else seems to have done.

But the way that this book has been put together is people-centric, if I may coin a





phrase, with each chapter being a little vignette telling the story of what happened when an individual encountered or interacted with one of the Fabs. And it's a remarkably clever idea, which—as far as I am aware—is without parallel within the canon of rock and roll writing.

For example, there is a remarkable chapter when Malcolm Muggeridge, journalist and satirist, who converted to Christianity in the early 1960s after a life well lived, during which he had been a Communist, an anti-Communist, and a person of whom it was said that he was a compulsive groper of young women in taxis. On 7 June 1961 he flew to Hamburg for an interview with

the *Stern* magazine and afterwards went out on the town and ended up at the Top Ten Club on the Reeperbahn. In his diary, he described their performance as "bashing their instruments, and emitting nerveless sounds into microphones". However, they recognized him from the television and they entered into conversation. He acknowledged that "their faces [were] like Renaissance carvings of the saints or Blessed Virgins".

Brown novelises each of these vignettes rather than recounting them as pure reportage, and the result is more like walking through a book of short stories than anything else. Apparently Brown's previous book was done in a similar

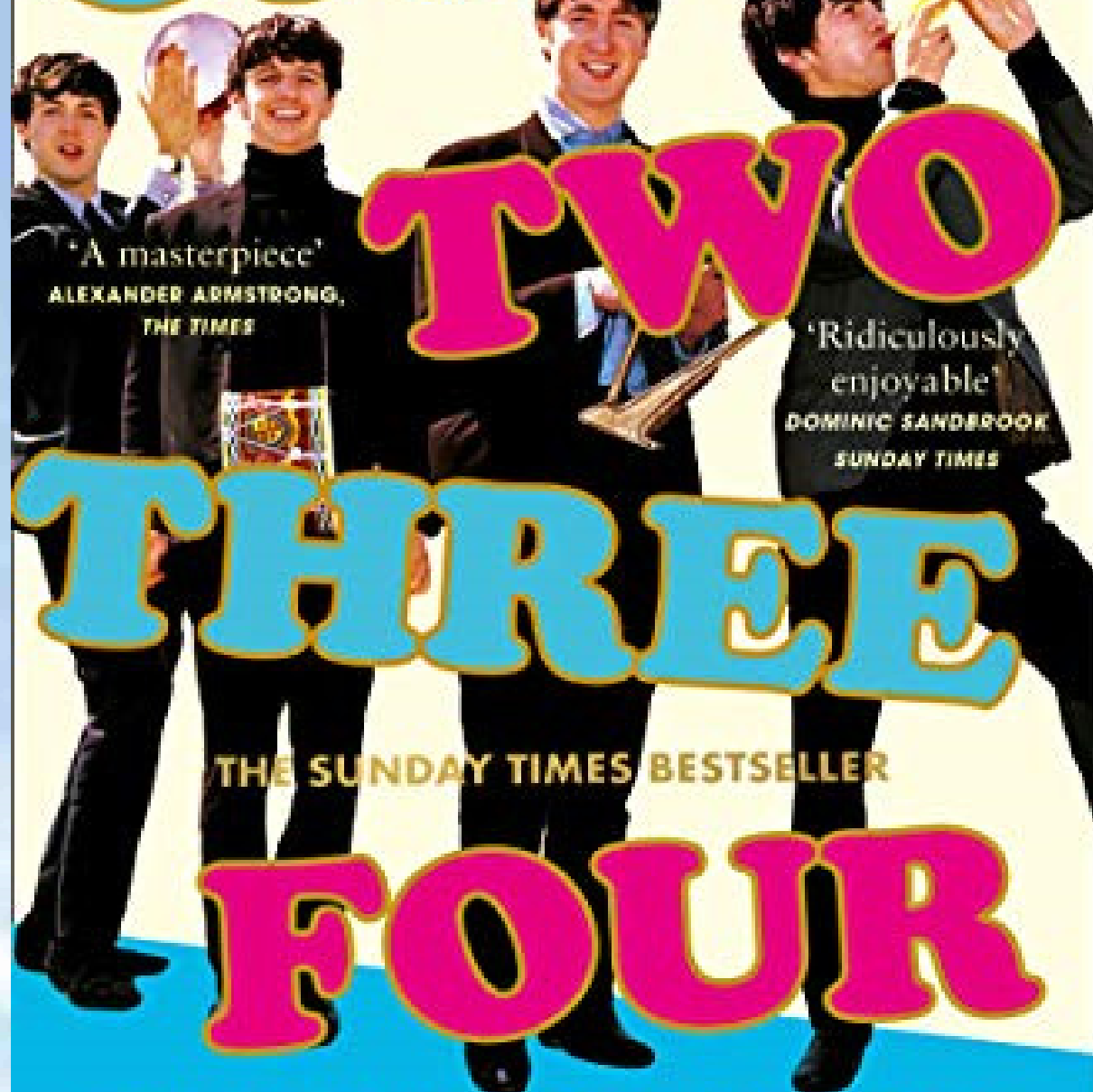
اللجنة لهم إذا كانوا لا تأخذ نكتة

WINNER OF THE BAILLIE GIFFORD PRIZE FOR NON-FICTION

ONE

'The perfect antidote
to these times'

JULIAN BARNES,
GUARDIAN



'A masterpiece'
ALEXANDER ARMSTRONG,
THE TIMES

TWO

'Ridiculously
enjoyable'
DOMINIC SANDROOK
SUNDAY TIMES

THREE

THE SUNDAY TIMES BESTSELLER

FOUR

THE BEATLES IN TIME
CRAIG BROWN





style, recounting 99 incidents in the life of Princess Margaret.

The way that this book is laid out, presenting the incidents in the life of the Beatles, either individually or together, in roughly sequential order between their earliest days as a group and their public dissolution in 1970 presents a novel and exciting way of looking at the well-trodden history of the band. We all know the bare bones of the story, and many of us—like me—have read books fleshing out these bare bones, again and again.

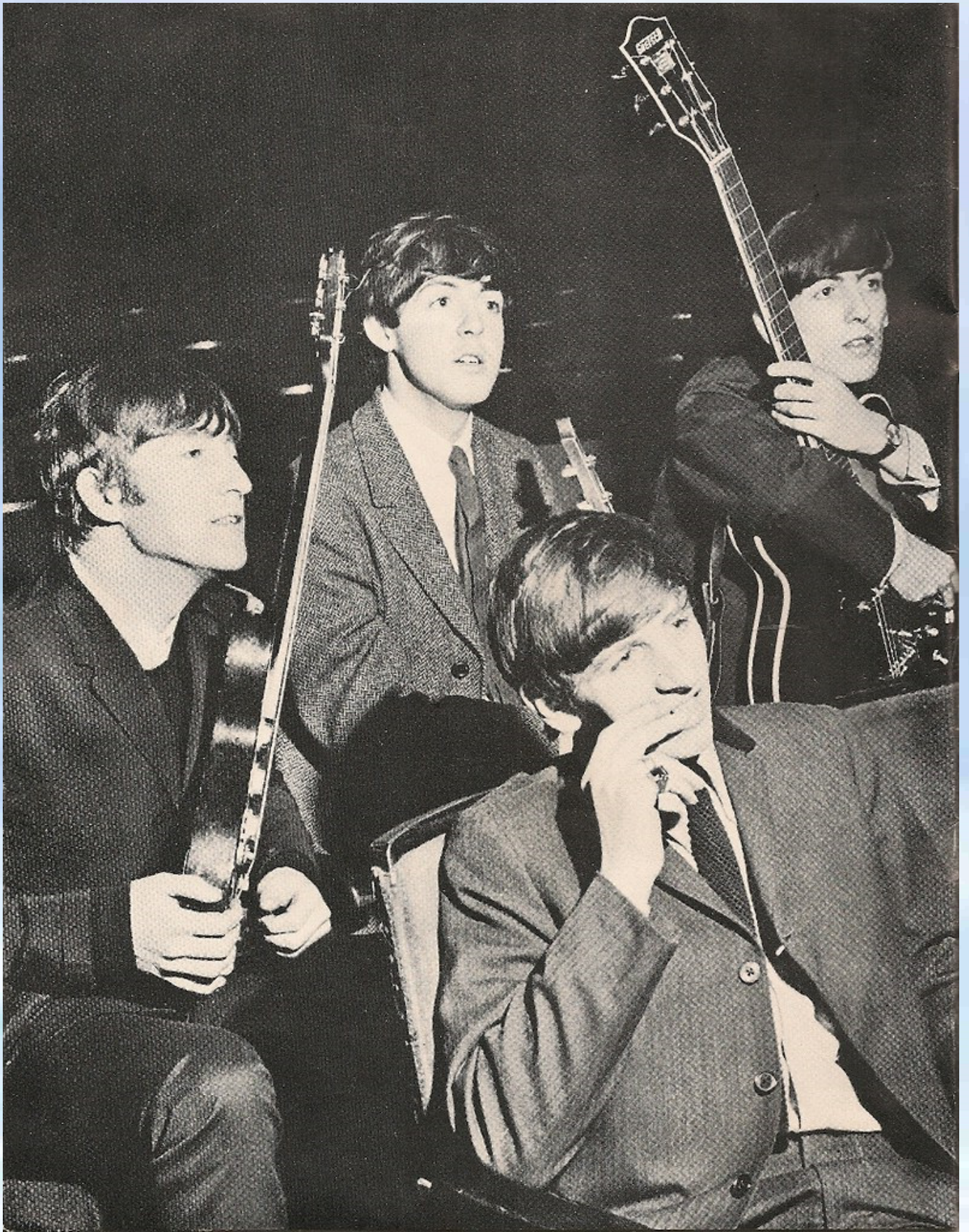
But this book, which tells the story of the Beatles in a dozen different voices is truly something different and special. If I have a proper criticism it is that this book was written before the release of the massive Peter Jackson representation of *Get Back* and so still

sticks to the well trodden narrative that by January 1969 the band were at each other's throats and were hardly on speaking terms which—as we know from *Get Back*—was certainly not the case.

The nearest literary analogy I can give is Ivan T Sanderson, one of the founding fathers of 20th Century Cryprozoology, and his book *Follow the Whale* (1956) in which he tells the story of the whaling industry with each chapter dealing with a particular geographical hub of it.

So far, so good. But each of these chapters is prefaced with a map of the world centred on that particular geographic location. And we are so used to seeing the world with Greenwich, and therefore the United Kingdom, at the centre of it, purely because so many things like time zones, navigation etc are





based around the Greenwich Meridian, that to see a globe based around Nantucket or Valparaiso is totally unexpected, alien, and even somewhat disturbing.

It turns out, much to my surprise, that during my research for this article, that I actually knew Brown's wife Frances many years ago when I was in my late teens, which is one of those little synchronicities that turn up once in a while.

The more I look at this book, the more remarkable it appears to be, and the more I feel that I should probably withdraw my earlier statement, because I think that it is almost entirely certain that the reason that I didn't enjoy the book as much as I thought that I would was because I was feeling extremely unwell and consequently (as my Mother would have said) like a bear with a sore head, and would probably not have felt positive about any book, no matter what it was that I was reading.

My next aim is to wait until his biography of Princess Margaret turns up on Kindle Unlimited, read it and critique it for your delectation in these pages. But until then, so you have it. This book (and apparently the Princess Margaret one) subverts the very form of conventional biography, but in doing so manages to be both more incisive and more revealing than conventional biography.

It may take a bit of getting used to, when you are the reader, but I think that it is both an interesting exercise in form, and a worthy addition to your Beatles library.

Hare Bol.



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

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

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

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

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Phil Bayliss
(Ace backroom guy on proofing and research)

Dean Phillips
(The House Wally)

Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)

and **Peter McAdam**
(McDada in residence)

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

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

Contact us with bribes and free stuff:

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

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

so what's it all about, Alfie?

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

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

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

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

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

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

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



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

ROCKIN' THE CITY OF ANGELS

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

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LED ZEPPELIN E.L.O.
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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!



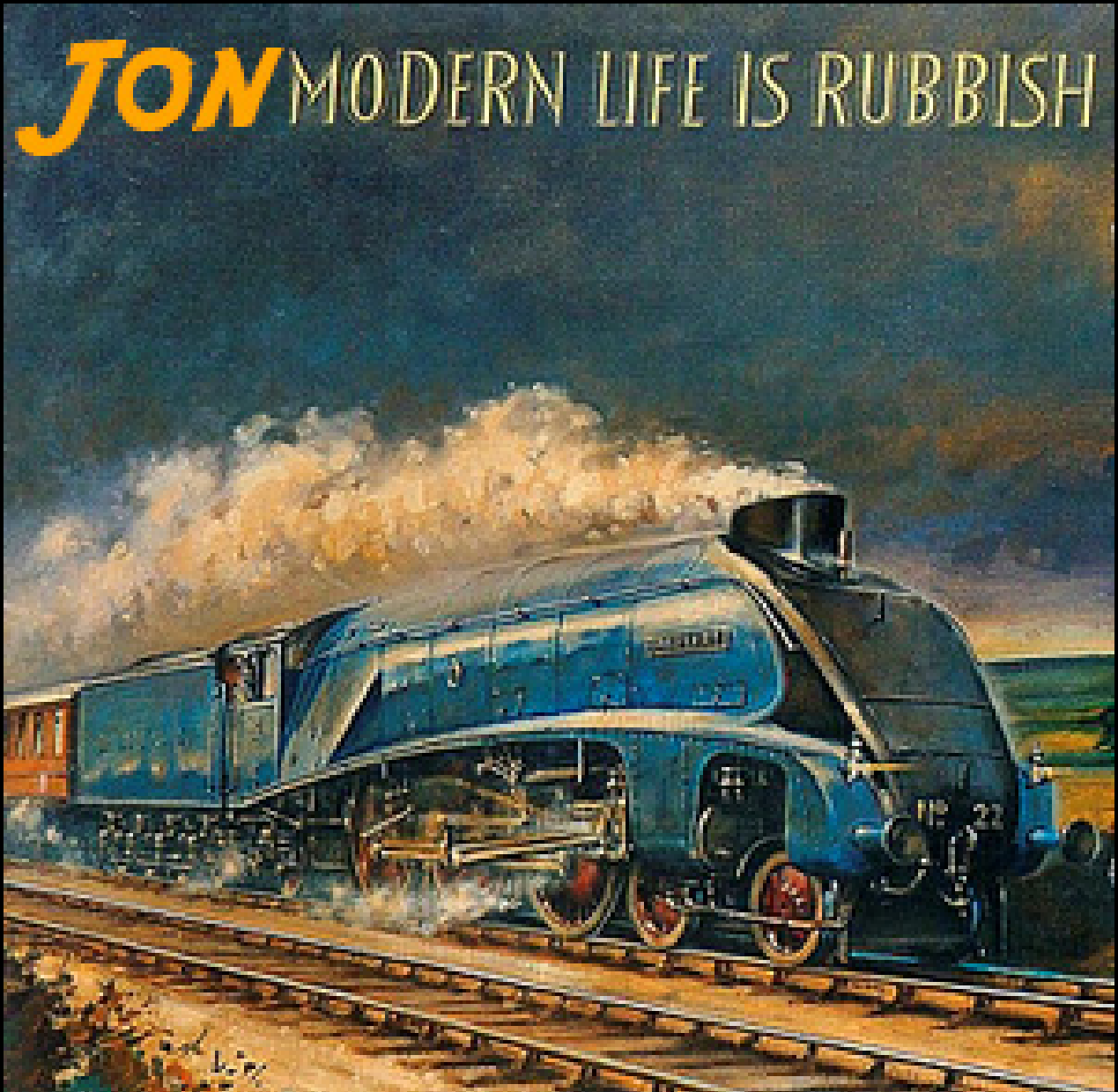
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JON MODERN LIFE IS RUBBISH



It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly the worst global crisis to happen in my lifetime, and I am 63 this year, and I wrote a few years ago that I thought that Covid was "going to be the biggest game changer at least since 9-11, and possibly since the end of the Second World War. Whatever happens during the unfolding crisis, nothing will ever be the same again".

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

I am not even going to attempt to keep an up-to-the-minute journal of events, but I would like to try and produce an ongoing oral history of what happens, and how – most importantly – it affects the readers of this magazine. Please grab me on Facebook, (using my personal account as Jonathan Downes, rather than the magazine account) or by email at jon@eclipse.co.uk if you want to contribute.

Things May Come and Things May Go but the Local Government is bollocks Dance Goes on Forever

I sat down this morning and was just about to execute an unwarranted libel upon Bristol City Council. Don't worry, I am not turning soft in my old age, and I truly hope that I shall be a snarky bastard for so long as I shall live. Indeed, I intend to be quite nasty to Bristol City Council in this particular snarkatorial, but I am not going to accuse them of the particular crime against decency that I was just about to.

Intrigued? Confused? Then read on.

You will remember, I hope, that in a recent editorial I hypothesised the existence of a militant pressure group

named "Ill-Bred Guttersnipes' Lives Matter,,". Despite the fact that I made this pressure group up, everywhere I look there are signs of their malign influence.

But before I get on with my snarking I have to tell you a story.

I have an old friend that I have known since the late 1980s. Indeed he was even a major figure in a book I wrote years ago. He is a sweet, gentle and kind man, but he has significant mental and physical problems, as a result of which—in my humble opinion (and remember that I was once a qualified nurse as well as being an overqualified nutjob and cripple) - he is in an even worse state than me. Add to that the undoubted fact that some of his physical and mental scars come from when he tried to commit suicide by self-immolation as a protest against the Poll Tax (something which resulted in a protracted time in hospitals, mental hospitals and prison hospitals as a guest of her late Majesty) you can, I think, deduce that he is neither a well nor a happy bunny. But I am very fond of him, as was my late wife, and he is a much valued part of the CFZ Family. (If there is a CFZ Family I think I am probably Charlie)

The other night we were conversing via the magick of Facebook Messenger, when he told me his latest problems and I offered to do what I can to help.

At various times in my life I have appealed to one of our elected representatives for help. In 2007, for example, Twat West, without warning, and refusing to give me any reason, closed my bank accounts. I was then forced to take the balance (just over nine

Darren Jones

Darren Jones is the Labour MP for [Bristol North West](#), and has been an MP continuously since 8 June 2017.



Contact information

Parliamentary career

Voting record

Early Day Motions

Spoken contributions

Written questions

Contact Darren Jones

This section contains web, social and other contact information for Darren Jones.

When contacting this Member, they should be addressed as **Darren Jones**.

For information about when you should contact MPs, Lords, or other organisations/individuals, review the [who to contact with my issue](#) page.

Parliament takes the safety and wellbeing of its Members very seriously. Any contact which is threatening or offensive may be passed to the police for action.



Parliamentary Office

grand) and put it in my wife's Building Society account while I figured out what to do next.

What I did was to write a polite letter, outlining my problem to the Right Honourable Geoffrey Cox, who telephoned me within days for further information, and did some higher echelon magic, because within a fortnight I not only had my bank accounts and overdraft facility back, but an abject apology and restitution in the form of five hundred quid.

I have had equally positive results in my dealings with other MPs over the years, and so I offered to write to the appropriate MP on my friend's behalf.

(NOTE TO READERS: I am not going to use my friend's name, and so anything by which he could be identified has been redacted in **PINK**)

So I wrote a letter to the MP for his particular part of Bristol:

Dear Sir,

I am writing on behalf of **xxxxxxx** who has recently moved to **xxxxxxx** having previously lived as a tenant at **xxxxx**. His email address is **xxxxx**.

There are two matters that I want to bring to your attention. Firstly, he is autistic, and suffers from other mental and physical disabilities. When he was awarded the tenancy at **xxxxxx**, he was told that being severely disabled, he would be eligible for financial help to allow him to move house. This financial help has not arrived, and despite numerous requests to different authorities he has been unable to get any. He has been told by the housing department at Bristol Council that he has to move out of his old flat by next weekend. If he leaves any of his property there it will be disposed of. Because he has been let down by the system it seems that he is going to lose the vast majority of his personal possessions.

By anybody's metric this is completely unfair. I am no expert, but I would



imagine that what is happening to him would be illegal. Could you please ask somebody on your staff to look into this for me? I am disabled myself and live something like 90 miles away or I would hire a van and help him move house myself. I would suggest that just asking the housing office to give him more time would be a good start. And I would also suggest that if a grant is available, that somebody from a department dealing with social welfare contact him and help him to apply properly.

The other request is this. The **xxxxx** bungalow has tiles that he has been told are asbestos. He has been advised that because of this he is not allowed to Hoover or do anything which could disturb the dust in the house caused by some of these tiles being prized up. He has reported this to the Guinness Trust who own the property but despite leaving messages, nobody gets back to him. This would appear to me, as a layman, to be a serious breach of the duty of care. Could you do something about it please?

I look forward to hearing from you,

Yours sincerely,

Jonathan Downes

So I sent this missive to the Member of Parliament depicted on the previous page. In fact, I didn't. I went to do so, and was confronted by the website of WriteToThem.com which purports to be the only way to contact the man.

So I filled in the interminably complicated form and dispatched the letter. Did Rowland Hill die in vain I wondered out loud, much to the consternation of my peculiar little dog who was sitting on my lap at the time. I then got a message saying something to the point that I would be notified by email as soon as the processing had been done.

Nothing happened.

But I am a patient man (stop sniggering in the cheap seats, that means you Louis) so I waited and by the time I went to sleep nothing had arrived.

16:58 Wed 12 Oct

20%

webmail.eclipse.net.uk

Covid ▾ Geno ▾ Harry Potter ▾ Discordia ▾ Cartoons ▾ Alt hist ▾ Fortean ▾ Arty bollocks ▾ Literary ▾ ...

NASSTAR Webmail :: Please... Posts < The Centre for Fortea... The Centre for Fortean Zoolo...

NASSTAR

Back

Compose

Reply

Reply all

Forward

Delete

Move

Print

Mark

More

Inbox 15

Drafts

Sent

Trash

Please confirm that you wa... Message 5 of 2029

From

WriteToThem

To

Jonathan Downes

Date

Tue 13:29

WriteToThem

Please confirm your letter to Darren Jones MP.

All ready to send? Click the button below

Send my message to Darren Jones MP

A copy of your message is at the end of this email.

By clicking this confirmation, you're also verifying that the message came from you.

If you have changed your mind and don't want to send this message, then do nothing – we'll send one more reminder before it will expire.

Your letter to Darren Jones MP

Jonathan Downes
9 Back Street
Woolsery

The next morning (today) I rose an hour later than usual because I am still not feeling very well, and the qualified nurse part of me reckons I need all the rest I can get.

As I logged into my email address, the email on the previous page was two or three emails down. As you can see, it purports to have been sent at half past one yesterday afternoon, but it arrived late morning today.

Hmmm.

Well, as I suspect that the canny amongst you will, by now, have realised that I am a bad tempered old sod with a generally choleric view of the modern world. But let me try to be positive with some sort of good vibes.

But what did I do next? I decided to send the letter which was prefaced “Dear Sir” rather to the Housing Department at Bristol City Council. Dear Graham sent the emails for me as I was heavily

involved in trying to write deathless prose. He sent it to two different departments which he thought would be relevant, and within an hour we had a couple of emails back.

One was bounced back as undeliverable, and the answer to the other is reproduced below. As you can see, at the top of the e-mail says:

MAKE THIS COMPLAINT FOR SOMEONE ELSE

I hit the roof and turned pure Putin on a bad day. As any half idiot who can read and speak the King’s English would do, I took this as a digital version of “Now’t to do with me, Guv” and spent nearly the entire evening whist I was waiting for Quetiapine to lull me into the arms of Morpheus, composing a vitriolic bit of snark about the “Ill-bred Guttersnipe’s

The screenshot shows a webmail interface on a mobile device. The browser address bar displays 'webmail.eclipse.net.uk'. The page header includes a navigation menu with categories like Covid, Geno, Harry Potter, Discordia, Cartoons, Alt hist, Fortean, Arty bollocks, Literary, Natural History, Hong Kong, Gaming, KLF, CFZ, and more. Below the header is a toolbar with icons for Back, Compose, Reply, Reply all, Forward, Delete, Move, Print, Mark, and More. The main content area displays an email titled 'Complaint (ref: 30474706)' from Bristol City Council to jon@eclipse.co.uk, dated Today 15:04. The email body includes a 'Location' section with a map link, a 'Complaint details' section with sub-sections for 'Your involvement', 'Reference', and 'Complaint details', and a 'Make this complaint for someone else' section. The email text describes a complaint on behalf of Ve Macrinnon, who has recently moved to 11 Maggs Close, Southmead, Bristol BS10 6EX. The complaint details mention that Ve Macrinnon is autistic and suffers from other mental and physical disabilities, and that he was awarded the tenancy at Maggs Close, but was told that being severely disabled, he would be eligible for Financial help to allow him to move house. This financial help has not arrived, and despite numerous requests to different authorities he has been unable to get any. He has been told by the housing department at Bristol Council that he has to move out of his old flat by next weekend. If he leaves any of his property there it will be disposed of. Because he has been let down by the system it seems that he is going to lose the vast majority of his personal possessions. The email concludes with the statement: 'By anybody's metric this is completely unfair. I am no expert, but I would imagine that'.

Lives Matter” movement, and complaining more broadly about the woeful lack of literacy in the UK today, and how the King’s English is being rapidly eroded from a dozen different causes.

You will, of course, have heard the Duchess of Sussex complaining that British newspapers dropped an “N Bomb” if I may be forgiven for using the current vernacular, but it appears that she was referring to the newspaper headline below.

On top of that, a colleague of mine whom I shall not identify, because these days even talking to a scurrilous journalist like me could get one cancelled, tells me that the words “Niggling”, “Niggardly” and other perfectly harmless bits of the King’s English is forbidden in their seat of learning. They went on to tell me that one

student, ironically a person of colour or whatever the current acceptable terminology is, was actually thrown out of University for this crime.

However, here I should put in that my informant, whilst being one of the people I love most in this world is a shit stirring little sociopath who is quite often completely capable of making stuff up to irritate me for their own amusement. They once told me that their University friend Ravi, was so called because his family was very fond of Italian food.

And I, like a twat on a stick, believed him despite being the proud owner of more than a couple Ravi Shankar albums.

But this morning I looked at the e-mail again and realised something. The sentence which I had first taken as described above actually meant something else.



MAKE THIS COMPLAINT FOR SOMEONE ELSE

...actually means:

THE AUTHOR OF THIS EMAIL MADE THIS COMPLAINT ON SOMEONE ELSE'S BEHALF.

So the reception at the Housing Office of Bristol City Council narrowly avoided me riding into their offices on my aged horse and horsewhipping the bounder within an inch of their life.

(By the way I don't actually have a horse or a horsewhip although I do have a cudgel I nicked from a venue in Manchester after a Happy Mondays concert, thirty plus years ago but I have never used it)

BUT

My general remarks about the degradation of the English Language being a serious problem is highlighted by this saga. For someone to be in the habit of dealing with such emails in this fashion is only going

to increase the feelings of anger and isolation that so many people feel these days.

My mate, the bloke who all this rambling screed is all about has been telling me for years that Bristol Council have been particularly unhelpful and negative towards him, and I will admit that I thought that most of this was his incipient paranoia fed through the lens of autism.

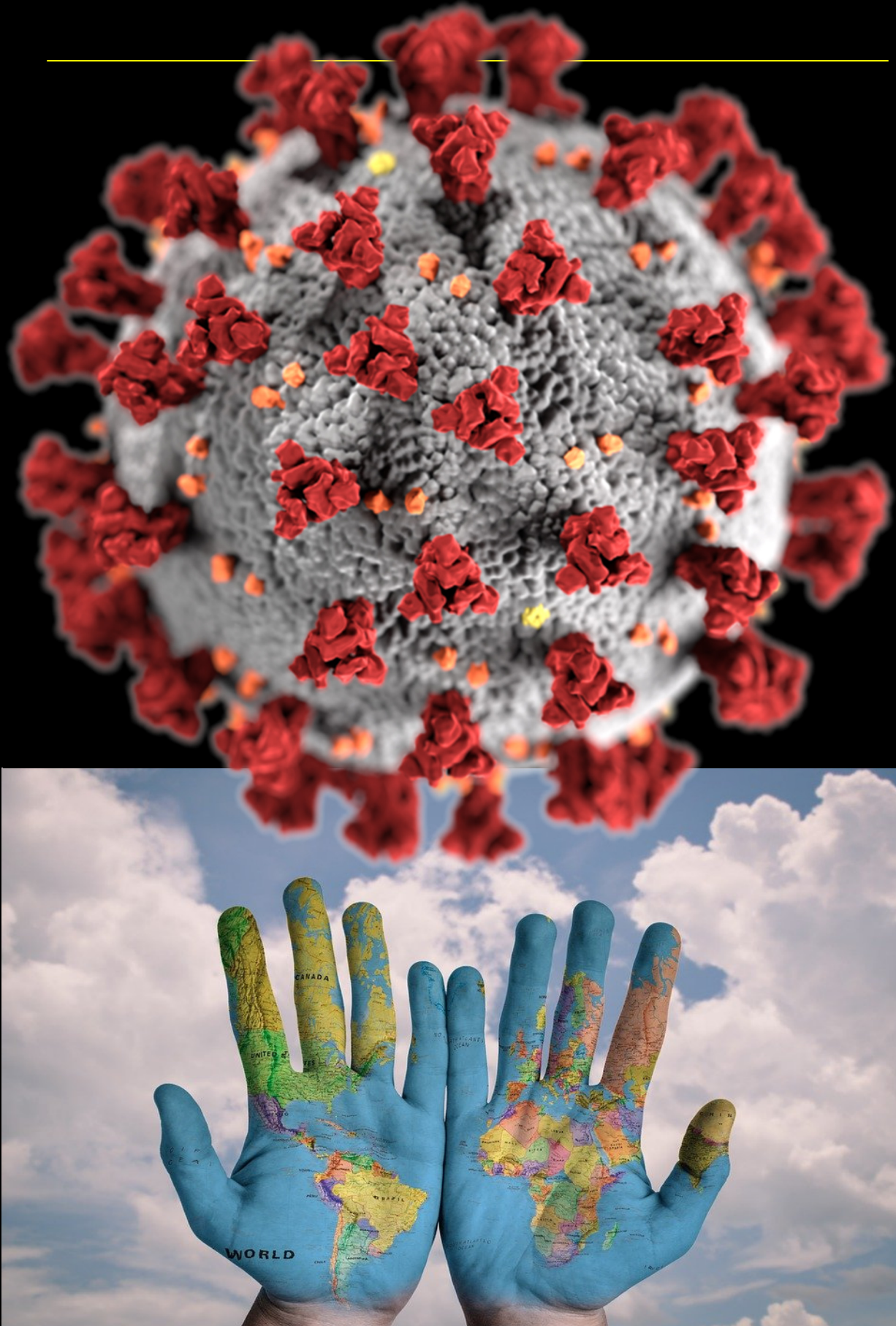
But now I feel that is quite likely that the system is completely broken, and that some people, at least, of the front line people who deal with the general public have no more than a basic grasp of the English language.

Here is where someone undoubtedly calls me a racist. But I am now. All the Afro-Caribbean people that I know personally speak and write excellent English, and one of them married my adopted daughter. Likewise the British Asians. The people I have met who speak the worst English (excepting various Amazon Delivery divers) have all been Caucasian English, under the age of thirty, who have adopted idiotic "street" patois, both in speech and in writing, which is almost always execrable.

This patois may be very useful if you are trying to by drugs or avoid being stabbed but it is not very useful when you are the first point of call for vulnerable people, or indeed, trying to live one's life like an English Gentleman.

FUCK I HATE THE MODERN WORLD

Jon



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
HFG2012CD



GASTANK

Double DVD set. Rick's classic 1982 music and chat show
HFG2023DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
BC241-60



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



THE BURNING

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STARMUS

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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
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THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



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the necessary Papers and Drawings; will make references
into American and foreign works, to test the validity of inven-
tions, and render advice in relation to the same.

1847, if possible, for the same or at a small profit. OF AGRICULTURAL AND HORTICULTURAL IMPLEMENTS AND MACHINES. Also, Grass, Garden, Field and Flower SEEDS. Together with a general assortment of *Wooden Ware, Baskets, &c. &c.*
 All persons wishing to purchase any of the above mentioned articles, are invited to call and examine his stock, with the assurance that they will find a choice selection of good quality, and at fair prices.
 Worcester, May 10. 1847. OTIS CONVERSE.

NEW STORE!
 (Warden Block,) No. 44 Front St.,
 WORCESTER,

THE subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of **WHOLESALE GROCERIES,** and **PRODUCE,** wishes the citizens with every article

AND BE

THE subscriber continues to run THE EXPRESS between Boston and Worcester, for the safe transmission of Packages, Families, Bank Notes, Spectacles, and Merchandise generally. **Three Times each way Daily.**
 Particular attention given to paying, collecting and negotiating notes, drafts, bills, and purchasing and selling, merchandise, produce, &c.
 All packages must be directed to his care.
 The subscriber is alone responsible for property entrusted to him, care, and no risk is assumed by the Boston and Worcester Rail Road Company.
 Packages by this line forwarded from Worcester to Boston, Newbury, Pittsfield, Fall River, and New Bedford; also, to Portland, and all parts of Maine.
 Freight free for goods to be returned by this Express.
 OFFICES.—HARDEN & CO.'S Office, 3 Court Street.
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Feb 24, 1847.

PRATT, DOWNES & SCOTT,
 (Successors to E. W. & O. P. BANCROFT.)



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?**

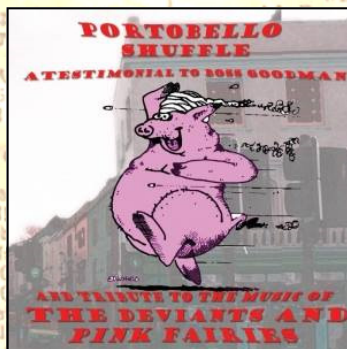
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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



Butterfly Conservation

Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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

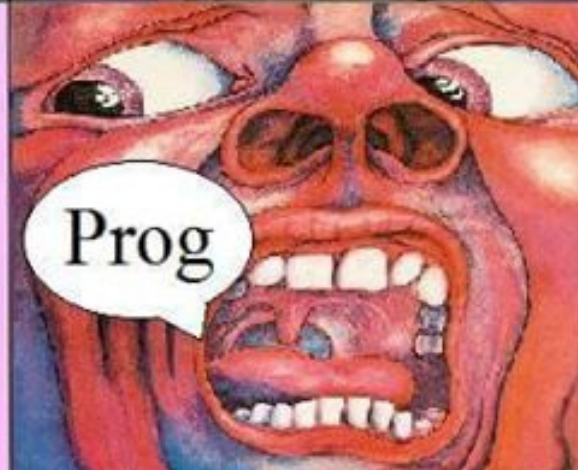


Sex?



No...

Prog



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





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-downes3/18-09-2022-show-480-gwenno-tresor/complete/>



18-09-2022 – SHOW 480 – Gwenno: Tresor

Queasy Pieces:	Turn that Wagon Around
Crack Cloud:	Tough Baby
Lorraine Silver:	Sunny Day
Gwenno:	Ardamm
Howling:	Phases
Laura Viers:	Autumn Song
Alice Boman:	Maybe
Spizzenergi:	Virginia Plain
Coyle Girelli:	Famous Blue Raincoat
Yanna Momina:	Honey Bee
Dustbowl Revival:	Lying to Myself
Gwenno:	An Stevyl Nowdyh
Gwenno:	Porth La
Telepathy Man:	Telepathy Man
Borrissy:	The Clown is Dead
The Times:	I Helped Patrick McGoohan
	Escape
Tau and the Drones of Praise:	It is Right to Give Drones and Praise
	Ely Revisted
BJ Cole:	Dolphine
Tomer Baruch:	Dogs
Pink Floyd:	The Last Days of Johnny
The Falcons of Haunt:	Seven
Gwenno:	Kan Me
Gwenno:	Anima
Szun Waves:	Exploding Upwards
Imryll:	Hear the Bells
David Crosby:	I'd Swear There was Somebody Here

**Listen
Here**



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-515-09-30-22/>



ARTISTS:

Cydemind

Duxius Band

Michael Alan

Custard Flux

Baber / Wileman

Asia Minor

The Bedlam Furnaces

Mordecai Smyth

Babal

Listen
Here

Friday Night Progressive



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

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

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

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

**Listen
Here**



PULS8

Electronica Music Show

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



KEEP

CALM

Normal service

Will resume Shortly

busted arse in the primate universe which is ironic considering



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 scribbles, 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!

Steve Hogarth Interviewed

Ep. 100

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

They said it would never happen - yet in this special, extra long, 100th episode, BYAMPOD finally interviews Marillion lead singer Steve Hogarth! Find out what he really thinks of early Marillion, why he still feels like an outsider even after 33 years, and why he's already dreading writing the next Marillion album. As you'd expect, it's a searingly honest, open, emotional, and funny chat. Plus! We celebrate reaching this 100th episode milestone with our own thoughts about the journey so far.

Thanks to Jerden Cooke for the extended closing theme music!

**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."

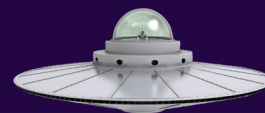


AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

When Soldiers See UFOs

<https://podcasts.apple.com/us/podcast/when-soldiers-see-ufos/id1479709878?i=1000582553466>

The gang talks to video game producer Greg Masto about the future of Artificial Intelligence & Virtual Reality. What does Queen Elizabeth look like in Heaven? Can Juan-Juan play guitar with the Rolling Stones? Can Switch grow real hair in VR? Also, the man who talked to his acetylene torch, a bizarre Einstein theory called "Spooky Action at a Distance" is proven and a call for amnesty for any U.S. military service member threatened with loss of benefits if they reported seeing a UFO. Special guest: Ollie Masto.



**Listen
Here**

<https://podcasts.apple.com/us/podcast/when-soldiers-see-ufos/id1479709878?i=1000582553466>



Willie Spence
1999 - 2022

Willie Spence was an American singer. He was the runner-up of the nineteenth season of American Idol at the age of 22. In 2021, Spence auditioned for season 19 of American Idol. His performances received a positive reception from the judges, and Spence ended up placing second in the competition, only behind Chayce Beckham. Spence was killed in a car crash on Interstate 24 near Chattanooga on October 11, 2022.



Bernardo Adam Ferrero
1942 - 2022

Bernardo Adam Ferrero was a Spanish composer, conductor, and musicologist. Adam Ferrero died on 12 October 2022, at the age of 80.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Mike Schank
1966 - 2022

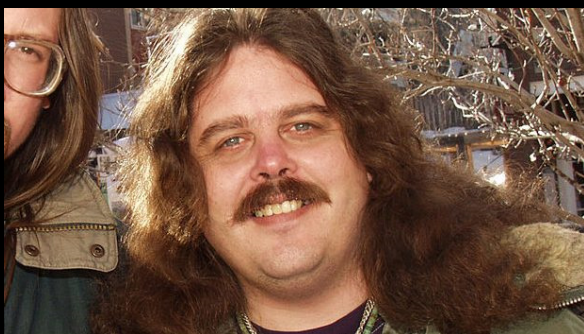
Mike Schank was an American actor and musician. As a musician, Schank also released three homemade CDs, including *Dreams I Know*, which featured Schank playing acoustic guitar along with drum loops, sampling, and spoken recollections of his dreams.

In June 2022, Schank revealed in a Facebook post that he was diagnosed with cancer, and died on October 13, at the age of 56.



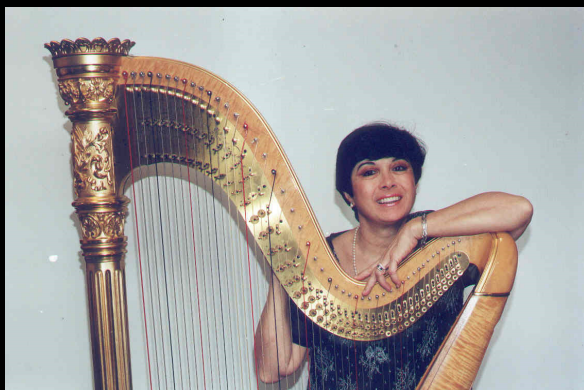
Christina Moser
1952 - 2022

In 1976, Christina Moser and her husband Maurizio Arcieri formed an Italian new wave/electronic music duo under the name Chisma in Milan, later known as Krisma. They released their first album in 1978,



THOSE WE HAVE LOST

enjoying moderate success from there, even featuring Hans Zimmer in their third album. Krisma moved to New York City in 1986, releasing their final vinyl record in 1988. In June 2000 the band opened their website, www.krismatv.net. Christina Moser died on 13 October 2022.



Susanna Mildonian
ՍՈՒՍԱՆՆԱ ՄԻԼՈՆԻԱՆ
1940 - 2022

Susanna Mildonian was a Belgian harpist and educator, born in Venice to an Armenian family. Mildonian recorded concertos for the harp with orchestra for multiple composers, and in 1971, Mildonian became a harp professor at the Royal Conservatory of Brussels, the Fontys School of Fine and Performing Arts, and Codarts. When she retired in 2004, she donated her collection of approximately 500 scores to the foundation.



Verckys Kiamuangana
Mateta
1944 - 2022

Georges Kiamuangana Mateta, known professionally as Verckys, was a Congolese saxophonist, composer, bandleader, producer, record label founder, and music-business executive. He was renowned as a talented and prolific musician, and was the first indigenous African to own a record label, through which he introduced many major Congolese artists to the world. During the early 1980s Verckys quit the music scene to pursue other interests.

THOSE WE HAVE LOST



Fuzzy 1939 - 2022

Jens Vilhelm Pedersen, also known as Fuzzy, was a Danish composer and musician. A student of Per Nørgård, Karlheinz Stockhausen, György Ligeti, and Jan Bark, he taught music history and theory at the Royal Academy of Music in Aarhus until 1978. His music spanned a wide range of genres from jazz, over film music, to experimental electronic music.



Mariana Nicolesco 1948 - 2022

Mariana Nicolesco was a Romanian operatic soprano who had an international career after she studied in Rome on a scholarship. She was a regular performer at La Scala in Milan where she performed Baroque opera such as Euridice in Rossi's Orfeo, Mozart roles such as Cinna in Lucio Silla in 1984, and contemporary including the world premiere of Luciano Berio's La Vera Storia in 1982.

THOSE WE HAVE LOST



Joyce Sims
1959 - 2022

Joyce Sims was an American singer and songwriter, whose biggest hit single, "Come into My Life", reached the top 10 in both the US Billboard R&B Chart and the UK Singles Chart in 1987/8. She released more singles after this, and her music can be heard on the soundtrack of the film Species.

Her songs have been recorded or sampled by Randy Crawford, Angie Stone, and Snoop Dogg.



Noel Duggan
1949 - 2022

The twin brothers Noel and Pádraig Duggan came to prominence in the 1970s with the folk group Clannad, and took a ten-year break after winning a Grammy Award for their 1998 album Landmarks. They later toured extensively with their band Norland Wind. In 2005, they released their first studio album Rubicon. Pádraig Duggan died in 2016.



THOSE WE HAVE LOST



Robbie Coltrane
1950 - 2022

Anthony Robert McMillan OBE, known professionally as Robbie Coltrane, was a Scottish actor and comedian. He gained worldwide recognition as Rubeus Hagrid in the Harry Potter film series (2001–2011), and as Valentin Dmitrovich Zukovsky in the James Bond films GoldenEye (1995) and The World Is Not Enough (1999), also starring in less well-known roles such as the voice of the titular Gooby (2009). He was appointed an OBE in the 2006 New Year Honours by Queen Elizabeth II for his

services to drama. In 1990, Coltrane received the Evening Standard British Film Award – Peter Sellers Award for Comedy. In 2011, he was honoured for his "outstanding contribution" to film at the British Academy Scotland Awards.



Stamatis Kokotas
Σταμάτης Κόκοτας
1937 - 2022

Stamatis Kokotas was a Greek folk singer. He had his breakout in 1966 with the hit "Στου Όθωνα τα χρόνια" ("In the days of King Otto"). Other major hits include the songs "Oniro απατηλό" ("Illusory Oniro") and "γιε μου" ("My son"). Kokotas died after a four year battle with cancer on 1 October 2022, at the age of 85.

THOSE WE HAVE LOST



Béla Szakcsi Lakatos 1943 - 2022

Béla Szakcsi Lakatos, also known by the mononyms Szakcsi or Sa-Chi, was an Hungarian jazz pianist, keyboardist, arranger and composer. Szakcsi Lakatos is regarded as a key figure in the spreading of jazz and fusion genres in Hungary.

In the 1970s he was part of the Aladár Pege's quartet, with whom he performed at the Montreux Jazz Festival to great critical acclaim, and later he was part of the bands Rákfogó and Saturnus, as well as leader of his own ensemble. He recorded 16 albums and composed several musicals.



Mary McCaslin 1946 - 2022

Mary McCaslin was an American folk singer who wrote, recorded, and performed contemporary folk music. She traveled and performed with her husband, Arkansas folk singer Jim Ringer. Her music ranged from ballads of the old west to her own songs of the new west and modern times. She was regarded as a pioneer of open guitar tunings and known for her distinctive vocal style. She suffered from progressive supranuclear palsy (PSP), a rare neurological condition that can cause problems with balance, movement, vision, speech and swallowing. She died on October 2, 2022, at the age of 75.

THOSE WE HAVE LOST



Jean Gallois,
1929 - 2022

Jean Gallois, pseudonym of Jean Gaillard, was a French musicologist, violinist, music historian, and music critic.

Gallois published numerous books on Baroque music, Romantic music, and music from the 19th and 20th centuries. He became close with composer Maurice Delage in 1948 and compiled a catalog of his works.

Gallois created the collection Horizons with Bleu nuit, which he directed until 2008.



Ann-Christine Nyström
1944 - 2022

Ann-Christine Nyström-Silén (née Nyström), also known by her stage name Ann-Christine, was a Finnish singer who performed in the Eurovision Song Contest 1966 for Finland with the song "Playboy". Nyström chose to end her musical career in 1973 after 11 years in show business, and moved to Stockholm, Sweden, in 1976, where she lived until her death.

THOSE WE HAVE LOST



Lenny Lipton
1940 - 2022

Leonard Lipton was an American author, filmmaker, lyricist and inventor. At age 19, Lipton wrote the poem that became the basis for the lyrics to the song "Puff, the Magic Dragon". He went on to write books on independent filmmaking and become a pioneer in the field of projected three-dimensional imagery. His technology is used to show 3D films on more than 30,000 cinema screens worldwide. He died from brain cancer in Los Angeles, on October 5, 2022, at age 82.



Jody Miller
1941 - 2022

Myrna Joy "Jody" Miller was an American country music singer. After Miller had begun her career in the early 1960s as a folk/pop singer, she released her first album on Capitol in 1964 and had a modest pop hit that year with "He Walks Like a Man" in the US. Several major country hits followed, many of them remakes of pop/rock classics such as "Baby I'm Yours," "Be My Baby," and "To Know Him Is to Love Him". Miller went into semi-retirement in the 1980s. Miller died on October 6, 2022, in Blanchard. She was 80, and suffered from Parkinson's disease in the seven years prior to her death.

THOSE WE HAVE LOST



Ivy Jo Hunter
1940 - 2022

George Ivy Hunter, known as Ivy Jo Hunter, was an American R&B songwriter, record producer and singer, most associated with his work for Motown in the 1960s. Hunter was trained in orchestral music. After a stint in the United States Army, Hunter began performing as a singer in the proto-soul venues around Detroit. He began to write some of the most significant hits of the early Motown years. Hunter continued to write, produce, serve as session musician, and perform. As a vocalist he recorded a great deal of material with Motown during the 1960s. In 2009, he took part in celebrations to mark Motown's 50th anniversary.



Adriana Breukink
1957 - 2022

Adriana Breukink was a Dutch recorder maker from Enschede, Netherlands, who made Renaissance, baroque and modern instruments. In 1997, she developed a Ganassi-based recorder with a chin-controlled dynamic slide extension for Moeck.

In an effort to develop a Renaissance style recorder for use by beginners she developed the Adri's Dream recorder, later expanding the line. In conjunction with K  ng, she introduced the Eagle Recorder for professional players in 2007.

THOSE WE HAVE LOST



Jure Robežnik
1933 - 2022

Jure Robežnik was a Slovenian pianist and composer with a focus on jazz and popular music. Despite possessing no musical education, he authored over one hundred and fifty musical pieces. In 2017, he was bestowed with a Kozina Award by the Society of Slovenian Composers.



Art Laboe
1925 - 2022

Art Laboe (born Arthur Egnoian) was an American disc jockey, songwriter, record producer, and radio station owner. He was generally credited with coining the term "Oldies but Goodies". Laboe made his professional radio debut in 1943 on KSAN in San Francisco, while stationed at Treasure Island. He worked for multiple stations throughout his career, notably KXLA (subsequently KRLA), where he stayed for many years. Laboe died of pneumonia on October 7, 2022, at the age of 97. His final program was produced on October 6 and was later aired on October 9.

THOSE WE HAVE LOST



Toshi Ichianagi

一柳 慧

1933 - 2022

Toshi Ichianagi was a Japanese avant-garde composer and pianist. One of the leading composers in Japan during the postwar era. Ichianagi worked in a range of genres, composing Western-style operas and orchestral and chamber works, as well as compositions using traditional Japanese instruments.



Ronnie Cuber

1941 - 2022

Ronald Edward Cuber was an American jazz saxophonist. He also played in Latin, pop, rock, and blues sessions. In addition to his primary instrument, baritone sax, he played tenor sax, soprano sax, clarinet, and flute, the latter on an album by Eddie Palmieri as well as on his own recordings. As a leader, Cuber was known for hard bop and Latin jazz. He was a member of the Mingus Big Band from its inception in the early 1990 until his death.

THOSE WE HAVE LOST



Charlie Brown
1942 - 2022

Ed Weiss, known on air as Charlie Brown, was an American disc jockey and host of the syndicated beach music program *On the Beach with Charlie Brown*, heard on nearly 40 stations, mostly in The Carolinas, Virginia and Georgia. Later, as a partner in Beach Beat Records, he was one of the first to sell beach music records advertised on TV. Brown worked at WPCM in Burlington, North Carolina and retired in 2014, except for *On the Beach* and his weekly show Tuesday afternoons on WHUP-LP/104.7 at Hillsborough, North Carolina.



Josep Soler i Sardà
1935 - 2022

Josep Soler i Sardà was a Catalan/Spanish composer, writer, music theorist, and one of the main Catalan members of the Generación del 51.

Soler's works include 16 operas, 7 symphonies, 3 piano concertos, 7 String Quartets, 16 Sonatas for piano and an orchestration of Isaac Albéniz's *Pepita Jiménez*.

THOSE WE HAVE LOST



Chuck Deardorf 1954 - 2022

Chuck Deardorf was an American musician. He was best known for playing double bass and bass guitar with the Deardorf Peterson Group. He also headed the jazz department at the Cornish College of the Arts. Outside of teaching, Deardorf continued to perform and record as a sideman for musicians such as Jovino Santos Neto, Bud Shank, Don Lanphere, Dave Peck, and Pete Christlieb. Deardorf suffered from a hereditary kidney disease, and in order to avoid dialysis he underwent a kidney transplant from his brother in 2011. He died on October 9, 2022, aged 68, at the Virginia Mason Medical Center in Seattle. He had contracted COVID-19 the month before his death, leading to health complications.



Andrés Cuervo 1988 - 2022

Andrés Cuervo was a Colombian singer-songwriter and model for the brand Army of Peace and Love. He began performing in school, demonstrating pop and rock and roll influences and songwriting abilities. Cuervo released his first studio album, *Tras de Ti*, in 2008, spawning a No. 1 hit in Mexico, and went on to release further albums and singles. In addition to his recording accomplishments, Cuervo successfully raised funds and awareness for various causes via his charitable foundation "Saber Amar".

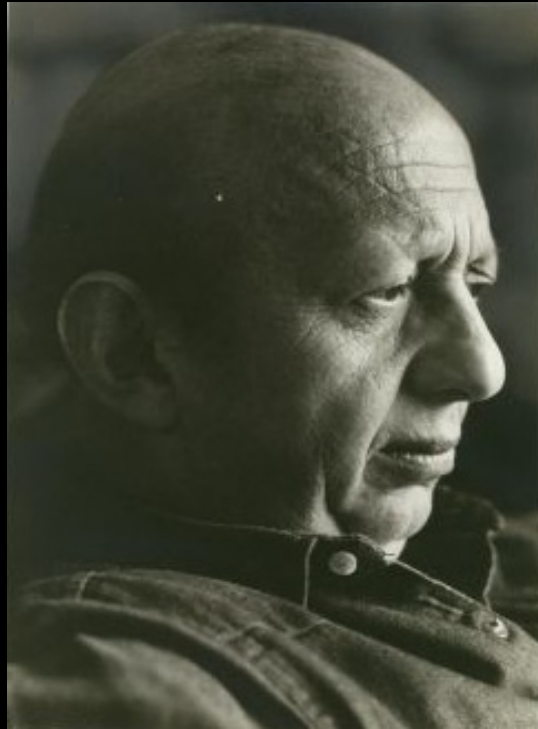
THOSE WE HAVE LOST



Anita Kerr
1927 - 2022

Anita Jean Grilli, known professionally as Anita Kerr, was an American singer, arranger, composer, conductor, pianist, and music producer.

She recorded and performed with her vocal harmony groups in Nashville, Los Angeles, and Europe, receiving awards due to her achievements and contributions to American Music.



Leon Schidlowsky
ליאון שידלובסקי
1931 - 2022

Leon Schidlowsky was a Chilean-Israeli composer and painter. He wrote music for orchestra, chamber ensemble, choir, and instruments including the piano, violin, cello, flute, mandolin, guitar, harp, organ. About 65 pieces were written in graphic notation. His compositions have been performed in numerous countries. The scores of his graphic music have been shown in exhibitions such as Staatsgalerie Stuttgart and the Wilhelm-Hack-Museum in Ludwigshafen. Schidlowsky worked as a professor of composition both in Chile and Israel, influencing many students.

THOSE WE HAVE LOST



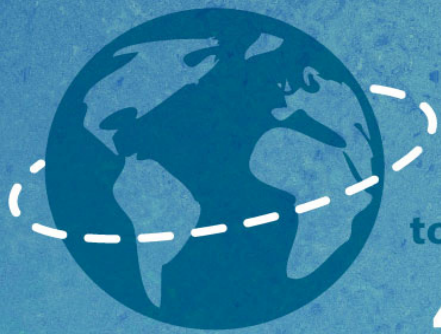
Angela Lansbury 1925 - 2022

Dame Angela Brigid Lansbury DBE was an Irish-British and American actress and singer who played various roles across film, stage, and television.

Her career, much of it in the United States, spanned eight decades, and her work received much international attention. At the time of her death, she was one of the last surviving stars from the Golden Age of Hollywood cinema. She was the recipient of numerous accolades, including six Tony Awards (including a Lifetime Achievement Award), six Golden Globe Awards, a Laurence Olivier Award, and the Academy Honorary Award, in addition to nominations for three Academy Awards, eighteen Primetime Emmy Awards, and a Grammy Award.

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



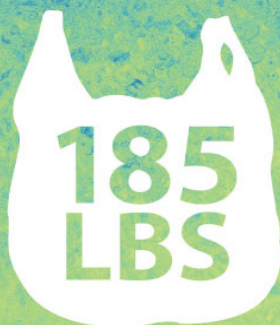
**35
BILLION**
plastic
water
bottles are
thrown
away every
year

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



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Jethro Tull

Spin Me Back Down The Years deluxe edition



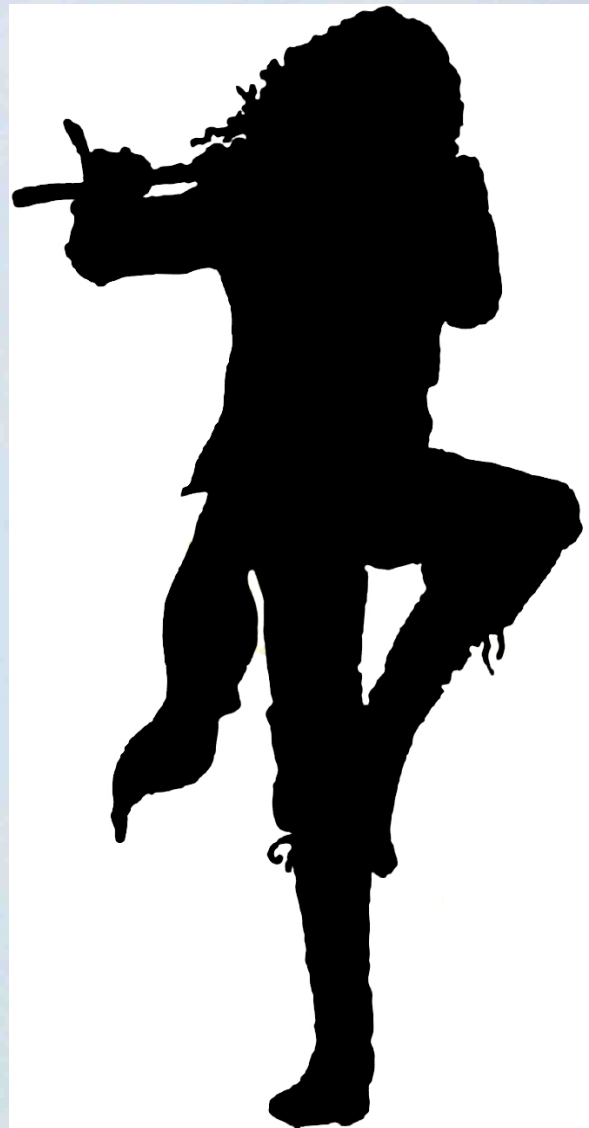
One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

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/>



Inside Number 3

A Visual History Of Apple Records

Looking from the outside like an unassuming terraced town house in the centre of London, Number 3 Savile Row was the site of an unprecedented outpouring of creativity in the late 60s and early 70s. Home to The Beatles' Apple Records, it was where the group recorded much of the material for their Let It Be album – including the legendary rooftop concert of 30 January



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

For Inside Number 3 – A Visual History, collector Nigel Pearce opens the lid on a privately curated collection of records, press releases, internal memos and photographs that stretches back to 1968, granting readers unprecedented access to the inner workings of The Beatles’ fiercely guarded creativity. Both a tribute to one man’s passion and a celebration of one of the most important bodies of work in popular music, Inside Number 3 is an essential purchase for Beatles collectors around the world.

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

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

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



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

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

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

- <https://www.musicglue.com/gonzo-multimedia/products/fuzzbox-weve-got-a-dot-dot-dot-cd-dot-dot-dot-and-were-gonna-play-it>

The Fall

Take America

10CD box set

-
-
Led by the Mancunian revolutionary Mark E Smith, The Fall were a quintessentially British post-punk band, critiquing the fabric of social constructs while tearing up all notions of music-making in the late 20th century. Spanning the years 1981 to 2006, the 10CD Take America box set presents a quarter of a century of sonic assaults, following the group across the Atlantic as they strafed audiences from New York City

to Los Angeles, Detroit to Chicago, and way down south in Austin, Texas. Tracing The Fall's development from their legendary 1982 record *Hex Enduction Hour* to their uncompromising 2006 outing, *Fall Heads Roll*, it offers a parallel discography to their notoriously intimidating studio catalogue, with Mark E Smith and co gleefully dismantling and rebuilding their own legacy every time they take the stage.

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

<https://www.musicglue.com/cog-sinister/products/the-fall-take-america-10-cd-box-set>



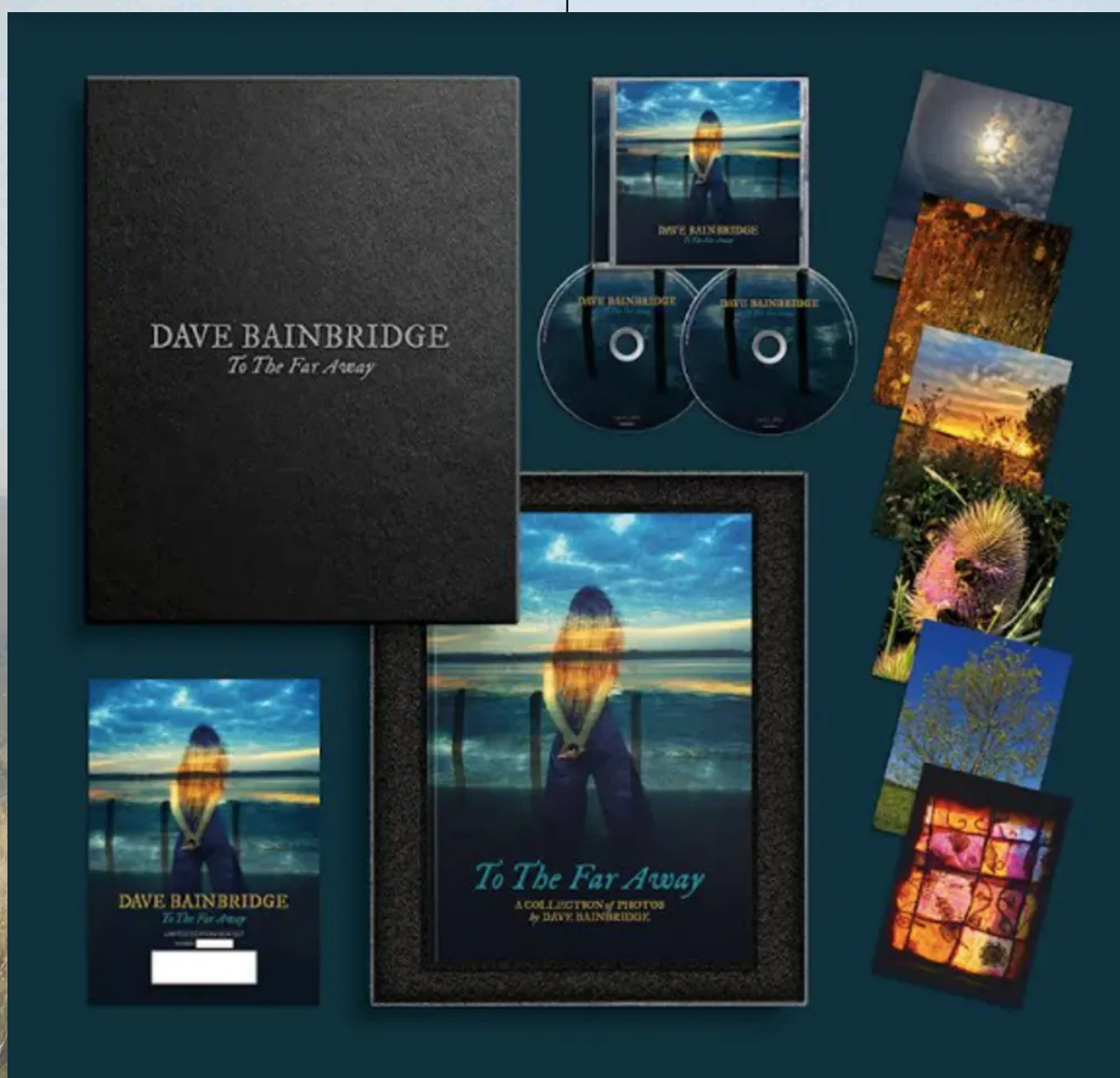
Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

Having been re-pressed due to demand, the final copies of the 2CD deluxe edition of Dave Bainbridge's fourth solo album, *To The Far Away*, are fast running out. Featuring the full album on Disc One, plus over an hour's worth of demo recordings, alternate mixes and five extra songs, the limited edition box set presents the whole picture of a deeply personal work for the IONA co-founder.

Written during lockdown and released at the end of 2021, *To The Far Away* captures Bainbridge in a period of reflection, and was written in response to his forced separation from his soon-to-be wife, Sharon, just says before their wedding. With the Atlantic Ocean literally keeping the couple far away from each other, Bainbridge recorded an emotive work that sought to make a connection during a time of uncertainty. It has since been hailed as one of his greatest achievements.

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

<https://www.musicglue.com/iona/products/dave-bainbridge-deluxe-box-set-with-signed-and-numbered-certificate-includes-cd1-high-quality-wav-for-immediate-download-in-stock-now-2>

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

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



Glasgow-born singer such a unique voice: from the pop-rock album opener, Everytime We Touch, to the heartfelt charity recording What About 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



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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

<https://nodogleftbehind.org/>

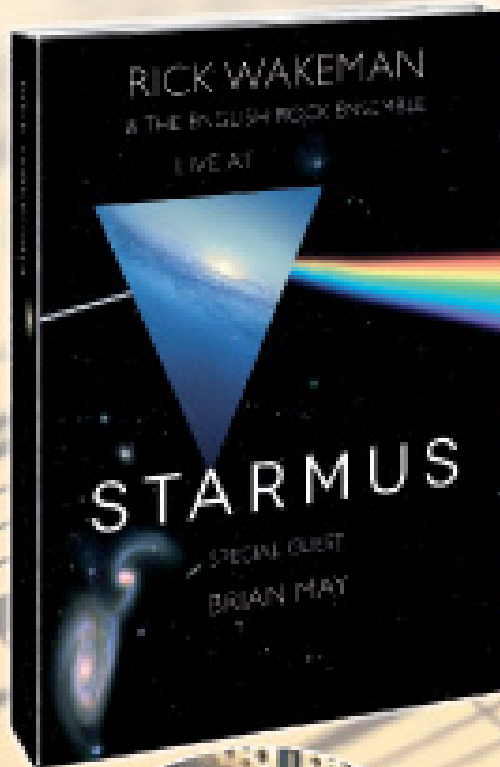
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

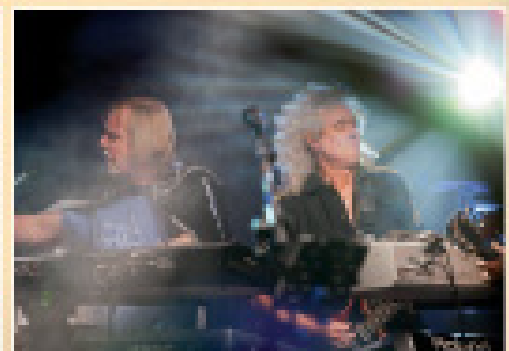
STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



The Totem Trilogy Part 2

by
The Scribes
produced by
Vice Beats

It was way back in April of 2020 that I reviewed the first part in the *Totem Trilogy*. September 30th saw the release of part 2 of that trilogy. This time The Scribes have teamed up with Bristol based producer Vice Beats to bring us eight tracks of Hip Hop goodness.

The guys have also drafted in some top-notch artists to feature alongside them in Dizzy Dustin (Ugly Duckling), Akil The

STEVE RIDER

The Scribes

MC (Jurassic 5), Donnie Numeric and Thalassic. The EP also features Mac Lloyd providing bass and guitars.

As with the first instalment, the *Totem Part 2* features artwork from Chris Malbon, who also provided artwork for the recent picture disk release for the Shipwreck single. When the trilogy is complete, all three pieces of artwork combine to give you a stunning Totem image.

Hopefully I have now whetted your appetite enough, so let's get into the EP...

Immediately you feel like you are falling down the rabbit hole into some weird late 1800's or early 1900's travelling carnival as you listen to Joviality Commences (Intro). The spoken intro and big drums have you wondering what's about to happen as your only links to reality are razor sharp cuts but, even those don't seem to stop you falling into this weird, alternate reality...

As you stumble around in a half darkness, you find yourself in a tattered tent with battered wooden seating. Suddenly you are sat in a front row seat staring at faded and thread bare curtains, which suddenly part to reveal Ill Literate and Jonny Steele on stage with Vice Beats. The stage comes alive as the beat hits with horns blaring and you're

on the Hype train. You realise that The Scribes aren't alone, and the one Dizzy Dustin stands alongside them. The horns ease for each verse and we are treated to three emcees delivering a dazzling display of wisecracking wordplay with pinpoint accuracy to properly hype the crowd. Vice Beats production fires up the adrenaline and you suddenly wonder what you were freaked out about as this is shaping up to be a travelling fair you'll be wanting to come back to again and again, especially as there is a nice bit of beatbox thrown for good measure. The music does not let up and the lights dim briefly, when the lights come up Dizzy Dustin is replaced by Donnie Numeric. The drums come to the forefront, accompanied by xylophone and orchestral notes, from the Birmingham Symphony Youth Orchestra, on a more chilled vibe to help us Focus. With your head swaying from side to side you realise that this one is all about bringing your attention to those things that are important to you and giving a nod to all those artists that played a part in being an inspiration to you as you found your way to where you are, without those paving the way, where would you be...

Following another dimming of the lights, just The Scribes and Vice Beats remain on stage. Drums and guitars with some horns bring a funk-fuelled vibe that gives us a soul

of the Sixties. The guys take us on a body moving trip through what happened when The Scribes went back to the Sixties. You can't help but, get lost on this trip as the guys guide us through some of the key moments of the era while floating away on some crazy LSD-induced moments. Their vocals seem to merge into vibrant colours, and nothing sucks because its all-cool man. As you begin to come back down from your trip, some horns and drums bring you back to reality where Vice Beats tells you it's Just Rock using the 1's and 2's on this Hip Hop DJ Just Rock (Skit), would it be Hip Hop without the DJ...

With that short DJ interlude over, The Scribes are back on stage with Mac Lloyd on bass for All I Can Say. Vice Beats production keeps it proper funky to keep you moving as The Scribes keep you entertained with slick bars and dope rhymes as they school the crowd on what it is to do what they do and to thank them for coming and enjoying their crap, but, by now the crowd is so lost in the moment they realise there is no crap here just damn good Hip

Hop vibes and they want more. Not wanting to disappoint The Scribes drop an encore with Akil The MC, Thalassic and Mac Lloyd (on bass and guitars). The Get Down (refix) is a new, more soulful, take on the original from the Quill Equipped Villainy album. Organ notes and cuts guide us into the track which is chilled and laid-back in its funky musical soundscape. This one has you nodding ya head as you understand, once again, that in order to get on up, you gotta get down. This is the way you really enjoy what's coming your way and this one definitely has that J5 vibe mixed with that Scribes and Vice beat feel.

As the music fades you are suddenly gripped by the feeling you will be back in that tattered tent and sat in the battered seat but, no, orchestral notes fill you ears and a more easy going voice asks that he hopes you had What A Pleasant Evening (Outro) and you feel like you're now in a 1950's concert hall But, blink again, you right where you are now, just sat there having just finished listening to the *Totem Trilogy Part 2...*



VICE • BEATS



OK, so weird stories vibes aside, the *Totem Trilogy Part 2* is a cracking release from The Scribes and Vice Beats. It really draws you into the music and makes you a part of the whole experience. This allows you to properly get lost into the music, coming out the other side knowing you just enjoyed every second of it.

Vice Beats does a fantastic job on production, every track is skilfully produced to bring you just the right amount of energy to perfectly match the vocal delivery and the mood of the tracks. There is some solid Hip Hop production here that displays the quality of his work and shows why he has worked with the likes of A-Plus and Blu and that support from Chuck D and DJ Premier is helping him get recognition worldwide, with a number of upcoming releases on the cards. Vice Beats already has the accolade of having the only official J Dilla tribute to date.

The Scribes, just seem to go from strength to strength delivering solid Hip Hop that delivers on every level. Regardless of whether they are dropping some straight up Hip Hop or hitting us with a concept EP, everything is always produced with polished and precise attention to detail. This is matched only by their insane live touring schedule; these guys just don't stop.

The Scribes truly are one of those defining elements of what real Hip Hop is all about and not just in the UK.

It would not be right of me not to mention the guest artist either. Everyone fits precisely into place preforming with aplomb. Dizzy Dustin drops the kinda verse that shows exactly why he is so sought after and still delivering solid Hip Hop. Akil The MC has a verse that shows the diversity of his work and the fact that a rework of the track does not lessen the impact of his vocals. Donnie Numeric (who is a long-time collaborator with Vice Beats) and Thalassic show some slick wordplay and the give the kind of performances that show these are names to look for in the future.

Totem Part 2 shows that this trilogy is likely to grow into a must have for all those who love real Hip Hop.

The EP is out now on digital and Limited CD release through HHV/EQ Music.

Time for me to be Out,

See ya next time,

Steve.





MARK AT THE MOVIES

Mark Raines



Top Gun: Maverick (2022)

Plot.

Over 30 years after graduating from TOPGUN, United States Navy Captain Pete "Maverick" Mitchell is a test pilot. Despite winning many honours and commendations, repeated insubordination has kept him from flag rank. His friend and former TOPGUN rival, Admiral Tom "Iceman" Kazansky, is commander of the U.S. Pacific Fleet and often protects Maverick from being grounded. Rear Admiral Chester "Hammer" Cain cancels Maverick's "Darkstar" scramjet program in favour of funding drones. Before Hammer can officially do so, Maverick sets

a new flight plan to push into high-hypersonic speed, accomplishing the program's goal. The prototype is destroyed, however, when Maverick pushes beyond Mach 10. Iceman again saves Maverick's career by ordering him to NAS North Island for his next assignment, but Hammer warns Maverick that the era of crewed fighter aircraft will soon end.

The Navy has been tasked with destroying an unsanctioned uranium enrichment plant, which sits in a deep depression at the end of a canyon. It is defended by SA-3 Goa surface-to-air missiles (SAMs), GPS jammers, and what appear to be fifth-generation Sukhoi Su-57[C] fighters. Maverick devises a plan to attack with two pairs of F/A-18E/F Super Hornets. He learns that his assignment is to train an elite group of recent TOPGUN graduates assembled by Air Boss Vice Admiral Beau "Cyclone" Simpson.

Here we have a new series for Gonzo Weekly. It comes from none other than our regular cartoonist Mark Raines who has contributed other articles (most notably his critique of the recent Disney Plus series about the Sex Pistols.

He described the series that he wanted to write to me and it sounded smashing, so I told him to go full speed ahead...

Maverick out-dogfights his sceptical students to win their respect. Lieutenants Jake "Hangman" Seresin and Bradley "Rooster" Bradshaw—son of Maverick's late best friend and RIO Nick "Goose" Bradshaw—clash. Rooster dislikes Hangman's cavalier attitude, while Hangman criticizes Rooster's cautious flying. Maverick reunites with former girlfriend Penny Benjamin, to whom he reveals that Rooster's mother made him promise before she died that Rooster would not become a pilot. Rooster, unaware of the promise, resents Maverick for impeding his military career and blames him for his father's death. Maverick is reluctant to further interfere with Rooster's career, but the alternative is to send him on an extremely dangerous mission. He tells his doubts to Iceman who has throat cancer. Before dying, Iceman advises that "It's time to let go" and reassures him that "the Navy needs Maverick".

With Maverick's protector gone, Cyclone removes him as an instructor following a training incident in which a F/A-18 is lost. Cyclone relaxes the mission parameters so they are easier to execute but make escape much more difficult. During Cyclone's announcement, Maverick makes an unauthorized flight through the training course with his preferred parameters, proving that it can be done. Cyclone reluctantly appoints Maverick as team leader.

Maverick flies the lead F/A-18E in the strike package, accompanied by a buddy lasing F/A-18F[d] flown by Lieutenant Natasha "Phoenix" Trace and WSO Lieutenant Robert "Bob" Floyd. Rooster leads the second strike pair, which includes Lieutenant Reuben "Payback" Fitch and WSO Lieutenant Mickey "Fanboy" Garcia. The four jets launch from an aircraft carrier and Tomahawk cruise missiles destroy the nearby air base as they approach. The teams successfully destroy the plant but are engaged by SAMs during their escape. Rooster runs out of countermeasures, and Maverick sacrifices his jet to protect Rooster. Believing Maverick to be killed,

the others are ordered back to the carrier. Rooster returns to find that Maverick safely ejected and is being targeted by a Mi-24 gunship. After destroying the gunship, he is shot down by a SAM and ejects. The two rendezvous and steal an F-14 Tomcat from the destroyed air base. Maverick and Rooster destroy two intercepting Su-57s, but a third arrives as they run out of ammunition and countermeasures. Hangman arrives from standby to shoot down the Su-57, and the planes return safely.

Later, Rooster helps Maverick work on his P-51 Mustang. Rooster looks at a photo of their mission's success, pinned alongside a photo of his late father and a young Maverick, as Penny and Maverick fly off into the sunset in the P-51.

If for some unknown reason you never saw the original *Top Gun*, perhaps you were fishing on the moon. This is a direct sequel which pays its respects to the original with great music, aeroplane or I should say jets' stunts galore, romance, plus a back story of Maverick's relationship with Goose's son Rooster. They make up in the end after a



stunning dogfight between the good and bad guys jets. This features one of the jets in the original film.

I highly recommend you go out to watch. Like me you will not be disappointed.
Running Time (130 minutes)
Rated (12A)
4 out of 4 Stars.



Batman (1966)

Plot

When Batman and Robin get a tip that Commodore Schindlapp is in danger aboard his yacht, they launch a rescue mission using the Batcopter. As Batman descends on the bat ladder to land on the yacht, it suddenly vanishes beneath him. He rises out of the sea with a shark attacking his leg. After Batman dislodges it with bat-shark repellent, the shark explodes. Batman and Robin head back to Commissioner Gordon's office, where they deduce that the tip-off was a set-up by the United Underworld, a gathering of four of the most powerful villains in Gotham City: the Joker,

the Penguin, the Riddler, and the Catwoman.

The four criminals equip themselves with a dehydrator that can turn humans into dust (an invention of Schindlapp's, who is unaware that he has been kidnapped), escape in a war-surplus, pre-atomic submarine made to resemble a penguin. They recruit three pirate-themed henchmen (Bluebeard, Morgan and Quetch). Batman and Robin learn that the yacht was a holographic projection and return via the Batboat to a buoy concealing a projector, where they are trapped on the buoy by a magnet and targeted by torpedoes. They use a radio detonator to destroy two of the missiles, and a porpoise sacrifices itself to intercept the last one. Catwoman, disguised as Soviet journalist "Kitayna Ireyna Tatanya Kerenska Alisoff" (acronym as Kitka), helps the group kidnap Bruce Wayne. She pretends to be kidnapped with him, as part of a plot to lure Batman and finish him off with another Penguin's explosive animals (not knowing that Bruce Wayne is Batman's alter-ego).

After Bruce Wayne fights his way out of captivity, he again disguises himself as Batman, and the Dynamic Duo returns to the United Underworld's HQ, only to find a smoking bomb. Batman is met with frustration rushing all over the docks in hopes of locating a safe place to dispose of the bomb but does so in the nick of time. The Penguin disguises himself as the Commodore and schemes his way into the Batcave along with five dehydrated henchmen. This plan fails when the henchmen unexpectedly disappear into antimatter once struck: the Penguin mistakenly rehydrated them with toxic heavy water used to recharge the Batcave's atomic pile, leaving them highly unstable. Ultimately, Batman and Robin are unable to prevent the kidnapping of the dehydrated United World Organization's Security Council, consisting of ambassadors from Japan, the U.S, the U.S.S.R., Israel, France, Spain, West Germany, the United Kingdom, and Nigeria. Giving chase in the Batboat to retrieve them (and Miss Kitka, presumed by the duo as still captive), Robin uses a sonic

charge weapon to disable The Penguin's submarine and force it to the surface, where a fist fight ensues.

Although Batman and Robin come out on top, Batman is heartbroken to discover that his "true love" Miss Kite is Catwoman when her mask falls off. Commodore Schmidlapp accidentally breaks the powdered Council members' vials and sneezes on them, scattering the dust. Batman sets to work, constructing an elaborate Super Molecular Dust Separator to filter the mingled dust. Robin asks him whether it might be in the world's best interests for them to alter the dust samples so that humans can no longer harm one another. In response, Batman says that they cannot do so, reminding Robin of the fate of the Penguin's henchmen and their tainted rehydration, and can only hope for people, in general, to learn to live together peacefully on their own.

With the world watching, the Security Council is re-hydrated. All members are restored alive and well, but continue to squabble amongst themselves, totally oblivious of their surroundings; however, each of them now speaks the language and displays the stereotypical mannerisms of a nation other than their own. Batman quietly expresses his sincere hope to Robin that this "strange mixing of minds" does more good than harm. The duo quietly leaves United World Headquarters by climbing out of the window and descending on their bat-ropes.

Da da da Batman! What more do you need than a man wearing a cowl and a cape and his sidekick wearing bright clothes? This was the first Batman film I watched as I am a massive fan of the television series It does come across a bit camp but it's funny, and the action is fun. Look out for the bomb moment. All the villains play to their strengths and Adam West and Burt Ward are having fun — and, yes it does include the fights with the blurps.

Please go out and watch it, I highly recommend it.

Running Time (104 minutes)
Rated (U)
4 out of 4



I Came By (2022)

Plot

Follows a young graffiti artist, Toby, who discovers a shocking secret that would put him and the ones closest to him in danger.

Initially, this seems to be about the afore mentioned graffiti artist, with his best friend, Jay, burgling people in power as a sort of 'up yours', leaving a tag on the wall saying 'I came by'.

After his girlfriend becomes pregnant, Jay leaves Toby, the graffiti artist, to continue burgling alone.

Then the story gets very dark when the young graffiti artist breaks into a judge's house where he hears a noise and goes down to the cellar and finds a person behind a door in distress. He panics and leaves but later, because of a guilty conscious, he returns, gets caught and disappears.

In a flashback we see the judge invite his masseur back home where he drugs him. Toby and the judge have a battle of wills.

Subsequently, Toby seems to have disappeared from the face of the earth. Toby's mother, who we see have a troubled relationship, goes searching for her son, by stalking the judge. She later gets caught breaking into his house.

Now the film plunges into horror territory as we see the judge start to saw a body into bits by his furnace. As the head is begun to be sawn off we spot an ID badge of the graffiti artist's mother's in the flames.

As the film changes direction, Toby's friend Jay tries to seek justice for his friend. He ends up in a fight with the judge, after breaking into the judge's house to find out what happened to Toby and his mother.

Finally, the police find the judge tied up by a graffiti tag on the wall 'I came by'.

I found this film disjointed and I think it did not know where it wanted to go. I hated the graffiti artist, Toby, a white man, speaking in a kind of Jamaican accent. Perhaps that's my hang-up.

I found it a bit slow and almost lost interest until the part when the judge starts to dismember his victim. Generally it was a bit confusing and I was disappointed with the finished product.

Running Time (1 hr 50)
Rated (15)
2 out of 4.



Samaritan (2022) - Available on Amazon

Plot

The superhumans Samaritan and Nemesis were twin brothers who lived in Granite City. The heroic Samaritan eventually fought his villainous brother in the city's power plant, causing a fire, and both were killed in the ensuing explosion. Many people remain fans of the Samaritan and there are rumours that he is still alive.

In the present, thirteen-year-old Sam Cleary tries his best to help his mother with the financial crisis they are in. He accepts a job from a gang headed by Reza. The plan goes haywire, but the real gang leader, Cyrus, is impressed and personally gives Sam \$110. Reza and his friends later attack Sam as payback but are stopped by Joe Smith, a garbage collector who lives in the apartment across from Sam's. Joe displays super-strength in fighting off the bullies, causing Sam to suspect that he is Samaritan. Meanwhile, Cyrus finds Nemesis's hammer and sets himself up as the new Nemesis, sparking riots and chaos throughout the city.

After Sam confronts him, Joe denies that he is the Samaritan, but Reza - still looking for revenge - crashes into him with his car. Joe is badly injured but soon heals, causing him to overheat so much he has to be cooled down. Joe and Sam build a friendship, while at the same time, Cyrus invites Sam to work with his gang, although Sam is disturbed when he overhears their violent activities.

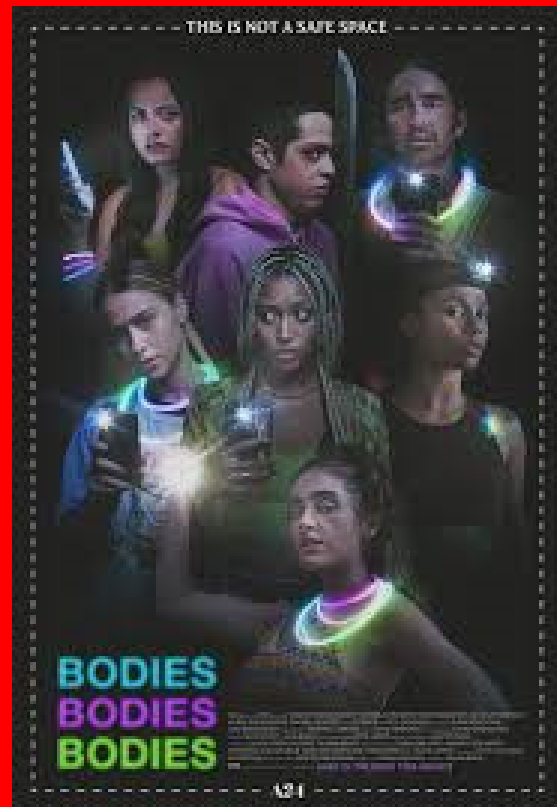
When Joe defends a young girl from an explosion caused by Cyrus's gang, rumours spread that the Samaritan is back. Cyrus discovers Joe's identity and the connection to Sam. He kidnaps Sam to lure Joe in. In their battle, it is revealed that Samaritan died during the power plant fire, and Joe is Nemesis, who survived and left his villainous life behind. Joe eventually kills Cyrus and breaks his hammer but almost overheats from his healing powers and the spreading fire. Sam breaks open a pipe to shower him with water. Joe recovers enough to escape with Sam by jumping out of a window. Joe leaves, overhearing Sam tell the press that "Samaritan" saved him.

Yes, yet another superhero film. Although this film says it stars Sly Stallone, he is the B-player. The plot mainly centres on the somewhat sugar-sweet, part-dreamer kid Sam. I liked the fact we straight away get the origin story of the two brothers Samaritan and Nemesis. We then discover how Sam wants to find the Samaritan. Introduced is a sort of new bad guy who wants to be like Nemesis who causes trouble with his crew. It does lose itself a bit in the plot but I liked the superhero bits and the element of comedy.

I guessed the plot twist halfway through the film, but I did like the fact Sly Stallone looked more his real age.

Although I would say this is more of a kid's film I still enjoyed my popcorn and drink while sitting comfortably in my armchair.

Running Time (1h 39m)
Rated (PG-13)
3 out of 4 Stars.




Bodies, Bodies, Bodies. (2022)

Plot.

Bee, a working-class young woman from Eastern Europe, travels with her wealthy girlfriend, Sophie, to a "hurricane party" at a mansion owned by the family of Sophie's childhood friend David. Other guests include David's actress girlfriend Emma, podcaster Alice, her much-older new boyfriend Greg, and enigmatic Jordan. Another guest, Max, left after a fight with David. After drinking, using drugs, and dancing, the group decides to play "Bodies Bodies Bodies," a game of murder in the dark. Greg goes to bed early and David leaves after a fight with Emma. The power goes out. Bee finds David outside with his throat slashed, a blood-stained kukri nearby. The group try to go for help in Sophie's car but find its battery dead.

Greg is suspected after the group discovers he has a bag with a knife. They confront Greg, who was asleep in the mansion's gym, with the weapon. Initially disbelieving, Greg realizes they are serious and returns their hostility. After a struggle, Bee kills him.

A24A movie poster for the film 'Bodies Bodies Bodies'. It features five young adults standing in a row against a dark, moody background. From left to right: a Black woman with a vertical scar on her forehead, a white woman with a forehead scar, a woman with braids and a forehead scar, a woman with a forehead scar, and a man with a forehead scar. They are all looking directly at the camera with serious expressions. The title 'BODIES BODIES BODIES' is written in large, bold, white capital letters, and the word 'TRAILER' is in a white box below it.

BODIES BODIES BODIES

TRAILER

using a kettlebell. The group doubt that Greg was the killer and Emma theorizes that Max, who had confessed feelings for Emma, returns to kill David. Sophie, a sober addict, relapses. Emma kisses her, to Sophie's confusion, before accepting drugs. Alice later finds Emma dead at the bottom of the stairs, and believes the group is being killed one by one. Jordan and Alice cast suspicion on Bee, revealing that no one with her name is on record as having graduated from her college; they cast Bee out into the hurricane.

Returning to Sophie's car, Bee finds underwear that matches Jordan's bra in the backseat. She sees Jordan holding a gun through a window, then crawls back into the mansion through a pet door. Bee confronts the group, revealing that she dropped out of college to take care of her mother, who has a borderline personality disorder. A vicious verbal fight ensues between the group. Jordan, revealed to have been the "killer" in the *Bodies Bodies Bodies* game, expresses resentment towards Sophie owing to her drug addiction and using David to get access to her trust fund back. Jordan claims that Sophie cheated on Bee with him. Sophie asks why she would not date Jordan, that she

avoids her friends because their behaviour challenges her sobriety, and reveals that Jordan only "hate-listens" to Alice's podcast. After Alice responds by insulting Jordan's insecurities, Jordan shoots Alice in the leg. A struggle for the gun follows; Alice is fatally shot in the throat. As Sophie and Jordan fight, Bee pushes Jordan over the staircase bannister. With her dying breath, Jordan tells Bee to check Sophie's text messages. When morning comes, after the storm has blown over, Sophie tearfully confesses to Bee that she relapsed and witnessed Emma falling down the stairs to her death. However, Bee holds her at gunpoint, demanding to see her texts. Sophie tosses her phone away and the two struggle, inadvertently picking up David's phone in the process, which reveals that David accidentally slashed his own throat trying to use the kukri to open a wine bottle, — revealing there was no real murderer after all. As Bee and Sophie realize the night's bloodshed was all for nothing, a confused Max returns to the mansion, and the power comes back on.

This is more angst than Agatha Christie with lots of screaming at each other about some imagined sight. Why is it that films require girls to scream in films? Sometimes I didn't understand the terms used in film such as 'ghosted' or 'ablest'. Perhaps it's an age-gap thing, but it went over my head

completely. The problem with this film despite the premise it gets boring with its cacophony of self-pity. If you stick out until the end you get to see a neat twist.

Running time (94 Minutes)
Rated (15)
2.5 stars out of 4.



I Used to Be Famous (2022)

Plot.

A washed-up boyband star hopes for that one-more-chance at the big time. He's inspired by watching an autistic teenage boy called Stevie jamming with him on the streets of London. The role of the autistic teenager is played by Leo Long who is autistic and a musician in real life.

I am afraid this film disappoints as in my humble opinion the story focus is mainly on the so-called misunderstood former pop star Vinnie D. It plods along like a slow policeman walking a beat. What lesson do we learn from this film? Being famous is not everything.

Running Time(104 Minutes)
Rated (15)
2 out of 4 stars.



See How They Run (2022)

Plot.

Two police officers investigate a murder committed during the celebration of Agatha Christie's stage play The Mousetrap. It's 1953 in which the play now has its 100th performance. This is a comedy based on the famous whodunit with the tried and tested buddy cop duo. The gags or jokes get repeated, very much like BBC sitcom, so the viewer finally laughs out loud.

The pratfall is more Marks & Spencer than the comedy gold of Frank Spencer but in end, this film is largely unashamed of being an old-fashioned farce. There's lots of fun from hamming it up by the actors involved in the film.

Running time(94 Minutes)
Rated (12A)
3 out 4 stars

I hope you enjoyed my collection of movies in this week's article, I shall carry on trying to mix old with new movies.

Don't forget your Popcorn.

Bye Bye Bye for now.



Remembering Naked Ruby

A good friend of the band, Naked Ruby, is artist (one of the founders of the Stuckist movement), performer and icon of the decadent, Ella Guru. She grew up in Ohio, specialising in fine art. Having relocated to London in 1987, she made her mark on the art and music-performance scene. She was in a couple of indie girl-bands, Mambo Taxi and Voodoo Queens (who were: Anjali Bhatia, Anjula Bhaskar, Ella Guru, Rajhi Bhatia and Stefania Luccesini). She was then in Deptford Beach Babes through to 2013. Here are the Babes in surf action!

<https://www.youtube.com/watch?v=aN9p9IFEIg8>

alan dearling

But, my main memory of Ella Guru was her conspiratorial and artistic links with the original ‘one-offs’ from Brixton, Naked Ruby. Ella featured them as ‘characters’ in some of her paintings of London’s slightly warped and wicked under-world. Naked Ruby displayed great energy, even greater songs, including, ‘Get Naked’. I think I first saw them perform alongside the Urban Voodoo Machine at a strange club night somewhere in north London. It was a mix of burlesque and cabaret. Decadent and faintly risqué. Jane Ruby had also been in the Deptford Beach Babes with Ella. The Urban Voodoo Machine were then at their weirdest – their absolute ‘bestest’ – featuring a Green Hulk-like drummer. Ella told me that, “*The Deptford Beach Babes first played with the Urban Voodoo Machine back in 2003 at the Verve or Verge in Camden.*”

Here’s Ella Guru’s painting of Jane Ruby and her pets.



This is what it says about Naked Ruby in the link to 'Hipsville', one of the hypnotic Naked Ruby Eastern-tinged surf rock tunes:

<https://www.youtube.com/watch?v=63vxJltiSNk>

"Imagine the house band from Pulp Fiction, fronted by a seductive female Elvis! (flame haired, femme fatale, Jane Ruby, hypnotic drums, growling bass, wailing organ, & wigged out guitars. A mix of Grinding Garage, Wild Surf & Voodoo Vegas Beat accompanied by the gyrations of those GoGo honeys The Las Vague ShowGurls! and surrounded by glamorous decor & far-out mind warping visuals."

Not to be outdone, this is how Naked Ruby described themselves at their web site:

"A great rockabilly flavoured track by Naked Ruby. The photos used for making this video were taken at the Fusilier & Firkin, Camden Lock, Max Mitchells 'Club for Losers/LAST ROCKERS', by Ella Guru."

Sadly, the Naked Ruby website seems to have become extinct!

Here's a (far too short) video clip of Naked Ruby going acoustic for an un-plugged sort of set:

<https://www.youtube.com/watch?v=qSpQ4DBk0II>





And a fairly ropery video of them live:

<https://www.youtube.com/watch?v=sjF2HcABQpA>

‘Nuthin but dirty lowdown trash’ was their only album (2005)... pretty hard to obtain now. It features a number of their live favourites including, ‘Pussy Whipped’ and ‘Man-sized ego’. Back in the early 2000s, I was really impressed with the Poison Girls (especially their tracks, ‘Real Woman’ and ‘Reality Attack’, and the songs from Naked Ruby – both bands combining an off-kilter feminist ‘edge’.

‘Real Woman’ from the Poison Girls:

<https://www.youtube.com/watch?v=yAQw6ZM8T5A>

Fabba from the Naked Ruby/Las Vague Showgirls still goes struttin her stuff on stages, including at Glasto. Jane Ruby has possibly moved into children’s music, I believe.

Above is an early Ella Guru painting of ‘Saturday night at the Windmill Brixton’, which features members of Naked Ruby and the Deptford Beach Babes in the background.



Here is Ella's rather fab artwork for the cover of the third Urban Voodoo Machine album.

And here's a link to the **Urban Voodoo Machine** website:

<http://theurbanvoodoomachine.com/>

From 2012, 'Rather you shot me down':

<https://www.youtube.com/watch?v=trUtgJhyR4w>

Sources for this short piece:

include Ella Guru and artist, Duncan Grant's blog:

<https://duncangrantartist.com/tag/naked-ruby/>

Ella's Website for her artwork including for commissions:

Ella Guru:

<http://ellaguruart.com/>

Expect the Unexpected!

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KEV'S WORLD

Live!

Danica Bryant
The Wine Cellar, Auckland
07/09/22

Back into central Auckland on a school night, but it was for a good reason as Danica Bryant was in town and as I had yet to see her perform but had heard some of her releases, I just had to make the effort. Before Danica started, we had Katie-Lee, (they/them), a young singer songwriter who was new to me.

With just an acoustic and plenty of energy Katie-Lee kicked off with *Pls Don't B In Luv*, and showed they have a great deal of power and emotion in their broad voice, and while they can go high when they want to, they are also prepared to drop down the scale. This music is full of passion, and when onstage they are transformed as speaking to them beforehand, they are quite

reserved, but when in their natural environment they are full of confidence. I am sure that most of the audience had not come across Katie-Lee prior to this, but by the end of the second song everyone was entranced by what they were hearing. With just a small amount of reverb on their voice plus an acoustic guitar, there was no room to hide whatsoever yet this 17 year-old was playing with a passion and strength far beyond their years. They are not afraid to use multiple notes when some would use less, be incredibly personal in their lyrics and move their voice in a way which is full of emotion. It is always difficult when playing the role of support act to judge as to how much time should be spent talking, and how much playing, and while her material was excellent this is one area where experience will see some changes as they could have engaged the audience more between songs. However, that is a minor niggle, and each and every song of her set



was enthralling. A strong favourite of mine was *Fix U*, which has many different styles within the

accompaniment with one quickly repeated riff near the middle being very effective indeed. They move from picking to riffing,



but also use a lot of the neck, providing lightness when the time is right. This was followed by the high octane, *Enough Of Love*, which demonstrated yet another facet, showing what a breadth of style they have. They finished with the more delicate *Fake Angel Energy*, and somehow, I think we are all going to be hearing more about Katie-Lee in the future as this is definitely someone to keep an eye out for.

Now it was time for Danica, who has a quite different style and had with her additional musicians in drummer Tyler Blythe and bassist Nat Bennett. Danica is a mix of pop and folk, combined with loads of passion, and it was interesting to hear her creating live harmonies with an effects pedal which adds depth and additional finesse. That this is used sparingly means it is even more effective when it comes in. She kicked off with *Birthday Girl*, and straight away we were in a world which was clean, and full of fun. She has a bright personality, and this shines through in the material, which is

vibrant. While she is providing the top end, the rhythm section keep it grounded and they meet somewhere in the middle. *Counting Clover* quickly followed and already I was pleased I had come out as this was great. Lisa from MNNZ had seen her show the week previously and told me just how much fun it was, and she was right!

Danica explained she never thought she would be able to undertake music as a career, and that in many ways the tour was a pipe dream, which led into the song of the same name. There is no doubt that here there is a songstress with wonderful material, a great voice, and a real presence in front of an audience. She just oozes confidence, yet is also fragile and baring her soul which really came through as she spoke about the mental health struggles many musicians suffer from. On one morning she walked into the kitchen, and if the day had not started badly enough already there were dishes to be done, which led to her writing the song *The Cutlery*. This was deeply personal, and we were all



brought into her world, understanding and feeling the pain. She followed this up with *Sugarbones* which switched between upbeat and bluesy, and really allowed both Tyler and Nat to show just what an impact they have on the sound with the former providing some nice fills which took the song to a different level while the latter provided huge emphasis with well-chosen notes.

Old Chocolate is about a very painful breakup, but Danica made sure everyone knew she was in a very happy relationship and has not actually experienced this herself! Emotional, this number includes a variety of vocal stylings which make it fascinating to listen to as one is never sure what is going to come yet. Apparently, although this is an older song it is not one which Danica has released anywhere as she has never been too sure how it fits within her canon, but to my ears it should be out there as it hits pop, folk and country in equal measures and really shows off her wonderful singing. It ended with repeated gentle riffed acoustic, gradually fading out. *White Knuckles* saw Nat leave the stage and Tyler switch to acoustic guitar, so Danica could concentrate just on the vocals. This reminded me a great deal of South For Winter and one of their murder ballads, full of breaking vocals and emotion which sounds as if it could have come straight from New Orleans. It is dirty, filthy, and captured the attention of everyone there. This was followed by *Lucy*, which was the one song tonight which was performed solely by Danica, and demonstrated just how much passion and emotion she can produce on the stage without any additional help.

Before the tour the band learned three covers, and then chose which one to play when they were in each city, so we provided a drum roll and Auckland was treated to the wonderful *Teenagers* by My Chemical Romance which was a load of fun. *Heart Eyes* contained some rougher and harder elements, which even

got Nat jumping as she was just so into it. I was a big fan of the single *Crush*, taken from her latest EP *Ego Death*, and it is wonderfully powerful in the live environment with the band really gelling together on a song which sounds pleasant enough until one really listens to the lyrics.

Danica announced that the next number was the last song of the night, wink wink, and yet again demonstrated what a warm and endearing nature she has which makes the audience love her that much more. The set ended with *Hang On Over*, and even though she had been playing for more than an hour this was just not long enough, and the crowd consequently went mad as requested so we did get one more with *Ready To Bite* which had her almost screaming the vocals at times with an incredibly rough edge.

That really was the end of the night for Auckland, but the tour has yet to finish so if you want an amazing night out with a wonderful singer songwriter then you really don't want to miss out on Danica Bryant.

Shepherds Reign Galatos, Auckland 10/09/2022

Tonight, was another rescheduled gig from Covid, as this was originally planned to take place to celebrate Matariki, the Māori New Year, but because of band illness could not take place at the time. Due to other commitments, I had missed seeing Shepherds Reign when they supported The Hu last month, so was really looking forward to this I had not seen them play since the middle of last year.

Up first was Kiko, who describe themselves as playing Māori Blues, which is why they are called Kiko as that is short for “kikorangi”, the Māori word for blue, which can be translated as “the flesh of Rangi Nui” the Sky Father in Māori mythology. Opener *Patupaiareha* has less to do with blues and far more with rock-based reggae with some killer twin guitar



harmony melodies as they created a sound which really makes the listener want to move. I was saying to photographer Ginny before the gig that I remembered guitarist Kara Gordon when he was playing as Kara Gordon and the Wreckage, to which she replied that he used to be her guitar teacher! The rest of the band comprise guitarist Lukas Wharekura, bassist Windon Bradfield, and drummer Phil Peters while Rewi McLay provides guitar and vocals – yes, we have a three-guitar line-up even though they are not a metal outfit. They segued into *Han E Whē* and were really kicking up a storm as their mix of reggae, rock, and lyrics in te reo is incredibly infectious. Their twin leads are strong, more Wishbone Ash than Thin Lizzy or Iron Maiden, yet they can crank it up when the time is right, and we often get noodlings while Rewi is singing.

Ka Puta followed in the same vein, and I was already a fan. I do not listen to much reggae to be fair, but there is something about the music these guys were producing which was wonderfully

inviting and a sweet-sounding hard-hitting blend of very different genres which brought to mind the likes of Living Color in some respects and Troy Kingi in others. They moved into English with *Bury Me*, but this was the only song like that in the set tonight. Given this was originally supposed to be for Matariki one could see why they were playing, although they are not nearly as heavy as the headliners who are very different indeed! Mind you, even though it was not as heavy as I expected, I was having a blast, although there did appear to be something wrong with the lighting as it was incredibly dark, which made me glad I was writing the review and not trying to take photos! The title track of the new album, *Waharoa*, was next and although it started gently this was the heaviest of the night so far with a powering rhythm section and was the closest to blues-rock we had heard yet with a real bite, and some great twin leads. There are moments when they provide complex interplay with all three guitars and bass locked in as one which is incredibly impressive. Some of the guitar breakouts, such as at the end of *Atua*, are simply insane and when they announced that *Awha* was the last song I



was not the only one disappointed. This is a very special band indeed and I am looking forward to seeing them again soon.

Next up was Strangely Arousing, a band who have even less in common musically with Shepherds Reign than Kiko, as here we were moving even more into the world of dub. It features Lukas Wharekura on vocals and guitar, who was telling me beforehand that it is incredibly rare for him to be in a bill which features both bands he plays in, and he was already warmed up after the Kiko set. He is joined by bassist Shaun Loper, Liam Rolfe (trombone, backing vocals, dubs, samples, keyboards), Oliver Prendergast (drums, samples) and Daniel Reshtan (saxophone), and right from the off we were in a world where the groove is all that matters. With Liam providing so many different elements it allows the band to keep shifting the sound and style, and while dub is at the heart, Lukas still finds plenty of room for some rock guitar. They kicked off with

Rain, and even though this is a style of music which is alien to me, I was surprised at just how much I was enjoying it. When musicians are really into what they are doing and have the ability to pull it off then it does not matter what the genre is, as the listener and performer are connected as one. *Caught My Eye* saw Lukas and Liam taking turns providing lead vocals, and while the tempo was slowed down there was moments when they were ripping out lines which were a real word salad. The song keeps twisting and changing through multiple sections, bringing in solid jazz here, rock there, and reggae throughout and it stops on a dime.

Come At Me starts life in a more traditional fashion with twin horns and the beat solidly on the third in the bar, and the harmony vocals add a lightness away from the solid bass which adds a commerciality and hook which really brings in the listener. Some numbers, such as *Pretty Little Ditty*, have lighter arrangements and are not nearly as complex, while others are incredibly complicated with a lot going on. Their set was varied, blending in soulful





elements at times, then moving these into something far more dub and while *Ah Chikaa* had gentler moments, there was also come cutting rock guitar, all with the groove at the heart. The crowd certainly got into the sample of *Teddy Bear's Picnic* as we all joined in on the

words, it was impossible not to. Their style of music is all about the rhythm section as it builds the foundation for everything else, and Shaun kept swapping between keeping it tight and providing additional melodies while Oliver was doing the same, ensuring the groove stayed locked in but also





providing additional fills. Daniel could often be found providing a harmony with Liam, yet there were also plenty of times when he threw in a solo which took the music in another direction. Lukas has good diction, so even when he is pouring

out words as if they are a stream of consciousness one can still easily understand what is being said, no mean feat. Although this is not a style of music I generally listen to, I came away mightily impressed, another fine live band.

Shepherds Reign continue to go from strength to strength, having already picked up an award at the 2022 Pacific Music Awards and playing gigs in Australia in recent months as well as supporting international artists in NZ, and now here they were at Galatos on a Saturday night. This Samoan metal band feature Filivaa James (vocals, keyboards, pake), Oliver Leupolu (guitar), Gideon Voon (guitar), Joseph Oti-George (bass guitar) and Shaymen Rameka (drums), and I know from experience that when they hit the stage there really is no-one else like them. The guys were stood on the stage in the darkness while a Samoan track played, then Filivaa strode onto the stage, started a beck and call with the band, and suddenly we were into *Aiga* and the heaviness had gone from nowhere to off the scale. There were grooves earlier in the night, but here they were of a different nature, full of power and passion. They have an incredibly heavy bottom end as they take



the stylings of Sepultura and turn them into something very much their own, and while Joseph and Shaymen provide a foundation of reinforced concrete, guitarists Oliver and Gideon swap between adding to that or throwing in some leads. This is music which is all about being strongly combined with the bottom end, the vocals being forceful yet part of the same attack so when the arrangements are lifted such as on *Reign* it has a very powerful impact indeed. They have a finesse all their own, in that they have a sledgehammer but know how to use it so that there is delicacy as well as brutal attack.

The guys were not messing about tonight, and with Filivaa bringing out his keytar to provide additional keyboards we were straight into *Concrete Walls* with no-one being given any time to catch their breath. These guys mix it up so sometimes Filivaa sings in English, others in Samoan, and always with passion and coarseness which adds an additional element to the brutality to what is happening beneath him. Next up we had a new number in *Ua Massa*, and the band were just getting heavier as the

night progressed, somewhat lightened by a delicate solo from Gideon which incorporated wah wah. It was no longer possible to see Filivaa's face as his head was now just a solid mass of hair, and both guitarists split away from the rhythm section to create something much higher with the different parts of the arrangement combining, hard. By now it seemed the band could not get any heavier so instead they sped everything up with *Nafanua* and while the riffs crunched the vocals shone out over the top.

They are incredibly heavy, the arrangements complex, yet their music is often commercial, none more so than in *Legend* where the keytar was again used to provide some additional elements. As with the last time I saw them play they invited rapper Swizl Jager onto the stage to join them for *Nga Ao E Rua (Two Worlds Collide)*, a metal v rap song that is performed in Samoan and Te Reo. I was not a huge fan when I heard this played previously, but tonight there was additional power which ensured this came across well, and certainly fitted in with what had been taking place earlier in the evening. The raps mixed in with melodic vocals and a thumping beat while the guitars were



determined not to be left behind and by the end it felt like an anthem. Swizl stayed on the stage for Savage's *Swing*, and yet again this was transformed into something metallic and monstrous, and a long way removed from the #1 original. If that wasn't enough then the band grooved into Limp Bizkit's *Break Stuff*, making the song again more dynamic and powerful than the original (which to be fair, isn't too hard...).

Swizl then left the stage, and a delicate melodic bassline brought us into *Why Can't You Die*, which veers between crunch and melody. *Ala Mai* started with a backing track of a pate, and then Falivaa started playing his, with the rest of the band crunching in as we lifted into something special, blending instruments and styles in a way which is distinctly Shepherds Reign. Oliver and Gideon stand on either side of the stage in total control of all that is going on, blasting the riffs, or throwing out leads as needed, Joseph and Shaymen keep everything incredibly tight and phenomenally heavy while Falivaa is the master of the show. Soon we were into *The World Bleeds*, one of their truly epic numbers where everything is pushed to the max. In places this is one of their most commercial, with gentle melodies, while at others it is brutality personified and is a heck of a statement. It was over way too soon with

Samoa Mo Samoa, a brutally heavy end to a groove driven night.

Yet another incredible evening at Galatos. The live scene in Auckland has rebounded in a big way and there is no excuse whatsoever for not getting out there and seeing some amazing bands playing fantastic music.

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SHEPHERDS REIGN

RE-AWAKENING TOUR

FRIDAY 26 AUG TAURANGA - TOTARA ST W/ LEAVE THE DEAD AND DOGTUOTH AMETHYST	FRIDAY 2 SEPT CHRISTCHURCH-12 BAR W/ STONEHURST AND TREACHERY
SAT 10 SEPT AUCKLAND - GALATOS W/ STRANGELY AROUSING AND KIKO	FRI 16 SEPT NAPIER - CABANA W/ CROOKED ROYALS AND KINDRED VICE

Linktree*
NEW ZEALAND MUSIC COMMISSION
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AOTEAROA TOURING PROGRAMME



TICKETS FROM UNDER THE RADAR

DANICA BRYANT
THE EGO DEATH TOUR

Wed Aug 31 | Wellington | Valhalla
Fri Sep 2 | Palmerston North | The Stomach
Sat Sep 3 | Napier | The Urban Winery
Wed Sep 7 | Auckland | The Wine Cellar
Fri Sep 9 | Hamilton | Nivara Lounge
Thur Sep 22 | Christchurch | Darkroom



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RICK WAKEMAN

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Launched now!



The Burning – Motion picture soundtrack Limited edition signed and numbered box set MFGZ094CD

CD1 – The soundtrack
DVD – The Burning, the movie

- 8 x replica lobby cards
- Replica Japanese press pack
- 6 x replica press pack photos
- A3 repro Japanese poster
- 10"x8" replica press photo
- Numbered certificate, signed by Rick Wakeman

PLEDGEMUSIC

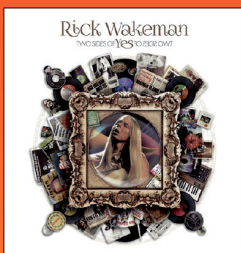
G'ole! – Motion picture soundtrack Limited edition signed and numbered box set MFGZ095CD

CD1 – G'ole! Soundtrack to the 1982 FIFA World Cup movie

CD2 – Hero – Soundtrack to the 1986 FIFA World Cup movie + unreleased demos

DVD – G'ole!, the movie

- A3 replica movie poster
- 10"x8" replica press photo
- A4 reproduction of the 20 page premier programme
- Numbered certificate, signed by Rick Wakeman



Two Sides of Yes

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



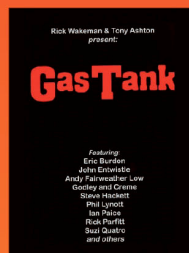
The Stage Collection

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



Time Machine

Guest vocalists include Ashley Holt, and Roy Wood
MFGZ019CD



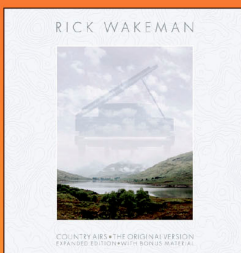
Gas Tank

Double DVD set. Rick's classic 1982 music and chat show
MFGZ090DVD



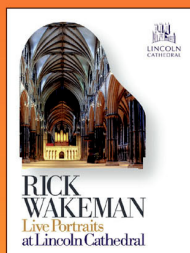
The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey
MFGZ098CD



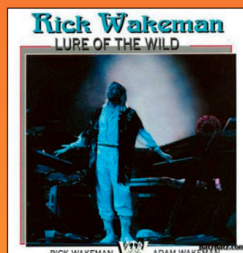
Country Airst

The original recording, with two new tracks
MFGZ014CD



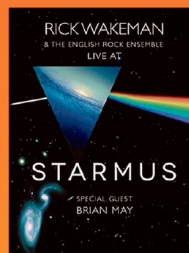
Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!
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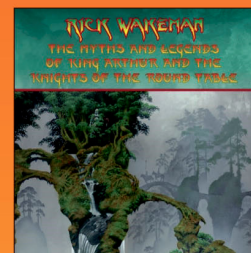
Lure of the Wild

With Adam Wakeman. Entirely instrumental
MFGZ003CD



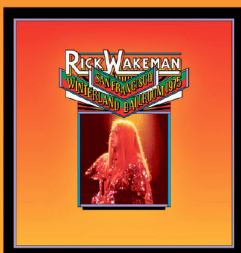
Starmus

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



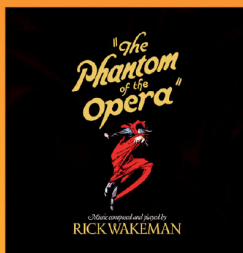
Myths and Legends

Double CD set. The expanded 2016 version
MFGZ017CD



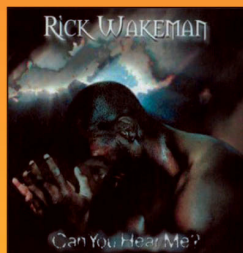
Live at the Winterland Theatre 1975

Live in San Francisco
MFGZ015CD



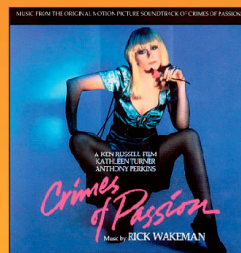
The Phantom of the Opera

Double CD + DVD
MFGZ005CD



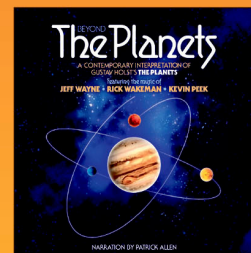
Can You Hear Me?

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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NOVA



KEV'S WORLD



CARCASS TORN ARTERIES NUCLEAR BLAST

Seven years ago, I was fortunate to see one of the mightiest pairings ever at a metal gig, namely Carcass supporting Napalm Death, a line-up I never thought I would see in New Zealand. Most of the world see Shane Embury as the godfather of grindcore (and rightfully so), but on the stage that night there was only one person who had played on the almighty 'Scum', and that was of course Bill Steer. Along

with co-founder, bassist and singer Jeff Walker, Bill has continued to push Carcass so that 35 years after their creation they are still showing younger bands how to do it. It when this was released in 2021 it was eight years since the excellent 'Surgical Steel', since when they and drummer Dan Wilding have been active on the touring front as well as releasing EPs and singles. On this album they were joined by guitarist Tom Draper who had been working with them for a few years but has since left.

What does one expect from Carcass? Melodic death of course, lyrics which often use medical terminology, complex musicianship, and a band who look back at what they have previously achieved yet also want to keep pushing forward. They have a breadth of influences and bring these when they make sense yet also ensure they stay true to their calling. I remember being sent Firebird's 'No.3' to review back in 2003 and I could not believe it was the same Bill Steer as musically it was just so different to what I expected from him. That is still true today as he is an immense and highly influential guitarist who feels no need to stick to the type of solos expected from him if something more traditional is required to

KEV ROWLAND

fit in with his mindset yet can blast away if that is the right think to do. Walker is as gruff and powerful as ever, uncompromising, and when the band provide the beautiful acoustic introduction to the lengthy “Flesh Ripping Torment Limited” it feels just right before we move into the metal which continues to evolve and twist throughout.

Carcass are a band who continually deliver, both onstage and on vinyl, and long may it continue. For fans of melodic death everywhere.



COLOURATURA
BLACK STEEPLE CHURCH
INDEPENDENT

Some four years ago I wrote a review of Colouratura's second album, and that it is still the only review on PA which says something about the prog scene, just not sure what. Here I am now writing a review of their third album which came out a year ago (and says a lot about my list), and I note that there is not a single review for this on PA either, which I guess means that when it comes to slipping under the radar these guys are experts. The last album saw Nathan James and Ian Beabout joined by assorted guests, one of whom, Derek Pavlic, has been rewarded by now being a full member on this album. While they have again used various guests, this is mostly for drums with Mellotron being added on

one song and narration on another, with the rest by the band themselves.

One of the delights of the last album was the way they moved through multiple different styles which made it almost impossible to review, and that is very much the same here as while for the most part this is a more sedate release, they are again not content to sit in one particular area and surely that is what progressive music is all about? Here is prog as a concept as opposed to a straight musical genre. There are times when they use a lot of acoustic guitars and mix in folk influences in a way which feels like very early Seventies yet with more polished production. The arrangements are clever in that they are never overdone and there is plenty of space within the music which allows Nathan's vocals to be direct and supported but never overwhelmed. The emotional pain and suffering within “Shepherd's Throne” is clear as the protagonist realises that by killing another he will never get to heaven.

This release has a lot of depth within, and it certainly pays to listen to this on headphones and pay close attention to what is taking place. It is an album with plenty of dark and light, both musically and lyrically, and is all the better for that. This band has passed many people by, about time that was corrected.





COMPASSIONIZER
AN AMBASSADOR IN BONDS
 ARTBEAT MUSIC

Since Roz Vitalis mainman and keyboard player Ivan Rozmainsky and I first started corresponding some years ago we have become friends (in the modern and digital manner) and I have followed his musical career with great interest. Named after the 2007 Ros Vitalis album, Compassionizer are seen as an offshoot which allows him to move in slightly different musical directions and on their second album he is again joined by Sergei Liubcenco (electric & acoustic guitars, bass, rubab, doira, other percussion & drums) and Leonid Perevalov (clarinets). Also credited as members are Bayun The Cat (synth bass, tbilat, cowbell) and AndRey Stefinoff (clarinets) while Oleg Prilutsky again guests on trumpet.

Any album which starts with harpsichord (the real thing as opposed to synth, one can hear the slight percussive noise from the instrument as well as the notes) is going to gain my attention from the off, and yet again Ivan has created something which is very special indeed. In some ways this feels like chamber music from a different age, but then we get transported into something which feels far more like strange krautrock with ethnic percussion, or firmly into RIO, or music where the keyboards are very much taking a backseat to bass clarinet or driving

percussion. It is an incredibly varied and quite unusual album, which has far more in keeping with modern classical music than it does with rock and is fascinating as one never knows where it is going to go next.

Rozmainsky is an exciting composer who keeps pushing the boundaries of what is expected from him, and yet again here we have an album which is full of depth and power which is worthy for those who want to undertake a voyage of discovery.



CYAN
FOR KING AND COUNTRY
 TIGER MOTH RECORDS

Imagine, if you will, a time when there was no glossy Prog magazine, no internet, no email, and the only way to find out about the latest progressive bands was by subscribing to fanzines, word of mouth, joining mailing lists (which were photocopied missives) and attending gigs. It feels like a different world now, but when Cyan released 'For King and Country' nearly 30 years ago that was the position we were all in. 1993 saw multi-instrumentalist Robert Reed re-record some tracks from the Eighties, along with some new ones, and it was released on CD by SI Music from Holland. I was on the SI promo list, so was sent this along with some others and reviewed it in Feedback #18 and put the artwork on the cover. Not long afterwards I remember

meeting Rob at Whitchurch where he was then working with Ezra, neither of us imagining that all these years later he is not only known as the man behind Magenta and countless other albums, but he would be revisiting that debut anew.

For those who have never seen or heard the original, which is most of you to be fair, the cover of the new version is what the original would have looked like if a professional artist with high digital skills had been employed the first time around, and in many ways we can say the same about the music as back then it was one man at home whereas now we have a full band and loads of experience. Rob may have sung on the original, but here he allows himself background vocals only, (as well as keyboards and guitar) and is joined by Peter Jones (lead vocals, sax, whistles), Luke Machin (guitar) and Dan Nelson (bass) along with guests Tim Robinson (drums), Angharad Brinn (backing vocals) and Tesni Jones (backing vocals).

This is not a faithful reproduction of the original album, but rather is a re-imagining as the songs have been rewritten, extended and changed, and then the band have put their own stamp on proceedings. Many will recognise at least one of these, “Call Me”, as it is one which has been performed by Magenta for years and can be found on their 2010 live album *The Gathering*, but here it sounds quite different with male vocals, but it is opening track “The Sorcerer” which will probably be gaining most attention as it is simply epic, both in style and length. Classic prog with neo leanings. Remember, this was originally recorded back in ‘93 when that style of music was at its height, yet here it has been taken into new progressive areas while never losing that naivety and joy. One does not need to have heard the original to enjoy this for what it is, a wonderful progressive album with Peter relishing the opportunity to put his stamp on these songs while Robert takes all his years of working with Magenta to transform the originals into something special while the rest of the

guys push all the time. This is a wonderful album which prog fans need to get hold of and take it from me it will be much easier than trying to track down the original. My review of that album back in 1993 (which can be read in TPU Vol 1) said the weakest part was the vocals, yet even then the album was well worth discovering. Nearly 30 years now, I can address that by saying this version is essential.



**THE FIERCE AND THE DEAD
PART 1/ON VHS
INDEPENDENT**

Although I have been a huge fan of TFATD for some years now, I must confess to having never heard their early material as my first introduction to the band was their second album, 2013's ‘Spooky Action’. This means I missed out not only on their debut album but some early EPs, but that has now been resolved with this new release which features the first two EPs in full, re-mastered by TFATD bassist Kevin Feazey. This means we start with their first ever release, 2010's ‘Part 1’ which consists of one extended instrumental track of the same name (more than 18 minutes long). At this point the band were a trio, comprising guitarist Matt Stevens, Kev Feazey (bass, synths) and drummer Stuart Marshall. Their sound back in the early days was clean, with far more space, and while interesting it is possible with hindsight to

look back and see that in many ways, here we have a band still looking for the sound and what they wanted to achieve. When the band really start to kick off it starts to sound more like the band we know and love today but realistically it was only with the addition of second guitarist Steve Clayton that the band really began to develop their signature style. That the second EP kicked off with “666...6” is something of a surprise as I did not realise that this song had been around for so long as it is still something they perform today. With wonderfully distorted bass and crunching drums, the guitars come in over the top and hearing this straight after “Part 1” it is quite a shock to the system as the band have changed dramatically in a very short period of time. Interestingly, this is again something which can be viewed better in hindsight as the band were moving in different directions as they searched for their signature so while the original songs are more cognisant of what they would become, the remixes of “On VHS” don’t fit in at all, which shows just how the band were in flux at the time.

While I would hesitate to recommend this release to someone who is not already aware of the band, to the fan this is simply essential.

ENSLAVED
CARAVANS TO THE OUTER
WORLDS
NUCLEAR BLAST

Over the years Enslaved have become known for releasing EPs that contain material not on an album, and ‘Caravans’ is another example in that while it was released only a year after their fifteenth album, ‘Utgart’, these four tracks are all new. They have also continued to move their sound, so they are now far removed from the black metal sound of their early material and instead are embracing so many different elements that the only way to describe them is as progressive metal, although this is in its truest sense as opposed to sticking to any particular genre. I have enjoyed many of their albums over the years, but these four



songs feel like the band are somewhat going through the motions and creating atmosphere but without much substance behind them.

They throw lots of ideas into the pot, blasting into tech blackened death metal here, acoustic there, some chanting vocals yonder, but to my ears there is no cogent or interwoven structure. The keyboards just don’t sound right at some points, while the clean vocals are not as powerful as they could be and detract from the gruffness of Grutle Kjellson. I don’t know who produced this, but it has all the hallmarks of self-production as this should have been chopped and external guidance provided as this just does not work for me. I know there are a load of fans out there who have been reviewing this with high marks, but it is just too muddy and confused for me to follow that path.





FRACTAL MIRROR
BEYOND BORDERS
BAD ELEPHANT MUSIC

I enjoyed this Dutch band's fourth album much more than I expected to, so was looking forward to this one with interest, especially when I looked at the line-up. The core of Leo Koperdraat and Frank Urbaniak is bolstered by the return of founder member Ed Van Haagen on bass (he contributed a few keyboards on the last one but bass was provided by Brett Kull who had a major role) while the 'new boy' is none other than Gareth Cole (Tom Slatter Band, The Rube Goldberg Machine, One Sided Horse, Whitewater) who is a fine guitarist indeed. Brett's role on this album has been reduced to providing some backing vocals and mixing, with everything else undertaken by the quartet. I would have liked to have heard more from Gareth, as when the guitars are to the fore is when this album really comes alive, as there are times when it is just too middle of the road for me and there is not enough edge and bite. But, this is a solid Crossover album in that it brings in plenty of melody and pop sensibilities and combine that with prog, and there are times when it is almost singer/songwriter in its approach with plenty of harmonies. Just listen to "Kingdom of the Lost" for example, as it is pleasant and gentle, relaxing and lulling with some classic keyboard sounds and while there are some nods to neo here and there this song could easily have been recorded 50 years ago. "Pleasant" is probably the best way of describing this, as it passes by easily without creating too many waves and while not exactly essential there is also plenty of polish which results in a prog album which will not frighten off the neighbours. Easy to listen to, without falling too far into the trap of easy listening, this is an album which can easily be enjoyed and sometimes that is all one wants.



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



THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



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Weard

This House In Amber

New Album out now

Available on CD from :

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at [nature.org/elephants](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 and needs to be filled out and physically posted off to Mission Control with two passport sized photographs and a stamped addressed envelope.



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



POTTING SHED PRODUCTIONS PRESENTS

MR OCTOBER AND THE MOON OF MADNESS

LIBRETTO BY STEVE BENNETT

BOOK BY STEVE BENNETT AND MARTIN SPRINGETT

MUSIC AND ART BY MARTIN SPRINGETT

ORIGINAL CAST RECORDING PRODUCED BY

KEVIN LALIBERTE WITH THE
GARDENING CLUB ENSEMBLE





Thom the World Poet

Rob Ayling writes:

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

DOWN BY THE EMBANKMENT

NESTLING IN THE GREEN BELT(Austin)
Our Urban Nomads plop their plot
Seek shelter for a slice of night
Tweakers, thieves, thick fists hassle
Trouble like a thunderstorm, rains down
Hard to find horizontal shelter in a vertical town
When what matters most are affiliates —
Cheerful associates (Merrie Men/Women/Trans)
Camaraderie like Dreamer and Gwyn/Sleeping rough
Seeking sanctuary in a temporary/when they need permanent
Security means more than a deposit.Trust is only worthy
when you have earned it. Honesty the best Insurance Policy.
Broken are the bones whose flesh is failing/to find
home within a settled, loving, state of mind.

!



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

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

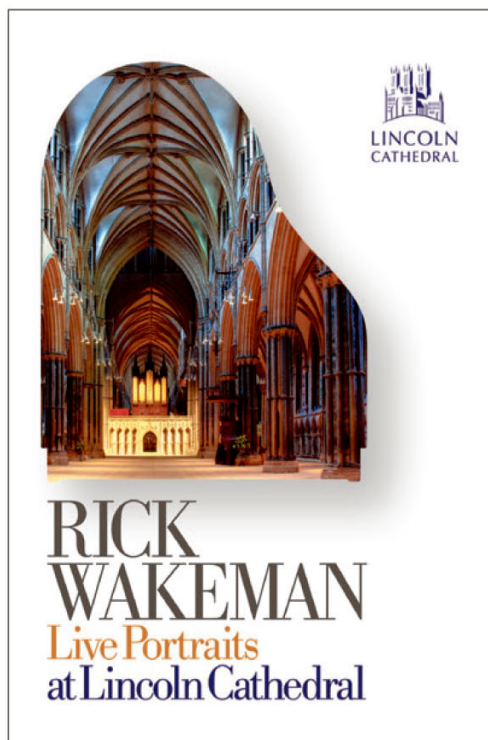


AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

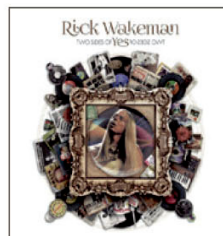
from RICK WAKEMAN



LIVE PORTRAITS AT LINCOLN CATHEDRAL

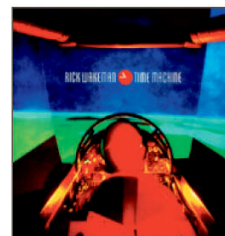
'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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



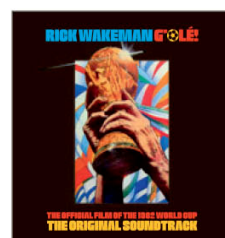
TIME MACHINE

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



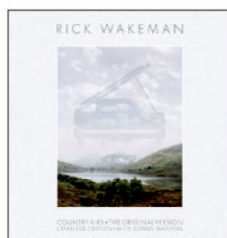
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



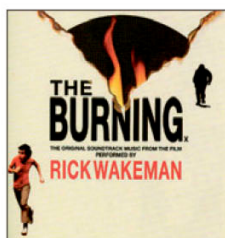
GOLE!

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



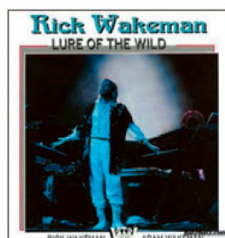
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



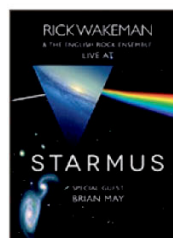
THE BURNING

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



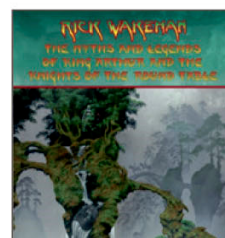
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



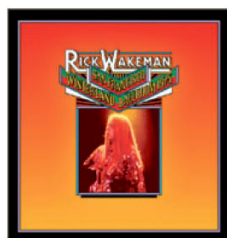
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



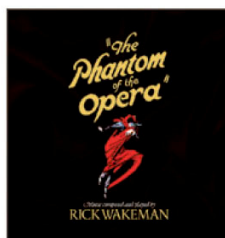
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



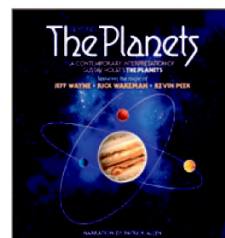
CAN YOU HEAR ME?

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HRHCD005



CRIMES OF PASSION

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With Jeff Wayne and Kevin Peek
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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**



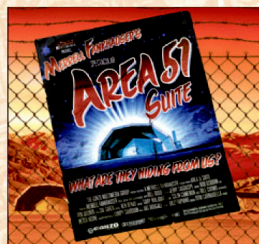
PLEDGEMUSIC

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...

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Instrumentals inspired by the UFO mythos. With extra televisual footage!
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The Return to Mu

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



Signals from Malibu

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Calling from a Star

This extraordinary book tells a unique story of one of the founding fathers of surf rock
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THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

So, ladies and gentlemen, here we are at the end of another issue, and once again I would like to thank the people who have helped me put this issue together, particularly Phil and Harry, Kev and Alan, without whom I would never be able to get any issue together let alone this one.

We have seen, over the past couple of weeks the newly appointed Prime Minister (whom I have to say, I find it rather disturbing to find that I think is rather cute in a way I have never fancied any previous PM) completely losing the plot as everything seems to be rapidly going tits up.

For the past ten years I have been writing that we are living in “interesting times”, but Lawd Love a Duck, they have never been as interesting as they are at the moment. Where this is all going to end I have no idea, but I am never more glad that I am nearer the end of my life than I am the beginning of my life, than I am at the moment.

I have recently discovered the YouTube Channel of historian David Starkey. I cannot recommend you chaps and chapesses check it out highly enough. The thing that I find interesting is the way he uses the lessons of the past to interpret the aforementioned interesting times, and to extrapolate some interesting roadmaps for the future along the way.



I have also spent time following a YouTube Channel called Whatifalhist presented by a young American called Rudyard something or other. Both of these people are basically Centre Right politically, and although I don't necessarily agree with them politically, I find that the things that they say are very interesting and thought provoking.

I suggest you check them out.

I will be back in a couple of weeks time, and I hope that you folks will be there with me.

Hare bol

Jon



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