

A man with curly hair, wearing a black jacket and pants, is sitting on a white ledge. He is looking out a window to his right. The background is a plain, light-colored wall.

GONZO

GUDBUY

T' TIM

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

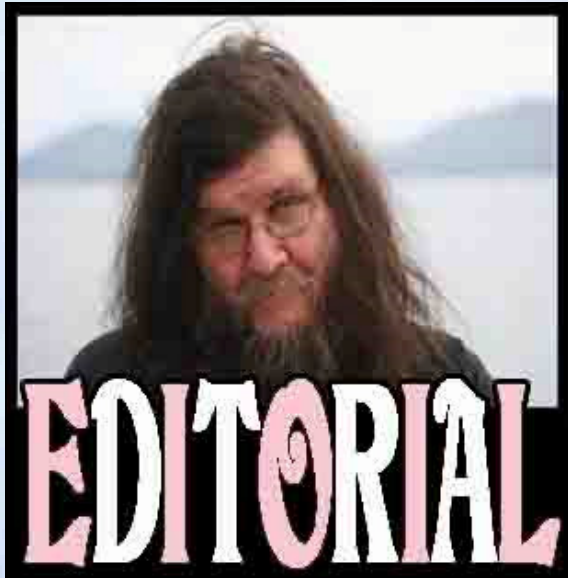


Tim Rundall

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 increasingly peculiar little publication. I never meant it to be like this, but if I am to be completely honest about it, I never had any long term plan for how it would go. This is not because I didn't think that it would last so long that I needed a long term plan, but because I

am childishly entertained by each new twist and turn that my creation takes, somewhat like the twists and turns of a badly charted river somewhere in the middle of what we are probably no longer allowed to call the dark continent.

And so, quite often on a Tuesday or a Wednesday when I am dictating my latest editorial to Louis, I find myself in the position where I truly don't know what my editorial is likely to be about, and so it is today.

However, earlier I was listening to a podcast by Mark Ellen and David Hepworth whom people of a certain age will probably remember as being the anchor men for the BBC's coverage of Live Aid back in 1985 and presenters of the Old Grey Whistle Test. Over the years they were both involved with various monthly music magazines which I used to read avidly until a few years ago when I realized I don't give a fuck anymore, and



GULLIBLE'S TRAVELS

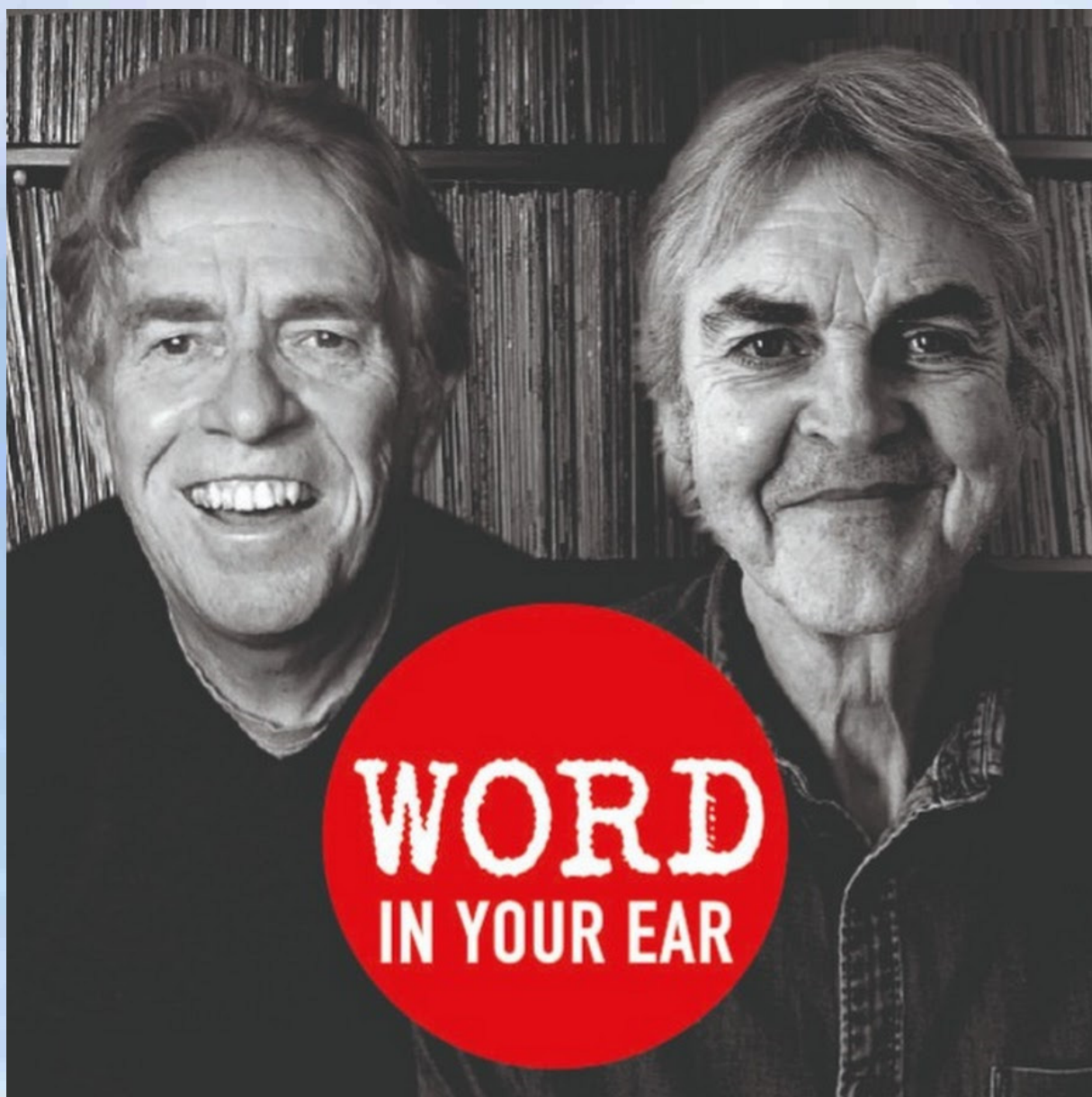
I was listening to a podcast by Mark Ellen and David Hepworth whom people of a certain age will probably remember as being the anchor men for the BBC's coverage of Live Aid

amongst these magazines was one called 'The Word' which was by far my favourite magazine ever, despite a slight tendency to smugness. I also found the fact that Mark Ellen seemed to be proud of his association with then British Prime Minister Tony Blair totally incomprehensible.

If I had been in his position I would probably have covered myself in sackcloth and ashes and done a

continual series of penances probably involving that weird little whippy thing, and the spiked garter worn by the albino in the massively overhyped Da Vinci Code, which was in my humble opinion, almost complete bollocks. I say 'almost', because an ex-girlfriend who was a suicidally devout Roman Catholic used to beat herself ritually until she decided it was more fun to have me do it. I found the whole process unbelievably nasty, but as I





had always been brought up to believe in the God of the New Testament as being a kind, loving and gentle one, found the sexual version easier to understand, even though I didn't enjoy it.

After ten very peculiar months we split up and after engaging the help of a friend of mine who is now dead, but who then was quite a big cheese within Gardnerian Witchcraft circles, I got on with my life and seeing that she is still active on Facebook, I believe she did the same... and for those of you who are interested, she is the girl for whom

I wrote "I don't love you anymore" on my 2003 album *Lost Weekend* which can be found on iTunes and for free on Spotify.

Mark Ellen was by the way the bass player in an Oxford university band called *Ugly Rumours*, in which that abominable war criminal Blair was the lead singer. Although the print magazine closed down ten or so years ago, much to my disappointment, it now exists as a podcast/videocast/whatever the fuck you want to call it... and I find it both entertaining and informative, and listen to every episode



as it comes out. I've only been doing this since Corinna died, so as I have now caught up with the podcasts. I am working my way back through the ones I missed the first time around and, this afternoon, I was listening to one from several years ago during which Ellen and Hepworth, together with their producer Alex Gold were discussing why so few records made by pop groups entered the hit parade these days. They came to the conclusion that it is because in recent years very few young people actually formed musical ensembles... and the general consensus of opinion was that this was because with the advent of so much new technology it was quicker, easier and cheaper to do it all at home on a computer without pissing off the neighbours, having to hump a load of expensive and heavy equipment across town to expensive rehearsal rooms that smelt of piss, and having the possibility of what happened to me when the keyboard player fucked off with my first wife, or with the Beatles when George Harrison had an affair with Ringo's missus, happen to them.

And although I being an old school sort of fucker started to raise my hackles

and complain massively I realised that if I'm going to be honest about it, this is exactly what I have done ever since I was gifted a hooky copy of the 8 track version of CakeWalk Guitar Trax by Davey Curtis all those years ago. As I get older, in the wake of the death of my dear wife, which meant that for the obvious sad reasons her strictures about me not bringing a load of recording equipment into the sitting room no longer applied and so, with the help of my dear amanuensis, Louis, I bought a new computer that was considerably more functional than my previous model, upgraded my recording software and setup quite a nifty little studio for both audio and video recording, in what was once my late mother's 'Drawing Room'.

And as I have got more and more and more involved in home recording of both sound and vision, my digital setup has got more and more and more complicated, and I have to say that I quite like working alone.

However, humans are a sociable animal and, although I don't miss most of the general faffing about which is part and parcel of making music with



other people, I do miss the cut and thrust of making a synergy from people's ideas. In an attempt to recapture this, I often compare notes with my amanuensis, Louis, and with an old friend of mine called Ve Macrinnon, whom I have known for well over thirty years and who was one of the characters in my long out of print summer 1990 UK tour by Steve Harley and Cockney Rebel. He is a poet, musician, singer, and all sorts of other things and I value both his and Louis' input. This concept works for me, especially as I get older and more infirm. Back in the day I used to have a band called Jon Downes and the Amphibians from Outer Space and we did scores of shows, mostly about two and a half hours long, but I do not have the stamina to do anything like this these days. The only live shows as a musical artist I've done in the last fifteen years were short sets of four to six songs at charity events, which were eccentric enough to find that me going up on stage and singing a mixture of my own songs and bits and bobs by Frank Zappa and the Velvet Underground were the sort of things they wanted to hear.

Well, I'm sure that there is a moral to this story, there is to most things, but I'm not sure what it is. But just because I don't want to do it anymore (I do actually, but I seriously doubt whether it will ever come to pass), I would be very sad to see groups of young people with guitars making a nuisance of themselves in public and proclaiming themselves to be the last gang in town, consigned to the dustbin of history, there is too much in there of which I am fond already.

Enjoy this issue.

Hare Bol
Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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



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THE ^{gonzo} NEWSROOM

NICKS BOOKS ABOUT KLEPTOMANIA <https://www.music-news.com/news/UK/146500/Mick-Fleetwood-felt-like-Grim-Reaper-telling-Stevie-Nicks-about-Silver-Springs-snub>

Mick Fleetwood felt like the "Grim Reaper" when he told Stevie Nicks 'Silver Springs' wouldn't be on 'Rumours'.

The 74-year-old Fleetwood Mac drummer joked his bandmate has made him "suffer inordinately" ever since the track - which she wrote about her split from Lindsay Buckingham - was snubbed from the classic LP and instead became the B-side for 'Go Your Own Way'.



NO MORE MR NICE GUY

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

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

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

Limited to 250 Units, and signed by Michael himself.

Also available as a standard-edition paperback.



"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

A BIT OF A BLUR

<https://www.music-news.com/news/UK/146710/Damon-Albarn-plays-London-s-Troxy-for-War-Child-in-BRITs-Week-series>

BRITs Week Presented by Mastercard For War Child continued with an intimate performance from Damon Albarn. The

penultimate show in the BRITs Week series saw the British musician hypnotise the crowd with tracks from his critically received 2021 album *The Nearer The Fountain, More Pure The Stream Flows*.

BRITs Week Presented by Mastercard For War Child gives fans the opportunity to see the biggest names in music in intimate venues across London – all whilst raising money for children whose lives have been torn apart by war. BRITs Week is produced by AEG Presents, UK record labels association the BPI, and War Child, the charity for children affected by conflict. The event series is sponsored for the first time by Mastercard, headline sponsor of The BRIT Awards.

DID HE NEVER GET WHERE HE ONCE BELONGED?

<https://www.music-news.com/news/UK/146685/Sir-Paul-McCartney-announces-the-Got-Back-US-tour>

Sir Paul McCartney is set to tour North America this year.

The former Beatle has announced the 13-date 'Got Back' arena run, which marks his





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...

"No More Games. No More Bombs. No More Walking. No More Fun. No More Swimming. 67. That is 17 years past 50. 17 more than I needed or wanted. Boring. I am always bitchy. No Fun — for anybody. 67. You are getting Greedy. Act your old age. Relax — This won't hurt"

Hunter S. Thompson



first tour since his 2019 'FRESHEN UP' jaunt. McCartney will play Washington's Spokane Arena on April 28, with his final stop scheduled for June 16 at New Jersey's MetLife Stadium.

In a statement, the 'Let it Be' hitmaker said: "I said at the end of the last tour that I'd see you next time. I said I was going to get back to you. Well, I got back."

Meanwhile, there's no chance of the 79-year-old music legend getting lonely on the road - as he talks to his guitars.

Macca loves to spend time with his instruments and he even worries that some of them might feel "lonely".

Talking about one of his guitars, he shared: "I felt quite guilty in a minor way, so I went over and started playing - and then the song that came out was me talking directly to the guitar and talking about all the times it had helped me."

McCartney also likened writing a song to sharing a secret with his guitar. The Beatles star explains in the book 'The Lyrics by Paul McCartney': "

The Gospel According to *BART*

Look what my favourite roving reporter has sent me this time around:



Marillion guitarist Steve Rothery will appear with German electronic prog pioneers Tangerine Dream on a handful of occasions on the band's upcoming March dates in the UK.

We are very happy to announce that Steve Rothery will join us on stage for our session and a few classic Tangerine Dream tracks on the upcoming tour," the band say.

Rothery will appear with Tangerine Dream at three shows on their UK tour, which runs for most of March.

<https://www.loudersound.com/news/steve-rothery-to-guest-with-tangerine-dream>



YOU COULD SAY THAT ABOUT ALL OF US, PETE

<https://www.music-news.com/news/UK/146622/Pete-Townshend-I-don-t-deserve-to-be-alive-today>

Pete Townshend admits he "doesn't deserve to be alive". The Who guitar legend - who has battled alcohol and substance abuse in the past - has admitted he's "not been a perfect man", especially in his youth, and he says it will be a miracle if he reaches 80. The 76-year-old rocker told Rolling Stone: "Eighty is a strange number. I didn't expect ... To be absolutely brutal, I don't deserve to be alive today. I have not been a perfect man. I think what I have done in the past 20 or 30 years has probably much more useful to society than anything I did as a young musician. I know I can continue to do good work in society as someone involved in public service and education and all those things. If that sounds pompous, then f*** you. It's the truth. It's a "f*** you" truth that I have to accept about myself."

He continued: "When I sit in the bathroom and I'm thinking, 'Yeah, yeah Townshend, you're going to become a doctor, are you? You're going to become a professor? What the f***?' But I have to say, 'Listen, if I live to be 80, that'll be one of the only useful things I'll be able to do.' [Laughs] I certainly won't be able to jump seven feet in the air without wires."

There's lots of stuff going on there.

A
JOURNAL
OF THE
Plague Year:
BEING
Observations or Memorials,
Of the most Remarkable
OCCURRENCES,
As well
PUBLICK *as* PRIVATE,
Which happened in
~~THE~~ **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.

ARMAGEDDON SICK OF IT

During the first months of twenty-twenty, when it seemed everybody in the Western World, apart from essential workers, and those who believed the sort of bollocks that the more rabidly committable followers of Donald Trump and his ilk, were locked up indoors being happy, healthy and sensible, not to say obedient, citizens there was a new vibe in the air. Various pollution hot spots were quickly becoming less polluted.

Dolphins were seen swimming in Venice's Grand Canal and one of the most often repeated parts of the mantra was that people who thought that the world would ever return to the way it had been in the final months of 2019 were "highly mistaken".

Well, guess what; we are returning to the world as it was in the final months of 2019, only more expensive and with the ever present threat of a major



COLLATED BY THE GIN REAPER AND LOUIS



war with either Russia or China or both looming over us.

Fucking hell guys, I wonder what happened? Well the answer is simple, to put it in one word:

Capitalism... to put it in three words...
Capitalism and politicians.

I really don't know how and why we were all duped into believing it was all going to change. As a Victorian musical hall ditty went:

It's the same the whole world over,
It's the poor what gets the blame,
It's the rich what gets the pleasure,
Ain't it all a blooming shame.

Except, it's not.

At the moment it seems like various members of the privileged classes are being led to the scaffold in order to provide a self righteous smoke screen for whatever is going to happen next.

Boris Johnson, Prince Andrew and the rest.

Yes they have all behaved like twats, and they may or may not be guilty of what they are being charged with. It doesn't really matter. Now even Prince Charles himself is not immune to all of this.

The Metropolitan Police are as of today investigating allegations that Prince Charles was aware that his former valet, Michael Fawcett allegedly offered to help secure an honour for a Saudi Arabian citizen...

Anti-monarchy pressure group Republic who have been very vocal in recent months and look like they are going to be this year's 'Black Lives Matter' brought the claim to the police and their chief executive says: "We hope the investigation will be carried out without fear or favour and will be as thorough as it needs to be".

It is very hard for me not to make my next sentence read "Fuck off you traitorous little cunt", but that would not be in the best tradition of British journalism.

Over in Holland that vile little man Jeff Bezos is directly responsible for the demolition of a venerable bridge in Rotterdam, except it's not quite as simple as all that. Bezos commissioned a superyacht from Oceanco for \$600 million dollars and Oceanco were apparently stupid enough not to measure the bridge that the boat would need to fit through to reach the open seas. Thus, causing the bridge to be demolished. Much consternation followed, but as I said it's not as simple as that.

The bridge was already destroyed during the second world war, and only rebuilt in the years following. So, much as one may dislike Mr Bezos and his business practices, he is actually not responsible for anything. Oceanco are responsible for being twats and causing a seventy-year old bridge to be removed, with the connivance, one is sure, of the powers that be in Rotterdam. Much as

I would like to take the opportunity to snipe from the sides at Bezos and join the throng on the riverside who will be pelting this monstrosity with eggs as it passes, I cannot in all conscience do so.

However, one wishes that the remnants or descendants of Provo would shoulder up their white bicycles and do something about it.

Provo, the Dutch anarchist group from the late 1960s, rather than the Provos, the Provisional IRA, by the way. But on the other hand.....

...and then we have the war. I remember the horror amongst many Rock N' Roll bystanders during the 1990 Iraq War. I interviewed JimBob from Carter the Unstoppable Sex Machine on the first day of hostilities and he was waxing lyrical on the way that the conflict was being presented in the world's media. Apparently, the





night before, one of the major figures in BBC current affairs described it as being the world's first live broadcast war. JimBob was furious. I was less incensed, but noted that and how in every conflict since the whole thing has been aimed at providing the most juicy spectacles for the world's news releases... but now we have something different; is this the first social media war?

Three of my friends have all independently said that the word on Twitter/Leaked Documents/Someone who is sure to know the truth says that the invasion is going to commence on Wednesday the 16th (It is Wednesday the 16th and so far nothing at all has happened. Roll on five days to the 21st and the signs of war are ever more imminent, but still the invasion

has not happened).

The British Prime Minister, the American President and the rest of the gang are making vigorously disapproving noises, but nobody is actually committing to do anything to help the poor bloody Ukrainians should war end up happening, and from where we are sitting here on the sidelines the potential of an enormous European conflagration ("the worst European war since 1945" says Sleepy Joe before acting like Alice's dormouse and retiring for a rest in his teapot, after getting shagged out with the effort of it all) is terrifying.

If I misquote the much maligned (often with the greatest reasons) Sir Oswald Moseley:

"I don't know who is going to win the next European War, but I know that Britain is going to lose it"

He was talking in 1938, so surely there is nothing new under the sun!

And Biden? What about fucking Biden? Is it just me, or is he a dreadful disappointment as United States President?

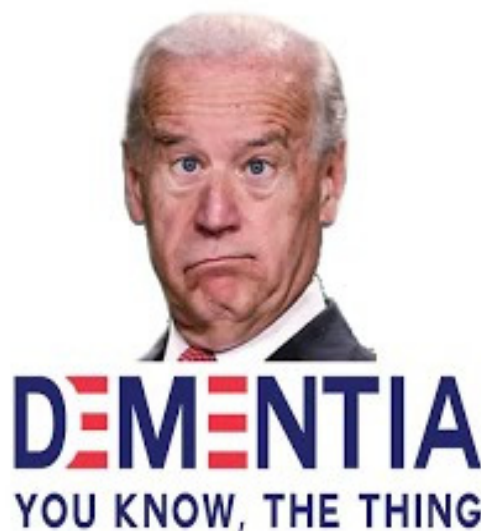
Well it depends how you look at it. It could be argued that he has succeeded 100% with the mandate under which most of the people who voted for him did actually vote for him. They voted for him because he wasn't Donald Trump, and he has certainly succeeded in that. However, although he started promisingly enough, opposition from the Republican Party (why do even their most vicious opponents insist on calling them the Grand Old Party?) and even from within his own rank and file has succeeded in largely emasculating him, so by the end of his presidency he will only be remembered for being a silly old, and rather ineffectual, man.

And in Britain? It's all about who screwed whom, and whether wine and cheese counts as a working engagement rather than a piss up.

Who the absolute fucking fuck cares?

The smart money is that if the Russians do invade Ukraine and US Navy vessels swarm into the Black Sea with the enthusiasm of Prince Andrew in a knocking shop, that China will decide to do what it has been threatening to do for 73 years and invade Taiwan, thus multiplying the new 2020s global conflagration into two main theatres.

And let's not forget all the Islamist Johnnies around the Middle East who would be very happy to join in many potential conflict citing "The Enemy of my Enemy is my friend" forgetting not only what the Chinese are doing to the Uighurs currently, but what the Russians did in Afghanistan less than forty years ago, and the long standing that those damn Russkies have with





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Types of Headaches

Migraine



Hypertension



Stress



**Living next to
Russia**



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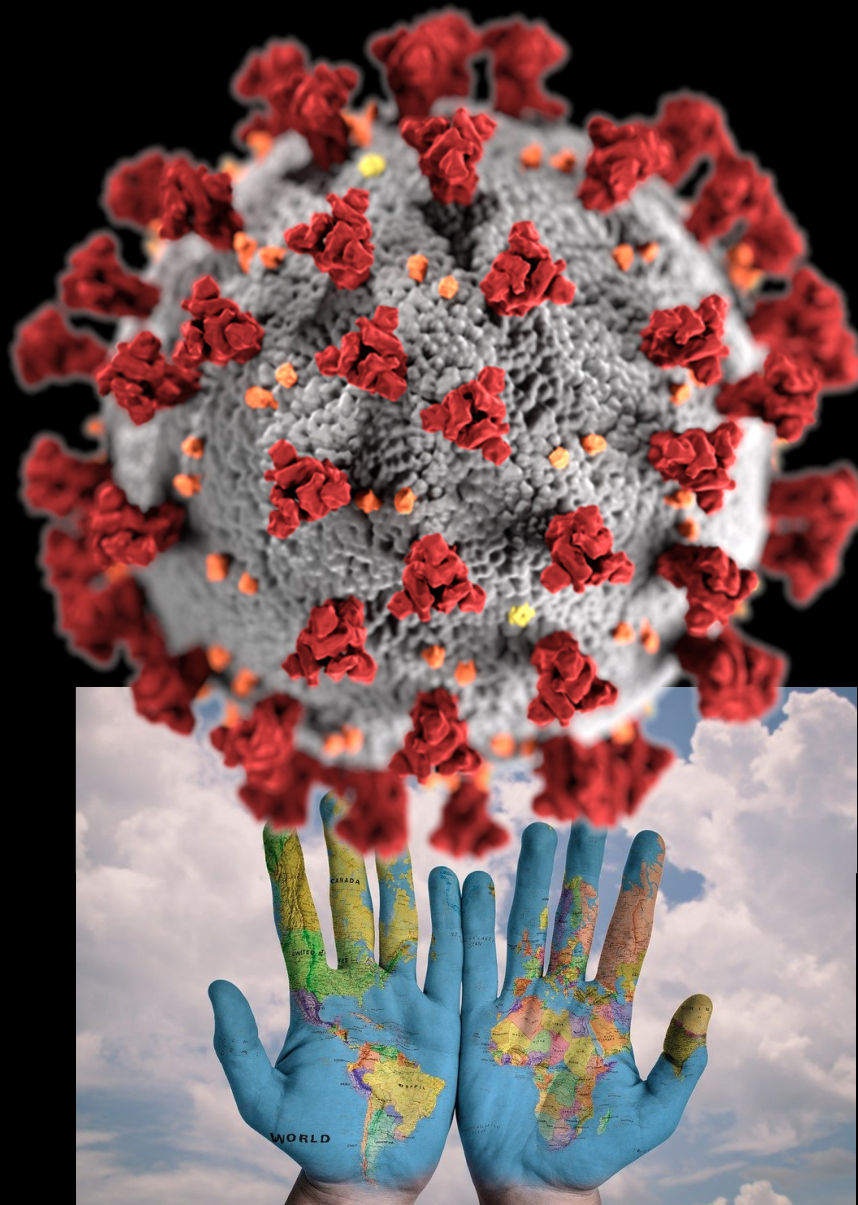
**Living next to Russia and
China**



Islam, and a complete global bugger's muddle is likely to ensure.

Me? I am content sitting here in Woolsey drinking myself to death whilst young Louis tells me off and continues to annoy me with things that I have no intention of deciding about the modern world.

Weird huh?



NOTA BENE: And of course we have now been overtaken by events because on Thursday the war actually started and world leaders rose to the occasion in their own inimitable ways. Watch this space...

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style
HFG2013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
HFG2012CD



GASTANK

Double DVD set. Rick's classic 1982 music and chat show
HFG2023DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
BC241-60



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!
HFG2024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



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and all other good music retailers



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of Patents, Agents of the U. S. Patent Office, re-
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manufactures to be patented, & deposited those which
will be sent free of expense and risk and will dispo-
se of them as he may think proper, and will make en-
tries in the Secretary's Papers and Drawings; will make references
to the American and foreign laws, to test the validity of inven-
tions, and render advice to inventors and scientific nature

ALL persons wishing to purchase any of the above men-
tioned articles, are invited to call and examine his stock,
with the assurance that they will find a choice selection,
of good quality, and at fair prices.

Worcester, May 10. 1859. OTIS CONVERSE.

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER.

THE subscriber having recently opened a New Store,
No. 44 Front Street, with a Fresh stock of
AND BE **WHOLESALE GROCERIES,**
which the citizens wish every article

THE subscriber continues to run THE EX-
PRESS between Boston and Worcester, for
the safe transmission of Packages, Bundles,
Bank Notes, Specie, and Merchandise generally
Three Times each way Daily.

Particular attention given to paying, collecting and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, &c.

All packages must be directed to his care.
The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.

Packages by this line forwarded from Worcester to
Boston, Newbury Port, Taunton, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.

Freight for goods to be returned by this Express.

HARNDEN & CO'S Office, 3 Court Street
Boston; J. H. KNIGHT'S HAT STORE, 165 Main St
Worcester. E. S. LEONARD.

Feb. 25, 1847. 617

-Chris Packham



stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

B. E. HUTCHINSON,
(Successor to WM. LEGGATE,) 180 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES,—Coach, Gharry and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tug WHIPS, &c. Repairing done at short notice.
Worcester, Jan 18



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 CLEAVIER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

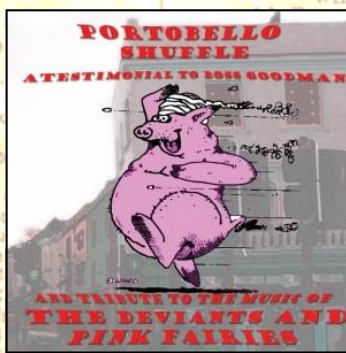
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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



Butterfly Conservation

Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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

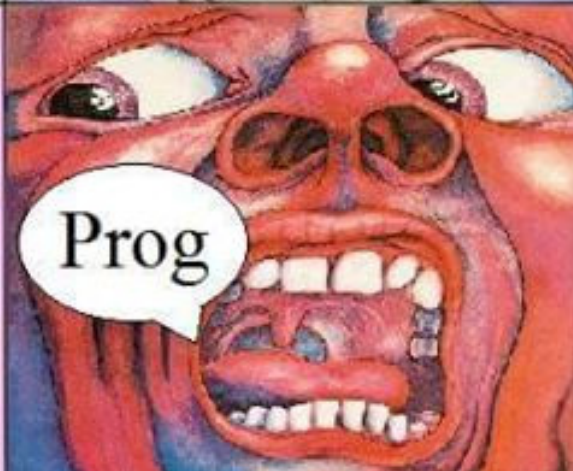


Sex?



No...

Prog



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





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/21-11-2021-show-437-htrk/>



21-11-2021 – SHOW 437 – HTRK

King Champion Sounds feat. Sally Timms:
Thou Hurricane

Enuff Z Nuff: Cold Turkey

The Last Detail: I'm Sorry

HTRK: Kiss Kiss and Rhinestones

HTRK: Valentina

New Age Doom and Lee Scratch Perry: Holy Dub

Interrogacion Amor (feat. Ginebrass): Mentira

Avey Grouws Band: Mariana

Freeez: Stay

The Charlatans: The Only One I Know

The Dream Syndicate: Blind Willie McTell

Lena Bare Turbifill and Mrs Lloyd Bare Hagie:
Black Jack Davey

HTRK: Gilbert and George

Astrid Sonne: Palmistry

Wildman Fischer: Monkeys vs Donkeys

Faust: The Sad Skinhead

Kuunatic: Full Moon Spree

Marilyn Monroe: Do it Again

Colin Stevens: Happy Accident no.2

Wilfred Hanrath feat. Cousin Silas: Terra
Mystica

Ozo: Anambra

Desertion Trio: Numbers Maker

Elkyn: Found the Back of the TV Remote

HTRK: Reverse Déjà vu

HTRK: Sunlight Feels Like Bee Stings

Steven Christie feat. Joseph Malik: Till
Sunday

The Reginald Foresythe Orchestra: Lament
for Congo (A Hymn to Darkness 2)

David Crosby: I'd Swear There was Somebody
Here was Somebody was Somebody Here

**Listen
Here**



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-490-02-18-2022/>



Computerchemist

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

Sapiens 3

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

Bob Holz

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

Gaute Storsve Trio

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

Lobate Scarp

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

Belling The Tiger

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

Head Spin

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

Jeff Mack

<https://jeffreyerikmack.bandcamp.com/.../the-forgotten-earth>

In The Labryinth

www.inthelabyrinth.com

MDESTINY

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

**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=wiHWtvvd9Ds>

**Listen
Here**



PULS8 Electronica Music Radio Show.

Like a big bag of Bertie Bott's Every Flavour Beans, PULS8 Radio offers all tastes of electronic music. We champion the unsigned as well as mainstream acts. Informed banter and reviews are served up by Julian Roberts (CitizenFLY), Martin Eve (4th Eden) & Phil Goodall (Swirler Burner)

P8R SERIES 3 Episode 1

John Hopkins – Abandon Window

John Hopkins plays a poorly mic'ed piano in at the far end of Hogwarts grand hall. The windows having been abandoned by their glass allowed all the commotion from the rainstorm and nearby quidditch match flood into the room.

Analogue Electronic Whatever – I am an Ear

Metal mickey fancied a sing along. So he tuned into P8R and heard AEW. immediately he felt the compulsion to join in, turning the electronic melodies into a synth pop classic.

Industrial ZOO – Bad Companion

I'm not saying that 1970s, English, hair rock super group, Bad Company influenced the title of this track but the more I hear the lyrics the more I think it did.

Johnny Diamond – The Signal

Our very own diamond geezer pulls on his vast experience of historical new wave and electronica to serve up a bang up to date nod to the past. Echoes of Talking heads David Sylvian and John Foxx abound.

More – Lost Patrol

It's not my fault, you know I'm always right said the lead singer when someone pointed out he'd put too much spring reverb on the drums. ... and by the way you can NEVER put too much spring reverb on the drums.

Simon Beck – One of their Agents

I play the zither, you stick to the saw said Simon. But what about the drummer said the sawist. That's not a drummer it's a drum machine said Simon. Well guess what said the Sawist. This saw's a theremin.

Spiral into Darkness - Demiurgo

The Piano in Hogwarts Grand was put good use again but this time the windows were sealed and all the suits of armour joined in on various groove boxes, synths and enchanted musical boxes. As Lord Voldemort danced the poot.

Zero Corporation – Not My Time

From Zero to Hero. Could this be the next big bond theme? Slammin' drums, iconic chorus phrases and and Nick Rhodes stabs it's got all the ingredients ... it really is not time to die.

Robag Wruhme – Rusty Nails

The sweet goodness of Drambuie complemented by the dry hit of the scotch makes this rusty nail a well-balanced gender fluid composition, full of class and sophistication.

Please subscribe to our YouTube channel:-<https://youtube.com/c/Puls8Radio>

To Listen to our show Follow this link:-<https://www.puls8radio.co.uk/circl8-radio-live>.

**Listen
Here**



The Real Music Club has been a Brighton musical institution for over 15 years, founded by 'Judge' Trev Thoms, the late 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 scribbles, 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!

Marillion.com - Part 2

Ep. 45

<https://shows.acast.com/between-you-and-me/episodes/marillioncom-part-2>

In the final part of Paul and Sanja's look at the decidedly mixed Marillion.com, they argue about whether Marillion have lost their edge, and cringe so hard they they both suffer a hernia, Suffice to say, things can only go up from here.

Listen
Here



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

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

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



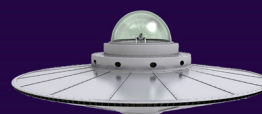
PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

UFOs & The Irish

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

When a scheduled guest interview falls through, the gang takes aim on the Emerald Isle. Switch on Captain Edward Ruppelt, the USAF officer who ran the notoriously deceptive, Project Blue Book. Jocko reports on a combat phenomenon called "Acoustic Shadow" and how it helped win the Battle of Gettysburg. Plus, the latest Clubb Report, Mack gets a nasty fan letter, Top Ten Reasons It's Cool to Be Irish and why it's not wise to kiss the Blarney Stone. Special Guests: Valerie Lofaso & Pistol...



**Listen
Here**

Duration:01:52:56

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

Tim Rundall (aka Slim Tim Slide) 1958 – 2022

A Life Lived in Music

Tim Rundall was a very talented blues, slide and rhythm guitarist and music historian. Tim was born in London in 1958 and became a child model in the 1960's. He then moved to Oxfordshire and got

involved in the music and underground scene, both there and in London. After a stint working for Brakspear's brewery and managing a hostel in Londonderry, Tim went to the University of Sussex in Brighton to study English, where he financed himself by busking and selling live tapes. He lived in Brighton till his death on 14 January 2022.

Music was a huge part of his life whether playing solo; as a duo called Stinky and Stumpy with Trev Thoms (Inner City Unit), as guitarist and vocalist with the Brighton



Tim Rundall and George Butler at the Borderline in 2015

THOSE WE HAVE LOST



Tim Rundall and Jaki Miles-Windmill



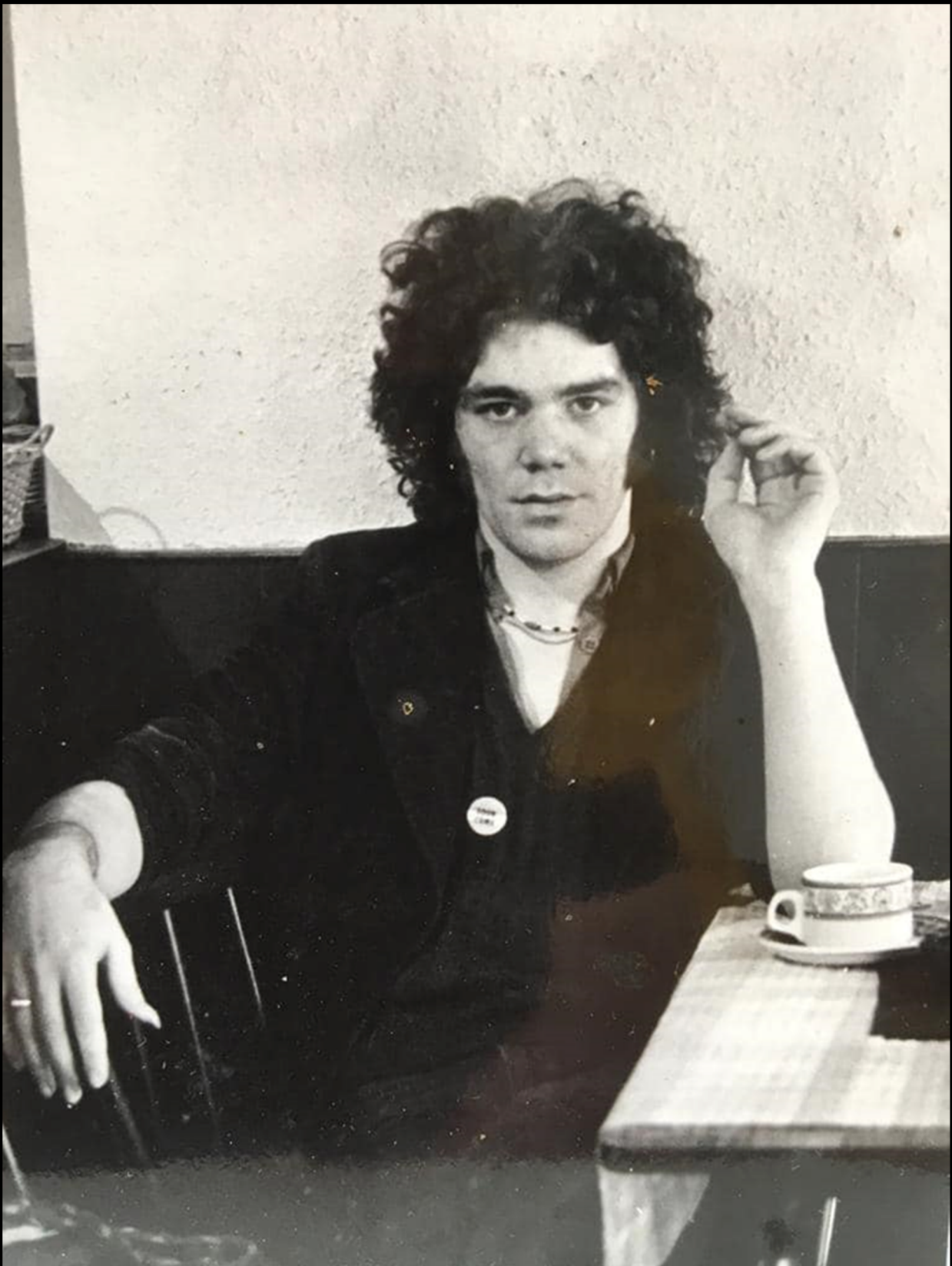
Tim and Sandy (Pink Fairies) – definitely plotting something

based trio, Thee Uncontrollables, or in later years, with Mick Farren and the reformed Deviants including an appearance at Glastonbury Festival in 2011. In October 2015, Tim played a solo set at the Borderline supporting the Pink Fairies' last ever gig.

In the 1990's Tim published the Pink Fairies fanzine, Uncle Harry's City Kids (UHCK) and also curated three releases of Pink Fairies related material, *Silence of the Hams*, *Son of Ham* and *Hogwatch – For a Few Rashers More*. In 2004, Tim co-

founded the Real Music Club in Brighton and played there regularly, including a number of benefit gigs. Tim also played on the 2010 *Boss Goodman Testimonial Album: Portobello Shuffle* supporting John Sinclair. More recently, Tim and Jaki Miles-Windmill produced 20 episodes of a radio show called 'Sub-Reality Sandwich' for Gonzo Multimedia.

As well as playing, Tim was a huge music fan and was immensely knowledgeable about the Pink Fairies and related acts, Bob Dylan, Edward Barker and many other



A young Tim Rundall

eclectic musicians and writers. In his later years, he also had a wide online presence and wrote poetry (pomes) including nearly 500 verses of the saga of Mrs Ravoon.

Tim was always a very genuine man and a good friend. He loved to share music, contacts and knowledge. He will be re-united with his daughter Alice who sadly died in a road accident in 2009 and many friends who will join him in his final taxi. He had a lovely, kind and generous soul and will be missed by many people. RIP Tim.

Jeremy Smith





A very young Tim Randall



George Crumb
1929 - 2022

George Henry Crumb Jr. was an American composer of modern classical and avant-garde music. He was known as an explorer of unusual timbres, alternative forms of notation, and extended instrumental and vocal techniques, which obtain vivid sonorities. Examples include seagull effect for the cello, metallic vibrato for the piano, and using a mallet to play the strings of a double bass, among numerous others. Crumb's most renowned works include *Ancient Voices of Children* (1970), *Black Angels* (1971), and *Makrokosmos III* (1974).



Zbigniew Namysłowski
1939 - 2022

Zbigniew Jacek Namysłowski was a Polish jazz alto saxophonist, flautist, cellist, trombonist, pianist and composer. He performed on the Krzysztof Komeda album *Astigmatic* recorded in 1965. He collaborated with artists such as Janusz Muniak, Leszek Możdżer, and Andrzej Trzaskowski. Namysłowski died on 7 February 2022, at the age of 82.



Nora Nova
Ахинора Куманова
1928 - 2022

THOSE WE HAVE LOST
COLLATED BY HARRY WADHAM

Ahinora Kumanova, better known by the stage name of Nora Nova, was a Bulgarian and German singer. She was the first Bulgarian to participate in the Eurovision Song Contest in 1964, although she then represented West Germany. Her song, "Man gewöhnt sich so schnell an das Schöne", reportedly has the longest name in Eurovision Song Contest history. With it she had another record — nul points for West Germany, and hence 13th (last) place.

Ian McDonald 1946 - 2022

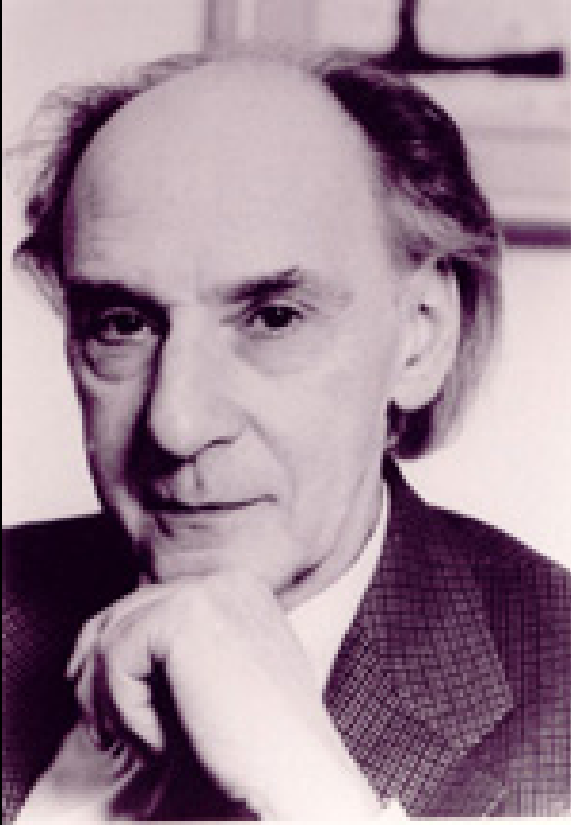
Ian Richard McDonald was an English multi-instrumental musician, best known as a founding member of the progressive rock

band King Crimson in 1968, as well as the hard rock band Foreigner in 1976.

McDonald began his music career as an army musician, where he learned several instruments and taught himself music theory. He co-founded King Crimson and appeared on their 1969 debut album *In the Court of the Crimson King*, playing Mellotron, keyboards and woodwinds. In the mid-1970s, he moved to New York City where he co-founded Foreigner, appearing on the group's first three albums. He later collaborated with Steve Hackett and played in the King Crimson spin-off group 21st Century Schizoid Band. He was also a session musician, predominantly as a saxophonist. McDonald died from colon cancer at his home in New York City on 9 February 2022, at the age of 75.



THOSE WE HAVE LOST



Joseph Horovitz
1926 - 2022

Joseph Horovitz was an Austrian-born British composer and conductor best known for his 1970 pop cantata *Captain Noah* and his *Floating Zoo*, which achieved widespread popularity in schools. Horovitz also composed music for television, including the theme music for the Thames Television series *Rumpole of the Bailey*, and was a prolific composer of ballet, orchestral (including nine concertos), wind band and chamber music. He considered the fifth string quartet (1969) to be his best work.



Betty Davis
1944 - 2022

Betty Davis (born Betty Gray Mabry) was an American singer, songwriter, and model. She was known for her controversial sexually-oriented lyrics and performance style, and for being the second wife of trumpeter Miles Davis. She developed an interest in music when she was about ten, and after moving to New York City at 16 immersed herself in the musical culture of the 1960s, meeting musicians including Jimi Hendrix and Sly Stone. Her first record, *Betty Davis*, was released in 1973. She released two more studio albums, *They Say I'm Different* (1974) and her major label debut on Island Records *Nasty Gal* (1975).

THOSE WE HAVE LOST

Davis died from cancer at her home in Homestead, Pennsylvania, on February 9, 2022, at the age of 77.

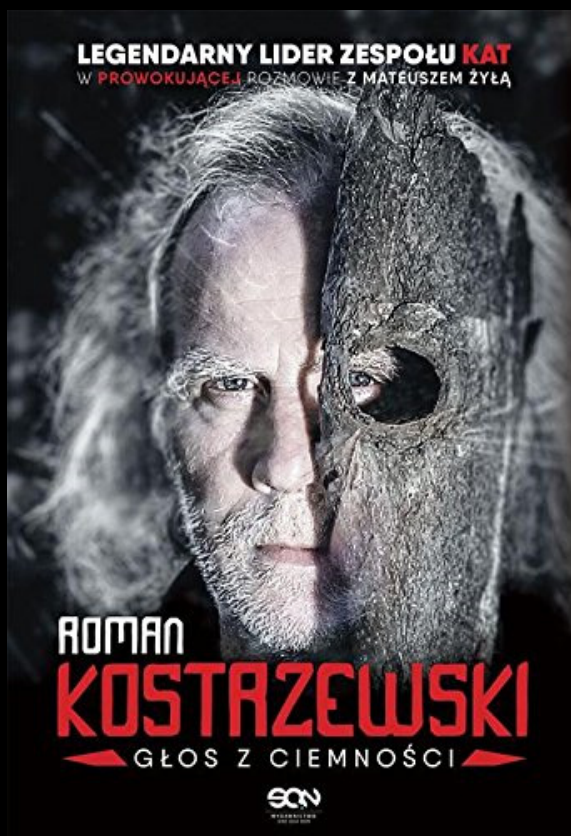


Jiří Linha
1930 - 2022

Jiří Linha was a Czech conductor, composer, vocalist and chorus master, the head of vocal-instrumental band Linha Singers. Linha began his musical education at the age of six by playing the violin. Soon he joined the Prague Philharmonic Children's Choir as a soprano and, toward the end of World War II, as a baritone to the Czech Choir conducted by Jan Kůhn.

Both ensembles regularly cooperated with the Czech Philharmonic Orchestra and Prague Symphony Orchestra.

He studied at the Faculty of Education of Charles University, from where he left in 1953 as a music teacher for secondary school. In 1961 he left for the Artistic Ensemble of the Ministry of the Interior (USMV). In 1964, he founded the band Linha Singers.



Roman Kostrzewski
1960 - 2022

Roman Kostrzewski was a Polish heavy metal musician. Kostrzewski met KAT at

THOSE WE HAVE LOST

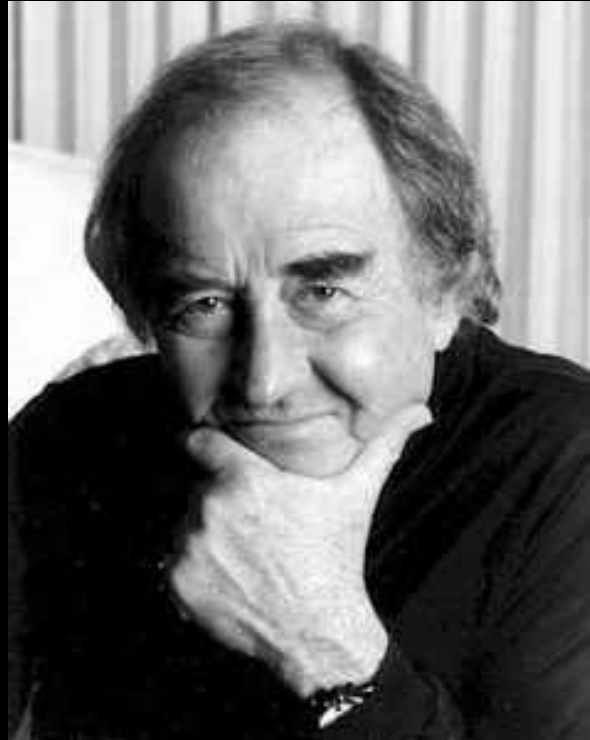
the first edition of Silesian Rock Festival in Bytom. He was the lead vocalist and songwriter of Kat until 2005. From then onwards, he focused on performing with Kat & Roman Kostrzewski. He also founded Alkatraz, another heavy metal band, with Valdi Moder in 2000.



Brian Dunning
1951 - 2022

Brian Dunning was an Irish flautist and composer, largely known for being a member of the Celtic band Nightnoise. He

had both Celtic and jazz influences early on. He studied jazz and classical music, and was a student of James Galway. He studied at the Berklee College of Music in 1977. He can be heard on the soundtrack to Gangs of New York, Windhorse, and The Outcasts.



William Kraft
1923 - 2022

William Kraft was an American composer, conductor, teacher, timpanist, and percussionist. During his years in New York, Kraft was also active as a freelance musician and had the privilege of working with some of the most well-known musicians of the mid-twentieth century.

THOSE WE HAVE LOST

He took a position with the Los Angeles Philharmonic beginning in the 1955/56 season. He spent 25 years in the orchestra. He has also composed film soundtracks.



Howard Grimes
1941 - 2022

Howard Lee Grimes was an American drummer, best known as a member of the Hi Rhythm Section on records by Al Green, Ann Peebles and others in the 1970s. Grimes first performed in public at the age of 12, with Rufus Thomas. By his late teens he recorded regularly on sessions for Satellite Records, which later became Stax,

where he was tutored by Al Jackson, Jr. As a key member of the house band at Mitchell's Royal Studios in Memphis, Grimes was instrumental in creating some of the most memorable songs and soul grooves of the 1970s. After the demise of Hi Records in the late 1970s, Grimes continued to perform with Teenie Hodges and other members credited as Hi Rhythm.

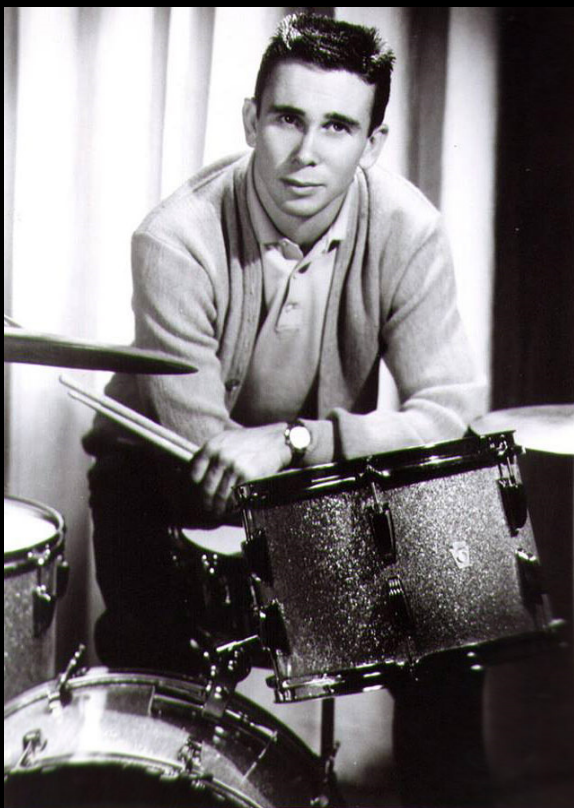


King Louie Bankston
1973 - 2022

Louis Paul Bankston, better known as King Louie Bankston, was an American rock and roll musician from New Orleans.

THOSE WE HAVE LOST

Associated early on with garage punk, he abandoned the genre in 1998 and focused on Louisiana swamp pop, boogie woogie, boogie rock, and power pop. He was best known for his work in the Royal Pendletons, The Persuaders, The Exploding Hearts, and The King Louie One Man Band. Bankston toured Europe and the United States, since the early 1990s. He released 53 records in the vinyl format. Bankston later played music based out of Oakland, California. He lived in New Orleans, Portland, Oregon, and Memphis, Tennessee.



Sandy Nelson
1938 - 2022

Sander Lloyd "Sandy" Nelson was an American drummer. Nelson, one of the best

-known rock drummers of the early 1960s, had several solo instrumental Top 40 hits and released over 30 albums. He was a session drummer on many other well-known hits. He lived in Boulder City, Nevada, where he continued to experiment with music on keyboards and piano. In September 2008, Nelson and a few friends, recording as Sandy Nelson and the Sin City Termites, released a new record of original compositions, Nelsonized. Nelson died on February 14, 2022, at the age of 83 from complications of a stroke.



Ralf Bursy
1956 - 2022

Ralf "Bummi" Bursy was a German pop and rock singer and music producer, who

THOSE WE HAVE LOST

was particularly successful and popular in the German Democratic Republic until 1989. He was known to a wider audience through the song Du machst mich verliebt (You make me love you) under the National Youth Festival band of the GDR in 1978. From 1979 to 1981, he was then lead singer of the band Kekes (Biscuit) before joining the band Prinzip (Principle) in 1982. In July 1986, he began a solo career under the stage name Ralf Bummi Bursy. After 1992 Bursy worked as a producer for Nena, Veronika Fischer and PM Sampson among others and for the company Jay Kay Music Entertainment.



Vivi L'internationale
1946 - 2022

Vivi l'internationale (stage name of Victorine Agbato) was a Beninese singer.

Agbato was known for her songs for peace and love during Benin's transition from communism to democracy. During the Sovereign National Conference in February 1990, she sang the hymn for peace, N'dokolidji. She described it as her contribution to peace in Benin. Active in women's revolutionary organizations, she sang in solidarity with prison detainees in Savalou in 2018. In 2008, she was awarded to the National Order of Benin. Vivi l'internationale died in Porto-Novo on 15 February 2022.



Arif Şentürk
Ариф Шентурк
1941 - 2022

Arif Şentürk was a Yugoslav-born Turkish traditional folk singer and compiler. He was known for performing Balkan ethnical music. Arif, who was known for compiling a lot of traditional Rumelian Turkish, Macedonian, Albanian and Gypsy folk songs, produced twelve albums.

THOSE WE HAVE LOST



Edgars Račevskis
1936 - 2022

Edgars Račevskis was a Latvian conductor. He graduated from the Riga's Jāzeps Mediņš Music High School in 1955, and graduated from the Jāzeps Vītols Latvian Academy of Music in 1960.

From 1959 to 1996 he conducted the men's choir Gaudeamus, and from 1960 to 1963 at the Latvian Philharmonic. After that, until the mid-1980s, he was the chief conductor and artistic director of the Latvian Radio Choir. He was also the conductor of several choirs, including the State Academic Choir "Latvija". He was a choirmaster of the

Latvian National Opera from 1994 to 1997. From 1970, he was the chief conductor of the Latvian Song and Dance Festival. He was an honorary member of the Latvian Composers' Union since 2004.



Sandhya Mukherjee
1931 - 2022

Geetashree Sandhya Mukherjee was an Indian playback singer and musician, specialising in Bengali music. She received the Banga Bibhushan, the highest civilian honour of the Indian state of West Bengal in 2011. She also won the National Film Award for Best Female Playback Singer for her songs in the films Jay Jayanti and Nishi Padma in the year 1970. On 26 January 2022, on the Republic Day and a few days before testing positive for COVID-19, Mukherjee was awarded the Padma Shri for her performance in music. However, she refused the award, labelling it "disparaging and degrading". Mukherjee died of cardiac arrest at a private hospital in Kolkata on 15 February 2022, at the age of 90.

THOSE WE HAVE LOST



Bappi Lahiri 1952 - 2022

Bappi Aparesh Lahiri (born Alokesh Aparesh Lahiri) was an Indian singer, composer and record producer.

He popularised the use of synthesised disco music in Indian cinema and sang some of his own compositions. He had delivered major box office successes in Bengali films.

He was popular in the 1980s and 1990s with filmi soundtracks (music produced for India's mainstream motion picture industry). He also provided Hindi dub voiceovers in *Moana* and *Kingsman: The Golden Circle*.



Ramón Stagnaro 1954 - 2022

Ramón Stagnaro was a Peruvian guitarist who had toured or recorded with artists such as Diana Ross, Celine Dion, Enrique Iglesias, Nelly Furtado, and Andrea Bocelli. Stagnaro died on 16 February 2022, at the age of 67.

THOSE WE HAVE LOST



José Enrique Sarabia 1940 - 2022

José Enrique “Chelique” Sarabia was a Venezuelan poet, musician, publicist, and television producer.

He wrote more than 1000 songs registered at the Society of Authors and Composers of Venezuela (SACVEN).

He was one of the most successful Venezuelan musicians of the 20th century, recognized universally for being the author of “Ansiedad” (1958), which was recorded by Nat King Cole and later covered by Viktor Lazlo.

In 1971, he recorded an album of traditional and folkloric songs, giving them a modern touch.



Fausto Cigliano 1937 - 2022

Fausto Cigliano was an Italian singer, guitarist, and actor. Cigliano approached music at young age, after having received a guitar as a gift, and he made his record debut in 1953. Cigliano became first known thanks to his participation in the Napoli Music Festival. In 1957 he ranked first at the Italian hit parade with the single

THOSE WE HAVE LOST

"Che m'ha 'mparato a fa'". Between 1959 and 1964 he was entered into the main competition at the Sanremo Music Festival five times. In the second half of the 1950s he also appeared in several comedy films. He later focused his activities on the research and the revision of traditional Neapolitan music.



Christopher Scicluna
1959 - 2022

Chris Scicluna was one half of Chris & Moira, a Maltese duo chosen for the 1994 Eurovision Song Contest. He started his music studies at the age of 8 and spent most of the 1980s freelancing in the United Kingdom. He recorded his first album, *Starlights*, in 1979.

Chris met Moira at the 1993 Eurovision Song Contest and in 1994 they composed the music for the song *More than Love*, which represented their country at the contest in Dublin. They ranked 5th with 97 points - one of the best results for Malta.

In 1999, the duo returned to Eurovision, this time writing a song entitled *Believe in Peace* for the girlband Times Three. The leading singer of the group was Moira's sister. Both Chris and Moira were on stage as backing vocalists. Scicluna died in February 2022, at the age of 62.



Levon Chaushian
Левон Александрович
Чаушян
1946 - 2022

Levon Alexandri Chaushian was a Soviet and Armenian composer. In 1969 he graduated from the Yerevan Komitas State Conservatory, majoring in composition. He participated in many music festivals, receiving numerous diplomas. In 1988 his string quartet N° 3 was performed at the International Festival in Leningrad.

From 1986 to 1991 he was the vice-president of the Armenian Composers' Union. Since 1994, he has served as the chairman of the Armenian Composers Assembly, established by him. His works were performed in the USA, and throughout Europe.

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



35
BILLION
plastic
water
bottles are
thrown
away every
year

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



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FROM THE BULLDOZERS!

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THE PETITION**



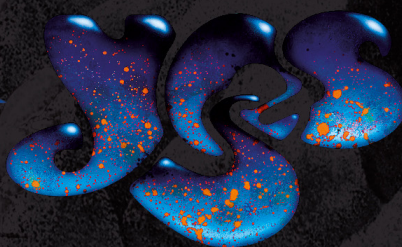
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visit stonehengealliance.org.uk for further details

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**Hello and welcome to Gonzo
news for February!**

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

<https://tinyurl.com/mutj87d3>



THIS MONTH
GONZO



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

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

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

<https://tinyurl.com/mutj87d3>



Dave Bainbridge - To The Far Away Deluxe Box Set



Dave has launched a brand new album and box set.

The Box Set contains:

5 x postcards 1 x signed and numbered certificate 1 x exclusive hardback photo book Limited Edition 2CD

CD Tracklist:

Sea Gazer
Girl and the Magical Sky
Rain and Sun
Clear Skies
Ghost Light
Cathedral Thinkers



To Gain the Ocean
As Night Falls
Infinitude (Region of the Stars)
To The Far Away
Speed Your Journey
Fells Point
Something Astonishing
Bonus disk includes demo versions, alternate mixes etc

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

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

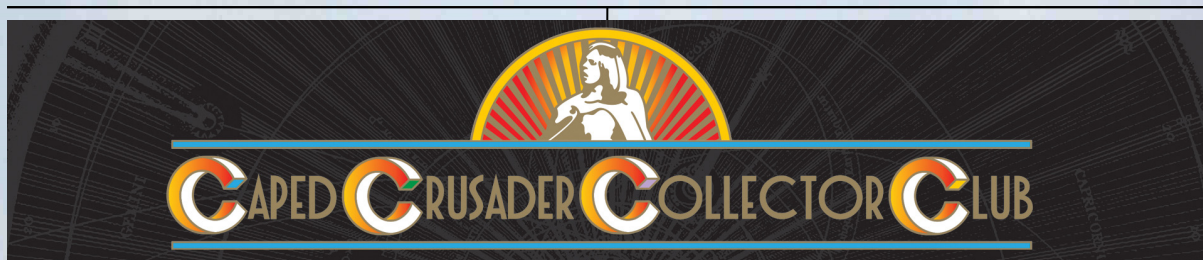
<https://tinyurl.com/4sf6zuns>

As well as this, there are a limited number of the 17CD Iona - The Book of Iona Box

Sets still up for grabs and Dave has added a free MP3 sampler for 'To The Far Away' with any orders for this box set!

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





Rick Wakeman

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

The welcome pack for CCCC members includes:

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

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

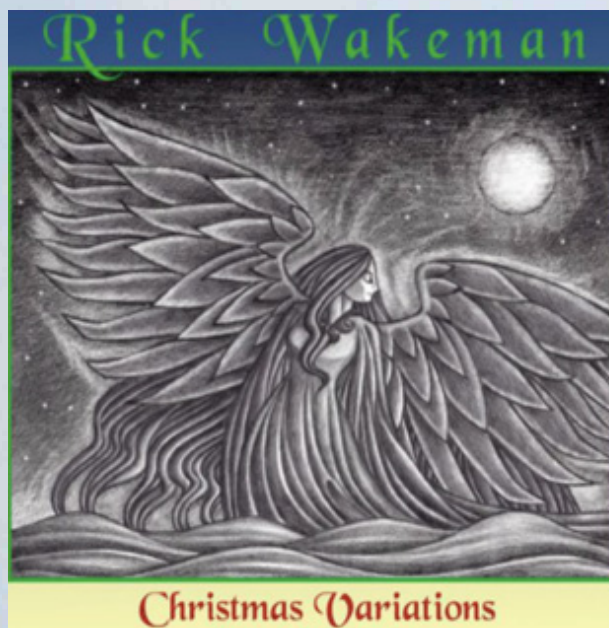




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Stock back in for these classic holiday albums!

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 'Yesu 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>



**JETTY
ABO**



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/gonzowebkly>



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/>

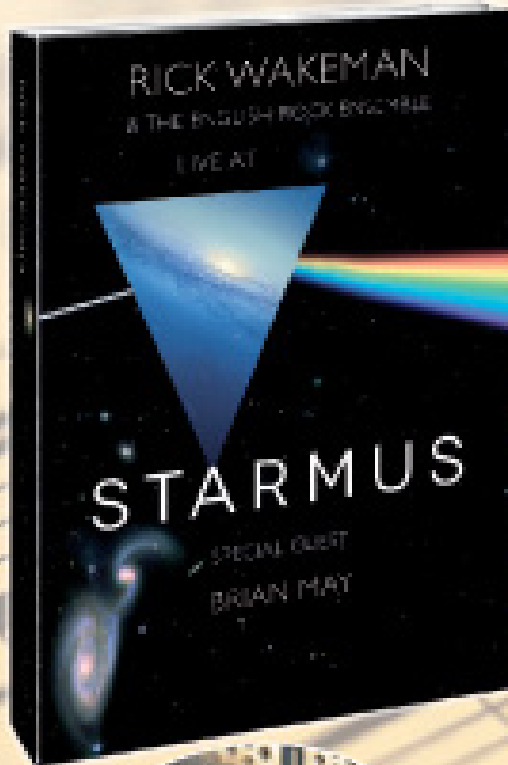
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

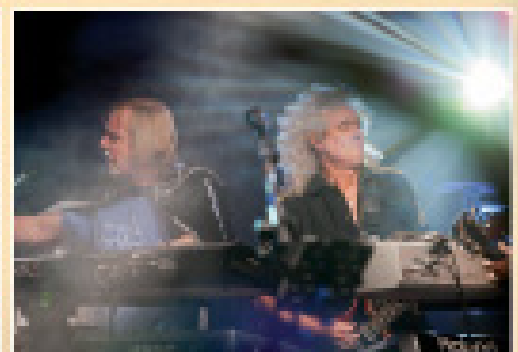
STARMUS 2015



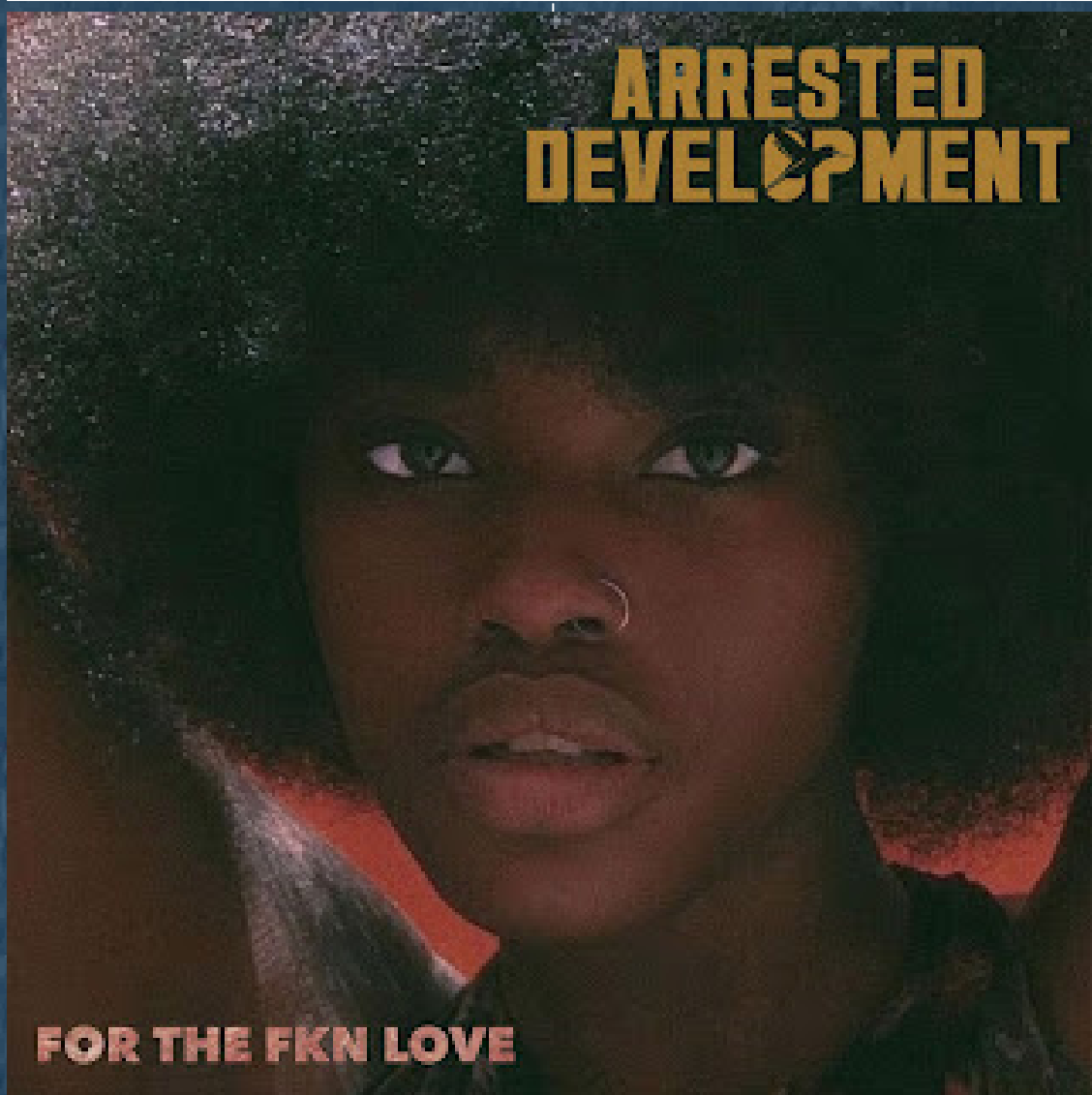
Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman 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



For The FKN Love
by
Arrested
Development

Back in September of 2020 Arrested Development released their first album which featured production from UK Super Producer Configa, *Don't Fight Your Demons*'. That album was a huge testament to the longevity of the group and was packed with knowledge and politically charged statements, all fused together with solid hip-hop beats that would equally appeal to old and new heads alike.

STEVE RIDER

When I originally reviewed that album there was a little voice inside me that mused over what they could do next, and could any future project stand up to the power and energy of that album? Then, in December of last year, Arrested Development and Configa were back again, dropping *For The FKN Love*, and when the album dropped in my inbox, courtesy of Configa, I was extremely excited, to say the least.

At the time there was actually no pressure for me to review the album. However, the more I listened to the album the more it spoke to me, through a haze of personal fog. The more it spoke the more I decided that, as soon as the time was right, I would make this my first written piece of 2022 and here we are so, let me take you through the album and give you my thoughts and feelings in a way that might be a little different than usual...

The album kicks off in a big way with some huge orchestral horns and a no nonsense boombap beat which immediately has your pulse racing and your heart pounding. Configa's production brings a powerful yet uplifting vibe which is crucial right at the start. **Yes Always** has Speech and Dee-I bringing a message that speaks to the deepest parts of your being. We all have times that challenge us and make us question if we can ever continue but, when those times weigh upon us, we just stand a little taller and rise up one more time, essentially you have the strength in you to do that and you CAN do it. This was a message, at the time, that I needed to hear and was a reminder to me that I could do it, it might take time to rise up but, I would do it and here I am today and if I can do it, you can do it too. There is strength in those words, you can do it, **Yes Always** you can. The uplifting vibe continues with Configa's inspired deep funk sound of strings, bass and big drums perfectly matching with the message of **Building From The Bottom**. Speech, 1 Love and 4-IZE take you on an inspiring journey as they detail what it is to build something from scratch. Bringing you all the challenges, the drive, the

inspirations, and those ultimate rewards as you work on your craft, growing something amazing from the smallest of seeds.

Never Had Your Back has a dualistic approach to getting its message across. Here Configa provides an uplifting mix of piano, drums, and cuts as a backdrop for Speech and Ke'andra to bring us a deep message on the treatment of black women by the patriarchal American society. It's time for this degrading portrayal of how black women should be, or how they should act, to change, and that certainly means telling it how it is to make people listen, as displayed on this banger. The ultimate message here is to give them true strength and true power by showing them in their true light that shines from the inside out. They are not an object and should not be viewed as such. **Swing Um** is a track that has club anthem written all over it. Creating a homage to one of the ultimate posse cuts, 'The Symphony', is HUGE and requires a big line up and here AD's Speech, Masta Ace, Dell-P and Fatman Scoop step up. Configa drops a scintillating club vibe with keyboards, drums, and cuts while Fatman Scoop whips the crowd up and has everyone in a bouncing frenzy, which is just what you need for Speech, Masta Ace and Dell-P to drop the kinda rhymes that gets the crowds hearts pounding, fists pumping and jumping, while still keeping the wise words flowing with ease that engage the mind as much as the body. Turn the volume up on this one!

It's time to chill things out a bit but, that does not mean that AD will let your heads come out of the clouds. Configa's harmonious drums, strings, and piano notes are the key to being a little more laid back as Speech is joined by Monie Love and Tony Momrelle, with a soulful chorus, on **Thank You**. This one speaks to us all, by giving us the inspiration to remember and to celebrate all of those who have inspired us or been a key part of our life's journey. We all have many people to thank in some way and whatever way you choose to thank them,



let it be from the heart. Time to switch the energy levels back up on **Bout It** with a funk fuelled vibe of horns, drums, guitar, and cuts. In fact, what Configa has captured on this beat really seems to have been inspired by Prince, it really has the feel for being like a homage to the purple one. Speech is joined by MRK-SX, Jahah and guitarist Alex Jones to deliver words of wisdom that celebrate the female form, its true beauty and how all aspects of the feminine energy touch us on every level. **UNI (TY)** has a more simplistic feel to the beat with just piano, drums and vocals creating the backdrop, courtesy of Clint Taylor. This opens up the track to let the vocals of Speech resonate. Putting more emphasis on the lyrics works so well here as the message is deep, looking at what divides us as people and the ways in which we choose to see differences in each other. What we truly need is to see past these apparent differences and understand that all we truly need is 'U n I and UNITY'. From that thought provoking moment it's time to get your head nodding and body moving, in a laid-back way, to the strings, keyboards and drums of **I Don't Care**, perfectly produced by Configa. Here Speech details

what it is to be who he truly is. Many may constantly scrutinise his life and all he is doing but, the truth is he is just doing his best to live his life. His message in this track is simple and one that we can all heed - no matter what others may think of you and how they might choose to see you, all you need to be is YOU and to be the grandest expression of who you truly are. Don't concern yourself with what others might think as that that is their stuff, you are you so, be you.

Do It Up is the first of two tracks from Speech produced by Cris Acosta and another track that has a dual aspect to it. The beat has this laid-back guitar vibe that seems in almost full contrast to the drums, that have this kind of industrial feel to them. This dualistic nature is mirrored in the lyrics which look at both the dark and light times we all experience in our lives. We may often slip in dark periods in our lives but, the light is always there for us to reach out to. There are many different ways we can elevate ourselves to reach for the light and music is one of those ways, a catalyst to bring forth the light in our lives. **Where Lions Roam** is the second track from Speech and Cris

Acosta. The syths, electronic sounds and sparse beat give this a kind of focused feel, like you are on one path, going one way and any deviation from that path and who you are is an alien concept. The world can be a dangerous place and as we grow, we are taught that we have to be a certain way and follow a certain path. We are conditioned to be and act a certain way from birth. It takes courage to look beyond the social conditioning and to change who we have been taught to be but, in taking that step, into the place where lions roam, we can exhibit our inner lion and we can truly be free to be ourselves.

The experience of the small-town boy moving to the big city is the setting for **We Are Not In Kansas**. Configa's pounding drums and keyboards take Arrested Development to the streets as Speech and Freddie Foxx look at situations of where you're from and where you're at, examining the differences and how it affects you in moving from a small quiet town to the hustle, stresses, and strains of life in the city. As I first listened to **Be Refreshed**,

the mix of strings, drums, keyboards, and etheric vocal samples from Configa seemed to have an almost modern trap vibe but, the more I listened the less apparent that became, my head was definitely nodding all the same. The lyrics from Speech, 1 Love and Twan Mack have this definite feel of looking at what is going on in America and, to a point, the world. There is so much that is affecting people right now and what can be done to separate them from the pain. It's a song about taking a step back to relax and refresh before taking time to understand differing viewpoints and situations, then taking time to consider the best way forward... That feeling of how best to approach certain situations follows us into **Grandma's Southern Ways**. The horns, harmonica, piano, and drums all combine to bring a huge upbeat vibe with an abundance of pure energy, courtesy of Configa. Speech, G-Love and Lish Speaks focus on the many challenges that life brings and how we choose to overcome them. So many times, when we are faced with a difficult situation, we will look to those tried and tested methods, that have been handed down to us, as the simplest





way to get through and overcome whatever obstacle lies in front of us. The abundance of energy we just had is the perfect springboard for Speech and Twisted Royalty on **We Feeling It All**. The drums, percussion, xylophone, and choral vocals, produced by Speech himself, bring us a definite feel-good vibe where the energy hits in short bursts. This one speaks on many levels but, the ultimate message here is deep and acknowledges that we have all been through some tough times. We have faced challenges in all aspects of our lives, seen people and loved ones pass from this life but, we are still here. We carry on doing what we do, feeling every ounce of emotion and do our very best to channel it in the most positive ways, as we look to a brighter future.

After considering all that, what you need is something to give you a glimpse of that brighter future. What you get is Configa dropping a straight up boombap beat full of horns, drums, guitar, and cuts that has you seriously amped up while touching you on a certain level too. **'Vibe'** was released as a single and sees Speech joined by the legendary Big Daddy Kane, Cleveland P Jones, and Tasha LaRae for some high-energy, feel-good hip-

hop. **Vibe** is all about that energy that is inside us all, that spark that will never fail to bring out all those positive feelings within us. Sometimes we might question if that spark really does exist or we might feel we have lost it for good but, one listen to this track and you cannot fail to reach inside and light that spark... As we move into the penultimate track of the album, we find a deep vibe once more but, one that is most certainly tinged with a silver lining. The deep musical aspect comes from Configa's mix of horns, guitar, drums, and xylophone notes. That musical backdrop fits perfectly as Speech and KXNG Crooked focus on the many experiences people have in their drive to push forward in life and to make something of themselves and to leave a legacy. You might not know the story behind the faces, just as they may not know your story but, have faith in each other, support and encourage each other in reaching your goals, and tell them **I Want U To Make It**. Supporting each other means you can all **Have Your Moment** and that is exactly what Speech, Configa, The Sugarhill Gang and 1 Love are here to tell you. The beat is big and one to bounce to, full of guitars, drums and cuts it lifts you up and holds you there. The lyrics swirl around your mind

with an energy that encourages you to raise yourself up and have your own moment in the spotlight. Not everyone will know you, they might not even like you but, your moment is just that, it's yours and it's gonna feel damn good. So, have faith in your ability and in who you truly are, the more you do that, the more others will see it and the brighter your moment will be.

So, what can I say about the album overall? What is plainly obvious is that Arrested Development have not reached a level with *Don't Fight Your Demons* and then plateaued, they have in fact continued to step it up and *For The FKN Love* shows that there is no need for the sky to be the limit, you can keep pushing into the atmosphere and beyond. One thing that has struck me is the level of knowledge and entertainment value this album has. I would go for as say that Arrested Development has a definite sense of Edutainment. By edutainment I mean that this album can be looked on as being both educational and entertaining.

Its educational value comes from the depth of knowledge, personal experience and the deep level of social/political narrative that Speech and the guest artists use to focus on things such as the struggles of the black community, the treatment of black women and even mental health. There is something to be learned by everyone here. There is so much here, lyrically, that is delivered with knowledge, presence of mind and without compromise, producing music that is full of feeling and character that speaks so deeply to the listener at times.

The entertainment value musically really goes without saying. But, in working with Configa, it has just brought that extra dimension to what Arrested Development do. Configa brings that solid boomrap hip-hop sound whilst also being able to strikingly switch between vibes and moods as the nature of the lyrics require. When the beat is boomrap it is the perfect stage for Speech to deliver straight up hip-

hop vibes to get the listener or the whole club bouncing. There is no doubt in my mind that *For The FKN Love* is going to easily stand the test of time.

Everything that has gone into this album from Arrested Development, Configa and the guest artists is the perfect sound to help give you that sense of energy and drive you need to feel the love and reach for that light you want in your future. In fact, it helps you not just reach for the light but, to also grip it with both hands and pull it towards you. I really felt that this album was conscious hip-hop on another level. You could feel the emotion at times, the strength of the energy that went into every word, every line, and every beat. In reflecting on the album as I wrote my notes for the review, I could feel how deeply the album had touched me at times and the level of emotions it raised.

There is simply no better way of stepping into a positive and free future than by listening to *For The FKN Love* by Arrested Development.

The Album is out now, Link Below.

Huge thanks to Configa for sending me the album.

I'm Outta Here,

Steve

LINKS

Get The Album from Bandcamp Here:

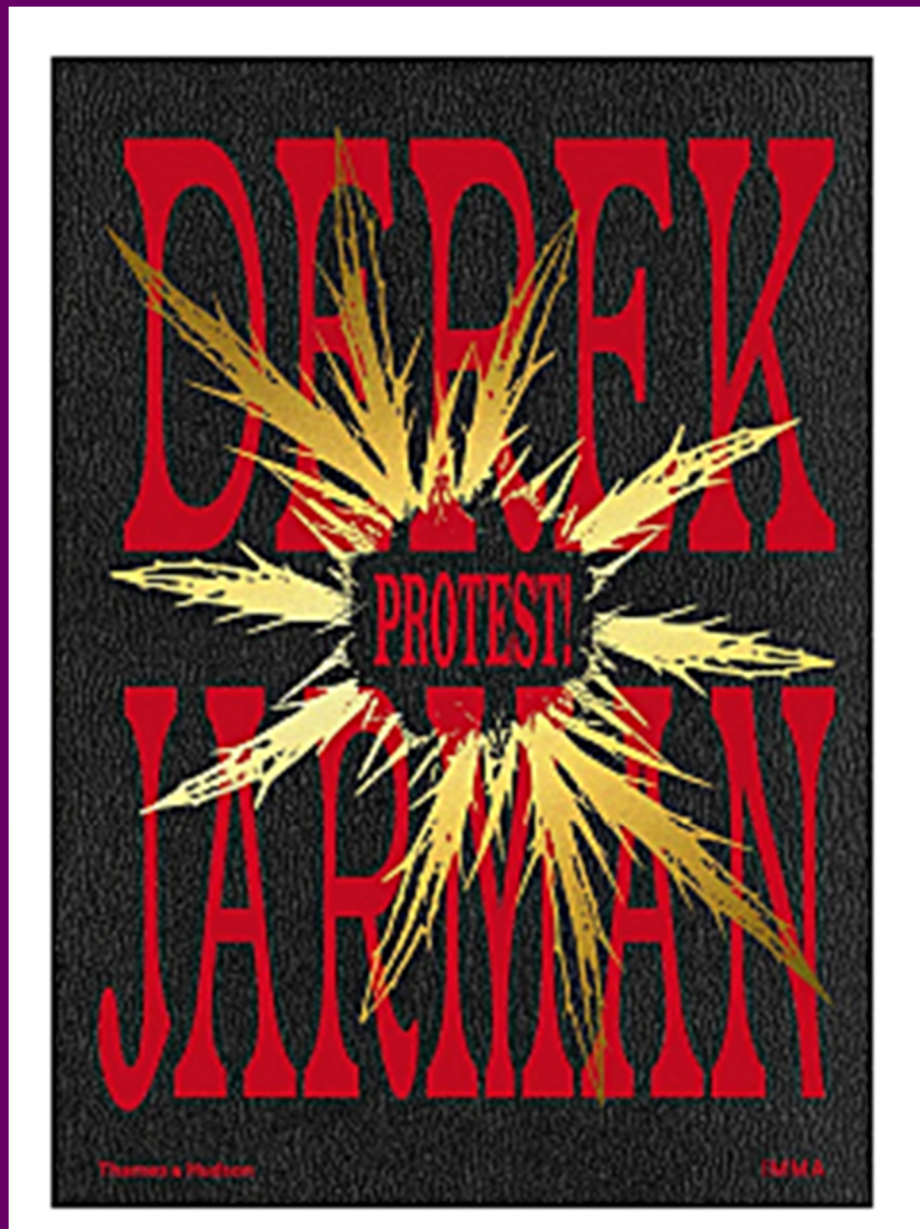
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**Derek Jarman
retrospective:
Protest!**

*Alan Dearling takes us on a tour of
Manchester City Art Gallery*

alan dearling



The Derek Jarman exhibition is an 'experience'. A mixed-media one at that. Uncomfortable, bitty, a bit all over the shop – samples of early drawings and later art-works; designs for film and theatre sets; his off-beat and frequently uncompromising film works (some in Super 8 and 16mm); pop videos for the likes of The Smiths and unconventional mixed mash-ups of sound and vision:

poetry/music/artistic imagery; artworks and his own 'Acts of Life'. These are the basis of Derek Jarman's life. He lived many lives — an agent provocateur and rebel (with many causes) for much of it. An outrageous 'Outsider', a political, social activist: a rule breaker. An art saboteur — illusionist — an escapologist, perhaps, always breaking off the shackles of traditional 'norms'. His works and life



Re-imagining the galleries

Art reflects and represents the world, but it also helps shape it. These displays have been largely the same for nearly 20 years and it's time to open up the stories these collections tell and connect with people's lives today.

Over the coming months and years, we are working to re-imagine these gallery displays and how these spaces are used. We want to work openly and collectively to do interesting things with the collection. How can we fill these galleries with creative ideas and activities that help us all understand the past and present, and shape the future?

Over the last months, we have been developing some flexible starting points for re-thinking the galleries:

Climate Emergency

Work

Migration

Identities

Happiness and Connection

Get involved

You can find out about re-imagining the galleries, workshops and events, future conversations and nominating artworks for display by going to the website www.manchesterartgallery.org/

were always original creations — his AIDS campaigning through to his home at an old fisherman's hut, Prospect Cottage and sculpture garden on Dungeness beach.

The Protest! Show was originally presented at IMMA, Dublin from November 2019 to February 2020. Curated by Seán Kissane, the exhibition is re-presented at Manchester Art Gallery by curators, Fiona Corridan, Manchester Art Gallery and author and film-maker, Jon Savage

The Arena feature on Derek Jarman has also been used to publicise and illustrate the life(ves) of Derek Jarman. His 'fizz' — his personal motivations of anger and many more complex emotions.

https://vimeo.com/424788327/d13b1f7cd9?embedded=true&source=video_title&owner=1424934

Manchester's Art Gallery is an

appropriate setting for the Derek Jarman 'Protest!' retrospective, which runs until 10th April 2022. The Gallery and its curators take pride in visitor-involvement. Signs throughout the imposing city-centre building challenge the public to engage with the exhibits and offer their opinions. It is far from static and it is being continuously re-organised to elicit questions about the place, location and social, political and economic significance of 'art-works'. It suggested to me art-sabotage. Getting the public to think of art as about creation and destruction, ever-challenging. In fact, an allegory of life itself, with twist, turns, creativity and doldrums, outbreaks of hopeful optimism and dismal depression, decay, horrors and death. The Gallery calls this process: 'Re-imagining'. Manchester Art Gallery:

<https://manchesterartgallery.org/>

Art works at the Gallery are now often being interposed with provocative signs





and comments. Some works have been re-located and interposed with contrasting and jarring images. It's a strange experience. It is proactively designed to jilt the members of the public out of any complacency. Viewing art in Manchester is an 'active' process.

And so, returning to **Derek Jarman**.

All sorts of works are on show, from tiny, cryptic pieces to bold, loud canvases. Plus photos of Jarman as a trans-sexualised pin-up and his Dungeness garden home.

Derek Jarman always wanted to disturb his audiences. Unsettle them. The exhibition shares that spirit. You rarely 'like' Derek Jarman's works. They evoke a response. They contain a visceral power, sensations of darkness, excess, sometimes crudity, sexual explicitness, high-end theatre and art, but also sumptuousness and splendour. It's no coincidence that he worked with film-director, Ken Russell, on the set design for 'The Devils'.

He also caught the emotional destructiveness of punk in his film, 'Jubilee' (1977), which is a testament to nihilism, tower-block kids, theatricality, experimentalism, as much as it is a social document of punk music featuring some of its icons such as Toyah Willcox, Adam Ant, Jordan and Wayne County. Remember, this film juxtaposed Queen Elizabeth 1 (Actress Jenny Runacre joyfully playing around with Shakespeare and with Dr John Dee) into the Silver Jubilee Year of Queen Elizabeth 2. However, two of the most beguiling musical montages are sung in reality by Suzi Pinns (but it is devilishly hard to find out who she is! Jordan/Pamela Rooke, or, not?): firstly, as the supposed UK entry to the Eurovision Song Contest: 'Rule Britannia' and a punkish/impish version of 'Jerusalem'. Fab stuff, in my view, or, disgusting and disgraceful, in the view of outraged Britain! Here are the tracks with a montage of pics from the film:

<https://www.youtube.com/watch?v=NHv8REaMRB0>

In many ways he was a traditionalist too. He shared a strange 'old-world' love of poetry, the subtle power and textures of words and sounds, which he often blended into his own art-sound collages with fellow art-crusaders such as Brian Eno. Jarman's final film, 'Blue', is on show at the Manchester Gallery. It's haunting fare. Towards the end of his life, Jarman had partially lost his sight and was often only seeing a world of blue...the film which is entirely a static visual canvas of blue...is a sound collage. The script for 'Blue' was recited by actors and by Jarman himself.

It's fascinating, alternating poetry and prose, often memories from Jarman's life enmeshed in shades and gradations of the meaning of the colour blue. The sky, water and eternity are blended into the soundscape created by Jarman's character called 'Blue'. The soundtrack was created by Simon Fisher-Turner. It intersperses choral singing, ticking clocks, chimes and gongs, as well as music by Brian Eno, Coil and Erik Satie among others. Harrowing as well as life-affirming.

The film, 'Blue':

<https://www.youtube.com/watch?v=Yo5BBifhS6M>

'Glitterbug' (1994) is a posthumous collection of Jarman's Super 8 and video works, assembled by some of his friends.

A snippet of Jarman muse, Tilda Swinton:

<https://www.youtube.com/watch?v=7O20QaknYh4>

And, the 'Modern Nature' radio broadcast:

<https://soundcloud.com/manchester-art-gallery/bbc-r4-book-of-the-week-modern-nature>



Dead man's eyes 1987
Oil and mixed media on canvas

Keith Collins Will Trust and Amanda
Wilkinson Gallery, London



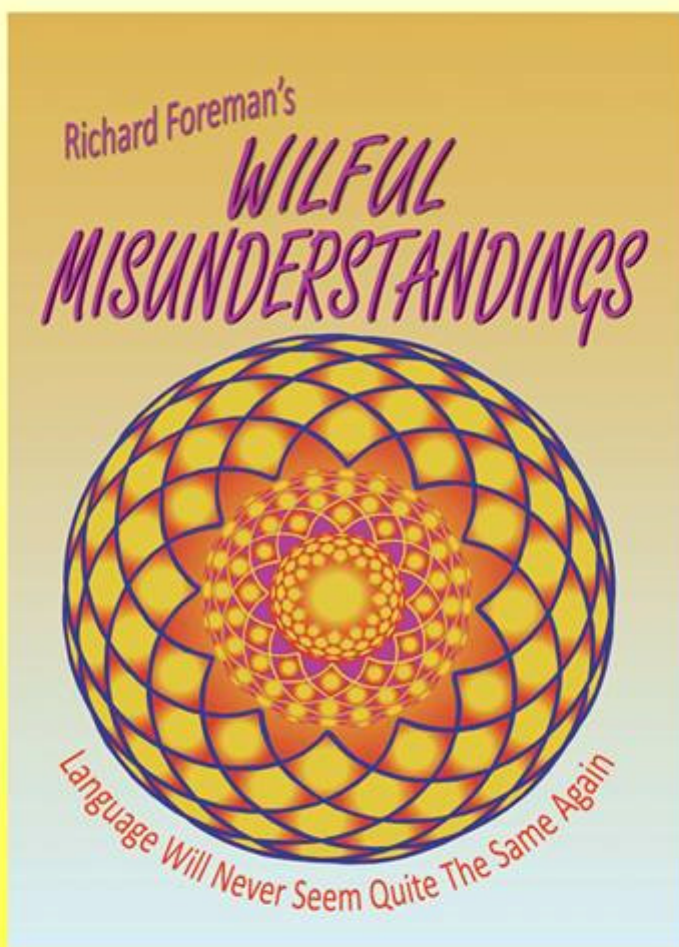


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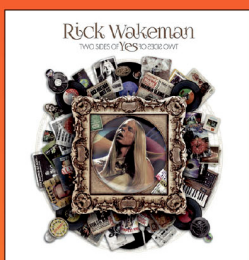
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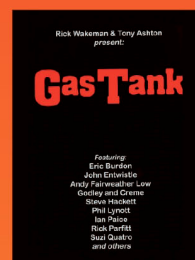
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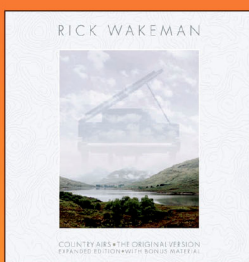
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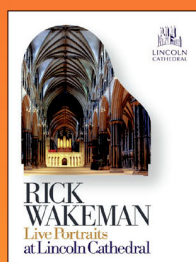
The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey
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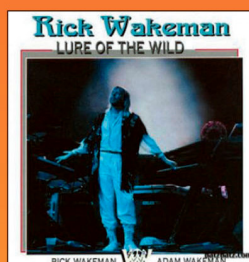
Country Airs

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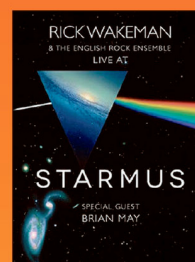
Live Portraits

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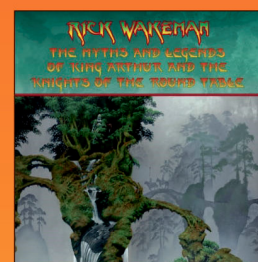
Lure of the Wild

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MFGZ003CD



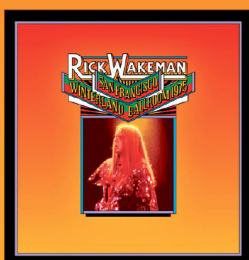
Starmus

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



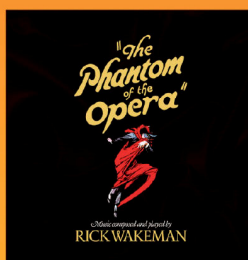
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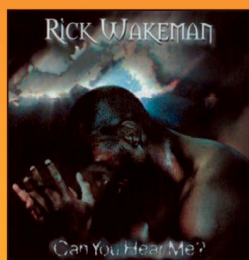
Live at the Winterland Theatre 1975

Live in San Francisco
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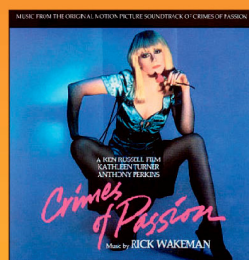
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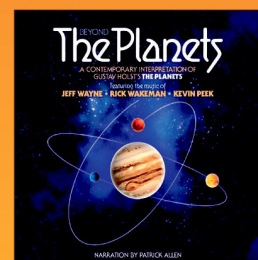
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What They Heard

**How The Beatles,
Beach Boys
and Bob Dylan
Listened to
Each Other
and Changed
Music Forever**

Luke Meddings

'A thoroughly engaging and beautifully written book.'
Mark Ellen



alan dearling

Luke Meddings: What They Heard

www.weatherglassbooks.com

A kind of review by Alan Dearling

There are a zillions of books about the music and lives of Bob Dylan and The Band, the Beach Boys and the Beatles. Born in 1965, Luke Meddings has recently offered up his lockdown 'thesis', 'What They Heard', which he says:

"...was largely written during the pandemic of 2020-21, so any time I might have spent in reference libraries was instead spent at home online."

A bit like Mister Kipling's cakes, it is an exceedingly strange offering. Luke's premise commences with the likelihood that the three sets of artists were frequently looking over their shoulders at the music of the others' output of singles and albums. I suspect that was, and is, true of many musos of every era.

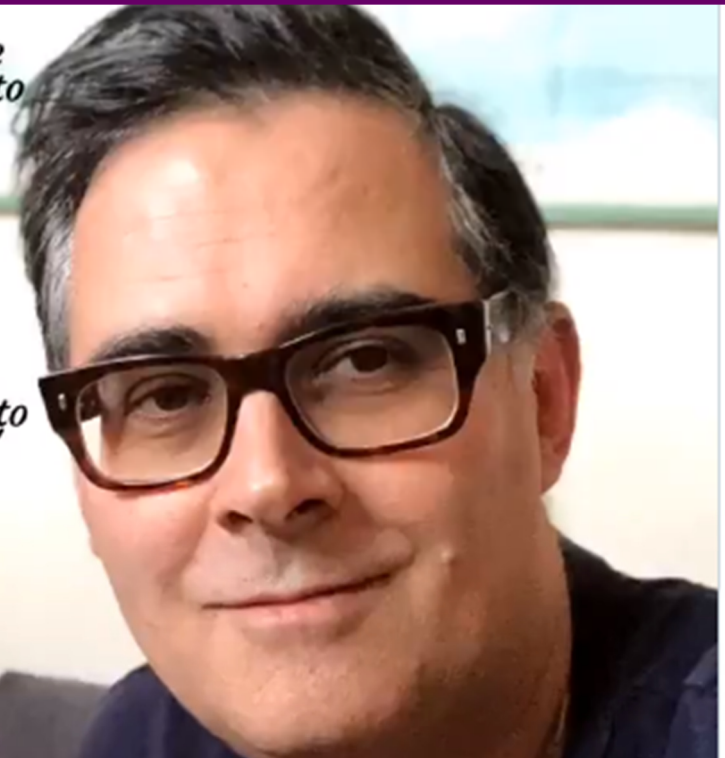
The yearly timelines for the musical outputs of each suggests that their music was contemporaneous. Especially those of us born around 1950 - we know that. It's also true of the Shadows, the Rolling Stones, Donovan, the Kinks, the Who, the Loving Spoonful and those who became the Grateful Dead, the Byrds and many other groups.

Luke Meddings' book is possessed of a missionary zeal. He says, *"My life, driven like a tuning fork into the September 1965, has vibrated to that era ever since."* He can certainly turn a phrase, and has unearthed what John Lennon might call some 'fab', often random, information. But, at the end of the book, I was underwhelmed with the 'proof' of his musical pudding. Members of the Beach Boys, the Beatles and Bob Dylan met each other relatively infrequently, and there was a competitive streak in them all. That's what partly drives many creators. But, I really suspect, that Luke has assembled a vast array of information, plus his own personal musical opinions on the strengths and weaknesses of particular singles and albums, and then waved his magic wand, hoping that this makes it holistic!

"There was one attendee saying 'you guys going to get in a lot of trouble [for doing the dogme session]."

You would look out and see four or five very successful course book writers who were there to see what was going on."

LUKE MEDDINGS
TEACHER, TRAINER,
AND
CO-AUTHOR
"TEACHING



Fundamentally, from my own adolescence growing up and watching and listening to these and other artists, the torch, the creative flame - gets passed around. Black blues masters like Robert Johnson to Muddy Waters; rockers such as Little Richard and early Elvis to the Stones and Beatles, Yardbirds and Fleetwood Mac; fine compositions of words, tunes and arrangements through Woody Guthrie and Tom Paxton onto Bob Dylan and the Beatles, Ray Davis, Donovan, Frank Zappa and Brian Wilson, thence to the likes of Syd Barrett, David Bowie, Elton John, Nick Drake, Grace Slick, Joni Mitchell, Neil Young and Bruce Springsteen. It's a far more complex web of connections and influences. One of shades and gradations. Not simply of a

Beatles Interviews' (G and B Giuliano, 1995, Virgin), which features some substantial interviews with Julia Baird, John Lennon's half-sister, which calls into question much of his childhood 'accounts', as an only child.

In terms of music, I would suggest that the Beatles really did define the mood of the decade of the 1960s. Dylan provided many potent rallying calls and the essence of beat-poetry. The Beach Boys were much less of an influence, at least in the UK. Their blend of surfin' music and striped stage outfits felt old-fashioned, until 'Pet Sounds' became something of a genuine musical icon, up there with, 'Bringing it all back home', 'Blonde on Blonde', 'Revolver' and 'Sgt. Pepper'.

“The early 60s, maybe up to '64, '65, was really the fifties, the late fifties.”

chart competition for 'hits'. There are other musical 'influences', in particular, Motown and Stax artists, including blues and jazz sounds which added ingredients into the musical melting pot of the 1960s. What does come through in Meddngs' book are the influences in society, *“the times they are-a-changing”*, if you like. The effect of the protest movements around the world, anti-war and pro-civil rights. The experiments with drugs, particularly with marijuana and LSD. There's a great quote from a 'Rolling Stone' interview, where Dylan reminds me/us of how it felt to live through the 1960s: *“The early 60s, maybe up to '64, '65, was really the fifties, the late fifties.”* We were end of the war and post-war babes, growing up in a much changed and gradually more experimental, but uncertain time. The book is also not very useful on the personal biographies of the protagonists. There are many more substantial sources such as 'The Lost

But, apart from tracks like 'Good Vibrations' and 'Heroes and Villains' – they were primarily a singles' pop group. The Beatles produced ten years of pop singles, plus lots of carefully crafted albums. And, so it was with Dylan, who was prolific in turning out era-defining and life-changing tracks like, 'Blowing in the Wind', 'Sad-eyed lady of the lowlands' and 'Desolation Row'.

What I'm left with at the conclusion of 'What They Heard' is a sense of frustration with Luke himself. That's not a bad thing. He at least got me thinking. He also shares a poetic streak, turning in phrases like, *“...immediate as torn lavender”* to describe 'Girl' from the Beatles. He also provided me with glimpses into 'stories' that I'm less familiar with, such as Lennon and Harrison's KB Discomatic jukeboxes which they took with them on tour – and what tracks they featured – including a lot

of Stax, Motown, old R&B, Donovan's 'Turquoise', Curtis Mayfield, and, of course, tracks from Dylan and the Beach Boys! Two other 'tales' are worth a mention. One was Dylan meeting in Paris with German chanteuse, Nico (later with the Velvet Underground), who may or may not have become his lover and travelling companion on a trip to Vernily in Greece in early 1965. She certainly claimed that 'I'll Keep It With Mine' was written for, and apparently about her.

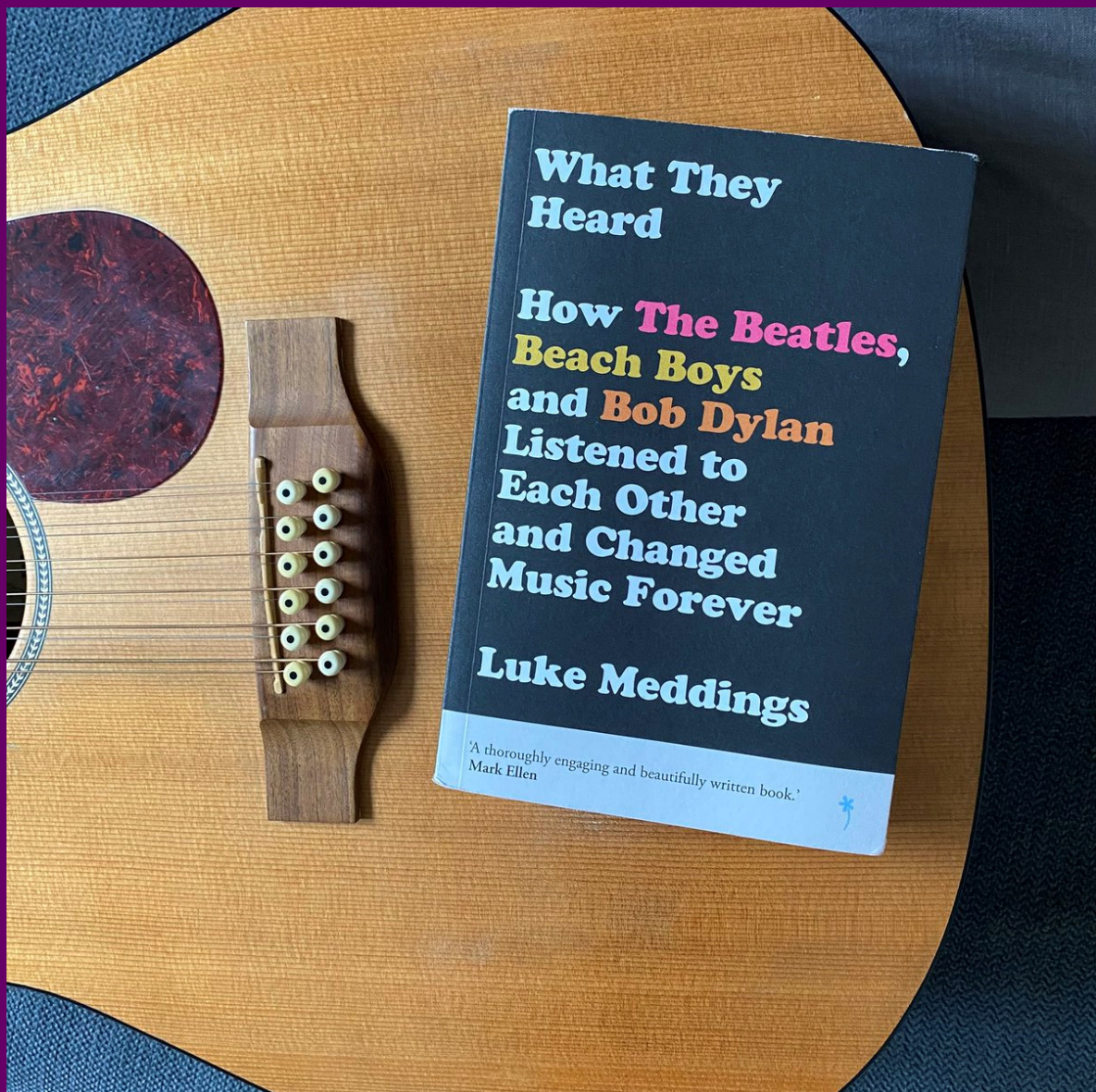
<https://youtu.be/TcnYkf5nm14>

I also found it interesting how much the session musicians in the USA known as

the Wrecking Crew, which included Glen Campbell and Brian Johnston, were pivotal in the Beach Boys' live band, later replacing Brian Wilson in his own line-up.

I'll end with a quote/review that I've just discovered on-line at Amazon reviews. I wrote my review before spotting this. A bit naughty, but not far from my own opinion.

"Those of you who remember Stanley J Krammerhead III, occasional professor of Applied Narcotics at the University of Please Yourself, California, will find much to like in this book. Dare I say it





may be possible to over analyse pop music? As the author says himself, sometimes a chord wasn't carefully constructed on the principles of classical theory; it was simply what sounded good on the piano at the time.

The Beatles were not divine. Neither is Bob Dylan. Neither (God help us) are the Beach Boys. The whole premise of the book is an attractive one - and hard to gainsay - but the author does try just a bit too hard."



KEV'S WORLD



MEADOWS
MODERN EMOTIONS
FREYA RECORDS

Towards the end of 2020 the debut album was released by Meadows, a new project formed by Silhouette guitarist Daniël van der Weijde a.k.a. Daniël Meadows, together with band members from Silhouette, Incidense and ex-Coppersky; Jurjen Bergsma, Peter Meijer, Rob van Nieuwenhuijzen & Jeffrey van Driest, although only Jurjen (bass) and Peter (vocals) play with Daniël (guitars,

drum programming) on this. Ruud Jolie from the Dutch symphonic metal band Within Temptation, and Richard Henshall from the UK based progressive metal master Haken also provide a guitar solo each on different tracks.

The result is an album which is incredibly laid-back, yet also with stacks of guitars and plenty of layers within it. Actually, it is the complexity and the layers which causes some of the issues for me in that there is just not enough space and there are times when everything comes together in a manner which is just too claustrophobic and cloying. It would have been better of at times we had just had a few less guitars and more contrast as while this is a very enjoyable album indeed, there is the feeling that it could have been even better with more dynamics. In that respect this does feel more like a project than a band, and while I found it a pleasant listen it is was rarely very much more than that. For those who want crossover-style prog which is fairly mainstream and never challenging in the slightest.

KEV ROWLAND



MICHEL POLNAREFF
LIVE AT THE ROXY
SONY MUSIC

Over my years of friendship with Thierry Sportouche, I have become used to envelopes turning up from time to time with either books or CDs which he believes I may find interesting. The CDs always used to be ones he had been sent for Acid Dragon and he was wanting me to review, but in recent years he has also been sending me material from French artists which I would not normally hear. That is why I am now listening to an album which is more than 25 years old, recorded at The Roxy in Hollywood in 1995. At the time, French singer Michel Polnareff was 53 years old and had not released a new album since 1990, yet he decided to record a live album in the States. It was supposed to be a low-key, so it was not formally announced, but word got out and thousands attempted to get into a gig which was set for only 500.

The album went platinum and #1 in France when it was released, and to be honest I can see why, as this is a delight from start to finish. Even in the Nineties this must have been out of fashion, but to my ears it is a wonderful combination

of Elton John and classic Chris de Burgh (and if you think I only recorded *that* song, then you need to investigate his albums up to then). We get ballads, we get pop numbers, and we even veer into soft rock. I love “Tam Tam (L’Homme Préhisto)” even though I have no idea what Michel is singing about – it is bouncy, infectious, and the lift into the falsetto in the chorus is an absolute delight. The crowd all join in at that point but none of them get as high as he can. In many ways this one song typifies the album for me as it is just plain fun throughout and one can tell that both the band and the audience are having a blast.

This may be middle of the road compared to a great deal of what I listen to but sometimes all you need is music which makes you smile, and this album does it every time I play it. A delight from beginning to end.



NAD SYLVAN
SPIRITUS MUNDI
INSIDE OUT MUSIC

These days, Nad Sylvan is most recognised as the frontman for Steve Hackett, a position he has been in for the

last 10 years, but his musical career both with bands and solo stretches all the way back to the late Seventies. After he completed his recent trilogy of albums, he was wondering about what direction he should move in next and started thinking about Andrew Laitres who had approached him previously about working on a song called “The Lake Isle of Innisfree” which ended up as a bonus track on one of Nad’s albums. Nad listened to some of Andrew’s demo tracks, and they decided to work on them together to create a proper album.

Nad provides lead and backing vocals, keyboards, orchestration, electric and acoustic guitar, bass, drums, and programming while Andrew contributes lead and backing vocals, acoustic nylon, steel and 12 string guitars, and additional keyboards. Of course, Nad used his contacts to fill out the sound, so Tony Levin provides bass on four tracks, while Jonas Reingold is also present on bass for one. For drums, Sylvan targeted The Flower Kings drummer Mirkko DeMaio while Steve Hackett makes an appearance on one track titled “To a Child Dancing in the Wind.” Lyrically the album is based on the poetry of William Butler Yeats, who is often referred to as one of the finest poets of all time (and a royal pain in the neck to anyone studying English Literature to any level as he was massively complex and fixated on gyres – they still haunt me).

The result is something which sounds both fresh and invigorating, with lots of space within it, and the feeling that this belongs far more in the late Seventies than it does in the third decade of the 21st century. We get harpsichord at times, wonderful vocal harmonies of acoustic guitar, but more importantly there is loads of space contained within.

This is a prog album to sit back and relax into, with a nice glass of pinot gris, keeping everything fresh and light. The lack of touring due to the pandemic means that Andrew in the US and Nad in Sweden could spend their time working on this and finessing it to a fine polish, resulting in something which is a delight from start to end. I sincerely hope we have more collaborations between the two in the future as this really is like a breath of fresh air.



NON SERVIAM
LE COUER BAT
CODE666 RECORDS

There is nothing pleasant about this whatsoever, and nor is it designed to be. This is not music to listen to gently in the afternoon as pleasant background to calm the children, but rather is a dystopian metallic nightmare to be played on headphones incredibly loudly as images of the forthcoming apocalypse flash before your eyes. It is music designed to unsettle, to make the listener actually think and feel, and to generate an immediate emotional response, although that in itself may not be a pleasant one. After various stints in hardcore punk bands, Non Serviam (derived from the Latin expression

meaning “I will not serve” and traditionally attributed to Lucifer) was born in the early 2000’s in the south of France as a one-man electro and noise project by a hermit and then-undiagnosed autistic musician. Over the years new members have been added, including a musician with baroque training whose instruments (harpsichord, spinet, organ) and a musical culture made of obstinate basses and improvisation by diminutions have been regularly added since 2018.

The result is music which brings together such diverse influences as doom, sludge and black metal as well as shoegazing, drone and noise, which means they can shift a 200 BPM breakbeat to a demonic and very slowed down sludge. There are clear wonderful female vocals that are almost choral in their approach against male vocals which are almost spoken, and underneath there is instrumentation which has no right whatsoever to exist in the same space but somehow does. This is Gridfailure played by a black metal band, Hawkwind being taken into an alternative universe, Darkthrone being subjugating to some strange and compelling force. This is not easy music to listen to, it is harsh and uncompromising, and it will be too much for those who want it to be served to them on a platter. If you want your music to be at the very edge, a soundtrack in black and white for a world of horrors, then this is for you.

Live Gig Review

Blindfolded and Led To The Woods

Dead Witch, Auckland

15/01/22

I have been looking forward to tonight for ages, as Auckland went into lockdown in August with all gigs being cancelled until just before Christmas, and even then, that was with limited attendance.

This means that tonight was going to be my first gig in five months, and given that I covered more than 30 in the first part of the year, that was some cold turkey. I had been due to see BALTTW back in September, on the nationwide tour for the wonderful *Nightmare Withdrawals* album, which made my Top 10 best New Zealand albums for 2021

<https://www.muzic.net.nz/articles/reviews/92933/kevs-top-10s-2021>

Needless to say, that had been canned, but tonight they were finally making it up to Auckland from Christchurch and had some interesting opening acts as well. One of these, Bridge Burner, also made the Top 10 list with *Disempath*, so tonight promised to be very special indeed.

The gig was a sell-out, and even though the show started at 8:30, Dogtooth Amethyst had more people in front of them than I have seen for many headliners at the same venue. They kicked off with *Anguish*, and immediately singer Alanah Paige was fully into it. She dominates with vocals that are rough and raw while the band kick up a groove which is strong and powerful. *Empty Hands* may start more slowly but soon the boys lift it to a new level with a very powerful six-string bass often dominating. Their music is incredibly complex, with hints of Meshuggah at times, and they use a backing track to provide extra depth. They only had five songs to make their presence felt, but with numbers like the diverse *Discipline*, where the guys show how they can move from melodic metal into something more ferocious and back again, it is guaranteed that they made many new friends tonight. They really understand the need for contrast, as to make something heavy there is the need for there also to be light and softness or it just doesn’t work. Light and shade is everything, and they combine it with a very strong groove indeed.

There was a delay in the handover to Pale Flag as drummer Cody Johnson has the temerity to be left-handed. I was also somewhat confused as I thought this was an all-guy band but apparently bassist Alex joined after the last video and the website has yet to be updated. There were more Pale Flag t-shirts in the audience tonight than any other band, and there was a real feeling of anticipation. A swirling backing track led the band into *Demise* where they showed they were ready to take it up a notch and create an almighty pounding sound, with singer Isaac Drakeley having an incredible growling rough and raw delivery. While the first song was all about groove, *Uprising* was about sheer force and power, ramping up the tempo to be the quickest song of the night to date. The twin guitars of Jack Queenin and Liam Donald are ferociously linked, with the rhythm section providing all the support they need. They may not have had a great deal of room to move about on stage, but the crowd were more than

making up for it with a mighty pit developing from the off.

There is something special about the way they are musically linked, and while the quartet provide the muscle it is Isaak who takes them over the edge with a dominant vocal performance. Knowing what was to follow with the next two bands I again realised just how special was tonight for the Auckland metalheads who have been missing out so much in recent months. Pale Flag may not mix the sheer volume as much as Dogtooth Amethyst, but they change tempo a great deal instead, moving from groove metal into areas which are much more at death tempo, but being approached from a far more progressive area with djent obviously being a main influence. They ended with their newest song, *Human Error*, and a request for the pit to pick up even more, which of course it did, with everyone reacting as they threw loads of different styles into just one number, creating an incredibly heavy vibe indeed.



Bridge Burner were only a quartet tonight, but they kicked into *Separating Hand From Wrist* with no warning and straight away we were lifted into complex grindcore and punk hardcore as they attempted to rip the ceiling off the joint. These guys head straight for the jugular, an absolute monster of an attack, and just when the listeners are recovering from one number they are into the next with the same blast and fury: sheer aggression with no room for niceties. If you don't like the current song then don't worry as there will be another here shortly, all delivered with the over-the-top attack that can only come from a band who are at the top of their game, delivering the noise as if their life depended on it. Singer Ben Read never stops moving throwing his heart and lungs into everything he does, drummer Louis Malloy is a sweaty mess from the time the first song ended, but Gary Brown (bass) and Josh Marsham (guitar) don't move a great deal onstage as they are delivering complex riffs which do all

the work for them.

Anyone who thinks to play music like this isn't difficult has obviously not been paying attention to these guys as it is hugely complicated with high note density, all delivered in a manner which will rip your head off. They don't mess about, they are here with just one purpose, and rarely speak between songs, just quickly getting their breath back so they can launch into another attack. It is relentless and powerful but listen intently to any of the guys in the band and one will realise there is an awful lot taking place with tempo changes, additional cymbal strikes to change the mood, vocals ripped from the depths of the body, while Josh doesn't waste time on guitar solos but instead keep the riffs pounding. Ben is so into it that at one point he was singing without the microphone, his very being wrapped in his dark intent. They pushed so hard that they didn't even complete the set as before they were to finish with *Further*





Failure, Josh had broken a string, but more importantly Louis had damaged his pedal board, so they called it a night. It is the second time I have seen them, and again have come away mightily impressed. Here is a band who really mean it, every time they play.

BALTTW did something I had never seen before, which is put up pullups of the album cover either side of the stage, and then they started the gig in complete darkness. The introductory tape is quite long, building the anticipation, and they had also brought additional lighting which was strobing.

Then the lights were up, and they were off, kicking into the album with a vengeance. Here we have a death metal band who are taking it all to the next level, ripping everyone a new one. The last time I saw them live they opened for Sepultura and Death Angel and did not look or sound out of place that night at all, and they have only kept improving since then.

Technical death metal with elements of brutal, this is a powerful outfit who have been one of the most interesting extreme metal acts in NZ for some time now — I first came across them with the release of their second album, 2017's *Modern Adoxography* which I loved, and last year's *Nightmare Withdrawals* just cemented that opinion.

They are another band who use contrast in both heaviness and tempo to drive home the message that here there is a group of guys who refuse to compromise what they are about, just to be played on the radio, and instead are staying true to their core beliefs. I have no idea how many times I have been to Dead Witch, but outside of the classic WBW gig last year this is the most people I have ever seen in the venue, and boy was it hot.

The energy coming off the stage was intense, with Nick a man possessed, yet always the guys were delivering massively complex runs and riffs, fingers



a blur with Stace Fifi somehow staying on top of the juggernaut, always in the zone and often not even facing the audience as he puts absolutely everything into the performance. They use plenty of micro breaks in the music which allows everyone to quickly reset and come back in renewed, while the intricacy of the music is simply incredible. This is a band on a totally different level, playing with an intensity which shows why they have such a deserved reputation. I only hope I get to see them again soon, as this was one heck of an experience.

I have a strange feeling that my first gig of the year will feature in my Top 10 at the very end. Every band delivered, and I look forward to seeing all of them again. Metal is very much alive and well in Aotearoa in the hands of bands like these.



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 certificate.

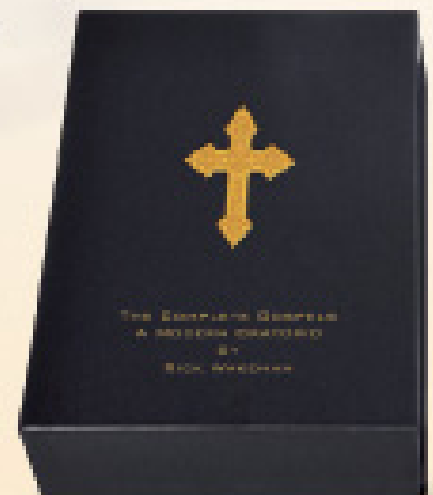
DVD containing over 2 hours of footage including an in depth interview with Rick about the project.

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>





c.j.stone

How it all went wrong

On August 23rd, ex-Sex Pistols' front man John Lydon, aka Johnny Rotten, lost a court case against two of his fellow band members, Paul Cook and Steve Jones, about the use of

their material in the forthcoming Disney miniseries, directed by Danny Boyle.

Read that sentence again. In less than



<https://christopherjamesstone.wordpress.com/2021/10/23/disney-punks/>

50 words I've managed to sum up all that's gone wrong with the British punk scene. As if punks using the courts to settle disputes amongst themselves is not enough, it's over a miniseries being paid for by the Disney Company.

Lydon's been going downhill for a long time now. In 2004 he appeared in the reality TV series *I'm a Celebrity...Get Me Out of Here!* in which generally minor and failed celebrities compete with each other to eat kangaroo's testicles and the like, while isolated in the Australian jungle. In one live broadcast he referred to the show's viewers as "fucking cunts," showing that he still had the capacity to shock. It was a cheap stunt, probably planned months in advance, which helped to revive his flagging career as a professional

controversialist.

In 2008 he took part in a TV advertising campaign for Country Life butter, dressed in the kind of clothes that are usually reserved for the squirearchy, the British landowning elite.

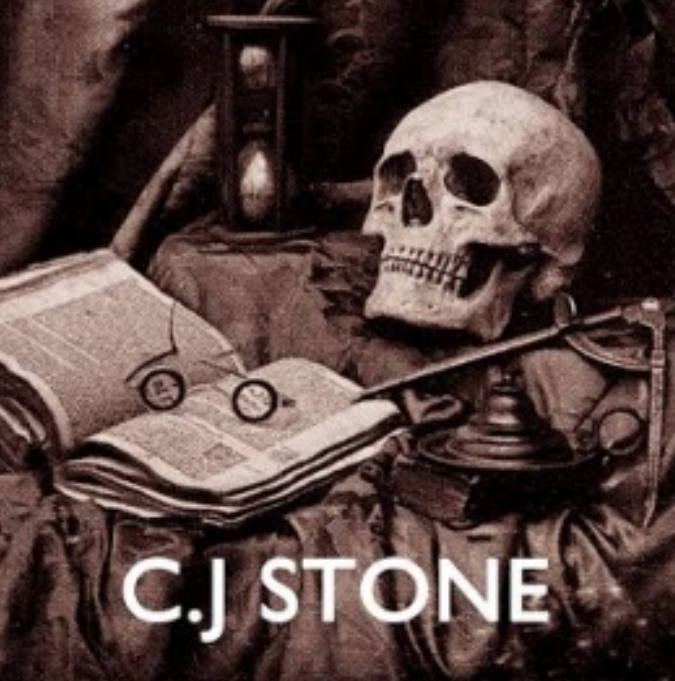
Was this meant ironically? It's hard to say. The campaign was a great success and earned Lydon enough money to restart his post-punk band, Public Image Limited.

In 2012 he appeared on an episode of *Question Time*, a long-running BBC current affairs program, in which

Read on

THE EMPIRE OF THINGS

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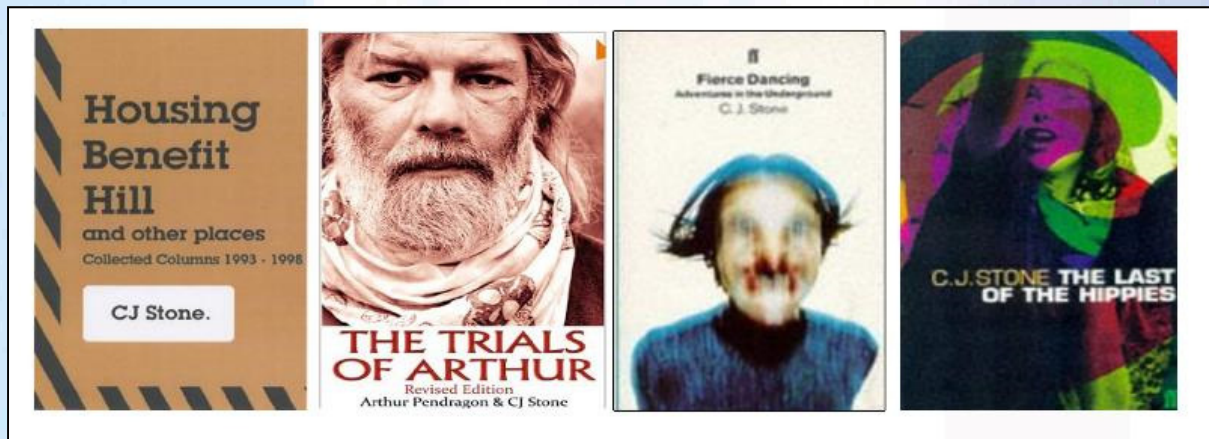
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

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

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

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



**OTHER BOOKS BY
C.J.STONE**

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at [nature.org/elephants](https://www.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 GARDENING CLUB

THE OWL

(LONG FORM)





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!!!"

"GIVE,FORGIVE,RECEIVE"

Within the envelope skin of each new moment
(And all the second-hand ones too)
Comes Epiphanies and Revelations that unfold
like Maps within the conch shell of Consciousness
Vibrations like ripples in the Spinning World Pool
You recognize allies, friends, acquaintances in the Spiral Dance
Everyone Organic, Natural as Breathing/Dreaming/Becoming
Evolution began before the Theory of Evolution
Life Lives! Without the need for Categories, Plans, Exigency Clauses
To give is to forgive. To forgive is to give Credence and Credibility
to every questioning reflection. We join the peaces together to be whole.
Harmony is alignment. We receive signals and emit frequencies. —
Human Radios on an Open Band /Welcoming New Paradises...

!



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

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

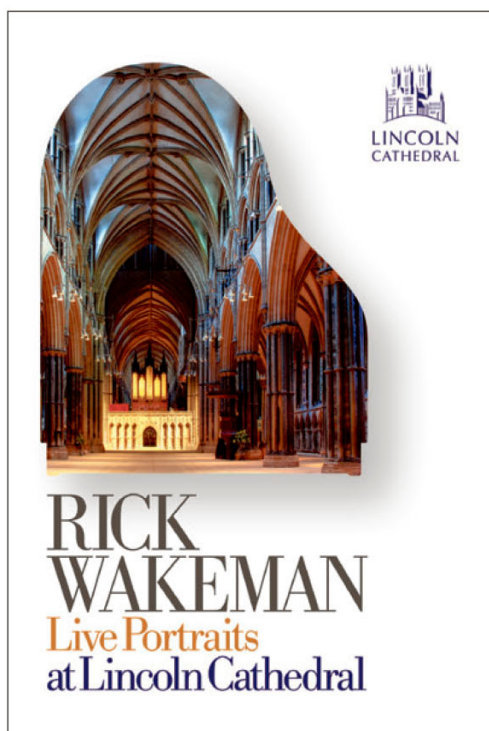


AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

from RICK WAKEMAN

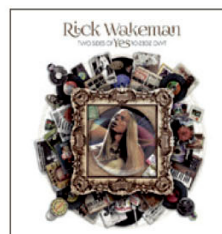


LIVE PORTRAITS AT LINCOLN CATHEDRAL

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

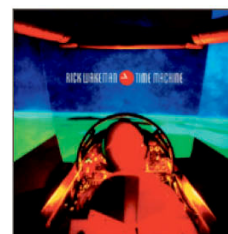
- RICK WAKEMAN

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Double CD set, The very best of Yes, Wakeman style
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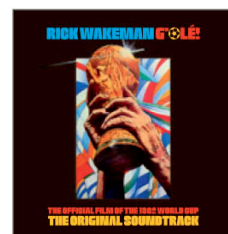
TIME MACHINE

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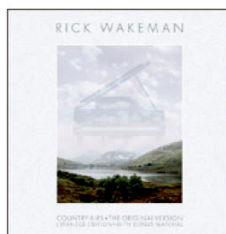
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



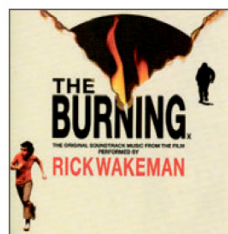
GOLÉ!

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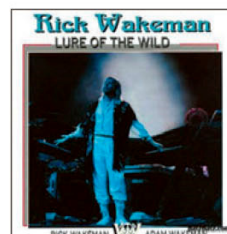
COUNTRY AIRS

The original recording, with two new tracks
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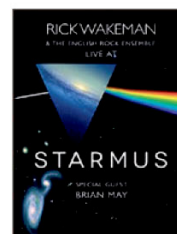
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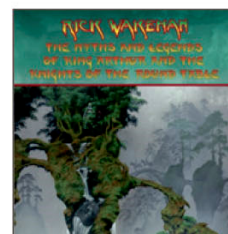
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With Adam Wakeman. Entirely instrumental
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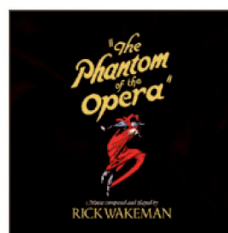
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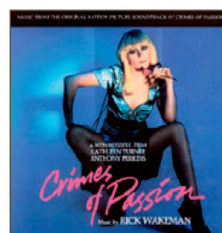
THE PHANTOM OF THE OPERA

Double CD + DVD
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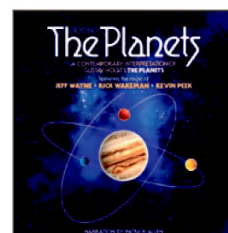
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHCD005



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BEYOND THE PLANETS

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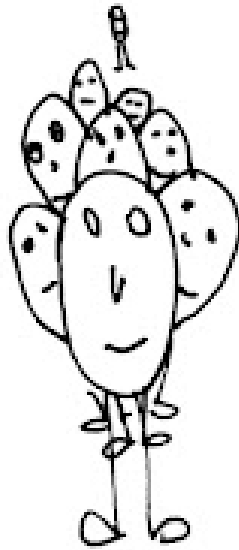


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THE NINE HENRYS



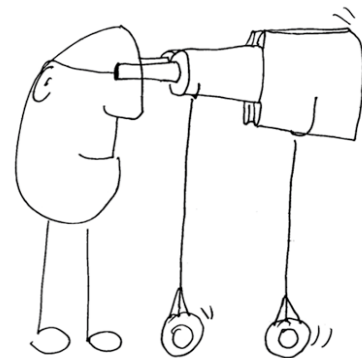
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks 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 WORLD'S 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...



Henry marvelled at his new perambulative glasses
- Jupiter being his new neighbour

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**



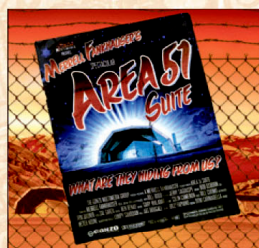
PLEDGE MUSIC

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

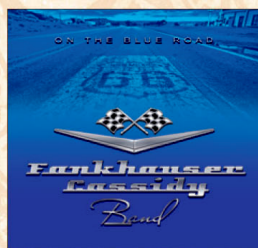
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music – from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



Area 51 Suite

Instrumentals inspired by the UFO myths. With extra televisual footage!
HST101CD + DVD



On the Blue Road

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



The Return to Mu

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



Signals from Malibu

Astounding vocals, classic songs and a night to remember
HST300CD



Calling from a Star

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

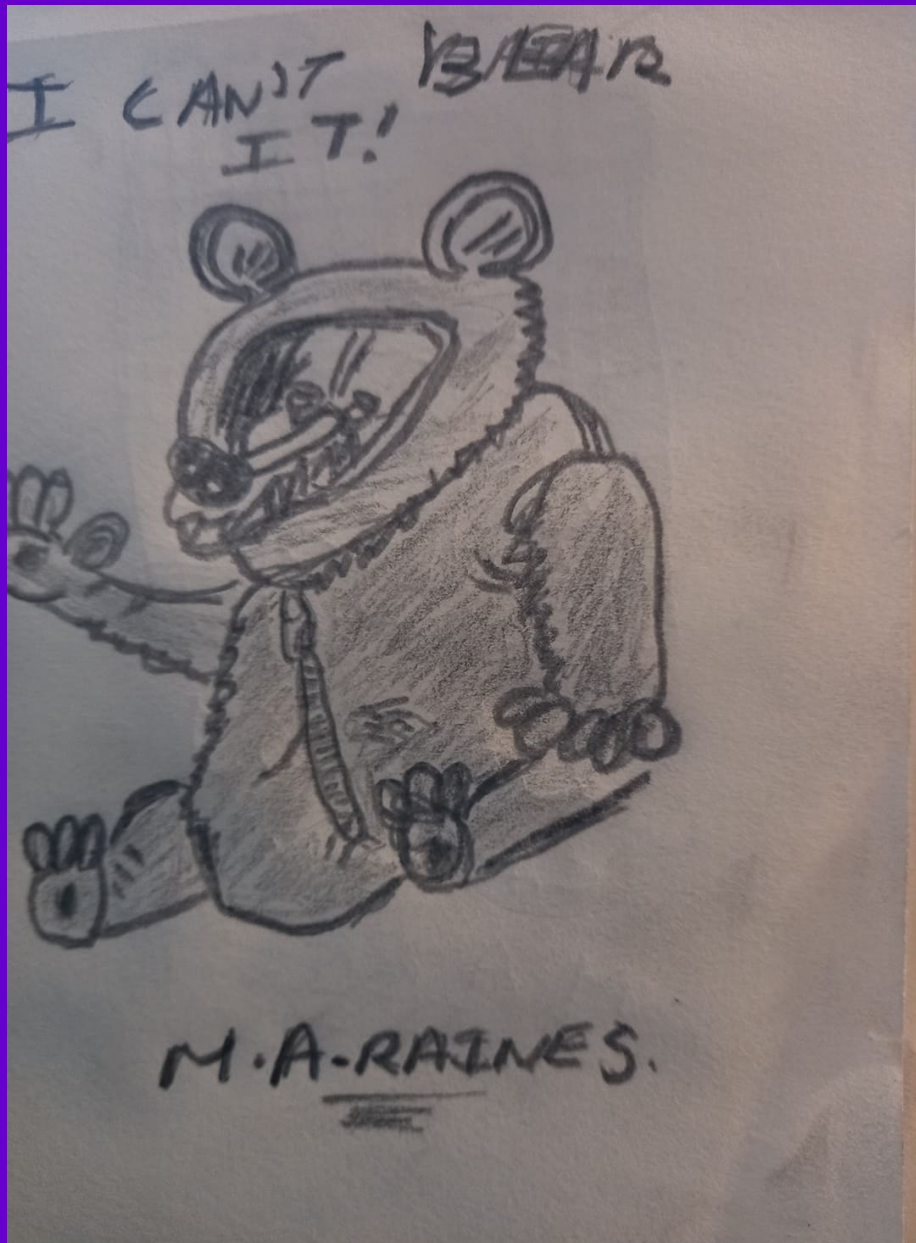
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MULTIMEDIA

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Weekly magazine: www.gonzoweekly.com
Daily blog: <http://gonzo-multimedia.blogspot.co.uk>



THE WORLD OF GONZO ACCORDING TO

Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I 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 just to come along for the ride they are welcome".

PS shows can be downloaded

<http://maraines88.podbean.com/>

And so Britain has been buffeted by three separate transatlantic storms which have flown across the Herring Pond like Columbus in reverse in order to fuck grievously with our septick isle, and blow bits off my conservatory in the middle of the night whilst I was asleep.

How can anyone in the UK, at least, not believe in anthropogenic climate change?

As I get older I find myself railing more and more against the state of the real world rather than continuing my hypothetical antics across the noosphere. This is not because I have lost interest in that particular brand of esoterica. I haven't. But because the world is in such a parlous state at the moment that it grabs me by the balls and insists that I pay attention to the problems that it is presenting rather than continue my psychonautical voyages.

I often dismay my younger friends, colleagues and extended family (often the same people) when I tell them that I am perfectly aware that I am approaching the last years of my life. They accuse me of being "morbid", but it is nothing of the sort. I will be 63 in August, and even if the Ira Howard Foundation were to pop their noses over the parapet to tell me that everything I thought I knew about my ancestry is wrong, I am not going to make 126.



(I hope they don't because I am quite proud of my ancestry, which includes John Downes the Regicide who was one of the men who signed Charles the First's death warrant).

But anyway. As you will have read in various parts of this issue, I am only too aware that we are living in very interesting times, and I am mildly enjoying being a Flaneur in them. But by God I am glad that I won't be living in the next stage in a decade or two's time.

Hare Bol

Jon



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