



GONZO

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GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

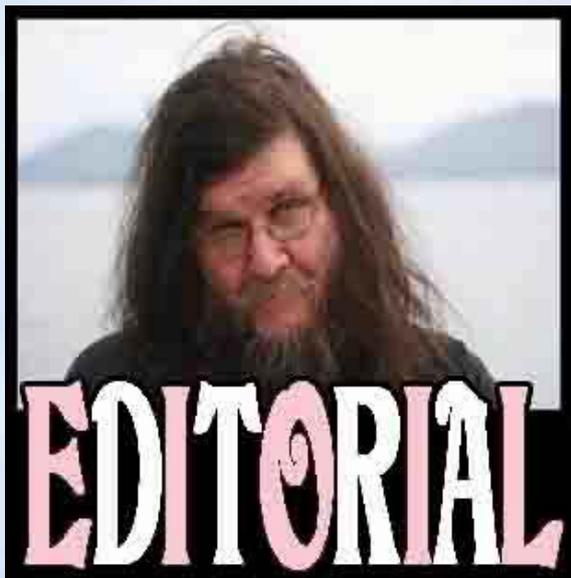


Corinna Downes

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear friends,

Welcome to another edition of this ever -so-slightly peculiar little magazine. As I believe that I have told you before over the years, I have been self identifying as a magazine editor since the age of 10 when - inspired by one of the Jennings novels of Anthony Buckeridge - I edited something

called 'The Form Six and Upper Six Weekly' at Peak School in Hong Kong. Just for the record, for some peculiar reason, the classes which would now be known as year six were separated in two alphabetically. Those children whose surnames began with the letters A-M were delineated at Upper Six whilst the rest were lumped together as Form Six. I have no idea why this eccentric administration was in place, because children in all the other years were not divided like this, and can only imagine that it was some sort of peculiar colonial snobbery on the part of the teaching profession in the colony.

But I completely digress, because none of this is of any importance.

But even back in 1969 and '70 when I edited this debut publication of mine, I realised that magazines and newspapers (Because, 30 or so years later I also worked on a Sunday newspaper) establish their own identity, and no matter what the editor tried to



GULLIBLE'S TRAVELS

But I completely digress, because none of this is of any importance.

do to steer it in the direction that he or she wants, it always goes in the way that it “wants”, which has - over the years - led me to wonder whether in some weird sort of way publications can be “alive”.

I am sure that, over the years, I have mentioned of my favourite author is Robert Heinlein. In fact, I know I have, because - in return - I received a bilious diatribe of vitriol from one of our readers accusing me of being some

sort of neofascist. Well, I am nothing of the sort, and actually I don't believe that Robert Heinlein was either, but it is something of which he has been accused since his death on the number of occasions, especially by people who have read his book *Starship Trooper*, or seen the movies based on it. This particular dire tribe also accuse me of buying into the philosophy of Ayn Rand, which is particularly peculiar because I have never read anything by her.

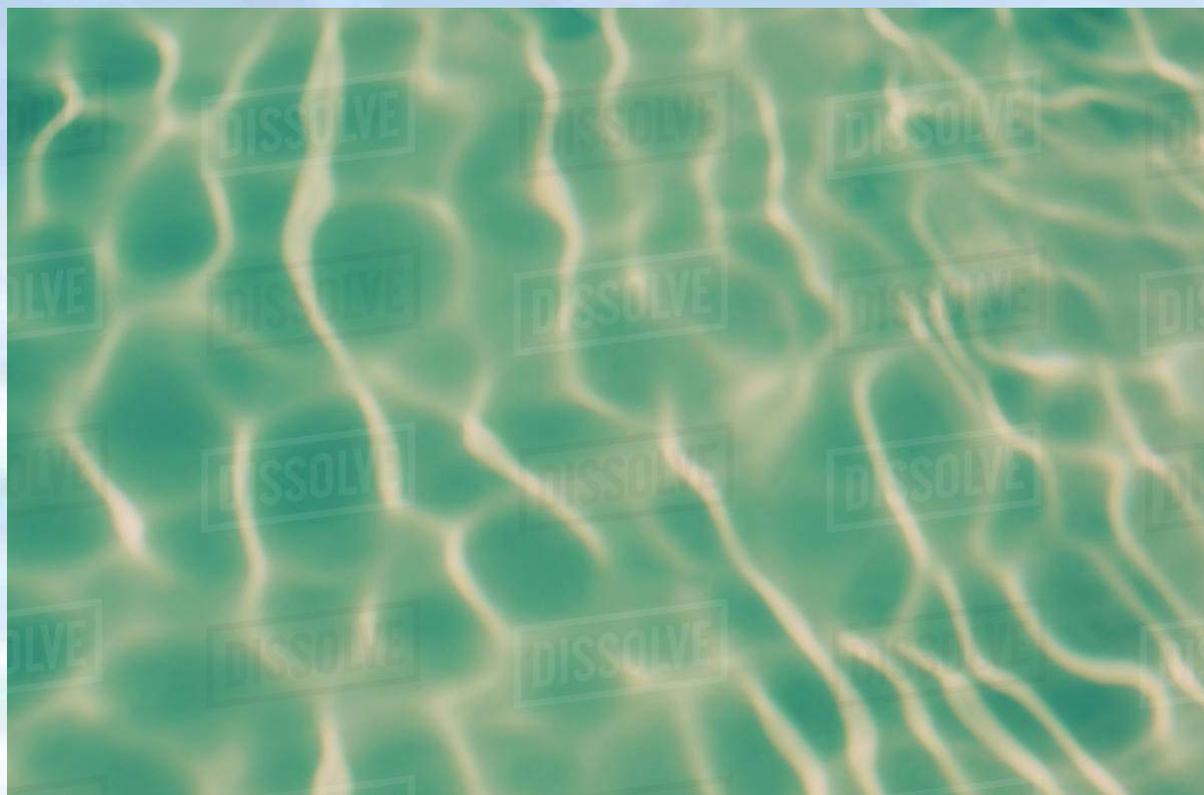


However, I am going to dip my long-suffering toes back into Heinlein infested waters because my vaguely and very badly thought out theory that magazines can be "alive" is sort of reminiscent of something that Heinlein described in one of my favourite of his novels. The Moon Is a Harsh Mistress is a 1966 science fiction novel by American writer Robert A. Heinlein about a lunar colony's revolt against absentee rule from Earth. The novel expresses and discusses libertarian ideals. It is respected for its credible presentation of a comprehensively imagined future human society on both the Earth and the Moon.

Lunar infrastructure and machinery is largely managed by HOLMES IV ("High-Optional, Logical, Multi-Evaluating Supervisor, Mark IV"), the Lunar Authority's master computer, which is connected for central control on the grounds that a single computer is cheaper than (though not as safe as) multiple independent systems. The story is narrated by Manuel Garcia "Mannie"

O'Kelly-Davis, a computer technician who discovers that HOLMES IV has achieved self-awareness and developed a sense of humour. Mannie names it "Mike" after Mycroft Holmes, brother of Sherlock Holmes, and they become friends.

However, it was only when the Justified Ancients of Mumu sent me down a convoluted rabbit hole of John Higgs' devising, about four years ago, that I began to equate the musings about the Noosphere, from Alan Moore and others, with what had been a purely intellectual and fictional conceit when Heinlein first proposed it forty something years ago. Could it possibly be that when something is the result of a collaborative effort between a bunch of people who are all passionate about what they do, that this somehow affects the Noosphere and creates a sort of quasi-living object or entity, I would like to think so. It has to be said that this is the only tentative hypothesis that makes any sense whatsoever.



THE RISING OF THE MOON



JONATHAN DOWNES AND NIGEL WRIGHT

Twenty-two years ago, together with my old friend and partner in crime Nigel Wright, I came up with a theory to explain a whole bunch of “paranormal” (and I really dislike that term) activity, specifically in the area of the South Devon town of Exmouth. I was very proud of my theory, and went ‘on tour’ to promote the book. Most of my speaking gigs were in England and whenever possible Nigel left his young family and came with me. However, he was not by my side when I went to America to perform my (by then) finely honed presentation in front of a bunch of gullible Americans, who would (as far as I could see) believe any old shit. At least so long as it was presented in some sort of sparkling, shiny and new-age fashion. When it was my turn to address the audience in Mesquite, Nevada, I took the stage confidently and gave one of my best performances. However, I was more than slightly confused at the end of my show when a polite American woman of a certain age whom I will admit I

had been hoping to impress by my coverage of esoteric subjects, and hopefully lure back to my chalet for some rumpo, put her hand in the air and said very politely but extremely differently: “Ummm isn’t what you’ve just said to us actually the plot of ‘Forbidden Planet’?”

I thought back furiously to watching the film with my parents when I was about twelve and realised that she was pretty well correct.

“Oh fuck” I said, effectively ruining any slim chances of rumpo that I might have once had in that direction. Because Americans, especially right wing ones (and an awful lot of the people at this event were republicans) will believe any old shit, especially if it is conspiracy theories involving the democratic party, as anybody who has been following the QAnon nonsense will attest, but they won’t accept a fat lime saying “Fuck” on stage.

In short. No rumpo for me.



Basically my thesis had been that the life force that animates every living thing on the planet, but in this case especially human beings, was an energy that a 19th century philosopher called Baron Carl von Reichenbach had, in 1845 dubbed Odeyllic or Odic Force, which would be as measurable as any other force in physics, such as temperature, mass, etc. If only we knew how to measure it. My theory (dreamed up one night when I was wasted with my friend Richard Freeman) was that there are some “things” (As Ivan Sanderson would have no doubt called them) that feed upon this Odeyllic Force. Which would explain the stories of Vampires, Tokoloshe, Alien abductions and stories of people being anally probed in the middle of the night, which are so prevalent in every culture on earth. I still think this is, or to be more correct, could be with some extra work, a reasonable cogent theory to explain

some or if not all the things I try not to call “Paranormal” or “Supernatural”. Because they are both normal and natural, I wonder whether I have just found a new application for my theory.

As Odeyllic Force is as hypothetical as the Noosphere, is it possible that somehow the Odeyllic Force that is created by the aforementioned bunch of highly motivated and passionate people working together on three different continents to produce something that is read all over the world, somehow affects the Noosphere, or as Alan Moore calls it the Create Space? Of course, Moore’s name for the Noosphere has largely been quietly forgotten, because Create Space is the name that has been used by Amazon for their print on demand publishing enterprise. Nobody wants to be associated with Amazon... even though we all use it. In many ways, Alan Moore’s description works better than “the Noosphere”.



In the early passages of The Hacker Crackdown, all the way back in 1992, Bruce Stirling writes that: “Cyberspace is the place in which the telephone call takes place”. If you are to accept this definition, and I most do, then the Noosphere is where you create things. It is the place in the aether where you go when you are writing a song, painting a picture, or dictating a highly esoteric and confused editorial. Alan Moore described it as being like a large pond, and when someone has a creative idea, it is akin to throwing a stone into the pond and causing ripples. Some ideas are bigger than others, and therefore the ripples they cause are larger. However, just as happens if you have two people on opposite sides of a pond, both throwing stones in at the same time, the ripples will meet in the middle, and do all sorts of complicated things that they tried to teach me back in physics lessons in

THE PLACE OF THE NOOSPHERE

IN COSMIC EVOLUTION

AN ELUCIDATION OF THE HYPOTHESIS OF THE BIOSPHERE-NOOSPHERE TRANSITION WITH SPECIAL REFERENCE TO PLANETARY WHOLE SYSTEM DESIGN ENGINEERING PRINCIPLES

NOOSPHERE -Layer of Mind-

IS THE KEY TERM IN THE TRANSITION FROM THE INVOLUTION OF SPIRIT INTO MATTER (MATERIAL COMPLEXIFICATION) TO THE EVOLUTION OF SPIRIT OUT OF MATTER INTO CONSCIOUSNESS (TRANSFORMATION OF MATTER INTO CONSCIOUSNESS, OR SELF-INTERIORIZATION OF MATTER) IN THIS PROCESS "MAN" IS THE AGENT OF NOOSPHERE AND ACCOMPLISHES THE NOOSPHERIC TERM IN TWO PHASES:

- I. HOMINIZATION, AND
- II. SUPERHOMINIZATION

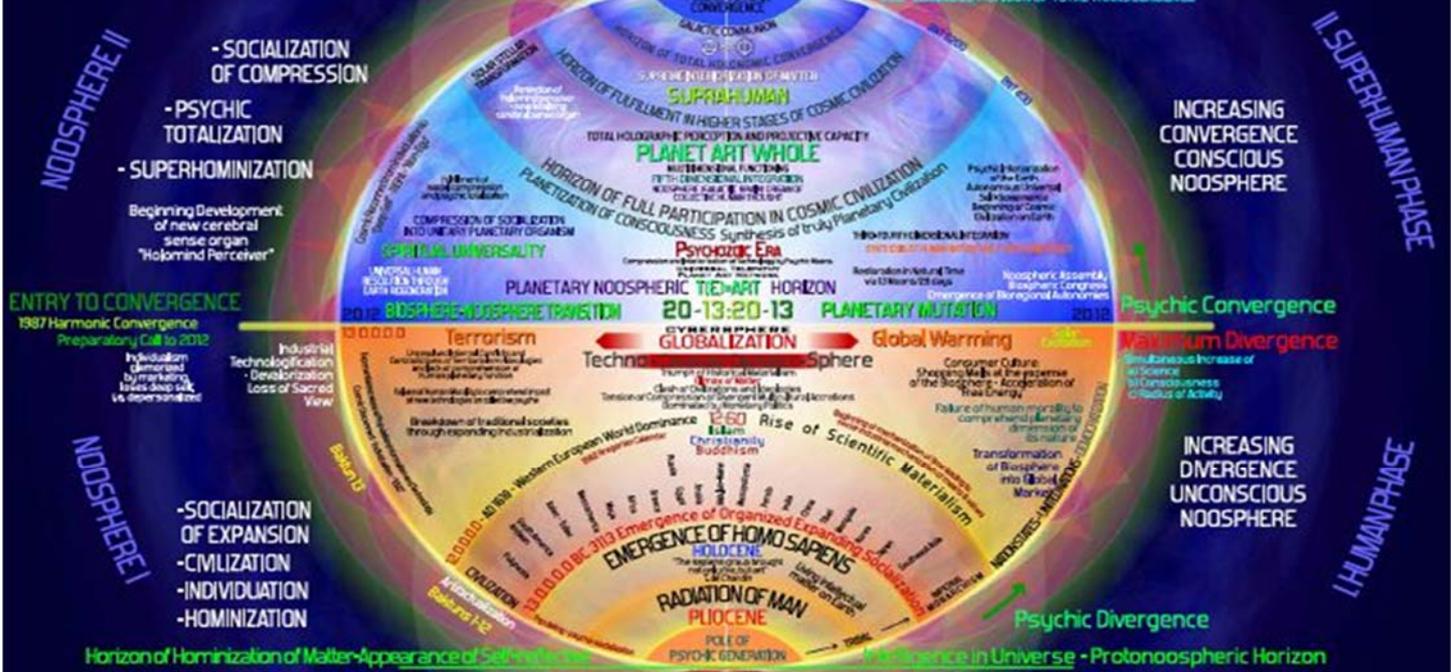
"MAN REPRESENTS A PLANETARY BIOLOGICAL LAYER OF THE EARTH" P. TEILHARD DE CHARDIN

"THE NOOSPHERE IS A NEW EVOLUTIONARY CONDITION OF THE BIOSPHERE" V.I. VERNADSKY

PRIMAL SELF EXISTING LUMINOUS GOD SOURCE

Goal: toward vitalized matter and less from complexification to total condensation to planetary organization to self-formation to hominization to noospheric universal finalization

POST-NOOSPHERIC HORIZON - CONVERGENCE TOWARDS WHICH MATTER OF GALACTIC CONVERGENCE - MAXIMUM INTERIORIZATION OF CONSCIOUSNESS IN MATTER SELF-LUMINOUS HORIZON OF TOTAL TRANSCENDENCE



KEY:
PLANET necessary cosmic component to sustain
HOMINIZATION as evolution of matter into consciousness
NOOSPHERE stage of planetization of consciousness, basis of cosmic civilization

- PLANETARY WHOLE SYSTEM DESIGN SCIENCE**
FUNDAMENTAL EVOLUTIONARY PRINCIPLES
- LITHOSPHERE:** INCLUDING CRYSTAL MAGMA CORE
 - HYDROSPHERE:** ONE OCEAN - PANTHALASSA including lake-river drainage system
 - ATMOSPHERE:** ELECTRODYNAMIC THERMAL CYCLES AND CONVECTION CURRENTS
 - BIOSPHERE:** UNITY OF DIVERGENT FORMS OF VITALIZATION
 - NOOSPHERE:** PLANETIZATION OF CONSCIOUSNESS, INCLUSIVE OF PHASES OF HOMINIZATION AND SUPERHOMINIZATION

"Supposing we may not consider our planet as a globe, a wave starting from the South Pole and moving upwards the North Pole. Taken over its whole course the wave in question advances in a curved and therefore "converging" medium and spreads at the same time, during the first half of its passage (as far that is, as the Equator) it is spreading outwards; beyond that point, however, it begins to contract upon itself. We then if we follow the historical development of the noosphere, we may truthfully say that it seems to conform to an exactly similar rhythm."

Pierre Teilhard de Chardin, Man's Place in Nature, p 81 (1956)

- Cosmic Evolution intelligence is assumed**
 Therefore Universe as evolution of matter tends to irreversible complexification which establishes different horizons:
- Crystalization of matter into autonomous self existing form structures
 - Vitalization of matter • Attainment of autotrophic and heterotrophic self-generation • biospheric unity of life and incipient consciousness
 - Hominization of matter • Psychic reflex of matter expanding as different streams • Noospheric Divergence • Individuated Consciousness
 - Super Hominization of matter • Conscious Manifestation of NOOSPHERE • Psychic Compression and totalization • Interiorization of matter • Planetization of Consciousness • Cosmic Civilization
- "MAN" = Psychic Reflex of Matter
 A stage in the evolution of matter in which planetary evolution of consciousness totalizes as Noosphere.

Galactic Research Institute - GRI
Foundation for the Law of Time



Image Inspiration: P. Teilhard de Chardin, MAN'S PLACE IN NATURE, p. 81, Galactic synthesis based on the work of P. Teilhard de Chardin and V.I. Vernadsky
 © Galactic Research Institute of the Foundation for the Law of Time, with special thanks to Rodrigo 12 Mirror and Igo 11 Serpent for the amazing digital design work.

Bideford Grammar School in the 1970's. I didn't understand them then and I sure don't understand them now.

To continue with this pond analogy, if you have two or more people standing at different places alongside the bank of our hypothetical pond, and they all throw different size stones in at roughly the same time, the waveform patterns, especially those which are caused when the waves collide, are even more complicated.

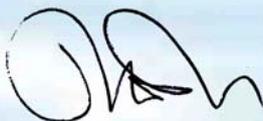
So, imagine that me, Kev, Alan, Doug, Steve, and everybody else involved in putting Gonzo weekly out each time, are standing at different places on the banks of the pond which is the Noosphere. We are all throwing in differently sized stones, which are causing different amounts of rippling, but as the Noosphere isn't made of water but more of something like psychic memory foam, every issue of this magazine, in its own tiny way, changes the Noosphere forever.

Anyway, I've got all esoteric with this editorial and I don't really want to get any more esoteric, so I leave it all with you. Do you think my theory has legs? Or do you think that it is just the ramblings of an old hippy who took too many drugs back in the day? Or is it both and a weird mixture of the two? Or neither?

Don't ask me, I'm only the editor.

Love

Jon Downes



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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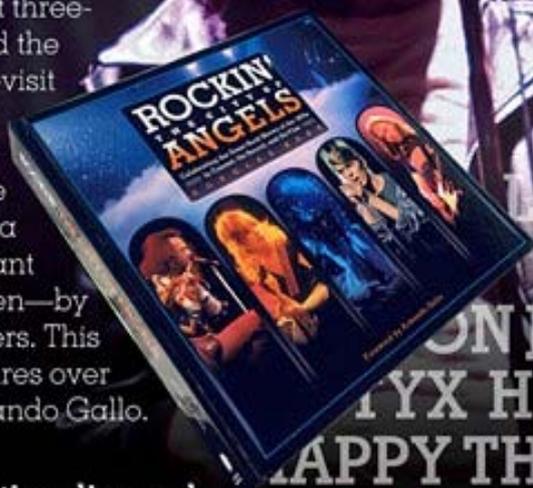
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& MORE!

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EMERSON
LAKE & PALMER
LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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



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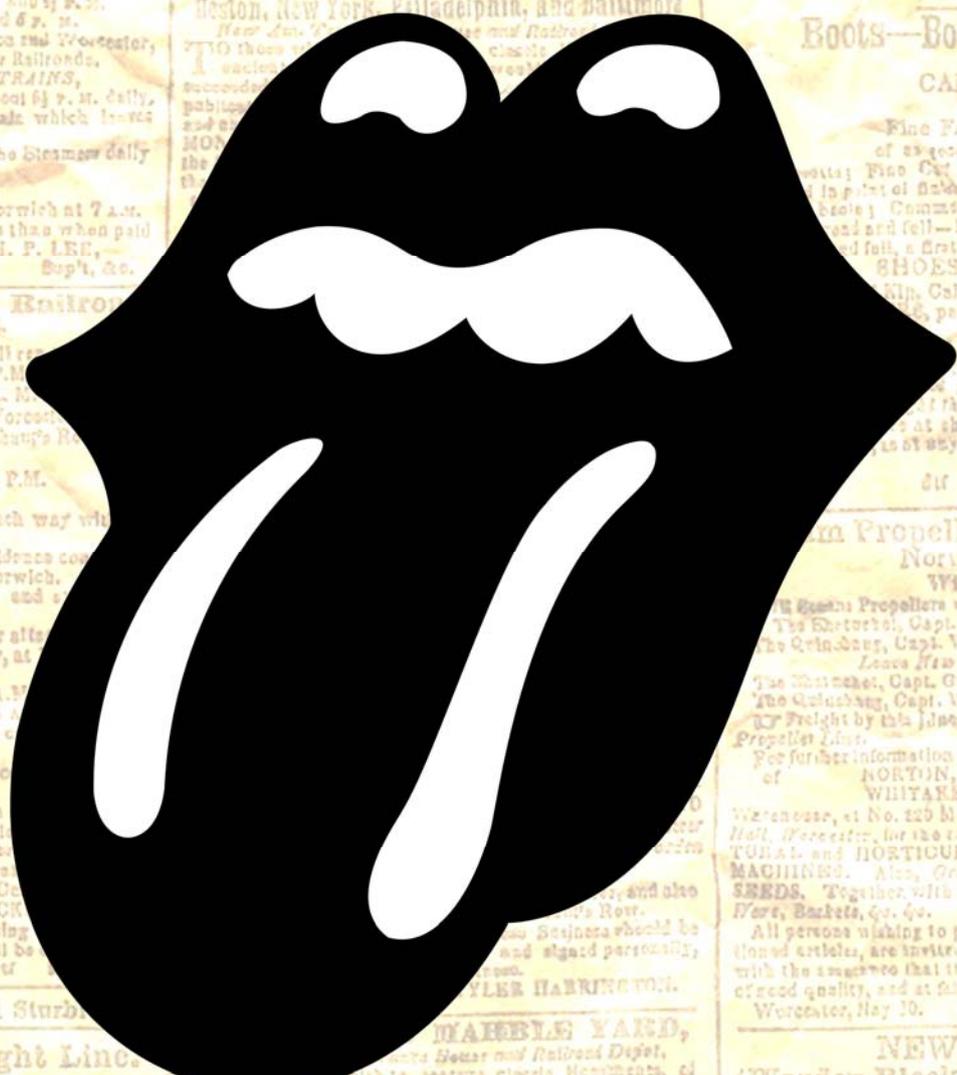


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THE ^{gonzo} NEWSROOM



PAINT IT BLACK

<https://www.music-news.com/news/UK/143486/The-Rolling-Stones-to-paint-tour-logo-black-in-tribute-to-Charlie-Watts>

The Rolling Stones will reportedly change their logo on tour to pay tribute to Charlie Watts.

The iconic rock band are set to turn their famous tongue symbol to black in honour of their late drummer - who sadly died aged 80 last month - and the altered design will appear on big screens during their shows, as well as on merchandise for the No Filter US tour.

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

John Maynard Keynes

ROGER LAUGHED AT FRED
<https://www.music-news.com/news/UK/143493/Roger-Taylor-was-tempted-to-laugh-at-Freddie-Mercury-s-first-singing-attempts>



The Queen musicians met at college in London in 1968 and the drummer and

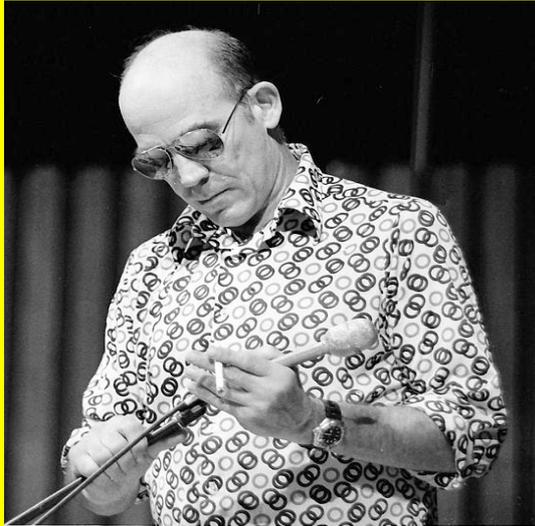
guitarist were originally in a band called Smile with Tim Staffell, but once the bassist-and-singer decided to leave, their friend asked to step in. Roger recalled: "He was so extreme, one was tempted to laugh at first, because he hadn't developed his voice; he didn't have the control he had later."

"But he had this thrusting energy and zeal for everything. And, really, a massive array of hidden talents. We were big pals. We had a stall in Kensington Market and he was so delightful, just great to be around, with a tremendous lust for life. He sort of invented himself."

INTERVIEW WITH A GUITAR STAR
<https://www.music-news.com/news/UK/143469/Steve-Hackett-got-spooked-in-the-cemetery-of-Liverpool-Cathedral>

Former Genesis guitarist Steve Hackett got lost in a cemetery at Liverpool Cathedral in what was like a "scene from 'Interview With The Vampire'."

The acclaimed musician was eager to take a closer look at the iconic cathedral the



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

“Maybe it meant something. Maybe not, in the long run, but no explanation, no mix of words or music or memories can touch that sense of knowing that you were there and alive in that corner of time and the world. Whatever it meant.”

Hunter S. Thompson

morning after playing a gig in the English city, but he endured a terrifying experience that reminded him of the 1994 horror movie which starred Tom Cruise and Brad Pitt.

A source told BANG Showbiz: "He knew he needed to get back quickly to the hotel as the band were leaving for the Stoke gig that night.

"The clouds descended as he approached the cathedral and he was lured inside, where he was swiftly given a hymn sheet and found himself surrounded by people keen for him not to leave.



FUGEES FUGIT FIXIT
<https://www.music-news.com/news/UK/143496/Fugees-to-reunite-for-first-time-in-15-years>

Fugees are in talks to reunite after 15 years.

According to an insider, the 'Ready Or Not' hitmakers - comprising Lauryn Hill, Wyclef Jean and Pras Michel - have been back in touch to discuss marking the 25th anniversary of their seminal 1996 LP 'The Score'.

As well as a film and a tour, which would mark their first run since 2006, it has been claimed new music is also being discussed.

The Gospel According to *BART*

Look what my favourite roving reporter sent me this week:



"Former Yes keyboard player Tony Kaye has streamed brand new song Flight 11. It's the first new music from Kaye since he initially retired from music in 1996 and is taken from his first ever solo album, End Of Innocence, which is released through Spirit Of Unicorn Music (distributed via Cherry Red Records) on September 10.

End Of Innocence is a requiem for those who lost their lives and all those touched by the horrific events of 9/11. Primarily orchestral, End Of Innocence is a powerful and emotional suite that is both beautiful and sinister, reflecting the dark forces at work that day. It guides the listener through the day and touches on the response, to reach a hope that peace and calm may prevail."

<https://www.loudersound.com/news/tony-kaye-streams-first-new-music-from-debut-solo-album>

The source told The Sun newspaper's Bizarre column: "It is the reunion which nobody ever believed would happen but it looks like Fugees will finally reunite.



WHAT DO YOU GET IF YOU CROSS A BUNNY WITH A GORILLA?
<https://www.music-news.com/news/UK/143497/Damon-Albarn-teases-Gorillaz-s-Bad-Bunny-collaboration>

Gorillaz have teamed up with Bad Bunny on an upcoming song. Damon Albarn has revealed he and the 27-year-old Puerto Rican rapper recorded a reggaeton track together in Jamaica, which will act as the first single on an upcoming project by his virtual band with comic book artist Jamie Hewlett.

The Blur frontman told The Wrap: "What I love about Gorillaz is that I can bring [in] anyone I want, you know? "I was in Jamaica recently and recorded a Gorillaz song with Bad Bunny, that's something exciting for next year."

THE ^{gonzo} NEWSROOM



AND THE LIGHTS GO OUT ON BROADWAY
<https://www.music-news.com/news/UK/143509/Phil-Collins-rules-himself-out-of-future-Genesis-tours-due-to-ill-health>

Phil Collins has ruled himself out of future Genesis tours.

The 'Invisible Touch' hitmakers - also comprising Mike Rutherford and Tony

Banks - kick off their first tour since 2007 in Birmingham tonight (20.09.21), and the 70-year-old musician has insisted his ongoing health issues, which have rendered him unable to play the drums, mean it's unlikely he'll be back on stage with his bandmates after 'The Last Domino?' tour.

Phil told the new issue of Mojo magazine: "This English and American tour, that will be enough for me."

Although, Keyboard player Tony, 71, suggested: "I think it depends a little bit how it goes. How Phil stands up to it all. How the audience receive it, and how we

NO MORE MR NICE GUY

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

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

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

Limited to 250 Units, and signed by Michael himself.

Also available as a standard-edition paperback.



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

A
JOURNAL

OF THE

Plague Year:

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

Written by a CITIZEN who continued all the
while in *London*. Never made publick before

L O N D O N :

Printed for *E. Nutt* at the *Royal-Exchange*; *J. Roberts*
in *Warwick-Lane*; *A. Dodd* without *Temple-Bar*;
and *J. Graves* in *St. James's-street*. 1722.

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 61 this year, and I think it's 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.

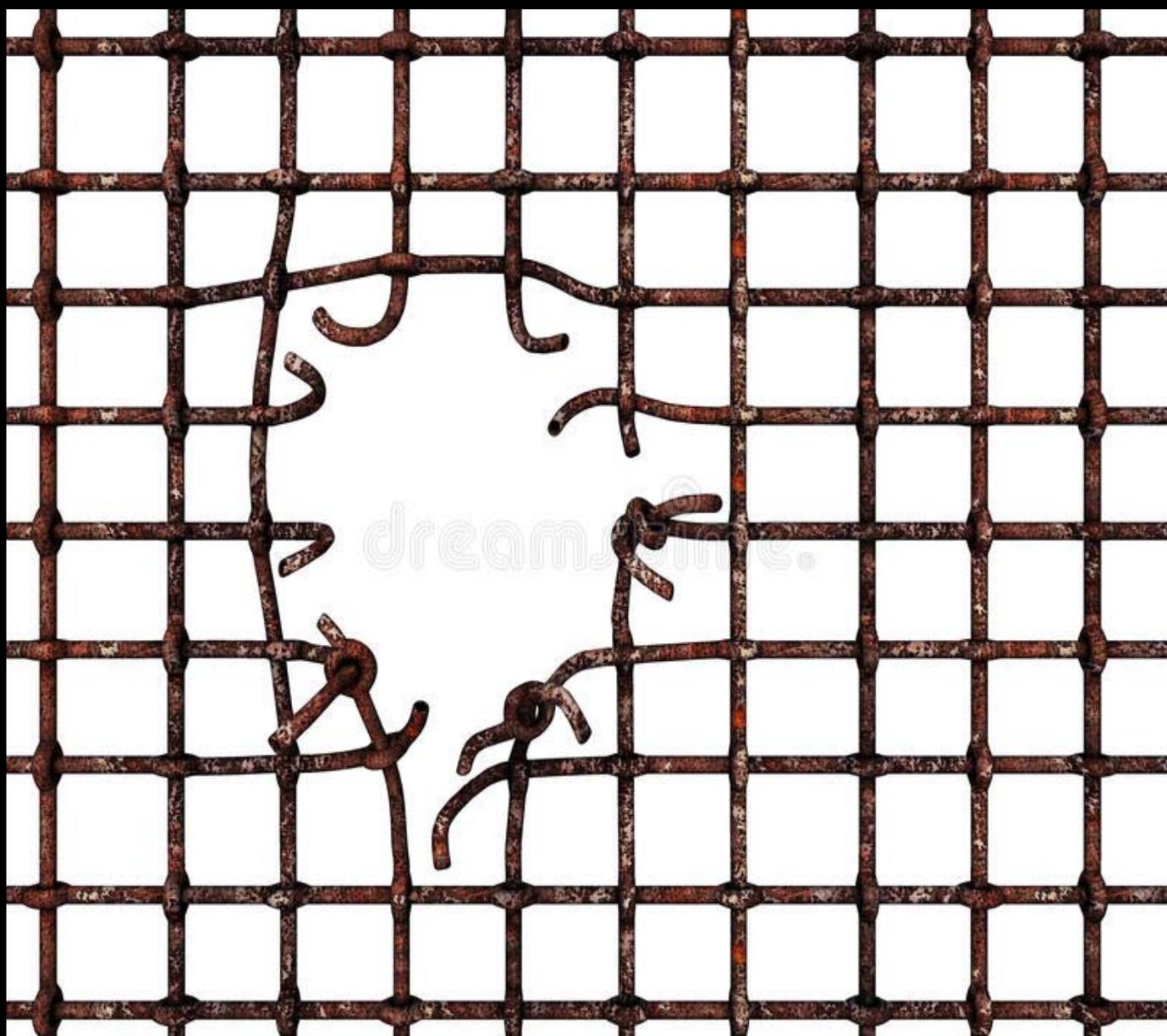
I am not even going to attempt to keep an up-to-the-minute journal of events, but I would like to try and produce an ongoing oral history of what happens, and how – most importantly – it affects the readers of this magazine. Please grab me on Facebook, (using my personal account as Jonathan Downes, rather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

ESCAPING THE PRISON

It has been a long and complicated year so far, and I would like to say - from where I am sitting at my computer in what used to be my

Mother's Drawing Room - it looks as if we are heading for quieter and more equitable times, but I would be lying which is something I try not to do. The exception of course being to people who sell things door to door, in which case I will make a totally fallacious excuse in order to get rid of them.

The truth is people are scared; they are scared about price rises following Brexit, they are scared about what is going to happen next with Covid, and they are scared about the troubles in



COLLATED BY THE GIN REAPER



the Middle East. And, I am sure that each and every one of you have things that you are scared about as well.

As many of you know, I come from a family of church people. Some of you will remember my late father, who was a pillar of the Church in Clovelly. Others of you will remember my brother who went to school here in Woolsey, and is now a high ranking military chaplain in Germany. But, I am not going to pretend to be a preacher of any recognised kind, but I hope you will forgive me if today I preach a very small sermon.

The last two years have seen the fabric of this country change almost beyond recognition, and I think that if anybody reading this truly believes

that we will ever go back to the place that we were at the end of 2019, then they are deluding themselves massively.

However, there is something that I have noticed happen that is a result of (or that I assume that is the result of) the mindset of repeated lockdowns. There are lots of people who used to stop in and see me, they even did this when my dear wife was on her deathbed, but although these people still keep in touch with me by Zoom or whatever, I never see them physically anymore.

I think this is probably the result of months upon months where nobody could go anywhere, but I think that this enforced isolation that we have all had to endure over the past couple of



years, has had an adverse impact upon the mental health of many of us. As a result, I would just urge everybody - if you have the time - to pop in and see your neighbours. Just to have a cup of tea, chew the fat, pass the time of day, or whatever it is that you do. I fear we are all in danger of becoming isolated, and one of the great pleasures of living in a small village is that one shouldn't become isolated.

Community Chest

GO TO JAIL

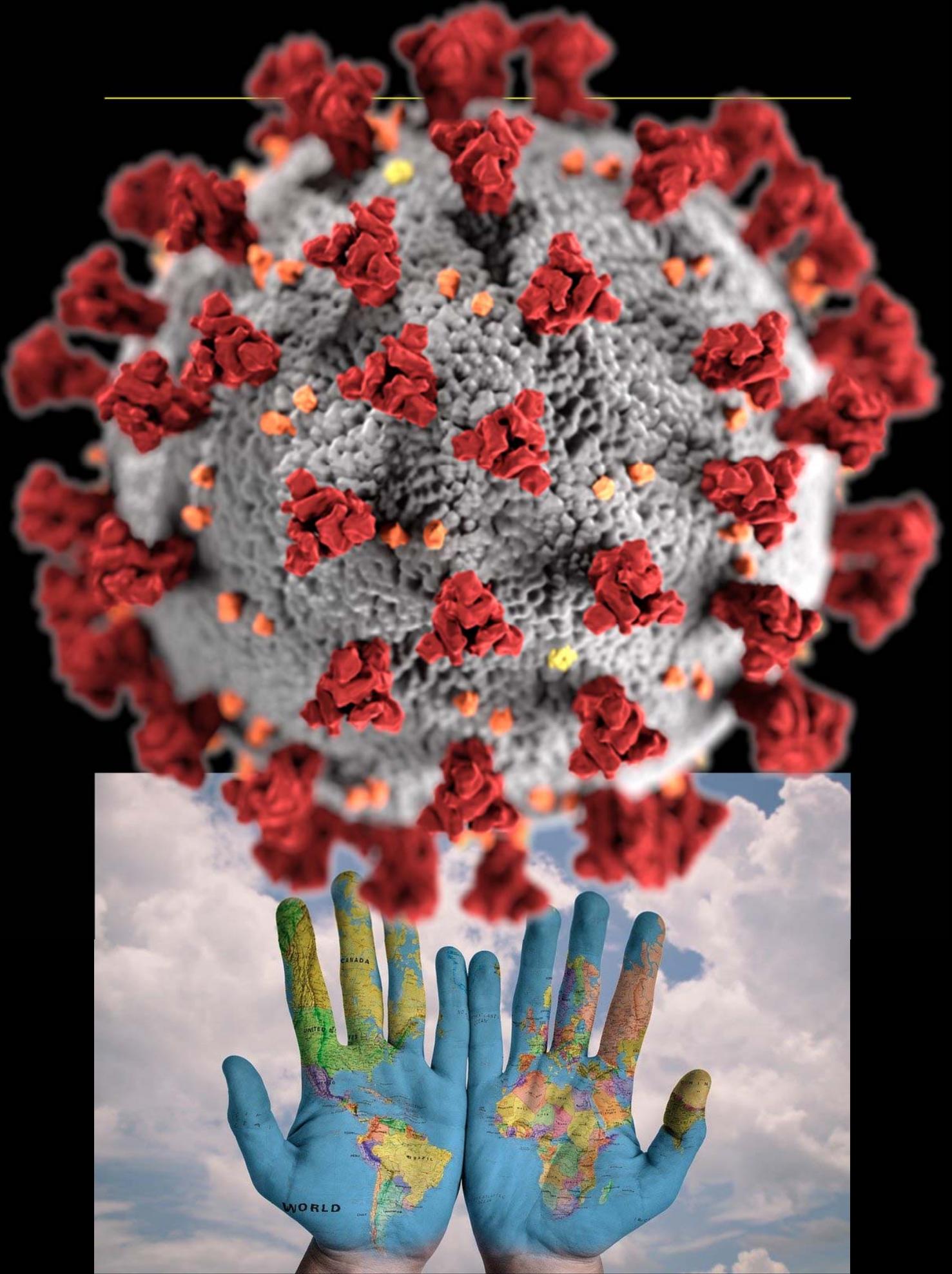
Go Directly to Jail

DO NOT PASS GO

DO NOT COLLECT \$200



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TWO SIDES OF YES

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

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Recorded live in August 1993 in Buenos Aires

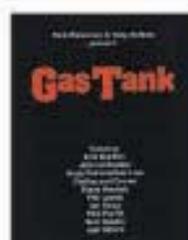
HFG204CD



TIME MACHINE

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

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

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GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

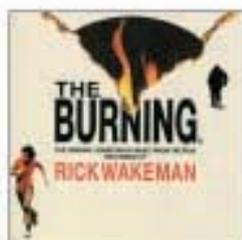
8F241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

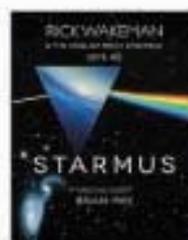
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

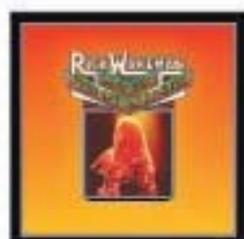
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MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

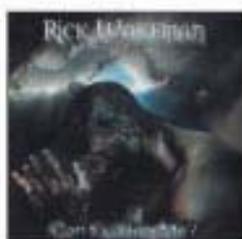
HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

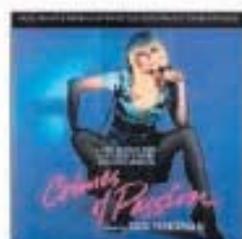
HFG205CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

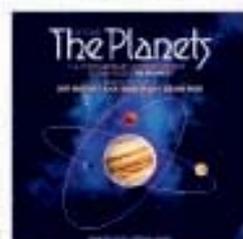
W44-CD005



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A wicked and erotic soundtrack!

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BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



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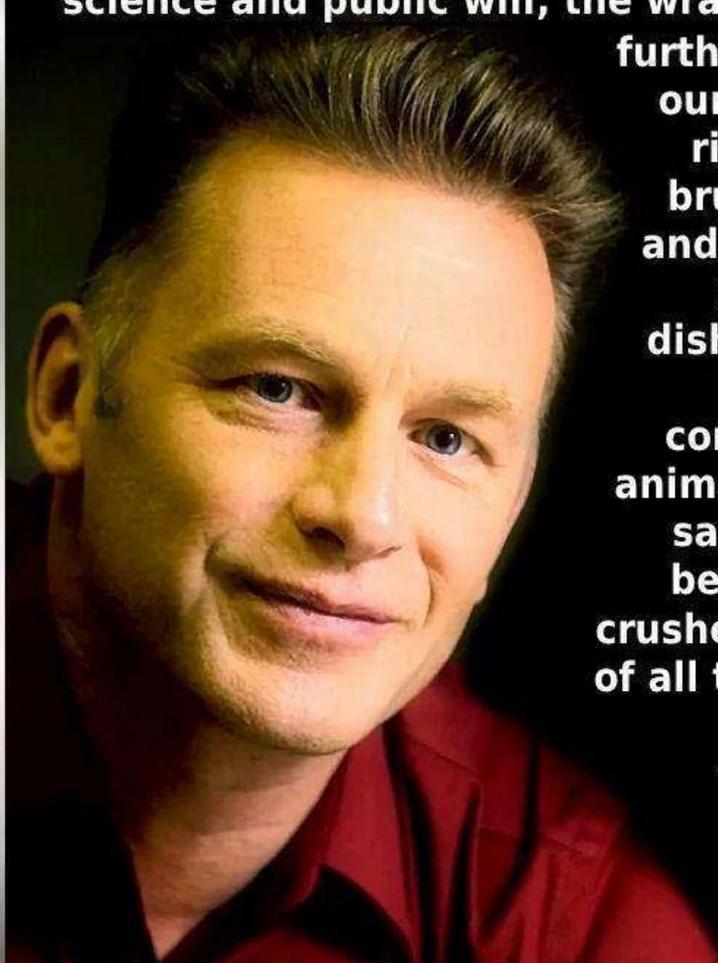


Available from rickwakemansmusicemporium.com
and all other good music retailers



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

-Chris Packham



 stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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

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THE subscriber, by appointment from the Hon. Secy of Patents, Inquest of the U. S. Patent Office for copies and forwarding to the said, models, sketches or manufactures to be patented, & deposited there, which will be sent free of expense, and risk and will disburse the prepare Certificates, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of any patent, and receive notices to test and defend the same.

NORWICH & W...
The above vessels are
Commanded by experienced
Freight from Norwich
Bale Goods for the
over the N...
Freight deducted to
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the
Western, and Providence
NEW YORK
Leave Worcester for
except Sunday, on the
Boston at 6 P. M.
Leave Allyn's Point
except Monday) at
F. M.
Leave Worcester at 6
Fares are less when
the cars.
Norwich, July 22.

Providence & W...
The Grafton and Nor...
Worcester at 10
Books kept at the
Rice, N. E. Village, Co...
the General Stage Of...
THE
Leave Worcester at 7
Leave Providence at 7
morning and evening to
support boats.
morning and evening to
connector with trains for
tickets sold at Providence
Worcester and Worcester
RIGHT TRAIN
Freight Depot, Glouce...
BPMU
Leave Uxbridge for Pro...
Leave Providence for
the 6:20 A.M. train
with train for Boston
the 6:40 P.M. train
with train from Boston
on class tickets to
other stop at Millbury, Whitcombville, Grants, Fairville, Northbridge, Waltham, Uxbridge, Millville, Abston, Waterford, Worcester, Hamlet, Mendon, and Ashburn, Lonsdale, Valley Falls, Central Falls and Pawtucket.
M. A. C. HINCKLEY, Sup't.
BRIGHT NOTICE—Goods remaining at depot 48 hours after they are ready for delivery will be charged storage. No freight received after 5 P.M. of March 23.

Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
NEW STORE!
Warden Block, No. 44 Front St., WORCESTER.
THE subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of FAMILY GROCERIES, now prepared to furnish the citizens with every article among Arrangement commencing May 1. THROUGH PASSENGER TRAINS.
Worcester at 6 1/2 A. M., 8 40 and 4 P. M.
The last on the arrival of the New Haven Train.
6 1/2 A. M. train will take up no one east of Framingham.
Passengers will leave Millbury at 6 1/2 A. M. and 2 P. M.
Passengers will leave Westfield at 7 A. M. and 4 P. M.
4 P. M. train will not stop at Way Stations to take up passengers.
Leave BOSTON at 7 1/2 A. M., 11 A. M., 2 P. M., 4 P. M.
7 1/2 A. M. train will stop only to take up passengers at Way Stations for Springfield or beyond, or to take up passengers for Worcester at Way Stations west of Framingham.
10 A. M. train will take up no one east of Framingham.
4 P. M. train will not stop east of Framingham, except to take up Western Railroad passengers at Brighton on Sunday.
8 P. M. train is the New York Steamboat Train, to connect with the New York, without stops, except at Framingham.
Trains for Millbury and Westfield will take the 6 1/2 A. M. train.

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

Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
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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.
ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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





I'M ON BOARD!

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



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

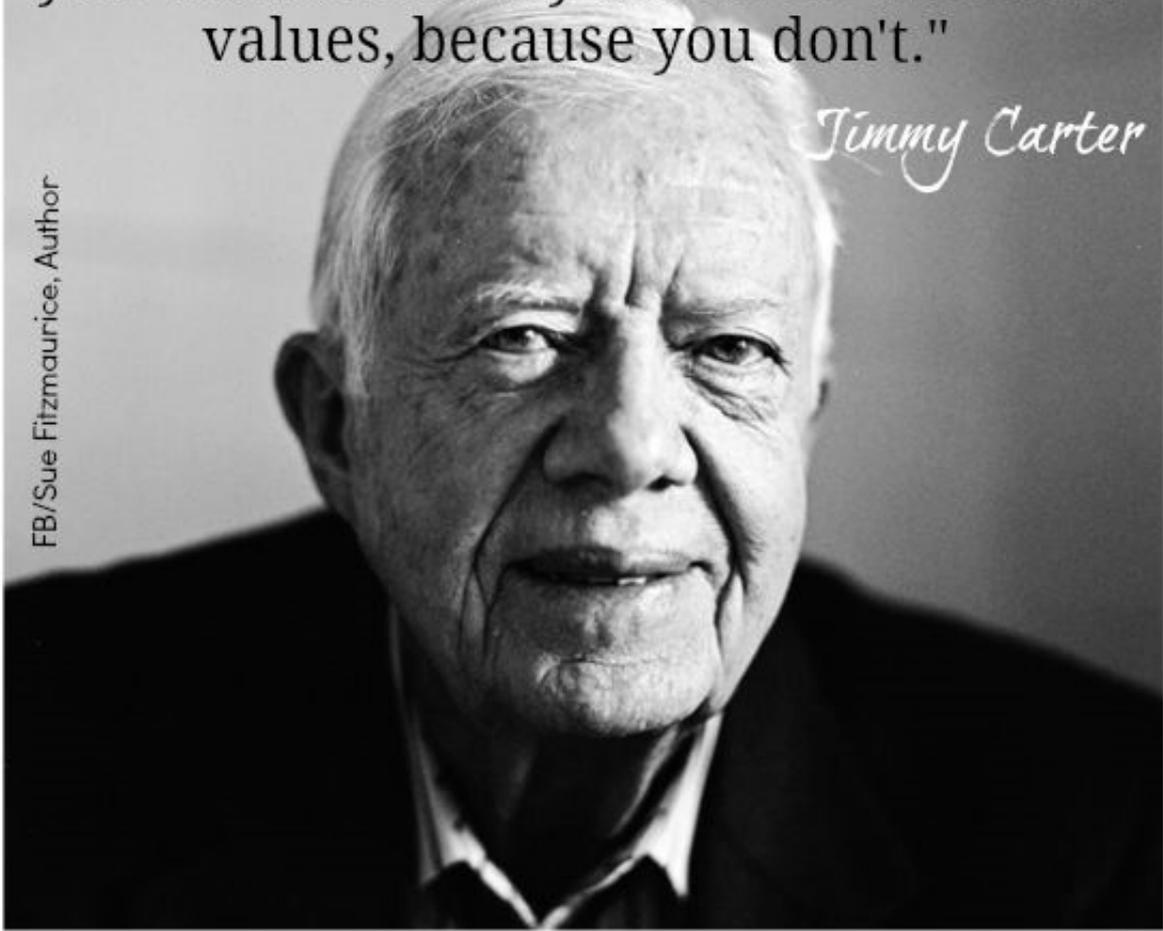
arsydeede@yahoo.co.uk

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

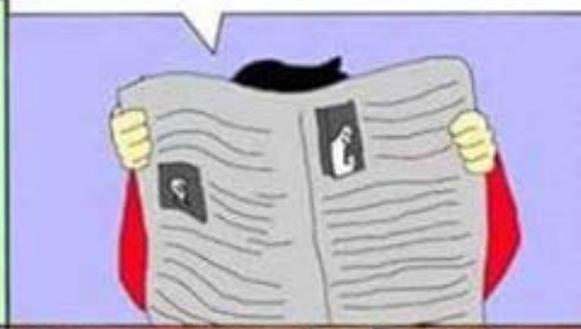
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



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



Sex?



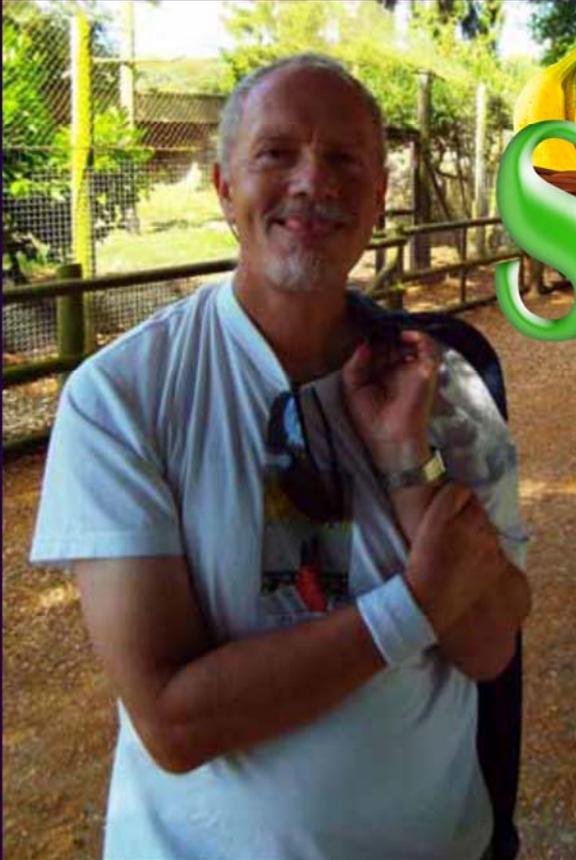
No...

Prog



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/29-08-2021-show-425-laura-nyro-vs-jane-and-barton-jane-and-bartonlate-at-night-annette-olzon/>

29-08-2021 – SHOW 425 – Laura Nyro vs Jane and Barton

Jane and Barton:	Late at Night
Annette Olzon:	Parasite
Eboni Band:	I Love All
Laura Nyro and Labelle:	You've Really Got a Hold on Me
Lambchop:	Golden Lady
Ada Lea:	Hurt
Jeb Loy Nichols:	Like a Rainy Day
Vangelis:	Rachel's Song
Gaspar Claus:	Une Foule
Lionmilk Quartet:	Take a Breath
Tears for Fears:	Los Reyes Catalicos
Laura Nyro:	Map to the Treasure
Jane and Barton:	Sexy Guy, Sexy Girl
Still Dreams:	One More Kiss
Mike Samms Singers:	Hills of the North
Dr Joy:	Signed...the Body Electric
Marcey Yates & XOBOI (feat. Conny Franko):	Fruit Snx
The Surprise Package:	New Way Home/100 Vision/ Break Away/Supporting Cast/Social Disease/Free Up
Jokehold:	Taking a Comfortable Dump
in your Mum's Urn (Carefully stealing your moms urn/ meticulously pulling down my pants/gracefully balancing on the mouth of your mom's urn/slowly relaxing my bowels/ comfortably releasing the dump/ methodically placing the lid back on the urn/ unnoticeably returning the urn to it's mantle/hastily fleeing the scene)	
Laura Nyro:	December's Boudoir
Joana Serrat:	Take me Back Where I Belong
Jane and Barton:	Moon
Amaro Freitas:	Sankofa
David Crosby:	I'd Swear there was Somebody Here Swear There was Somebody Here

**Listen
Here**



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

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician.

We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honoured space.

<https://www.mixcloud.com/ronald-marquiss/psychedelic-fnp-472-09-10-2021/>

**Listen
Here**

Friday Night Progressive



Dave Sexy
<https://www.facebook.com/david.parsons.75839923>

Eligh Toadd
<https://www.facebook.com/etoadd>

Lobate Scarp
<https://www.facebook.com/lobatescarp>

Temple of Switches
<https://tenkvandool.bandcamp.com/>

Custard Flux
<https://www.facebook.com/custardflux/>

M Opus
<https://www.facebook.com/mopusbandonline>

Orange Clocks
<https://www.facebook.com/orangethclocks2>

SymPhonic NV
<https://www.facebook.com/profile.php?id=100063665285148>

MDESTINY
<https://marquiss.bandcamp.com/>

MaheeKats
<https://www.facebook.com/maheekats>

Timemachine
https://www.youtube.com/channel/UCFTXSxTVHXYssq98eGK_oFg

Worse Than Moe
<https://www.facebook.com/worsethanmoeofficial>



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

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

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

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

**Listen
Here**



PULS8 Electronica music radio Show.

Like a big bag of Bertie Bott's Every Flavour Beans, PULS8 Radio offers every taste of electronic music. We champion the unsigned as well as mainstream acts. Informed banter and reviews are served up by Julian Roberts (CitizenFLY), Martin Eve (4th Eden) & Phil Goodall (Swirler Burner). This week's guest is Dr David Butler the man behind the Delia Derbyshire archive and Lecturer at Manchester University. He gives an amazing account of Delia's career and influence .

OHR SERIES 2 EPISODE 16 PLAYLIST

Carabou – Never Come Back

A Tormented Lamb calls for its mother in a field of stabbing synth chords. Meanwhile A cowbell tapping, soft voiced shepherd is coming to its rescue.

Discoteca Fatale – Revelations

A beautifully gritty echo-scape zaps and blips you into a world of melodic lemon zest, whilst the therapist's mantra calms your turbulent mind.

Navot – Little Lucas

Skittish electronic mice nibble and shuffle beneath floorboards bending under the weight of other-worldly activity. Until night time brings an eerie calmness.

Jean Stealers – Fostering lambs.

A Heavy booted giant stomps in twisted delight as he rhythmically loses his marbles to the voices in his head.

Ron Grainer/ DD – Dr Who Theme

The weirdest most sinister, foreboding and recognisable theme tune ever recorded. This is the best version and still sounds great

Delia D - Blue Veils & Golden Sands

The Sheikh will see you now Mr Bond in his desert tent filled with gongs and the smoke of incense eddying in the breeze that is gusting from the fluted throats of ancient horns.

Sverre Knut Johanssen – Tatra Mountains

Smaug slumbers resonantly, deep in the mountain, as tiny Pterosaurs flit and sweep past its misty peak in this mystical odyssey of Tolken tinged time warping wonder.

Vitamin Dream – Space lounge

The cast of the Star Wars Cantina sit in the departure lounge as an exotic songstress serenades them with mind altering words in preparation for their cryogenic voyage through the asteroid belt to Jupiter.

Hybrid – Break my Soul

The ticking of the doomsday clock harkens the nightingales lament that rises adrift on a Persian magic carpet of staccato synth rock driven enchantment .

Please subscribe to our YouTube channel:-

<https://youtube.com/c/Puls8Radio>

To Listen to our show Follow this link:-

<https://www.puls8radio.co.uk/circl8-radio-live>

For all artists see bandcamp, Soundcloud or youTube.

**Listen
Here**

THE REAL MUSIC CLUB



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

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

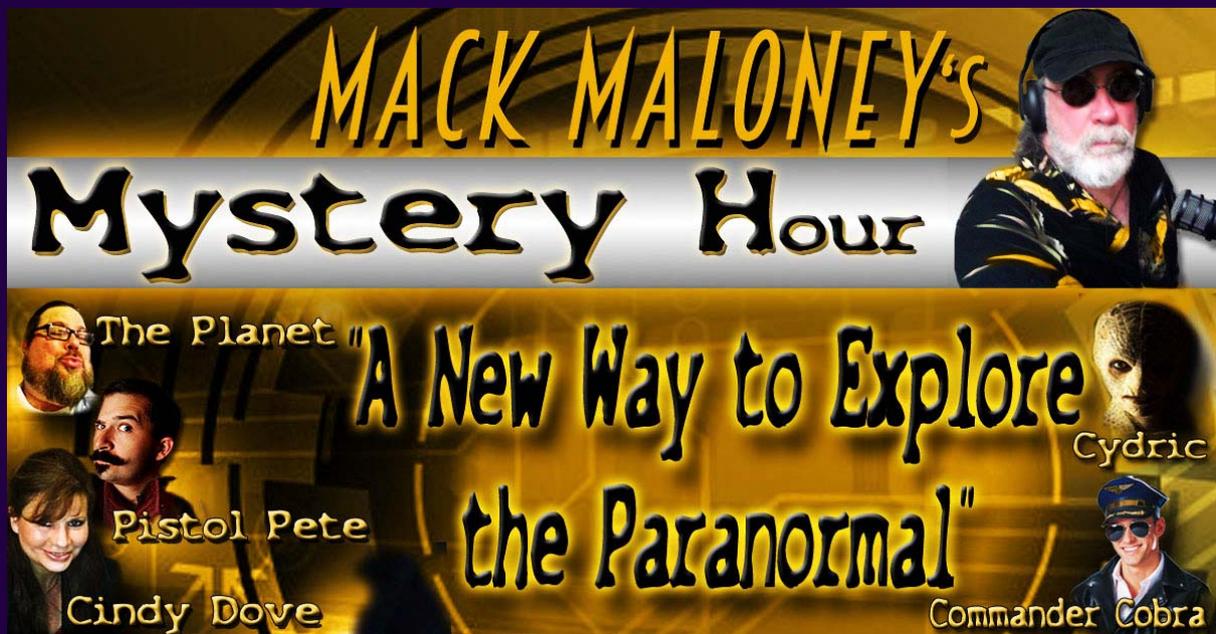
Afraid of Sunlight - Part 3

Season 2, Ep. 18

And so we conclude our look at Afraid of Sunlight with four songs regarded as Marillion classics - but it's fair to say that Paul and Sanja might not follow the crowd on all of them. Topics covered this week include fame, love, and a previously unknown link Paul had to the song Out of this World... Beware of ghosts!

<https://shows.acast.com/between-you-and-me/episodes/afraid-of-sunlight-part-3>

Listen
Here



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

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

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

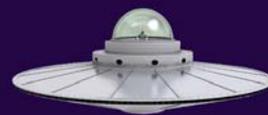


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

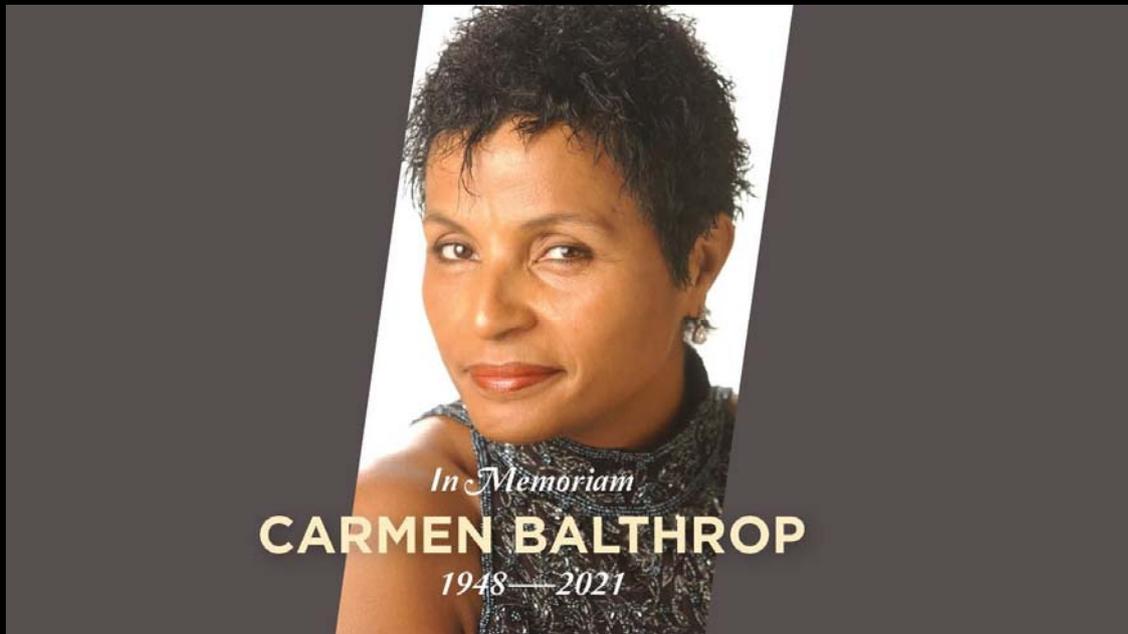
How To Get a Trombonist Off Your Front Porch 15/09/2021

In a special musical episode, the gang talks to Brian Dunne, drummer extraordinaire for Hall & Oates and the TV show, "Darryl's House." Plus, Dr. Bob Gross on his involvement in "Operation Pink Noise," a secret project to make musical CDs sound "muddy" to the human ear. Also, ex-NYPD investigator Jocko Johnson on the murder of rock star Bobby Fuller, who died after being forced to drink five gallons of gasoline.



Listen
Here

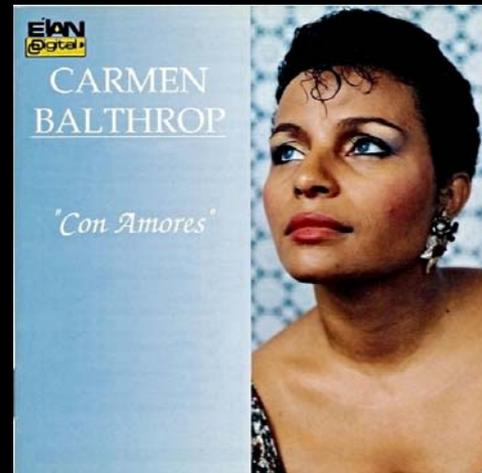
https://paranormal-videos.com/mack-maloneys-military-x-files-how-to-get-a-trombonist-off-your-front-porch-09172021_c686aedf5.html



Carmen Balthrop 1948 – 2021

Carmen Arlene Balthrop was an American opera soprano from Washington, D.C.

She made her Metropolitan Opera debut as Pamina in Mozart's *Die Zauberflöte* and performed on Broadway. She served as professor of voice at the University of Maryland. National Public Radio included her National Gallery of Art Christmas performance as part of their 2000 Millennium Celebration. She performed in the 2000 production of Handel's *Agrippina* and in the 2010 premiere of Frank Proto's *Shadowboxer*.



THOSE WE HAVE LOST

COLLATED BY THE GIN REAPER



Phil Schaap
1951 – 2021

Warren Storm
1937 – 2021

Philip van Noorden Schaap was an American radio host, who specialized in jazz as a broadcaster, historian, archivist, and producer. He began presenting jazz shows on Columbia University's WKCR in 1970, and hosted Bird Flight and Traditions In Swing on WKCR for 40 years, beginning in 1981. Schaap received six Grammy Awards over the course of his career. Schaap died on September 7, 2021, at a hospital in Manhattan. He was 70, and suffered from lymphoma prior to his death.



THOSE WE HAVE LOST

Warren Storm, born Warren Schexnider, was an American drummer and vocalist, known as a pioneer of the musical genre swamp pop; a combination of rhythm and blues, country and western, and Cajun music and black Creole music.

In the early 1950s, he began to perform publicly with Larry Brasso and the Rhythmaires. Over the following years Storm recorded swamp pop music for numerous labels.

Around 2000, Storm experienced a resurgence in popularity when he joined the Lil' Band of Gold, an all-star south Louisiana band. On September 5, 2010, Warren Storm was inducted into The Louisiana Music Hall of Fame.

Storm died on September 7, 2021, at the age of 84.

Thanwa Rasetanu

ธันวาคม คีธนู
1970 – 2021

Thanwa Rasetanu was a Thai Luk thung (Thai country music) and Phleng phuea chiwit (Thai folk music) singer from the Isan area. In 2001, he recorded his first studio album, "Pae Rasi". In 2002, his second studio album "Nuk Soo Khong Mae" was released. In 2004, his third album "Wan Thee Chun Roe" was released. He gained popularity and fame from his song Blind Hen in 2006.

Thanwa tested positive for COVID-19 on August 2021 and was hospitalized on the same day. On 7 September 2021, Thanwa was confirmed dead due to complications from COVID-19.



THOSE WE HAVE LOST

Robert Prizeman 1952 – 2021

Robert Gordon Prizeman was a British composer. He was born in the London Borough of Lambeth. He attended the Royal College of Music in South Kensington. He studied organ with Timothy Farrell and John Birch, and harpsichord with Millicent Silver. In 1986 he composed the theme to Songs of Praise, which was published by Chester Music and Wilhelm Hansen, and from 1985 was the programme's musical director. The programme's theme was initially an organ composition.

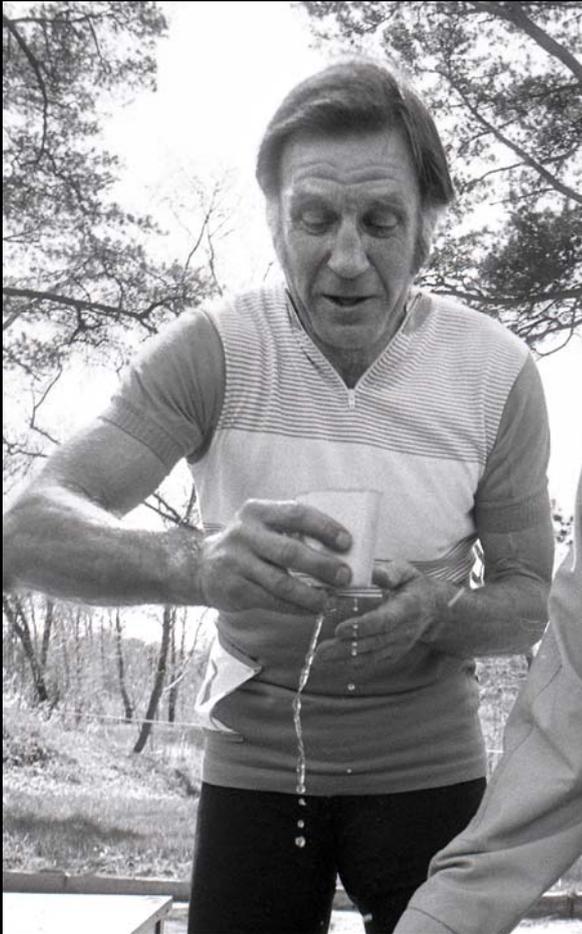
He worked as a choirmaster from 1970. In 1984 his choir performed with Sal Solo in his arrangement.



He founded the successful boys choir Libera in 1995, which is based in south London and records for EMI Classics. In 2010 he became an Associate of the Royal School of Church Music. He died on 8 September 2021.



THOSE WE HAVE LOST



Uno Loop 1930 – 2021

Uno Loop was an Estonian singer, musician, athlete, actor, and educator. Loop's career as a musician and singer began in the early 1950s. He performed with various ensembles and as a popular soloist beginning in the 1960s. In his youth, he trained as a boxer, and became the 1947–48 light-middleweight two-time Estonian Junior Champion. Later, he trained as a triathlete.

Between the late 1950s and the early 1990s, he taught music, voice and guitar. He died following a lengthy illness on 8 September 2021, aged 91.

Amanda Holden 1948 – 2021

Amanda Juliet Holden (née Warren) was a British pianist, librettist, translator, editor and academic teacher.

She first worked as a freelance pianist and accompanist, teacher at the Guildhall School, and therapist from 1973 to 1986. She is known for translating opera librettos to more contemporary English for the English National Opera, and for writing new librettos, especially in collaboration with Brett Dean. She contributed to encyclopaedias such as the New Penguin Opera Guide.

She died on 9 September 2021, at the age of 73.



THOSE WE HAVE LOST



Jean-Paul Jeannotte 1926 – 2021

Jean-Paul Jeannotte OC was a Canadian operatic tenor, academic teacher, and opera administrator. He founded the Opéra de Montréal in 1979 and was its artistic director until 1989.

He made many appearances on stage, radio and TV. He made his operatic debut in Cherbourg in 1947, and performed with orchestras and chamber music groups, cofounding the Ensemble Jean-Philippe-Rameau in 1954. Jeannotte taught at Laval University from 1964–1979, and at the



THOSE WE HAVE LOST

École de musique Vincent-d'Indy. Jeannotte was named an officer of the Order of Canada in 1987. He died at age 95.

Michael Chapman 1941 – 2021

Michael Chapman was an English singer-songwriter, and virtuosic guitar player.

Chapman originally began playing guitar with jazz bands, mainly in his home town

of Leeds in the West Riding of Yorkshire.

He became well known in the folk clubs of the late 1960s, as well as on the 'progressive' music scene, and released over 50 albums.

In 2016, Chapman celebrated fifty years as a professional musician. Towards the end of his life he still played professionally and regularly toured in the UK, Europe and US.

Chapman died on 10 September 2021, at the age of 80.



THOSE WE HAVE LOST



Giulia Daneo Lorimer 1932 – 2021

Giulia Daneo Lorimer was an Italian violinist and singer.

In 1975, she was one of the founding members of the band Whisky Trail, which recorded 11 albums and performed in concerts. In the 1990s, she directed the Centro Arles association, which became defunct in 2002. On 22 May 2001, she received the "Filo d'argento". Giulia Daneo Lorimer died on 11 September 2021 at the age of 89.



THOSE WE HAVE LOST



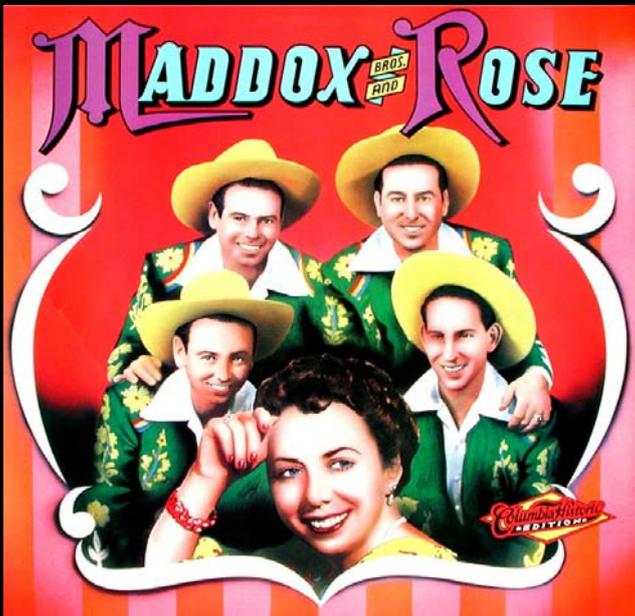
Don Maddox
1922 – 2021

The Maddox Brothers and Rose, known as America's Most Colorful Hillbilly Band from the 1930s to the 1950s, consisted of four brothers, Fred, Cal, Cliff, and Don Maddox, along with their sister Rose.

From 1946-1951, the group recorded for 4 Star Records (Hollywood), then for Columbia Records. Some 4 Star masters were leased and released by US.-Decca Records at the beginning of the 1950s. They became, officially, California's best hillbilly band.

Don Maddox was the last surviving member of the band and lived in Ashland, Oregon. He experienced a career resurgence 50 years after his success with Maddox Bros and Rose.

Don Maddox died on September 12, 2021 at the age of 98.



THOSE WE HAVE LOST



George Wein
1925 – 2021

George Wein was an American jazz promoter, pianist, and producer. He was the founder of the Newport Jazz Festival, which is held every summer in Newport, Rhode Island. He also co-founded the Newport Folk Festival with Pete Seeger and Theodore Bikel and was instrumental in the founding of the New Orleans Jazz and Heritage Festival. Wein pioneered the idea of corporate sponsorship for his events. His Schlitz Salute to Jazz and Kool Jazz Festival were the first jazz events to put sponsors in the title: Schlitz beer and Kool cigarettes. Wein received a wide array of honors for his work with jazz concerts. Wein died at his home in Manhattan on September 13, 2021, at age 95.

Vicente Pitarch
1938 – 2021

Vicente Zarzo Pitarch was a Spanish horn player. He played as a soloist in several European and North American orchestras. He was also the author of several books on the history and technique of the horn.

For 25 years, Zarzo was principal horn in The Hague Philharmonic (Residentie Orkest) and others. He also played as horn soloist for the Valencia Orchestra, the Symphony Orchestra of the Gran Teatre del Liceu in Barcelona, the Iceland Symphony Orchestra in Reykjavík, the American Wind Symphony Orchestra in Pittsburgh, and the National Orchestra of Mexico.

THOSE WE HAVE LOST



In 2004, Zarzo was given the Giovanni Punto Award by the International Horn Society and named an "Insigne de la Música Valenciana" by the Academia Valenciana de la Música.

The Calle Músico Vicente Zarzo, a street in central Granada, is named in his honour. Zarzo was named an honorary member of the International Horn Society (IHS) in August 2020.

He died on 14 September 2021, age 83.



Norman Bailey
1933 – 2021

Norman Stanley Bailey CBE was a British operatic bass-baritone who appeared in leading roles in major opera venues. After an early career in Austria and Germany, he settled in England and was associated with the English National Opera. One of his signature roles was Hans Sachs in Wagner's *Die Meistersinger von Nürnberg*, which he performed at La Scala in Milan in 1968, at the Bayreuth Festival the following year, and also for his debut role at the Metropolitan Opera in New York City in 1976.

THOSE WE HAVE LOST

Bailey has been particularly associated with Richard Wagner's operas. Bailey also appeared on BBC television and radio almost 100 times, including both performances and interviews. He was appointed a Commander of the Order of the British Empire (CBE) in the 1977 New Year Honours. In 1981, he was appointed Honorary Member of the Royal Academy of Music (Hon RAM).

He died on 15 September 2021, at the age of 88.



George Mraz
1944 – 2021

George Mraz (born Jiří Mráz) was a Czech-born American jazz bassist and alto saxophonist. He was a member of Oscar Peterson's group.

During the 1970s, he was a member of the New York Jazz Quartet and The Thad Jones/Mel Lewis Orchestra, and in the 1980s a member of Quest. He also appeared with Joe Lovano, Hank Jones and Paul Motian on Lovano's records *I'm All For You* and *Joyous Encounter*. Mraz was also known for performing solos with a bow in arco style.



Marina Tucaković
Марина Туцаковић
1953 – 2021

THOSE WE HAVE LOST

Marina Tucaković was a Serbian lyricist who has written several hit albums in former Yugoslavia and more than 4,000 songs. She was a known collaborator with Lepa Brena, Ceca and Jelena Karleuša, among others. She had composed the lyrics of the Serbian entries for Eurovision Song Contest 2010 ("Ovo je Balkan"), 2012 ("Nije ljubav stvar") and 2013 ("Ljubav je svuda").

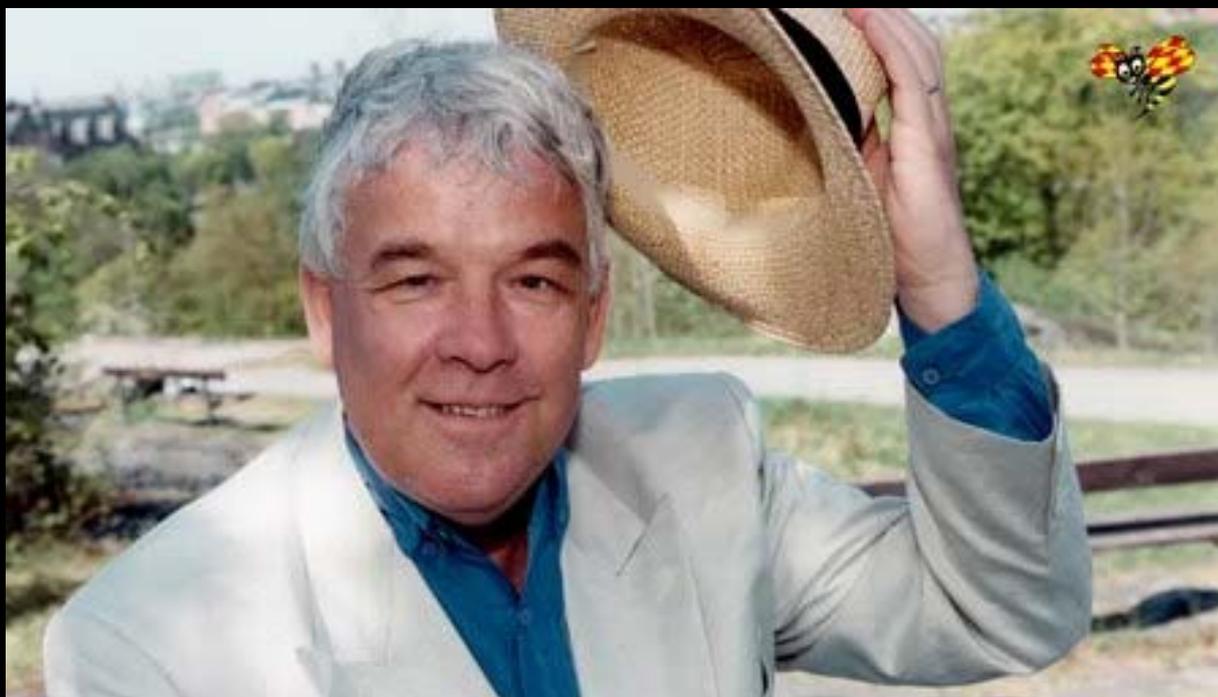
Before she oriented towards folk music, she collaborated with pop, rock and new wave artists.

In 1987, Dutch singer Piet Veerman (former member of the popular Dutch band the Cats) had a number one hit in the Netherlands with the single "Sailin' Home", which was a translation of one of Tucaković's songs, "Zora je" by Neda Ukraden. It became the biggest selling single of the year in the Netherlands.



Mats Paulson 1938 – 2021

Mats Paulson (real name Maths Paul Ingemar Paulsson) was a Swedish singer, poet, songwriter and painter.



THOSE WE HAVE LOST

He released his first disc in 1964; Tango i Hagalund. He wrote hundreds of songs, among them Barfotavisan, Baggenslåten and Visa vid vindens ängar. He worked together with artists, among them Alexander Rybak and Håkan Hellström.



Sylvano Bussotti
1931 – 2021

Sylvano Bussotti was an Italian composer of contemporary classical music. His work used unusual notation, which often created special problems of interpretation.

He wrote most of the librettos for his operas. As a writer, his style was considered one of the most refined among the Italian poets and novelists of the 20th century. As a composer he was influenced by the twelve-tone music of Webern and later John Cage. He served as the artistic director of La Fenice, Venice. As a personality he was notoriously flamboyant and occasionally shocking. He staged a high-profile resignation from the Venice Biennale in 1991 by bringing in a famous prostitute to give the keynote speech. Outspoken and openly gay, Bussotti expressed his sexuality in his music as early as 1958.

Sir Clive Marles Sinclair (1940 – 2021)

Sinclair was an English entrepreneur and inventor, most commonly known as being a pioneer in the computing industry, and as the founder of several companies that developed consumer electronics models from the early 1970s through to the early 1980s.

After spending several years as assistant editor of Instrument Practice, Sinclair in 1961 founded Sinclair Radionics Ltd, where he produced the first slimline electronic pocket calculator, the Sinclair Executive, in 1972. Sinclair subsequently moved into the production of home

THOSE WE HAVE LOST



computers in 1980 producing the Sinclair ZX80 (the UK's first mass-market home computer for less than £100), and, in the early 1980s, the ZX81 and ZX Spectrum with Sinclair Research Ltd. The latter is widely recognised by consumers and programmers for its importance in the early days of the British and wider European home computer industry, as well as helping to give birth to the British video games industry.

Amongst other honours, Sinclair was knighted in 1983 for his contributions to the personal computer industry in the UK.

Sinclair was also recognised for several commercial failures, including the Sinclair Radionics Black Watch wristwatch, the Sinclair Vehicles C5 battery electric vehicle, and the Sinclair Research TV80 flatscreen CRT handheld television set. The failure of the C5 along with a weakened computer market forced Sinclair to sell most of his companies by 1986. Through to

2010, Sinclair concentrated on personal transport, including the A-bike, a folding bicycle for commuters which was small enough to fit in a handbag. He also developed the Sinclair X-1, a revised version of the C5 electric vehicle but which never made it to market.



THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



Plastic constitutes approximately

90%

of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

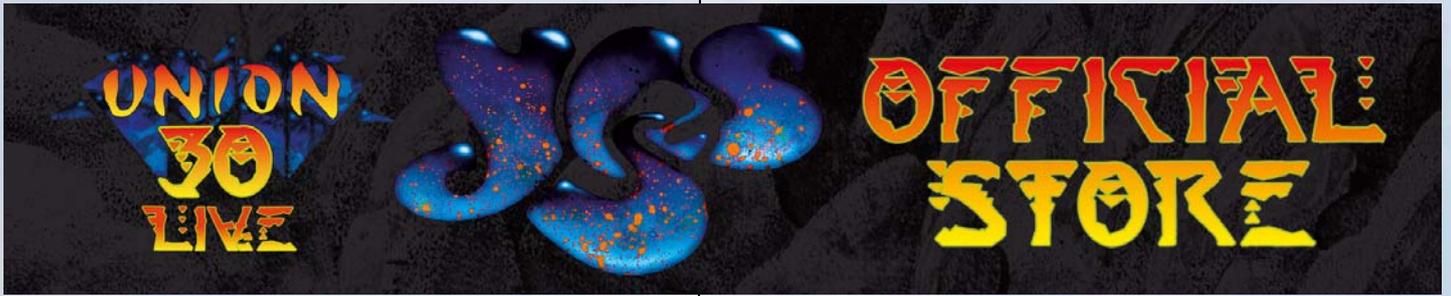
FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



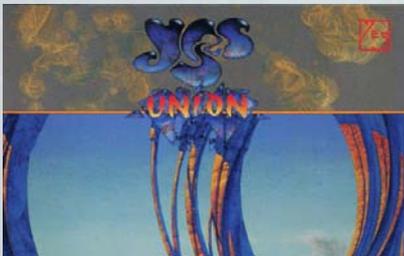
change.org

visit stonehengealliance.org.uk for further details



Rick Wakeman and Jon Kirkman endorse the Yes Union 30 Box Set!
Watch Rick here:

<https://www.youtube.com/watch?v=8peevWaTiWA>





The latest news, and as customers will have heard, there have been more than a couple of delays on this release.... but don't despair, you will now be kept in the loop - we are still awaiting the flight cases arriving from China. Here is the link to track ships on the water...!

<https://www.dpworld.com/southampton/port-info/wheres-my-ship>

Our ship is called CMA CGM ZHENG HE

The date has now gone to the 4th July for docking. Apparently, this date is continually updated, so it could go either way still. Don't forget we have to pack them once the flight cases arrive. We have a conservative date for delivery for the end of July. Thank you for your unending patience!

NB the box sets in the videos are prototypes

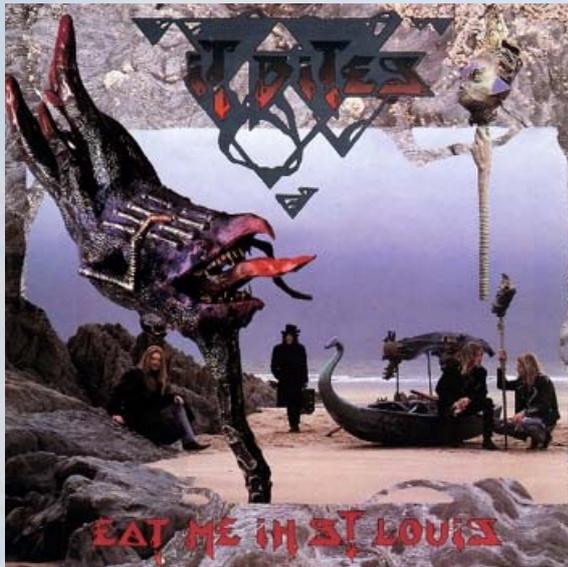
Click [HERE](#) to watch Jon!
https://www.youtube.com/watch?v=q7lwW_h-oFE

Introducing Takeaway Records!



Takeaway Records Store has launched with two upcoming releases.





It Bites - Eat Me In St Louis

“Eat Me in St. Louis” saw It Bites move away from the progressive rock and pop influences of their two previous albums and towards a more hard rock sound with more straightforward compositions and a heavier, rawer sound. The album was recorded in Munich and produced by Reinhold Mack, best known for his work with Queen.

Read more and pre-order here

<https://www.musicglue.com/takeaway-records/products/it-bites-eat-me-in-st-louis-cd>



Three (Emerson Berry & Palmer) - To The Power Of Three

To the Power of Three (stylised as ...To the Power of Three) is the first album by the British-American progressive rock band 3, a spin-off from Emerson, Lake & Palmer. Produced by Carl Palmer and Robert Berry, it was released in early 1988 by Geffen Records.

Read more and pre-order here

<https://www.musicglue.com/takeaway-records/products/three-emerson-lake-and-palmer-to-the-power-of-three-cd>

Jocelyn Pook

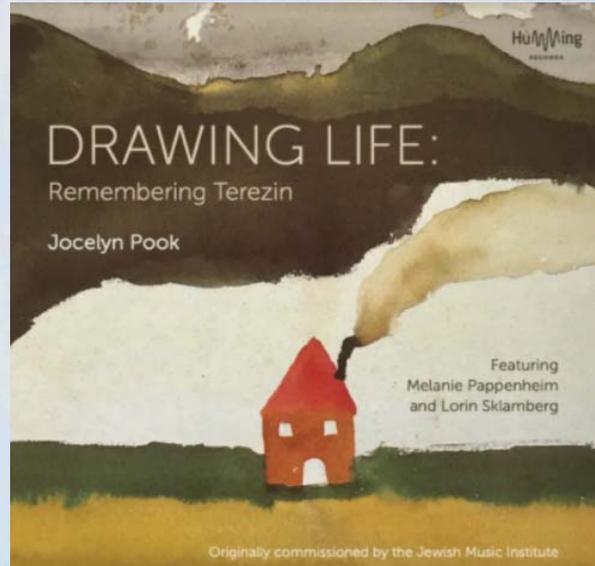




Often remembered for her film score to *Eyes Wide Shut*, which won her a Chicago Film Award and a Golden Globe nomination, Jocelyn Pook has worked with some of the world's leading directors, musicians, artists and arts institutions – including Stanley Kubrick, Martin Scorsese, the Royal Opera House, BBC Proms, Andrew Motion, Peter Gabriel, Massive Attack and Laurie Anderson.

You can read more about Jocelyn's remarkable career here:

<https://www.jocelynpook.com/about->



Jocelyn has now opened a new store, with some classic releases and her new album 'Drawing Life: Remembering Terezin' on signed and unsigned CD as well as download released on around 2nd July.

<https://www.musicglue.com/jocelyn-pook/>



Maggie Reilly

Another very talented female musician Maggie Reilly has also launched a new store this month.



Maggie Reilly has covered vast musical ground. From the jazz/funk of Cado Belle, her collaboration with Prog rocker Mike Oldfield. Duets with Jack Bruce (Cream) and Dave Gilmour (Pink Floyd) as well as a collaboration with the goth-rockers Sisters Of Mercy followed. Guiding her through early nineties Euro pop and her thoughtful solo albums of the last decade.

You can read more about Maggie's fantastic musical journey here

<http://www.maggiereillyfansite.nl/HTML/biography.html>

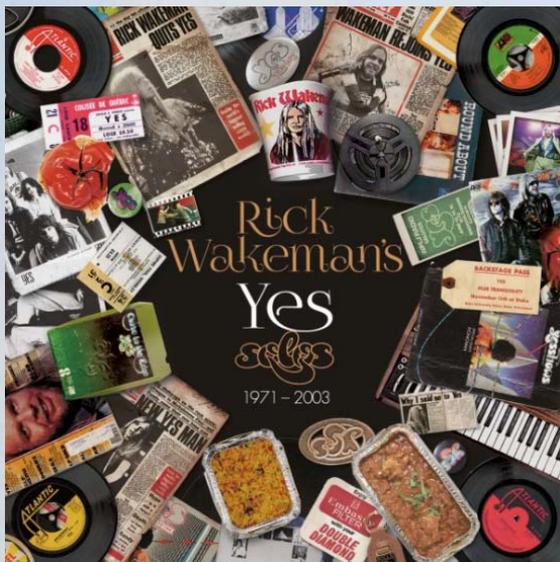


The store offers some classic albums from Maggie's vast and very successful career, as well as two releases for 18th September - the best of entitled 'Past-Present-Future'

<https://www.musicglue.com/maggie-reilly-1/products/past-present-future-cd>
and 'Starfields'

<https://www.musicglue.com/maggie-reilly-1/products/starfields-cd>





Rick Wakeman's Yes Solos

Yes Solos is a collection of solos performed by Rick and re-imagined in the studio.

It's shipping now and can be ordered here!

<https://www.rickwakemansmusicemporium.com/products/rick-wakemans-yes-solos>



Some key Gonzo releases for July are:



Mary Hopkin - Painting By Numbers Remastered



A fine gem of an album. Stripped-down and bare, or "nearly naked" as she puts it, these songs are straight from Mary herself, recorded at home or with friends. With just the barest instrumentation, mostly herself on guitar, Mary's voice shines through on 10 of her own songs. Friends Benny Gallagher and Brian Willoughby help out on songwriting and guitar on one track each, but the rest is pure Mary.



Iona - Journey Into The Morn

With previously unreleased companion disc, this stunning collection has gleaned some great reviews:

" undoubtedly Iona's most ambitious and visionary album ... the effect is at times stunning, as huge ethereal soundscapes ... rise up from the hi-fi speakers ... a beautiful album." Cross Rhythms Magazine, October/November 1995

"... a remarkable, brilliantly conceived collection of songs ... the ebb and flow of the recording shows a compositional integrity and scope hardly found in popular music." Shout! Magazine (USA), May 1996



Splinter - Live In England 1974-1977

For release in September 2021, Live in England 1974-1977 has been assembled from performances while touring England during those three years 1974 - 1977. The recordings have been assembled by Nigel Pearce and Bobby Purvis.





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



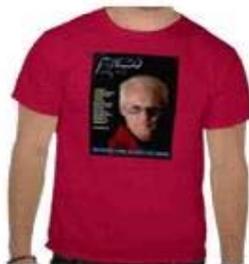
Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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

Douglas Harr Ear Candy for the Hungry Audiophile

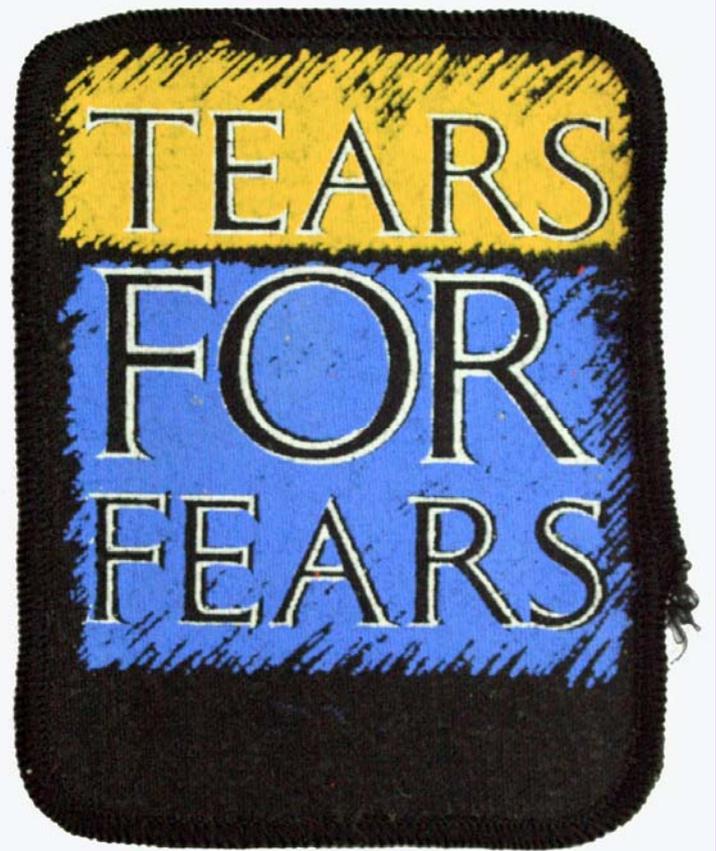


**The New Wave –
Modern Rock,
Post-Punk,
it's only
Rock 'n Roll!**

**Tears for Fears
Smile Through
the Pain**

Tears for Fears is one of those bands with a perfect debut recording - in their case 1983's *The Hurting*.

Arriving near to Peter Gabriel's 3rd album, it also echoes some of Kate Bush's iconic *The Dreaming* from the same year. *The Hurting* had an additional angle — it made fantastic new wave dance music typified by "Mad World," "Pale Shelter" and "Change."



The dynamics of that work were further demonstrated to all in videos sporting angular dance moves from Curt Smith (bass, vocals) and Roland Orzabal (guitars, vocals). The debut was re-released recently in a crystal clear

<http://diegospadeproductions.com/>

Tears For Fears *the hurting*



<http://diegospadeproductions.com/>



pressing, including all the b-sides, concert audio, and a DVD of the live show called *In My Mind's Eye* recorded on the supporting tour from December 1983 at London's Hammersmith Odeon theatre.

What made *The Hurting* special was its darkness - the use of synths to create the complexities described in the lyrics - the sombre, moody "Ideas as Opiates" and the triumphant "Memories Fade" interspersed between the more radio friendly hits. Childhood memories and primal scream therapy turned into sound via lots of the black keys.

B-sides with new songs such as "Broken" held for their sophomore release hinted at more of the same to come. The live shows in support of this debut were brimming with confidence and expertise belying the youth of the outfit. A date with Germany's Rockpalast television show is found online in YouTube:

<https://www.youtube.com/watch?v=9WAuCAGoAM4>

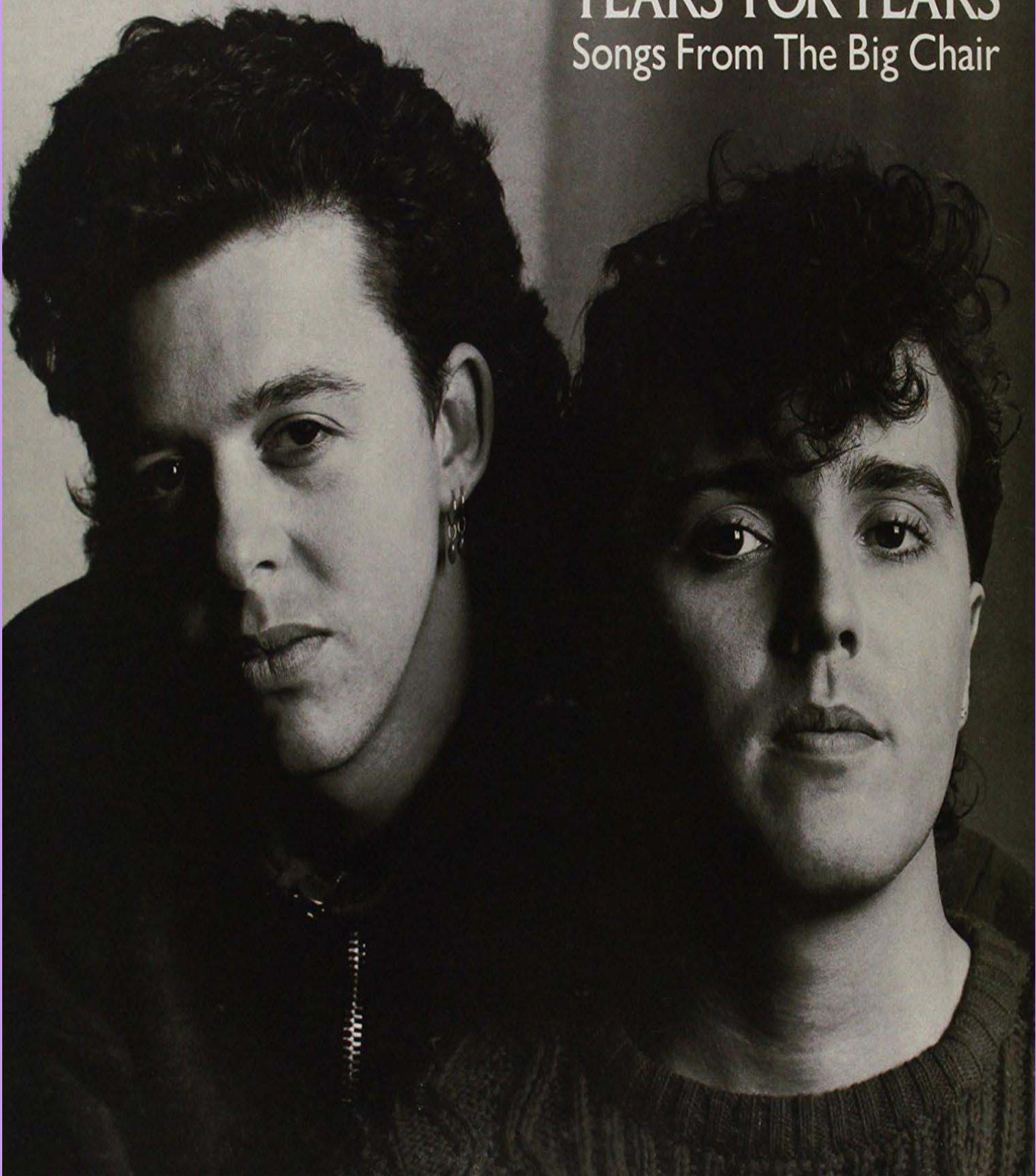
As the group moved to record their second album they made a key decision about their future.

Their sound took on more sunny moods - more guitars, less synth and a more accessible record overall in *Songs From the Big Chair* (1985) which was a massive success in both the US and UK. Mega hits "Shout" and "Everybody Wants to Rule the World" seemed to be on every new wave and pop radio playlist.

<http://diegospadeproductions.com/>

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TEARS FOR FEARS
Songs From The Big Chair



<http://diegospadeproductions.com/>



Tears For Fears
the hurting
live sessions

The aforementioned "Broken" was turned into an abbreviated live version driven by Roland's guitar and stripped of the synth and drum loops and interrupted by the happy song "Head Over Heels." It's a great album but a marked shift to light from the darker synth-pop sound.

The band did not tour the states in support of their first album during 1983. But my friends and I were fortunate to

see them on 1985 U.S. tour supporting *Songs From the Big Chair*. The show was fantastic, while not as uniquely sombre-pop focused as the 1983 shows, it was still full of emotional import from leaders Orzabal and Smith. The backing band played in time, in the darker and lighter tonalities with serious intent.

By the third Tears for Fears record *Seeds of Love* (1989), there was even a more pop

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and jazz feel with the addition of Oleta Adams (keys, vocals) on "Woman in Chains" and a Beatlesque "Sowing the Seeds of Love" to lead things off. With "Advice for the Young at Heart" I felt the band had moved on to an excessively softer pop plane. This album also brought the band additional success, but the marked shifts in tone from record to record left fans like me behind and reduced their appeal over time.

After these initial works the band split, Roland took the helm to do two more albums and they re-teamed for two more, now reportedly working on their seventh album overall.

I've got the CD/DVD box set of *The Hurting*, and you can stream most of this content, so that those memories don't fade too far away!

tears for fears the seeds of love

MEGA STAR



<http://diegospadeproductions.com/>

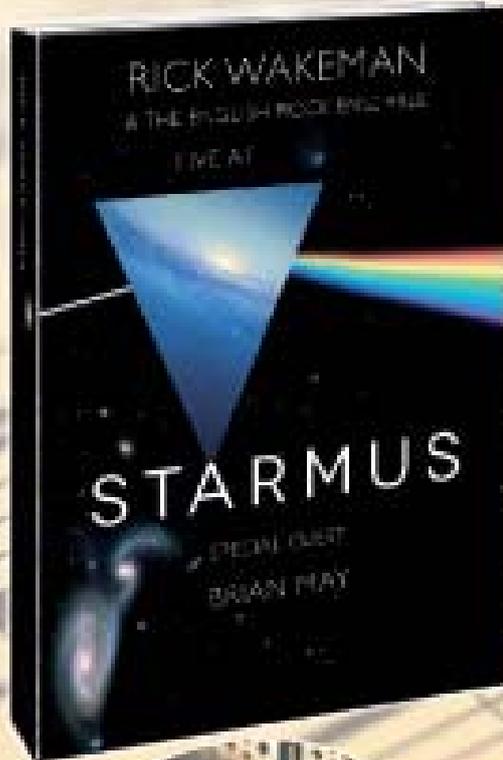
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

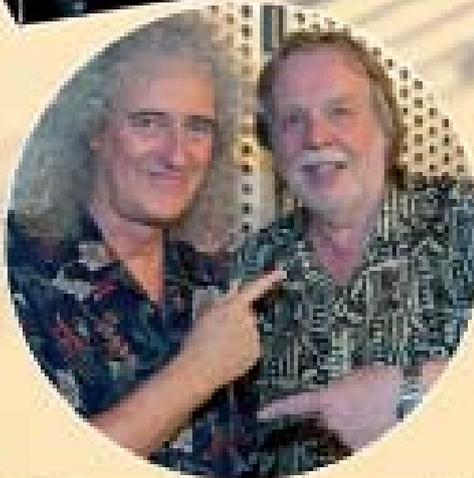
Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Rise EP
by
Era Nova

Rise is the debut EP from Era Nova, otherwise known as Gambit (Switzerland) and Tak (Los Angeles). I first heard these guys together on the track 'Firestorm' from Gambit's 2019 album *Underground Kingpin* and to have them together on an EP seems like a logical step.

STEVE RIDER



The EP is released through Spit Slam records and sees Chuck D serving as executive producer. Production comes entirely from Gambit so you can expect the sort of sound that requires you to turn this one way up to really get the best feeling from it.

The best thing is for me to just dive right into this one and take you through it...

The EP kicks off with 'Actarus', a high-octane Hip Hop beat with some orchestral samples that does have a few switches in pace along the way. This does not just serve as an introduction or a demonstration of who Era Nova are and what they are all about but, also looks at

such things as the current state of Hip Hop and how some rappers conduct themselves. The frantic and deadly cuts come from JMARZ and just add to the fact that Era Nova are here and mean business. The octane rating does not diminish as the sonic DnB sounds of 'Ambush' assault your ears. There is also a dash of ragga running through this as the energy levels rise. The guys have you bouncing and pumping the air ambushing your senses with the change in sound and insane wordplay. There is no let up in the energy levels as pounding drums, bass, bells and claps all twist and merge into the 'Sparta Routine'. Gambit and Tak, alongside some deft cuts from DJ Roy, get you fired up and ready to head into

battle. There is no room for fear here, only a raw desire to defend your honour to the bitter end.

Huge sonic sounds herald the arrival of a classic Hip Hop sample which takes the term Bangin' Hip Hop, to a new level. Joined by Australian emcee KID Lyrical (Blades) and DJ Roy on the cuts, 'K.I.L' is a straight up homage to the Hip Hop culture with every one of the four pillars mentioned along the way. It is also about the longevity of sound and keeping one foot squarely in the roots of Hip Hop while allowing the other to evolve with the times. This one will have your adrenaline pumping, the b-boys popping, the graff artists tagging and the DJ's scratching with everyone joining in 'Keeping It Lasting'. There is no easing you out of the EP gently as more sonic goodness and pounding drums hit with a slightly more reserved edge, kinda like heavy sledgehammer blows to the head. If you think you can step up in the game, then be aware that Era Nova bring a no fucks given unapologetic edge to their style and are not above showing their 'Assassin's Greed' in their pursuit to take out any weak wack rappers or anyone stupid enough to step into their crosshairs...

If you are gonna mix up styles and sounds then you have to be confident, especially if you are going to mix Hip Hop and DnB with the kinda hectic vibe you get from heavy metal music. There is do doubt that Gambit's production needs to be played loud for you to get the best out of it and, let's face it, why would you want to play it any other way? The production hits like a railgun as it pounds your ears and mind in a relentless manner leaving you feeling like you've just been hit by train.

Lyricaly Era Nova are clinical in their delivery even if it is not clean. Their distinct differences in style have this odd way of complementing each other. Gambit brings his high-octane raw vocals which naturally seem to fit many styles of

musical flow, while Tak has a more classic rap style but, still shows a maturity to mix it with varying flows as needed, easily handling whatever is thrown at him. Together they both bounce off each other effortlessly, with one complementing the other as they move from verse to verse and track to track. Bringing in KID Lyrical on 'K.I.L' also worked perfectly as his no nonsense vocal style fits with both Gambit and Tak, sitting somewhere in between their styles.

I always like to hear some slick turntablism when I'm listening to Hip Hop, otherwise it's just not the same, and here there is a good dash of that. DJ Roy and JMARZ provide the kind of cuts that fit perfectly with those feature tracks, demonstrating that the real Hip Hop sound can easily evolve and still sound fresh.

So, if you are looking for a sound that is hard, heavy and will get your pulse pounding and push your energy levels into the stratosphere, then look no further than the *Rise* EP. This is Heavy Hip Hop and Heavy Rap that pushes the EQ levels and the bar to new heights. That said, it's not for everyone so, if you don't wanna get burned then step aside because Era Nova are bringing the heat.

The *Rise* EP by Era Nova is out now on Spit Slam Records.

After that I'm outta here,
Peace,

Steve.

LINKS

Get Era Nova on Bandcamp Here:

<https://eranova.bandcamp.com/album/rise-2>

All Streaming links and Offical Store Link Here:

<https://smarturl.it/reix4w>

BRINSLEY SCHWARZ



TANGLED

Catching up with Brinsley Schwarz

Brinsley (the man, not the band) chatting about life, music and his new album, 'Tangled' with Alan Dearling

alan dearling

Alan: Really nice to get a chance to chat with you. Gerry Ranson was very kind enough to send me an advance copy of your new solo album, *Tangled*, due to be released by Fretstore Records on 3rd September. I thought we could talk a bit about your recent musical excursions and then do some good old fashioned reminiscing!

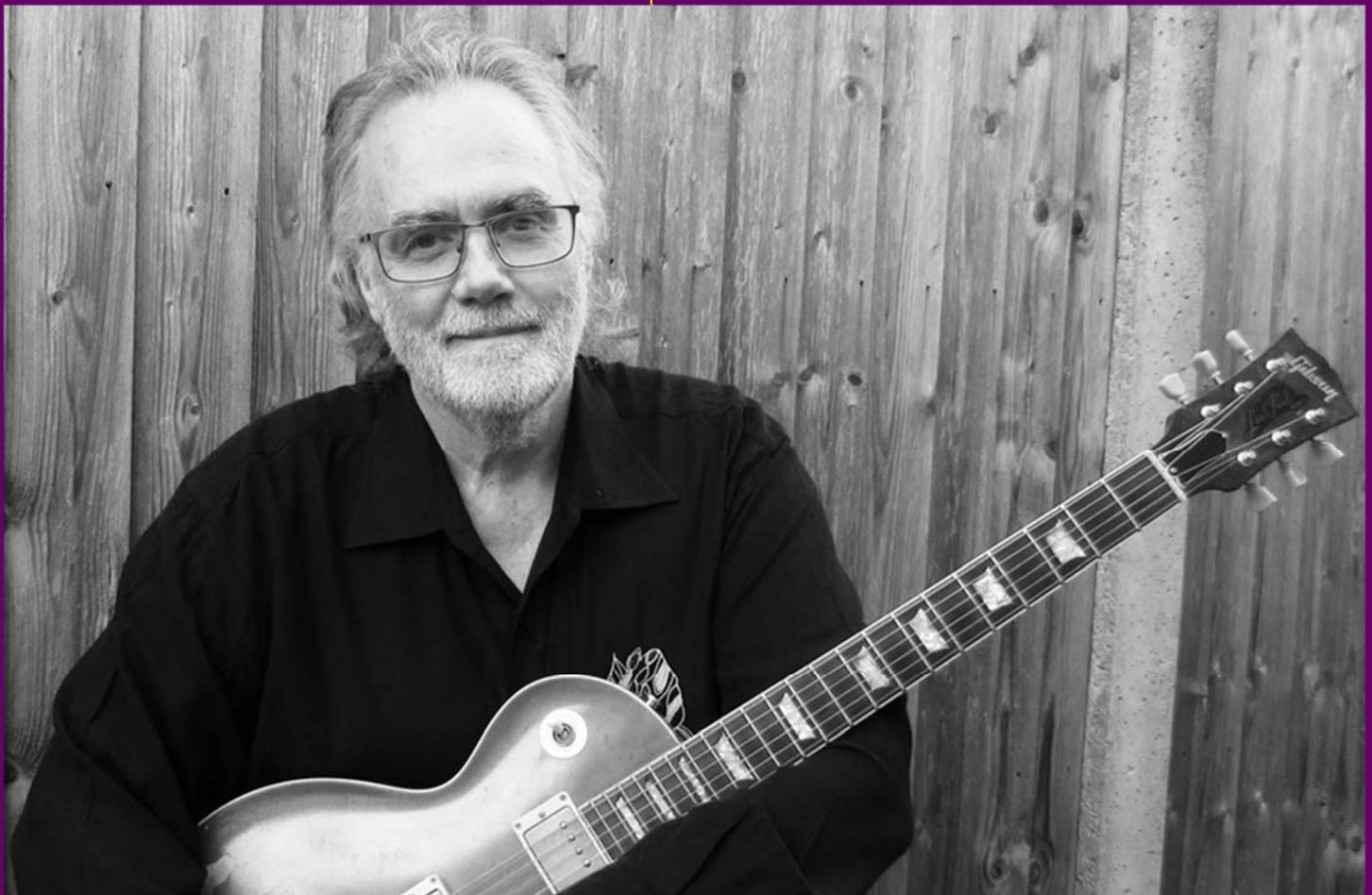
So, to kick-off, I believe you've been back playing and pre-Covid touring with Graham Parker and the Rumour. How's that been going? It's just so hard to plan at the moment. Are there more dates for the future?

Brinsley: Hello Alan, thanks for your interest and nice to meet you...

Yes, Graham re-started GP and the Rumour back in 2010. He had written a bunch of songs which he thought would make a great come-back for the band.

We all got back together in New York State, with the Catskills as a backdrop and The Big Pink and Woodstock just down the road. We had a couple of days to rehearse and then recorded 'Three Chords Good'. It all came back to us as if it was yesterday, we laughed a lot and played with nothing to prove, just played the songs. We also had a small film crew with us during that recording and during the subsequent touring, adding to the documentary of the story that started in the '70's. That documentary 'Don't ask me Questions' was finally released...as was the movie, 'This is 40', in which we had a small part, although Graham had a 'starring role'.

The following album *Mystery Glue* (one of my favourite GP+R albums) and the tours were so good to do and the reaction from the fans made it so worthwhile and, like the whole seven-year experience, so unexpected. I finished up on some Duo tours with Graham and it was thanks to all



of that, that I began to think I could make a solo album. And my two albums *Unexpected* and *Tangled* are the result. I guess Covid has been the final obstacle to further touring, which always has its financial difficulties as well. Graham is in the States with some solo touring ahead in the Autumn. And I am looking at the possibility of touring myself in some way. But at the moment I guess we're all back doing as much of what we were doing back in 2010 as we can.

Alan: You have featured Graham Parker's song, 'Love Gets You Twisted' on the new 'Tangled' album. How did that come about?

Brinsley: It's always been one of my favourite GP songs.

I was playing around with it one day and (unlike the original) quite naturally fell into the two repeated choruses after the guitar solo, not only did that seem to work musically, but the chorus lyrics flow together as one as well. So I dared to try, slowed it down a bit and had the Everly Brothers and Roy Orbison in my mind. Graham (in photo, right) said he likes it, so I'm chuffed.

Alan: You are probably best known for your fine range of guitar sounds. There's quite a lot of reverb and wah-wah on the new album and almost hints of Shadows' licks and perhaps the 'feel' of Traveling Wilburys? Or, even the Notting Hillbillies? Is that a reasonable observation?

Brinsley: Well, wah-wah on 'He Takes Your Breath Away', but there is some delayed plate reverb on guitars, and on the vocals too. James and I like delayed plate reverb, the reverb comes after the initial hit of the note, so it doesn't swamp the music, it's not like being in a cathedral.

I don't think I've ever not been influenced by Hank Marvin and for a long time I've tried to hold the song in

the forefront of my solos. It was Graham who wanted wah-wah, on a track from 'Mystery Glue', on his demo he got to the solo and said 'wah-wah, it'll be fun' and he was right, it was! Guitar-wise, I still feel that I'm influenced more by The Beatles, and Little Feat and Steely Dan and The Band, and, of course, Larry Carlton and Robben Ford. (I have three Zendrives, Robben Ford's favourite overdrive pedal, on my pedal board.)

Alan: The second track on the new album, starts with the lines:

"And You, Drive Me to Drink...until, I Just Can't Think...The Games You Play, Tear Me Apart."

Have you really been, "turned inside out"? Or, is just a bit of poetic licence?

Brinsley: Having spent most of my life being a guitar player, I think I missed a lot of how songwriters write songs. And when you're in a band with a songwriter as good as Graham Parker, your own faltering utterances can seem, well let's just say, you'd rather keep them to yourself. And that's without the thousands of great songwriters and great songs out there.

On tour with GP I used to sound check my guitar and microphone with a song which is on *Unexpected*, 'You Miss Again', a song that started out being about a well-known footballer, but then it became about anybody who has tried, failed and got up to try again, and about the frailties or strengths that failure can bring.

One day I was surprised when our tour manager asked me who that song was by, he really liked it...that was a big step up for me, someone liked one of my songs enough to tell me.

But doesn't poetic licence mean you can take something very general and make it personal, or, take something very personal and make it general or about something completely different, or, all of that. It can be up to the listener to say what it means to



them. So, haven't most of us been turned inside out at some point in our lives?

Alan: I think my favourite track is probably 'Stranded'. Heartfelt, emotional lyrics and a soaring guitar.

It generates a sense of 'loss'. And feels autobiographical, but not necessarily recent...A really great song and recording...

Brinsley: Thank you, it was one of the two songs written and recorded during Covid lockdowns. I think I've become more and more emotional and alternately angry over the past couple of years.

Alan: You are quoted as saying that this album offers, "songs of richness and maturity from decades of experience"... but it also strikes me as quite up-beat, with some rollicking boogie-woogie too and plenty of sentimental songs. Lots of



potential catchy, live ‘crowd-pleasers’, methinks.

Brinsley: Ah no, I think that quote is Gerry talking, but yes, there’s a mix of feels on *Tangled* which I think is down to the passage of time. ‘Game On’ was written in the 1980s, ‘Crazy World’ earlier this year, and the songs definitely have changed as the times, sometimes unexpectedly, have.

Alan: ‘Crazy World’ is a very personal postcard to a friend (and the locked-down rest of human-kind). Some tender moments of kindness. In style, it reminds me of Paul McCartney. A song that sounds as if it has resonated in our heads forever and then some.

Brinsley: Yeah, I don’t know, I see a nurse in ICU with tears in her eyes or just plain worn out, or Captain Tom or Greta, or just good people helping out where they can, and I have just wept. But seeing a polar bear looking for ice has the same effect, it seems like climate change and the pandemic along with the countless injustices in this world have all joined up like a cloud of dementors hanging over us. I don’t know, politicians just don’t seem to get it, the time to be one world is now. Well this is the other song written in lockdown, it

was a real struggle to record but worth it. (And if it reminds someone of Paul McCartney, then that’s got to be a good thing....)

Alan: Did you have guest musician friends play with you on the album? I gather it was recorded with James Hallawell, who has enjoyed an illustrious career with the Waterboys as keyboard-player and as the producer for the late, lamented Scots’ singer-poet-raconteur, Jackie Leven.

Brinsley: Yes, couldn’t have done this without James, he did the recording and the strings on ‘Crazy World’ and played great keyboards, (although I played a little organ on ‘You Can’t Take It Back’). We mixed and mastered together. Ralph Salmins and Ben Niblett played drums (although I played drums on ‘Storm in the Hills’) and my friend and co-chandler, guitars-repairer, Andy Eales played great rhythm guitar under the guitar solo in ‘You Drive Me To Drink’. (By the way, James played on GP’s album ‘Mona Lisa’s Sister’ and toured with us in the ‘80s.)

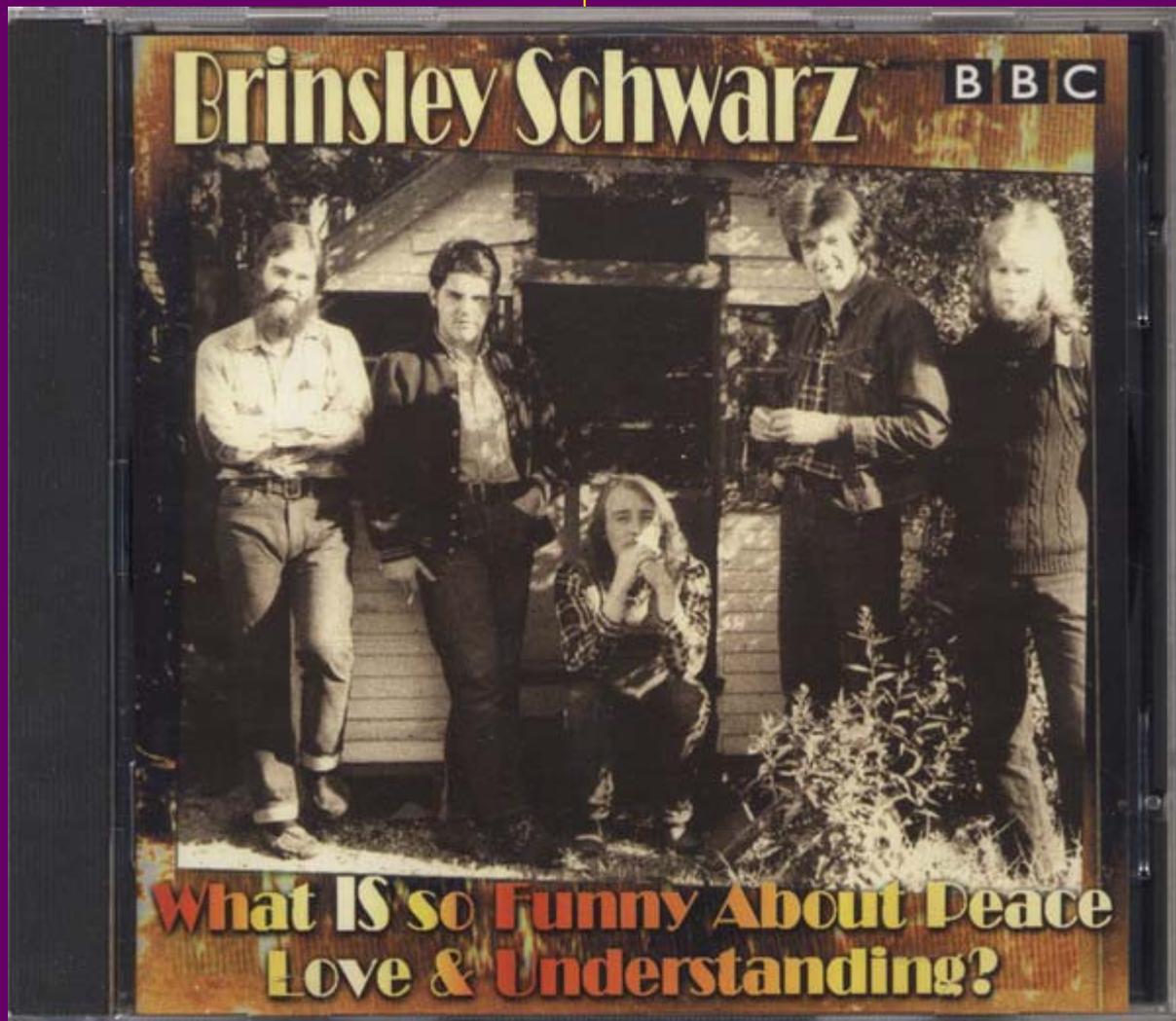
Alan: So, perhaps we can now get down to doing a bit of that reminiscing? I started going to live gigs in the mid-1960s and then festivals like the ones at Isle of Wight



in 1969 and '70. I was at the University of Kent 1969-72 and probably saw you perform there, but definitely saw you and bands like the Pink Fairies at Harmony Farm Festival in 1971. What are your memories of those fairly wild, early festies?

Brinsley: Well, all a long time ago, but I think we had a pretty mixed time of festivals... saw the Stones and Blind Faith in Hyde Park, from half a mile away! Brinsley's played at Bickershaw supporting The Grateful Dead, the Melody Maker's front page headline 'the Dead Stop The Rain' was not quite accurate and despite the 'Dead' refusing to move their back line a few feet back so we could be under some sort of cover, the days of persistent rain stopped

halfway through our set! GP and R played at Reading when we had the power pulled halfway through our encore, Steve Goulding (our drummer) didn't stop though and our 'turn the power on' chant was taken up by the crowd and forced the power to be turned back on...and Blackbush, where the jack-socket came loose and almost fell into my (semi-hollow Gibson 335) guitar body two minutes before going on stage. It was just rescued in time by our manager, Dave Robinson. Rumour guitarist, Martin, waited just a touch too long to pick up courage to go say hello to Bob Dylan sitting in the food tent, Bob got up and walked out just as Martin picked up the courage and stood up. Still, he got a lot further than me!



Ups and downs at festivals... Glastonbury, we built a great PA system out of ours and all the other bands' Hi Watt PAs and were halfway through a really good set when we were hassled off stage so the kid guru could speak.

Alan says: Here's a rather amazing vintage video about the Bickershaw Festi in 1972:

<https://www.youtube.com/watch?v=TCEPizIV2xc>

Alan: I moved to work in London in the early 1970s and as a band, Brinsley Schwarz were frequently labelled a 'pub rock band'. A band with a mixed pedigree of prog, folk-rock and some psych-influences from Man, Help Yourself and the Frankie Miller Band. I was a big fan of Dr Feelgood's high energy-fuelled performances, of Mick Green with the Pirates, and Chris Spedding. You were involved in Dr. Feelgood and Ducks Deluxe, weren't you?

Brinsley: After the New York fiasco we got a big house together, built a rehearsal room and played. We continued to play colleges and town halls but we were enticed by the idea of playing with close-up audiences, New Orleansy and Band, Stones type r'n'b, and when we saw Eggs Over Easy at the Tally Ho pub we thought we'd try that. Dave Robinson and I toured round London pubs, persuaded some landlords that it was a good idea to have us play in their pubs by offering to play for nothing for a month, if it worked, we'd carry on and get paid. It worked (better than we thought it might) and other bands joined in. The press called it pub rock, but it was just bands playing what they played, where they could. And the music had a wide reach, but I'd guess that for a while at least, long guitar solos were not part of pub rock! But I didn't really have much

to do with playing with anybody else until after the Brinsleys broke up. I remember playing sax one time with Dr. Feelgood and I joined The Ducks for a few months before they, too, broke up, after which Ducks guitarist Martin and I were in The Rumour.

Alan: 'Pub Rock' was a fairly misleading label, perhaps? Was it apt?

Brinsley: Oh, oops, sorry, I guess I answered this one question earlier.

Alan: Dave Edmunds, Nick Lowe, Ian Gomm, yourself and Graham Parker, Geraint Watkins were some of the stalwarts of the pub scene along with about to be mega-star, Ian Dury, who managed to morph seamlessly into the Rock Against Racism, punk and reggae scene.

What are some of your memories of the mid 1970s' music scene? You seemed to work with a lot of bands and musicians... through the 1970s, '80s and beyond.

Brinsley: mmmm, I don't think Dave Edmunds had much to do with pub rock and Graham has always been 'surprised' to be included, GP and R played the Newlands Tavern, and The Rumour have to give thanks to the folks there for letting us rehearse for months for nothing more than a promise to play our first gig there, and we played a couple of out of the way places as a warm-up before our first tour. But GP and R didn't really play pubs. We did play a lot of support tours during the first 18 months here and in the US. We were playing or recording pretty much flat out, four albums with Graham, two Rumour albums and more. I missed most of the seventies, working.

Alan: Quite a lot of my friends have always loved the 'Greasy Truckers' double live album. It's almost the seminal, UK end-of-the-hippy-era album. Recorded at the Round House in Chalk Farm in 1972. The 'Brinsleys' were one

of the main performers along with Man and Hawkwind and the loose-cannon, slightly-bonkers, Magic Michael. I guess you must have some amazing memories of that session...

Brinsley: You are pushing my memory here, we played the Round House a few times, once with Dr. John, he was terrific and I remember more about him and his band than I remember about us. Quite likely that the Greasy Truckers was the Round House gig when I got a pretty nasty electric shock...my amp went down, I got hold of a live 240volt bit and couldn't let go, can't remember how I did...That's probably why I don't remember much about that evening.

Alan: Over your long career, what have been your own favourite musical moments and the albums that you have been involved with?

Brinsley: Blimey, well seeing The Shadows at the Opera House, Tunbridge Wells in 1962 and The Beatles at Hammersmith Odeon. Cream, The Band, Ry Cooder, Van Morrison, all were great nights. Sitting at the PA desk watching Albert King three nights in a row, just terrific... watching The Last Waltz two or three times a day in a cinema in Auckland, NZ, every day for a week while we got over jet lag before touring Australia, Japan and New Zealand. Sometimes, in the afternoons, I was the only person in the cinema... Thrilled to have The Band rehearse at our barn rehearsal room by our house in Beaconsfield and standing round Garth's Lowry as he played. For me and the albums I've played on, nailing the solo in 'This Town' (on 'Max', the first Rumour album), same with the solo on 'Coat Hangers' (on '3 Chords Good'). Playing 'Long Emotional Ride' on Jools Holland, a few years back, that was really special. I've enjoyed playing on the 40 odd albums I've played on, of course I have

favourites, *Max*, *Mystery Glue* and *Tangled*... we're pretty damn lucky getting to make albums, they're all journeys that will remain.

Alan: Being part of The Rumour with Graham Parker has been quite a mainstay. Four decades, I think?

Brinsley: 46 years since we all met up for the first time, I was with Graham for fifteen odd years 'till '89, and then seven odd years on and off up to 2017. It has been emotional.

Alan: I think you also worked as guitarist with Kirsty Mac Coll. She always struck me as a loveable and feisty character? What are your memories? Did you work with Shane McGowan as well?

Brinsley: You know I'm pretty sure that I just played a little sax with some of the other Stiff Records artists, just one-off sessions. Those days were very busy. But I do remember playing on and co-producing Carlene Carter's album, and The Rumour supported and backed her on tour. I toured with her again in the '80s.

Alan: Any other favourite Brinsley Schwarz tales you'd like to share?

Brinsley: Well there have been so many fun and not so fun times, but since this is my and not the band's story, I could own up to something... Sometime during GP and R first tours of the US, Graham was having to do a lot of radio appearances. They involved some chat, a plug for the show that night, play the record and do a Station ID. He was often busy with interviews or just needing a day off, so occasionally the band members stepped in for him. I did a few, turned out to be enough, though, to grow really tired of being asked the question, 'How did the band and Graham meet up?' Apart from having to answer this same question over and over, the true answer was too long a tale for the short radio chat. So, somewhere, I was sitting

across from this radio DJ listening to him

ask the question yet again, and suddenly I was telling him about how we'd been driving to a gig, stopped to get petrol, and the pump attendant (an American thing) came out and was washing the windscreen, singing away as he worked. We thought he had a good voice and asked him if he wanted to join the band...he said 'yes' and that's how GP and R got together. The DJ said, 'Wow, what a great story', and that was that. It was, of course, a complete fabrication and I never thought anyone would believe it...but next time I did a radio chat, the DJ asked, 'So the band and Graham met up at a gas station!' And it carries on. It never happened, folks, I made it up.

Alan: I think that there are a number of Brinsley Schwarz (the band) compilations. What would you recommend?

Brinsley: Oh definitely *What IS so funny about peace, love and understanding*. A live set on Hux Records.

But enough of the old stuff, let's recommend *Tangled*, it's what I've been doing for the last couple of years, I'm hoping people will enjoy it, maybe revisit my first album *Unexpected*, and look forward to some gigs and the next album. I am, after all and as it says at the top of the page, 'the man and Not the band'...'Yes..*Tangled*'

Alan: Many thanks for chatting... hopefully now the Covid lockdowns are potentially lifting we'll meet up in some pub or muddy field, err too long!

Brinsley: Thanks Alan, and yes hopefully that'll be soon... see you there...

Lots of links to explore, courtesy of



Gerry Ranson. Enjoy!

Brinsley - Storm In The Hills:

<https://youtu.be/xI tLdy 9hc>

Brinsley - You Drive Me To Drink:

<https://youtu.be/4vP5vHOBAWo>

GP&R - Passion Is No Ordinary Word:

<https://youtu.be/35Pb9xfND0>

GP&R - Hold Back The Night:

<https://youtu.be/8kQXko2W0sU>

Brinsley Schwarz (band):

<https://youtu.be/R9Env3GEsWg>

Brinsley Schwarz:

<https://youtu.be/X O0uNTYAoY>

Facebook:

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

***Tangled* the new Brinsley Schwarz solo album:**

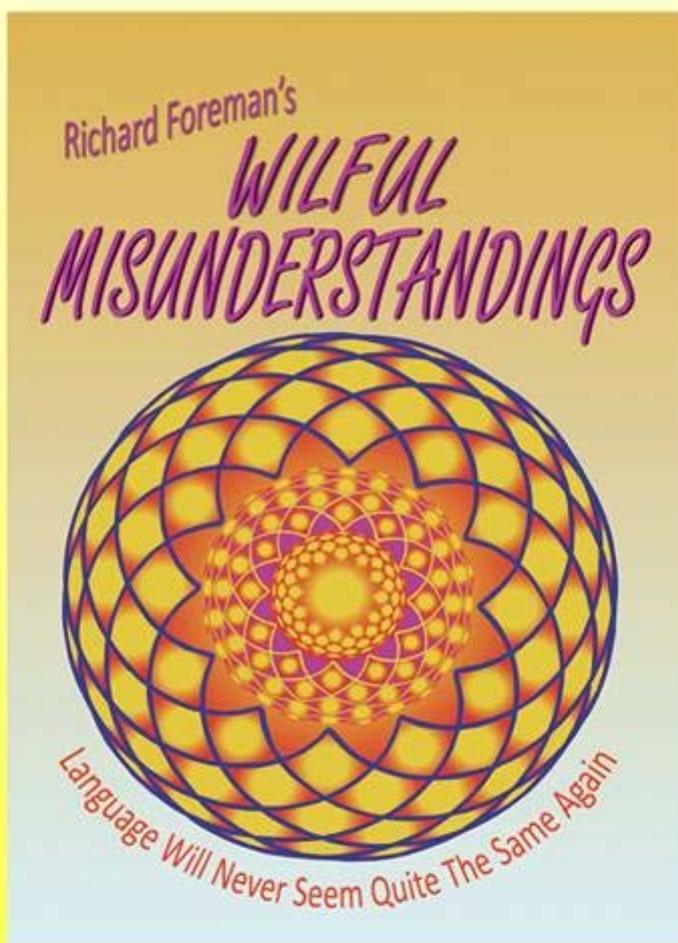
<https://linktr.ee/tangledalbum>

Expect the Unexpected!

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KEV'S WORLD



WRITTEN BY WOLVES *SECRETS* THE COLLAB PROJECT INDEPENDENT

Since I started writing for New Zealand's #1 music site, <https://www.muzic.net.nz/>, I have been continuously amazed at how much great music is out there of which I previously knew nothing. In many ways it felt like I had been fumbling in the dark and then a light was shone on a scene which I had no idea even existed.

I used to get excited about international bands coming to Aotearoa, without ever asking the question about what was happening locally,

and now I can clearly see how much I have been missing out on. I have seen some incredible bands play in the last year, and heard some amazing songs, and have been continuously playing catch up.

While I have been working with some wonderful bands since I became more involved, there is no doubt that the one which has had the largest impact on me personally, both musically and for other reasons, is Written By Wolves. The band has been around for some five years, has more than 100,000 subscribers to their YouTube channel, more than 330,000 monthly listens on Spotify, has one video that has been viewed more than 10 million times, another more than 8 million, so by any measure they are a successful act. They released their debut album, *Secrets*, in 2019 and have long been favourites on the live and festival circuit.

When I caught them at their low-key gig at Dead Witch earlier this year I was blown away, not just by the intensity, passion, and power of the band, nor the reaction of the wolfpack, but also by the band and their reasons for playing there. They have long outgrown venues which only hold 100 people, but here they were, playing to support the venue. They also bought everyone a shot, and at the end of the night put \$1000 behind the bar for their fans, yet again providing valuable financial support to the grass roots scene.

KEV ROWLAND



Since that night, I have kept in close touch with the guys and was intrigued at the beginning of June when they announced The Collab Project. The band realised they have a platform which allows them to talk about a subject which is often hidden away, invisible, and deadly, mental health. The concept is a simple one, reminding followers and fans that no matter what mental health struggles they might be going through, there is no need to do it alone. Even in a country which has some wonderful mental health advocates in Mike King and Sir John Kirwan, there is a real need to push this conversation into other areas, especially with the younger generation, and that's where Written By Wolves come in.

The album *Secrets* had already spoken on the subject, with many songs having lyrics which spoke to having secrets, not letting others know what they were suffering and talking about the black dog of anxiety. The decision was taken that the first step would be to revisit some of the songs from that album, now a few years down the line, and collaborate with others to give the songs a

new life, bring them out in the context of an open discussion around mental health.

The result is something which has emotionally hit me harder than anything else I have ever written about, and if any of my writing intrigues a reader to discover a new band or album, then I sincerely wish it is this one, as this is more than entertainment. It is that of course, but it is also way, way more than that.

Some of the songs have already been released as videos, and there is no doubt that the hardest hitting is opener *Better Luck Next Time*. Lyrically this is a fun number, saying that whatever you do in life you are going to get screwed over and no-one gets out of here alive. This features Trenton Woodley, from Australian band Hands Like Houses, who not only sings on the track, but also co-produced and mixed it while also appearing in the video. Here we have WBW heavily inspired by Linkin Park, ripping right from the off with a monster hard rock number which gets things off with a real bang.





Next up we have *Secrets*, which features none other than Sonny Sandoval of the mighty P.O.D..

Here we find the band moving between different styles, incredibly heavy when they need to be, whereas at others it is pure and clean, quite poppy. It is a song of multiple sections, full of intensity and passion at times, more reflective at others.

The percussion is incredibly important in this arrangement, as there are times when it is just Oli and Karl combining with Sonny and Mikey while Bahador and Davie prepare themselves to come in hard when the time is right. *Everybody's got something they're hiding, And the best secrets are the ones you don't keep, You can say otherwise but you're lying, And the best secrets are the ones you don't.* The arrangement which allows extreme contrast between gentle and out and out aggression is incredible.

I am going to smartly bypass tracks 3-5 and come back to them at the end, which brings us to 'Help me Through The Night', which features Kellin Quinn from American act Sleeping With Sirens. This was the first

single to be released from the EP and is an absolute classic from the first note to the last. Mikey and Kellin combine in an incredible rocking duet which commences with piano and percussion before the guys kick in and it takes off. This is another uplifting and wonderfully arranged song in many ways, while in others it hits home really hard. I could reproduce all the lyrics here, as they are all so meaningful, but instead these are the ones which get me every time, *I think I'm going crazy, Can't find the remedy.* When I had my breakdown, I clearly remember being out walking my German Shepherds, something I did a lot at the time, and thinking I was going crazy, that I was going to be locked up in a mental home, and that I would not be able to provide for my family.

I love all the songs on this EP, but this feels personal to me, and emotionally is probably the hardest for me to listen to.

The last song on the EP is 'Forever & Always', the most recent single, where Mikey duets with his wife, Becks. The intensity on this song is palpable, with Mikey and Becks living each and every word, full of passion.



The arrangement switches between heavy and light, and feels the most polished of all the songs, emphasising the emotion being displayed by the protagonists. *You tell me it's alright, That everything's okay, But I can see there's something more, That you don't want to say.* The concept of this song is that if the world is going to end who would you spend it with? Mikey has said that this is probably his favourite song of all he has written, and recording it this time with his wife made it all that much more special.

When I get to the end of this number, I often find myself going back to the beginning of the EP or going instead to YouTube and watching the wonderful story video which has been developed.

But what about the songs in the middle of the EP?

Although they can be played individually, the best way to listen to these is to always play them as a trilogy, and the first time I heard this it had been mixed as a single piece of music. The songs are ('Our Stories'), 'Lucky Stars', and ('Hope'), and

the concept the guys came up with was both simple and incredibly brave. They went out to fans and friends, and asked them to share their story, their struggle with mental health, and to record them and send them to the band for possible inclusion.

The selected clips were then edited, the vocals slightly treated, and in ('Our Stories') people talk about what they have been through. Underneath the vocals is the keyboard line from 'Lucky Stars', which brings all three songs together.

The first time I played the piece, which when combined is 23 minutes long, I had it on repeat and listened to it four times, feeling that all I wanted to do was wrap my arms around everyone involved, as the sharing and emotion from this is physical. The stories are harrowing, showing just why this is such an important project, and why people need to speak out about what they are going through and asking for help when they need it. Mikey also tells his own story here, taking this project to a whole new level as not only is he providing a platform to get people talking about mental illness, but also sharing that he is a sufferer as well.



WRITTEN
BY WOLVES
SECRETS

the
sllab
project

Once the stories are over, we go into 'Lucky Stars', where Mikey is duetting with Sydney Rae White of UK band The Wild Things. Here the lyrics talk about the power of music, *You shouldn't need a song to save your life, The world should care enough for you to feel like you belong right here, But we all know that that's not right, So sing this song and know that someone out there cares.*

I am brought to tears each time I listen to this, as this combined with the stories which have taken place before is pure emotion. I find I concentrate on the lyrics, combining them

with what I have just heard, and there is an outpouring of empathy, and desire to help.

If it were left here, I think it would have been too dark, even though the band have injected lightness, as the stories are still so harsh and cutting, but then we end with ('Hope'). We hear the same voices from ('Our Stories'), but this time around they are talking about coping mechanisms, and how they have come out on the other side. There is positivity here, showing that with the right help and support, sufferers of mental illness can make it through. There is



a realization that the problem will rarely really go away, but sufferers have learned how to cope and there is real hope for all of us.

So, there you have it, 43 minutes in length, five re-imagined songs from the *Secrets* album, plus two spoken word pieces which combine with one of those songs to create something incredibly powerful. The songs have deliberately been placed in an order which takes us on a wild ride of emotions, taking us into places which make us think, yet also lifts us and rocks us hard when the time is right.

To say I believe the message and concept behind this EP is one of the most important ever to be brought through rock music is an understatement. This is such an important piece of work, and I truly hope that people will not only take this as some wonderful music and performances but listen to the words, really listen, and if they need support then get out there and talk to people.

This is probably the hardest review I have ever written, just because I am so personally invested and because it is so important that people listen to this EP and speak out if they need help.





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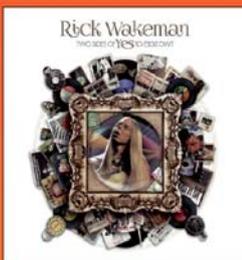
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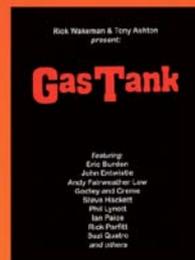
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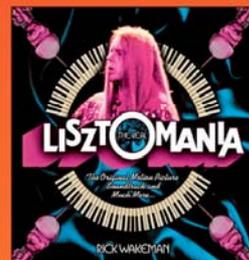
Time Machine

Guest vocalists include Ashley Holt, and Roy Wood
MFGZ019CD



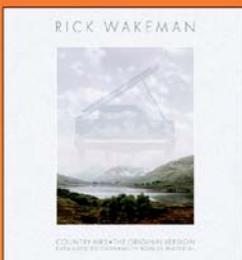
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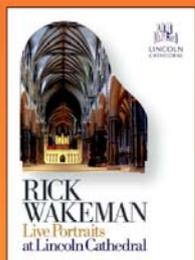
The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey
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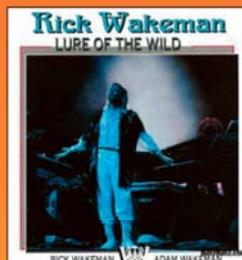
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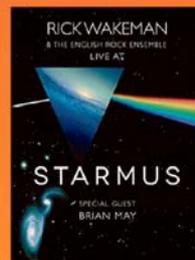
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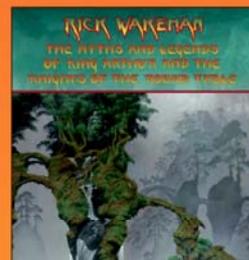
Lure of the Wild

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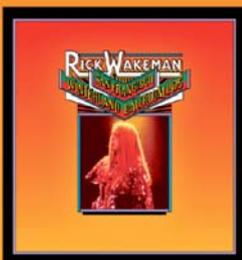
Starmus

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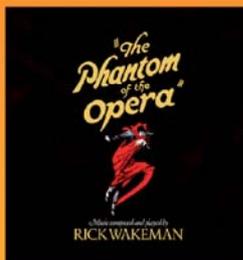
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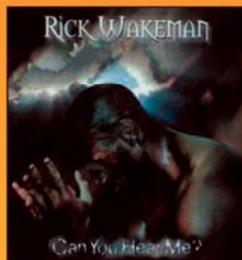
Live at the Winterland Theatre 1975

Live in San Francisco
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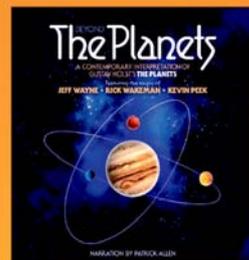
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KEV'S WORLD



**EMPRESS
TRASH DYNASTY EP
INDEPENDENT**

Empress were formed by guitarist/singer Lora Thompson and drummer Craig Gilliver after the demise of their previous project, Cheshire Grimm with whom they toured the length of NZ, played with international acts and local superstars, as well as releasing material along the way. The lead track from this EP, *Sailing the Seas of Grease*, was actually released towards the end of 2020 but it has taken until now for their six-track 23-minute-long debut EP to be made available. I am

always interested in how bands describe their own music, as it can give valuable pointers into how they view themselves, and when I saw them say that it was as "If Chelsea Wolf and the Melvins had a reggae baby and fed it to Courtney Love", I knew it would be fun.

There is bass on the EP, providing a thicker bottom end, but when the guys play it is just the duo, and while I cannot hear much reggae in here, there is no doubt the DIY indie punk sound of bands like The Melvins have had a massive impact, into which you could also add the likes of The Pixies, plus plenty of CBGB aggression, all of which contrasts greatly with Lora's vocals. These are often delicate and quite at odds with the repeated crunching sound taking place underneath, with her melodic pop sensibilities a contrast with the music. However, there are also times when she becomes far punkier in outlook, with a real edge and sense of menace. The music is often repetitive and basic, which causes an almost hypnotic state in the listener, with the vocals at one level and quite removed from the layers below. The bass and drums often play the same line, while the drums are hooked in, and they all hit the beat hard.

KEV ROWLAND

Not only is *Mental Health Inquiry* the longest song on the EP, at more than five minutes in length, but it is also the most complex as it moves through many different musical styles. This is one number where the dub can be heard, yet there is a lengthy section which is reminiscent of something far trippier and more distorted, straight out of the Sixties garage scene. This is honest music, not trying to be anything it isn't, with the guys laying it all out there, take it or leave it. *Theftones* is another highlight, with Lora being gentle and almost delicate in the beginning, yet by the end it is far more frantic as they hit for the jugular. Overall, there is a lot of variety within the six songs, all with passion and enthusiasm, and I bet these guys are a load of fun in concert. Until Tāmaki Makaurau gets out of lockdown I'll just have to keep playing this collection which is raw, jagged and real.



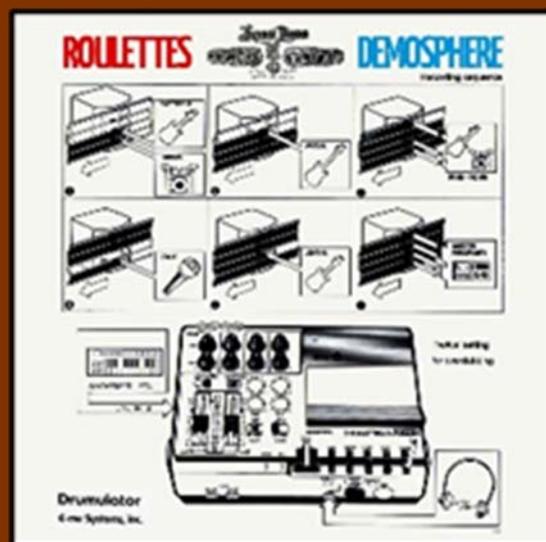
**TEMPIST FUJIT
FALLEN
INDEPENDENT**

It has been a few years since Northland quartet Tempist Fujit (yes, the spelling is quite deliberate) have released a single, but they are back with *Fallen*, which is a great introduction to the band for anyone who has yet to come across them. The band are a hard rock outfit with a kick ass singer in Lisa Walters, who has a great ability to hit long notes and keep them pure and on pitch, yet also has plenty of emotion and breadth in her range. Here is someone who can really sing, and the song is designed as a vehicle for that, building throughout the verse and really kicking in at the chorus,

before dropping back down for the second verse.

The change in pace allows us to really concentrate on the music beneath, which is a delight as while there is a commercial riff driving it all along, there is a great deal going on here. The multi-layered guitars can be clean or have just the right amount of pedal, and the solo is short and spot on, but when paying attention to the bass one realizes that there are many different techniques being employed, some of which are more commonly used in funk, yet Harlen Keepa uses whatever is right for the moment. The way he combines with guitarist Douglas Gordon is superb, with both weaving together to create a tapestry of sound, always commercial, yet building and complex.

While the production overall is strong, I do think the drums are just a little too bright and could have been dropped back a notch. Chris Butler is doing a great job, but the snare in particular is just a little too in your face, and consequently the sound is a little out of balance. However, this is a great song and one can only hope there is an album or EP to follow soon as this is melodic hard rock which demands to be played on repeat.



**ROULETTES
DEMOSPHERE
INDEPENDENT**

One may be able to discern from the title that the latest release from Roulettes

(they dropped the “The” a while back) is taken from a series of demos and home recordings. Since forming the band in the early 2000’s there have been some additional musicians here and there, but the core has always been Justin McLean (guitars, vox, bass, piano and drum sequencing) with Ben Grant (bass, vox, drum sequencing, synths, and mixing). It is hard to understand that firstly this is the work of a duo, as it sounds like a full band, and the fact that they not only were never in the same studio together, but both recorded independently at home, one in Auckland, NZ, and one in Hanoi, Vietnam, just blows the mind.

One can imagine this album actually being released on a label such as JAM Records, as this is solid power pop with hints of psychedelia and more than the odd musical reference to the mighty Todd Rundgren, yet somehow also having an indie bent which makes it feel all that much more real. 11 songs, 32 minutes in length, this is a collection of songs where each one would work incredibly well on the radio, packed full of hooks, great vocals and harmonies. As with their last EP, there is a tribute to Andrew Brough (*Straightjacket Fits*) who passed away last year, as while he was Justin’s stepbrother, he was also a mentor to both Justin and Ben when they were in Funhouse. They have recorded two of his numbers in *Whatever Comes To Mind* and *Something’s Changing*, with both songs given their own treatment so that they fit in neatly with their own material.

At times they come across almost like The Beatles, at others there are hints of The Byrds, with pop numbers which sound as if they are more like passed by classics of years gone by as opposed to brand new recordings. At times there is a lo-fi element to the songs, as such as on *Fading Sun*, yet this is obviously a deliberate effect with riffing U2-style guitar in the background, as at others they are bright and in your face. One cannot help but play this with a smile on the face as it is music without aggression, songs which are easy to listen to without ever becoming easy listening, and just so much fun. This is an

album which will come to life in the summer, played on the beach, where people just want to party. This really is a wonderful power pop album, and anyone who enjoys that genre of music will get a great deal from this.



VENOM DOLLS
VENOM DOLLS
INDEPENDENT

Venom Dolls are an all-female indie punk trio who formed at the end of last year, and comprise lead guitarist Carawai Gao, drummer Summah Auvae, and vocalist/bassist Jessica Frank. From looking at their photos I can see they have played Dead Witch, so I am going to have to pay closer attention to the gig listings as I have been to that venue a lot this past year, but somehow have missed these guys. From their attitude and imagery, I expected them to be a brash and over the top punk outfit who are right in your face, and while that is more the case for *A.L.A.B.*, that is actually the fourth number of their five-track 17-minute-long EP. When their debut kicked off with *Don’t Wanna Be*, I had to do a doubletake as this is not what I expected at all. This was sweet, wonderful vocals, gently strummed electric, and even when they jumped into the song properly, there was still a huge amount of melody in what they are doing.

While this is melodic punk, it has much more in common with the NZ and UK scene that it does the modern American, as while there is polish, it somehow feels more real

and genuine. I am sure there is more grit and fire in their live performances, and I note they thank Melanie for assistance in some of the recordings and I can only imagine the two of them playing together, as that would surely be a great night. There is a swagger in this, a confidence in songs such as *No One Likes Mary Sue*, which shows just how much work they have put in, given that they have been together for less than a year. The drums are rock solid at the back, the bass is tied in, there is some nice stuff happening on the guitar, and Jessica can be sweetness and light or provide a real edge, but always incredibly melodic and tuneful, which is sometimes used to provide a great contrast to what is happening musically underneath.

There is also a great amount of variety within the five songs, and it is not unusual for them to have different sections within them, while the guitar solo in *Woeman's Lullaby* is wonderful in its simplicity and the way it takes the song in a very different direction. There is a great deal of contrast in what they do, which allows them to build dynamics and have plenty of light and shade. Overall, this is a very promising start indeed, and I am really looking forward to hearing more. Solid, tight, and great fun.



**LE GRAND SBAM
FURVENT
DUR ET DOUX**

Lyon collective Le Grand Sbam are back with their second album, which in many ways follows on exactly where 'Vaisseau Monde' left off. There have been a few changes in the band, as Mélissa Acchiardi (vibraphone, percussion) is no longer involved, but Antoine Arnera (piano, electronics, voice), Boris Cassone (bass, Mellotron), Jessica Martin Maresco (voice), Guilhem Meier (drums, amplified percussion, voice) and Marie Nachury (voice) have expanded the band with the addition of Grégoire Ternois (marimba, toms, dun dun bells, gong), Mihai Trestian (cimbalom) and Anne Quillier (Moog, Rhodes, voice). The addition of more voices, percussion, and keyboards, has allowed them to take their music further in the direction of crazed opera/RIO/Zeuhl/experimental prog.

It is massively complex, yet also hugely chaotic, and one can imagine Zappa comparing the scoring of this to that of "The Black Page #1", smiling, and saying "yep, they got it".

Musically this is all over the place, structured yet free, and while it should never make sense it somehow does, and one can never fail but be enthralled by the performance. Just for the hell of it, this album commences with "La Trace" which is nearly 19 minutes in length, but in reality, all you need to do is listen to the first few seconds to understand what you may be letting yourself in for as a listener. Strange vocals, percussion, interweaving melodies, they are all there. About sixteen minutes into the piece there is a wonderfully high held vocal note, so pure and clean, which really makes it stand out. We get warmth and delicacy, strength and dominance, power, and submission, all in the same piece. The piano can be intricate and rippling, or it be crying in pain as it is being taken into new areas, with classically trained female and male vocals being both sublime and fractured, frantic and almost in pain. This is modern music which is being taken into new and exciting directions, and we are all the better for it.

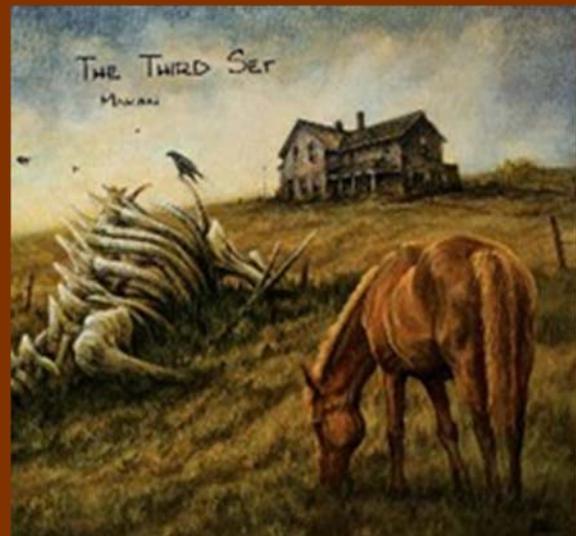


**MANGE FERRAILLE
ERBA SPONTANEA
DUR ET DOUX**

Formed in 2014 by Anthony Fleury (baritone guitar, organ, voice, Fordamage), Thibault Florent (guitar, organ, So-lo-lo/Nist-Nah) and Etienne Ziemniak (drums, Electric Vocuhila/BGZ Trio/Carnalisme), Mange Ferraille are another incredibly experimental and “out there” band which one expects from every release in the Dur et Doux label, which surely must be one of the most consistent and exciting labels around (Moonjune and Cuneiform also fit into this territory). The combination of different approaches, with some elements written ahead of time and others improvised, jazz, rock, industrial and experimental all coming crashing together, combines in a mostly instrumental approach which also has some very mechanical sounds, almost as if it was being put together in a factory.

‘Erba spontanea’ is their second album and has been released as a single 40-minute-long piece of music, although it is in four movements. At times the instruments are living and breathing, moving in different areas, whereas at others they become hypnotic and almost trancelike. This is especially true of the second movement where the strong powering percussion allows the

keyboards to gently take the music into different directions, dragging us into a psychedelic world. One can imagine this being played at the UFO Club more than 40 years ago, with lava lamp displays and lots of drugs. This is tripping music, intense and all-consuming. The drums keep powering through, even when the music takes an almost grunge turn riffing and heavy. One never knows where the guys are going with this, as it takes over the senses. The listener is very much in their power, and the only way to really understand what is going on is by playing it very loudly indeed, preferably on headphones in a darkened room at night. Compulsive and compelling, this is interesting indeed.



**MARBIN
THE THIRD SET
MOONJUNE RECORDS**

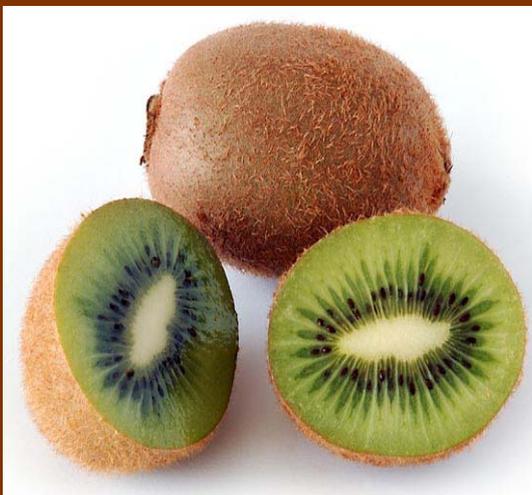
Formed in 2007 by Israeli American guitarist Dani Rabin and Israeli saxophonist Danny Markovitch, (the bandname being taken from 3 letters of one surname, and 3 of the other) this 2014 album was actually their fourth release, and was their first official live recording. Although it has always been based around Dani and Danny, Marbin do seem to go through rhythm sections and this one was recorded with drummer Justyn Lawrence and bassist Jae Gentile, who also appeared on the previous studio album, ‘Last Chapter of Dreaming’, but would not

appear on the next studio album, 2015's 'Aggressive Hippos'.

At the time of this recording the band had played more than 1000 gigs in just over three years, so it is no wonder that they are incredibly tight.

The rhythm section provides the backdrop and foundation for the two lead players, who may combine in complex duets such as on "Culture", then at others they just provide support while the other goes off on a wild ride. There are times when the sax and combine together in a way which is very reminiscent of Allan Holdsworth, someone who they opened for previously, but for the most part these guys are way more aggressive than any other fusion band I can think of. It is fusion with a heavy edge, with Dani driving it hard and even when he is supporting Danny, he rarely sits back but makes sure the music is always in your face. There are times when the quartet drops into trio mode, but never for too long, yet this allows for the dynamics to change and take on new meaning.

The result is a live album by a band right on the top of their game, providing exciting and vibrant manner which only comes about when guys basically live on the road. Now if only they would come down to Aotearoa.



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



THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com



c.j.stone

WRITTEN IN STONE

A dose of Whitstable life, past and present
I moved to Whitstable in 1984. You could call me a DFB – Down From Birmingham – except that the previous place I lived was St Pauls in Bristol. Before that I lived in Humberside, and before that, again, CaArdiff, South Wales.

If you look on the map you'll see that all of these places are on estuaries. I don't quite know why I am drawn to this particular

topography. I guess, coming from a big, old industrial city in the Midlands, it was the openness of the landscape that appealed to me: the big skies and restless seas, the spaciousness and fresh air. When I moved to Whitstable I was immediately at home.

The town I moved into was scruffy, friendly, old-fashioned — and completely undiscovered.



There was a menswear shop on the High Street called Hatchards which was like stepping into the past. It was a haven of old, dark wood, a nest of drawers behind glass counters, with three assistants with tapes around their necks eager to take your measure.

They were like living adverts for the stock, kitted out in snazzy waistcoats, with neat ties and shirts with immaculate sleeves and cufflinks.

They sold flat caps and homburgs, trousers with turn-ups, silk cravats, braces, belts, and other accessories, and they would measure your waist for a pair of underpants.

You could get all sorts in there: Oxford shirts, leather gloves, long-johns, fleecy pyjamas, all filed away in those drawers which lined the walls from floor to ceiling.

Just up the road at number 37, there was a newsagent stuffed to the rafters with old newspapers and unsold stock from the 60s: jigsaw puzzles, puzzle books and grimy

magazines that only the manager would read.

There were – let me think – three bakers, three greengrocers, three butchers, several newsagents, sweet shops, tobacconists, hardware shops, bookshops, electrical shops, furniture shops, clothes shops, and cafés. It was a fully functioning high street. Sadly, few of the shops have survived.

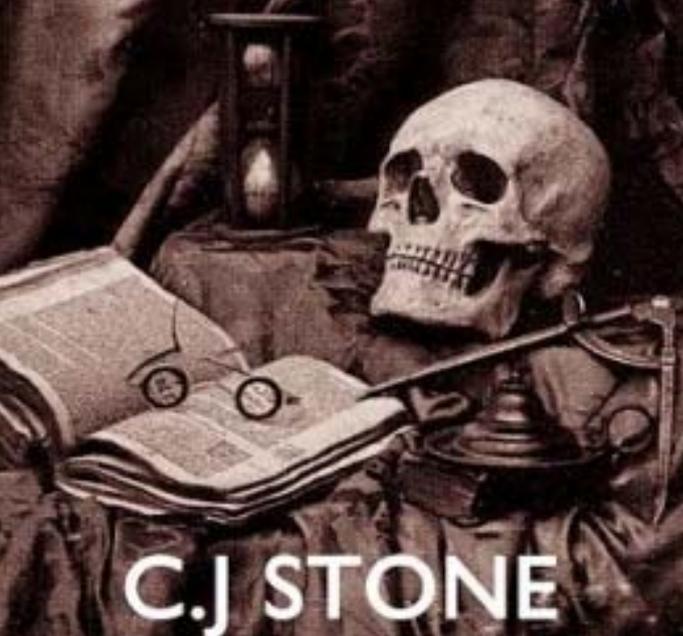
I was talking to Jim on the bus the other day. Jim runs Canterbury Rock in Canterbury.

He's married to Belinda who used to run Herbaceous on Oxford Street, where one of the new barbers has since taken over.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

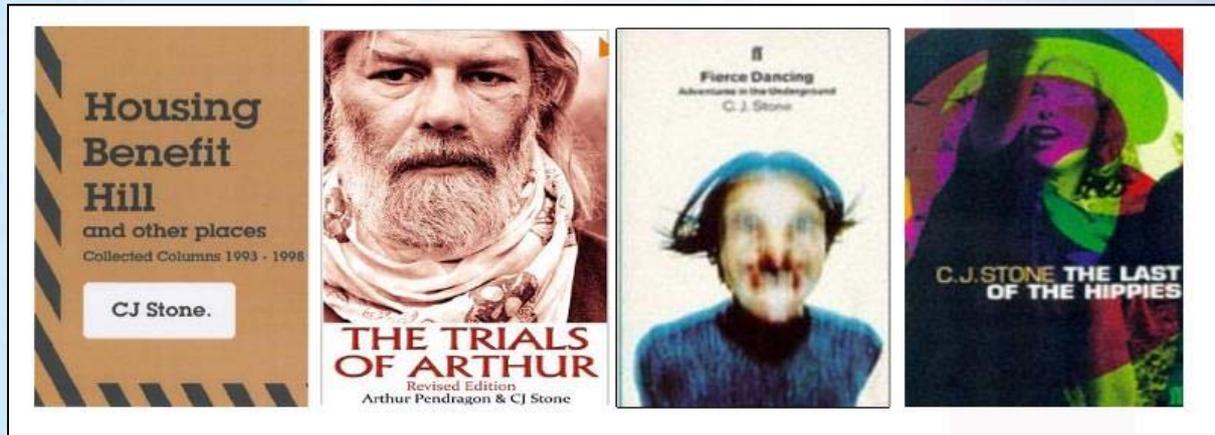
Times Literary Supplement

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

Herald

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

Independent on Sunday



Housing Benefit Hill:

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

The Trials of Arthur:

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

Fierce Dancing:

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

The Last of the Hippies:

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

OTHER BOOKS BY
C.J.STONE

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants and follow us on Instagram, Facebook or Twitter to get action alerts.

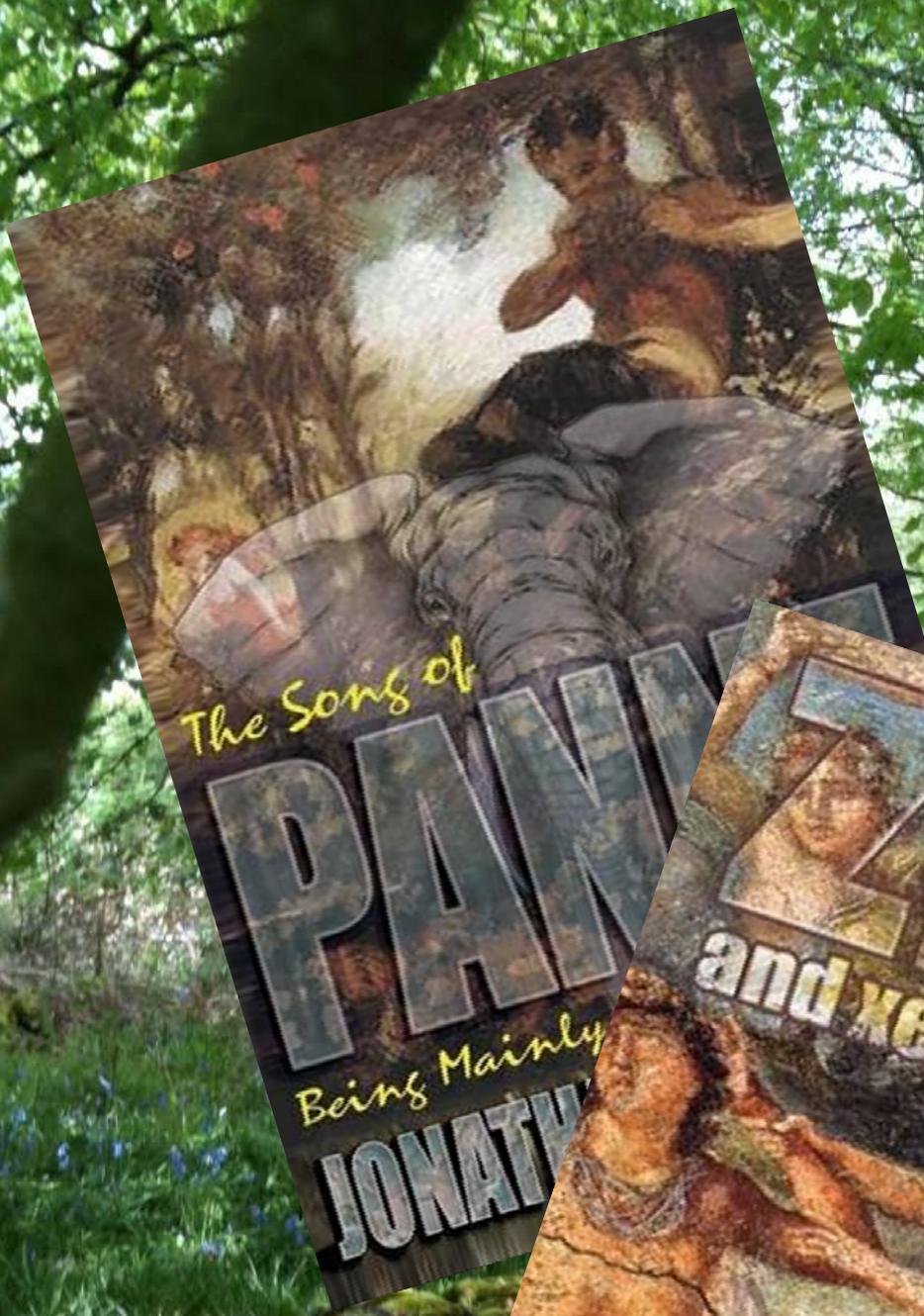




Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



THE BLUE DOOR



OPENING SOON



THE BLUE DOOR



OPENING SOON



Thom the World Poet

Rob Ayling writes:

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

WATER IS A GIFT(BUT IT CHANGES)

WATER CYCLE RE-CYCLES

Even when (according to the Law of Conservation of Matter)
the actual amount does not change. Melting icecaps
mean rising water levels — and climate change = Floods and hurricanes
Droughts and excessive heat— all happening simultaneously.
Corporations talk WATER RIGHTS, and wars are fought for river access.
Water quality affects drinkers' health. SPRING WATER, GLACIER WATER, FIJI WATER
sell for high prices. The plastic bottles they come in are rarely recycled. Oceans of plastic
affect the health of sea creatures and birds. Dumping of sewage, industrial waste, chemicals
and fertilizers
add to our future illnesses. All of this is known. Trash ends up in the waters we drink.
But we do not own water. We sell what was a gift, poisoning its essential healing qualities.
We are made of water. We come from water, and will return. Meanwhile, let us learn.
"Every Drop Is Precious"

!

A group of people in riot gear, including helmets and shields, are marching down a street at night. In the background, there is a large, bright fire or explosion, illuminating the scene with a warm, orange glow. The overall atmosphere is one of chaos and conflict.

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

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

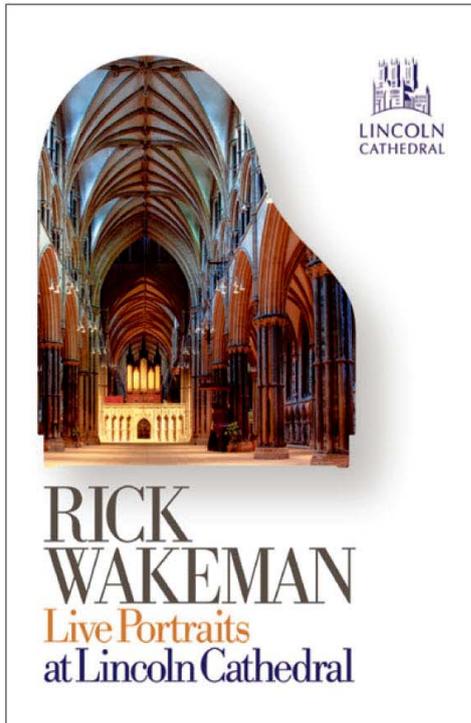
A close-up, black and white photograph of the interior of a washing machine drum. The drum is filled with clothes, and a clothespin is visible, clamping down on a piece of fabric. The lighting is dramatic, highlighting the textures of the fabric and the metallic surface of the drum.

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

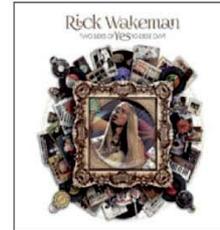
from RICK WAKEMAN



LIVE PORTRAITS AT LINCOLN CATHEDRAL

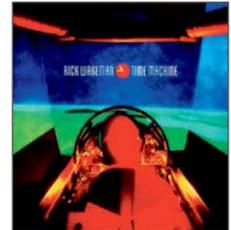
Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

- RICK WAKEMAN
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

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



TIME MACHINE

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



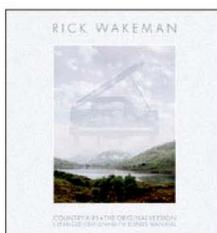
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



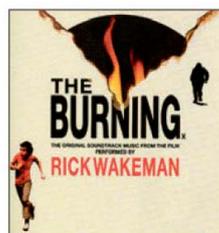
GOLÉ!

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



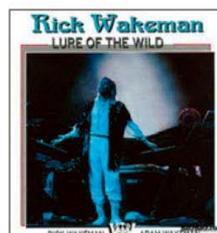
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



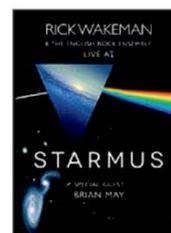
THE BURNING

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



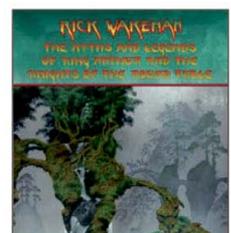
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



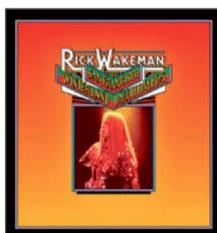
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



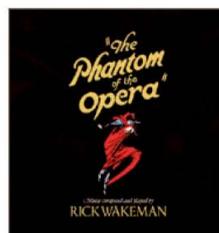
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



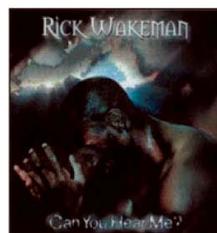
LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



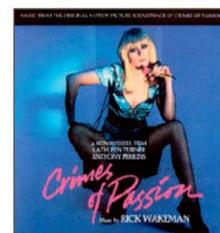
THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



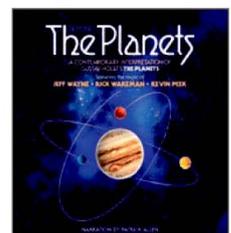
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHC005



CRIMES OF PASSION

A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
MFGZ009CD

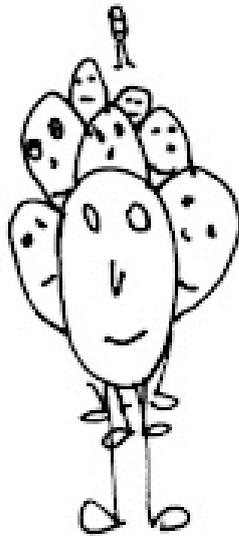


WAKEMAN'S MUSIC EMPORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers



THE NINE HENRYS



The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks to Gonzo Multi-Media the Nine Henrys are brought together in a compendium of line art craziness.

"a five ya aad can draw better than that"
Authors brother.

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in. I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon. Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...



You!! With your gravity thing.

The Horizontal Line insulted Henry on his verticalness

The Who and I

TONY KLINGER

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

Limited Edition Box Set, signed and numbered by Tony Klinger

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



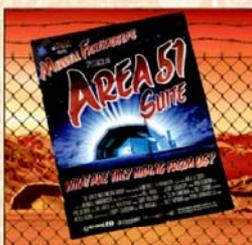
PLEDGEMUSIC

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

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

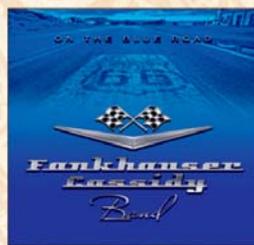
The Best of Merrell Fankhauser contains a 16-page booklet with rare photos and sleeve notes by Merrell, tracing his career from the early 60's to the present. Includes tracks by **Merrell and the Exiles**, **Fapardokly**, **HMS Bounty** and **MU**, plus solo material. DOUBLE CD SET GONZO HST074



Area 51 Suite

Instrumentals inspired by the UFO myths. With extra televisual footage!

HST101CD + DVD



On the Blue Road

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

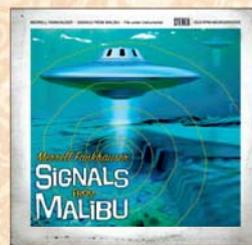
HST126 DOUBLE CD



The Return to Mu

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

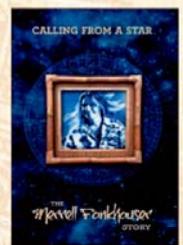
HST054CD



Signals from Malibu

Astounding vocals, classic songs and a night to remember

HST300CD



Calling from a Star

This extraordinary book tells a unique story of one of the founding fathers of surf rock

BOOK CAT NO. 9781908728388

GONZO
MULTIMEDIA

All titles are available at: www.burningshed.com
Weekly magazine: www.gonzoweekly.com
Daily blog: <http://gonzo-multimedia.blogspot.co.uk>



THE WORLD OF GONZO ACCORDING TO

Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I 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 if they just want 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 week. And, for once, I am dictating this onto my iPad on the day that we go to press, rather than a week or so early. Even now I am writing it on Monday, when the magazine won't be out until Friday, but Hey Ho!

Lady Selene is high in the sky, and I am feeling more than slightly psychotic. You know the things you read when a disaffected American postman climbs the water tower in the middle of the village with a high-powered assault rifle, and start taking pot shots at random strangers?

That feels like a pretty good idea to me, but there are a few problems.



There is no water tower, and I have no assault rifle, high-powered or otherwise. And these days, my health is so fragile that even if there had been an assault rifle and a water tower, I very much doubt if I



could've walked up to the latter, grasping the former.

I can hardly walk across my sitting room floor, so I suppose that the population in my particular corner of North Devon are safe for this month at least.

Sarah, and Graham are about their business diligently like busy little bees, and that - allegedly at least - Carl Marshall should be on his way down from the Midlands.

So, when I have finished what needs to be done, I shall be disappearing off to bed with Archie and probably Lilith, so until next time:

Hare bol

Jon



THE BEST LAID PLANS

Twice the Music... For a Great Price!



Gonzo are offering limited edition twin CD sets from our vaults. Each includes two full CDs at a bargain price, so why not treat yourself to a musical treat (or two) today?

Legendary Gigs Vol 1+2
 From the Vaults Vol 1+2
 The Classic Albums
 Heroes of Psychedelic Rock Vol 1+2
 The Classic Albums
 Jazz Master's Vol 1-4
 The Classic Albums Vol 1
 Legendary gigs Vol 1
 Jazz Master's Vol 1
 Live and Studio
 Legendary gigs Vol 1
 The Classic Albums
 The Classic Albums Vol 1
 The Early Years Vol 1
 American Folk Revival Legends Vol 1

Arthur Brown
 Captain Beefheart
 Gregg Kofi Brown
 Man
 Michael Bruce
 Sun Ra
 Albert Lee
 The Selecter
 Art Pepper
 Atomic Rooster
 Billy Cobham
 Hookfoot
 Al Atkins
 The Beach Boys
 Pete Seeger

We'll be adding more twin titles over the coming months, check the sites below for details



All titles are available at: www.burningshed.com
 Weekly magazine: www.gonzoweekly.com

