

GONZO

#491-2



PAPOOSE



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

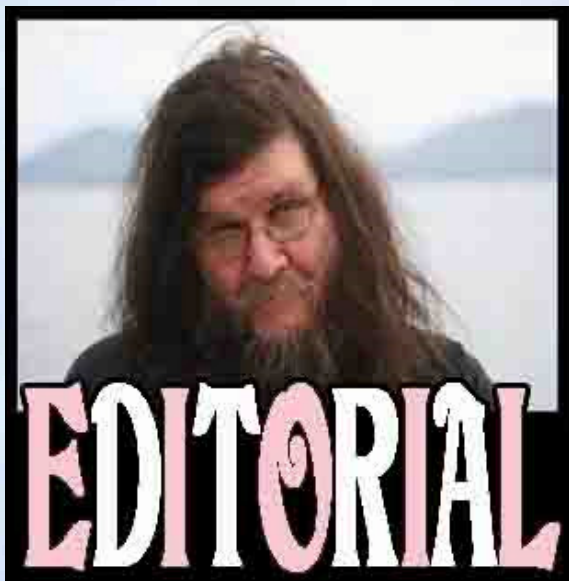


Tim Rundall

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 ever more eclectic little magazine. As I am sure I have told you all before, this started off as a record company newsletter for Gonzo Multimedia, but as I had for the longest time wanted to edit a regular music magazine, and my old friend Rob Ayling the CEO of Gonzo Multimedia had always rather wanted a magazine, hey presto!

This magazine was born and it has been going off onto more and more wild tangents ever since, and this year we are in our tenth year, which probably tells you something - what I'm not sure - but it probably tells you something.

Now, I'm sure I've told you this story before, but when one considers the main thrust of what this particular editorial is all about, it bears repeating, because ten years ago when I was still finding my way around things in my earliest days being the editor of this magazine, the first person that I interviewed was an affable kind of bloke called Judge Smith. I was vaguely aware of him because of a bloke called Charlie Salt. Charlie and my first wife had become friends over some set of music shenanigans or other, but the amusing thing is that although Charlie Salt knew all about Judge Smith and had - to the best of my memory - implied that he was working for him in some capacity or other, when I finally met up with Judge and Charlie's name came up in conversation he had never heard of him. Weird, huh?

For those of you not aware, whilst at university many years ago, Judge had



GULLIBLE'S TRAVELS



been friends with a bloke called Peter Hammill; together they had formed a band called Van der Graaf Generator who went on to be one of my favourite prog rock bands. Prog rock is not a genre of which I wholeheartedly approve, finding the lyrical content of so many of the purveyors too Tolkienian for me. However, bands like Van der Graaf Generator, Focus and others produced music which is up my particular

street and Van der Graaf Generator in particular produced some of my all time favourite Prog music!

Judge Smith however only stayed with the band for their first single and Judge went on to a whole range of other things, although he did co-write the fantastic song about the giant shark which is on 'H to He Who Am The Only One'. Judge went on to do all sorts



of interesting things and we have become friends over the years, with him introducing me to all sorts of interesting people. One of these is René van Commenée, a Dutch percussionist, composer and performance artist.

René and Judge, together with another Van de Graaf Generator alumnus David Jackson have collaborated on a wonderfully artsy new project Papoose.

René writes:

"While the world went into Lockdown due to the Covid19 pandemic, David and I decided to take advantage of the unexpected studio time we now suddenly had. We had always wanted to record a new album together after the release of our much acclaimed live album "Batteries Included", but this time it was to be a studio album with brand new work - and older compositions that were waiting on





the shelves to be revived, performed and recorded.

Thanks to the internet, we could both stay safe at home and work in our own studios. We immediately started to send each other loads of new and existing audio-sketches and older MIDI-stuff. We discussed the works in the new "Zoom-sessions" and took decisions there.

One of the pieces David proposed to have a look at was a composition called "Jaunty Song". It was a typical eighties recording orchestrated with the limited possibilities of MIDI at that time. The uplifting piece had a very nice background story (read *The Papoose Story II* by David for this), and at first listen I immediately heard within it a possible song with lyrics based on David's old story. I did a demo-recording including layers of vocals with "instant jabber lyrics" and sent it to David. He liked it very much and we decided to ask our good friend and fabulous lyricist Judge Smith to write the text based on David's story and my new melody-lines.

Judge was very happy to do this and amazingly quickly he wrote some very clever lyrics. As it wasn't all fitting together exactly with my vocal melody, he asked me to have a look at it again and tell me where we needed to make changes. In some places I adjusted the melody to fit his words and in other places, I changed some words around to fit the new tune. I transferred it back to Judge who then transformed it all into lyrical English: all through the internet!

David had performed the piece live once during a solo Tonewall concert and played me the old recording from his gig in Hertford Cathedral. This had an amazing (goose-bumping!) Soprano saxophone solo which inspired me to rearrange the song and extend it so it would have room for the whistles at the start and a solo at about two-thirds through. It would become the new song called "Papoose". I decided to replace all the old MIDI-instruments and sounds with live acoustic instruments.

Since it was difficult to distinguish between my lead vocal and my backing vocals,

David suggested asking his daughter Dorie (a professional singer) to record the backing vocals for us. I thought that this was a very good idea, of course! With the pandemic still raging, we couldn't meet in a studio to do this, but Dorie was also able to record the vocals herself at home with an astonishing result. This was the cherry on the cake! In the meantime, David recorded layers of saxes and whistles and was able to reproduce something similar to that historic Soprano solo!

This resulted in a little song consisting of an enormous number of tracks. Finally I was left the task of mixing and mastering it - I've done easier ones!"

As people who are familiar with my inky fingered scribbles, both here and elsewhere, will be aware, I am quite fascinated by the philosophical dilemmas thrown up by a Japanese movie called *Rashomon* which is based upon Ryunosuke Akutagawa's short story "In a Grove", with the title and framing story being based on "Rashōmon", another short story by Akutagawa. Every element is largely identical, from the murdered samurai speaking through a Shinto psychic to the bandit in the forest, the monk, the rape of the wife, and the dishonest retelling of the events in which everyone shows his or her ideal self by lying.

I have always found that when one is dealing with something whether it be a Cryptozoological expedition or an art project, if you find yourself with two or more witnesses upon whom one can draw, one gets a different and often enlightening aspect to the story from each one. So now I pass you over to one time Van der Graaf Generator Sax player David Jackson for his take on the story:

"The start of this story goes way back to 1976. I was 29 years old and playing with a band called Van der Graaf Generator. We were in Canada touring in snowy Quebec Province ranging around the great St Lawrence River from Rimouski down to Montreal. As we were initially going to be away for a long and indeterminate amount of time, my beautiful young wife Sue and our 4 month old baby son Jake had



decided to have a separate adventure in Italy with our dear new friends Dr. Giancarlo Bertoni (R.I.P) and his wife Giuliana.

Those were the olden days with no mobile phones and no internet, so we became almost completely out of touch. I was just a bit worried about this and so was Sue! I had had an almost miraculous chance encounter with Sue's parents Ernest & Betty, who hadn't heard a word from Sue either. They were attending a Dairy Science Conference in the same building as the gig and were wondering why so many Police cars were gathered outside trying to keep back a large crowd.

VdGG were at the top of our game then and after a concert on a frozen ice rink in Toronto, we set out by car for Niagara Falls, Buffalo and New York. On 18th October 1976 we played a sell out concert at The Beacon Theater. Afterwards, we were stuck in limbo for a few days waiting for news on a Hotel 90th floor. Management and local promoters had proposed a West Coast Tour for VdGG following New York, but someone somewhere was cautiously hedging their bets! This was clearly the moment for everyone to try to get in touch with their families to work out what the hell was going to happen next! By my calculations, Sue and baby Jake were now in Bolzano, in the mountains of Northern Italy, staying with our dear friends. So far, in the previous three weeks, I had completely failed in my attempts to make an international telephone call. Self dialing was simply not possible in those days, so it was time to call Reception at the Hotel desk. I had the long Italian phone number and the time difference was 6 hours. What could go possibly go wrong?

Calling down from 90th Floor should have been simple, but it seemed that Reception and I were talking two completely different languages. Most of what I said was greeted by an increasingly annoyed young woman shouting 'WHAT'? My Queen's English was clearly useless in New York, so I tried my most extreme jokey New

York accent - and 'Bingo' - I was commanded to report immediately to Reception. I trekked down in the lift and found that very same scary lady. It was then only with sign language and bits of paper saying Italy and long numbers that she finally understood and agreed to try and put in a call for me: if it would be possible? I was by now totally despondent and trekked back to Floor 90 and peered across the New York skyline. Some time later, as if by magic, the telephone rang and suddenly I was talking to Sue in Bolzano! We'd had no contact at all since I'd left the UK, so you can imagine, there was a lot of catching up to do! Everything was fine, of course.

Sue regaled me with her travels with our tiny baby's antics and her exciting new exploits in Italy - particularly whizzing around Bolzano on the back of Giancarlo's Harley Davidson motorbike! I told her about the tour and about meeting her parents. The unresolved West Coast Tour was still an issue, but suddenly a great sense of happiness overcame me: everything was OK and we three would be re-united at home again fairly soon!

As always, I had a Tin Whistle in my bag and out it came as I serenaded the New York evening skyline. Suddenly a happy new tune came to me and it really caught my buoyant cheery mood. I played it over and over again until it was definitely 'learned'. It was not written down then, but remembered by my hands - as are all the thousands of tunes and parts remembered by musicians everywhere. When those old Utrecht 'Batteries Included' Concerts with René were proposed, I arranged the new tune, made a backing track and called it 'Jaunty Song'. But somehow the tune got completely overlooked! Read René's piece to see how it somehow survived and got a brand new life! Perhaps it had been just too happy for Dutch gig at the local Institute of Mental Health!

In the remembering and the telling of the story of the tune to René and Judge, I flashed back to the band and family situations in 1976. As often happens with me, stories get dreamed about,

mis-remembered, embroidered and eventually become a 'Jaxon Myth'. I am sure Sue had a leather Papoose for baby Jake: I'm not quite sure how she had passed her motorbike driving test: but how else could she be whizzing around Bolzano with Jake on her back on a Harley Davidson? And when following the Doctor myself in 1972, I really had seen him nipping through the Bolzano traffic and dodging through the 'vicoli'! N.B. The 'vicoli' are those beautiful Italian arched pedestrian pavements either side of the street. This style of Italian motorbike riding was not that unusual in those days. It was a scary thought to me, but I'm pretty sure my son Jake would have thought it loads of fun too!"

Now, being the people that they are, did they package this music in a CD? That's what everybody else would have done, right? No, not at all, they have limited the edition to two-hundred and fifty pieces only, numbered and signed, and it consists of a black padded and numbered box, containing a matchbox, a card signed by David and René, a unique miniature twenty-page artwork with drawings by René and extracts from the lyrics, and a specially printed USB sticks containing the song Papoose in various formats, plus an instrumental version and various documents, including the stories some of which I have reproduced here, a remaster of 'Batteries Included' with two bonus tracks from the 1992-1993 live gigs in Utrecht, and there is even ringtones for you! What an amazing bunch of goodies.

You can buy it here at:

<https://www.commenee.nl>

...and I tell you what, despite the fact that my house is too full of stuff already, I think I am going to go and buy one for myself. It is such a gloriously eccentric package that I don't think I could forgive myself if I wasn't one of the 250 lucky fellows.

I hope you 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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LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH
& MORE!



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



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Rolling Stones



STONES AT SIXTY

<https://www.music-news.com/news/UK/147276/Keith-Richards-promises-new-music-from-the-Rolling-Stones>

Keith Richards has promised new music from the Rolling Stones. The 78-year-old guitarist confirmed that the band will "definitely" be doing something to mark the band's 60th anniversary later this year.

Speaking on the 'Rolling Stone Music Now' podcast, he said: "We're working on just about everything. At the moment we're just feeling our way back. We've just

finished this tour, and everyone is figuring out what to do this year.

"Obviously the Stone's 60th is coming and I think we're definitely going to be doing something there. It's a little early in the year for me to say right now quite how the year's going to pan out, especially with the old COVID on us. But hopefully we'll be getting around all that and getting past it. There should be some interesting music this year."

The Rolling Stones' 'SIXTY' tour dates 2022:

"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

JUNE

WEDNESDAY 1 – MADRID, Wanda Metropolitano Stadium, SPAIN
SUNDAY 5 – MUNICH, Olympic Stadium, GERMANY
THURSDAY 9 – LIVERPOOL, Anfield Stadium, UK
MONDAY 13 – AMSTERDAM, Johan Cruyff Arena, NETHERLANDS
FRIDAY 17 – BERN, Wankdorf Stadium, SWITZERLAND
TUESDAY 21 – MILAN, San Siro Stadium, ITALY
SATURDAY 25 – LONDON, American Express presents BST Hyde Park, UK

JULY

SUNDAY 3 – LONDON, American Express presents BST Hyde Park, UK
MONDAY 11 – BRUSSELS, King Baudouin Stadium, BELGIUM
FRIDAY 15 – VIENNA, Ernst Happel Stadium, AUSTRIA
TUESDAY 19 – LYON, Groupama Stadium, FRANCE
SATURDAY 23 – PARIS, Hippodrome de St. Cloud, FRANCE



MACCA REACHES OUT TO MICK AND KEITH

<https://www.music-news.com/news/UK/147275/Sir-Paul-McCartney-reached-out-to-Rolling-Stones-to-prevent-feud>

Sir Paul McCartney reached out privately to The Rolling Stones to prevent a new feud.

After Paul was quoted in a New Yorker profile calling the Stones a "blues cover band", he quickly got in touch with Keith Richards to insist that his comments were based on first impressions and not his current thoughts.



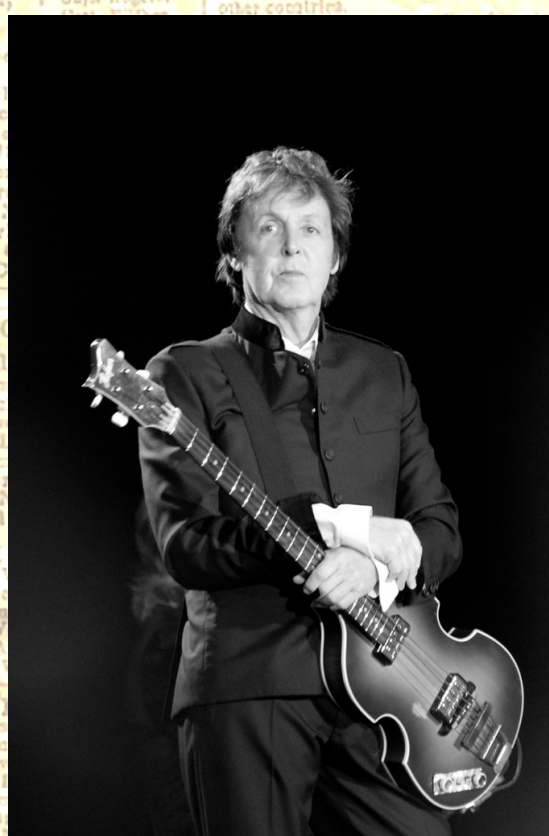
WHO GONZO? WHY GONZO? WHAT GONZO?

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 man is so foolish but he may sometimes give another good counsel, and no man so wise that he may not easily err if he takes no other counsel than his own. He that is taught only by himself has a fool for a master.

Hunter S. Thompson



Speaking to writer Brian Hiatt for an episode of the podcast 'Rolling Stone Music Now', Keith, 78, said: "I got a note from Paul about that, saying 'I was taken totally out of context'. He said (to the New Yorker), 'That's what I thought when I first heard them.' Because Paul and I know each other pretty well. And so when I first read it, I said, 'Ahhh, there's been a lot of deleting and editing going on here.' And the next day I got a message from Paul saying, 'If you've read this s***, it's all out of context, believe me, boys.'

SOMEDAY THE PRINCE WILL COME

<https://www.music-news.com/news/UK/147219/Prince-s-unreleased-LP-Camille-is-coming-to-Third-Man-Records>

Prince's 'Camille' album is set to be released via Jack White's Third Man Records. The LONG unreleased LP was recorded in 1986, under the feminine pseudonym Camille, with Prince singing in a higher-pitched style.

The Gospel According to *BART*

Look what my old friend and favourite roving reporter sent to me this week.



<https://www.iq-hq.co.uk/index.php/iq-live>

These 'prog' guys have been around 'forever'.. listening to them a bit more now ,with the 'Covit' burden keeping me home a bit more ,& getting to use my big 'room-shaking' speakers more frequently.. they are out playing now in the UK and the Continent .. a bit jealous of the live music on 'your side of the pond' now .. check out IQ ... Hopes, Bart in America



And Third Man's co-founder Ben Blackwell has confirmed the music legend's estate has given them the go-ahead to release the eight-track record for the first time in full. He told Mojo magazine: "We're finally going to put it out. Prince's people agreed – almost too easy." Some of the tracks ended up on 1987's 'Sign O' The Times', 'Housequake' and 'If I Was Your Girlfriend', while 'Rebirth Of The Flesh' featured on a 2020 deluxe edition of the LP.

There's currently no official release date for 'Camille'.

ANOTHER BRICK FOM THE WALL



<https://www.music-news.com/news/UK/147147/Pink-Floyd-pull-music-from-digital-platforms-in-Russia-and-Belarus>

Pink Floyd have removed their music from streaming services in Russia and Belarus.

They have announced that all of their songs released since 1987 will be wiped from "all digital music providers" in the two countries following the invasion of Ukraine. Guitarist David Gilmour, who has family in Ukraine, has also announced all of his solo works will be taken down.

Pink Floyd said in a statement: "To stand with the world in strongly condemning Russia's invasion of Ukraine, the works of Pink Floyd, from 1987 onwards, and all of David Gilmour's solo recordings are being removed from all digital music providers in Russia and Belarus from today."

David, 76, wrote in a separate social media

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post: "Russian soldiers, stop killing your brothers. There will be no winners in this war. My daughter-in-law is Ukrainian and my granddaughters want to visit and know their beautiful country. Stop this before it is all destroyed. Putin must go."



A LIVERPOOL ORGAN
<https://www.music-news.com/news/Underground/145775/Liverpool-Philharmonic-Hall-pipe-organ-returns-after-two-year-restoration>

Liverpool Philharmonic Hall will showcase the return of its recently refurbished pipe organ in two upcoming concerts.

The organ, originally made by well-known Liverpool instrument manufacturer Rushworth and Dreaper and installed at the Hall in 1939, was restored to its former glory by another Liverpool-based business, Henry Willis & Sons Ltd, over a two-year period.



WATERBOYS RETURN
<https://www.music-news.com/news/Underground/144790/The-Waterboys-announce-brand-new-record-All-Souls-Hill>

After blazing a trail with 2020's critically acclaimed Good Luck Seeker, The Waterboys waste no time in delivering again with the announcement of their brand new record All Souls Hill - out April 22nd 2022 on Cooking Vinyl.

First track 'The Liar' is available now. A creeping, groove-laden masterpiece, taking a powerful, descriptive swipe at Trump and the lies and deceit that infest those in power.

The video, featuring a haunting image by satirical collagist Cold War Steve, leaves nothing to the imagination and amplifies its subject matter in a dark, eerie fashion. Watch here.

<https://www.youtube.com/watch?v=CIwI3OVL7fg>

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A SECOND BITE AT THE HAMBURGER

<https://www.music-news.com/news/Underground/146916/Focus-50th-Anniversary-Tour>

A new Focus era has arrived, bringing with it a rejuvenated passion amongst the band. In 2019 Focus released their first studio album for 6 years: Focus 11, which came complete with brand new Roger Dean artwork. The year was then spent touring from South America to Japan and everywhere in between in support of the new album.

With the dawn of 2020 came the 50th anniversary of the formation of Focus.

Unfortunately, celebrations had to be put on hold due to global events. 2021 brought the 50th anniversary of Moving Waves, as well as the deluxe boxset Focus50 featuring Blu-ray and CD of the Live In Rio concert as well as a studio rerecord of all the Focus numbers.

THE FRIPPS PREDICT A RIOT

<https://www.nme.com/news/music/robert-fripp-and-toyah-willcox-share-cover-of-kaiser-chiefs-i-predict-a-riot-3186075>

King Crimson founder Robert Fripp and his wife, singer Toyah Willcox, have shared a cover of Kaiser Chiefs' 'I Predict A Riot'.

READ MORE: Toyah Willcox and Robert Fripp's 10 best lockdown covers – ranked!

The cover is a part of the pair's 'Sunday Lunch' video series which was launched in 2020.

The series has so far seen the couple share renditions of songs by Ramones, Nirvana, David Bowie, Metallica, Billy Idol, The Rolling Stones, Judas Priest, The Prodigy, Guns N' Roses, Alice Cooper and many more through Willcox's YouTube channel.

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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.

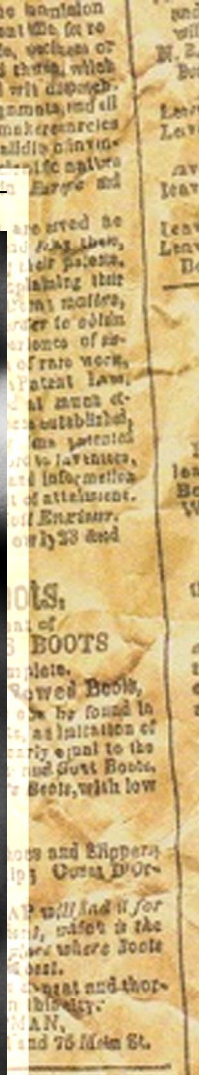
Much to the excitement of Alice Cooper Group fans worldwide, Gonzo Multimedia have released Michael Bruce's critically acclaimed biography in a Limited Edition Box Set! The Box set contains a signed certificate, book, 1996 interview CD, and reproduction of Alice Cooper Group memorabilia.

Limited to 250 Units, and signed by Michael himself.

Also available as a standard-edition paperback.



The subscriber, by appointment from the Commission of Patents, is agent of the U. S. Patent Office for receiving and forwarding to the said Office, notices or communications to be patented, & deposited there, which will be sent free of expense and risk, and will discover the proper Claims, Specifications, Assignments, and all the necessary Papers and Drawings; will make enquiries into American and foreign works, to test validity of inventions, and render advice on legal and scientific matters respecting the same. A similar account is given of other countries.



c. He won admiration
 a, Ray Charles, Terry
 lish language versions

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.

*Things
May
Come and
Things
May Go
but the
Ukrainian
Dance*

*Goes on
Forever*

So here we are. The war in Ukraine is continuing, all sorts of horrific things have happened, and I am finding it increasingly hard to find anything funny to say about it all. As always, please remember that I am dictating this to my hard done by and long suffering amanuensis on the 15th, ten whole days before the day when in the old days we would have said that we are going to press. I still say it because I am a silly old man who resents change, or that's what Louis always says. Damn little whipper snapper. On top of it, Lady Selene is rapidly approaching over the hill in her silver chariot and I am more than slightly away with the fairies, even more so than usual. So read these words with a fucking enormous Caveat Lector and send your kindest wishes to poor Louis who is the butt of even more shit being thrown at him than he is used to this week.

What everyone thinks chad
looks like:



What he actually looks like:



COLLATED BY THE GIN REAPER AND LOUIS



Ukraine / Україна ✓
@Ukraine

...



1:58 PM · Dec 27, 2021 · Twitter for iPhone

5,075 Retweets 1,077 Quote Tweets 43.1K Likes

So, what do we start off with? I think that here is probably in order to point out that although their tactics have gotten nastier; the death toll and influx of refugees has gotten much worse, Russia hasn't really gained any more ground than it had a fortnight ago. The trouble is that it is difficult to be an impartial journalist when

you are reliant upon the reports of the press offices of the two different combatants and the resulting comments from Nato, the EU and our own government, none of whom can be called impartial. Indeed, I am not impartial in this and neither is my dear amanuensis and co-author. We both think that Putin is a

Ukraine in 2021



This Russia/Ukraine drama would make for a great meme



Ukraine in 2022



scared Ukrainian Noises



complete cunt and that the Russians are fighting a very dirty campaign in a war that has no substance for its aggression. We both hope that Ukraine will come through with flying colours. However, I do try to be even handed when reporting these things and this gets more and more difficult when I don't completely trust any of the information sources available to me. In fact, I wouldn't trust anybody unless I could send one of our own people out there, and I'm sure that Kev Roland and Alan would both react particularly negatively if I asked them to go out to report on our behalf from the frontlines,

especially as I have no money to pay either their expenses or wages with danger money that they would certainly demand for doing anything so foolhardy.

As an aside, one of my weirder and (I hope you don't mind me using these words twice in two sentences) foolhardy clients told me that he wants to get a press card and fly out to Ukraine and report on matters for himself. He is one of the madder of my riends and acquaintances and I sincerely hope that he doesn't do anything so absolutely stupid.

Types of Headaches

Migraine



Hypertension



Stress



**Living next to
Russia**



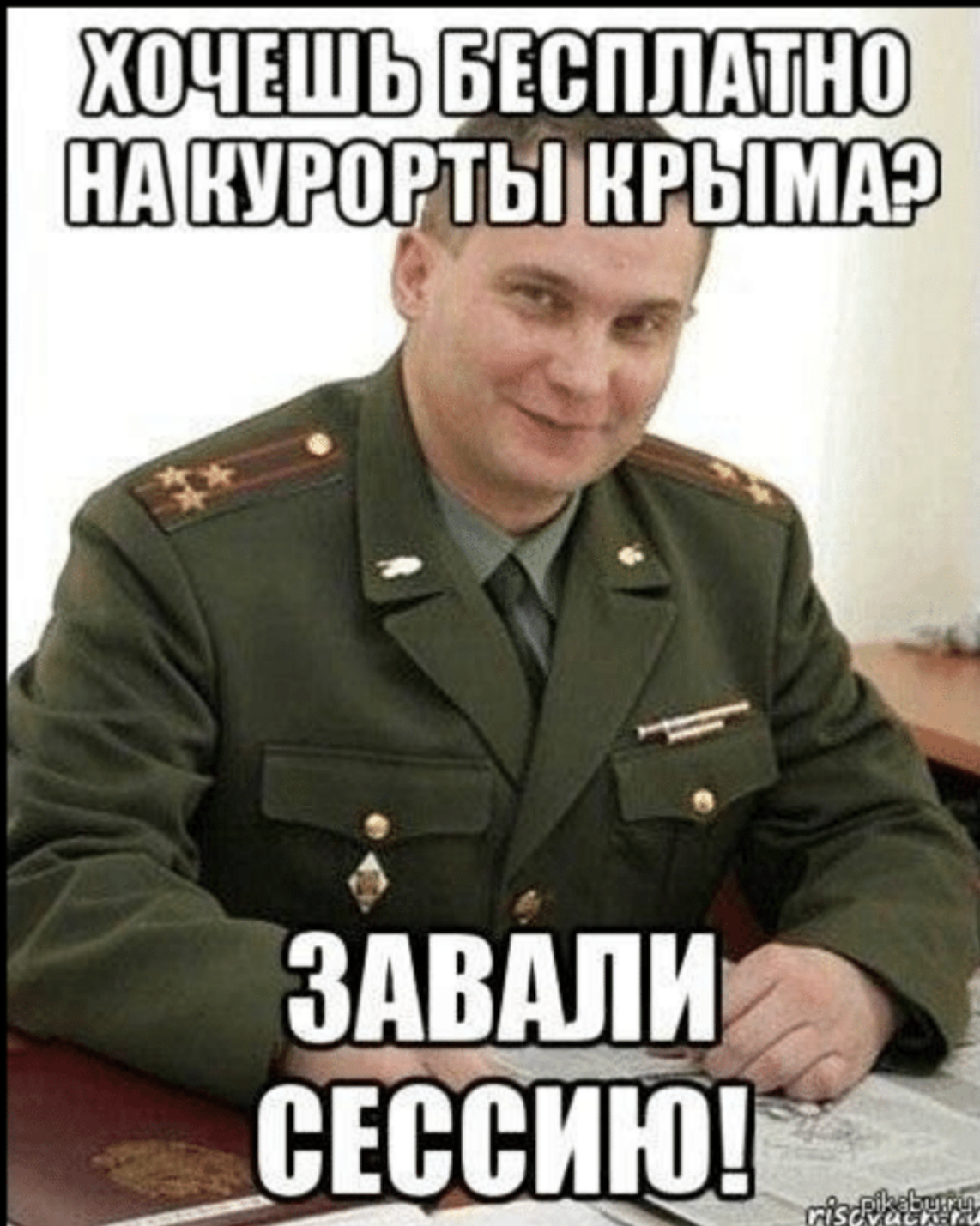
However, this is where I think we need to stop talking about anything so trivial as a European war and the possible approach of armageddon, as we have been sent a news story that dwarfs any of that bullshit in comparison.

KIM KARDASHIAN DOES SOMETHING OR OTHER... In a recent interview Kim Kardashian was asked what advice she has for young women in business to which she responded:

"I have the best advice for women in business: Get your

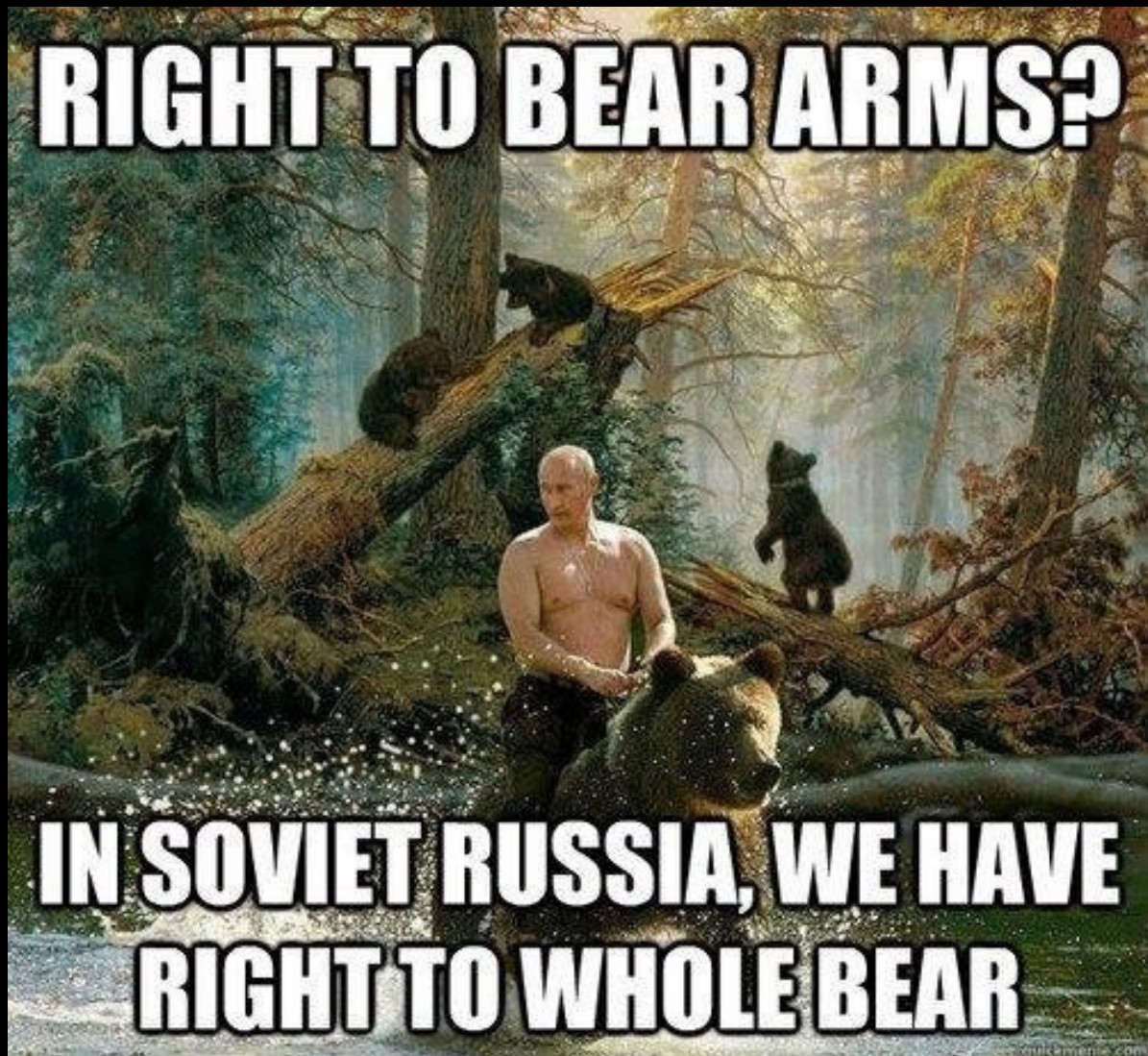
*f*cking ass up and work. It seems like nobody wants to work these days"*

As much as I bemoan the younger generations' work ethic at times and their love of double whipped toffee dipped frappuccinos with extra foam, it is very rich to hear this from a billionaire socialite who I dare say has never worked a proper day in her life. It seems the internet shares my opinion as for the last couple of days this story has been on the front page of every social media platform and gossip site on the web (that's according to Louis who I'm sure spends



too much time looking at such vulgar matters). Yet wait, there is more to this story! In the aftermath of this interview a number of Kim and her family's former unpaid interns came out of the shadows and shared their negative experiences of working for this bizarre family.

I often complain to Louis at length about the modern world, but for once he agrees with me that it is utterly absurd to live in a world where people can make such an obscene amount of money without contributing anything of value to society.



This same family very recently came under fire for asking their millions of followers on social media for donations after one of their hair stylists was in a motor accident, rather than donating more than a penny of their own money towards this individual's medical bills. Quite frankly the world is just bat shit crazy.

And we find the fact that the time like this, when even if we are not facing armageddon, we are facing its younger brother, that there are people whose main concern in life is what that bunch of overpaid wankshafts is doing is quite extraordinary. It could be said that a

great proportion of the Western World is emulating the Emperor Nero and playing the fiddle whilst Rome burns. Note, as we explained on other occasions, Nero wasn't fiddling while Rome burned, there would be no violins for another eleven centuries and Nero was actually at his holiday villa thirty-five kilometres from the city when the great fire of Rome broke out. Just like so many politicians before and since, he was taking advantage of a random political situation in order to push his own agenda, which in this case was persecuting a pesky little religious sect called the Christians. No, I don't mean that band from Liverpool in the 1980's who had hits with a bunch of songs which were so bland that I cannot



remember what they were, although there were lots of them. Each generation of record company executives is always excited when they come across a band from Liverpool and hope, secretly, to emulate the success of The Beatles all those years ago.

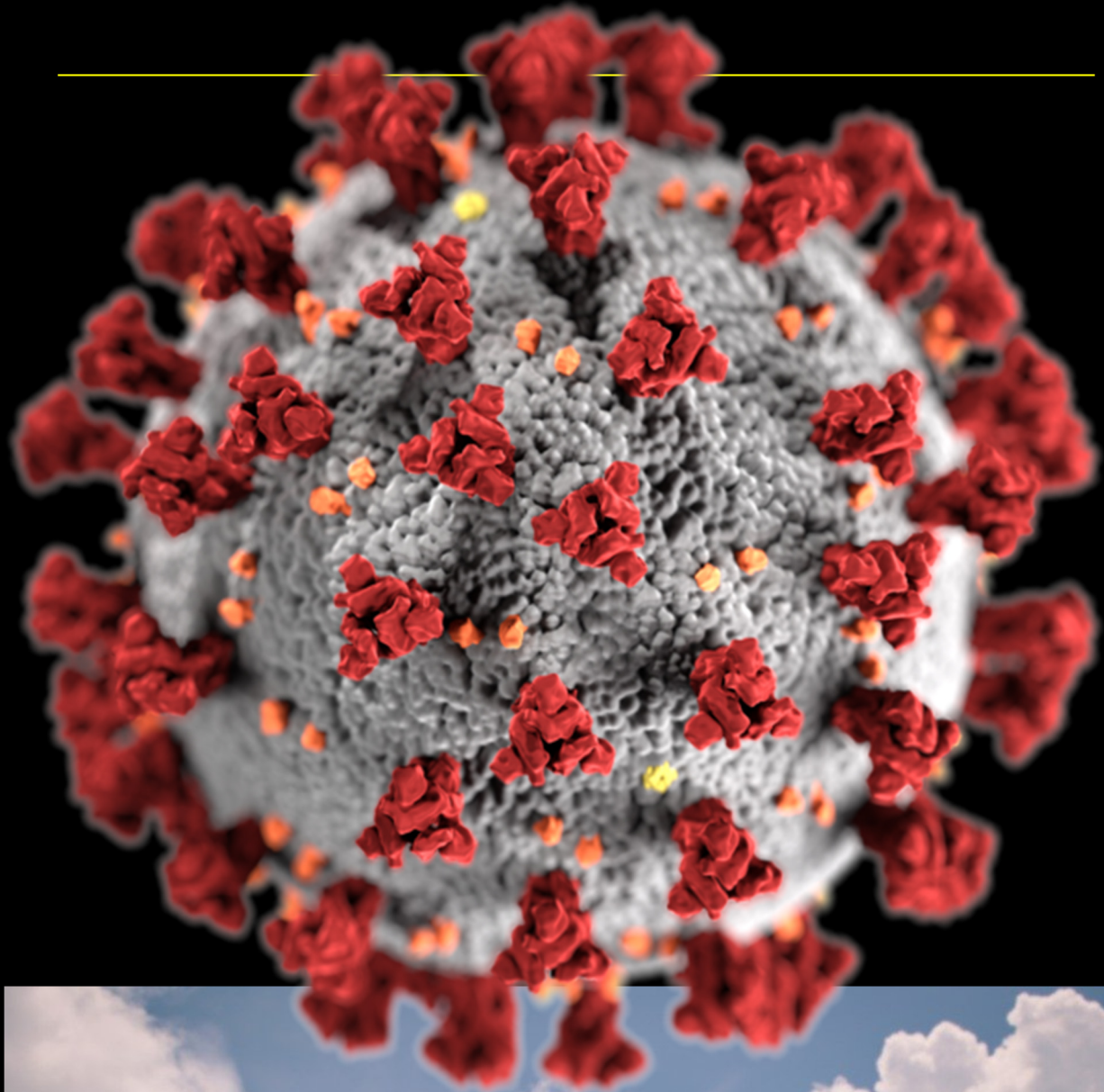
So there you have it. The war in Eastern Europe continues and still threatens to spread beyond its current borders, and a sizable minority of people living in the Western world don't really care as long as they can look at pictures of an overpaid bint with a big arse on Instagram.

Fuck it, I have gone to bed with little Archie (my little dog for anyone not in the know), who by the way has

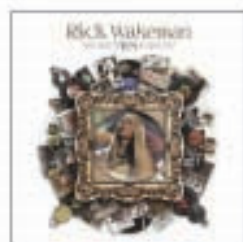
recovered from his operation and is showing no signs of the return of his tumour, but it is early days. I am not only feeling as mad as a bag full of cheese, but I have got particularly nasty diabetic neuropathy, the only cure for which is medicating myself to the gills and going to bed where I can freely listen to loud music; basically what I have been doing for large chunks of my life so far.

Toodle Pip!

I shall only be writing more of this week's column if we are overtaken by events and, by the way, I mean events concerning the war in Ukraine, something to do with Covid, or something else important. The Kardashians can go eat a bowl of fuck!



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



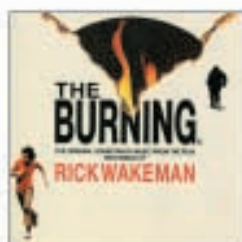
GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley
BC241-60



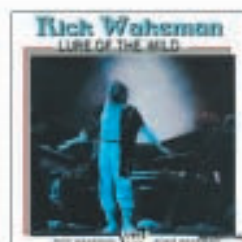
COUNTRY AIRS

The original recording,
with two new tracks
HFG2014CD



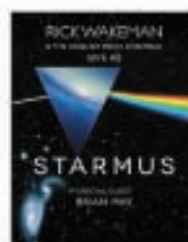
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental
HFG2003CD



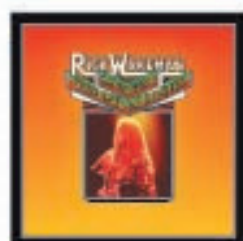
STARMUS

With Brian May and
The English Rock
Ensemble. DVD
HFG2010DVD



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



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers





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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

**The strong and courageous
take a camera**

**The weak and cowardly
take a gun**

**What sort of
person are you?**

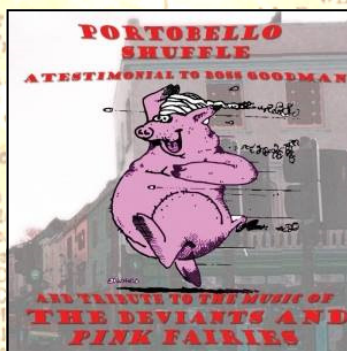
**Celebrate wildlife on
World Wildlife Day
don't shoot it.**





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!



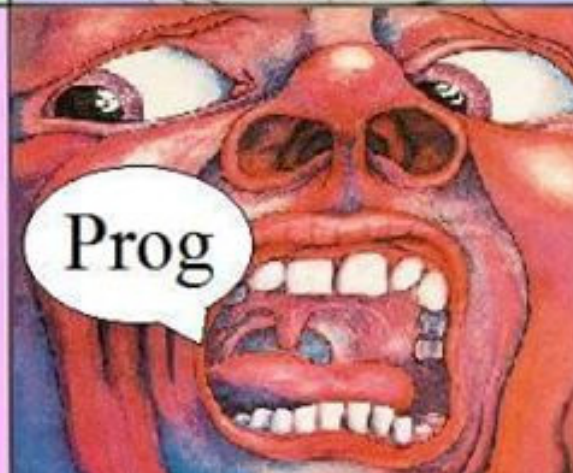
Hmph... You be careful, those
boys only care about one thing.



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/upload/jonathan-downes3/05-12-2021-show-439-frostlake-the-weight-of-clouds/complete/>

05-12-2021 – SHOW 439 – Frostlake: The Weight of Clouds

| | |
|--------------------------------------|-----------------------------------|
| Bareto feat. Maria Cardona: | Cumbia Circular |
| Gerry Mulligan: | Poker Game |
| Novena: | Bury a Friend |
| Frostlake: | The Ultimate Thrill |
| Frostlake: | Strange Land |
| Kansas Smitty's: | Water Dance |
| Caleb Landry Jones: | A Slice of Dream |
| Telefis: | Imperator |
| Matt Berry: | Forget Me |
| Brain Damage Meets Big Youth: | 2020 I Pray Thee |
| Catherine Graindoerge: | Eno |
| Jamire Williams fea. Fat Tony Zeroh: | Safe Travels |
| Frostlake: | In the Stars |
| The Langley Schools Music Project: | Rhiannon |
| The Ladies: | Nice Chaps Buddy |
| Tom Dissvelt and Kid Baltan: | Song of the Second Moon |
| Dos Santos: | Palo Santo |
| Neil Harrison: | Melancholia |
| Anna Vincent: | Nothing Wrong |
| Renaissance: | The Vultures Fly |
| Inama: | Inama |
| Perila: | Haven't Left Home |
| | 4 4 Days |
| Quintessence: | Bliss Trip |
| Nick Malkin: | Non-Smoking Room |
| Frostlake: | Five a.m. |
| Frostlake: | What Remains |
| Nico Muhly: | Rubble |
| David Crosby: | I'd Swear There was Somebody Here |

**Listen
Here**



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-493-dad-jokes-2-03-11-2022/>



Chas Cronk
<https://www.facebook.com/RenaissanceRecordsUSA>

KIDSØ - Rainer Scheerer
<https://www.facebook.com/kidsomusic>

YAWN
<https://www.facebook.com/yawnbandofficial>

Joost van der Graaf
<https://www.facebook.com/choreomaniac>

Soniq Theater
<https://www.facebook.com/Soniq-Theater-216292108406845>

Altamira Lux
<https://altamiralux.bandcamp.com/>

Timothy Wenzel
<https://www.facebook.com/TimothyWenzel1>

Robert Reed
<https://www.facebook.com/RobReedOfficial/>

Refestramus
<https://www.facebook.com/refestramus>

Reegonetti Band
<https://www.facebook.com/reegonettiband>

Listen
Here

Friday Night Progressive



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

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

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

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

**Listen
Here**



PULS8 Electronica Music Radio Show.

Like a big bag of Bertie Bott's Every Flavour Beans, PULS8 Radio (P8R) 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 2

1. Cubicolor – Dead End Thrills

A Sweet voiced man-sparrow flutters around his gilded cage whilst a cricket scrapes a rhythm out on the sandpaper below. His looping flight is aided by dreams of lush synthetic clouds.

2. Stopryal – Conbossa

The train drives through the storm clunking over points and joins in the metal tracks. A somnolent trance overcomes the lone passenger as the whistle hails the arrival at the gilded great hall of the station. But the train misses its stop and fades into the distance .

3. Dave Bessell – Wide Screen

The string section, cellos, violas and fiddles part like waves to allow the ghost of Jean Michel Jarre (if he were dead) to cross the abyss and nestle amongst the symphonic swells like easiest of bedfellows.

4. Citizen Fly – The Fear

Our very own lord of the flies evokes the spectre of the airman's corpse infested and bowing in the sweaty breeze. The tormented tribe gather at the monster's feet and perform a tribal jig and sacrifice a fatted pig.

5. Jim Glew – Unwanted lullaby

Can I have my lullaby back shouted Jim over the fence. I thought you didn't want it anymore said the neighbour holding the creation close to her bosom. Well I changed my mind he cried. Finders keepers she replied

6. Nigel Mullaney – Berlin Nocturne

The oxygen bottle regulator hissed sentimentally as its cloudy release ignited the embers of the crater created by the mysterious visitor from another solar system. The man in the Hazmat felt his heart pounding as the flames flickered around him.

7. Elavate – Sword Swinging Robot

Up and up you rise on a sword Swinging theme park ride of the future. This is the sort of 'Elavater' that may inspire Roald Dahl's next novel if he were still alive. Mind you when a tune's this nourishing and good ... you never know.

8. Ben Russell & Rob Stuart – Taken by Surprise

The kids in America get on the bass to kick off an enchanted ditty of nostalgic electronic heritage. A metronomic tale of modern love then suddenly a soaring flutist took me by surprise.

9. Matt Watkins – Fast Walker

The Walker's crisp arpeggios and tempestuous rhythms, lift you high on wispy vapours of Milleresque sentimentality, that are complemented by swooping, popping candy sprinkles. I'd love to hear a colab with Platform Zero BTW.

10. 4th Eden - Shape Shifter

Slicker than anything produced by the Amaco Cadiz this exotically scented soup stirred by the collective ghosts of Depeche Mode and Evanesence could be the sound track to the current situation in the Ukraine. When you consider when this track was written does this make Martin eve the mystic Meg of rock?

11. Bonobo – Cirrus

Interesting fact time a Bonobo is an ape with the most hideous busted arse in the primate universe which is ironic considering the beauty of this track and the video. A Bjork-esque bell driven treat that pings and dings its way into your head as it builds to a dystopian climax.

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, 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 videogames magazine, called Digitiser. Quite a few of Digitiser's readers, including me and my mate Richard Freeman, had next to no interest in video games, but tuned in daily, just because of Biffo's ridiculous humour.

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

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

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

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

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

Did Kayleigh Ruin Marillion?

Ep. 47

What was meant to be a regular postbag ep, discussing your thoughts on Marillion.com, instead finds Paul and Sanja falling even further out of love with the band, as the Castle albums sap their last remaining goodwill...

<https://shows.acast.com/between-you-and-me/episodes/did-kayleigh-ruin-marillion>

Listen
Here



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

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

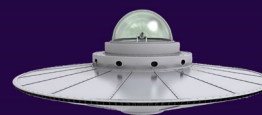
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

What was the Best Kept Secret of World War Two?

The gang plays World War 2 trivia again for fan prizes and to honour the military charity, Homes For Our Troops. Why didn't U.S. Marines fight on D-Day? What was the "Aluminium Trail?" What was the name of Hitler's dog? Need to know: The Manhattan Project was the name of the program to create the first atomic bomb. Special guests: Literary agent Jim Frenkel, Gamemaster Phil Orbanes & General Tom



**Listen
Here**

<https://tunein.com/podcasts/p12509771>



Ron Miles
1963 - 2022

Ronald Glen Miles was an American jazz trumpeter, cornetist, and composer. Miles won a classical competition, which enabled him to earn a scholarship to the Manhattan School of Music in New York City, where he obtained a master's degree. He recorded for the labels Prolific (1986), Capri (1990),

and Gramavision. Miles recorded a total of twelve solo albums throughout his 35-year career. His final album, Rainbow Sign, was his first on the Blue Note label. He was 58, and suffered from polycythemia vera (a rare blood cancer) prior to his death.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Isao Suzuki
鈴木 勲
1933 - 2022

Hisao Oma "Isao" Suzuki was a Japanese jazz double-bassist. He led his own ensemble in Tokyo from 1965-1969, also playing with Hampton Hawes in 1968. He moved to New York City from 1969 to 1971, playing with Ella Fitzgerald, Thelonious Monk, and Bobby Timmons, among others. Returning to

THOSE WE HAVE LOST

Japan, he played with Kenny Burrell and Mal Waldron in addition to his own ensembles.

Later in the 1970s he began expanding his instrumental repertoire, playing cello and piccolo bass. He was a cofounder of the Japanese Bass Players Club with Hideto Kanai, and opened a jazz club in Osaka in 1987.

He was awarded the Fumio Nanri prize in 2008. Suzuki died from COVID-19 at the age of 89 in Kawasaki, Kanagawa, on 8 March 2022, during the COVID-19 pandemic in Japan.

Grandpa Elliot 1944 - 2022

Elliot Small, known as Grandpa Elliott, also known as Uncle Remus, was a veteran street-musician in New Orleans, Louisiana. He played the harmonica, sang, and was a street icon in New Orleans. Growing up in the Lafitte Housing Projects, Small developed a love of music as a young boy, in part to deal with the pains of an unhappy home life. Small began performing on street corners for change, dancing while singing and playing his harmonica. As a



THOSE WE HAVE LOST

young man, Small then made the rounds as a soul singer in local clubs. By the '80s, Small had become dissatisfied with life in New York. Small moved back to New Orleans and took his music to the streets. Small developed the persona of Grandpa Elliott, an old man dressed in blue denim overalls, a bright red shirt, Santa beard, and a floppy hat who played blues harp and sang for the street traffic on his corner at Royal and Toulouse streets in the French Quarter, right where he started out. Small did not completely lose his sight to glaucoma until 2005. Small died in a hospital in Jefferson, Louisiana from complications of a skin infection on March 8, 2022, at the age of 77.



René Clemencic
1928 - 2022

René Clemencic was an Austrian composer, recorder player, harpsichordist, conductor

and clavichord player. Clemencic was educated at the Vienna University and studied further in France, Netherlands and West Germany. He was director of the Capella Musica Antiqua and of the Drama Musicum in Vienna. In 1958 he founded Musica Antiqua (known after 1959 as Ensemble Musica Antiqua) to perform early music on period instruments. Later, in 1968, he founded the Clemencic Consort. Clemencic died on 8 March 2022, at the age of 94.



Richard Podolor
1936 - 2022

Richard Allen Podolor was an American musician, record producer and songwriter. His career started as a session musician in

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the 1950s, and he was best known as the producer of Three Dog Night. He became a session musician at the age of 16. He made some recordings as Dickie Podolor in the late 1950s, and toured as a member of the Pets. Podolor released recordings for Imperial Records in the early 1960s, using the name Richie Allen (or, on one single, Dickie Allen). His early 1960s albums as the leader of Richie Allen and the Pacific Surfers featured other top Los Angeles session musicians.

He continued to record under his own name as well as working as a session musician. By the mid-1960s, he increasingly worked as a recording engineer as well as a musician.

Bobbie Nelson 1931 - 2022

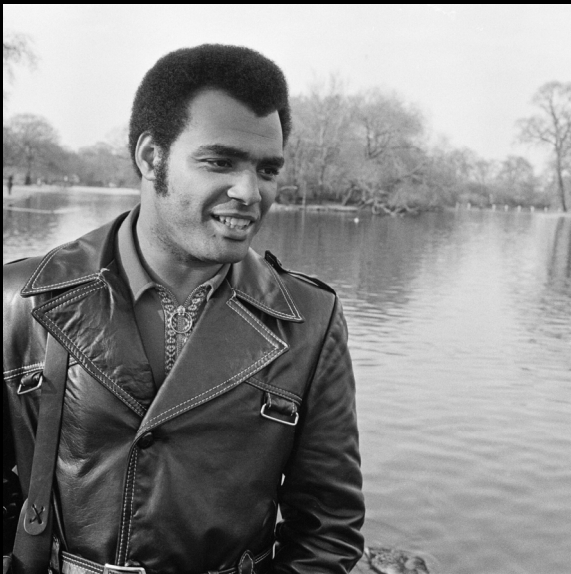
Bobbie Lee Nelson was an American pianist and singer, the elder sister of Willie Nelson, and a member of his band, Willie Nelson and Family. When she was five, her grandmother taught her to play keyboards with a pump organ, and after successful appearances at gospel conventions held in Hillsboro, Texas, her grandfather bought her a piano.

Nelson married Bud Fletcher when she was sixteen. He established a band called The Texans, which she and her brother joined. The group later dissolved in 1955 after she



THOSE WE HAVE LOST

divorced Fletcher. She played in restaurants and different venues until she was called by her brother from New York in 1973 for a session. She joined Willie Nelson on the piano during his sessions with Atlantic Records, that produced *The Troublemaker*, *Shotgun Willie* and *Phases and Stages*. The same year she joined The Family full-time and began touring with her brother.



Timmy Thomas
1944 - 2022

Timothy Earle Thomas was an American R&B singer, keyboardist, songwriter, and record producer. He first attracted interest in his work as an accompanist with Donald Byrd and Cannonball Adderley, before working as a session musician. He had little solo success until he moved to Glades Records in Miami, Florida, and in late 1972 he released "Why Can't We Live Together". He went on to release six further Glades

singles and then, in 1975 recorded a duet with Betty Wright entitled "It's What They Can't See". From 1976 through 1980, Thomas recorded singles for both the Glades imprint and the T.K. Disco label. Thomas went on to record several R&B hits culminating in a U.S. top 30 soul entry in 1984. Thomas died of cancer on March 11, 2022, at the age of 77.



Brad Martin
1973 - 2022

Brad Martin was an American country music singer-songwriter. Martin was taught to play the guitar at an early age. He later gained an interest in songwriting, and moved to Nashville, Tennessee in his early 20s. Martin was signed to Epic Records in 2000. His debut single, "Before I Knew Better", was released in 2002, the first single from his debut album *Wings of a Honky-Tonk Angel*. In addition, "Before I

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"Knew Better" won an award from BMI for being among the fifty most played country songs of 2003. A non-album single, "One of Those Days", followed in 2003 before Martin exited Epic's roster. He remained inactive in country music until joining songwriter John Ramey to found the duo Martin Ramey in 2008. Martin Ramey signed to Curb Records that year. Martin died on March 11, 2022, at the age of 48.

Jennifer Williams 1948 - 2022

Jessica Jennifer Williams was an American jazz pianist and composer. She started playing the piano at age four, began music lessons with a private teacher at five, and at age seven was enrolled into the Peabody Preparatory. Williams showed an ability to see each note's colour as she heard it, consistent with synesthesia. She discussed how this inspired her early interest in the piano in a televised interview with the BBC. Williams also had the ability to play anything she heard. She knew she was destined to become a jazz pianist. In June 1976, Williams began performing regularly with the "Philly Joe" Jones band in New Jersey.



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In 1977, Williams moved to San Francisco, eventually leading her own jazz trio, and recording regularly for several decades. In 1997, Williams established her own record label, Red and Blue Recordings. Williams appeared at the 2004 and 2006 "Mary Lou Williams Women in Jazz Festivals" at the John F. Kennedy Center for the Performing Arts in Washington, D.C. She also appeared in festivals and venues worldwide.

In 2012, Williams had a Spinal fusion with internal instrumentation at Swedish Hospital's Neurosurgery Unit in Seattle, WA, and subsequently lost her ability to perform. She continued to make new music, including electronic music and neoclassical music, and remained a lifelong advocate of civil rights.

Pete St. John 1932 - 2022

Pete St. John, born Peter Mooney, was an Irish folk singer-songwriter. He was best known for composing "The Fields of Athenry". He wrote The Fields of Athenry in 1979, and it has been recorded by several artists, charting in the Irish Singles Chart on a number of occasions.

St. John also composed a number of other modern ballads, such as "The Rare Ould Times" and "The Ferryman", which sometimes express regret for the loss of old certainties (for example the loss of Nelson's Pillar and the Metropole Ballroom, two symbols of old Dublin, as progress makes a "city of my town"). St. John won several awards, including the Irish Music Rights Organisation "Irish Songwriter of the Year".



THOSE WE HAVE LOST



Traci Braxton 1971 - 2022

Traci Renee Braxton was an American singer, reality television personality, and radio personality. Braxton has an older brother, Michael Jr., and four sisters, Toni, Towanda, Trina, and Tamar. In 1990, the sisters released their first single, "Good Life". It would be their only single as a fivesome. The other sisters became backup singers for Toni's first U.S. tour. In 1995, Traci Braxton left the group. In 2013, Braxton began her solo career after signing with independent media conglomerate Entertainment One under eOne Music and Soul World Entertainment to release an

album. The same year, she got her own radio show called The Traci Braxton show on the BLIS.F.M. radio. Her solo debut album, *Crash & Burn*, was released on October 7, 2014. On January 14, 2015, she joined the judging panel of *Mrs. DC America 2015*. On April 20, 2018, she released the single "Broken Things" featuring her sisters Toni, Towanda and Trina. She made her movie acting debut in the feature film *Sinners Wanted*. Braxton died on March 12, 2022, at the age of 50. She had been suffering from esophageal cancer for at least one year before her death.

THOSE WE HAVE LOST



Mary Lee 1921 - 2022

Mary Lee (born Mary Ann McDevitt) was a Scottish singer, best known for performing with one of Britain's most popular interwar dance bands, led by Roy Fox. She also recorded with the band as their featured vocalist. As of March 2021, Lee was the last surviving British dance band singer who was active in the 1930s, when the bands were in the heyday of their popularity. She later became known in Scottish variety through performing with her husband, comedian Jack Milroy. Lee turned 100 in August 2021 and died at her home in Glasgow on 13 March 2022.

Li Guangxi 李光曦 1929 - 2022

Li Guangxi was a Chinese national-level actor and one of China's most outstanding tenors. In his early teens, he expressed an interest in singing. In 1954, he was



accepted to the Central Experimental Opera and Dance Theatre. In 1956, Li acted as Arman in *La traviata*, the first classical opera in China under the leadership of Zhou Enlai. He received positive reviews for the role. In 1972, the China National Radio invited him to record two songs, "Beijing Yangge" and "The Love's Voyage", which was welcomed by the national audience. In 1978, he sang "The Toast Song" and it sold up to a million albums. In 1983, he was diagnosed with a laryngeal muscle disorder and did not return to the stage until 1986.

In 2015 and 2019, he participated in the Spring Festival Gala held by China Central Television. Li died from a stroke at Beijing Chaoyang Hospital on 13 March 2022, at the age of 92.

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Eric Mercury
1944 - 2022

Eric Alexander Mercury was a Canadian musician, singer and composer. Mercury performed with groups including The Pharaohs and Eric Mercury and the Soul Searchers in the 1960s and moved to New York in 1968 to perform by himself. Mercury recorded his debut solo album, *Electric Black Man*, and it was released in 1969. His single "I Can Smell That Funky Music" reached number 30 in Canada, January 15, 1972.

He also appeared in the stage production of Jesus Christ Superstar. His other contributions include vocals to Michael Jordan's "Be Like Mike" advertising jingle for Gatorade.

Mercury died at 77 from pancreatic cancer.



Dennis González
1954 - 2022

Dennis González, often credited Dennis Gonzalez, was an American jazz trumpeter, artist, and educator from Texas. González' primary musical instrument was the trumpet (including Bb, C, and pocket trumpets), though he has also played drums, flute, synthesizer, and baritone saxophone. González began working for Dallas radio station KERA-FM in 1978. There, he hosted a music program called Miles Out for twenty years. For several years during the 1990s, González retired from jazz performance and

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recording. In 2001, he formed a trio, Yells at Eels, with his sons Aaron (double bass) and Stefan (drums, vibraphone). González died on March 15, 2022. He was 67 and suffered from several unspecified health issues prior to his death.



Barbara Morrison
1949 - 2022

Barbara Morrison was an American jazz singer. Barbara Morrison recorded her first appearance for radio in Detroit at the age of 10. In 1973 she moved to Los Angeles at the age of 23 and sang with Eddie

"Cleanhead" Vinson's band. Between the mid-1970s and early 1990s, she recorded several albums with Johnny Otis. In 1986, Morrison toured with the Philip Morris Superband, completing a 14-city one-month tour of Canada, Australia, Japan, and the Philippines. Morrison also completed a 33-city tour in the US in an all-star tribute to composer Harold Arlen. In 1995, Morrison appeared in a televised tribute to Ella Fitzgerald. Morrison worked with Dizzy Gillespie, Ray Charles, Etta James, Esther Phillips, David T. Walker, and Kenny Burrell, among others. In 2011, Morrison began performing with Jack Hale, a guitarist, arranger and bandleader. In early March 2022, Morrison was hospitalized for cardiovascular disease. She died on March 16, 2022, at the age of 72.



Bobby Weinstein
1939 - 2022

THOSE WE HAVE LOST

Robert Weinstein was an American songwriter, singer, and music industry executive, whose hit songs, mostly co-written with Teddy Randazzo, include "Goin' Out Of My Head", "It's Gonna Take A Miracle", and "I'm On The Outside (Looking In)". Weinstein attended the School of Industrial Art in Manhattan. While there, he formed a vocal group, The Legends. The group won a talent contest at the Apollo Theater in 1955 and recorded for the small Melba and Hull labels before splitting up. Weinstein's song, "The Legend of Love," was one of those recorded by the group. In 1957, he began writing songs with Teddy Randazzo, who had sung in another vocal group, The Three Chuckles. Their first major hit as co-writers was "Pretty Blue Eyes. " Weinstein and Randazzo had some of their biggest successes with comeback hits for Little Anthony and the Imperials. Although he mostly wrote with Randazzo, Weinstein also both worked and performed with Bobby Hart and his regular collaborator, Tommy Boyce. He occasionally used the writing pseudonym Robert Wilding. Weinstein later became an executive with the performing rights organization, Broadcast Music Inc. (BMI).



Bernabé Martí
1928 - 2022

Bernabé Martínez Remacha, better known as Bernabé Martí, was a Spanish Aragonese operatic tenor. His early musical training was in the saxophone in his municipal band. He later studied singing in Zaragoza, the Madrid Royal Conservatory. His first critical success came with Manuel de Falla's *La vida breve* in Granada in 1958. He then toured for two years singing in various European cities. In 1960 he changed his professional name to Bernabé Martí. In 1972 he had to abandon a performance in Paris due to problems with his voice, which was subsequently identified as lung disease. He responded to treatment, but his career came to an end in 1985 after he was diagnosed with a cardiac condition. He died on 18 March 2022 at the age of 93 in his home in Barcelona.



Michail Vladimirovich
Jurowski
Михаил Владимирович
Юровский
1945 - 2022

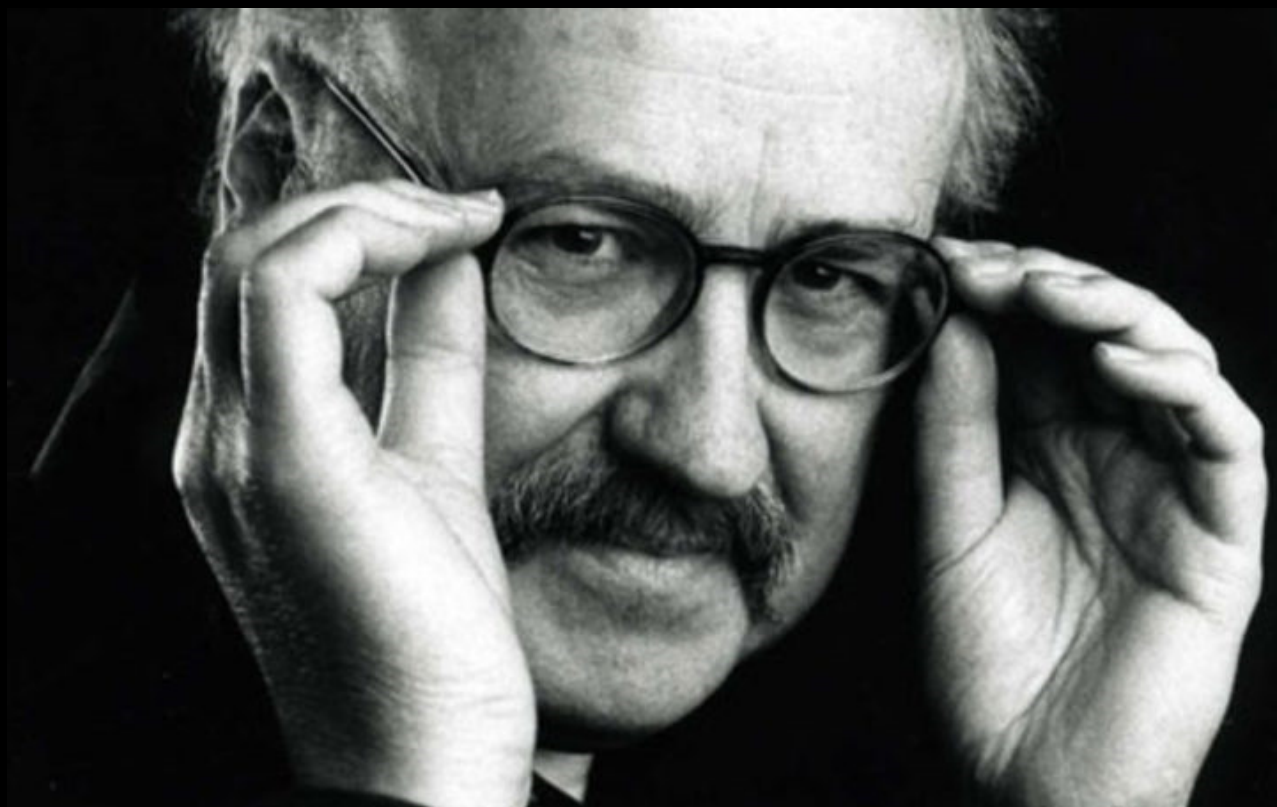
THOSE WE HAVE LOST

Michail Vladimirovich Jurowski was a Russian conductor who worked internationally, based in Germany for most of his career. From 1978, he was a regular guest conductor at the Komische Oper Berlin. In 1989, he was offered a permanent position at the Semperoper in Dresden. From 1992 to 1998, Jurowski was music director and principal conductor of the Nordwestdeutsche Philharmonie based in Herford, Germany. From 1999 to 2001, he was principal conductor of the Leipzig Opera. He was a regular conductor of the Berlin Radio Symphony Orchestra from 1998 to 2006.

From 2006 to 2008, he was principal director of the WDR Rundfunkorchester Köln.

Lyell Cresswell 1944 - 2022

Lyell Cresswell was a composer of contemporary classical music. He studied in Wellington, Toronto, Aberdeen and Utrecht. He moved to Scotland in the 1970s and lived and worked in Edinburgh from 1985 on. He received the APRA Silver Scroll for his contribution to New Zealand music in 1979 and he won the Ian Whyte Award for the orchestral work Salm in 1978. In 1979, 1981 and 1988 he received a recommendation by the UNESCO International Rostrum of Composers. In 2002, Victoria University of Wellington awarded him an honorary D.Mus. degree and the inaugural Elgar Bursary.



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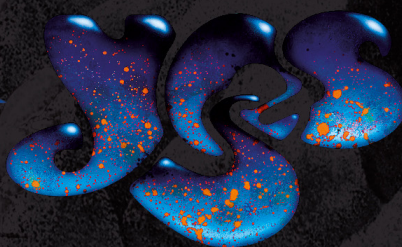
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**Hello and welcome to Gonzo
news for March!**

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!

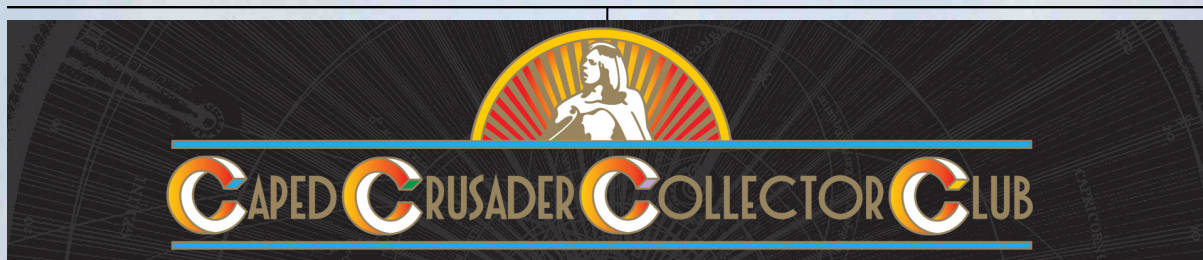
The formats are the Box Set, Signed 2CD, 2CD & 1CD

<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!

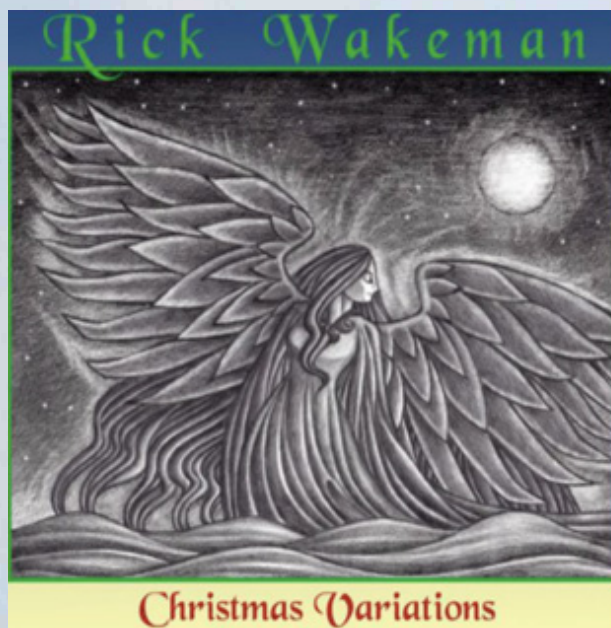




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Stock back in for these classic holiday albums!

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 'Iesu Faban', released in 2015, Mary sings some of her favourite Welsh and English hymns. Joining her are her son and daughter, Morgan Visconti and Jessica Lee Morgan, as well as Christian Thomas. This album includes tracks from the Christmas Songs EP released in 2008.

Read more about this remarkable album [here](#)

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



Maggie Reilly - Starfields

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



Maggie Reilly's beloved discography including the new single

WHERE THE RIVERS RUN video here
<https://www.youtube.com/watch?v=5t8baMl5SXU>



JETZT
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



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Rick Wakeman & Brian May

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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



King Slayers E.P.

By

Alikazam
& Franky
Roar

These guys first teamed up back in 2019 with the incredible AA sided single *This Is Where We Dwell / No Compromise*. The sound was a heavy hardcore vibe that you could call Hardcore Euro Hip Hop or Eurocore, if you prefer to shorten things...

The *King Slayers EP* is the follow up to that single and promises more of that same hardcore vibe but, also with a sprinkling of incredible features that are likely to blow you away. The guys have also recruited B-Line Recordings head honcho, Specifik, to provide the cuts.

With all this in mind, the anticipation is almost too much to bear so, lets just sit back, put our headphones on and get into it...

There is an almost serene vibe as the title track begins but, alongside it there is this faint dark undertone detected, which should make you wary of what's to come but, you are so hyped that you pay it no

STEVE RIDER

mind. Suddenly the beat hits and you are dragged into what is like an audible Hip Hop version of a Clockwork Orange, as the King Slayers have you pinned in your chair with a blistering stream of guitar and drums while Specifik's cuts leave you scared to move for fear of being sliced open at even the tiniest movement. Alikazam proceeds to let loose with a slick and intelligent verbal assault into your ears. As the message permeates your very being to the core, opening your third eye, you understand that these guys are not here to play but, to take out all those who would be kings with the heaviest of hardcore vibes, lyrical mayhem and the sharpest of precise cuts...

You might have thought that because Alikazam ended the last track with a mic drop moment, that you can move and take a breath? You only have time for one deep breath before your sense of normality is once more torn apart with a

heavy beat that is backed by a multi-layered sound. Here Chrome joins Alikazam to speak on a terrifying subject. When you were young, no one told you that those monsters that lived under your bed or in the closet, would one day evolve into the *Lyrical Monster*. With Alikazam and Chrome being the very embodiment of that vision they proceed to crawl out from those dark spaces to seek out the competition, to catch them off guard allowing Specifik to take them down with deadly accuracy. Franky Roar then holds them down with his heavy production leaving Alikazam and Chrome to devour them with ferocious lyrical attacks, leaving nothing but remains. The opening scene from 'Live and Let Die' gives you a feeling that you might just be about to witness the demise of more competition but, perhaps this is something more? As the beat drops with a mixture of drums, horns, and a plethora of multi-layered sounds alongside side needle-sharp cuts,

ALIKAZAM & FRANKY ROAR



any thoughts you had are torn away as your mind seems to implode. Alikazam uses his own brand of cerebral terrorism to infiltrate the deepest parts of your being. No one is safe, especially not those wack emcee's out there as the relentless verbal attack tears at their fragile mental state from within. It leaves them with just one thing to be sure of about what just happened and that fact it that *They Just Don't Know* what happened...

There is more bass, drums and horns as Frank Roar lightens the mood just a little as he sets the stage for the Dookie Legacy with Mr Memory joining Alikazam once again. The vibe is still heavy and the message a simple one. When you create a sound so unique that it becomes more that

a sound but, a true legacy, then it follows you and that sound, that lyrical template becomes like a beacon or an impression on the environment around you. Every time that you step up and feature it lets everyone know one thing, you're *Still Doing It*. The clouds inside your skull begin to darken once more as horns, a heavy pounding beat, nerve shredding guitar and cuts once more invade every aspect of your awareness. As the deadly lyrical assault begins you realise you might just be *Better Off Dead* after this one. It feels like you are standing in the middle of a muddy field at night. There is no light to see and all you can feel is through your ears but, you can't pinpoint the source as the sound is coming at you from 360 degrees and leaves you

wondering where you are and what direction is what...

As you turn in every direction wondering where to go next Frank Roar unleashes a devastating beat. Drums and keyboards mix with a multitude of sounds and samples that once more has you disorientated. In the faint light you begin to see hints of shadows moving in your peripheral vision. The scene looks more like a battlefield, and you wonder what's coming? Before you can truly comprehend what's going on you are attacked from all sides. You barely see anything as one after the other Remark, Alikazam, MC Oliver Twist, Whirlwind D and Mistah Bohze all hit you with their own unique set of skills, skills they have acquired over many years in Hip Hop's special forces. They are backed up with a continuous volley of deadly cuts delivered by Krash Slaughta who delivers some of deadliest techniques from his arsenal.

This is not a place for the wack or the unskilled as all those who step up are systematically swept aside. Once you *Enter The Cypher* it's put up or shut up and whatever happens you leave with your head bowed, knowing that you have just been in the fight of your life with some of the best of the best...

There is no doubt that once you are able to free your ears from the headphones and peel yourself from the chair, the immediate realisation is that this EP is a hardcore Hip Hop masterclass that is presented by one of the best UK emcees alongside one of Europe's premier Hip Hop producers.

The last couple of years has seen a rise in some incredible Hip Hop releases that go extremely deep into what is happen in the world around us and the world within us. Music like this is emotive and allows us think very deeply. Once in a while it is nice to listen to something that is highly entertaining and pumps us full of high



energy, allowing us to step outside the 3D world for a few minutes and King Slayers is one of those moments.

So, lets just break it down a bit here...

Franky Roar's production is on point and creates the energy that immediately hits you full on. There is no gradual building up of energy across a track or two, it simply explodes from within, almost as though that initial calm opening planted a seed inside you but, that false sense of security is torn asunder as the first beat hits and the seed inside suddenly comes to life. There is this sense of a darker edge but, this does not come across in a negative way, moreover it is simply the deep heavy vibe of the music that simply seems to overshadow everything in the moment. There is also light within that is fuelled by the intense energy that bursts forth unconsciously.

Alikazam brings his experience to bear in the most stunning way here. Across the six tracks he drops line after line of lyrical fury that displays an insane ability to craft the most entertaining bars that are packed full of similes, metaphors, and anything else you can care to mention. He demonstrates a rhyme style that appears, on the face of it, to be gritty and raw but, the more you listen you understand that it only appears that way as he expertly only lets you see what he wants you see moment to moment. You have to look deep between the lines to get a feel for what he is all about, which has been crafted from years of immersing himself in Hip Hop, Rap and much more.

Bringing DJ Specifik in to provide cuts for all but one of the tracks adds that extra dimension that truly roots this in the foundations of Hip Hop music. His years of experience with Turntables, production and even a bar or two himself, allows him to expertly match the effect his cuts will have on the listener and how they will fit with each track. It all adds up to bringing that extra dimension, depth, and energy.

I also just want to add here that if you are gonna put a posse cut out then do it right

and here, on the *King Slayers EP*, Franky Roar and Alikazam have absolutely nailed the posse cut. This is one of the best tracks of its style that I have heard in a long while.

Overall, the *King Slayers EP* is solid and blisteringly hardcore slice of Hip Hop. It hits you like a Hip Hop version of the movie *Alien*, bursting forth from your chest before devouring your brain without mercy and with only one aim, to raise you up, pump you full of energy and entertain you at a time when this kind of thing is sorely needed.

The King Slayers EP is released through Britcore Rawmance/Burning Anger, features artwork and design from Digital Dyer.

It is available today and will see a standard black and limited-Edition Red Splatter vinyl release so don't sleep on this cos they won't be around long.

Huge thanks to Franky Roar for sending this to me.

On that note,

It's time to get back to the *King Slayers*, See Ya...

Steve

LINKS

King Slayers Black Vinyl

<https://burning-anger.com/shop/music/britcore-hardcore-hiphop-12s-lps-7s/franky-roar-alikazam-king-slayer-12inch-ep-black-vinyl/>

King Slayers Limited Edition Red Vinyl

<https://burning-anger.com/shop/music/britcore-hardcore-hiphop-12s-lps-7s/franky-roar-alikazam-king-slayer-12inch-ep-red-vinyl/>

SPLINTER

The Keeper of the Flame

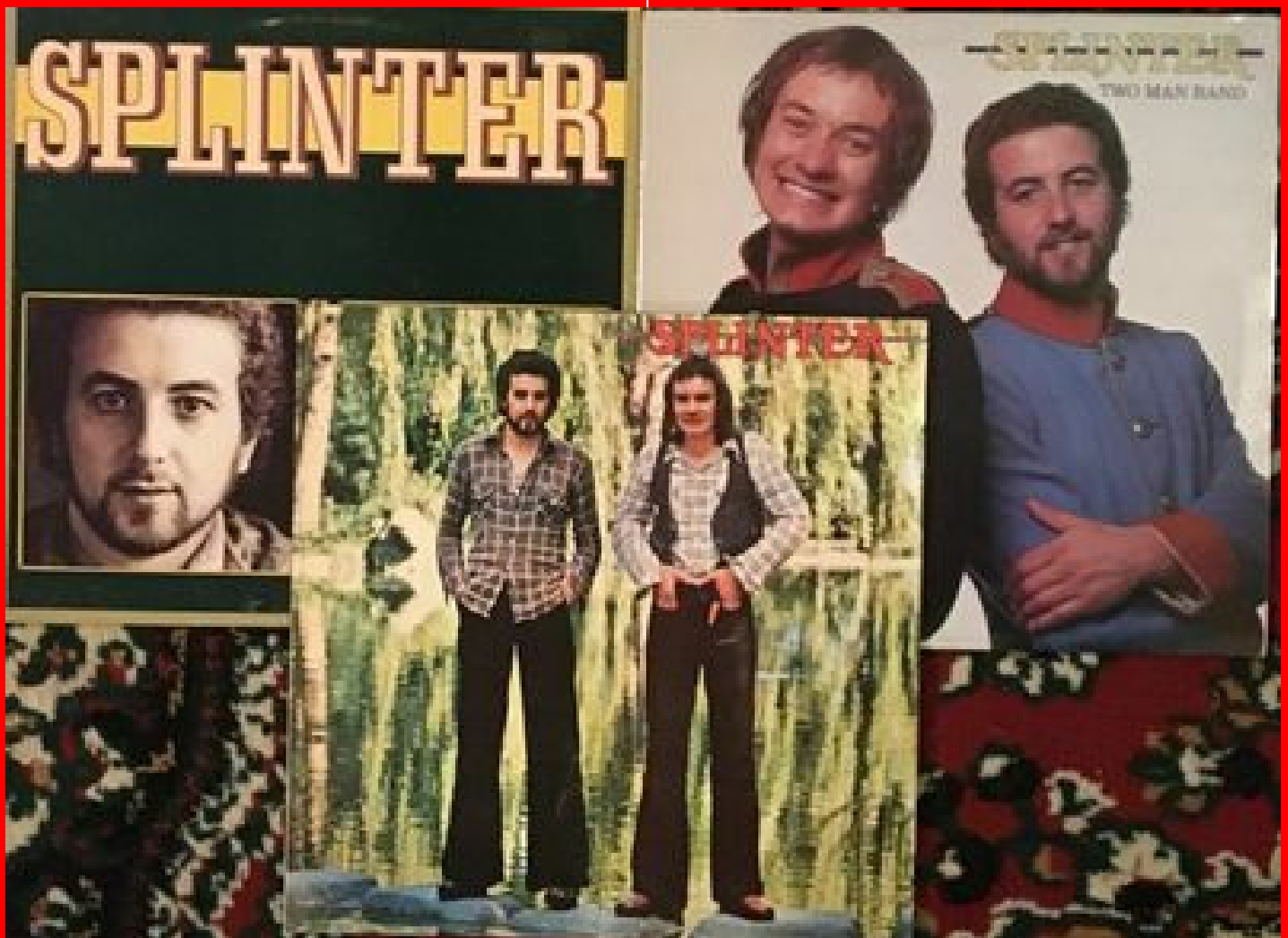
Sometime ago I interviewed Nigel Pearce about his new book for Gonzo Multimedia about the various bits of memorabilia that were thrown up by The Beatles' Apple Records between 1968 and its dissolution in 1976.

However, Nigel is also the manager and keeper of the flame for Splinter: A wonderful semi-acoustic duo who recorded for George Harrison's Dark Horse records in the mid-1970's. jd

J: Tell me: How did you get involved with Splinter?

N: I got involved because I came across a contact who knew of my association with Beatles music. He just happened to say to me that he knew where Bobby and Billy lived and resided so I said "look, if you can't talk to either of them and tell them I am interested in doing something for them." Lo and behold he spoke to Bobby and about three weeks later we had a telephone call and it took off from there.

J: That's absolutely fantastic because you're bringing a band that a lot of people have forgotten and you are bringing them back into centre stage again and I think that is fantastic.





SPLINTER

BILL ELLIOTT and BOBBY PURVIS with GEORGE HARRISON



N: I am very proud to have done this and am very honoured that Billy, God bless him, whilst he was alive along with Bobby lent me their career because that is what they did. They said "look, we recorded for Dark Horse, we have done stuff in Japan that is all in the past but feel free to use and reference it." When I explained to them the legacy project and what I wanted it to do, not only were they very pleased but Robin was as well. Robin immediately saw the long-term benefits of

having a legacy project and a continuance of releases rather than just one big box set which would have sold but not had any longevity. I am honoured that Bobby and Billy allowed me to do that and pleased that I have done it for Robin and for Splinter.

J: Well, they are a band I have always been very fond of since I was about 15. Lying in bed on a school night and listening to Radio Luxembourg and hearing *Costafine Town*.

N: *Costafine Town* is their most successful track I do believe. It's not their favourite but it is a great track because it paints a picture in sound, you can hear the words 'walking on walls but the cats never crawl because dog glass along the top. I know what he owns, what a dirty old poser lying in the lane.' You can paint a very vivid picture of a very hard life of working-class people and I think that is one of the assets and one of the most beautiful things about the song. It's a wonderful song.

J: What has the band been doing after Dark Horse and they went to Warners?

N: They went to Warners through Barn

records run by Chaz Chandler, ex-bassist of The Animals. They left and went to Bellaphon in the early 80s but the label crashed and it left them on a crossroads with nowhere else to go. So, though they continued touring for another few years, they didn't have any more studio contacts in England or America. In 1984 they decided to go their separate ways and leave the music business.

J: They both stopped recording?

N: Well, yes. They both looked at each other and looked at the situation they were in and they couldn't see a way forward for themselves. I think because at the time there



was probably no one or manage them and take on the PR work. I know Bobby was doing a lot himself but it still wasn't the same so they decided to call it quits there. In 1984 the band split and they stayed out of the music industry in most ways ever since.

J: That is so sad because they were such a talented pair of people.

N: I think you have hit something on the head that has been realised now with the return of Splinter via the legacy project.

They were marvellously talented, they uniquely harmonised on each other whatever the type of song, music or the pitch. They also wrote wonderful words and lyrics, largely by Bobby, but Billy did contribute quite heavily in certain tracks but they were able to tell stories. You could hear through their songs the picture, and I turn that back to George Martin because he always said you can paint a picture with sound. That is most certainly what Splinter did and what they do today with the latest project.

SPLINTER: "The Place I Love" (Dark Horse). Looks like G. Harrison has a winner here. Splinter — George, Bobby Purvis and Billy Elliot — are George's longtime choice to launch his new Dark Horse label. It's not quite the mind-blowing instant gold speculation one might have expected but more power for that. It's good. Immediately noticeable, melodic, not too bad lyrically either. In terms of a debut album, it's outstanding. While George does a clean, unadorned production job. Considerable assistance is given to Splinter of course by the backing band which includes Alan Lee, Klaus Voorman, Gary Wright, Joe Krieger and some fine organ work by Billy Preston. A few other names crop up, and playing some fairly guitar quite prominently is "Hart George" while "P. Krieger" has "Zai Raj Harrison" can be found at various places. Without the works it could easily be just another album but we shouldn't take too much of the thunder from Splinter, who have undoubtedly got something real and fresh to offer. They have written all the material themselves and deserve credit for it. Splinter, the rockers, are in a sweetly flowing style on the record, with an impressive collection of songs. A few plays and "Custodian Town", a lovely, identifiable little piece with piano and accordion to the fore, is ringing round your head. An obvious choice for a single and a bit nothing heavy about "Custodian Town" or the album as a whole. It's pop, simple and accessible, but classy. They fall somewhere vaguely between Brinsley Schwarz and Wings, strong on harmonies and lovely in their approach. There's only one track where Harrison emerges overpoweringly, to push Splinter into the background. That's "Elysium Vortex" with some typical lead guitar licks and even a vocal style which sounds like him, though other tracks are more reminiscent of Paul McCartney. There are hints of something happening elsewhere, and it's a fraction too sugary in parts, but generally they come through in fine, with elegance and confidence. Opening track of the album is "Gravy Train" which starts off at it's a Taurus cut-off, but the song itself is solid and appealing. Next track "Drive All Day" is a bouncing, knee-up affair in the tradition of early McGuinness Flint, arousing interest and containing a "China Light" and "Haven't Got Time" aren't nearly as strong, but Mr. Harrison manages to keep things going with a snare. The only track where Splinter's vocals let them down is "Elly May," a rousing, bubbly, Holly-type song which they churn out with a peculiar lack of gusto. Not to worry, they've still got a fair bit going for them. — C.S.

HOW SPLINTER GOT THEIR BREAK

APART FROM a helping hand from George Harrison, the two young men who made up Splinter have no doubt what the former Beatle has provided for them, writes Alan Goddard.

"Security," shouted Billy Elliot and Bobby Purvis. Bobby fingered his battered denim jacket. I've had this since the age of 15," he mused. "We had no money before. We were more or less on the dole for a long spell."

"Billy was a postman and I was a carpet fitter. We both have families so we were doing our jobs as well as the group thing until George stepped in last November."

One report stated that initially the two received an advance of £33 a week plus expenses.

No regrets about throwing up their jobs?

"Are you kidding?" retorted Billy. "Would you like to get up at 6.58 a.m. to deliver the mail?"

Adding Bobby: "Or at six upstairs landings with carpet in a day?"

Three days, with their

first single Custodian Town and their debut album released on George Harrison's new duo album, they are in a better position to afford their own wall-to-wall car-jacking.

Billy and Purvis are likable Northerners, both 24, who say they live in Conventon Street-type surroundings in South Shields.

"They went to school together and made music together in Billy Elliot's band."

Bobby was not happy with the treatment of his songs and headed South. He was joined by Billy and the pair produced some numbers for a scene in the film Little Malcolm and his Struggle against the Bushes. George Harrison heard it and suggested they should make an album.

As intense admirers of the Beatles, they can still hardly believe somebody like George Harrison is backing them.

Said Bobby Purvis: "I always thought that perhaps George would be the

hardest to communicate with."

"That it's fantastic the way he comes across. He's very diplomatic, has first-class politeness, it's not in a bad word it never shows. He stays upstairs and won't come down until it's gone."

What of the critics who might think they were fortunate to have been given an ex-Beatle's blessing?

Smiled Bobby. "You can say we've paid our dues after five years of grafting at our music and supporting our families on ill a week. Sometimes, if I rock on, we've earned our break."

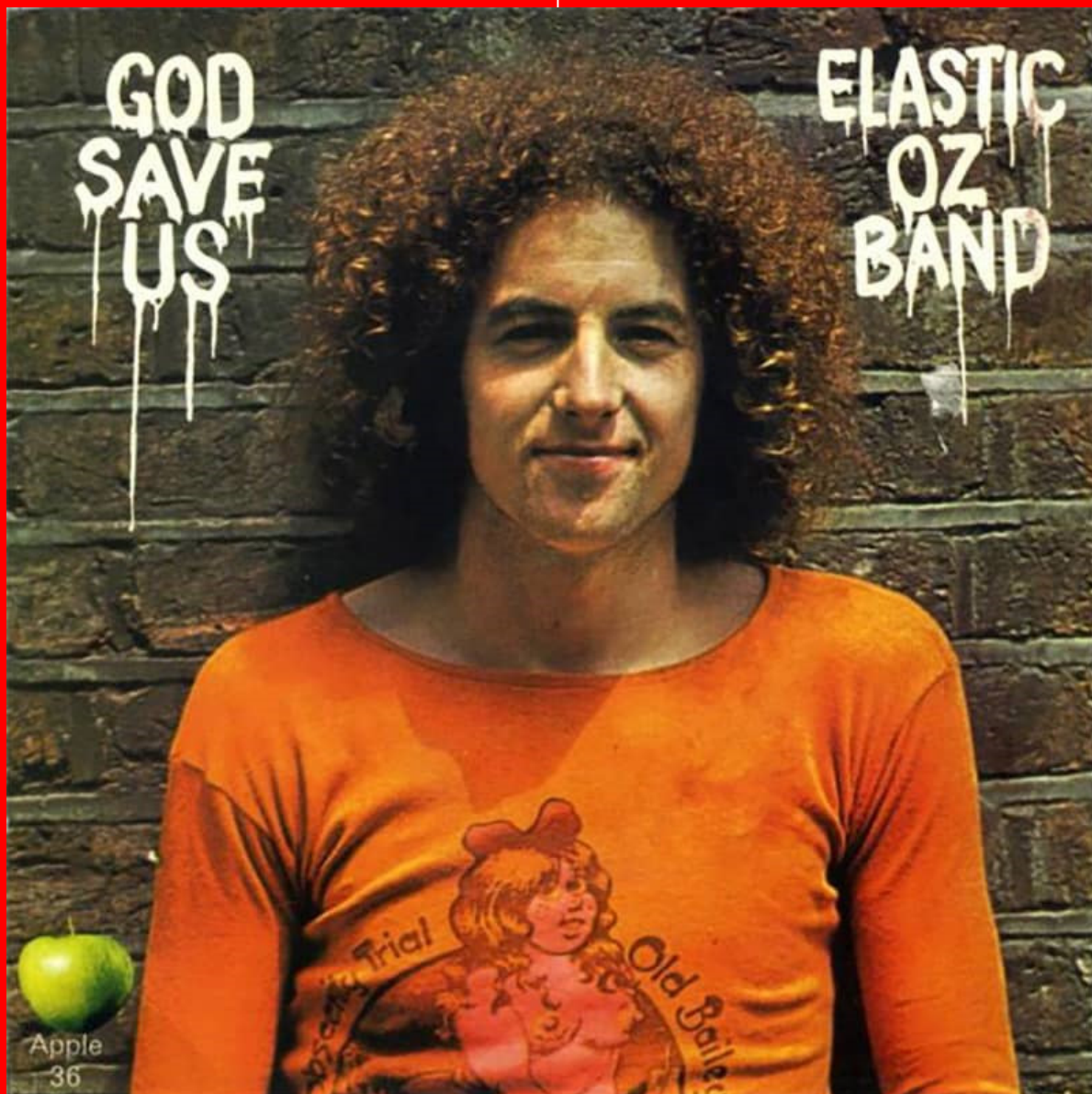


J: Tell me, what records have you put out now?

N: They're putting out their second album which is 'Splinter Live in England 1974-77'. That is a real coup because there has never been a Splinter live album, whilst they were together as a brilliant duo nothing was ever planned to give them a live album so no concentrated recordings were ever done. I had to scroll through 40 hours of half recordings and jumbled recordings in order to pull together this concert and then I passed it on to Bobby who agreed the running order and what songs we would use. Even before we agreed the final order, we had to change because there was a song

that he wanted to push out for a later project, so it was a continual co-operation between myself and Bobby. We have come to the arrangement we have got now for 'Live in England'. The first album they did which is 'never went back' is a studio set featuring just those two excellent musicians.

There is no orchestra, no overdubs, no percussions, no extra guitars, anything. It is the two of them recording in the studio while they were rehearsing for a tour that happened just after that was put together in 1981. Bobby gave me a copy. He had been trying to get it out for quite sometime but nobody would touch it. I said, "Please give it to me and will see what I can do with it."



That was when Robin came into the picture.

J: Big question that I know that every Beatles or Apple Records collector is going to ask is: how did Billy sing on 'God Save Oz' the court case fundraiser?

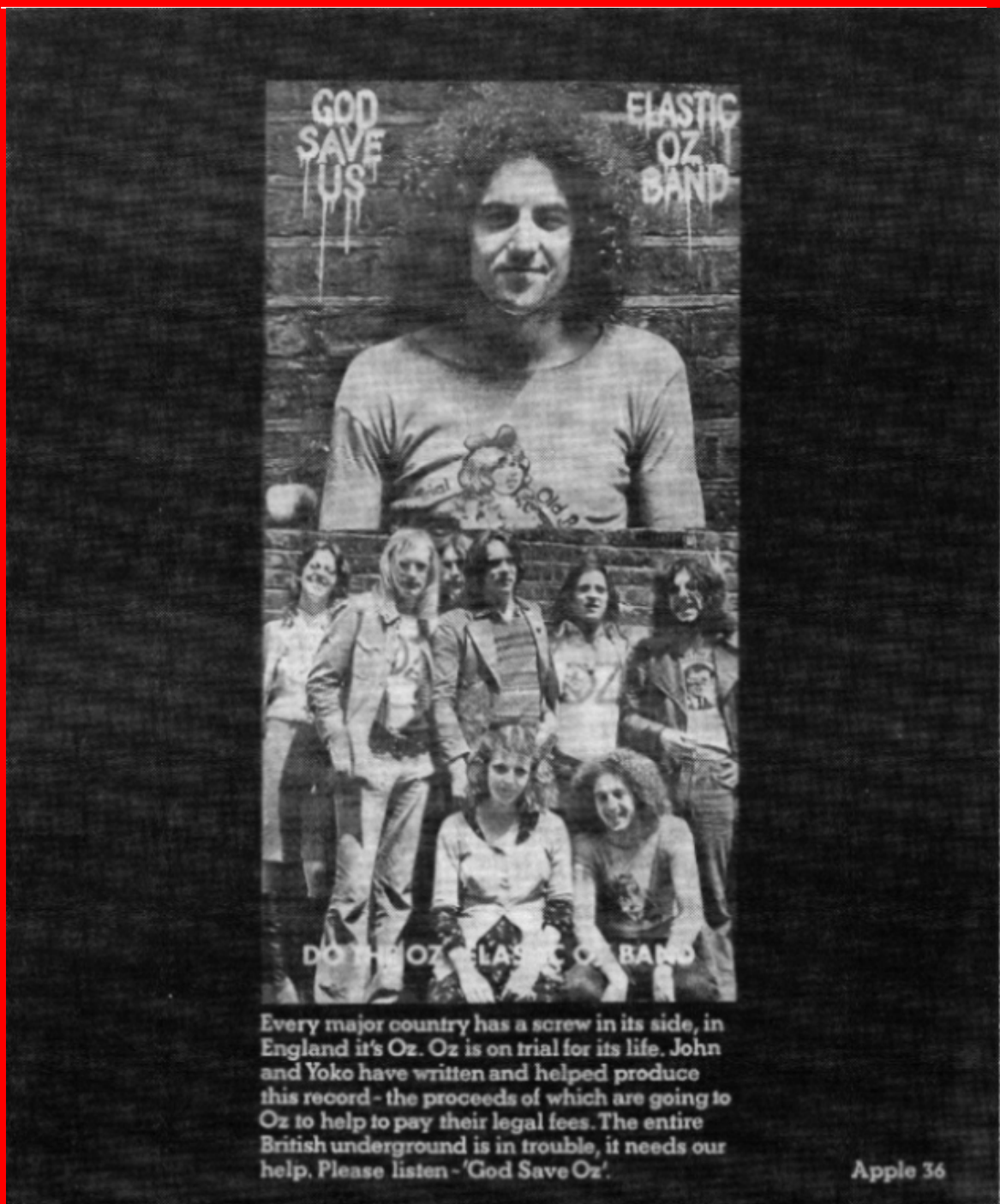
N: First of all, let's turn it around, Bill actually sang very well, it's a marvellous vocal. Bill was in and around Apple at the time and Lennon was asked to do a song to support the Oz magazine in their obscenity trial at the Old Bailey. Lennon wrote the song 'God Save Oz' and it soon became apparent that John was not going to be able to sing it because of legality problems, I do not know what they were. Billy Elliot was given the opportunity to do the lead vocal, I know he learned his vocal from the Lennon

demo and that is how it came about. Once the single was cut, they embarked on the tour of Scotland, which wasn't too successful, and history was made. "God Save Oz" Apple 36 and there you are: Billy Elliot and the Elastic Oz band.

J: So, what was Bill doing hanging around at Apple?

N: They were demoing and trying to get a contract to do something in the recorded world and that's where Billy was. He knew of Bobby because they had been friends for a long time and Bobby was an essence and presence about that time for the tour, but was not part of it. As it was a short-lived burst and lifespan for the Elastic Oz band it was some time in 72/73 when the two





of them would have got together via Bobby's manager and Mal Evans, that Splinter was formed.

It is more confusing than that, but that is the basics. They were there trying to do something that is how it came about.

J: Finally, while we are talking about Splinter, what next?

N: That is a very good question. The

recordings that we have had have been issued under the legacy project at www.splinterlegacy.com have been taken from various sources including Bobby's archives.

Because of the way there were, they were both happy before Billy died. So, they asked me to become their PA and advisor and protector of their music which I am extremely proud of and extremely pleased to do.

We do hope to issue not just a couple more albums but also some brand-new, unheard-of Splinter material.

J: This hypothetical Splinter material which we can't really talk about, is it back then or recent?

N: It is songs that have been held in the can and never issued so you are going to hear Splinter when they were at their height, most effective and most powerful.

These recordings will need cleaning but the one thing we have done, and I

impressed upon them both, I will not remix or overdub or change the original sound in any way.

I will clean it, compress, if I have to and I will extend and brighten them but I will not change any way the music was originally recorded. So although they are new songs that will be issued, they will be as they were recorded all those years ago, but brought up to modern standards.

So, you will be hearing Splinter in their prime, through the legacy project.





This Mortal Coil

A kind of retrospective of the noisy, quiet, ambient, Dark Gothic of TMC from Alan Dearling with help from Keith Rodway



4AD website: <https://4ad.com/>

alan dearling

I'm rather guessing here. I think This Mortal Coil may have passed many 1980s' and early '90s' listeners by. That's the case with myself. I had been getting into Massive Attack, Leftfield, David Sylvian, occasionally Kate Bush, and the Chemical Brothers. But, had only dipped a small toe into the Gothick deadpool of the Cocteau Twins, Dead Can Dance, Modern English, Throwing Muses, the Wolfgang Press, Colourbox, Xmal Deutschland, Breathless, the Breeders and later, Shelleyan Orphan. Dystopian, fragile, creepy and both over-blown, over-produced and also sparsely elemental and empty. And so it has come to pass, as things do, I was listening to a radio programme celebrating the life and work of Tim Buckley, (dad of Jeff Buckley, another haunted spirit), and one of the original class of 27-ers. Those who died way too young. Tim was a supremely gifted songwriter, singer and visionary. During that radio broadcast, two recordings of Tim's songs were aired. Both by different 'versions' of Tim's songs, re-imagined by This Mortal Coil. The first was, 'Song to the Siren' featuring the distinctive voice of Elizabeth Fraser from the Cocteau Twins, and the second, 'Morning Glory' featuring Deirdre and Louise Ruthowski.

It tempted me into something of a journey back into the three album adventure of This Mortal Coil, who were never a band, rather a conglomeration of artists who worked with, or were known to, Ivo Watts-Russell, the sonic adventurer behind 4AD records. He called TMC a "*pursuit of the Happy Accident*". He also adds that it was a journey for him "*to realise a dream I didn't know was in me.*"

A Strange Legacy Revisited and Re-Mastered

In 2011, the three original albums from This Mortal Coil were re-mastered by John Fryer, Ivo's sound wizard, accompanied with deliciously dark,

haunting, arty visual images of a particular muse and model, Pallas Citroen, photographed in soft focus monochrome by Nigel Grierson. Pallas was the visual persona of TMC. It all fits in a strange way. TMC were a different and evolving collective of musical artists and Ivo Watts-Russell was the engine behind the 'sounds', the atmospherics and the 'dreams'. Pallas wasn't one of the musicians in TMC.

It is these Japanese re-mixed releases on CDs in lovingly crafted card covers, picturing photo montages and artworks that I've been listening to. Each album is a melange of 'covers' of quite obscure songs, particular from the late 1960s/'70s. Compositions from the likes of Tim Buckley, Tom Rapp, Gene Clark, Van Morrison, Syd Barrett, Randy California, Colin Newman, Roy Harper, David Byrne and Brian Eno. Many feature female voices full of harmonics and angst – a common thread – the strong, individualistic voices of Elizabeth Fraser, Lisa Gerrard, Alison Limerick, Louise and Deirdre Ruthowski, Kim Deal, Tanya Donnelly, Heidi Berry and Caroline Crawley, plus the sonic skills of artful men like Howard Devoto and Dominic Appleton. Lots of musicians too. The whole sum is even more strangely ethereal and surreal than the parts. There's a lot of echoes, repetition, segues of sounds, drones, waves of double-tracked phasing, backwards, warped and often rather unpleasant walls of sound, and over-laden banks of sonority. Light and shade/black and white/loud and silent.

The first album, '**It'll End in Tears**', features Elizabeth Fraser and Lisa Gerrard; Dominic Appleton, Alison Limerick and the Ruthowskis are notable in the forefront of the second album, '**Filigree and Shadow**', but the third, '**Blood**', is really the masterwork. It's more finely honed, tuned and crafted with much more input from Ivo Watts-Mills himself. It's a set of conceptual soundscapes, full of lush and dramatic audio productions. It reminds me of a funeral, conjured up by a master

magician, filmic and sometimes disembodied Laurie Anderson artscapes – a depth of white noise nightmares and dreams, a macabre sometimes floating subterranean world. Not a pleasant place or space, but mesmerising, a bit like the Sound of the Siren, in fact!

Here are some of the more accessible moments from the This Mortal Coil crypt!

‘Song to the Siren’:

<https://www.youtube.com/watch?v=HFWKJ2FUuAQ>

And live version of Elizabeth Fraser re-interpreting Tim Buckley’s ode to life, death, hope and sadness...heartache and redemption...

<https://www.youtube.com/watch?v=SuwfsS5-iM8>

From Youtube:

Lali Pop on ‘Song to the Siren’:

“This sounds like the most beautiful love, and all the sorrow and heart break possible at the same time. Overwhelmingly beautiful and haunting forever.”





'Kangaroo' (a Cocteau Twins' fave) is one of the most played tracks from TMC:

<https://www.youtube.com/watch?v=WByGMjdeJD4>

A great source of info and links:

All Music:

<https://www.allmusic.com/artist/this-mortal-coil-mn0000926307/biography>

And here is an image from 'Dust & Guitars', a posthumous 'collection' of





TMC singles and more, only available in a boxed set from 2017:

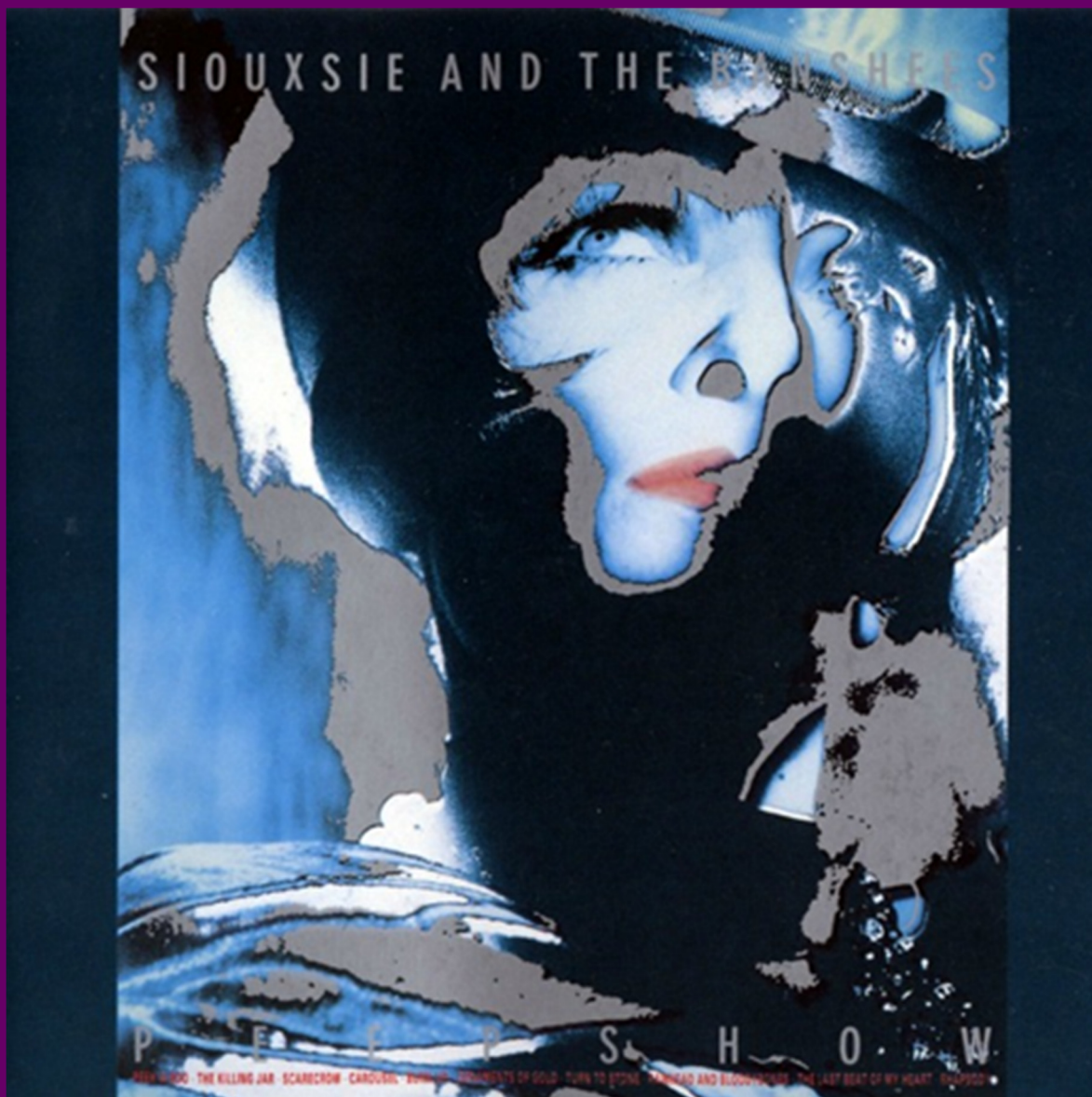
An alternative view on the 1980s and 'This Mortal Coil'

*Keith Rodway, musician and
composer with the Necessary
Animals*

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

The 1980s was for me a baffling time. It started well. In the UK post-punk took

the fuck-you primal roar of classic British punk and breathed much-needed new life into the time-worn formula of men-with-guitars. With Echo and The Bunnymen, the Cure, Wire, the Fall, PIL and the Smiths all writing great tunes it seemed rock music had reinvented itself for a new era. It was exciting and forward looking. All seemed right with the world. And with the gender barriers down and women not just admitted to the fold, but claiming at last equal status, bands like the Slits, Siouxsie and the Banshees, the Raincoats, Delta 5 and the Au Pairs smashed the myth of women being second class citizens of the macho world of rock.



And then, almost overnight, everything changed. The pale, awkward-looking young men of the New Romantics swapped guitars for bleepy synths and reinvented pop with remarkable results. Machine music had arrived, bringing a refreshing new aesthetic into the arena. MTV ushered in a new era of acts fighting for ascendance where visuals became at least as important as the music, often seemingly more so, raising production budgets and marginalising independent acts such as the Smiths in the process. A whole generation of artists who had been dominant in the previous decade struggled with the new digital production techniques (Listen to the original mix of Pink Floyd's A

Momentary Lapse of Reason and you'll get a fair idea of what I mean). Factor in CDs, the shiny new miracle format, and the putsch was a done deal. Everything now would sound glacial and curiously bloodless, and for me This Mortal Coil epitomised a sense that in the rush to embrace the new sound something vital had been discarded. And all this against the economic backdrop of the Thatcher/Reagan 'economic miracle', when personal greed became a public virtue, and if you didn't keep up it was assumed you weren't trying hard enough.

Never really a band, more a series of recording projects for 4-AD supremo Ivo Watts-Russell, TMC was the perfect



articulation of an era where minimalist elegance dominated 'yuppie' culture - the milieu of the new generation of young professionals. Everything had to be smooth and sleek, with emotion seemingly performed rather than genuinely expressed. 80s albums by Roxy Music and Sade fit perfectly with domestic espresso machines and 'Scandesign' - the precursor to homes furnished en masse at IKEA. Out with your dad's old hi fi, in with discreet 'music systems' - radio, CD and cassette all in one unobtrusive unit.

The track that brought TMC to mainstream attention - a cover of Tim Buckley's Song of the Siren - was awash with glistening reverbs and Elizabeth Fraser's razor-sharp but austere vocal.

It established a winning formula that would serve Ivo well for the years to follow. 40 years later, TMC have an impressive 300,000 listeners on Spotify. This was a band that never truly existed, never toured, never made public appearances. Yet against the odds, they clearly got something right.

Listening to it now I remain unmoved. Everything about it sparkles with a superficial gloss that seems to signify a sense of distraction, stripped of earthiness and urgency, with only a kind of humourless void remaining, remote and unreachable, with the dirt and noise of human passion surgically excised.

Pretty much a soundtrack to the 1980s I suppose.

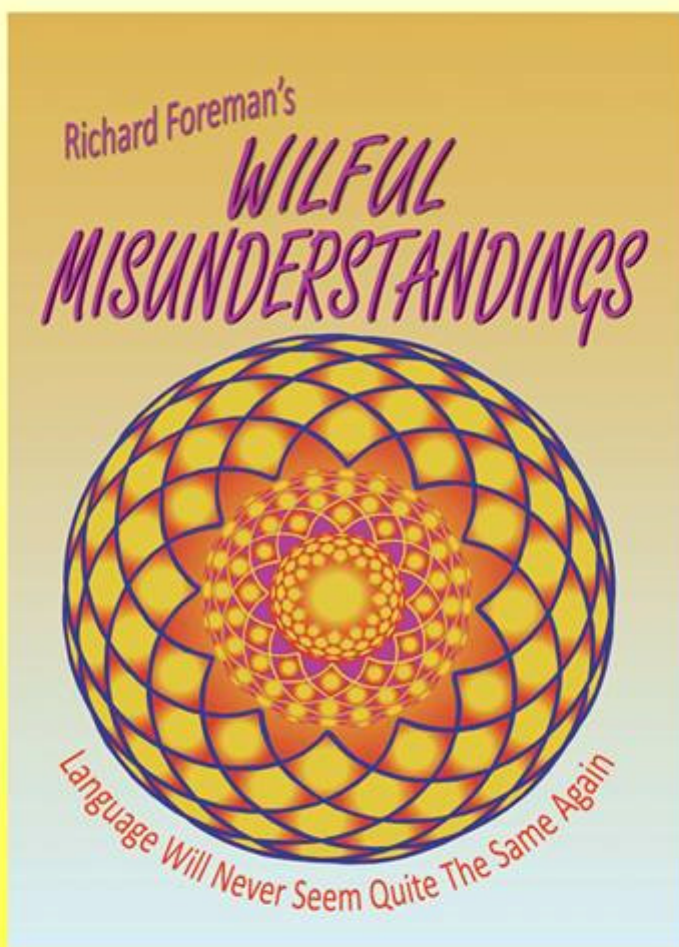


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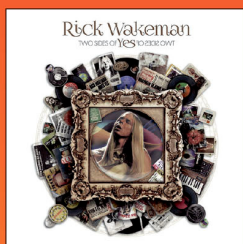
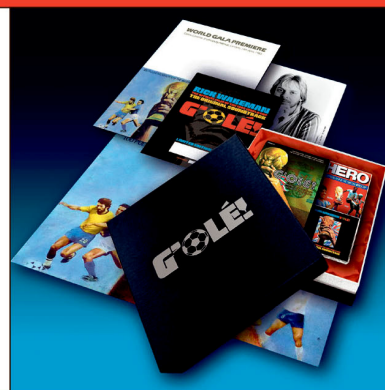
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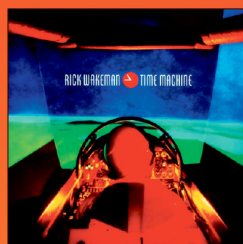
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Double CD set. The very best of Yes, Wakeman style
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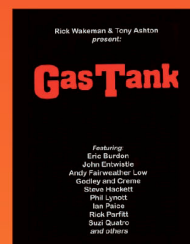
The Stage Collection

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



Time Machine

Guest vocalists include Ashley Holt, and Roy Wood
MFGZ012CD



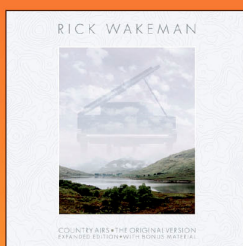
Gas Tank

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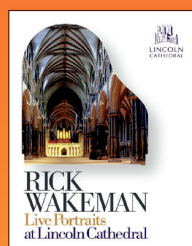
The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey
MFGZ028CD



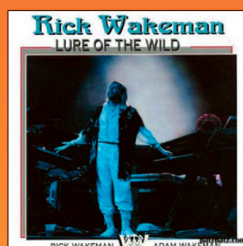
Country Airls

The original recording, with two new tracks
MFGZ014CD



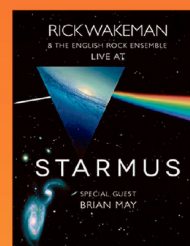
Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!
MFGZ009



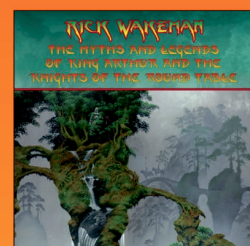
Lure of the Wild

With Adam Wakeman. Entirely instrumental
MFGZ003CD



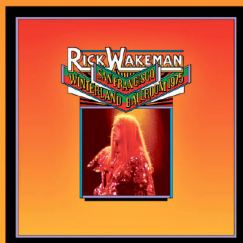
Starmus

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



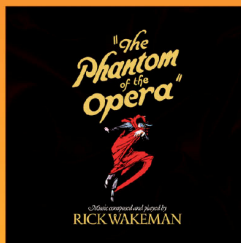
Myths and Legends

Double CD set. The expanded 2016 version
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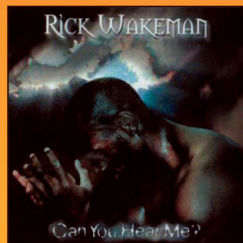
Live at the Winterland Theatre 1975

Live in San Francisco
MFGZ015CD



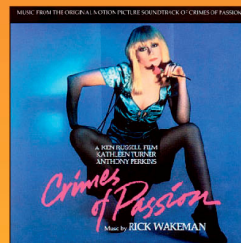
The Phantom of the Opera

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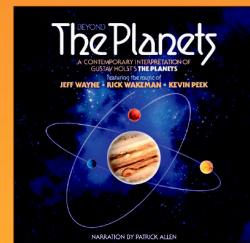
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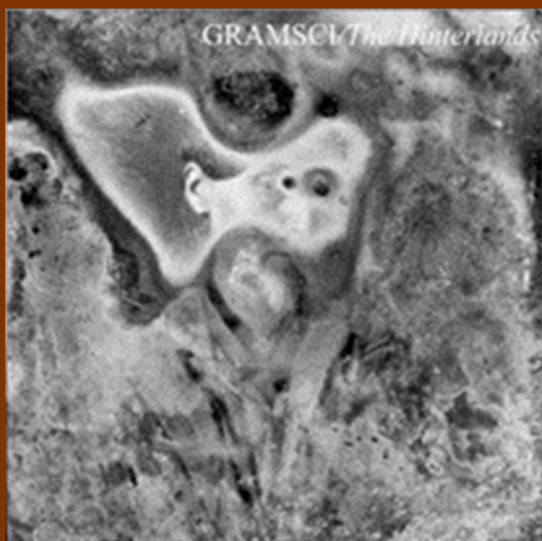


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KEV'S WORLD



GRAMSCI
THE HINTERLANDS
INDEPENDENT

My personal introduction to Gramsci was 2020's wonderful *Inheritance* album, and in many ways that was a rebirth as it was the first album Paul McLaney had released under that name for 15 years. He credits the revitalisation with his teaming up with Greg Haver, an award-winning Welsh record producer most renowned for his work with The Manic Street Preachers. Paul provides the songs, vocals, guitar, and synth with Greg on the

drums, and they are joined by Marika Hodgson on bass and Jol Mulholland on guitar. I must confess at this point that Marika is one of my favourite bassists in New Zealand – I first saw her performing with Troy Kingi at Tuning Fork some years back and asked TeMatera Smith who it was, as she just blew me away and I spent nearly as much time studying her technique as I did watching Troy! Of course, Jol is no slouch either, having performed with the likes of Neil Finn and Liam Finn, James Milne, and Anika Moa, so this line-up has an incredibly strong pedigree behind them.

But this is Paul's band, and the album is a combination of late 70's Roxy Music with lighter Simple Minds, plus some Bowie thrown in for good measure. This is music which is gentle and warm, imbued with an incredibly strong sense of rhythm and melody, washing over the listener in comforting waves. When describing the album, Paul says that in many ways it is the fulfilment of a promise to his sixteen-year-old self, the one who was intoxicated by The Cure, Pink Floyd, The The, The Smiths and the worlds they created he could escape into, safe harbours. There is certainly not much danger here, and even with two guitarists there is little in the

KEV ROWLAND

way of dynamic attack, with the concentration always on the vocals and everything else slotting in behind, accompanying and supporting but never getting ahead of themselves.

There is the impression of everyone knowing exactly what they are doing and what they are meant to deliver, which means it is highly polished indeed. With Haver on co-production it is no surprise that between the two of them they have delivered a highly finessed product, yet there are times when I wish they would break farther away from the path they have set themselves. It is quite possible to be lost inside this album, which is a good thing, but it is also possible (when playing in the background, which is a travesty I know) to suddenly find the album has finished. The reason for this is that while Gramsci are producing some incredible music, I would prefer the album to have more contrast within it, heavier to offset the light, more power to offset the restraint. I actually found I got more from the album if I played the songs individually and took a break as then their true beauty shines through, and virtually all of them could be lifted as singles as they all contain something quite special.

There is a lot going inside the layers, and the arrangements are both diverse and sparse, incredibly complex yet simplistic, allowing Greg to often do more than just keep a beat in 4/4 while Marika is often controlling the melody, with guitars and keyboards adding touches to control the overall effect. I missed Paul's Auckland show last time around as I was double-booked, so hopefully I can make it when he tours this album as this is something I would really like to see and hear in concert.



PENCARROW
LIVE AT SAN FRAN
INDEPENDENT

One of the (dis)advantages of writing about music for so many years is that it is not unusual for other writers to contact me about bands/albums they feel I should be aware of. So it was, that not long after the release of Wellington band Pencarrow's second album *Growth In The Absence of Light* a mate of mine in Norway contacted me to ask me if I had heard it? I hadn't, but it was soon on my review list, and I loved it. The guys then managed to undertake a tour to support it and I was fortunate enough to catch them at Dead Witch, with that show making it into my Top Ten best gigs of the year. Needless to say, I was incredibly pleased when it turned out they recorded some of the shows and were releasing a live album. As can be derived from the title, the album is mostly taken from San Fran but there was a shorter set that night so there are also three songs from The Crown in Dunedin.

Musically the only way to think of these guys are as a progressive rock band, and then depending on what section of what song they are playing they can then be further described as post rock, prog metal, atmospheric, ambient etc. Even though

they are just a quartet they have a wide array of sounds at their disposal and see nothing strange at all in going from the dripping piano of *Memory Terminal* which is less than 2 minutes into the riff hungry *At Last, Omniscience* at more than 16. They deliver atmospheric progressive music that also contains elements of metal when the time is right, bringing together Anathema, Pink Floyd, Porcupine Tree, Pineapple Thief, and others. There is delicacy, but inside there is a core of steel, so it never feels as if the music is meandering, rather there is real purpose and direction.

The guys are quite happy undertaking long instrumental sections, and Tonnie ten Hove is a better guitarist than he is a singer, but in the moment it all feels right. Drummer Justin Chorley and 5-string bassist Elton Halford somehow always manage to keep everything moving in the right direction in what is a constantly changing soundscape, while keyboard player Anthony Rose is happy providing support with long held-down chords or taking dynamic leads either on synths or piano. This is music, which is constantly changing, always on the move looking for the next direction. If they were playing in London then I am convinced that Pencarrow would be a well-known name within the prog world, but as it is they are currently our little secret, but if they keep going like this, they are not going to be a secret for very much longer.

This is an album for those who want their progressive music to be truly as such, and not yet another regressive outfit attempting to sound like the others have gone before as while one can see influences, they never stay still long enough to say they are like someone else. One for progheads to discover.



IN THE SHALLOWS
LET IT GO
INDEPENDENT

One can discover pretty much everything they need about the new single from Wellington duo In The Shallows by looking at the cover, as *Let It Go* is packed full of sunshine, festivals and fun. Although related to their normal folk style, this sees Danni Parsons and Lance Shepherd produce something which is crossing the boundaries of reggae, ska and pop, with some folk in there just for good measure. A wonderfully rhythmic bass sets the tone, with reggae-style guitar riffs, the snare drum being hit on the third beat in the bar, delicate Jerry Dammers-style keyboards, and some wonderful horns over the top.

Of course, while all that is going on, we have the delicate delicious vocals from Danni with Lance joining in on the harmonies in the chorus. Danni has a voice I find I can fall into it, there is something both relaxing and luxurious in her vocals, and in the small section where it is just her and the bass it is sheer delight. It is a song full of sunshine, designed to lift an audience to gently dance and sway with the music

Although the music is light and easy, there is a powerful message in the lyrics, saying we need to let go of expectations

and our attachments to how we think our lives should look and be in this Instagram world, and instead understand that any certainty we thought we had is nothing but an illusion. Anyone who has been living on planet Earth for the last few years can certainly resonate with that, and in a time where there is so much division it is much better for us to realise, we are more similar to each other than we may like to admit.

Yet another wonderful song from one of my favourite duos, surely there must be a second album coming soon?



KALI TRIO
LOOM
RONIN RHYTHM RECORDS

Kali Trio are described as a post-genre outfit, which I am sure means they don't identify with any particular genre as such but instead cross through different areas with new ideas and ways of doing things, which by definition means they must be progressive, I guess. This is their second album, and features Nicolas Stocker (drums), Urs Müller (E-guitar) and Raphael Loher (piano), while the fourth member (space) has an integral part to play even though it is uncredited. When asked to describe their music, the band came up with: "It falls somewhere between T.C. Boyle's prose and Tarkovsky's dream-like image" which adds nothing to my understanding given I

am unaware of either of those apart from what I read on Wikipedia.

There are lots of strange signatures, repeated melodies and rhythms, and the result is something which is both alluring and relaxing and hard to listen to. Parts of it seem designed to assist in falling into a meditative state while others are far harsher and avant-garde. That all three are master musicians is never in doubt, and the production is incredibly clear and polished, but this really is not an album I have enjoyed listening to at all. I am sure there will be some who praise this for its forward thinking and refusal to conform, but as with some modern art, I just don't understand it and consequently it is not something to which I believe I will ever return.

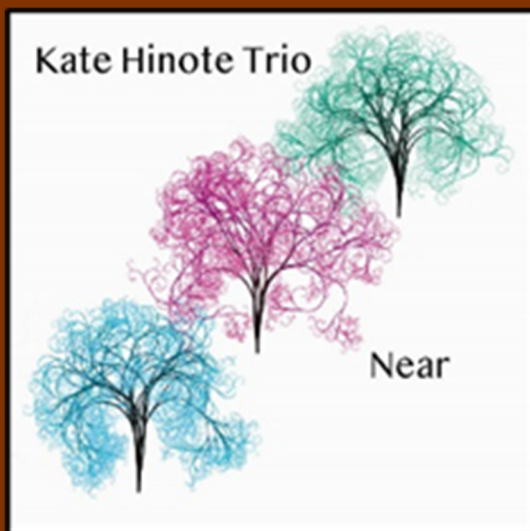


KARMAMOI
ROOM 101
INDEPENDENT

Italian band Karmamoi are back with their fifth album and are now a trio with Alessandro Cefali (bass) back as a full member, alongside Daniele Giovannoni (drums, keyboards, backing vocals) and Alex Massari (guitars). The line-up is completed with many guests, including Sara Runaldi who is on lead vocals for her third album yet is still to be credited as a full member of the band. As one may have guessed from the title, this is a concept album based on George Orwell's

idea of a room where the prisoner is subjected to their worst nightmare to break them. One might think that this would mean an album full of angst and drama, yet there are huge parts where it is quite dreamy, and in many ways, it feels quite disjointed. I would have much preferred more aggression, as the few times they come through in that manner the album is quite transformed.

Although I did not hear their debut, I have reviewed all their releases since then and it is safe to say that the band has yet to fully resonate with me, and although I felt their last one was a step in the right direction this album feels like there are elements which are simply wonderful and others which just drift too far into the background. Possibly the time is right for the guys to set themselves up as a proper band as opposed to a few people with guests and see what happens when they work consistently in that format. There are definitely parts of this album which are sheer delight, but as a whole it never transcends to the levels I am sure they can reach.



KATE HINOTE TRIO
NEAR
INDEPENDENT

There are very few advantages to being embarrassingly behind on my reviews, and the only one which comes to mind is

that when I come to listening to something I have often forgotten where it came from, especially if it is a band I have not previously come across. That is the case with the album from Kate Hinote Trio, as I had no idea where the album had come from but knew I was in love with her voice, the songs, the way the acoustic guitar provided the perfect accompaniment, and the violin which comes in over the top to provide additional melody and depth. So, when I checked out my emails, I laughed to myself when I realised I had been sent this by none other than Matthew Parmenter. We have known each other for more than twenty years, and I have reviewed not only his solo albums but his work with the mighty Discipline where he is lead singer (check out the newly released Terry Brown remix of their classic 1997 album 'Unfolded Like Staircase'): to my mind they are one of the finest prog bands ever to come out of the States.

The reason Matthew sent this to me is because he is a member of the trio, providing violin, with the line-up completed by singer Kate Hinote (Blueflowers) and acoustic guitarist David Johnson (also in Blueflowers). It is the combination of all three in perfect harmony which makes this such an impressive album. Kate has a wonderful voice which is emotional and contains elements of country yet moves strongly into folk and singer/songwriter, David is often concentrating on riffing the acoustic to provide the perfect accompaniment, while Matthew works between the two, adding an additional musical element, sometimes duetting with the voice, sometimes working almost against it to create an edge and emotional reaction.

For this release Kate brought together songs she had written along with others by friends in the local scene, with Matthew only contributing one. Also, given he is the lead singer and dominant focal force in Discipline it is something of a surprise for him to stick just to violin, and not provide vocals or any other



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

instrument, but it is obvious that the trio have a defined musical approach and have strong views as to how they want to portray themselves. I can imagine the three of them sat on high stools with simple lighting, Kate in the middle, bouncing off each other and working in perfect harmony. This is very much a meeting of three similar minds, and the result is an alt-folk album which is simply beautiful and will surely be viewed as such by all who hear it.

Anyone who enjoys this acoustic style of music really does need to seek this out as it is a delight from beginning to end. It is available both on CD and Bandcamp and is also available to listen to on their website, and I urge everyone to give this a try. Your ears will love you for it.



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.

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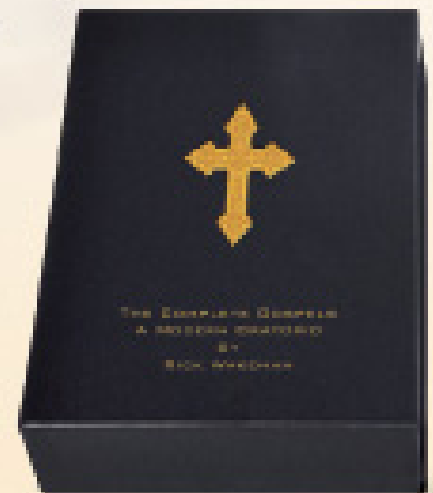
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A Well Respected Man

Julien Temple has made two documentaries about the Kinks. The first, *Imaginary Man*, features the older of the Davies brothers, the principal songwriter of the group, Ray. The second, *Kinkdom Come*, focuses on Dave: less well-known, less feted, but crucial to the band's success. It was Dave Davies who was responsible for the guitar sound on their first hit single, *You Really Got Me*. He did it by slicing the cone of his speaker with a razor blade, thus achieving the grungy sound that later became a staple of rock music through the use of the fuzz box. Jimi Hendrix said that it was a landmark guitar sound.

At the end of the film Temple tells Dave that his brother once said that, if he had to do it all over again, he'd change every single thing. Dave looks amused. "That's so amazingly funny," he says, "because I wouldn't change any of it."

And therein lies the difference between the two brothers. Ray is shy, awkward, inward-looking, secretive: a loner; while Dave is an extrovert: outward-looking, easy going and friendly. Nevertheless, it's clear who's the dominant partner in the relationship. It was Ray Davies' genius that made the Kinks, and both brothers know it.

They started off, as was the fashion at the

time, as a blues group, and the first five singles are all R'n'B numbers. The riff for "You Really Got Me", their third single, is essentially a take on Muddy Waters' *Mannish Boy*, except that it shifts up the scale, giving it a more urgent feel than the original. This goes along with the lyrics which are a fevered invocation of sexual longing:

Girl, you really got me goin'
You got me so I don't know what I'm doin'
Yeah, you really got me now
You got me so I can't sleep at night

The song was number one in the UK and number seven in the United States and catapulted them to international stardom. It was the time of the British invasion, when UK acts were storming the American charts. The Rolling Stones, the Zombies, the Hollies, the Animals, the Who, a whole fleet of bands were flying the flag for Britain over the Atlantic, riding on the wave first started by the Beatles. The Kinks were no exception. They toured the United States in 1965 and soon acquired the reputation as an unruly bunch: hard-drinking, argumentative and a handful. The tour was chaotic, involving on-stage fights and arguments with promoters and TV executives. One such incident occurred backstage just before their appearance on

Dick Clark's TV show *Where the Action Is* on August 2nd 1965.

As Ray Davies recounts in his autobiography: "Some guy who said he worked for the TV company walked up and accused us of being late. Then he started making anti-British comments. Things like 'Just because the Beatles did it, every mop-topped, spotty-faced limey juvenile thinks he can come over here and make a career for himself. You're just a bunch of Commie wimps.'"

Punches were thrown and Davies got one in the face. The TV exec (or whoever it was) told them they'd never work in the US again. "You're gonna find out just how powerful America is, you limey bastard!" he said. The result was that the Kinks found themselves banned from touring in the United States for the next four years by the American Federation of Musicians. It was 1969 before they travelled to America again, by which time the British invasion was over, and the Kinks were an almost forgotten band.

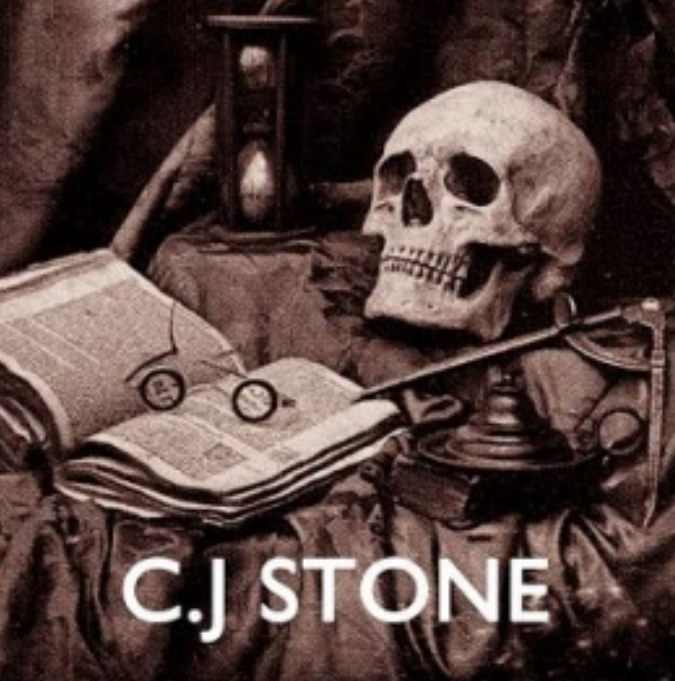
But the ban kicked off a new phase in Davies' songwriting. There's a new tone to the words after this, which take on a satirical edge, while the music is reflective, gentler and more lyrical. Gone is the rough-hewn R'n'B sound, replaced with folksy guitar and an emphasis on clarity of expression.

There's also a new-found concern with Englishness and English values. A Well Respected Man is a satirical take on the English middle class. It's observational and character-led, very class-conscious, reflecting the brothers' poor, North London, working-class background. The fourth verse is sardonic, delivered in a posh, upper class accent by Davies, aping his betters in a way that every working-class English person would recognize:

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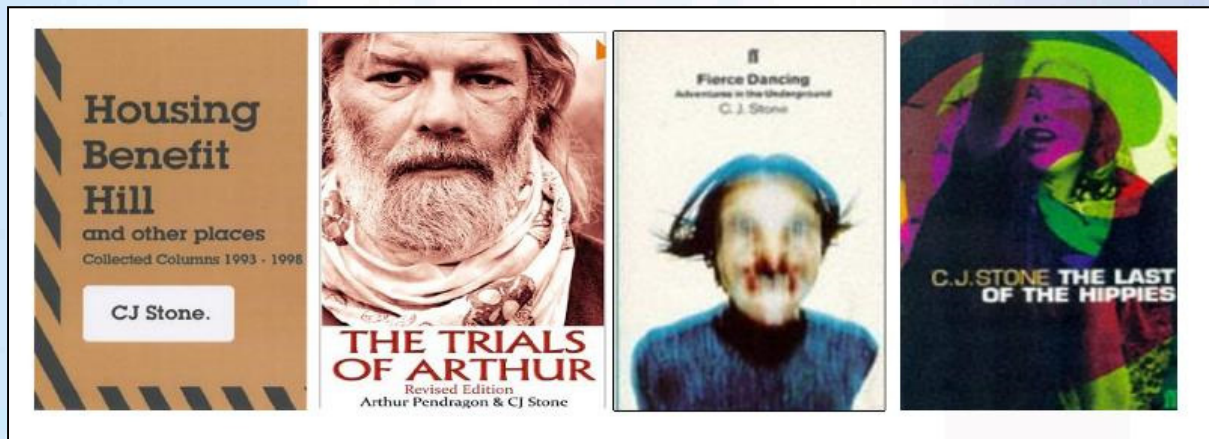
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Martin Guitar has been a leader in elephant protection since the 1970s when the company made the decision to stop using ivory on its guitars and started to phase the material from its supply chain. As the founding sponsor of #SaveElephants, Martin 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
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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
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JONATHAN DOWNES



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a childhood with animals and ghosts in hong kong

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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>



GUY GAVRIEL KAY
The Summer Tree

Book One of THE FIONAVAR TAPESTRY



GUY GAVRIEL KAY
The Wandering Fire

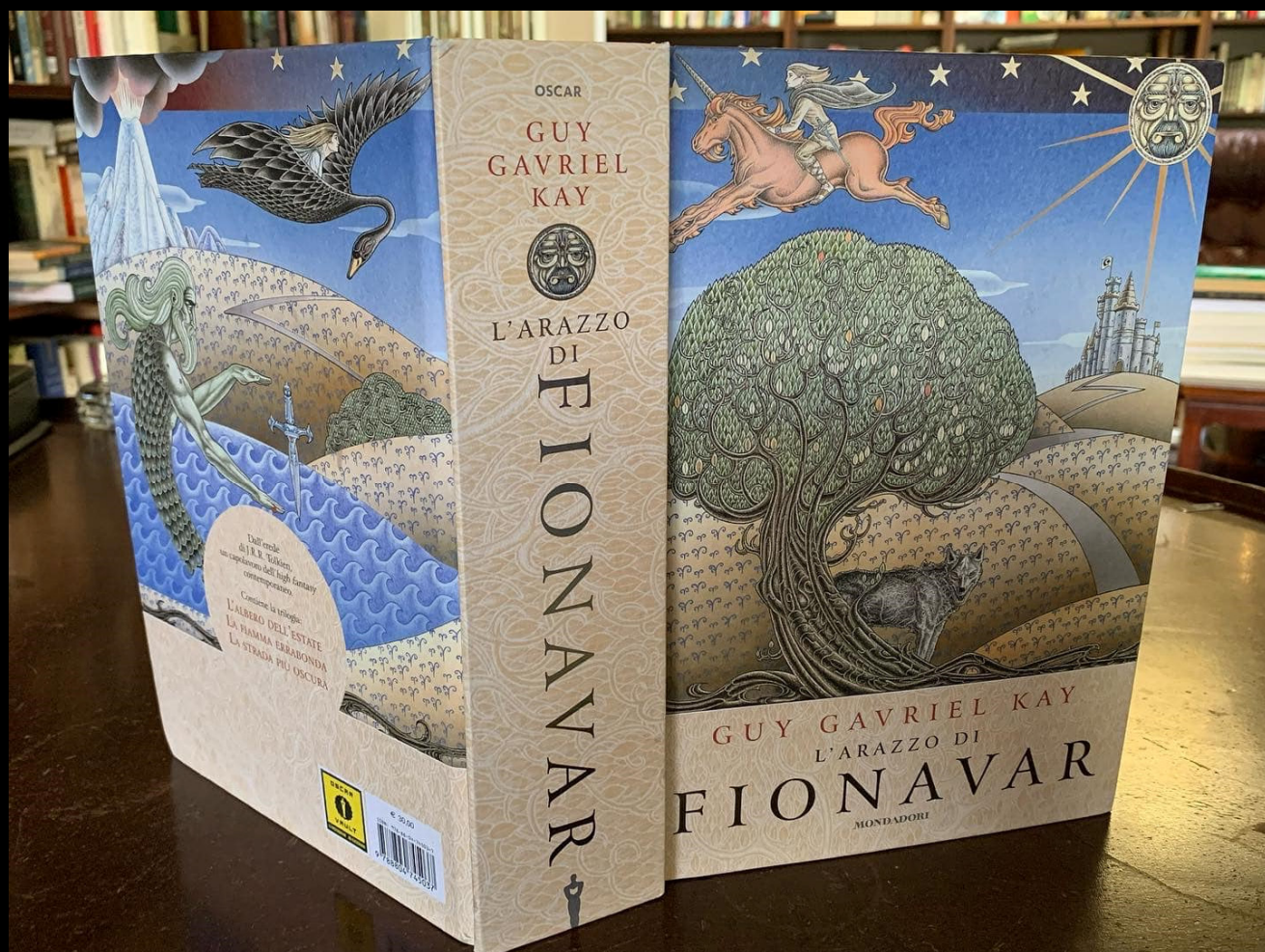
Book Two of THE FIONAVAR TAPESTRY



GUY GAVRIEL KAY
The Darkest Road

Book Three of THE FIONAVAR TAPESTRY

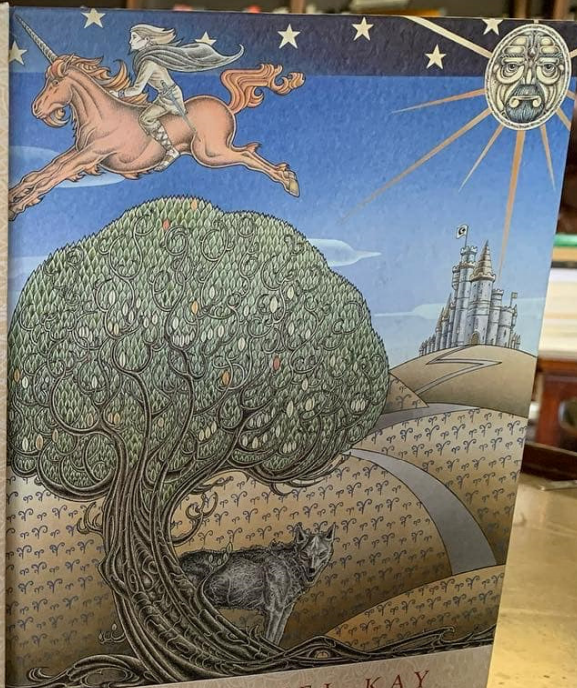




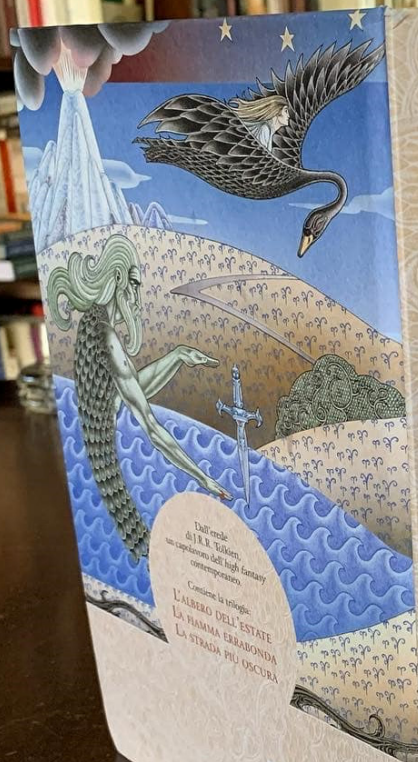
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Thom the World Poet

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!!!"

SOMETIMES -NO BLACK NOR WHITE

Nor good nor bad. Nor angels/daemon distinctions.
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"Ev'rywhere I hear the sound
of marching charging feet, boy"

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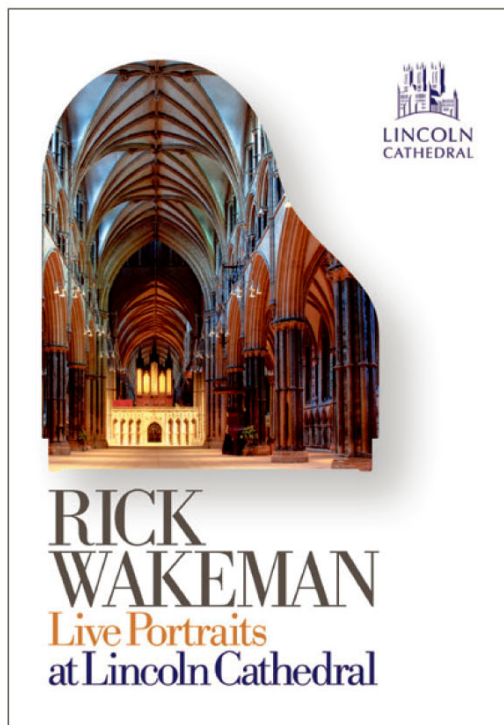


AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

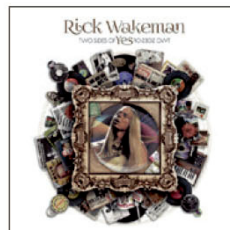
from RICK WAKEMAN



LIVE PORTRAITS AT LINCOLN CATHEDRAL

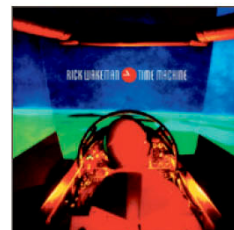
'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

- RICK WAKEMAN
MFGZ029DVD + AUDIO CD SET



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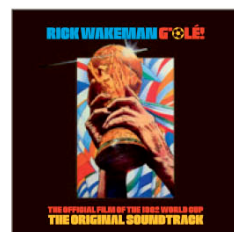
TIME MACHINE

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



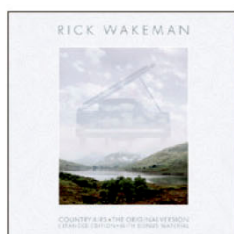
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



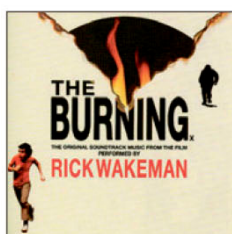
GOLÉ!

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



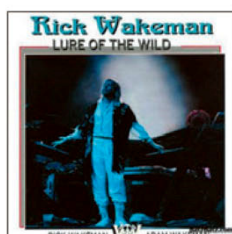
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



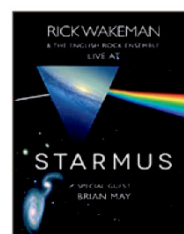
THE BURNING

The original Soundtrack album, back in print at last!
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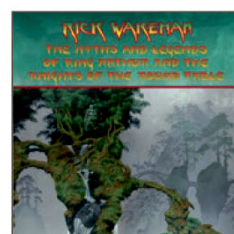
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
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STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



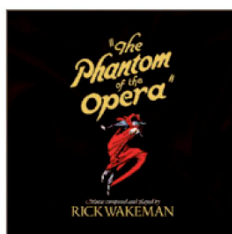
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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
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Double CD + DVD
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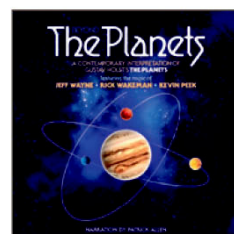
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The Who and I

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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**



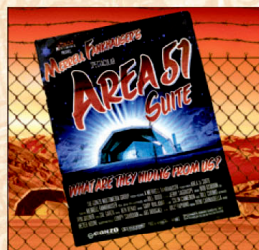
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Merrell Fankhauser

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

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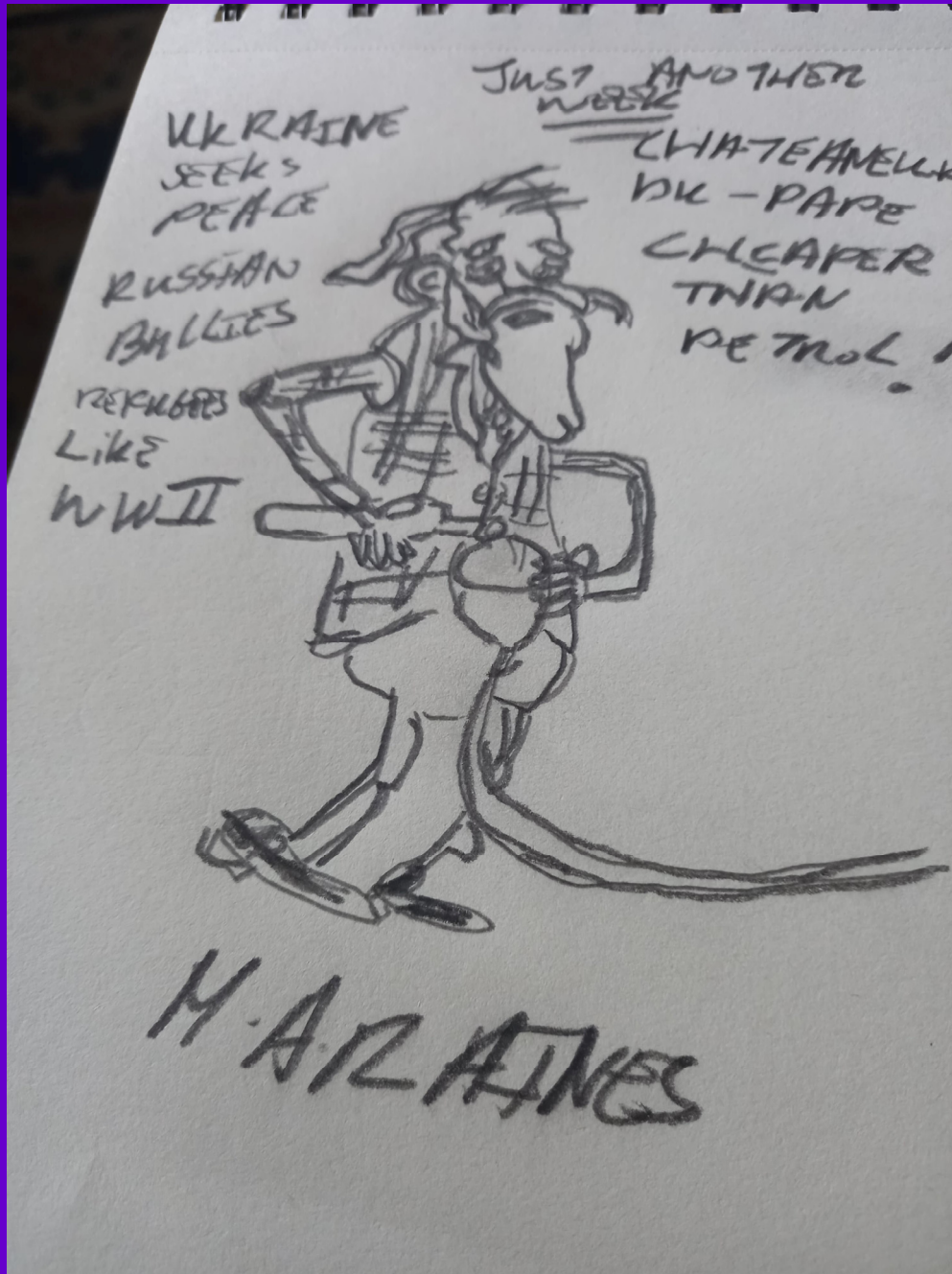
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THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

...and so here we are at the end of another issue. I only vaguely know who Billie Eilish is, but according to Louis, she has recently given an interview in which she said she likes elderly fat men. I don't believe it for a moment, but it is kind of Louis to make up such crap in order to cheer me up when I have been insanely down in the dumps as a result of the most recent full moon. However, Lady Selene has fucked off back over the hill and I am feeling remarkably cheerful as a result. How long this cheerfulness will last I have no idea, but it is a jolly nice way to start the week after having been a miserable git for much of the past ten days. It has been written on many occasions that the worst bit about mental illness is the way that it can strike at the moment you least expect it, but I would also like to point out that one of the best bits - that like me today - I can feel on top of the world for absolutely no reason.

I've just told my dear amanuensis Louis that I have no idea what to write next, to which he suggested that we pad out this outro with a follow up to our reporting on Kim Kardashian from earlier in this issue. Apparently, Kim's boyfriend, a bloke called Pete Davidson - who apparently is related to the fiancée of one of Louis' friends - has decided to show his love for Kim by having her name branded on his chest... Yes, you did read that right, branded on his



chest. How absurd the younger generations are these days. Anyway, I told Louis that I wasn't even the slightest bit interested in this talentless big buttocks social entity or her boyfriend, and he told me that I was just an old git with no conception of what young people find important. I said I didn't give a flying arse monkey what young people find important and we both burst out laughing.

So, I hope you enjoyed this issue, and I look forward to seeing you again in a couple of weeks.

Hare Bol,
Jon



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