

GONZO



#473/4

BOY FROM THE COUNTY HELL

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

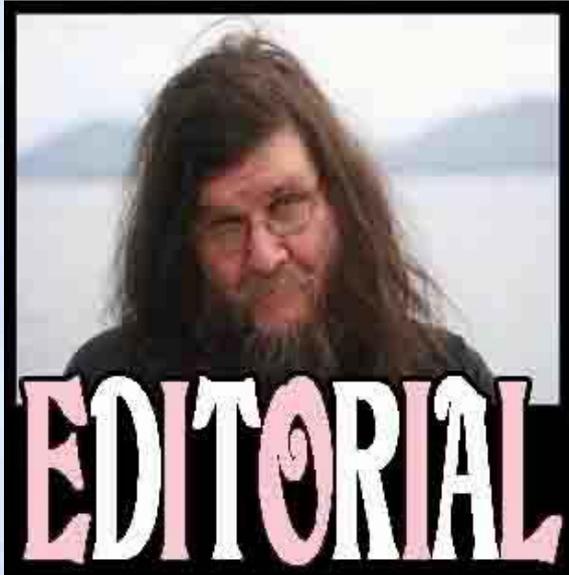


Corinna Downes

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 issue of this peculiar little magazine. As I so often say, it gets more and more peculiar with every successive issue, probably because like the Justified Ancients of Mu Mu, we still have no master plan. And look, boys and girls, we have got only 41 words into this editorial

before mentioning the Justified Ancients of Mu Mu.

Regular readers of my inky fingered scribbles here and elsewhere, but especially here, will know that I am fascinated with the Justified Ancients of Mu Mu to the point of obsession, and how, ever since they poked their heads back above the cultural parapet back in 2017, I have been writing editorials about them, or at least inspired by them. This is one of the latter.

However, I would like to digress for a short time, and mention the fact that for some years I have been thinking of gathering together all my Drummond and Cauty related writings into one place, possibly calling the portmanteau edition "2017: What the fuck was going on?", but because I was planning to do it this year in time to give to people as Christmas presents, and I haven't even started, this is probably something that I am going to shelve for a bit.



GULLIBLE'S TRAVELS

This is an editorial about something that was inspired by one of the Justified Ancients of Mu Mu, in this case Bill Drummond, and which I found to be an amazingly emotive piece of art in its own right.

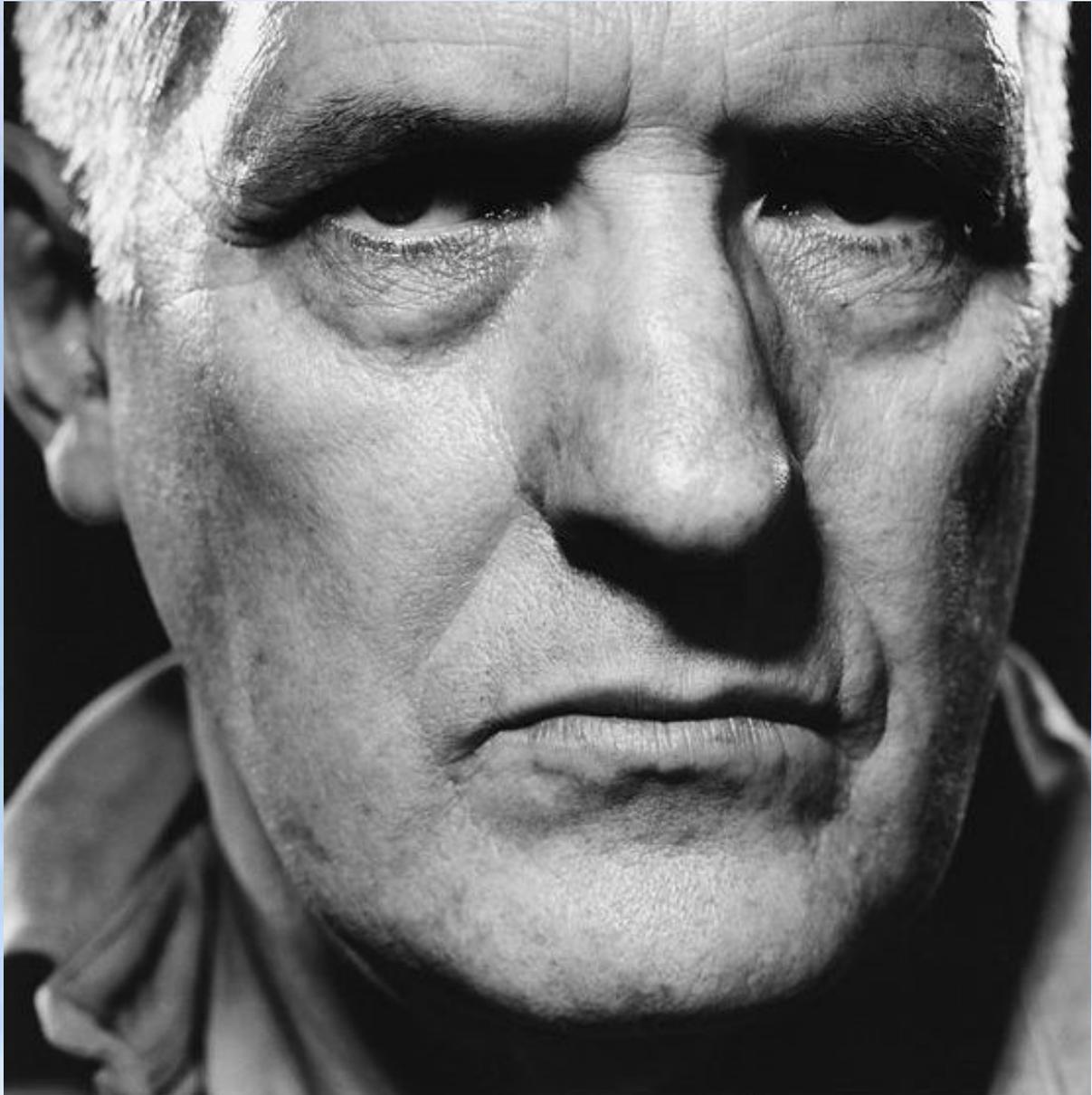
Because I think that the Justified Ancients of Mu Mu are important enough artists, or at least the effect that they have upon our shared noosphere is important enough for me to do whatever it is that I'm going to end up doing properly, rather than barging forth in a half arsed manner, and although I have some ideas about how I am going to present the stuff if ever I am going to get around to

presenting it, I need to formulate my ideas more fully before I do anything concrete.

But that is enough of my digression.

As I noted above, this is one of those editorials inspired by the Justified Ancients of Mu Mu rather than being about them. However that's not quite true. This is an editorial about something that was inspired by one of





the Justified Ancients of Mu Mu, in this case Bill Drummond, pictured above, and which I found to be an amazingly emotive piece of art in its own right.

I subscribe to the Penkiln Burn email list which is basically like a sort of arty blog run by Bill Drummond and the other day he posted something called: THE GLORIFIED WALKING STICK.

it was, and is because you can still read it now, a clever vignette set in an imagined Paris, where Tenzing Scott Brown is having a conversation with Kristina Bruuk.

“In his hand Tenzing is holding a copy of *Should We Meet At The Crossroads, Keep Walking* by someone calling himself The Perambulator. It had arrived in the post earlier this morning, it was addressed to him personally.

There was no covering note inside the package – thus no explanation why this book had been sent to him. The postage stamps on the package were Finnish, the postmark said Helsinki.”

After all I have done this many times, and continue to do it each week in my ludicrous WebTV show when characters like Wally the comedy rhinoceros and Hennis the introspective chicken regularly turn up

The interesting thing here is that both characters are inventions of Bill Drummond. Tenzing Scott Brown is an alter ego that he uses on occasion when he wants to write a play, Kristina is someone he invented many years ago for a record that never got released.

“Kristina Bruuk is an imagined poet and artist. She has been imagined by several generations of loner women scattered across Europe.

Kristina Bruuk is originally from Helsinki in Finland.

Each of these loner women are unaware that there are other loner women imagining her.”

...and this was how I first heard of this book. I have no great problem with people imagining their Alter Egos, or even entirely new characters part of them wants to be. After all I have done this many times, and continue to do it each week in my ludicrous WebTV show when characters like Wally the comedy rhinoceros and Hennis the introspective chicken regularly turn up in order to punctuate the hard science and weird shit that otherwise takes up

most of my air time. Hennis, in particular, has been with me for three decades of introspective chickenry, and I don't think I know what I would do without him. I certainly have no intention of finding out.

I originally, after a bit of searching online, decided that The Perambulator was probably Bill Drummond, and I bought the book. It turns out (I think) that I was completely wrong, and that The Perambulator is actually a bloke called Don McCracken who (I think) is Scottish and who (probably) lives in Helsinki.

His publisher may be an artist collective called Flycatcher who say:

“In 2012 Don McCracken hung out with Leonid Paukku. In 2013 he created his Perambulator alter ego. In 2014 he first saw Nightbird perform. In 2015 he began to construct the Helsinki Stone Circle sculpture, the same year he found the long-lost Kristina Bruuk album Between Heaven and Helsinki by tracking down the sound engineer. In 2016 he started to write a short novella that incorporated all of the above. By 2017 it was clear that this



was a novel. In 2018 he hardly met any friends. In 2019 he found out how it all ended. In 2020 he offered the finished book to Paul at Hesterglock Press.”

This is (in part) the story of Kristina Bruuk, but it is also the story of a singer called Nightbird who looks peculiarly like my ex-wife, and who actually exists. Check her out on Spotify. Her website claims:

“Nightbird (Anna-Stina Jungerstam) is a Fenno-Swedish singer-songwriter from Vaasa, Finland. After a few years in Sweden, while studying at Ella Music Nation and then being a part of a heavily touring bluesy rock band called Mud Walk, she has settled down in Helsinki. Nightbird sings the soundtrack to sleepless nights, a blend of roots blues deep in mud, moon-gazing melodic guitars and velvet-voiced midnight jazz songs written under the influence of the delta pioneers and a fusion of American and Finnish folk. Her songs spin tales from the life of a ramblin’ woman, finding her way back home.”

...but anybody on the fringes of the music business could’ve written that. I have written shit like that dozens of times over the years. What it doesn’t tell you is that Nightbird is something bizarrely unique.

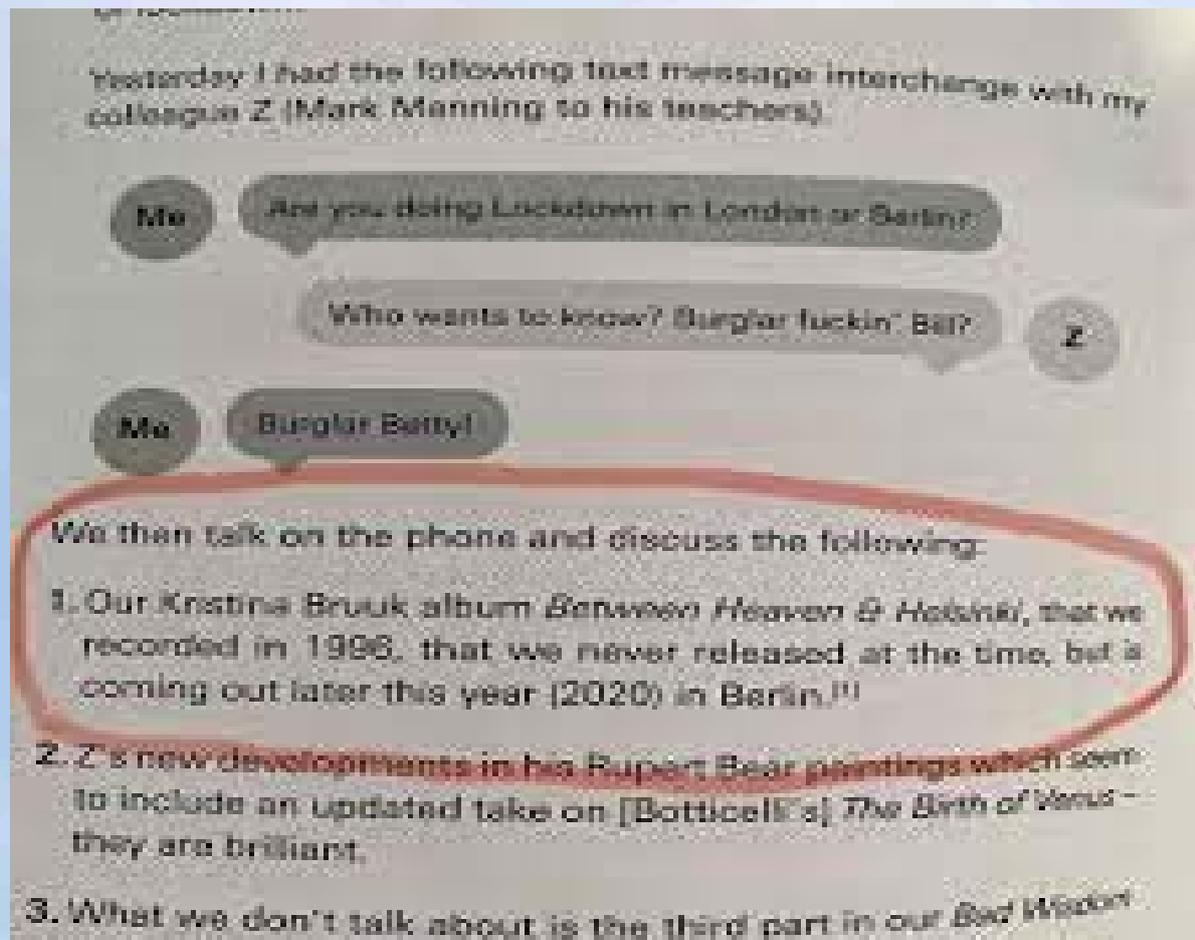
The blues is a very strange musical genre. Even now, when you listen to the scratchy recordings of Robert Johnson from the best part of the century ago, they send shivers down your spine. And the best of the British blues boom records from the first part of the 1960s are wonderfully emotive of a time when young white men discovered the music of elderly black men and produced something truly unique. And the Stones? Well the Stones were the Stones were the Stones, at least until Mick Taylor left, and evermore shall be so. But contemporary blues is so often the sound of Saturday night pub bands, and three chords mixed with too much lager and fret wanking.

And blues is, historically at least, the sound of the southern half of the United States mirrored through the crystal of poor black men.



**Should we
Meet at the
Crossroads,
Keep Walking**

The Perambulator



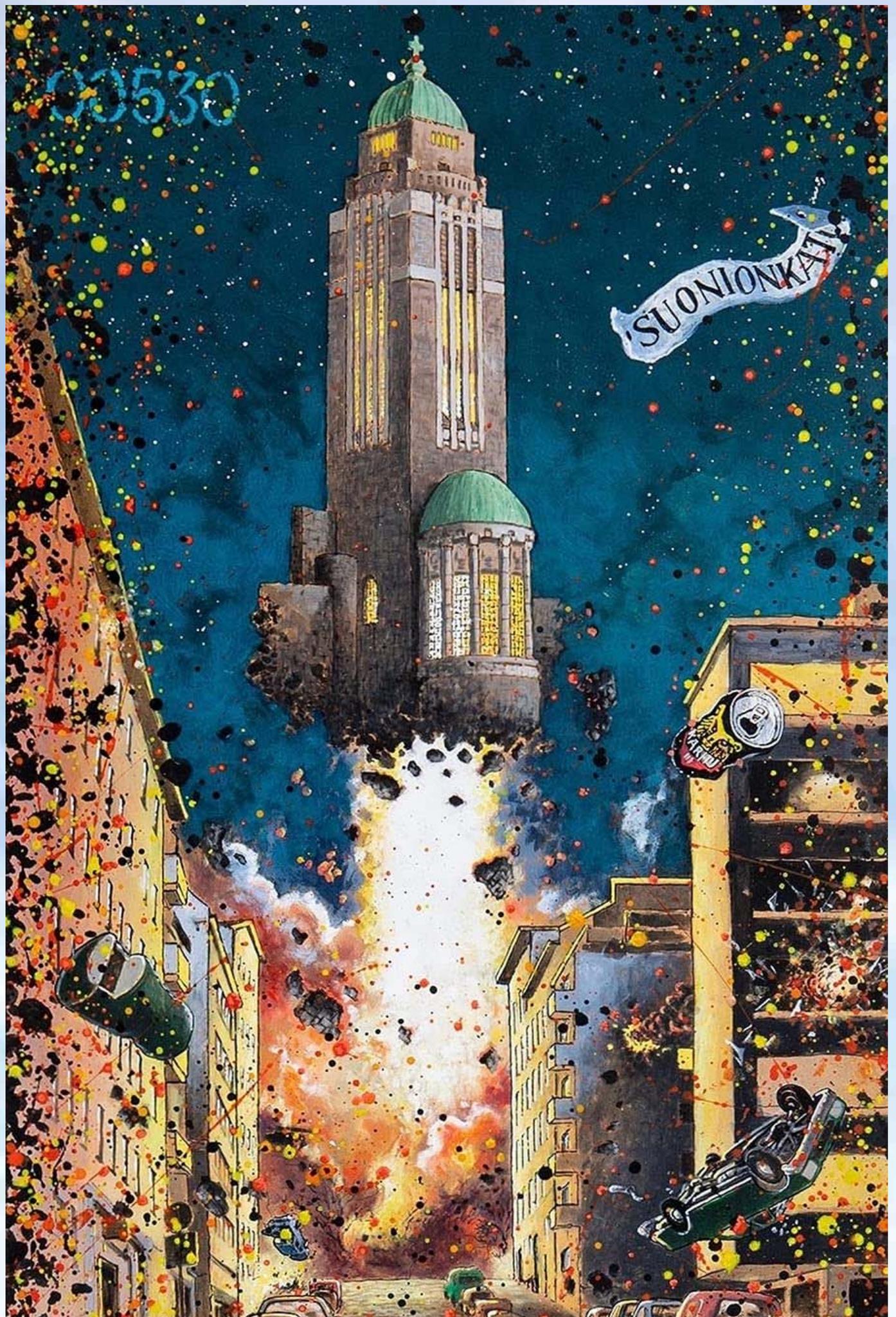
And what we have here is blues from the frozen north. Acoustic Delta blues played by a beautiful young Nordic woman, and instead of being the sound of Spanish moss, swamps and plantations, this is the sound of pine forests, the midnight sun and the place where the Moomins live, reflected through the crystal of a young woman about whom I know very little, but whose songs of heartbreak and loss have been seldom off my sound system for the last few weeks.

I strongly suspect that some of the other characters and places portrayed within the pages of this remarkable book could also be found quite easily if one were to tiptoe quietly enough around the alleys of Helsinki's Bohemian Quarter... but as I have never been to Finland (Although I want to) this remains a hypothetical exercise with which I may or may not waste some more time in exploring.

But *Nightbird* is "real" (whatever that means) as is the Helsinki Stone Circle, and I was startled, but not altogether surprised because I have been in waters like this before, to find one of my songs the massively obscure 'King-Kong Died for our Sins' buried within the body text.

I say that I was not altogether surprised to find it there, because, back in the day my first wife Alison and I went on a number of quests masterminded by the then Wizard of the Western World, Tony Shiels, as part of what he called "The Case". And so, after the surreal chemical madness that ensued on those occasions, nothing really surprises me anymore. But the song I wrote, which was not terribly good, but which did include "If life is a gas, then we're all in the cells" was something I wrote, and never recorded or released, back in 1983 when I was a student, or





desperately pretending to be one.

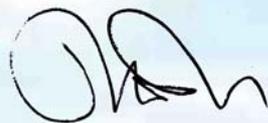
The main protagonist of the book, also the author and narrator, is The Perambulator who trudges the streets of Helsinki with his glorified walking stick clearing the “soul loss”, which apparently manifests itself in all sorts of ways, but generally as streams of ghostly water. The Perambulator is like some sort of psychic street cleaner, and I think is probably dead, although his alter ego who wrote the book is very much alive.

This book tells the story of the Perambulator and some of his associates - some dead, some living - and is almost impossible to describe. You truly have to read it for yourself!

On the back, Bill Drummand is quoted as saying that this book is “Brilliant but difficult”, far be it for me to criticise or argue with King Boy D, but I found it a joy to read and not at all difficult. The only difficult thing is trying to describe it to the rest of you out there in readership land... and I am running out of patience with trying to do this so I don't think I shall continue. I just recommend this book to you as the best thing I have read all year, if not long before that, and leave it at that.

I sincerely hope that you will take my advice and buy this book, or at very least put it on your Christmas list. I sincerely hope that you enjoy this issue and whatever parts of the Noosphere that it takes you to.

Hare Bol
Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

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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& MORE!



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



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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.

It's a fair

I have spent a reasonable amount of the last fortnight following the events surrounding the COP26 climate thingamies, and as always seems to be the case, what doesn't happen seems to be more important than what does.

Relatively early on, those in charge of the event proclaimed that Greta Thunberg was not officially invited to the summit. In fact, when you look into it, it is difficult to tell if this is true or not. What is certainly true is that Ms Thunberg herself announced that she had not been invited,

but whilst I remember reading an official communique on the subject it seems to have disappeared in the intervening week that has passed.

However, all of this underlines a slightly disturbing narrative that is becoming self-evident which is that after being the darling of the climate change movement for the past four years, it appears that those parts of the narrative featuring her are being rewritten in order to effectively write her out of the script. This is quite an obvious turn of events, because whereas



COLLATED BY THE GIN REAPER





the young people of my acquaintance were once very much in favour of what she had to say, now some of them dislike her and find her mildly irritating.

Although I would agree with those who would say that she needs to learn a modicum of tact, I still tend to agree with what she has to say, whether or not she has been officially excluded from the centre stage.

Last week the BBC wrote:

“Climate activist Greta Thunberg has told the BBC that summits will not lead to action on climate goals unless the public demand change too. In a wide-ranging interview ahead of the COP26 climate summit, she said the public needed to “uproot the system.” “The change is going to come when people are demanding change. So we can’t expect everything to happen at these conferences,” she said. She also accused politicians of coming up with excuses.”

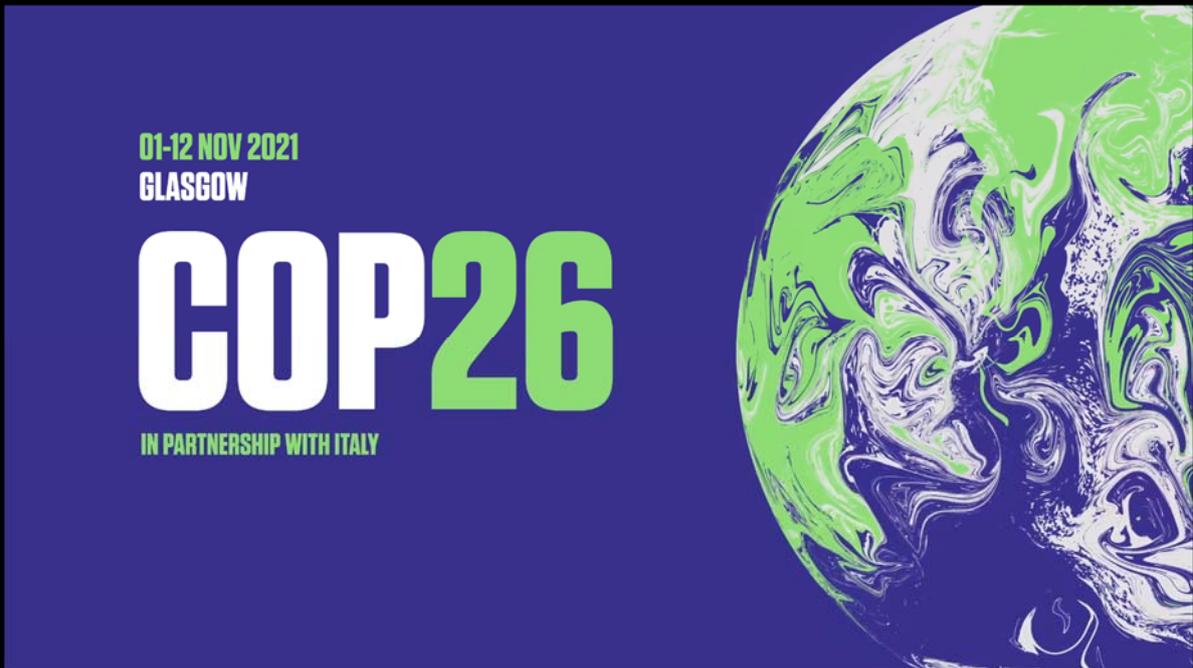
I’ve had it said to me over the past week or so, that she really needs to understand the rules of realpolitik and realise that the

social, economic and environmental upheaval that she is calling for is never going to happen. Well, most of my politics comes from what Penny Rimbaud wrote back in the day, in Fanzines and in the liner notes by Crass. This energised and politicised a whole generation of young people and a surprising number of us are still around as I have noted over the years in these pages. Indeed it could well be said that Greta and the movement that she has kick-started are the first truly young people’s politicising event since Crass and the anarchopunks back in the day.

And I am afraid that I agree with Greta, I don’t want her to be right, but I think it is going to take far more social disruption than political leaders are going to be willing to inflict upon their subjects to change the world in the way that it needs to be changed.

The anarchopunks were on track to do what they set out to do until they were largely distracted by mortgages, jobs and the promise of shares in British Gas. The same happened a few years ago when Anonymous and its vanguard truly appeared as if it was going to be a real force for good... but the good guys got jobs and mortgages and the rest retreated back to 4chan which is now an





“The COP has turned into a PR event where leaders are giving beautiful speeches and announcing fancy commitments and targets, while behind the curtains the governments of the Global North countries are still refusing to take any drastic climate action,” said Thunberg on Friday. “This is not a conference. This is now a Global North greenwash festival.”





even worse cesspit than it used to be.

But, of course, that's not the entire story. The election of Donald Trump, Boris Johnson and other 'Populist Leaders' fragmented society both above and below ground, forcing some people whom one would not have thought would have been affected down far left and far right rabbit holes. There is also the effect of QAnon, Covid, Lockdowns and all of the other shit that we in the Western world have confronted in the last few years.

But... Now we have a new and valiant band of young people with ideals and banners. Are we going to let them be dispersed as so often has happened before by those whose motivation and job descriptions seems to be to maintain the status quo by whatever means necessary.

Greta Thunberg has pissed off quite a few people with her recent "Blah Blah Blah" speech, but she has pissed off far more by being one of the few people who has been able to politicise and energise a

whole swathe of young people across the western world. Like Hawkwind said "It is the business of the future to be dangerous" and I would like to think that Ms Thunberg has taken that on board.

I don't know what is going to happen next, nobody does, but I have a horrible suspicion that if those in power over us do manage to marginalize Greta, then that will be an appallingly bad blow for the climate change protest movement.

We have seen this all before, or at least I have. I have been a journalist on the fringes of the music business for over forty years and I have seen how the journalistic establishment builds up 'artists' to be "the next big thing" and then tear them down again. I remember on the day that the first Gulf war broke free when I was sitting with my ex-wife and some colleagues in a flat inhabited by Fruit Bat from Carter the Unstoppable Sex Machine. 'Fruit Bat' was, of course, the nom de guerre of Les Carter, one half of the band who provided the soundtrack of my life for the first few years of the 1990's and even back then we were



A Tail of Top Dog (TD) Bojo

In the beginning, the beginning began with Top Dog (TD) Bojo and his sidekick, Top Dog Advisor, Dombo, herding the dogs towards national doggy immunity. No need for muzzles, apparently. Not too many rabid dogs on the horizon – yet!

Then, as lots of older dogs, especially those in Dogs' Homes started to lose their mortal

I was sent this in by my friend Rover who lives down the road. He is a very nice dog but a little opinionated at times.

But it made a difference to our normal conversations which are mostly about cats.

Love

Archie the Editorial Dog



leashes, Dombo got the heave-ho. Dogs now were only allowed limited exercise times. Shortages of Pedigree Chum ensued. And there appeared totally confusing new regulations and words. In fact, TD Bojo commissioned a special upbeat song as the Disunited Kingdom entry into the Eurovision Song Contest. The title?

‘Mediation and Mitigations,’ or, ‘Self-Congratulations’ as some called it!

It wasn’t long though until Bojo was telling the world that his pack of dogs were the luckiest, safest, happiest dogs in the world. But they would now need to wear muzzles when venturing outside of their homes. But, the Bojo Message was Forever Upbeat:

Not only were they enjoying the highest number of Covid cases in Europe and more intensive care in doggy hospitals, but lucky

dogs that they were, increasing numbers were heading off to Doggy Heaven. TD Bojo told all the doggies that they were blessed with the most intelligent Research Vets in the world, that TD Bojo’s government were following their most esteemed veterinary advice. And anyway, England was dead on course to Change the World, with miracle jags...and the arrival of the G-Gnomes. Bojo proclaimed,

“We have the biggest, best-est Vets in the World. Bar None.”

Apparently, doggy research tests were being carried out to improve the Jag-for-G-Gnomes Plan B. This seemed to be a wag or two of the tail different to the earlier Doggy Pack Immunity Plan A. It required the adoption of the Two-Jag approach. Some dogs were very much of the opinion that all “Jags are Bad” or

“Illegal”. Woofs and howls of protest were heard across the land, often in opposition to each other: “Two Jags Good” and “Two Jags Bad”.

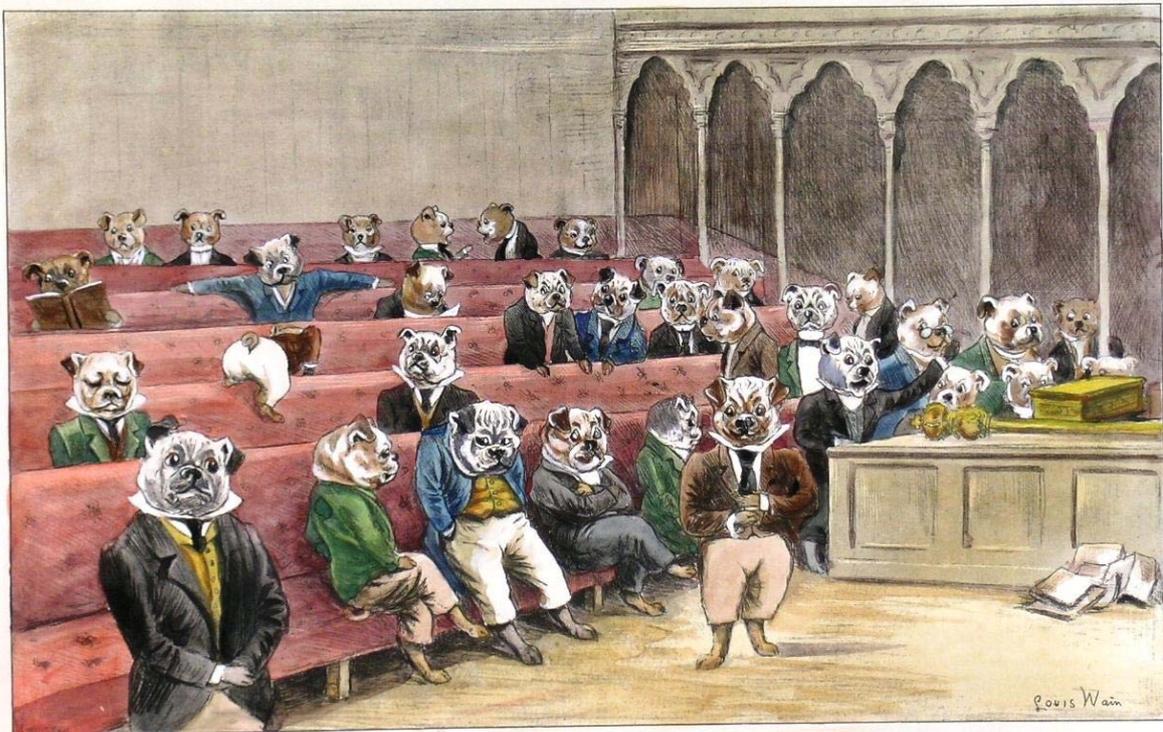
This was followed by more confusion as, Bojo called on the assistance of one of the Royal Ones, namely, the Duchess of Cambridge, who rapidly became the public face of the: ‘Stay-Kate-Nation’ holiday policy. The doggies of the UK were enticed with

furlough-treats to get-jagged, not jet-lagged.

‘No 2 x Jag Passport – No Treats’

Almost 19 months from the ‘Beginning’, doggies were being urged that they needed passports in Wales or Scotland if they were to get any more walkies or treats. This was even more complicated and confusing for many doggies with learning difficulties as TD Bojo announced:





A CANINE PARLIAMENT.

“If a dog you live with has symptoms of COVID-19, or has tested positive for COVID-19, you will **not** need to self-isolate if: you're fully vaccinated – this means 14 days have passed since your second COVID-19 jab given by the NHS Vet.” ...But...

“It's a legal requirement for doggies to self-isolate – and only exercise in your own home or garden, if you are told to isolate by NHS Test and Trace. You could be fined if you do not self-isolate.”

Unsurprisingly, many dogs were becoming increasingly Barking Mad. Many had stopped using Track and Trace. Many had never even heard of Track and Trace.

Bojo and his Top Dogs started to change tack, and modify their language. Instead of saying that they were “controlling” the virus, they now spoke of “managing” it, or, “living with it.” Or, perhaps more sinisterly, “dying from it”. And if the procession of never-ending-statistics are to be believed, doggies in Wales, then Northern Ireland, then England and finally, Scotland are near the Top of the Euro League, with some of the highest number of new doggies in the world, testing positive. That included puppies in Dog Schools.

Meanwhile, as Christmas approaches, Top Dog Bojo announced:

“So, chums, Jolly Holly-Time. ‘Tis time to snuggle up and keep warm and cosy. Personally, I’m busy getting down to producing a few more little puppies. And, as you might guess, I’ve started my memoirs. An absolutely rib-tickling, page-turner. A Great British Fairy Tale. A real ‘once upon a time’ story. Indeed. It begins with the lines:

‘Once upon a time, the leaders of the World considered the ultimate question:

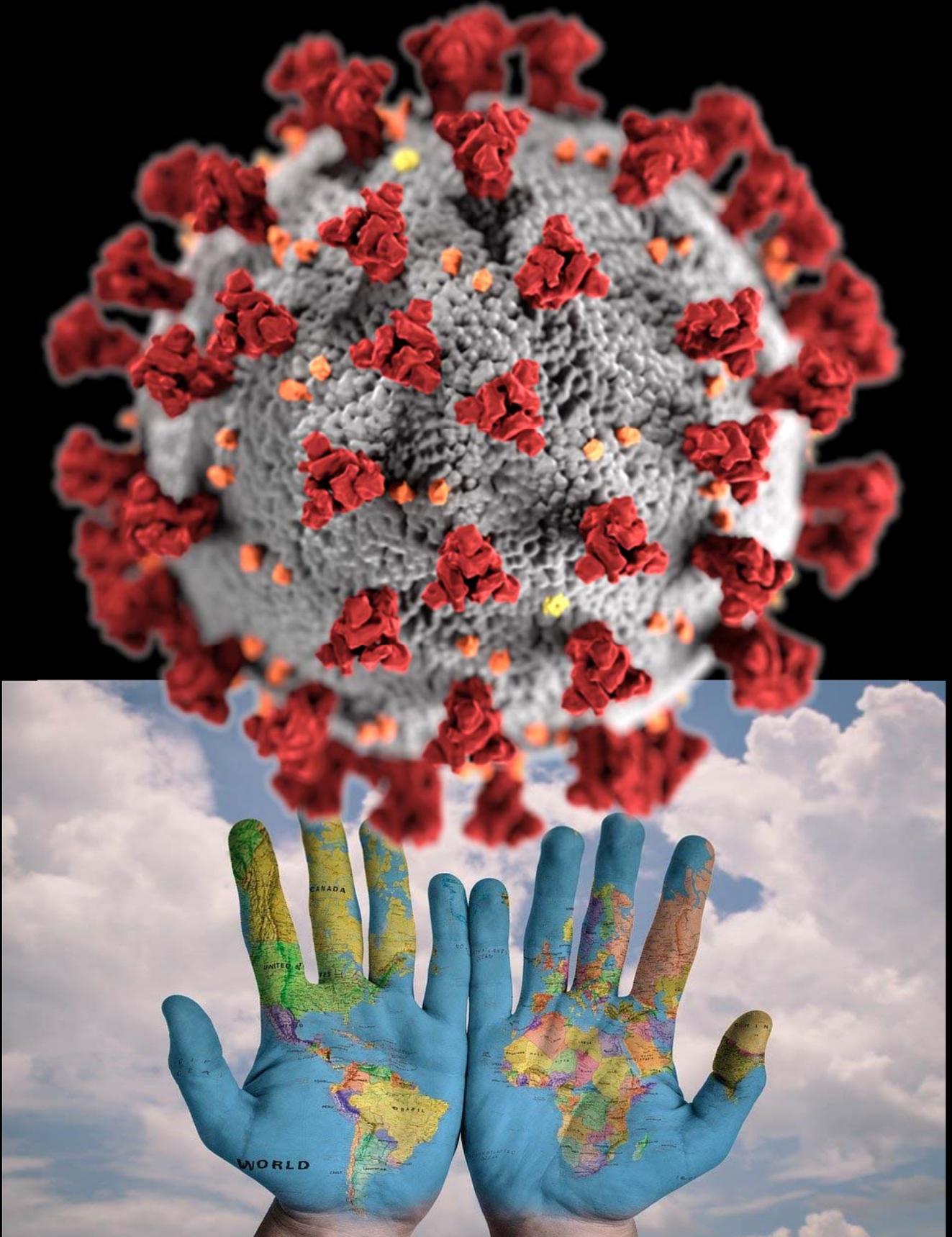
‘What is the most amazing ‘Idea’ in the whole wide-world?’

‘An Amazing Question. Every-day, a million souls float into the ether, and the Abode of Doggie Heaven. Yet, no-one believes that they will follow.’ ”

Oh, and...my book is provisionally titled: *‘One Flu over the Covid Test.’*”

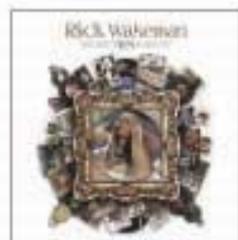
Yours affectionately

Bojo



MORE MASTERPIECES

from RICK WAKEMAN



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

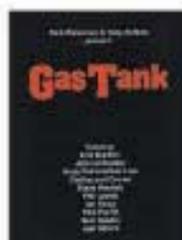
HFGZ04CD



TIME MACHINE

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

HFGZ05CD



GASTANK

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

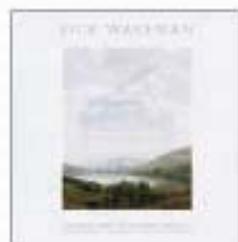
HFGZ03DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

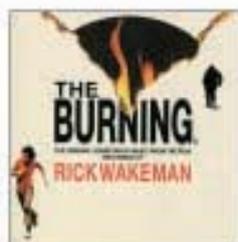
HC241-02



COUNTRY AIRS

The original recording, with two new tracks

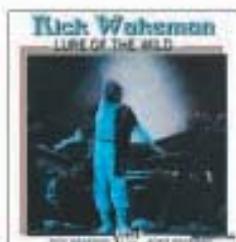
HFGZ04CD



THE BURNING

The original Soundtrack album, back in print at last!

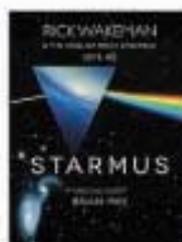
HFGZ05CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

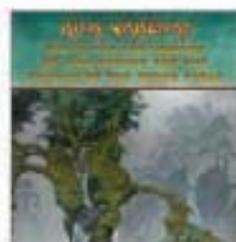
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STARMUS

With Brian May and The English Rock Ensemble. DVD

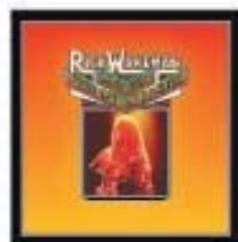
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MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

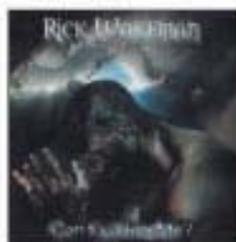
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THE PHANTOM OF THE OPERA

Double CD + DVD

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Featuring The English Chamber Choir

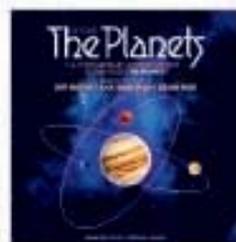
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For those of you interested in such things several members of the Editorial Team put out a monthly web TV show covering cryptozoology, green issues and all sorts of other stuff that we basically make up as we go along...

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ELDRIDGE CLEAVER

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take a gun

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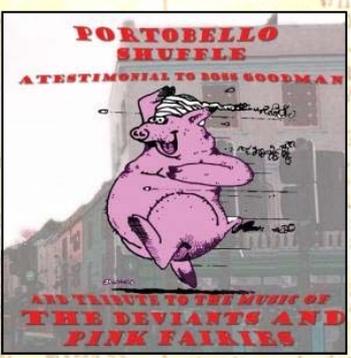
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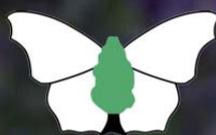
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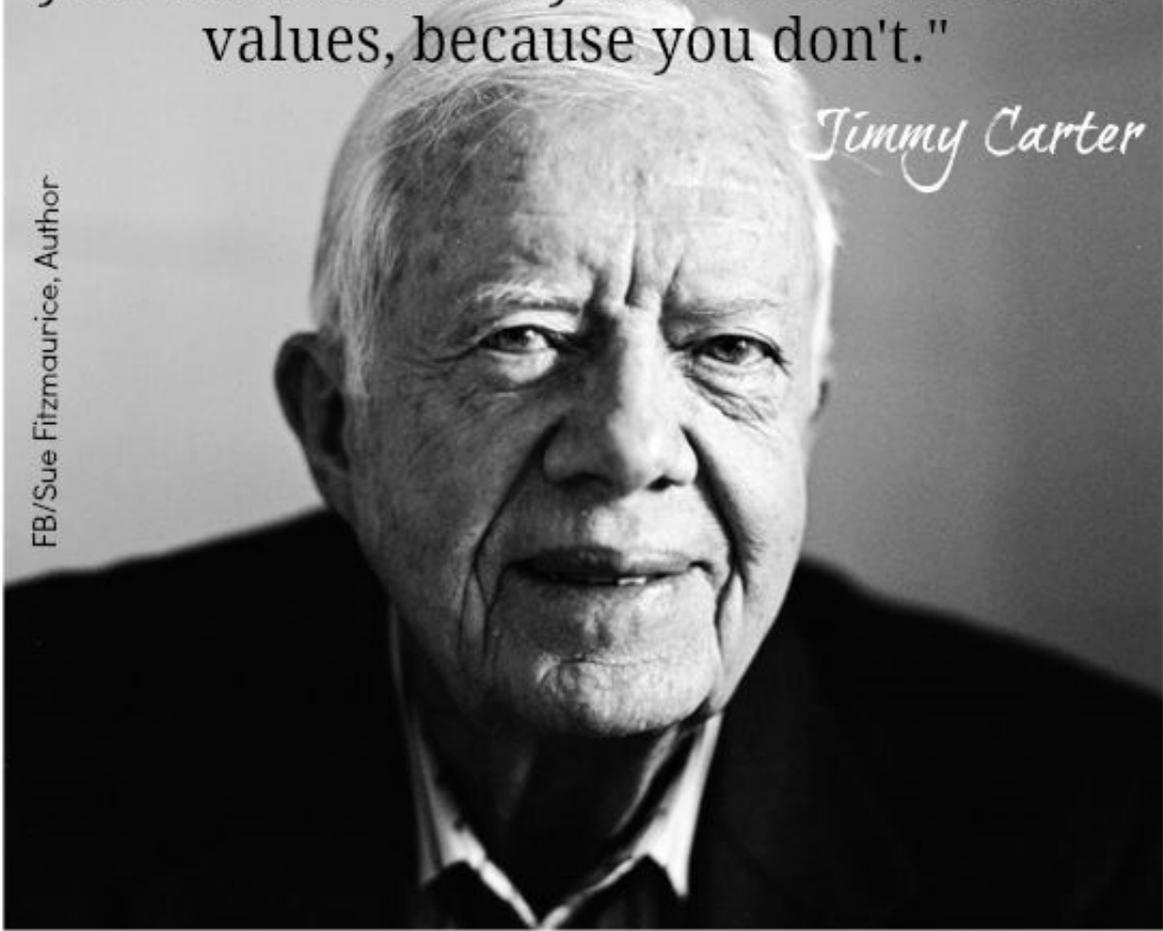
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Jimmy Carter

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



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

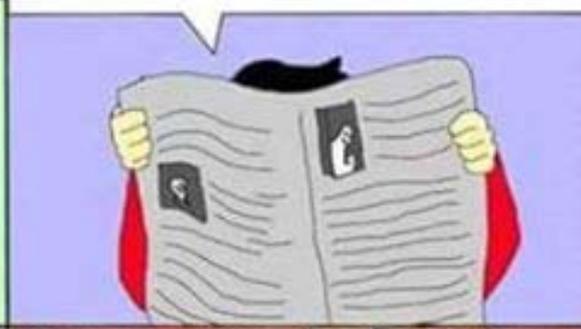
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



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

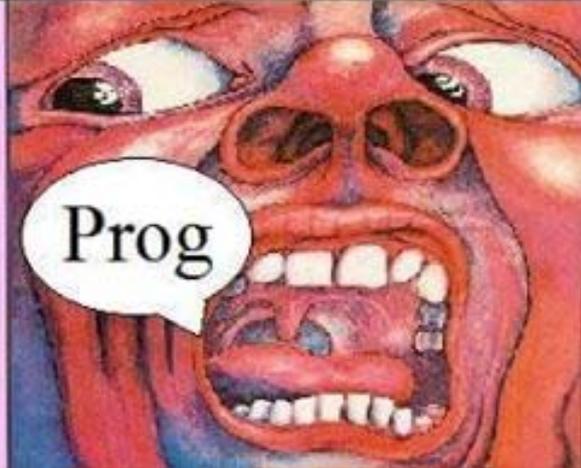


Sex?



No...

Prog



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





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

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

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

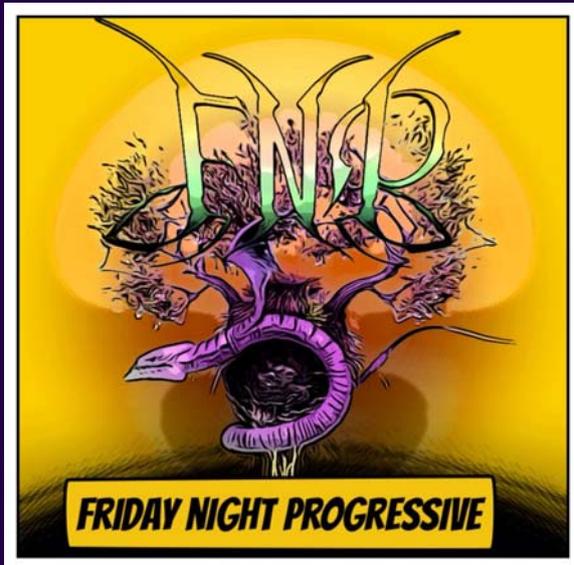
The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.

<https://www.mixcloud.com/upload/jonathan-downes3/10-10-2021-show-431-bevis-frond-little-eden/complete/>

10-10-2021 – SHOW 431 – Bevis Frond: Little Eden

Anika: Naysayer
Tintern Abbey: My Prayer
New Age Doom feat Lee Scratch Perry:
Life is an Experiment
The Bevis Frond: You Owe Me
Blockhead: For Fork's Sake
Ahmed and Abdul Malik:
African Bossa Nova
Les Baxter: The Enchanted Sea
George Harrison: Zig Zag
Monsieur Doumani: Pissourian
Bridgid Mae Power:
I'll be Here in the Morning
Rick Deitrick: For Marsha
The Bevis Frond: As I Lay Down to Die
The Bevis Frond: Find the Mole
Harkness: Lure of the Pollen
Kondi Band: It's God's World (So Don't do
Bad)
AMAMI: Dangerous Flowers
Kristen Gallerneaux: Get Dancing
Directions: Echoes (Radio Edit #1)
Spirit: Would you Believe/Stars are Love/
Monkey, See Monkey do/Chairman Mao/Would
you Believe/Hollywood Dream
HMOT feat Rupert Clervaux: Revolution 0
The Bevis Frond: Dreams of Flying
Walter McLements: Thresholds (Through a
Hole in the Fence)
David Crosby: I'd Swear There was Somebody
Here

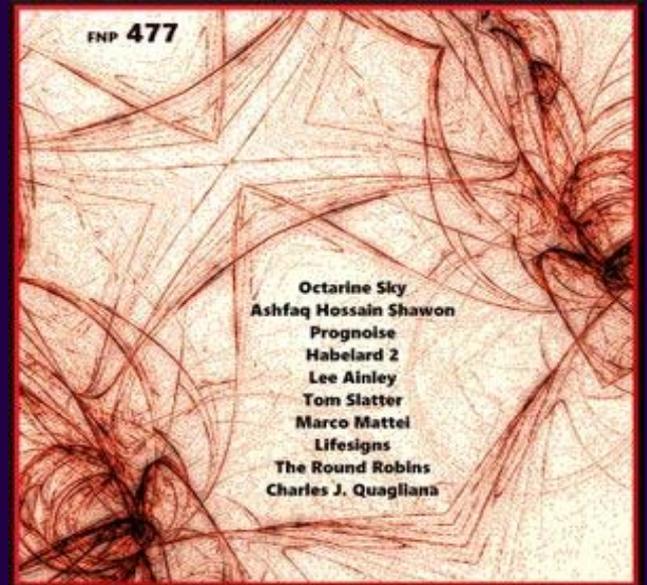
**Listen
Here**



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

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

**Listen
Here**



Octarine Sky

<https://www.facebook.com/profile.php?id=100055373160597>

Ashfaq Hossain Shawon

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Lee Ainley

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The Round Robins

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

Charles J. Quagliana

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

Pat Martino RIP

Friday Night Progressive



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

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

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

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

**Listen
Here**

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



**KEEP
CALM**

Normal service

**Will resume
Shortly**

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?

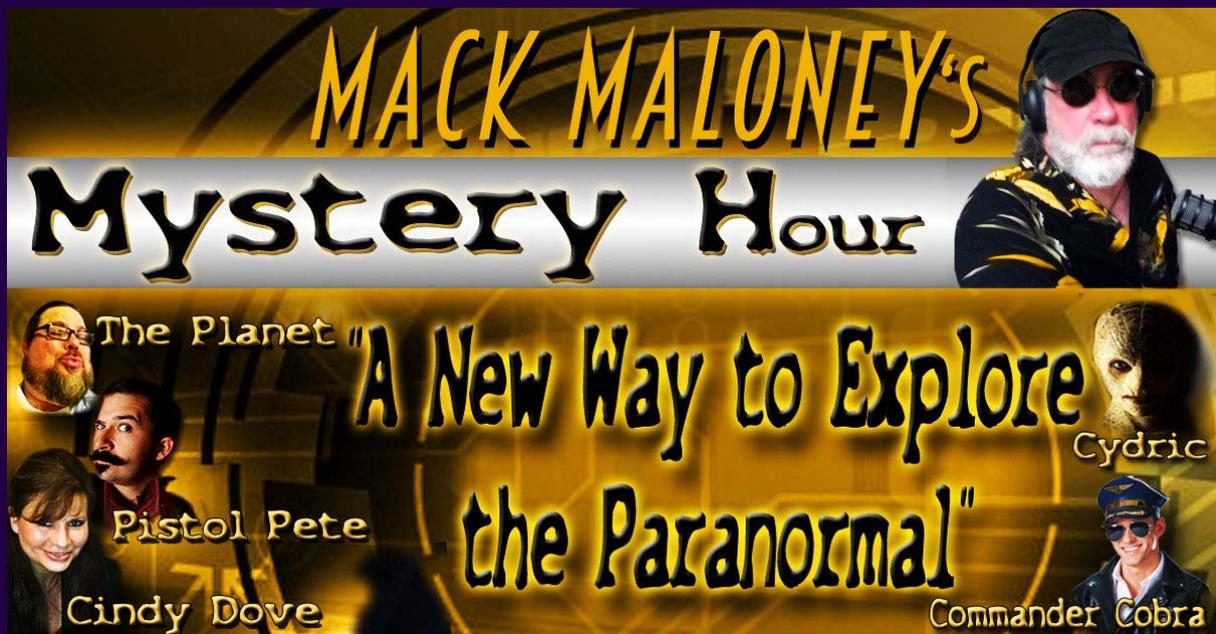
And you know what, readers? I have done just that!

Holidays In Eden - Part 1

<https://shows.acast.com/between-you-and-me/episodes/episode-1-market-square-heroes>

The second Marillion album with Steve Hogarth is the band's poppiest yet; at the time, it alienated a lot of their fans, but will it alienate Paul and Sanja? Also... which track provokes Paul's biggest rant yet? Find out here!

Listen
Here



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

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

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

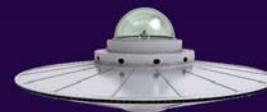


AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Pudding Pops From Outer Space

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

The best of the gang's bits, skits and Top Ten lists. Switch's favorite breakfasts. How Juan-Juan would have won World War Two. Why the Romans ate mouse pancakes. Why it's cool to be Canadian. The tale of the human doughnut. Funny fan letters from Germany and who was Nips Galore?



Listen
Here

<https://www.youtube.com/watch?v=UJ00-j0un6E>



Edita Gruberová
1946 – 2021

Edita Gruberová was a Slovak coloratura soprano. She made her stage debut in Bratislava in 1968, and successfully auditioned at the Vienna State Opera the following year, which became her base. She enjoyed huge success internationally. In her later career, she explored heavier roles in the Italian bel canto repertoire. She is remembered as the "Slowakische Nachtigall" (Slovak Nightingale), and as the last prima donna assoluta. Gruberová died in Zürich on 18 October 2021 at age 74.

Michel Robidoux
1943 – 2021

Michel Robidoux was a Canadian musician. He learned to play multiple musical instruments and played at the show



THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM

L'Osstidcho. He also composed music on the Jean-Pierre Ferland album *Jaune*. He then arranged two songs on the Leonard Cohen album *I'm Your Man*. He was known for his contributions to the music on the children's television series 'Passe-Partout'.

In March 2017, Robidoux released the album *Robidoux Premier*, which became a great success. Michel Robidoux died on 31 October 2021, at the age of 78.

Pat Martino 1944 – 2021

Pat Martino (born Patrick Carmen Azzara)

was an American jazz guitarist and composer. He began playing professionally at the age of 15 after moving to New York City. He lived for a period with Les Paul and began playing at jazz clubs such as Smalls Paradise. Martino had been performing until a hemorrhaged arteriovenous malformation caused a "near-fatal seizure" in 1980. The resulting surgery which removed part of his brain left him with amnesia and no recollection or knowledge of his career or how to play the very instrument that made him successful. Due to a chronic respiratory disorder, he stopped performing in 2018. He died on November 1, 2021, at the age of 77.

Nelson Freire



THOSE WE HAVE LOST

1944 – 2021

November 2021, two weeks after his 77th birthday.

Nelson José Pinto Freire was a Brazilian classical pianist. Regarded as one of the leading pianists of his generation, he was noted for his "decorous piano playing" and "interpretive depth". His extensive discography for labels such as Sony Classical, Teldec, Philips, and Decca has garnered awards including the Gramophone Award and Diapason d'Or. Freire appeared as a soloist with the world's most prestigious orchestras, including the Berlin Philharmonic, the London Symphony Orchestra, the Royal Concertgebouw Orchestra and the New York Philharmonic. He played and recorded piano duo music with Martha Argerich, a long-time musical



Emmett Chapman

and personal friend. Freire died from a fall at his home in Rio de Janeiro on 1



THOSE WE HAVE LOST



1936 – 2021

Emmett Chapman was an American jazz musician, best known as the inventor of the Chapman Stick and maker of the Chapman Stick family of instruments. Chapman started his career as a guitarist, recording and performing in the late 1960s. He played with Barney Kessel and Tim Buckley before leading his own band. In 1969, Chapman modified his homemade nine-string "Freedom Guitar" to accommodate his "Free Hands" tapping method. This culminated in the creation of the Electric Stick, which he renamed the Chapman Stick. He founded Stick Enterprises in 1974 and has made more than 6,000 instruments. His 1985 song "Back Yard" was used in the Alan Smithee version of the 1984 film *Dune*.

Chapman died at his home in Woodland Hills, Los Angeles, California, on November 1, 2021, at the age of 85, after a long battle with cancer.

Ernest Wilson 1951 – 2021

Fitzroy Ernest Wilson was a Jamaican reggae singer who found fame as a member of the Clarendonians before working as a solo artist. Wilson formed the Clarendonians in 1963 with Peter Austin, the duo going on to become one of the most popular groups of the ska and rocksteady



THOSE WE HAVE LOST

era, and having several Jamaican number one hits. Wilson embarked on a solo career in 1967, releasing the "Money Worries" single. Further singles followed, including "Freedom Train" for Lee "Scratch" Perry. He was also a multi-instrumentalist, having played piano on the Umoja album as part of the DEB Music Players, bass guitar on Gregory Isaacs' Cool Ruler album, and guitar on several recordings. Wilson died in Kingston on 2 November 2021, at the age of 69.

Declan Mulligan 1938 – 2021

John Declan Mulligan was an Irish-born American rock musician, singer and songwriter, best known as a guitarist of rock band The Beau Brummels in the

1960s. In early 1964, he met Ron Elliott, Sal Valentino, and John Petersen during an informal rehearsal at the Irish Cultural Center in San Francisco. After joining the Beau Brummels, who shortly thereafter also added Ron Meagher, Mulligan recorded perhaps his most memorable contribution with the band, the harmonica opening of the hit single "Laugh, Laugh," which reached the top 20 of the U.S. Billboard Hot 100 in February 1965. He later played in a local band "The Black Velvet Band". After the original group broke up after its 1975 tour, Mulligan formed his own band, Mulligan Stew, which eventually fostered a revival of The Beau Brummels. Mulligan died in November 2021, at the age of 83.

Sabah Fakhri



THOSE WE HAVE LOST

صباح الدين أبو قوس
1933 – 2021

Sabah al-Din Abu Qaws, was a Syrian tenor singer from Aleppo. With over 50 years of fame and popularity as a singer, Sabah Fakhri modified and popularized the then-fading forms of traditional Arabic music Muwashahat (both an Arabic poetic form and a secular musical genre) and Qudud Halabiya (traditional Syrian songs). Sabah Fakhri is one of the very few singers from Arabic-speaking countries to have reached widespread popularity by singing in the

Arabic language. His name is enshrined in the Guinness Book of Records for he sang continuously for 10 hours without pause.

In 1998, Fakhri became a member of the Syrian parliament for the session, as a representative of artists. When he performed, Fakhri insisted on interacting with his audience. Before singing, he insisted on having a good atmosphere by having good musicians and an appropriate sound system. While performing he asked for the lights to remain on, to interact with the audience. He said that the audience played a key role in bringing out the performer's creativity. Fakhri was awarded



THOSE WE HAVE LOST

the Syrian Order of Merit of Excellent Degree by the Syrian president Bashar al-Assad in recognition of his achievements in serving and his role in reviving the artistic heritage of Syria.

Georgie Dahn 1940 – 2021

Georges Mayer Dahan, performing as Georgie Dahn, was a Spain-based French singer-songwriter, known for his popular summer hits. Dahn established his career in Spain, focusing on summer hits.

His first hit was "El casatschok" (1969), Dahn subsequently enjoyed great success in the 1970s and 1980s with songs with catchy, danceable choruses and sometimes racy lyrics. The year 1988 was the beginning of a second stage of success, marked by the summer hit "El chiringuito". Georgie Dahn's musical style was mostly accelerated tropical rhythms. During the last years of his life, Dahn lived in Madrid.

Dahn died on 3 November 2021 at the Puerta de Hierro Hospital in Majadahonda, Madrid, during a hip operation.

Joanna Bruzdowicz



THOSE WE HAVE LOST

1943 – 2021

Joanna Bruzdowicz was a Polish composer. Bruzdowicz studied at the Warsaw Music High School and at the State Higher School of Music, earning her M.A. in 1966. As a composer she devoted her attention to opera, symphonic and chamber music, works for children, and music for film and television. She

wrote four concerti and numerous chamber pieces, as well as over 25 hours of film music. Her compositions were featured on 12 CDs and over 20 LPs.

Bruzdowicz had a long-standing creative relationship with French film director Agnès Varda.



THOSE WE HAVE LOST

Marília Mendonça 1995 – 2021

Marília Dias Mendonça was a Brazilian singer and songwriter. In 2015, she released

her namesake debut EP; however, *Mendonça* only gained prominence after releasing her first live album in 2016, which received a triple platinum certificate for selling 240,000 copies. "Infiel", a song included in the album, became one of the



THOSE WE HAVE LOST

most played songs in Brazil and received a triple diamond disc certificate, giving Mendonça national visibility. Her second album *Realidade*, was released in 2017 and received a Latin Grammy nomination in the Best Sertaneja Music Album. In 2019, she released the album *Todos os Cantos*. The album earned her a triple platinum certification for the 240,000 copies sold and the Latin Grammy award in the Best Sertaneja Music Album.

On 5 November 2021, Mendonça died at the age of 26 in an airplane crash in Piedade de Caratinga, Minas Gerais, where she was to perform a concert.

Marinko Rokvić Маринко Роквић 1954–2021

Marinko Rokvić was a Bosnian Serb folk singer. Playing the accordion, his affinity for music was demonstrated from an early age. His debut album, titled *Ruža*, was released in 1981. Over the years he became one of the most popular Serbian folk singers. His 1983 release, *Da volim drugu ne mogu*, was sold in around 600,000 copies. Marinko Rokvić released in total



THOSE WE HAVE LOST

twenty one studio albums. On November 6, 2021, Rokvić died from pancreatic cancer at 67 years of age.

Astro 1957 – 2021

Terence Wilson, better known by his stage name Astro, was a British musician, rapper, and toaster, who was part of UB40 from 1979 until he left the group in November 2013. His nickname comes from his childhood as he wore a pair of Dr. Martens boots with the model name "Astronaut".

He went to school with the future keyboard player of UB40, Virtue. While DJ-ing, he met the Campbell brothers, and bonded so well with them over a love of Jamaican music that they invited him to join them as their MC. He believed that reggae music was for everyone and shouldn't just be for Jamaican Rastafarians. In the band's 1983 version of Red Red Wine, he added his own "toasting" lyrics, which is a Jamaican forerunner to rapping. Astro offered the band a more militant edge, rapping about social injustice and racism. He encountered racism himself when he was refused admittance to nightclubs on account of his hair locks, when white members of the



THOSE WE HAVE LOST

band were welcomed. He eventually quit the band in 2013 after they decided to record a set of Country songs. He wasn't interested in this genre of music and was only interested in performing and promoting reggae.

He went on to join Ali Campbell and Virtue in a Rival band to UB40. Astro died following a short illness on 6 November 2021, at the age of 64.

Bopol 1949 – 2021

Bopol Mansiamina, also known as Bopol or Don Paolo, was a prolific and renowned Congolese musician (bass player, guitar player most commonly as a rhythm guitarist, vocalist, composer, and producer). He recorded and performed extensively



THOSE WE HAVE LOST

over four decades as a solo artist, as a member of leading African bands, and in support of many African musicians. Bopol was best known for his work in the 1980s and early 1990s as one of the four members of the Paris-based supergroup Les Quatre Etoiles (the 4 Stars) and as a solo artist. Bopol contributed to much of the best Congolese soukous music made during its 1980s and 90s heyday. His best work may be that from the early 1980s.

Much of his music is recognized as being highly danceable, although somewhat repetitive. Some of his songs - such as "Pitié, Je Veux La Reconciliation", "Samedi Soir", "Bety Bety" - were common staples on many 1980s dance floors around the world.



Béla Kovács
1937 – 2021

Béla Kovács was a Hungarian clarinetist. He graduated from the Franz Liszt

Academy of Music in Budapest, Hungary. Kovács was principal clarinetist with the Hungarian State Opera Orchestra and the Budapest Philharmonic Orchestra since 1956, until he retired in 1981. Kovács has been a Professor of Clarinet at the Franz Liszt Academy of Music in Budapest and at the University of Music and Dramatic Arts in Graz, Austria. He composed a set of concert etudes for clarinet called "Hommages" that are written in the style of a number of different composers and are studied and/or performed widely today.



Margo Guryan
1937 – 2021

Margo Guryan was an American songwriter, singer, musician and lyricist. As a songwriter, her work was first recorded in 1958, although it was for her 1960s song "Sunday Mornin'", a hit for both Spanky and Our Gang and Oliver, that she is perhaps best known. Her songs have also been recorded by Cass Elliot, Glen Campbell and Astrud Gilberto, among others.

As a performer, she is best known for her 1968 album *Take a Picture*, the sole album

THOSE WE HAVE LOST

release in the initial phase of her career. Interest in Guryan's recordings underwent something of a revival in the 1990s, particularly in Japan. The album was re-released in 2000, and followed by a compilation entitled *25 Demos* (2001). In 2014 the American record label Burger Records released another compilation named *27 Demos* on cassette. Guryan died November 8, 2021, at the age of 84 at her home in Los Angeles.

John Kinsella 1932 – 2021

John Kinsella was an Irish composer and the country's most prolific symphonist during the twentieth century. Kinsella's music until about 1977 was strongly influenced by the contemporary European

avant-garde, mainly serialism. Although Kinsella composed both choral and vocal works, his primary interest was in instrumental music, and his most distinguished work is to be found in his string quartets, concertos and particularly his symphonies. In 1968, he was appointed senior assistant in the music department of RTÉ (Radio Television Ireland). After completing his String Quartet No. 3 (1977) he stopped composing for 18 months. Kinsella received the Marten Toonder Award in 1979 and became a founder member of Aosdána in 1981. He took early retirement in 1988 (the year he completed his Symphony No. 2) to devote himself fully to composition. As part of an arrangement made with RTÉ on his retirement the station undertook to commission a series of large-scale orchestral works from him. He died in Dublin on 9 November 2021, at the age of 89.



THOSE WE HAVE LOST



Larry Gordon 1945 – 2021

Larry Gordon was an American singer, multi-instrumentalist, teacher, composer, and conductor, based in Marshfield, Vermont. In the early 1970s, Gordon formed the Word of Mouth choral group. He was the co-founder and director of numerous musical ensembles, most notably the Onion River Chorus in 1978 and Village Harmony in 1989. Gordon has been credited with bringing American shapenote music, a predominantly Southern tradition from the mid-19th century on, back to New England in the 1970s. On November 1, 2021, Gordon was found after an apparent bicycle accident near his home in Marshfield, VT. For the following nine days, he was under the care of doctors.

When it became clear that recovery was not possible, Gordon's family and loved ones made the decision to remove him from life support, and he passed away shortly thereafter, on November 9th, at the age of 76.



Miroslav Žbirka 1952 – 2021

THOSE WE HAVE LOST



Miroslav Žbirka was a Slovak pop music singer and songwriter. He performed in Slovak, Czech, and English (he had a Slovak father and an English mother). In the late 1970s, he co-founded two Czechoslovak pop music bands Modus and Limit.

He lived and worked in Prague. In 1982, he received the annual Zlatý slavík award for the best male singer in Czechoslovakia. After the dividing of Czechoslovakia, he repeated this achievement in the Slovak annual Slávik

Awards, coming number one in the annual end of year charts in 2002, 2004 and 2005. He had some performances with Jon Anderson in 2012. Asteroid 5895 Žbirka, discovered by Czech astronomer Zdeňka Vávrová in 1982, was named in his honour. The official naming citation was published by the Minor Planet Center on 27 August 2019 (MPC 115893).

He died on 10 November 2021 in Prague of pneumonia.

THOSE WE HAVE LOST



Spike Heatley 1933 – 2021

Brian John Heatley, better known as Spike Heatley, was a British jazz double bassist. He appeared with Vic Ash's sextet in 1958. He then joined The Jazz Couriers some weeks before they disbanded. He went on to play briefly with the quartet Tubby Hayes. In 1962, he joined the Tony Coe Quintet. In 1963 he was with the Bill Le Sage and Ronnie Ross quartet, with Allan Ganley. He then began session work in the same rhythm section as Jimmy Page and John McLaughlin. He was an early member of Alexis Korner's Blues Incorporated. Between 1970 and 1974 he was part of successful jazz-rock fusion act CCS (Collective Consciousness Society) Band.

In the 1970s he was in the house band for the children's TV show Play Away. During the 1980s and early 90s, he was with the American all star group the Great Guitars. Heatley died in Dinan, France on 10 November 2021, at the age of 88.



Aga Mikolaj 1971 – 2021

THOSE WE HAVE LOST

Agnieszka Beata Mikołajczyk, better known by her stage name Aga Mikolaj, was a Polish operatic soprano who made an international career. Mikolaj won prizes at international singing competitions. Mikolaj's artistic career began at the Teatr Wielki in Poznań (1995–2002). She was a member of the Bavarian State Opera in Munich from 2002 to 2007. In 2004, Mikolaj toured Japan with the Vienna State Opera. She performed and recorded *Four Last Songs*, and Detlev Glanert's *Requiem for Hieronymus Bosch*, live in Rotterdam in 2016 in its first recording. As a concert singer, Mikolaj had a broad repertoire that included major works from Bach to Penderecki. Mikolaj died on 11 November 2021, from complications of COVID-19.

John Goodsall 1953 – 2021

John Goodsall was an American-British progressive rock and jazz fusion guitarist most noted for his work with Brand X, Atomic Rooster, and The Fire Merchants. He began playing guitar at age 7. At 15, he became a professional musician and joined Carol Grimes' Babylon. After Brand X's 1979 world tour (the last with Phil Collins), Goodsall moved to Los Angeles and worked as a session musician and as a member of the band Zoo Drive (1980–1987). He played live with John Goodsall's Ghost Society in 2008. The Fire Merchants released two albums, *Fire Merchants* and *Landlords of Atlantis* before Brand X was re-formed as a trio in 1992. Most of the keyboard/synthesiser sounds in the Brand X & Fire Merchants trios were triggered by John's midi-guitar. In 1997 Brand X embarked on a 3-month tour of Europe & Japan as a quartet. He played live with John Goodsall's Ghost Society in 2008. He died on November 11, 2021, at the age of 68.



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!

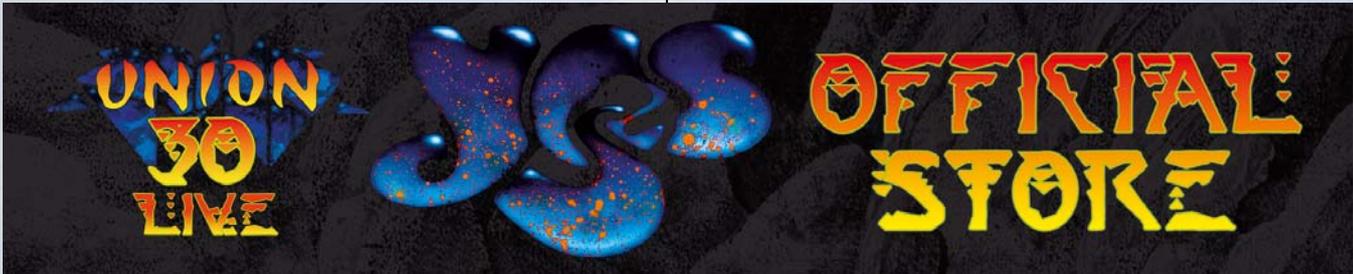
**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details

GONZO
MULTIMEDIA Eclectic & Unique!
THE LABEL FOR CONNOISSEURS



Hello and welcome to Gonzo news for November!

Roger Dean has been signing the Giclee prints! Strictly limited to 250 copies only, you can order yours here!

<https://tinyurl.com/mutj87d3>



THIS MONTH THAT
GONZO



This Roger Dean Yes Union giclee poster (sized 594 x 420 mm or 23.4 x 16.5 in) is the perfect centrepiece to any serious Yes fans collection.

Order yours today - before they are gone !! (Then you will end up paying twice as much on eBay).

Yes, Union 30 Box Sets should have been dropping on doorsteps now with others following on the next shipment!

<https://tinyurl.com/mutj87d3>





**Dave Bainbridge -
To The Far Away
Deluxe Box Set**

Dave has launched a brand new album and box set.

The Box Set contains:
5 x postcards 1 x signed and numbered certificate 1 x exclusive hardback photo book Limited Edition 2CD



CD Tracklist:

- Sea Gazer
 - Girl and the Magical Sky
 - Rain and Sun
 - Clear Skies
 - Ghost Light
 - Cathedral Thinkers
 - To Gain the Ocean
 - As Night Falls
 - Infinitude (Region of the Stars)
 - To The Far Away
 - Speed Your Journey
 - Fells Point
 - Something Astonishing
- Bonus disk includes demo versions, alternate mixes etc
- Also included when ordered on ANY of the formats is an immediate FREE download for CD1 with the artwork!

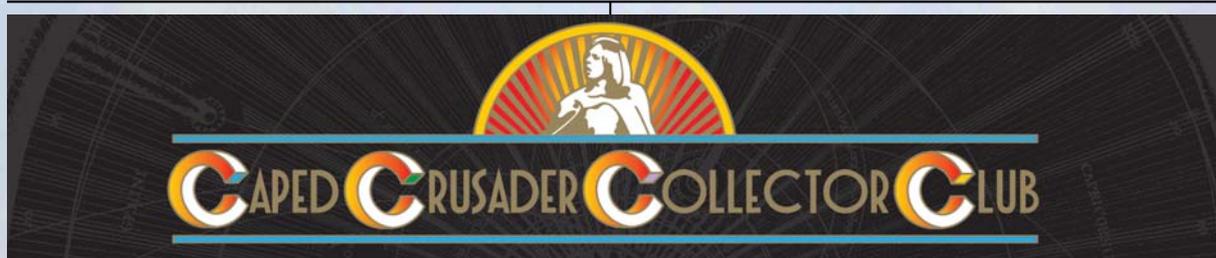
The formats are the Box Set, Signed 2CD, 2CD & 1CD

<https://tinyurl.com/4sf6zuns>

As well as this, there are a limited number of the 17CD Iona - The Book of Iona Box Sets still up for grabs and Dave has added a free MP3 sampler for 'To The Far Away' with any orders for this box set!

<https://tinyurl.com/4sf6zuns>





Rick Wakeman

While Rick tours the United States, he has launched the Caped Crusader Collector Club

The welcome pack for CCCC members includes:

Tote bag + Colour folder containing:
Signed photo
A letter from Rick
CCCC Sticker
Yearbook

..... followed by 5 exclusive CD releases from Rick's own archives which will be released over the next year! Sign up in November to receive 15 months' subscription instead of 12!

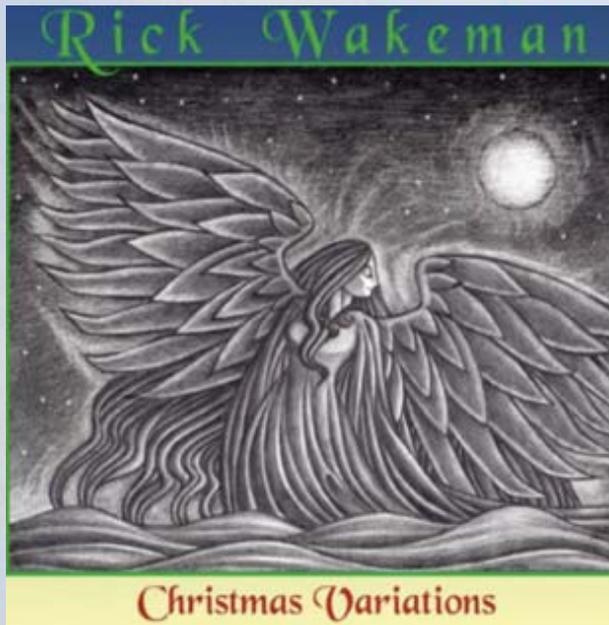




CAPED **C**RUSADER **C**OLLECTOR **C** CLUB

MEMBERSHIP CARD

MEMBERSHIP NUMBER: 00016748



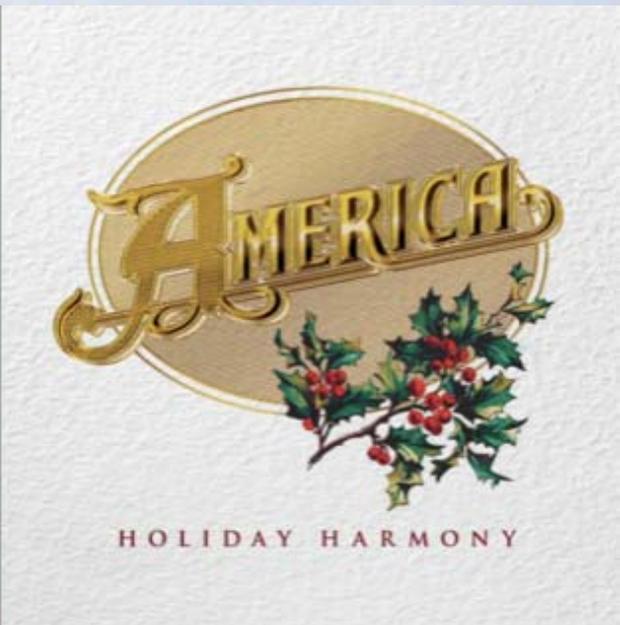
Stock back in for these classic holiday albums!

Rick Wakeman - *Christmas Variations & America - Holiday Harmony*

Ricks first Christmas project - Christmas Variations
<https://tinyurl.com/zut3yaxh>

Tracklist:

Silent Night
 Hark The Herald Angels Sing
 Christians Awake
 Salute The Happy Morn
 Away In A Manger
 While Shepherds Watched Their Flocks By Night
 O Little Town Of Bethlehem
 It Came Upon A Midnight Clear
 Once In Royal David's City
 O Come All Ye Faithful
 Angels From The Realms Of Glory

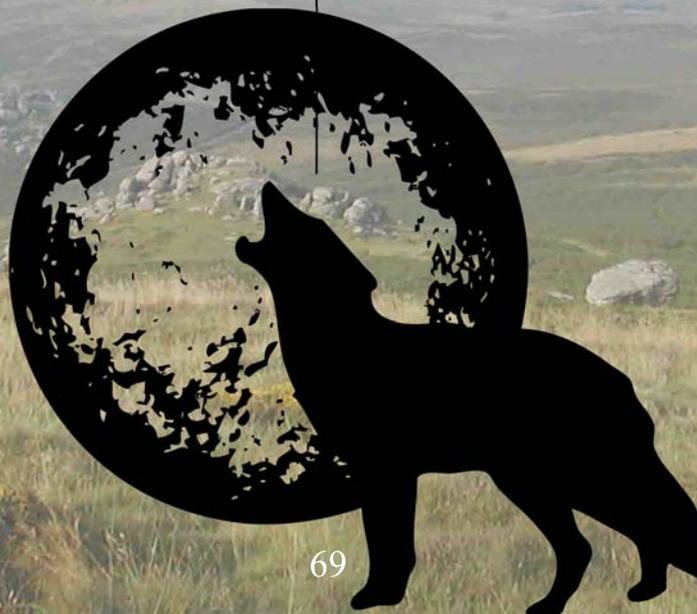


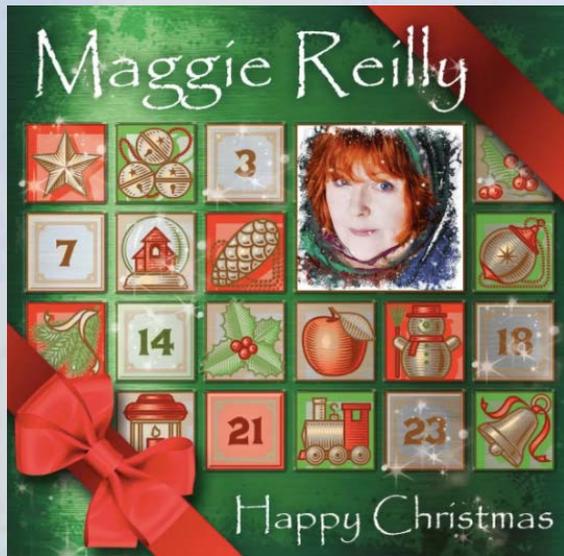
America's Christmas Album - Holiday Harmony

<https://www.musicglue.com/america/products/holiday-harmony-cd>

Tracklist:

Winter Wonderland
 Let It Snow
 White Christmas
 A Christmas to Remember
 Have Yourself A Merry Little Christmas
 Sleigh Ride
 Silver Bells
 Christmas in California
 It's Beginning to Look a Lot Like Christmas
 Winter
 Holidays
 Frosty the Snowman
 Silent Night
 The First Noel
 A Holly Jolly Christmas (2010 Collector's Edition Bonus Track)

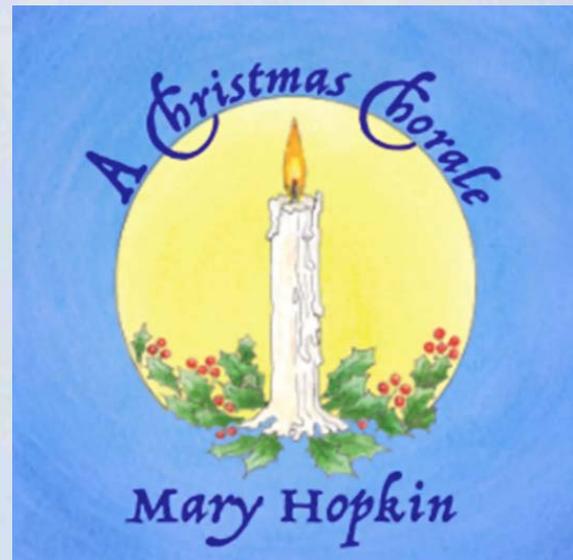




Maggie Reilly - *Happy Christmas*

Maggie sings some of our favourite songs and carols as head into this festive season: Do You Hear What I Hear? | I Believe in Father Christmas | Merry Xmas Everybody | River | The Christmas Song (Merry Christmas To You) | Oh Little Town of Bethlehem | Winter Wonderland | Have Yourself A Merry Little Christmas | Coventry Carol | Silent Night | I Saw Three Ships | God Rest Ye Merry Gentlemen | O Come, O Come Emmanuel.

<https://www.gonzomultimedia.co.uk/products/maggie-reilly-happy-christmas>



Mary Hopkin - *A Christmas Chorale*

CD in a cardboard gatefold sleeve with an 8-page lyric booklet. Following on from 'Tesu Faban', released in 2015, Mary sings some of her favourite Welsh and English hymns. Joining her are her son and daughter, Morgan Visconti and Jessica Lee Morgan, as well as Christian Thomas. This album includes tracks from the Christmas Songs EP released in 2008.

Read more about this remarkable album here

<https://www.gonzomultimedia.co.uk/products/mary-hopkin-a-christmas-chorale>



Maggie Reilly - *Starfields*

It took 6 years to work on *Starfields*..... and it was well worth the wait. Maggie Reilly's new album, the follow up to the most successful and critically acclaimed album *Heaven Sent* is a masterpiece of its own. Locked in a hut for months surrounded by nature, trees, rivers and the wild Scottish landscape, Maggie and her musicians had one dream.



A landmark on its own in Maggie Reilly's beloved discography including the new single

WHERE THE RIVERS RUN video here
<https://www.youtube.com/watch?v=5t8baMI5SXU>





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

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

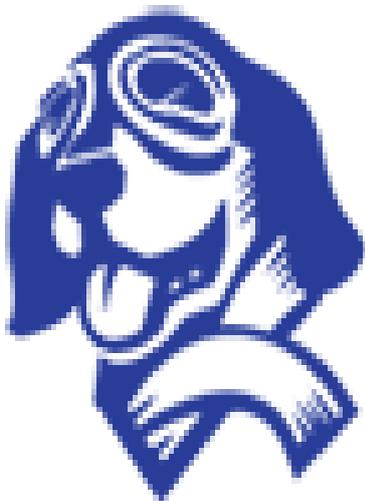
That's why we're very excited to make a big announcement. Starting today, we are changing our name to No Dog Left Behind. It reflects the national network of shelter partners we've built in our first decade of work.

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

One more thing....

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

Jonathan & Brad



NO DOG LEFT BEHIND™

Saving Animals | Enriching People

<https://nodogleftbehind.org/>

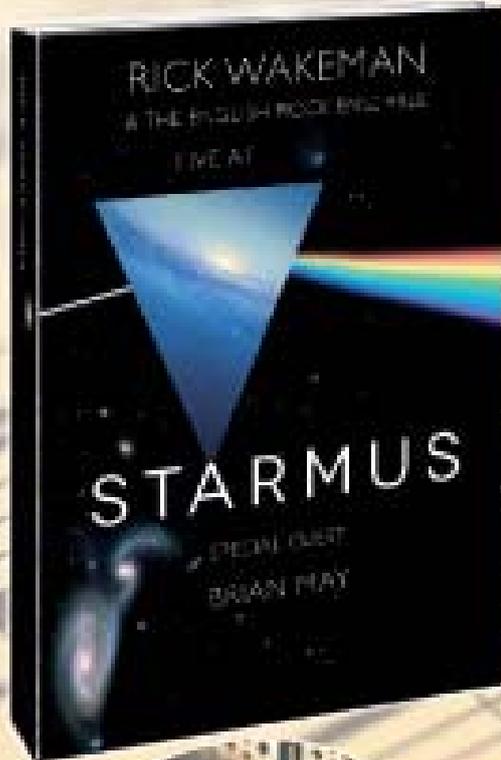
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

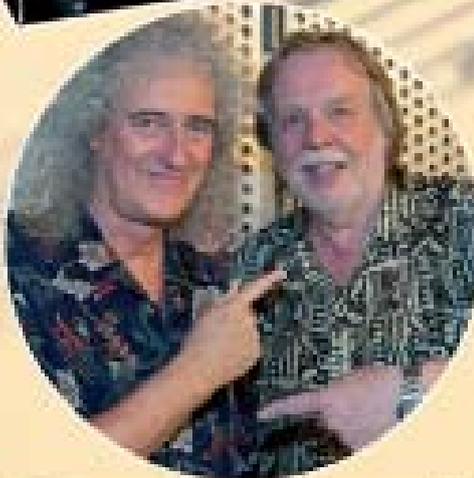
Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Cyberphunk EP
by
Cylas

Cylas is the new alias of Emcee/Producer Silas from Switzerland. Not only does he have a new name but, he is also bringing a new sound. It has been a couple of years since I last reviewed his 45 release, *Against The Grain/Evil Dreams* back in July of 2019.

STEVE RIDER

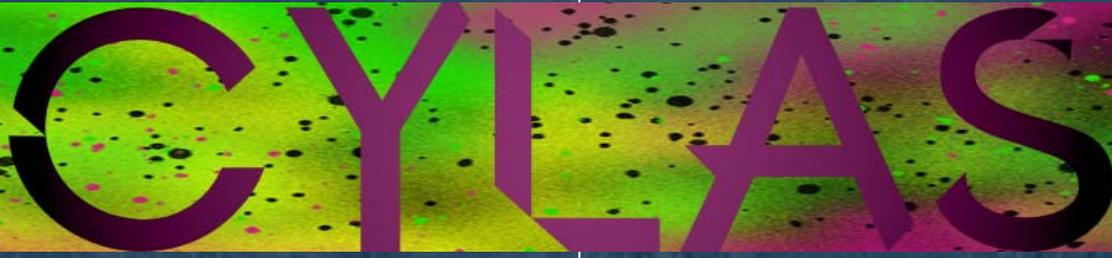
When I saw that he was bringing something new to the table, I was really keen to hear what he had in store for us. When I noted that this new sound was going to be on a breakbeat, electropunk, cyberphunk vibe it piqued my interest even more as it is always good to have some new vibes to get my mind into.

With that said, clear your mind and let me take you through the Cyberphunk EP...

Now Monday's have never been everyone's favourite day, the start of a new working week is always a struggle. So, just imagine if one Bloody Fucking Monday (which feat. Steelyvibe) you awoke to carry on your same old routine but, unaware that you're really in living in a cyber reality like the

matrix. Somewhere you have no real control over your fate, just think about it as the huge sonic sounds and heavy beat create this mind-bending reality in your mind. Would that version of reality be a bad place? What about the here and now imagine that Aliens look down on most of the people on earth as Idiots, do we really fit that label? As you ponder that, the soundscape here is a perfect head nod Hip Hop sound over which is a multi-layered electronic soundscape that moves like light through a fiberoptic cable. The high-octane, pulse-pounding sound is reminiscent of some modern soundtracks. Just imagine the scene on earth if alien beings landed here and the chaos that might ensue, does the vibe of this track not fit perfectly...





CYLAS

Moving into the EP's title track, the beat and electronic vibes are less frantic. This allows you to once more separate yourself from the reality you're living in and drift back to that Cyberphunk space. Here it feels like you are hovering above this cyber reality and watching as everything around you happen at the speed of light. As your mind is drifting and conjuring up all sorts of visions the frequency shifts and huge sonic and electronic sounds shift your perception once more. Fireball Flingaz join you and, as the beat hits, this current cyber reality morphs into something new. Remark and Exile explain that in here the outside world has no control, you can speak your truths without fear but, the powers that be always seeks to control, everyone must Approach and Identify. The vibe is upbeat and infectious, and DJ Tones ensures that the outsiders are cut down to size. This is one version of cyber reality you won't want to leave in a hurry, trust me...

Once more the reality shifts and we find ourselves introduced to a reality where there is No Good News. The backdrop beat pounds your mind into submission while the sonic electronic sounds stretch and bend your understanding of reality to the point where you just go with it. That is exactly what they want, they want you not to question this reality and just be under their control because the truth is that the news is not as bad as they would have you think? The EP ends with the Against The Grain (Cyber RMX) and here the beat pounds and the sonic vibes carry you through the fiberoptic cables and around the world at dizzying speeds. As you travel the original message that the Fireball Flingaz and Silas brought is catapulted into this new digital cyber era. Now, being yourself and going Against The Grain is something that can be seen by millions almost instantly and we have to

learn new ways to constantly stand up for our truth, be individuals and not to be taken in by fear that is being perpetrated around us in the Cyberphunk era...

There is no doubt that the Cyberphunk EP is not Hip Hop however, it does seem to draw its inspiration from a wide range of sources from Hip Hop and electronic music to Punk, soundtrack, and other more modern music. The overall vibe created by Cylas is not one that you can easily pin to one genre as there seems to be elements of steampunk, cyberpunk, the matrix, and our current 3D reality, which all blend together and what it produces is this stunning sonic sound that is, quite honestly, a delight to listen to. The addition of Fireball Flingaz (Remark and Exile) and DJ Tones works so well on Approach & Identify and I am sure this one will find it's way on to more than a few Hip Hop playlists.

It could be said that this sound is not for everybody, and it may well be that not everyone will like it on first listen but, I am sure that if you give it time it will grow on you. All the elements work so well together and the instrumental aspect of most of the EP gives so much scope for the listener to follow their own journey with Cylas having given you just enough direction before letting you go it alone. It is a refreshing sound that shows the talent of Cylas as a producer, and I'm fairly sure this will just be the start of many more to come.

I really don't want to say too much more as I feel the music will do most of the talking. It is just worth mentioning that Bloody Fucking Monday is exclusive to the Bandcamp release, and the cover photography is by the very talented Beach Cams Man and features the equally talented Atilia Gig.



The Cyberphunk EP is out today on Giftklass Labor via Bandcamp with other streaming links to follow.

As always, on that note,

I'm out, See ya,

Steve

LINKS

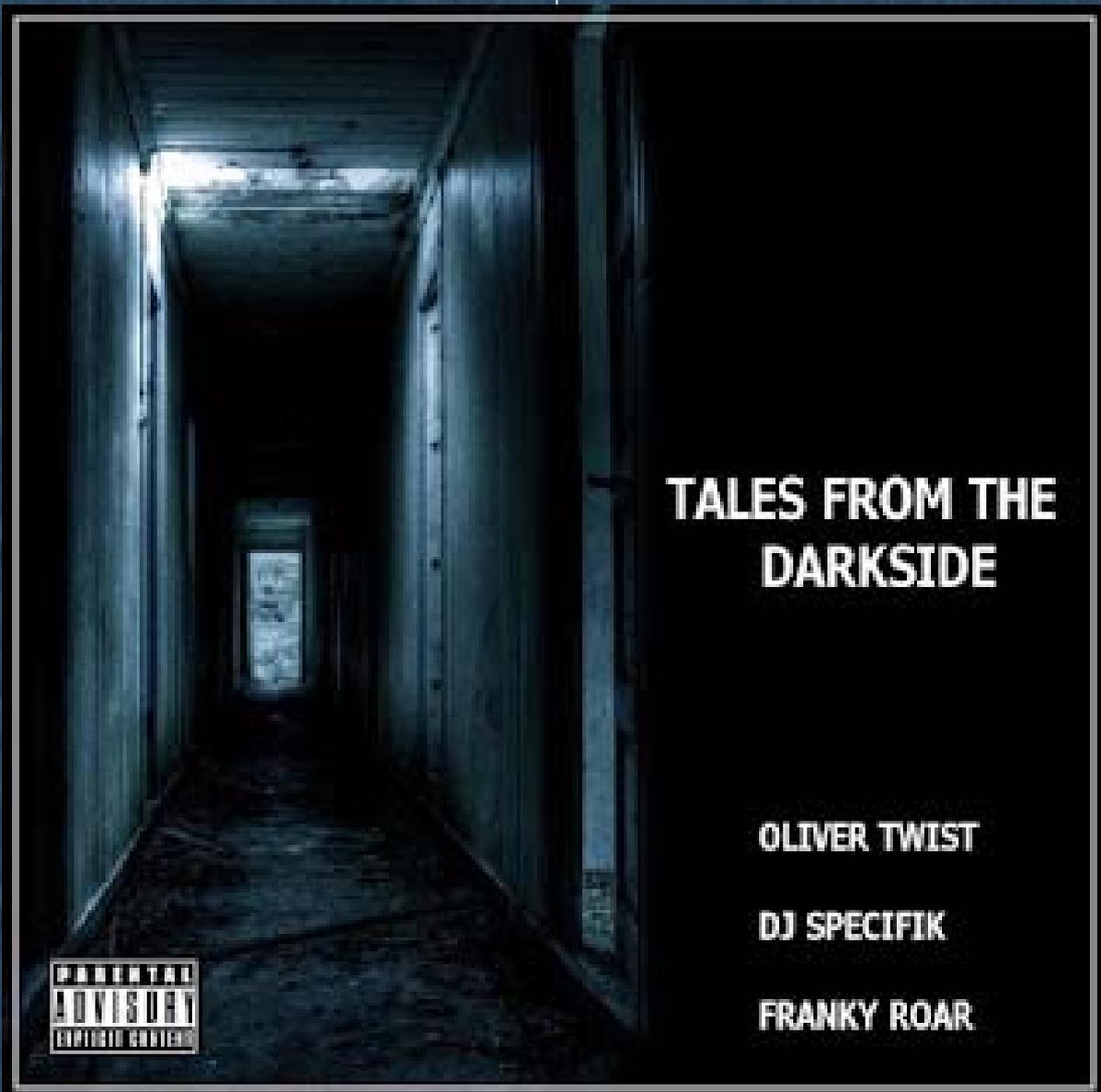
Grab your copy from Bandcamp Here:

<https://cylas.bandcamp.com/album/cyberphunk-ep>

Tales From The Darkside

by
MC Oliver Twist

Featuring DJ Specifik
and Franky Roar





It's been a whole year and a bit since I reviewed the stunning single Malawi by MC Oliver Twist. I am pleased that he is back with *Tales From The Darkside*, a track that was released in time for Halloween this year and is one that might not make it on to his forthcoming album.

Before I get into the track proper, I have to just say one thing, if this track might not make it onto the album, then it promises to be some album. *Tales from the Darkside* has production from Franky Roar and features B-Line recordings Specifik on the cuts. This line-up alone screams quality before you even hear a single beat or bar.

MC Oliver Twist

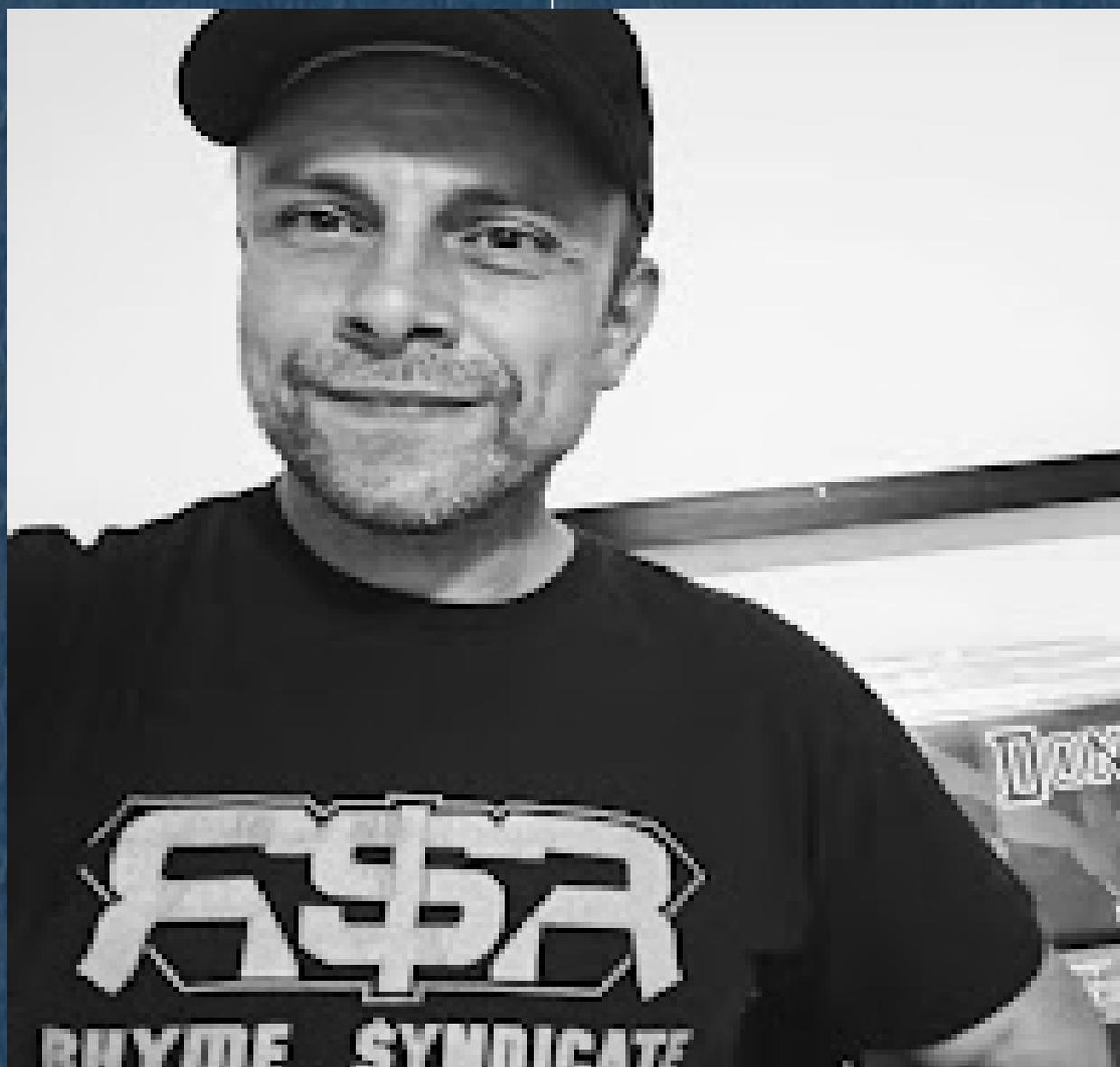
Tales From The Darkside is, quite honestly, a single in its own right and is one hell of a teaser for the upcoming album. Franky Roar cooks up this cauldron full of sound that is heavy on the pounding drums, has twist of eerie piano vibes and a sprinkling of other sounds throughout. Once mixed and blended you have this dark and strange energy provoking a sound that quite honestly is perfect for this time of year. MC Oliver Twist brings his lyrical prowess to the mix with some solid vocals that you can easily hear throughout. He brings this interesting

blend of stark lyricism that at times touches scars of the real world, while in the next second dropping lyrics for the sake of it just to entertain. His vocals come straight from the light side but, details what it is to be in the dark and return from it. Along the way the sound and verbal visions have your nerves fraying with each line but, just to ensure you are ready for the next onslaught, Specifik is there to remove those frayed ends with some cuts that are sharper and more deadly than a guillotine blade.

Franky Roar

What a cracking little trick this was to treat us to this on the cusp of Halloween. As the veil between this world and the next was so thin, we were treated to something that blurred the line between dark and light and at the same time dangled an invisible carrot in front of us and planting the seed of what is soon to come, out of the shadows and into the light.

If you've not heard this one yet, then do it now. If you don't, I can't promise what might happen to you in your dreams...





Specifik

1, 2, Twist is coming for your hide....

3, 4, Just grab Tales From The Darkside...

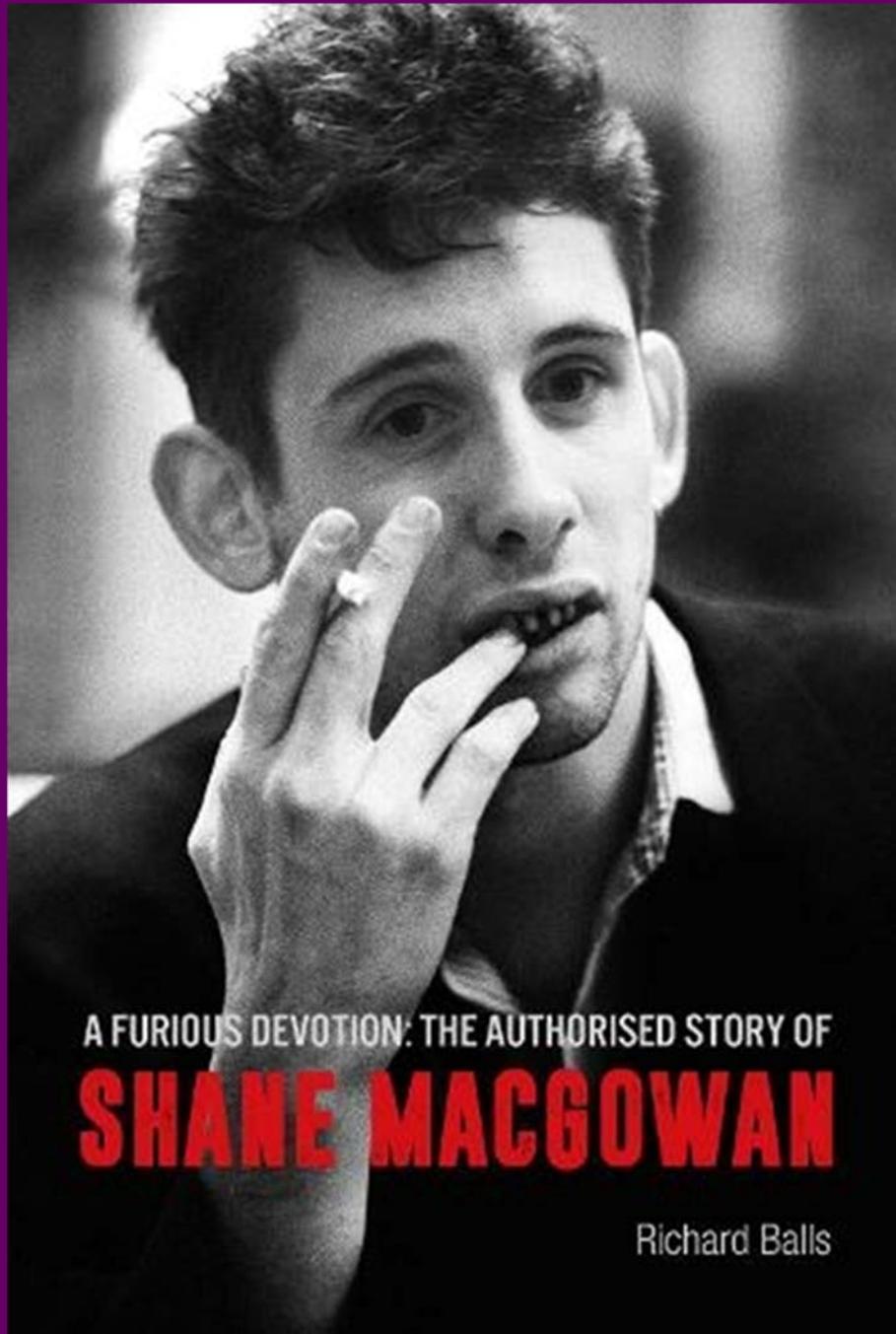
I'm outta Here,

Steve

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**A Furious Devotion: The Authorised Story of
Shane MacGowan by Richard Balls**

ISBN: 9781787601086

Extent: 384 pages

Format: Omnibus Press 2021. Hardback

Alan Dearling takes an extended jaunt through this brand new book.

alan dearling

This is a funny-sad book. Just like Shane MacGowan's personal tale. Brilliant, unique, really quite hysterical. Richard Balls has had far more access to Shane and his family and personal friends, even teachers, than previous authors including my old late-lamented Melody Maker/Uncut book author, Carol Clerk. It means that Richard has unearthed lots of new tales from Shane's ever-unravelling 'story'. Shane's life is perhaps one of pure 'pulp fiction'.

It's a fast, often furious 'read'. Lots of evocative personal photos of Shane and his mates too.

In many ways it reveals and weaves together some alternative stories of punk. Outsiders, who were really rather brilliant. Writers and social commentators. Shane was academic even, not just moulded in book knowledge, but the heritage of music. Indeed, Shane comes over as a precocious talent, allowed by his bohemian parents, Maurice and Therese, to blend in an Irish Republicanism from Therese's family with the thespian worlds of Maurice, grounded in the classics, Greek, Latin and finance. The young Shane at Holmewood private prep school read books by James Joyce, Jean-Paul Sartre and Thomas Mann when he was a pre-teen. By the time he was awarded a partial scholarship to the prestigious, Westminster School, it was access to London's gigs, alcohol, fags, music stores that appealed to him most, after his early upbringing bouncing between family in Tunbridge Wells and Tipperary. To Shane, London town offered: "...more violence and aggro, a record shop and a Wimpey bar, which was very cool in those days."

Shane was immersed in the drugs scene early on at Westminster School and across London. At 15 he was charged with possession of grass, speed and acid at Tower Hamlets juvenile court. Maurice, Shane's dad was OK about his

son's expulsion from Westminster, saying: "*I was forceful about not wanting him in that bloody, perhaps 'fucking' school, and I told him (the headmaster) to shove it.*" Shane drifted through menial jobs, living for the music of the likes of The Stooges, MC5 and the Pink Fairies. His mum, Therese, was something of a lost soul in the concrete world of the family flat in the Barbican. For her, it was a dystopian nightmare. She suffered a mental breakdown, and it wasn't that long before Shane ended up as an in-patient living in Bethlem, the Royal Hospital in Beckenham. He was in detox and therapy for over six months. Apparently he seemed pretty settled there. But when he emerged, music had transitioned, and on 3rd April 1976, he was at the Nashville pub in West Kensington, where the 101ers with Joe Strummer were headlining, but as Richard Balls writes: "*It was the first band on that night that completely blew Shane's mind and changed the course of his life. Shane: 'The Pistols were the support band...I just couldn't believe it. There it was. The band that I'd been waiting for, playing Stooges numbers and Dolls numbers. I just thought, This is what I'm all about, and I started following them.'*"

Shane re-branded himself as 'Shane O'Hooligan', organised 'Bondage' fanzine and hung out at as a memorable 'face' – the weirdo with odd flappy ears and rotten teeth. Sometimes in the middle of blood-spattered frays. Shane said of those times, for example after the Jam gig at the Hope & Anchor in Islington, "*I was really inspired by the violence of their act – it was fucking great.*"

For me, the early chapters and the later chapters of this new book are its 'heart', and they reach into the soul of Shane MacGowan. Carol Clerk and other writers have written hundreds of pages about the early days of Shane's band, The Nipple Erectors, The Nips, the evolution of Pogue Mahone into the all-conquering (London) Irish punk band, The Pogues, the various incarnations of that band, and with The Popes. But in a very real way, it is the

inside workings of Shane's mind that holds one's attention. It's the powerhouse of his eccentric genius. A natural born wordsmith. Alternately, brilliant, kind, cruel, fragile, broken, Republican, wracked with drugs, booze and hallucinations. Mad, sometimes bad, and certainly sometimes dangerous to know. 'A Furious Devotion' ends on a substantial set of chapters, the wind-down (sadly reinforced by the passing of many of his old mates such as Joe Strummer, Philip Chevron and Kirsty MacColl and his own mother, Therese in 2017)...the revamp after his own 'fall from grace', from 2008's gigs and rehearsals with The Nips in Ireland. There's much devotion from his friends, the musical brothers, Johnny and Michael Cronin, Chrissie Hynde, Nick Cave, Mick Jones, Johnny Depp, Bobby Gillespie, Sinéad O'Connor and especially, his on-off girlfriend, Victoria Clarke, who finally tied the knot with him in Copenhagen in 2018, after a mere 32 years. Victoria has plans to produce a major bio-pic with well-known actors such as Barry Keoghan as Shane. Shane said: "Don't make it schmaltzy, don't make it like a Hugh Grant film."

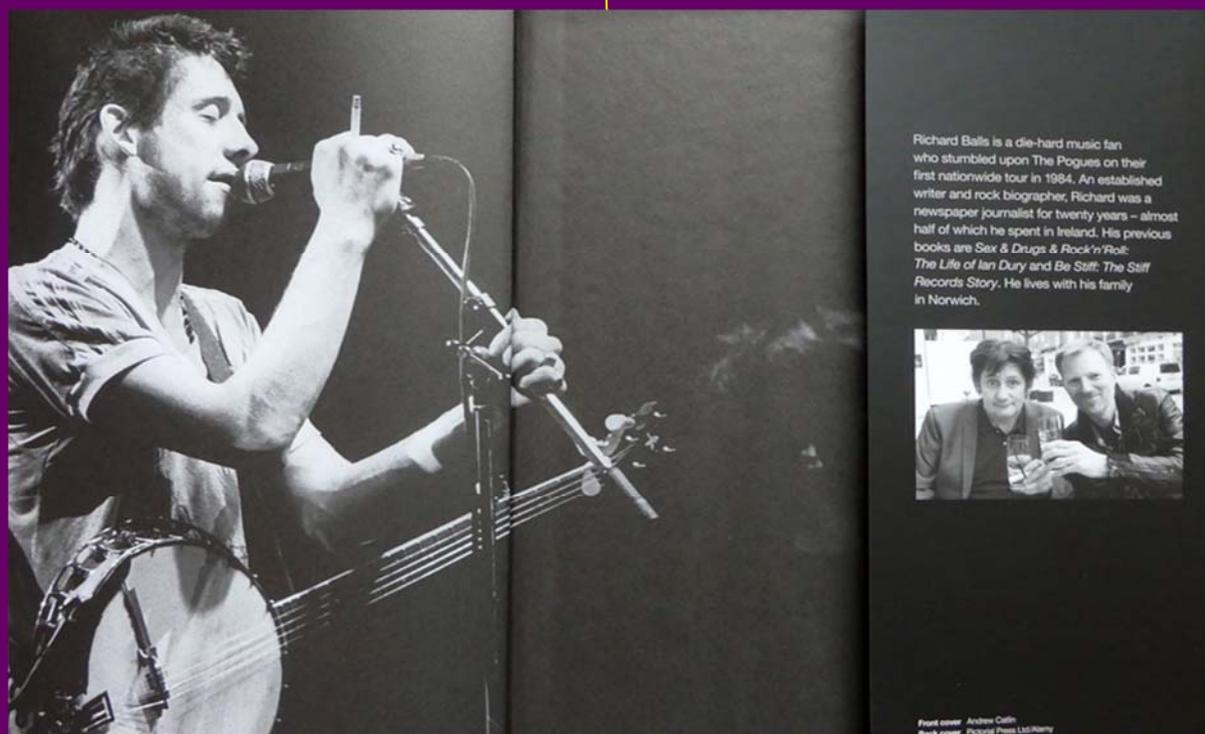
There are glimmers of hope and optimism too. Whilst Shane, since being confined to a wheel-chair has rarely ventured out in public, and only glimpses have been seen and heard from him, as in Julien Temple's 2020 documentary, 'Crock of Gold: a few rounds with Shane MacGowan'.

As the book draws to an end, Richard Balls says, "*Shane MacGowan is not done yet. He is, after all, a man of extremes, and his 'furious devotion' for life remains as fervent as his love of drink.*"

And, as Shane told Victoria at the end of the Julien Temple documentary: "*I'd like to start prolifically writing songs again... And, I'd like to be able to play pool.*"

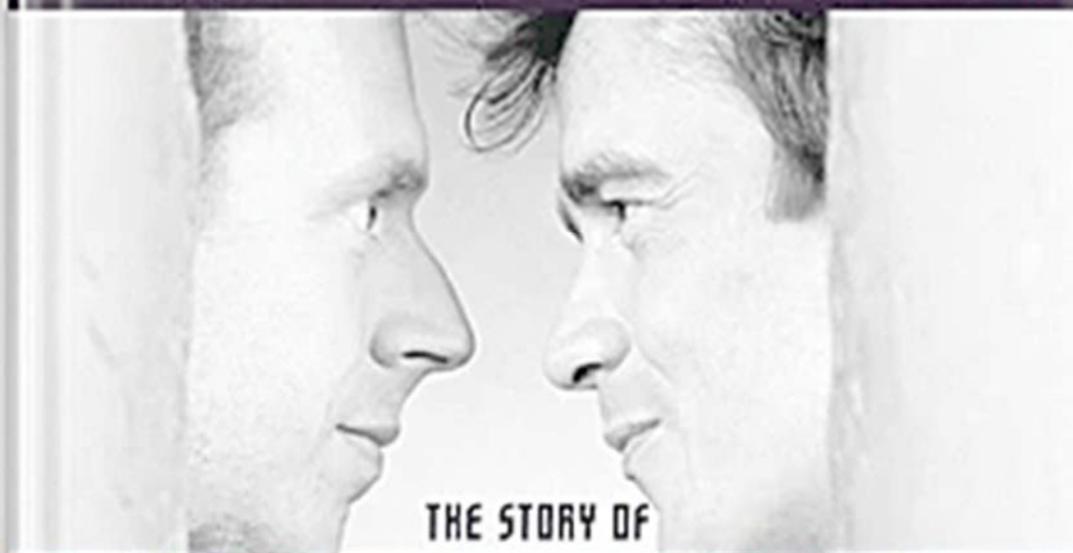
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THE STORY OF

THE POGUES



CAROL CERRA



KEV'S WORLD

Live!

ROCK THE FOLK THE TUNING FORK, AUCKLAND

18/06/2021

So, it was back to the lovely little venue which is The Tuning Fork. It is somewhere I always enjoy going to, as not only is the food and beer very good indeed, but there is a good sound and everyone can see. For those who do not know Auckland, it is situated right next door to Spark Arena and has loads of signed memorabilia around the walls which is always worth checking out as well. More than 250 tickets had been sold for tonight, so it was going to have a nice buzz to it and having seen Albi & the Wolves a few times over the years I know they are always a great live band

who react to the crowd. Tonight the gig had been put on by Albi and Sam Bartells, and they had not been able to decide who should actually play last, so they came onto the stage and tossed a coin. Albi won, so they would play at the end, but before Sam could come back with his band, there was the small matter of **Mema Wilda**.

Mema came on stage with Sam Stretch, and they promptly both sat down, Mema on a chair with an acoustic guitar and Sam on a stool with an electric bass. It is really unusual to see artists seated, and it made me smile as even before they played a note I knew this was going to be good as here we had two people who knew it was all about the music as opposed to anything else. There were only seven songs, but I could have sat and listened to them all

night. Mema has a wonderful voice, and her sense of sheer enjoyment and fun was infectious and brought everyone in. They started with *Blue*, and for this number Sam was using his bass to provide deep and dark effects which were almost Floydian at times which worked well with the picked guitar and vocals. Sam kept changing his approach through the different numbers, sometimes playing quite flat and straight, while on some others he switched to acoustic, always working with Mema to provide the perfect support and accompaniment. *Heaven* had Mema dispose of the guitar and just provide vocals, and the results were something which in many ways had quite a commercial sound, with her voice full of depth and breadth. All her material felt considered, often packed full of emotion, and the listeners were brought very much into her world. That they finished with a cover of Leonard Cohen's *You Want It Darker* pretty much summed up the set for me. I very much look forward to catching them again, as this felt very special indeed.

The changeover was very quick indeed, and soon Sam was onstage with his band, which tonight featured Stallone D'Souza (keyboards), Shimna Higgins (fiddle, vocals), Mitch French (drums) and Maia Huia (bass, vocals). I heard someone saying this was the first time this line-up had played together, but certainly no-one would have guessed that as they were

very tight indeed, and yet again here was a group having fun onstage. Right from the off and *Our Love May Go Away* they were determined to make their presence felt, from the dated keyboard sounds to the over-the-top violin and then at the heart of it was the power of the songs and Sam's great vocals. The sound was rich and full, delicate, and powerful, as they mixed folk and Americana. *Queen of Hurt* was a number which really stood out, with Sam switching to electric guitar instead of acoustic. It also includes bars where Shimna was picking the violin instead of bowing, and this gave a very different feeling to the song as it turned into a real rocker. Mema came back onstage for *Where We'll Go*, a wonderful duet which apparently is being released next week, and their voices blended incredibly well.

Sam's voice is normally the central feature of the songs, and at times he is quite reminiscent of Jay Turner, but he also includes plenty of falsetto alongside the passion and dynamics. The arrangements are also incredibly important, with the drums often staying in the background, so when they come in, they make a real statement. All Sam's songs feel genuine and lived in, based on his own experiences, and full of honesty. It was somewhat surprising to hear them undertake a cover of an Albi & The Wolves song, namely *Closing Time*, but it shows just how much this was a joint adventure by the co-headlines and they were determined to have fun.



Another quick changeover and **Albi & The Wolves** took to the stage. There really is no excuse for not seeing Chris Dent (vocals, guitar), violinist/vocalist Pascal Roggen and double bassist Micheal Young play, as they must be one of the most hard-working live bands around. I think it was 7 years ago when I first came across them, and have never been disappointed, and with the crowd warmed up after the bands that had gone before them it was obvious, we were on for a real treat. They kicked off with *Giants In The Sky*, with Shimna coming back to join them and provide a twin fiddle attack. I have probably seen Fairport Convention in concert more than any other band, and that approach took me right back to those days, with both players interweaving the sounds and threads to create an incredibly special beginning indeed. It was to be a night of guests, as banjo player Nat Torkington (You, Me, Everybody) then joined, and while he was not there for the complete set, his presence when he was onstage added an additional layer which was very welcome indeed. He is best-known for bluegrass, and he added a definite touch of Americana to the rocking *Canyon*, where Pascal showed again he is a real force of nature. Chris is often trapped by the stomp box so is unable to move away as much as he would like, while Micheal plays an instrument not really made for

switching places onstage, but Pascal more than makes up for it, bending from the waist as he throws himself into his music with a smile on his face which is simply infectious.

Their third song in was *Alone No More*, a Sam Bartells number, as each played tribute to the other which showed just how aligned they are musically. The trio are incredibly relaxed when playing, something which only comes from so many hours spent in each other's company. *One Eye Open* was incredibly up-tempo, blasting along and the audience were really with them, while Pascal sang *All I Am* as he had written the verse (and again it reminded me of FC, as I could imagine Chris Leslie doing this one). All too soon it was coming to the end of the set, and the boys (with Nat) launched into *I Will Not Be Broken*. This classic anthem took on another level with Nat adding banjo and the crowd adding vocals, as we all shouted the chorus and stamped our feet. That is of course the lead track from their 2015 EP, and then they ended the set with the last song from that release, *Another Brick In The Wall*, which is played in a very different style to what Floyd ever imagined.

That should have been it, but the crowd were shouting for more, so Sam and Chris got their bands onstage for a raucous run through of Kings of Leon's *Sex On Fire* and were finally done. I am already off to see Albi & The Wolves at a house gig next month, which will be insane, and look forward to catching the others again soon as well. Another great night at The Tuning Fork.

**EVENING OF AMERICANA
THE WALLACE ARTS CENTRE,
AUCKLAND
20/06/2021**

Whoever thought of holding an evening concert at The Wallace Arts Centre is a genius, as not only is it just 20 minutes from my flat, and a wonderful venue, but the start time was 6:00 with an aim to be

finished by 8:30! I mean, that is almost civilized! I was looking forward to this gig for quite a while because although I had written two press releases for Tony Daunt in the past, and one for Matt John Gow, I had never met either of them in person. Having wandered around the gallery I then settled down in the front row for what promised to be a wonderful evening of Americana.

First up tonight was **Louis Jarlov and The Lonesome**, a trio comprising Louis on vocals and guitar, Tony Daunt on bass and backing vocals, and Sean Rundle on drums and backing vocals. There was little in the way of stage lighting, just one green and one red light positioned on the floor, so they were mostly playing in white light, but the sound was incredibly good indeed. In fact, during the evening I had a good look around the audience and it appeared that I may have been one of the youngest there, so I did wonder what some people thought when the volume was turned up. They started with *Burning*

Down, which was surprisingly upbeat and, in your face, and they were into the groove right from the off. Given his age, Louis is still learning his craft but given that he was stood next to someone who lives to perform and was relishing not being the frontman for a change, it was easy for him to relax and have fun, which is what he did. Slower numbers such as *Don't Go Out* were more in the country bracket, and his strong low baritone felt incredibly authentic and not as if he were from Aotearoa at all. He allowed himself some quick solos when the time was right, while Tony nailed down the bottom end and Matt continually changed his approach on the kit which provided interesting changes in the dynamics. As well as originals he played a few covers in his set, and *Old Habits* (Hank Williams Jr.) was particularly effective, really suiting his style. I smiled through *Tush*, as it is a very different version to the one we all know and love, here played far more in a country style than blues. By the time the guys had finished the set they had impressed a lot of people,





me among them. I look forward to catching them again.

I first came across **Matt Joe Gow** earlier this year, since when I have been playing his albums quite a lot. Like many others, Matt was initially trapped overseas (in Bali, could have been worse), but came back to New Zealand as soon as he could. However, although he is a proud son of Dunedin, these days he spends most of his time in Melbourne with his band. He is a multi-award winner in the Victorian country music scene. But here he was, so why not tour the country with just an acoustic guitar and some harmonicas before he could get back? This was the last night of a series of shows, which even the foul weather in Canterbury a few weeks back was unable to curtail, so we switched from an electric trio to something quite different indeed. Originally, Matt used to play his songs as if the band were with him, but over the years he had instead taken the approach of turning them into something

quite different, so they provide an alternative view into his music.

He started with *Come To Mama*, and I was quickly taken with his mix of American and folk. He has beautifully deep and wide vocals with real depth, and this combined with a simple picked acoustic was powerful and all encompassing. He was oozing confidence, and I am sure no-one in the audience realised he had suffered food poisoning the day before and was quite unwell. Interestingly, he performed some songs this evening which were originally written as duets, so he took both sides of the tale. He also explained what each song was about, while adding different harmonicas when the time was right. *Light My Way* was one of the highlights, originally performed and recorded with the full band and even featured a saxophone, but tonight it was just Matt with guitar and harmonica. This came across as full-on Americana, but with an immensely powerful acoustic sound which was resonating almost like a 12-string. Another

favourite was *Steady Life*, written about living in his apartment in St Kilda where the passing trains shook the windows, which was far more up-tempo and riffing. Matt has a wonderful presence onstage, and his voice really lures the listener in, and I am sure I was not the only one woken from the spell he cast when it was time to finish.

So, we had enjoyed a pleasant countrified Americana from Louis, acoustic from Matt, but now we had **Tony Daunt & The Dauntless**. Tony is of course frontman with Swampland, a rockabilly/psychobilly band described as “dark, tense, ‘80s punk-infused, bluesy, gritty, low-fi, rootsy, ego-centric.” But when he pulled together a collection of songs which didn’t quite fit, he instead formed an additional group to record *The Gypsy*, a wonderful album which was released on AAA Records in 2017. Apart from drummer Owen Drew (Swampland), the rest of the musicians here tonight had all played on that

release so while Tony provided electric guitar and vocals, he was joined by Balazs "Sebi" Sebestebny (double bass), Kevin Place (Lap Steel, Pedal Steel) and Louis Jarlov (acoustic guitar). Who says the scene is incestuous?

The scene had been set, and the band kicked off with *Lonesome Highway*, and straight away we were into territory which was far darker and oppressive than what had gone before. His Johnny Cash-style vocals combined with the double bass, and it was often only the steel which cut through the mix. It was filthy, raw, genuine and an awful lot of fun. Throughout the evening there was a rough rawness to his performance, real gravel and grit, and the band kept the volume up higher than one might expect in this setting and with this rather genteel audience. He was also having a good time, and although he was sombre during the song, he was cracking jokes, smiling, and laughing in between.

Without A Trace was heavy on the steel



and vocals, with the guys showing they could be an incredibly solid unit when they needed to be but also fully understood the need for restraint. Sebi was adding gravitas to the bottom end, solid and full of punch, which gave Kevin the perfect foil while Louis added additional backdrop so Tony could knock out the leads and Owen provided different dynamics with rimshots and delicate cymbals. They played, *Momma*, which can only be described as country reggae, while *Shivers* had a different approach with a held-down chord on the steel and gentle acoustic for the first verse before the rest of the band came in. This was a powerful builder, incredibly powerful. What with the rockabilly which was *Misery* and the stomping closer that was *Wildfire*, it had been one heck of an evening, with three quite different bands, all with a common musical thread.

Matt is flying to Australia this week, but he will be back later in the year promoting his next album, while Tony and Louis can often be found playing together, and there is no excuse for missing out on some great Americana music full of grit and honesty.

**TSUNAMI WARNING
THE WINE CELLAR,
AUCKLAND 26/06/21**

Tonight was my first trip to The Wine Cellar in the centre of Auckland, a venue of which I was aware but just hadn't been to, and is exactly as it sounds. I had also been told that lighting would be incredibly dark, which was also correct, and given tonight was a sell-out I really didn't want to fight my way through to take a couple of photos on my phone and then fight my way back to where I was perching to write the review, so I have no shots of the night. 'Tsunami Warning' was the name of the event, which was a three-band bill, and I was quite excited to see Melanie as I had heard good things about them. Before the gig I was chatting with singer/guitarist James Dentice and

drummer Joe Gasparich and they were stoked that the gig had sold so well. I also need to make mention that not only did they have a couple of different t-shirts for sale, but they had pressed their debut album on vinyl and that was also available, along with free stickers. If only more bands were this organised and had merch at gigs, it would make their lives so much easier. They told me they were somewhat worried about over-saturating the scene by playing so much and had decided to cut back, but somehow were still gigging every weekend in June and July. This was in stark contrast to the first two bands on the bill, who for each it was only their third gig.

First up was **Jiahu Symbols**, who comprise Andrew Murray-Brown (vocals, guitar), Mitch Cramer (bass) and Howl Griffiths (drums). These guys had a lot of friends in the audience, and although there was a false start they soon settled down and were soon being appreciated for their shoegaze/Nirvana/New Order approach. The main issue for me was with the vocals,



which were quite off key, and while that is fine for this style of music it is probably one of the reasons why I don't listen to much of it out of choice. They dedicated their set to John McCaffee and were obviously out to enjoy themselves. Howl played the first few songs using mallets before changing to sticks as the band switched things around. *Love Ephemera* saw them start slowly, building an atmosphere which gradually developed into something quite powerful. They have developed songs which often contain different sections, and the changing between these sometimes worked better than others, and the impression was that this is very much a work in progress. Halfway through their closing number *Northern Exposure* (which is available on Spotify) Howl picked up the snare drum and a cymbal and finished the set at the front of the band instead of sat at the back. There was no doubt that everyone there had a good time and enjoyed what they had delivered, but they are not a band I would personally rush out to see again for some time.

So then we had **Finger Tight**, for whom it was also their third gig, but no one would have guessed this from the way they approached it. Here we have a quintet of Jesse and Glenn (guitars), Jasher (bass), James (drums), and Red (vocals), but while the musicians all go about their work noisily and effectively (special mention must be made of James who was highly effective at powering the band with different rhythms and attacks), Red is one of the most effective and energetic young frontmen I have come across for some time. Even before the gig started, I was looking at the singer wearing a bandana, in-ear speakers, who had dispensed with microphone stand. He started the night wearing a t-shirt and denim jacket, but by the end of the gig he was topless as throughout he was a ball of energy, living and screaming every word. This is pop punk with real balls, both guitarists chunking the riffs while Jasher was on a 5-string, James driving it

all on, and then in the middle of it all was Red who simply never stopped giving his all. The audience were reacting strongly as Red brought everyone with him by sheer force of will, but at the same time everyone was having fun and there wasn't the over the top nastiness that can sometimes come through. Apparently, he had been unwell earlier in the week and the band had rehearsed without him, but when it came to *My Aphrodite* they were unable to sing it just because the lyrics are so personal between Red and his girlfriend. Tonight, that was of course not an issue, and Red dedicated the song to her. There was a good pace throughout the set, and they have a knack of delivering songs which contain anthem-like choruses and hooks. I was extremely impressed by the end and found it hard to believe this is just their third gig – we are going to be hearing a lot more of these guys.

It is safe to say that everyone was warmed up for the headline and **Melanie** were not going to disappoint. Alongside James and Joe, the line-up is completed by Robin Davey Lusk (guitar) and William Dentice (bass, vocals). They commenced with some very atmospheric looping, repeating chords and bass effects with the drums only slowly making an entrance: all extremely dramatic indeed. Then James shouted the song title (*Collide*) and we were off. One always knows when a band have been playing together for some time, there is the knowledge that everyone can do what they are supposed to, so everyone relaxes, and has a load of fun. Everyone was throwing themselves into the music; there was no time for anyone to stand still and relax, as whereas the first band didn't have much energy, the second was concentrated on the singer, here it was everywhere and because of that it was infectious. There was so much passion and belief onstage that it was palpable, and although this was high octane stuff, they were developing complex patterns and interplays yet could also stop on a dime. These guys are tight, incredibly tight, which only comes from doing the hard yards of playing anywhere and everywhere.

Although vocally it was quite different, I found myself being reminded of the frenetic energy of The Undertones and given that this was the band who recorded John Peel's favourite song, the lyrics of which are on his tombstone, that is high praise. They feel very British in their approach, much more than many of this genre who often look towards America for inspiration (although they did admit in a moment of madness that they have been known to play early Blink 182 songs at house gigs). They build songs up, then just stop – no messing, and then it is off into the next. *Kachow* was one of the highlights of the set, really packing a punch with a nice use of feedback at the beginning to lead it in. They also broke this into sections with the bass sometimes being at the

forefront and others not there at all, and there was a real good use of dynamics. They can also build a real groove. It was hard not to move when listening to these guys, immensely powerful indeed, and I look forward to seeing them again.

Overall, tonight was a mixed bag, but as I said to the guys before the gig one never knows what one is going to get when attending bands not heard before, but I expected to come away with at least one find, and a name to follow in the future. I probably did better than that. There is so much live music out there at present (I was supposed to see Melanie in May, but it clashed with Beastwars), and often it is dirt cheap (I think tonight was \$10) so get out into the scene and make some discoveries yourself.

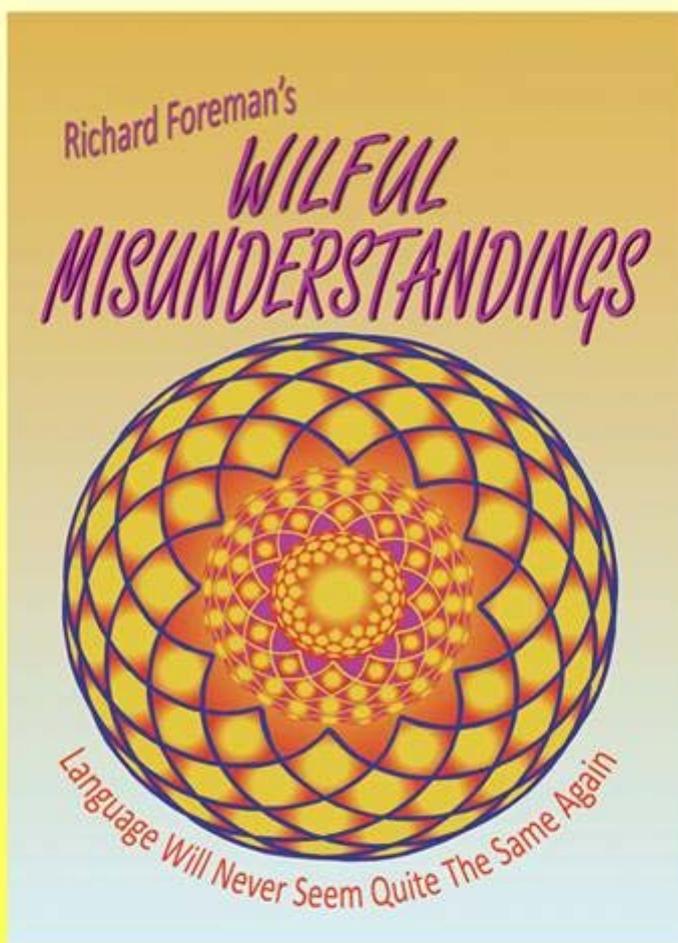


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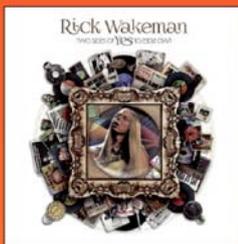
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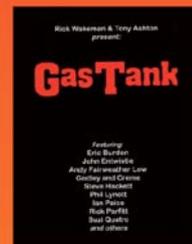
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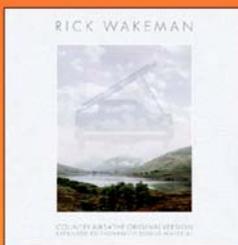
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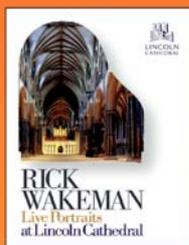
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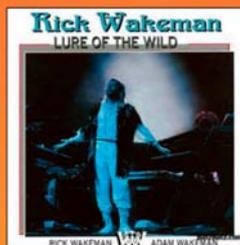
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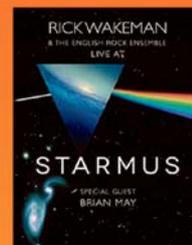
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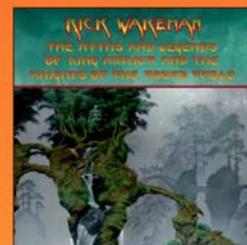
Lure of the Wild

With Adam Wakeman. Entirely instrumental
MFGZ003CD



Starmus

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



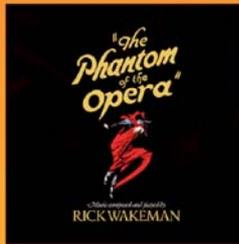
Myths and Legends

Double CD set. The expanded 2016 version
MFGZ017CD



Live at the Winterland Theatre 1975

Live in San Francisco
MFGZ015CD



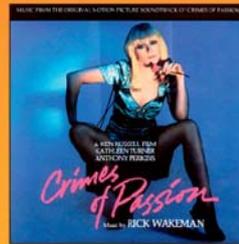
The Phantom of the Opera

Double CD + DVD
MFGZ005CD



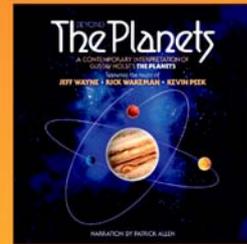
Can You Hear Me?

Featuring The English Chamber Choir
HRHCD005



Crimes of Passion

A wicked and erotic soundtrack!
MFGZ018CD



Beyond the Planets

With Jeff Wayne and Kevin Peek
MFG009CD



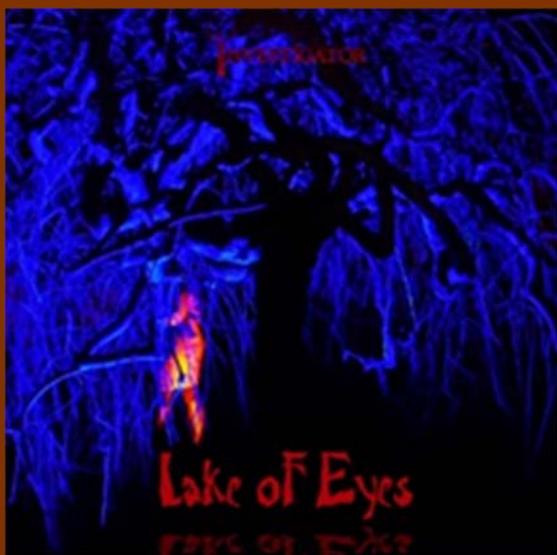
WAKEMAN'S MUSIC EMBODIMENT

Available from www.rickwakemansmusicemporium.com and all other good music retailers





KEV'S WORLD



INVESTIGATOR
LAKE OF EYES
INDEPENDENT

Adrian Drew and his band of merry men are back with the third single from their forthcoming album and given what I have heard to date I am really looking forward to that when it comes out. While Adrian provides guitar and vocals, the band is now firmly settled with David Crowhen (bass) Undercut, Craig van Kan (drums), The Couch, and lead guitarist Adam Morton-Mason, These Fine Galleons. The fifth

member of the band, who has been involved since the very beginning, is Kane Bennett (Sonic Altar) who mixed, mastered and added some touches here and there.

Adrian has previously likened the band to a combination of Pixies and Weezer, and while that sounds like a very strange mix indeed, it is as good a way of describing this melodic commercial pop rock as any, although I would probably also add Simple Minds and possibly some Muse. It commences life with some wonderful bass lines, gentle harmony vocals and picking, then the picks go down the neck and we are into a bouncy singalong number which could have come out of the UK indie scene 40 years ago. One of the delights of Adrian's songwriting is that each song contains numerous twists and turns, multiple sections, so that one is never quite sure where it is going to lead. The underlying guitars and rhythm section are strong, with Adam playing a melody at the higher end, while the guitar solo/duet is raw and touch, totally at odds with the complex sweetness of the rest of the song. Kane adds some very dated keyboards right

KEV ROWLAND

at the end of the song, in a very Split Enz fashion, and then all too soon it is over.

Here we have a single which lulls in the listener, yet is also a real builder, full of emotion and power: I can only imagine that when played live this is even more fierce. It is the band's hardest, fastest and heaviest song yet. It originally started life as a chorus and intro written by Adrian when he was in his late twenties, only coming to full life in the last year. Described as Adrian's most autobiographical output yet... this is chronic pain, anxiety, depression, and the love that saved him. Raw, passionate, yet somehow smooth and commercial, this is a triumph.



DRXNES
JUNKIE
INDEPENDENT

Prior to hearing this single I had heard only positive things about Whanganui band DRXNES and having now played this I can see exactly why. This is a highly polished, highly produced number which sounds as if it has come out of a top American band and studio as opposed to little old Aotearoa. There are a huge amount of influences inside

a song which is only 4 ½ minutes long, from the likes of Linkin Park to Limp Bizkit, Tool to Slipknot, and so much more as well. Even played at a low volume one understands this is an incredibly powerful, heavy and loud number, with the atmospheric heartbeat Floydian intro giving no indication whatsoever of what is going to happen.

They soon crunch into the groove, with the drums providing the cut through needed, as the guitars and bass are often playing as one, like a well-honed machine, creating a bouncing groove that is impossible not to move along to. There is a real wall of sound being created, but what makes this stand out are the multiple sections the band has put into just one small piece of music, with one piece near the end sounding as if they have been playing close attention to recent Sepultura, with guitars going down and dirty. But there are other sections when instead of being sung, the vocals come across far more as if it is Fred Durst from 20 years ago.

The contrast of styles and tempo within *Junkie* means the listener never gets bored, as while it is always intense there are different levels within that. This is a song which really moves and changes, so that one is never sure where it is going to go, as just when it appears to be settled in, it takes flight and changes again. The guitars are always part of the whole, sometimes shifting and providing different melodic interchanges, but constantly connected with the song as opposed to being something which is unnecessarily showy, and it certainly makes one think this is a well-oiled machine.

One can imagine that this is massive when played live, as here it has been polished within an inch of its life, while never losing the passion and energy, yet at a gig this will intentionally blow people away. To get the best result, put it on and crank it up loud, real loud.



MUDBELLY
BABY U NO GOOD
INDEPENDENT

Last weekend I was fortunate enough to both survive the ravages of Canterbury's wild weather and experience the force of nature which is Mudbelly, with the latter more than making up for going out in the driving rain to get to the gig. This means I am in the somewhat unusual position of having heard this song played in concert prior to coming across the recorded version, and it is interesting to hear just how different it is in this setting. Of course, part of that is due to only singer Bex and drummer John still being in the band from those who played on this, but Mudbelly in concert are a blues-based beast who take no prisoners and are slightly more restrained in the studio.

What strikes one from the off is the riff, which involves chords being slid into, combined with the production, which deliberately keeps the guitar sparse and somewhat dated. The song commences with just guitar and no other instrumentation, and one is taken back into the Sixties, and when the second guitar comes in, one still does not imagine this is a modern song: it is only when it comes to the chorus where it becomes much more of a rocker. The song is rooted in blues,

brought alive by the incredible vocals of Bex who has a breadth and depth to her voice that is so often missing from performers of today. Living and breathing the words she sings, packed full of emotion and power. There is loads of space within the arrangement, so much so that even with multiple guitars being overlaid one never feels it is too oppressive and over the top. The riff is simple, feeling as if it comes out of the early electric blues scene from the likes of Lightnin' Hopkins, a stark reminder of times gone by, with the warmth of the vocals taking it in a different direction. She has been compared to Amy Winehouse, but while I do see that, I feel she is more of a Maggie Bell/Janis Joplin style of singer, and although here she is somewhat restrained, when it comes to the chorus, she shows what she can do with her voice, powering through.

It is a classic number, totally out of keeping with what many would expect to hear from a modern band, and all the better for it. The production is sympathetic to the style, and the result is something which will make lovers of classic blues-based rock (me!) simply smile as we keep putting it on repeat.



GATEKEEPERS
ALWAYS A REBEL, NEVER A ROGUE
INDEPENDENT

Gatekeepers may be a new name to most of you, but this New Plymouth quartet have managed to secure the opening slot in Hamilton for the Devilskin and Kora show, so they have already started to gain some attention and based on this single one can hear why.

The band was only formed earlier this year by guitarist/singer Jeremy Donoghue, rhythm guitarist Sean Phillips and bassist Mat Pipe, since when they have been writing and recording tracks before sending them to the UK to be mixed by Adam Wain. Drummer Jack May joined a little later in the piece after hearing the first demo, and now the quartet are poised to fly their post-hardcore/punk flag high. All of the guys have been playing in bands for the last 10 years, so while they are new at this, they are also old hands.

Musically they are mixing together two of my favourite melodic punk bands, namely The Offspring and Bowling For Soup, with plenty of high energy and stacks of riffs and real pop hooks. The rhythm section keeps it tight, with the bass more to the fore than is often the case, sat right in with the guitars as opposed to staying with the drums. If ever there was a “bouncy up and down” song, then this is it as the guys move the speed around, so that at times it feels more like a shake the body experience and others a full pogo. This is melodic punk with real soul, feeling vital and full of energy. The only way to listen to it is with the volume way up high and a great big smile on the face: it really is just so much fun. The use of some rough vocals only adds to the smoothness the rest of the time.

So far the band have only released a couple of singles, but they are planning to put out an EP later this year, and if they have got this far so quickly then surely that is going to be worth hearing.



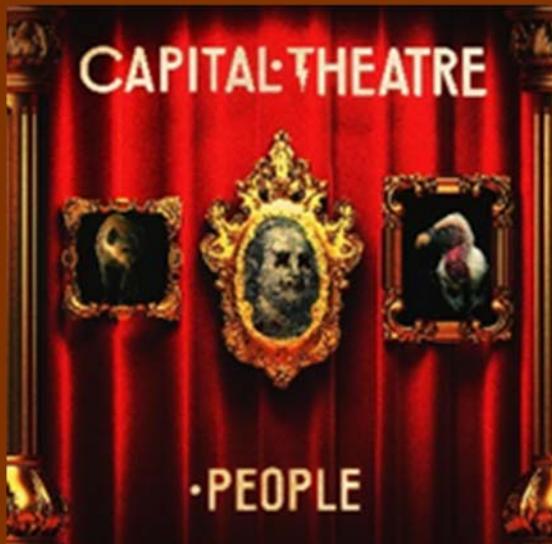
LEARNINGTODIVE
YOU SAID IT BEST
PURESOUND

Learningtodive (LTD) is one of a series of projects from Bravo Bonez, a musician and producer currently based in Wellington, New Zealand. He released his first single under this name back in November last year, since when he has followed it up with more singles and his debut album *Norwegian Pop*, which came out in April. Although I have not heard the album, I have heard a few of the other singles, and I am somewhat surprised to see that even though the album is only a couple of months old, this song does not feature on it. I wonder if that is because musically this does not fit. Whereas the other material I have heard of his is more electronic, this feels far more mature and is based mostly around an acoustic guitar and has a far more band feel. It has more in common with Americana and mature thoughtful rock and sophisticated pop than the Soft Cell, Yazoo and Heaven 17 influences I heard on *Falling Leaves*, and Bravo references both Prefab Sprout and Wilco as major influences for this and one can hear those coming through.

It was co-produced by Greg Haver (Manic Street Preachers, Mel C) and Bravo Bonez, engineered and mixed by Clint Murphy (Enter Shikari, 50 Cent), with drums by Greg Haver and additional

guitars by Andy Taylor. The double-tracked vocals, the gentle harmonies, the sounds of children playing in a school yard, some female vocals, and the totally unhurried approach leads to a single of some stature. The song tells the story of someone who wishes for family life, and luckily for him his ex-girlfriend has just broken up with her live-in lover and welcomes him back with open arms. It is not nearly as twee as it sounds, and I am surprised to realise that I can hear Fish in some of this, although in his less abrupt and acidic ways.

It feels like a comfortable armchair, and the more the listener pays attention the more there is to enjoy, snuggling into the smell of old leather as memories and warmth come flooding through. If this didn't musically fit on the album then the only thing for Bravo to do now is to release a complete set of material in this manner as it is perfect listening for the evening, delicate but with hidden passion and inner strength.



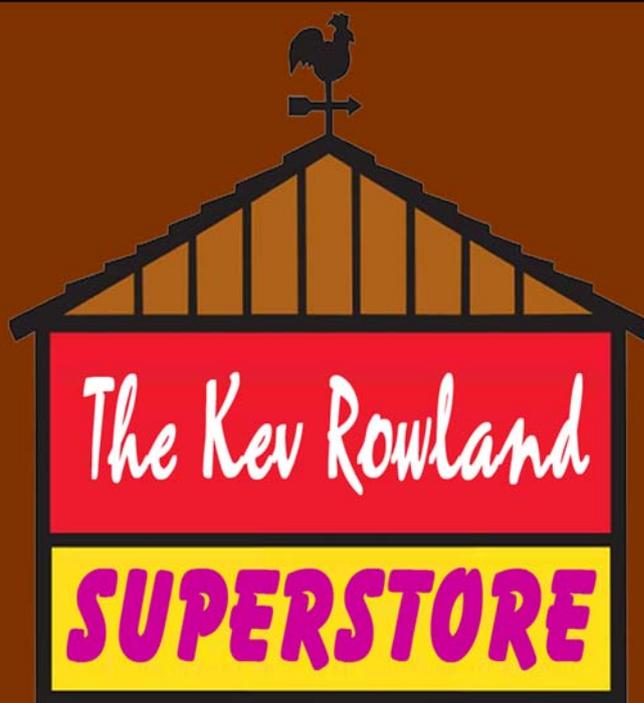
CAPITAL THEATRE
PEOPLE
INDEPENDENT

Earlier this year I was lucky enough to catch Capital Theatre in concert, and their catchy, layered, art rock approach to music certainly struck a chord. Since then, I have eagerly been awaiting the release of the album, but until that comes to

fruition, we will instead just have to play this single. They are currently working as a trio, although that may change in the future, and comprise Paul Reid (drums), Adam Stevenson (vocals, piano, keyboards, guitar) and Roy Oliver (guitar). What strikes one immediately is the quality of the production, as the sound is huge, multi-dimensional and so punchy and clear indeed. Mind you, one would expect nothing else from Mike Clink, who has previously produced albums such as *Appetite for Destruction* and *Rust Never Sleeps*. But while he has got the sound, it would be nothing without the band and the song, and this delivers from start to finish.

I have been racking my brain to come up with a proper comparison, and all I can say is that there are elements of Coldplay, Muse, and U2 coming together with melodic rockers such as The Babys. It starts with an infectious fractured and distorted guitar riff, which is soon joined by pounding drums, and more guitars underneath the lead which are joined by the piano. The song keeps morphing and changing throughout, with phrases and licks brought in, discarded, and returned to again. I have been playing this on repeat in an attempt to be able to find the words but know I have come up terribly short. Lyrically, the song is inspired by Shakespeare's famous quote from "As You Like It," saying, "All the world's a stage, And all the men and women merely players." Musically it is packed full of layers, and so many important elements. Adam's vocals are at the forefront, and his piano is incredibly important, as are the small keyboard flourishes, while Roy's guitar is at times strident and others riffing hard and then at the back is Paul who keeps changing his attack throughout. This is not a standard verse/chorus/verse number but is something that does not attempt to fit the norm and takes on another approach altogether, full of stops and starts as the band switches from the gentle and melodic to something that is far more sweeping and grandiose. All of this in just 3 ½ minutes.

The song feels immense, and it is only right that there is a well-constructed and thought-out video to go with it. This shows the band playing on a platform in an art gallery, where the pictures come to life and while initially the characters are doing their own thing they all eventually stop and watch the band. BTW – love the make-up guys, makes me think fondly back to bands like Discipline. This is a stunning rocking number that contains elements of progressive rock, art rock, and melodic rock, all wrapped around huge riffs, wonderful performances, and great vocals. Definitely one to discover.



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

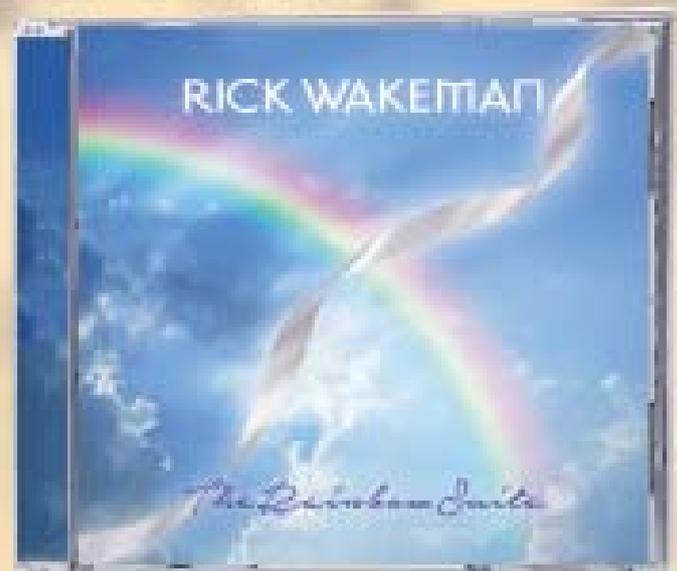
DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.

The Rainbow Suite

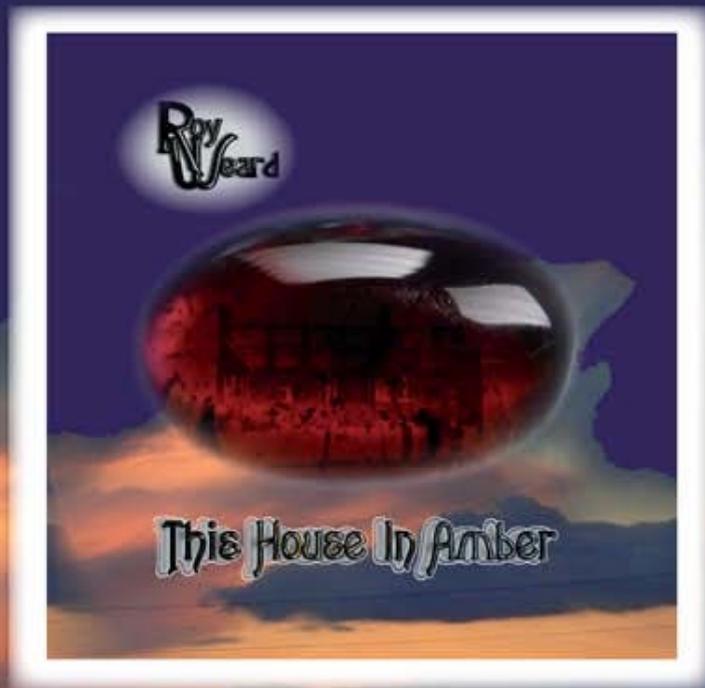
This is a brand new orchestral piece written and performed by Rick Wakeman and the Orion Orchestra. This is a specially written piece of therapeutic music designed for people with an Autistic Spectrum Disorder to enjoy as well aficionados of good quality instrumental music.

This is Rick and Orchestra at their finest !!!



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Roy
Weard

This House In Amber

New Album out now

Available on CD from :

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CD / digital download :

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



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.

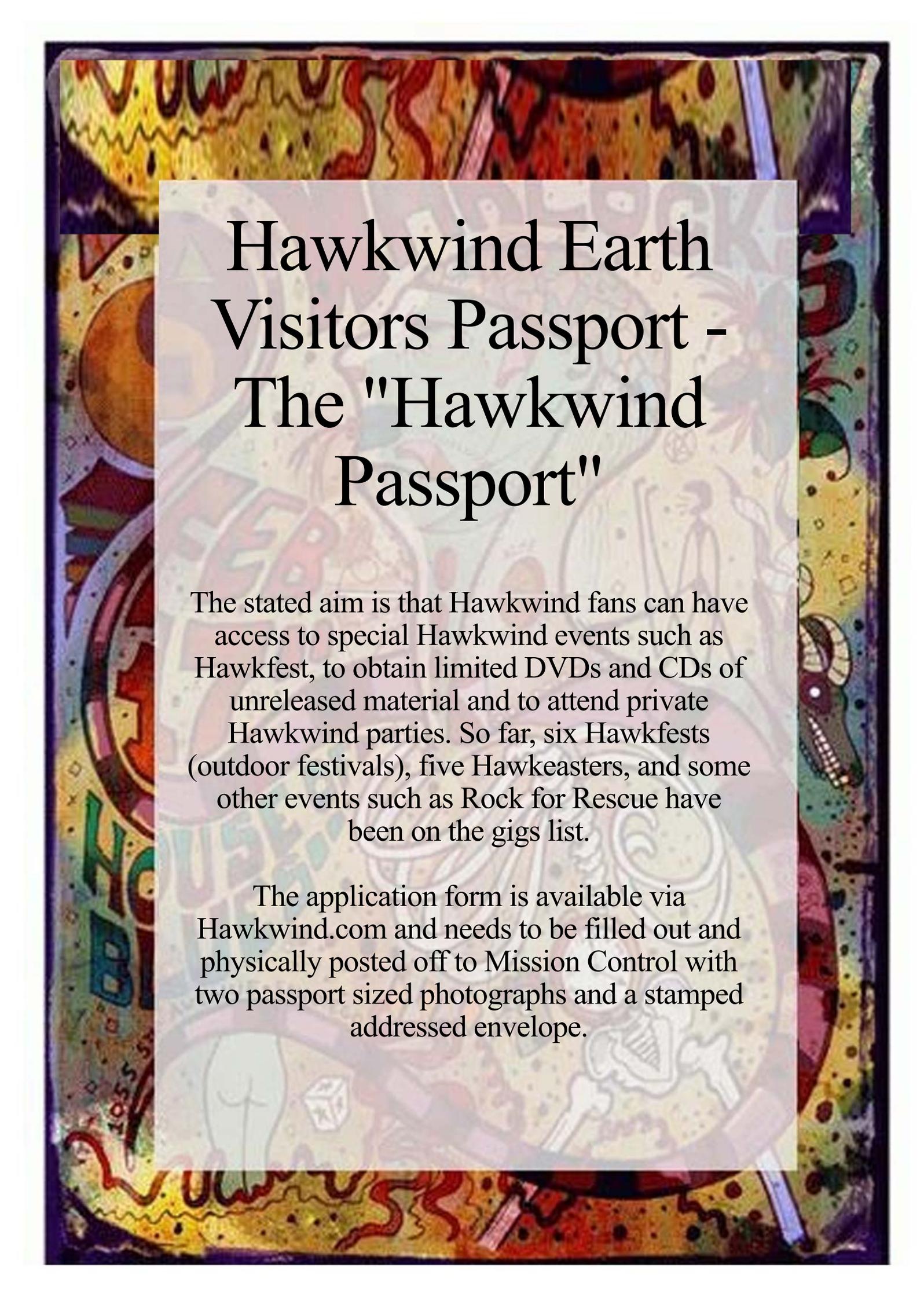
We have to do more. That's why we're thrilled to be working with Martin Guitar -- and with you. Together, we're powerful.

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.

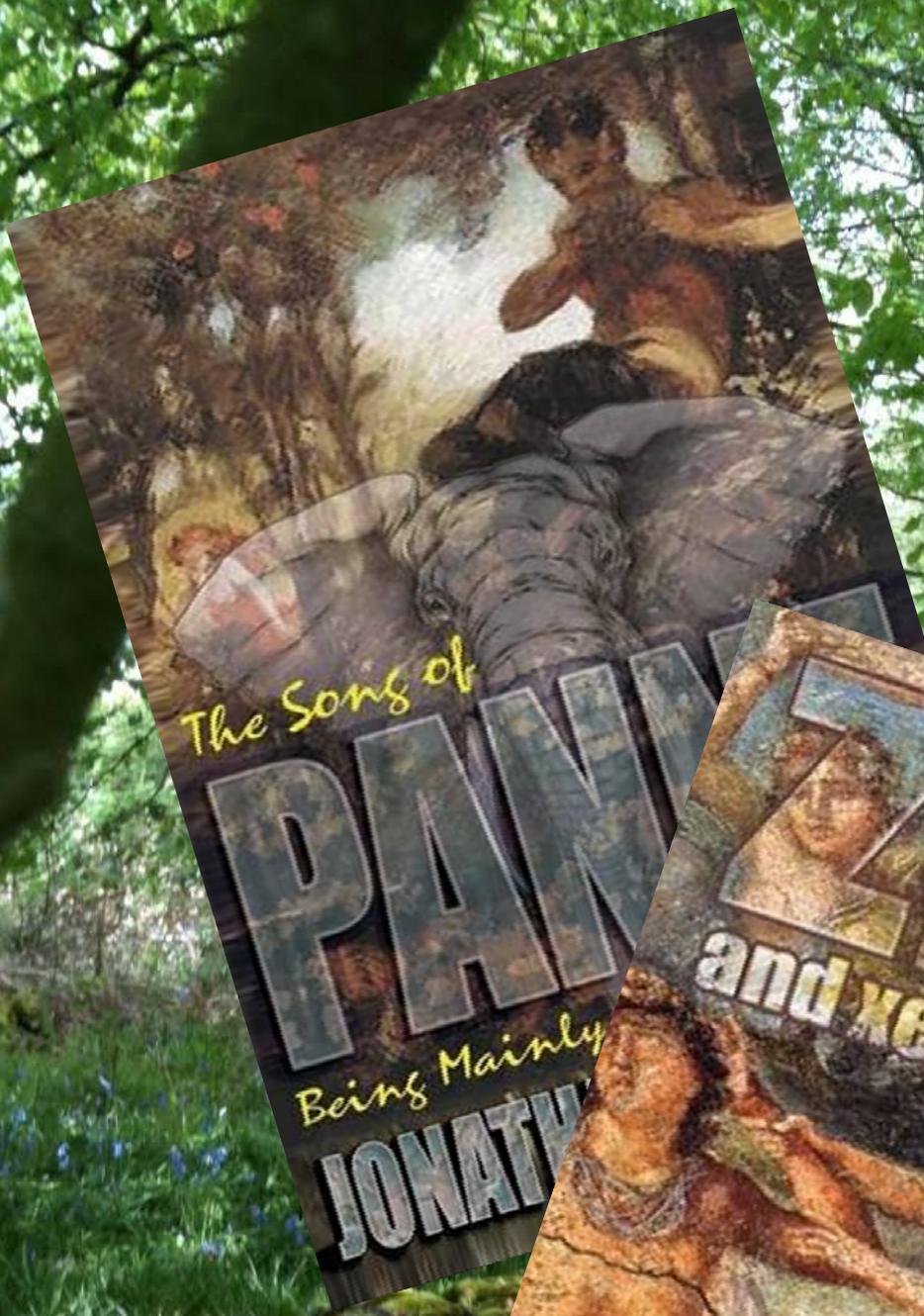




Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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>







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!!!"

THE WORLD DOES NOT BELONG TO US

IT NEVER DID

Temporary our time span
We do what we can
Pass our powers on to others
They do what they can
We make mistakes
For that is what we make
How can we expect perfection?
When we ask the Next Generation
To make better than we can?

!



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

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

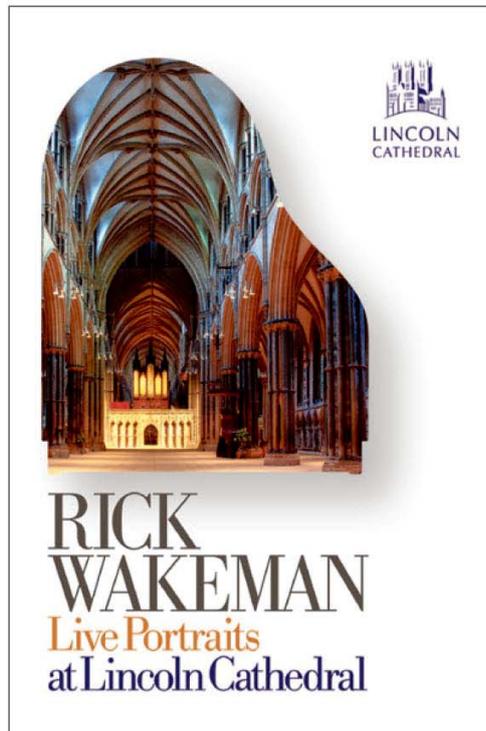


AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

from RICK WAKEMAN

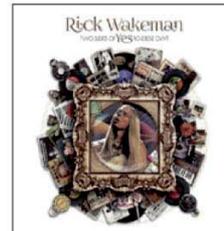


LIVE PORTRAITS AT LINCOLN CATHEDRAL

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

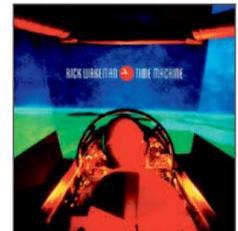
- RICK WAKEMAN

MFGZ029DVD + AUDIO CD SET



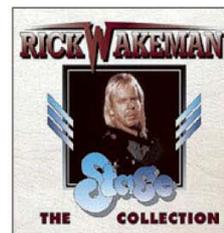
TWO SIDES OF YES

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



TIME MACHINE

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



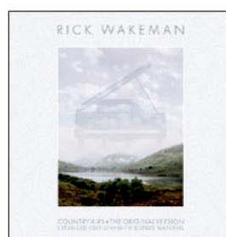
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD

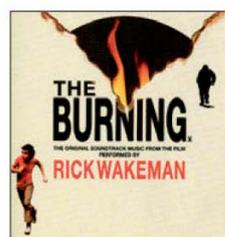


GOLÉ!

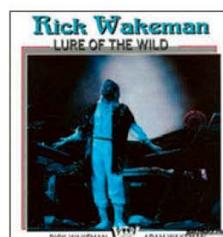
The soundtrack album, available as a limited edition luxury box set
MFGZ025CD



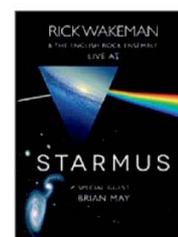
COUNTRY AIRS
The original recording, with two new tracks
MFGZ014CD



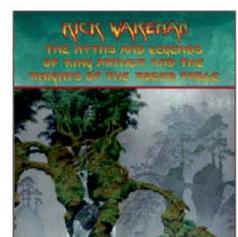
THE BURNING
The original Soundtrack album, back in print at last!
MFGZ024CD



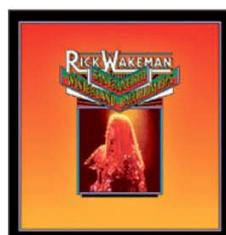
LURE OF THE WILD
With Adam Wakeman. Entirely instrumental
MFGZ003CD



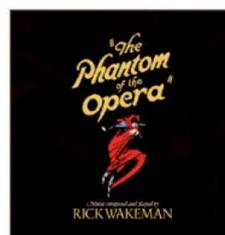
STARMUS
With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



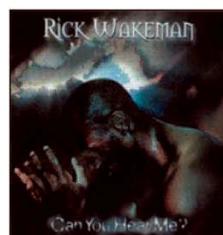
MYTHS AND LEGENDS
Double CD set. The expanded 2016 version
MFGZ017CD



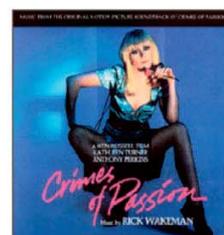
LIVE AT THE WINTERLAND THEATRE 1975
Live in San Francisco
MFGZ015CD



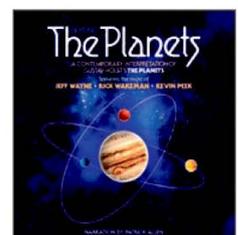
THE PHANTOM OF THE OPERA
Double CD + DVD
MFGZ005CD



CAN YOU HEAR ME?
Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION
A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS
With Jeff Wayne and Kevin Peck
MFG009CD

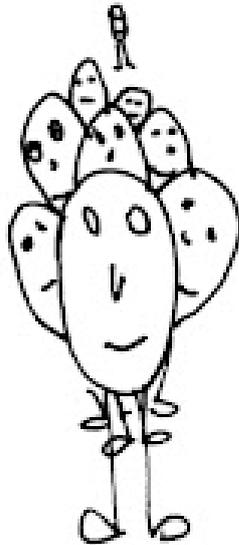


WAKEMAN'S MUSIC EMPORIUM

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...



Haunted by Analogies

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

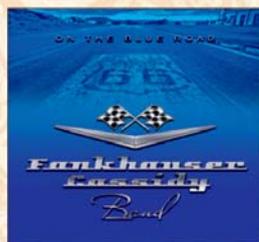
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



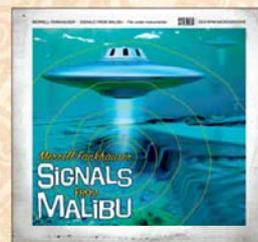
On the Blue Road

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



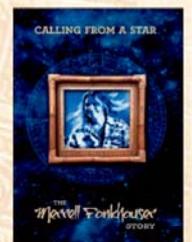
The Return to Mu

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

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THE WORLD OF GONZO ACCORDING TO

Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I sent it up as I found video a bit hard I just hope people like it 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/>

What a weird week it was. It started off with a visit from Phil and Vikki Bayliss, and although we have been working together for several years it was the first time that we actually met face-to-face.

However, Graham was in Bideford, and was supposed to be back in time for their visit. But I received an anguished phone call. He had somehow managed to lose the car keys.

We were told that it would cost us £400 to replace them and the car ain't worth that. We may be able to get that money from the insurers, but on the other hand we may not (and I bet that we won't). So on Wednesday Graham was once again in Bideford looking at a replacement car. He then bought it, retrieved my wheelchair and other stuff from the boot of the defunct Citroen, and life went on as usual.

Until it didn't.

On Thursday my dear niece Jessica B-P came in to pick Graham up in order to take him for a hospital appointment. With her was my delightful Great-Niece (Grand-Niece?) Elsie Joy who is the most delightful little thing. She tugged on my finger, blew bubbles and made gurgling noises as I talked baby talk to her.



She is a total delight, and unusually for when I am introduced to babies, seemed to engage with me. Usually they either ignore me or scream in horror. She is the fifth generation of her family with whom I have been acquainted, and I am completely besotted. I like being a Great Uncle.

However yesterday (Sunday) I came down with a cold and am feeling massively sorry for myself.

What happens next is in the lap of the Gods.

Hare Bol

jonD



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Jazz Master's Vol 1

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