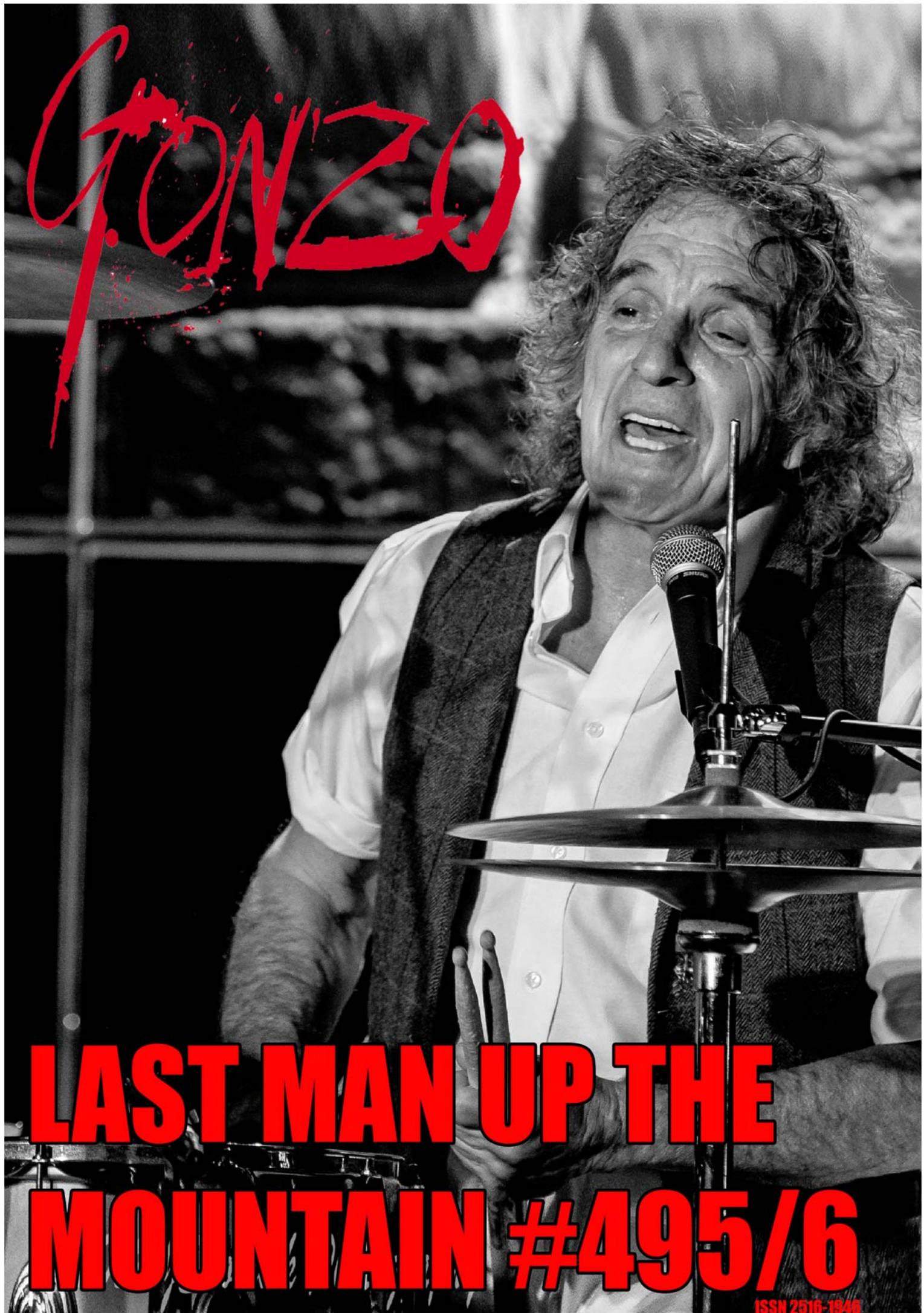


**GONZO**



**LAST MAN UP THE  
MOUNTAIN #495/6**

ISSN 2516-1946

# GONZO

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## LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

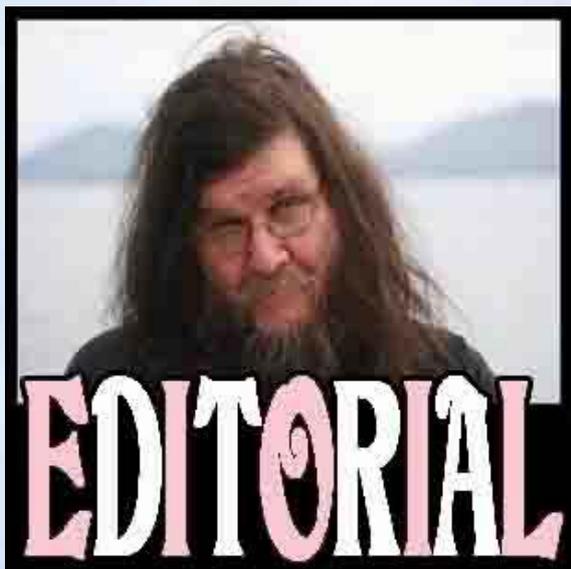


Tim Rundall

THE THREE  
COMMANDMENTS OF GONZO  
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this increasingly peculiar little magazine. As I am sure that I have mentioned before in these pages, like The KLF I have no master plan. And therefore, I have absolutely no idea where I am going either with this magazine or with my life generally. In his final album,

George Harrison sings: "if you don't know where you're going, any road will take you there", and so I have I found with my life in general, but particularly with this magazine.

And so we are here today. Graham and Sarah have both had Covid and are incredibly tired. Louis has got something or other and is incredibly tired, I haven't noticeably had anything at all, but I am incredibly tired, and to make things compounded, there is a full moon due in a few days, and so I have retired to my bed at about 4:30 in the afternoon, and together with Archie the dog I'm trying to dictate this editorial to my iPad, and I have absolutely no idea what it is going to be about. Archie wants it to be about some hedgehog shit that he found in the garden, but I don't feel that this will be enough to inspire the standards of good journalism that I hope that we have always embraced in this magazine to date, and am searching about my psyche to find something of



# GULLIBLE'S TRAVELS

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# What is the noosphere? I hear you ask

more general interest about which to write.

What has always interested me about this magazine is the way that the content of it can – in my mind's eye at least - have an affect upon the noosphere in general and my particular noosphere specifically. What is the noosphere? I hear you ask conceptually in one of the great discussion rooms in my head.

Bruce Sterling opened his great book *Hacker Crackdown: Law and Disorder on the Electronic Frontier*, which I first read soon after it came out in 1992 by explaining that cyberspace was the location where telephone calls took place. Although the concept of cyberspace is far more familiar to us all now than it was back when Sterling first attempted to evaluate it, noospace is far more familiar to us all. Not everybody in the world has



---

*experienced cyberspace, but we have all experienced noospace.*

Over to those jolly nice fellows at Wikipedia:

"The noosphere (alternate spelling noösphere) is a philosophical concept developed and popularized by the Russian-Ukrainian Soviet biogeochemist Vladimir Vernadsky,



اللجنة لهم إذا كانوا لا تأخذ نكتة

HEY EARTH,  
WHATCHA DOING?

OH, JUST CHECKING  
MY TWITTER.

#NOOSPHEREPROBLEMS  
#AMIRIGHT #HAHATOOTRUE



I'M STARTING TO  
WORRY ABOUT YOU,  
BUDDY.

JSPAILLY

---

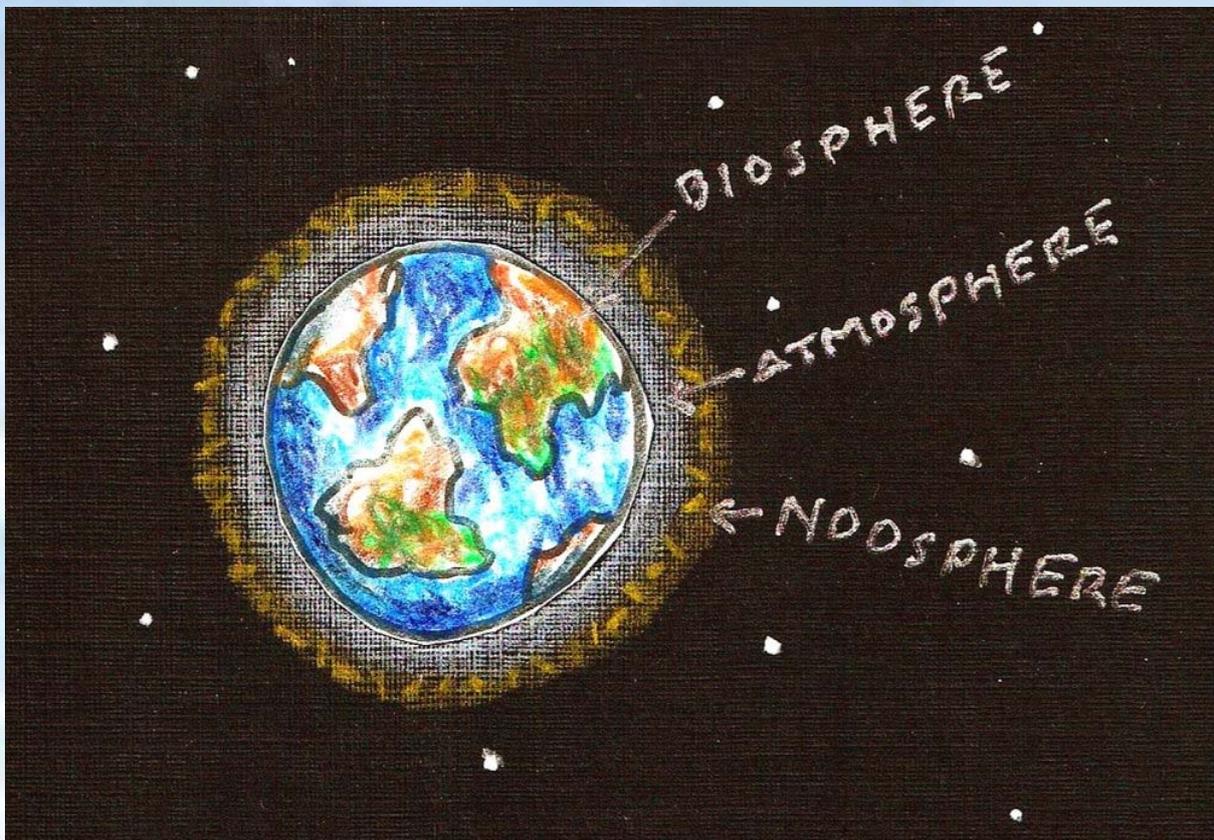
and the French philosopher and Jesuit priest Pierre Teilhard de Chardin. Vernadsky defined the noosphere as the new state of the biosphere and described as the planetary "sphere of reason". The noosphere represents the highest stage of biospheric development, its defining factor being the development of humankind's rational activities.

The word is derived from the Greek νόος ("mind", "reason") and σφαῖρα ("sphere"), in lexical analogy to "atmosphere" and "biosphere". The concept, however, cannot be accredited to a single author. The founding authors Vernadsky and de Chardin developed two related but starkly different concepts, the former being grounded in the geological sciences, and the latter in theology. Both conceptions of the noosphere share the common thesis that together human reason and the scientific thought has created, and will continue

to create, the next evolutionary geological layer. This geological layer is part of the evolutionary chain. Second generation authors, predominantly of Russian origin, have further developed the Vernadskian concept, creating the related concepts: noocenosis and noocenology."

But I would like to define it in a much more simple manner. The noosphere is where ideas, dreams, and thoughts happen. Fairly straightforward so far I think. But it is also where the results of those dreams, ideas and thoughts can coincide with the ideas, dreams, and thoughts of other people and achieve unthought of synergistic results.

My own personal definition of it is very much influenced by British philosopher, author, magician, and all-round good guy Alan Moore who refers to it as ideospace. And Alan Moore certainly does know the score. I imagine my particular bit of noospace



is being a medium-size lake, possibly the one Richard Jefferies described as the 'New Sea' in *Bevis*. *Part of the lake is surrounded by high cliffs which fall perpendicular until they intersect with the surface of the water, whilst other parts of the lake are shallow with reedbeds, calm and with little paths which lead to human dwellings. And it is night time. It is always night time.*

And there is an island upon which the scruffy looking little boy with a little dog constantly throw stones into the water. No prizes for guessing who is the scruffy little boy and the little dog are. Sometimes the little dog chases the stones, but mostly not. Some of the stones are nothing more than pea gravel, which make the tiniest of ripples on the surface of the water. Other stones are bloody great boulders, and the splashes that they make produce huge waves which travel to the very edges of the lake, and then bounce back again. Because of the laws of physics, the reverberations (if this is the right term for the ripples and waves caused by an object hitting water) are circular, but as the lake is irregular in shape, and the island upon which the little boy and his dog are standing is not directly in the centre it takes different lengths of time for the waves to travel from the epicentre of the splash to different parts of the perimeter of the lake, and thence to travel back again.

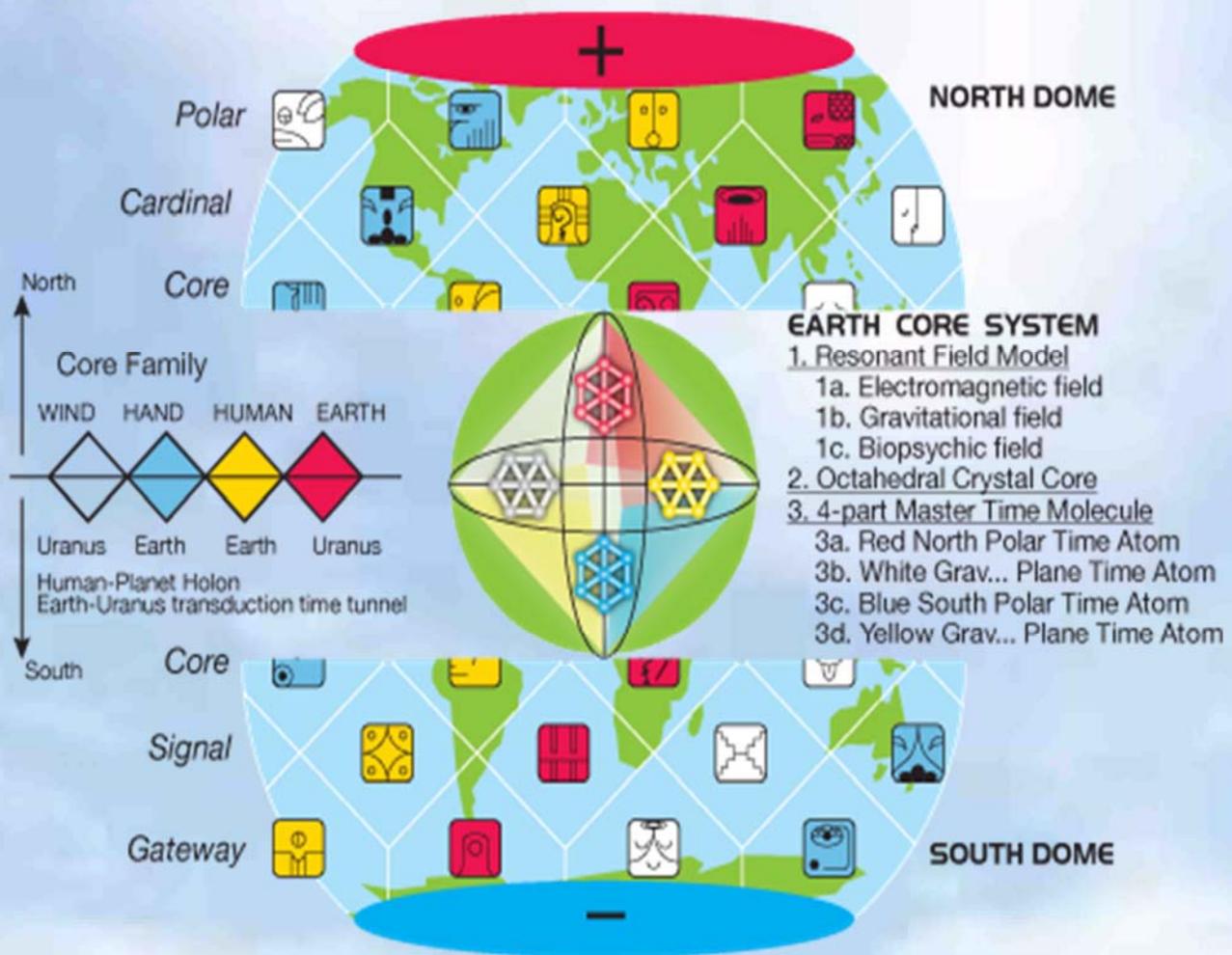
And of course, when the dog jumps out of the water in order to chase the stone, he quite often goes for a little swim as well, and the splashes, and resultant waves that he causes have a topology all of their own and therefore his waves, splashes, and ripples are something else entirely. Dogs are, of course, man's best friend, and I think the theory which suggests that it was dogs that domesticated mankind rather than the other way round, are

eminently sensible because our ancestors who were not yet human that were little hairy geezers used to follow the wolf packs, and our cooperative behaviour which led to the first flashes of civilisation came from there. And because man's friend never truly leaves us, on the same island where the little boy and his dog are throwing stones in the water for their own eternity, there are other shadowy figures of dogs (in this case two or three collies and labradors and a strange looking beast that is the size and shape of a small pygmy hippo) all interacting with the lake in their own inimitable fashion. For even ghosts can cause splashes if you care to look hard enough.

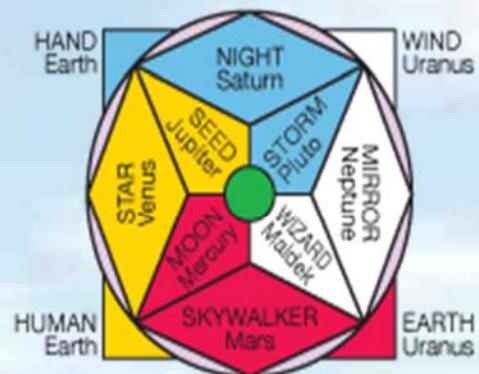
Because I believe that whenever we think about something, whenever we pray, whenever we write, make or destroy something it causes the little boy in the lake to throw stones in. I cannot see what your noospace looks like, nor would I want to. But my noospace, your noospace and the noospaces of everyone in the world combine to form the noosphere. And because prayers and magical ritual take place in the noospaces of the



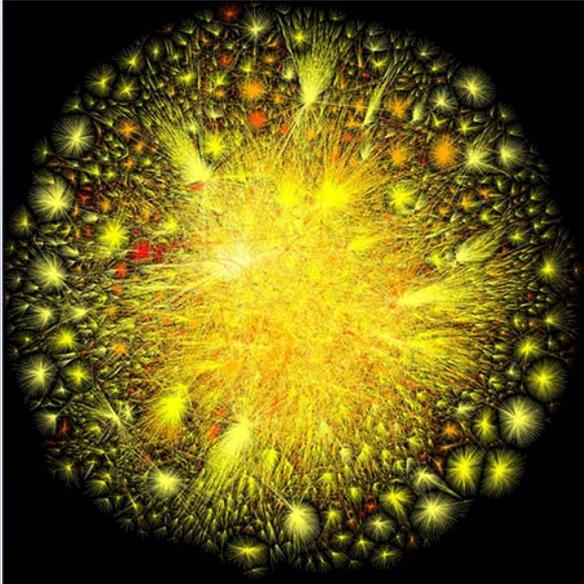
**NOOSPHERE II PLANETARY ENGINEERING PROJECT**  
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 Planet Holon Earth Family Solar-Polar Flowers



**North Polar Flower**  
 Polar & Cardinal Families  
 Inhale Solar-Galactic Plasma



**South Polar Flowers**  
 Gateway & Signal Families  
 Exhale Rainbow Bridge



celebrants this is why prayer and magick do work. It is why if those prayers and rituals are done for positive reasons, for positive outcomes, and with a positive mindset, that they not only can work but they give the celebrants the happy glow of having acted together for something good.

I could explore this for hours but I won't.

What I would like to say is, however, that because the act of creation takes place in noospace, that every single issue of this magazine takes place there also, and that as you read it the thoughts which result from it also effect the noosphere, and that - peculiarly - even the babblings of an elderly hippie, his little dog and his iPad can have an effect on the universe at large.

I truly believe that. Oh well it was better than hedgehog shit.

Hare bol

Jon



#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

**Alan Dearling,**  
(Contributing Editor, Features writer)

**Douglas Harr,**  
(Features writer, columnist)

**Bart Lancia,**  
(My favourite roving reporter)

**Thom the World Poet,**  
(Bard in residence)

**Graham Inglis,**  
(Columnist, *Hawkwind* nut)

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

**John Brodie-Good**  
(in memoriam)

**Jeremy Smith**  
(Staff Writer)

**Richard Foreman**  
(Staff Writer)

**Mr Biffo**  
(Columnist)

**Kev Rowland**  
(Columnist)

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

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

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

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

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

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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

**I**N THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mind-altering rock spectacles he witnessed in his hometown of Los 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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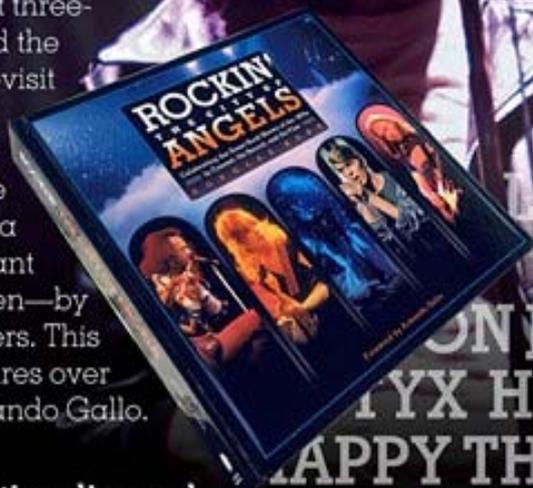
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EMERSON  
LAKE & PALMER  
LED ZEPPELIN E.L.O.  
ROLLING STONES  
JOHN DIXIE DREGS  
TYX HEART WINGS P.F.M.  
HAPPY THE MAN KATE BUSH



*Rockin' the City of Angels* features the work of some of the rock era's greatest photographers, including Richard E. Aaron, Jørgen Angel, Fin Costello, Ian Dickson, Armando Gallo, Stacey Katsis, Terry O'Neill, Neal Preston,

Michael Putland, Jim Summaria, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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A  
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OF THE

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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](mailto:jon@eclipse.co.uk) if you want to contribute.

---

# *Things May Come and Things May Go but the Ukrainian Dance Goes on Forever*

They are corrupt and not his children;  
to their shame they are a warped and  
crooked generation.

Is this the way you repay the Lord,  
you foolish and unwise people?

Deuteronomy 32

Golly, I am being a little bit esoteric this issue, and I hope you forgive me. However, it is getting more and more difficult to write entertaining jolly bollocks about the events in the world about us at

the moment, and something came up earlier in the week that I believe is worth discussion.

As some of you know, my brother recently retired from being an army chaplain in Germany. That is a chaplain in the British army stationed in Germany. He had been based in Germany for a huge chunk of his career, and apparently, his four children consider themselves to be German rather than English which is something I don't really understand. He is now working as a postman but still does his priestly stuff for something called the English language Christian mission. Amongst other things, he is involved with a Monday evening Bible study class and prayer group over Zoom.

As many as you will also know within the pagan community there are broadly two types of people. There are those who work as part of a coven, and the ones who work alone. The latter are called hedge witches.

I have always considered myself to be a hedge Christian. I broadly believe the tenets of Christianity, but have never found myself a church or a Christian community in which I felt comfortable; Indeed most of them that I investigated irritated the hell out of me in one way or another. Neither of my wives were practising Christians and as anybody who has been in my position will know, to misquote Rex Mottram, one of the more annoying characters in *Brideshead Revisited*, it is not a good idea to have two religions in the same household. I would go further. It is not a good idea to have two belief systems in the same household when one of them is agnostic or atheist and the other isn't.

My dear Corinna, my second wife died nearly two years ago and I slowly became involved with my brother's church. Mostly, I just attend the Monday evening Bible study class, and get embroiled in highly entertaining debate with the other members.



One of the things that I find particularly interesting is that some of the other members are completely open about the fact that they believe in totally different things than I do. As I think you will know, I am a working Cryptozoologist, that I believe totally that the universe is 13 billion years old and began with a big bang, and that the theory of evolution through natural selection is broadly correct.

Over the years I have come into conflict

with (mostly) American researchers who have berated me for my views and claimed that because of them I'm going to go straight to hell. I have come to equate a belief in young earth creationism with the sort of vile racist bollocks spouted by the more vocal members of the Republican Party, and as a result there has been no conceivable meeting of minds between us. Now, however, for the first time, I have met people whom I admire and respect who have different beliefs than me, and whilst I haven't

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## Spot the difference



changed my belief in the age of the universe, and they haven't changed theirs, we like each other and can work together. And believe me, that is an amazing breakthrough - at least on my part.

Before we go any further, I would like to stress that not every person in the Bible study group which I have joined has these beliefs, but that it would probably not make any difference if they did.

On Monday I got into an interesting philosophical debate with one of the other members. We were talking about the events in the Ukraine, it is a subject many of us spend far too much of our lives doing these days. Specifically we were talking about prayers that President Putin

would change his mind and unilaterally end the war. My contention is and was that Putin actually believes that he is doing the right thing. It is certainly not what most of the world thinks is the right thing, and it is certainly not what I think is the right thing, but I truly suspect there are very few people who get out of bed in the morning and think consciously "Today I am going to be evil". I would suggest even Jack the Ripper thought he was doing the right thing in ridding Whitechapel of prostitutes.

Various people in the Bible study group didn't agree with me, and others kept quiet and I don't know what they thought. One person in particular thought that I was trying to claim that Putin had "Christ in his heart", and vehemently argued

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against this. My attitude is that it is not up to you or me or to know where Christ is. But I honestly believe that Putin, like so many other world leaders before him, honestly believe that he is doing the right thing for his homeland. Whether or not he believes he is following Christ I have no idea, and it is none of my business, but I'm certain he truly believes he's doing the best thing for Mother Russia. And I truly believe that once you get that

concept into your head the horrific things that are happening in Eastern Europe at the moment make a little bit more sense.

We are coming up to the full moon and I have already fallen down once today; I do not wish to make a big fuss about these things, but think that they may explain the intricacies of my wording above. However, I am now sat in my favourite armchair with a cup of coffee and some



---

chocolate provender and have been joined by my dear amanuensis Louis who, for the rest of this article, will not only be adding his own two pennorth, but will also correct anything that I dictate that makes no or little sense.

Welcome Louis!

Louis read me a document of dubious provenance which purports to be a memorandum from a Russian FSB (The current iteration of the KGB) officer, which have been roughly translated into English by a person or persons unknown. It made a number of potentially important points:

- The conflict is going to cause a global famine, as Russia and Ukraine are two of the world's largest exporters of grain and fertiliser.
- Russia is underprepared, economically and militarily for this conflict, they thought it would be all over in a matter of days; now everyone is overworked and have no idea how this will end, but everyone agrees it can't end in victory.
- They fear Putin is going to resort to using nuclear weapons as a bargaining chip to force the west to negotiate peace; but on a slightly brighter note, many in the FSB don't think their nuclear arsenal has been well maintained or that people would carry out his orders.

Well, the general picture of things within Russia as presented to us in this memorandum is that the whole place is a shitshow ruled over by a paranoid nutjob who has not only bitten off more than he can chew, but is growing ever more delusional about the state of mother Russia's economy and military capabilities. Whether this is true remains to be seen, but I am reminded of World War II propaganda claiming Hitler was so mad he chewed at his own carpets or whoever they were back then were going

to poison an especially designed Persian rug to bring an end to the war early. As we know, that didn't happen.

As somebody who has suffered from mental health conditions all his life, although I can understand the rationale behind blaming military decisions on a "paranoid nutjob", I would have thought that in this day and age when people such as me are described as being "differently abled", "handicapable" or some other piece of woke bullshit that the good old practice of demonising one enemy via mental illness will show that all the efforts of the woke brigade who are currently in vogue are probably all going to come to nothing and, I would be very interested to hear from anyone who has primary school aged children or who works in a primary school to see if my final prediction will come true. Because I would suggest that it is highly likely that one lot of nasty small boys in the playground will be shouting at another bunch of nasty small boys that they are all "Russian's" or "Ruskies", or some other diminutive that I can't be bothered to think about. And I feel very sorry for any school aged child named Ivan or any other name popularly associated with Russia (but common all the way through Eastern Europe), because I think they are going to have large amounts of verbal and even physical shit thrown at them.

The thing that most concerns me about this memorandum is that it echoes almost precisely what I have been thinking over the past few weeks and as I do not consider myself to be any sort of KGB defence analyst, this comes over slightly as telling the west what they want to hear rather than explaining what is actually happening. I am also a little concerned about the provenance of this document; why it was written, and who it was written for? And, how and why did it end up on Reddit? I think these questions should be answered before we take this as a solid gold piece of evidence that the imperium of the Russian state is well on the way to going tits up, but it is undeniably interesting.



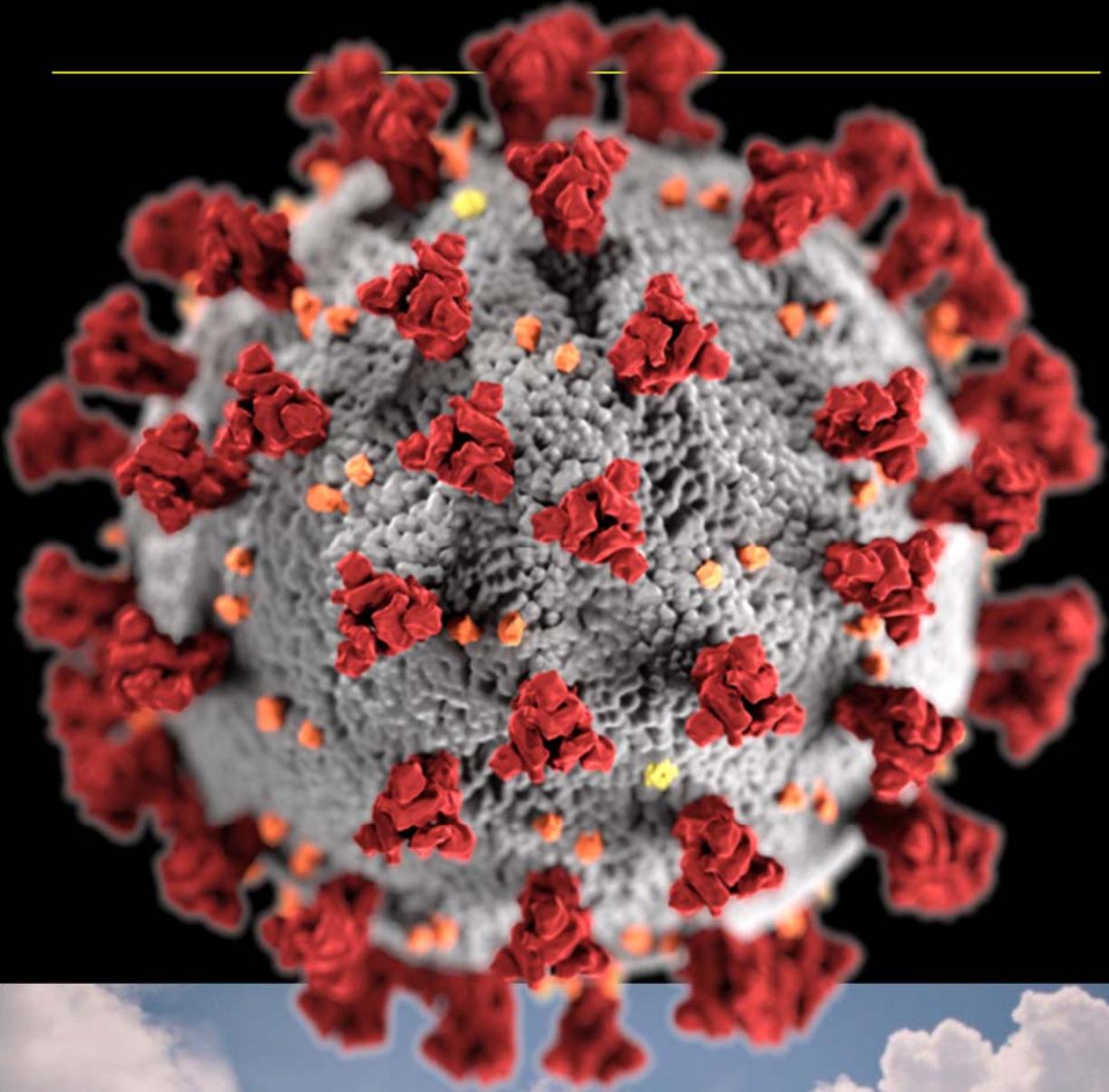
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Back here in good old Blighty, Boris Johnson and Rishi Sunak have become the first two senior front bench government officials to have ever been convicted for a criminal offence whilst in office, despite the fact that lots of us thought that in the face of the Russian bear twatting about in Eastern Europe the fact that BoJo et al. indulged in a wine or cheese party while they were supposed to be in lockdown would conveniently dissipate into the aether, it hasn't. Of course, the opposition, particularly that twat Starmer, have renewed their calls for Johnson to resign forthwith, despite the fact that changing horses in midstream, or in this case changing Prime Minister in the mid of a potential WWII type crisis is a fucking stupid idea. Even more stupid than making a cake for the Prime Minister in the middle of lockdown.

There is all sorts of other stuff that I could rant about, but being of a similar condition of mental health as good old Vladdy Putin, I'm going to go off and chew the carpet, or have I got my dictators mixed up during my dictation?



**A Ukrainian soldier armed with an AK-74 and clad in a plague doctor mask on the frontline of the War in Donbass, Eastern Ukraine, 2020.**



# MORE MASTERPIECES from RICK WAKEMAN



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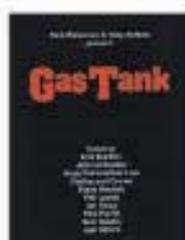
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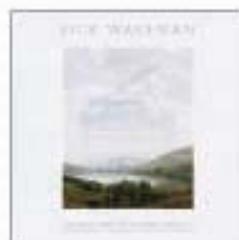
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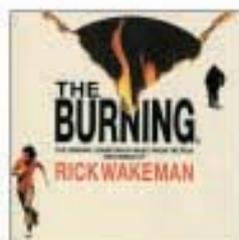
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## THE BURNING

The original Soundtrack album, back in print at last!

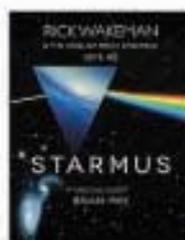
HFG204CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

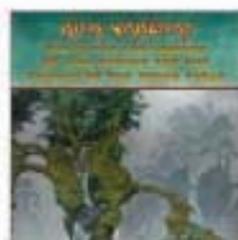
HFG203CD



## STARMUS

With Brian May and The English Rock Ensemble. DVD

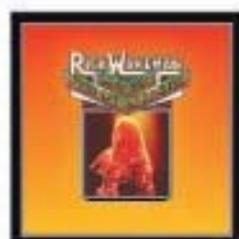
HFG204DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG203CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

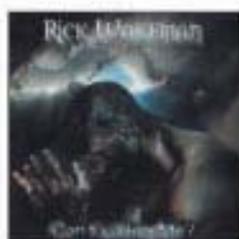
HFG203CD



## THE PHANTOM OF THE OPERA

Double CD + DVD

HFG205CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir

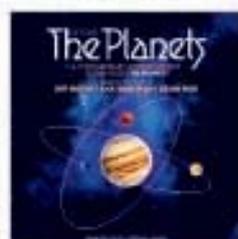
W41-4005



## CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG203CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG203CD



WARNER'S MUSIC ENTERTAINMENT



Available from [rickwakemansmusicemporium.com](http://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.



REGULAR LINE OF PACKETS Between Norwich and Philadelphia. The subscribers, by appointment from the Hon. Secy of Patents, Import of the U. S. Patent Office for cables and forwarding to the said models, vessels or

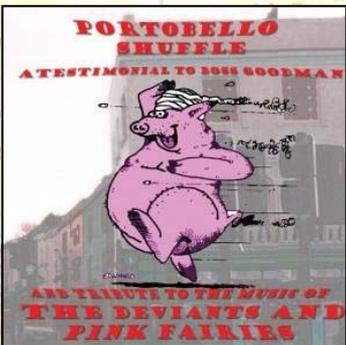


# I'M ON BOARD!

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

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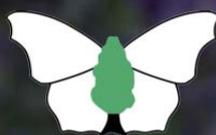
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morning and evening  
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for Albany and Norwich.  
tickets sold at Providence for Albany and stations of  
Norwich and Worcester Railroad.  
**BRIGHT TRAIN**, with Passenger Car  
Depot, Green St., Worcester.  
**SPECIAL TRAINS**  
Leave Uxbridge for Providence at 6:20 A.  
Leave Providence for Uxbridge at 11:15  
6:20 A.M. train from Uxbridge will  
let with train for Boston.  
6:30 P.M. train for Uxbridge will  
let with train from Boston.  
on 2nd class tickets sold for freight train  
rises stop at Millbury, Walthamville,  
Northbridge, Whitin's, Ux-  
bridge, Waterbury, Woonsocket, Hous-  
ton, Ashton, Lenoxville, Valley Falls, C.  
Pawtucket.  
**FRIGHT NOTICE**—Goods remain  
after they are ready for delivery will  
No freight received after 5 P.M.



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

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**Butterfly Conservation**

Saving butterflies, moths and our environment

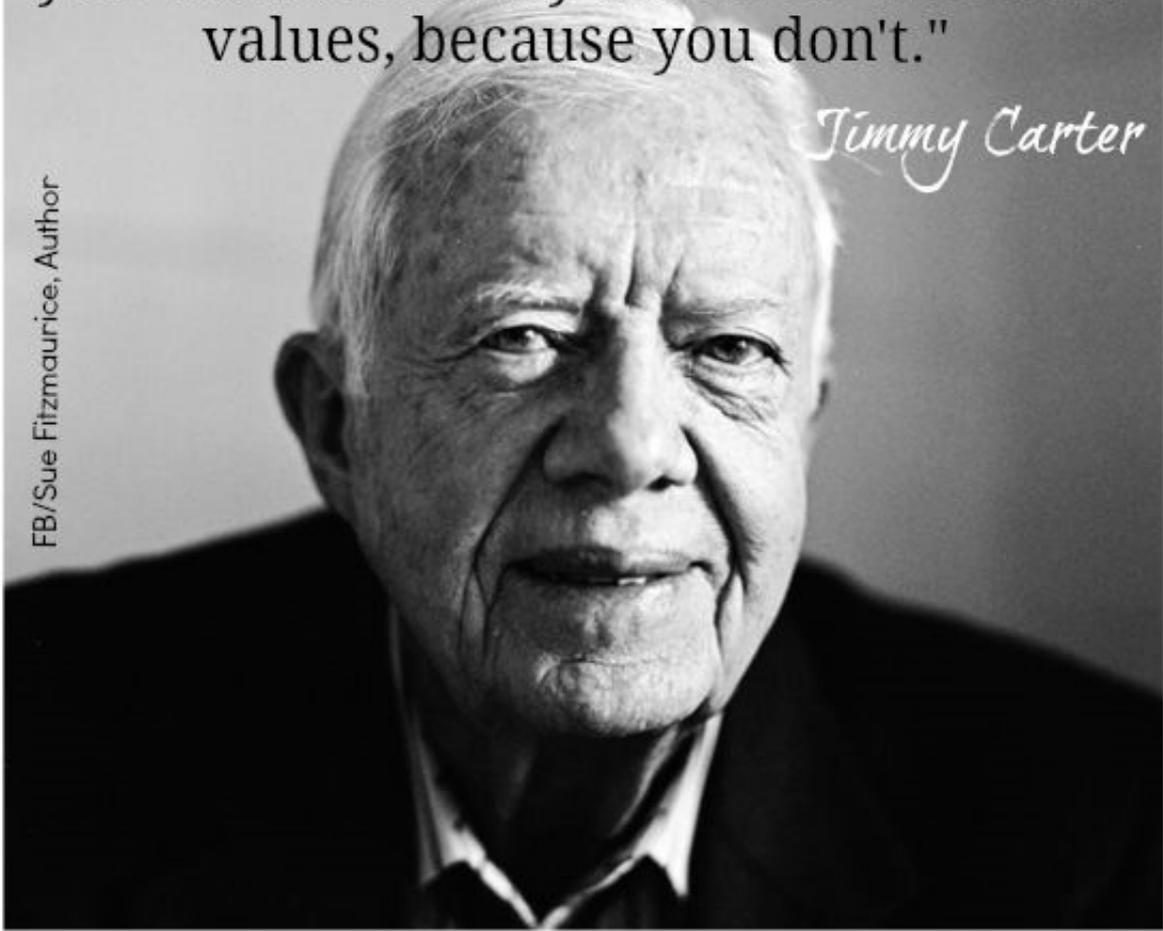


Gly and Toly WHIPS, &c. Reaping done at short Worcester, Jan 16  
PRATT, DOWNES & SCOTT, (Successors to T.W. & O.P. BAXONER)

"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.

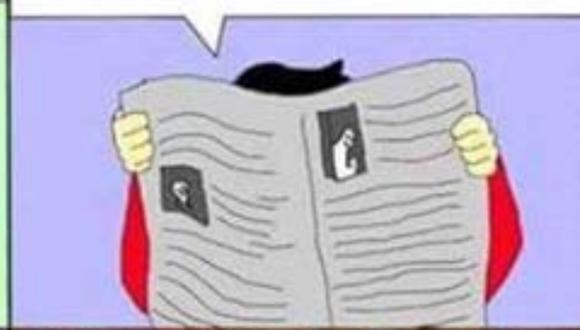
I agreed, and then the floodgates opened. We have regular weekly shows from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in 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.

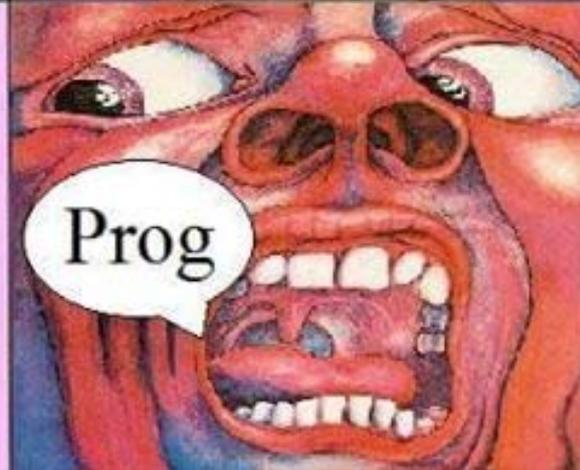


Sex?



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.

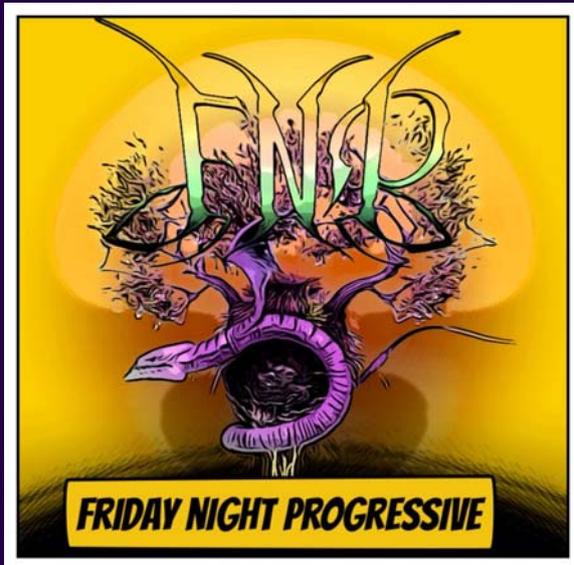
<https://www.mixcloud.com/upload/jonathan-downes3/19-12-2021-show-441-2021-best/complete/>



### Here19-12-2021 – SHOW 441 – 2021 Best

Donovan:	I Am the Shaman
A Formal Horse:	I am a Lasagne
Indigo de Souza:	Hold U
Cobalt Chapel:	Message To
Richard Dawson and Circle:	Lily
Jane Weaver:	Heartlow
The Weather Station:	Atlantic (Live)
Beautify Junkyards:	Reverie
Frostlake:	Moth People
Fatima Al Qadiri:	Sheba
Anandammide:	Syd
Cobalt Chapel:	Cry a Spiral
Vanishing Twin:	Light Vessel
Wet Leg:	Chaise Longue
Lorde:	Hold no Grudge
The Reginald Forsythe Orchestra:	Garden of Weed
Jenni Lowe:	Ghost Tracks
Cloud if i:	Sod
Altin Gun:	Yekte
New Age Doom and Lee Scratch Perry:	Life is an Experiment
Field Works:	In the Gloaming
Salami Rose Joe Louis:	Do You Care
Grimm Hollywood:	L'il Heartbreaker
Monster Rally:	Imaginary Palms
Cobalt Chapel:	Orange Synthetic
1516:	Echo Chambers
Jokehold:	Unnoticeably Returning the Urn to its Mantle
Porkboii:	Affection is Nice
Serenade Systems:	See You Soonyou Soon

Listen  
Here



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-498-jealous-04-15-22/>

**Listen  
Here**



Mordecai Smyth  
<https://www.facebook.com/stickytapeandrust>

The Bob Lazar Story  
<https://www.facebook.com/theboblazarstory>

Nerissa Schwarz  
<https://www.facebook.com/nerissaschwarzmusic>

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

In The Labryinth  
[www.inthelabyrinth.com](http://www.inthelabyrinth.com)

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

Joe Geiger  
<https://www.facebook.com/joe.geiger.393>

Gaute Storsve Trio  
<https://www.facebook.com/GauteStorsveTrio>

Orchestre Celestre  
<https://www.facebook.com/orchestrecelestimotherpage>

Checking For Echo Project  
<https://www.facebook.com/groups/203834080825742>

*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](http://www.merrellfankhauser.com) All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company - ASCAP

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

**Listen  
Here**

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



**KEEP**

**CALM**

**Normal service**

**Will resume**

**Shortly**

# THE REAL MUSIC CLUB



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen  
Here**

# BETWEEN YOU & ME



## Marillion from Fish to h

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

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

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

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

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

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

### **Fugazi Deluxe Edition Reviewed**

<https://shows.acast.com/between-you-and-me/episodes/fugazi-deluxe-edition-reviewed>

**This week, we give our review of the Fugazi deluxe edition set... plus we pick through some brand new Marillion drama regarding their Brave album cover art... and address the complaint that BYAMPOD has become too negative! Are we history's greatest monsters?!**

Listen  
Here



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

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

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

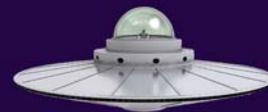


## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### The Devon UFO Mystery

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=171144975>

The gang discusses a bizarre case where British police cornered a UFO only to have the British military tell them to let it go. Also, real-life action-adventure star, Chris Ahr talks about his new job as an undercover "fish cop." Plus, the Popeye controversy rages on and a discussion about bralettes.



Listen  
Here

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



Paul Siebel  
1937 - 2022

Paul Karl Siebel was an American singer-songwriter and guitarist. He is best known for other artists' cover versions of his songs, most notably "Louise". After serving in the military, Siebel began playing folk clubs, and was signed in 1969 by Elektra Records.

After 1971, his songwriting production stopped. Siebel became depressed and developed drug problems. Later in life, he found comfortable success working in a Maryland Parks department, retiring in 2016.



Bobby Rydell  
1942 - 2022

Robert Louis Ridarelli, known by the stage name Bobby Rydell, was an American singer and actor who mainly performed rock and roll and traditional pop music. In the early 1960s he was considered a teen idol. His most well-known songs include "Wild One" and "Volare" (cover of an Italian song by Domenico Modugno). In 1963 he appeared in the musical film Bye Bye Birdie. In the 1980s, he joined a trio called The Golden Boys, with fellow former teen idols Frankie Avalon and Fabian Forte. He continued to tour up until his death.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



## Taylor Hawkins 1972 - 2022

Oliver Taylor Hawkins was an American musician, widely known as the drummer for the rock band Foo Fighters, with whom he recorded nine studio albums between 1999 and 2021. Before joining the band in 1997, he was the touring drummer for Sass Jordan and for Alanis Morissette, as well as the drummer in the progressive experimental band Sylvia.

In 2004, Hawkins formed his own side project, Taylor Hawkins and the Coattail Riders, releasing three studio albums between 2006 and 2019. He formed the supergroup NHC, where he also took on lead vocal and drumming duties. The band's sole album is due for release in 2022. Hawkins was inducted into the Rock and Roll Hall of Fame in 2021 as a member of Foo Fighters. He was voted "Best Rock Drummer" in 2005 by the British drumming magazine Rhythm. He died at the age of 50 on March 25, 2022, in Bogotá, Colombia, while on tour with the rest of the Foo Fighters.

# THOSE WE HAVE LOST



**Boris Brott**  
1944 - 2022

Boris Brott, OC OOnt was a Canadian conductor and motivational speaker. He was one of the most internationally recognized Canadian conductors, having conducted on stages around the world, including Carnegie Hall and Covent Garden. He was known for his innovative methods of introducing classical music to new audiences.

Over his career, he commissioned, performed, and recorded a wide variety of Canadian works.

Brott was the founder and artistic director of the National Academy Orchestra of Canada and the Brott Music Festival, both based in Hamilton, Ontario.

**THOSE WE HAVE LOST**



Wen Hsia  
文夏  
1928 - 2022

Wen Hsia was a Taiwanese singer and actor. From the 1950s to the 1960s, Wen Hsia was known for his covers of Japanese melodies in Taiwanese Hokkien (a variety of the Hokkien language spoken widely in Taiwan) lyrics. He also sang in Japanese. During martial law in Taiwan, Hokkien pop was heavily censored, and Wen Hsia

became known as the "king of banned songs." His 1961 work, "Mama, I'm Brave" was banned for thirty years. At the 23rd Golden Melody Awards in 2012, Wen Hsia received the Golden Melody Lifetime Contribution Award. As an actor, Wen Hsia starred in Joseph Kuo's remakes of the Japanese Wataridori film series.

THOSE WE HAVE LOST



Helen Golden  
1940 - 2022

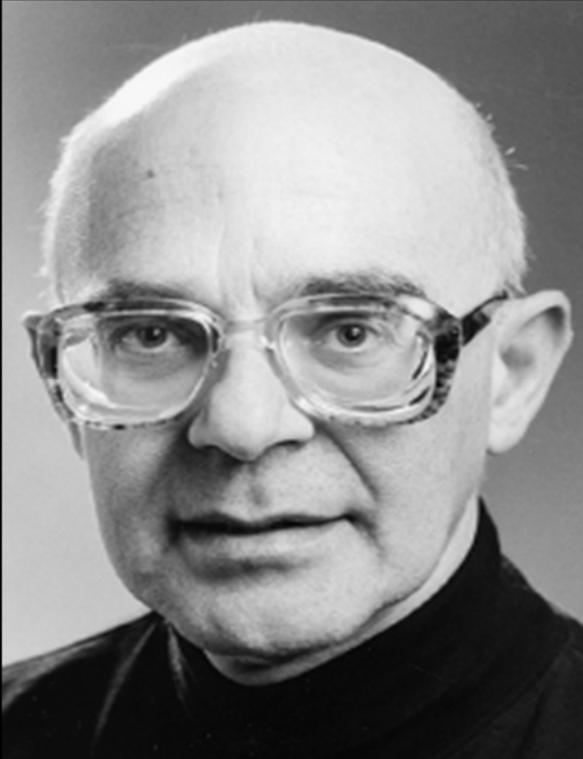
Helen Golden, stage name of Helen Werkman, was a Dutch singer. In the 1960s Helen recorded and performed with her husband Fred. In 1966 the duo had a hit with another Dutch husband-and-wife duo, Gert & Hermien Timmerman. Their single Corsica d'Amore spent nine weeks in the Dutch Top 40. Golden's first solo single was 'Niemand Is Meer Eenzaam / Denk Aan Die Dag', in 1977. In 1986, her LP album My Life For A Song was released. Golden died on 6 April 2022. She suffered from Alzheimer's disease.



Birgit Nordin  
1934 - 2022

Birgit Nordin was a Swedish operatic soprano. She was a member of the Royal Swedish Opera from 1958 to 1986, and regularly appeared at the Drottningholm Festival where she performed twelve major Mozart roles. She also performed internationally, appearing in the Edinburgh International Festival, Glyndebourne Festival, Copenhagen and others. She became known as the Queen of the Night in Trollflöjten, Ingmar Bergman's film adaptation of Mozart's opera. After retiring from the stage, Nordin undertook some teaching and stage direction.

THOSE WE HAVE LOST



**Elías Davidsson**  
1941 - 2022

Elias Davidsson was an Icelandic composer, 9/11 'truther' and conspiracy theorist author. He studied piano and composition in Cologne, Freiburg and Basel, Germany. While living in Iceland, Davidsson began composing avant-garde computer-assisted music. In 1976, his Piano Trio (with percussion) was performed at the Nordic Music Days in Reykjavík. This was followed by Landslög, a Fantasy based on Icelandic folk tunes. With Cheetahs, Impotent he presented a work for musical theatre. Subsequently, Elias Davidsson devoted himself increasingly to study pieces for the piano.

He also played accordion and lithophone. Since the 1980s, Elias Davidsson had published on political topics, such as colonial history, human rights, economic sanctions and Zionism. His texts appeared in anthologies and various journals, and later he frequently published on the internet.



**Osinachi Nwachukwu**  
1979 - 2022

Osinachi Nwachukwu was a Nigerian gospel singer and songwriter from Isuochi in Umu Nneochi local government area of Abia state. She shot into limelight in 2017 after the release of the popular gospel song "Ekwueme" which she recorded alongside Prospa Ochimana. Nwachukwu was a lead singer at Dunamis International Gospel Centre, a songwriter and producer of Christian worship music. Osinachi died from health complications that resulted from consistent domestic violence inflicted by her husband, who was promptly arrested and is under investigation.

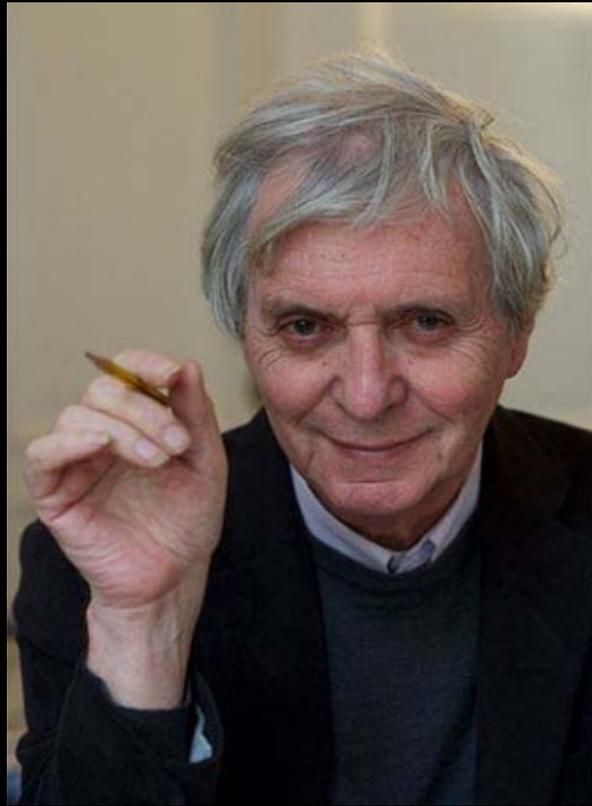
**THOSE WE HAVE LOST**



Con Cluskey  
1935 - 2022

Cluskey, his younger brother Declan, and their friend, John Stokes, formed their first band together in 1957: "The Harmonichords", an instrumental harmonica group. In 1960, they changed their name to the Bachelors.

During the 1960s, they charted all around the world. Live work carried them into the 1970s, continuing to play the cabaret circuit and maintaining the original line-up until 1984 when the Cluskeys and Stokes split. Following the split, the Cluskey brothers appeared as "The New Bachelors". Con Cluskey died on 8 April 2022, aged 86.



Philippe Boesmans  
1936 - 2022

Philippe Boesmans was a Belgian pianist, composer and academic teacher. He studied to be a pianist at the Royal Conservatory of Liège. He worked for the Radio Télévision Belge de la Communauté Française (RTBF) from 1961, as a producer from 1971.

Boesman became primarily recognised for his operas, with works written for the Royal Opera House La Monnaie in Brussels as composer in residence since 1985. Four operas were written in collaboration with Luc Bondy. 'Au monde' was honoured

THOSE WE HAVE LOST

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with an International Opera Award in 2015. His last opera will receive its world premiere at La Monnaie in Brussels in December 2022. Boesmans died after a short illness on 10 April 2022.



## Charnett Moffett 1967 - 2022

Charnett Moffett was an American jazz bassist. Moffett began playing bass in the

family band, touring the Far East in 1975 at the age of eight. In the mid-1980s, he played with Wynton Marsalis and Branford Marsalis.

In 1987 he recorded his debut album *Netman* for Blue Note Records. He worked with Art Blakey, Pharoah Sanders, and Dizzy Gillespie, among others. His second Blue Note release, *Beauty Within* (1989), featured his family on a multitude of instruments and vocals.

In 1993, Moffett recorded *Rhythm & Blood* for Sweet Basil's Apollon Records. A mix of jazz and pop, it placed high on the music charts in Japan. He also performed on various movie soundtracks.

In 2008, Moffett signed with Motéma Music, releasing *The Art of Improvisation* in May 2009, and *Treasure* in June 2010. In 2013, he released *The Bridge: Solo Bass Works* and *Spirit of Sound*, both on Motéma Music.

Moffett died of a heart attack. He was 54.



# THOSE WE HAVE LOST



## Trygve Thue 1950 - 2022

Trygve Thue was a Norwegian guitarist and music producer, and an original member of the Norwegian band Saft. He was the brother of the folk singer Ove Thue. His background as choir boy often gave

him a competitive advantage in polyphonic singing and instrumental harmonies, a result of his many hours in the studio making albums. From 1976 and onwards he ran his own studio, Bergen Lydstudio, where he produced records for various artists.

# THOSE WE HAVE LOST

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## Orlando Julius 1943 - 2022

Orlando Julius Aremu Olusanya Ekemode, known professionally as Orlando Julius, or Orlando Julius Ekemode, was a Nigerian saxophonist, singer, bandleader, and songwriter closely associated with afrobeat music.

Julius got his start playing drums or flute with juju and konkoma bands, and learned the saxophone to play highlife music. He began experimenting with combining

traditional music with horns, guitar, and American genres, a fusion which came to be known as afrobeat.

He had his first hits with 1965's "Jagua Nana" and the 1966 album *Super Afro Soul*. In the 1970s, Julius moved to the United States, forming a band, and later working as a session musician before returning to Nigeria in 1984.

A series of reissues in the 2000s and 2010s led to international touring and a collaboration with The Heliocentrics which reached the *Billboard World Albums* chart.

Julius died in his sleep, at the age of 79.



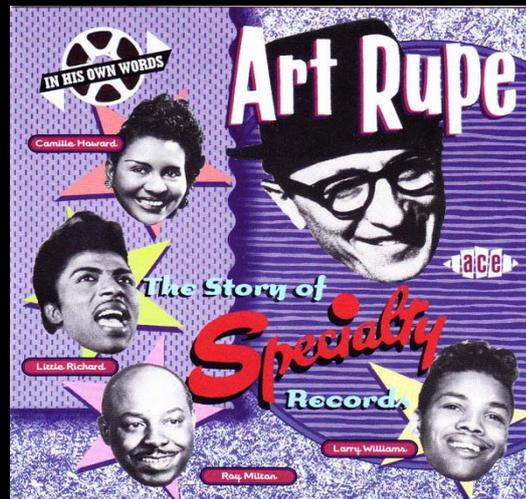
# THOSE WE HAVE LOST



## Art Rupe 1917 - 2022

Arthur Newton Rupe, born Arthur Goldberg, was an American music executive and record producer. He founded Specialty Records, known for its rhythm and blues, blues, gospel and early rock and roll music recordings, in Los Angeles in 1946. As a boy, he listened to music sung at a local black Baptist church. While growing up, he changed his surname from Goldberg to Rupe. After losing money he had invested in a small record company, he spent \$200 to determine the formula for records that would sell. He decided that the secret lay in a big band sound with a churchy feel. He started Specialty Records in the 1940s. Rupe had a love of gospel music, and in 1947 he began recording gospel quartets. Rupe obtained his most

successful artist with Little Richard's 'Tutti Frutti'. During the 1960s and later, Rupe became increasingly involved in oil and gas investments. He returned during the 1950s-revival period in the late 1960s, but only to reissue landmark recordings of the R&B era. Rupe sold Specialty to Fantasy Records in 1991. He turned 100 in 2017, and died at 104 years old.



# THOSE WE HAVE LOST



Bill Bourne [www.billbourne.com](http://www.billbourne.com)

## Bill Bourne 1954 - 2022

William Sigurd Bourne was a Canadian musician and songwriter. A multiple Canadian Juno Award nominee and winner, Bourne used traditional music elements from around the world. Bourne's musical education began at two years of age when he would sleep behind the piano at country dances where his parents' band would perform. Bourne was also a member of the

traditional Scottish band, the Tannahill Weavers. Beginning in 2000, Bourne was a member of the string collective Tri-Continental. In 2002 Bourne released the album *Voodoo King*. Bourne has also collaborated with Madagascar Slim, Aysha Wills, and Eivør Pálsdóttir, among others. In 2011 Bourne fronted the Free Radio Dance Band, with his son Pat Bourne. In 2012 he collaborated with other well-known musicians to release *Amoeba Collective*. In 2013, Bourne led the historic album *An Edmonton Christmas: Live Off the Floor*. He died of cancer on 16 April 2022.



## ପ୍ରଫୁଲ୍ଲ କର 1939 - 2022

Prafulla Kar was an Oriya musician, singer, lyricist, writer and columnist. He was born into a musical family. He received Padma Shri, the fourth highest civilian award by the Government of India in 2015 for his contribution in the field of arts. Prafulla Kar has worked as musical director and often as a singer in multiple films.

# 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](http://ecowatch.com)

# SAVE

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## Jethro Tull

Spin Me Back Down The Years deluxe edition



One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

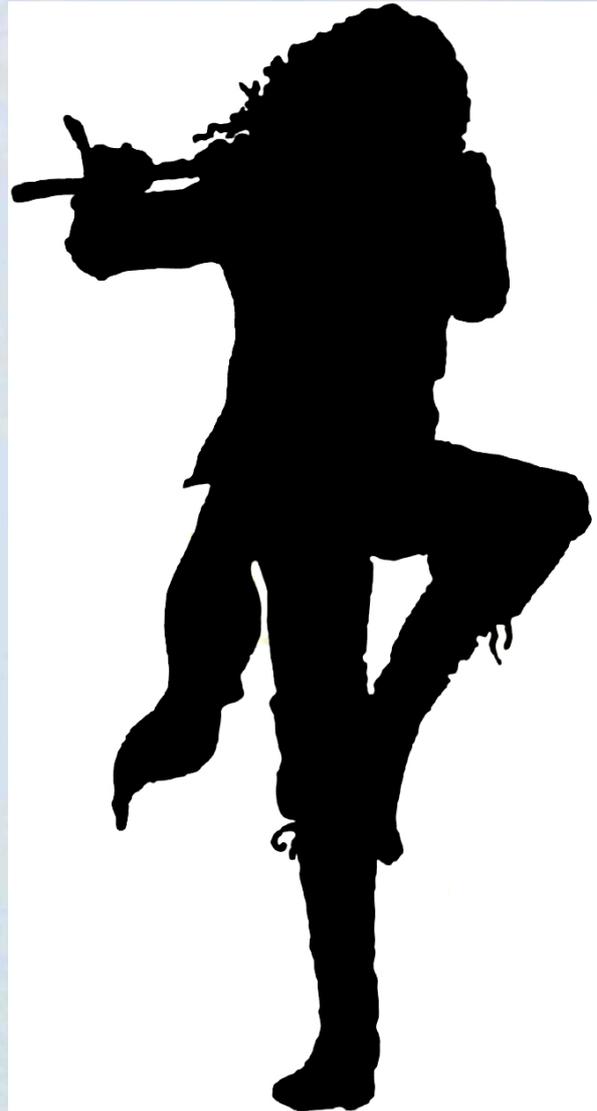
With *Spin Me Back Down The Years*, Jethro Tull archivist Pat Kent has done just that across a two-volume collection that recounts the group's epic history – from pre-Tull outfits such as The Blades and The Dwellers, through to the post-Tull exploits of former band members. In between are the tales of the career-making *Aqualung* and *Thick As A Brick* albums, the group's folk-rock excursions of the late 70s, and the incorporation of Middle Eastern music that characterised 90s outings such as *Roots To Branches*. A companion volume, *The Boy Scout Manual*, adds an array of previously unpublished photos, rare memorabilia and biographies of key band members.

Based on the unparalleled research of Pat Kent, along with Charlie Kenney and Erin Ward, of the renowned fan collective The Jethro Tull Group, *Spin Me Back Down The Years* is the detailed history the group's legacy demands.

Available in hardback and softback, a limited slipcased edition includes an exclusive 7" vinyl of a 1968 acetate recording belonging to founding drummer Clive Bunker, featuring "Clive Bunker & Friends". You'd be thick as a brick to miss it.

"The book has been a labour of love for the three of us... dedicated to a band that has provided the soundtrack to our lives" – **Pat Kent**

<https://www.musicglue.com/jethro-tull-spin-me-back-down-the-years-by-pat-kent/>



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## Inside Number 3

# A Visual History Of Apple Records

Looking from the outside like an unassuming terraced town house in the centre of London, Number 3 Savile Row was the site of an unprecedented outpouring of creativity in the late 60s and early 70s. Home to The Beatles' Apple Records, it was where the group recorded much of the material for their Let It Be album – including the legendary rooftop concert of 30 January



1969 – and also acted as the nerve centre for a string of projects conceived under the Apple banner, among them solo Beatles records and albums by artists as diverse as James Taylor, The Modern Jazz Quartet, Billy Preston and Badfinger.

For Inside Number 3 – A Visual History, collector Nigel Pearce opens the lid on a privately curated collection of records, press releases, internal memos and photographs that stretches back to 1968, granting readers unprecedented access to the inner workings of The Beatles’ fiercely guarded creativity. Both a tribute to one man’s passion and a celebration of one of the most important bodies of work in popular music, Inside Number 3 is an essential purchase for Beatles collectors around the world.

Limited to 100 copies worldwide, the deluxe edition of Inside Number 3 comes signed and numbered, and includes repro memorabilia from Pearce’s personal treasure trove.

“This book has the ability to astound all who care to enter this lost and much sought-after world... It shows what went on behind that famous door” – Nigel Pearce

<https://www.musicglue.com/inside-no-3/>



## **Fuzzbox** **We've Got A... CD... And We're Gonna Play It!**

Cult Birmingham four-piece We've Got A Fuzzbox And We're Gonna Use It!! became darlings of Britain's late-80s alt-rock scene thanks to a string of much-loved releases, among them the album *Bostin'* Steve Austin and the UK Top 20 singles *International Rescue* and *Pink Sunshine*. Subtitled *The Best Of Fuzzbox Reimagined*, *We've Got A... CD... And We're Gonna Play It!* finds the remaining duo of Vix and Maggie Dunne giving their catalogue a gleeful overhaul, stripping *Pink Sunshine*'s bubblegum pop back to a rockabilly-tinged guitar rocker, and refashioning their punk-pop assault on *Spirit In The Sky* into a dubbed-out sound collage that spins off into the stratosphere. Seems they've still got a fuzzbox... and nothing is off-limits.

“This is a great comeback album and a joy to behold” – *Louder Than War*

-  
<https://www.musicglue.com/gonzo-multimedia/products/fuzzbox-weve-got-a-dot-dot-dot-cd-dot-dot-dot-and-were-gonna-play-it>

# The Fall Take America 10CD box set

Led by the Mancunian revolutionary Mark E Smith, The Fall were a quintessentially British post-punk band, critiquing the fabric of social constructs while tearing up all notions of music-making in the late 20th century. Spanning the years 1981 to 2006, the 10CD Take America box set presents a quarter of a century of sonic assaults, following the group across the Atlantic as they strafed audiences from New York City

to Los Angeles, Detroit to Chicago, and way down south in Austin, Texas. Tracing The Fall's development from their legendary 1982 record Hex Enduction Hour to their uncompromising 2006 outing, Fall Heads Roll, it offers a parallel discography to their notoriously intimidating studio catalogue, with Mark E Smith and co gleefully dismantling and rebuilding their own legacy every time they take the stage.

"The gigs I enjoy are the ones where I'm so angry and paranoid... that I put everything into it to feed off the aggressive side of it" – Mark E Smith

<https://www.musicglue.com/cog-sinister/products/the-fall-take-america-10-cd-box-set>



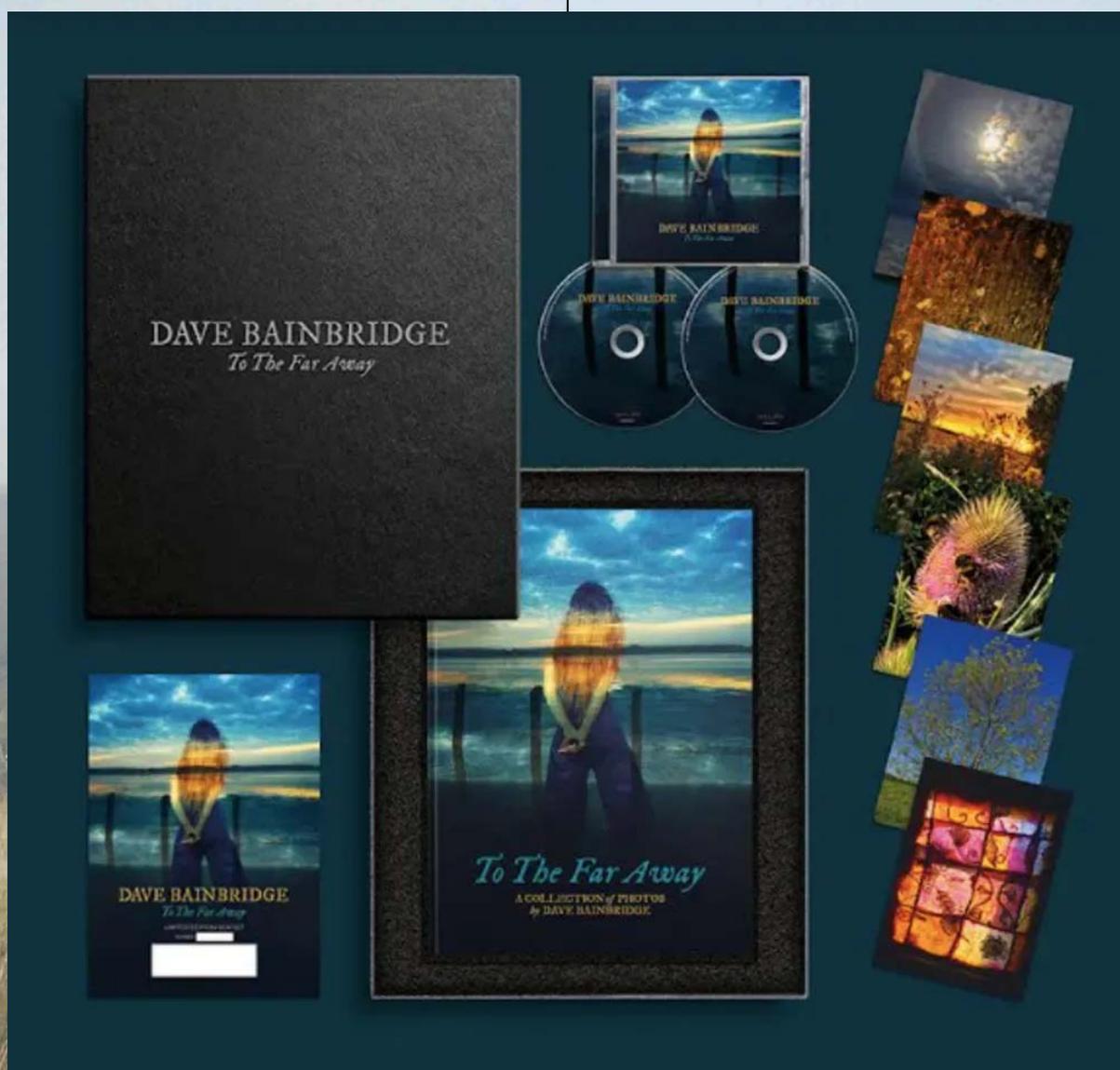
## **Dave Bainbridge** **To The Far Away limited deluxe-edition box set – final copies remaining**

Having been re-pressed due to demand, the final copies of the 2CD deluxe edition of Dave Bainbridge's fourth solo album, *To The Far Away*, are fast running out. Featuring the full album on Disc One, plus over an hour's worth of demo recordings, alternate mixes and five extra songs, the limited edition box set presents the whole picture of a deeply personal work for the IONA co-founder.

Written during lockdown and released at the end of 2021, *To The Far Away* captures Bainbridge in a period of reflection, and was written in response to his forced separation from his soon-to-be wife, Sharon, just says before their wedding. With the Atlantic Ocean literally keeping the couple far away from each other, Bainbridge recorded an emotive work that sought to make a connection during a time of uncertainty. It has since been hailed as one of his greatest achievements.

The deluxe edition box set also includes:

- A signed, numbered certificate
- Hardback photo book with over 100 photos taken by Dave Bainbridge himself



- Six postcards featuring photos by Bainbridge

Grab the final copies before they are forever out of reach...

“Powerful, heartfelt and exhilarating progressive rock of the highest order” – Prog Archives

<https://www.musicglue.com/ionaproducts/dave-bainbridge-deluxe-box-set-with-signed-and-numbered-certificate-includes-cd1-high-quality-wav-for-immediate-download-in-stock-now-2>

## **Pre-order:** **Maggie Reilly** **Echoes (Deluxe Edition)**

Originally released in 1992, Maggie Reilly's debut album, Echoes, continued to build on the early fame she found as a guest singer with Mike Oldfield in the 80s. Now celebrating its 30th anniversary, the



Norwegian chart-topping album is a one-stop shop of everything that makes the Glasgow-born singer such a unique voice: from the pop-rock album opener, Everytime We Touch, to the heartfelt charity recording What About Tomorrow's Children and the electronica-fuelled Wait, Echoes continues to resonate as a landmark recording from one of the UK's most gifted singers. The deluxe edition bonus tracks Break The Ice and a Rhythm Mix of Everytime We Touch offer further evidence of Reilly's beguiling voice.

"Listening to these good friends, that are a part of so many people's soundtracks, will be a whole new experience" – Maggie Reilly

<https://www.gonzomultimedia.co.uk/products/maggie-reilly-echoes-deluxe-version>



## **Dave Bainbridge** **Celestial Fire – Live In The UK**

If you thought Dave Bainbridge's 2014 studio album, Celestial Fire, was a mind-boggling trawl through his formidable bag of tricks, then brace yourself for the Celestial Fire live experience. Taking their name from that record, Bainbridge's group do true justice to their leader's legacy on Celestial Fire – Live In London. Recorded during the band's first live tour, the 2CD+DVD set includes a full concert

performance during which the band run through solo Bainbridge material, standouts and rarities from his former group, IONA (including the seldom travelled Brendan's Voyage/Return), plus a head-spinning cover of Yes' Roundabout. From beginning to end, it is an incendiary experience.

“A masterful package that deserves a huge audience” – Prog Archives

<https://www.musicglue.com/iona/products/dave-bainbridge-celestial-fire-live-in-the-uk-2cd-slash-dvd>

## Celestial Fire

Live in the UK



dvd/2cd



## **Gonzo Distribution Ltd**

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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mck Abrahams...

actions



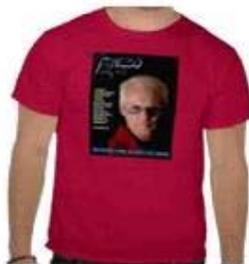
Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



## From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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

<https://nodogleftbehind.org/>

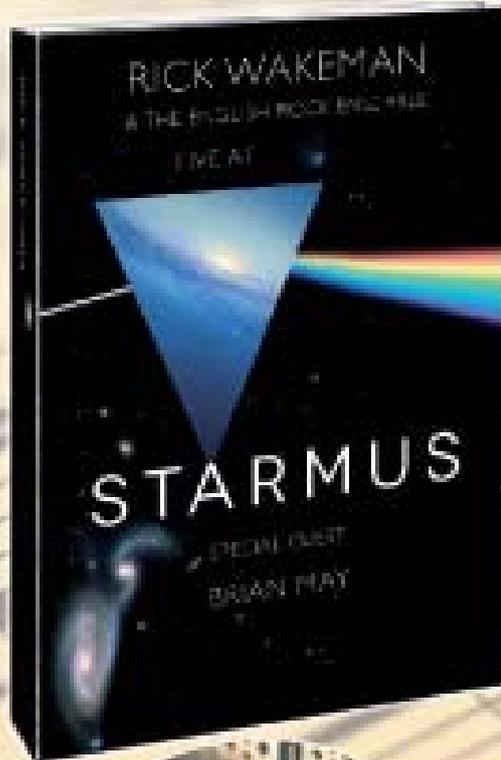
**RAW** presents

Forthcoming releases from **Rick Wakeman & Friends**

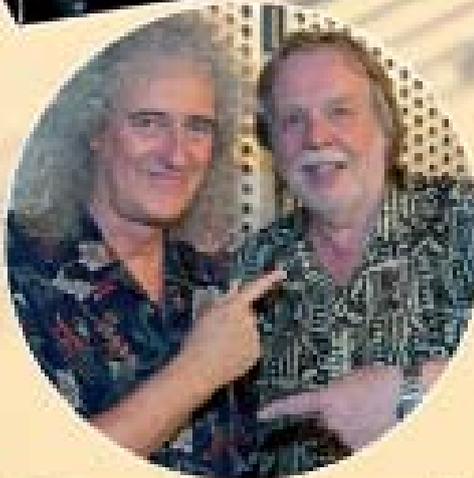
# *Rick Wakeman & Brian May*

*live from*

## **STARMUS 2015**



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



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



Available to pre-order from [www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)



*Kemez The  
Atlantean*  
by  
Kemistry

Back in November 2021 I reviewed Kemistry's *Astral Plane*, the first single from the EP. Now that Kemistry has returned from his time travelling adventures, where he was on a quest for knowledge, he is finally ready to drop his anticipated EP *Kemez The Atlantean*.

To fully appreciate what is about to come, you need to be in the right frame of mind. So, I suggest you sit back in your chair, close your eyes, and take a few really

STEVE RIDER

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deep breaths. Once you are fully relaxed, open your heart, your mind and your third eye, then press play and allow *Kemez The Atlantean* to be your guide for the next thirty minutes or so...

The EP opens with tubular bells, organ notes and drums. J Brav, on production, creates this etheric sound that immediately changes your vibration and transports you to a new plane of existence. This allows Kemez to set up the EP perfectly by explaining that it's all about telling things how it is. It might appear he has *No Respect, No Manners* but, when you deliver the real truth, the deep truth, on things that have been buried from the world, you have to deliver that in a matter-of-fact way, otherwise you will never get your point across. Kemez explains that you have to look beyond what you are told or what is written as truth because beyond that you discover the reality you live in is not one focused on actual truth but, a shadowy world where much is hidden to keep you under control. From here we are transported on to the *Astral Plane* with Thugs Bunny providing a sparse melodic beat over some eerie spaced-out sounds which, when moulded together, bring a mind-bending Lo-Fi sound. Kemez proceeds to take us deep to a place where alternate realities open up to us as our third eye is opened up by the music. Here we find that nothing is taboo. Subjects such as suppressed knowledge, ancient aliens and the spirit world are all laid out on the table for consideration and debate. This is a place beyond the three-dimensional existence where science dares not to step and knowledge comes from a connection to the very universe itself. You just have to open up to what is out there when you take the time to feel it and allow it in.

Once you are open to the astral plane and what it can bring you can experience so much and raise yourself to *High Vibrations*. Alchemy gives us a lighter and more upbeat vibe of electronic notes and drums. Kemez takes us on a Hip Hop meditation as he speaks on many things

that float through our consciousness. Everyday things that we see around us, and which invade our thoughts, to those moments that uplift us and allow us to let go of our thoughts and simply just be. Now, with our vibrations raised, etheric sounds mix with pounding drums and the notes of a triangle, shifting our perspective once more into a place where we can *Kiss The Sky*, courtesy of Thugs Bunny, and shift into the dimensions where Kemez makes his home. Here his words spin and merge with effortless ease, just as he shifts between planes of existence. Is this a trip, a lucid dream or perhaps a shamanic journey, what ever it is just allow yourself to go with it as Kemez seems to speak to your very soul.

The mood shifts slightly now as Fumes the Threat creates a weird soundscape of keyboards, drums and electronic sounds that seems to twist and stretch your mind and every nerve. On *O.G. Spirit*, Kemez and Leeds Emcee, Jack Danz, examine what it is to understand that you are far more than just a flesh and blood human being living in this 3D world. You are an eternal spiritual being inhabiting your body and having a 3D experience in this moment. How you chose to understand yourself and conduct yourself has so much bearing on how you experience each challenge in this earthly life and what you will learn along the way. With so much to take into your awareness, you need a little chill time. This is courtesy of Thugs Bunny who brings a more relaxed mix of horns, keyboards, and drums, allowing your vision to clear once more. *Laws Of Attr-Action* sees Kemez speak on how we need to look on life through different eyes, a different perspective. Everything in our lives happens as a direct result an action we take. You create your reality as a result of those actions, you can't have an attraction to anything, love, money or peace without first taking an action, so be positive and loving in your actions.

We move into the penultimate track of the EP with Sepnutz dropping a nerve tingling vibe of drums, keyboards and

sonic sounds, the perfect setting for Kemez to hit us with *King Kemez*. As you can guess, this one is all about Kemez as he drops bar after bar giving us the lowdown on why he is a king in this game. This is more than just straight up entertainment though and is not a track detailing bragging rights, this is a deep examination of what sets him aside from the rest, why he inhabits these otherworldly realms and why he is where he is. The final track, *Biggie Bang*, is produced by Jack Danz and has more of a grime vibe with flutes, drums, bells, and piano. The overall feel of this one is not hectic as it has an easy-going air to it and keeps us well and truly drifting in those outer limits of reality. Kemez delivers

some slick, paced bars that are packed with life influences. Observations and seemingly unrelated rhymes that creates a cohesion on another level. There is plenty here on a deep level to keep you thinking.

Now, if you thought it was all over, think again. Perhaps think is the wrong word? As much of what Kemez speaks on with the EP are worlds and planes of existence that are unseen, then there is some unseen content to keep your mind in its expanded state.

First up is Cypher, which features Eskar, Micky Swags, Kd, Scor and Heri alongside Kemez to deliver a posse style cut over a mix of keyboards and drums,



**01. NO RESPECT NO MANNERS**  
Produced by J Brav

**02. ASTRAL PLANE**  
Produced by Thugs Bunny

**03. HIGH VIBRATIONS**  
Produced by Alchemy

**04. KISS THE SKY**  
Produced by Thugs Bunny

**05. OG SPIRIT FT JACK DANZ**  
Produced by Fumes The Threat

**06. LAWS OF ATTR-ACTION**  
Produced by Thugs Bunny

**07. KING KEMEZ**  
Produced by Sepnutz

**08. BIGGIE BANG**  
Produced by Jack Danz

  
**KEMETSTRY**  
CLOTHING

All tracks written by L.roberts Exempt from  
OG Spirit, Written by L.Roberts & Jack Danz  
Track mixed, mastered blend

[WWW.LINKTR.EE/KEMETSTRY](http://WWW.LINKTR.EE/KEMETSTRY)



which has just enough energy to get you moving. This one really feels like these six emcees are sat in a circle and are handing the mic around for each to drop a verse in their own styles just to entertain you. No more and no less here, just slick intelligent rhymes on a track that helps to bring you back down from the otherworldly places you have just been. The EP is finally wrapped up with an eclectic soundscape providing the backdrop for the spoken word outro, *Thoth The Atlantean*. A narrated journey through etheric worlds that merge with mystical visions of Egyptian scenes and thoughts of the once great Atlantis, which might still exist in another dimension from this one...

*Kemez The Atlantean* is a very mystical and eclectic musical journey. Kemetistry seems to mix his love of Hip Hop with a trip to the Akashic records, that mystical place accessed through meditation, that records every piece of information ever experienced within the universe.

As someone who meditates and has openly researched and, at times, experienced things modern science would attribute to something mundane or misidentified, it is very interesting to review a release that actually creates a link between music and subjects many would term as fringe. *Kemez The Atlantean* is a release that allows me to delve deeply into the subject matter in a



totally different and exciting way. A lot of what Kemestry has packed into this EP may appear to go over the heads of most people but, delivering such knowledge and information in an entertaining way, allows the listener to take in more than they realise on a subconscious level, so you might find yourself expanding your mind and interests as a result.

Kemestry's skilled writing and delivery as an emcee has to be matched by solid production to create the kind of vibes he is looking for with this kind of subject matter, and he has brought together some producers who obviously get exactly what he was looking for as each one provides some musical backdrops that help Kemestry to paint the perfect mystical musical pictures in the awareness of the listeners.

To be honest, by modern standards, Kemez The Atlantean is less of an EP and more like an album. In fact, its runtime is

comparable with more than a few albums released recently by more famous Hip Hop artists from across the pond. So, this has to be one high on your list.

Kemez The Atlantean is best described as Hip-Hop alchemy.

Kemestry takes a wealth of knowledge, ideas, thoughts, and experiences, then mixes them with a base of Hip Hop vibes, adds some forgotten knowledge and creates something akin to the gold created by the alchemists of old.

Kemez The Atlantean is released on CD and digital with a stunning clothing range alongside it that is well worth checking out.

On that note its time for me to fly,

Peace out,

Steve

## LINKS

Get the CD and all Merch from Kemestry's official website Here:

<https://kemestrymerch.com/products/kemez-the-atlantean-ep-cd>

Get the EP Via Bandcamp Here:

<https://spidalee.bandcamp.com/album/kemez-the-atlantean>

Kemestry on Facebook:

<https://www.facebook.com/search/top?q=kemestry>

# THE LAST MAN ON THE MOUNTAIN

The other day I had a long conversation with one of the nicest people that I have met in a long career of interviewing rock 'n' roll

people. I haven't spoken to Corky Lang for many years, and I was very touched when he remembered who I was, and particulars of my family.



**Sadly, I had to tell him that my wife had died the summer before last, and he was very sweet in his condolences. I very much enjoyed our conversation, and I would like to thank him, Tuja for sending me all the pictures, and Louis for transcribing.....**

Corky: So basically it's great to talk to you, after all these years, I think we spoke one or two times but that's a way back.

**Jon: Yeah, it goes way back**

Corky: I think it was pre-civil war, it goes way back. The thing is that you're in good shape. How's the cat doing?

**Jon: I'm okay, the animals are okay. I do have some bad news, my wife died about two years ago.**

Corky: Oh, two years ago, ok, ok. Well, I'm sorry to hear that

**Jon: She had cancer and she was fighting it for a long time**

Corky: Was she in pain towards the end? I guess she was yeah, well I'm sorry to hear about that Jonathan and I don't envy you and they say that at the two year point, post death, that's



the hardest part to get through.

I remember when I had a tragedy in my house, it takes two years, or the two year point is where it starts apparently. I don't know why, but I think it takes time for everybody to absorb the shock of it, but I wish you the best in terms of the next little while.

**Jon: Thank you my dear friend**

Corky: You've got to hang in there. Anyway, if you don't mind I'll change the subject quickly here.

**Jon: Oh no, we're here to talk about your music**

Corky: Well the music mends a lot of things. It helps you get through the day, you love your music, you love listening, talking and writing. So that's a nice redemption, it's a nice thing for you and I feel very lucky myself because of that. You know there has been a lot of darkness overwhelming people these days and coincidentally, I've just been asked to do a fundraiser for the children of Ukraine, specifically for the children, and I'm doing that next week. It's a big concert in this area, at the community centre. They're calling in some of the top musicians in the area and I feel very honoured to be able to join in and do something for the terrible shit that's





going on over there. It's awful and we all know that, but the music is helping in a lot of ways, psychologically and hopefully financially.

So here's the thing I want to talk to you about. We've got the box set that we've been putting together for a while. It's been interrupted by a lot of things. So we have the parts for the box set, which includes, by the way, Live at Howards.

It was a couple years ago, it was pre-Covid, that we recorded at this club called Howards and it's a proper live show. It's not a huge production it's basically my boys Corky and Richie Scarlet, and at the time it was Mark Michael who was playing bass and singing. I think it was a proper show, it's maybe not as current as I'd like it to be, but it's still available on Gonzo and Rob — I believe — is going to take it as one of the parts of the box set. In the box set there is miscellaneous memorabilia, there are photos, you know there is the traditional kind of things for the fans. I

call it a fan box. So we try and put as much as we can in the box and one of those things is the live show at Howards and that's pretty good.

In terms of actually listing some of the promo items, I feel like a promo slut, but whilst I've got Jonathan on the blower here I'm going to spell it out for you what I have put together over the covid. A friend of mine did airbrushing of my drumset, each of the toms toms on the shell has a photo, it's a beautiful set of images of Leslie West on one tom tom, Jack Bruce on another tom tom and on the third Felix Pappalardi, on the floor we have Noel Redding and on the other floor tom we have Steve Knight.

So these are my mates who I played with over the last half a century, who I believe in my mind and my heart and with me, but now they are painted on my drumset. I say that because it's just something that came up and I thought because I kept flashing back

to Keith Moon and the pictures of Lily drum set. I first saw that drum set, well, when they first came back in the mid-sixties and my local band, called Energy, opened up for The Who. I saw that drumset and I went "Wow, that is so beautiful", to take a kit and make it a piece of artwork is so brilliant. So I sort of took that idea and I thought while they're going to paint the drums for me, why not paint my boys? They are dirt napping, they're not with us physically, but I can take them with me on every show I'm in... Of course, now all I need is the shows right, because so many of them have been postponed, then postponed.

So that's one of the things that's going to be filmed and we're going to make a deal out of it with the Rock N' Roll Hall of Fame because they asked me, you know for the classic rock window, whatever they call those things when you walk into the museum and they have different sets. They have Eddie Van Halen Guitar and they have Jimi Hendrix's jacket and they're all a separate item. A while ago they asked me to put my original drum set in

there, this must have been fifteen years ago so I don't know if that's going to happen. Quite frankly I don't know if I want to give up my drumset to anybody, they don't insure all that stuff, so I don't know if that's going to happen.

The point being I have a beautiful drum set, which by the way I'll send you photos of so you can have them they're really beautiful.

You know Dave Ling from Classic Rock magazine he says he'd love to do a little article on them in the magazine, so when the time comes and we have a proper photo he can do a little exposure on them. So anyway I call that the tribute drumset and I'll send you a picture of it, when I get my shit together because I'm on the road so much these days.

So that's the drumset. I told you about the live show at Howards, but there is also a tour that we did, I think it's called "What we do" or something. We did 26 dates in 30 days, I think it was June of 2017. We did like the old



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fashion, jump in the van with the four guys in the back with the amps and the drums and get on the road. We were traveling four to five hours a day.

We were driving from like Boston to Philadelphia to Atlanta to New Orleans, I mean we were like on the road and that's a documentary, I think we had a couple of names for it, one was "Where is the ice machine" because you know like you go to these hotels and all you want is a cold drink.

That I think Rob has, he has all these pieces, I don't know how he plans on selling them, but you'll have to check with your boys at Gonzo and see how they plan on marketing them and one of the other things that we will be promoting, is that we're starting with our UK and our European tour. That's if there is a Europe with the way things are going; who knows what's going to happen.

The tour is from October to November of 2022, I think we have quite a few dates, I think there are six to eight dates in the UK, we're playing the 100 Club, you know like the classic circuit. So we're going to be doing that, really looking forward to that one.

**Jon: It'll be fantastic**

Corky: We'll keep you posted on that. Again David Ling has been wonderful. He's a big fan of this particular, Corky Liang's Mountain. I have to be particularly sensitive to the Mountain fans who love Leslie, which I totally support. Which is why I don't call the band mountain, because it's not the original conglomeration of the first Mountain that people loved from 69-72. It's

instead my Mountain and I'm very proud of the response we're getting, because Jonathan you know better than anybody it's about the repertoire.

It's not necessarily about who's in the band per se, they want to hear the songs and they want to hear them the way they were first performed on the record. You know when you're playing songs from fifty years ago you tend to take off a little bit, some bands butcher the shit out of the songs, some keep it pretty simple. Any case, in this case we've been very lucky to have the people who remember Mountain.

We're not The Who, we're not Queen, we're not of that celebritydom. Mountain is known by certain people who are ardent fans and we love it, but we don't have millions. Maybe with the internet I think the fan base will spread out and I must say I'm very happy with it.

Here I am the last man standing on the Mountain, with the other boys moving on to the next world and it's not that I take great pride in it but I can't believe it. Here I am 75 years old, I'm still around, the drummer wandering around the Mountain asking how we make a living here, but we're still making the music. So if I'm rambling on Jonathan it's because I've had fourteen fucking coffees so you'll have to deal with it Jonathan.

**Jon: Haha, That's my job as a journalist**

Corky: Yes, deal with Corky. So those are a couple of the main points of this promotional conversation. Now, I'm going to shut up. Go ahead, talk to me about what you want to know and I'll do my best.

**Jon: Tell me a bit about the opera**



### **you did with the psychologists in Finland**

Corky: Yeah, the psychologists yeah, with Tuija Takala who is now - by the way - my lover, we've become very close. Oh yeah, it's been ten years since the rock opera, at the time she had her partner a brilliant man called Matt Havery, they were a couple. I met them on the boat, the rock boat, they have these shows on the cruisers. I met them there. I was actually a professor at the University of Western Ontario in Canada, I taught for a whole semester. It was great. Through that pipeline, the professional academic pipeline we would talk about teaching music and the business of music and they showed me a book they were working on called *Playing God*, it was about the manipulation of stem cells, it's

pretty out there. It's pretty medical in terms of dealing with the stem cells, manipulating the cells to either extend life or do other things that are way over my head by the way.

However, I thought the idea there are sort of four or five scenarios in the play, we had one with one person who was a hero who likes a blues guy that needed money and they paid him to do experiments on him and they extended his life. The first guy in this play, who by the way I played, he wants to die and he takes the experiment and they extend his life by another twenty five years or something. He's a blues guy, he's miserable, he takes the money to do drugs or something but in the end he dies. Anyways, instead of doing the whole play on the phone if you go to my Corky Laing works site I believe

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it's all still there. Anyway I was enamored by writing music and the idea of these doctors playing god by manipulating stems cells. We have scenarios of twins and cloning, the big one was making the whole society... but I thought the music should be simple. I don't consider myself a prog rock writer but I have had a lot of success writing with Mountain and with Jack Bruce. That was an amazing time to write songs, I love drumming but I love writing, so I had a chance to really write with them. Did you get a copy of the *Playing God* CD?

**Jon: Yes, it was very good indeed.**

Corky: Good, see that's the most important thing, I can go on and on, but basically I think the actual CD is really well done. We did a couple of live performances in New York at a beautiful big theatre. Cornell University sponsored it, then we went to Harvard, they were going to book it, at the time things were moving along. At the time it was expensive to put on, I don't know if you know, but we had twenty members and they were also the musicians that played and also acted at the same time. It was quite a cool thing to do, it was really a family. Anyway we put it on the backburner for now, it may come back.

The important thing is that you've heard it, that you liked it, but talk to me more about what you want to know. I'm rambling and I want to make sure I address the proper items.

**Jon: You're not rambling at all Corky.**

Corky: Okay, good good.

**Jon: When was it that you joined Mountain, because it was after they did Woodstock?**

Corky: Yes, it was literally a week after they did Woodstock, because it wasn't even a band at Woodstock. Leslie asked Felix to come and play. Leslie was booked because he had his first album called Mountain, that was actually the name of the record. So when they promoted him at Woodstock they put Mountain. There really wasn't a band, but Leslie after they played said should we stick together and do this. They didn't really like the drummer at the time, he was a folk drummer, he was a friend of Felix's but he wasn't a rock drummer. At the time Felix knew me from my band Energy. I joined them in the fall of '69, when Leslie and Felix decided to start a band, bring Steve Knight in permanently and that's when the four of us did the band and did the first record.

**Jon: That explains a lot, because I've read a lot of things. I knew you weren't at Woodstock but I read that you were one of the founding members of Mountain. So I was like, how does that work?**

Corky: Yeah, it's confusing. Keep in mind, as time went along that fall as they were mixing the Woodstock record and recording Mountain Climbing, next door they were mixing the Woodstock record. At one point the drum mics on stage at Woodstock didn't work and so they knocked on my door and asked me to come in and play the drums on a song when mixing the record. The song went on for about twenty minutes, I didn't have any idea what it's all about and a few months later there was another knock on my door and they're giving me a

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gold record for my performance on Going Home with Alvin Lee. I went wow, but at the same time, the very same month they were giving out gold records for the bands at Woodstock. Because we played Yasgur's Farm, a song that we co-wrote and they put on the record for Woodstock, I got another knock on the door and got another gold record for playing at Woodstock. So there I am in late '69 and I got these two records and I wasn't even fucking there. So it's really complicated sometimes, Rock N' Roll can be really that quirky. It's hard to explain, especially for those days. So that's the story of that. Actually when you look quickly at Normal Smarts profile he looks similar to the way I look, long back hair, big nose and you know so a lot of people... yeah at that point I just said I was there... little did I know it would become one of those games, like trivial pursuit... was he there or wasn't he. I think it was actually a question on one of those games, who was the drummer at Woodstock, anyways, long story short on that and that's it.

**Jon: I was reading the other day, this is a bit more of a downer, about what happened to Felix and it was such a shock. It must have been a bigger shock to you guys and it was a shock to me reading it.**

Corky: Oh the shooting, yeah that was awful. That was a terrible terrible time, at the time the band wasn't together. Felix wanted to put the band together and he wanted Gail involved, but Leslie and I didn't want to go through her again. She was brilliant but she was crazy, which only proved the point. When he decided he was going to leave her for another girl she went and cooked him. She went, " If I can't have you

then nobody can." We weren't terribly surprised. Leslie and I were on the road playing under the name New Mountain, because without Felix we wanted to be respectful. At the time we knew Felix and Gail had a very strange relationship, he always carried guns and they had a lot of drugs and Leslie and I were not surprised when we heard she shot Felix. I knew them in Nantucket, when Felix would come and try to get away from her, when you add the drugs to that then it just becomes quite graphically violent and it ended with him being shot in the throat.

When she shot him he was kneeling on the bed so there was no blood, she shot him with a Derringer which by the way it's hard to kill someone with a Derringer, except when you shoot them in the throat. Because there are no blood vessels around the throat his head dropped, it looked like he'd just nodded off. She thought he was just asleep. It was one of those strange things, like a freak accident, he definitely shouldn't have died. A Derringer bullet is the smallest little bullet, it's like a pellet, but I'm not going to say too much more about that... but you're right it was a shock and a hard time. It's really sad because Felix was brilliant, he was a brilliant, brilliant man, he just picked the wrong woman.

**Jon: It's just a bizarre story, it's like you were saying just now about Rock N' Roll having these twists and turns.**

Corky: They were saying it was an accident; they were trying to claim it was negligent homicide. It turns out a year or two before all that happened she was having a bit of a breakdown. My wife was sitting at the bar at the time and Gail walked in and drew the Derringer and pointed it at her. Gail

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started screaming at her that if she ever went near her husband she'd shoot her with that thing. This was a year before the tragedy. She tried to get off by saying she'd just got it and didn't know how to use it, but it turns out because she'd pulled it on my wife at the time, Francie, that's how they put her in prison. So that's the story of how she actually was convicted, but before that they were going to let her off. Where I was living at the time it was big news and in all the papers and it was really out of hand.

**Jon: You've played with so many people, I didn't realize again until recently that you and Felix with Ian Hunter who is one of my all time favourite singers.**

Corky: Yeah that's right, I had my own record deal and at the time Ian was out there on his own and they wanted to put together a superstar band. I was friendly with Ian, we were mates as we say... Ultimately we called in Andy Frasier, it was a whole story. If you have my book, called *Letters to Sarah*, it's a book I wrote when my manager saw a box of letters that I had sent to my mother over thirty years. I just wrote to her on the road.

I'd just go back to the hotel, whether I was playing in an armpit in Nebraska or I was playing Carnegie Hall and I'd always write to my mother at night. Tuija found this box of letters which had come down through my sister and my brother and it ended up in a storage room.

She said instead of doing a wikipedia, why don't we do a time capsule and talk about it in the book. We had all these letters dated, which is why the book is called *Letters to Sarah*. I didn't even know she saved

them, but it came together and it was one of my favourite ideas. In the book it says a great deal about how that band came together and how it fell apart. It was a brilliant band, we had lots of talent, and we had Andy Frasier.

**Jon: Andy Frasier is probably my favourite bass player of all time.**

Corky: He should be, he's the most brilliant man and the sweetest guy in the world. The record company paid all this money, Lee Michaels came in and they even called Stevie Winwood, but he was in the back of his house smoking too much of whatever he was smoking... but the point is we were putting together this all-star band, but it was nuts. I need to get hold of a guy, because we recorded tons of stuff that was never put out, you just reminded me by the way. Anyway, so I would get the book, because I could talk about it forever. In fact I just spoke to Ian the other day and he just sent me his book. I forget the name but it's a big book with a big hard cover and Ian is a big shot so he loves that shit and everything's a first edition.

We wrote some of the best songs together too. He doesn't make much out of it because he's had all other sorts of celebrity things happen too. Anyways yes, we love Ian, he just told me about his new record he's making and he's doing it all on the internet, so basically he's got an album where nobody has ever played together. He's got all these stars on it. It's funny because when we were working together I'd look in the garbage can and he'd have thrown out these beautiful lyrics about ships in the night and I'd be like Ian what happened man? He'd say it's a ballad man, I'm a rocker I ain't going to fucking record it. He did a demo, but Barry Manilow

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recorded it and it was a number one record. It goes to show, you don't know what you've got until someone else is telling you what you've got. But do, get the book. There is a lot of history in that book, doesn't include my work with Leonard Cohen who I love, but yeah.

**Jon: Yeah I'll ask Rob for a copy. How did you work with Leonard Cohen, how'd that happen, what happened there?**

Corky: Oh that's a beautiful story. You got me on this one. Just before the DVD came out they had CD-ROMS. I was fascinated by the idea of having visuals and stuff all on one CD-ROM. I happened to have an insight into a connection of a friend of his and I was like I'd like to get Leonard Cohen to do 'Zen and the art of Leonard Cohen'. I didn't know Leonard from a hole in a wall, but it turns out my family and his family went to the same synagogue in Montreal. It turns out that my grandfather and his grandfather helped build the synagogue, but I didn't know who he was... but I met his manager and said I have this idea, but I said what I need is some material from Leonard for the CD-ROM. So here I am collecting all these special little items, him in Greece and working with a friend of mine who was very well versed with the internet at that time, we're talking the late nineties.

So I told Kelly, his manager, to show Leonard what we'd done. We'd made a sample on this computer, so I flew out to California. Now I'll tell you Jonathan I've met a lot of big celebrities, but I was shaking in my boots and I couldn't believe how excited I was to go to his house in suburban LA. I walk in and I'm like Mr Cohen, I'm Corky and I've got this

sample, but I've got this laptop and I don't know if it'll work. So he's like what you're name's Corky right? He's like let's take a sip of whisky. Now it's like ten o'clock in the morning when Leonard Cohen offers you a sip of whisky, you take a sip of whisky. He mellowed me out and we went to his office in the back and we had a great time. He showed me all of these pictures and he's totally into it. At the time there is a lot of Leonard Cohen fans you don't know and it turns out one of the heads of one of the big film companies is a friend of a friend and I needed money. So I was setup the the head of MGM who produced this movie, just took a look at it and said how much do you need? He wrote a cheque right there for a couple of hundred thousand dollars, he said don't lose it. I didn't take the cheque, I didn't have everything together... but a couple months later I got a letter, it's now framed on my wall from Leonad.

It just said how much fun he has working with me and that we'd have to do it again sometime, but he was postponing the idea of doing the CD-ROM, but the next day the CD-ROM was out and the DVD was in. This was the late nineties. It happens to be one of the high points in my life.

**Jon: That's lovely, I think I've probably got enough for the moment.**

Corky: You've probably got enough for war and peace, but it's great that you called and I'll leave it with you there. We're on this thing, see what you can do, if you need anything else drop me an email.

**Jon: Thank you my friend**

Corky: You're very very welcome



# NEW MUSIC REVIEWS

*Expand your imagination.  
Transform your pride into a sense of self-worth.  
Transform your anger into creativity and creation.  
Transform your greed into adoration of beauty.  
Transform your envy into admiration of the virtues of others.  
Transform your hate into mercy.*

G.I. Gurdieff

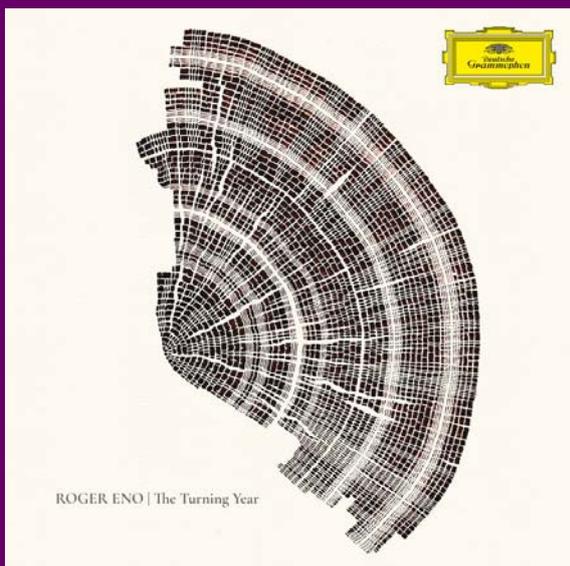
## **New and Old Music for New Worlds in 2022**

### *Some musical reflections from Alan Dearling*

There's forever a diverse range of music 'out there' to discover. But it's harder and harder to find out where to look, let alone where to read about new and old releases. I think that this is increasingly true for all age groups, not just broad-church, elder-folk like myself who are looking for what might be worth trying out...giving a listen to. So it is with some trepidation that I go about listening to, and sharing links to some music that I've been sent or have stumbled into.

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alan dearling



### **Roger Eno: *The Turning Year***

Roger Eno, after releasing an album, 'Mixing Colours' with his famous brother, Brian, on the classical Deutsche Grammophon label in 2020 has just released a set of solo piano works which are drop-dead beautiful. It very much follows from 'Iris' on the siblings'

album. Haunting, gorgeous, evocative. Immediately memorable. It's a lovely sonic recording, and thankfully very hard to categorise, to place in a genre-box. I've been a fan of Roger's ambient, jazzy sounds for many years.

There's a definite floating feel to the music, that seems to come from above, from the outer limits of Space. 'The Bells' drift above the sky and into the stratosphere. Lovely stuff...restful, ruminations and a good musical companion to calm the troubled brow. We are much in need of turning the year, turning to a more positive page in life.

Roger Eno:  
<https://www.youtube.com/watch?v=sNiIgA8JY4I>

### **Terry Edwards and The Scapegoats: *My wife doesn't understand me***

Or, as Emily Smith wrote in 'Melody Maker' back in 1995 when this was first released: "*I don't understand him either.*" "*Discuss this thing over a tuna sandwich.*"



A melange of sax discord and bass fusion. 1995 post-punk jazz, perhaps? Vocals in a slow American drawl, "Hey Louis, let's do lunch." Uneven, noisy, unusual and challenging. John Peel probably liked it very much, methinks, and four sessions of Terry Edwards and the Sapegoats were recorded (probably more).



It's seemingly disorganised, anachronistic and reminds me of Lol Coxhill. A hi-end quality recording with some straight covers of tracks like 'A taste of honey' mulched into much of the rest of the disjointed cacophony. Revolution Number 9 and a quarter, perhaps? Best served stoned.

Terry Edwards is a much-vaunted

session guy, a multi-instrumentalist and brass-ace, working with the likes of Madness, Spiritualized, PJ Harvey.

<https://terryedwards.bandcamp.com/album/my-wife-doesnt-understand-me>

Terry Edwards:

<http://www.terryedwards.co.uk/>



### Aldous Harding: *Warm Chris*

With a delicate, softly, breathy vocal delivery, Aldous Harding reminds me of the French chanteuse, Francoise Hardy. In fact, 'Ennui' and other tracks sound very Euro-centric. Like something that Serge Gainsbourg or Nicolas Godin have served up as Euro-pop over many years. Actually, she's from New Zealand. It's minimalist, spoken rather than sung in a fragile, little girl voice. Dreamy, 'Tick Tock', sexy... 'Warm Chris' is kind of bedroom, shoe-gazing music, but paper-thin. A whimsy sort of feminine, poppy, Nick Drake. Sort of... But then she does come up with evocative song titles such as, 'Staring at the Henry Moore'. A soft Art School style of understated pop confection. But it ends with a 'Leathery Whip', so maybe there is a Nico waiting in the wings to escape and join the Velvet Underground. Perhaps not so vulnerable after all...

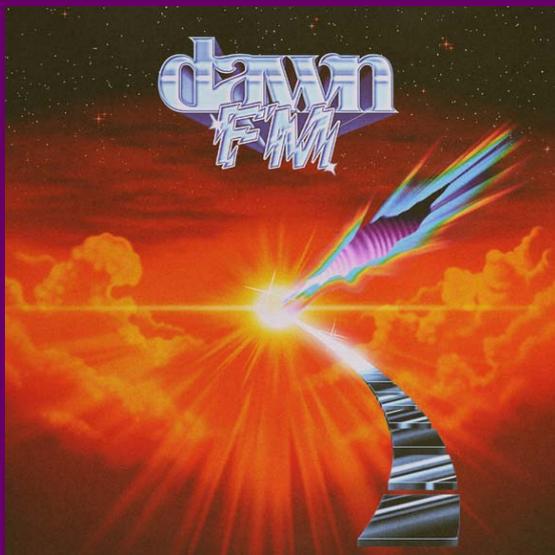
Aldous Harding:

[https://www.youtube.com/watch?v=MaAB\\_pqaDpU](https://www.youtube.com/watch?v=MaAB_pqaDpU)



### The Weeknd: *Dawn FM*

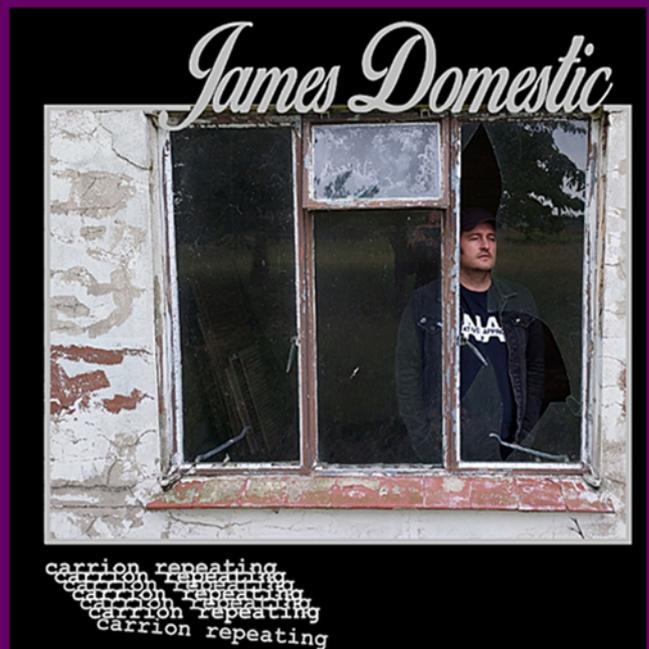
A new set of soaring vocals and dance trippery. “You’ve been in the dark for too long...stay tuned...” An escape from purgatory. The Canadian’s fifth studio album and it’s synth-beats’ heaven, cool vocals, picking mushroom spores, soul music punctuated by break outs into Trance-Land. Time to hit the dance floor and shake some body parts. Classy and strangely ‘80s’ Old Skool. Actually, come to think of it, this reminds me a bit of the KLF. It features guests such as



Tyler and Lil Wayne. Controlled and groovy, sing along while you sway and swoon, dance and strut your finery.

The Weeknd:

<https://www.youtube.com/watch?v=BnBhE9s2Rhk>



James Domestic: *Carrion Repeating*

“Shopping at Lidl/What to do with that stuff in the central aisle?”

Rap poetry. Hardcore. Garage punk. Warning sirens, klaxons screaming through the night skies. These are stripped back recordings full of stories from the streets/real lives. “Take a little bit from over there, and wreck it!” It’s unremitting material, thrown up from the territorial lands of the Arctic Monkeys, Sleaford Mods, early Mister Rotten and Prodigy. Not quite into the class of Ian Dury, but would be worth catching live. Likely to make you feel uncomfortable: “Is that you? Sitting over there.” James Domestic (aka James Scott) holds a doctorate and a ‘deep-seated aversion to authority.’ ‘Faze Out’ indeed.

<https://jamesdomestic.com/>

<https://www.youtube.com/watch?v=dxBL3Y0YOTU>

### G-Delic: *Magish*

Space Rock Fusion - psychedelia with a heck of lot going on. Pomp and synth-sounds flying into new space trips...and wave after wave of bass-lines, synths, repetitive beats...drums and Hawkwind-style grooves... but with more Eastern Mediterranean belly dancing, back-beats



and vibes. Some nice instrumentation, especially almost tabla-style drumming, and well put together – it makes for an enjoyable musical journey. Plenty of glissando-guitars, orchestral music for head-bangers. I can imagine old-proggers shaking their communal straggly (remains of) long hair to this. I can imagine: “*Psyched-up, Maan, time to dive out back for a quick toké.*”

If you’ve heard of the band, Dream Machine, this is music from one of their main contributors, Gabriele Delic (Tosti).

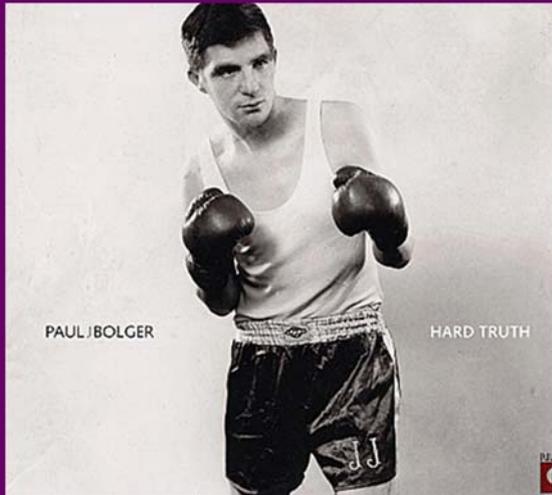


G-Delic:

[https://planetutopia1.bandcamp.com/?fbclid=IwAR32\\_XkcrPSPWVCx56T3M\\_o\\_UT347cT78ZNpG\\_2EsAAAcZpZVI ES0GAYgbw](https://planetutopia1.bandcamp.com/?fbclid=IwAR32_XkcrPSPWVCx56T3M_o_UT347cT78ZNpG_2EsAAAcZpZVI ES0GAYgbw)

Dream Machine:

<https://www.facebook.com/groups/54941854035>



**Paul J Bolger: *Hard Truth***

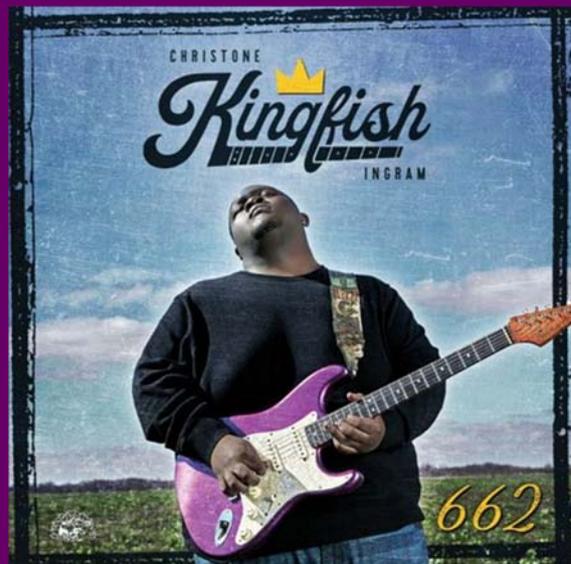
R&B – bluesy – recorded with a ‘live’ studio feel. Nostalgic, a return to the ‘other side of the tracks’ on the other side of town. Proggy-rock with an American edge. Ballads with a blue grass, pedal-steel feel. Got me thinking of Dave Edmunds and Nick Lowe. Some nice ‘70s guitar playing from the Waterford and his life in the borderline between the north and south of Ireland. Paul says, “‘*Hard Truth*’ is an audacious guitar-led shout.”

He certainly doesn’t resemble the boxer in the cover pic!

Acoustic video:

<https://www.facebook.com/watch/?v=269154651995276>

<https://www.pauljbolger.com/>



**Christone ‘KINGFISH’ Ingram: 662**

Alligator Records are set to support the UK tour by the ‘Kingfish’ in June and July 2022. He’s just won the Grammy Award for Best Contemporary Blues Album for his sophomore release, ‘662’.

At just 23, Ingram is arguably the faster rising star in the blues firmament. At the Grammy awards, he said, “*As much as this is for me, it’s also for my late mom, Princess Pride, and for Mississippi.*”

He’s a massive guy and has been on and off crash weight-loss programmes. But it’s his music that is captivating audiences. As well as talent, he’s got the blues feeling and soul. Lots of wah-wah. Very old school, straight down the line jukebox music.

<https://www.youtube.com/watch?v=QdC99sQRd1s>

**Hanterhir: *Nyns Eus Denvydth Bys Trest (There is No-one to Trust)***

Dubbed as Cornish Space Cadets: This new album really needs to be played pretty loud. Radiophonic squawks, anthemic sound-walls. Gothish, slightly disembodied. It’s at times like experimental weird darkness recently disinterred from the Crypt. There’s an epic



grandeur to much of it and thankfully some light in the darkness. I was reminded a bit of Arcade Fire, the layers of sounds and harmonies. There's folk music and even Scottish and Cornish, vaguely Gaelic sounds in there too. "Heal my wounds/Heal my mind". Ambitious, oozes with originality. Songwriter, Ben Harris deserves a pat on the back. I got to the end of the album and wanted to listen again from the bit of a screamer that opens with a rant against Brexit/covid and relationship breakdown through the lyrical 'Slug Song' to 'Yeah' and it's Middle Eastern (or Western) flavour (which is perhaps from Cornwall's Redruth) given their heritage and their previously lauded album, 'The Saving of Cadan'.



Hanterhir:

<https://www.youtube.com/watch?v=649LXsN-OFU>

**Fàshiön: *Fàshiön Music* and *Un-Scene: Post Punk Birmingham 1978-1982***

Two double albums from Easy Action records. Fàshiön Music explores the music from the earliest version of the band (as Fashion Music) before they morphed (the





press release calls it ‘mutated’) into Fashion. It’s very much the musical journey that Luke (Skyscraper) James has described of the four West Midlands’ lads in his book: ‘Stairway to Nowhere’. They mashed up techno, reggae and punk and were rather snazzy dressers, with a Roxy Music cum New Romantic dress sense. The Birmingham collection includes 19 tracks from punk stalwarts like the Prefects, TV Eye, Swell Maps and The Hawks. Described as ‘exceedingly rare’, they are an obvious discovery in what comedian Stewart Lee calls, “...*industrial estate garage meeting Brutalist glam.*”

Easy Action Records:

<https://easyaction.co.uk/>

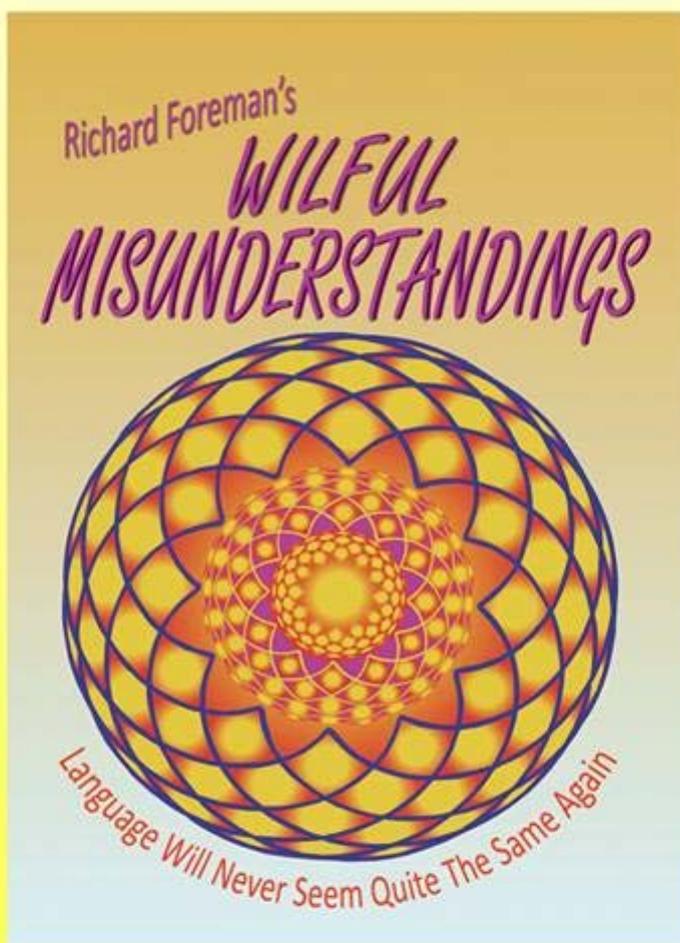


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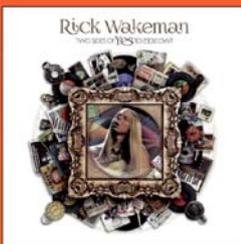
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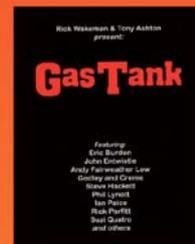
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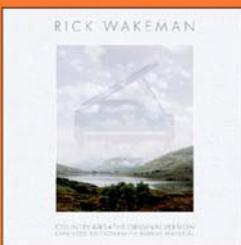
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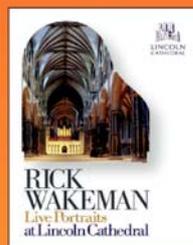
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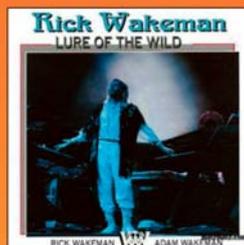
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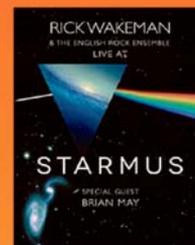
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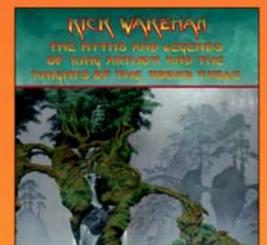
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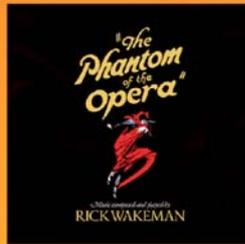
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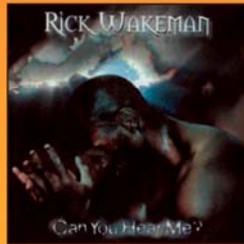
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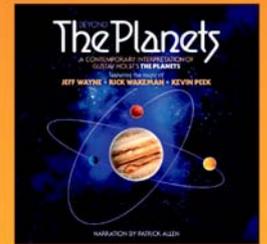
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# KEV'S WORLD



## **NINE SKIES**

**5.20**

**ANESTHETIZE PRODUCTIONS**

This is the third album from Nice-based progressive rock band Nine Skies, but somehow, they have passed me by until now, even though I can see that quite a few musical friends of mine took part in their second release (Dave Foster, Pat Sanders, Clive Nolan, just to name a few). They also have some guests on this album, with Steve and John Hackett both

involved as well as Damian Wilson singing on one song. The band itself is quite a large one, with Eric Bouillette (guitars, mandolin, violin, keyboards), Alexandre Lamia (guitars, keyboards), Anne-Claire Rallo (keyboards), David Darnaud (guitars), Achraf El Asraoui (vocals, guitars), Alexis Bietti (bass), Fabien Galia (drums, percussion), and Laurent Benhamou (saxophones) along with two more guests in Cath Lubatti (violin, viola) and Lilian Jaumotte (cello). There may be a lot of musicians, but what surprises the listener when getting into this is just how pastoral and acoustic it is. The arrangements are key here, with the different instruments wonderfully spaced and a real feeling of lightness. It is a relaxed album which feels very English indeed, with piano and acoustic guitar often at the heart. The percussion is interesting as Galia has a wide remit and is often using hand instruments as opposed to a standard drumkit and this provides a different underlying feel. Achraf El Asraoui has a lovely voice, full of emotion, and he can easily move into falsetto when he feels the need which again provides the band with a bigger palette. There is no rush here, it is all about the music and it is an album where it is very easy indeed to get lost inside and

# KEV ROWLAND

is definitely one which benefits from being played on headphones with no distractions.

I find it interesting when looking at ProgArchives that although this has picked up some reviews, none has been from the official collaborators, yet with 49 ratings and four reviews this has a very healthy 4.0 average which has it at #5 of French releases from that year. There is both a simple complexity and a complex simplicity within this album which makes it thoroughly enjoyable from start to finish, and the mellow pace and style really does make this an album to savour. I can see I am going to have to look backwards into their other releases as this really is a delight.



**OYSTERBAND  
READ THE SKY  
RUNNING MAN**

There are times when bands appear to decide to not record any more and instead concentrate on playing live gigs in front of adoring fans, and I am sure that many thought we had seen the last of new material from Oysterband given their most recent studio album was back in 2014, but here in 2022 we have a new album which was certainly worth the wait. The band had been through a lot through the years, as has any act who have been going for more than four decades, but John Jones (vocals, melodeon), Alan Prosser (guitar, vocals) and Ian Telfer (fiddle) have been there

since the very beginning of Oyster Ceilidh Band and Fiddler's Dram, while the line-up is completed by Al Scott (bass guitar), Adrian Oxaal (guitar) and Sean Randle (drums). This is their 12<sup>th</sup> studio album, or 14<sup>th</sup> if you count their collaborations with June Tabor, and for any fans of great modern folk-rock music then this is essential.

Here we have a band steeped in politics who blended some rock in with their folk at the same time that rock bands were moving into folk, creating a movement which saw them at the forefront with the likes of The Levellers, creating modern protest music with a real message. Their music has always been incredibly enjoyable and easy to listen to, without ever falling into the trap of being easy listening, and the more one plays their songs the more there is to hear. The arrangements are always key, with the violin often having an important part to play, with the percussion providing the backdrop (Sean Randle joined in time to play on the album, with just one of the tracks featuring previous incumbent Pete Flood, formerly of Bellowhead). This is accessible music, with occasional electric guitar to provide some contrast and a few keyboards here and there, with the bass providing warmth and structure but it is based heavily on acoustic guitars with the vocals clear and the lyrics sending an easily understood message.

The final track on the album is the one with the most driving rock force, "The Time Is Now", and when I sent the review back to the PR company I begged not to be forgotten when the album was coming out as I knew that if this song was anything to go by it was going to be simply sensational. Now I have the album my only regret is that the band are on tour on the other side of the world, and I am not there to see it, as this really is a wonderful release, and any band brave enough to have a track like this as the closer and not opener have real class and understanding. Essential.



**PARADISE 9**  
**LIVE AT THE AMERSHAM ARMS**  
**INDEPENDENT**

Recorded towards the end of 2014 at The Amersham Arms SheepDog Bash2, the band has already changed since the album released the previous year with the core trio of Gregg McKella (vocals, guitar, glissando guitar, clarinet and space FX's), Neil Matthars (bass) and Tyrone Thomas (lead guitar, backing vocals) now joined by Jonas Golland (Tiger Lillies/I am Meat) on drums and backing vocals. The underground scene lives and breathes with gigs like these, and I certainly see way more bands perform in pubs than I have ever seen in arenas. I know the first time I ever saw Neil play was at The Red Lion in Brentford when he was in the Casuals, about 30 years ago!

At the time of recording, they may have had a new drummer in the ranks, but the band were flying high after the success of 'Take Me To The Future' which had been released the previous year, and it is no surprise that the majority of tracks in this 7-song set are taken from that album. This is space rock with huge nods towards punk and indie, very much of the underground, with Nik Turner and Inner City Unit some of the musical references. Even though there are two guitars they are never overtly heavy and there is a huge amount of space within the layers, with Neil often providing the melodic structure with the others playing around the edges.

It is not hard-hitting music but instead is something that often is thoughtful and basic with the punk element strongly shining through. Gregg has been pushing his music and this band for well over 30 years with no sign whatsoever of stopping, and this is a great way to discover the band. This is available for just £4 on Bandcamp so why not pop over and give them a listen?



**PARADISE 9**  
**SCIENCE FICTION REALITY**  
**FLICKNIFE RECORDS**

Since the last Paradise 9 album there have been some changes in the camp with the departure of both drummer Carl Sampson and percussionist Jaki Windmill, who have been replaced by Wayne Collyer. This means the band have slimmed to a quartet, with the rest of the line-up still Gregg McKella (vocals, guitar, clarinet, Fx), Tyrone Thomas (lead guitar, backing vocals) and Neil Matthars (bass). Colyer was a member of the band when McKella formed it originally back in 1988, which makes Neil the newbie as he has only been there 14 years, so here we have a band with a stable line-up and a long pedigree.

Even though they have been going in one form or another for more than 30 years this is only their third album, released in 2021, eight years on from the excellent 'Take Me To The Future'. As one has

come to expect from Paradise 9 this is very much space rock, with the bass often providing the structure of the songs, even though there are two guitars. Take the title cut for example, it is Neil who keeps it all together with some chorded riffs which allows the two guitars to be sparse and going off at tangents while the drums work through different patterns.

Paradise 9 have had a strong relationship with bands like Inner City Unit and approach their space rock with a far more independent and punk attitude than many in the scene. Keyboards provide an important element but it is more of a nuance and a facet of the sound as opposed to being right in your face. This is an album from the underground which feels just like that, with a title which clearly states what this is all about. Honest and with integrity, this never pretends to be anything more than it is and is all the more enjoyable for that.



**THE FLOW COLLECTIVE**  
**FLOW: BEAUTRAIS X DE VEGT**  
**INDEPENDENT**

This is a wonderful album, very New Zealand, but also very much classic singer-songwriter in a way which is not often heard these days. It took me a while to think who they remind me of, but in the end, I settled for English singer Talis Kimberly and Australian Maryen Cairns,

both incredible performers who have released essential albums. This one revolves around the vocals and piano of Elizabeth de Vegt, who used poems from Airini Beautrais' collection *Flow: Whanganui River Poems* as lyrical inspiration for an album and event based on the Whanganui River. Recorded live at the Royal Whanganui Opera House in January this year, she was accompanied by Elise Goodge (taonga puoro, vocals), Andrew Wetherall (electric guitar), Brad McMillan (drums), and Hamish Jellyman (bass, synth, vocals).

The accompanists are just that, there to provide additional nuances and touches on the songs which are fully formed and one can imagine Elizabeth also performing these solo without any additional instrumentation. Although there are times when Elizabeth plays acoustic, for the most part she is sat behind the piano, where she has a wonderful touch, while her vocals are always direct and full of message. The songs move between different styles, often within a traditional folk styling and one can imagine this being listened to a great deal within the UK folk circuit in particular. One item which does make it stand out is the use of Taonga pūoro (traditional Māori musical instruments), which provides a haunting quality to the music. There are times when they up the tempo, and mix it up somewhat, but the arrangements are always designed to have the vocals front and centre, even if they are more country and pop than folk.

This is such a full-formed album, with strong performances, however I cannot help but think that although this may be the debut for The Flow Collective, Elizabeth must have already recorded other albums as this is so full of confidence. I know I need to find out more about the band and only hope they will be bring this show to Auckland at some point as I would definitely be there. This is a gorgeous album, timeless in its approach, and beautiful in all facets.

# LIVE

**FIRE FOR GLORY**  
**DEAD WITCH, AUCKLAND**  
**25/03/2022**

Tonight was the *Save Ding Emothon*, with DJ sets in the main bar and then Fire For Glory playing a gig at Dead Witch upstairs. Of course, the decision was made that they would not start their set until 10:30 which was a pain in the neck as I decided that I was going to have dinner at the bar, so I was there for just after 7:00! Mind you, it did mean I had plenty of time to chat with the wonderful photographer Ginny Cocks before the show which was a very pleasant change indeed as normally we are both working so don't have much chance for conversation. This was going to be my first full-on electric show for a while, but the COVID rules meant that everyone still had to be seated so it was quite a strange setup. The building had also suffered a major flood on all levels on the Monday prior, and one of the victims was the sound desk so a new one had to be brought in for tonight. With the bar suffering so much due to the lockdowns this is not something which was wanted or needed. Still, the aim for this evening was to support the venue and show just how much it means to everyone, and there was a good crowd in.

Before they started playing Josh checked in with guitarist Cam and bassist Steve to see if they were okay, much to the delight of the crowd. When a band doesn't take themselves too seriously and is going to have fun then it is pretty much a guarantee it is going to be a great gig and launching into the pop punk of *Life of the Party* they soon showed that is exactly what it was going to be. This was followed by *Not The Enemy*, with Josh using falsetto and it was great to hear a lot of the audience joining in, with many of them obviously knowing the words. This is a song of many sections,

with Josh holding notes when he needs to and also producing some death style growls at others which was totally unexpected. Having not heard any of their music prior to tonight I was already having a great time, as their exuberance and energy is infectious while their songs are packed full of hooks.

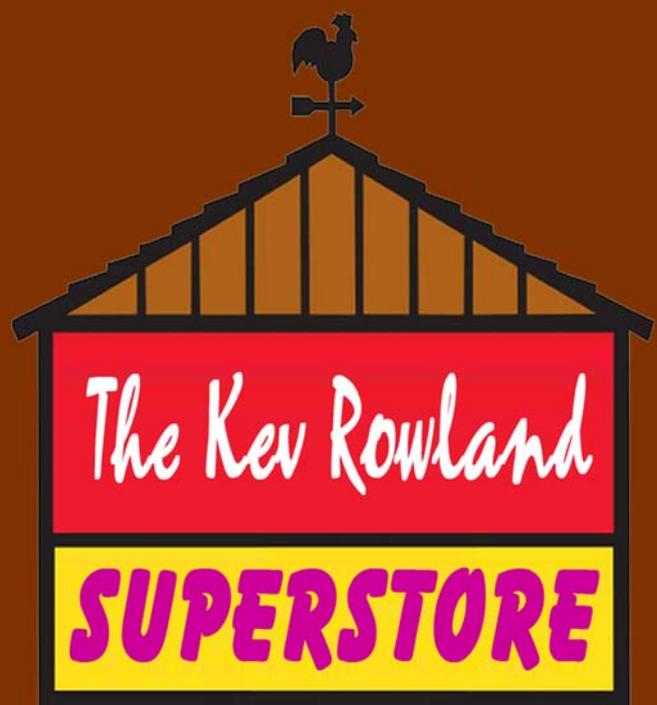
The band have had some changes, and tonight were using a backing track for rhythm guitar, but this was not slowing them down at all with everyone throwing everything into it with stacks of energy. Grant blasts his way around the kit, Steve plays his bass with a huge grin on his face all the time, Cam crunches the riffs and then at the front is Josh. Not only is he a great singer but he is a consummate frontman who reminds me a great deal of Mark Colton of Credo, as he will do anything to get a reaction from the crowd, putting everything into his performance. By now the audience were looking quite strange, as they were singing, punching the air, moving around like crazy things, all without ever leaving their obligatory seats!

*What's New Scooby Doo?* led straight into Fall Out Boy's *Sugar, We're Going Down* and this gig was definitely turning into a party. This is pop punk with elements of hardcore and they blend and segue through the different styles in a way which makes so much sense. If they are like this when the crowd is seated one has to wonder what happens at one of their gigs when everyone is able to mosh. This is music designed to get people to move, and even seated that was something everyone was doing. Tonight was my first rock gig in quite some time as most heavier bands decided not to attempt to play under the restrictions, but Fire For Glory certainly showed this could work. The word for tonight was "*FUN*", as this is music about having a great time on stage and bringing everyone else along for the ride. Most of the set was

their own material, with some songs going back a decade, but they also played a few covers with that material fitting in seamlessly with their own. They wrapped up the intensity when they went into *A Favor House Atlantic*, which I am sure is the first time I have ever heard a band attempt a Coheed and Cambria number, with Josh very much in control. Then they kicked into the only other cover of the night, Rise Against's *Savior*, where Cam took on the role of lead singer for much of it as Josh had not done his homework and learned the lyrics. Not only was this a great cover (I cannot believe the audience stayed seated as there was so much energy coming off the stage), but Josh's self-deprecating confession beforehand just endeared him even more to those watching.

They then lifted the intensity even further with *Stray Dogs*, an emo power pop punk anthem if ever I heard one. By now some guys down the front had decided the seating arrangements were there to be ignored and just had to get up and move, and I can't say I blame them. This is another with links to melodic hardcore which has been influenced by the likes of Atreyu and is simply a load of fun. Josh had to start singing the next song at the bar as he needed to get himself a beer, but somehow this little sidestep made perfect sense in the context of the night which was both light-hearted and deadly serious with some great music being played at full bore.

Last song of the set was *Loser*, which contained some of the quickest passages they had played tonight, yet there was also room for the melodic pop punk hooks which are such a mainstay of their songs. This was a great set from a wonderful fun band who don't take themselves too seriously, and I am looking forward to seeing them again when the crowd is allowed to move like they need to when a band is creating vibes like this.



Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...



# THE COMPLETE GOSPELS

The Gospels evolved because Rick Wakeman was asked to perform at an organ recital to raise money for the Camberley United Reform Church, which was in desperate need of a new organ. Rick pondered what to play and the more he thought about it and what the evening should mean, the more he felt that something very special was about to take place.

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

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

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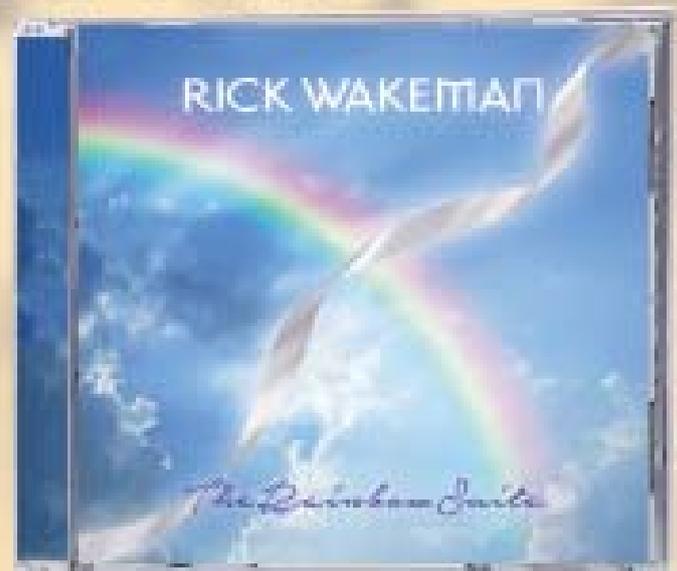
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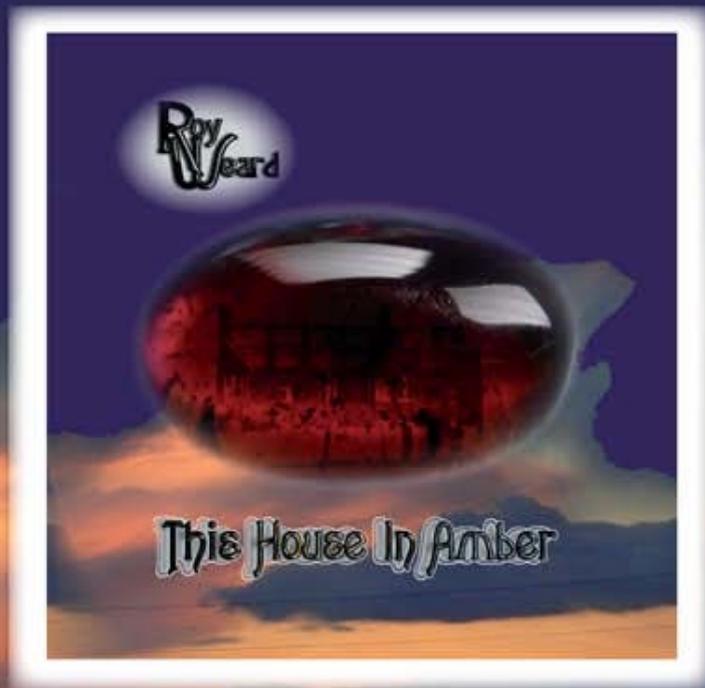
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## Captain Obeah Man

Tankerton, a small suburb of my home town of Whitstable, sits on the North Kent coast overlooking the Thames estuary. It consists of a promenade, a shopping street, and a late-19th century housing estate of gridded streets. The population is overwhelmingly white (98.7 percent) with a significant number (22.3 percent) of retired people.

I often go there to take my sister's dog for a walk. It was on one of these afternoon jaunts that I first caught sight of it, on a side street, on a whitewashed stretch of wall: the spray-painted portrait of a man with a moustache, a halo of stars and moons, and the single word "Adapter" floating nearby.

I probably would've recognised the face anyway, but it was addition of that out-of-context word which confirmed the man's identity for me. The face, I knew, belonged to Don Van Vliet, better known as Captain Beefheart, a singer/composer from the 1960s to the early-80s, and the word was a reference to his song "Dropout Boogie," from his debut album *Safe As Milk*, released in 1967. The word "adapter" is repeated 12 times in the song and is so insistent as to be almost like a chorus.

Later I passed another spray-painted image

of the Captain, and later again my brother-in-law directed me to a third. There may be more. In each case there are words or numbers attached. In one it's the number 777. In another, the name Nick Knox. I thought at first that that must be the signature of the artist, but it turns out that it's also the name of the drummer in the Cramps.

After that I wrote an article for my local online magazine and put up a post on Facebook asking people if they recognized the face. Many suggestions were put forward, including Burt Reynolds, Roy Wood, and Borat. Not many people got it right. That's the thing about Beefheart: to those of us who know him he's an almost mythical figure, up there with the greats of 20th-century music; but to the vast majority of people he's completely unknown.

He's very much a man's musician. Many men idolize him. Women generally find him unlistenable. If you want to clear a room fast, just put on *Trout Mask Replica*, his legendary 1969 album, produced by Frank Zappa, and released on Zappa's Straight label. I've seen people run screaming for the door after less than 10 seconds of "Frownland," the opening song on the album, with its harsh chords, strange melody, cacophony of clashing time

signatures and rasping, unfathomable lyrics.

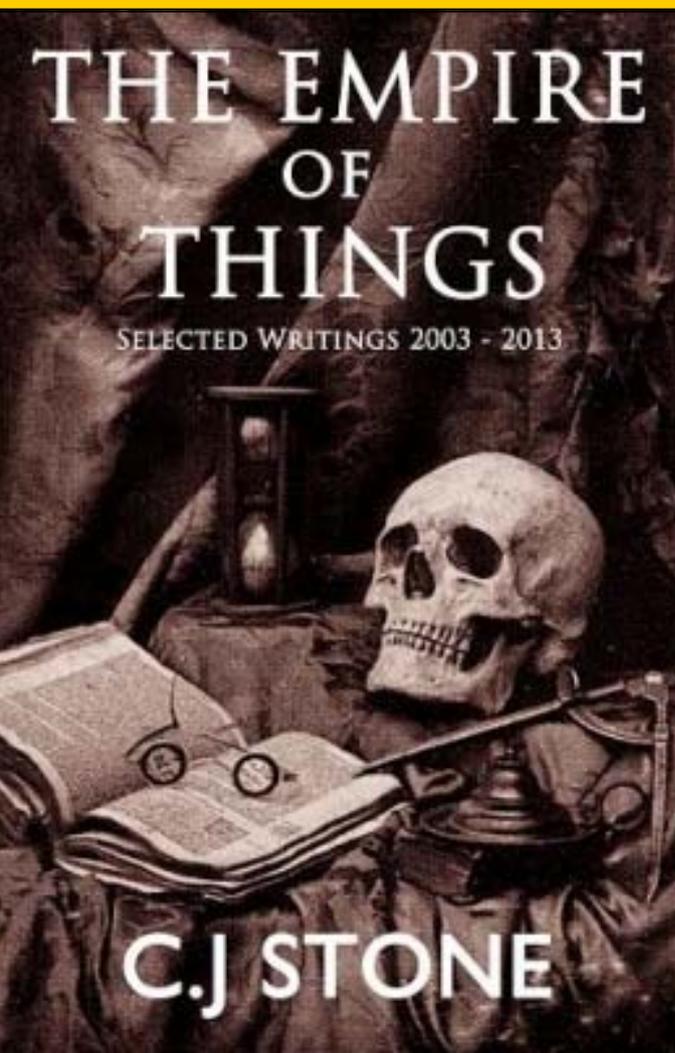
On the other hand there's an analysis of that same song on YouTube, by composer Samuel Andreyev, who says of the album that "If you are a music student and you haven't sat down and listened to this entire record at least four times, then your musical education is woefully inadequate," adding that "it is an amazing, amazing achievement." Andreyev's analysis lasts for 31 minutes and 50 seconds. The song itself is one minute and 41 seconds long.

My own relationship with Beefheart goes back to Safe As Milk, which I first heard on John Peel's weekly Top Gear programme on the BBC. That would've been in 1967 or 1968. I was 14 years old. John Peel had recently been recruited from Radio London by the Beeb for the launch of its Radio 1 pop channel. To this day Peel remains probably the most significant influence on British independent music, helping to launch the careers of David Bowie, Marc Bolan, Pink Floyd, and a host of other luminaries of the underground scene in the

UK. He was also a champion of West Coast American music, including Captain Beefheart.

Listening to Top Gear on a Sunday afternoon, while doing that week's English homework, was a ritual for me. We had this big old, dark wooden valve radio on a shelf in the kitchen, with a hefty speaker under a glowing dial that could really thump out the bass. I'm not sure which of the tracks off the album I heard first: either "Dropout Boogie" or "Electricity." They're equally startling, as is the whole album, which I bought with my earnings as a cycle delivery boy. Needless to say that repeated word "adapter, adapter, adapter, adapter" drilled itself into my 14-year-old brain and has remained there ever since.

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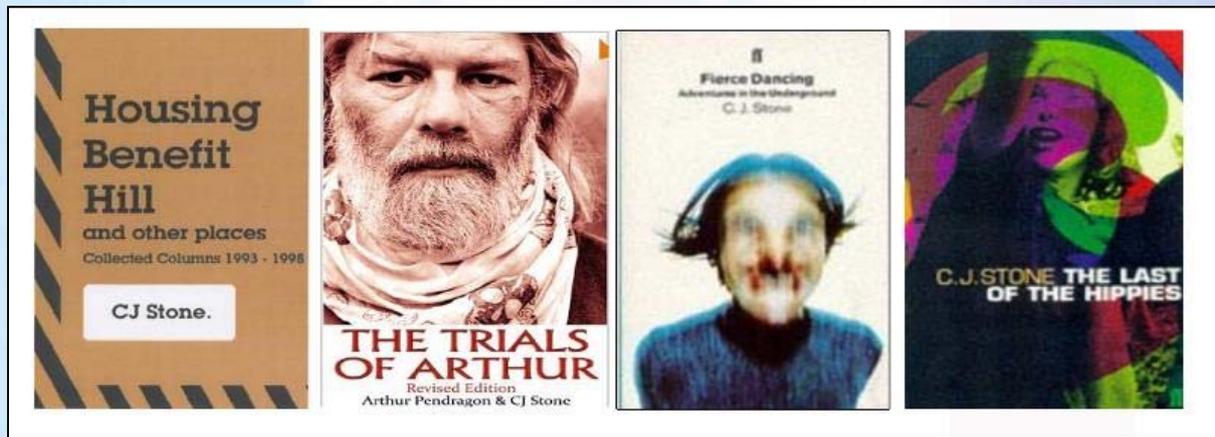
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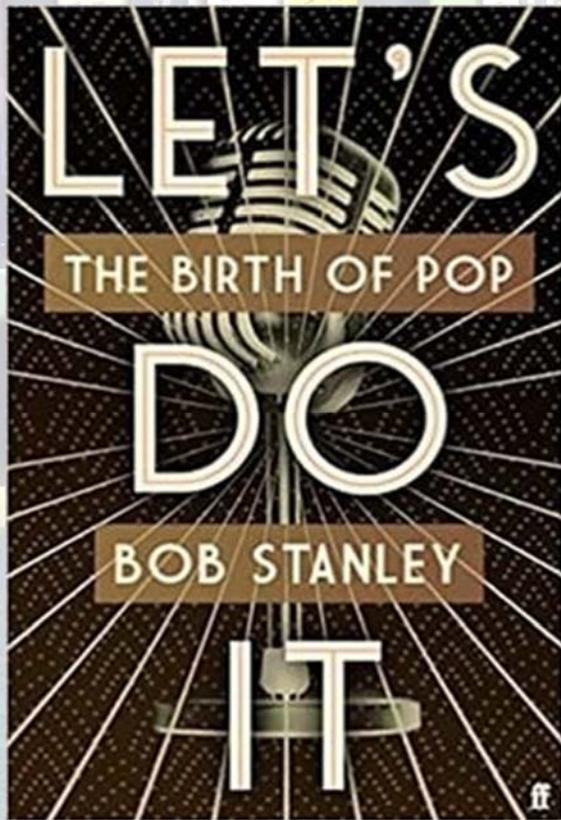
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lets-do-it/](https://www.faber.co.uk/product/9780571320257-lets-do-it/)

**Some thoughts and  
ruminations from Alan  
Dearling**

*"The first book to tell the definitive story of the birth of pop..."* so claims the 'blurb' at the beginning of this massive tome. (656 pages in hardback)

Quite a challenge. Does Bob Stanley's book achieve that quite massive aim (to go boldly forth etc. etc.)? Yes, sort of...given that Bob has a lot of knowledge, has undertaken lots of research, and has an even greater propensity to share 'opinions'. I can also commend Bob's initial mission statement of intent, where he proclaims:

*"Above all, I wanted 'Let's Do It!' to be entertaining. Almost everyone in this book would consider themselves an entertainer. I'd be letting them down if I wrote an encyclopaedia."*

If you are a bit of musical anorak-wearer, this could be a book for you. I guess the anorak fits me too, so there's lots that I learned as I read through the chronology of pop, commencing from about 1900, a time before the gramophone and the 78. Times before jukeboxes too. It's quite United States of America-centric. A history of the 'Great American Songbook', with plenty of asides into the UK's quirky history (or, histories) of vaudeville, music hall and later, musical theatre, cinema, recordings/record-buying and live performances.

Bob Stanley is a writer who exudes wit and wisdom. This means that it is an enjoyable 'trip', a fairground ride – sometimes a merry-go-round – and sometimes a roller-coaster. Many of the best bits, the juicy bits, are buried in the 'footnotes'. And to make the most of the 'ride' really requires searching out music and musicians. It means checking out at least some of Bob Stanley's assertions. Making up your own mind, in other words!

There are also some 'impressions' that come out of the overall reading experience

alan dearling

offered in 'Let's Do It!' One is that 'dance' is a common thread and raison d'être for music as a participatory form, rather than purely as form of entertainment with performers and audiences. Interestingly, it made me think about the gender of the customers for

music, which feels interestingly biased towards the 'feminine'. Music as racially segregated – White and Black music is also explored in detail. There's also much discussion about the concept of 'pop' as 'popular' (music). Which, in turn links in with the relative 'values' attributed to



mass-markets for music consumption, notions of 'easy listening', 'middle of the road', and genres like minstrelsy, light classical, ragtime, stride piano, barbershop, jazz, big band, folk, blues, skiffle, ballads for crooners, and rock 'n' roll.

Any attempt at 'reviewing' such a book will only provide a glimpse into the vast array of artists, songs, music and the changing tastes of the public during nearly 100 years, commencing with the earliest experiments in music recordings. What seems important is that such a

compendium of snapshots of popular music actually now exists. The sale and distribution of sheet music, copyright issues, radio broadcasting (and controls), the arrival of TV, and commercial business opportunities and management/record labels – they all play significant roles in the various strands of the story of pop's evolution. I guess it's also important in 2022, to understand that songs – the words and tunes have been sung and recorded, archived, sometimes re-discovered, and re-interpreted over many decades. For example, 'Now's the Time' was a 1945 composition from Charlie



Parker, then became Paul Williams' number 5 hit, 'The Huckleback' from 1949, was re-worked and titled as 'Shuffle Shuck' by Jimmy Liggins, recorded in two more versions that year with vocals by Frank Sinatra and Tommy Dorsey, and later became a hit for Chubby Checker in the 1960s, and for Coast to Coast in 1981. And Mark E. Smith from The Fall recorded a parody version called, 'Hassle Schmuck'. That's just one 'story' of one song...

The Fall: [https://www.youtube.com/watch?v=hui1znb\\_HuU](https://www.youtube.com/watch?v=hui1znb_HuU)

Whether you want to find out snippets of info about 'Oklahoma!', 'Jesus Christ Superstar', Sophie Tucker, Rudy Vallee, Al Jolson, Louis Armstrong, Glenn Miller, Coleman Hawkins, Harold Arlen or Engelbert Humperdinck (originally known as Gerry Dorsey, though actually, Arnold Dorsey!), Doris Day, Petula Clark, Billie Holliday or Anita O'Day ("*a walking advert for fun and positivity*"), Anthony Newley and the arrival of Elvis, then the Beatles, you can be pretty sure there's a story-line buried somewhere in Bob Stanley's frequently fascinating compendium. A rather lovely throw-away line in a footnote concerns the Terrero Brass, who: "*...made arguably the most exhilarating version of the Beatles' 'Please, please me'. They also cut a single as Bert Farrell's Marijuana brass, which deserves a hat-tip.*" A lovely little sound-bite gemstone.

The book is also very much about the song-writers, and their shows and hits. From Gilbert and Sullivan, via George Gershwin, Irving Berlin (originally Israel Beilin) to Burt Bacharach, Tim Rice and Lennon and McCartney – this is a testament to the originators of the

songs. As Stanley reminds us, John Lennon "...*disparagingly referred to these songs (like Paul's 'Yesterday') as Paul's 'Granny Music'.*"

The greatest discoveries for the reader in this book are the importance of certain key characters. I hadn't realised the P.G. (Pelham Grenville) Wodehouse wrote and co-wrote many songs for musicals including for 'Oh Boy!', a major hit in 1917 and 'Showboat'. Nor, quite how important Bing Crosby was in the development of popular songs. Or, that Rory Gallagher and Chris Barber recorded an album that Stanley calls, "*an unlikely, but terrific trad jazz/blues rock fusion*" (1972).

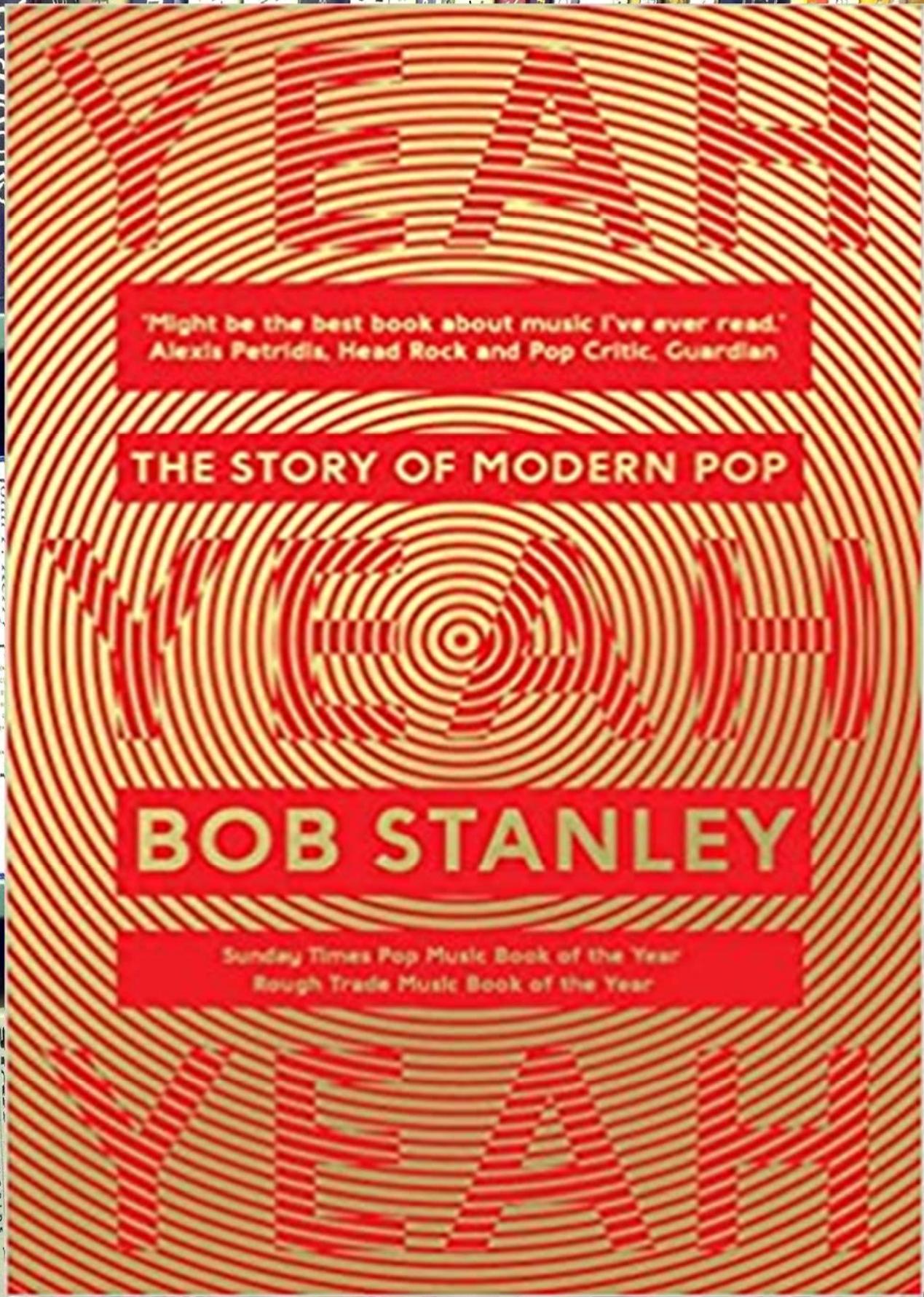
However, I may not agree with Stanley's assertion that, Matt Monro's 'Softly as I leave you' from 1962 "*...was one of the greatest songs and productions of the decade...*" I think I might have added in Tiny Tim's rendition of 'Tiptoe through the tulips', which along with the Bonzo Dog Do-Dah band, brought music hall, jazz and vaudeville into the pop culture of the late 1960s.

Rory Gallagher/Chris Barber: 'Coming Home Baby', Live in Swindon: <https://www.youtube.com/watch?v=EmDkPYhWyll>

Matt Monro, 'Softly as I leave you': [https://www.youtube.com/watch?v=Nx\\_ktGU3-tQ](https://www.youtube.com/watch?v=Nx_ktGU3-tQ)

In Bob Stanley's Epilogue he suggests the reason that the underlying importance of popular, 'pop' music is that:

"*...the original time frame of the music in this book hasn't stopped much of it from time-travelling to become a part of the current century. That's quite magical.*" 'Let's Do It!' is very much the prequel to his book, 'Yeah, Yeah, Yeah: the Story of Modern Pop'.



"Might be the best book about music I've ever read."  
Alexis Petridis, Head Rock and Pop Critic, Guardian

# THE STORY OF MODERN POP

# BOB STANLEY

Sunday Times Pop Music Book of the Year  
Rough Trade Music Book of the Year

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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

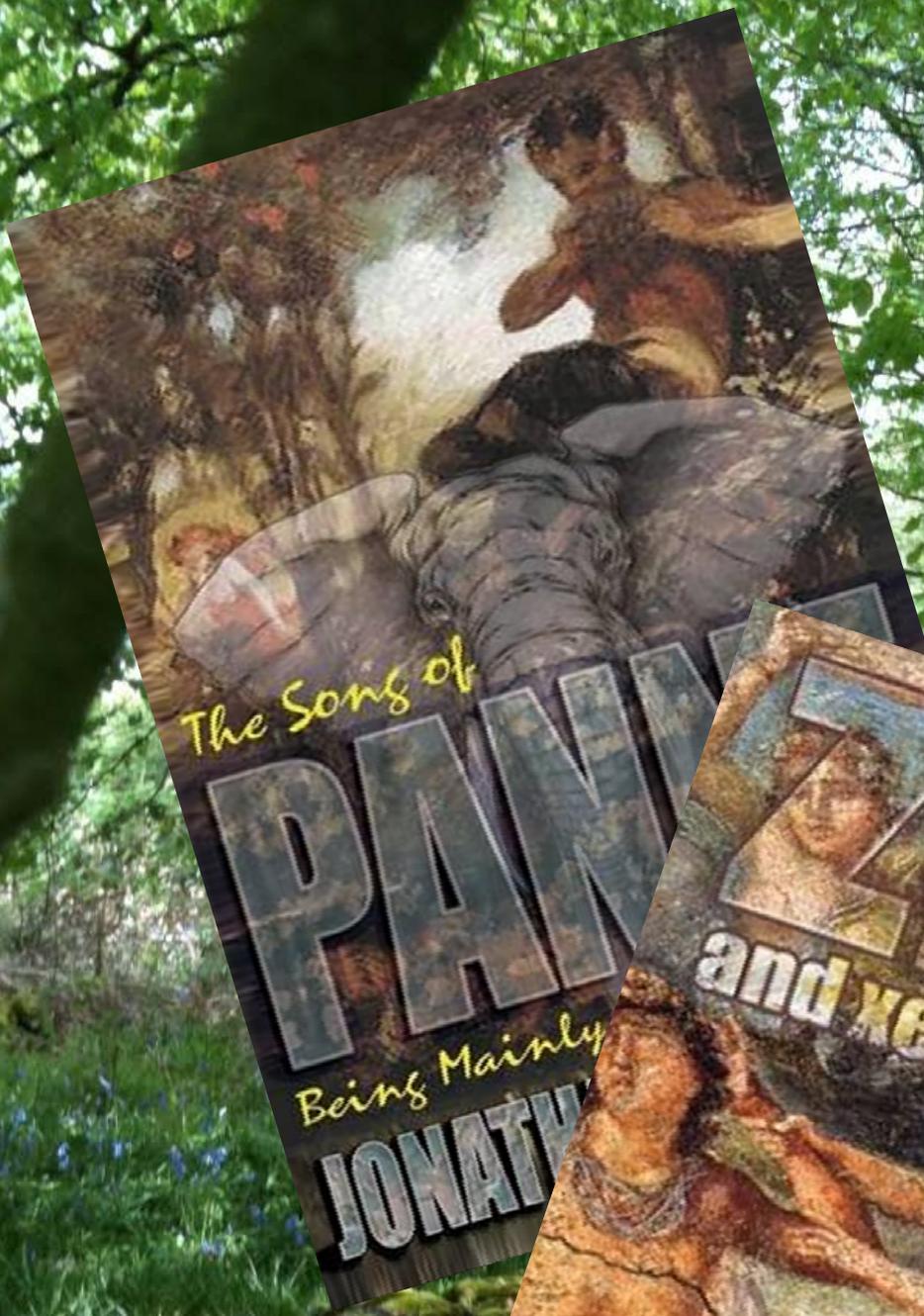




# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



# WILD COLONIAL BOY

*a childhood with animals and ghosts in hong kong*

[tinyurl.com/13jgqcbg](https://tinyurl.com/13jgqcbg)

# NEWS FROM THE POTTING SHED

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

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

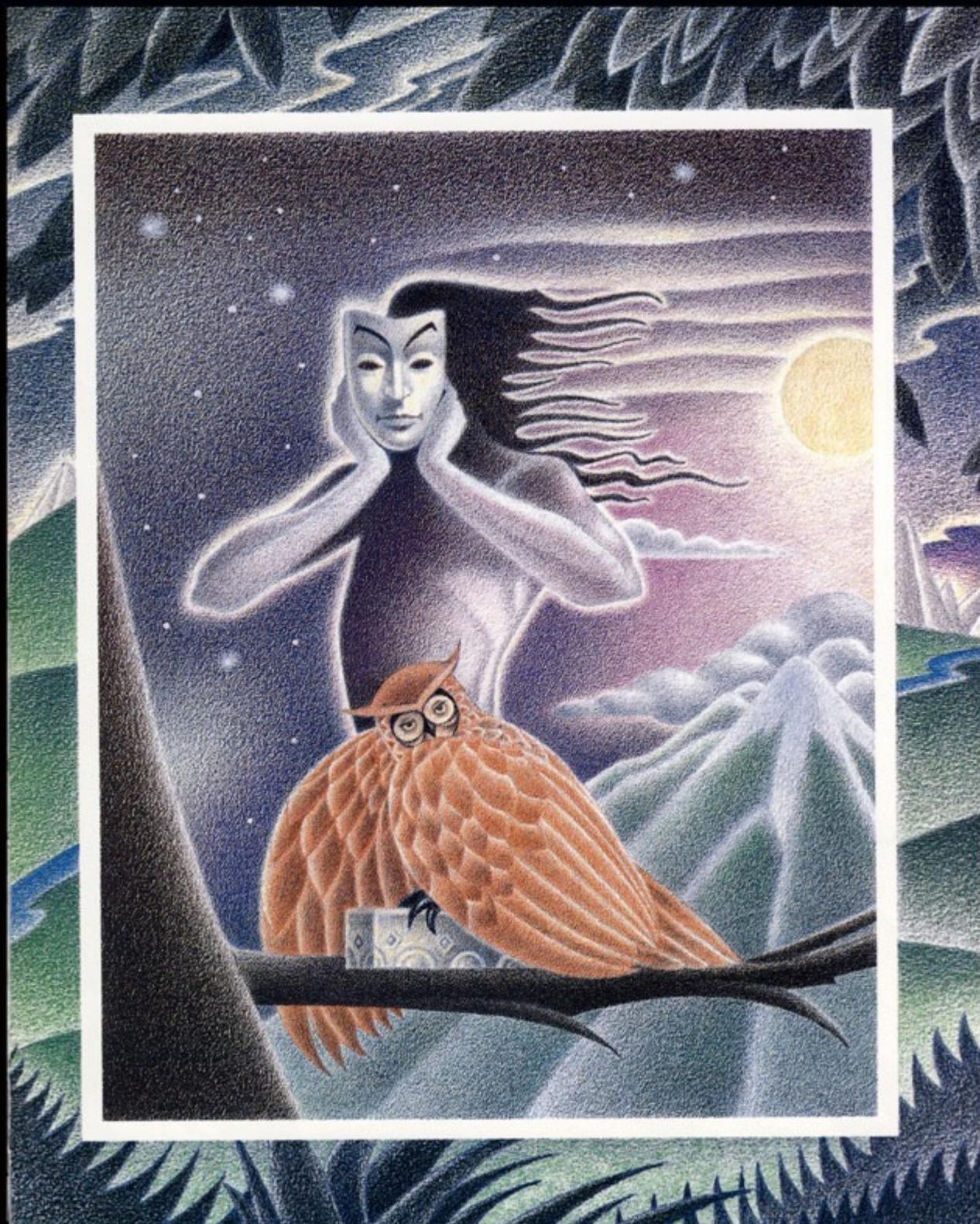
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for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

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

[www.martinspringett.com/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>

# THE SIREN



THE GARDENING CLUB

# THE BLUE DOOR



A GARDENING CLUB PROJECT



# Thom the World Poet

Rob Ayling writes:

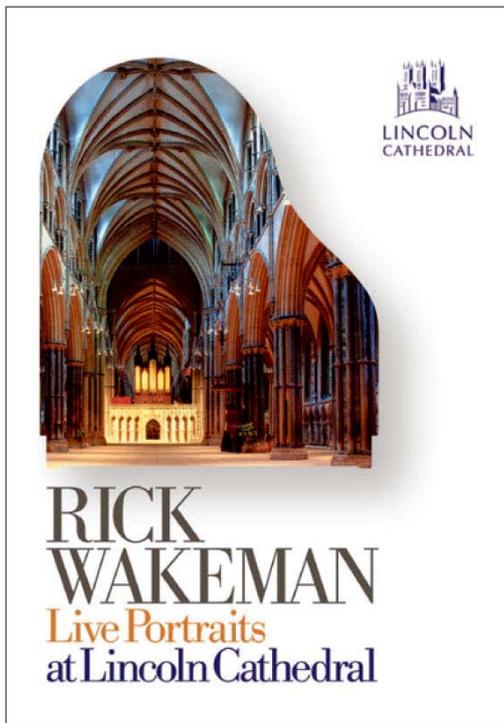
"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daevid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem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

## YESTERDAY'S WEAPONS TODAY'S WAR

JAVELINS & STINGERS vs T-80,T-90,T14 Armata  
Hundreds of Russian tanks destroyed on the ground  
Found via drones, smashed via shoulder-fired missiles  
Digital warfare for digital children. Volunteers vs conscripts.  
Patriotic, well-focused vs lowered morale. Propaganda everywhere —  
like littered detritus of street battlefields. For war is cruel, callous, careless.  
Like cavalry was made redundant against WW1 tanks—now tanks  
fall and fail to Stingers and Javelins and drones. Still slaughter.  
Stilled bodies on civilian streets. Silenced hollow homes.  
All wars fail us. Harvests rise up around the fallen armor.  
Homes will rebuild. Wiser now to total war. Only the living  
can care for and nurture their Future. Which is peace, and prosperity...  
Forever.  
!

# MUSICAL MASTERPIECES

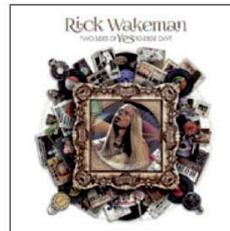
## from RICK WAKEMAN



### LIVE PORTRAITS AT LINCOLN CATHEDRAL

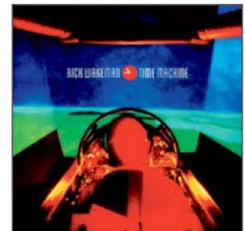
*'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

- RICK WAKEMAN  
MFGZ029DVD + AUDIO CD SET



### TWO SIDES OF YES

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



### TIME MACHINE

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



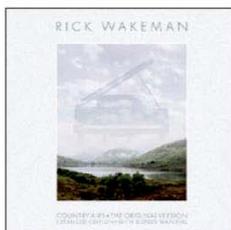
### THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



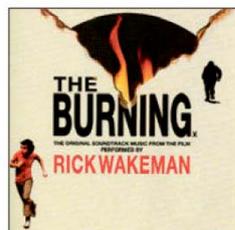
### GOLÉ!

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



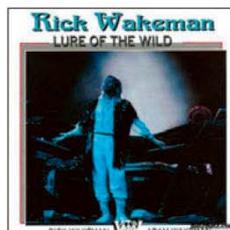
### COUNTRY AIRS

The original recording, with two new tracks  
MFGZ014CD



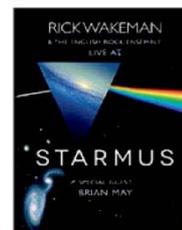
### THE BURNING

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



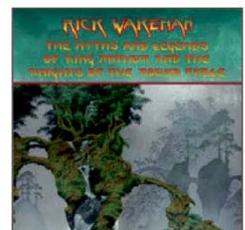
### LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
MFGZ003CD



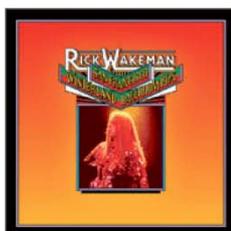
### STARMUS

With Brian May and The English Rock Ensemble. DVD  
MFGZ019DVD



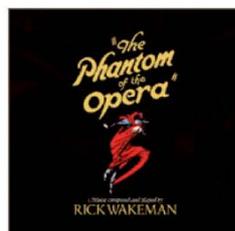
### MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
MFGZ017CD



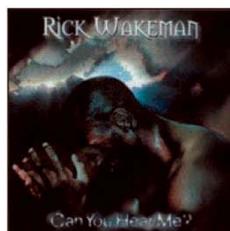
### LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
MFGZ015CD



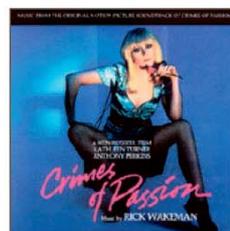
### THE PHANTOM OF THE OPERA

Double CD + DVD  
MFGZ005CD



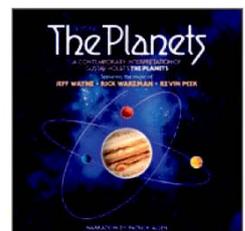
### CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HRHCD005



### CRIMES OF PASSION

A wicked and erotic soundtrack!  
MFGZ018CD



### BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
MFG009CD



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GONZO  
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# The Who and I

TONY KLINGER

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

**Limited Edition Box Set, signed and numbered by Tony Klinger**

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



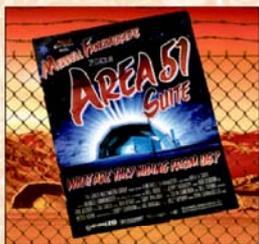
 **PLEDGEMUSIC**

# Merrell Fankhauser

## THE BEST OF MERRELL FANKHAUSER

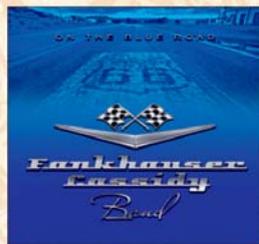
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



### Area 51 Suite

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



### On the Blue Road

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



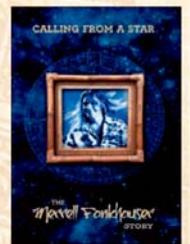
### The Return to Mu

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



### Signals from Malibu

Astounding vocals, classic songs and a night to remember  
HST300CD



### Calling from a Star

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

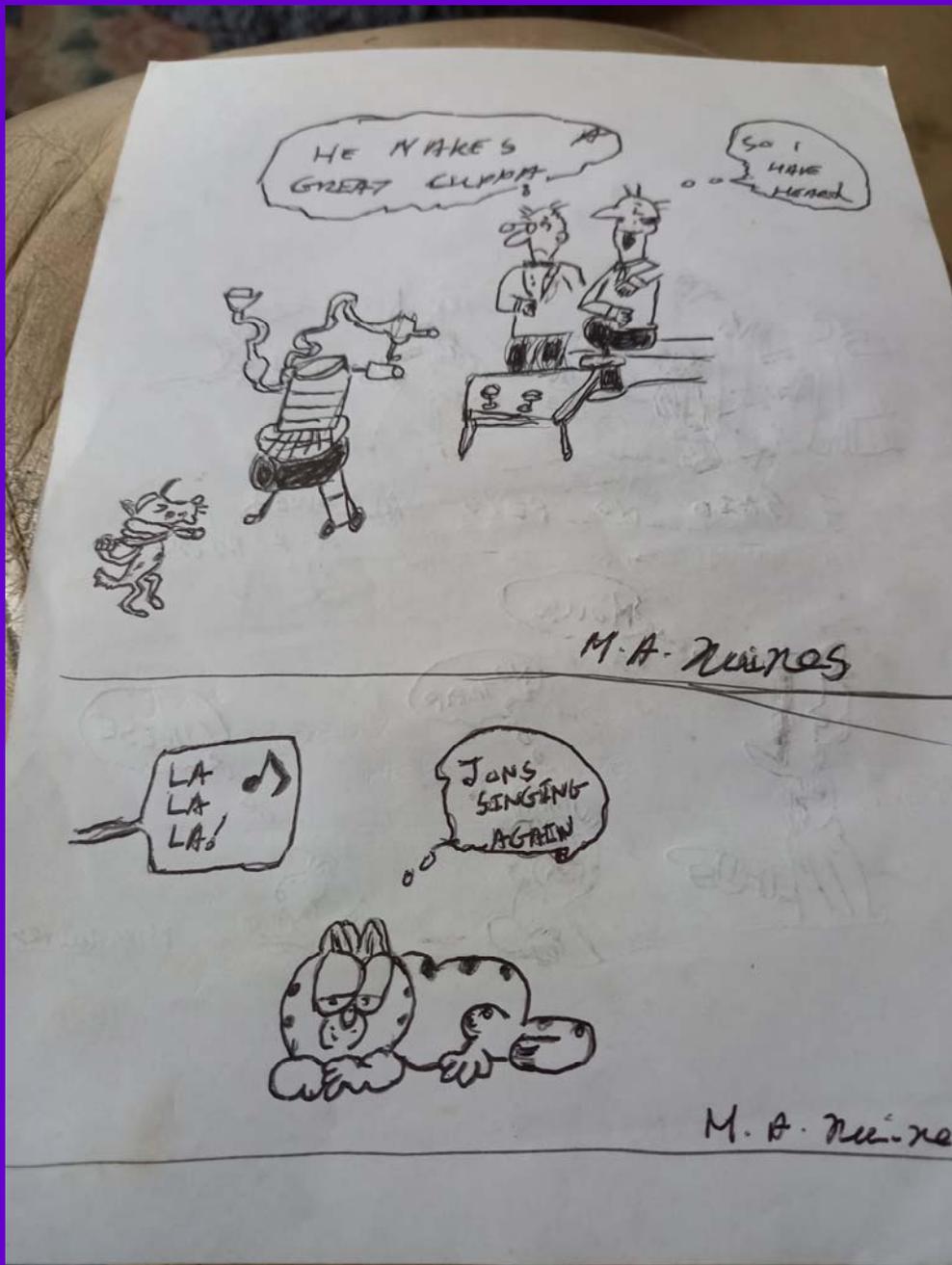
**GONZO MULTIMEDIA**

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Daily blog: <http://gonzo-multimedia.blogspot.co.uk>



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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

And so we are here, again, at the end of another issue.

Those who follow me on social media or whatever may have picked up on the fact that I'm not functioning very well at the moment. There are a number of reasons for this: I'm not at all well at the moment, I'm feeling increasingly isolated, and I still haven't got over the trauma of having my wife die in front of me whilst holding my hand, and the hands of my two stepdaughters. There is more, but I truly don't want to bellyache on about it.

But I don't want to be a pain in the arse about it all. This is all stuff that happens to people, and so I can't really complain when it happens to me.

Graham, poor fellow, is still not feeling at all well, he looks pretty damn poorly at the moment and has got far more on his plate than I have. But, of course, whatever we are going through pales into insignificance besides the horrors of what is currently going down in Eastern Europe.

This is stuff that most people of my generation hoped that we would never see: the full on horror of a major European war, and the spectacle of bestial troops let loose upon a hapless population, with rape, horror and torture being the order of the day.

And there are people within my extended family who are convinced that the narrative on the world



stage which most of us accept to be relatively true is a whole farrago of bollocks concocted by the New World Order who have every intention of making the world an even more unpleasant place than it already is. And they even believe that what is going down in Ukraine is actually more to do with what Putin claims than anything that the majority of us believe.

Me?

I am trying to battle through it all, and so I will see you all in a couple of weeks time.

Hare bol

JonD



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**Gregg Kofi Brown**

**Man**

**Michael Bruce**

**Sun Ra**

**Albert Lee**

**The Selecter**

**Art Pepper**

**Atomic Rooster**

**Billy Cobham**

**Hookfoot**

**Al Atkins**

**The Beach Boys**

**Pete Seeger**

**We'll be adding more twin titles over the coming months, check the sites below for details**

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