

Now dance and jump and make good cheer,
For Christmas comes but once a year.

GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

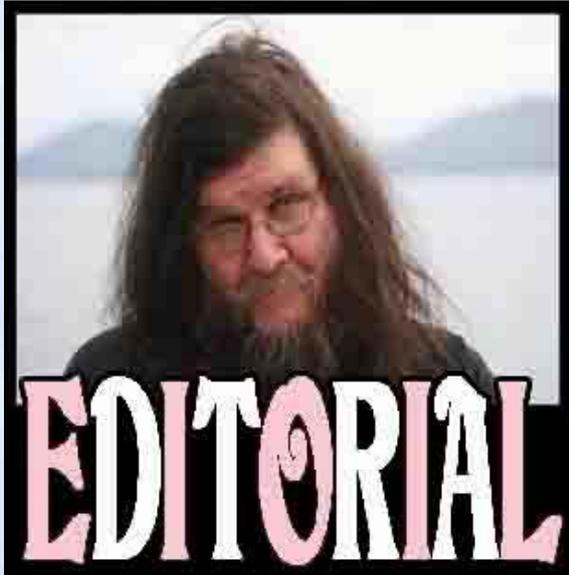


Corinna Downes

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this peculiar little magazine which I have now been editing for very nearly a decade. Yes, sometime next autumn, I should probably be celebrating the centenary of the inaccurately named Gonzo Weekly. However, whether I shall or not remains to be seen. This

magazine continues to go off on tangents that I had not expected. Some of these tangents are bloody great big ones, and others far smaller. One of these smaller tangents is the fact that, on the whole, for various editorial reasons, the book review section has largely disappeared. Not entirely, but more often than not.

This doesn't mean that I have ceased reading books, far from it. It doesn't even mean that I have ceased writing about them (as regular readers will know) but simply that the literary writing usually turns up in the editorial section these days. The reason is simple. There are more and more submissions to the magazine than there used to be, and therefore less room. And also that since Corinna died, I have had to take on a bunch of things that she used to do, and as a result have less time than I once had. So that explains, I hope, why this week's editorial is about books.

Something I have noticed over the past



GULLIBLE'S TRAVELS

So that explains, I hope, why this week's editorial is about books.

few years is that the British television industry seems to have embraced a mythical version of the 1950s as a sort of golden age in British culture. It is not the version of the 50s as portrayed in *Happy Days* where everybody sat around soda fountains inserting coins into jukeboxes and jiving to their heart's content. It is the equally historically inaccurate rendition of a Britain where we still had an empire, the sun always shone and everyone was not only white

but conformed to John Major's unrealistic vision of these islands where "Britain will still be the country of long shadows on county [cricket] grounds, warm beer, invincible green suburbs, dog lovers, and—as George Orwell said—old maids bicycling to Holy Communion through the morning mist".

The truth seems to be that nobody actually wants to live in a world without



sexual freedom, internet or more than two television channels but they like to watch it on TV.

It is a useful stylistic conceit for TV producers, because they like to pretend that the fifties, at least in the years before Elvis came along to ruin it for everybody, was some kind of golden age. Well, as we know, golden ages only ever exist when viewed through the rose tinted spectacles of history, and life for most people in Britain was a shit as it is now. At least now we don't have polio, teddy boys, or the Mau-Mau massacring our nearest and dearest in Kenya.

I have recently noticed a very similar stylistic movement within young adult literature. You have to feel sorry for people who write such things, because the more that society changes, the authors of books aimed at the younger members of this society, and I assume that the "young adult" market place if for 12-25 year olds, the more the authors of such things need to change with them. It must be particularly irksome for authors to have to keep abreast of such social changes in order not to utilise the wrong pronouns, make sure that there is at least a token character from each of the BAME social groupings, and generally making sure that they don't write anything that is going to result in future generations of woke young people pushing statues of them into a convenient natural body of water.

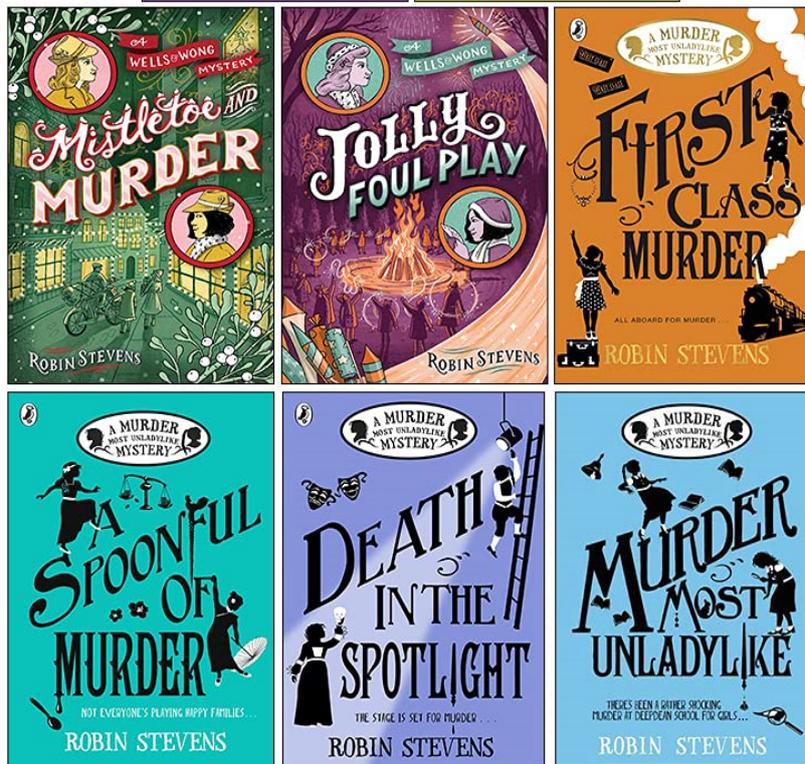
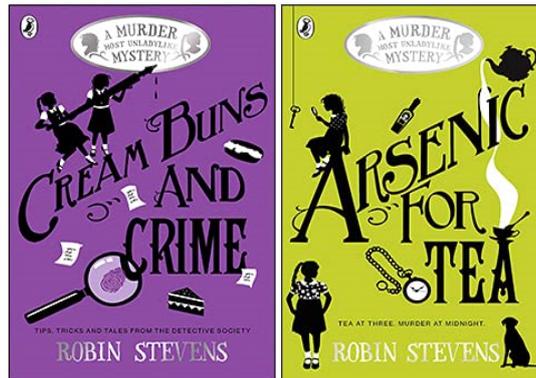
So what do they do? An increasing number of the authors of such things are setting their literature in a convenient past where everybody at least pretended to behave like ladies and gentlemen and nobody had heard of fisting. And almost everybody was white, and if they weren't their position within society was pretty well taken for granted. Am I being cynical? For once I don't think so.

I first discovered this interesting literary scenario (I don't think that it is organised or recognised by anyone other than me or you now you have read this to call this a 'movement') when one of my adopted nieces, Charlie (She slightly aggressively told me I must never call her Charlotte) when she told me that she had been watching the movie that had been made of the "Enola Holmes" books by Nancy Springer. I had never heard of these but I had seen the actress playing the titular part in Stranger Things on Netflix, and I was interested to see how she translated her undoubted talents to a period drama. I quite enjoyed it and was interested enough to read the books upon which the film was based. Not entirely to my surprise, the books and movie had very little in common with each other, which is - sadly - the case with most literary adaptations for the big screen.

I enjoyed the books and, as I was - at the time - in a more than slightly fragile state, as anybody who knows what I went through last year will no doubt understand, I was lazy enough to check out some books that the Amazon algorithm recommended to me on the back of me enjoying Nancy Springer's prose.

So, I went on to discover the books of a lady called Libba Bray who presents a complex trilogy of books that are not without sexual content as you might have gathered from my introductory preamble, but which are set in a girls boarding school during the last years of the Victorian era (or it might have been the early years of the Edwardian era, but it doesn't really matter for the sake of this editorial anyway).

It is an occult thriller and a surprisingly inventive one. In both my journalistic career and my day job, I have read quite a few occult thrillers and they are usually much of a muchness, these



ones aren't, and they deal with the subject of people of a non-caucasian race (In this case, Roma people who, because the book is set when it is, the author can get away with calling Gypsies rather deftly and with sympathy).

The series that I found most interesting was one written by Robin Stevens who has, to date, produced a series of nine (plus a number of ancillary stand alone stories - the advantage of e-publishing is someone can do something like this, although most authors don't). These tell the stories of two teenage girls

(from the age of about 13 until about 18) who, obsessed with the great English Queens of detective literature of the 1930's - Agatha Christie, Dorothy Sayers and Ngaio Marsh - form their own school girl detective agency at the school which they attend. It is a remarkably clever pastiche, not only the three ladies above, but the juvenilia of the period. Rather than drawing a discreet curtain over the sexuality and ethnicity of its characters, one of the girls is the daughter of a rich Chinese merchant in Hong Kong (Which everyone knows was British at this time) and one of the girls becomes a

MILLIE BOBBY
BROWN

SAM
CLAFLIN

WITH HENRY
CAVILL

AND HELENA
BONHAM CARTER



lesbian. However, neither of these plot twists are done in a way that would make many think that they were done for the sake of ticking boxes and the books are creatively and sensibly written.

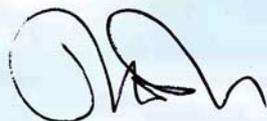
Indeed, they are amongst the best young adult literature that I have read in many a year and I will be buying them for my great nieces and nephews once they are of an age to appreciate them. However, are these three examples part of a much larger literary movement that I am the first to discover? Fuck if I know, but I think it is interesting that I discovered all three in a relatively short period of time. Interesting enough that I have been able to dedicate this editorial to it.

As I am sure you will know, we are rapidly approaching what is euphemistically known as the festive season and like my favourite literary character from Christmastide, I dislike it intensely. Being a recently widowed elderly man with another elderly man who dislikes Christmas, I am not inspired to do anything much in its honour, especially as it's more about glorifying the money god rather than celebrating the birth of Our Lord. As (I think) St Paul said, one cannot worship both God and Mammon. And although I think St Paul was a bit of a dick, I shall not attempt to do so.

So, unlike Ebenezer Scrooge, I will be buying presents for those whom I love, and desperately hoping nobody brings Tiny Tim around on Christmas Day or I will punch them both in the face.

See you on the other side

Hare Bol
Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

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

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

Richard Freeman,
(Scary stuff)

Orrin Hare,
(Sybarite and literary *bon viveur*)

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Phil Bayliss
(Ace backroom guy on proofing and research)

Dean Phillips
(The House Wally)

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

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

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

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

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

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

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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LED ZEPPELIN E.L.O.
ROLLING STONES
ON JOHN DIXIE DREGS
LYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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



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THE ^{gonzo} NEWSROOM



RINGO DUCKS FROM DRAKE
<https://www.music-news.com/news/UK/145211/Ringo-Starr-surprised-to-learn-Drake-streamed-more-than-The-Beatles>

Sir Ringo Starr was surprised that The Beatles' streaming figures are nowhere near Drake's.

The iconic Liverpool band's drummer opened up about how proud he is of the legacy of the 'Let it Be' hitmakers in a new interview about the Disney+ docuseries 'The Beatles: Get Back'.

And the 81-year-old sticksman admitted he thought his band was doing pretty well with "around "five billion" combined streams in 2020 - but then he saw that the 'God's Plan' rapper had substantially more than them.

The 35-year-old hip-hop megastar recently made history as the first artist to be streamed over 50 billion times.

NEXT YEAR'S CURE



<https://www.music-news.com/news/UK/145223/The-Cure-announce-UK-and-European-tour-for-2022>

The Cure have announced a 44-date UK and European tour for 2022.

The 'Friday I'm In Love' band will kick off in Riga, Latvia on October 6 before concluding five arena shows in Britain at London's SSE Arena on December 11.

Fans will be treated to a 135 minute show and a "67 minute" new album has also been mooted which would mark the group's first record since 2008's '4:13 Dream'.

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

John Maynard Keynes

The group have confirmed that the line-up for the tour will feature bassist Simon Gallup, who said in August that he had left the band "with a slightly heavy heart" as he was "fed up of betrayal". Two months later, however, he appeared to confirm that he had re-joined The Cure.

IT IS SO HARD NOT TO MAKE A SNARKY JOKE HERE

<https://www.music-news.com/news/UK/145303/Damon-Albarn-considered-political-career-before-Tony-Blair-meeting>

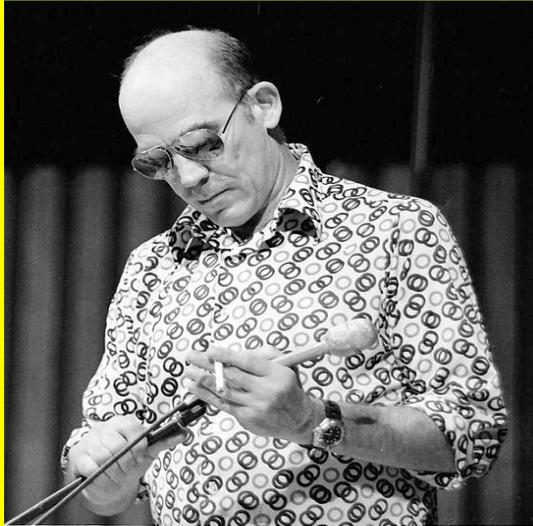
Damon Albarn was put off a career in politics by a meeting with Tony Blair.

The Blur singer has recalled a conversation he had with the politician - which took place "before he became prime minister" in 1997 - and it left him "terrified". He told the Metro newspaper's Guilty Pleasures column: "Politics is such a murky business. I would be lying if I said I hadn't considered it when I was younger.

"I even went and had a strategic meeting with Tony Blair before he became prime minister, but that terrified me so much.



"[I thought] 'I don't know if this is for me at all. I'm not a politician, I am a musician.'" The 'Song 2' hitmaker admitted he has "strong views" and while he sees music as



WHO GONZO? WHY GONZO? WHAT GONZO?

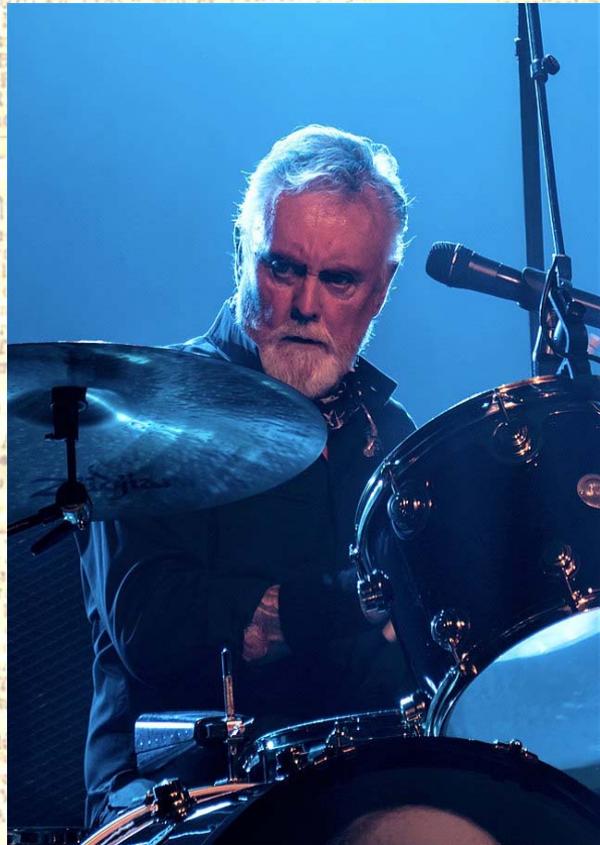
What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

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

"The Angels don't like to be called losers, but they have learned to live with it. "Yeah, I guess I am," said one. "But you're looking at one loser who's going to make a hell of a scene on the way out."

Hunter S. Thompson

"escapism" rather than an outlet for his own politics, he also thinks it's the "perfect place for it".



SACHA BARON COHEN WOULD HAVE BEEN UTTER SHIT...
<https://www.music-news.com/news/UK/145309/Roger-Taylor-says-Sacha-Baron-Cohen-would-ve-been-utter-sh-t-as-Freddie-Mercury-in-biopic>

Roger Taylor has said Sacha Baron Cohen would've been sh**t as Freddie Mercury in the biopic based on him.

The 72-year-old Queen drummer blasted the idea that comic actor Sacha Baron Cohen, 50, could have taken on the role of his iconic bandmate in the 2018 film 'Bohemian Rhapsody.'

He said: "I think he would have been utter s**t. Sacha is pushy, if nothing else. He's also six inches too tall. But I watched his last five films and came to the conclusion he's not a very good actor."

When the biographical film project was first announced in 2010, the 'Borat' star was set to take on the lead role, but pulled out of the project in summer 2013, claiming that Taylor and guitarist Brian May "wanted to protect their legacy as a band" rather than explore Freddie's private life.

Roger went on to give a more reasoned answer but ultimately concluded that Rami Malek, 40 - who went on to win the Academy Award for his role as the legendary singer - did a "brilliant job" in the "impossible role".

THE HILLS ARE ALIVE WITH THE SOUND OF JACKSON

<https://www.music-news.com/news/UK/145192/Peter-Jackson-talks-sound-restoration-for-Beatles-doc>

Peter Jackson has revealed how he restored the sound on the Beatles' songs for 'Get Back'.

The director recently released his Beatles documentary on Disney Plus and admitted

that sound restoration was one of the most exciting and important parts of the production.

He explained to Variety: "To me the sound restoration is the most exciting thing. We made some huge breakthroughs in audio.

We developed a machine learning system that we taught what a guitar sounds like, what a bass sounds like, what a voice sounds like. In fact we taught the computer what John [Lennon] sounds like and what Paul [McCartney] sounds like. So we can take these mono tracks and split up all the instruments we can just hear the vocals, the guitars.

You see Ringo [Starr] thumping the drums in the background but you don't hear the drums at all. That allows us to remix it really cleanly."

Peter previously revealed that he was nervous about convincing Paul and Ringo that the documentary should be over six hours long.



A
JOURNAL

OF THE

Plague Year:

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

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

L O N D O N :

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

It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly the worst global crisis to happen in my lifetime, and I am 61 this year, and I think it's going to be the biggest game changer at least since 9-11, and possibly since the end of the Second World War. Whatever happens during the unfolding crisis, nothing will ever be the same again.

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

And so it is Christmas,
Things are falling apart,
The old world is over,
The new one's about to start,
We're ravaged by Covid,
Our heads in a noose,
Which gives politicians
A perfect excuse
To do absolutely nothing
Which is what they do best,
To put themselves first
And bollocks to the rest

WORLD IS OVER
IF YOU WANT IT
(BUT IF YOU DON'T
IT IS TIME TO FIGHT BACK)

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Dr. Andrew Meyerson
@andrewmeyerson



Boris Johnson should take permanent paternity leave to be with his new baby. It's okay Boris, just stay home. Forever. Please.



10:43 AM · Dec 9, 2021 · Twitter for iPhone

...and so, boys and girls, the world continues to go to shit! I think I could probably, and quite justifiably, be accused of 'White Privilege' because

by "The World" I mean "The Western World", because as any fule kno the lives of people in most of the rest of the world, especially in Africa and

South America, have been shit already for a long time.

I am writing this, or rather dictating this to Louis, on the afternoon of Thursday the 9th of December. Forty-one years ago last night one particular dream was over when John Lennon was assassinated, and that wanton act of destruction has, I'm afraid, cast a downer on this time of year ever since.

Just looking at the front page news of today, one can see quite how shit everything has become.

- The government is accused of wrongdoing in relation to last year's Christmas party, which may or may not have been held in contravention of Covid social distancing laws.
- The Prime Minister is facing fresh questions over the costs of refurbishing his flat
- The same Prime Minister and

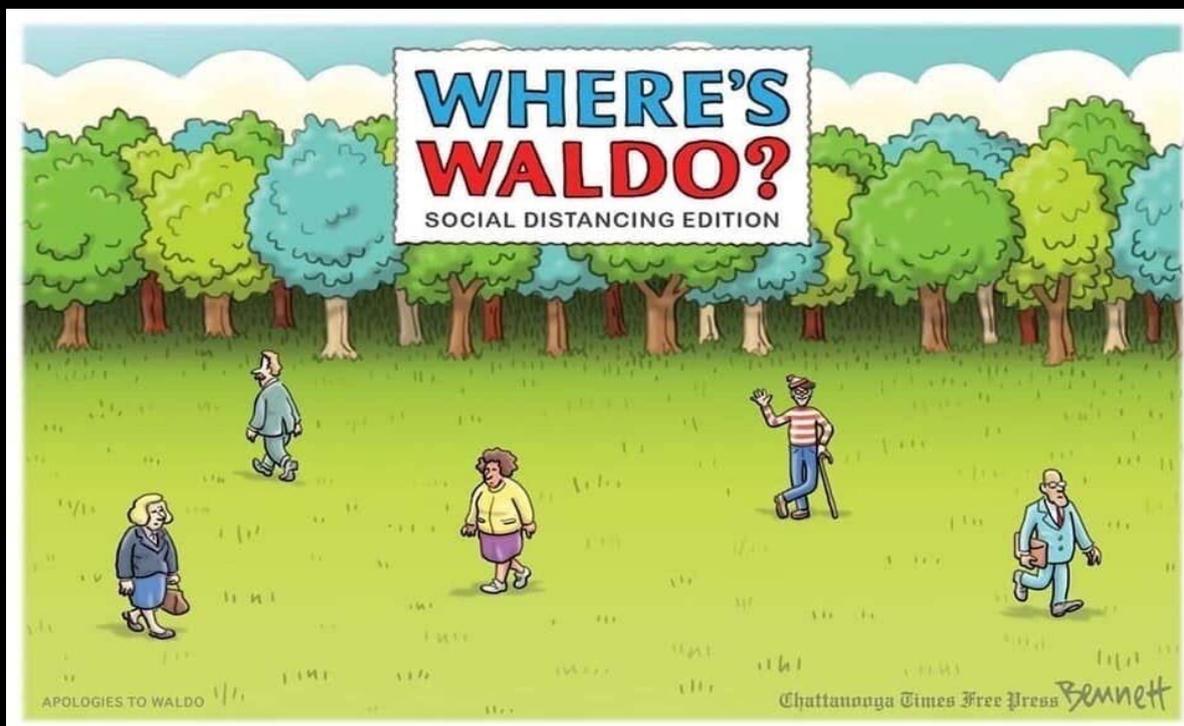
his Mrs (who I hate to admit, but I find rather alluring) have just had their second child. As nobody knows for sure how many children Boris has sired before shacking up with Carrie, the editors of Who's Who are pulling their hair out.

- The Uyghur Tribunal accuses China of genocide
- British waste has been found illegally dumped in Romania

...and these are just the stories from the front page of the BBC news website!

There is a rumour going around the country that Her Majesty the Queen is far more ill than has been admitted by the Press Office at Buck House, and that so and so has been told in confidence that she is not much longer for this world.

The photograph of Boris Johnson on the front page of the BBC site looks very much like he is giving a Nazi





Steve Allen @Ss3312Allen · 6h



Replying to @LozzaFox, @10DowningStreet and @BorisJohnson



salute. When I say photograph, I mean one of the five photographs.

Those of you who believe in such things are also telling me, over and over again, that war is looming either with China, Russia, or some combination of the two.

Here in my North Devon hideaway we have been experiencing gales of a

biblical nature, with intermittent hail storms. Usually when people are writing about cataclysmic hail storms, they say that the hail stones were as big as pigeons' eggs; however, most of them I strongly suspect have no idea what a pigeon's egg actually looks like. Here, I would like to stress that the hail stones beating a heavily revered military tattoo upon the flat roof of my bedroom the other evening,



nayona80

@nayona_80



Todas is 17-0. Today is the date... Welcome back John!
#JFKJRRETURN #JFKJrIsAlive
#JFKJR



👤 17 Days - John F Kennedy Jr.

1:53 AM · 17 Oct 20 · [Twitter for iPhone](#)

🎵 And I will tell 500 lies, and I will tell
500 more...Just to see the public scared
s_____less to set foot outside their own front
door...TORY PARTIES! (TORY PARTIES)
TORY PARTIES! (TORY PARTIES) 🎵



© Twitter

had nothing to do with Pigeons. They were the size of ordinary hailstones. Yet still very disruptive and annoying!

The storm damage in my part of the country however, was nothing compared to the serious damage in the north of the country: There was somewhere in Scotland where people were lucky enough to be snowed into the highest pub in the country for several days. However, less lucky were the people in North East England and Cumbria who as a result of the damage caused by storm Arwen were without power for up to twelve days... and - wait for it - the government has said that compensation for these serious

disruptions may take some months to arrive.

So, do you see what I mean when I say the western world is going to shit... and if it goes on like this, then we will be on par with the poor bastards in the Central African Republic!

Health Secretary Sajid Javid, who looks more and more like a Dr Who villain every day, missed a scheduled BBC interview, due to finding the leaked Downing Street video where a bunch of number ten insiders were making stupid jokes about lockdowns and other shit "Upsetting" for fucks sake he may look like a Sontaran, but he is one of the senior officers of state, can't you grow a



pair you pathetic twat? When a senior government figure reneged on his duty with such a flimsy excuse, then something is truly rotten in the state of Denmark, but we knew that anyway.

Over the herring pond, things are pootling on much as usual. In Minnesota a former police officer, Kim Potter (She was a police officer at the time that she allegedly mistakenly drew her gun instead of her taser and killed Duante Wright) it seems that white police officers are shooting black men they suspect of being miscreants as a matter of course these days, and you would have thought they would have learnt their lesson by now. I assume Kim Potter is white, but I can't find any pictures of her, not that I've looked very hard. Oh yes I can, she looks mildly like this chick I knew forty years ago and singularly failed to seduce on a number of occasions. However, no matter what ramifications that produced across the Noosphere, I don't think she deserves prison for that.

People who are devotees of ex-president Trump are still claiming that the election was stolen from him and that he is the rightful and noble commander in chief of their great nation. Fuck me ragged, how stupid can these idiots get?

...and yes, facemasks, inoculations, lockdowns and all the other stuff that the relatively benevolent American government under sleepy Joe have decided are a good thing to do are, of course, signs that sleepy Joe is a communist, a Maoist, a Marxist, a Satanist Paedophile and everything else that has been levelled against the poor bastard.

However, the accusations that Biden and his kiddy fiddling reptilians were masterminded by the late Hugo Chavez seem to have quietly disappeared into the aether. Whether that is a good thing or a bad thing remains to be seen.



As far as I am aware John Fitzgerald Kennedy Jr died in a plane crash in 1999. However, apparently, using a mechanism of resurrection that I am at a loss to understand, he has come back from the dead and will be Donald Trump's running mate in 2024. A few weeks ago supporters of this ridiculous scenario gathered on the grassy knoll in downtown Dallas to welcome him back from the dead. Needless to say he didn't arrive, but maybe I should interject here how, when I was in Dallas twenty years ago, I was filmed fucking about on the grassy knoll miming using my walking stick as a rifle and introducing my webTV show On The Track calling myself Lee Harvey Oswald. I have always found the Kennedy assassination mildly amusing, and this latest plot twist only serves to amuse me more.

However, back in the good old U of K (That doesn't work quite as well as US of A, but who cares) I find it somewhat

disturbing that the bollocks about the hidden agenda behind all the anti Covid measures that are taking place everywhere, but particularly in the United Kingdom, seemed to have leached over from across the Atlantic and is poisoning the minds of more and more people here. Okay, I agree with them that quite a lot of the measures that have been proposed are probably not going to do any good, but the government has to be seen to be doing something in order to draw the minds (and attention) away from the vexed question of exactly how many children Boris Johnson actually has... but I don't think the government are doing themselves any favours with the booster inoculations. I had my first two in an annex of my GP's surgery, but both Graham and I will have to travel a round trip of about 80 miles, crossing the county lines, and going into the depths of Cornwall to be able



METRO

UK

People refuse to accept Boris Johnson is not this 19th century prostitute

AMERICASBESTPICS.COM

to get injection #3! As I have noted elsewhere, everybody I know who has ever taken acid and has had one of the AstraZeneca vaccinations has had a small but significant flashback. Once I realised what was happening I put Tentacles on the hi-fi, turned down the

lights and drifted off to a place that I had not been for four decades since I last took what Derrick Taylor called "The dreaded Heaven and Hell drug" intentionally. However, I now know that this is likely to happen and if it does so it will happen to both me and

Graham when we are driving across the middle of Bodmin Moor. I strongly expect that I will have my second sighting of the beast of Bodmin on that day (I wasn't tripping on the first occasion).

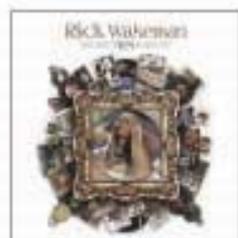
And now everybody is supposed to work from home when they can, which makes absolutely no difference to me because that is exactly what I have been doing for the last thirty plus years, ever since I was kicked out of my last conventional job... but it is quite sad to see a plump motherly woman with a smile which implies that she is perfectly at ease with herself in the land with the Lord thy God has given her quoted as saying "I quite

enjoy going into the office on a personal basis really"... Well I fucking don't, so there.

So life in the western world continues to get worse, and it is only because I know that I am not going to be around to see the worst excesses of it that I don't mind venting my spleen here every fortnight. However, I am getting increasingly tempted by those "Why not start a new career in the Central African Republic" leaflets that came through the post the other day. I could expand in this vein, but it would probably end up with that statue of me just outside of Kingsley park in Bideford being unceremoniously arse over tit into the Torridge.



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

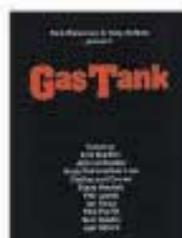
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

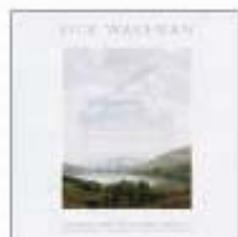
HFG206DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jaclae McAuley

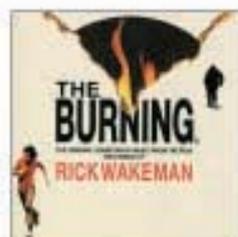
W241-40



COUNTRY AIRS

The original recording, with two new tracks

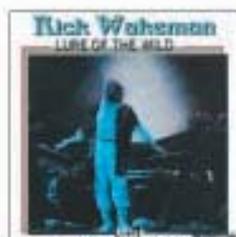
HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

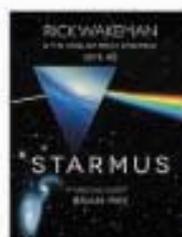
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

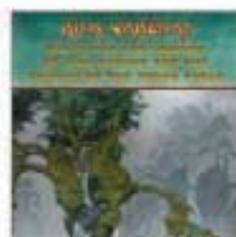
HFG206CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

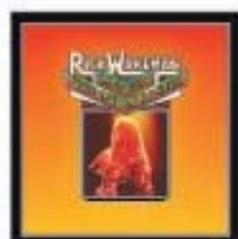
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG208CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

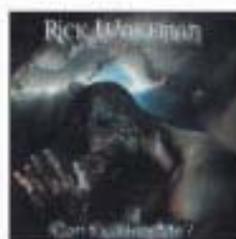
HFG209CD



THE PHANTOM OF THE OPERA

Double CD + DVD

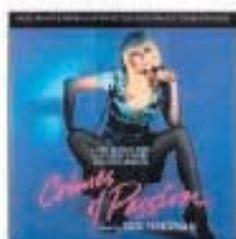
HFG210CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

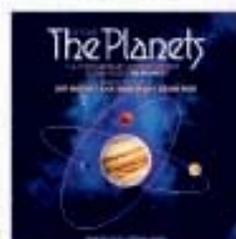
HFG211CD



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG212CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG213CD



WARNER'S MUSIC ENTERTAINMENT



Available from rickwakemansmusicemporium.com
and all other good music retailers





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

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

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

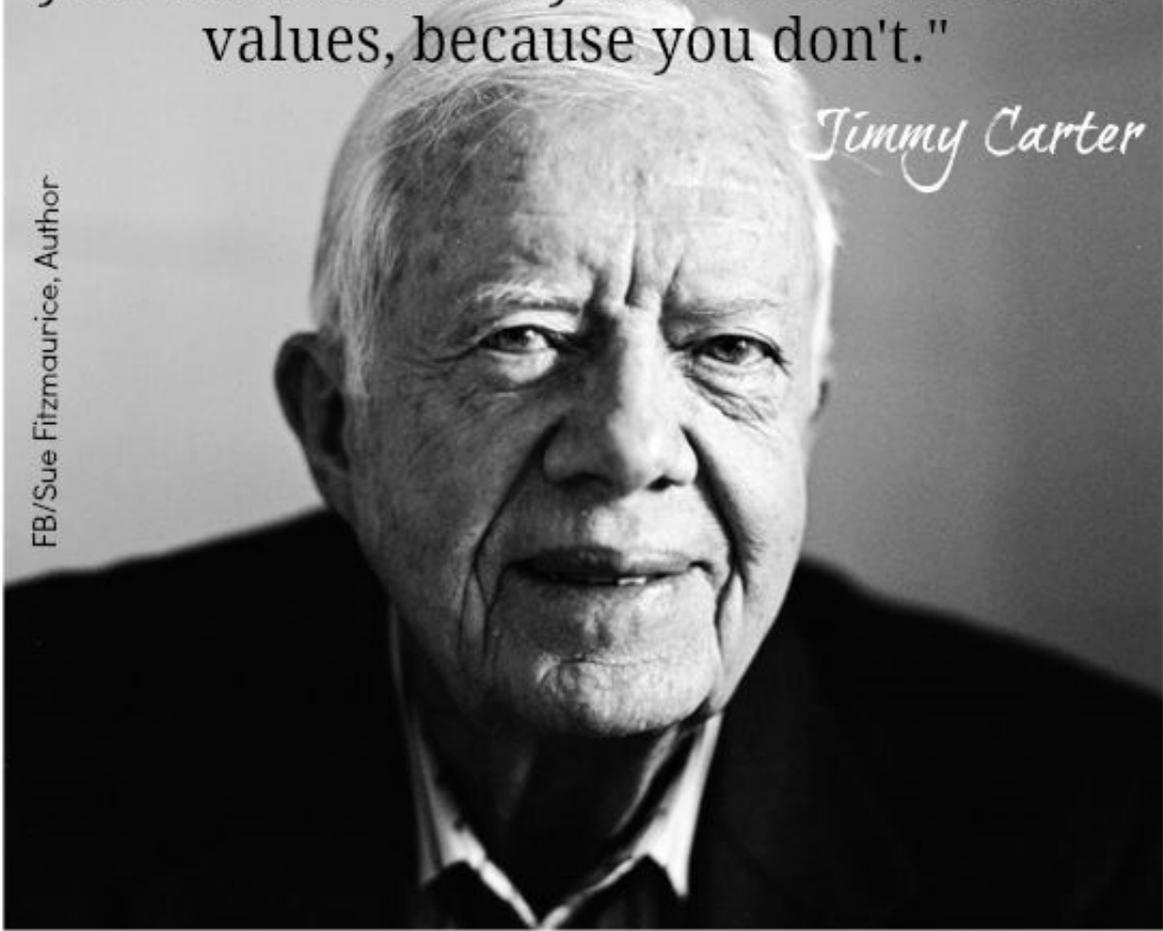
Celebrate wildlife on World Wildlife Day don't shoot it.



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

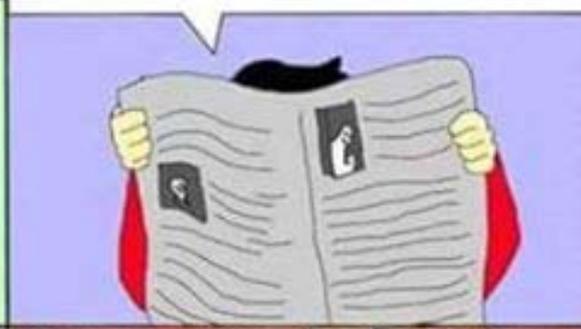
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, *Strange Fruit*, as a learning experience for his students on the Foundation Course. I've known Neil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

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

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



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

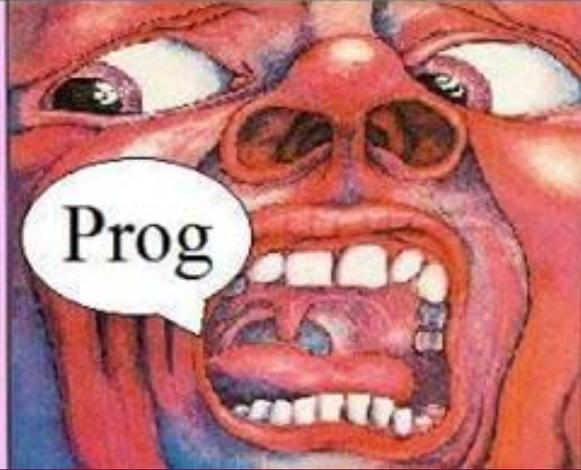


Sex?



No...

Prog



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





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

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

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

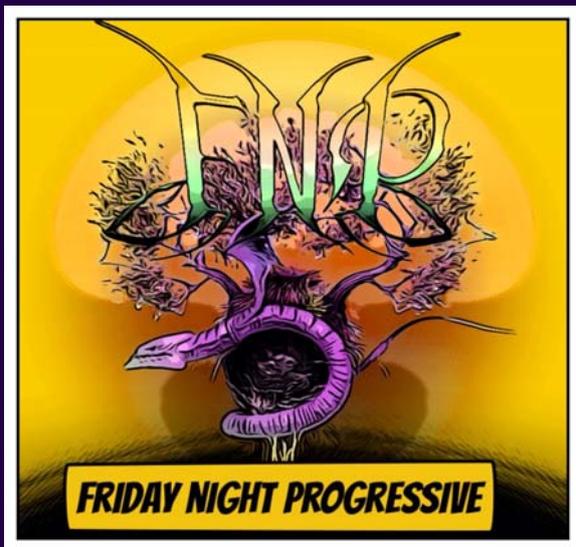
The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.

<https://www.mixcloud.com/upload/jonathan-downes3/24-10-2021-show-433-lorde-solar-power/complete/>

24-10-2021 – SHOW 433
– Lorde: Solar Power

- Kuoko: Yellow Fever Gaze
- Low: More
- Tom Jones: Talking Reality Television Blues
- Lorde: Stoned at the Nail Salon
- Cloud of I: Sail Away
- Irreversible Entanglements: Open the Gates
- Bembeya Jazz: Den ye Kassila
- Lori and the Chameleons: The Lonely Spy
- Del Amitri: The Difference Is
- John Ryan with Orchestra F.T.: I Wish I Were a Fairy
- Andy Peace: I Shall be Released
- Lorde: Fallen Fruit
- Lorde: Helen of Troy
- Rancid Hell Spawn: A Mouth is a Mouth
- Maida Rose: Within
- Lauren Anderson: I'm Done
- Run Logan Run: Shout Song
- EmRiver: Silver Thread Waltz
- Maxine Funke: Quiet Shore
- Charlie Watts Orchestra: Lester Leaps In
- Country Joe and the Fish: Grace
- Lorde: Oceanic Feeling
- Catherine Graindorge: Eldorado
- Giacamo Smith: New Orleans Bump
- David Crosby: I'd Swear There was Somebody Here

**Listen
Here**



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

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

"Asymptote"

Featuring virtuosi from around the globe, the new full-length album from Quicksilver Night arrives December 11th! Every track is a unique progressive-tinged guitar-driven instrument with classic rock roots.

- The Chase • Dream Sequence • Gunmen • Am
- Emelya Durak • Stare Con Te • April Covenant
- Continuity • Hephæstus the Cuckold (Reprise)
- Brookside Interlude • Quicksilver Drift
- Trompe L'oeur • The Galactic Edge [Extended]

Available at digital retailers spans thirteen new tracks as listed above but this album is also available for pre-order via Amazon – with four BONUS tracks for over 72 minutes of musical mayhem on

<https://www.facebook.com/QuicksilverNight>
Hosted by The Unified One

**Listen
Here**

Friday Night Progressive



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

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

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

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

Listen
Here

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



KEEP

CALM

Normal service

Will resume

Shortly

THE REAL MUSIC CLUB



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

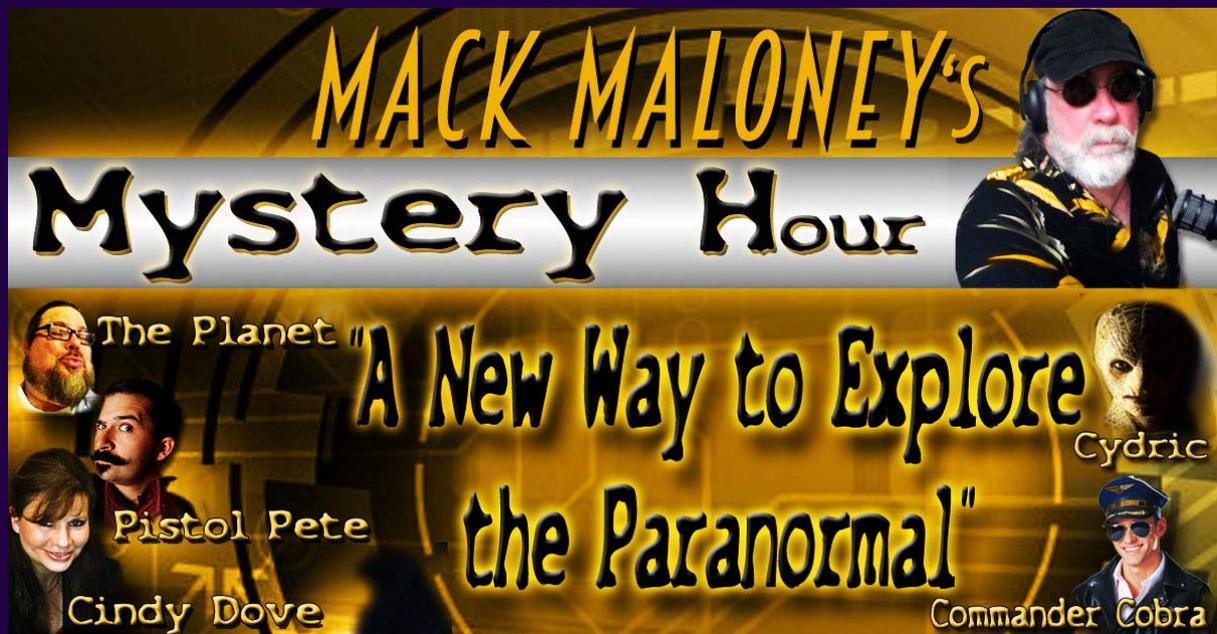
And you know what, readers? I have done just that!

The Best Marillion Live Album?

<https://shows.acast.com/between-you-and-me/episodes/the-best-marillion-live-album>

In something of a grab-bag of an episode, this week we cover the late-90s period of Marillion's history, where we got more new releases than ever before - live albums! Remix albums! Remasters! Plus we make a case for Unplugged At The Walls as their best live album, and discuss the Fugazi deluxe edition.

**Listen
Here**



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

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

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

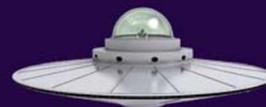


AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Day The Saucers Arrived On Time
<https://tunein.com/podcasts/p1250977/>

The gang discusses what really happened during the famous series of UFO sightings known as The Lubbock Lights. Also, the real Noah's Ark may have been found, how a 'paranormal fog' saved George Washington's Army & Mack's remedy for writer's block. Plus, Top 5 bad jokes about the gang. (Contains adult content.) For free show swag go to www.mackmaloney.com & hit the contact button.

Mack Maloney Online: Website - <https://www.mackmaloney.com/> Facebook - [https://www.facebook.com/WingmanMack/...](https://www.facebook.com/WingmanMack/)



**Listen
Here**

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



Alexander Gradsky
Алекса́ндр Бори́сович
Гра́дский
1949 - 2021

Alexander Borisovich Gradsky was a Russian rock singer, bard, multi-instrumentalist and composer. He was one of the earliest performers of rock music in Russia. His diverse repertoire included rock 'n' roll, traditional folk songs performed with a rock twist, and operatic arias. He composed two rock operas and numerous songs including soundtrack music for several films.



Laila Halme
1934 - 2021

Laila Sinikka Halme, née Soppi, was a Finnish singer who took part in the 1963 Eurovision Song Contest with the song "Muistojeni laulu" ("The Song of My Memories").

She finished in tied 13th place with 0 points.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Meñique
1933 - 2021

Miguel Ángel Barcasnegras, known professionally as Meñique, was a Panamanian singer and songwriter.



Ayako Shirasaki
白崎 彩子
1969 - 2021

Ayako Shirasaki was a Japanese-American jazz pianist, composer and teacher living in Brooklyn, New York. She began her professional career at the age of twelve by playing gigs in her family's band at the "J" jazz club in Tokyo. After attending the Tokyo Metropolitan High School for Arts, Shirasaki majored in classical music at the Tokyo National University of Fine Arts and Music and gave concerts as a classical pianist for several years after graduating before returning to play jazz. Shirasaki moved to New York City in 1997 to pursue a master's degree at the Manhattan School of Music. Shirasaki operated the Brooklyn location of the Sakura Music School, specializing in teaching music to small children with an emphasis on those of Japanese ancestry. She performed regularly in the New York area, as well as touring internationally.

She succumbed to cancer, dying at home on 29 November 2021.



Kal Rudman
1930 - 2021

Solomon "Kal" Rudman was an American disc jockey, long-time publisher of the

THOSE WE HAVE LOST

music industry magazine "Friday Morning Quarterback," and a philanthropist. He founded the Kal and Lucille Rudman Foundation with his wife. He died on November 30, 2021, at the age of 91, and she on December 2.

Sirivennela Seetharama Sastry 1955 - 2021

Chembolu Seetharama Sastry, known professionally as Sirivennela Seetharama Sastry, was an Indian poet and lyricist

known for his works in Telugu cinema and Telugu theatre.

He acquired the stage name Sirivennela after writing the lyrics for K. Viswanath's directorial film of the same name in 1986. Sastry has garnered several awards including eleven state Nandi Awards and four Filmfare Awards South for his work. He has penned lyrics for over 3000 songs until 2020. In 2019, he was awarded the Padma Shri, the fourth-highest civilian award in India, for his contributions towards the field of arts and aesthetics. Seetharama Sastry died on 30 November 2021 at Krishna Institute of Medical Sciences, Secunderabad, Telangana due to lung cancer.



THOSE WE HAVE LOST



Pamela Helen Stephen
1964 - 2021

Pamela Helen Stephen was a British classical mezzo-soprano, who sang in operas and oratorios. She studied at the Royal Scottish Academy of Music and Drama, where she obtained a bachelor's degree in musical performance in 1986. She later studied opera, lieder and oratorio singing, at the Opera Theater Center at Aspen, Colorado.

Pamela Helen Stephen performed with many of the world's leading conductors. She sang at festivals such as Edinburgh International Festival, the BBC Proms, the Aldeburgh, Cheltenham, and Wexford Festivals, and the Spoleto Festival and with orchestras including the London Symphony Orchestra, BBC National Orchestra Wales, and Bournemouth Symphony Orchestra. She died on 30 November 2021, at the age of 57.



Grand Jojo
1936 - 2021

Jules Jean Vanobbergen was a Belgian singer-songwriter better known as Grand Jojo in French and Lange Jojo in Dutch. Grand Jojo is best known as the co-writer of "Anderlecht Champions (Allez, Allez, Allez)", which later became "Olé, Olé, Olé".

While he was working in a record store, he realized that the market, at the time, lacked festive songs. Therefore, he decided to write his own songs under the alias Grand Jojo, a nickname gained at the Académie Royale des Beaux-Arts. Grand Jojo was a Belgian icon who represented his country by displaying the typical Belgian identity often based on self-mockery and referred to as belgitude. He mainly performed drinking

THOSE WE HAVE LOST

songs. Grand Jojo announced his retirement on 29 June 2021, and later died on 1 December 2021 at the age of 85.

Abdel Karim al Kabli

عبد الكريم الكابلي
1932 - 2021

Abdel Karim al Kabli was a Sudanese singer, poet, composer, songwriter and humanitarian known for his songs with themes of love, passion, nationalism,

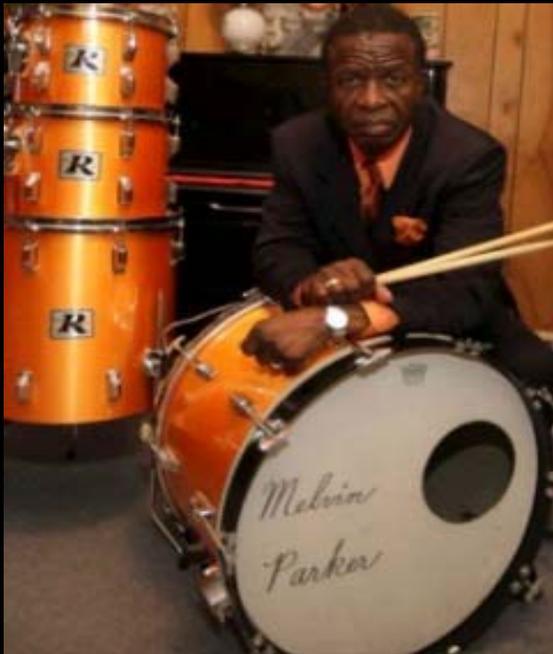
Sudanese culture and folklore. His music and his poetry latterly focussed on women's equality and women's health. Some of his songs make use of old Arabic poems. Others are in Sudanese Arabic dialect that require deep knowledge of the language and customs.

He was an honorary Goodwill Ambassador for the United Nations Population Fund.

Al Kabli died on 2 December 2021, in the United States, where he had lived with his family in the years before his death.



THOSE WE HAVE LOST



Melvin Parker 1944 - 2021

Melvin Parker was an American drummer. He and his brother, saxophonist Maceo Parker, were key members of James Brown's band.

His drumming style was a major ingredient in Brown's funk music innovations in the 1960s. In 1964 and 1965 Parker was the drummer on three of Brown's recordings. In 1970, Parker was part of a mutiny by Brown's band. After leaving Brown, Parker joined his brother Maceo's band, Maceo & All the King's Men. He rejoined Brown briefly in 1976, and played on the hit "Get Up Offa That Thing".



Marian Hadenko Мар'ян Ілліч Гаденко 1955 - 2021

Marian Hadenko was a Ukrainian composer, singer and television presenter.

He was a recipient of the Merited Artist of Ukraine (1997) and the People's Artist of Ukraine (1999).



THOSE WE HAVE LOST



Man Arai
新井満
1946 - 2021

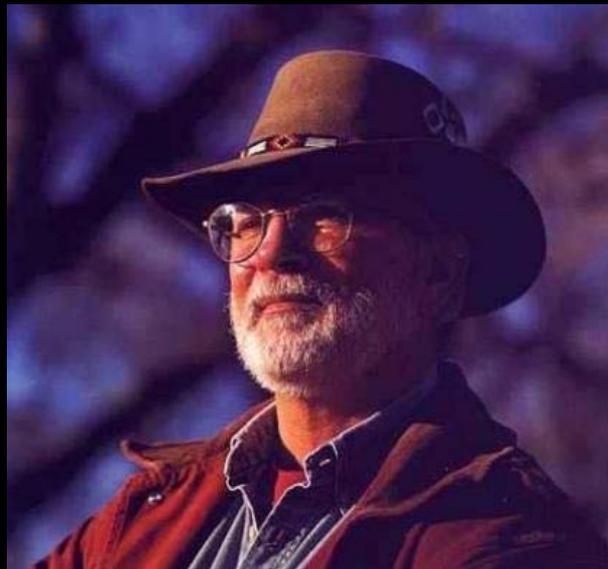
Man Arai was a Japanese writer and singer. In 1987, he won the Noma Literary New Face Prize for Vexation and Akutagawa Prize in 1988 for Tazunebito no Jikan.



Thoppil Anto
1940 - 2021

Thoppil Anto was an Indian theatre and playback singer, stage performer, and music

composer. He was prominent during the 1970s in Malayalam movies. He sang in Father Damien in (1963), Anubhavangale Nandi in (1976), Sneham Oru Pravaham in (1979) and Veenapoovu in (1982). He served as a light music artist with the All-India Radio Thrissur in the 1960s. He sang for more than 1000 dramas. He started a music troupe called Cochin Bandor Orchestra and performed on many stages in India and abroad.



Bill Staines
1947 - 2021

William Russell Staines was an American folk musician and singer-songwriter from New Hampshire who wrote and performed songs with a wide array of subjects. He also wrote and recorded children's songs. He began his professional career in the early 1960s in the Cambridge, Massachusetts area. He began touring nationwide a few years later. In 1975, he won the National Yodeling Championship at the Kerrville

THOSE WE HAVE LOST

Folk Festival in Texas. He performed about 200 times a year and appeared on A Prairie Home Companion, Mountain Stage, and The Good Evening Show. He recorded 22 albums, 15 of which were still in print as of 2005. Staines died from prostate cancer on December 5, 2021, at the age of 74.



Toni Santagata
1935 - 2021

Toni Santagata, stage name of Antonio Morese, was an Italian folk singer, composer, comedian, and actor. He was sometimes credited as Tony Santagata or Alfonso Santagata.

Santagata debuted as a comedian at the Derby club in Milan. In the following years he embraced folk music, both recording some classics of the Apulian tradition and composing songs.

In 1973 Santagata won the folk section of Canzonissima with "Lu maritiello"; the song was also his major hit, peaking at the sixth place on the Italian hit parade. Santagata died on 5 December 2021, at the age of 85.



John Miles
1949 - 2021

John Miles (born John Errington) was a British rock music vocalist, guitarist, and keyboard player best known for his 1976 top 3 UK hit single "Music". He won the "Outstanding Musical Achievement" award at the 2017 Progressive Music Awards.

While still a pupil at Jarrow Grammar School, Miles started guitar lessons in nearby Hebburn and was encouraged by his grammar school music teacher, Jimmy Joseph, to take up a career in music. Miles played in several local bands, including The Derringers, The New Atlantians and The Urge before joining The Influence. Following this, he formed The John Miles Set, with Bob Marshall and Dave Symonds before starting his solo career in 1971. At the peak of his success, in 1976 and 1977, Miles made several appearances on the weekly pop TV show Supersonic and Top

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of the Pops. From 1985, Miles participated almost every year in the Night of the Proms. Miles always performed "Music", regarded as the anthem of the show. In 1998, Miles entered the world of stage musicals.

In 2020, Miles recorded a new version of "Music" remotely with the Antwerp Philharmonic 'Quarantine' Orchestra due to the cancellation of the Night of the Proms due to Covid.

Miles died after a short illness on 5 December 2021, at the age of 72.

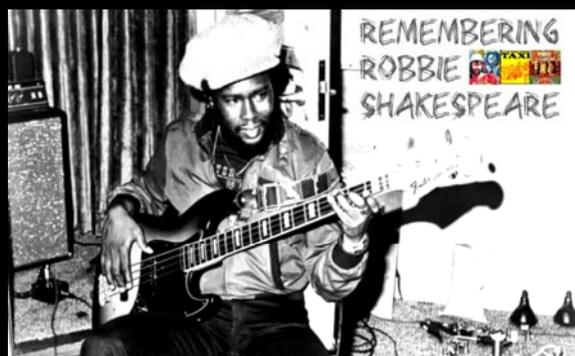


Steve Bronski
1960 - 2021

Steven William Forrest was a Scottish singer-songwriter. He was a co-founder and keyboard player of the group Bronski Beat,

known for the singles "Smalltown Boy" and "Why?". He was also well known as an LGBTQ activist and was openly gay himself from an early age.

Bronski worked in his youth as a labourer. He lived in a flat in Brixton, London during the early formative period of Bronski Beat with his fellow musicians. All members of the band were openly gay and their songs reflected this, often containing political commentary on gay-related issues. He later squatted with partner and bandmate Larry Steinbachek in Camberwell, London. Following the break up of the band he lived in Thailand for many years, as well as Paris, France, before returning to the United Kingdom. Bronski died on 7 December 2021, at the age of 61.



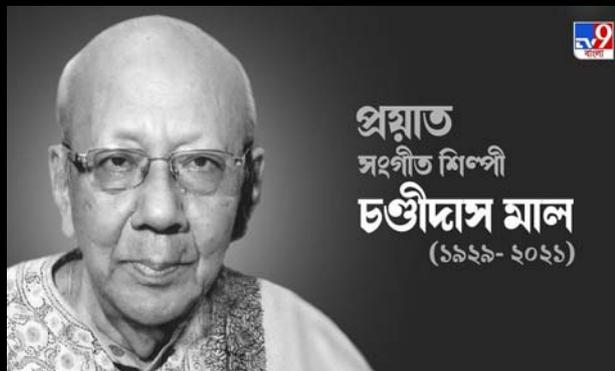
Robbie Shakespeare
1953 - 2021

Robert Warren Dale Shakespeare was a Jamaican bass guitarist and record producer, best known as half of the reggae rhythm section and production duo Sly and Robbie, with drummer Sly Dunbar. Regarded as one of the most influential reggae bassists, Shakespeare was also known for his creative use of electronics

THOSE WE HAVE LOST

and production effects units. He was sometimes nicknamed "Basspeare". As a part of Sly and Robbie, Shakespeare worked with various reggae artists. His production work also extended beyond the reggae genre, covering various pop and rock artists such as Mick Jagger, Bob Dylan, Cyndi Lauper, Yoko Ono, and Grace Jones. Prior to his involvement in Sly and Robbie, he was a member of the session groups The Revolutionaries and The Aggrovators. In 1974, Shakespeare and Dunbar started an independent music production company and record label called Taxi Records. Shakespeare died following kidney surgery in Florida, on 8 December 2021, at the age of 68. Reports state that the musician had been suffering from kidney related issues, including a rejected organ, and was on dialysis.

died in Hanoi on 8 December 2021, at the age of 72 due to complications from diabetes.



Chandidas Mal
1929 - 2021



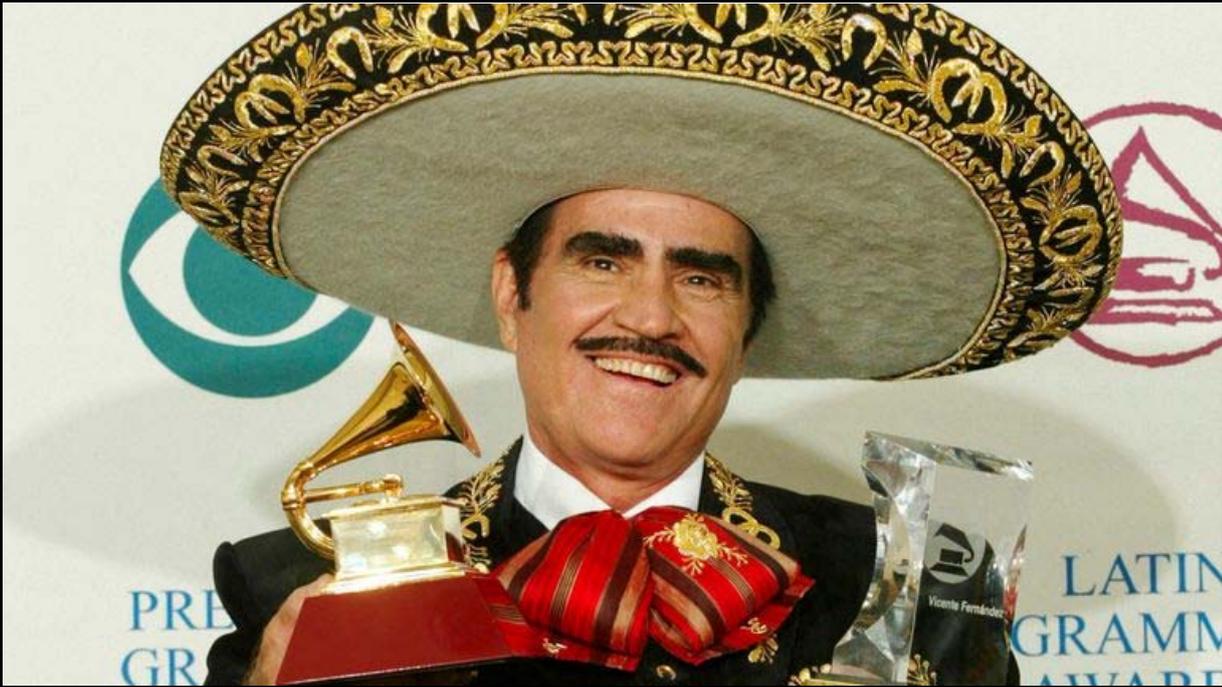
Phú Quang
1949 - 2021

Nguyễn Phú Quang, known popularly simply as Phú Quang, was an influential Vietnamese composer, primarily known for his love songs and songs about Hanoi. He also wrote symphonies and concertos, as well as film scores and soundtracks. Quang

Chandidas Mal was an Indian musician perhaps best known for his rendition of Puratani Bangla Gaan (Bengali Sons of Olden times), Tappa, Shyamasangeet (Devotional Songs for Goddess Kali) and Agamani (Devotional Songs for Goddess Durga). He started his music lessons at the age of 3 from his father; at the age of 6, his musical talent was recognized when he got 1st Prize in a conference at All Bengal Music Association. He took his music lessons from a number of eminent musicians. His Gayaki (traditional Hindustani) style of singing was very original.

He had been a regular on All India Radio and on TV since 1944. He also performed playback singing for movies, and performed at various concerts. He died on 8 December 2021, at the age of 92 in his home in Bally.

THOSE WE HAVE LOST



Vicente Fernández 1940 - 2021

Vicente "Chente" Fernández Gómez was a Mexican singer, actor, and film producer. Nicknamed "El Charro de Huentitán" (The Charro from Huentitán), "El Ídolo de México" (The Idol of Mexico), and "El Rey de la Música Ranchera" (The King of Ranchera -traditional Mexican- Music), Fernández started his career as a busker, and went on to become a cultural icon, having recorded more than 50 albums and contributing to more than 30 films. His repertoire consisted of rancheras and other Mexican classics. Fernández's work earned him three Grammy Awards, eight Latin Grammy Awards, fourteen Lo Nuestro Awards, and a star on the Hollywood Walk of Fame. He sold over 50 million copies worldwide, making him

one of the best-selling regional Mexican artists of all time. In 2016, Fernández retired from performing live, although he continued to record and publish music.

Fernández was hospitalized in serious condition after falling at his rancho in Guadalajara on 6 August 2021. Two weeks later he was diagnosed with Guillain-Barré syndrome and later left intensive care after treatment. On 30 November 2021, he was again admitted to intensive care following a complication of his health caused by pneumonia. Fernández died of complications from his injuries on 12 December 2021, at the age of 81.

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Garth Dennis 1949 - 2021

Rudolph "Garth" Dennis was a Jamaican musician who was a founder member of Black Uhuru, later a member of The Wailing Souls for ten years before returning to Black Uhuru in the mid-1980s, and also recorded as a solo artist.

He formed Black Uhuru in 1972. After the group's early releases Dennis left, going on to join the Wailing Souls in the mid-1970s, staying with them during their successful Channel One era. When the core members of the Wailing Souls moved back to Jamaica in 1985 after a period in the United States, Dennis

stayed behind, but later returned to Jamaica to rejoin the re-formed original lineup of Black Uhuru. With Black Uhuru, Dennis recorded the Grammy-nominated 1991 album *Now* and three further albums. In 2008 Dennis returned to the Wailing Souls.

His first solo album, *Trenchtown 19 3rd Street*, which featured Sly Dunbar and Carlton "Santa" Davis, was released in February 2015. His second solo album was due for release in early 2020. Dennis died in December 2021, at the age of 72.

THOSE WE HAVE LOST



Stonewall Jackson 1932 - 2021

Stonewall Jackson was an American country music singer and musician who achieved his greatest fame during country's "golden" honky tonk era in the 1950s and early 1960s.

After hearing Jackson's demo tape, Wesley Rose, president of Acuff-Rose Music, arranged for Jackson to audition for the Grand Ole Opry. His breakthrough came in the country Top 40 in late 1958, with a song written by a young George Jones, "Life to Go". His follow-up record, "Waterloo", was No. 1 for five weeks, and crossed over into

the Top 40 of the Billboard Hot 100 chart, where it reached No. 4. The track also reached No. 24 in the UK Singles Chart in July 1959. It sold over one million copies, and was awarded a gold disc. From 1958 to 1971, Jackson had 35 Top 40 country hits. In 2006, Jackson sued the Grand Ole Opry for \$10 million in compensatory damages and \$10 million in punitive damages, claiming age discrimination. The lawsuit was settled on October 3, 2008 for an undisclosed amount and Jackson returned to performing on the show. He was a member of the Opry from 1956 until his death. He largely retired from performing by 2012. Jackson died in Nashville, Tennessee, on December 4, 2021, at the age of 89 from complications of vascular dementia.

THOSE WE HAVE LOST



Barry Harris 1929 - 2021

Barry Doyle Harris was an American jazz pianist, bandleader, composer, arranger, and educator. He was an exponent of the bebop style.

Harris began learning the piano at the age of four. In his teens, he learned bebop largely by ear. He performed for dances in clubs and ballrooms. He was based in Detroit through the 1950s. In Japan, he performed at the Yubin Chokin concert hall in Tokyo over two days, and his performances were recorded and compiled into an album released by Xanadu Records. Between 1982 and 1987, he led the Jazz Cultural Workshop on 8th Avenue in New York. From the 1990s onwards, he held music workshop sessions in New York City for vocalists, students of piano and other instruments. Harris continued his weekly workshops even during the COVID-19 pandemic, in an online format.

On December 8, 2021, Harris died days before his 92nd birthday from complications of COVID-19 during the COVID-19 pandemic in New Jersey.



Les Emmerson 1944 - 2021

Robert Leslie Emmerson was a Canadian musician, who was the lead vocalist and guitarist for the band Five Man Electrical Band, and their predecessor band The Staccatos. He also recorded as a solo artist, charting three top 40 hits in Canada.

Emmerson was best known for writing the song "Signs", which was a hit for Emmerson's Five Man Electrical Band in 1971 and also a hit for the band Tesla in 1990. Both versions of the song sold approximately 1.5 million copies at the time of each respective release. He started his solo career while still a member of Five Man Electrical band.

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His first solo hit "Control Of Me" was released in late 1972, and peaked at #5 in early 1973.

Emmerson died in Ottawa on December 10, 2021, at the age of 77.

David Lasley 1947 - 2021

David Eldon Lasley was an American recording artist, singer and songwriter.

He was known for his contributions as a background singer for such artists as James Taylor, Luther Vandross, Aretha Franklin, and Dusty Springfield; as a songwriter for artists including Whitney Houston, Maxine Nightingale, and Rita Coolidge; and his solo albums and albums with his 1970s vocal group Rosie. Lasley began his career as a back-up singer in 1970.

Lasley's debut solo album *Missin' Twenty Grand* was named after the club Twenty Grand miles north of Detroit where he and his sister used to sing for free. Lasley died on December 9, 2021, at the age of 74.



THOSE WE HAVE LOST



Michael Nesmith 1942 - 2021

Robert Michael Nesmith was an American musician, songwriter, actor, producer, and novelist. He was best known as a member of the pop rock band the Monkees and co-star of the TV series *The Monkees* (1966–1968). His songwriting credits include "Different Drum", which became a hit for Linda Ronstadt and the Stone Poneys.

After the break-up of the Monkees, Nesmith continued his successful songwriting and performing career, first with the seminal country rock group the First National Band, with whom he had a top-40 hit, "Joanne", and then as a solo

artist. He often played a custom-built Gretsch 12-string electric with the Monkees and afterwards.

In the early 1980s, he was asked to help produce and create MTV, but had prior commitments with his production company. In 1981, he won the first Grammy Award for Video of the Year for his hour-long television show, *Elephant Parts*. He was also an executive producer of the film *Repo Man* (1984). In 1998, Nesmith published his first novel. In 2016, Nesmith contributed vocally and instrumentally to the Monkees' 50th anniversary album *Good Times!*.

Nesmith died from heart failure at his home in Carmel Valley, California, on December 10, 2021, at the age of 78, just weeks before his 79th birthday.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



Plastic constitutes approximately

90% of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

FROM THE BULLDOZERS!

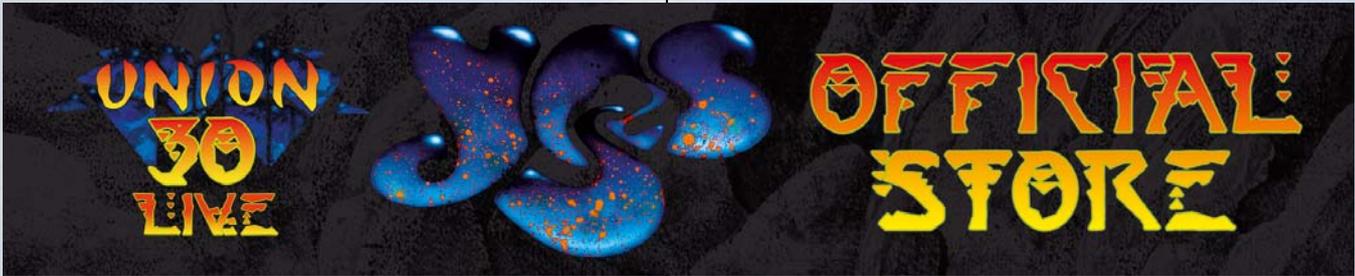
**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details

GONZO MULTIMEDIA Eclectic & Unique! THE LABEL FOR CONNOISSEURS



Hello and welcome to Gonzo news for December!

Roger Dean has been signing the Giclee prints!
Strictly limited to 250 copies only, you can order yours here!
<https://tinyurl.com/mutj87d3>





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

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

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

<https://tinyurl.com/mutj87d3>





Dave Bainbridge - To The Far Away Deluxe Box Set

Dave has launched a brand new album and box set.

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

CD Tracklist:
Sea Gazer
Girl and the Magical Sky
Rain and Sun
Clear Skies
Ghost Light
Cathedral Thinkers
To Gain the Ocean
As Night Falls
Infinitude (Region of the Stars)
To The Far Away
Speed Your Journey
Fells Point
Something Astonishing

Bonus disk includes demo versions, alternate mixes etc

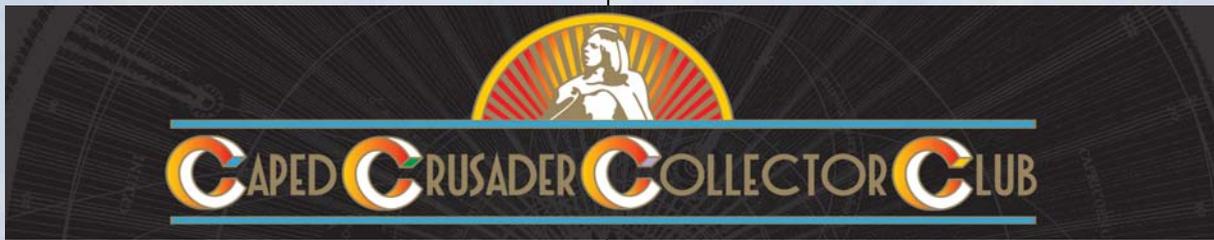
Also included when ordered on ANY of the formats is an immediate FREE download for CD1 with the artwork!

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

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

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





Rick Wakeman

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

The welcome pack for CCCC members includes:

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

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

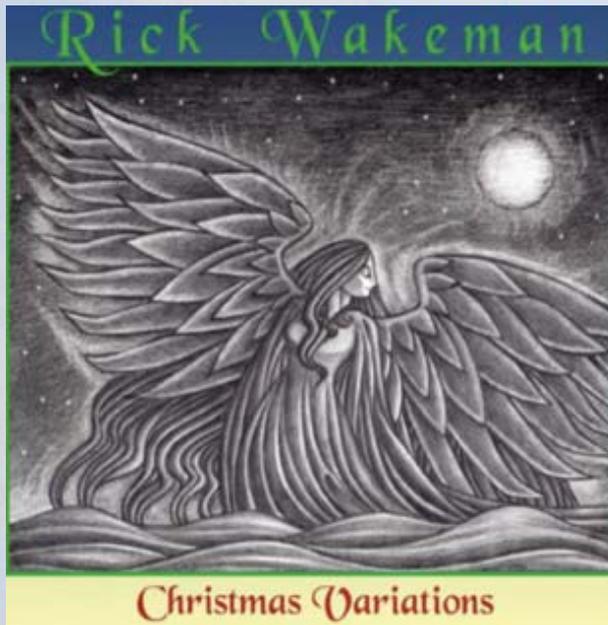




CAPED CRUSADER COLLECTOR CLUB

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Stock back in for these classic holiday albums!

Rick Wakeman - Christmas Variations & America - Holiday Harmony

Rick's first Christmas project - Christmas Variations

<https://tinyurl.com/zut3yaxh>

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

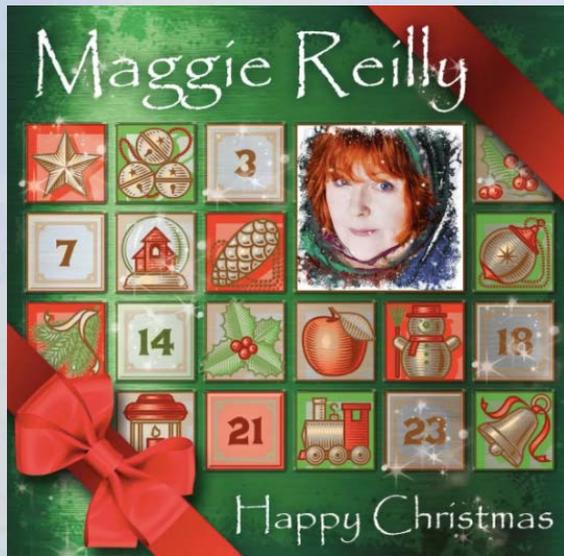


America's Christmas Album - Holiday Harmony

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

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

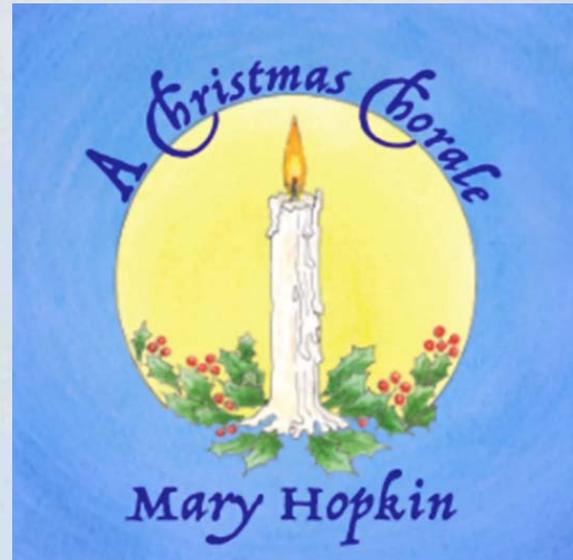




Maggie Reilly - Happy Christmas

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

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



Mary Hopkin - A Christmas Chorale

CD in a cardboard gatefold sleeve with an 8-page lyric booklet. Following on from '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

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



Maggie Reilly - Starfields

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



Maggie and her musicians had one dream. A landmark on it's own in Maggie Reilly's beloved discography including the new single

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





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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

<https://nodogleftbehind.org/>

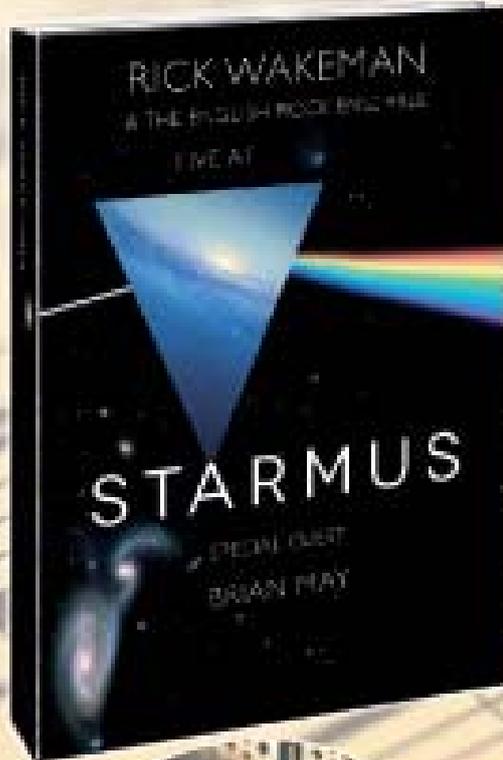
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

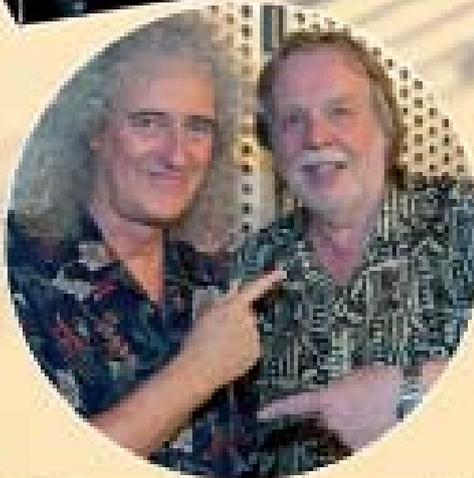
Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com

hit PARADE

2021

This is, I think, the seventeenth year on the trot that I have been compiling my personal Hit Parade of the year, in order to lay my trip upon my dearly beloved readers. It has always been a difficult process, and each year I ask myself why the blinking flip do I put myself through this each year when nobody asks me to do it, or offers me any remuneration for my efforts. I think the only answers can be that I am a creature of habit.

Each year some of the records that I write about, I do so in the knowledge that I will probably never listen to them again. They are very good, but they are unlikely to make it into my permanent mental playlist.

However, I don't think I have ever had a year as weird as this one.

It's probably down to Covid (most things seem to be these days), but during the first two thirds of the year very few people who could be counted as "A-list" artists actually released albums, presumably because they were not in the position to go out and tour them. As we know, these days bands make money from touring and not from record sales (thank you Spotify) and so, at least until September the vast majority of records were by relatively unknown bands, and if they were from bands that anyone had heard of, they were Lo-Fi lockdown influenced ones, usually recorded at home.

When, in about September, the floodgates broke and the albums by major artists eventually came out, they were not (to my ears, at least) terribly impressive. So, this year's top ten is more of a rag bag than ever, but I think you will agree that it contains some interesting albums. And, by the way, these records are listed in no particular order...

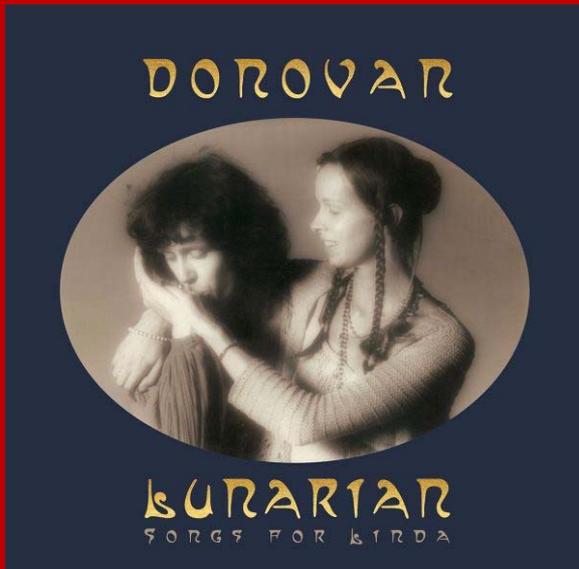


Abdoujaparov:
race home grow love

Most of you will not have heard of this band, but you will have heard of its head honcho. Les "Fruitbat" Carter was one half of the extraordinary 1980's/Early 90's ensemble Carter The Unstoppable Sex Machine. Earlier this year both Abdoujaparov and Jim Bob (the other half of Carter USM) released albums. I discovered them both on the same evening and was very surprised. I had been following the career of Jim Bob, both musically and as a novelist, for some years. I had always believed that he was the more accomplished songwriter of the two. However, on the evidence of the two albums I listened to, it is Fruitbat that is both the most well crafted and entertaining. If you remember Carter USM, you will probably be prepared for the mixture of punky noise and vignettes of low-life drama presented for your delectation in the lyrics. Much to my surprise, I truly recommend them (Although Jim Bob's album is probably also worth listening to also).

Donovan:
Lunarian

I had not listened to anything new by Donovan for probably forty plus years. Indeed, apart from a promotional record I was given when Donovan was hanging out with the Happy Mondays, I don't think



I have bought a new Donovan album since 'Essence to Essence' in 1974. This album is a collection of love songs to his wife Linda, whom (giving the lie to the stories of hippy promiscuity) he has been with since around about 1970. Some of these are new songs, some of these are old songs. I believe some of these have also been rewritten and fiddled with since they first came out. However, it is a truly beautiful album and the old romantic in me cannot recommend it highly enough. I truly cannot imagine many singer songwriters from today being in the position of putting together fifty years of their love songs at some time in the future, at least not with such memorably beautiful results, but I cannot be bothered to go into the under stair cupboard and pull out my time machine in order to find out.

Jarvis Cocker:
Chansons D'ennui Tip-Top

Jarvis Cocker, as I'm sure everybody apart from my amanuensis Louis, was and may or may not still be, the head honcho of Brit pop darlings Pulp. Brit pop was a strange time in British music or at least as far as I am concerned, because whereas the entire nation from Tony Blair down was going nutzoid about Blur and Oasis, I wasn't particularly impressed by either, and even since I very much became a fan of Gorillaz and Damon Albarn's solo stuff, I still find it far more interesting than the stuff that made him



famous. Back during the Brit pop era it was Blur and Suede that floated my boat, and I still listen to them and their spinoffs to this day. Jarvis Cocker has lived in Paris on and off for a long time, largely because that is where his ex-wife and child are to be found. But, why he decided to make an album of classic French arty pop songs, sung in the original French whilst by his own admission he didn't know what he was singing about most of the time, I don't know. But, bloody hell, this is a gorgeous record, and whilst I don't know what these words mean either most of the time, it has been one of the more played albums on my personal playlist of the year. Check it out.



Muserat:
The Awesome Album

Yay! At last! Pawnee Indiana's finest have released an album! There is something particularly peculiar about this record, mainly because the band came together as a plot motif in the massively entertaining US Sitcom hit Parks and Recreation, in which they were the mouthpiece of the loveable dolt Andy Dwyer played by Chris Pratt. But, unlike so many pieces of pop music from sitcoms, the songs were really good and the band was very tight. So, it makes sense, in a world post-Covid where fact and fiction are blurred to such an extent that nobody knows what's true or not anymore, that the Mouserat album is as fucking awesome in a vaguely REM style as it would have been if we had been watching it in Parks and Rec!



The Polyphonic Spree: *Afflatus*

People often say that one doesn't get into new bands after the age of forty. Well, I don't agree, because back during the decade after that milestone, I discovered all sorts of bands that I had not heard before. Bands such as Belle and Sebastian, The Flaming Lips, and this bunch. I particularly like The Polyphonic Spree because of their manifest eccentricity: at any one time they have at least twenty members playing a bunch of orchestral and home made instruments, producing a wonderfully choral and demi-orchestral sound. Something like a mixture of the soundtrack to a late 1960s

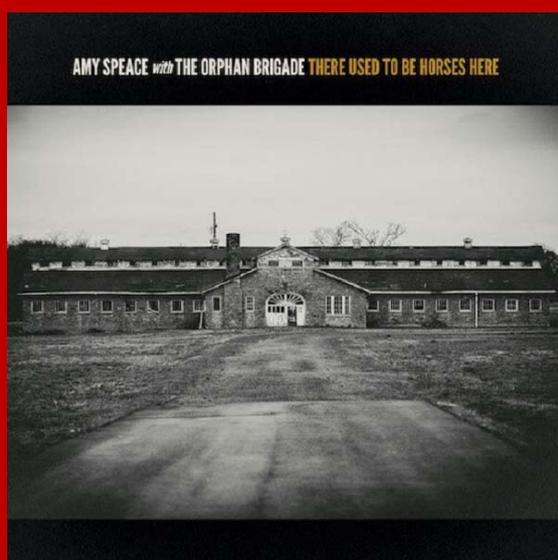
stage music and the Manson Family Sings. The fact that they sometimes appear in public wearing matching robes which make them appear to be a part of some strange cult, adds to their appeal in my eyes. This album, recorded during lockdown, is a gloriously eccentric collection of cover versions which were, I believe, recorded in their home studio live in one take just before the lockdown started again. In a world where we are surrounded by doom and gloom, I cannot recommend this bunch of nutjobs highly enough.



Squid: *Bright Green Field*

I had never heard of this bunch, and I know very little about them. I went to those jolly nice fellows at Wikipedia and found that they are a "Post Punk" band from Brighton and that this is their first album. For those of you with long enough memories, the nearest thing I can reference as a parallel musical ensemble to Squid are the late lamented Flowered Up who fell apart in a haze of drug related deaths some years ago. This band are made of sterner stuff and produce a pleasantly fluid, but deceptively heavy sound over which the lead singer, a guy called Ollie Judge, intones like Zodiac Mindwarp pretending to be a preacher in the K Foundation's 'Fuck the Millenium'. There is something remarkably English about this band and whilst as far as I know they have no spiritual or esoteric pretensions they hit much the same

emotions switches as what happened when David Tibet discovered that you could fuse traditional English folk music with the sort of headfuck produced by Throbbing Gristle and take one off into completely new soundscapes. This description of Squid and their debut album, I am aware, is rather confusing, but they are a confusing band and I would recommend that you check them out for yourself, write a review and send it to me. As I would like to know what you think!

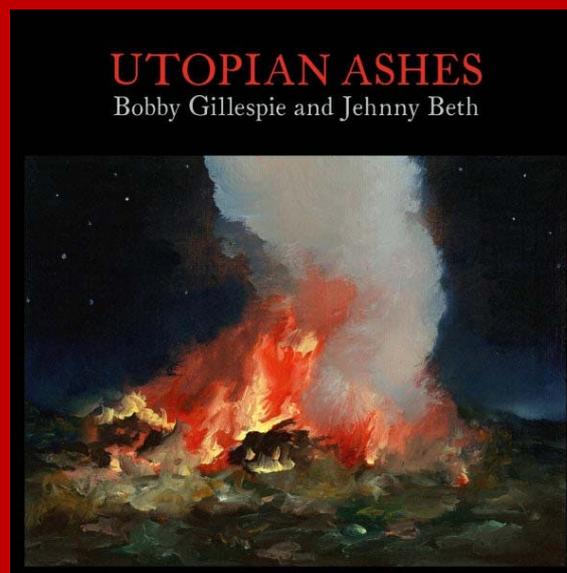


Amy Speace and the Orphan Brigade: *There used to be horses here*

This is another band whom I had never heard of, she is a Nashville based Folk-Americana singer songwriter and her delightfully low-key collection of very personal songs is so catchy that every four bars one expects there to be a bunch of syrupy backing vocals and reverb drenched pedal steel guitar.

But, each time one is very relieved to note that this doesn't happen. She tells stories from the deepest depths of the American dream, but does so with integrity and without falling for the cliched presentation that is the reason that so many of my friends don't like country music.

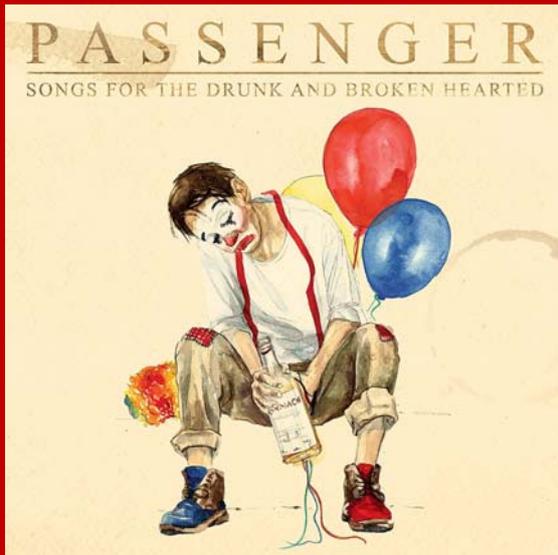
I am going to recommend to them all, whenever they tell me this, that they check this album out. It may well change their minds.



Bobby Gillespie/Jehenny Beth: *Utopian Ashes*

I have followed Bobby's career, mostly with Primal Scream for about thirty-five years, but, like so many people, I gasped when this druggy bunch of Rolling Stones copyists, that I had vaguely liked, suddenly turned into darlings of the acid house set, with their 1991 album *Screamadelica* and its attendant hit singles. This was a career peak artistically, as far as I was concerned, and their subsequent albums got noisier, rougher, and don't matter to me anywhere near as much.

Now, this album arrives, and it is peculiar to find Gillespie and French singer-songwriter Jehenny Beth producing a gloriously down beat and often low-key and reserved collection of love songs and songs about love (those are not the same things at all) on which the textures of acoustic guitars, Southern Baptist electric organ and occasionally the most organic horn section I have heard in many a year take centre stage. I have seen Bobby Gillespie do all sorts of strange things over the past three and a half decades, but these slices of low-fi Americana are truly something I was not expecting.



Passenger: Songs for the drunk and broken hearted

It is really nice to be able to say that I have discovered a major new talent. When I say 'discovered' I mean that I discovered them for myself. Passenger, which is the nom de guerre of a bloke called Michael David Rosenberg who has been making records under this name since 2009. No sooner had I started dictating this to my young amanuensis did the cheeky little bastard tell me all about him, apparently he is massively famous and everybody in the known universe had heard of him. However, I find his artful acoustic guitar-driven slices of what would be called Americana, apart from the fact it doesn't sound American at all, and if anything sounds Irish, totally enthralling. I have been working my way through his records. Why I hadn't heard of him before I do not know, but I recommend him most highly to any of you who like intelligent, well-crafted acoustic songs.

Sparks: *Annette* (Original Soundtrack)

I always feel mildly embarrassed when my top ten includes such artists from my youth as Sparks. In my defence the new albums from people like Yes and Rod Stewart were pleasant enough but did not float my boat enough to inspire me to write about them. Whereas, Sparks who are now in their fifty-third year as a musical showcase for brothers Ron and Russel Mael have just



presented us with their twenty-sixth studio album, not counting live albums or weirdo collaborations, and what's more, it is the soundtrack to a psychological drama movie the screenplay of which was written by the Mael brothers themselves. Is there any end to their talents? Probably not. The mixture of original songs and incidental music never falls into the traps that so many soundtrack albums do, as Elton John said, fusing a dull piano melody with the sound of somebody pissing in a lake. As far as I have been able to ascertain, the music and the visuals of this movie complement each other excellently, and if the quality of this soundtrack is anything to go by, the movie should be well worth watching. There are very few artists who are still releasing original material after more than fifty years in the business, but I can truthfully say that Sparks have never put a foot wrong, and if you've never heard of them, then this album is a pretty good place to start.

Closing Thoughts

One album that this list does not contain is the new album by Morrissey, this is not because I have joined the Morrissey haters, who refuse to mention him since is ill-judged support for a tiny UK political party, which is far too right of centre for most people, but because, although he announced his fourteenth solo album *Bonfire of Teenagers* back in the spring, and furthermore said that it is open to auction to be released by the highest bidder, it seems probable that nobody has bid high enough because it has not come out yet. What a pity.



KEV'S WORLD

WHITE NOÏSE MAFIA
– SINGLE LAUNCH
DEAD WITCH, AUCKLAND
02/07/2021

So, it was back down to my favourite venue for another night of great music as it was the launch gig for White Nøise Mafia's debut single, *The Divide*. Last year they won the battle of the bands competition, and the prize was a recording session with Dave Rhodes and a video shoot with Francis Wheeler, who was there in the audience. I made my way down the stairs, and Nikolas Petrovic was obviously keeping an eye out for me as by the time I made it to the bar he had poured me a glass of Cassels Milk Stout which they now have on tap! Definitely a good start to the evening. I made my way upstairs to be rude to the Café Fistfight guys who were soundchecking. Given they were not playing *King Hit Quiche* in their set I suggested they run through that, and they happily obliged. As soon as the

doors opened the place started to fill up, as all three bands were finalists in the competition the year before (the other act being Chanelled), with Café Fistfight pulling out at the last minute due to illness.

As people were constantly coming in it was agreed to start the evening later than planned to ensure punters did not miss out, but when **Café Fistfight** kicked off they did so with gentle bass and soloing, a hi-hat, before they soon moved into *Free Wifi*, with superb syncopation. As with many of their songs this features the classic stop/go technique which only comes from a band which is incredibly tight and relaxed with each other. As they got into the song itself, the music yet again changed totally, becoming far more fluid before it became more complex. There is always so much going on in their music, with the solid rock being Dan and Jesse. It is driven from the back, with the drums rarely providing a standard pattern

KEV ROWLAND

WHITE NOISE MAFIA

RELEASE PARTY FOR THEIR DEBUT SINGLE

THE DIVIDE

WITH SUPPORT FROM...

GLASS THRONE & CAFE FISTFIGHT

DING DONG LOUNGE

JULY 2ND, DOORS 8PM

\$10 TICKETS AT UNDER THE RADAR

\$15 AT THE DOOR

and being incredibly musical as opposed to just setting a beat. Jesse plays his bass as if it is a second guitar, with massively complex runs and fills (as well as providing backing vocals), often in counterpoint with Chris. Josh is on his seven-string electric, always threatening to do something massively complicated and to lock in the hammer, and then at the front is Chris who is one of the finest singers on the circuit, as well as being a wonderful acoustic guitarist. These four guys combine to provide some of the most interesting and complex truly progressive and dynamic music around.

Take Two features a metallic solo from Josh, but even when being played against the acoustic guitar it feels exactly right in the context, with Dan hitting the hell out of the kit and again they stop on a dime. The guys always have a blast onstage and tonight they were full of smiles as they played in front of a hugely appreciative audience. The last time I saw the guys, Chris was sick, and it was a wonder that they made it through that shortened set, but tonight he was back to full strength, and everyone was having fun. *Feel A Little* starts almost in singer-songwriter mode, with Chris accompanying himself with the rest of the band gradually making their presence felt. Here is a band who fully understand the meaning of dynamics and contrast, with songs constantly changing in their tempo and attack, so it is really of little surprise that we get another shred solo as Chris keeps building the passion. At one point Dan released the snare and was playing a pattern on the drum under the acoustic guitar, while the delicate cymbal counterpoint was sublime. We even had rimshots during a delicate guitar interlude later in what must be one of their longest songs. These guys really rock, much more than anyone should with an acoustic guitar at the front. Tonight, they finished with *Toxic*, yet again dedicated to me, and it must be said their arrangement is simply stunning and must be heard to be believed. Café Fistfight are one of the tightest and most exciting bands out there on the Auckland scene, and are definitely one not to miss.

They really don't sound like anyone else, and while one can mention genres they are influenced by, it is impossible to think of any other band who are quite like them but instead of coming across as a damp blancmange they are instead exciting and vibrant, constantly moving and seeking new directions. I must also make mention of a wonderful piece of merchandise they have had made; a Café Fistfight coffee keep cup. We all know the band is New Zealand's leading Cafe-themed Acoustic hard rock band (who also have a rich sense of humour) and I love it.

I had not seen **Glass Throne** since the battle of the bands competition last year, and they were one of the bands I personally rated in the heats so I was looking forward to this. They are a three-piece comprising Justin Robinson (lead vocals, bass), Owen McKibbin (guitar, backing vocals) and Daniel Cutfield (drums, backing vocals), and they are unusual in that Owen also plays organ and tonight it was with the Hammond sounds that they launched into *Living Dying*. Whereas Café Fistfight are rock based, these guys are far more from a metallic background, but coming to it from a Seventies direction. However, like tonight's opener they always keep switching around and moving the music in different directions, with the trio working hard at providing plenty of contrast. In the middle of *Glass Throne* there is a syncopated section of drum and bass which is massively complex and so very different indeed to the blasting guitar which follows. This is a band who again are incredibly confident in their abilities on stage and always want to put on a show, so we get plenty of stick twirling and complex runs on the bass to offset the powering solos.

Abyss commenced with a drum pattern, which allowed the guys to reset as Justin switched onto guitar and Owen moved the keyboards to the front of the stage. It may have started as quite modern in its approach, but soon it felt as if we were back into the time of Black Widow and Atomic Rooster with very dated

keyboards indeed. The use of keyboards provides an additional layer to the music, and they switch it up with multiple themes, even bringing in some oriental stylings at one point. *Freak* was being performed for the first time ever tonight, and shows the band continuing to progress, with multiple sections, bringing together the dated keyboards with modern shred to create something which is incredibly compelling. One of my few complaints last time was that when they switched to keyboards they lost some of the bottom end, but that has now been rectified and the sound is well rounded and full. As with the previous few times I saw them they ended with *Cage*, a really heavy number with a large use of keyboards, Tonight, there was far more emphasis on songs with keyboards than the last time I saw them, and it will be interesting to see if they continue in that direction as their combination is different from anything else around. The way the bands were set to play tonight was to build that attack and sound until it was time for the main event, and that time was now.

Neo started on the drums, Matt and Chris generated some feedback, Chris asked if the crowd were ready and then they were off. Within a few bars of *Medicate* and one of the most violent moshpits I have ever seen at Dead Witch just erupted (I was trying to get back to my place having taken some photos and I was taking my life in my hands). Neo is an animal behind the kit, all over the place and trying to damage his cymbals and skins, Matt S attempts to keep at least some sense of decorum and the music grounded, while Matt H and Chris rip into the riffs, then to top it all there is Chris as a frontman. The guy is only 20 years old, and there is no way he should know how to keep the crowd energised but the guy never stops and is prepared to do whatever it takes. During *War* he was having to stay behind the microphone but that was not an issue for the rest of the guys who generated so much energy and passion that the crowd just had to follow in a sweaty heaving mess. Lewis de Jong (Alien Weaponry)

was right at the front, lapping it all up and showing support to the guys and having an absolute blast (BTW – the cast should be off his hand in the next few weeks). **White Noise Mafia** are one of the most exciting and powerful metal bands around, somehow mixing commercial sounds with massive hooks and mighty riffs so that all those who are there listening just enjoy themselves, there really is no choice.

It is hard to think that the first time I saw them play was at the end of October last year, when it was only their second gig. At the time I said, “if that is what they are like after two gigs, what are they going to be doing after two years?” That question is still valid, but it feels like they have been on a rocket ride since then, as they have played larger venues and tonight was the launch for their debut single. They often play *The Divide* as the opener, but tonight they were saving that for last and were building up to it. The crowd was theirs from the opening notes to the very last, singing along to the songs, throwing their arms into the air, and their bodies into the pit. How Neo manages to keep it all together I have no idea as his head and hair is all over the place as he lives and breathes the music. The boys did slow it down somewhat during *Memory of You*, but that did not stop Neo from hitting the drums as loud as possible, although it was interesting to hear the boys doing proper harmony vocals, and I would not be surprised if this is a future single as it has that anthemic hook all the way through.

Bleed It Out started with the crowd setting the pace with handclaps. Needless to say, everyone joined in the chorus, and somehow the place started picking up the energy even though it had never dropped. Chris had put his guitar to one side and was ramping it up, driving the crowd into a frenzy. From there it was time for the one song which the evening was all about, *The Divide*, a monstrous crowd-pleasing groove-laden belter guaranteed to get everyone moving. They were called back for an encore and the night ended with *My Mind Sedate*, which got the crowd going

yet again. It was the perfect end to a great evening, and there is no doubt in my mind that White Noise Mafia are going to keep growing their fanbase and are going to be huge. What a night.

**LIVE SYNTH AT THE WINE CELLAR
THE WINE CELLAR,
AUCKLAND
03/07/2021#**

Yet again I find myself heading into central Auckland for the second consecutive night on my way to a gig, this time to a two-band bill at The Wine Cellar featuring **Star Control** and **PolarisRadio**. A few months ago, I bumped into Felix Lun at a gig where he was guesting, and while our discussion of course concentrated on the mighty and much-missed Shepherds of Cassini (where he played violin), he told me that he and drummer Omar Al-Hashimi were now

two thirds of a totally different outfit called Star Control. I promised to see them when next they played, so it was back to K Road again to see what promised to be something of an interesting evening.

Since we last met, Felix had sent me a copy of their album, which was available at the gig tonight. Nothing really unusual in that I hear you say, but this one is only available on a Star Control USB drive which also includes a load of old shareware PC games, and of course a colouring book! Yes, there is an honest to god colouring book as part of this release, and after reviewing thousands of albums over the last 30+ years I have to say this is a first for me.

I caught up with Felix and David Somervell before the gig, and learned something about their line-up, which is also somewhat unusual in that they are a twin keytar outfit with real drums. I am



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having a hard time remembering the last time I saw one keytar, let alone two in the same band, so I was somewhat intrigued. When it came time for them to play, both David and Felix donned multi-coloured capes, and all three of them wore glasses containing LEDs which certainly made an impact on those watching (but also meant they were basically playing blind as they could not see anything). Even though they didn't mention the name of the band until the end, that didn't matter as David's glasses kept repeating STAR CONTROL, two letters at a time. Felix had also stolen his partner's classic 80s game console. It was set up to project behind the band, and people in the audience were encouraged to play games through the set, so they did!

Given everything else, the music perhaps was not surprising in that it was multi-layered synths in an 80s fashion, but with dynamic live drums cutting through. It has been some years since I last saw Omar play and I had forgotten just how powerful the softly spoken man is when he gets behind the kit. Although David and Felix were

playing the lead melodies throughout, it was obvious that there was more music on the backing tracks as they just did not have enough hands. There was very little talking from the band, as they went through one instrumental number after another, and although there were times for me when it started to get somewhat repetitive there was always Omar to cut through and take it in a different direction. Only one song contained vocals, *Angel*, but here David was channelling his voice through the keytar and creating something very robotic and totally in keeping with the music. There was no doubt that the audience were having fun, with lots of people dancing throughout and plenty of people calling for an encore when they finished.

When I asked Dean Moroney to describe **PolarisRadio** he told me he was a solo act from Napier who performs instrumental, electronic, synthwave, with rock guitar. He provides dance beats with an 80s flavour, and plenty of riffs, controlling the output through two iPads, a laptop, a synthesiser, a guitar and a bass guitar, but not all at once. While Star Control



were not really a style of music I enjoy (not everyone can like everything), I was sure that PolarisRadio were going to be even further off the reservation, but I was certainly intrigued to see what this guy could do. Bearing in mind this was at The Wine Cellar, a small venue, Dean had gone all out to create something which was far more than just music being created live. There are only so many things two hands can do, so he would set the backing going, and then control it through the iPads, sometimes adding synth, guitar or bass, or just live mixing on the iPads, throwing in different sounds. Then on top of that there were 80s style computer graphics videos linked in with the music, so it was almost as if Dean was playing a soundtrack. It was not possible to separate the visual and the audio, it was very much all part of the same thing, and one enhanced the other. Musically this felt more intense than Star Control, and there were times when there were obvious Kraftwerk influences, yet at the same time this would be perfectly at home in the rave scene.

Musically, neither band were playing something I would normally listen to, but there is no doubt whatsoever that they are very skilled at what they are doing, and the audience certainly appreciated it. A great deal of effort was put into this gig, from both acts, and if this style of music is something you are interested in, then both bands are certainly worth checking out.



NEW MUSIC

REVIEWS

**Xmas 2021
New and Old Music**



alan dearling



<https://www.youtube.com/watch?v=q8IbI626k8Y>

‘Taking me back’: Official video from the new **Jack White** album, ‘Fear of the Dawn’ to be released early 2022:

‘Tis a dark, thumping, grinding listen. We can only as yet glimpse the whole album. Suggested to be a starker, DiY effort from his Third Man Studio. But it’s darker yet, if you can apply that in any meaningful way to Jack’s output. Yet, as always, Jack is a class act.



Mick McCoughlin from Dublin:
'Fuckin' Homeless':

<https://www.youtube.com/watch?v=KaOlfazWJ8>

Mick the Busker has recently fallen into a black hole with another suicide attempt. This is the real shit. Mental health issues, alcoholism, homelessness, suicide. Passion from the Dublin streets. Watch, listen to Mick's song and his words of wisdom, and think... He's awesome, legendary... (he was also on X Factor and The Voice). Support him through Bandcamp:

<https://mickmcloughlinbusker.bandcamp.com/>





Burns Unit, live version of the song, 'Send them kids to war' from their debut 'Side Show' album, released in 2010, featured here from the Jools Holland 'Later' show:

<https://www.youtube.com/watch?v=WhFJJz-bd2s>

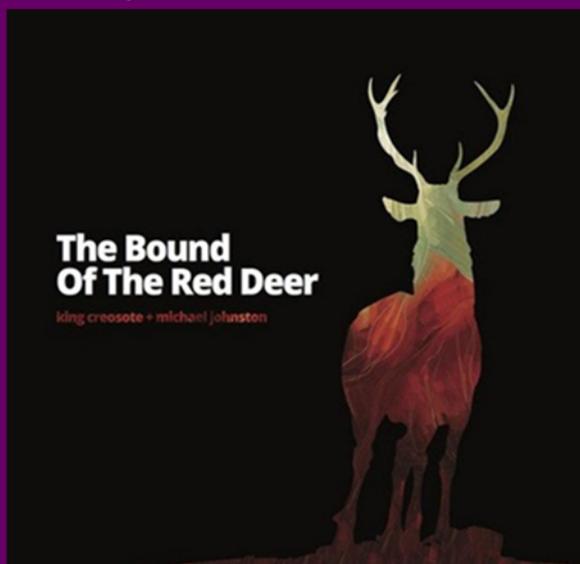
This was something of a Scottish/Canadian supergroup and they are hard to pigeon-hole, based on the 'Side Show' album, which must be a good thing. They seem to have disappeared into the ether, splitting up amicably in 2012. But some stellar names in their line-up 'back in the day':

Emma Pollock, Future Pilot AKA, Karine Polwart, Kim Edgar, King Creosote, Mattie Foulds, Soom T and Michael Johnston. They were partially reunited on the King Creosote and Michael Johnston album released from Canada in 2016, and entitled, 'The Bound of the Red Deer'.

Soom T is well worth checking out – a Glasgow rapper of Indian origin.

Her latest album is 'The Arch'. Here's a video from it. 'Far from Home':

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



The Blues Against Youth is actually a solo project from an Italian blues singer/guitar player. New album for 2022 is 'As the Tide Gets high and Low'. Described as a "...country blues primitive one man experiment", the singer-songwriter is currently on tour.

As an album it has a pleasant freshness throughout the tracks. It feels younger and a tad more punky than many traditional blues offerings. A fair mix of styles, delta blues, mixed with a slightly edgy, gravelly vocal delivery. Picking the blues is evident on 'Goin' to East Texas' and a gruffness of vocal approach slightly reminiscent of Son House/Captain Beefheart on tracks like 'Blue Muse'. For Gianni Tbay latterly based in Turin, this is his sixth album. He says that it is, "A tribute to the Blues and those that never made it to success."

He's very obviously a hard-working, gigging troubadour having been on tour with, and played stages with the likes of Watermelon Slim, CW Stoneking and Bob Wayne. Certainly, his album conjures up images of past giants of country-folk-blues such as Doc Watson, with slight echoes of John Fahey and Davey Graham. I suspect he also still does a fair amount of busking.

Website (but it doesn't appear to be exactly up to date):

<https://www.thebluesagainstyouth.com>

Here's a recent video that Gianni has posted, but it is not one of the tracks from the new album. It's much more Johnny Cash:

<https://www.youtube.com/watch?v=KOLRFqEm9MY>



Unofficial Music Video 2011 by Nanalew a.k.a. **Shawna** using the USA indie band, AWOLNATION song titled 'Sail'. It features vlogger, turned actress/singer, Tessa Violet. Possibly the most imaginative ever unofficial music video ever made by two young women with a hose: 'Sail' – Awolnation:





<https://www.youtube.com/watch?v=JaAWdljhD5o>

And from ‘Grinding the Crack’ video – also unofficial, by Sky-jumper, Jeb Corliss:

<https://www.musictelevision.com/2012/05/awolnation-sail-official-and-unofficial.html>

Tessa Violet has gone on to become something of a pop icon. A purveyor of poppy, musical popcorn!

<https://www.youtube.com/watch?v=eNtK6jx9y4A>



‘Miss Victory V’. A new album, releasing early in 2022, alternative Indie music from the oblique musical chameleon that is the **Mel Outsider Reformation**. A curious collision of styles, to my ear, possibly pausing to take a musical nod or two towards many soul, rock, pop icons of the 1970s. These include Joe Cocker, Dire Straits, the Righteous Brothers, even David Bowie and David Byrne. It’s Old Skool music that seems both timeless and stuck in a time warp!

It reminds us of an older, simpler world. Music that makes you smile. Catchy tunes, clearly sung and sometimes snarled lyrics. Songs about everyday life and loves. Mel told me: *“The songs are observational snapshots filtered through the mind of a rock star who never was.”* Songs of quest and sometimes disillusionment. Plenty of ‘stories’ from life-experiences, for instance: Mel says, *“The Lancashire factory girls of yesteryear remind him of working on the fairground Waltzers as a teenager and a lost weekend in Blackpool with crowned beauty pageant winner ‘Miss Victory V’ .”*

It’s a good listen – with a real vintage feel to it. A warmly professional record, crammed full with class musicianship. Mel himself has been around the musical block for many years with his original band, The Outsiders. He can change vocal style from a poppy, bouncing balladeer, through metal front-man to art-crooner. The album’s musical director is bassist, Matt Pawson. An album lovingly recorded and produced by Mark Jones, who has worked with such luminaries as Patti Smith, Goldfrapp, Tom Jones and Sean Ryder’s Black Grape. Strong backing vocals from Hayley Gaftarnick and Ellie Coast and some fab brass contributions from Andy Morrel. Plenty of ear-worms – and it is almost a Musical Pop Quiz of an album: *“Sounds Like?”* Here’s the video for ‘Disley Blonde’: https://youtu.be/TY0alSo_MhQ And, website page is: <https://www.meloutsider.co.uk>





Slightly risqué: Try it at home (but perhaps not in public), “*Touching Yourself!*”, whilst listening to **Wet Leg**: ‘Wet Dream’:

<https://www.youtube.com/watch?v=tjggJjdk52c>

Wet Leg – ‘Chaise Longue’ (Green Man Festival Sessions): <https://www.youtube.com/watch?v=8FELWZcmZw>

“I went to school...and I got the Big D...”

“Yeah you, in the front row...Are you coming back stage after the show?...on the chaise longue! All Day Long...”



Fab Garage. Naughty. Infectious. Fancy seeing them live. A two-piece band from the Isle of Wight, featuring Rhian Teasdale and Hester Chambers. They seem to have only released two single tracks as yet on Domino Records. Definitely ‘special’.

An even dodgier version on ‘Later with Jools Holland’: <https://www.youtube.com/watch?v=JhrrOSU80-8>.

And here’s the latest from Wet Leg – ‘Too Late Now’. Their first album is apparently due for release in April 2022: <https://www.youtube.com/watch?v=UB3PJwPMHzQ>

I really think that Frank Zappa would have loved them. They’d have been Perfect Mothers!

Tiny Tim was an enormous hit with the original Isle of Wight Festival crowd. I was there – a consummate Showman. An enormously talented, strange geezer, with a vocal range that was extraordinary. Here, Tiny Tim sings ‘Great Balls of Fire’ at the Hollywood Palace January 4, 1969:

https://www.youtube.com/watch?v=awj_kv6pb7o





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

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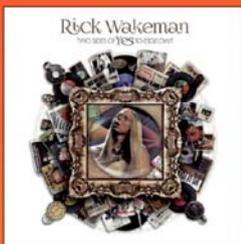
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Two Sides of Yes

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

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The Stage Collection

Recorded live in August 1993 in Buenos Aires

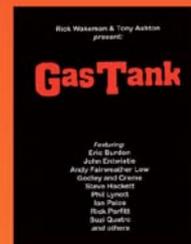
MFGZ004CD



Time Machine

Guest vocalists include Ashley Holt, and Roy Wood

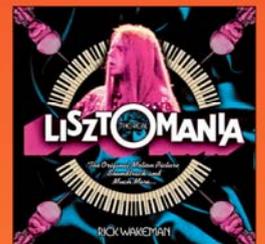
MFGZ012CD



Gas Tank

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

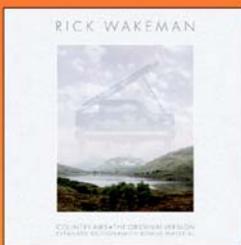
MFGZ020DVD



The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey

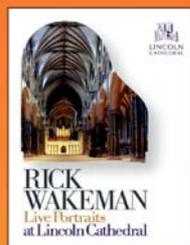
MFGZ028CD



Country Airs

The original recording, with two new tracks

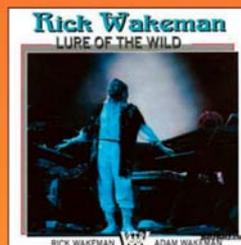
MFGZ014CD



Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!

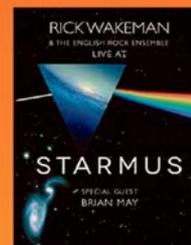
MFGZ029



Lure of the Wild

With Adam Wakeman. Entirely instrumental

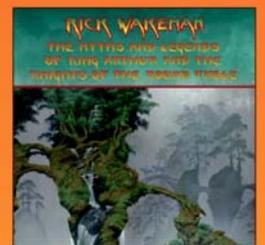
MFGZ003CD



Starmus

With Brian May and The English Rock Ensemble. DVD

MFGZ019DVD



Myths and Legends

Double CD set. The expanded 2016 version

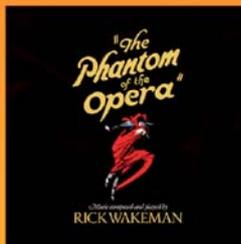
MFGZ017CD



Live at the Winterland Theatre 1975

Live in San Francisco

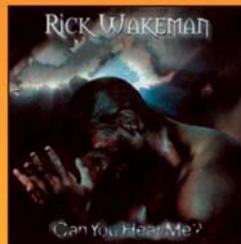
MFGZ015CD



The Phantom of the Opera

Double CD + DVD

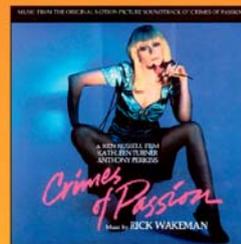
MFGZ005CD



Can You Hear Me?

Featuring The English Chamber Choir

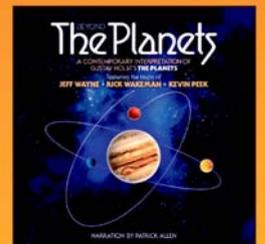
HRHC0005



Crimes of Passion

A wicked and erotic soundtrack!

MFGZ018CD



Beyond The Planets

With Jeff Wayne and Kevin Peek

MFG009CD



WAKEMAN'S MUSIC EMBODIUM

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





KEV'S WORLD



RAVENHALL
THE COMING STORM EP
INDEPENDENT

Ravenhall were formed by guitarist Joe Ravenhall and singer Chris Brebner in 2015. They were both already veterans of the Auckland scene and wanted to perform music which concentrated on the power of acoustic guitar, wonderful vocals, plus some gentle electronic backing, and that is certainly what we have here. Right from the first notes I was hugely impressed, which got me wondering what else the guys may have done, as I was convinced there must be a huge catalogue I was missing out on, so I jumped over to Spotify to have a look. There are some more

tracks there, and the one which stood out straight away was King of Wishful Thinking, and as soon as I saw that, this EP made even more sense, as while I had already picked up on the likes of Steve Earle, Marc Cohn and Steve Knightley as influences, the missing element was Go West.

There is something about an acoustic guitar and vocals, which to my mind it is one of the purest forms of music there is, with no room for anyone to hide. When combined with good material and strong production it can be an incredibly powerful emotional experience, and that is certainly what we have here. Based around Joe and Chris, the band is completed by drummer Damian Hilt and bassist Jake Love, with these guys understanding that it is often what they don't play as much as what they do which makes the difference. This means we have arrangements which keep Chris always to the fore, providing support but never dominating his voice, but providing the contrast and dynamics to lift it even further. This is particularly true of Too Far Away, where the full band are involved, with Joe even giving us some delicate Chris Rea/David Gilmour style electric, and Chris allowing some roughness to come into his voice.

Opening track Love Like That is the highlight, with the guitar and vocals emphasized by some gentle keyboards and female backing vocals. It commences gently

KEV ROWLAND

with picked acoustic and plenty of vocal reverb, but as the song builds it becomes more dramatic, until Joe is riffing, and Chris is starting to push. This is one of those songs which hits the listener within the first few seconds, yet just continues to develop. Jake and Damian are in for the second verse, an electric guitar comes in near the end of the chorus, and although the song drops in emphasis for each verse, it is always at a higher level than it was previously. Towards the end this song has become huge, with a massive sound and dynamics, and then it suddenly drops away to what it was at the beginning. Not only is this a wonderful song, with great hooks, it has a superb arrangement.

The only issue with this four-track EP is simply that, it is an EP. There is not a weak song to be heard, with every one of them a gem. I am so looking forward to hearing a full album from these guys, but until then, this EP is simply essential.



ON TICK
NOTHING NEW
INDEPENDENT

On Tick is the brainchild of brothers Brendan (vocals and drums) and Aidan O'Loughlin (vocals, guitar), and was formed from the ashes of their previous musical outfit, Evil Tomato, who began as a band in 2012. They came across 5-string bassist Matt Hammond when they heard the demos for *Black Sands*, which he not only produced but played on, and he joined forces to work with them on the album and to allow them to play in the Ding Dong Battle of the Bands. This is where I came across them, and have

caught them playing live numerous times since, and am always impressed by their energy and musicality. Talk to any of the guys when they are not playing, and they are gently spoken and pleasant, but when they are on stage then they are something very different indeed.

This is complex hardcore punk, with riffs, melody, and musicality, which will surprise those who feel music like this is all about speed and aggression with little else going for it. True, Aidan is a shouter, this is punk after all, but the edge has been taken off in the studio and the guitars layered to become a solid attack, driven from underneath by Brendan and Matt. There is also plenty of contrast within the four minutes as at times it is slowed down, and in one section we even get rimshots and gentle picking, as well as some melody, but it is all designed so that when they come back in then it is even harder and heavier than previously. Music is all about dynamics and contrast, and the guys understand that hitting in the face all the time doesn't really work, best to go for the ribs as well and then back up top when the time is right. Full of the passion and power one has come to expect from these guys, this is a solid debut which lines us up for the album of the same name which will be out later this year.

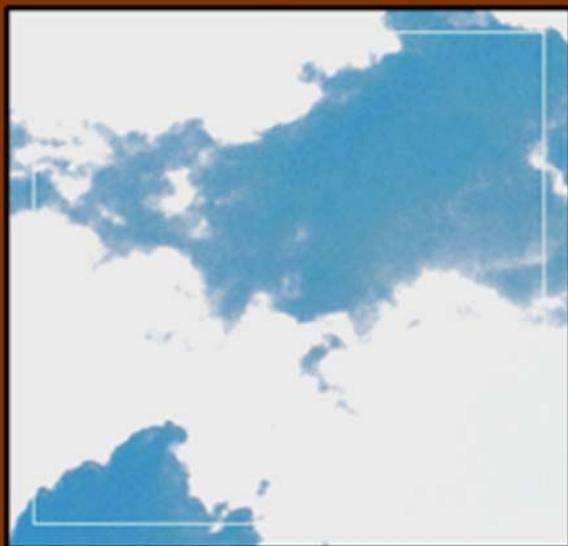


GLASS THRONE
GLASS THRONE
INDEPENDENT

Glass Throne are an Auckland-based power trio comprising Justin Robinson (lead vocals, bass, guitar), Owen McKibbin (guitar, organ,

backing vocals) and Daniel Cutfield (drums, percussion, backing vocals). I have managed to catch them playing live a few times over the last year, and what always strikes me is just how different they are from the rest of the local scene, coming through as a mix of classic Seventies hard rock, progressive and modern alt rock. Although they do play in the standard drums, bass, guitar setting, as they do here, they also switch at other times with Owen moving onto the organ and Justin to guitar where they come across as a modern Atomic Rooster.

Justin has an abrasive voice with a real edge which is quite at odds with the staccato hard-hitting riffs of the verse, but he can also sing in a far gentler style, such as on the bridge where everything becomes more fluid and the guitar and bass lock in as they move around the neck. The song may be less than 3 ½ minutes long, but there is a great deal going on during that time as we get multiple sections and repeating themes, all with an almost Tool-like intensity and some great syncopation. The song takes us on a journey, with loads of contrast and strong use of dynamics which really keeps it interesting. They are a band who keep growing in confidence, and this single shows them very much on top of their game. It is going to be interesting to hear a full album from these guys as there is just so much variety in what they are doing, with this song being a fine example

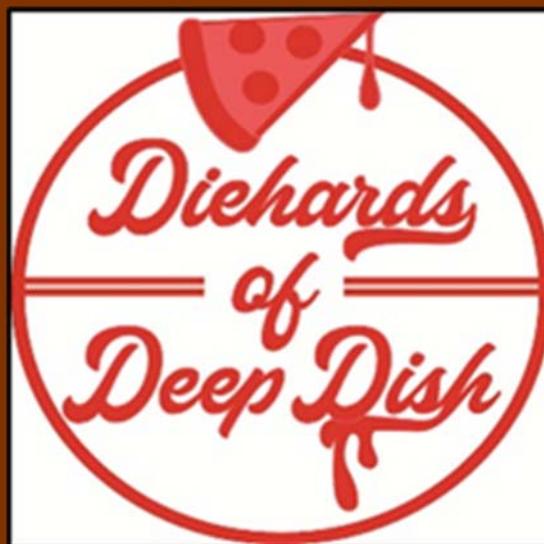


**POWER THE LIGHT
SNOWING
INDEPENDENT**

Power The Light is Max Roskilly, an 18-year-old musician who is based in Auckland, and has been self-releasing music for the last four years already, including the album *Blueprints* a while back. This is his second single in recent months, following on

from *Sky* where he showed an interest more in krautrock than in his normal indie-jazz style. Here he provides us music in a style he determines as ambient synth, but to my ears is what I would tend to think of as New Age. At a little more than seven minutes long, it commences to a backdrop of excited children playing, presumably in the snow. This continues throughout the whole piece, apart from the very final note at the end, where it seems somewhat jarring without it.

The piece comprises long held-down chords, constructed in gentle ripples, and the reverb on the synth combines perfectly with the children's screams and shouts of delight in such a harmonious manner that one soon forgets which part is supposed to be the backdrop to the other, and instead the listener just drifts away into another world. There does not feel like there is any real direction, more that we are existing elsewhere as opposed to being taken on a journey. Some of the melodic themes are repeated, and there is a real feeling of forethought and careful deliberation on what notes are being played. In many ways this is quite simple music, yet when that is the case, it must be spot on as otherwise it can be quite jarring, but for me this works incredibly well. So much so, that when it finished, I realised I had gone almost into a trance and the real world felt quite noisy in contrast. It is certainly not the dynamic style of music I generally listen to, but there is something quite special about this.



**DIEHARDS OF DEEP DISH
TRADITIONAL SPECIALITY
GUARANTEED
INDEPENDENT**

There is a long history of band members using pseudonyms, with Ramones probably

being the most famous, and here we have a band who use pseudonyms for their pseudonyms, so we have Cheese (Joey Provolone), Tomato (Ryley Base), Wheat (Beef Richards), Mushrooms (Mattarella Gibson) and Herbs (Herbie Handcooked). I thought Café Fistfight had probably taken the foodie elements to the extreme with songs such as *King Hit Quiche*, but here we have six songs all aimed at the pizza lovers among us. The lyrics, it must be said without any pun intended, are ridiculously cheesy, so much so that all the listeners can do is smile.

Among other styles, they list their music as being pizzacore and pizzawave, but for those of us who are less up to date with the food group/music crossover scene, I think the best way to think of these is as American pop punk with organ playing an important part. Only one of the songs is above 3 minutes in length, the closer *Delivery Boy*, which has a nod towards *Dazed and Confused* at the beginning, surprisingly enough. But before we get to that, we work through a whole series of well-constructed pop punk hardcore numbers which are simply great fun. They may have lyrics which are somewhat tongue in cheek, but what makes this work is that to back it up we have a tight band, whose songs never outstay their welcome, with each one being significantly different from the others. I can imagine *Fun (At A Straight Edge Party)* being a singalong moshing mess at a gig, while the lyrics of *Cheesus Crust* are guaranteed to upset churchgoers worldwide. This is nothing more than a fun release from start to finish, from what is obviously a party band who expect people to have a good time at their gigs.

This has been released in a 7" Pizza Box through Bandcamp that also gives access to the digital download. There are a few bands who have been linked to food and drink recently, with No Broadcast tying up with coffee, and Dead Favours tying up with beer, so is anyone up for Foodstock? Sometimes all we need from our music is to have it make us smile, and this is one of those times, backed up with strong hooks and melodies.

THIS SILENT DIVIDE
LUCINDA
INDEPENDENT

Formed in 2018, Wellington-based melodic rock band This Silent Divide comprise Shaun Jones (vocals, guitar), Kieran Williams (lead guitar, backing vocals), Peter Stitt (bass,



backing vocals), and Sunil Jolly (drums). *Lucinda* is the first single from their forthcoming EP, *Tall Stories*, which they will be promoting with a North Island tour, and I am definitely looking forward to catching them in Auckland. What makes this song work so incredibly well is the arrangement, which has real depth within it as it flows, and a special mention should be made of producer Toby Lloyd as he has done a great job, allowing the band to really shine.

It kicks off with just some gently strummed guitar, with loads of space, then the whole band comes in to give us a wall of sound before they all drop back to allow the vocals to take centre stage. Shaun has a wonderfully clear voice, and easily switches up into higher register when he needs to, while the harmonies coming in from Kieran and Peter are also incredibly important. When I first started playing this my initial thoughts were of Coldplay, due just to the way the band all comes together. There is a lot going on underneath the main approach, so concentrate on any particular element and one may just be surprised as there are times when the bass is playing very much up the scale to add additional bounce and contrast, others where the slight hits on cymbals or hi hat make that little difference, additional guitars there, or just the layering of the vocals. The result is something which is incredibly polished, and when Shaun lifts up to sing "*It's cold outside*" with that slight edge, it is very powerful indeed.

Inspiration for *Lucinda* comes from the story of someone who clawed their way back from a dark place of isolation, and that combined with the melodies and performance makes this as standout track indeed. Roll on Ding Dong!!



PLUM GREEN
SOMNAMBULISTIC
NEFARIOUS INDUSTRIES

Born in a squat in England, raised in New Zealand, and presently residing in Melbourne, here we have the latest release from dream folk artist Plum Green. I have not previously come across any of her other albums, but somehow, I can see I need to undertake some investigations as this is a very special album indeed. Her wonderful vocals are at the forefront of everything she does, often accompanied by her acoustic guitar, yet the vocals are often multi-layered and there are bowed soundscapes which makes for an arrangement with everything channelling her vocals. A variety of different instruments are featured including classical strings and the Melbourne Town Hall Grand Organ, (apparently the largest musical instrument in the Southern Hemisphere it says here).

As soon as I heard this, I was taken back to Talitha Rise and her incredible album, *An Abandoned Orchid House*, as this has a similar approach, with the clarity of vocals giving us a feeling of fragility, yet the accompaniment has wonderful strength and depth. This is music which must never be played in a car or while operating heavy machinery, as it transports the listener to a different plane and existence, and when it ends there is a real feeling of loss while the listener comes to terms that the journey is over, and we are back to normality. Over the last few years, I have been fortunate enough to come across some incredible singers, and I never cease to be amazed (and angry) at how

much incredible talent is ignored by the mainstream media. In a fair world we would all be shouting about this album, Plum Green would be featured on TV and radio, but we all know the world we live in is not fair and musical ability and talent does not mean success.

This is an incredibly thoughtful and thought-provoking album, which lifts us away from the mundane, and helps us understand the world in a totally different manner. No percussion, and often no bass, the different layers of vocals, acoustic guitar, and soundscapes combine to produce something which is simply exceptional. Let us hope that Melbourne soon manages to come out of the horror of Covid (they will soon take the record for the longest lockdown anywhere in the world), and that we see Plum Green and guitarist Daniel Cross back over here playing again, as that promises to be a very special event indeed. To be played on headphones when one has the time to listen, really listen, and for the normal world to just pass on by.



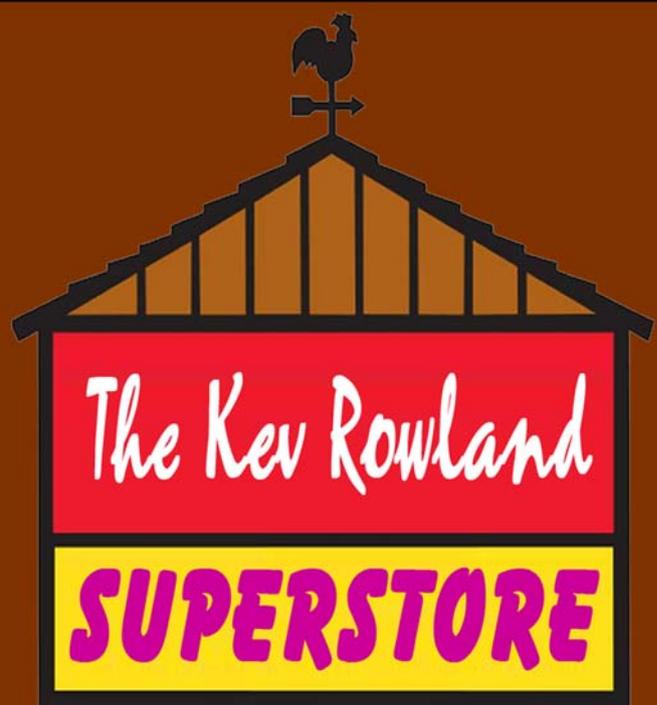
STEALPHISH
SPREN
(FEATURING THUNDERWALKER)
INDEPENDENT

Spreen is the latest release by Stealphish, the project run by multi-instrumentalist Josh Barker. Josh is well-known as a guitarist, and first came to prominence with the metalcore band Incarnium, where he wrote most of the material, and over the next ten years they released an album, toured the North Island, and opened for international acts such as Eminence and Anvil. While he was in the band, he also developed

an interest in EDM and dubstep production, so he wrote a bunch of songs just for fun which helped him to learn how to use recording software. A band Incarnium had gigged with a few times called Antares one day messaged Josh, asking if he knew any drummers who would be interested in joining them, so he recommended his brother Dan. A year later Josh helped them to record their first EP, and although they all barely knew what they were doing when it came to recording music, they all clicked and had a great time doing it. After Incarnium had disbanded, Dan and the guys from Antares (who were now called Café Fistfight) decided they needed another guitarist and asked Josh to join, but with an already established songwriter, Josh still needed an outlet for his own material so decided to record some metal/prog music in his home studio.

This is how Stealphish was born, and *Spren* is the third release so far, and comes in at just under 8 minutes in length. Josh plays a 7-string guitar in Café Fistfight and utilises that here alongside a 5-string bass, while the drums are programmed. However, he had his brother Dan over to provide some advice on the sounds and rhythms, while he also asked Richard More (Thunderwalker, Full Bloom) in to undertake a guitar solo on the piece. The result is something which is incredibly atmospheric, heavy yet light, and full of dynamics. The drums sound as if a sweaty human has been involved, and overall, this feels much more like a band than a solo multi-instrumentalist project. The use of piano here and there alongside a synth backdrop provides additional depth to the arrangement and whereas some instrumentals meander on their merry way this has direction and purpose. Josh doesn't hide his metalcore and shred background but embraces it and allows it to come through when the time is right yet also does not allow it to dominate throughout.

This will be of interest to fans of Tool, Meshuggah, Tesseract, Opeth and Karnivool, as it builds and moves, creating powerful dynamics.



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 pondered what to play and the more he thought about it and what the evening should mean, the more he felt that something very special was about to take place.

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

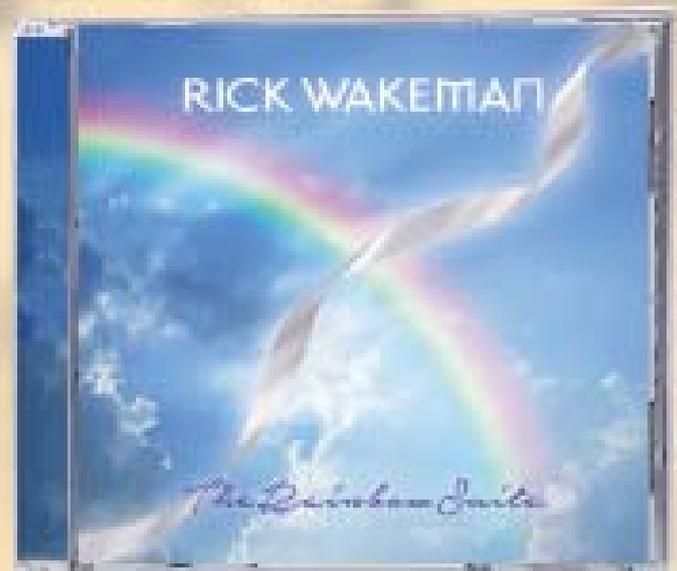
DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.

The Rainbow Suite

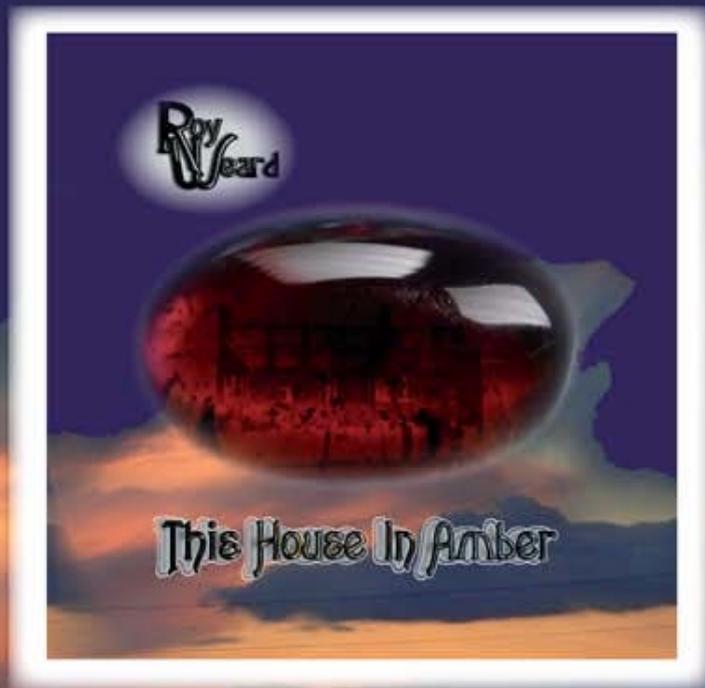
This is a brand new orchestral piece written and performed by Rick Wakeman and the Orion Orchestra. This is a specially written piece of therapeutic music designed for people with an Autistic Spectrum Disorder to enjoy as well aficionados of good quality instrumental music.

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com





Roy
Weard

This House In Amber

New Album out now

Available on CD from :

www.weard.co.uk

CD / digital download :

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



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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

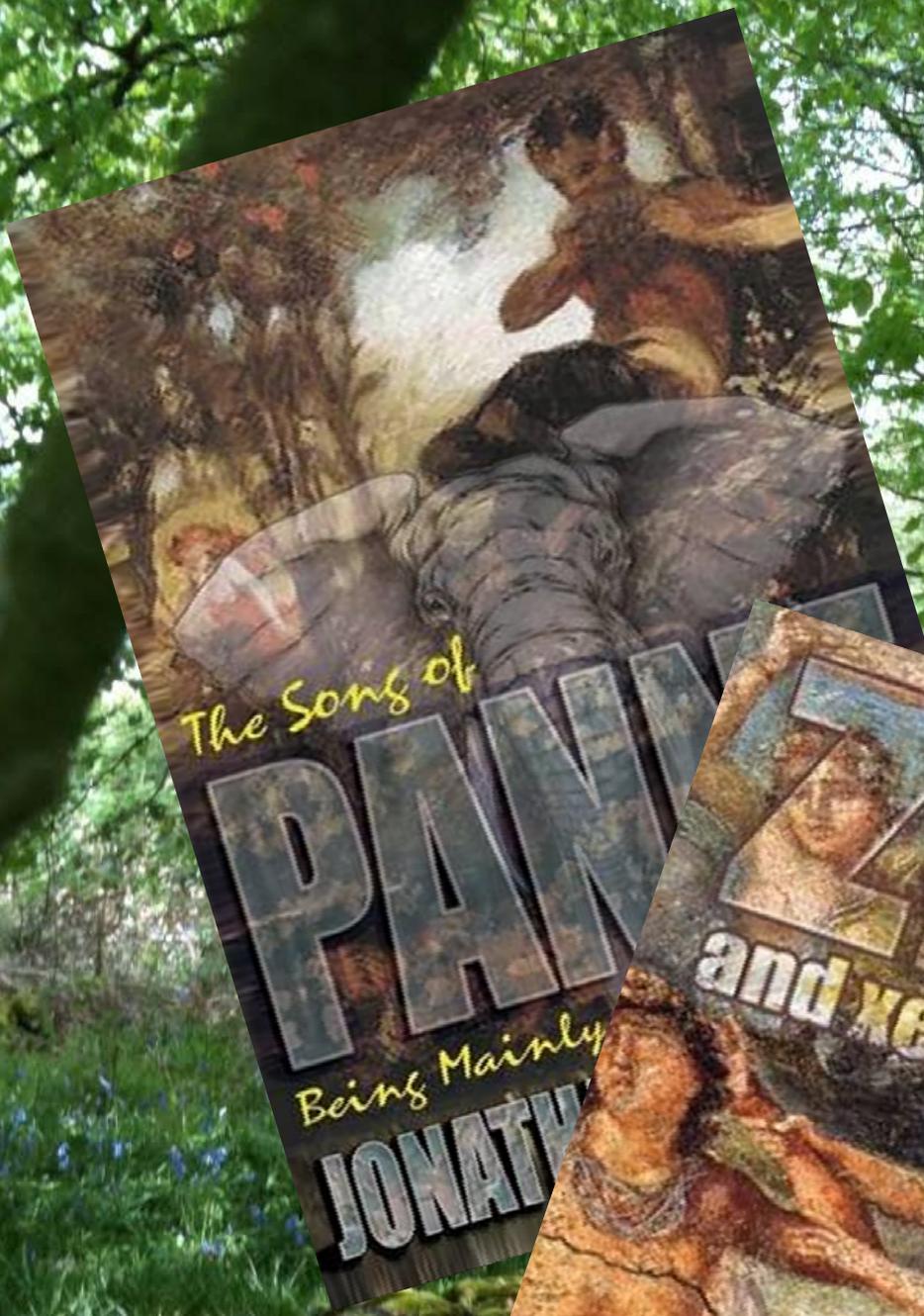




Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

THE TURNING OF THE GLASS

Lyrics by Terry Findlay / Music By Martin Springett

The glass upturned begins it's measure once more
In countless repetitions it spins on once more

It turned when I fell in love
With her beauty and her youth
When all my senses came alive

It turned when a child was born
Bringing light i'd never seen
Showing me my mortality

It turned while I lay sleeping
In a dream that broke my heart
Visions of a different life

It turned when the music played
To make a better world
To waken the fearful heart to hope

Again the glass turns to it's task
Once more once more
To count the measures left to me
Once more once more

To waken the fearful heart to hope

KEVIN LALIBERTE - STRING ARRANGEMENT / DRUM PROGRAMMING
DREW BIRSTON / FRETLESS BASS / ACOUSTIC BASS
MARTIN SPRINGETT - ACOUSTIC AND ELECTRIC GUITARS / VOCALS



OUR LADY OF THE GNARLY GARDENS



From The Gardening Club or What's For Tea
by Martin Springett





Thom the World Poet

Rob Ayling writes:

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

IN PRAISE OF THE WILDE

WILD ANIMALS

I WATCHED THE TAME BIRDS INSIDE THIS HUGE CUPOLA

They were doing something strange/i wondered what it was

Then i saw a rush of wings alighting — the wild birds were flying in

The tame ones were feeding them! All they had was food and shelter

Wild birds had the adventures of freedom — to embrace unlimited skies

while tame were torn by fences, walls, limits of cupola heights

Symbiosis? Empathy? Adoration? Respect?

Then i remembered those Buddhist priests — and tithes in fishing villages

and priests and nuns and meditators sustained by us

We of peace feed the wild inside us — by sheltering homeless

Making sure that feral impulse survives

Making sure that life revives — even if only just outside the cage

of Borrowed Light

2

THEY STILL HUNT FOXES IN LORD ENGLAND

Eskimos still hunt whales for meat

The feral is seen as a problem child

The tame ends up as pets or in pet food

Cows at McDonalds. Wilde rats in plague proportions.

Lamb on plate while cöckroach proliferates

Never mind about chocolate ants

nor lark tongues in aspic. Sweeten the rough and wild\

It will still have that tang — of open road kill

and desolate landscapes where only the feral survive

Just like in our own lives... !



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

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



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

from RICK WAKEMAN



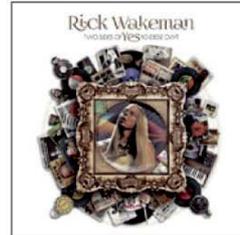
LINCOLN CATHEDRAL

RICK WAKEMAN
Live Portraits
at Lincoln Cathedral

LIVE PORTRAITS AT LINCOLN CATHEDRAL

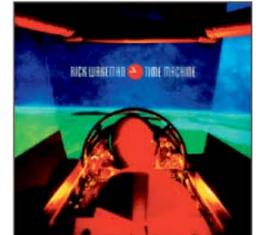
Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

- RICK WAKEMAN
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

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



TIME MACHINE

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



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



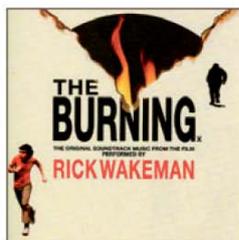
GOLE!

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



COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



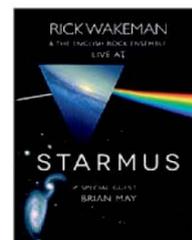
THE BURNING

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



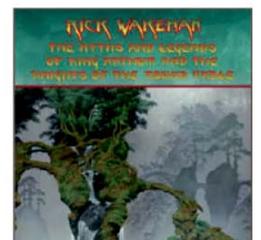
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



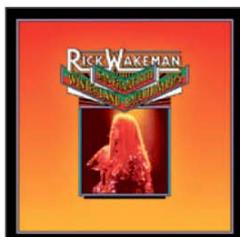
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



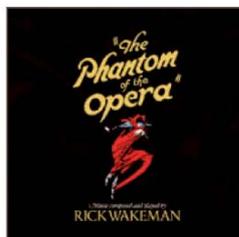
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



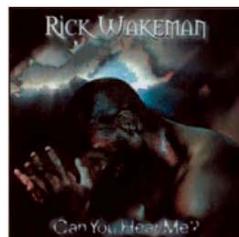
LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



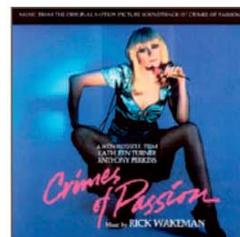
THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



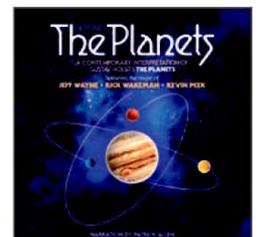
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHC0005



CRIMES OF PASSION

A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
MFG009CD

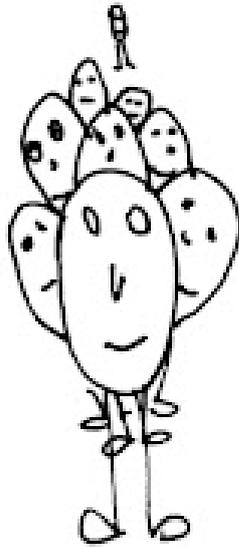


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THE NINE HENRYS



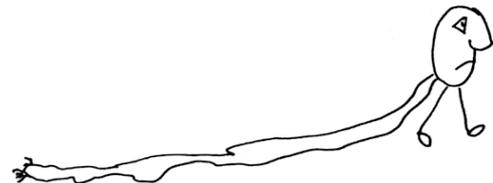
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



"Let go! Let Go" were the last words Henry heard before he did his Bungee Jump

The Who and I

TONY KLINGER

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

Limited Edition Box Set, signed and numbered by Tony Klinger

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



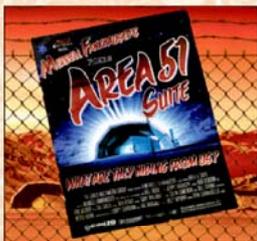
 **PLEDGEMUSIC**

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

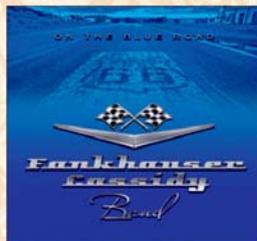
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



Area 51 Suite

Instrumentals inspired by the UFO myths. With extra televisual footage!
HST110CD + DVD



On the Blue Road

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



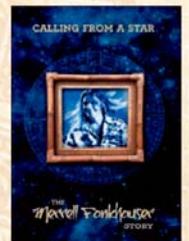
The Return to Mu

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



Signals from Malibu

ASTOUNDING VOCALS, CLASSIC SONGS AND A NIGHT TO REMEMBER
HST300CD



Calling from a Star

This extraordinary book tells a unique story of one of the founding fathers of surf rock
BOOK CAT NO. 9781908728388

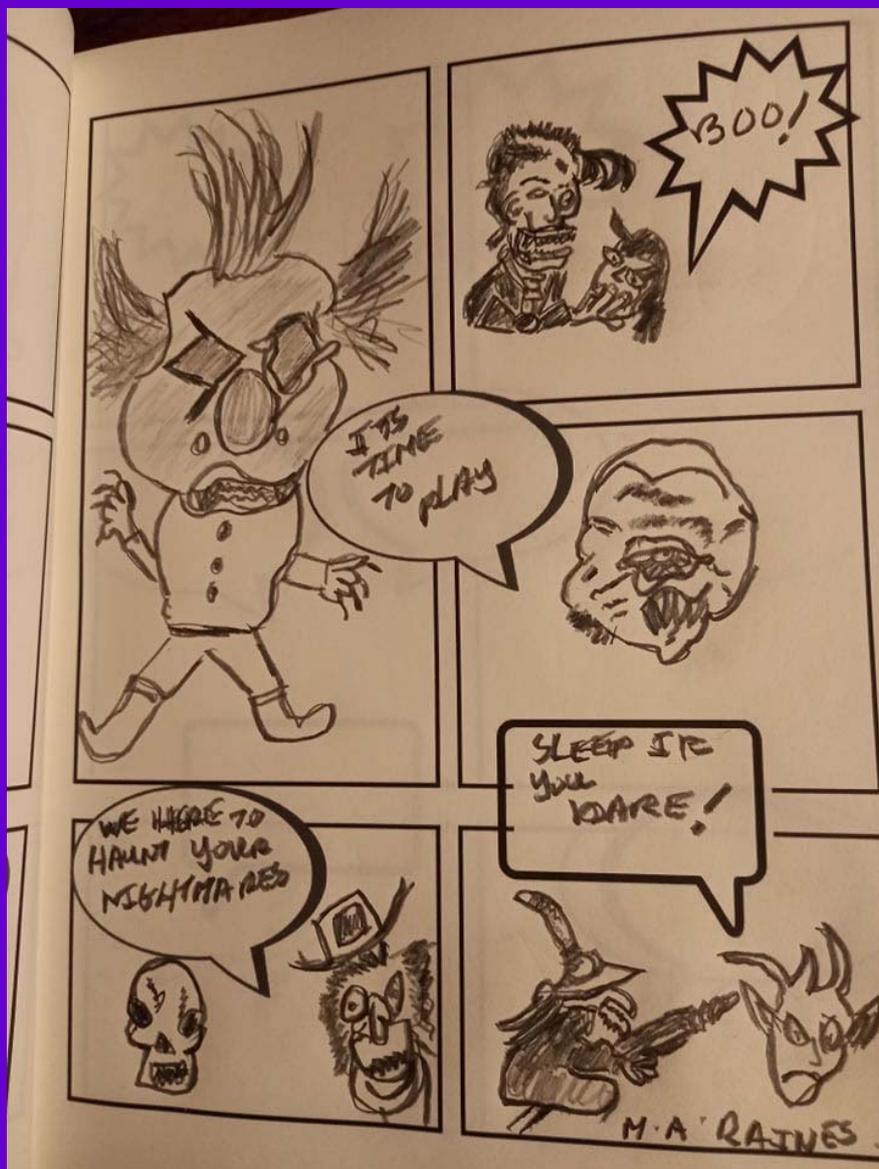
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THE WORLD OF GONZO ACCORDING TO

Mark Raines

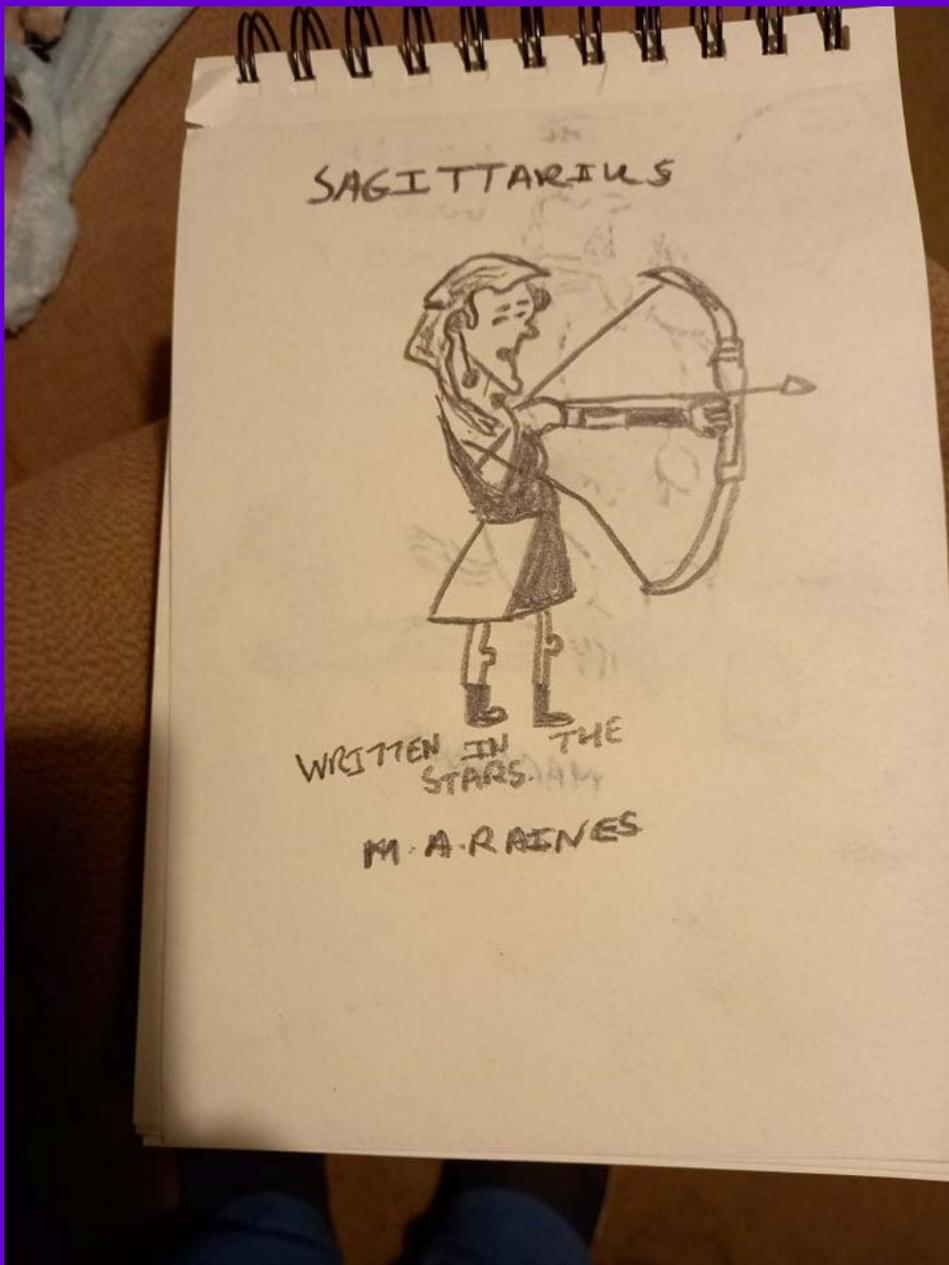


Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I sent it up as I found video a bit hard. I just hope people like and support it. If anyone wants to be part of it or to just come along for the ride they are welcome".

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

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And so, ladies and gentlemen, boys and girls, and anybody reading this who self identifies as something more arcane, here I have finished the last scheduled issue for this year. I have every intention of putting out the next issue on New Year's day; however, because some of my happy band of brothers and sisters who put this show together will be doing stuff over what is euphemistically known as the festive season, I am not going to make any concrete predictions as to what the content is going to be; but at the very least you are going to have me waffling on about the same old bollocks, which I am sure will help you through your most unpleasant New Year's Day hangovers. No one is going to believe me, but I do not drink anything like as much as I used to even a few years ago, and so I will have become one of these annoying poacher-turned-gamekeeper types who are likely to bluster through the room looking annoyingly cheerful and muttering something about hangovers being self inflicted. No, not really, I have drunk enough during my long and bibulous life not to even attempt to be so patronising, and anyway, I am certain that there is a circle of hell reserved for anybody who does and I would not care to risk it.

Excuse me for a moment, whilst I take a break for my amanuensis Louis to scratch his back and go "oooh mamma mamma



mamma mamma". You never know with the younger generation.

Despite my grumbling about what is euphemistically known in the festive season elsewhere in this issue, I hope you will have all had a pleasant and restful Christmas and that the New Year brings you and your loved ones all that you had hoped for yourselves.

See you next year,

Love and peace,

Hare bol,

Jon Downes



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Michael Bruce

Sun Ra

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Art Pepper

Atomic Rooster

Billy Cobham

Hookfoot

Al Atkins

The Beach Boys

Pete Seeger

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