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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

THE THREE COMMANDMENTS OF GONZO WEEKIY:

 Art is as important as science and more important than money

 There is life after (beyond and before) Pop Idol
Music can and sometimes does change the world

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



Dear friends,

Welcome to another issue of this ever mutable and often very peculiar little magazine. This has been a very weird week or two for me. As some of you may know, I have been having problems with my feet (mostly as a side-effect of my not very well controlled diabetes) for some years. Because I'm a clumsy old sod, I keep on banging into things and damaging my feet. They usually heal up okay, but on this occasion they have both become seriously infected, and the prospects may be particularly nasty.

As I write this I am in the peculiar position of finding myself sitting in the waiting room at Bideford Hospital waiting for my appointment at the Podiatry Department where I shall have my dressing changed, and hopefully be told that the antibiotics have finally started kickina in and my infection is on the run. On the other hand, without going into revolting detail, the olfactory clues suggest that the infection is still there. So, we will just have to wait and see.

Half an hour later, and I'm in the car park at Morrisons in Bideford. My left foot is on the mend and is out of immediate danger. My right foot is particularly unpleasant, although it appears to have stabilised. The last



GULLIBLE'S TRAVELS

On the other hand, without going into revolting detail, the olfactory clues suggest that the infection is still there.

two paragraphs illustrate quite nicely what a strange week or so it has been.

I hope that all of you reading this will have seen the Beatles' movie *Magical Mystery Tour* and will remember the bit fairly early on when all the folk on the bus are told to look out of the left-hand window, where they see just an ordinary landscape. They are then told to look at the right-hand window where they see a psychedelic vista accompanying the instrumental song 'Flying'.

Well yesterday was a bit like that.

Graham and I went to Barnstaple, about 18 miles away, where we had our COVID-19 booster jabs. Just a year ago, after our last innoculations, Graham felt tired and untogether, and I started to mildly hallucinate. I haven't taken hallucinogenic drugs for





over four decades, and with hindsight, I really don't know why I took them in the first place. But between September 1981 and Boxing Day the same year, I indulged in a reasonable amount of psilocybin for months and a bit of acid. Not only do I not know why I started them all, but I don't know why I finished either. But suffice to say that by the time that Graham and I were driving home from Barnstaple, the protection from COVID-19 coursing through our body veins. my had been hallucinogenic free for 41 years and 10 months. Imagine my surprise, therefore, when the bits of my peripheral vision started changing colour, and I found myself peering around the door frame of the doors of perception in a manner for which I was totally unprepared.

With hindsight, last year was much worse: roughly the same thing happened to me, but I had a cold and had gone to bed early. My strategy last December was to put on the album by *Nick Mason's 'Saucerful of Secrets'*, eat a bar of chocolate, cuddle the cat, and trip out to my heart's content. This

اللعنة لهم إذا كانوا لا تأخذ نكتة





year, I was nowhere near as lucky.

Tripping or no tripping, I still had to finish writing the Parish Magazine, after which I had to go to my regular Monday evening Bible study class on zoom. The Bible study class is run by my brother and a colleague of his in Germany, and I have been going for the last couple of years, partly because of the pleasant intellectual discipline of studying a subject of which I know surprisingly little and partly because it was nice to hang out with my brother and other like-minded people for a couple of hours a week. However, trying to get one's head around the slight turgid prose attributed to St. Paul, whilst out of the corner of one's eye, one can see а brightly coloured lizard crawling up one's sitting room wall, is an experience that really has to be seen to be believed. And I'm not sure I would recommend it to anyone either!

So, all in all, it has been a very strange couple of weeks, and it doesn't look set to get any less strange anytime soon.

In the midst of all this, I have taken it upon myself to re-read The Sandman series by Neil Gaiman *et al*. There is a story here, as well. I read most, if not all of the Sandman comics the best part of thirty years ago, and enjoyed them immensely. I then read a couple of them again as preparation for something I intended to write in these pages in about 2012, but then, a couple of months back, an old friend of mine recommended that I check out the adaptation of the books that had been done recently on Netflix. I watched them, and was massively impressed. but 1 found mvself peculiar position of only the in remembering a fraction of what original books. transpired in the

My old friend Richard Freeman, who is also a comic book buff, was visiting here about six weeks ago, just before he and the boys went off for their 6th expedition to Sumatra.

He was waxing lyrical about the quality of the Netflix adaptation of Neil Gaiman's classic. However, he was delving into it even more deeply, and in doing so, uncovered even more holes in my ever so fallible memory. So, I decided to re-read them. I am currently half-way through volume 8 of the 11 books. And do you know what? Although I know that I read at least a large majority of them back in the day. turns out that I have it no memory whatsoever of 95% of what I once read and enjoyed.

I have always prided myself on having a relatively good long term memory, especially where important things like books are concerned, but in this instance, it turns out that the exact opposite is proved. My brain has been playing silly buggers with my memory, and it is as if I have never read them in the first place. This, as I am sure you can imagine, has got me questioning all sorts of other things and, as Lady Eris has been playing silly buggers with my cerebral cortex over the past couple of weeks, my perceptions are in a mildly entertaining, but potentially





serious sense of chaos.

This might seem to be an added bonus for somebody who spends his professional life writing about the weirder end of popular music and the great mysteries of the zoological world. Neither of these things are particularly easy to pin down at the best of times, but in my current state, I find myself tootling along in flights of fancy that take me places that I have never been before. Despite the fact that this is all happening background of grave against a medical problems that could quite possibly end up with me losing one or more limbs, the whole experience is bizarrely enjoyable.

Whether, however, it ends up with me producing anything semireadable is anybody's guess and - in the end - it is up to you, my readers, to confirm or deny this. But in the meantime, I can look at my life in the present and in the immediate past, and say "what a long strange trip it's been".

So, ladies & gentlemen, please forgive my long rambling editorial here (even longer and even more rambling than usual) but I felt that I needed to attempt some kind of explanation as to why it could be argued that this current issue of the magazine you are reading is even weirder and more peculiar than usual.

I hope you enjoy it! Hare Bol

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



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.

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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



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

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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 Westminster Dance Goes on Forever

Over the years, I have found British party politics to be my favourite spectator sport. I first became obsessed with the subject in early 1974 when I experienced my first general election, or to be more accurate, the first general election to the British Parliament which really impacted upon me.

I remember when I was much younger, asking my father what 'Labour' and 'Conservative' actually meant. I had heard them being discussed on the television news in Hong Kong, but whilst I knew that 'Labour' was basically a synonym of working, and I had a vague idea what 'Conservative' meant, neither of these pieces of knowledge made any sense in the context of what the newsreader was burbling on about. But in 1974, I was a 15-year old with a bad attitude, and politics was a delicious fruit ripe for the plucking.

The weirdest thing in 1974, as far as I was concerned, was that one party had been declared the winner despite less votes than the other bunch. Since I had absolutely no empathy with either Harold Wilson or Edward Heath, I was in the enviable position of being able to sit back and experience party politics as something laid on purely for my entertainment.

It was also the election in which there were several 'outliers'. Dick Taverne, for example, had been suspended from the Labour party for some transgression or other and was elected as an Independent Socialist MP. Somebody else was elected as a Democratic Socialist, and the fact there were a whole bunch of people standing in different constituencies with different party affiliations appealed to the "stamp collector" in me, and I became massively obsessed with the subject.

This obsession continued when later in the year there was another general election and we went through the whole merry dance once again. It was about this time that I read a book about Leon Trotsky and for reasons best known only to my 15-year old self, I decided to become a communist.

COLLATED BY THE GIN REAPER AND LOUIS



This phase of my life lasted 3 or 4 months, but those were 3 or 4 months during which I annoyed everybody by ranting about Marxism and drawing hammers and sickles on the covers of all my school books.

Come the next election in May 1979, I was able to vote for the first time and I have voted in every election since. Even though my loyalty to the Communist International is a thing of the far distant past. I don't think that I have ever seen events that are quite so ludicrous as those that have taken place in the Palace of Westminster over the past week or so!

Last week started with everybody and their dog complaining bitterly that the so called 'mini-budget' that the incumbent Prime Minister - Ms Surgical-Support and her Chancellor, with the alliterative name she had insisted upon foisting upon us all, had played merry havoc with the stock market and the international exchange rate. Bankers across the World were panicking and waving their arms in the air in disgust and it was being claimed across the board that Britain was an international laughing stock that is facing bankruptcy. Bloody Hell I thought. So, Ms Surgical-Support did something unprecedented even in the annals of British politics...... she sacked the Chancellor with the alliterative name, for doing precisely what he had been told to do by her. After the obedient chancellor fell upon his sword, he was replaced by a veteran English politician who had been reviled by all and sundry for having made a complete cock-up of



affairs when he had been in charge of the health service.

You really couldn't make this shit up!

Then, Ms Surgical-Support stood up in the House of Commons and told everybody she was a fighter not a quitter, to the cheers of her own party and the boos of His Majesty's loyal opposition. And the next day, what happened? She quit!!

She apparently has had the shortest tenure of any British prime minister, and that includes the one that was assassinated back in 1812. She also holds the dubious distinction of being the only British prime minister that I have ever found attractive and there is something mildly embarrassing about fancying the British head of government.



Last time a prime minister was forced into a mildly embarrassing resignation was way back in July when Boris de Pfeffel Whats-hisface, was found guilty by a jury of his peers of eating cake and drinking lukewarm Prosecco. On that occasion it took two months for the change of leadership protocols to grind their weary way, but on this occasion it only took about 5 days. But what a 5 days they were!

Immediately, Jeremy Hunt stood up and announced that he was not standing as candidate for the post of the new PM. As he had only been Chancellor of appointed the Exchequer a week or so before, this was probably not only a wise decision, but a sound one politically, as Johnson's downfall had been generally blamed upon his Chancellor. Rishi Sunak. with most people believing that Sunak's resignation, which precipitated the avalanche of resignations that finally toppled Johnson, was not done as a principle, matter of but was rather a piece of crafty political chicanery aimed at advancing Sunak's own career.

No, Jeremy Hunt did not want to be tarred with this brush, and he made sure everybody knew it.

Various other people made sure that everybody knew they were not in the running, and it began to look as if the Conservative party - to a man considered the 'top job' to be a poisoned chalice that they would not touch with a 50ft barge pole belonging to Sir Keir Starmer.

But within a few days it was obvious that there were only 3 candidates of importance; Sunak, Penny any Maudant and - believe it or not -Boris himself. And Johnson due to the bizarrely synthesising way the Tory elections were held, right up until Sunday night, it appeared that Boris Johnson was going to manage to pull off a come-back worthy of Frank Sinatra. But it wasn't to be. It appears that Penny Mordaunt refused to work with Johnson in order to overthrow Sunak, and it appeared that Sunak didn't need Johnson's help in order to overthrow Mordaunt. The whole thing was settled in a remarkably neat manner on Monday lunchtime with Rishi Sunak becoming the 57th Prime Minister of the United Kingdom.

I am dictating this to my new and long-suffering amanuensis, Karen, on the Wednesday afternoon when Sunak has been PM for two whole days. And guess what?? At least, as of 2pm on Wednesday 26th October, he doesn't seem to have screwed anything up yet.

The opposition have accused him of unethical behaviour in appointing Suella Braverman as Home Secretary less than a week after she resigned the same post for having committed some reckless breach of confidentiality or other, involving a

BORIS WAS TOO SLOW TO RELAX BANKS REGULATIONS (CALLED BREXIT FOR COMMONERS)

SO GOLDMAN AND SACHS REPLACE HIM WITH ONE OF THEIR ONES

dodgy email. But in the great scheme of things that would seem to be a relatively minor sin.

The cabinet that he has appointed appeared, on the face of it, a remarkably non-partisan affair, all wings appealing to of an increasingly fractious and divided conservative party, and the International Money Markets have already shown their approval with the pound going back up to the levels they were before the Ms Surgical-Supports shit show of a mini-budget.

Against the background of all this, I have been recently watching a series of videos by a bloke called David Starkey who was once described as the "rudest man in Britain". He is a well-known historian and apologist for the Conservative Party. And 'much to my mild embarrassment', I have found that I agree with a large amount of what he says on his YouTube channel - 'David Starkey Talks'.

Now before we go any further, I would like to remind you all that I am broadly an anarchist of the Dial House Persuasion. My politics are neither left nor right, but rather cherry-picked bits from both sides of the great divide. But, I have found what David Starkey has to say about current state of affairs the in Britain, the historical events which have shaped Britishness and which determine the way in which we as a nation behave, are likely to behave, in a way that is grippingly fascinating.

My Mother was an amateur historian, and indeed, when she was training to be a teacher in the early 1940s, history was one of her specialist subjects, She imbued me with her love of history, and my father made me realise that history was not just some shit that happened in the past, but is a living breathing thing. My grandmother, for example, was a little girl of 8 when her father, the head coast guard of County Cork, marked the death of Queen Victoria by allowing her to pull the union flag down to half mast. Her family's gardener had been a very old man when she was even younger, but he had been a boy soldier at the Battle of Waterloo.

The 11-year-old Jonathan was totally blown away by the fact he knew someone who had not just witnessed the events of both World Wars, but had known somebody who had served under the Duke of Wellington, That was truly a far-out thing to get my head around. And so I have always got frustrated and even angry when I see those who have been placed in power over us, totally failing to heed the lessons of history.

Invading Afghanistan. For example, was an absolutely ludicrous idea. It was at least the third time that Britain had tried to do so. The Red Army hadn't managed to take the country and even Alexander the fucking Great hadn't managed to hold it. So why did anyone think that a loose coalition of Americans British and a bunch of also-rans, had a cat in hell's chance of doing anything but wasting a lot of money, causing a load of unnecessary deaths and opening a conduit by which western Europe was flooded with cheap high-grade heroin?

I was reminded of what Michael Collins said to Winston Churchill: "Jesus, Mary and Joseph, how did you fookin' eejits ever get an Empire?"

I am still doing my best to grok David Starkey theses. I had intended to write this whole editorial about them, but I feel they are too important for me to just dash off a couple of thousand words on snarkiness. Like Starkey, I find the galloping inroads of the 'Woke' brigade both disturbing and sinister, and whilst I am not sure I would go so far as to agree with him when he says these are part of a western culture, I certainly see where he is coming from, and over the past few years, have been made angry and upset by the same things that he both complains about and subjects to detailed analysis.

It will be interesting to see how the Black Lives Matter movement reacts to the fact that Britain has her first Prime Minister of colour (to use what I think is the currently acceptable phrase).

Yesterday, an old friend of mine ranted to me about how Britain was never going to accept having a Hindu Prime Minister. I told her I don't think that the majority of people will give a damn either way.

The nation is praying for and desperately in need of a Prime Minister who is not a venal selfserving buffoon, and someone who has a fighting chance of steering our plucky little nation through the stormy waters caused by the current global crises. I am a member of reasonably good standing in the Church of England, and I welcome Sunak. I only hope that he is going to do a better job than his last half dozen predecessors and I think we have to give him the benefit of the doubt that he either succeeds magnificently or falls ignominiously on his arse.

As you probably know, my brother is in holy orders and my father and aunt were lay preachers, so preaching sermons is a bit of a family failing. But also, all I can say here is, wait and see what happens..... and "here endeth the first lesson"

To be continued in the next edition.



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It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will

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further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham

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

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

IELDRIDGIE CLIEAV/IER

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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



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I'M ON BOARD!

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

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

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Butterfly Conservation Saving butterflies, moths and our environment

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DOWNES & SCOTT,

"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."





WEB RADIO

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!



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/jonathandownes3/25-09-2022-show-481-laura-viers-foundlight/complete/



25-09-2022 - SHOW 481 - Laura Viers: Found Light

Incredibly Annoying

Dreams is happening

Walking Feels Slow

Close

Walk Like an Egyptian

That Old Devil Called Love

The Bethnal Green Museum of

Dervish (Idris and Julia Remix)

The Whale has Swallowed me

My Everything Doone Doone

Ring Song

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Hover

Sword Song

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Naked Hymn

VTSS: Kutiman feat. Dekel: Liraz: Laura Veirs: Laura Veirs: Carlos Nino and Friends: Eliza Niemi: BKO: Rupie Edwards: Ill Considered: Geoff Muldaur: Gwilym Gold: Laura Viers: Ellen Arkbro & Johan Graden: Billie Holiday: Chipmunks on 16 Speed: David Westlake:

Childhood Miles and Miles The Heavy Heavy: Sick n Beautiful: Angels Be Falling Unloved feat. Raven Violet: Turn of the Screw The Stone Roses: Breaking into Heaven Jimetta Rose and the Voices of Creation: How Good it Is Somebody Else's Idea The Sun Ra Arkestra: Faust: Flashback Carouso Laura Veirs: Komoribi Laura Veirs: Winter Windows Fans of the Dark: Night of the Living Dead David Crosby: I'd Swear There was Somebody Here Swear there was Somebody



first Friday Night T came across 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 for of shear this talent purposes 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.



This week we have a double shot evening. Two shows in one. The FNP 516 SHOW and an interview only show called "FNP SLICE" 12 min in length.

FNP SLICE is a fun artist bio creation for historical and educational purposes.

ARTISTS:

EBB

- Kansai Progressive Rock Orchestra
- Kajoshin
- MetaQuorum
- Alta Forma
- In the labyrinth
- Andrew Negustorov
- Bonzo
- Lore City
- L'Orchidee Cosmique

FNP SLICE

Friday Night Progressive



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

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

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

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

PULS Electronica Music Show

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

KEEP CALM Normal service Will resume Shortly





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

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

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

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

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

With an index here:

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

Do have a listen.

BETWEEN YOU & ME



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

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

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

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

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

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

Silmarillion Founding Member Neil Cockle

https://shows.acast.com/between-you-and-me/episodes/silmarillion-founding-member-neil-cockle

This week, we have an exclusive interview with keyboard wiz Neil Cockle - founding member of Silmarillion, and current member of The Mighty Bard. Neil talks about his time in the band, and some secrets about those very early days. If things had gone another way, Marillion might have had a very different name...

Also, we self-indulgently read out some letters telling us how great we are.


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

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

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Top Ten UFO Myths

In a highly requested show, the gang presents segments on Top 10 UFO Myths, the Mystery of the Green Fireballs and what dreams might mean for you and your sex life. Also, adult-themed outtakes, blooper ads and JJ tries to sing "Mack The Knife." Special Guests: Jill Hanson & Lois Lane.



Listen Here

https://podcasts.apple.com/us/podcast/top-ten-ufo-myths/ id1479709878?i=1000583298958

Jerry Lee Lewis 1935 - 2022

Jerry Lee Lewis was an American singer, songwriter and pianist. Lewis made his first recordings in 1952 at Cosimo Matassa's J&M Studio in New Orleans, Louisiana, and early recordings in 1956 at Sun Records in Memphis, Tennessee. "Crazy Arms" sold 300,000 copies in the South, and his 1957 hit "Whole Lotta Shakin' Goin' On" shot Lewis to fame worldwide. He followed this with the major hits "Great Balls of Fire", "Breathless", and "High School Confidential". His rock and roll career rightfully faltered in the wake of his abusive marriage at the age of 22 to Myra Gale Brown, his underage 13-year-old cousin once removed. In 2016, Myra published her memoir, The Spark That Survived.



THOSE WE HAVE LOST COLLATED BY HARRY WADHAM





Marty Sammon 1977 - 2022

Mikaben 1981 - 2022

Michael Benjamin was the son of Haitian singer Lionel Benjamin. He began his career in 1999 in a Christmas contest televised special that was hosted every December called "Konkou Chante Nwel" where he won first place. On the night of 15 –16 October 2022, Benjamin died during a concert at the Accor Arena in Paris. He suffered a cardiac arrest on stage during his performance and succumbed shortly after, despite rescue efforts. Marty Sammon was an American blues keyboardist. He was recognized for his energetic performances, improvisation and mastery of traditional styles blues). (ragtime and Sammon established himself as an ambassador of Chicago blues, appearing on several distributed commercially DVDs. television shows (US and in Europe) and Grammy Award winning albums. His book, Blues Keyboard Method, was published in 2015.





Michael Ponti 1937 - 2022

Michael Ponti was a German classical pianist. He was the first to record the complete piano works by Tchaikovsky, Rachmaninoff and Scriabin. He made more than 80 recordings, around 50 of rarely played concertos from the Romantic period, often the only recording of these works at the time. He played and recorded chamber music with his Ponti-Zimansky-Polasek Trio.

Robert Gordon 1947 - 2022

Robert Gordon was an American rockabilly singer. At the age of nine, he was greatly inspired by the Elvis Presley song "Heartbreak Hotel" playing on the radio and decided to pursue a career as a rock and roll musician at that young age. During the 1970s, he became a member of the punk-pop band Tuff Darts. In 1978, RCA Records signed Gordon to a contract, which he described as "a dream come true" to record for "Elvis's label". He went on to tour around the world up until 2014. Gordon died on October 18, 2022, at the age of 75, after years of acute myeloid leukemia.



Joanna Simon 1936 - 2022

Joanna Elizabeth Simon was an American mezzo-soprano and journalist. As a singer, Simon was known for possessing a distinctively "smoky-voiced mezzosoprano". She performed regularly in operas and concerts internationally from 1962 through 1986, and thereafter made only periodic performances into the late 1990s. After mostly retiring from singing professionally, Simon worked as the Arts Correspondent for PBS's MacNeil-Lehrer News Hour from 1986 to 1992. She won an Emmy Award for her work with the programme. Simon died from thyroid cancer in Manhattan on October 19, 2022, a day before her 86th birthday and before her sister Lucy died of breast cancer.



Lucy Simon 1940 - 2022

Lucy Elizabeth Simon was an American composer for the theatre and of popular songs. She recorded and performed as a singer and songwriter and was known for the musicals The Secret Garden (1991) and Doctor Zhivago (2011). In 1963, Simon began performing with her sister Carly Simon as the Simon Sisters. The duo released three albums, beginning with Meet the Simon Sisters. Simon won a Grammy Award in 1981 with her husband, David Levine, in the Best Recording for Children category for In Harmony, and again in 1983 in the same category for In Harmony 2.

Simon received Tony Award and Drama Desk Award nominations for composing the music for the Broadway musical The Secret Garden. She had suffered from metastatic breast cancer prior to her death.





Tsin Ting 静婷 1934 - 2022

Tsin Ting was a Taiwanese singer and dubbing artist, sometimes known as the Marni Nixon of Hong Kong cinema. She arrived in Hong Kong in 1949 and sang in nightclubs to earn some money. Film studios soon began using her to dub their musical films, and after being noticed by a director, she dubbed many of the Shaw Brothers' Huangmei Opera movies from the 1950s to the 1960s. She later brought her career back with concert appearances in the 2000s.

Bettye Crutcher 1939 - 2022

Bettye Jean Crutcher was an American songwriter. She was a staff writer for Stax Records. Crutcher teamed with Homer Banks and Raymond Jackson as We Three, and co-wrote "Who's Making Love" for Johnnie Taylor, which earned a nomination for the Grammy Award for Best R&B Song. Crutcher also wrote music for the Staple Singers, Sam & Dave, and Albert King. After Stax went out of business, Crutcher worked in antiques and made jewellery. She moved to Nashville in the 1980s and wrote songs for B.B. King and Bobby Bland.





Moraes Moreira 1947 - 2022

Antônio Carlos Moreira Pires, better known as Moraes Moreira, was a Brazilian musician and songwriter. During the 1970s he played guitar and sang in the band Novos Baianos, after which he embarked on a solo career recording 29 albums. Moreira was one of the most versatile composers of Brazil, mixing the genres of rock, samba, choro, frevo, baião, and classical. Moreira died on April 13, 2020, at age 72 from a heart attack. Galina Pisarenko Галина Писаренко 1934 - 2022

Galina Alekseyevna Pisarenko was a Soviet and Russian operatic soprano who was a leading singer of the Stanislavski and Nemirovich-Danchenko Theatre from 1961 to 1990, a teacher at the Moscow Conservatory, and a theatre director. In 1991, when a group of performers mostly from the Academic Musical Theatre formed the Moscow New Opera, Pisarenko joined them and directed the company from 1994. Pisarenko taught singing at the Moscow Conservatory from 1976. She was also a member of the jury of the

International Tchaikovsky Competition and other vocal competitions, and founded the Nina Dorliak Competition.



Christine Farnon 1925 - 2022

Don Edwards was an American cowboy singer and guitarist who performed Western music. He recorded several albums, two of

music. He recorded several albums, two of which, Guitars & Saddle Songs and Songs of the Cowboy, are included in the Folklore Archives of the Library of Congress. In 2005, Don Edwards was inducted into the Western Music Association Hall of Fame. Christine Miller Farnon was an American executive with the National music Academy of Recording Arts and Sciences. Early on in her career, Farnon was an event producer of the 1st Annual Grammy Awards in 1959. When she started her executive director tenure at NARAS's main branch in 1971, Farnon oversaw the Grammy Hall of Fame and was an event producer for the 1977 Grammy Awards. Near the end of her career, Farnon held the position of executive vice president from 1989 until her retirement in 1992. Upon her retirement, Farnon was the first woman ever to receive the Grammy Trustees Award.



Farquhar Wilkinson 1932 - 2022

Farquhar Davis Wilkinson QSM was a New Zealand classical cellist. Throughout his career, Wilkinson was active in chamber music. He was principal cellist with the New Zealand Symphony Orchestra from 1955 to 1992. He travelled to Britain in January 1965, stopping in Hong Kong where he performed on television. In London, he played with the London Symphony Orchestra, and made a two-week concert tour with the orchestra that included the Prague Spring Festival. Towards the end of his career with the NZSO, Wilkinson was awarded the Oueen's Service Medal, for public services, in the 1991 New Year Honours.

Agustín Ramírez Sánchez 1952 - 2022

Agustín Ramírez Sánchez was a Mexican singer-songwriter, co-founder and frontman of the Mexican musical group Los Caminantes. Ramírez composed and was responsible for many of Los Caminantes' hits. In 1993, Agustín Ramírez received an honorary plaque award which was placed outside a wall of his hometown of San Pancho by the mayor. Agustín had been involved in four major automobile accidents in his life. The most recent accident occurred in August 2009, when he severely fractured his pelvis. He recovered and continued to tour with Los Caminantes.



Geraldine Hunt 1945 - 2022

Geraldine Hunt was an American R&B singer best known for the 1980 No. 1 Hot Dance Music/Club Play hit "Can't Fake the Feeling". Hunt began her recording career as a teenager with several singles released from 1962: she had her first glimmer of success in 1970 when "You & I" a duet with Charlie Hodges reached No. 45 on the R&B chart in Billboard. After "Can't Fake the Feeling" reached No. 1 on the club chart in Billboard, where it spent a total of seven weeks, she didn't reach the same level of success with her following 12 singles. In 1982 she helped write and produce some of the music for musical group Chéri.



Robin Sylvester 1950 - 2022

Robin Sylvester was an English musician who was best known as a member of the American band RatDog. Although primarily a bass player, he played several instruments, including the guitar and keyboards, and did extensive arranging. Previously to his career with RatDog, he toured with other musicians and played as a session musician. Sylvester missed RatDog's 2010 shows in Jamaica due to health concerns. In February 2012, it was reported that Sylvester was awaiting a kidney transplant.

THOSE HE HAVE LOST



Ryan Karazija 1982 - 2022

After leading the California-based indie rock band Audrye Sessions from 2002 to 2010, Ryan Karazija relocated to Reykjavík, Iceland and started the new post-rock project Low Roar, releasing a self-titled album in 2011, and several albums from there on. The band's discography features heavily in the 2019 video game Death Stranding, following a collaboration with the great video game designer Hideo Kojima, after Kojima chanced upon their music while in a CD shop in Reykjavík. On 29 October 2022, it was announced that Ryan Karazija, the front man and lead singer of the band had died from complications with pneumonia. It was also announced that the sixth album, which is being edited, will be eventually released to the public.

A Few Facts About Plastic Pollution

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

35 BILLION plastic water bottles are thrown away every year

Plastic constitutes

ONE MILLION

sea birds & 100,000

marine mammals are

killed annually from

plastic in our oceans

90% approximately of all trash floating

The average American throws away approximately

185

LBS

of plastic per year.

50%

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

Facts found on ecowatch.com

48

Stonehenge World Heritage Site

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PLEASE SIGN THE PETITION





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GONZO Eclectic & Unique! MULTIMEDIA THE LABEL FOR CONNOISSEURS

Jethro Tull Spin Me Back Down The Years deluxe edition



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

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

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

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

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





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 punkpop 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/gonzomultimedia/products/fuzzbox-weve-got-a -dot-dot-dot-cd-dot-dot-and-weregonna-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/cogsinister/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 f orever out of reach...

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

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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 onestop shop of everything that makes the Glasgow-born singer such a unique voice: from the pop-rock album opener, Every-



DELUXE VERSION EXPANDED & REMASTERED INCL. UNRELEASED TRACK

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

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

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





Dave Bainbridge Celestial Fire – Live In The UK

If you thought Dave Bainbridge's 2014 studio album, Celestial Fire, was a mindboggling 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

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Celestial Fire

Live in the UK



dvd/2cd

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

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



From danger to safety...

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

That's why we're very excited to make a big announcement. Starting today, we are changing our name to No Dog Left Behind. It reflects the national network of shelter partners we've built in our first decade of work. Pittsburgh will always be the heart of our operation, and everything we do is thanks to the love and support of our Steel City volunteers and supporters. Thanks to YOU, our mission is growing. We are excited to see where the next ten plus years takes us!

One more thing....

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

Jonathan & Brad



https://nodogleftbehind.org/



Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May





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



Fake Friends / Hip Hop Saved My Life by Holly Flo and Crease The double single release *Fake Friends / Hip Hop Saved My Life* is the debut release from Holly Flo and Crease. It features Holly Flo on vocals, Crease on production with SIR Beans OBE on the cuts and mixed and mastered by Rola @ Khameleon 107.







For those of you who might not be familiar with these two, then here is a little background for you.

Crease is a DJ, Producer and Graff artist from Bournemouth. Part of the Legendary Outkastz Crew (O.K.S.T), he has been closely associated with the B-Line Recordings family for many years and has been in the sound and production game for some 30 years, recording under various names and across various genres of music. Among his recent releases was the awesome Anything You Want single, alongside Chrome and Specifik, which was released on B-Line Recordings in May 2021 and which I featured in a review.

Holly Flo (formerly Holly Flo Lightly) is an underground emcee and singer from London who released her debut single Tryin' back in 2014. The Northeast of England is now her home, where she collaborates on both music and radio projects, plus studying a BA in Music and Sound. She has close connections with Bristol's Hip Hop community, releasing her Aperitif EP through Sika Records in 2016.



Following a few appearances at the B-Line Recordings Rope-A-Dope events in Bristol, she linked up with Crease which led to this latest release. Holly Flo's most recent releases include the Get Lit Not Gaslit EP (Coming Soon with GasLit out now), produced by Konchis, and a collaboration with Beyonders (Metalheadz/HeadzState) on the soulful jazzy vibes of the Moves Like Water single. She also has several underground collabs and EPs on the way.



The two have been working together on material for two and a half years now and have recently performed together at 2021's Rope-A-Dope 6 and this year's Lindisfarne festival.

Fake Friends drops with a solid boom bap beat with a classic drum sample, bass and piano with horns featuring on the chorus and more, creating this lively sound that just makes you wanna bounce around. Holly Flo mixes her rap vocals with a soulful sung chorus and speaks openly and unashamedly on those people who are only there for you while things are going well and you are in a good place, because it is to their advantage. But the minute things are not going so well, and you find yourself in a tough spot, they drop you or turn on you, being among the first to stick the knife in your back and twist it.

Hip Hop Saved My Life sees Crease dropping a laid-back drumbeat, over which is a jazzy piano and guitar, which



brings this chilled Jazz Hop fusion sound, that is a proper uplifting head nod vibe. Holly Flo once more brings her rap vocals and sung chorus to bear on a track that sees her open her heart on how she discovered Hip Hop music from the US to the UK artists. She tells how making her first track about Hip Hop truly helped her at a time she was at her lowest point. Then from living in Barcelona and back to the UK it's all about having Hip Hop in your soul so "put your fucking hands up".

Here are two tracks that are drastically different, in as much as they cover topics that display the yin and the yang of life. One person's experiences of life that are joined by one common element, the love of real Hip Hop music.

Crease brings two solid real Hip Hop tracks that show his pedigree when it comes to music production. On Fake Friends his boom bap vibe brings the kinda vibe that brings light to the shadowy nature of tracks subject matter, while on Hip Hop Saved My Life, he brings a Jazzy-tinged vibe that carries the track along while giving room for you to focus on the lyrics from Holly Flo. You just get this sense that he understands, on a deep level, exactly what is needed from the music to fully complement the vocals, masterful production...



Holly Flo demonstrates why she is more than one of the UK's finest upcoming emcees. With these two tracks she shows her solid lyrical wordplay, of which you can hear every word, alongside some stunning soulful sung



choruses and if you have ever seen her live performances, then you will have an even better insight into her vocal range and prowess. I am sure that with this release she is going to absolutely cement her place on the UK Hip Hop scene and probably beyond. With some guest appearances out now and some exciting in coming releases with Crease, Holly Flo is most certainly one to watch.

Make sure you keep watch for future releases from Crease and Holly Flo as there is, I'm reliably informed, at least one album scheduled for future release.

So, there is not much more I can say now except that I hope you have you orders in for this one as it's out today and is gonna be on fire, for sure.

On that note,

I'll see ya next time,

Peace Out,

Steve



MARKAT THE MOVIES Mark Raines



Mutiny on The Buses Released (9 June 1972).

Stan Butler (Reg Varney), a bus driver for the Town & District bus company, is so enamoured with a clippie from his company called Susy (Janet Mahoney), that he agrees to marry her. While Jack (Bob Grant), his close friend and colleague, welcomes the news, his family do not share the same view, with Stan's Mum (Doris Hare) unhappy that he will want to move out of the Butler's house. Although Stan is eager to get married and to find Susy a flat for them to live in, he is forced to put things on hold when he becomes the main money earner for the

Butler household, after Arthur (Michael Robbins) loses his job. While trying to find his brother-in-law employment, Jack reveals news, overheard from Blakey (Stephen Lewis), the company's Bus Inspector, that a new manager by the name of Mr Jenkins (Kevin Brennan) has been installed into the depot, who seeks to make the buses profitable and has intentions to make reforms at the depot to ensure its staff work harder, much to the dislike of Stan and Jack who enjoy their current layabout lifestyle. When Jenkins decides to stop the staff wearing casual, scruffy clothing under their uniform, Stan and Jack instigate a mutiny by having the male and female bus crews wear only the company's uniform that they are provided with, and nothing else. While this has little effect in stopping them from having to wear smarter clothing with their uniforms, stunt embarrasses Blakev the and annovs Jenkins, who blames the Inspector for letting the staff get away with their prank. A few days later, Stan discovers that Jenkins is hiring new

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... drivers and realises that this will provide the needed work for Arthur that can allow him to proceed with marrying Susy. To ensure this, Stan decides to teach Arthur how to drive a bus. However, his plans to get him properly trained soon become threatened when Jenkins has a new radio control system installed in all the buses, allowing Blakev to ensure that the buses are running on time while keeping the pair hard. Seeking working to stop management from interfering with how they want to work, Jack tampers with the system so that it crosses over into other radio frequencies, effectively leading to several misunderstandings involving the police and airliners before the police promptly order its discontinuation.

Soon after the radio system is removed, Jenkins issues Blakey with a new van, to help him monitor the bus routes more effectively. However, when Stan and Jack accidentally cause a fire at the depot, the staff quickly find that the fire-fighting equipment is woefully inadequate. resulting in the chaos that leads to the Inspector's new van being crushed between two buses whilst they are being moved out of the building. In the aftermath of the incident, Jenkins has the fire-fighting equipment upgraded and orders the Inspector to stage a fire drill, but this only leads to mayhem when Stan and Jack flood the depot after breaking the depot's new foam machine. At the same time, Arthur, who secured a job at the company, is horrified when Olive (Anna Karen) arrives at the depot during the mayhem, and crashes the motorbike in the flooded maintenance pit, after believing that her husband had lied about the fire drill.

Despite Arthur now having a job, Stan discovers that he cannot afford a flat with the money he is earning unless he can make more, and so is thrilled when Jenkins reveals to the bus crews that he is planning to arrange for the company to run safari tours to Windsor Safari Park, whereupon the driver selected by him to drive the special bus for the tour will receive a larger wage and keep any tips they earn. However, any hope of Stan getting the job is dashed when Blakey informs him that, because both he and the depot manager agree that he is accountable for the mayhem with the fire drill, he will never be allowed to get the job. Later that evening, attending the company's dart competition the busmen's canteen while debating on how to secure the safari job, trouble arises when he, Jack and Mum are forced to take Olive home, after she starts a fight with Arthur's clippie, Norah (Pat Ashton), for trying to flirt with her husband and getting more attention than herself. A couple of nights later, when they are in the depot after hours, Stan and Jack witness Jenkins having an affair with Norah and use the information to blackmail him into giving Stan the safari job, much to Blakey's shock.

A few days later, Stan prepares for the first run - a trial run to determine if the safari park will accept buses on its ground. While Stan is delighted with the new uniform he is provided with, and the special safari bus he will be driving, he accidentally damages the bus's rear emergency exit, resulting in the trial run being a complete disaster when it leaves him and Blakey, assigned to supervise the run, at the mercy of lions and monkeys. With their engagement on the rocks following the incident, Stan persuades Susv to come to his family's house for tea the following night to talk things over. But when it is announced that Olive is pregnant again, an annoyed Susy realises that she will never be married and storms out of the Butler household, giving back her engagement ring to Stan in the process. The next day, Stan finds out from Jack that Jenkins' wife learnt of his affair with Norah and had him transferred to another depot as a result, while also learning that his friend is no longer on his bus. Instead, he is shocked to discover that Blakey will be joining him, after being demoted to a conductor for all the trouble caused recently, but is delighted to learn that three new, attractive clippies have arrived at the depot, one of whom, Gloria (Jan Rennison), is being put on Stan's bus. The story ends with Blakey preventing passengers from getting on Stan's bus, much like Jack did at the beginning, while Stan gets a feeling of Deja Vu when he finds himself agreeing to marry Gloria.

This is one of the series of films based on the popular television series starring Reg Varney who was the first man to use an ATM.

One of the best sets of films based on television made in my opinion. I like this one of the series because of the scene involving Windsor Safari Park which includes a lion going on the bus and a chimpanzee looking like it's driving the bus. The humour is very much of the 70s, but it still holds its own in today's more woke world we live in today.

The spin-off films were produced by Hammer Film Productions. They are On the Buses (1971), Mutiny on the Buses (1972), and Holiday on the Buses (1973), set in a holiday camp. On the Buses became Britain's top box office film of 1971.

Running Time (1hr 29 minutes) Rated (A). 4 of 4

Always a pleasure to go on a bus journey with the cast





Frankenstein Released (November 21, 1931).

Plot

In a village in the Bavarian Alps, Henry Frankenstein and his assistant Fritz, a hunchback, piece together a human body. Some of the parts are from freshly buried bodies, and some are from the bodies of recently hanged criminals. In a laboratory he's built inside a watchtower, Henry desires to create a human, giving this body life through electrical devices. He still needs a brain for his creation. At a nearby school, Henry's former teacher Dr Waldman shows his class the brain of an average human being and the corrupted brain of a criminal for comparison. Henry sends Fritz to steal the healthy brain from Waldman's class. Fritz accidentally damages it, and so brings Henry the corrupt brain.

Henry's fiancée Elizabeth speaks with their friend Victor about the scientist's peculiar actions and his seclusion. Elizabeth and Victor ask Waldman for help understanding Henry's behaviour, and Waldman reveals he is aware Henry wishes to create life. Concerned for Henry, they arrive at the lab just as he makes his final preparations, the lifeless body on an operating table. As a storm rages, Henry invites Elizabeth and the others to watch. Henry and Fritz raise the operating table toward an opening at the top of the tower. The creature and Henry's equipment are exposed to the lightning storm and empowered, bringing the creature to life.

Frankenstein's Monster, despite its grotesque form, seems to be an innocent, childlike creation. Henry welcomes it into his laboratory and asks it to sit, which it does. He opens up the roof, causing the Monster to reach out towards the sunlight. Fritz enters with a flaming torch, which frightens the Monster. Its fright is mistaken by Henry and Waldman for an attempt to attack them, and it is chained in the dungeon, where Fritz antagonizes it with a torch. Hearing Fritz shriek in the dungeon, Henry and Waldman run down, finding that the Monster has strangled and hanged Fritz. The Monster lunges at the two but they lock the Monster inside. Realizing the Monster must be destroyed, Henry prepares an injection of a powerful drug and the two conspire to release the Monster and inject it as it attacks. When the door is unlocked the Monster lunges at Henry as Waldman injects the drug into the Monster's back. The Monster falls to the floor unconscious.

Henry collapses from exhaustion, and Elizabeth and Henry's father take him home. Henry is worried about the Monster, but Waldman reassures him that he will destroy it. While Henry is at home, recovering and wedding. Waldman preparing for his examines the Monster. As he prepares to vivisect it, the Monster strangles him. It escapes from the tower and wanders through the landscape, encountering a farmer's young daughter, Maria. She asks him to play a game with her in which they toss flowers onto a lake. The Monster enjoys the game, but when they run out of flowers he throws Maria into the lake, where she disappears beneath the surface. The Monster runs away.

With preparations for the wedding completed, Henry is happy with Elizabeth. They are to marry as soon as Waldman arrives. Victor rushes in, saying that Waldman has been found strangled. Henry suspects the Monster. The Monster enters Elizabeth's room, causing her to scream. When the searchers arrive, they find Elizabeth unconscious. The Monster has escaped.

Maria's father arrives, carrying his drowned daughter's body. He says she was murdered, and the villagers form a search party to capture the Monster. During the search, Henry is attacked by the Monster. The Monster knocks Henry unconscious and carries him to an old mill. The peasants hear his cries and find the Monster has climbed to the top, dragging Henry with him. The Monster hurls the scientist to the ground. His fall is broken by the vanes of the windmill, saving his life. Some of the villagers bring him home while the rest of the mob set the windmill ablaze, with the Monster trapped inside.

At Castle Frankenstein, Henry's father celebrates the wedding of his recovered son with a toast to a future grandchild.

This is the first version I watched of Frankenstein and the monster played by Boris Karloff is one of the best portrayals in the realm of the Horror genre.

This film contains still to this day a scene that sends chills down my spine and for a while was excluded from the film. It escapes from the tower and wanders the through landscape. encountering a farmer's young daughter, Maria. She asks him to play a game with her in which they toss flowers onto a lake. The Monster enjoys the game, but when they run out of flowers he throws Maria into the lake, where she disappears beneath the surface. The Monster runs away.

It is eerie when you hear the splash of the water and the almost bit where the monster seems to be human.

Running Time (71 minutes) Rated (12A). Still scary today.



Bedknobs and Broomsticks (October 7, 1971).

Plot.

In August 1940, during the Battle of Britain, three children named Charlie, and Paul Rawlins Carrie. are evacuated from London to Pepperinge Eye, near the Dorset coast, where they are placed in the reluctant care of Miss Eglantine Price. The children Price is discover Miss learning witchcraft through a correspondence school with hopes of using her spells in the British war effort against the Nazis and offering the children a transportation spell in exchange for their silence. She casts the spell on a bedknob.

Miss Price receives a letter from her school announcing its closure, thus preventing her from learning the final spell. She convinces Paul to use the enchanted bed to return the group to London, and locate the headmaster, Professor Emelius Browne. Browne turns out to be a common street magician who created the course from an old book and is shocked to learn the spell works. He reveals his real reason for closing the book is damaged and the school: the final spell is missing. The group travels to Portobello Road to locate the rest of the book. After an exchange with an old bookseller, Miss Price learns that the spell is engraved on a magical medallion called the Star of Astaroth. The bookseller explains that Astaroth used the medallion to anthropomorphise a pack of wild animals, who then killed him and took the Star to a remote island called Naboombu.

The group travels to Naboombu. The bed goes underwater, where Mr Browne and Miss Price enter a dance contest and win first prize. The bed is fished out of the sea by a bear, who brings the group before the island's ruler, King Leonidas the lion, who is wearing the Star of Astaroth. Leonidas invites Mr Browne to act as a referee in a football match. The chaotic match ends in Leonidas' selfproclaimed victory, where Mr Browne swaps the medallion with his referee whistle as he leaves.

Back home, Miss Price casts the spell, which imbues inanimate objects with life. When Miss Price is informed that the children can be moved to another home, she decides to let them stay, realizing she has come to love them and vice versa. The children declare they want Mr Browne to be their father. Mr Browne, wary of commitment, bids goodbye to the group and attempts to take a train back to London. A platoon of Nazi German commandos land on the coast via a Uboat as part of an exercise and invade Miss Price's house, imprisoning her and the children in the local museum. At the train station Mr Browne fends off two Germans cutting phone lines and heads back to Miss Price's house, using a spell that he taught Miss Price to disguise himself and avoid the Germans. He inspires Miss Price to use the spell to enchant the museum's exhibits into an army. The army and military chase the Germans away, but as they retreat, they


destroy Miss Price's workshop, ending her career as a witch. Though disappointed her career is over, she is happy she played a small part in the war effort.

Shortly afterwards Mr Browne enlists in the army and departs with the local Home Guard escorting him, promising the children he will return soon. Paul reveals he still has the enchanted bedknob, hinting they can continue with their adventures.

This a full-on family entertainment film in the sense that it is full of song, fun, animation, drama, and a sprinkle of magic. The end scenes of ancient armour coming alive to take on the invading Nazis is a great watch as it is very funny. I'd like to dedicate this to the late Dame Angela Lansbury who is marvellous in this film.

Worth a watch for children of all ages.

Running Time 117 minutes (1971 original version) 139 minutes (1996 reconstruction version).

Rated (PG). 4 out of 4.

For the magic, it gives in my childhood memories.



Lyle, Lyle Crocodile(2022).

Plot

In New York City, a charismatic magician named Hector P. Valenti wants to try out on a national talent show but is constantly rejected. One day after a failed audition he wanders into an exotic pet store and finds a singing baby crocodile and names him Lyle. Seeing Lyle as an opportunity to strike it rich in the talent business, he places his 3-story Victorian brownstone home as collateral for their performance, but Lyle gets stage fright during the premiere and Valenti loses the home. Valenti is forced to move out and reluctantly leaves Lyle to fend for himself while he tries to make more money.

Eighteen months later, the Primm family moves into the house. Josh is initially terrified of moving into his new home and struggles to make friends at school. One night, he discovers Lyle, fully grown, living in the attic, and the two become friends when Lyle saves Josh from a mugger and demonstrates his singing talent. Josh's stepmother and father eventually find out about Lyle. Though they are initially terrified of him, they bond with Lyle over their favourite writing hobbies. One day, Valenti returns to the house to visit Lyle, as an agreement states he can live in the house for part of a year. He makes another attempt to get Lyle to perform on stage, but it fails as Lyle still has stage fright.

Meanwhile, Mr Grumps, the Primm family's unfriendly neighbour becomes annoyed by the noise caused by Lyle, Valenti, and the Primms. Determined to put an end to it, he has cameras installed to find out what is going on, but manages to achieve his goal by bribing Valenti to sell Lyle in exchange for money to pay his debts. Lyle is unable to convince the authorities of his benevolent nature because of his stage fright and is locked up at the zoo. Feeling guilty for what he did to Lyle, Valenti goes to break him out of the zoo with Josh's help. Valenti and Lyle reconcile with each other before Lyle escapes with Josh to the talent show while Valenti distracts the authorities. On stage, Lyle manages to overcome his stage fright with help from Josh, and his singing talent is well-received by the audience and viewers.

One month later, a trial is held to determine whether or not Lyle may be free. The judge ultimately decides to rule over Mr Grumps in favour of Lyle when Valenti reveals that the deed to his house was written for his grandmother - who built the house and founded the New York City Zoo where Lyle was previously kept allowing her to keep exotic animals as pets. After the trial, the Primm family celebrates Lyle's freedom by taking him on vacation, while Valenti acquainted becomes with new talented animal: a beatboxing rattlesnake owned by Josh's friend, Trudy.

This film is based on the bestselling children's book which is set at a fast pace and has many touching moments. You will fall in love with the New York skyline, but it suffers from trying to pack in too many ideas. As a film made for children it can come across slightly plain silly, plus it lacks funny gags and the songs are forgettable.

Running time(106 Minutes). Rated(PG).



Halloween Ends(2022)

Plot

In 2019, Corey Cunningham is babysitting a young kid named Jeremy, who pulls a prank by locking him inside the attic. Just as Jeremy's parents come home, Corey kicks the door open and accidentally knocks Jeremy off the balcony to his death, and Corey is accused of intentionally killing Jeremy.

Three years later, the town of Haddonfield, Illinois is still reeling from the aftermath of Michael Myers' latest killing spree, while Michael has vanished. Laurie Strode is writing a memoir, having bought a new house and living with Allyson, her granddaughter. The town has turned on Laurie, blaming her for Michael's rampage and accusing her of encouraging him.

Meanwhile, Corey is now working at his father's salvage yard, still hated by the suspicious town. On his way home he is taunted by high school bullies and injures himself in the process. Laurie later brings him to the doctor's office where Allyson works. The two begin developing a relationship and attend a Halloween party, but Corey is confronted by Jeremy's mother, leaves the party, and is accosted by the hiah schoolers. He ends up getting thrown off a bridge, and Corey is dragged into the sewers by an unknown figure.

Corey wakes up in the sewers and is set upon by Michael, who has been living in the sewers for the past four years. After holding him by the throat, Michael elects to let Corey go.

Corey and Allyson make up and go on a dinner date, but Allyson's ex, who is a police officer, shows up and harasses them both. This leads Corey to later lure the cop into the sewers, where Michael kills him. Allyson finds out she was passed over for a promotion in favour of a fellow nurse who is having an affair with the doctor. Corey and Michael team up and murder the doctor and nurse at the doctor's home.

Allyson and Corey plan to leave Haddonfield because of the past trauma and have an unpleasant encounter with a radio DJ, who insults both of them. Corey goes home, where his mother is cruel to him and slaps him, so he leaves and sleeps in the house where Jeremy died. Meanwhile, Laurie has become increasingly suspicious of Corey after he beains mimicking Michael's behaviour and hunts him down at Jeremy's house, where she forbids him to leave with Allyson. Corey

retorts by blaming her for the events that have occurred in Haddonfield and says if he cannot have Allyson, no one will.

On Halloween, Corey returns to the sewers and successfully fights Michael for his mask. Meanwhile, Laurie and Allyson argue as she plans to leave. Allyson, too, blames Laurie for Michael's actions. That night, Corey embarks on a rampage, murdering the high schoolers at the salvage yard. In the confusion, Corey's father is also accidentally killed. He then goes to kill his mother, as well as the DJ and receptionist at the radio station.

Back at the Strode house, Laurie faux -attempts suicide to lure Corey to her, whom she shoots down the stairs. Corey then stabs himself in the neck to frame Laurie for his death in front of the arriving Allyson. Michael suddenly appears and kills Corey, and after a struggle, Laurie finally kills Michael by pinning him to the counter then slitting his throat and wrists.

With Michael finally dead, Laurie takes his body to the salvage yard, attracting the residents of Haddonfield, who follow her in a procession. She takes his body to an industrial shredder at Corey's father's scrapyard. In the ensuing days, Laurie finishes her memoir and rediscovers her romance with Officer Hawkins.

I am afraid this latest in a long line of films lacks jumps, and twists, but has entertaining acting performances, with good throwback references and laughs.

But I think this is made for fans like myself. Possibly I think this is the end of our anti-hero — no, wait a few years another Halloween will come along.

Running time(110 minutes) Rated (18) 3 out 4



Hazy Janes, Japanese Television and Between the Vines

More live moments in Alan Dearling's life and camera lenses

alan dearling





Hazy Janes and Japanese Television

Hazy Janes

A two-bands-for-the-price-of-one at the upstairs room in the Golden Lion, Todmorden.

You'll easily see why I think of Jack White and White Stripes when I listen to the **Hazy Janes**, a power-duo from Halifax. Shades of Led Zep too.

'Yellow Belly Blues': https://www.youtube.com/watch? v=ApUAjlVqdKY

Visceral and exciting. Very visual and pretty loud. Lots of showmanship and what used to be called 'grand -standing'. Perhaps not quite as 'out there' as Prodigy or Rammstein (both of which I think been have totallv awesome live!), but it may be the direction that the Hazy Janes go in the future.

A fairly recent live performance which nicely demonstrates the light and shade that they insert into their music - this is the Hazy Janes at the Imperial Music Venue -Mexborough -02/05/22.

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

I had previously seen Ellis Best, the singer/ guitarist, in a solo show. Now I've been able to enjoy the dynamic duo including manic drummer, Bron Bury. As they like telling us: "*Stay Hazy*!"

Japanese Television

London-based **Japanese Television** purveyed psych-oriental noodlings aplenty, musical interplay and connections. Lots going on -acomplex melange. On display was a mixed-up mash-up of sounds at their recent live gig on the Yorkshire/Lancashire border. The sound: Instrumental punk-surf rock (apparently). Hard to categorise, but certainly something of





a throw-back to late 1960s' psychedelicfolk. The band experienced some techiegremlins early in their set, including having to replace their snare drum, but were well received by the packed audience.

'Snake Shake' from their recently released first album:

https://www.youtube.com/watch? v=8Pa0BRMcIxY

Here, Japanese Television provide mellower, highly melodic sounds, faintly reminiscent perhaps of French artmusos, 'Air'. This is 'Moon Glider':

https://www.youtube.com/watch? v=EI_GeHSIS0A

Between the Vines

Down at the Weavers Arms' Monday Club it was time for Country-Rock, more twang and 'hee-haw', than the Americana variety. **BTV (Between the Vines)** have recently released their second album, 'Ain't Country Enough'. Powerful singing from Rebecca (Bex)

Whitehead on lead vocals. Good songs too, well augmented by classy playing from all the members of this four-piece. Additionally, in fact, they have three vocalists! Drummer, Kev Whitehead is involved with a number of bands including Jon Lees' Barclay James Harvest. Title track video:

https://www.youtube.com/watch? v=rlQS8ZpExJ0

'Get a Little Drunk (Go a Little Wild)' live from Oldham Festival:

<u>https://www.facebook.com/watch/?</u> <u>v=1906760072822946</u>

After their gig ended I asked Bex about the name of the band.

Alan: "I'm exactly the same age as the American singer, Janis Ian. She was 14 when she released her first album, 'Society's Child'. And quite a few years later, she was successful with her 1975 album which was titled: 'Between the



Lines', and featured her major hit, 'At Seventeen'. Was that your inspiration?''

Bex: "No. We like our wine and so that's where the band name 'Between the Vines' came from."

So, there, now we know!



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Investigator Album Launch Dead Witch, Auckland 30/09/22

Back to Dead Witch for another night of rock 'n' roll. I have reviewed Investigator quite a lot and saw Crystalator support them the last time I saw them at the Cupid, but tonight the band opening was new to me, **Glasshouse Keepers**.

They kicked off at the ungodly hour of 8:30, and I could not believe how many people there were in the audience, as often there are just a few misplaced band members kicking around that early, but it was obvious the crowd knew exactly who Glasshouse Keepers were and expected a good time. The band comprise Danielle Hawkins (vocals), Brian McDonald (lead guitar and screams), Linton Graetz (rhythm guitar and backing vocals), Giacobe Otty (bass) and Kevin Jaspers (drums), and after the soundcheck the band asked me if I was likely to give them a good review, and I replied I had never seen a singer having so much fun at a soundcheck, so what was the gig going to be like? They kicked off with Always Never, which was solid rock with both metal and pop tendencies, and it is obvious that Danielle is one of those singers who lives to be in front of a band, as not only does she have a great voice, but she is having so much fun it's infectious. No screwing up of the face for this lady, she smiles much all the time (and never stops moving).

Kevin is one of those drummers who drives the band forwards, always pushing (and sounds if he normally plays in much heavier outfits), while Giacobe sits back in the pocket often providing a third melody.



Linton sits between bass and drums to give the others a platform, while Brian is also approaching his guitar in a more metallic style with some interesting noodling and attacks, all combining to provide complex arrangements which are brought together by Danielle. Kodiak showed the band could really set up a monster groove when they wish, with Kevin piling in some frenetic rolls around the kit. The audience were even encouraged to wave their arms in the air, and before 9:00 (when most of them were still sober), they did! I had a chat with barman Brad (from Deathnir) and asked what he thought, to which he replied, "I'm having a good time", to which I agreed. One of the nice things about their songs is there is a great deal going on within the arrangements and each sound quite different to the last. Echo has an interesting introduction, with a marching pattern on the snare and Gilmour-style guitar from Brian and when Danielle sang the first verse she did so kneeling on the stage, reflective of just how different and quieter this one is. Needless to say, it soon started to build with everything ramping up, and Danielle putting a rasp on her vocals. Everything was tied back to the bass, creating a very different feeling indeed.

When they announced the next song was going to be one no-one in the audience had heard, *Knock Off*, there were quite a few shouts from the crowd which again proved they have brought a lot of fans in with them tonight. There was a lot of space within this one, as well as complexity, and it also allowed Danielle room to scream and hold long notes. New Oblivion is one of their songs which is fairly short, and it is somewhat of a surprise when it ends. Danielle then rehearsed the audience in the words they had to sing in a beck and call in their final song, Carbon Copy, and there was no way they were acting as if they were the opener on a three-band bill!

I really enjoyed their set and look forward to hearing more from them in the future.



Investigator were doing something unusual tonight, as although it was their album launch, they had decided to split their set in two, so they were coming on next to play the album from beginning to end: a brave approach given the album has not actually been released yet, and then they were coming back after Crystalator to play an encore set. This means they opened with *The Raiser*, one of their heavier numbers, and one which they closed with the last time I saw them. They play melodic hard rock with loads of pop hooks and twists, which is why so many of their singles have seen serious radio play and chart success, with the next two songs being fine examples. Shade is built around a monstrous bass and is a song about the domestic violence too often suffered by women, with the guitars riffing over the top while Dave keeps the bass chugging along. Lake of *Eves* followed, a mysterious belter which had some serious chart success. The lead guitar over the melody has something of a Simple Minds arena style yet is more

direct. Seeing Investigator play on a proper stage in a room with a serious soundman meant they were easily the loudest and heaviest I had heard them play, and it definitely suits their style. Adrian also told everyone from the stage that they were playing the album, then Crystalator and then they would come back for some more songs and the raffle!!

Sores is going to be the next single, another catchy belter where Adam is often noodling over the top as well as taking a crisp solo. I was wondering if Adrian was able to hear himself properly though as there were times when he was noticeably offkey during this and that is not like him at all. Whatever the problem was it soon went away, and we were into another single (I had not realised just how many songs I knew from this release), Bad Luck's Shoebox, which has a chugging riff with a simple guitar melody over the top which totally transforms it. Adrian really does have a wonderful knack of writing songs which are catchy, punchy, yet also fit



for the radio. Don't Touch Me! commences with Adrian and Adam swapping riffs before all the band combine and is a classic crowd singalong which one could easily imagine being penned by Jordan Luck, and certainly belongs to that era. Yet another single was next, the very different YOUnique where the band slow it right down and then Adrian delivers vocals in falsetto, while Adam's guitars are providing a melody over the top which is very different to what is being played by the rest of the band, but it works really well. The set was supposed to end with *Downtown*, another very different number with beck and call vocals, but we were treated to a quick truncated version of The Raiser to whet our appetite for when they came back.

Now it was time for **Crystalator** who greatly impressed me the last time I saw them play. They came out of Meridian Vibe and the tightness which comes with playing together for a significant time really shows as they came out and kicked ass right from the beginning with *Sludge*, showing that here was a more metallic approach to the evening. Then they launched into *Message To My Girl*, and I am sure Neil Finn and Eddie Rayner never expected it would sound like this as although the vocals had that familiar twang and style, the arrangement had been turned into an alt rock metallic monster. Dave hits the drums incredibly hard, all the time, but Kelly (vocals/guitar), Harry (bass/vocals) and Richard (guitar) all crunch it out, creating a wall of sound with the vocals over the top.

However, they understand the need for contrast so different songs slow it down, others speed it up, some have sections with no guitar while at others it is buzzsaw to the wall. They do the same with the vocals, so while the harmonies are effective there are also plenty of times when it is just Kelly. They are incredibly tight, and there are times when guitars/bass/drums are all playing exactly the same rhythm and tempo



and it only works as they are incredibly synchronised. They are another band who benefit from having the volume up at 11, as they have the presence which demands it. There are definite 80's British punk influences in much of what they do, with I Can't Get One Over You being yet another enjoyable romp with a simple guitar pattern, twin vocals and belted drums, but there is something about it which demands attention. This is powerful stuff, and the guys were hammering it down, which was probably quite a shock to those who were looking the melodic and hook-laden for Investigator, Crystalator as were definitely not taking any prisoners and were bringing the noise, loud and proud.

Kelly admitted he was losing his voice towards the end of the set but with just a few more songs to go he pushed through, and the band just kept pumping riff after riff. I am somewhat surprised I have not seen the guys more on the Auckland circuit as their alt metal sound contains a load of influences and they are a wonderfully tight act with strong material. Hopefully they will be back at Dead Witch again soon.

Now **Investigator** were back for a romp through another six songs (and don't forget the raffle), kicking off with Livin' in a *Magazine*, another single and the space and style were so very different indeed to what had happened just now, with a strong melodic guitar from Adam, while Dave and Craig keep it locked down with Adrian providing the rhythm guitar and vocals which create memorable hooks. Goodbye *Car* has an almost reggae approach in its chopped style, and each of these songs were showing different sides of the band but always wrapped up in melodies and hooks. There was now a slight pause in proceedings as Adrian announced the winning tickets for the raffle, which was a somewhat unusual thing to happen in the middle of a rock gig before going into *Candlelight* which tonight was dedicated to Jay Bulletproof. This is a much more

reflective and restrained number about suicide. 7 Ways had a small but delicately formed bass solo, and then we had the last of the raffle before they finished with a Simple Minds cover, Don't You (Forget About Me).

Although the setup was somewhat different, this was yet another great night — a Ding Dong.

Xile - Album Release Show Whammy Bar, Auckland 1/10/22

So, it is back out on K Road again for another gig, but strangely enough I am sure this is the first time I have been at Whammy Bar in more than a year, and tonight it is for Xile's album release show. It shows just what strange times we have been living in as *I Am Your God* has been out for a couple of years, but this was the first opportunity for them to get out and play, so they were making the most of it. Originally this was going to be a five-band bill, but unfortunately Wolves had to pull out, but it was still going to be a massive night of hardcore mayhem: I had not seen any of these bands play before, so I was looking forward to this. Red from Finger Tight came up for a chat about their forthcoming album launch beforehand, and there were certainly a great many faces I recognised in what was expected to be a sell-out crowd.

Up first were **Brawler** who say they are influenced by the likes of Warhound, No Zodiac, Xibalba, Queensway, Billy Club Sandwich and Six, and comprise Joe Steiner (vocals), Facundo Ferreira (drums), Greg Weaver (bass) and Damz (guitar). They made their intent clear from the beginning with Joe wearing a full-face balaclava and encouraging a violent mosh right from the off. After the short aggressive intro they kicked into Pay The Price, showing the band can mix the hardcore vibe with Cannibal Corpse style death. The balaclava was gone before Talk *Is Cheap* as it was already getting mighty hot in here. It was obvious they had brought fans with them as Joe held out the microphone for the audience to join in, which they happily obliged. Damz is one of those guitarists who is relaxed when mayhem is all around him, while Greg was





the total opposite, hair swinging wildly as he was so into the music on the other side of the pillar. At the rear Facundo was hitting everything in sight, and when they picked up the pace he was very much in his element. It was then they really upped the ante with Family First and *Eternal Suffering* that one could really feel the power of these guys. Joe never stops moving, moving his vocal style from hardcore to death depending on the need. One of the interesting things within their set was the changes in tempo, as it is the use of contrast which makes a difference, and this was even more apparent when they went into the cover of Drowning by American outfit No Zodiac, which was slower, deeper, and full of groove. They finished the set with a new number from their next release, Hard Truths, and it was a fitting brutal end to a brutal set. They shouted out to their crew, BCHC Bridge City Crew, who were definitely having a blast.

Next up was Christchurch-based quartet **Treachery** who are Joshie on vocals, Ollie on guitar, Nick on bass, and

Andrew on drums. They kicked off with a tape, building the synth-drive intro suspense and then when it reached the climax they crunched into Disdain, creating a massive beat-driven groove which shows that like many genres, hardcore has multiple hats. Right from the off the brutality levels had been lifted, and when the double kick drums started it sounded like we were in for an onslaught but instead the attack ceased to give us some breathing room before it commenced again. These guys truly understand the meaning of contrast, shifting tempo and styles, and this was just the first song! Apart from Joshie, the guys had previously been in Temperamental together, so really it was no surprise that they were incredibly tight. They were taking everything to the next level, and the feeling in the venue was palpable, full of aggression and power, passionate hardcore to the max. They were giving it their all, putting everything into the music, with the synth overlay adding an additional layer of finesse. Joshie is a great singer, switching into the growls when the time is right, riding the powerhouse beneath him, with everything being taken to new heights. The bass is sick, creating a filthy groove, while the drums drive it from the back and the guitars are everywhere. Archangel is one of their songs which can be found on Spotify, seeing them throw in elements of djent and mathcore, but never losing the brutality of their approach. The use of samples definitely adds an extra layer to their sound, providing the contrast which allows the heaviness to come through even more, which they showed off again in the last number, Echoes, where they were still lifting the game as if it were the beginning of the set and not the end. They are the real deal.

Now it was time for Adelaide quartet **Winnerz Circle**, who comprise Ottscay (guitar), Boz (vocals), Ambruz (bass) and Carlos (drums). Right from the off Ambruz was throwing shapes, Boz had a massive smile on his face, while the band crunched out traditional hardcore with a strong NY influence. No samples or messing about with other styles, this was all about



brutality, and their use of different tempos emphasised that. Boz was a ball of energy, never stopping jumping or punching the air, doing whatever he could to rile up the crowd even more. Just two songs in and he had lost his shirt, which meant it was time for the band to up the tempo before switching into d-beat, creating a massive groove designed to get the crowd going. It may have been their first time playing overseas but the Auckland crowd treated them like old friends, something which was warmly acknowledged.

They were not letting up at all, keeping it incredibly tight, doing whatever they could to get the crowd pumped, and by now the venue was a sweaty mass of humanity who were all jerking and grooving in response to the music which was all-pervading and powerful. I was surprised when they announced the next number was their last one, as I could not believe how quickly their set had gone as the intensity was at the same high level throughout. It wasn't that the set was short, just that such was the power of what they were doing that it seemed that way, and even when they finished with a slower one that did not drop. This is an amazingly tight outfit.

Now it was time for headliners Xile, who tonight were playing the whole of I Am Your God. I must confess to being incredibly surprised when I discovered the current line-up of the band, as although Luke described it as an Auckland mishmash there will be others who describe this as an Auckland supergroup, It comprises singer Luke Manson (also in Antagonist AD), bassist Lee Waddingham, guitarist Jack Queenin (also in Pale Flag), guitarist Alex Carlton (also in Downfall of Humanity) and drummer Ben Bakker (also in Downfall of Humanity), which explains why there were so many Pale Flag shirts at a hardcore gig! I may not have seen Xile play before tonight, but I've seen everyone else in their other bands, and am sure I have seen Pale Flag four times this year alone! Up until now all the bands had been a quartet, which just about works (and everyone put the bassist the other side of the pillar), but with a quintet there was going to be much less room, and everyone knows how much Luke moves onstage, so



this was going to be interesting!

As expected, the guitarists and bassist stayed back from the edge, allowing Luke to prowl and encourage the mayhem which was taking place in the pit. BTW, it may have been violent down there, but everyone was looking out for everyone else. The metallic hardcore monster which is the title cut started the set and everyone could feel the change in the atmosphere as the twin guitars were blasting this into far heavier dimensions. The band may not have had much room to move, but they were all in motion as they moved from the waist in time to the massive groove they were creating. It is certainly strange to realise that two of these guys are in Downfall, as this is very different to what they normally play, while Jack was totally in his element. Every song was being attacked from the rear with massive drums, the bass provided the foundation and link to the guitars, Alex and Jack were tied as one, creating a monstrous sound while Luke was in his element, fronting a band which was taking the venue by storm. It was clear that although the other bands had all been great (photographer Ginny and I were chatting before Xile came out and agreed just how good everyone had been), they had been building up to this as Xile were immense.

The album was released on March 26th, 2020, just after we had gone into the first was lockdown. and this their first opportunity to play it, and they were giving it absolutely everything. It took longer than I thought it would, but halfway through the set Luke had lost his shirt, as he was constantly moving, doing whatever he could to get the mosh swirling even more than it had previously. Just when one thinks it is not possible to be any more intense, they ripped into Disintegrate, showing these guys are generating a massive crossover between hardcore, death and thrash and throwing an immense groove underneath. It is just so massively heavy with a huge bottom end, so Luke's raspy vocals are a huge contrast to what is going on underneath. So Much For Love has an arrangement which provides plenty of space, as well as again being brutal, showing a different side of the band yet again, turning into a blaster as they cranked it up.

By now they were up to the last track of the album, *Legacy of Disgust*, and as Luke said, they play it hard, they play it fast, and give it everything.

There was no way Xile were going to be allowed to leave with that, and everyone cried out for an encore, so they gave us *369*, the opening cut from their 2016 *Grafton* EP. It was short, it was brutal, it was over.

What a night.

Photo Credit © Ginelle Cocks / Ginny C Photography





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Who or what are TIRIKILATOPS?

Alan Dearling has a quick chat with Bom Carrot, Super Bodreong and Kangcoo

alan dearling

Alan: So, I've heard the Tirikilatops described as a Korean K-pop group. Is that part of the 'story'?

Tirikilatops : No, not really. Though Bom Carrot is Korean and is the singer and we do play pop songs, so, in fairness, you could get away with callling Tirikilatops (티리킬라톱쓰((K-pop). But, in the truest sense of the genre we're not sure the shoe would fit. Just what shoe would fit we're not sure of either. Alan: I've seen you live on stage twice. You're a fun-loving band, you make people smile... lively, bouncy, and oddly off-kilter...

Tirikilatops: Despite the eons, no one knows just why we (the human race) or anything else is here and yet most humans take life all very seriously. So, even if just for the duration of the gig, we like to celebrate the fact that life is wonderfully





strange and act accordingly. Usually we end up with a party atmosphere :)

Alan: It's performance – musical theatre, perhaps...is that how you see it?

Tirikilatops: We can see how on face value Tirikilatops could be interpreted as that but, no, that's not how we view things really. Our stage performance has grown organically and, to be honest, even we are not sure anymore how or why we look the way we do. The band initially started as a bit of fun so I think the roots of the costumes etc. are lost in the mists of time. Now it's just something we are glad to run with. Also, when we go and see a band ourselves, we enjoy a spectacle. We want magic and to escape into something other than reality. So maybe we just came up with the band we would want to bump into whilst wandering drunkenly around a festival?

Alan: You seem to encourage people to be happy, you really connect and interact with your audience members. Bom Carrot is like a multi-coloured, twinkling Christmas tree decoration. Bouncing around stage, belting out Korean words and songs into a mic, alongside her singing partner, the rather creepy, ghoulish figure, with a third Tirikilatop, the 'old man', in the background, controlling the sounds. Tirikilatops: Encouraging people to be happy, and having fun, are two parts of our main remit. We find that there are two parts to a usually typical Tirikilatops' gig. Especially if the audience hasn't been to one of our shows before. Part one is the, "What the hell is this?" reaction. Part two is the "Oh! I'm enjoying myself! Let's party!" Of course, part two doesn't always kick in for some. But we're as much fans of bemused audience faces as party audience faces.

Rather creepy and ghoulish? The "old man"? That'll be Super Bodreong and Kangcoo. Often beauty is in the eye of the beholder but you can be assured that they are both nice and friendly people. Also that their Mothers love them very much.

Alan: Tell me a bit about who you are and where you come from?

Tirikilatops:

Bom Carrot (봄캐롯 (is the singer and lyricist. She is from South Korea.

Super Bodreong (슈퍼보드레옹 (is the song writer. He is from the UK.

Kangcoo (캉쿠 (pushes the knobs. He's from the UK. All of us are based in the UK.

Alan: I sense that the Tirikilatops could be very popular on festival stages – is that your focus?

Tirikilatops: Yes, we think you could be right there. We do well at festivals and have played a fair few in the UK, the EU and South Korea. We don't think it would be right to say it is our main focus though. We are happy to play anywhere.

Alan: You've been in the recording studio and you have released a single,





'Popcorn'. Do you want to be recording artists?

Tirikilatops: "I want popcorn"? That's quite a funny song for you to choose as it was written during the pandemic when we were all frustrated about not being able to play live etc.. So, we channelled that frustration. It is more of a punk song and not really indicative of our sound or the direction we are headed. It is, and was, fun to produce and make a video for though. Not sure what you mean by "Do you want to be recording artists?" though. We are in the middle of recording our new album right now.

Alan: An example of your recent live show at the culmination of the Tor Festival: You called out for one of the organisers, Jake, to come up on stage. The crowd yelled out, increasingly loudly, for Jake. No sign of the missing Jake. You told the audience, "It's Jakes' birthday", and someone not-Jake, a good fun geezer, came up on stage...the audience was now mega-loud, screaming, "Fake Jake, Fake Jake" and we all sang: "Happy birthday, Fake Jake". Wonderfully surreal! Yells for Fake Jake continued throughout the show. Is this the essence of Tirikilatops?

Tirikilatops: Yes, it's about extracting as much fun and surreality out of a situation as we can. Jake isn't there? Ok, let's have a Fake Jake then! Let's ALL sing Happy Birthday to a Fake Jake!

Alan: Later in the live show you waved a new sign a bit like a Roman trident – a symbol of Todmorden and UFOs – it seemed like a symbol of 'Alternative Todmorden'... it was another transcendent moment...

Tirikilatops: Ah, yes. That's our UFO prop for our "Hello UFO" song. The best town to play that song given its saucer-shaped history.

Alan: What are your hopes and plans for the future? What are the best links on-line to see and hear Tirikilatops?



Tirikilatops: We recently won an opportunity to have a new song included on a coloured ten-inch vinyl of four Yorkshire bands coming out on 'Come Play With Me records'. It will be available in Spring.

We're currently recording an album that'll be out next year. We've a few gigs lined up and are back in the EU for gigs in March but I think we're going to take some time off gigging for Winter and concentrate on the studio and a whole new live set. As for hopes? Just to keep on spreading the good vibes, travelling and meeting good folk.

Here are links to find out more about us!

Facebook: <u>https://www.facebook.com/tirikilatops</u>

Youtube: https://www.youtube.com/channel/ UCdXQvyAnqZJYh76apm51P0Q

Including the great track, 'Tomato':





JOHN MICHAELZ AND THE BLACK BROTHERS BAND *LIMITED EDITION* INDEENDENT

It is not often that I am asked to review reggae, as it is an area which is very much a strange land to me, so I am coming at this as a straightforward listener as opposed to having any knowledge in the genre. This EP is a collection of three previously released singles, plus dub versions of the same, one of which has been broken in two to provide us with seven numbers. Michaelz was nominated for a Tui award all the way back in 2010 for his gospel album *Walk on Water*, but most of his work has been in the rock field in different bands, and it is only fairly recently that he has turned his attention to this style, and very effective it is too.

The songs are perfect for the summer, as sunshine comes pouring out of every note, fresh and inviting, encouraging everyone who is listening to get up and dance. This is not music to be played at home, but where there are gatherings of people who want to have a good time and party. My favourite of the three songs is *Do Tha Do's* which is slowed down so much that movements are jerky, yet underneath the staccato strikes there is a wonderfully fluid bassline which is simply sublime. It grooves, links in, moves off, comes back and is the beating heart of the song.

Only Michaelz can say if he means all the words he is singing, as they appear to be full-blown Rastafarian both in terms of lyrical content and slang usage, but this definitely comes across as genuine as opposed to using certain words and stylings as that is what others do within the genre.



If reggae is a scene with which I am unfamiliar then dub takes that to the next level, but I found it fascinating to hear how the songs have been broken down and moved in different directions. The songs are still there at the heart though, and to my unpractised ears I found these versions fascinating. I love the backing vocals throughout the EP, as they add so much to what is undoubtedly a solid slice of being on the beach, sharing a barbie and beer with friends while dancing the night away.



OLD SALTS STORIES TOLD BY THE SEA INDEPENDENT

Alt rockers Old Salts hail from the shores of Bream Bay, Northland, and features John Buckle (lead vocals, guitar) Scott Brown (lead guitar, BV) Marcus Jones (bass, BV), and Lucas Hargreaves (drums, BV). This four-track EP contains three previously released singles plus the new one, Casual Smoker, which they describe as being reminiscent of Barry Manilow meets RHCP. I may not be too sure of that description to be honest, but at the very least it shows a sense of humour and a band not out to take themselves too seriously. From the band name I expected a group of wizened old folkies, but instead what we have is a band who are rock based but bringing in lots of influences to create something which is immensely listenable.

They strike me as a classic NZ rock band like Dragon, who write good songs with interesting lyrics without ever pushing too hard into any other genre so while they are not too heavy there are some interesting guitar solos and dual runs, plus there are also some feelings of 80's Manchester in their indie style, all wrapped up with some pop like melodies with nice hooks.

They have also resisted the temptation to go for a polished sound, so at times this is quite raw with plenty of space within the arrangement which gives it a nice naïve edge. The drums strike a balance between sitting back and driving forward, while the bass is often the driving force which allows the guitars to be more nuanced as opposed to riffing.

The lyrics are very clever indeed, and once one starts paying attention to them, they very much become the focal point as they are putting together loads of different ideas. *Casual Smoker* has a lovely steel drum solo (how often can you say that about a rock song?), but there are also some crunching riffs which makes the whole thing quite psychotic in an endearing manner. Contrast that to *Itchy Feet* which is away more driving and has much more of a power pop/post punk feel to it that is full of life and energy.

There is a fresh feel about this, an energy which is inviting, with each song quite different in approach to the last, all held together by the lyrics and John's vocals. It is a load of fun, ripe for the summer, and one can imagine their gigs to be a blast from start to finish. The sound is rounded and real, and I am sure we are going to be hearing a lot more from these guys.



DEAD FAVOURS SINK OR SWIM INDEPENDENT

Just the opening few bars of their new single lets the listener know that Dead Favours are back, and yet again they mean business. Charlie sets up an intricate backbeat, Kyle and Jared have their guitars in sync, and at the heart of it all is a filthy bassline with Alex providing melodies and countermelodies, so one is brought into the music long before Jared even starts singing! He doesn't play on the first verse, so when he comes back in on the chorus, where the guitars are less staccato and provide sustain, it has more impact, while for much of the second verse it is Jared singing over Alex and Charlie with no guitars at all.

After the second chorus we are taken on a bridge which is very different to what has gone before, building to a climax, dropping away and then we are into the again with chorus some gorgeous harmonies, Kyle developing a guitar solo, and then it all just falls away again to a twee ending. These guys have an incredible knack of providing songs which are catchy, and instantly recognisable as Dead Favours, moving in multiple directions in just four minutes so that one is never really sure what is going to happen next. Jared easily slips in and out of falsetto in an epic number which fits in so very well with the Side A of Riffing and *Yelling*, roll on the rest of Side B!



T

IMPOSTOR SYNDROME *TALK TOO MUCH* INDEPENDENT

Here we have the latest single from Auckland trio Imposter Syndrome, which is based strongly on a riffed acoustic guitar (the sound of which is superb, congrats whoever engineered this), with vocals over the top. Due to its nature this has plenty of space within the arrangements as even when additional instruments are added they are sparse, so the concentration is always on the voice and the guitar. Ryan Culleton's vocals are somewhat reminiscent of Jonathan Richman with a breathy and frail voice which has a steel core. There are no drums, percussion or beat, which gives the music a certain feel but just when one feels like everything makes sense, it ends. The first time I played this I was quite surprised so checked the length which was when I realised it was only a fraction over two minutes long. Now, I am not averse to short songs (I am a massive fan of the likes of Napalm Death and Agoraphobic Nosebleed, neither of which are known for lengthy material), but here the rather abrupt ending does seem out of place.

This is the third single from the forthcoming album, *Oriens*, and it will be interesting to hear how the band comes across in a larger setting as while this is interesting, I found that for me there was just not enough depth and if it were

longer, I am sure the ideas being presented would have had time to better develop.



DEAD BEAT BOYS DEAD BEAT BOYS INDEPENDENT

I've always had a soft spot for punk, ever since it exploded in the UK and my dad told me he would kick me out if he ever found any of that music in my collection. I was just 14 when the Pistols were due to play in the next town (they were banned instead), and it was the most exciting thing to happen in the local music scene until 1980 when Genesis kicked off their national tour with two dates in Paignton. One reason why I favour British punk over American (except Ramones who are of course in a genre all their own) is because there is a reality within it, a realism which the bubblegum of Blink 182 and others has never managed to achieve. But out of the popular American punk bands there has been one which has impressed me over the last 30 years or so, as they have managed to keep it real while also providing fun tunes, The Offspring. Why do I mention them in a review of Auckland quintet Dead Beat Boys? Because they have taken The Offspring as inspiration, thrown in a dose of classic Kiwi rock and created something which is all their own.

Pick a song, any song, and there is a driving beat and pumping bass with two guitars providing the buzzsaw riffs and short but perfectly formed solos, and then over the top is James Fitz riding the powerhouse with ease. Somehow, I have managed to miss seeing them play (I see they were down to do some gigs with Dead Favours last year, that would have been awesome!), but given the energy coming through this they must be absolutely immense live.

They have the tongue in cheek humour which was always prevalent with The Clash, with *Shigood* containing doo wop, while they are doing their best London punk impression with *Die In Hell Ska*.

Everything about this album is designed to make the listener smile as it is so much fun! 12 songs, 38 minutes in length, here we have a band who sound as if they could have been recorded live in the studio, yet the arrangements contain plenty of space and are considered, although I do expect this to be far more brutal at a gig.

We get clips of the guys talking to each other on some songs, yet this is a polished album by a band who are incredibly tight. The melodies are intricate, and although some of punk's most famous protagonists could hardly play a note (yes Sid), these guys prove that punk does not have to be 4 chords, heads down and meet at the end, as here are 12 songs showing they really know what they are about with a huge variety of material.

Anyone who wants classic punk combined with pumping hard melodic rock combined with clever lyrics and attitude off the wall, then this is essential. Now where's the gig?



BO AND THE CONSTRICTORS LOVE EP INDEPENDENT

These guys are new to me, and when I checked them out, I realised they are from Dunedin which is why I have not come across them yet on the Auckland circuit, but I do hope they can make it up here at some point as these three songs are a nice slice of rock, and they are doing something quite different with their sound. Named after lead singer/ guitarist Boaz Anema, the band also Dean Armitage comprises (bass, backing vocals), Jacob Rutherford (slide guitar) and Callan Carne (drums). Yes, you did read that correctly, slide guitar and I was intrigued to hear how Jacob was producing his sounds so checked out some of the videos on their FB page and noticed he is one of those very rare beasts indeed, a rock guitarist who does not use a pick which provides an unusual tone.

The rhythm section is nice and tight, while Boaz provides a chugging guitar to underpin his vocals, and one could easily imagine them operating as a trio. However, the addition of the slide gives them a unique approach, sometimes coming through as country and western, and others being far more dramatic in the theme of Rory Gallagher. Altogether this is classic rock, but with a flavour far removed from what one would normally expect from Dunedin, with the opening title cut allowing them to spread their wings and have some fun and then just stopping, dead.

It would not surprise me if this was recorded live in the studio, as it has that feel about it, four guys who each know what they are about, grooving and having fun. Dean provides some wonderful runs, Boaz concentrates on the chords to provide the support to his vocals, Jack keeps a sweet rhythm, and then Jacob noodles over the top. There is a freshness here, which makes it light and inviting, perfect for the better weather ahead as we are never in a rush, with the four of them combining to create something which is different yet also familiar. I have been trying to rack my brains and think who they most remind me of, and the closest I can get to is Dire Straits, but even that isn't correct as they truly have a sound and style quite unlike any other band.

Although they have previously released some singles, this is their debut EP, and am certainly looking forward to hearing more from them in the future.



TREPIDATIONS *TIME FLIES* EP INDEPENDENT

The latest EP from Trepidations follows a rather unusual format in that we have one

vocal track which was recorded in a studio, and then three instrumental tracks which were played live which are quite different in approach and sound quality. Having not played any of their music before I must confess, I do not know if these distinctly different approaches are what one would expect from the trio, or whether one of these paths is new to them. What I can say is that as a reviewer it makes it incredibly difficult as they are so different that it comes across as two different acts altogether! The last three songs sound as if they have been written and practised as opposed to just the three of them jamming, with the drums keeping them going, a melodic bass, and then a guitar which is often fuzzed and distorted. It is unusual for bands to release songs more than 10 minutes in length, yet closing number are they mine? Is more than 14. What is so unusual is that these somewhat experimental rock instrumentals are so very different indeed to the song which opens the EP, Time Flies.

Here we have power pop with punk elements which is far more direct, and the band coming straight at you without a hint of the very different style to come. The harmony "aahs" are sublime, giving us just the right amount of twee and sugar to counteract the heavier attack where the bass is right up front, rich and full (love the slides which provide additional emphasis). It even slows down near the end which provides loads of contrast with the final section. Recorded by Dave Hine, the sound is crisp and vibrant and so very removed in every way from what is to follow.

If this had been a single, without the additional tracks, I would have rated this much higher as it is a blast throughout, but the additional tracks are of a different quality in terms of both recording and the songs themselves. Still, the guys have made this available on Bandcamp for "Name Your Price" so why not give it a try and see which style you prefer?



Key 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

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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.

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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.

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WILD COLONIAL BOY a childhood with animals and ghosts in hong kong

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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

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Thom the World Poet

Rob Ayling writes:

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

RESPECTING ELDERS.

IF YOU HAVE LIVED SO LONG,YOU MUST HAVE STORIES Ways of adapting to recurrent catastrophes. Depression? Recession? Floods? Fires? When i worked for the Government i met a man who had worked there 42 years — i asked him WHY? He pointed to the partition separating our offices. He said... "That did not used to be there. When i first arrived, the new boss said— "I want OPEN PLAN offices, so everything is transparent." "Well and good, but his tenure did not last that long... A new boss came in, touting economic efficiency... He reconstructed the walls... Well and good... but a Review of the Department that OPEN PLAN was the go... So... It has been this way every few years ... A new broom sweeps clean. Old rules resurrect... I just sit here and watch the walls go up, then down again... like some slow carousel sung to a folk song from the early 1960s..." I listened to his stories And then resigned.

115

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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 just to come along for the ride they are welcome".

PS shows can be downloaded http://maraines88.podbean.com/

And so, here we are at the end of another issue. Once again this has been quite a peculiar issue to put together. And no, it's not because I've been ill again.

In September the CFZ carried out our sixth expedition to Sumatra, in search of the legendary orang pendek; an upright walking ape that the zoological director, Richard Freeman, believes is the hitherto undiscovered fourth species of orangutan. The three man expedition stayed on Sumatra for very nearly a month and made some very exciting discoveries. They returned a few weeks ago, but unfortunately life gets in the way and both Richard and Carl Marshall had family commitments. However Richard arrived at the CFZ on Thursday evening, and Carl Marshall is expected here tomorrow.

So Richard and I have spent the weekend working our way through the video footage and are releasing a series of OTT Special Episodes covering the expedition and its findings. The first episode includes the discovery of an orang pendek handprint, and an interview with a hitherto unknown eyewitness.

https://youtu.be/TW6Tpx6ucdA



Enjoy

My antibiotic course seems to have successfully run its course and the infection and my blood poisoning have disappeared. I feel considerably better, but I have a long procession of hospital appointments ahead of me until the bloody wounds on my feet have healed up.

Life huh?

See you next issue,

Love and peace,

Jon

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