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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

THE THREE COMMANDMENTS OF GONZO WEEKIY:

 Art is as important as science and more important than money

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

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



Dear friends,

Here we are, in another one of those weird temporal anomalies, because although I always try to get my editorials for this peculiar little magazine done a week or so before I need them, this week it is rather difficult.

Why?

It is week when our transatlantic chums

celebrate what happened when a bunch of religious extremists left England in a hissy fit, traversed the broad Atlantic and introduced the relatively benign Native Americans to syphilis, genocide and the pointless massacre of turkeys. Yes, it is of course Thanksgiving, and usually I am well within the subset of humanity that doesn't give a flying fuck about it.

However, this Thanksgiving (tomorrow, as the conventional calendar will put it) we are going to see the three part *Get Back* documentary by Peter Jackson, who has been given the enviable chance to tell the story of four hobbits from Liverpool who were stupid enough to have a film crew following them as they made what was to be their final long playing record.

Wait! I hear you shouting to me in whatever the aural equivalent of my mind's eye is (mind's ear doesn't sound very good), didn't Michael Lindsay-Hogg (You know the bloke who's wife fucked off with Princess Margaret's husband) do a film on exactly the same subject 51 years ago?

Well yet, but apparently this three part documentary takes the same source material and uses it to construct a



GULLIBLE'S TRAVELS

"...didn't Michael Lindsay-Hogg (You know the bloke who's wife fucked off with Princess Margaret's husband) do a film on exactly the same subject 51 years ago?"

differently nuanced narrative, and I, along with millions of other Beatles fans from across the globe, am greatly looking forward to it!

Indeed, I am looking forward to it so massively that I have even disobeyed one of my own cultural precepts and signed up to Disney+ for the duration.

What's wrong with Disney+ I hear you a bunch of voices shouting at me in my mind's ear (I'm beginning to quite like that term, so I will wait and see how I feel at the end of this article before I decide if I should continue using it). Well it's simple my dear little porcupines. I have always considered Disney to be one of the most egregious offenders against the canon of English literature. In a world where such things are becoming ever more commonplace, I would like to successfully prosecute, on the behalf of the estates of the late Rudyard Kipling, AA Milne, TH White, JM Barrie *et al.* (Don't ask who Al is), the Disney corporation for historical crimes against works great literary of art.



Louis, my current amanuensis and butt of a whole shitload of my jokes, assures me that Disney are much better now and do all sorts of good things (Star Wars, etc), all I would say is that's the excuse that Gary Glitter used (It was a long time ago, m'lud).

Anyway, I digress as I tend to do every issue, but I have what my late wife used to call a "Grasshopper Mind", and I jump from one subject to another quite easily.

So, three days before I can even approach writing my editorial about The Beatles, I am faced with this peculiar quandary. I don't want to break with tradition and wait until next week to write my long drawn out and highfalutin editorial about the fab four, but I am concerned about what I can do if life once again - gets in the way and I find myself at the last minute having to write a screed bloody great about Peter Jackson's reimaging about the Let It Be sessions. Then, only to find that I'm not in the mental or physical condition to do so.

So, I have reached a sort of compromise in my head. I am not going to make this editorial about the Beatles *Get Back* movie after all (What do you mean, you already have? Shut the fuck up!).

I spent most of last week suffering more than a little from a particularly nasty cold, and after ten days or so it is still with me. So, on the off chance that mother nature will not have taken her course and that I will still have it next week, I am going to finish the editorial talking about something else which isn't a complete non-sequitur.

If you see this current issue of the magazine through whatever medium you receive it, and it has the fab four on the front cover, then you know that the "Eye-Witness" section will have my critique of Peter Jackson's movie, unless of course I thought the movie was absolutely awful in which case the font cover will probably say "Let It Be My Arse, Don't Bother To See It". Yet, having seen various excerpts from it over the last few months, I think that highly unlikely. However, as I have said in common with, millions of Beatles fans around the world, I am very much looking forward to seeing the movie, but unlike the aforementioned millions of Beatles fans I am not expecting to received any of the Deluxe Box Set tie in thingy's that Apple Corps have rushed out in order to fulfil every Beatles' fans Christmas lists. Why? Well it's simple.

Despite the fact that with my journalistic hat on I make the same joke every year about being a bearded fat man with an unhealthy interest in the contents of stockings, I dislike what is euphemistically known as the festive season very much indeed.

I shall, of course, be buying presents for my nearest and dearest, especially the very young ones, but there is nobody that I could reasonably expect to spend one hundred and eleven pounds and six pence on a multi-disc super deluxe reissue of the Let It Be album, or any of the other goodies that are on offer to Beatles' fans, not would I want them to. I own too much stuff as it is and whilst I am not doing an enormous decluttering job with my personal effects, I am doing my best not to get too much more... and anyway the whole thing is streamable on Spotify, and I pay fifteen quid a month for the highest level of access, so I might as well make use of it.

So, let's leave the Beatles aside for the moment, and I am going to give a shameless plug to some things which I think are really quite delightful. As many of you will know, I have been a fan of alternative cartoonist Pete Loveday for thirty plus years now, and I am very pleased to say that those jolly nice fellows at Gonzo are in the process of reissuing his entire output. I am even more glad to say that I am the Gonzoperson who is most responsible for all this.

I am ecstatic to say that my current amanuensis Louis has done some magical things to both the back end and the front end of Pete Loveday's wonderful website, and you can look at it here:

BigTripComics.com



Words Collide



The Festive Festival Folk

2022 DAILY PLANNER



Now, the other day I was pootling about reading BigTripComics when I discovered that, alongside the artwork, post cards and comic books:

Anarchopuzzles have produced a couple of jigsaw puzzles based on two of Pete's paintings for Beautiful Days festival programmes. These are one thousand piece puzzles and could make great Christmas gifts, especially if you want to drive a loved one temporarily insane! For those nostalgic for the wild old days of lawless crusties may we suggest "Words Collide", or for a more loved up approach try "The Festive Festival Folk".

Price per puzzle £12 + £5 to cover post & packing.

These truly are a thing of wonder, and I intend to buy some myself as Christmas presents for my loved ones who are discerning enough to appreciate them.

Now, whilst I am still on the subject of shameless plugs, you could always buy my latest book which is advertised somewhere in this issue. It tells the story of my childhood in Hong Kong and is guaranteed to annoy everybody, particularly my family.

However, another one of my delightful extended family is Clare Elizabeth Bitakaramine has launched a rather splendid diary and year planner, which can be found here:

https://tinyurl.com/wujn3m37

...and hence, the Jon Downes' completely altruistic Christmas present suggestions for this year are laid before you! Take them brother (and sister) may they serve you well!

Hare Bol Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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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

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

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NG STONES

DIXIE DREGS

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ETHRO TULL CAMEL

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 morel



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EYEWITNESS

WR#ZKHLHARX# ROFH#HRQJHG#

And so, yes, of course I watched the Peter Jackson reimagining of the Beatles *Get Back* sessions. However, although I intended to write a critique of each day as it happened, I am still laid low with the worst fucking cold I have had in many a year, and so I made some notes as I went along, and I am going to try and make sense of them. However, don't expect this to be in any real chronological order, except that the rooftop concert will probably be what concludes this rambling what's-its-name.

I remember from my childhood when we used to sing hymns in school. Yes, boys and girls that was the thing back in the dark ages when I was a lad. One of my favourite hymns was something about trailing clouds of glory. Well, at the moment, all I'm doing is trailing clouds of phlegm. I feel bloody awful.

I intend to dictate as much of this as I



can to Louis tomorrow, (Sunday) but because my voice is constantly on the verge of giving out, and I made it worse earlier today by recording a couple of voice overs for the episode of On the Track which will be going out in a fortnight, I am dictating some of this (including the bit that you are reading now) onto my iPad as I lie in bed with the dog snuffling around by my feet.

So, was it good? Of course it was. Was it as good as the legions of Beatles' fans around the world have been hoping? Probably not. Was it better than the original *Let It Be* movie? It was different. Very different.

And the most important thing is that, as probably every reviewer will have said, it shows up that the accepted narrative that so many people, in fact everybody, has believed for the last half century is fundamentally flawed. What that means for the historiography of the Beatles it is too early to say, but it does mean that even the first person accounts from that first month of 1969 needs to be re-evaluated massively.

1. Linda Eastman was so beautiful

I have always felt sorry for Linda McCartney. When I was at school a joke that we all thought was funny was about the correct nomenclature for a dog with wings. But in this film at least she was completely gorgeous. I had no idea she was such a beautiful woman.

History has gone on to relate how Yoko Ono was a continuous presence the studio throughout in these sessions, but something that is only now becoming clear is that Linda Eastman, quite often accompanied by her little girl Heather (who Paul would later adopt) was also a regular visitor. Pattie Harrison and Maureen Starkey (pause for a moment as I explain to Louis that Ringo Starr's real name is Richard Starkey) both turned up on occasion as well. However, it was Linda and Yoko who are most visible, and whilst there is no great evidence



that either of them were resented by the band for being present during the sessions, it does open up another can of worms.

2. Linda and Yoko were so friendly

Both Linda and Yoko were (and in Yoko's case still are) very intelligent women, and neither of them fulfilled the roles of typical rock chick or swinging London dolly bird. It appears to me that both of them were struggling to find a role for what they were actually doing there. The truth is of course that they were there because their future husbands wanted them, and if I can misquote a line attributed to the egregious Megan Markle, or rather to her husband: "What Paul and John wanted, Paul and John got". One of the parts of the film that has been most commented upon is that Yoko and Linda were chattering together happily during the first of the episodes, and amusingly ignoring Paul posing notably for the camera while singing a massively dramatic rendition of his song for his dead mother, which was to become the title track of the eventual album.

About half way through the film Linda starts taking photographs and Yoko joins the band for some impromptu jams which I enjoyed, but which most people then and now, would have thought were a fucking awful noise.

The aftermath of one of these provided one of the most entertainingly amusing parts of the whole eight hours. Young Heather





EDET WERKEN KONTENNER VON DIE TER BEREICHTEN AN DER BEREICHTEN Jahrenden fein Bederfeit zuseichten Bestehlten Jahren zum Andersteinen Jahrende Eine Bestehlten Bestehlten Bestehlten werten Bestehlten Ter beiten Bestehlten Bestehlten

Original Docusaries Streaming November 25 Distant +

Eastman, who was aged about six, obviously found that the noises Aunty Yoko was making were massively entertaining and decided to emulate her, much to John Lennon's delight... and she did a pretty good job.

3. I really want Glyn Johns' jacket

Glyn Johns had better dress sense than anybody in the whole movie, I don't know whether the jacket he wore for much of the time was leather or some sort of puffy plastic, but if anybody can find one that is xxxl and if it does turn out to be made of animal product can come up with a morally sound reason for why I should buy it, please let me know. I also liked his blazer that made him look like a bitpart character in a P. G. Wodehouse movie. My late wife would never let me have one, and always said it would make me look idiotic. Louis seems to agree with her.

4. George Martin was there so much of the time

always been had under the impression that George Martin had little or no involvement with this project. But he's there well over half the time. At one point he is referred to by one of the Fabs as "their A&R man". There is also a discussion between him and (I think) either Paul or Ringo about his new independent production company is going. But all the way through the film, both in Twickenham and in the Apple basement, he is there, although his role is difficult to discern.

However, getting towards the end of the three-part documentary, he is doing more to behave like a producer: repositioning microphones and PA speakers, etc. But it does seem to me that his role within the sessions, though ill defined, is far more important than anybody has said before.

5. The songs are so less chaotic

Anyone who has watched the original Let It Be movie will remember that the quality of the rehearsal footage, and the run-throughs of old rock n' roll songs generally absolutely is diabolical. Pretty much the opposite can be said about the music from both Twickenham and Apple during this present three-part series. The band are in tune, the fucking about is kept to a minimum, and when it is there is it good natured and entertaining. The big question I have to ask is:

WHY?

How come Michael Lindsay-Hogg and Peter Jackson have managed to reach entirely different conclusions, when they have exactly the same material to work with? I have a vague conclusion, and I will be referring to it again in a minute, but it's not a very nice one.

6. John and Yoko do not look like junkies

If I were being properly academic here I would be referring to various books from my Beatles library whenever I make assertions like the one I'm just about to make, but this isn't an academic piece, this is a relatively informal critique being dictated by a fat bloke with a heavy cold to a young man who keeps telling me that "young people have such busy lives".

It was, I think, Peter Brown's book 'The Love You Make' that revealed the extent of John and Yoko's heroin



habit. It was then Albert Goldman who went to town on the subject. It was one or the other of them that described them both as being off their tits throughout the *Get Back* sessions. Even at least one of the reviews of the current project describes them as being "joylessly stoned".

I have more knowledge of drug abuse than I usually care to admit, and it is my personal and professional opinion that they were nothing of the sort. At one point John Lennon says that he was very stoned the night before, but unless John and Yoko are the best actors of all time, neither of them are junkies at this point. 7. George does

Nobody has ever, as I am aware, suggested that George Harrison ever had any involvement with the fruit of the poppy. However, he was deathly thin throughout the first half of the series, and all the close up footage of him showed him exhibiting what in my younger days was known as "Skin Care by Heroin".

Just sayin'.

8. The unreleased Lennon/ McCartney songs are so much better than one had imagined

One of the things which Beatle nerds like me find most impressive is that



However...

unlike in the original *Let It Be* movie, the band ran through quite a few of the songs that they had written before they became famous, and which most of us hear here for the first time. Ever since I first heard the Beatles back only about three years after they split up, I was not impressed by the quality of their first single 'Love me do' and had always assumed that the other songs from the same period had been equally as lacklustre. But not so!

Quite a few of these songs could have made it onto Beatles albums with very little work. Why they were never released remains a mystery. Also, several of the songs that the band were improvising in the studio were considerably better than the sole example of this - 'Dig it' - which is, let's face it, pretty crap.

....and guess what!

One of my biggest surprises in the whole series was that the early version of Get Back known to everybody who bought the 'Sweet Apple Trax' bootleg as 'No Pakistanis' makes it onto the documentary.

Again, I can't tell you exactly which book I read this in, but in one of them fairly early on in the band's career after they had become famous, John Lennon remonstrated with Paul for making a racist joke about the Welsh. It is a joke that I remember my father telling me when I was relatively young and I doubt whether either my dad or Paul McCartney were being intentionally offensive, but it is not only a joke that would not been seen as appropriate these days, but does imply that McCartney was not averse to a small amount of racist humour.

Peter Jackson has made a big thing

about how Paul McCartney originally meant this song to be a protest song about right-wing MP Enoch Powell and his "rivers of blood" speech, but having listened to it several times, it still comes over to me as Paul McCartney trying to be funny in poor taste. The original verse about "JoJo" was sung in the same sort of pseudo Caribbean accent which would certainly have his statue being pushed into the river, would he have done it today, but then again I think the same about 'Ob-La-Di Ob-La-Da'. Which is not only an awful song, but borderline racist and could be described as taking the piss out of the trans community.

Another song with less musical merit and the same questionable politics is 'Commonwealth' which has also been familiar to those of us with collections of Beatles bootlegs for many years, and I was even more surprised to see that included in the film.

9. John looks ill after George leaves but not smack

And now we get to the most controversial element in the show: the bit when George has a hissy fit and quits the band. In the immediate aftermath of George quitting, John looks quite unwell. But I think it is important to note that according to my analysis of events drawing upon my own experiences with opiates, he certainly doesn't look like a junkie, or even like he had chased the dragon unwisely the night before.

If I were to bring the full weight of my substance abuse experience upon the problem, I would say that he had nothing more serious than a hangover. However, as we will see close to the end of these notes, John does imply that he doesn't drink much anymore.

10. The circumstances of George leaving are different

Now this is where I think that I can bring my own bit of conjecture into the history of the Beatles break up. Because, the narrative as portrayed in this three-part magnum opus is completely different to that portrayed in *Let It Be* or indeed in anything that has been written about the Get Back sessions in the intervening 52 years.

It appears that Michael Lindsay-Hogg completely misdirected the whole of Beatles fandom when he presented the notorious argument between Paul and George when George threw a hissy fit and said something to the effect of "I'll play whatever you want, I won't play at all if you don't want me to". And it was this, we all believed, that was the argument which directly led to George storming out of the Beatles.

However, as the Peter Jackson documentaries are presented in a purely chronological form, we can now

tell that although this argument did of course take place, George continued with the band for another week or so before quitting.

WHY FOR GOD'S SAKE? WHY?

Well I think that it is undeniable that George was feeling put upon by Paul. Indeed, in the notorious conversation between John and Paul which they thought was between them and they didn't realise was being recorded by a secret microphone, something that would undoubtedly be illegal these days, they both agree that they had been unfair to George and that they ought to give him more space for his songs in the future. John goes on then to say that Paul has been pissing him off over the previous months, and they agree to do something about it.

No, I don't think this is why George quit at all. I think the guilty party was Michael Lindsay-Hogg. All the way through the first episode of the documentary he was trying to brow beat the band into playing their reunion concert in a ruined amphitheatre in Tunisia. None of the band were particularly impressed with



the idea, but George in particular had obviously had enough of the amount of money the band were wasting, and it is my opinion that the interminable and expensive sessions at Twickenham studios and the idea that they were going to charter the QE2 to take a boat load of fans to North Africa in order to see the band play an under rehearsed set of five or six songs, that they didn't want to play, was pure lunacy.

Whether or not he actually meant to leave the band, or whether this was a studied feint in order to stop wasting time and money, I don't know, but I think that Michael Lindsay-Hogg (who is really mildly irritating all the way through the three episodes) realised that his grandiose plan for the film was never going to happen, and lost a certain amount of enthusiasm for the project. And this is why *Let It Be* was such a fucking downer.

11. Billy Preston arrives by accident

According to accepted wisdom, when George rejoined the band after they had left Twickenham studios, he brought Billy Preston with him. However, although George had mentioned Billy way back in one of the first days at Twickenham, the narrative presented here is that Billy was in the UK for various promotional jobbies and popped in to see his old mates the Beatles as they were rehearsing.

And...

12. It was John not George who asked him to join

Just a quick perusal of those jolly nice fellows at Wikipedia shows that Billy Preston had released a number of albums on Capitol Records, including one with the wonderfully inappropriate title of 'The wildest organ in town'. Capitol was, of course, the American branch of EMI, and EMI distributed Apple Records. So, I suppose it is just about possible that Billy was in London doing some promotional work, and that the narrative as portrayed is what actually happened.

However, the fact that it was John that asked him to join, and that John was very much in charge of the sessions no matter how much the Beatles historians try to make out that Paul had taken the reins, meant that...





13. John is still very much the leader

And it is John who is more about taking the band forward and doing new things, whereas the reminiscences of how it was back in the old days were largely from Paul.

14. Bob Wooler joke

One big exception to this was when the band were drinking during one of the later rehearsal sessions and John made a joke referencing the event that happened at Paul McCartney's 21st birthday party, when John kicked the living shit out of Cavern DJ Bob Wooler who had made an unfortunate joke about John's relationship with manager Brian Epstein, who their was а well known and very promiscuous homosexual.

It is telling, I think, that this one time when Lennon looks back at the Beatles' past it is to showcase an occasion that I suspect everybody involved wanted to forget.

15. Filming up Linda's skirt

It is an interesting example, I think, of how much we as a society have moved on over the years that there are so many things in this film that would never be allowed in a contemporary film. The band and everybody else involved, except for the small children, are chain smoking throughout. And the fact that they are chain smoking in the room as Linda's daughter same Heather is surprisingly shocking to 21st century eyes. It is not surprising, one thinks, that both Linda McCartney and George Harrison died of lung cancer. But then again so did my wife, and I only quit smoking five years ago. But, most of the members of my band smoked smoked and we durina rehearsals, we didn't do anything like industrial tobacco the level of consumption depicted here. This too is shocking.

I was also surprised that, especially during the sessions in the Apple basement, so much alcohol was in evidence. I hate to be able to claim that Jon Downes and the Amphibians from Outer Space were more professional than the Beatles, but we never drank until rehearsals were pretty much over. Weird huh?

However, one thing that I found unbelievably appalling was the brief sequence near the end when Linda Eastman, who was sitting with her feet up on a stool, had to remonstrate with the camera person (one assumes it was a man) for trying to film up her skirt. I know that I am quite a critic of modern woke culture, but we have come a long way in the last half century and a lot of it is for the good.

16. National anthem on roof

And here we are boys and girls with the climax of both the film and the documentary. The Fab Four (with only two of them actually wanting to do it) climb onto the roof of the Apple building to play a shambolic set of five songs, two of them repeated twice, and Get Back played three times.

We've always known that this is what was played up on the roof, so imagine my absolute amazement when the band played a fairly artless version of the national anthem as well. I had no idea that this even existed, and as far as I am aware neither did anyone else.

Seeing the songs uncut in forty one minutes of Beatles splendour revealed something else to me, and that was that during the sessions editing the original *Let It Be* movie, Michael Lindsay-Hogg had done far more audio and visual jiggery pokery than anyone had imagined that he would have done.

This is why I say that this new documentary is very different from *Let*

It Be, but - unlike everybody else and their aunt - I am not going to criticise the original movie. I certainly hope it comes out in a tarted up version next year. I have always, when publishing accounts of CFZ cryptozoological expeditions referred people to a 1950 Japanese movie called Rashomon which tells the story of how various people witness the murder of a Samurai deep in a forest, and which ends up showing how each of the people involved had completely different interpretations of what actually happened, including the murdered Samurai speaking himself through a Shinto psychic.

I have always thought that this is a remarkable literary object lesson for us all, illustrating how even people involved in something are not necessarily the best to explain what John had happened. Lennon appeared to be enjoying himself through much of this, but only two years later he told Jann Wenner how horrible the sessions had been, and more recently Ringo and Paul had been surprised when viewing the footage at Peter Jackson's behest to see how much fun it had actually been.

There is probably an object lesson there for us, but I'm not sure what it is.





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.



JOHNNY FOREIGNER IS A RUM COVE

Each week I confidently think that my round up of shitness, into which the human race seems to have got itself, will have come to an end. Surely the level of wankshaftery will have bottomed out and the human race will be able to get on with whatever shit it is supposed to be getting on with, but each week I am disappointed, if 'disappointed' is the correct word, which I think it probably isn't. And so it is with this current week.

The accepted narrative these days seems to be that whatever England



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does is rubbish and that our erstwhile partners across the European Union have got it sussed far more than we have, and that even the Irish, Welsh and Scots know what they're doing when we don't. Those of us who are a little older and wiser find this continual barracking of England mildly annoying.

Various young people of my acquaintance, including some of whom I'm very fond indeed, annoy me with their ill informed claims about English history, often using the words "England" when they mean "Britain" and blaming all sorts of undoubtedly disgusting things on us when quite often we were nowhere near as guilty as other nations.

And so it is with the current political and geomedical situation in the western world. Covid is all our fault, especially because we made things even worse with Brexit, blah blah blah. So, I feel mildly guilty in indulging in a little schadenfreude, but whereas we in England are poddling on much as one would have expected us to with our response to the pandemic, we're not doing terribly well but we're not doing terribly badly either.

However, in the more enlightened countries in Europe, most notably the Netherlands and Austria, which are always supposed to be very stable places, there have been enormous riots.

There are protests in Belgium, Italy and Croatia, and whilst it is very tempting to make guasi racist jokes, especially about one of the above countries, in which I could claim that the rioters were going to change their minds halfway and through the riots wear compulsory masks after all, but that would be beneath me.



I was dictating this to Louis ten minutes ago that "Holland" is only a part of the mainland Netherlands, something that I had not taken on board. I make a snarky remark that I very much doubted whether the overseas parts of the Netherlands in the Antilles and elsewhere in the Caribbean were rioting. However, much to my mild chagrin although not happening there, there are serious amounts of rioting and looting in one of the French constituent territories in the Caribbean.

It seems that the ridiculous social madness started by followers of the previous US President, in which





perfectly reasonable disease control measures such as mandatory face masks, vaccinations and lockdowns. have been labelled as some sort of communist plot. Despite the fact that this is patently nonsensical, the madness seems to be spreading across mainland Europe. There are even quite serious levels of demonstrations, for that read out of control riots, in Brussels. Whilst here in the country that so many of my American friends tell me is nowhere near as free as they are on their side of the Heron Pond, the biggest political furore of the week is that our Prime Minister appears to have endorsed Peppa Pig World in a move which is bound to ensure him the under seven vote, except for the fact they will have forgotten about it by the time they are old enough to vote in eleven years time, when Boris Johnson will be about as old as the average American President.

One of the most disturbing things about the rioting in Europe is that although the rioters would, I am sure, say that they were out their protesting the lack of individual freedoms, protestors in Austria, Belgium, The Netherlands, Italy, Germany and Croatia could be seen brandishing signs suggesting they are adherents to the bizarre and more than slightly stupid QAnon conspiracy theory. As far as I understand this farrago of nonsense, is an entirely United States based conspiracy. Nobody, as far as I am aware, has yet claimed that any of the leadership of Western Europe are devil worshipping paedophiles, cannibals or whatever the fuck else these people believe, but it is another disturbing example of how American culture has taken over the rest of the world

Some years back Morrissey recorded a song called "America is not the world" and I have been quoting it to people ever since. Morrissey is not the most politically correct person for one to quote these days, but on this occasion he was spot on. Why he has insisted on committing professional suicide by supporting an obscure far



right political party who have got about as much chance of making it into the mainstream of British politics and I have becoming weightwatcher of the year, I don't know. And his seeming endorsement of that prick Tommy Robinson is also more than slightly worrying, but he has a new album out later this year and one can only hope that he will have left his flirtation with the far right behind him.

But forget all that.

Once again we see a parade of bollocks being American touted across Europe as if it was our own. Why? I truly don't know, but the appearance of QAnon at the Covid riots across Europe is worrying, because it does seem as if the far right of European politics are going to jump on the Covid bandwagon and bring their own particular brand of chaos to the table. This cannot be a good thing in anybody's eyes except possibly the aforementioned prick Tommy Robinson and his ilk.

Then, just as the staid and normally sedate politics of Western Europe are taking a series of body blows as described above, but after sixteen years, Angela Merkel is soon to join other historical notables such as Willy Brandt, Helmet Kohl and Adolf Hitler to become an ex-chancellor of Germany. She is, according to the BBC at least, being replaced by a bunch of well meaning Green politicians who intend to outlaw fossil fuel use by 2030 (How, I'm not sure) and legalize Marijuana (I think I'm going to go visit my brother and his family in Hamel - You know the place the Pied Piper came from).

And so, what Roger Waters described as the "Soap Opera of State" continues across the world. I know I'm only writing about a few bits of Western Europe and a couple of tiny islands in the Caribbean, but I'm sure there is all sorts of shit going down in the Central African Republic, but I haven't got room to write about it today.

Toodle Pip



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

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

-Chris Packham





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

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

IELDRIDGE CLIEAVIER

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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



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ORTOBELLO

I'M ON BOARD!

I stand with the volunteers on the

Greenpeace ship Esperanza to speak for the Arctic.

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

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




WEB RADIO

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

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

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



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

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

https://www.mixcloud.com/jonathandownes3/17-10-2021-show-432-mobygrape/ Moby Grape: Indifference Moby Grape: Rose Coloured Eyes Vanishing Twin: Phase One Million Faust: Vorsatz Rose Windows: This Shroud The Beastie Boys: **Picture This** Memoire Vive Uman: Moby Grape: Never The Amorphous Androgynous feat Peter Hammil: Psvch Recap From Hell to Oblivion Oceanhorse: Lyra Pramuk: Everything is Beautiful and Alive Virginia Wing: Magooww Kuunatic: Tītián WH Lung: Showstopper Saint Etienne: Pond House Neil Young: Cowgirl in the Sand Deliluh: Amulet B Meridian Brothers: Il Conjunto Media Luna Lea McIntosh: Tennessee Hurricane Moby Grape: Now I Know High Moby Grape: Apocalypse David Crosby: I'd Swear There was Somebody Here

> Listen Here



came across Friday Night first 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 incredible independent an 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 shear inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honoured space.

> Listen Here

Marcus Hanley - Reporter Jamie Winthrop - Story teller Writers: Norman Macera Ronald Marquiss The 3-0-5 5HOW Scenadd Marquiss The 3-0-5 5HOW Norember 26 - 9:00 PM New York Time (ridsynlightprogressive.com Norman Macera Norman Macera Norman Macera

STORY: -ARE THEY ALIVE?

ACTORS: Marcus Hanley - Reporter Jamie Winthrop - Story teller

Composers:

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ARRIVAL -The Music of Nathan Ames

SYSTEM -The Music of Symphonic NV

PHENOMENON -The Music of Ronald Marquiss

Story Creator -Ronald Marquiss

Writers -Norman Macera Ronald Marquiss

Background Music: Scott McGill

Friday Night Progressive



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

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

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

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

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

KEEP CALV Normal service Will resume Shortly





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

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

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

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

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

With an index here: http://therealmusicclub.com/radio-show-index/

Do have a listen.

Listen Here



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

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

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

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

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

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

Radiation - Part 2

Season 2, Ep. 29

https://shows.acast.com/between-you-and-me/episodes/radiation-part-two

This ep, Paul and Sanja go through Marillion's 1998 album Radiation, track-bytrack. Probably singer Steve Hogarth's most starkly personal album to this point, it proves to be uncomfortable listening in places; for both good and bad! Includes Under The Sun, Three Minute Boy, Answering Machine, Now She'll Never Know, Cathedral Wall and A Few Words For The Dead.

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

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Movie Star Who Invented a Torpedo

The gang talks to Dr. Simeon Hein about some astonishing examples of ESP & Remote Viewing. Raven does a remote broadcast from the gang's adopted American Legion Post in Endicott, NY. Plus, famous women in the military and Lonely Larry's unsuccessful search for a McRib sandwich. Special Guest, Legion Post Commander Mike Coleman.



Listen Here

https://radioactivebroadcasting.net/military-firstresponder-channel/item/4735-the-movie-star-whoinvented-a-torpedo



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I'd like to think I have led a charmed life ...at least in my younger days on this Earth. I was lucky (and blessed) enough to not have dealt with any serious loss of life among my family and friends. I did not attend my first wake and funeral service until I reached the ripe old age of 25.

As I travelled to the service (called a 'funeral home' here in America, a "chapel

of rest' in the U.K. I think), I realized I had NO idea what to say or do. I pulled over the car to find a 'pay phone' (something we no longer have a lot of), and I called my Dad to inquire what my behaviour should be. He told me a few things that day, but ended the short conversation with "remember Son , the mourning is for those left behind, because the deceased is in a better place".

Whether or not you believe in an afterlife, or subscribe to some some poetic dynamic about Spirit and Memory, I think I'll be both Sad and Happy where the Poet, Musician, and Song-Spinner Graeme Edge is concerned.

Born in England in 1941, Graeme would form, in 1964, the The Moody Blues, with Denny Laine (later of Wings fame), Clint Warwick, Mike Pinder, and Ray Thomas. Their first big hit 'Go Now' would funnel through radios in both the U.K. and America much of 1965. As a young man under the influence of older cousins, I would be introduced to music of the 1960s, way before most of my peers. After all, in 1965 I was 6, and looking back, was treated to an entrance into a world of sound kids a dozen years older might not hear. Graeme Edge and the Moodys would bring a newer kind of 'art' to the fledgling ROCK scene.

Their love of the Spoken Word would set them apart from much of the 'other' "stuff" Britain and the U.S. would be exposed to. Later on, with the addition of Justin Hayward and John Lodge (who I recently wrote about for our gracious Editor Jon Downes in my 'Gospel according to Bart' column he permits me to contribute) the R & B groove would continue and be refined. 1969 would bring the formation of Threshold Records, formed by Edge and



the band. This move would further the band's use of its own unique presentations, with Graeme's POETRY often in the forefront. His drumming set the pace for much of their sound . Later on , a twodrummer stage set (one of the first bands of their day) would give a bigger 'wall' of 'backline' to their performances, and would allow Graeme to use various other percussion instruments, and even piano, to increase the presentation of the music.

Edge would also form a side project, The Graeme Edge Band, who would chart with its two albums in the 1970s, with even a guest appearance by Ginger Baker. The Moody Blues would take a hiatus from music from 1974-1978, but would reform better than ever. 1981's *Long Distance Voyager* was a huge success. Graeme would continue with the band until his retirement in 2018, which would also be the year Ann Wilson of Heart would help induct the band into The Rock-and-Roll Hall Of Fame. Justin Hayward is quoted as saying "This would be the end of The Moody Blues" after Edge's bowing out.

The Music Scene of the 1960s would lead to a huge influx of different musical art forms, and we are still enjoying much of that explosion today. When I think of Graeme Edge, I think of the term we used quite often in those early days (where admittedly I had no reason being, but am sure glad I was)... 'He 'Blew My Mind'.. Thinking of those words spoken by my father so many years ago, I mourn Graeme's loss, but I am sure HIS STAR SHINES BRIGHTLY IN THE HEAVENS!

I thank Jon Downes for allowing me the privilege of composing this piece. My Heart is Full of Love for Graeme's Family and Friends. Bob Dylan once said "I consider myself a Poet first and a Musician second, and I'll live and die as a Poet" Truly I wonder if Graeme Edge felt that way?

If he did, 'A Life Well Lived'

Bart Lancia in America





Mark Gillespie (unknown) - 2021

Mark Ignatius Gillespie was an Australian singer-songwriter. He first became known as a performer in Melbourne clubs in the mid-1970s. His debut album, *Only Human*, appeared in 1980. Reluctant to promote his recordings, Gillespie made his first visit to Bangladesh around this time. He returned to Australia in 1982 to record a followup album, *Sweet Nothing*. His third album, *Ring of Truth*, was issued in 1983. The label also issued a compilation album of his recordings, *Small Mercies*, in 1984. His early albums were later reissued on CD.

Disillusioned with the music business, Gillespie returned to Bangladesh as a volunteer worker. In 1992, he briefly returned to Australia to perform again and released his final album, *Flame*. He gave up the music business thereafter and settled in Bangladesh, at first working in a children's home in Dhaka and then setting up a refuge for vulnerable women and

THOSE WE HAVE LOST

children in Sreepur. After some years of declining health, and a few months after his local wife's death, Gillespie died in hospital in Dhaka on 11 November 2021.



of "The Lion Sleeps Tonight" which rose to #1 on the Billboard Hot 100 and remained there for three weeks in 1961. Margo also authored the 2010 science fiction novel, The Null Quotient. He died at a hospital in Los Angeles, California, after suffering a stroke, on November 13, 2021, at the age of 79.



Philip Margo 1942 - 2021

Philip Margo was an American musician and author who was a longtime member of The Tokens, along with his brother Mitch. They are best known for their hit recording

Heber Bartolome 1948 - 2021

Heber Gonzalez Bartolome was a Filipino folk and rock singer, songwriter, composer, poet, guitarist, bandurria player, bluesman, and painter. His music was influenced by



the "stylistic tradition" of Philippine folk and religious melodies. He was the founder of Banyuhay, a "protest band" that carried the trademark sound of the kubing, a native musical instrument in the Philippines. His compositions were described as a "unique synthesis of rock and blues, and Philippine ethnic rhythms". Bartolome's song "Nena" became a hit in 1977. His song "Tayo'y Mga Pinoy" ("We're Filipinos") was a finalist during the 1978 first Metro Manila Popular Music Festival. Apart from being a Bartolome musician. also exhibited artworks and was an active lobbyist for the rights of Filipino composers. Bartolome died on November 15, 2021. In a June 2021 interview, he had said that he was sick, but did not elaborate.



Belinda Sykes 1966 - 2021

Singer and musician Belinda Sykes was founder and director of London-based

medieval and folk band Joglaresa. She studied classical oboe at Guildhall School of Music and Drama, obtained a Masters in Arab-Andalusian music from SOAS University of London and learned about various ethnic musical styles during field trips to Bulgaria and Hungary, and travels to Morocco, Syria and Spain. She was appointed professor of medieval song at Trinity Laban Conservatoire of Music and Dance.

She sang and played ney (an end-blown flute that figures prominently in Middle Eastern music) for the world premiere of Karl Jenkins' Stabat Mater. Sykes was diagnosed with terminal cancer in 2019. She died on 16 November 2021, at the age of 55.



Max Olding 1929 - 2021

Maxwell Charles Olding was born on 4 July 1929. In 1950, at age 21, he was

THOSE HE HAVE LOST

appointed an Australian Music Examinations Board (AMEB) Examiner. He won the Commonwealth final of the 1952 ABC's Concerto Competition.

He began his tertiary teaching career at the University of Melbourne Conservatorium. He was an adjudicator at the 1952 City of Sydney Eisteddfod and has since adjudicated at most of Australia's major music competitions, has chaired many of them and has acted as external examiner for higher degrees at universities all over Australia. In 1952 he was a state finalist in the ABC Concerto and Vocal Competition. Olding recorded chamber music including cello and piano works. He also recorded solo piano examination repertoire for the AMEB. He was also involved in conducting symphonic, choral, operatic and theatre

works as well as teaching, administration and as organist and choirmaster. He died on 17 November 2021, aged 92.

Theuns Jordaan 1971 - 2021

Theuns Jordaan was a South African singer -songwriter. While studying industrial psychology the University at of Stellenbosch, he had his first performance on 21 October 1992 at a local bar called The Terrace. He started composing his own lyrics, resulting in five songs of his debut album, Vreemde Stad. After he completed his studies, Jordaan spent a year as an entrepreneur. In October 1998, he moved from the Cape to Pretoria and, after gaining



popularity in the city, recorded his debut album, *Vreemde Stad*, in Stellenbosch. This album was released in 2000 at the Klein Karoo Nasionale Kunstefees in Oudtshoorn. EMI released *Vreemde Stad* shortly afterwards, and the album surpassed triple platinum status (150,000 copies) in July 2003.

He launched his second album, *Tjailatyd* at the Aardklop music festival in 2002, which also sold more than 150,000 records. He died on 17 November 2021, after being diagnosed with leukemia in September 2020.



David Lee Frishberg was an American jazz pianist, vocalist, composer, and lyricist. His songs have been performed by Blossom Dearie, Rosemary Clooney, Shirley Horn, Anita O'Day, and Michael Feinstein, among others.

Frishberg resisted learning classical piano as a boy, developing an interest in blues and boogie -woogie. As a teenager he played in the house band at the Flame in St. Paul. In 1957, Frishberg moved to New York City, where he played solo piano at the Duplex in Greenwich Village. In 1971, Frishberg moved to Los Angeles where he worked as a studio musician, and where he also recorded his first albums. Frishberg wrote the music and lyrics for "I'm Just a Bill", the song about the forlorn legislative writ in the ABC Schoolhouse Rock! series, which was later transformed into the popular revue Schoolhouse Rock Live. For Schoolhouse Rock! he also wrote and performed "Walkin' on Wall Street", a song that describes how the stock market works, and "\$7.50 Once a Week", a song about saving money and balancing a budget. Frishberg died on November 17, 2021, in Portland, Oregon, at the age of 88.



Dave Frishberg 1933 - 2021 Ack van Rooyen 1930 - 2021

Ack van Rooyen was a Dutch jazz trumpeter and flugelhornist. He was the brother of Jerry van Rooyen. Ack began playing with a military band as a teenager, doing tours of bases in Indonesia. He then studied music at the Royal Conservatory of The Hague, graduating in 1950, then worked with Ernst van 't Hoff and his brother. He played with The Ramblers in 1955–1957, then moved to France in 1957. In 1960, he relocated to Germany, playing in a big band at Sender Freies Berlin with his brother. He settled in Stuttgart in 1967 and worked with musicians such as Volker Kriegel, Charly Antolini, Friedrich Gulda, Slide Hampton, and Eberhard Weber. He also toured widely during this time. In 1980, he returned to the Netherlands, eventually taking a position as an educator at his alma mater, the Royal Conservatory. He died on 18 November 2021, at the age of 91.



At the age of 12, Slide played in his family's Indianapolis jazz band, The Duke Hampton Band. By 1952, at the age of 20, he was performing at Carnegie Hall with the Lionel Hampton Band. He played with the Buddy Johnson's R&B band from 1955 to 1956, then became a member of Maynard Ferguson's band (1957–1959), where he played and arranged. In 1958, he recorded with trombone masters on the classic release of Melba Liston, Melba Liston and Her 'Bones. In 1962, he formed the Slide Hampton Octet, with horn players Freddie Hubbard, and George Coleman. The band toured the U.S. and Europe and recorded on several labels. In 1968 he toured with Woody Herman orchestra, settling in Europe where he remained until 1977. On June 4, 2006, Hampton promoted his first concert at The Tribeca PAC in New York City. In 2005 Hampton was jazz festival honoured at the in Indianapolis. He died on November 18, 2021, at the age of 89.



Hank von Hell 1972 - 2021

Slide Hampton 1932 - 2021

Hans-Erik Dyvik Husby, also known as Hank von Helvete and Hank von Hell, was

a Norwegian musician best known as the lead vocalist of the punk rock band Turbonegro.

Von Hell's former band Turbonegro is most well known for their tongue-in-cheek humour dealing with homosexual aesthetics and punk rock antics, and the formation of a genre they label "death punk". The band formed in the late 1980s and put out a few records before disbanding in 1998 when von Hell's heroin addiction made him unable to perform. After going through rehab, Turbonegro reunited in 2002, but the band went on an indefinite hiatus in 2010. The main reason for this was his new lifestyle as a sober family man. In 2009, he had a joint No. 1 hit alongside Maria Solheim in the Norwegian Singles Chart with "Rom for alle". On 6 June 2011, von Hell, alongside his new band Doctor Midnight & The Mercy Cult, released their first album I Declare: Treason. On 31

August 2018, von Hell released his first single, "Bum to Bum", from his forthcoming solo record Egomania. On 25 January 2019, the song "Fake It" was chosen for competition in the Melodi Grand Prix 2019 to represent Norway at the Eurovision Song Contest in Israel. Von Hell died suddenly on 19 November 2021, at the age of 49, when he was found dead in Slottsparken in Oslo.

Merima Njegomir Мерима Његомир 1953 - 2021

Merima Kurtiš, known professionally as Merima Njegomir, was a Serbian folk and sevdah (a traditional genre of folk music originating from Bosnia and Herzegovina) singer. She began her career singing many



interpretations of popular Bosnian folk songs, which gained her popularity across Serbia and former Yugoslavia. Her career, spanning over four decades, includes 24 albums, and songs in over 20 languages, such as Hungarian, Hebrew, Italian, Greek and Turkish. Njegomir is best known for her distinct mezzo-soprano vocal range, and folk songs with influences from her native Zemun. She remains one of the most prominent names in Serbian music, with many songs achieving popularity in Eastern Europe, from Slovenia to Russia. Although Njegomir is most famous for providing vocals for Serbian folk songs, her music style includes jazz, classical, pop, and Romani music. Njegomir died of pancreatic cancer on 20 November 2021.

David Longdon 1965 - 2021

David Longdon was a British multiinstrumentalist and singer, who was best known as the lead vocalist and cosongwriter of the progressive rock band Big Big Train. He began writing music at age nine after discovering The Who. He began



his career as the lead singer of the band The Gift Horse. He joined Big Big Train in 2009, and performed on numerous instruments in addition to his role as the lead singer beginning with the album *The Underfall Yard* in 2010. Besides singing, Longdon played flute, keyboards, acoustic and electric 6 & 12 string guitars, bass, mandolin, lute, banjo, accordion, percussion, dulcimer, psaltry, vibraphone, theremin and glockenspiel.

Billy Hinsche 1951 - 2021

William Hinsche was an American musician who was part of the singing group Dino, Desi & Billy, and a touring musician with The Beach Boys.

In the late 1960s, Hinsche began to work as a session musician for The Beach Boys. Although he declined at least one offer to formally join the group in favour of continuing his education in August 1969, he toured extensively with the band as a vocalist and multi-instrumentalist (often playing keyboards and rhythm guitar) from 1971 to 1977 and 1982 to 1996. His sister, Annie Hinsche-Wilson-Karges, was married to the group's guitarist, Carl Wilson. He earned a B.F.A. from the University of California, Los Angeles School of Theater, Film and Television in 1974. Billy Hinsche provided backing vocals on recordings for Elton John's "Don't Let The Sun Go Down On Me," Warren Zevon's "Desperados Under The Eaves," America's "Hat Trick," Joan Jett's "Good Music" and others.

Hinsche died after a short battle with lung cancer on November 20, 2021. His mother, Celia Hinsche, also died on the same day.



Ted Herold 1942 - 2021

Harald Walter Bernhard Schubring, stage name Ted Herold, was a German rock and roll singer.

He was born in Berlin-Schöneberg, Brandenburg, Prussia, Germany. Besides an extensive discography, Herold also acted in several films in the 1960s. Herold died on 20 November 2021, along with his wife, in a house fire in Dortmund, aged 79.

Gordon Crosse 1937 - 2021

Gordon Crosse was an English composer. In 1961, he graduated from St Edmund Hall, Oxford with a first class honours degree in Music. He then undertook two years of postgraduate research on early fifteenth-century music before beginning an academic career at the University of Birmingham. He won the Worshipful Company of Musicians' Cobbett Medal for services to music in 1976.



For two years after 1980 he taught parttime at the Royal Academy of Music in London but then retired to his Suffolk home to compose full-time.

Crosse first came to prominence at the 1964 Aldeburgh Festival. Crosse's first opera, Purgatory (op.18), is a one-act setting of the play by William Butler Yeats. It was written in 1966 and premièred at the Cheltenham Music Festival later that year. Crosse also composed the music for King Lear, the production 1983 television of Shakespeare's play. His fiftieth birthday was celebrated in 1987 with featured performances at several festivals. In 2007, Crosse resumed active composition. Since then there has been a stream of new works, both large scale and small. Crosse died on 21 November 2021, at the age of 83.

Gurmeet Bawa 1944 - 2021

Gurmeet Bawa was an Indian Punjabi language folk singer. Bawa started her career in 1968. She also performed overseas. She represented India during the festival of India organised in the USSR in 1987 and Japan in 1988. She was known as Lambi hek di malika (Queen of singing in an extended breath) for her long hek (opening of a Punjabi folk song calling "ho") that she could hold for about 45 seconds. She was the first Punjabi female singer to sing on Indian public service broadcaster, Doordarshan. Her performances were often accompanied by the alghoza, a wind instrument that is used by Punjabi folk singers. She died in a hospital at Amritsar on 21 November 2021 aged 77.





Yul Anderson 1958 - 2021

Yul Anderson was an American pianist, guitarist, singer, and inventor, who played a blend of gospel, blues, and soul, as well as European classical music of the 18th and 19th century. He taught himself to play the guitar when he was 8 years old, at age of 12 he was the youngest guitarist to open for groups such as Earthquake, Eddie Money and Ray Charles. At 14 he taught himself to play the piano. During the 1980s, Anderson went to Europe and took the initiative to establish a "Multi-Cultural Entertainment Circuit" inside Amnesty International while living in Florence, Italy. His idea has grown to host acts such as Bruce Springsteen, Tracy Chapman, U2, Sting and more. Anderson lived in Denmark from 1983. He played piano on the streets, promoting his concerts performed in the most prestigious concert halls. In 2005 Anderson was nominated to the Nobel Peace Prize for his commitment and contribution to peace projects throughout the years. He died in Sacramento, California, on November 21, 2021, at the age of 63.



Joanne Shenandoah 1957 - 2021

Joanne Shenandoah was a Native American singer, composer and acoustic guitarist based in the United States. She was a citizen of the Oneida Indian Nation, Wolf clan, based in New York. The Oneida are part of the Haudenosaunee (Iroquois Confederacy). Her music is a combination

of traditional songs and melodies with a blend of instrumentation. Although based in the Syracuse area, she travelled frequently for her mostly solo performances in the United States and internationally.

Shenandoah has recorded more than 15 albums and won numerous awards. including an Honorary Doctorate of Music by Syracuse University in 2002. She received a Grammy Award for her part in the album Sacred Ground: A Tribute to Mother Earth (2005), which had tracks by numerous artists. She has received more Native American Music Awards (14) than any other Native Artist, and a total of more than 40 music awards. She has also received numerous Indie Awards and Syracuse Area Music Awards (SAMMYS). She was presented with the Rigoberta Menchú - Highest award by the Native Film Festival in Montreal, Quebec, Canada for her soundtrack in the documentary, Our Land Our Life. Shenandoah died on November 22, 2021, at the age of 64.



Mārtiņš Brauns 1951 - 2021

Mārtiņš Brauns was a Latvian composer and musician. He composed multiple pieces, most notable of which is *Saule*,



Pērkons, Daugava, a choir song regularly performed at the Latvian Song and Dance Festival. Brauns studied at the Emīls Dārziņš Music School from 1958 to 1970, studying piano and choir, before moving on to study conducting and music theory after his voice started changing. From 1975 to 1986, he led the rock band Sīpoli. From 1986 and until his death, Brauns was a member of the Latvian Filmmakers Union and has composed music for various films. In addition to film scores, Brauns wrote and composed multiple pieces for various theatre plays. In 2014, an adapted version of the song with lyrics by Catalan poet Miquel Martí i Pol became the official anthem of the Catalan independence movement. Brauns died on 24 November 2021, after contracting COVID-19 in hospital, where he was recovering from a heart attack suffered two weeks earlier. He was 70.





Marilyn McLeod 1939 - 2021

Marilyn McLeod was an American singersongwriter. She began working as a songwriter for the Jobete publishing company at Motown in 1968. As a recording artist, she released some singles under her own name, and fronted the group Pure Magic.

McLeod left Motown in 1985, and, in the early 1990s, co-wrote several songs for Northern Soul DJ Ian Levine and his Motown revival label Motorcity Records. In 2010 she released the album *I Believe In Me*, a set of songs co-written with veteran Motown songwriter Janie Bradford. McLeod died in November 2021, at the age of 82.

Bichu Thirumala 1941 - 2021

B. Sivasankaran Nair, popularly known as Bichu Thirumala, was an Indian lyricist and poet. He, along with O. N. V. Kurup, is known for creating the style of arranging beautiful words in Malayalam film songs. In Malayalam cinema, Bichu Thirumala led the group of lyricists who wrote songs for readymade tunes. He won the Kerala State Film Award for the best lyricist two times. His prolific Malayalam film repertoire includes work with eminent composers. Thirumala was admitted to S. K. hospital in Thiruvananthapuram with breathing problems, suffering a heart attack as well. He had been on ventilator support after his condition worsened, and died on 26 November 2021 at the age of 80.

Asya Bakhish Sultanova 1923 - 2021

Asya Bakhish Sultanova was an Azerbaijani composer who is best known for her works for children and her collaboration with singer Muslim Magomayev.

She presented recitals throughout the Soviet Union, and worked at a film studio. She first heard Muslim Magomayev sing in 1963. They collaborated on three songs, and she introduced him to Armenian composer Arno Babajanyan. During an interview in 2014, she estimated that she had composed 80 songs.



Sultanova composed music for texts by Gabriel El-Registan, Elchin Safarli, and others.

She died on November 22, 2021, at the age of 98.





Stephen Sondheim 1930 - 2021

Joshua Sondheim Stephen was an American composer and lyricist, considered one of the most important figures in 20th-century musical theatre. Sondheim's best-known works as composer and lyricist include A Funny Thing Happened on the Way to the Forum (1962), Company (1970), Follies (1971), A Little Night Music (1973), Sweeney Todd: The Demon Barber of Fleet Street (1979), Sunday in the Park with

George (1984), and Into the Woods (1987). He was also known for writing the lyrics for West Side Story (1957) and Gypsy (1959). Sondheim's accolades include nine Tony Awards (including a Lifetime Achievement Tony in 2008), an Academy Award, eight Grammy Awards, a Pulitzer Prize, a Laurence Olivier Award, and a 2015 Presidential Medal of Freedom. He also had a theatre named for him on Broadway and in the West End of London. He did not come out as gay until he was 40. Sondheim died at his home in Roxbury, Connecticut, on November 26, 2021, at the age of 91. The cause of his death has not been publicly disclosed.

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64

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HOLIDAY HARMONY

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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 8page lyric booklet. Following on from 'Iesu 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

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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 it's own. Locked in a hut for months surrounded by nature, trees, rivers and the wild Scottish



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





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

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



From danger to safety...

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

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

One more thing....

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

Jonathan & Brad



https://nodogleftbehind.org/



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Q&A with Mad Iccy And Smeg Of King Kurt

Years and years ago, in a universe far, far away – well, actually, about thirty five years ago, in a hospital about fifty miles away from where I'm sitting, dictating this to the lovely Olivia – there was an overweight staff nurse with a bad attitude. He didn't really want to be a nurse, and had dreams of being a music journalist. Elsewhere in the hospital, there was a young man called Icarus Ruoff, who worked with the hospital ancillary services. He was vounger than the aforementioned staff nurse by five or six years, he had a Mohican haircut, a very pretty girlfriend, and – like the staff nurse – had a particularly bad attitude. Three and a half decades later, these two social malcontents have been reunited in the pages of this magazine.

Let me introduce you to my old mate, Mad Iccy

Back in the mid 80's I had nice collection of cool picture discs from this outrageous Psychobilly band who I never got to see. I think the closest they got to Exeter at the time was Taunton and being a Hitchhiker / occasional Bus Wanker I never made it there although, I did leave the entire collection of records on a bus never to be seen again ...

That Band were King Kurt and this week I'm chatting with lead singer and instigator of food fights Smeg.

Hi, and thanks for sparing me some time.....

Can I start off by asking you for a few Favourites please?

Movie: toss up between Dark Star and A Clockwork Orange

Food: Mackerel Sashimi or Sunday Roast

Holiday Destination: Sicily, It's got the lot, Sea, Sun, Volcano, Food, History, Architecture & Wine.

Instrument: of Torture? The Rack for sure. Musical? Probably the Pianoforte. It's a band in your hands, it does pretty much everything... I can't play it though.

Top 5 (or more) Favourite

Musicians: Beethoven, Dick Dale, Bo Diddley, Link Wray, Charlie Mingus & Hasil Adkins

What was the First Gig you attended?

The Stanglers on Hastings Pier 1977



Who and Where was the most influential Gig you have attended?

Probably The Cramps at "The Venue" in 78, not that many people there. Bryan Gregory was still with them, it was the NUTS.

Who or what are your main musical influences?

Lux Interior, Charlie Feathers, Johnny Burnette, Noddy Holder & The Sex Pistols.

Do you have a song makes you think, damn I wish I had written that? and if so what is it?

The Only Ones – Another Girl, Another Planet.

You're creating a Superband who's in it and what are they doing?

© Anthony Leforestier

Funnily enough, I was hanging out with Vom (Drummer with Dr. &The Medics/Die Totenhosen) the other night, in Düsseldorf. We were thinking about this. We had him, me & Jesus on Keyboards, you'd only need to get water on the rider, and after a hair cut, he'd look ok. We thought he might be a bit of a diva though! I think Buddy Rich on drums, Charlie Mingus bass, Beethoven on Keys, Link Wray and Dick Dale guitars, Lux Interior vocals?

Also on that theme if you could collaborate with any one artist dead or living who would you choose?

Andy Weatherall wanted to redo Zulu Beat and we never got around to it, I wish we had I'd have liked to have heard that too !



Do you ever get Starstruck? and if so then by whom?

Most recently by Dr. John Cooper Clarke, He was having a fitting at Sir Tom Bakers. Tom introduced me and I was like a teenage girl.

Obviously you have gigged all over the place so do you have a Favourite Venue, Past or Present (or indeed both) ?

The London Astoria, The Markt Halle – Hamburg, The Henry Fonda Theatre – Hollywood and The Venue – Aberdeen.

I guess you are busy doing music stuff generally but do you have any other interesting interests?

I started to paint, when I bully myself into activity I enjoy a bit of

rowing on the Serpentine, I Love WW2 history, I read quite a lot of odd stuff... politics, psychology, sociology etc.

Who do you think might be a FUN person to go to the pub with?

The Chimpanzee that played Cheetah in the old Tarzan films, Frankenstein's Monster (The Karloff version) and Tommy Cooper would be fun. Steve Davies wouldn't, he'd just be on the pool table all night, you may as well go on your own.

Before music did you have "normal" jobs? and if so what was the shittiest? Oh all sorts of silly things for about 5 minutes at a time. I did a lot of stage work







though, that almost put me off music altogether.

On that note, who or what made you think: fuck day jobs.... I'm gonna do this? Women.... You don't get too many female admirers as a bin man.

If murder for crimes against music was legal, who would get it? A&R people and the Music Press, between them they've systematically poisoned Rock 'n' Roll with their ignorance.

What is the stupidest question you have ever been asked? Would you like a drink?

Finally, your thoughts on:

Status Quo: You've got to respect The Quo, I heard that they loved our song "Fuck off Status Quo" from a friend that worked for them.

Coldplay: Yellow was ok, outside of that I have no opinion. It's like asking what I think of Grey or the letter D. I know they're there and have their place but that's as far as it goes.

Britain's got Talent: on the list with A&R men.

Marmite: Love it! But not as a Body Spray.

James Blunt: No Idea

Lastly and most importantly do you have any Pets that we need to know about? We have a very characterful cat named "Poofy Woofy Woo" he chose the name... (Long Story)

https://www.facebook.com/kingkurtofficial



KEMETSTRU

BERRIU PLANE

Astral Plane by Kemetstry

Astral Plane is the new single from Yorkshire emcee Kemetstry. It follows on from the release of the critically acclaimed single 'No Respect, No Manners', released in February, and is taken from his forthcoming Kemez The Atlantean EP. Astral Plane is produced by Thugs Bunny who provides this sparse melodic beat over which are some eerie and kinda spaced out sounds which, when moulded together, give this crazy mind-bending Lo -Fi sound. It provides this other-worldly soundscape for Kemetstry who proceeds to take us deep to a place where alternate realities open up to us as our minds are opened up by the music.

On this ride to the other side there is nothing that is taboo. Subjects such as suppressed knowledge, ancient aliens and the spirit world are all laid out on the table for consideration and debate. It takes you





places that many consider ridiculous, while many others may well have opened their minds to or even dipped their toes into. If you are open to these possibilities the only other subject would be how you choose to access them...

Kemetstry delivers in a deliberate manner, just as if you are sat across a table from him discussing these subjects in an openminded way. This might seem like a dark place to go, talking about things you might feel are beyond scientific comprehension. But, ask yourself, what does science truly know at this time and what might it study in the future as our understanding of the universe evolves?

There is no doubt that Kemetstry keeps his style well and truly rooted in true underground Hip Hop style with a laidback flow that really draws you in and captivates you. There is also a deep intensity and knowledge base allowing him to speak on esoteric subjects and still hold your attention while making entertaining and great sounds to listen to.

This is definitely one for your playlists.

Astral Plane is out now for your listening pleasure and remember to watch for the new Kemez The Atlantean EP, coming soon.

I'm outta Here,

Steve

LINKS

Get *Astral Plane* on Bandcamp Here: https://spidalee.bandcamp.com/track/ astral-plane

Kemetstry Merch: https://kemetstrymerch.com/

Complete list of Kemetstry Links: https://linktr.ee/Kemetstry

Album Review: *Inner Peace* by Big Haz

Inner Peace is the latest album from emcee Big Haz who resides in Melbourne Australia. As an emcee he has already had an interesting career. His first single 'Chopper The Musical' featured the notorious underworld figure Mark Brandon 'Chopper' Read in 2009. He followed this with his debut album 'Larger Than Life' in 2010 which featured a host of heavy features including Canibus, Masta Ace, King Tee and Chino XL to name a few.

With *Inner Peace* being his sophomore album, it also features a number of big name features in Canibus, Kool G Rap, Daz Dillinger, King Magnetic, Nysom and Kozme. The album originally dropped in November of 2020, so with that said the best thing for me to do is to take you through all sixteen tracks and give you my insight...

Straight out of the starting blocks you get the sense that this is all about the Hip Hop for this guy. The sound is this kinda laidback beat with some synth notes that carry you along as Big Haz drops some intelligent and slick vocals that serves as deep introduction to just who he is and perfectly sets the standard for what is to come by detailing his journey to inner peace, which is something that will ultimately, as he says, *Set Me Free*...

With the stage set Canibus joins us to drop the *Inner Peace Prologue* over a nice head nod drum beat with some piano notes.



In this short intro we get the full force of Canibus and his complex verbal arsenal as he brings the focus to his wingman, Big Haz. From there, the beat stays proper head nod with some string notes forming the backdrop to *Verbal Murder 2020*. Here Biz Haz and Canibus treat us to more than five minutes of straight bars. There is no let up as both emcees unload clip after clip of lyrical hollow points that deliver hit after hit of technical and intelligent verbal mastery.

Hip Hop Stand Up is a boom bap style track with keyboards and a soulful chorus, that sees the first appearance of Kozme joining Big Haz. This one has that anthem sound as the emcees drop bars all about what it is to be Hip Hop and to rep for the

music. Definitely one of those tracks that has energy you feel through your whole body. So, stand up, put your fist in the air and bounce to this. Next up, the beat gets heavier and the synth sounds bring this darker edge to proceedings. That sound is perfect as Hip Hop's own mob boss, Kool G Rap faces off with Big Haz on The Mobster and The Scholar. As these two trade off, you first get the feeling of which is mightier, the Scholar's pen or the Mobster's bullet but, as the track goes on you feel more and more that the strength is in their unity. The vibe switches to an upbeat mix of drums, violins, synths and cuts which gives you this uplifting feeling. Kozme and Big Haz bring focus to the person you are and how good it feels when others believe in you but, ultimately the message here is that when you *Believe In Yourself*, you are unstoppable.

A soulful chorus and a mix of guitars, keyboards and a chilled out beat, brings a thoughtful and reflective vibe to *Glad To Be Home*. Here Big Haz and Kozme take a look at the tough times we've all had and the journeys that have led us to where we are now, looking to a brighter future. Something that always brings a lighter edge to things and makes even the darker days seem bright, is being thankful to have someone to come home to. Time to get into that funk vibe with mix of bass, guitars and drums that creates this upbeat block party, celebration kinda feel. Daz Dillinger and Big Haz look back at those

who have paved the way in Hip Hop and influenced have generation after generation of artists and fans alike. This is Hip Hop, We Live Hip Hop and Ya Don't Stop. Kozme is back on the next track which has a more laid-back beat, piano and soulful chorus. You get a deep personal vibe from the sound and that feeling is enhanced as the words detail the kinda things you like to say to those who are closest to you, your loved ones, children, and closest friends. The words that say to them I will Never Let You Down...

Facing You, Facing Me has a deeper feeling. The piano, guitars and choral vocals mix with the lyrics of Big Haz to create this depth and strength that touches





on something we all find hard to admit or to face up to. That is the fact that often what we see in others reflects a part of us we might not like. It is not until we stop and think, that we realise we are more similar than we would like to admit and perhaps then we can heal a certain part of us and take another step toward inner peace. That deep reflective vibe remains on Dark Room. The beat still has that head nod vibe with some guitars and soulful vocals mixed in. Kozme joins Big Haz once more for a look at the personal struggles we often go through, the type of struggles we keep to ourselves and don't often show to others. To keep things bottled up can be self-destructive and the only way to break out of this cycle is to look deep within, only here can we find

the true strength to push on and find our true selves.

Kingz Of The Grind hits with more modern trap kinda edge to it but, the keyboards and soulful chorus serves to soften that. Here we have King Magnetic and Nysom joining Big Haz on a track that seems to focus on the daily work you have to put in to get by and to make ends meet. At times it is not always easy but, you keep going because there are those who rely on you and sometimes you just have to do it for you. The mood switches once more as the sound is more head nob but, on a laid-back vibe with piano and strings. It is said that the eyes are the windows to the soul but, here Big Haz has something different for us. For Big Haz states that it is his lyrics that are the *Windows To My Soul*, mainly because of the depth of feeling that can be put into those words. The head nob vibe continues with some guitars and an echo sound that puts you in mind of being in a closed space, somewhere your thoughts and words are constantly thrown back at you. It is just like you are trapped in a nightmare, not knowing what is real and what is not. When you realise, *I Can't Sleep*, are you desperate for the solace of the light or the bliss of true sleep?

The album's penultimate track is also its title track and the calming mix of drums, strings and keyboards still has that Hip Hop sound but, one that allows your mind to drift away. It's all about that Inner Peace, a state of mind where ego no longer controls you and you find a blessing in every day. After a rollercoaster ride of an album what is the best way to end this album? Simple, with a head nod beat and Big Haz dropping the Soul Scriptures (142 Bars) of pure Hip-Hop lyrical fire. This is something like a freestyle where Big Haz demonstrates his technical lyricism and ability to switch between flows and styles with relative ease. Drawing on many aspects of his own personal journey, this one comes straight from the heart and shows the soul of Big Haz.

Inner Peace is almost like a personal life story put into rap with a Hip-Hop soundtrack. There is a lot here from the



ups and downs of life to the enjoyment of dropping bars just for the sake of it. You can feel all the elements that Big Haz has put into this from the fun and the good times to the tough periods. You get a sense for the people who have touched his life along the way and have inspired him to be the person he is. The journey may not have been easy but, by the end you get this glimpse at where he is now and what his *Inner Peace* looks and sounds like.

There is little doubt that this album's sound is rooted in Hip Hop. There is a good mix of styles that are all rooted in the true sound of Hip Hop but, along the way we are also treated to other influences from some more soulful moods other more modern styles. The production is all solid here and more that ably allows the sound and vibe of the album to flow from start to finish through all its ups, downs, twists and turns. Lyrically you feel that Big Haz has crafted a style all his own. He has a sound knowledge and a technical ability that would allow him to stand shoulder to shoulder with anyone. His use of deeply personal themes that don't fail to touch you on a deep level are perfectly balanced by the use of tracks that detail his love for Hip Hop music and tracks that serve as a stage to display his lyrical prowess.

The high calibre of features take nothing away from Big Haz himself and simply serve as the icing on the cake of what is already an impressive free-standing album in its own right. Check out the album artwork too from Kebo, which is incredible and sets the album off perfectly. With more in the works from Big Haz, including an album with Canibus, 2022 looks to be a good year for him and I'll certainly be keeping tabs on him for sure.

Inner Peace is available now...

On that note,

See Ya...

Steve

LINKS

Inner Peace streaming links Here: https://distrokid.com/hyperfollow/bighaz/ inner-peace-2

Big Haz on YouTube: https://www.youtube.com/channel/ UC8JjcwFITdWuIOT1Z3W89mQ/ featured

KURU by Flooded Hallways

Flooded Hallways are the duo of Deeq (Lyrics) and Nemrot (production). Founded in 1996, *Kuru* is their first release for six years.

Deeq explained to me that the album was written and recorded during the height of the lockdown over the course of 2-3 months. The album is the group's comment on the state that we have all found ourselves in as we do our best living on this little island we call home.

When Deeq explained what the title of the album was all about, I found it interesting and so I thought I would drop his words here before I go into my take on the album.

'Kuru is a rare and fatal nervous system disease. Its highest prevalence occurred during the 1950s and 1960s among the Fore people in the highlands of New Guinea. The Fore people contracted the disease by performing cannibalism on corpses during funeral rituals.

The name kuru means "to shiver" or "trembling in fear." The symptoms of the disease include muscle twitching and loss



of coordination. Other symptoms include difficulty walking, involuntary movements, behavioural and mood changes, dementia, and difficulty eating. The latter can cause malnutrition. Kuru has no known cure. It's usually fatal within one year of contraction.' definition taken from healthline.com

We feel like the whole eating your own thing symbolises what's happening in society at the minute with us (all races, sexes, creeds etc) being pitted against each other, destroying each other, and being brainwashed into thinking we're different, when we're not different at all.

This metaphor plus our experience of lockdown, was the inspiration for the album.

Now that you have a bit of insight into what the album is about, let me take you through the album and give you my own insight...

The stage is set for what is to come with a head nod vibe created around some piano and drums. *Illusionary Calm* has a laidback feel. But, it pretty much mirrors what we have all been through in recent months. There has been so much fear and chaos, that any period of calm we experience in our day-to-day lives feels like an illusion and that every moment is spent wondering what is coming, just as you are wondering what is coming on this album, and Deeq sets that out perfectly here. The boom bap vibe remains

FLOODED HALLWAYS 'KURU

an **BLITSCOLY, CALK** 42 NEUTER, EDNUCH 43 PAINSTULIER 44 NUMBERS GAME 45 PINC SPIT 46 BAREFOOT CONTESSA 47 MAYBELLE 48 LAST WOUND KLUS 49 SCANDINAVIAN WINE 10 THIS DEATH 14 State of the Stat

XXX 1

prevalent with heavy mix of drums, strings, and organ notes. *Neuter Eunuch* comes from a male or masculine stance and, for me at least, really seems to speak to those aspects of the self that we may not be proud of and as a result, especially when things are brought to our attention, we will suppress more than we need to. What is really needed is an acceptance of both sides of our nature, both masculine and feminine, and to be at peace with them. Therefore, creating balance within and so channelling our energy in new ways.

The sparse beat and keyboards of *Painstiller* creates a far more thoughtprovoking vibe. There is a feeling here of someone looking back on all the pain they have experienced, be it mental health, physical or emotional. Deeq evokes this vision that this could be anyone of us looking back at life and realising how far we have come and just being at peace with that. As your mind drifts there is a switch in mood with drums, guitar, and violin notes bringing back that head nod boom bap vibe. Numbers Game gets your mind going as Deeg brings mathematical terms to bear along with his normal poetical flow. This really makes you think about the universal language of mathematics and most things in life can be described in terms of being added, subtracted, multiplied, and divided. Does the fact that we are conscious beings, with feelings, mean that there is anything more to life...

16001

Pounding drums and horns are the backdrop for *Pink Spit*, which has more of a story looking at what could be the darker side of human nature and choices that can be made as a result of following these paths. Deeq switches up the descriptive wordplay on this one which looks at a hitman who has completed his contract and, body in tow, to collect his payment for services rendered. The mood switches once more to a lighter more soulful vibe with the piano, vocal samples, and laid-back drums of *Barefoot Contessa*. Here Deeg takes on a far more personal trip looking at how he met his wife and their journey together, through ups and downs, across the last few years of their relationship. Being so personal you can really feel the depth in the lyrics here and it really makes you think about the special person in your own life.

Maybelle is an instrumental track from Nemrot. There is such a multi-layered with bass, strings, feel to this keyboards, vocal samples, and lots of drums. It really takes you on a ride through switching the pace and flow. There are times you feel you are just floating, while at other times you are wondering what's gonna happen next. Some of the elements are just like a pause button mix and at the end of the day it's proper head nod hip hop that takes you exactly where you wanna go. From that little palate cleanser, we are drawn to look at a more dark side to the world we live in. Last Wound Kills is full of drums, strings and flute notes that brings this feel of looking into something that is kept in the shadows but, is all to apparent in the world around us. Deeq does a great job of bringing a poetic focus to those who chose, through their darker nature, to engage in acts of sadism and such like. What is troubling about subjects like this is that people still do it and that they also keep a secret, even from those closest to them and what that says about the society we live in...

As we move into the final quarter of the album Nemrot gives us a head nod beat full of piano, sax, and flute notes to get us moving. As it gets us moving the story becomes moving in itself, as Deeq takes us through a personal look at his younger life on Scandinavian Wine. There is this sense of loss and how being the one left behind can so affect your mental health. You also get this feeling of how hard it is to heal the scars that are always there. But it's not always about healing the scars but, using them to as a marker for how far you have come on your journey. The title here comes from the feeling of bitterness, just like the bitter taste of wine from the harsh Scandinavian climate. The final track of the album brings a thought-provoking air of drums and flute. This Death is a slightly light-hearted look at death. The focus might simply be looking at death and the fact that things will be ok in the end but, there is something else. If you read between the lines, you can look at it another way and know that we can also live through a symbolic death and be reborn as we turn our lives around.

As you might expect with an album that was conceived, written, and recorded at the high of some of the strangest times we have all experienced, there is a lot of stuff here that comes with dark undertones, and rightly so. You cannot reflect on those times and what anyone was feeling without reflecting the pain and the effect it had on our mental health. However, there is also enough of the positive vibes to balance it all out.

Deeq does a great job lyrically with, at times, some fairly complex imagery to give us exactly the right focus for the message he is putting across, while at other times the pace and thoughtful nature of his lyrics comes across in such a way as to keep you guessing. But he takes some deep topics and some very personal stories and delivers them to you in such a poetic way that, at times, even the dark nature of the subject matter is eclipsed by his lyrical prowess.

delivers Nemrot some emotive soundscapes that keep the whole album flowing perfectly through is emotional twists and turns. It is obvious that the production has its roots in that boom bap Hip Hop sound but, also has an up-to-date edge that draws plenty of inspiration from other musical genres to create exactly the mood needed at any one time. I liked the use of the samples of the children at bedtime quizzing the parents. Their fears and thoughts worked so well with the whole vibe of the album and gave it a deeper little edge that just touched you enough, on an unconscious level, to make you feel it on a personal level.

Overall, I would say that Flooded Hallways have done an exceptional job with *KURU*. Not only have they brought the thoughts and feelings of those lockdown times out of the mind and into musical form but, they have added this metaphoric relationship with the title of the album that makes us take a second look at every aspect of society and questioning what is really going on.

So, you might be left with more questions than answers but, is that such a bad thing? You can simply listen to the album again and get a different angle on it all and it makes you wonder who is feeding on who and what is the truth behind it all...



KURU is out now...

I'm outta here,

Steve

LINKS

Get your copy of *KURU* from Bandcamp Here:

https:// floodedhallwaysofficial.bandcamp.co m/album/kuru





The Hanging Stars

Website <u>https://thehangingstars.com/</u>

Alan Dearling ventures into the cosmic rock, Americana-psychedelia-nuanced world of London's Hanging Stars

alan dearling



In another time and place – probably the late 1960s/early 1970s, the Hanging Stars would be a high-profile super group. They could hold up their collective heads and music alongside the likes of The Byrds and Crosby, Stills and Nash. They're a tight outfit. Great interesting and sometimes playing, intriguing songs, and lots of intermingled sounds that make up a rich musical tapestry. A panoply of pedal-steel guitar, solid bass and drums, jangly guitars and a slightly off-kilter, edginess that makes this very much a band punching above their collective weight. And they put on a strong visual show too.

It's music that conjures up the American west. Down and sometimes dirty subject matter and grand panoramas, alongside the boozed-up domestic tussles that offered so much inspiration to the Eagles, the Flying Burrito Brothers, The Band, Buffalo Springfield, Emmylou Harris, Gram Parsons, Neil Young and the UK's Matthews Southern Comfort. In more recent times, it has provided a musical recipe and backdrop for bands like Calexico and the more harmony-based, Fleet Foxes.

'Heavy Blue' live video:

https://www.youtube.com/watch? v=54KhUo4chK0

You can almost taste textures and the smells of travelling light, horses, bar-rooms, love discovered and lost, yearning soul-searching. Their current live performances feature songs from across their three albums. It's a strong set, plenty of catchy, sing-along 'toons'. Plenty of opportunities for the audience to enjoy a good jig about.

During the lockdown, they played a version live, on-line, for their many fans at





Farringdon's Betsey Trotwood pub venue of the title track from their new, third album, 'A New Kind of Sky'. Lovely stuff:

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

And here's another of their tracks: 'I will please you' in a live video:

https://www.youtube.com/watch? v=r4cwY6-BT4E

Here's what their own publicity says about them:

"The Hanging Stars channel the sounds of The Byrds, Big Star and The Flying Burrito Brothers with hints of Mojave 3 and The Allah Las – mainlining the dying embers of the early 70s psychedelic folk and cosmic country scenes. The Hanging Stars are currently touring their third album of beautifully crafted Cosmic Americana – 'A New Kind of Sky'."

I hadn't personally seen them for about four years. Live at the Golden Lion in Todmorden felt like some kind of homecoming. These were their people, their audience – the followers, the acolytes! This was one of their first performances since lockdown. It was a memorable one. They've grown in confidence, in stature. They have a more diverse range of songs and have an added intensity, which really came through in some rousing, crowdpleasing encores.

A time for collective celebration of great classic music, performed live with great sound quality and ambience.



Sweaty, happy, dancing people, both the punters and the band members. Lots of albums and T-shirts sold. A great night out – enjoyed by all.

Nicely evocative, harmonising on the 'Honeywater' video:

https://www.youtube.com/watch? v=geQQlyUJK8s

The event was organised by Dark Matter at the Golden Lion:

https://www.facebook.com/ DarkMatterProm/

https://www.facebook.com/ goldenliontod





'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

'Utterly beguiling and often unsettling... a tour de force of storytelling.' (David Caddy, editor 'Tears in the Fence')

'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine) Richard Foreman's WILF UIL MISCHADERSTANDINGS Readers' comments:

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nm///ann



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tarmus With Brian May and The English Rock Ensemble. DVD MEGZ010DVD



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BLACK GRAVEL CITY INTERNAL FIX BANDCAMP

This is the debut release from Aucklandbased trio Black Gravel City, who describe themselves as metal/rock/metal which in terms of this song definitely makes sense. Formed just a year ago, the band comprise Hemi Sachin (drums, formerly Broken Season, Lakius, Order of Mammal, Kerry Cooper (guitars, vocals, formerly Djen, Order of Mammal, various cover bands) and Caz (bass and backing

vocals, past groups Tegan, Sairalei, Madame Youth, Lakius). So although this band is new, it can be seen that the guys have been around the same scene for quite some time, with everyone having played with at least one other in the past. The song is written from the viewpoint of someone undergoing heart surgery, and both commences and ends with the beeping of a monitor. Musically it starts with crunching riffs, double kick drums and vocals that are gruff and solid and one thinks that this is going to be a Sepulturastyle metal number, but then we get to the bridge and suddenly we are in rock territory which has been influenced by the likes of Linkin Park, and there are even some keyboards. Here the vocals are far more melodic, with harmonies, and it is almost as if the leather-clad tattooed metallic monsters from the verse have been turned into something quite different indeed, almost as if they are ready for their Instagram moment.

When they are heavy, they have a solid groove, with hints of Meshuggah and Lamb of God, and one cannot help but get into the swing of it, but the way they turn it into something else works in a way which is difficult to comprehend. The song is four minutes in length and is



metal/rock/ metal/rock/metal, with those breakpoints being incredibly important in creating powerful dynamics and contrast. This contrast is certainly why this song stands out as much as it does, and it is strange to think that this is their debut release, as it is polished and so full of energy. Given that they are based in Tāmaki Makaurau I can only hope that I get the opportunity to catch these guys at a gig soon as this is powering, dramatic and exciting.



ALIEN WEAPONRY *TANGAROA* NAPALM RECORDS

It has been a long three years since debut album $T\bar{u}$, but at long last Alien Weaponry are back with the first track taken from the new album of the same name, Tangaroa. The album is not due to hit for another few months, so until then we will have to satisfy ourselves with this track which sees the sound moving in a more mature, deeper, and more produced aspect than what we have heard in the past. It is only when meeting these guys that one remembers just how young they are, and how much they have already achieved. Their debut album reached #1 in the NZ Official Album charts, they have toured America, played at festivals like Wacken Open Air, even played with the NZSO, yet drummer Henry de Jong is just 21, his brother Lewis (guitars, vocals) is just 19, while new bassist Tūranga Porowini Morgan-Edmonds is 21. They have already achieved far more than most bands would even dream of, due to music which is incredibly heavy, is packed full of riffs and hooks, always has an underlying groove, while the use of Te Reo (the language of the Maori people) has ignited much interest.

Tangaroa finds them talking about climate change and pollution and the effect it has on Tangaroa, (Māori god of the sea). While the verse is in English, the chorus and bridge is in Te Reo, and the power of the lyrics certainly match the force of the music. The music and lyrics were written by Henry and Lewis with their father Niel, alongside previous bassist Ethan Trembath. Ethan left the band for personal reasons last year, but on really good terms (so much so that he appeared in the initial promo shots to introduce Tūranga to their fans). In fact, although all the publicity photos show Tūranga, he only appears on one song on the forthcoming album where he provides additional vocals and some guitar, as it was already recorded with Ethan. Given the heavy touring schedule of the trio over the last few years it is no surprise at how tight they are, totally locked in, with all three creating an immense sound and Lewis and Ethan sounding even tighter than they have in the past. Father Niel mixed this track, and he has added additional polish and some restraint, culling the over-the-top rawness of their earlier work, yet keeping the passion and power of everything they do.

Later this year they are planning to support Gojira on a tour in America, so let's hope all goes well for them in that regard, especially as Lewis is currently recovering from a broken thumb – not good for a guitarist on their fretting hand. They are making huge waves in Aotearoa. Is 2021 the year they really break through on the big stage? Can't wait to hear the full release.



TROY KINGI *BLACK SEA GOLDEN LADDER* AAA RECORDS

I was first introduced to the music of Troy Kingi when I was over at Red Room Studios one day at the invitation of TeMatera Smith some years back, who told me I just had to hear the person he was currently working with. I was fortunate enough to be there for some of the sessions of Shake Your Skinny Ass All The Way To The Zygetron, and I was blown away by the sheer musicality and ear of Troy who was able to listen to a track for a few seconds and then say "it needs this" and then go back into the studio and record it. This was the second in what was to become Troy's famous 10 10 10 project of 10 albums in 10 years of 10 different genres. A while later I went over to Red Room to record a voiceover for an album, and while I was there TeMatera sat me down in the producer's chair and promptly played me excerpts from *Holy* Colony Burning Acres, which left me reeling as Troy had gone from funk to reggae and the result was incredible. I saw Troy at The Tuning Fork for the resulting tour, and it was one of the most amazing experiences of my life. He of course followed that up with his first official #1 album, The Ghost of Freddie Cesar, which as I write, this is back in the Top 20, alongside Golden *Ladder* which is sat at #2.

Given the nature of the project, one would expect this album to be quite different to the others, and that is indeed the case. While it is being labelled by some as folk, that is not really an accurate description, as while there is indeed a huge number of acoustic guitars this is also rammed full of hooks and songs which demand the listener sing along as well as additional electric instrumentation when the time is right. Also, unlike his other releases, this is a duo album in that it was written and recorded with Delaney Davidson who is of course widely regarded for his work in folk, blues, rock and country. Troy and Delaney only met properly some three days before going into full songwriting mode when Troy had the Matairangi Mahi Toi Artist Residency in Wellington, the first time he had sat and written outside of his beloved Kerikeri. The original concept was that Troy was going to provide poetry detailing a man's journey from birth to death, but it was agreed his lyrics were not really strong enough, so Delaney worked with him to understand what he wanted to say, and the result was this full collaboration.

Having been playing this album a great deal over the last few weeks I am still somewhat surprised at the performance at the Auckland Folk Festival earlier this year when the guys turned up on stage and basically played electrically, and promptly blasted the audience. I was there for both sets and made the comment to TeMatera that I wasn't sure what it was, but at times it felt almost like QOTSA meeting The Beatles and wasn't folk! On recorded version these the heavier elements are stripped back, so although they do come in at times and totally change dynamics, there are also numbers like Come Around, where we have wonderful acoustic guitars, dated piano, and superb harmonies from Delaney and Troy. Working with an additional confident performer and songwriter has undoubtedly allowed Troy to move his music in directions he may not otherwise have investigated, stripping back the bombast yet removing none of the commerciality and somehow adding even more beauty. Opener *Sleep* is delicate, with a restrained power and is the perfect way to drift into the album, while *Hunt Down Happiness* is more strident, with guitar, bass, and held-down keyboards providing an edge of nastiness, and the feeling of being in a bleak environment. The more one reads about the inspiration behind the album, and a diving trip which could have been fatal, the more one realizes just how much the two of them have managed to produce something which really does fulfil Troy's vision.

This is nothing like any of Troy's albums to date, yet at the same time it very much is, in that whatever genre he turns his mind to becomes a triumph in his hands. The promotional tour is starting later this year, but while that is going to be an incredible unmissable experience, one can only start to wonder what the next album is going to be like? Personally, I would love to hear Troy attack grunge, but knowing him it could be disco, or soul, or AOR. Whatever it is, we all know it is going to be a masterpiece, just like this one.



ORPHIC DÉCOR OVERCROSS INDEPENDENT

This five-track 14-minute-long EP is the latest release by multi-instrumentalist Jacob Tait, who goes under the name of Orphic Décor. He released his debut EP, *Ida*, in 2020 and this is the follow-up. His style is

very much sat within the indie scene, but within that he moves into different areas so that numbers can be quite synth based, or rawer and more performed on an acoustic. The music is often reflective, looking back on itself and definitely creates an ambience that draws the listener in, and the only way to fully appreciate this is to play this on headphones, otherwise it just gets lost.

It is almost as if Blur have become involved in the New Romantic movement, yet stripped it back and slowed it down, with more thought than the hook-based pop that was known for. Public Transport is one of the standouts for me, virtually fully instrumental it creates a soundscape of electronic sounds which has obviously been influenced by the likes of Tangerine Dream and Thom Yorke and is in stark contrast with the title cut which in some ways goes back to the early days of recording with just a guitar and voice which sounds as if it was recorded in a huge space. Apparently, the vocals and guitar were recorded at the same time, with just the harmonies being added later.

I would like to hear Jacob experiment more with his experiments in synths, as I can see that moving into some fascinating electronic progressive stylings, but as it is this EP is a wonderful introduction to his music. I certainly look forward to hearing more from him in the future.



WHITE NØISE MAFIA *TFHE DIVIDE* INDEPENDENT

Last year I was fortunate enough to see all the heats and one of the semi-finals for the Ding Dong Lounge Battle of the Bands competition and came away incredibly impressed with a band who had formed just in time to play a gig at the venue, and to be then allowed to enter the competition. When they played their heat I was immediately impressed, as were the judges, and I came away wondering if they were like that at their second ever gig what on earth would they be doing in a few years' time. That band was of course White Nøise Mafia and I have been lucky enough to see them play a few times since then, and each time they just keep getting better.

At the back sits Neo Lee, one of those drummers who seems to understand innately what he needs to do to add to a song and is prepared to take the lead in certain passages and sit back in the pocket in others. Locked in with him is bassist Matt Sansome, who fronts the cover to the single, someone who understands his role in providing that heavy bottom end which everything the band does, underpins providing that rich contrast. In Matt Holden they have a guitarist who lives and breathes being in a rock band, always with a smile on his face as he crunches out the riffs, and then in the middle of it all is Chris Webb. Chris never has a hair out of place, unlike young Mr. Holden, always looking smooth and calm until he stands in front of a microphone and then he cranks into the riffs and knows just what to do to drive the audience crazy.

Needless to say, the band not only got through their heat and semi but came away at the end with the top prize, which saw them heading into the studio to record this with Dave Rhodes, after which they filmed a video with Francis Wheeler. The last time I saw them play this song was when they opened at The Tuning Fork (some six months on from forming – their target was 18), as this is what they launched into from the off and within a few bars the stage was being rushed. Chris started playing with his back to the stage and turned around to find they were being mobbed – bear in mind that at that point very few people had seen them play and there was no product available, but there was an immediate connection. Dave Rhodes has an extremely high reputation in the NZ scene, and here he has captured not only the energy of this crunching rock band but allowed the layers to shine through. After a short introduction they are into the groove, but when the verse commences everyone takes a step backwards apart from Neo, who starts pummeling around the kit, which allows the listener to focus on the vocals and lyrics. The riffs come back in for the bridge, and then we are into the commercial chorus where anyone hearing this just has to bounce. The song keeps moving and swirling, so there is a spoken word section which gradually builds and then turns into something which could have almost come out of Meshuggah.

The video shows the guys playing the song, but there are multiple cuts all the way through with everyone having their time centre stage in the spotlight, even Neo, at which point the rest of the guys are stood playing behind him. The quick edits and camera movements combine with the dynamic lighting to really capture the energy of this exciting band. This song and video are going to launch this young band to the world, and if they are doing this at less than a year together just what are they going to achieve in the future? Alien Weaponry has shown there is a market for metal from Aotearoa on the international stage, and yet again here we have a ridiculously young band showing that the sky really is the limit.



SAM BARTELLS *WHERE WE'LL GO* (FEATURING MEMA WILDA) INDEPENDENT

A few weeks ago, I was fortunate enough to be able to attend the Rock The Folk event at The Tuning Fork, and two of the three artists there that night can now be heard on this single.

Sam Bartells is closer to alt country than he is to alt folk, and has been studying his craft in Nashville, but like many Kiwis he has been in his home country again for quite some time. Here he has utilized the talents of Mema Wilda to really take this song to a new level and having heard them perform it the other week I am so extremely glad indeed to be able to sit back and just relax in the luxuriousness of it. This is a song which is based around acoustic guitar and Sam's vocals, but it has been delicately arranged so there is room for mandolin, bass, steel, and piano (as well as drums which are sparing, but exactly right). It was recorded in NZ with Sam and his bandmate Mitch French, and then additional instruments were added as well as a new mix with his producer DR Ford in Nashville. Sam already had the vocals recorded, but felt it needed something more, which is when he asked Mema Wilda to become involved and they re-recorded them.

The song is bookended by Sam singing without Mema, but apart from that she is there throughout, providing some wonderful harmonies. The song is a slow builder, and it climaxes with both hitting high, and it is here where the power and drama really comes through. It ends with Sam on his own again, and even though the song is only a fraction over three minutes in length it feels like we have been through a real journey, as emotionally we are taken along, lifted, and then gradually brought back down to earth.

It is an incredibly polished production, yet at the same time it feels vital and real: one is taken in by the voices, with the music accompaniment providing the perfect backdrop. For anyone who enjoys folk, country, or singersongwriter, this is something incredibly special indeed.



VARIOUS ARTISTS REFLECTIONS OF THE INFINITY CHAMBER INDEPENDENT

Dylan Paul Ware was born and raised in New Zealand, and was exposed to music from a young age as his father was a radio rock journalist who interviewed the likes of Chuck Berry. At home there was massive record collection. and a consequently his tastes in music are very broad indeed (I read a fascinating interview where he lists his favourite albums as Dire Straits' debut album, NIN's The Downward Spiral, The Beatle's Abbey Road, CCR's Bayou Country, ACDC's Powerage, Simon & Garfunkle's The Sounds of Silence, Bob Dylan's Bootleg Series #4 1966 Royal Albert Hall Concert 1966 Disk: 1. Metallica's Master of Puppets, Pink Floyd's Atom Heart Mother, Led Zep IV, Bert & John, and Tom Waits' Rain Dogs, quite a mix). He picked up a guitar at the age of 11, and just 8 years later he decided home was too quiet and he would take his guitar and travel. More than a decade ago he settled in Istanbul, where he released a couple of albums as The Infinity Chamber, mostly in the folk or alt folk style, until a full band came together for the third release. They were planning for the fourth when they came across a series of issues, not least of which was a certain pandemic.

The line-up had also broken-up by then, so Dylan was wondering what to do when musician friend Simon Dwight suggested why not pull together an album which were all covers of Dylan's songs? There were already some covers available, and Dylan thought it was an interesting concept so approached a series of musicians asking if they were up for it. The only condition was that they had to record a song released by The Infinity Chamber, but apart from that they could undertake it in any fashion they liked, and there were no limits as to what they could do. It took some time to pull it together, but the result is a 10-track album which comes in at just under 40 minutes.

Having not heard any of the original songs I cannot comment on what changes have been made to the originals, but there is no doubt that my personal favourites are those where it is basically voice and acoustic guitar, and the highlight of these is probably the aforementioned Simon's take on The *Hill*, which reminds me somewhat of Nick Harper in the way the guitar is attacked. opener Alice by Aysegul However, Turkoglu has a delicate punkish niave beauty which is incredibly compelling. This type of rendition is quite at odds with some of the others such as The Gates and their version of The Deathcall, which is electro and definitely the sort of music I would listen to for pleasure. There is even a version of No Honey, a single released by The Infinity Chamber only a few months ago, here covered by Utku Uluer with a few guitars. Unless the listener is already familiar with the material, and is interested in hearing what has been done with it by artists given a totally free rein, then I think it is unlikely they will enjoy the whole album as the styles are incredibly diverse. However, this is definitely worthy of further investigation, and it has certainly piqued my interest in finding out more. I must also mention that Dylan sent me links to various interviews and pieces written on the band, and he has a fascinating story to tell and a compelling way with words.



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


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 pendered 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 Remedies 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 pege-concert program.

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Signed by Rick Wakeman and numbered cartificate. DVD containing over 2 hours of footage including an in depth interview with Rick about the project. Double CD 1, The Original Gespels - with Robert Powell as the Narrator. Double CD2, The New Gespels DVD / CD of The Gespels performed live in California - never seen before. Reproduction A4 x 12 page concert program.

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks Director, Africa Region The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants 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.

JONATHAN DOWNES

MID COLONAL ROV a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg



Rob Ayling writes:

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

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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



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THE WORLD OF GONZO ACCORDING TO INTE WORLD OF GONZO ACCORDING TO INTE WORLD OF GONZO ACCORDING TO



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

PS shows can be downloaded

http://maraines88.podbean.com/

Well, ladies and gentlemen. I know that I said this a week ago, but I truly do feel better now.

Sarah will be coming later today, but I am going to make sure she keeps her distance from me just in case.

Last night I had an earache that kept me awake most of the night, and a small black cat who kept me awake for the rest of it. I actually only had about an hour's sleep, but I feel remarkably chipper today.

Yesterday I dictated an enormous critique of the Peter Jackson reimagining of the *Get Back* sessions by the Beatles. You'll be able to read it elsewhere in this week's issue. However I truly would like to take this opportunity to thank Louis who acted as my amanuensis despite the fact he has his own stuff to deal with. You truly are a dear sweet boy.

The Beatles have taken up an awful lot of my waking thoughts over the past four days, probably the most they ever have done. And I think that it is an extraordinary state of affairs when music recorded over half a century ago is not only still fresh and vibrant, but is something which grabs the headlines of the world's newspapers.

As I write this it has come into my head that not only were the sessions I have been watching 52 years ago, but that 52 years before that would have been 1917. And that is truly a mind-boggling thought.



The world is truly a peculiar place. But I think we all knew that anyway.

I sincerely hope that this bloody lurgy which has laid me low over the past two weeks has finally gone away, and that I can get on with my ordinary life rather than spluttering around the place like an asthmatic grampus.

It would be nice to think so anyway,

Love and peas

Hare Bol

Jon

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OLD

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