

GONZO



#499-500

THE ART OF ECSTASY

ISSN 2516-1946



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

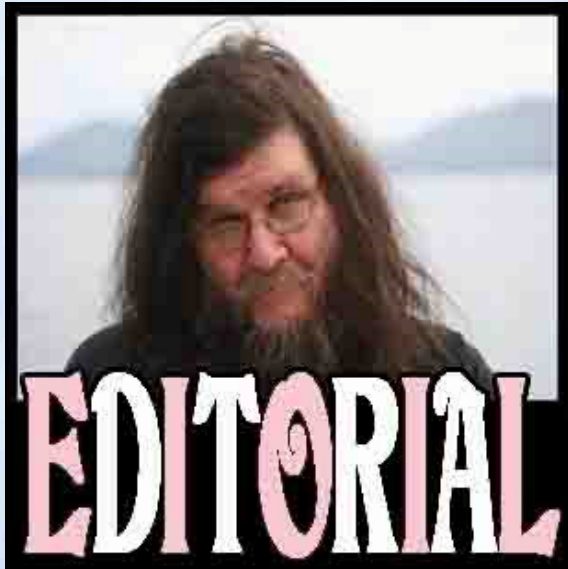


Tim Rundall

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 peculiar little magazine that, as I have known to say over the years, goes from strength to strength, and goes off at all sorts of tangents that I would never have thought of back in the day (that particular day being ten years ago this November).

Although the magazine started off as being about music, and it has been me and Alan (largely) who have been the ones to veer most dramatically away from the subject of music into more and more politically eccentric and more esoteric areas, I do get back to talking about music once in a while, although it does feel weird to be doing so. And when I find myself writing about a new band (which is what I am going to be doing today) it does feel unusually exciting.

The various lockdowns that have taken place over the past few years have not affected me as much as they have other people. The first ones in 2020 were overshadowed for me by the fact that my wife was dying of cancer., and the subsequent ones took place as I was basically hiding away from the world and licking my emotional wounds. And now, the world is supposedly going back to some semblance of normality (that is, if you forget the war in Ukraine, the energy



GULLIBLE'S TRAVELS

The first ones in 2020 were overshadowed for me by the fact that my wife was dying of cancer

crisis and all the other shitness with which we as a species are having to deal with, and I am still pottering about my house and only leaving when I have a hospital appointment. And for the past two years about the only interaction that I have with most people is via my webTV show on YouTube which goes out every Saturday and Wednesday.

I spend most of my life in an exceedingly comfortable armchair that I

inherited from my younger stepdaughter (isn't it supposed to be the other way around?) either writing or editing video on the swanky new (well it was swanky new in October 2020 when I bought it) video that Louis suggested that I needed to buy. As any of you who work in anything vaguely approaching the media will be aware, an awful lot of what I do is done on my mental autopilot, and because it would otherwise be unutterably boring and tedious, I



spend a large proportion of my time listening to podcasts which may or not also have a video component (which I usually tend to ignore.

One of the things that I like to listen to most, is "Word in Your Ear" presented by Mark Ellen and David Hepworth, best known probably as presenters of the Old Grey Whistle Test after Bob Harris moved onto pastures new, and therefore the two anchormen for the UK section of Live Aid in 1985. They were both pivotal in the launch of various magazines that I have read over the years, Q, Mojo and - most recently - The Word.

Over to those jolly nice fellows at Wikipedia:

"The Word was launched in February

2003. It was the first magazine to come from Development Hell Ltd, an independent publishing venture set up by David Hepworth and Jerry Perkins, two former EMAP executives with more than 35 years combined experience devising, editing and publishing titles such as Q, Empire, Mojo and Heat. The company also produce the dance music and clubbing title Mixmag and owns the dance music networking site Don't Stay In. The Guardian Media Group owned 29.5% of the Development Hell Ltd. The Word was edited by Mark Ellen, former editor of Smash Hits, Q and Select, launch managing editor of Mojo, and former editor-in-chief of EMAP Metro.

On 29 June 2012, David Hepworth announced the closure of the magazine via his Twitter feed and on the magazine's website."



اللجنة لهم إذا كانوا لا تأخذ نكتة



It was my favourite magazine of all time and, I even forgave Mark Ellen for not taking up any of my submissions. However it has been less easy to forgive him for having once been in a band with Tony Blair! The podcasts etc are massively entertaining and carry on where the magazine left off.

Their YouTube channel "About blurb" reads:

"Mark Ellen and David Hepworth have been talking about and writing about music together and individually for a collective eighty years in magazines like Smash Hits, Mojo and The Word and on radio and TV programmes like "Rock On", "Whistle Test" and VH-1.

Over thirteen years ago, when working on the late magazine The Word, they began producing podcasts. Some listeners have been kind enough to say these have been very special to them. When the magazine folded in 2012 they kept the spirit of those podcasts alive in regular Word In Your Ear evenings in which they spoke to musicians and authors in front of an audience.

Over these years they've produced hundreds of hours of material. As of the Unpleasantness of 2020, they've produced yet hundreds of hours more with a little help from guests kind enough to digitally show them around their attics such as Danny Baker, Andy Partridge, Sir Tim Rice and Mark Lewisohn. For the full span of the Word In Your Ear world, visit wiyelondon.com."

The other day I was listening to one of the latest podcasts, during which Hepworth, Ellen and their producer Alex Gold were discussing the forthcoming Platinum Jubilee for Her Majesty the Queen. We all remember the Golden Jubilee celebrations twenty years ago, if only for Brian May playing the national anthem whilst standing on the roof of

Buck House. I was sat in a pub somewhere on the north Yorkshire moors with a vague acquaintance that I knew from my days working for various UFO magazines back in the day when I was watching the TV coverage of the Golden Jubilee celebrations which featured loads of then contemporary acts like S Club 7 about whom I didn't give a fuck, and the immortal Brian Wilson about whom I give multiple fucks. Steve Winwood and Rod Stewart both acquitted themselves rather well, and unless I have forgotten and got it all mixed up Paul McCartney annoyed me by just playing the "La lalalala La" bit of Hey Jude.

There was another concert for the Diamond Jubilee featuring Rolf Harris and Paul McCartney and Robbie Williams, but I didn't watch it and I am relying on the word of those aforementioned jolly nice people at Wikipedia to fill in the details. And now, as Her Majesty is celebrating seventy years on the throne, there is going to be another concert. Apparently some bloke called George Ezra (of whom I have vaguely heard) and that bloke with the ginger hair and the dodgy beard have already been confirmed, but Messrs Gold, Ellen and Hepworth set themselves the task of proposing a fantasy line-up with acts from every decade of Queen Elizabeth's reign.

OK, some of these acts were dead, (Billy Fury) or partly so (The Beatles) but the lineup was actually both interesting and eminently listenable. Then, for his suggestion of an artist from this current decade, Alex Gold suggested a band called Wet Leg, and cited their song Chaise Lounge as a bona fide modern classic.

So I went back to those jolly nice people at Wikipedia:

WETLEG



November 2022

Sun	13	Norwich The Nick Rayns LCR, UEA
Mon	14	Bristol O2 Academy
Tue	15	Liverpool O2 Academy
Thu	17	Glasgow SWG3
Fri	18	Leeds Beckett Students' Union
Sat	19	Manchester O2 Ritz
Mon	21	Birmingham O2 Institute
Wed	23	London O2 Forum Kentish Town
Fri	25	Nottingham Rock City
Sun	27	Belfast Limelight
Mon	28	Dublin Academy

GIGSANDTOURS.COM | TICKETMASTER.CO.UK | WETLEGBAND.COM

An SJM Concerts, DF & MCD presentation by arrangement with Paradigm





“Teasdale and Chambers first met at Isle of Wight College. After ten years of friendship, they became a musical duo in 2019 under the name Wet Leg, signed with Domino Recording Company. They chose the name by playing a game picking different emoji combinations and getting to Wet Leg, it stuck. Their debut single, "Chaise Longue", was released on 15 June 2021, and gained media notice for earning millions of streams and video views. Their second single, "Wet Dream", was released on 28 September 2021. Variety noted, "It's rare that a new group releases two songs and they're both great". They appeared on Later... with Jools Holland on BBC2, on 30 October 2021. On 29 November 2021, they announced their debut self-titled album, released on 8 April 2022 via Domino. The same day, Wet Leg released the double-single "Too Late Now" / "Oh No".

In an interview with Diffus, the band stated that their name came from a regional epithet from the Isle of Wight to describe non-islanders on the island. Those who had crossed the Solent to enter the isle were said to have a wet leg from getting off the boat.“

So then I went to Spotify. And you know what? They are fucking marvellous!

Can you imagine a female version of Pop Will Eat Itself back when they were genuinely innovative and ever so slightly scary in the late 1980s with the Box Frenzy album and singles such as Def Con One and Can U Dig It?

But there is something more. They wear long flowing dresses a bit like folky songstrels were wont to wear back in the day. They inhabit a slightly



skewed reality in which things do not work quite the way that they do in our universe. And they wear like troopers.

What's there not to like?

Their cute brand of post-punky electronica has provided the soundtrack to my life continually for the past few weeks, but when I wrote about them on Facebook he commented:

I'm not sure that Wet Leg are suitable for a man of your mature tastes! Or, for your health, given the risks of 'wet leg'!

And that brings my wet legged shaggy dog story to an end. Check Wet Leg and the Word podcasts out. I am pretty sure that you will enjoy them.

That's it for now,
Hare bol,

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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



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



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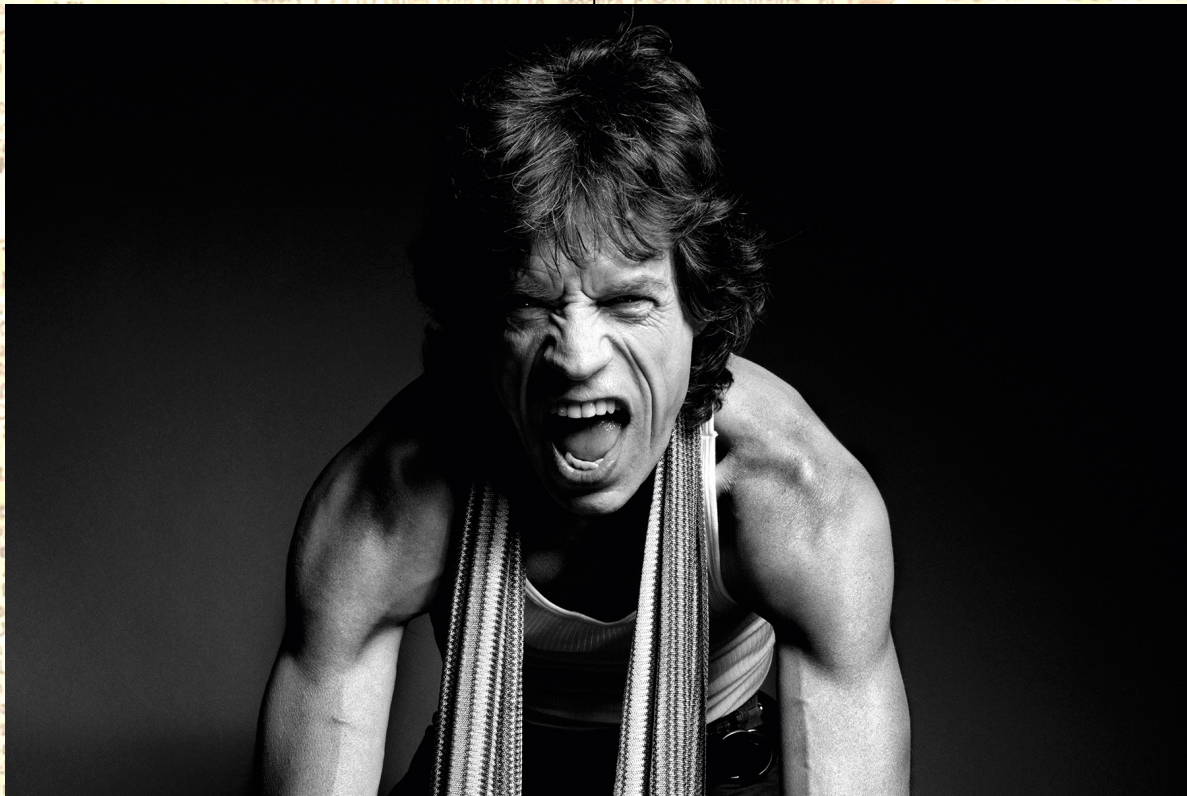


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THE ^{gonzo} NEWSROOM



CRACKED ACTOR

<https://www.music-news.com/news/UK/148646/Sir-Mick-Jagger-has-snubbed-lots-of-acting-work-over-the-years>

Sir Mick Jagger has turned down a lot of acting roles because they were "rubbish".

The Rolling Stones frontman - who just penned the theme tune, 'Strange Game', for Apple TV+ series 'Slow Horses' - has appeared on screen a handful of times, landing his big-screen debut in the 1970 movie 'Performance', while he founded the production firm Jagger Films in the 2000s.

PULP FICTION

<https://www.music-news.com/news/UK/148650/Jarvis-Cocker-says-modern-pop-music-has-been-hijacked-by-advertisers>

Jarvis Cocker says modern pop music is bad because the industry has been "hijacked" by people more interested in advertising than songs.

The Pulp legend - who has penned new book 'Good Pop, Bad Pop' about his early upbringing and relationship with music - has reflected on the contemporary scene and the way the industry has changed over the years.

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

John Maynard Keynes

Appearing on the 'Off Menu with Ed Gamble and James Acaster' podcast, he said: "Pop kind of has been hijacked by evil people. Advertising people, politicians, you know?"

"The pop that I think is 'good pop' - and this is where I sound like some kind of old bloke going on, 'Oh back in the olden days...' But the pop music that was around when I was a kid - and people were really into it. Kids would come to school with a radio to listen to the chart rundown, the midweek thing, stuff like that."

BOY COULD HE PLAY GUITAR
<https://www.music-news.com/news/UK/148651/Marc-Almond-glad-he-never-properly-met-David-Bowie>

Marc Almond is "glad" he never "properly met" David Bowie.

The 64-year-old singer's band Soft Cell were invited to support the late 'Heroes' hitmaker - who died of cancer in January 2016 - on tour in the 1980s but turned down the offer because they didn't think they were "good enough" and Marc still

thinks they made the right decision.

He said: "We said we didn't think we were good enough."

"We were quite shambolic live, especially back in those days. And I thought 'he's going to laugh at us'."





WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

"Let us toast to animal pleasures, to escapism, to rain on the roof and instant coffee, to unemployment insurance and library cards, to absinthe and good-hearted landlords, to music and warm bodies and contraceptives... and to the "good life", whatever it is and wherever it happens to be."

Hunter S. Thompson

The Gospel According to BART



This week my favourite roving reporter sent this helpful missive:

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

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

Bart in America



A
JOURNAL
OF THE
Plague Year:
BEING
Observations or Memorials,
Of the most Remarkable
OCCURRENCES,
As well
PUBLICK *as* PRIVATE,
Which happened in
~~THE~~ **THE WORLD**
During the last
GREAT VISITATION
In **2020**

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

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

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

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

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

And, so here we are again with my biweekly, jaundiced and often bilious look at the modern world. It started off as a place for me to examine the effects of the COVID-19 pandemic on ordinary people, but as time went on, and disaster followed disaster.

It morphed into what it is at the moment, and will no doubt morph into something else as the weeks turn to months and the months turn into years.

I often dictate this screed of old man bad temper to my young amanuensis Louis, but he now has a proper job earning far more than I do doing something I don't really understand in the gaming industry. Sometimes he is here and sometimes he isn't. This week is one of the latter. But I will probably send it to him to have a quick gander at before we go to press.

One of the things that I truly don't understand about the modern world is the depths of anger and bad temper that can be engendered by discussion about something that really isn't that important. For example, a few weeks ago I wrote about watching the pilot of a new TV show based upon the video game Halo. I described it as quite enjoyable, but vaguely generic. Louis runs a complex online community based upon the game, and I told him



COLLATED BY THE GIN REAPER AND LOUIS



that if he wanted to cross-post my article on their news pages he would be most welcome. He replied that it was very kind of me, but if he posted my article, my description of the game as "generic" would make people so angry that I would probably get death threats.

It wasn't the idea of death threats that concerned me. I have had them before when I criticised some of the theories surrounding Bigfoot-type sightings in the UK, more specifically saying that there is no way that there is a population of a unknown species of higher primate living undetected in these islands. I didn't really understand why this agitation caused so much anger in people, although I do understand that there are people around who have nailed their personal colours to the Bigfoot mast and have chosen of the existence of this hypothetical giant ape is the hill that they want to die on. But the fact that I

gave a lukewarm, although still mildly positive review to a TV show based on their favourite video game? To me that seems absolutely fucking ludicrous.

Okay, don't get me wrong, I thought the Bigfoot thing was pretty bloody ludicrous, especially as the people involved seems to be weekend





WHAT WOMEN DID IN 40'S



WHAT WOMEN ARE DOING TODAY

hobbyists rather than the people who actually spend their lives pootling around thick forests looking for the bloody thing. But the reaction that Louis hypothesised went far beyond that.

I think that the nearest analogy for the relationship between the younger generations and video games is probably the relationship between my generation, especially when we were young, and popular music. The people who write more seriously

than I about the sociology surrounding popular music have described how there are often tribal elements to it. Beatles versus Stones, Blur versus Oasis etcetera. I have never liked Black Sabbath very much, but I cannot imagine that there was ever a time that if I said that I prefer the new Led Zeppelin album to the new Black Sabbath album that it would've provoked a violent, or even a terminal response.

The nearest analogy that I can come to from my own personal sociopolitical history, is the violence that surrounds certain football teams and youth subculture is like mods and rockers.

About 10 years ago I was friends with a slightly dodgy bloke who had been involved in football violence, and was

also something to do with the intelligent services. He was personable, intelligent and good company, but no matter how hard I asked him he couldn't explain the pleasure that he had derived from going out on a Saturday afternoon and kicking seven bells of shit out of Stoke City fans. Nor could I empathise with it. Over the years I've met various people who claim to be mods or rockers or skinheads or teds, but again I've never understood why they cheerfully joined in with the violence which surrounded their particular subculture, or – indeed – the pleasure that they appeared to derive from it. The only subcultures with which I have self identified have been punks and hippies, and the intersection between the two which is associated with Crass and Dial House. Both of

Teens 60 ad



I have finished my gladiator training, now I am ready for my arranged marriage and a position in the Emperor's army

Teens now



The new google icons suck

So

Ya like kickin' BUTTS, do ya?! WELL WE'LL SHOW YOU, OLD MAN!!

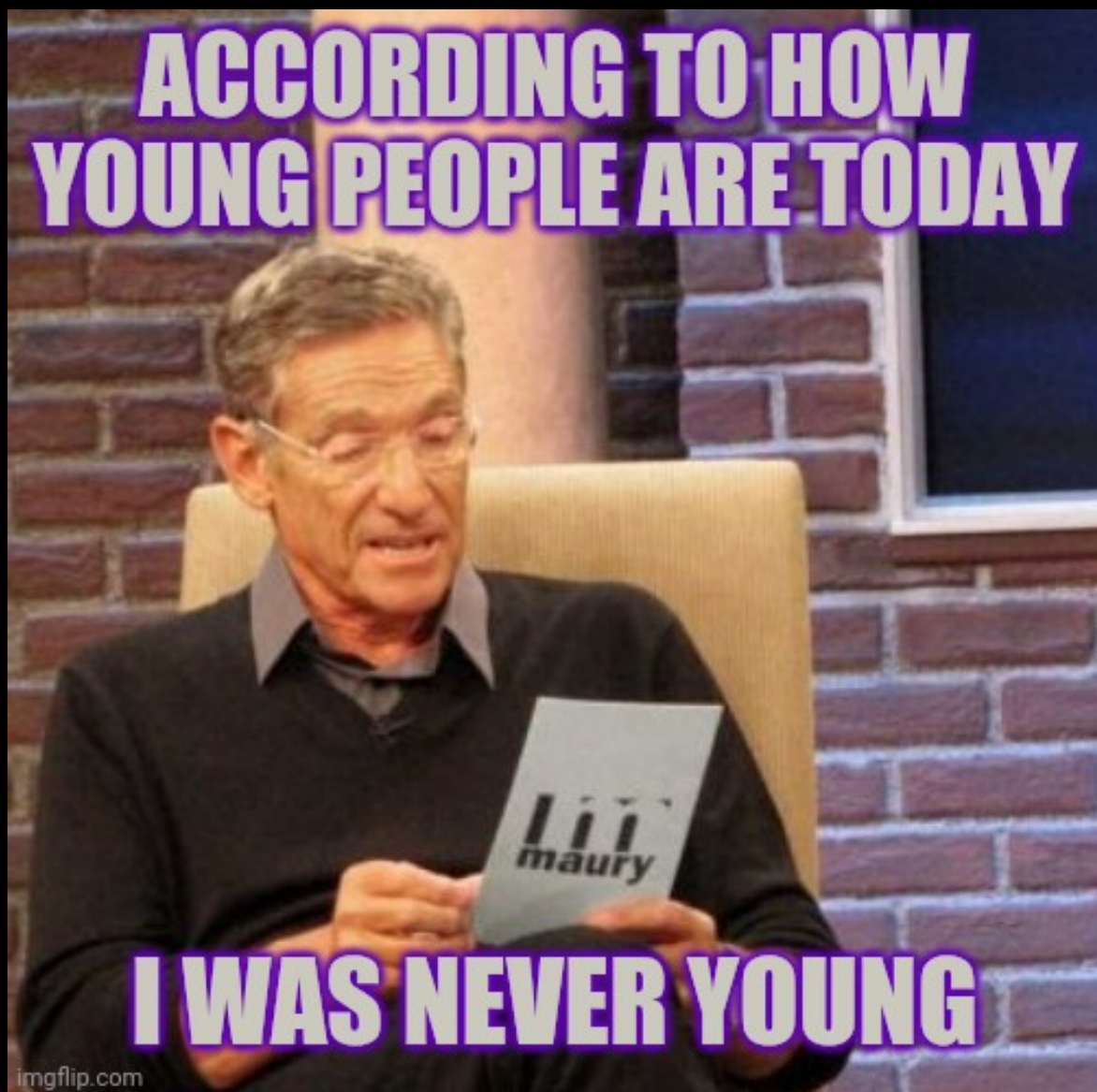


these subcultures are political in nature and are broadly pacifist, whereas so many of the others seem to be purely about one's clothes or ones haircut.

But, again speaking broadly, the violence inherent in so many of the youth cultures, some of which I have listed above, seems to be directed against other youth cultures, whereas the violence inherent in the death threats which seem to be bandied about left, right and centre online seem to be against anybody who doesn't completely agree with the views and ideology of the person who ends up making the aforementioned death threats. And I find this rather

disturbing. There have been quite a few items in the news where these online threats have turned into real physical tragedies, and - although I have no way of measuring such things, and no real desire to do so - it does seem to me that these incidents are getting more common.

It is a bit like cybersex. I realised around about the turn of the century when I first got a laptop that everything had changed. Until then all my digital interactions have been on a large desktop computer in the corner of my sitting room, and on the whole I behave towards people the same way as I would do with anybody who was sitting in my sitting room which was a



semi public space. Especially as the front door opened directly into it and there was a window looking out onto The rest of the house in a state in which I lived at the time. However, I could take my laptop upstairs, or into a hotel room when I was travelling, and the psychological game changed immediately. Immediately, even when I was talking about something completely unsexual, The emotional charger around the conversation changed.

When I was talking to people in my sitting room, any Tom Dick or Harry could possibly have come into the house, and I didn't know half the people who were friends of my roommate and who came to visit. However, unless you have a far more interesting social life than I do, the number of people who actually penetrate into your house as deeply as your bedroom are severely limited. And, at least when I was in my early 40s, a large subsection of them were

**Young people
100 years ago**



**Goes to war to
fight for country
and maybe even die
for country**

**Young
people now**



**Gets into an
online fight
with strangers
and is offended**

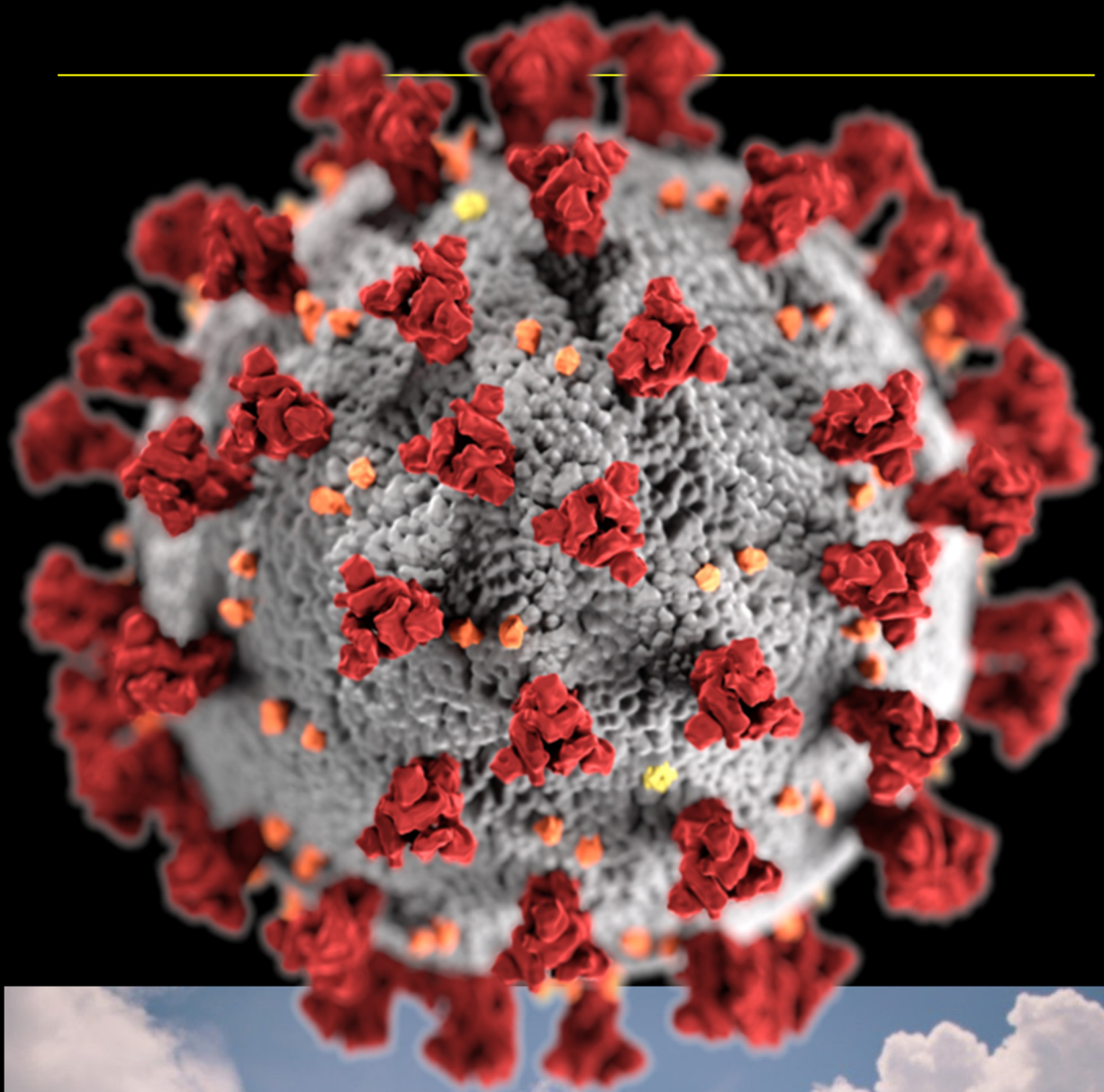
girls that I thought likely to be prepared to take their clothes off under interesting circumstances.

But what has this got to do with what I've been talking about in the main section of this article?

Various news stories this week have claimed that the most recent conscripts into the Russian army, who are already fighting in Ukraine, have only had a staggering four days of basic training. Like young people all across the world, these kids, because they are only kids, probably grew up playing video games on various kinds.

And they have gone from online environments where it seems that's a whole bunch of people making death threats or worse to another bunch of people to a place where they have been given guns, where they have been fuelled by bloodthirsty if inaccurate propaganda, and let loose to do what they will.

Fucking hell. And people are surprised about the atrocities that have been reported over the past few weeks?



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG2013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

HFG2004CD



TIME MACHINE

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

HFG2012CD



GASTANK

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

HFG2023DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

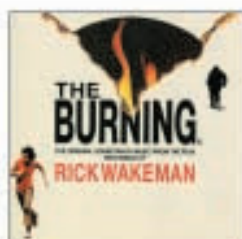
BC241-60



COUNTRY AIRS

The original recording, with two new tracks

HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!

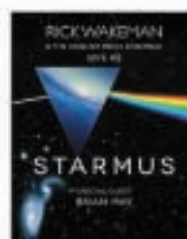
HFG2024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG2003CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

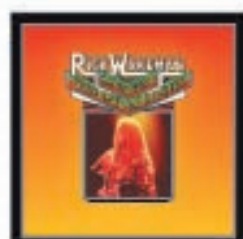
HFG2010DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG2019CD



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The subscribers, by appointment from the Commission
of Patents, in agent of the U. S. Patent Office, for re-
ceiving and forwarding to the said agents, notices of
inventions to be patented, & deposited therein, which
will be sent free of expense and risk and will dis-
patch the necessary Papers, Specifications, Assignments, and all
the necessary Papers and Drawings; will make enquiries
into American and foreign works, to test validity of in-
ventions, and render advice to inventors and others.



Worcester, May 10. 1877. OTIS CONVERSION.

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

AND BE

THE subscriber having recently opened a New Store
at the Warden Block, with a fresh stock of
WHOLESALE GROCERIES,
is now prepared to furnish the citizens with every article

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

Particular attention given to paying, collecting and no-
tifying notes, drafts, bills, and purchasing and selling
merchandise, produce, etc.

All packages must be directed to his care.

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

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

Freight free for goods to be returned by this Express.

Office—HARDEN & CO'S. Office, 3 Court Street.
Boston. J. H. ENIGHT'S HAT STORE, 169 Main St.
Worcester. E. S. LEONARD. dt

Feb 24, 1877.

PRATT, DOWNES & SCOTT,



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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

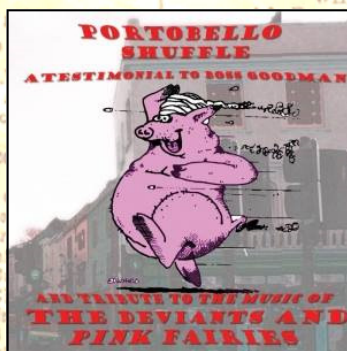
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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



Butterfly Conservation

Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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

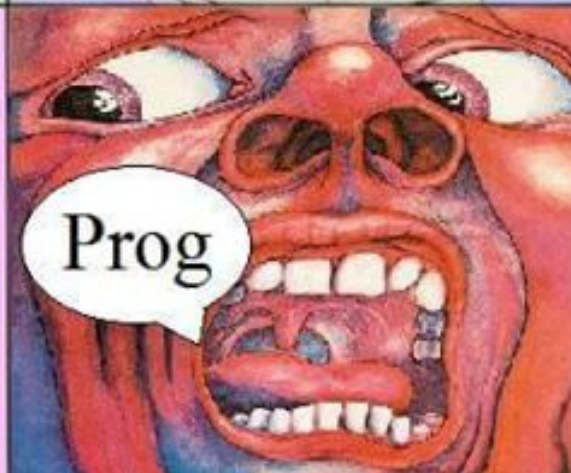


Sex?



No...

Prog



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





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

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

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

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

<https://www.mixcloud.com/upload/jonathan-downes3/02-01-2022-show-443-list-of-the-lost-2021/complete/>



02-01-2022 – SHOW 443 - LIST OF THE LOST 2021

Gerry and the Pacemakers:	You'll Never Walk Alone
The Ramones:	Baby I Love You
Lou Reed:	I Want to Boogie with You
Vanilla Fudge:	She's Not There
Peter Singh:	Rockin' with the Sikh
Trees:	Geordie
Chick Corea's Elektric Band:	Check Blast
U Roy:	Merry go Round
The Five Stairsteps:	O-O-Child
Tonto's Expanding Headband:	Jetsex
Bunny Wailer:	Fighting Against Conviction
War:	Low Rider
The Bay City Rollers:	When I Say I Love You (The Pie)
Jim Steinman:	Love and Death and an American Guitar
The Joe Jordinares:	Frank Worthington
Wilson Pickett:	Mustang Sally
Jon Hassel:	Time and Place
The Animals:	Poem by the Sea
Shocking Blue:	Velvet Heaven
Uriah Heep:	A Right to Live
ZZ Top:	Heartache in Blue
John Barry Seven:	Hit and Miss
Poco:	Blue Water
Mahavishnu Orchestra:	Thousand Island Park
The Everly Brothers:	Leave my Girl Alone
The Rolling Stones:	Emotional Rescue
Country Joe and the Fish:	The Masked Marauder
Iron Butterfly:	In-a-Gadda-Da-Vida
Lee Perry:	Irie Irie
The Amboy Dukes:	Journey to the Centre of the Mind
Michael Chapman:	The First Leaf of Autumn
Cabaret Voltaire:	Nag Nag Nag
808 State:	The Fat Shadow (Point Head)
Sly and Robbie:	Skull and Crossbones
Michael Nesmith:	Rene
David Crosby:	I'd Swear There was Somebody Here

**Listen
Here**



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

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



Manuel Cardoso
<https://www.facebook.com/manuel.cardoso.73932>

Leo Maia
<https://www.facebook.com/leomaiaprogrock/>

Last Flight To Pluto
<https://www.facebook.com/lastflight2pluto>

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

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

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

Isobar
<https://www.facebook.com/isobarmusic>

AQ&F - Arnaud Quevedo & Friends)
<https://www.facebook.com/ArnaudQuevedoMusic>

**Listen
Here**

Friday Night Progressive



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

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

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

<https://www.youtube.com/watch?v=wiHWtvvd9Ds>

**Listen
Here**

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



KEEP

CALM

Normal service

**Will resume
Shortly**



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

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!

Anoraknophobia - Part 1

Ep. 51

In this episode of BYAMPOD, Paul and Sanja are finally starting to talk about Anoraknophobia. To kick us off, we discuss how Marillion invented crowdfunding, and dig up an old review of the album from by certain very young journalist... Also - An Hour Before It's Dark news!

<https://shows.acast.com/between-you-and-me/episodes/anoraknophobia-part-1>

Listen
Here



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

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

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



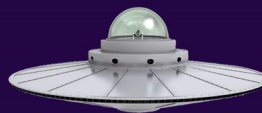
PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

If a Tree Falls on Mars, Does It
Make a Sound?

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=172061182>

The gang discusses a number of topics including the U.S. Government's lack of progress on its new UFO investigation and a bizarre paranormal game involving a black telephone and an empty house. Dr. Bob Gross reports on the unearthly acoustic conditions on Mars which may make it impossible to hear music on the Red Planet. Also, Raven goes to a bachelorette party and the Popeye Controversy rages on. (Parental guidance recommended) To get a free bag of MMMXFiles swag, go to



Listen
Here

www.mackmaloney.com...

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



Tarsame Singh Saini 1967 - 2022

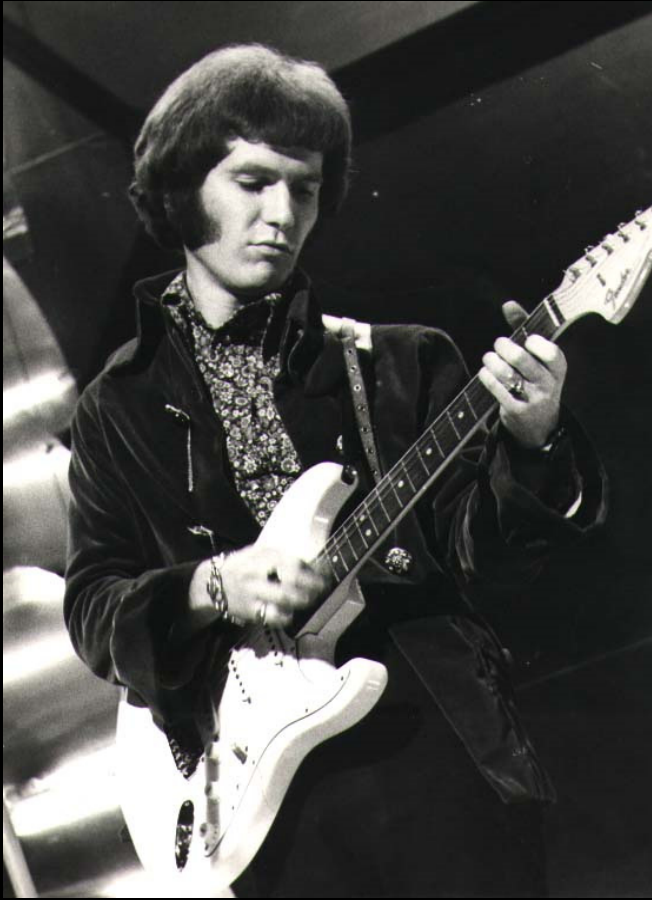
Tarsame Singh Saini, also known as Taz Stereo Nation and previously Johnny Zee, was a British singer, composer and actor of Indian descent. He was the lead singer of the pop band Stereo Nation which was formed in 1996. He was credited with being the pioneer of cross-cultural Asian fusion music. Tarsame Singh Saini died on 29 April 2022, at the age of 54, following a two-year battle with a hernia.

His first hit was in 1989 with the album "Hit the Deck" which spent over 36 weeks on the UK Asian pop chart at number one.

The album was produced by Tom Lowry. He went on to produce many albums in the 1990s and early 2000s all of which were successful. To date, all but two of his albums have received gold platinum and multi-platinum discs. His most successful album was *Slave II Fusion*, released in 2000, which includes many of his most well-known hit songs including "Pyar Ho Gaya", "Nachenge Saari Raat", and "Gallan Gorian".

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Ray Fenwick
1946 - 2022

Raymond John Fenwick was an English guitarist and session musician, best known for his work in The Syndicats and in The Spencer Davis Group in the 1960s, and as the lead guitarist of Ian Gillan's post-Deep Purple solo project, the Ian Gillan Band. Fenwick also taught guitar and jazz grades at various colleges and schools in Britain.



Naomi Judd
1946 - 2022

Naomi Judd was an American singer-songwriter and actress. In 1983, she and her daughter Wynonna formed the duo known as The Judds, which became a very successful country music act, winning five Grammy Awards and nine Country Music Association awards. The Judds ceased performing in 1991 after Naomi was diagnosed with hepatitis; while Wynonna continued to perform as a solo artist, she occasionally reunited with her mother for tours as The Judds. Naomi struggled with mental health issues throughout her life and died from a self-inflicted gunshot wound on April 30, 2022, the day before the duo were to be inducted into the Country Music Hall of Fame.

THOSE WE HAVE LOST



Peter Frohmader
1958 - 2022

Peter Frohmader was a German electronic composer, musician and visual artist. He was also known by the pseudonym Nekropolis, a name under which he released several early works. Taking cues from Carl Orff, Magma, Glenn Branca, and Black Sabbath, Frohmader was recognized for his nightmarish and gothic compositions and as an important figure on the European progressive electronic scene. He died, apparently from a heart attack, on 2 May 2022, at the age of 63.



María José Cantilo
1953 - 2022

María José Cantilo was an Argentine singer and songwriter. She started playing the

THOSE WE HAVE LOST

guitar at the age of seven and composed her first song at the age of seventeen. With an acoustic folk rock style, she recorded her self-titled debut album in 1984. In 1989, she released her second album. In February 1992, Cantilo was arrested for drug trafficking and sentenced to two years and eight months at Ezeiza prison. In 2000, Cantilo began a slow return to music with sporadic performances. In 2011, she released her last album entitled "Esencia".

Howie Pyro 1960 - 2022

Howie Pyro (born Howard Kusten) was an American bass player of Puerto Rican and American descent. He was a founding member of The Blessed, Freaks, D Generation, and PCP Highway. He was also the bass player in Danzig from 2000-2003. He was the host of Intoxica Radio, an internet radio show where he played "50s and 60s rock and roll, psycho surf, garage, rockabilly, hillbilly horrors, voodoo r & b, insane instrumentals, religious nuts, and teenage hell music." In December 2021, it was announced that Pyro was fighting for his life and in recovery following a liver transplant. He died on May 4, 2022, from COVID-19-related pneumonia after suffering from liver disease.



THOSE WE HAVE LOST



Richard Connolly
1927 - 2022

Richard Connolly was an Australian musician, composer and former broadcaster. He was best known for having composed the theme song to the children's TV series Play School for the Australian Broadcasting Corporation. In 2017 the tune was added to the list of the top 10 Sounds of Australia list by the National Film and Sound Archive for being culturally, historically and aesthetically significant. Connolly's published and performed works allowed him to be counted among Australia's most prolific composers of Catholic Church music, particularly the church hymns he composed.



THOSE WE HAVE LOST



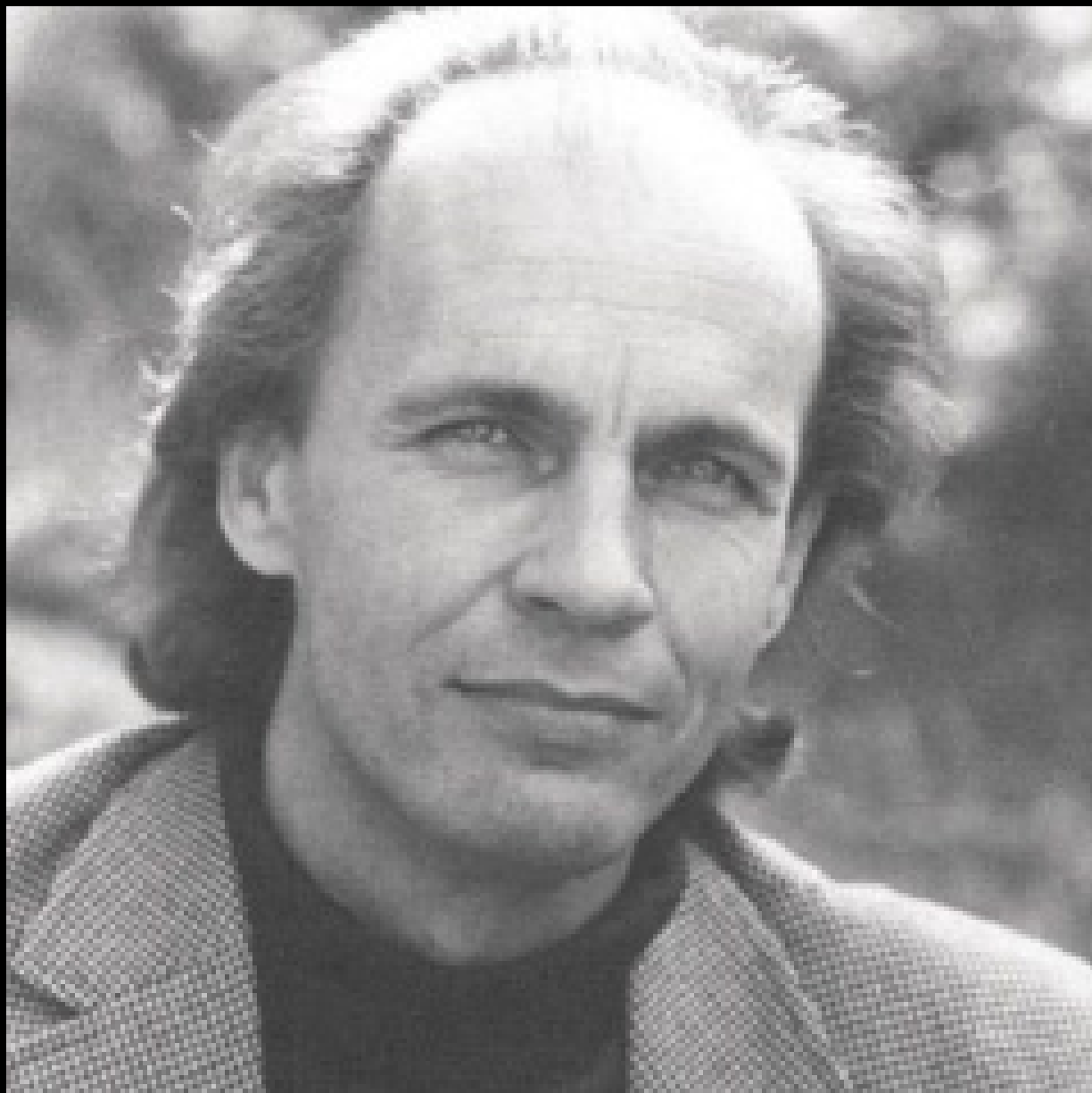
Jewell 1968 - 2022

Jewell Caples, better known as Jewell (pronounced jew-ELL), was an American contemporary R&B singer best known for her work with Death Row Records in the early 1990s. She was called the "First Lady of Death Row Records". From 1992 to 1997, Jewell provided vocals on albums from various Death Row artists such as Dr. Dre, Snoop Dogg, and 2Pac. Jewell was among many Death Row artists who later departed the label due to financial issues and the shakeup of the roster. Caples was hospitalized in 2019 after she stopped breathing and collapsed. She was hospitalized twice in March 2022, during

which she had eight pounds of fluid removed from her heart, legs and lungs. In an October 2021 interview, she said that she was given six months to live, and hurried to release her final album, Love + Pain = Musik, as a result. Caples died at age 53 on May 6, 2022.



THOSE WE HAVE LOST

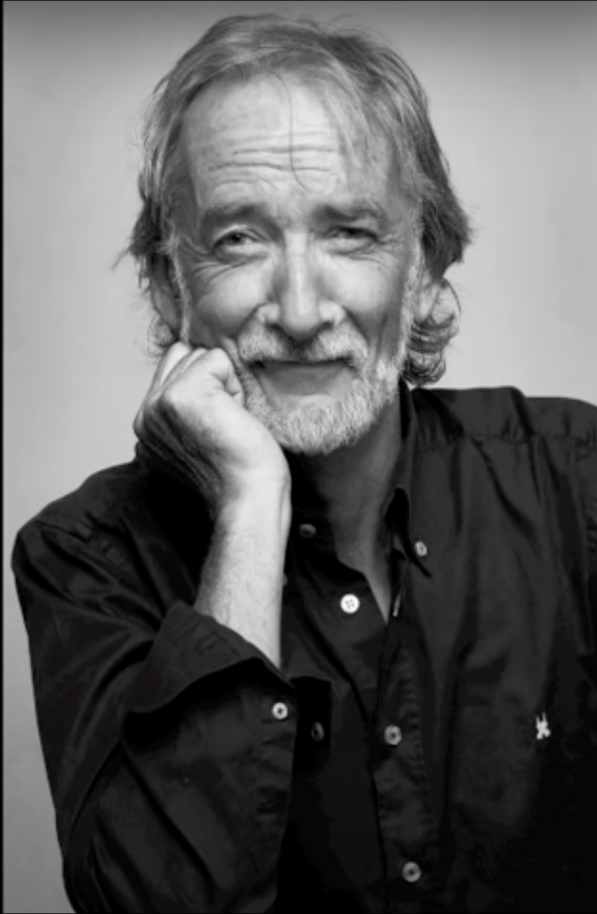


Alf Hambe
1931 - 2022

Alf Gunnar Hambe was a Swedish author,

composer, and singer-songwriter, who was influential in the genre of Swedish ballads (visor). In the early 1960s, he became a full-time author, composer and singer. Hambe wrote more than 500 songs and poems, and released more than 30 records. He received several prizes and stipends during his lifetime.

THOSE WE HAVE LOST



Seán Garvey
1952 - 2022

Seán Garvey was an Irish traditional singer from Cahersiveen.

In 2006 he was dubbed the TG4 Traditional Singer of the Year, considered "the most prestigious traditional music award" in Ireland.



Mickey Gilley
1936 - 2022

Mickey Leroy Gilley was an American country music singer and songwriter. Although he started out singing straight-up country and western material in the 1970s, he moved towards a more pop-friendly sound in the 1980s, bringing him further success on not just the country charts, but the pop charts as well. In July 2009, Gilley was helping move some furniture when he fell with the love seat falling on top of him, crushing four vertebrae. The incident left him temporarily paralyzed from the neck down, but after intense physical therapy he was able to walk again and return to the stage a year later. However, he still lacked

THOSE WE HAVE LOST

the hand-eye coordination necessary to play the piano. His death was announced on May 7, 2022, by Jeff Wagner, mayor of Pasadena, Texas.



Minoru Nojima

野島 稔
1945 - 2022

Minoru Nojima was a Japanese classical pianist. At the time of his death he was President of the Tokyo College of Music. Although known and highly respected amongst pianists as a "pianist's pianist," he was not well known to most music lovers,

largely because he did not like to make recordings and made very few.



Kjell Olov Lönnå
1936 - 2022

Kjell Olov Lönnå was a Swedish choir leader, composer, and TV host. Lönnå was one of the national conductors for the National Swedish Choir Association (Svenska körförbundet). He is best known for his hosting of several national television shows from the late 1970s until the late 1990s. Lönnå was a Baptist and is the writer of several hymns, at least one of which is included in the current edition of Den Svenska Psalmboken.

THOSE WE HAVE LOST



Richard Benson 1955 - 2022

Richard Philip Henry John Benson was a British-Italian guitarist, singer and television personality. In 1971, Benson recorded a self-titled LP with the progressive rock band Buon Vecchio Charlie.



During the 1970s and 1980s, Benson hosted various programs about contemporary alternative music on TV and radio. He went on to produce a few albums and singles up until 2000, when he suffered a serious leg injury when he fell off a bridge.

He claimed that the accident was the result of an assault, but there are suspicions that Benson attempted suicide, since he was diagnosed with arthritis shortly before, potentially affecting his guitar playing and skills.

Benson had to undergo prolonged rehabilitation to be able to walk again.

THOSE WE HAVE LOST



Lil Keed
1998 - 2022

Raqhid Jevon Render, known professionally as Lil Keed, was an American rapper and songwriter. After the death of his close friend Rudy, Render started taking rapping seriously in 2016.

He was signed to Young Thug's record label YSL Records, as well as 300 Entertainment. His song "Nameless" reached number 42 on the Billboard Hip Hop/R&B Songs Airplay chart.

He released multiple singles and mixtapes, as well as being a guest on multiple other tracks.

THOSE WE HAVE LOST



Teresa Berganza
1933 - 2022

Teresa Berganza Vargas OAXS was a Spanish mezzo-soprano. She is most closely associated with roles such as Rossini's Rosina and La Cenerentola, and later Bizet's Carmen, admired for her technical

virtuosity, musical intelligence, and beguiling stage presence. Berganza was a key singer in a Rossini renaissance which explored less performed operas and restored the leading roles to mezzo register. She appeared as Zerlina in Joseph Losey's Don Giovanni film in 1979. She participated in the opening ceremonies of the Expo '92 in Seville and of the 1992 Summer Olympics in Barcelona. Berganza's stage career ended in 2008. She last taught singing at the Escuela Superior de Música Reina Sofía, continued to perform music of Spanish composers, and gave master classes all over the world.



Deborah Frazer
1965 - 2022

THOSE WE HAVE LOST

Deborah Fraser was a South African gospel singer. She began her career in 1985 as a backing singer, and recorded her own album in 2000, titled *Abanye bayombona*. The album has sold over 1 million copies. *Uhambo* is her 10th studio album with 14 songs, including the hit, "Ngeke ngiyeke ukuthandaza". She won the first SABC Crown Gospel Music award in the Best Female Artist category, among other awards. She died on 15 May 2022 at the age of 56, at Chris Hani Baragwanath Academic Hospital, after suffering a stroke.

Robert Cogoi 1939 - 2022

Robert Cogoi (born Mirko Kogoj) was a Belgian singer, best known for his participation in the 1964 Eurovision Song Contest.

In 1964, Cogoi was chosen as the Belgian representative to perform his self-penned song "Près de ma rivière" ("Close by My River"). Cogoi continued releasing albums and singles, with modest success, until the late 1960s.

In 1976 he appeared in the Belgium film *Les arpentés dorés*. After many years out of the public eye, Cogoi made a guest appearance, along with several other former Eurovision participants, at the Belgian Eurovision national final in 2005.



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



SAVE

Stonehenge World Heritage Site

FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details

Image copyright: Peter Gledhill

GONZO MULTIMEDIA Eclectic & Unique!

THE LABEL FOR CONNOISSEURS

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...

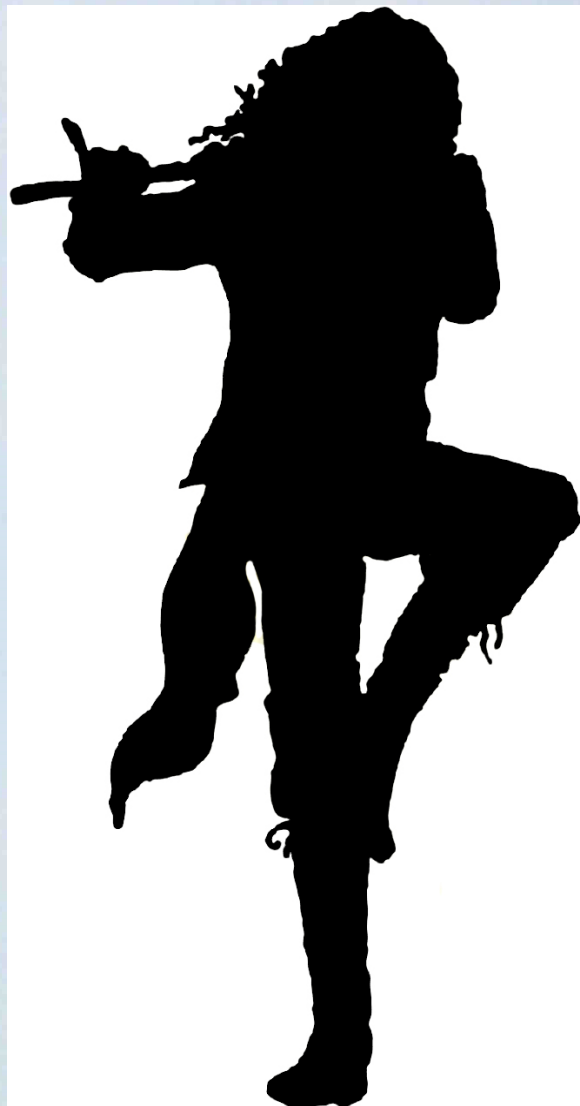
With *Spin Me Back Down The Years*, Jethro Tull archivist Pat Kent has done just that across a two-volume collection that recounts the group's epic history – from pre-Tull outfits such as The Blades and The Dwellers, through to the post-Tull exploits of former band members. In between are the tales of 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/>



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>



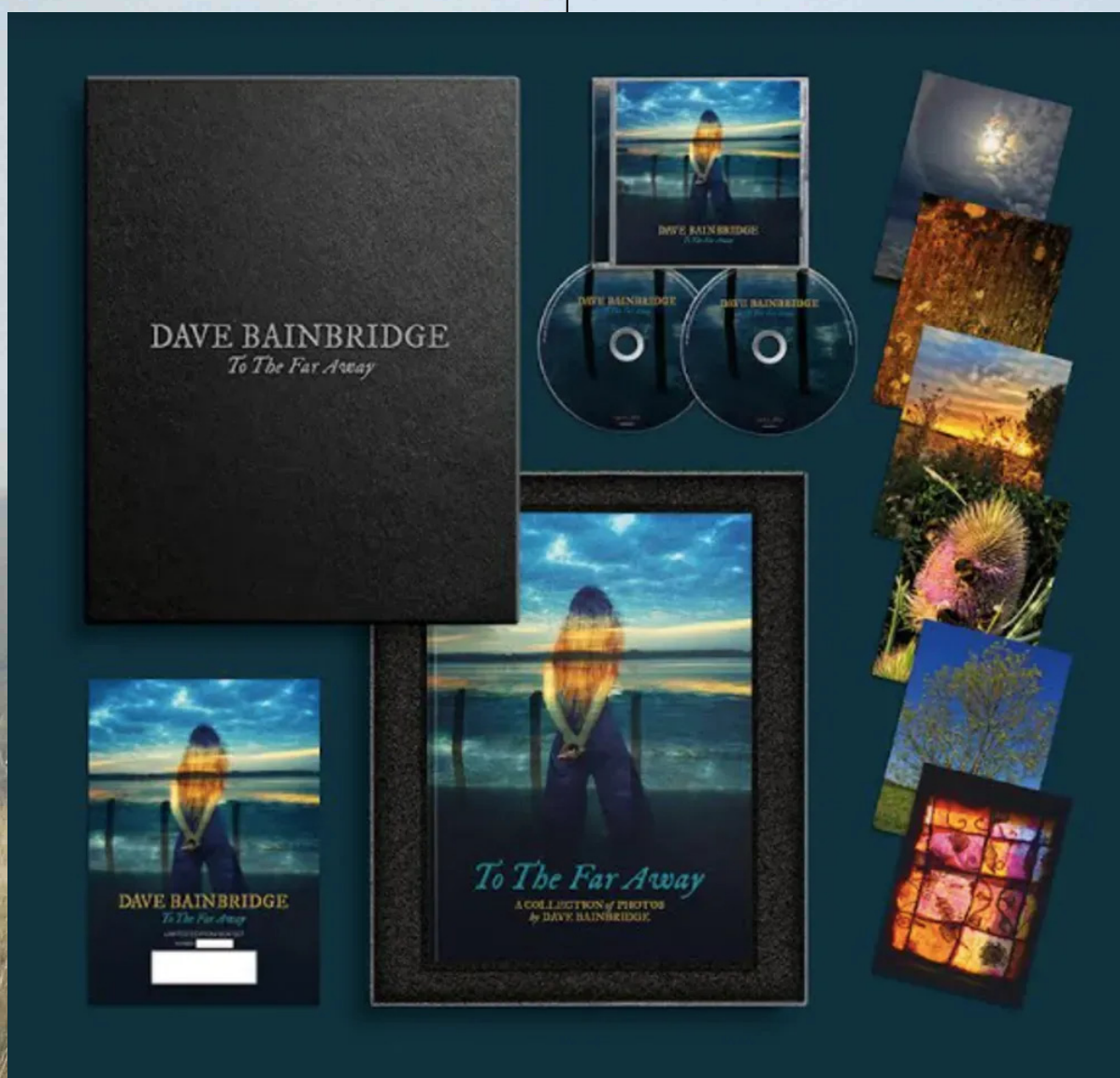
Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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 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/iona/products/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 Tomorrows 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

**Sunrise Lodge,
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DH4 5AL**



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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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

<https://nodogleftbehind.org/>

RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com

*True Rhyming
Over Youthfulness*
by
TROY

True Rhyming Over Youthfulness is the brand-new project from Troy Arnold and follows the release of the single TalkWalk ft Briti\$h. The rapper/producer from Ipswich UK has written, produced, recorded, and mixed the whole project himself as a launchpad for his future music and shows exactly what he is all about.



STEVE RIDER

The best thing for me to do here is to take you through the seven tracks and give my thoughts and feelings so, let's go...

The whole thing kick's off with *Broken Silence* which has an almost brooding vibe with slightly modern musical undertones. The whole thing is piano heavy with electronic notes and electronic drums patterns. Troy's vocals here give you the impression that he has quietly been watching what has been going on around him and that his thoughts and feelings have built up across this time, just waiting on the right moment to burst forth and that time is now. That internal voice that has kept its silence, now finds a voice and the light to bring forth its pent-up energy and truthfulness.

The feeling of breaking through from the darkness to the light continues with *Legit*. This track has a lighter feel to the beat that is fuelled by guitar notes. You get the feel here that Troy is stepping out from the shadows into the light and giving us the truth about who he is as a rapper and producer and how he will stand tall and always speak the truth. This desire to speak the truth lends itself to a deeper message if you chose to read between the lines, as speaking the truth is desire not to mislead people and too much, in the world around us, are we exposed to misleading information by those in a position of power. So, we understand that Troy is and always will be *Legit* in what he does.





The keyboards, electronic notes, xylophone notes and sparse drums of *Borderline* create a more thoughtful feel. This is the perfect backdrop for a track which appears to be focusing on mental health. There is a definite sense that Troy is speaking on the experience of someone struggling with life and walking the thin line of their own mental health. His words here could mirror those of so many who find their minds overflowing with dark thoughts, slowly slipping into a place where even the things that mean so much to them do not appear to be able to save them from the all-encompassing darkness. Troy now snatches us back from the brink with an upbeat vibe of keys, electronic notes, claps, and drums. The beat serves to raise you up and go with the flow of *Let's Go*, which see's Troy demonstrating his verbal skills and unloading the bars

simply for the enjoyment of the listener. There is not much else to say here except sit back and enjoy.

Next up is a heavy beat full of keys and cymbal notes, creating the kind of vibe that invites us to listen as we nod along to the beat. Troy speaks on how life is like a *Kaleidoscope*, constantly changing minute to minute, hour to hour and day to day. All these good times and positive morph with the darker and more negative moments where we wish we could simply float away but, reality means that we pick ourselves up from the floor, dust ourselves down and continue the journey into our ever-changing life story. This more thoughtful vibe gives way to a far more uplifting but, laid-back feel of piano, electronic notes, drums, and claps. *Goin' In* finds Troy going full on telling



us that he is not here to play as a rapper but, not in the way you would expect. This is not the kind of track where he is here to brag about how good he is and to make you jump up and bounce along to the beat. Here Troy approaches things in a more laid-back style where he tells you exactly how it is for him doing his thing and it really makes you listen to the message in the words. The final track is *Never Change*, a fresh sound of strings, electronic notes and heavy but sparse drums, that also has a hint at some more modern influences on the sound. Troy's message here is about how it is important to be you and to surround yourself with real friends. Don't be affected or influenced by what's going on around you. It is only by being your true authentic self that will allow you to speak your truth and help you earn respect.

Overall, there is a deep feel to this project. Troy has this desire to assert himself by laying all his cards on the table and being transparent and saying, this is who I am, this is what I do, and this is how I am going to do it. There is no BS here just straight up truthfulness from someone who has taken their time to hone their craft, polish their skills and develop their own style by being completely open.

Troy's production and vocals deliver a variety of sounds, flows and moods that are rooted in his own life experiences and feelings. From situations in day-to-day life to experiences in the music scene you get this distinct impression that there is true desire here from someone coming up and making a name for themselves. Troy has presence of mind and a solid rhyme style all backed up by impressive production skills.

I really felt the heart that Troy put into this release. He has put together a really solid platform to stand firm on as he looks to future releases. I really feel he will develop and evolve with each project which will give him a good underground following and who's to say how far he can go.

True Rhyming Over Youthfulness is available now as a free download and I highly recommend you give this one a listen as there are definitely good things coming for Troy Arnold.

On that Note,

I'm out,

Steve



Stanley Brinks and Freschard

Alan Dearling reflects on the...

...Slyly humorous songs. Songs of drink, cigarettes and err, more drink... *"I'm going to the bar without you."*

Definitely best considered through a lot of glasses darkly... full-on Anti-folk music, or, something. Stanley Brinks and Freschard live at the Golden Lion in Todmorden were really good. Memorable, in fact. Quirky, playful, emotional and intimate.

"I AM The Boss," Clemence (Freschard) told us, and we sang along. Loudly, *"You are The Boss!"* These guys are currently based in Berlin. This was the last night of their current UK tour. Lovely. Personal and quirky. And I came away from their gig, humming their tunes, songs full of catch-phrases. And I've since been listening a lot to four of their albums. Here's a wonderfully nutty version of 'I am The Boss' while running a bar:

<https://www.youtube.com/watch?v=-5Lec9pln94>

alan dearling

The night I watched them perform they offered a mix of Solo Freschard, then Solo Stanley Brinks, with back up instrumentation from their compatriot. Then, in a final set operating as a 'double-act' showcasing many of their newest songs along with many crowd-pleasing favourites including 'Orange Juice', 'Tweet, Tweet' and 'Sober in Barcelona'. So many songs that are total instant 'Ear-Worms'. Freschard offers a Gaelic 'Francais' that enchants and captivates. Stanley employs the word-craft of Loudon Wainwright, Paul Simon and Jonathan Richman. Both seem to mix in the edgy subterranean beats of the Velvet Underground, and hints of other secret, clandestine entertainments.

Here are some links to their music:

'Lion Heart':

<https://www.youtube.com/watch?v=a-tGjTOx2IA>

'Going to the Bar':

https://www.youtube.com/watch?v=r2m_OpxHECw

'Friends' from Freschard:

https://www.youtube.com/watch?v=_GtGk-vPYF8

'Orange Juice', Stanley with the Wave Pictures back in 2014:

<https://www.youtube.com/watch?v=rOIHV8iyzfU>



Bring out the booze and drink with me!

Stanley Brinks is sometimes called the 'Calypso King'. He appears to have well over 100 albums in his discography. Here's another one:

Autobiographical song: 'Stanley Brinks/(André Herman Düne):

<https://www.youtube.com/watch?v=b7U33aC9Z0E>

From: The Hug and Pint website:
<https://www.thehugandpint.com/>

Rather than utilising snippets from a range of sources, here are some fascinating insights into their lives and work (so far!) from the rather wonderful, 'Hug and Pint':

*"**STANLEY BRINKS** was born in Paris, France, in 1973. He studied a bit of biology, and worked as a nurse for a while. Half Swedish, half Moroccan, strongly inclined to travel the world, he soon started spending most of his life on the road, and developed a strong relationship with the city of New York.*





He also started playing the soprano sax (among other instruments) in jazz bands. He finally became a full time singer-songwriter – as André Herman Düne – in the late 1990s. He recorded several albums and Peel sessions with his three

piece indie-rock band, Herman Düne. After a decade of touring Europe, most of the time in the company of American songwriters, he finally settled in Berlin, Germany. There he developed a taste for the early carnival music of Trinidad, and in



the early 21st century he became the unquestioned master of European calypso, and changed his name to Stanley Brinks. Performing solo with a guitar or a clarinet most of the time, he also toured and recorded a lot with the Wave Pictures, Freschard, Ish Marquez, among others. In 2010, after an all-night jam with local musicians in Egersund, Norway, he started his own band: Stanley Brinks and the Kaniks."

During the following six years Stanley Brinks played with both bands exploring Maltese, South African and Greek traditional music.

" In 2016 Stanley Brinks and the Kaniks get together again to record "Turtle Dove", an ode to peace inspired by ancient poetry, featuring instrumental pieces. During the same recording session, Stan and the Old Time Kaniks – banjo and fiddle – keep the barn rocking all night with new old-timey songs that will be put together on a double LP: "Vieilles Caniques / Nouvelles Caniques". Back in Berlin the songwriter puts a new kind of strings on his ukulele, learns to play it, and records

the quiet "Stanley Brinks Fiddles". In 2017 he puts out "Apocalypse", an illustration of the Odyssey accompanied by Greek baglamas and choir. "Midnight Tequila", a more pop-oriented collaboration album with Freschard, is released in 2018. Then comes "Peanuts", a collection of indie-pop songs taking place in ancient Egypt and 21st century California, featuring backing vocals by Freschard, Destiny, and Claire Falzon.

Freschard grew up in a farm in French Burgundy. She started organizing shows in the barn when she was about 12 years old. Aged 18 she moved to the big city, Paris, where she baked pies and cakes in a cafe. There, a local musician and regular customer called Andre Herman Düne wrote a few songs for her to sing. She called her first E.P. "Neon Orange". Homeless in Paris, she saved up just enough money to get herself a ticket to New York. There she found an old electric guitar and started writing her own songs. She recorded her second e.p., "Shower Gel", with Mike Gomez on lapsteel guitar. In 2004 Freschard moved to Berlin, where







she recorded her first LP, "Alien Duck". Her second album, "Click Click", recorded in 2006, features a drummer (Leo Bear Creek), and electric guitar by Stanley Brinks. On her third album, "moonstone", she plays the drums herself. On her fourth "shh..." she also plays the flute. Her fifth album "boom biddy boom" is an urban pop masterpiece. Her latest LP, 'Sunday

Night' features such hits as 'friends' and 'party'. As a producer she recorded "Yodels" by Stanley Brinks, "if you leave it alone" by the Wave Pictures and many other great sounding albums. Freschard has a Calypso cover band with Stanley Brinks, called Kreuzberg Museum. She's also part of the cult band "the Fox" with Stanley Brinks, Ariel Sharatt and Mathias Kom (aka "the Burning Hell"). She also



has duet albums co written with Stanley Brinks : 'New Cologne', 'Pizza Espresso' and 'Midnight Tequila'. Freschard's shows often feature Stanley Brinks on guitar, the Wave Pictures, the Burning Hell or the Kaniks as a backing band, and she also plays amazing shows on her own."

And, the following video is apparently his last ever show, 2006, as André Herman Düne. But his personal and band 'name changes' and reincarnations are more than a mite confusing. Is he actually David Ivar's brother? Trust me, I'm a brain surgeon (Editor's note: "*What*"?)

Stanley pointed over to Clemence and told me, "*She calls me André, but I am Stanley too. I like to confuse.*"

<https://www.youtube.com/watch?v=UzUJI9VrGBU>

If you get that far, the final, final track, 'We like you', is rather a stonking little gem!

From John Peel Wiki online.

'Drug dealer in the park':

https://peel.fandom.com/wiki/Herman_D%C3%BCne?file=Drug_Dealer_in_the_Park_-_Herman_D%C3%BCne

The entire first Peel session from 2000:

<https://www.youtube.com/watch?v=sJdx1bZeA0E>

Stanley Brinks is currently releasing his music on **Fika Recordings**

<https://fikarecordings.com/artists/stanley-brinks>

Here's his 'Sober in Barcelona':

<https://youtu.be/SmYu4g7gu4I>





Clemence Freschard further enchanted the audience by moving from the stage, dragging Stanley with her, his unamplified electric guitar in his lap, and then sang from the back of the auditorium. Intense, sexy, compelling, electrifying! *“Tell me that you love me, and that you like me too.”*

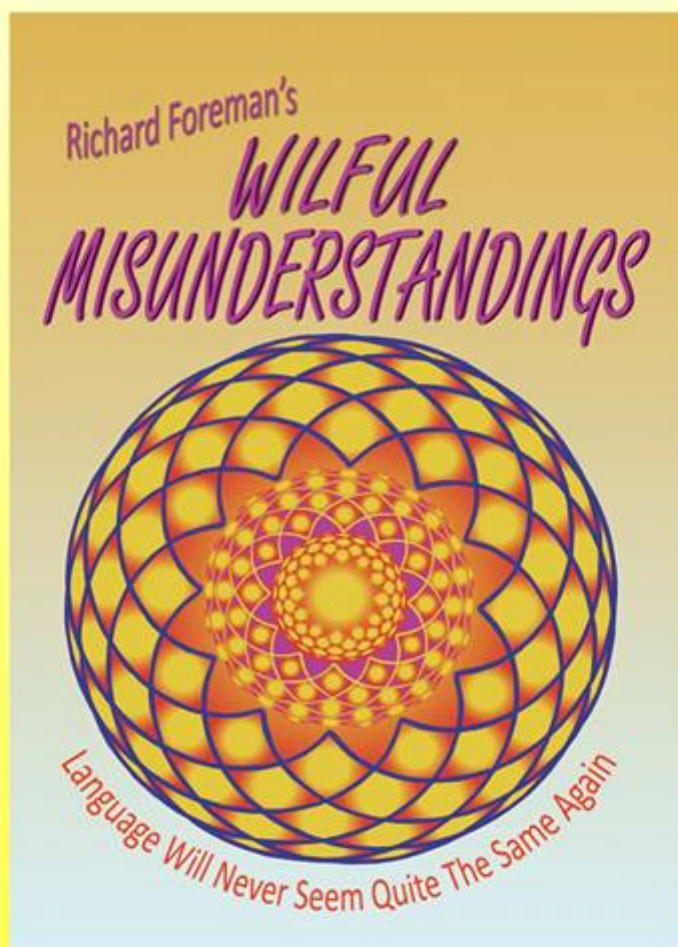


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The Burning – Motion picture soundtrack

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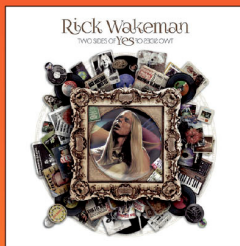
- CD1 – The soundtrack
- DVD – The Burning, the movie
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- 6 x replica press pack photos
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Limited edition signed and numbered box set MFGZ025CD

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- DVD – G'ole!, the movie
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- 10"x8" replica press photo
- A4 reproduction of the 20 page premier programme
- Numbered certificate, signed by Rick Wakeman



Two Sides of Yes

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



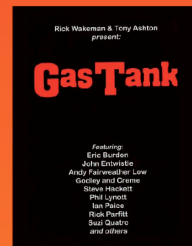
The Stage Collection

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



Time Machine

Guest vocalists include Ashley Holt, and Roy Wood
MFGZ019CD



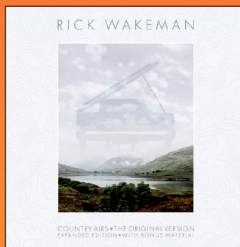
Gas Tank

Double DVD set. Rick's classic 1982 music and chat show
MFGZ020DVD



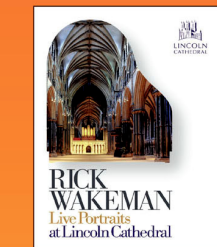
The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey
MFGZ028CD



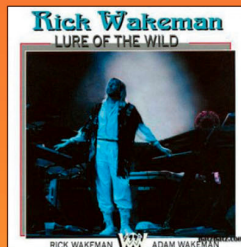
Country Airs

The original recording, with two new tracks
MFGZ014CD



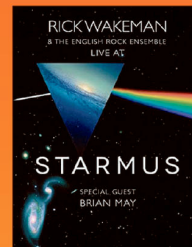
Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!
MFGZ029



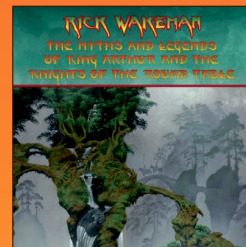
Lure of the Wild

With Adam Wakeman. Entirely instrumental
MFGZ003CD



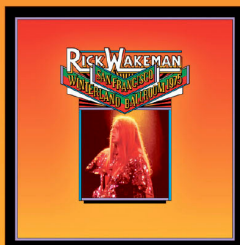
Starmus

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



Myths and Legends

Double CD set. The expanded 2016 version
MFGZ017CD



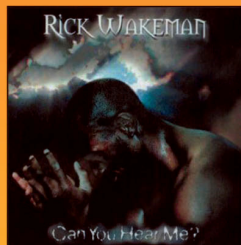
Live at the Winterland Theatre 1975

Live in San Francisco
MFGZ015CD



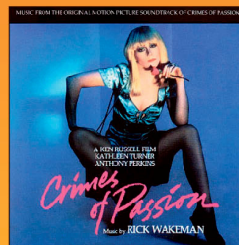
The Phantom of the Opera

Double CD + DVD
MFGZ005CD



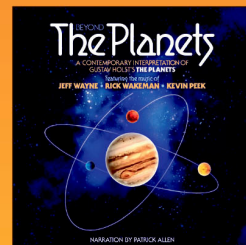
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KEV'S WORLD



ETERNAL RETURN
ONCE ONLY
NEWDOG RECORDS

Eternal Return is a quintet which brings together various duos/trios that have previously recorded and toured together. Within this ensemble we have Dogon, the duo of Venezuelan Miguel Noya (synthesisers) and American Paul Godwin (vocals, piano) who first met at Berklee some 40 years ago. Alongside them is bassist Australian Colin Edwin (Porcupine Tree, no-man, O.R.k.) and his frequent collaborator, Estonian guitarist

Robert Jürjendal (Toyah Wilcox, Fripp's Crafty Guitar School). To complete the line-up, we have Venezuelan drummer Miguel Toro, while they have a guest trumpeter in Damascus-born Milad Khawam and the album was recorded in Berlin.

In other words, this is a truly international band bringing together a great many influences and styles. The best way to describe this is probably progressive ambient, with links to the likes of David Sylvain (especially, one can really imagine him performing on some of these) and This Mortal Coil. It is an album which goes through many styles, with guitar and/or synth/piano often the lead instrument, yet at its heart is a strong percussive element (much more than "just" drums) while Edwin's smooth meandering and slid basslines have an incredibly important part to play in holding it all together. It is something which can be both relaxing and luxurious and experimental and edgy, so much so that even when everything is calm and making sense there is still an edge which provides a tension. It is atmospheric, but the high use of cymbals combined with the differing backgrounds from those involved make this something which

KEV ROWLAND

needs to have close attention paid to it or important elements will be passed by.

This definitely benefits from being played on headphones and not just in the background as it will just disappear. Fans of no-man, King Crimson, and some of the more ambient prog noodlings of Marillion may well find this intriguing.



GREENROSE FAIRE
FOLLOWING THE WIND
FRIENDLY FOLK RECORDS

As with many bands, Greenrose Faire have worked with different labels over the years, but although I don't have their debut EP or compilation, I have been fortunate enough to have reviewed all their studio albums and in 2021 they came back with their fifth. Just seeing the name Greenrose Faire makes me smile as there is a joy in their music as they combine Celtic and traditional folk together in a way which works every single time, and this is no different. There have been some line-up changes over the years but founding members Niilo Sirola (bouzouki, backing vocals) and Tomi Hyttinen (drums and percussions, backing vocals) are still there, as is the person they discovered to front the band and bring the music to life, Salla Rimmi. The line-up is completed by Hanna Heinonen (violin), Meiju Enho (keyboards) and Mikko Gynther (bass).

It is only when reading the small print on the booklet that one realises that Niilo adds another seven instruments, and Meiju a few more, and this allows them to broaden the accompaniment, although it is often the violin which takes the lead but at the front if Salla and her wonderful vocals. Historically I have said how this band remind me of Renaissance combining with Steeleye Span, but these days it is far more of the latter with some songs which are designed to be sat and listened to and others where one simply must get up and dance. I would love to see these guys play live as I can imagine their concerts are a riot of people reeling and having fun. Some songs, such as "Grateful for the Ride", could easily be played on the radio with people singing along as this has a real groove and bounce.

Greenrose Faire have been one of my favourite folk bands since I first heard their second album back in 2013, which prompted me to look up the debut, and I have followed them ever since. They are a band out of time, as if they had been in England in the early Seventies then there is no doubt, they would be household names. Songs like "Henry Hard-Luck" have that wonderful sense of humour that comes through in some modern English folk, yet here is a band from Finland, but they certainly don't sound like it. According to their website they are taking a break to recharge their musical batteries but let us hope it is not for too long as they consistently provide us with music of the very highest quality and this their latest album is a wonderful place to start if you are a folkie and you are yet to come across them. Wonderful.





GWAR
DISC WITH NO NAME
PIT RECORDS

One of the problems of being a comedy or parody rock band is that it can be difficult to get anyone to take any of your music seriously. True, wearing garish costumes and singing songs which lyrically do not leave much to the imagination while frequently covering their fans with blood (I thought I was safe standing 40 feet from the stage, I was wrong) does not exactly help their cause. But, at the heart of what they do is their unique blend of punk and thrash which makes an interesting lo-fi independent sound. I was convinced I was long past being surprised by anything these guys said or did, but I must confess I never expected them to release a four-track acoustic EP. I mean, one of these tracks even has a banjo on it! Lead singer Blóthar the Berserker had this to say: "During the quarantine of 2020 I spent long, lonely days with my hand down my pants, hiding out in a fortress made entirely of rolls of toilet paper, drinking hand sanitizer and watching '1000-Lb Sisters'... which is business as usual for me. So I was relieved when I got the call to lay down some vocals on "The Disc With No Name." We recorded this record over the telephone, which was fine with me, because I can't stand to be in the same room as the other members of GWAR."

The highlight of the set is the delicate

opener which commences with some lovely classical guitar lines before moving into country and western. Needless to say this is a Spinal Tap moment when one realises they are singing about how much they hate the human race, and say that "Oderus, you left us stranded on this world of pus, and in death you have forsaken us", a reference of course to singer Dave Brockie who died in 2014. The name of this gentle ditty?, "Fuck This Place". The quartet of songs is much better than one might expect who has only seen them in their over the top garb, and while it may not gain them many new fans, those who have been following their career will find much in here to enjoy.



IONA
EDGE OF THE WORLD: LIVE IN EUROPE
OPEN SKY RECORDS

I am finding it hard to believe that here I am in 2022 writing about an album which was released in 2013, yet there is not a single review for it on ProgArchives. Recorded at different venues in the UK and Holland, here we have a double CD set capturing one of our finest prog folk bands in their natural environment, live on stage. I first came across them nearly 30 years ago with their second album, 'Book of Kells', and by the time they got to this recording there had been some significant line-up changes, but multi-instrumentalist Dave Bainbridge is still there, along with singer Joanne Hogg (acoustic guitar,

keyboards) and drummer Frank Van Essen (also on violin) who was a guest back then, with the current line-up completed by Phil Barker (bass, electric double bass, darbuka) and Martin Nolan (Uilleann pipes, low and tin whistles). Strange to think that both Nick Beggs and Troy Donockley were involved on that album all those years back, wonder whatever happened to them.....?

When a band contains a genuine multi-instrumentalist like Dave Bainbridge, it allows the band to have incredible breadth and diversity in what they are playing, here always steeped in the Celtic tradition of the Western Isles along with the Christian message which made the isle of Iona such a focal point for centuries. There is something very special about those islands, as anyone who has ever been will attest to, with powerful communities and a feeling of being in a place removed from much of modern life, and being all the better for it. This is what Iona bring with their music, changing mere notes into something magical and transformative. Whenever I listen to their music I am back on the islands, up in that area of Scotland where my father was raised and retired to.

Joanne has a wonderfully clear voice, similar in some ways to Annie Haslam or Christina Booth, while beneath her we have music that is often built on an incredibly powerful rhythm section with Dave and Martin guiding the melodies. While it is Celtic, it has much more direction and passion than the likes of Enya, and while it can indeed go into the dreamstate, there is a great deal going on and this never falls into the background. There are times when this really rocks, times when we all want to reel, and plenty of others when all we can do is listen and be taken away. This is complex music, with complicated arrangements, yet there is also a sense of space and fresh air within it so it never smothers but instead lifts the listener.

Containing music which does indeed go all the way back to 'The Book of Kells',

more than two hours long spread over two discs, this is the perfect introduction to Iona for anyone, and is a delight from beginning to end.



IVAN MACLEOD
THE MAGNOLIA SESSIONS
ANTI-CORPORATE MUSIC

Although this was the final title to be released at the end of the first year of this series, this session was actually the first to be recorded. Anti-Corporate Music and Black Matter Mastering's Dan Emery, who engineers and produces the recordings, only built the binaural microphone which captures the ambient sounds a few days before the recording. He asked Ivan to be his guinea pig as he was a close friend who would forgive him if this did not come out as was intended, but within 45 minutes of it starting it was all over and done. Ivan is one of those singers who has a voice which feels far more like a force of nature than "normal" vocals, and even though it is not quite as gravelly, I found the singer I was most reminded of was none other than Dan McCafferty, although here we had someone accompanying themselves on acoustic guitar and singing a mix of bluegrass, country and blues as opposed to fronting the rock juggernaut which is Nazareth.

This feels genuinely traditional, as if it were a pre-war recording as opposed to

something in the third decade of the 21st Century. If some crackles and pops had been overlaid then it would be easy to believe this was music recorded in the era of Blind Lemon Jefferson, as music this honest and powerful has no right whatsoever being in this plastic world. This is grounded in reality, a travelling singer with the dust on his boots going from one town to another telling his stories in the hope of earning enough money to get a bite to eat, some whisky, and maybe a place to stay. One of the real delights of this series for me is that I have never heard any of these musicians prior to coming across them in this format, but such is the strength and vibrancy of these recordings that as soon as I see the cover, I know I am in for a special experience. Each one captures a significant experience, and Ivan Macleod is no different with a collection of songs which are totally worthy of further investigation.



JAN SCHELHAAS
GHOSTS OF EDEN
TALKING ELEPHANT

To any fan of British progressive rock, keyboard player Jan Schelhaas needs little introduction given that he has played with both Caravan (twice, and with whom he is still playing) and Camel, as well as numerous other sessions. Here we have a remastered reissue of his 2018 solo album with three additional tracks. There is not much information out there about the

album, so while I know Doug Boyle (guitar) and Jimmy Hastings (sax) are both involved, I cannot find any other information, so it is quite possible that the rest is undertaken by Jan, including the vocals.

It is hard to imagine that this is a recent album, as this has far more in common with the laid-back Seventies sound of sanitised rock which, although it does have some similarities with The Moody Blues at times, has little with which I would normally associate progressive rock. This is straightforward relaxing middle of the road soft rock which is gentle, never threatening, and consequently it is something which I cannot really see me often returning to as in many ways it is just too sickly sweet. That he is an excellent keyboard player and pianist is never in doubt, but this is not for me.



JOE & TODD
STATE THEATER NEW JERSEY 2005
CLEOPATRA RECORDS

What I have here is a recording of Joe Jackson, Todd Rundgren, and NY-based string quartet Ethel. I really was not sure what to expect from this, and I am sure the people there that night did not either, as while I thought all acts would be playing together onstage, I wasn't aware that each would have an individual set and

they would only come together for a few songs at the end. This means we start with a series of classical pieces from Ethel, which is very clever but not what I would expect at a rock concert. I played this part once and then found myself skipping the first five numbers and I would expect many others to do the same.

To be honest, I was not sure what to expect from Jackson either and thought I would probably listen to his songs and then skip smartly to the main attraction, so I was amazed at just how good this section was and how much I enjoyed it. It has made me totally rethink my opinion on Jackson, (I used to see him on Top of the Pops but don't own any of his material), as he is a very good pianist indeed and has some fine songs. He also has a strong rapport with the audience who react strongly when they recognise one of his songs. He plays all the hits, from "Steppin' Out" to "Different For Girls" and "Is She Really Going Out With Him?", and the 11 songs he performs are an absolute delight. The crowd are well up for it, and on the last song they all happily shout "where?" at the correct moment, with so much force that Jackson even loses it as he chuckles.

From an all-piano set we get Todd, the wizard, the true star. He kicks off with "Love of the Common Man" on a 12-string, and after a few more numbers in that vein we get "Compassion" with him now sat at the piano. The highlight of his set is probably "Hello, It's Me" with his delicate vocals as he gets into falsetto, accompanying himself on piano. The last of the four sections finds everyone on stage, and "While My Guitar Gently Sleeps" is a delight, with the string section rocking along, Joe on piano and Todd on electric. The finest version ever recorded is of course the one by Yellow Matter Custard but this is still mighty fine. This is available as a 2 CD and DVD set, and I am sure fans of both Jackson and Rundgren will find this a long overdue release.



Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his



THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

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

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

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

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c.j.stone

A LETTER TO MARK ZUCKERBERG

Dear Mark,

I've been locked out of my Facebook account since April 25th, 2022. The ostensible reason is that you have seen some "unusual activity," which "may mean" that someone has used my account without my knowledge. I was sharing a post at the time, which suggests that the only person using my account was me. The post was about my life and I was sharing it with my friends. You can read it here if you like.

You'll see that it's a personal story containing information that only I could know and that would only be of interest to people who follow my work. It's not about the war in Ukraine, security matters, or a critique of NATO. It's not pro-Russian or pro-Chinese. It doesn't question the mainstream media narrative on geopolitical events. It's just an ordinary story about an ordinary man, sitting on a rooftop in Cardiff in 1973, wearing a ring that he'd forgotten he once had.

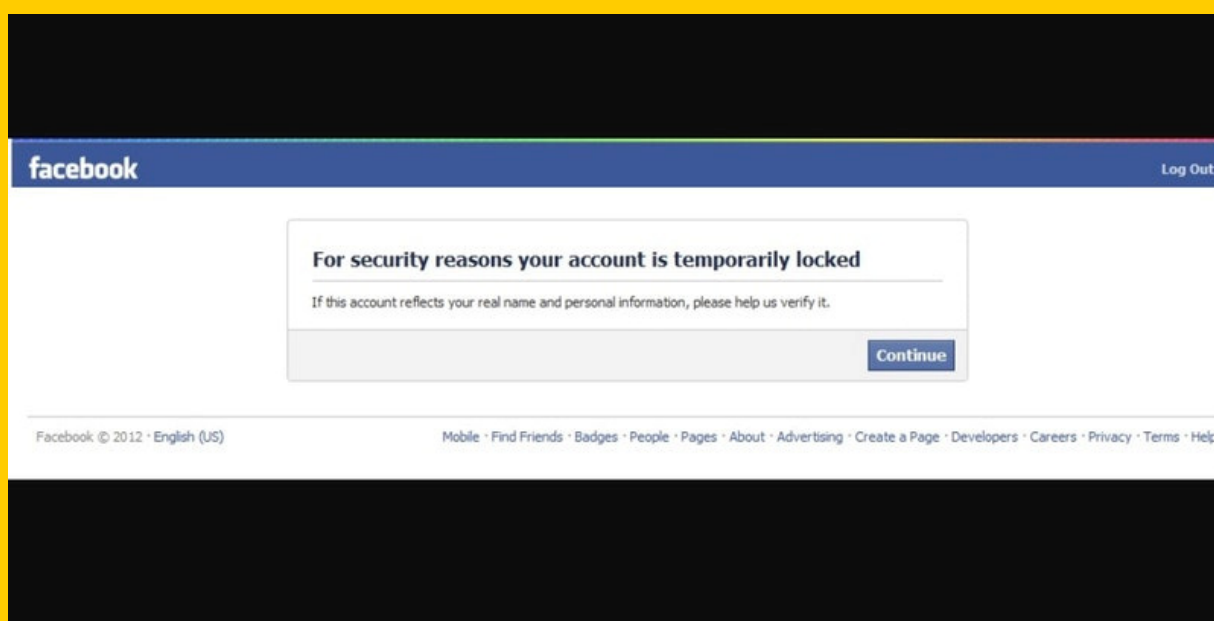
The message I received as my account was being locked was that my profile was no longer visible, and that this was done to protect me. How does this

"protect" me? I no longer have access to my account or contact with people in my wider circle. This doesn't feel like protection to me. It feels like abuse.

You tell me that in order to unlock my account you need to see a copy of my ID. This is strange. What if someone were to steal my ID and set up a false account of their own? How am I to know that these messages really come from Facebook? You might be one of



Meta



those ransomware programs for all I know. In fact, that's exactly what it feels like: like a ransomware attack in which all of my data is held hostage to extract information from me.

Earlier today a friend told me that they'd received a friend request from me since I've been locked out. It turned out that this was a mistake and that he was getting me mixed up with someone else, but it's worrying nonetheless. Who knows what's done in my name while I'm not able to monitor my page? Who knows what abuses are being committed when I can't see what is going on? Excluding me from Facebook makes me more vulnerable, not less. It makes my profile more likely to be hacked and my identity more easy to steal. This is the opposite of protection. It's exposing me to attack.

I've been on your platform for many years. I can't even imagine how many posts I have put up in that time. Hundreds of thousands: photographs, memories, articles, jokes, opinions, memes, life events, the daily accumulation of a life online. A large portion of my leisure time has been spent on Facebook. You hold material that belongs to me, that's personal to me, about the birth of my grandchild or

the deaths of my mother and father or my retirement. I shared all of this to my friends and followers in good faith, on the understanding that it still belonged to me. Mine is only one of billions of voices out there, but significant to me. How can it be that I no longer have access to my own story?

I've tried several times to photograph my driver's license to share it with you, but your algorithms always reject my attempts. I did this before, when I was trying to take out advertisements on social and political events. Either your algorithms are faulty or my hand is shaky. All of my attempts have come to nothing, which leaves me stranded, without access to my community.

Is this what we signed up for when we first stepped into the digital world? It's humiliating to be asked to prove you are who you are by a machine. Your algorithms are badly calibrated if they can interpret someone sharing their own posts as the work of interlopers. The only interloper in this exchange is Facebook. It's you who's standing between me and my friends. It's you who's questioning my identity. It's you who continues to interpret my ordinary activities as "unusual."

I wouldn't mind if I could speak to someone about it. That's what is so frustrating about the process: the fact that there seems to be no human beings involved at all. Human beings are being questioned, hurt, excluded, but it's all being done anonymously, at a distance. There should at least be a call centre, or someone I could speak to and help me sort this out. I think if anyone were to look at my record, they'd see immediately that I've been locked out unjustly and correct the mistake. It would only take one sane, sensible human to undo the lock and allow me access to my account again.

The contradiction at the heart of Facebook is that it poses as public space when it's privately owned. It's public in that it depends on the public to share their posts. That's its purpose. The reason why it became so popular is that in the early days it made sharing easy. Once you could put up a post on Facebook and it would travel around the world. Occasionally posts would go viral: if they struck a chord, if you said the right words, or your sentiments chimed with the public mood. That's no longer the case. Facebook has been deliberately hobbled. These days posts are only seen by a few. You have to pay to get your material read even by your own friends. It's impossible to get important information into the public mind unless you have the money to do so. This skews the narrative in favour of the rich and powerful, which is what the internet promised to change. Were we naive to think that it would ever be otherwise? The rich always win in the end. How could we expect a media platform owned by a rich man to ever do anything but promote the interests of the rich?

So what am I to do? I can't send you ID that meets your criterion. I can't speak to anyone. I can't text, email or send you a Tweet. I can't corner you at a

party to ask your advice. You're the final triumph of the anonymous over the intimacy of exchange. You're an arbitrary machine that stands in judgement of my humanity. You allow me no foibles, quirks or eccentricities. I must act like a machine to get your approval. I must suppress my excitement and eagerness to communicate in order to comply with your "community standards." I mustn't share too much, as this could be interpreted as spam. (On the other hand, if someone pays you enough you'll share their material as much as they like.)

I can be cut off at a whim, on the say so of an algorithm. I can be ejected from my community, like a criminal sent into exile. I can't argue with this. I can't complain. There's no court of human rights I can refer to and get this decision overturned, no court of appeal or moral arbiter. Everything is beyond my power. Everything is in your hands. Is this the age we are moving into now? It's like the Middle Ages, except that, instead of land barons controlling the countryside, we now have tech barons controlling the digital landscape. You're part of the new media aristocracy ruling our lives. You produce nothing. You create nothing. You add nothing to the store of human value. All of that's done by us, your online serfs. We produce the content that gives your digital platform its meaning. We produce the currency that gives Facebook its worth. It would be valueless without us. And yet you rule over us as a Lord surveying your lands, high up in your fortress, exiled from the world.

Unlike me your exile's permanent. I may not have access to Facebook, but I still have my friends. I can go round to my friends' houses and get a cup of tea. I can share the news and the gossip, with or without Facebook. Not you. You have no friends. The only



people who can possibly understand the depths of your isolation are other billionaires. Billionaires don't really like each other. They're rivals, not friends. They live in a permanent state of suspicion of other people's motives. Does Elon Musk plan to undermine you? Is Jeff Bezos taking your business? What is Bill Gates really up to? You're neurotic people, wholly lacking in empathy. You don't get to be a billionaire by trusting other people or sharing your ideas, time or space.

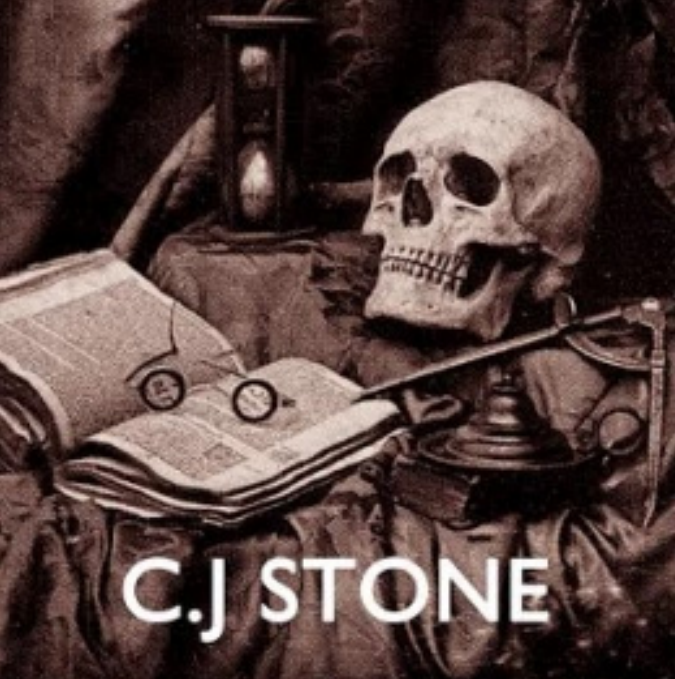
As for me, I'm happy enough. I've discovered the real world again. I'm enjoying the spring. The birds are singing and the woods are full of flowers. I have more time on my hands, now that I don't have to bow to your demands. It's true that some of my endeavours have been hampered by my lack of access: that I can't share my contributions to Splice Today or Whitstable Views, for example, or that I can no longer see the minutes of meetings held by the Whitstable Carnival Association (of which I am the treasurer).

But this is a small price to pay for the lesson I've learned, which is that any material shared on Facebook is unsafe, that it can be stolen on a whim, and that to be in the service of your corporate ambitions is to lose a little of my soul.

Facebook used to be good. Now it sucks. Please fix it or we'll go somewhere else.

THE EMPIRE OF THINGS

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C.J. STONE

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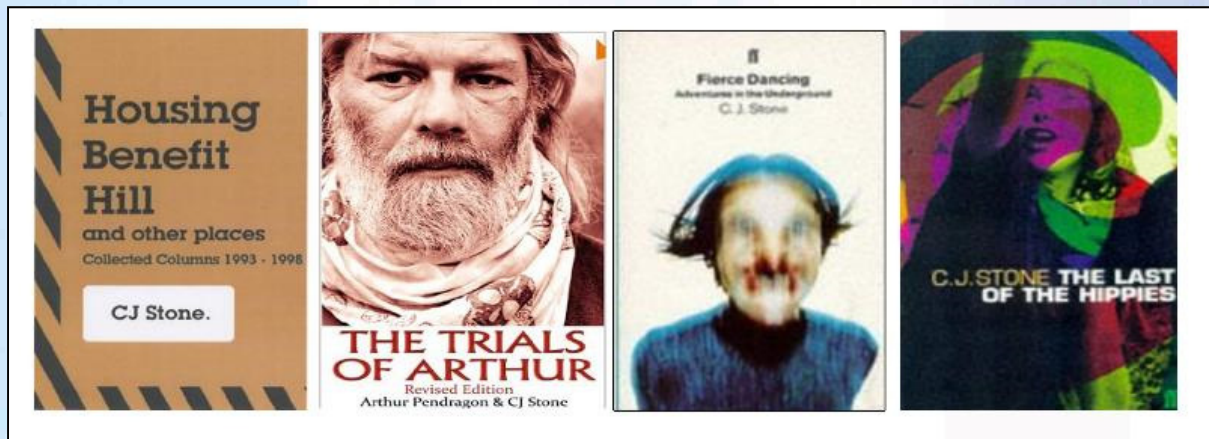
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

The Trials of Arthur:

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

Fierce Dancing:

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

The Last of the Hippies:

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



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

alan dearling

The Art of Ecstasy

Alan Dearling enters into the magical, artistic (is that a word?) worlds of Vintage Disco Biscuit!

For details about the new book and the artist and his works:

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

This is an art-book. A high-end artefact in fact. I feel that it is essentially about IDENTITY. Author, artist **Rupert Alexander Scriven** aka **Vintage Disco Biscuit** has created it. It's a visual feast, a collage of words and images from within the Dance Clubbing scene from the 1980s until now. Memories and 'stories' from the DJs, clubbers, artists – it's an Acid House extravaganza, an orgy of colour, sounds, images and ecstasy tabs: 'doves'. An imaginarium of club nights, parties, the ups, the 'chuckles' and some downs of many people and their culture.

It was a real privilege and a good mad-house laugh to meet Rupert, 'live and direct' at the book launch. It took place on the Golden Lion stage (in Todmorden, West Yorkshire) where, before his untimely death a couple of years ago, the Governor, Andrew Weatherall had often thrilled clubbers over nights of ALFOS: Another Love from Outer Space, (along

The Vintage Disco Biscuit Artbook is a 376 page luxury 9" x 9" hardback book including:

o
A historic foreword of Ecstasy, penned by

Mr C : Richard West.

o
100 Disco Biscuits in astounding macro detail.

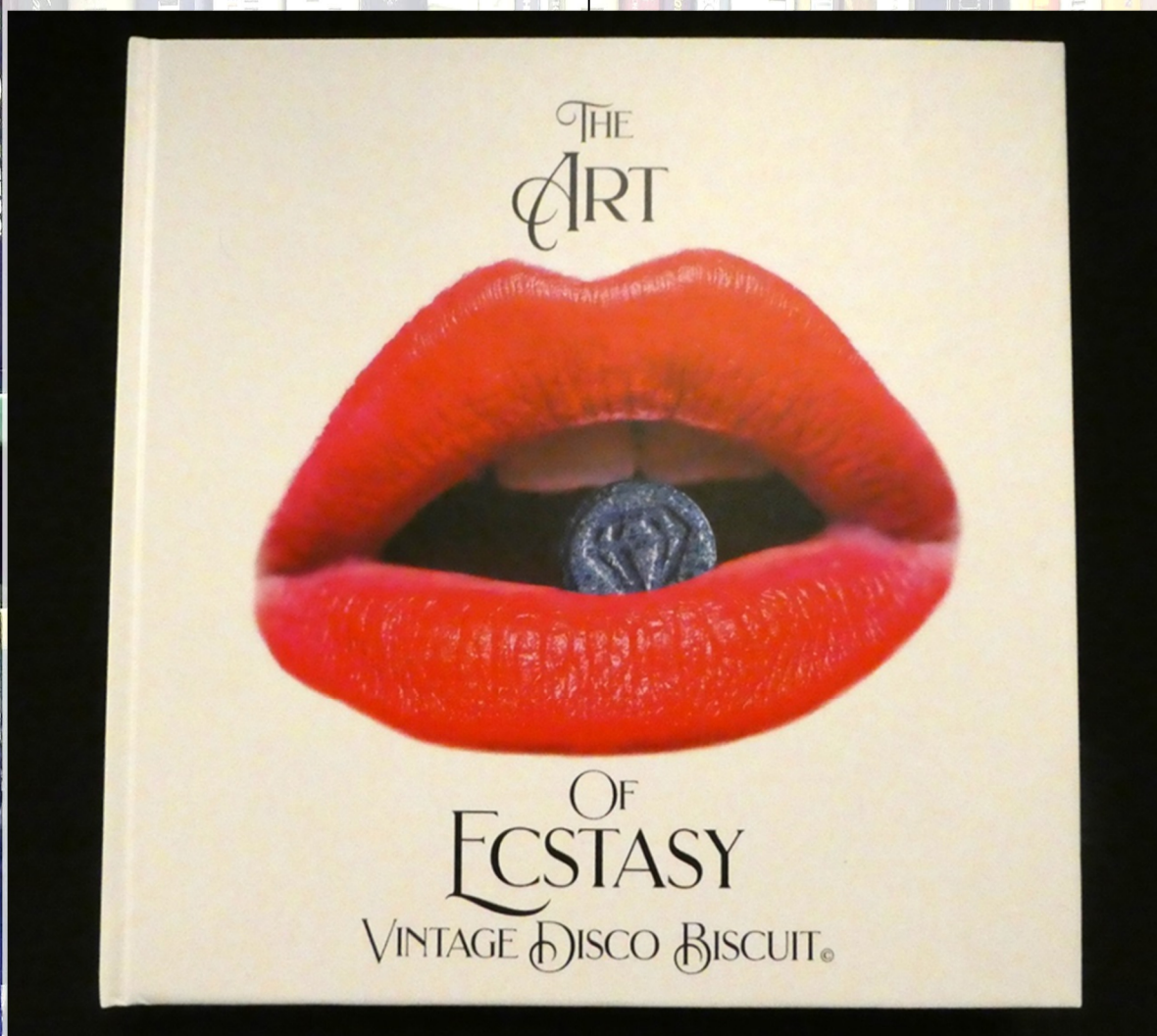
o
85 original Vintage Disco Biscuit compositions.

o
A series of 100 stories have been collated for the book, from individuals of different nationalities, cultures, genders and sexual orientations from around the world, from the clubbing scene, to show the true nature of the diversity, inclusivity and love House Music has given since the late 1980's.

with fellow DJ-traveller, Sean Johnstone). Nights of hedonism and a real mix of musical genres and styles. Like Rupert, I was entranced on a number of occasions as I became part of ALFOS. Andrew really knew his musical histories and loved to share them with his aficionados and new acolytes. As Rupert says in 'The Art of Ecstasy':

"It was so memorable because the music was literally out this world and I was with the loveliest group of friends I could ever ask for, friends travelled far and wide to be at this special night that started at 9pm and ended at 4am. None stop acidity chugging Tech House all night long. This night proved to me that in my opinion that Rave nights have progressed, there's a more diverse following of people who are dedicated to supporting their favoured DJs and venues...I consider Andrew to be the very best of our generation due to not only been the best track selector or remixer, producer, singer, writer, artist and speaker but like most people found Andrew to be kind, funny, intelligent and approachable and feel privileged to have got to know him personally."



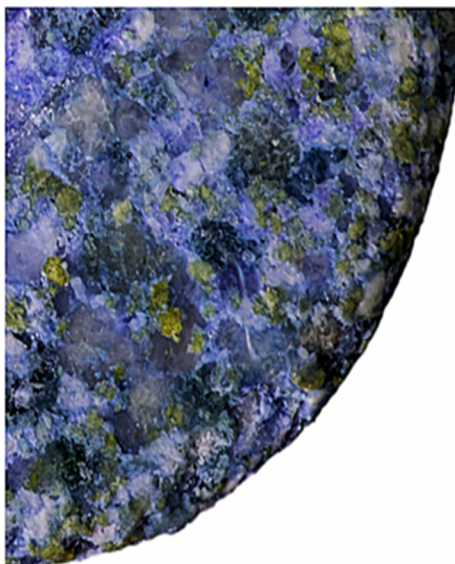


So, back to 'The Art of Ecstasy'. It's a bit like a posh box of chocolate treats. Full of surprises. It's also a strange mash-up of words from Rupert, his family and friends, and from a myriad assortment of well-known figures from the Club Dance scenes across the globe.

In talking to Rupert we quickly realised that whilst there are some overlaps in the music worlds where we have been living and working for many years, we also live in almost parallel universes. I mostly work at gigs and festivals, whilst this book is largely about 'clubs' and 'parties'. It's a rich, heady and intoxicating mix. Eccentric and at times a

tad confusing as readers are invited to 'hear' the words of different colourful characters from the 'scenes'. I was sometimes scratching my proverbial head in order to work out 'who is saying what...'

So, what I've added in here are some samples from the book and the descriptions that Vintage Disco Biscuit has offered about the contents and structure of the new book. Here are four sample pages from the book showing the images of the Ecstasy 'biscuits' and DJs and more, and details about the worlds of dance music and MDMA:



The artwork has two interrelated collections;

- The first being the in-depth detail documentation of each individual disco biscuit through macro photography with the assistance, expertise and patience of Adam McLoughlin. The results of what on face value is just a simple 6mm pressed pill with logo with a naughty name for itself, then enlarging it up to 1000mm visually is both breathtaking and a thing of beauty. The detailing of logos, variations of hidden to the naked eye colours, binding agents physical compositions, the years of natural deterioration, and the MDMA bleeding changing what was in most cases a purely white biscuit in the 90's, creates an almost hypnotic image in many cases.
- A variety of the individual disco biscuits are then given new homes in the compositions artist Scriven has devised, with his not so level head space, that he loves and hopes you will too. It's not often in life we truly are able to express ourselves and our passions become reality.



The artwork is not trying to demonise or glorify recreational drugs but simply allowing old school clubbers to reminisce about their days of clubbing through familiar imagery within photographic compositions, some subtle and others more tongue in cheek, the majority of which had their origins in the nightclub scene of the 1990's. At the same time the artwork has a serious underlying message, aiming to educate today's party generation by making them aware of the possible health risks that exist when going out to enjoy themselves through supporting and championing the work and ethos of The Loop. That's right, every Vintage Disco Biscuit purchase that you lovely souls make will contribute 5% to the amazing selfless work the Loop provide.

The Loop carries out vital work in educating drug users about what they are taking but their success is constrained by its limited funding.

Deaths in the UK from taking MDMA have risen sharply in recent years and are nearly at a record high as the potency of ecstasy pills available increases dramatically. The average strength of MDMA has soared from 20 – 30mg in 2009 to 125mg in 2016, and some 'super pills' have been found to contain up to 350mg. Other pills contain no MDMA but substances such as PMA/PMMA, which can be fatal. The Loop is the only UK organisation to conduct forensic testing of drugs at clubs and festivals – through its Multi-Agency Safety Testing – to help users identify particularly harmful substances and enable them to make informed decisions about what they are taking.

And now listen in to a bit of a Q & A session between Rupert Scriven

and Alan Dearling (looking suitably like a spaced-out village idiot!)



Alan: Great to catch up with you Rupert, especially at the ever-increasingly myth-making venue that is the *Golden Lion* in Todmorden. I've been having a whizz through your new book. A total labour of love. What's it like for you to be self-publishing and promoting?

Rupert: This has been very much a new experience and challenge for me, but one that I have taken by the horns whilst attempting to break down new doors. Some doors have irritatingly been firmly closed such as the so-called Arts Council funding programmes, falsely promoted as being in place to assist financially with emerging arts projects and artists, but from my own experience and that of others I know, this is a boys' club that is far from logical and cannot be challenged. Yes, self-publishing comes with a financial risk, but I have always had confidence in my artwork and my artbook, and a want for total control of my creation, rather than passing over my creation to a publishing house. The emergence of social media has really opened up self-promotion for creatives, focussing on your target audience, that I don't think I'd gain from a publishing house placing my book in Waterstones' bookshops for instance.

I'm still a novice but I'm learning quickly what works and what doesn't. Throughout the process of creating my book I have met some of my musical idols and been humble in the presence of acclaimed scholars, all of whom have shown excitement in my vision, this has given me broad shoulders to have greater self-confidence. Having scrimped and saved to make this dream a reality and now having the finished book in hand, there is a real sense of adrenaline-pumping excitement that I have created a book, yes, little old Rupert you have created a book and people are praising it.

I'm simply emotionally blown away. My

role to promote my own creation is uncharted territory that I'm a tad trepidatious about that to say the least, but my god it makes me feel alive and I'm ready to experience the ride. At least rather than being in the nursing home in 30 years saying, "*I wish I'd ...*", I can be there with my feet up saying, "*At least I tried!*"

Alan: I've written and co-written just over 40 books and been the publisher for literally hundreds more. How will you be marketing and distributing 'The Art of Ecstasy'? It can be a big time-commitment and sometimes a bit of logistical nightmare.

Rupert: That's a difficult question to answer my friend, as I'm still finding my feet in the world of self-marketing. I have been blessed with contributions to my book from some notable souls in the music industry and scholars within the field of MDMA research, awareness and testing, with social media at our hands and their assistance in spreading the word of my book 'The Art of Ecstasy', together with online and printed media publications and dedicated House Music online groups, I hope the word will spread. So far, I have only had time to drop some seeds out there to see how interest grows in 'The Art of Ecstasy', whilst balancing my time with a full-time job as a building surveyor. It funnily seemed a lot easier whilst creating my artwork and the book, working 9 till 5 as a surveyor, an hour break for dinner, then 7 till 3 am working on my dream project.

Alan: I imagine that the book will also help promote sales of your artworks too...

Rupert: When I created my Ecstasy-related artwork the resounding feedback was one of great interest, but sadly a concern over the impression such work would have on visiting parents and explaining such work to children within the home. I was contacted by a friend's



mother, whose daughter has sadly had years in rehab through addiction, her words were simply, "*Rupert, art is meant to be controversial, go for it and good luck!*" That message meant the world to me and gave me extra vigour to continue with my creativity with Ecstasy being centre stage. I am hoping that I can go some way into removing this social taboo over recreational drugs such as MDMA, the ones the UK government don't gain taxes from anyway. I envisage every 'The Art of Ecstasy' artbook adorning someone's coffee table as a mobile art gallery for visitors to enjoy the artwork and discuss the subject matter, and, yes, hopefully engage individuals desire to purchase my wall artwork potentially.

Alan: In terms of the DJs and clubs where you've worked, lived, danced, photographed and partied, what are some of your favourite moments that you've been able to include in your book?

Rupert: I've tried to step back from adding too many of my own memories within the book, as I was more excited to get a wide varied kaleidoscope of memories from others, as the House Music family is a bigger construct than just one soul. That said I have added a few of my favourite memories. I've been

rather chuffed with the feedback from others, that through reading the stories and experiences of others within 'The Art of Ecstasy', this has evoked discussions of memories between friends of their own experiences. What is life without memories?

Alan: I mentioned earlier that we seem to live in something akin to 'parallel musical universes'. I've worked and enjoyed at hundreds of festies and gigs around the world, starting off in the UK way-way-back with the likes of Phun City and the Isle of Wight festivals of 1969 and 1970, gigs in Amsterdam even earlier in Vondelpark, Paradiso and the Melk Weg in the 1970s. It was very much about live music, but much of the music, especially the psychedelic music from bands like Hawkwind, Gong and Quintessence encouraged the audience to participate and dance. Sway around, jump around, celebrate! And cannabis, mushrooms, LSD and pills were all part of the culture of the more alternative festies...do you see this as part of the shared history of Dance Culture?

I'm also interested in how the original USA bands like the Grateful Dead were linked in with the Diggers and the Merry



Pranksters – theatrical agent-provocateurs – similar to the anarchist Provos in Amsterdam with arts squats and protests. Same really in places like Nimbin and to some extent with Byron Bay in Australia. The music scene was also inextricably linked in with eco-protests. It was quite political. How does that relate to the Acid House and clubs you have experienced?

Rupert: The '90s was a time of rebellion against Thatcherism etc. From what I have read our experiences in the '90s

were similar in many ways to the times of the Magic Bus and the first Summer of Love, equally hedonistic, rebellious, with a collection of souls from all different walks of life, coming together under one banner of music and dance.

Alan: For me in the UK, the Traveller scene seemed to mutate with the travelling sound systems in the late '80s and into the '90s with Spiral Tribe, Bedlam and DJs like Raja Ram, Eat Static, Gaudi and punk

-reggae-dub outfits such as Zion Train, Radical Dance Faction, Dreadzone and others...is there much overlap with your worlds? Again, how does that come over in the book?

Rupert: The overlaps in music surprisingly came from the words of several contributors to my book; the multitude of musical genres including Soul, Funk, Motown, Rock, Reggae, Disco, Punk contributors to my book were brought up with; either listening to the music in their family homes as children and/or pre- the emergence of House Music as teenagers. As my good friend, Senl mentions in my book, *"Music is the rhythm of life."*

Alan: I've increasingly worked as a presenter, journo-photographer at festivals across Europe that have close links to the free cultural spaces movements – places like Christiania in Copenhagen; Ruigoord and ADM in Amsterdam and Uzupis in Vilnius, the original party scene in Goa, AND festies like Boom in Portugal and OZORA in Hungary. Again, these festivals are very much dominated by EDM and Psy-trance dance music... my parallel musical universes again... lots of musical 'tribes', but one musical family!

You've included a fair bit in the book about getting clubs and clubbing 'safer' for the punters. Is 'testing' of drugs the biggest method to make this happen?

Rupert: Drugs are never going to disappear, everyone in life wants a moment of escapism from the norms and stresses in life.

Sadly, we live in a world where governments treat us like children and do not want us to have the opportunity to expand our minds and encourage free thinking. The drugs governments around the world are only too happy to earn revenues from are suppressants such as alcohol, or promotion of large pharmaceutical drugs that aren't created to cure, but form life-dependency around.

Testing of drugs is a vital preventative method in creating safe clubbing experiences. The charities, sadly a lot of them self-funding and reliant on scholars and experts volunteering, are united and well connected, so any 'bad' drugs – high potency or containing harmful ingredients can be shared amongst the charities to alert festival-goers and clubbers alike. Informed harm reduction advice is given using social media and face-to-face at events. The best method would be for governments to produce under lab conditions and sensibly distribute said recreational drugs. This would cut out related gang crime and offer drugs without harmful ingredients and instructions on recommended dosages. But this will never happen in my lifetime even though the revenue from taxes for governments would be rather large.

Alan: I guess that touches a few musical 'bases'... thanks for your time, love, energy and vibes!

Rupert: Thank you Alan. It was a great pleasure meeting you at the Golden Lion in Todmorden, your creative, caring, friendly persona shone through. And I'm grateful to have made such a friend.



MARSHALL JEFFERSON - THE CHUCKLING GODFATHER OF HOUSE MUSIC

"As a young boy, my brother and I would play a lot, going outside to play with our friends. I dreamt of being an astronaut, a freeman, Chuckles! playing with the little girls as a Doctor. Chuckles! Listening to 'The Beatles'. Seeing them on the Ed Sullivan show in 1964 was pretty powerful and gave me my first interest in music. It wasn't until the 80's, and I was listening to the 'Hot Mix Five' on the radio 'Oh wow! I got to be a DJ!' That's when I started DJing in 1981."

Music lifts the soul. I can't imagine being without it. It's everywhere I go, I'm wearing my headphones and listening to music.

My parents never disapproved of anything I did. My father was a policeman and my mother was a teacher. My father was particularly encouraging so whatever whack plan I came up with, he was always behind me. So, I became a DJ. I had no obstacles, my first steady girlfriend in 82 or 83, was very encouraging, getting me to DJ at birthday parties, special occasions. I got encouragement everywhere. I was playing a lot of your European electronic music at the start, say 'Visage', The Tony Carrasco Italian stuff, 'Klein & MBO', 'Doctors Cat', 'RIS' - 'Love N Music'. I just got locked in to DJing.

Once I had bought all the musical equipment I needed I started creating my own music. The 808 was extremely easy to program, the 303 not so much. I still don't know how to program it to this day. Chuckles! The benefit was the 303 was actually a baseline machine and I didn't know how to programme it, so I started punching in some notes and all this weird stuff started coming out "Oh man, that's kinda jamming" playing it with the 808's, "This sounds kinda great!".

OPPOSITE - BEE HAPPY

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

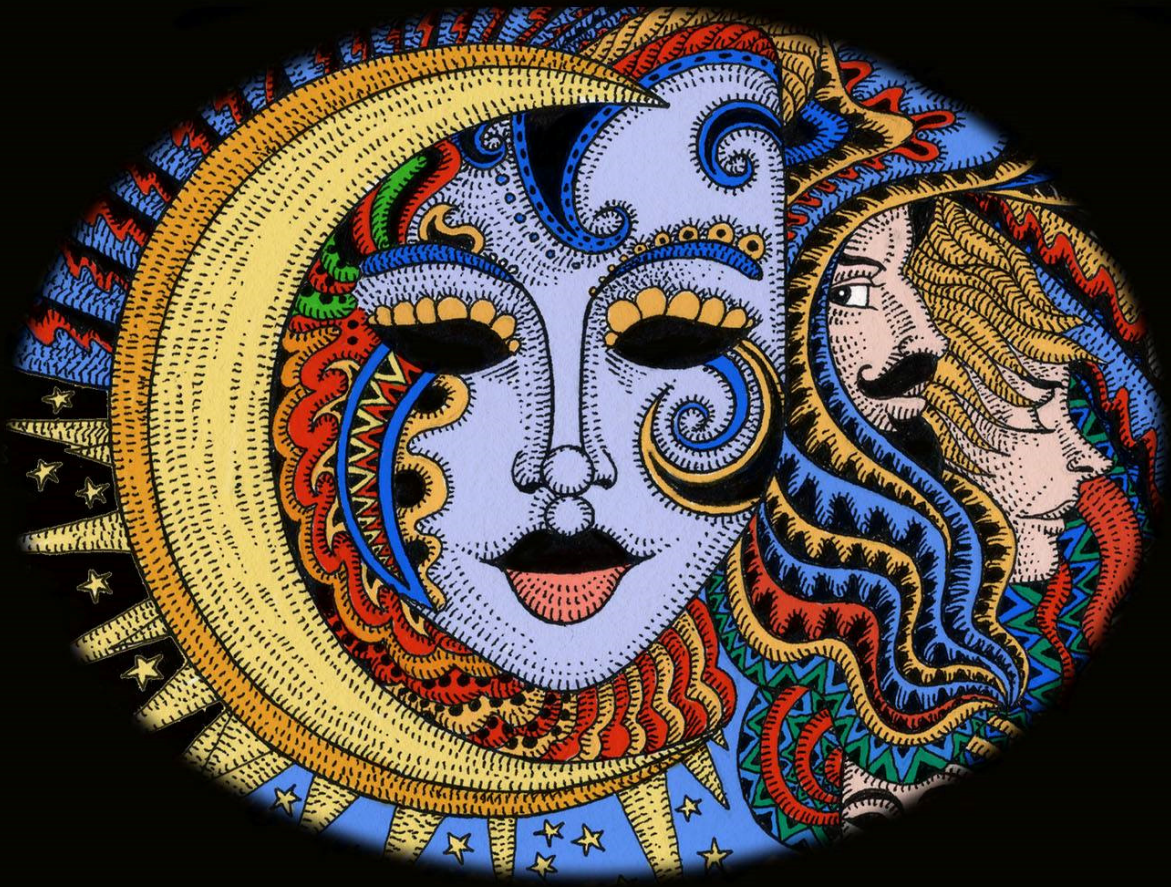
<https://spacewreckrecords.bandcamp.com>

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THE THEATRE OF TIME



MARTIN SPRINGETT



Thom the World Poet

Rob Ayling writes:

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

TIME LIKE GRAVITY IS A CONSTRUCT

Outside Earth's boundaries, both bend
How tell time on the Moon? By comet flash or starfall?
Illumination via sunlight less on the Dark Side of the
Moon..

Sidereal time means even less in Deep Space.
NASA realizes our propensity for calculation
Hence these limited edition watches, which only 1969 of
you can buy
For even Space and Time and Light have limits
Ask about the Speed of Now.

!



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

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

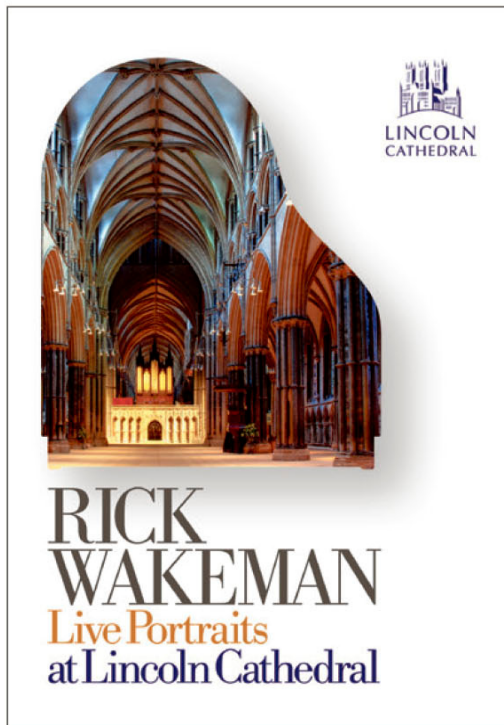


AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

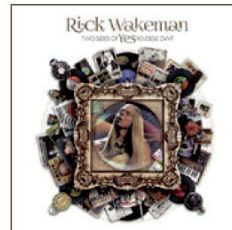
from RICK WAKEMAN



LIVE PORTRAITS AT LINCOLN CATHEDRAL

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

- RICK WAKEMAN
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TIME MACHINE

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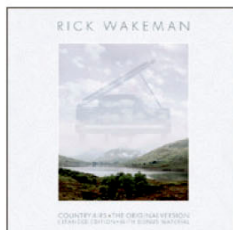
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



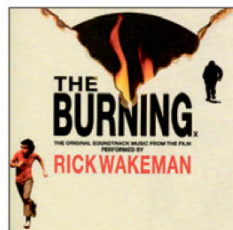
GOLÉ!

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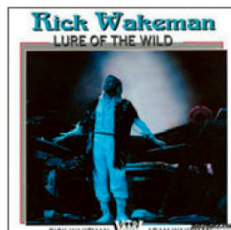
COUNTRY AIRS

The original recording, with two new tracks
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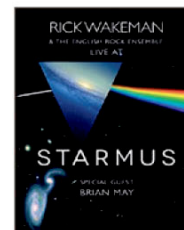
THE BURNING

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



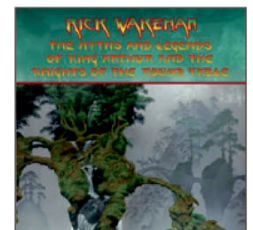
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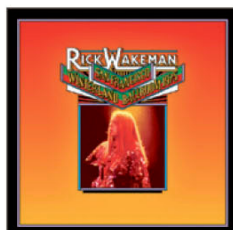
STARMUS

With Brian May and The English Rock Ensemble. DVD
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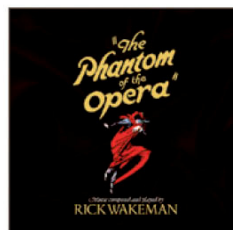
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Live in San Francisco
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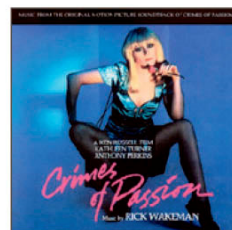
THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



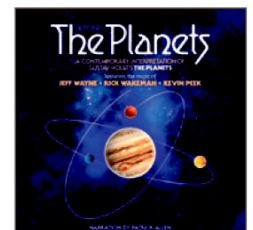
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Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION

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BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
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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**



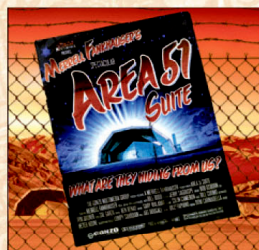
PLEDGEMUSIC

Merrell Fankhauser

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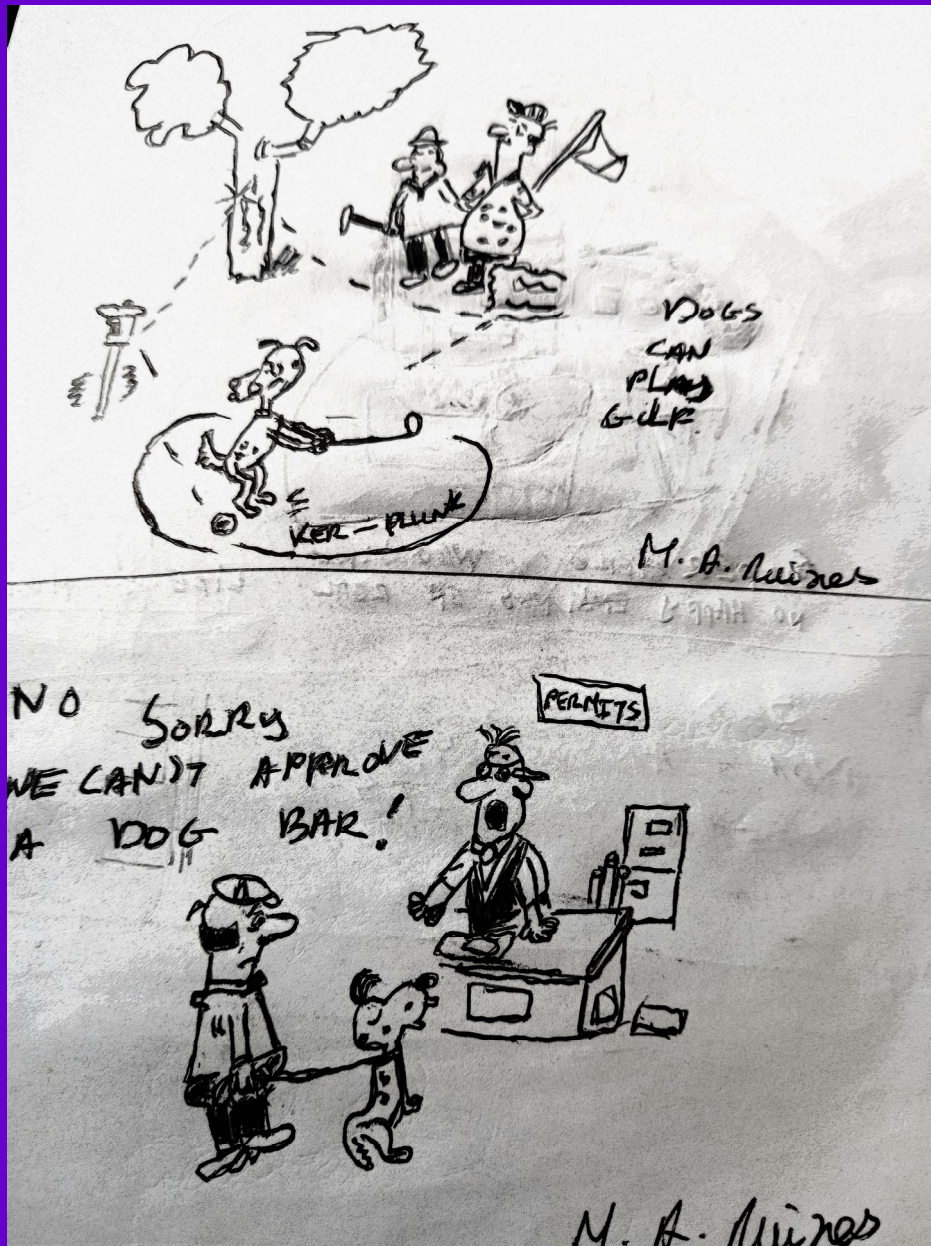
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THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

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

Lady Selene has come rampaging over the horizon, and has — as she always does — played havoc with my cerebral cortex. On top of that, various people with whom I have dealings are behaving in a less than ideal fashion.

I have all sorts of things that I have to do at the moment, but as soon as these have been completed I am going to take a few hours to recuperate before my Church stuff this evening and the advent of Carl



and Geordie who will hopefully be arriving later on and sorting out some stuff with me that truly needs to be sorted out.

I am sorry to be bellyaching once again about the Full Moon and her effect upon my mental and emotional state, but it truly is the worst regular thing to happen to me, and although I hear all sorts of people muttering about confirmation bias, either the Full Moon does have all these adverse effects upon me, or I am in a poor mental state more often than I would normally like to think and a regular series of these episodes coincides with the Full Moon but otherwise it is all just a nasty coincidence.

Hare bol

Jon



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

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