



GONZO

#503-4

JUBILEES

ISSN 2516-1946

GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

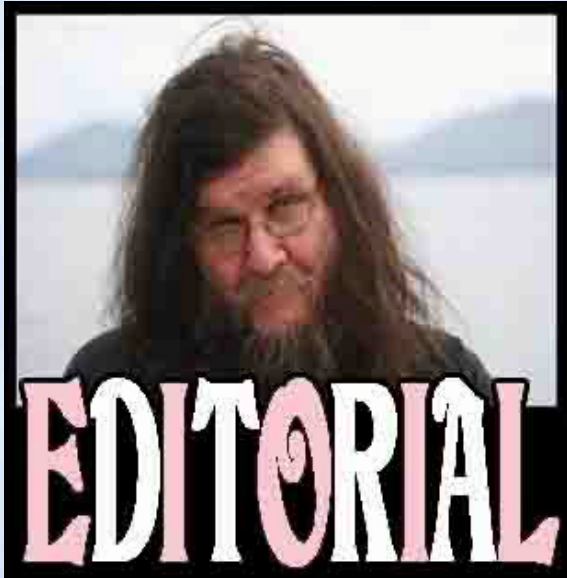


Tim Rundall

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear friends,

Welcome to another issue of what, if I wasn't already the editor, would – I suspect – be my favourite magazine. As, I suspect, you already know, one of my interests outside of the things that I write about here and in my day job as director of the Centre for Fortean Zoology, is

Alternate History. This, if you don't already know, is a "genre of speculative fiction of stories in which one or more historical events occur and are resolved differently than they were in real life. As conjecture based upon historical fact, alternative history stories propose What if? scenarios about crucial events in human history, and present outcomes very different from the historical record. Alternate history also is a subgenre of literary fiction, science fiction, and historical fiction; as literature, alternate history uses the tropes of the genre to answer the What if? speculations of the story".

I basically nicked that paragraph from those jolly nice fellas at Wikipedia, but I think that the concept of Alternate History is more important than just as a writing conceit whereby one can write jolly science fiction or fantasy stories about what would have happened when aliens invaded Nazi Germany. It is, I



GULLIBLE'S TRAVELS

I basically nicked that paragraph from those jolly nice fellas at Wikipedia, but I think that the concept of Alternate History is more important than just as a writing conceit whereby one can write jolly science fiction or fantasy stories about what would have happened when aliens invaded Nazi Germany.

believe, an interesting tool whereby people can explore the butterfly effect, which is a concept within Chaos Theory describing the sensitive dependence on initial conditions in which a small change in one state of a deterministic nonlinear system can result in large differences in a later state.

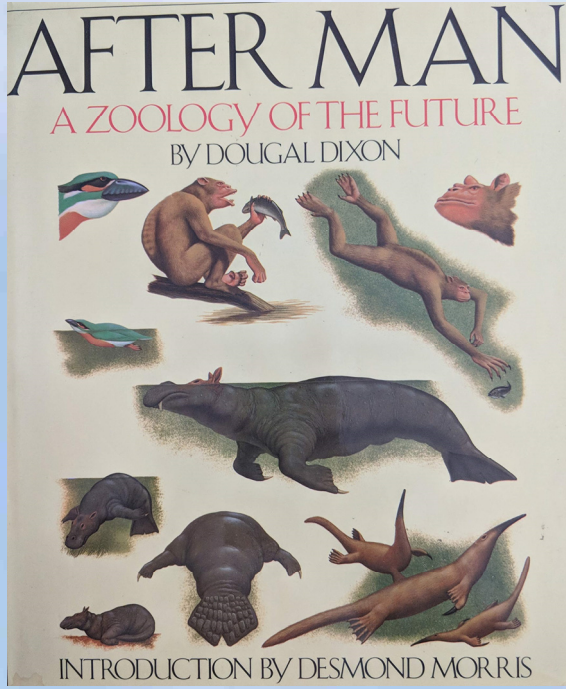
One of my favourite YouTubers who deals

with this arcane and fascinating subject is Whatifalhist who can be found here:

<https://youtube.com/user/WhatifAltHist>

One of the things which he says at the beginning of many of his episodes is that the show is basically an excuse for him to be able to vomit back his reading list at the rest of us, and I realise this week that my





editorial writings in this particular section of this magazine are much the same. Basically my editorials have become a reflection of whatever sociocultural input my increasingly beleaguered psyche has undergone in the last fortnight.

And, guess what boys and girls, this issue is no different.

This week I had a very welcome visitor. Dr Darren Naish and I have been friends for something like 27 years although my family health issues followed by various lockdowns and the fact that both of us have been ridiculously busy has meant that we hadn't seen each other since about 2013. Darren is a very famous palaeontologist and has been on television

talking about dinosaurs more times than I can shake a shitty stick at. Indeed, at the end of the last century and beginning of this he was so ubiquitous on our screens on shows like Live from Dinosaur Island, that I started a rumour which I don't know whether anyone believed, that none other than that egregious little shit Tony Blair was going to dub him the People's Palaeontologist.

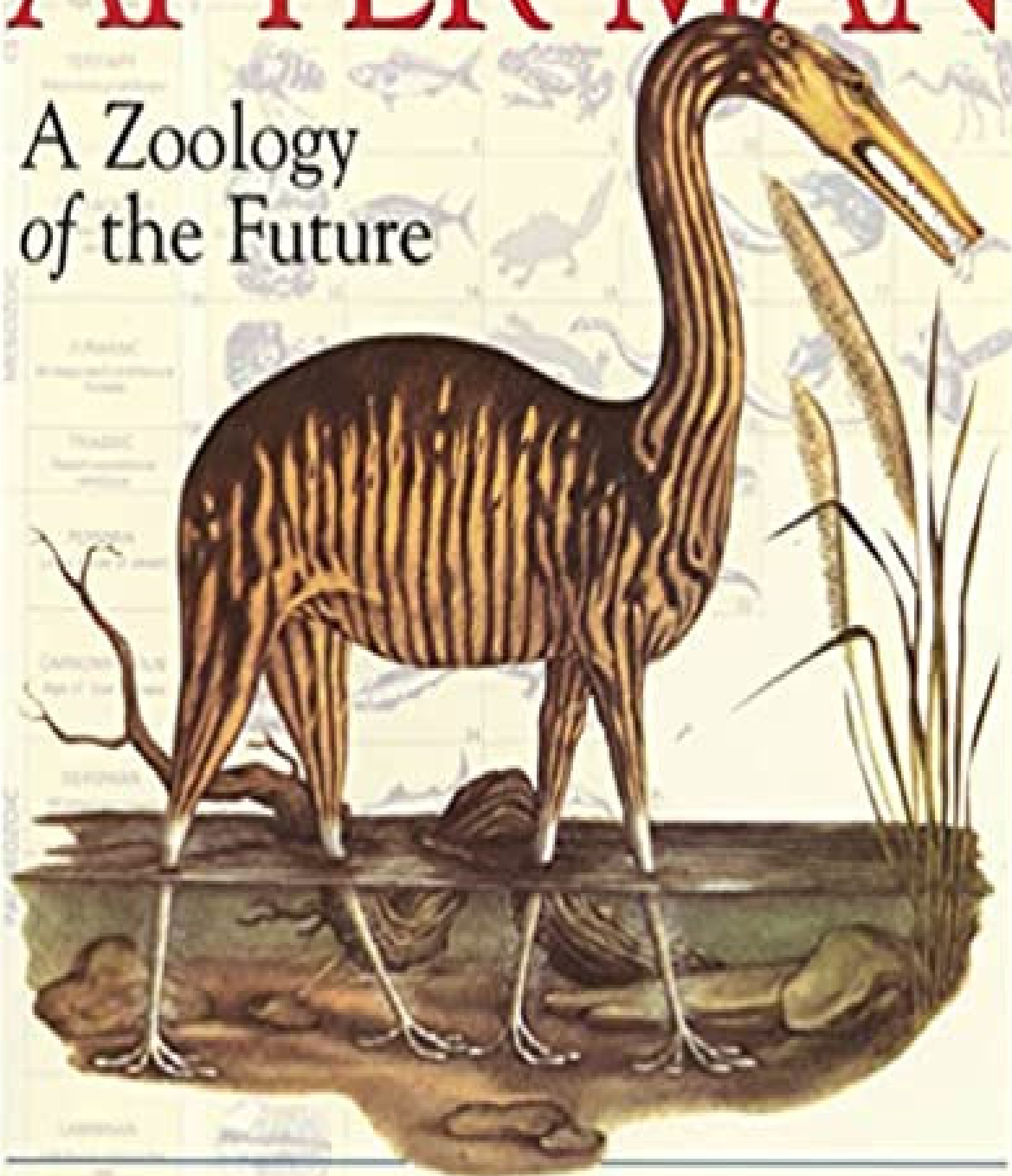
We had a very pleasant 24 hours during which a little wine was drunk and we talked about cabbages and Kings until the wee small hours. One of the things which came up in conversation is the rise of



اللجنة لهم إذا كانوا لا تأخذ نكتة

AFTER MAN

A Zoology
of the Future

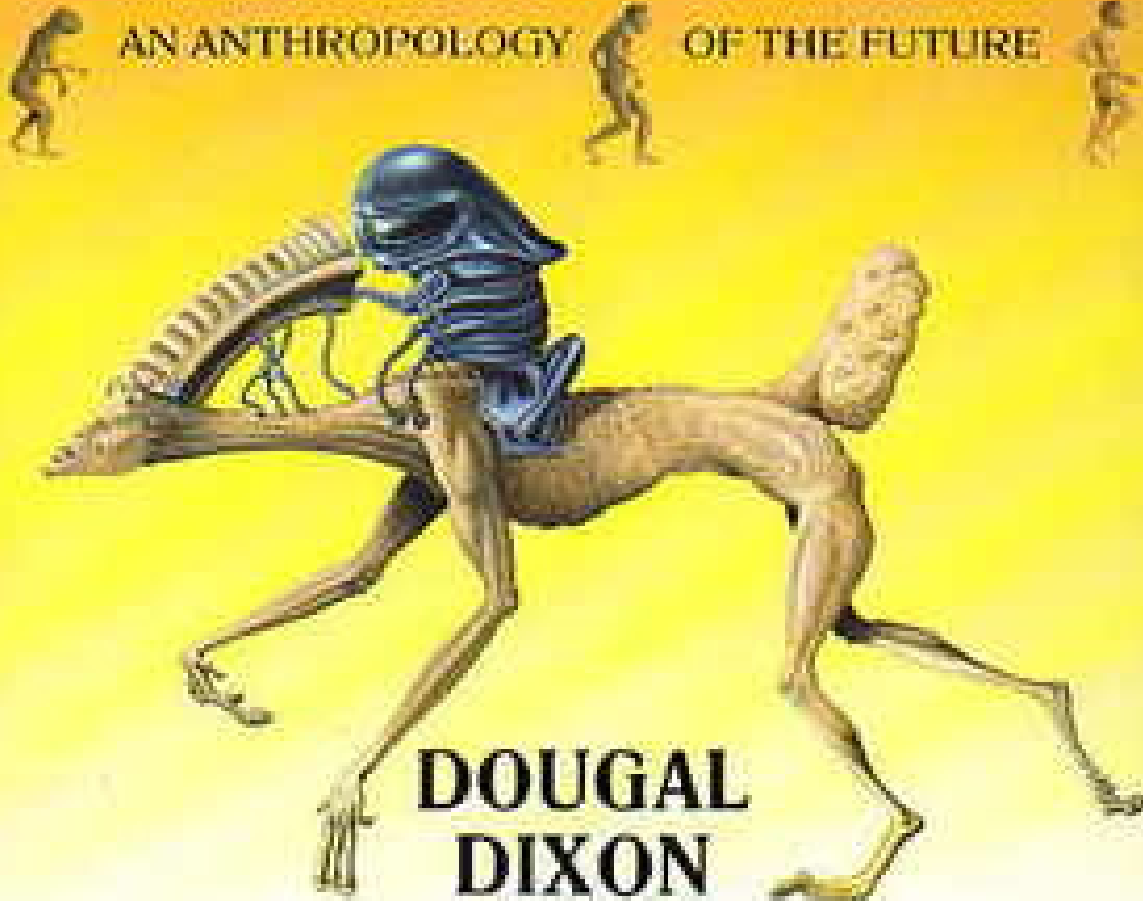


DOUGAL DIXON

Introduction by Desmond Morris

MAN — *after* — MAN

AN ANTHROPOLOGY OF THE FUTURE



**DOUGAL
DIXON**

AUTHOR OF AFTER MAN & THE NEW DINOSAURS

FOREWORD BY BRIAN ALDISS

Speculative Zoology which I didn't really know was actually a thing.

40 odd years ago when I was a student a bloke called Dougal Dixon wrote a book called *After Man*. I was on a train to London for reasons which I shall not go into when I read all about it in one of the Sunday colour supplements. I was immediately entranced. Before I go on, however, I think that we should go over once again to those jolly nice fellows at Wikipedia.

"Dixon is most famous for his 1980/90s trilogy of speculative evolution books: *After Man* (1981), *The New Dinosaurs* (1988) and *Man After Man* (1990). These books use imagined future and alternate animals to explain various natural processes, including evolution, natural selection, zoogeography and climate change. Through these books, Dixon is often recognised as the founder of the modern speculative evolution movement, an artistic and scientific movement focused on speculative paths in the evolution of life."

I was entranced by both his imagination and the execution of his vision of a zoology of the future. I admit that I only skimmed through his third book and that I have never seen a copy of the second one, but they are both on my shopping list for my library when I finally manage to rehome (or get rid of) all the tat that is presently in the room along with several thousand books.

Over the years Dougal and I exchanged friendly emails and he got me some consultancy work on one occasion, although he always gently ignored my invitations for him to come and be

keynote speaker at the Weird Weekend, a conference I ran for seventeen years until knocking it on the head because of Corinna's and Mother's failing health in 2016.

But I was delighted to hear from Darren that there is a whole genre of speculative zoology, one of the most famous of which is *Serina*; a natural history of a world of birds. You can find it here:

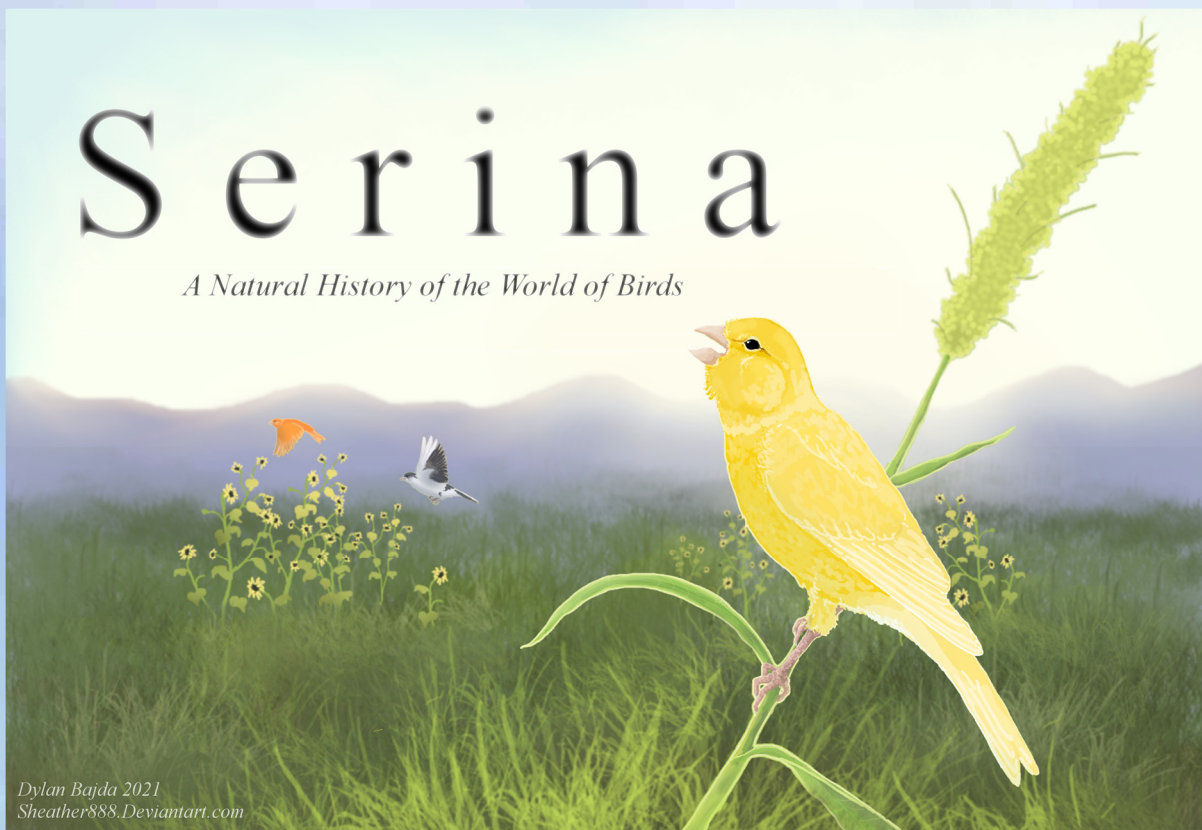
<https://sites.google.com/site/worldofserina/home>

To quote from the introduction to *Serina*:

"Somewhere in the distant reaches of the cosmos, a project was initiated on an incredible scale by a mysterious, ancient entity of greater ability than anything humanity could comprehend. A large-scale evolutionary experiment on a never before seen scale, it would allow observation of the processes of evolution in an artificial, closed system from its beginning to an eventual end. A sterile rocky moon orbiting a large gas planet in a far-off solar system was utilized as a base, rendered habitable through the formation of an Earth-equivalent atmosphere and stabilized into a rotating and slightly tilted orbit to closely replicate the familiar seasons and day/night cycle. Used as a template on which to observe the process, this moon was then seeded with living things, like an immense bioactive vivarium, and so let alone to develop, grow and evolve. The primary subject of the closely controlled experiment was to be an animal small and adaptable, yet with unique constraints to its biology that would provide limits and restrictions on the ways it could evolve. A representative of a common animal group but one whose full potential would likely never be realized in its native setting among the many other competing species that formed the complex ecosystems of the Earth.

Serina

A Natural History of the World of Birds



The world of Serina's focus would be the canary bird, a species of domesticated finch, and so a nod to the finches of the Galapagos Islands which were pivotal in the formation of the theory of evolution. Here the birds would have no initial competitors and so as they adapted to exploit every possible niche open to them, their evolution could lead them down paths otherwise unlikely.“

I have never perceived art and science to be that much different from each other. My friend Richard Freeman describes them as the “twin cerebral children of the mind” which, despite Richard’s unfortunate habit of unconsciously emulating Edgar Allan Poe more often than one would normally think seemly, makes perfect sense to me.

So, despite Wikipedia treating both Speculative Zoology and Alternate History

as subgenres of Speculative Fiction, I think that both of these disciplines are considerably more than that.

They useful tools to test out what we know about logic, and about the mechanisms that make human history and evolutionary biology do the things that they most undoubtedly do.

So I have spent the last few evenings ignoring everything else that I was supposed to be doing and exploring the history and the mystery of Serina and the creatures that live there.

I would love to know what Dougal Dixon thinks of all of this, but I feel mildly shy at the idea of asking him.

One of the things that I have been neglecting this week because of my pursuit



of the zoology of the future is the fourth (and apparently penultimate) series of Stranger Things which is now showing on Netflix. This editorial was planned to be about it, but as I have only seen the first two episodes, I would rather see the lot before I pass judgement.

My initial judgement is that it is markedly darker than its predecessors and that Millie Bobby Brown is going from strength to strength as an actress as her previous wunderkind persona has been eclipsed by the downtrodden and bullied teenager that has appeared in the first few episodes of this series.

I will be reporting back on these and other subjects over the next few weeks.

Hare Bol
Jon

A handwritten signature in black ink, appearing to be 'Jon'.



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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



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



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A
JOURNAL

OF THE

Plague Year :

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

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

L O N D O N :

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

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

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

We mean it maan

It's the Platinum Jubilee bank holiday weekend here in the UK. There's usually a late spring holiday at the end of May, but this year it has stretched to two days which, when attached to the weekend, means that many people are enjoying four days of paid leave at the state's expense.

There's Union Jack bunting everywhere, flags flying, and pictures of the Queen in almost every shop window. Yesterday my nearest neighbours sat on the communal lawn opposite my house having a tea party. I watched them from my window.

I think that everyone has probably figured by now that "The Gin Reaper" who usually writes these rants against the modern world, and paens of despair about Covid and the War in the east is actually....me (sometimes aided and abetted by my adopted nephew Louis. But in this issue, the rant is from C J Stone who is an author for whom I have boundless respect.

On this occasion I don't completely agree with him (I am not a republican for many reasons that I won't go into here) but I find that his arguments are well constructed and interesting, and this magazine was never conceived as being purely a vehicle for my



They had a china tea pot marked with the Royal coat-of-arms, and china teacups with saucers and when anyone walked by they'd call them over to join them. I didn't have the heart to tell them I'm a republican so, rather than face the inevitable argument, I stayed indoors.

The word "Jubilee" is a misnomer. It's from the 25th chapter of Leviticus, which declares every seventh year a Sabbath year, and the 50th year the Jubilee. It also states that all leased or mortgaged lands were to be returned to their original owners, all slaves and bonded labourers were to be freed and all debts cancelled. That was the real reason for the jubilation of such times: not that the monarch had reached a certain number of years on the throne, but that the people were released from their debt obligations.

If the modern Jubilee were accompanied by such financial bonuses I might also be a monarchist. As it is, a very, very rich Queen holds sway over the lives of an increasingly impoverished population, and the stark contrast between the opulence of the Royal household and the desperation of her subjects makes such displays of Royal worship bewildering.

I've often wondered why that should be: why my less than fortunate neighbours should hold the monarchy in such high esteem. It's not that they're helped by her in any way. The Queen leads such a strange, unnatural life, far removed from the lives and concerns of her subjects. She has handmaidens and servants who perform duties on her behalf, who dress her and wash her and load all that ludicrous jewellery onto her for all the



state occasions. She twinkles like a fairy-light on top of a Christmas tree. What does such a display of wealth and power do for the lives of the majority of the population, squeezed together in their overcrowded ghettos, eating bargain-brand food from the reduced shelf in the supermarket, dosed up on canned beer and anti-depressants, with only reality TV for entertainment?

The Queen has seven official residences, including Windsor Castle, her luxurious weekend cottage, containing hundreds of rooms and set in an extensive garden the size of an average village. Windsor Great Park, which the castle overlooks, was once common land but was expropriated by the monarchy back in the 11th century when it was reserved for the King for hunting and to supply the castle with wood, deer, boar and fish. In the early-1970s there were three free festivals held there, organized by the self-professed acid

anarchist, Bill “Ubi” Dwyer. The final festival, in 1974, was attacked by the police, most likely at the instigation of Her Majesty. We can imagine her looking out of her window to see her own subjects taking back the land that had once belonged to them and, outraged, ringing the police commissioner at Scotland Yard to get the site cleared; which the police duly did, with great savagery, on the morning of Wednesday, August 28th 1974. Many heads were cracked and many people arrested that morning in a conspicuous display of the violence that really underpins the Royal prerogative.

Other residences include Buckingham Palace, Sandringham House, Holyroodhouse Palace and Balmoral in Scotland. This isn't to list the various residences of her brood, including Prince Charles, Princess Anne, Prince Andrew and Prince Edward, all of whom hold several houses. There must be thousands



of spare rooms in all of these spacious palaces, and thousands of acres of land, which should be a slap in the face to the legions of homeless who crowd our isles, and the millions who are forced to use foodbanks to feed themselves. The fact that half the homeless are raising glasses to the Queen this weekend, while eating out of bins, is a puzzle. How on earth can anyone explain such a weird sense of loyalty? Is it a cult?

I think I have the explanation: it is a cult. The reason the Queen holds the population in her power is that she has cast a spell over them. It's an enchantment. The Royal Family are engaged in occult practice, in ritual sorcery, using spells and incantations taken from grimoires of ancient lineage. For all of you who think that magic is dead, you only have to watch the British Royal Family in their daily acts to know that, not only is it not dead, but holds immense and continuing power in the present age.

We need to define our terms. What is "magic"?

According to the online Merriam-Webster dictionary magic is:

1a : the use of means (such as charms or spells) believed to have supernatural power over natural forces.

b : magic rites or incantations.

2a : an extraordinary power or influence seemingly from a supernatural source.

b : something that seems to cast a spell : enchantment "all the mystery, magic and romance which belong to royalty alone"— J. E. P. Grigg.

3 : the art of producing illusions by sleight of hand entertained with acts of jugglery and magic.

J. E. P. Grigg, in the definition above, seems to imply that magic is the principle preserve of royalty, something which I hope to demonstrate here. Aleister Crowley, that most notorious of ritual magicians, defines "Magick"—his own particular spelling of the word—as "the Science and Art of causing Change to occur in conformity with Will." Crowley added the extra K because it was the original spelling in Dr Johnson's famous dictionary, but also to distinguish it from the stagecraft magic practiced by such sleight-of-hand artists as Houdini.

Dr. Johnson's definition of Magick is "Acting or doing by powers superior to the known power of nature; incantating; necromantick."

My own definition: "Magic is the ritual manipulation of symbols to cause a change in the world"; by which I mean that the magician uses symbology as his principle means, in order to focus attention, to shift reality on some fundamental level. Symbols are the means by which the magician casts his spell. Ritual is the method by which the attention is focused. By combining ritual focus with symbolic meaning occult forces may be unleashed.

The word "occult" means hidden. Occult forces are occluded, meaning they can't be seen. This suggest two possibilities: either the occult powers are a secret which the magician keeps to himself—the favoured interpretation of all pompous self-proclaimed magicians the world over—or they're hidden from view, which

means that even the magician can't see them. I prefer the latter interpretation. By "occult" I'm referring to the unconscious. That is the means by which the magician really takes control, not by supernatural power, but by power over the mind and unconscious. This is a force that's far greater than any science of reason. People aren't motivated by rational concerns, by bread and circuses alone, but far more by the hidden secrets of the unconscious mind, which is ruled by symbols.

That's how the Queen commands and controls the masses, not by the law, but by magic. All of her public actions are steeped in symbol. Take a look at the film of the coronation. It's pure ritual on an advanced level. It looks like nothing less than a marriage. The Queen is the bride of the nation. Every man who watched the coronation on that day would've felt, on some level, that this beautiful young bride was marrying them. Every woman would've felt an identity with her, as if

they too would share in her marriage-bed. The ring is called "the Wedding Ring of England." There's something sexual there. The orb and the mace, the rod and the sceptre, are clear sexual symbols. The oil with which she's anointed is a form of sacralized semen. The anointment takes place behind closed curtains, suggesting something illicit as well as occult. The words are intoned like an incantation. It's the hieros gamos of the British soul. Who can doubt, watching this, that it is High Magic, a spell being cast, an enchantment in the heart of the national psyche?

It's all theatre, but theatre too has its origins in magic. The first recorded theatre productions, in Bronze Age Athens, were a ritual event meant to invoke or placate the gods, and drew heavily on unconscious themes. That is why Oedipus Rex, the play by Sophocles, still exerts such fascination, why we're still in awe of it and fear it: why modern artists such as WB Yeats and Stravinsky





were drawn to it, and why Freud used it as his principle theme. In the unconscious, the gods still reside. The world's still moved by primal forces. Ritual murder is still enacted. Human sacrifice still takes place. Oedipus is a culture hero in that he carries the sins of humanity on his back. Better him than us, we think. Let Oedipus be sacrificed so that the rest of us can go on living.

What can mere reason do to protect itself from such forces as these? We still carry out our sacrifices to the gods, only these days they're disguised as wars. Our lives are still ruled by superstition and fear. The darkness still encroaches upon us every night in our dreams. Immortal gods take the form of corporations these days, whose priests, faceless and all-knowing, rule us by decree.

Here in the UK we worship the Queen, in all her regal splendour. No longer the

bride of the nation, she has become the spiritual Mother. Her grandchildren are our children, her family are ours. The Prime Minister rules by the Royal prerogative, not democratic mandate. We're subjects, not citizens. The act of bowing or curtsying, which is still required in the Queen's presence, means that we acknowledge her as a higher being, and our own inferiority in her presence. The Crown Jewels are sacred objects imbued with divine power.

Even republicans can't help but be in awe of the spell that royalty casts, which is why there are so many monarchists in the United States. Despite overthrowing a King yourselves, you still bow to Kingly authority. You, too, are ruled by magic: the magic of propaganda and advertising, the magic of TV and Hollywood, the magic of wealth and celebrity, the magic of art and money.

Queen will stop Harry and Meghan's Netflix cameras filming Platinum Jubilee, expert says

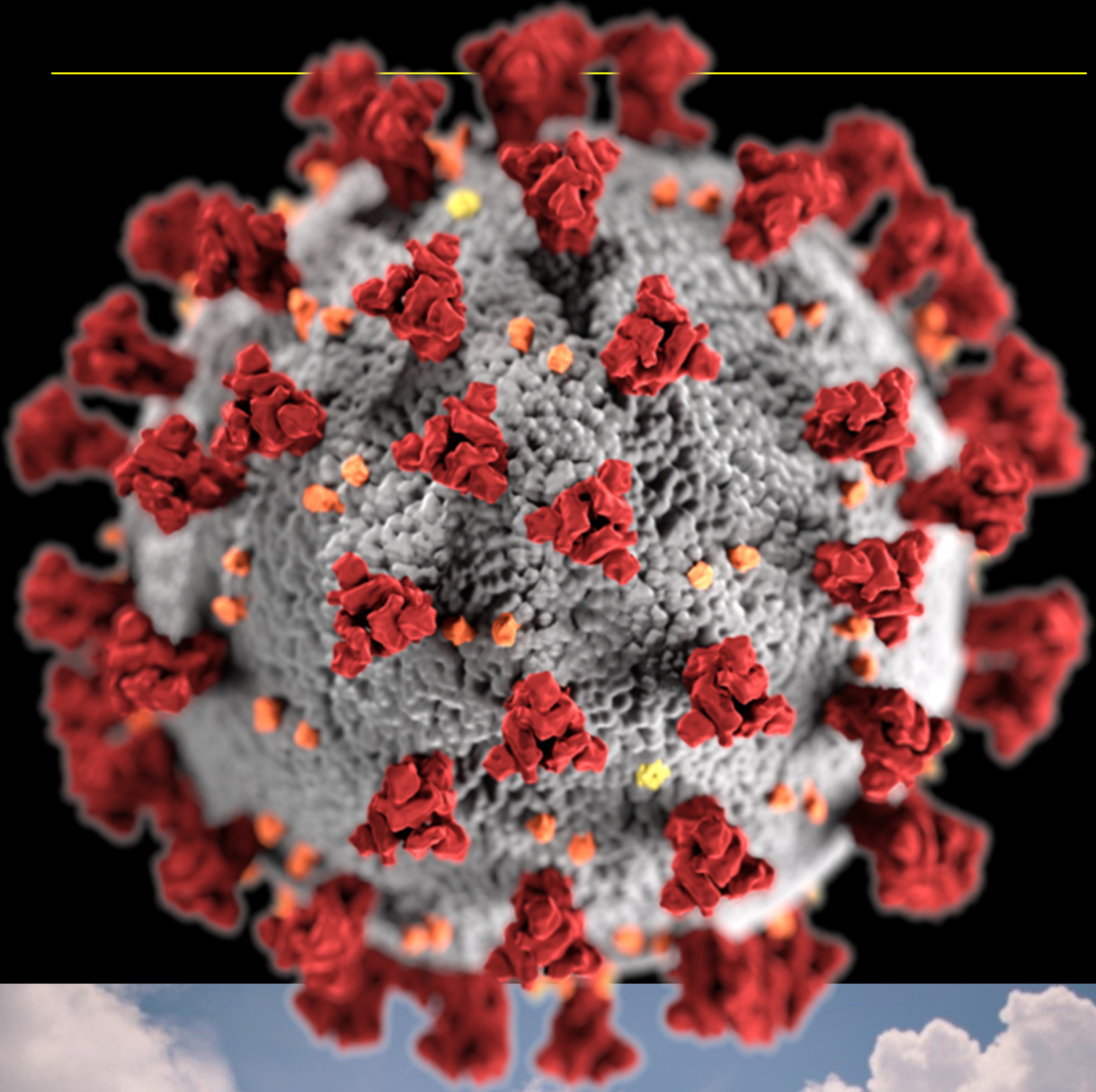
The Queen will not allow Meghan Markle and Prince Harry to bring Netflix camera crews along to the Queen's Platinum Jubilee despite the couple's deal with the streaming giant, a royal expert says

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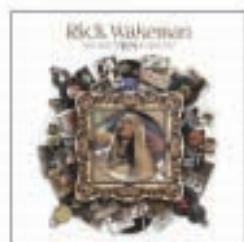


BY BENEDICT TETZLAFF-DEAS

00:56, 8 MAY 2022



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

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THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

HFG2004CD



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HFG2012CD



GASTANK

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GOLE!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

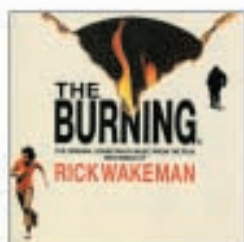
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COUNTRY AIRS

The original recording, with two new tracks

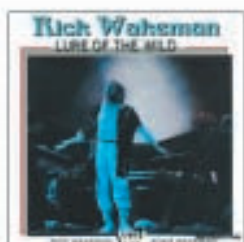
HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!

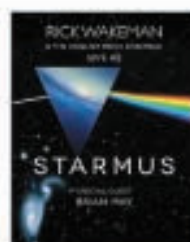
HFG2012CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG2003CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

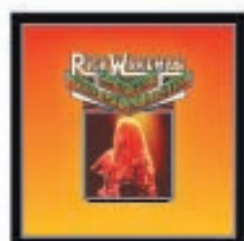
HFG2010DVD



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

W44-4005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG2019CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



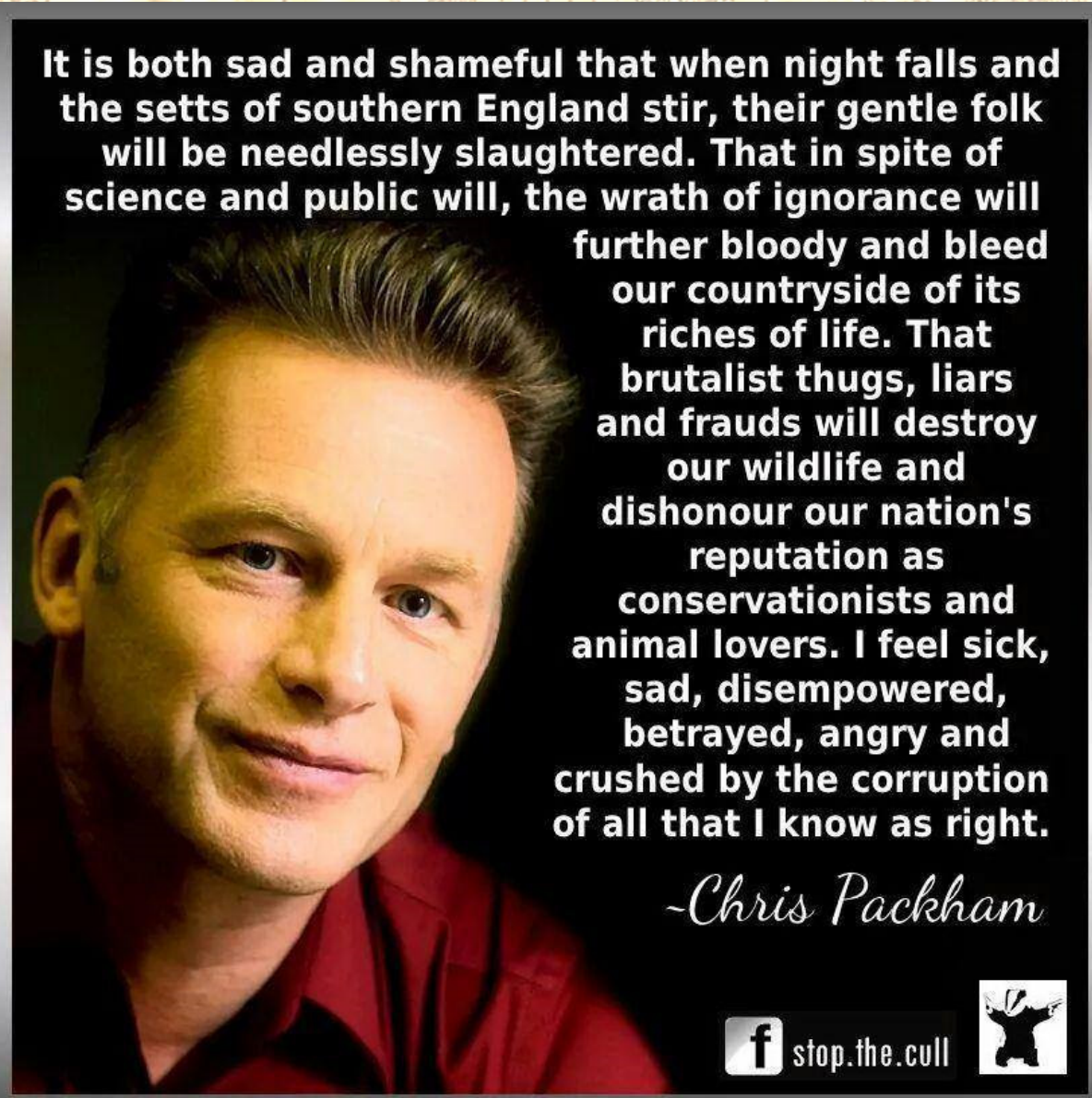
REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Sch. James L. Day, 1 : 1 Capt Nash.
" " Mary H. Chappell, 2 : 1 Capt. Griffin.
" " " " " " " " " " " "

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" " Mary H. Chappell, 2 : 1 Capt. Griffin.
" " " " " " " " " " " "

The subscriber, by appointment from the Honorable
Patent Office, is now in possession of the
of Patents, in regard of the U. S. Patent Office for the
copying and forwarding to the said Office, of all
manufactures to be patented, & deposited thereof, which
will be sent free of expense and risk and will disburse
the prepare Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references to
the necessary American and foreign works, to test validly inven-
tions, and render advice in relation to the same in Europe and

NORWICH & W.
The above remains
commanded by express
Freight from Norwich
Sale Goods for this
over the New York
Freight directed to
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the
Western, and Providence
NEW YORK
Leave Worcester for
Sept. Sunday, on the
Boston at 8 P. M.
Leave Albany's Point
Sept. Monday) at 10
FARE
Leave Worcester at 6
Fares \$75.00 with
the care,
Norwich, July 22.

Providence &
FARE
The Gratton and No
ving Worcester at 10
Books kept at the Cit
See, N. E. Village, G
the General Stage Of
THE
Leave Worcester at 7
leave Providence at 7
orning and evening t
support boats.
forming and evening t
Worcester with train
tickets sold at Provid
erwich and Worcester
EIGHT TRAIN
re-landed Depot, Gro
SPE
Leave Uxbridge for Pro
leave Providence for
the 6:20 A.M. train fro
ket with train for Bo
the 5:40 P.M. train fo
et with train from B
on class tickets sol
wise stop at Millbor
ville, Northbridge, Whit
stons, Waterford, Woon
ca, Ashton, Lenox, Val
Pawtucket.
ISAAC HUNCKLEY, Sup't
EIGHT NOTICE—Goods remaining at depot 48
after they are ready for delivery will be charged stor-
No freight received after 5 P.M. of March 23.



It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham



Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
NEW STORE!
Varden Block, No. 44 Front St,
WORCESTER.
HE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
ow prepared to furnish the citizens with every article
amer Arrangement commencing May 1.
THROUGH PASSENGER TRAINS.
No Worcester at 8 1/2, 11 1/2 A. M., 3 40 and 4 P. M.
The last on the arrival of the New Haven Train.
3 1/2 A. M. train will take up one east of Framingham
engers will leave Millbury at 8 1/2 A. M. and 3 1/2 P. M.
engers will leave Holliston at 7 A. M. and 4 P. M.
4 1/2 P. M. train will not stop at Way Stations to take
29 passengers.
Leave BOSTON at 7 1/2, 5 A. M., 11, 4, 5, 8 1/2 P. M.
7 1/2 A. M. train will stop only to take up passengers at
Way Stations for Springfield or beyond, or to take up
passengers for Worcester at Way stations west of Fram-
ingham.
10 A. M. train will leave the one east of Framingham.
4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sunday.
8 P. M. train to the New York Steamboat Train, to
London, to run as heretofore, without stops, except at
Framingham.

SEEDS. Together with a general assortment of Wooden
Wares, Baskets, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also
at the General Stage Office, No. 1 Merchant's Row.
It is very necessary that all Express Packages should be
accompanied with written orders and signed personally;
that it may be done with correctness.
July 7. dwtf TYLER HARRINGTON.

TURAL and HORTICULTURAL IMPLEMENTS AND
MACHINES. Also, Grass, Garden, Field and Flower
SEEDS. Together with a general assortment of Wooden
Wares, Baskets, &c. &c.
All persons wishing to purchase any of the above men-
tioned articles, are invited to call and examine his stock,
with the assurance that they will find a choice selection
of good quality, and at fair prices.
Worcester, May 10. 1857 OTIS CONVERSE.

Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
NEW STORE!
Varden Block, No. 44 Front St,
WORCESTER.
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to take up Western Railroad passengers at Brighton on
Sunday.
8 P. M. train to the New York Steamboat Train, to
London, to run as heretofore, without stops, except at
Framingham.

WHOLESALE
Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
500 do. Northern CORN;
500 bushels OATS;
500 do RYE;
150 do BEANS;
3000 lb. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS DRAMON,
Worcester, Feb 11. 201 13 Washington Square.

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER.
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
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Framingham.

Pratt, Downes & Scott,
Successors to F. W. & D. P. Bancroft.)
B. E. HUTCHINSON,
(Successor to W. M. LEGGATE.) 180 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES,
BLANKETS, BRIDLES, Coach, Ox and Draft COL-
LARS. Also, Trunks, Valises and Carpet Bags. Coach
Gigs and Tally WHIPS, &c. &c. Repairing done at short
notice.
Worcester, Jan 15

Right On Chris
IT IS TIME TO STAND UP AND BE
COUNTED



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?

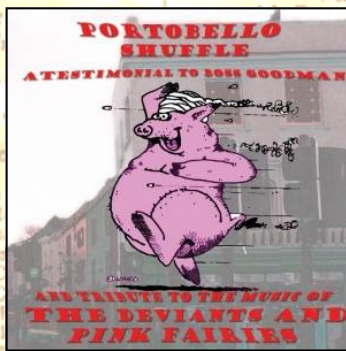
Celebrate wildlife on World Wildlife Day don't shoot it.





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. arsydeede@yahoo.co.uk



Butterfly Conservation

Saving butterflies, moths and our environment



REGULAR LINE OF PACKETS Between Norwich and Philadelphia.

The trains for B... The trains of the connect at Pittsfe... The trains of the... The Hottentots... The trains for... Springfield, and pa... Winder, Bo... Stages run from... from Palmer to W... Ware and Hoped... Worcester, Nov...

NORWICH &... The above vess... commanded by ex... Freight from Ne... Bala Goods for... toa over the Nor... Freight de-oted

ACCOMMODATI... Leave Worcester... Leave Norwich... connecting with the... Western, and Frowl... NEW YORK... Leave Worcester... Keep Sunday, on... lation at 6 P. M... Leave Albany's Po... (except Monday) at... Leave Worcester... Fare is 75c less... the fare, Norwich, July 22.

Providence &... The Gratton and... iving Worcester... Books kept at the... Rec, N. E. Village... the General Stage... leave Worcester... save Providence... forning and event... report boats... forning and event... reater with train... for Albany and Norwich... tickets sold at Providence for Albany and stations of... Norwich and Worcester Railroad.

BRIGHT TRAIN, with Passenger Car... departs Depot, Green St., Worcester... SPECIAL TRAINS... Leave Uxbridge for Providence at 6.20 A... Leave Providence for Uxbridge at 4.15... the 6.20 A.M. train from Uxbridge will... but with train for Boston... the 5.40 P.M. train for Uxbridge will... det with train from Boston... o x class tickets sold for freight train... rules stop at Millbury, Walthamville... ville, Northbridge, Whitin's, Ux... stations, Waterford, Woonsocket, H... on, Ashton, Lenoxville, Valley Falls, C... Pawtucket. BRADDOCK... FREIGHT NOTICE-- Goods remain... after they are ready for delivery will... No freight received after 5 P.M.

WINTER ARRANGEMENT... The Eastern Propellers will leave Norwich for N. York... The Easterns, Capt. Gann, Mondays at 6 O'Clock P.M... Capt. Williams, Wednesdays at 4 O'Clock P.M... Capt. Gann, Saturdays, at 4 O'Clock P.M... Capt. Williams, Wednesdays at 4 O'Clock P.M... Capt. Gann, Saturdays, at 4 O'Clock P.M... Capt. Williams, Wednesdays at 4 O'Clock P.M...

Portobello Shuffle... A TESTIMONIAL TO ROSS GOODMAN... ANY TRIBUTE TO THE MUSIC OF THE DEVIANTS AND PINK FAIRIES

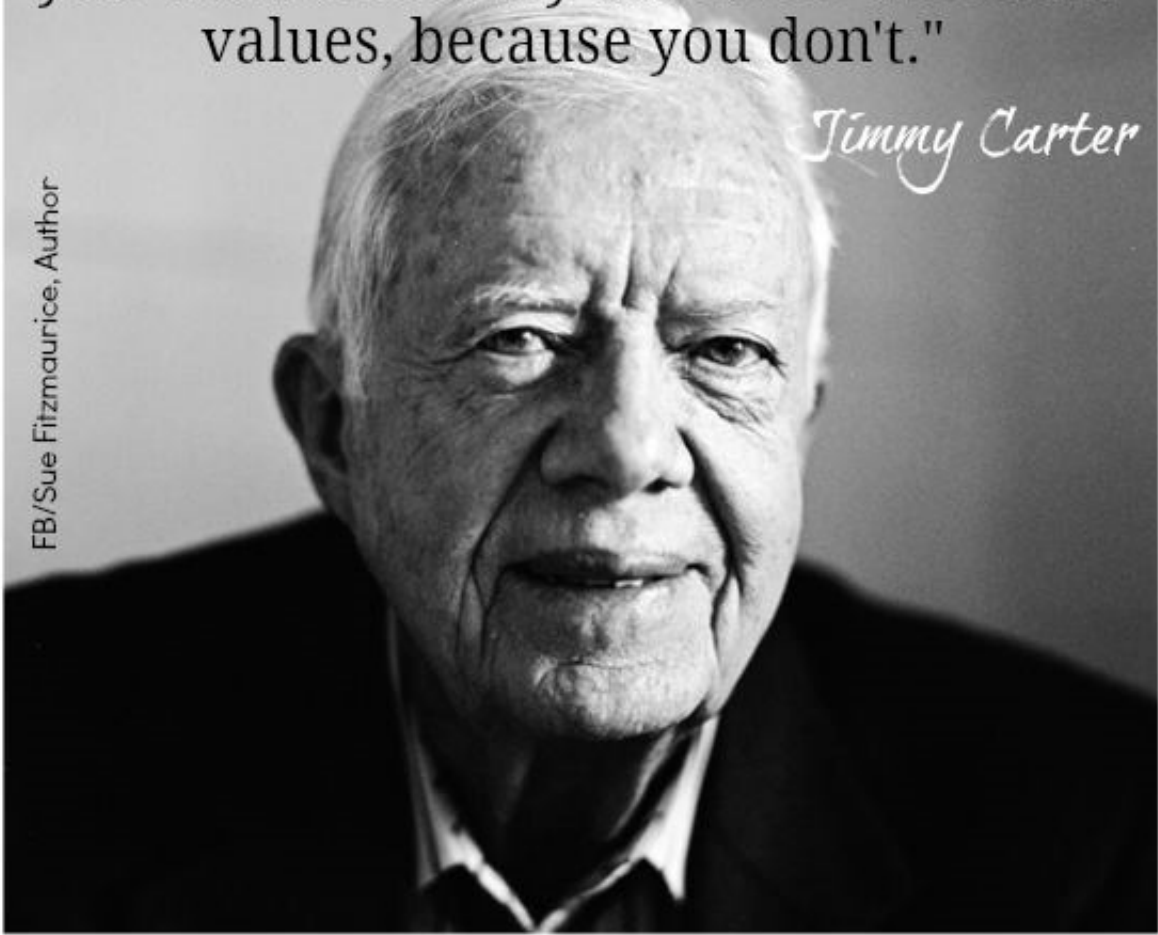
Butterfly Conservation... Saving butterflies, moths and our environment

PRATT, DOWNS & SCOTT, (Successors to T.W. & O.P. Saxton's)

"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.



your  cards
someecards.com



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.

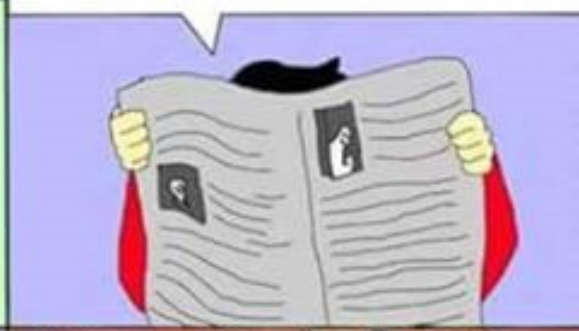
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for 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-downes3/16-01-2022-show-445-david-crosby-if-i-could-only-remember-my-name/complete/>

Here 16-01-2022 – SHOW 445 – David Crosby – If I Could Only Remember my Name

TV Girl:	Natalie Wood
Riki:	Florence and Selina
Dark Bird:	Stranger
David Crosby:	Traction in the Rain
David Crosby:	Dancer
Tempura & Edgar Valente:	Macelada
Civic TV:	Anatomy of Boredom
Ana Mazzotti:	O Filho Do Homem
Murgatroyd Band:	Magpie
The Cure:	The Top
David Crosby:	Fugue
David Crosby:	Bach Mode
Vhvl:	Sew
Aphex Twin:	Next Heap With
Aiko el Grupo:	Romanticinski
Das Lunsentrio:	Gertrudisplatz
Regal Worm:	Action by HAVOC
Marinita Precaria:	Celosa
Daniel Casimir:	New Waters
Groupier:	Disordered Minds
Esfera:	Par Ewoud
Esfera:	Festa Angulo
Esfera:	Nyrobobon Dive
James McVinnie:	Music in Fifths
Ilana Katz Katz:	In my Mind
DJ Iterate:	A Free Land is in my Mind
David Crosby:	Kids and Dogs
David Crosby:	Orleans
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.

Dead End Space

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

The Bedlam Furnaces

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

Solace Supplice

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

Nerissa Schwarz

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

Mordecai Smyth

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

Lobate Scarp

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

Orchestre Celestre

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

Last Flight To Pluto

<https://www.facebook.com/lastflight2pluto>

MOTR

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

Soniq Theater

<https://www.facebook.com/Soniq-Theater-21629210840684>

**Listen
Here**

Friday Night Progressive



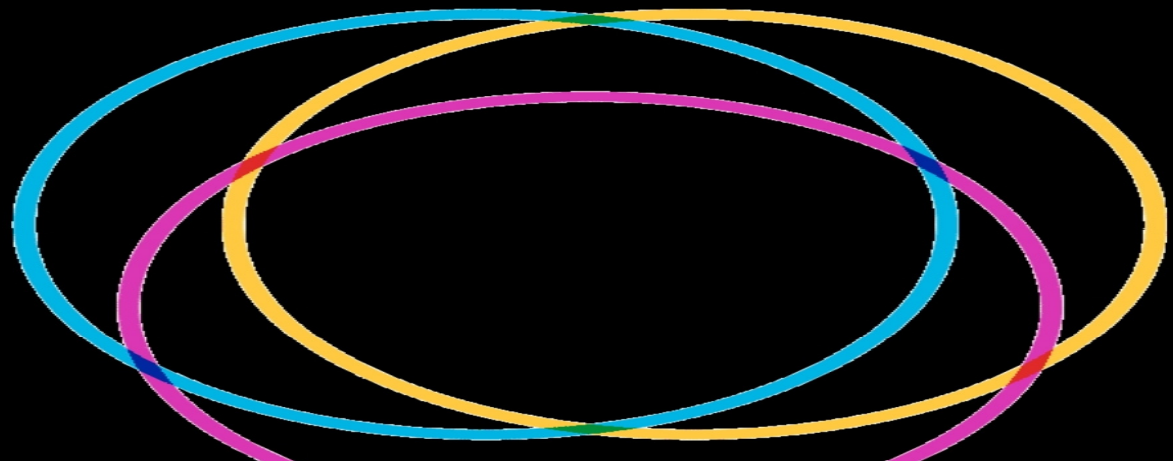
The Merrell Fankhauser Show- Merrell's Music Performed by Various Artists

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

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

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

**Listen
Here**



PULS8

Electronica Music Show

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



KEEP

CALM

Normal service

Will resume

Shortly

THE REAL MUSIC CLUB



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

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

Anoraknophobia - Part 3

Ep. 53

<https://shows.acast.com/between-you-and-me/episodes/anoraknophobia-part-3>

This episode wraps up our look at Marillion's Anoraknophobia - an album that surprised us both, chiefly with how much we enjoyed it. Although, we don't always agree about which parts are the most enjoyable. Nevertheless, Marillion have turned a corner at last, and the future is bright. Well... mostly. Also: we learn the length of the tracks on the forthcoming An Hour Before It's Dark!

**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

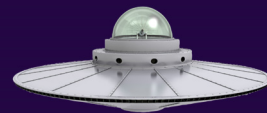
AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

"The Most Haunted Ship in the Navy" --

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=172738475>

The gang discusses some disturbing aspects surrounding the haunting of the Navy's aircraft carrier, the USS Hornet. Also, Clubb reports on the latest congressional hearings on UFOs, Top Ten Black-Eyed Kid pick-up lines and Raven sees a ghost. (Warning: Adult Content.) To get a free bag of MMMXFiles swag, go to www.mackmaloney.com & hit the contact button.

Mack Maloney Online: Website - <https://www.mackmaloney.com/> Facebook - <https://www.facebook.com/WingmanMack/> Twitter -...



Listen
Here

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



Deborah McCrary
1954 - 2022

The McCrary Sisters are an American gospel music quartet from Nashville, Tennessee, formed in 2010 by sisters Ann McCrary, Deborah McCrary, Regina McCrary, and Alfreda McCrary.

They released solely through McC Records and are also part of the "house band" at the Americana Music Honors & Awards.

The group have also provided backing vocals for Carrie Underwood, Margo Price and Allison Russell.

On June 1, 2022, it was announced that Deborah had died.

Gracia Montes
1936 - 2022

Gracia Cabrera Gómez, known professionally as Gracia Montes, was a Spanish copla (traditional Spanish song) singer. Montes made her debut in 1953 with the show "La copla por bandera" in Madrid. From there, she recorded with Columbia, had her songs featured in films, and after a brief career break ventured into theatre, before resuming recording.

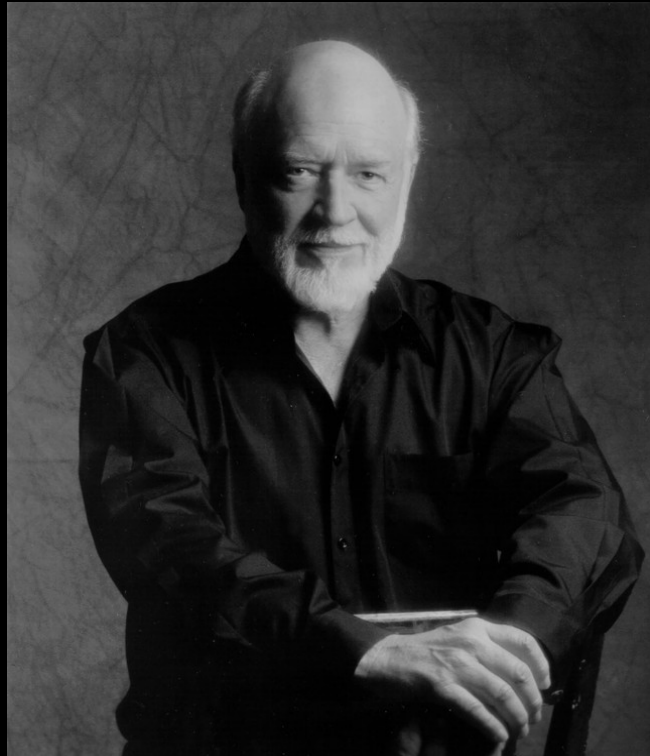


THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM

Hal Bynum
1934 - 2022

Harold L. Bynum was an American songwriter associated with the Outlaw country movement in the 1970s. Bynum wrote more than 200 songs for popular country artists, including Kenny Rogers, Patty Loveless, Johnny Cash, Waylon Jennings, and Jim Reeves. Bynum also wrote "The Old, Old House", which has been performed by George Jones, Bill Monroe, Ralph Stanley, and the Grateful Dead. In 1977, Bynum received songwriter awards from the Country Music Association Awards and the Academy of Country Music for his notable writing on 'Lucille'.



THOSE WE HAVE LOST



Kai Bumann
1961 - 2022

Kai Bumann was a German conductor who led orchestras and opera companies mainly in Poland, such as the Opera

Krakowska, Warsaw Chamber Opera and the Polish Baltic Philharmonic. He was conductor and artistic director of the Schweizer Jugend-Sinfonie-Orchester from 1998 until his death.

THOSE WE HAVE LOST



Kelly Joe Phelps
1959 - 2022

Kelly Joe Phelps was an American musician and songwriter. His music has been characterized as a mixture of delta blues and jazz. He began playing guitar at age twelve, and as an adult spent 10 years playing jazz, mostly on bass. Inspired by the birth of his daughter Rachel in 1990, Phelps began writing songs.



Ingram Marshall
1942 - 2022

Ingram Douglass Marshall was an American composer. As a youth, he performed as a soprano in the Boy's Choir at the Mt. Vernon Community Church. He first gained recognition for his electroacoustic pieces, and his acoustic music frequently incorporated tape delay,



THOSE WE HAVE LOST

and later, digital delay. He taught at the California Institute of the Arts in the early 1970s, joined the music faculty at The Evergreen State College in the late 1980s, and later moved to New Haven, Connecticut. He taught at the Yale School of Music, among others.

KK
1968 - 2022

Krishnakumar Kunnath, popularly known as KK, was an Indian playback singer. He recorded songs in several

languages. KK began his career by singing advertisement jingles, and made his film debut with an A.R. Rahman soundtrack. In 1999, he launched his debut album titled Pal. On 31 May 2022, KK performed a live music concert at the Gurudas College festival. He complained of feeling unwell soon after his performance on the way back to his hotel, where he suffered a cardiac arrest. He collapsed, and efforts to revive him at the hotel were unsuccessful. He was rushed to Calcutta Medical Research Institute (CMRI) at around 10:30 pm, where he was declared dead.



THOSE WE HAVE LOST



Paul Vance
1929 - 2022

Joseph Paul Florio, known professionally as Paul Vance, was an American songwriter and record producer, primarily from the 1950s until the 1970s.

His most successful song compositions, all written with Lee Pockriss, include "Catch a Falling Star", "Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini", and "Tracy".



Victor von Halem
1940 - 2022

THOSE WE HAVE LOST

Victor von Halem was a German operatic bass. He was a member of the Deutsche Oper Berlin for nearly 30 years as well as a guest singer in the major opera houses and festivals of Europe and North America. He sang a wide repertoire encompassing over 100 roles, including King Philipp in Verdi's Don Carlo and Hans Sachs in Wagner's Die Meistersinger von Nürnberg.

Juan José Mosalini
1943 - 2022

Juan José Mosalini was an Argentinian bandoneon (a type of concertina particularly popular in Argentina and Uruguay) player. He specialized in tango nuevo and resided in France. In 1961 he won first place in a television competition



THOSE WE HAVE LOST

and went on to create professional music from there. In 1977, he moved to France, and, along with other Argentine musicians, formed the band Tiempo Argentino. Mosalini worked to disseminate knowledge and taught bandoneon in France and in 1999 founded the first bandoneon course in Europe at the Conservatory of Music in Gennevilliers. As a composer, he also scored several films.



Andy Fletcher
1961 - 2022

Andrew John Fletcher, also known as Fletch, was an English keyboard player, DJ, and founding member of the electronic band Depeche Mode. In 2020 he and the band were inducted into the Rock and Roll Hall of Fame. In 1980, after a series of different names, Fletcher, Martin Gore, Dave Gahan, and Vince Clarke set out as

Depeche Mode. In 1989, Fletcher had anxiety problems and depression; the band advised him to seek help. In 1993, he had a relapse during the recording of Songs of Faith and Devotion. One year later, he had to leave the Exotic Tour/Summer Tour '94 for nervous exhaustion, but continued to play in Depeche Mode. In 2002, Fletcher launched his own record label, a Mute Records imprint called Toast Hawaii. Fletcher died on 26 May 2022, aged 60.



Julee Cruise
1956 - 2022

Julee Ann Cruise was an American musician, singer, songwriter and actress, best known for her collaborations with composer Angelo Badalamenti and film director David Lynch. She released four albums beginning with 1989's Floating into the Night. Cruise is best known for her 1989 single "Falling", the theme song for the television series Twin Peaks in which she also had minor appearances as a roadhouse singer. Cruise was also a stage actress and appeared in musicals. Her final album, My Secret Life, was released in 2011. On March 28, 2018, Cruise announced on her Facebook page that she had systemic lupus, which caused her

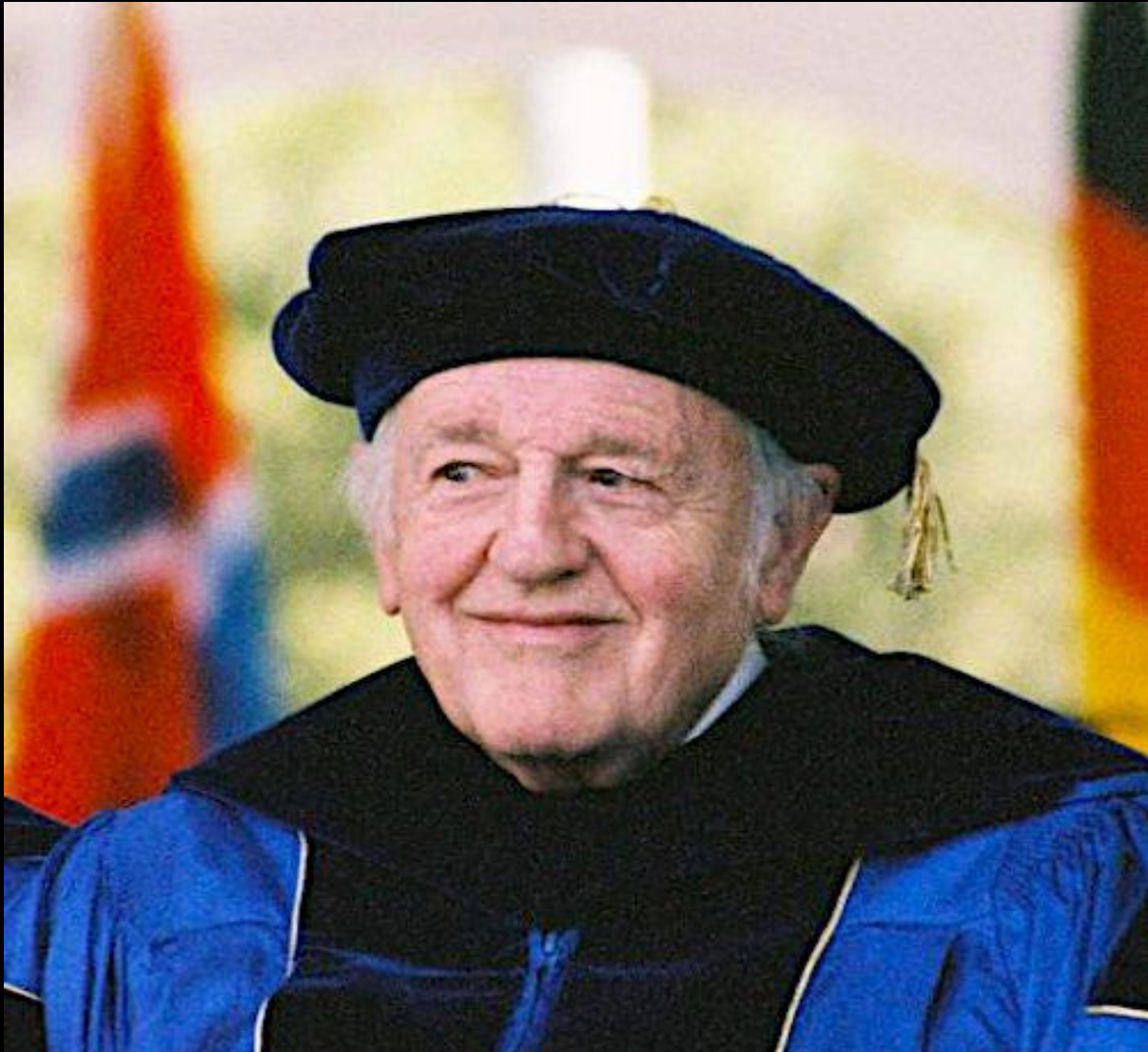
THOSE WE HAVE LOST

considerable pain and affected her ability to walk and stand. Cruise committed suicide 'on her own terms' in Pittsfield, Massachusetts on June 9, 2022, aged 65.

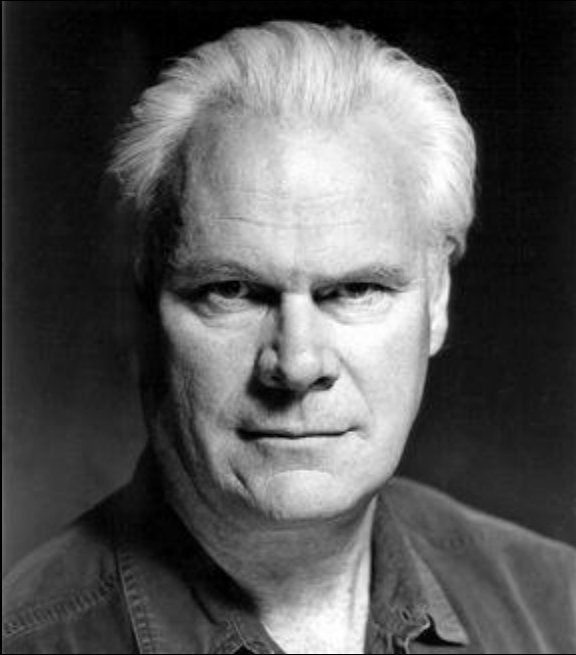
Donald Pippin
1926 - 2022

Donald Pippin was an American theatre musical director and orchestral conductor.

In 1963 he earned his first Broadway credit as musical director for *Oliver!*, winning the Tony for Best Conductor and Musical Director. In 1987, Pippin won an Emmy Award for the music direction of *Broadway Sings: The Music of Jule Styne*. Pippin was also a prolific piano accompanist for such entertainers as Peggy Lee, Frank Sinatra, Ann Hampton Callaway, and Julie Andrews, among others.



THOSE WE HAVE LOST



David Lloyd-Jones
1934 - 2022

David Matthias Lloyd-Jones was a British conductor who specialised in British and Russian music. He was also an editor and translator, especially of Russian operas. He made his professional conducting debut in 1961 with the Royal Liverpool Philharmonic Orchestra. He conducted the New Opera Company from 1961 to 1964. In 1972 he was appointed Assistant Music Director at Sadlers Wells Opera (now English National Opera). Lloyd-Jones founded and became the first Music Director of Opera North in 1978, forming its orchestra, the English Northern Philharmonia (now the Orchestra of Opera North), of which he became Artistic Director. In 2007 he was awarded honorary membership of the Royal Philharmonic Society.



Wolfgang Reisinger
1955 - 2022

Wolfgang Reisinger was an Austrian jazz percussion player. In 1973, he became a member of the experimental group Erster Wiener Musikzirkus, which made music for dance performances. In 1979, he played as a percussionist in the Vienna Art Orchestra and was a member until 1989. In 1981, he founded the group Part of Art. In 1999, he founded the group Spirits. In 2004, he formed the group Refusion. In 2009, he was awarded the Hans-Koller Prize. Besides working as a jazz musician, Reisinger was also always active in the

THOSE WE HAVE LOST

field of classical music and free improvisation, collaborating with multiple artists throughout his career.



Jim Seals
1942 - 2022

James Eugene Seals first met Darrell George 'Dash' Crofts when Crofts was a drummer for a local band. They signed a contract with the record division of Talent Associates (TA) in 1969 and released two LPs together as Seals and Crofts before signing a new contract with Warner Bros. Records in August 1971, to much higher acclaim. The controversial *Unborn Child* followed in 1974. Written shortly after *Roe v. Wade*, the two men expressed their anti-abortion position in the title song. This

eventually led to them being dropped from Warner Bros. They continued to occasionally play together and take part in other musical projects. Seals had a stroke in 2017. After a long illness, he died at his home in Nashville, Tennessee, on June 6, 2022.



Trouble
1987 - 2022

Mariel Semonte Orr, known professionally as Trouble, was an American rapper from Atlanta. In April 2011, Trouble released his debut mixtape *December 17th*. In 2015, Trouble appeared on Lupe Fiasco's album *Tetsuo & Youth*. In 2017, Trouble signed a record deal with Mike Will Made It's record label, Ear Drummer Records and Interscope Records. On June 5, 2022, Orr was shot in the chest during a home invasion at the Rockdale County apartment of a female companion. He was transported to a hospital, where he died at age 34.

THOSE WE HAVE LOST



Alec John Such
1951 - 2022

Alexander John Such was an American musician. He was best known as a founding member of the rock band Bon Jovi, and as their bass player from 1983 to 1994, playing on their first five albums. With Bon Jovi, he was inducted into the Rock & Roll Hall of Fame in 2018.

On June 4, 2022, Such died at his Horry County, South Carolina, home at the age of 70. He had needed assistance returning to bed earlier that day.



El Noba
1997 - 2022

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Lautaro René Coronel, known as El Noba, was an Argentine singer of cumbia (Latin American folk dance music). In 2021, he rose to fame after releasing "Tamo chelo", making his debut on the Billboard Argentina Hot 100 list. He also worked as a food delivery man, but due to improper use in the quarantine of the COVID-19 pandemic, the Police of Buenos Aires confiscated his motorcycle with which he worked. It was then that he began to

venture into Instagram, and in 2021 Coronel released his first song, "Tamo chelo", with which he quickly rose to fame.

On 24 May 2022, Coronel was once again driving his motorcycle at high speed. At an intersection, his motorcycle collided with a vehicle, and he fell, hitting his head on the pavement. He was admitted to El Cruce Hospital, where, on 3 June 2022, his death was reported.

THOSE WE HAVE LOST



Christopher Evans-Ironside
1940 - 2022

Christopher Evans-Ironside was an English and German songwriter, composer, and music producer. Based in Hamburg, Germany, his awards included Gold and Platinum discs.

In the early eighties Evans-Ironside produced three progressive rock albums, the first two as a duo with singer David Hanselmann, "Stonehenge" and "Symbols", and the third as a solo project, "Empty Spaces," also collaborating with Michael Chambose on a concept album, "The Timemachine."

He was also a prolific soundtrack composer for film, television and theatre, with work including Die Rättin and Fisimatenten, and music for ballet productions by the Görlitz Theatre.



Grachan Moncur III
1937 - 2022

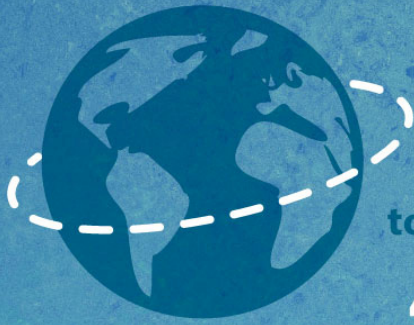
Grachan Moncur III was an American jazz trombonist. While still at school, he began sitting in with touring jazz musicians on their way through town, and went on to tour and record with the likes of Ray Charles, Art Farmer, Sonny Rollins, and Jackie McLean.

In 1969, he recorded two albums as a leader for the BYG Actuel label. In 1974, the Jazz Composer's Orchestra commissioned him to write Echoes of Prayer, a jazz symphony featuring a full orchestra plus vocalists and jazz soloists. He was later plagued by health problems and copyright disputes and recorded only rarely. In 2004, he re-emerged with a new album, Exploration, on Capri Records.

Moncur died from cardiac arrest on June 3, 2022, his 85th birthday.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



Plastic constitutes approximately

90% of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

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Jethro Tull

Spin Me Back Down The Years deluxe edition



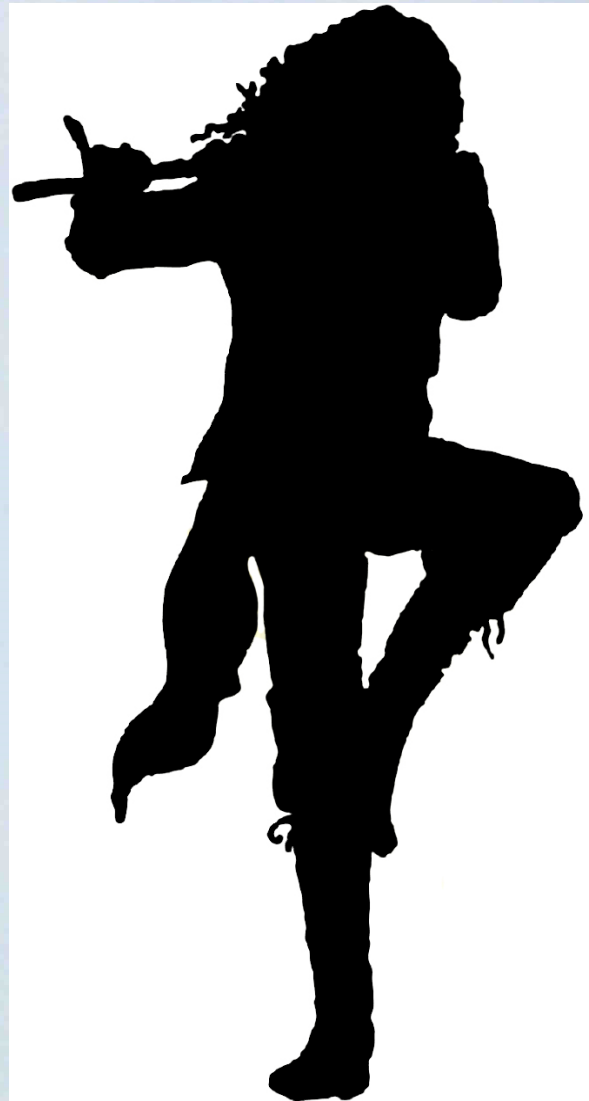
One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

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

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

Available in hardback and softback, a limited slip-cased 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



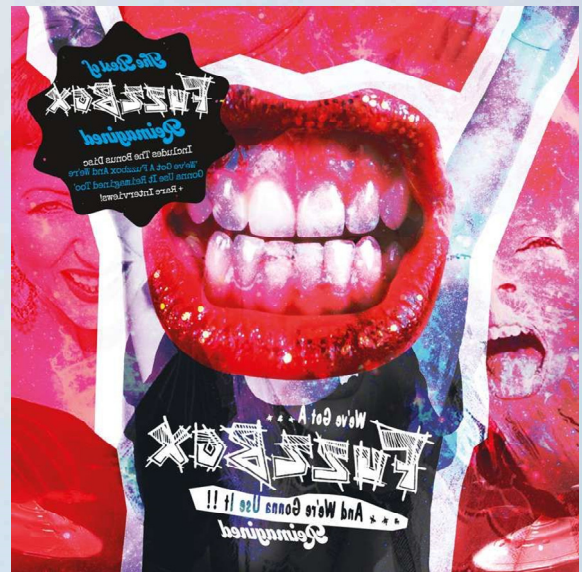
1969 – and also acted as the nerve centre for a string of projects conceived under the Apple banner, among them solo Beatles records and albums by artists as diverse as James Taylor, The Modern Jazz Quartet, Billy Preston and Badfinger.

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>



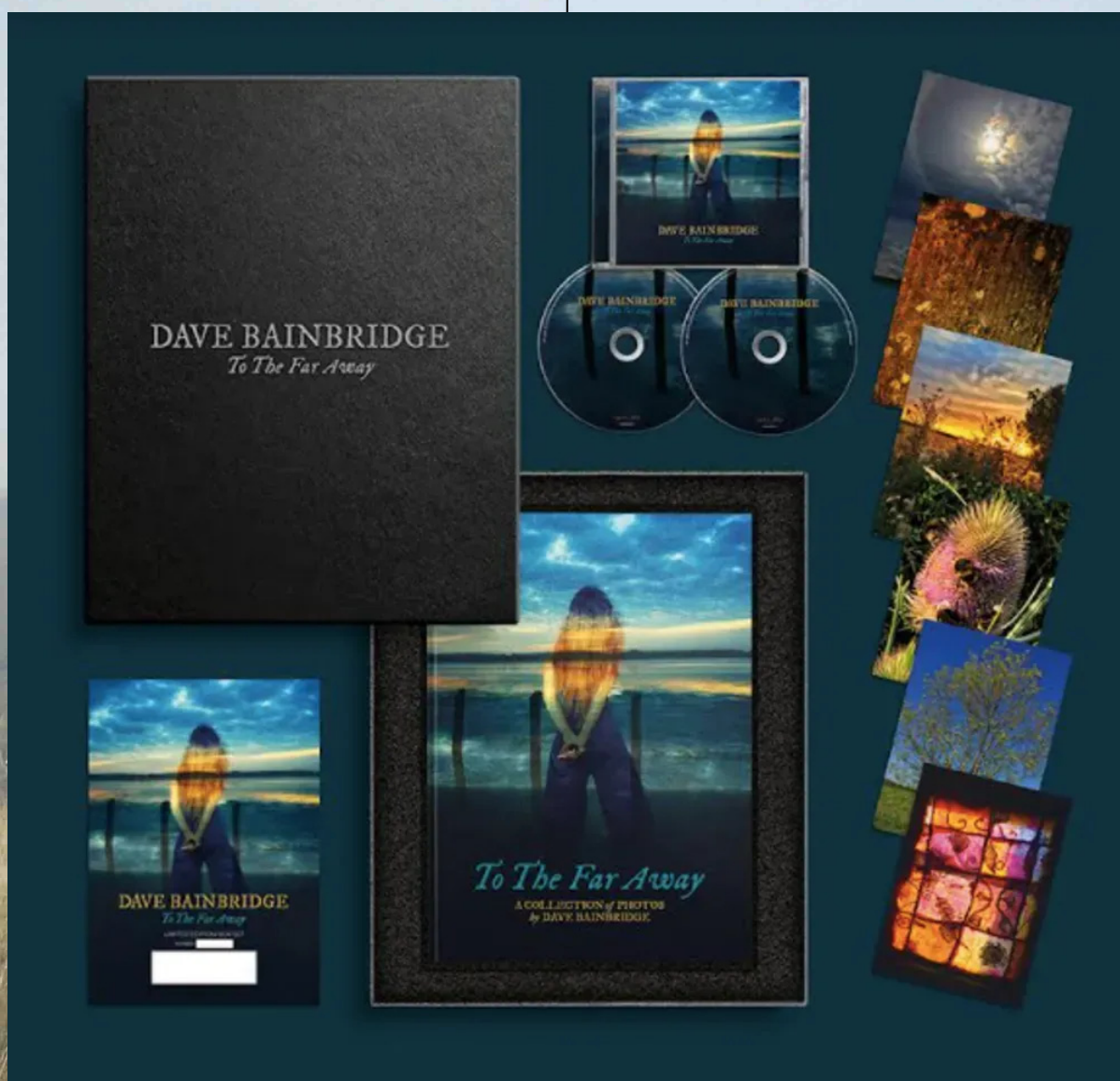
Dave Bainbridge *To The Far Away* limited deluxe-edition box set – final copies remaining

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 days before their wedding. With the Atlantic Ocean literally keeping the couple far away from each other, Bainbridge recorded an emotive work that sought to make a connection during a time of uncertainty. It has since been hailed as one of his greatest achievements.

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

<https://www.musicglue.com/ionaproducts/dave-bainbridge-deluxe-box-set-with-signed-and-numbered-certificate-includes-cd1-high-quality->

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

Originally released in 1992, Maggie Reilly's debut album, *Echoes*, continued to build on the early fame she found as a guest singer with Mike Oldfield in the 80s. Now celebrating its 30th anniversary, the Norwegian chart-topping album is a one-stop shop of everything that makes the



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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

performance during which the band run through solo Bainbridge material, stand-outs 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



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Gonzo #24 The Daevid Allen shirt

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Gonzo #23 The Michael Des B...

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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>

DISNEY PISTOLS CRITIQUED

England was in the depths of plutonium darkness, music was becoming dull, and people getting disillusioned when out of the wilderness a new group was forming.

Like all good stories that started at the beginning. Once upon a time.

The series for some bizarre reasons beyond this humble writer's imagination is produced and shown on Disney Plus but don't despair boys and girls, for it's not all puppies, and sugar-sweet fun. This is a tale that mostly comes from the book 'Lonely Boy:Tales from the Sex Pistols' by Steve Jones and so we see events

unfold from his point of view. Each episode has the word Track before it thus Six Tracks and Six Episodes make it like a mini-album.

Track 1: The Cloak of Invisibility

It's the middle of the Nineteen Seventies in an economically depressed London, where young Steve Jones (played by Toby Wallace) is homeless, suffering from a misplaced childhood where Daddy wanted a different kind of love (the one that is perverted), he steals, drives cars, a rogue in the rough, he wants to create a rock band. Jones visits Vivienne Westwood (Talulah Riley) the broken punk in her Bohemian clothes shop SEX, she lets him borrow the edgy clothing on display.

Jones funds his band with the old five-finger discount, something he did from a young age with the belief that as he was just a kid, no-one saw him. It was as if he wore a cloak of invisibility, and he once stole microphones and speaker after the David Bowie show at Hammersmith



MARK RAINES

Odeon, in July 1973. Working in the shop Sex was an American girl, Chrissie Hynde (Sidney Chandler), who has ambitions to be a singer one day. Jones likes Chrissie and pursues her despite her dating the Keith Richards wannabee Music Critic, the notorious but legendary Nick Kent.

Jones gets in with Malcolm McLaren (Thomas Brodie-Sangster) who is like a cheap man's version of George Martin and still a bit better with his relationship with The New York Dolls, thought by many to be the founders of the punk rock movement. But in my opinion, Punk in England was far more of an uprising in the younger generation; a sort up yours to the then establishment.

Jones later decided more equipment is needed for his band, so yet again he visits Hammersmith Odeon as Motorhead are the touring band. This time his cloak of invisibility runs out. He is caught by the roadies and police who decide to give him a good kicking. Then he goes to court thinking his number is up, but to his surprise, Malcolm testifies that Jones is a victim of his background and a promising employee. Jones is spared prison. From this moment on he is like a loyal family dog towards Malcolm, not willing to stand against him.

This is where Malcolm starts to influence Jones, telling him he sees a bright future for the young guitarist. It's Malcolm that renames Jones's band from Spunk to Kutie Jones and the Sex Pistols. As they are about to play their first ever gig with the only original song *I am a Lazy Sod*, Jones has a severe attack of stage fright and runs off the stage to throw up some carrots outside. It is here he admits to Paul Cook (Jacob Slater) that he has low self-esteem. We don't learn a lot about Paul Cook apart from the fact he was allowed to play the drums in his mum and dad's bedroom. He is a massive Beatles fan and is somewhat of a minor part in the

six-part mini-series.

This episode along with most of the others features a mixture of original 70s footage mixed with the dramatic story and quite surprisingly a soundtrack of early 70s hits and a cover version of a David Bowie song between Chrissie and Steve.

Track 2: Rotten

This episode features a very brave Maisie Williams playing the part of Pamela "Jordan" Rooke riding a bike wearing no bra and a see-through mac and then travelling by train to work. Yet again Jordan is a minor character in the series, mostly because her attitude makes the so-called Conservative people uncomfortable. Jones likes her balls but does not fully understand her.

Malcolm McLaren wants a singer for Kutie Jones and the Sex Pistols so Vivienne suggests a regular customer by the name of John. Enter John Lydon (Anson Boon) who Malcolm asks to perform in the shop. John comes across as a bit pathetic, dressed for the part, he only sings after he threatens to set Jones on him. This is the start of the toxic hate between them which at first is the engine of their attitude and attack against the music of the day, and I would say the inspiration for their live performances. But, as you will learn later, this relationship breaks down in a big way that still has relevance now.

In this episode, we learn that Steve Jones learnt to play the guitar in six days whilst out of his head on speed at the Studio in Denmark Street. It's Jones who comes up with the name Rotten due to the state of John Lydon's teeth. Entering this episode is the other John who is a friend of Rotten. He wants to join the band and to have someone to stick up for him. We find out the reason why Sid got the

Vicious part of his name it was after Rotten's pet hamster who's name was Sid and as he went near the cage the hamster bites him, with Sid saying tghelittle rodent was "Vicious".

Sid is not into the music and he can't play a note to save his life. He is into the image and it is pointed out all through the episode that this is his agenda. He is a friendly person, but has a tendency to pick fights and inflict pain on himself. However, his character becomes the third most important in the series after Jones and Rotten.

Gen Matlock (Christian Lees) is yet another minor put off the series we learn he is a massive fan of the Beatles, the best player in the band and growing up was treated by his peers as being "posh" and at his school as a bit of rough from the local council estate. When Sid who is the other John visits Vivienne's shop she introduces him to Malcolm and says the immortal line "This is the John I was on about; you got the wrong John". Malcolm influenced

by Vivienne sees Sid as part of his agenda to upset the establishment and create a new movement due to Sid's attitude it's all about the look.

The band under the new name - The Sex Pistols - as Rotten did not like the name "Kutie Jones and his Sex Pistols", showing the Internal conflicts in the band betwRotten and Jones. Glen is the one who gets a gig at Saint Martin's School of Art as the support act for The 101ers; a band whose lead singer was Joe Strummer, later of The Clash fame. At the gig, not wishing to be drowned out by the other band's amp, they insist on using their own which angers Joe and his bandmates leading to a brawl breaking out.

Still not much punk rock music mainly from the period.

This episode is dedicated to Jordan who sadly died the month before the broadcast.



Track 3: Bodies.

This shows the in and out of the band as they struggle to come up with new material. It almost leads to them breaking up. This episode is bizarre as it goes down a few rabbit holes of a plot line and we get a few stories that verge on myth. One is about Reginald Bosanquet, (Matthew Cottle) the eminent newscaster, buying underwear from SEX and he says that in acknowledgement of this fact he gives them a wink as he signs off the news. We then get a mix of the original footage and the series' recreation.

Rotten writes Anarchy in the UK which is performed at a gig at HM Prison Chelmsford as Malcolm wants them to play before a hostile captive audience.

Then in the next rabbit hole plot we learn that for visa purposes Chrissie asks Jones to marry her in a sham marriage. He says yes, but backs out due to her boyfriend Nick understandably getting angry. Rotten steps in but disappears when he gets the inspiration to write a song. Then we get the most bizarre and harrowing rabbit hole of the whole episode and the most disturbing story in the whole series.

This is the story of Pauline, a young black woman who is locked up in a mental hospital for reasons not explored or explained in the show. During her time in care, Pauline is raped by a hospital orderly. Later she keeps on turning up at various places carrying a carpet bag. She is only willing for people she trusts to see inside. Vivienne is the first and she is so horrified what she sees that she throws her out of her shop. Next it's Jones' turn as she takes a shine to him, he too sees inside the carpet bag and he too freaks out. Then she turns to Rotten who throughout this episode is stalking her.

Rotten decides to talk to her and take her in for a cup of tea; she reveals the

contents inside the carpet bag. It's her aborted fetus. Rotten says that she can't leave it in his mum's kitchen and says she ought to give the baby a decent burial which she does, before pursuing and stabbing her rapist.

This story is given as the reason behind the song "Bodies" by Rotten. I found this episode out of sync with the series. It felt like an added-on, last-minute, kind of affair — neither adding to the myth or truth behind this one song.

Track 4: Pretty Vaaaycunt.

This is more about the band again relating to tours of Northern England, and the reaction received from doing various gigs. We see a heart warming bonding straight out of what you would expect from Disney. The band bond over fish and chips on a beach next to a posh hotel. It is so cute it makes you want to spit; spitting was very much part of the live punk rock movement. To be spat at was worn like a badge of honour .

Vivienne changes the name of the shop to "Seditionaries" as she no longer wants to be associated with a sex shop.

Enter Malcolm again, although his character is seen more regularly than some. I think this harks back to Jones's loyalty to the man. We visit the offices of Glitterbest where contracts are signed, with only Glen suggesting reading them through. Oh, I forgot to mention that Jones at this point cannot read or write, although you may find an inconsistency in *The Cloak of Invisibility*.

Malcolm, says he has managed to sign them up with EMI.

Then we get to see the effect of blurring real footage with the series version of the

infamous Bill Grundy interview on ITV in which Bill, who dislikes the band, irritates them by chatting up Siouxsie Sioux, who takes offence and calls him a dirty old man. A torrent of swearing ensues. In the series this remark, is aimed at Jones' father. This one event changes the perception of The Sex Pistols overnight, making them hated across the land, to the point where Rotten is slashed by a bottle at a club, and Malcolm and Vivienne get bricks through their window. This is the moment Vivienne becomes disillusioned with the punk scene and moves on. Malcolm says the "the band matters". They lost their contract with EMI, and were banned from playing throughout much of England. There is plenty online about them playing under different names or at secret gigs at the time.

They sign for A&M Records.

Glen is forced out of the band by Malcolm putting pressure on Jones to replace him with Sid as he suits Malcolm's vision for the band.

Considering this is a series about Punk Rock and the Sex Pistols, we don't get much of the music. This is quite possibly due to copyright disputes between Rotten and the rest of the band; filthy lucre is the essence of greed.

Track 5: Nancy & Sid

This episode heavily features mostly on the co-dependent relationship between Sid Vicious and Nancy Spungen (Emma Appleton). They were both heroin addicts. The other things that I learned about Nancy was that she was American, brassy, liked to get her own way, and she was willing to do anything to fund her addiction. A song "No Future", written by Rotten, has the title changed as it was the

year of the Queen's Silver Jubilee. Malcolm again uses his influence with Jones to give it the new title of "God Save The Queen".

The band get dropped by A&M records as they were becoming like a hot potato that no one wants to touch.

Then along comes Richard Branson (Kai Alexander) as a knight in shining armour, who saves the day by offering a new contract at Virgin Records. But only on the condition that they must produce an album. At the recording studio, as Sid is absent with hepatitis, Jones plays his bass parts on the album. This doesn't really matter anyway, because as previously mentioned, Sid cannot play a note of music.

We learn how the album got its name; as *Never Mind the Bollocks* is something the hot dog seller would shout at the greyhounds at the dog track. It is Malcolm who adds "Here's the Sex Pistols". In this part of the band's history, Nancy is becoming 'The Yoko Ono' and is causing Sid to be very distracted. So, with Malcolm's encouragement, Jones and Helen of Troy (Francesca Mills) try to get rid of Nancy by getting her high on heroin.

In order to promote the new single, the band hire a riverboat and play 'God Save The Queen' live going down the River Thames on the day of the Jubilee. Nancy comes back into the picture, and we see an image showing that 'God Save the Queen' was number 1 in the charts of 1977. As it was banned, it was never played on the tv or radio. This image may support the claims of the Sex Pistols having had a number one hit, although the images of music charts show it at number two. I'll let you consider what you believe as I am slightly biased.

The only other thing of any importance is

that Chrissie breaks off her friendship with Steve.

At last we hear a few punk songs of the era.

Track 6: Who killed Bambi?

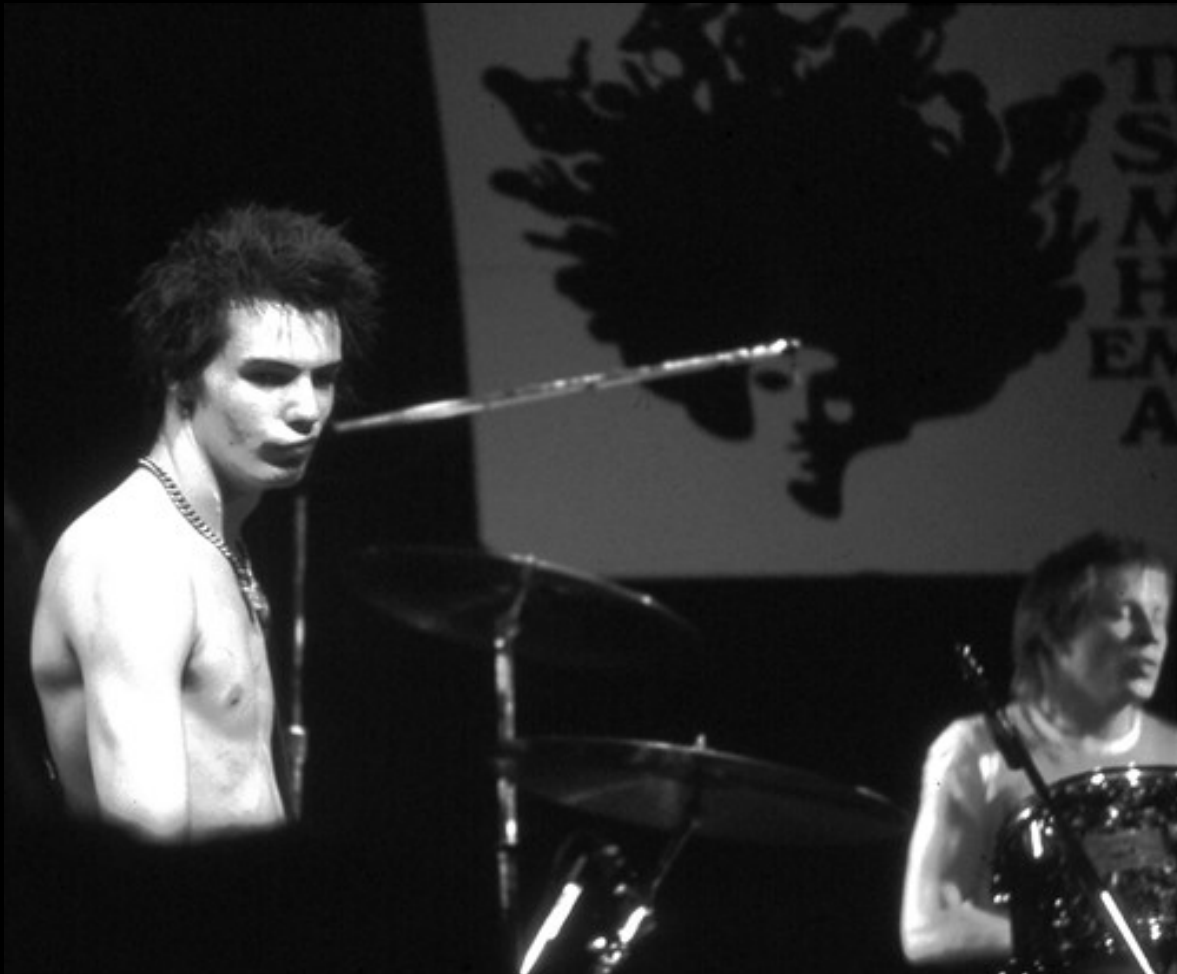
This is the only truly punk music themed episode. Maybe the copyright was finally sorted out, but that's the cynic in me.

We see the Sex Pistols on tour, with Uncle Sam, in - of all places - the American South. This tour is like going into the depths of hell itself and seeing your soul being torn out, as everywhere they are met with a raucous reception. John and Jones's relationship is like watching opposing sides of a war

entrenched in bitterness; Rotten tries to get rid of Malcolm as the manager but yet again is let down by Jones' loyalty to Malcolm, Rotten leaves the band and Sid becomes the singer.

Sid slides in and out of taking drugs and ends up in a coma. This is where we see the influence of Disney as we get a scene of Rotten visiting Sid in the hospital. Sid falls out with Nancy and tells Rotten that nobody likes him.

The filming of Who Killed Bambi?, the germ of which eventually became The Great Rock and Roll Swindle, reveals to Jones that Rotten was right all along. That Malcolm was just using him for his personal agenda and we get the great line from Malcolm — "I am Not Your Dad". Sid is asked to do a version of the French



song *Non je ne regrette rien*, to which he says that he is not singing any "Frog song", but Jones persuades him to record 'My Way' by Frank Sinatra. Sid doesn't like the lyrics much, so he asks Nancy to rewrite some lyrics so Sid's infamous version of 'My Way' is born.

This episode then features the darkness of Sid finding Nancy stabbed to death in the hotel bathroom of a suite in the Chelsea Hotel. Sid is charged with murder and released on bail; and a year later in 1979 he dies of a heroin overdose. Like all singers, drummers, and guitar players who died young, he gains a cult status among the punk community and is probably - to many - the most famous member of Sex Pistols.

The episode features a scene which to me could have been cut out. The scene involves Chrissie learning about Sid's death just before she is about to go on stage with her new band The Pretenders. She sheds a tear as she reflects on her friendship with Sid. Jones takes learning about Sid's death badly and injects heroin after which he hallucinates a conversation with Rotten. This is where Disney go full-on Hollywood Happy Ending. We see the Sex Pistols performing at a benefit concert for striking miners in Huddersfield, Yorkshire showing Sid, Jones, and Rotten in a state of great camaraderie, then the episode ends.

Conclusion.

I enjoyed the series as subdividing. But I did not learn a great deal new, as I was still at school in the 70s when Punk came into my life. I did find bizarre the lack of swearing, a lot of sexual images, and the lack of punk songs. I hated the Hollywood Ending as it was so obviously influenced by Disney. The actors played a pretty good version of the band's characters and they captured them very well. Would I

recommend you watch it? The answer is 'Yes', as you may see things I missed.

Love or hate the Sex Pistols, they had short-lived fame with only one real album. Some may count *Spunk* as the other. *Spunk* is a demo album which features Jones with his original band. Yes, there others but these are just various compilations albums and live stuff. They are infamous. Lots of other punk bands played better than them, but if you ask most people to name one Punk Rock band the answer will always be the Sex Pistols.

Long live Punk it never truly killed Bambi.





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!



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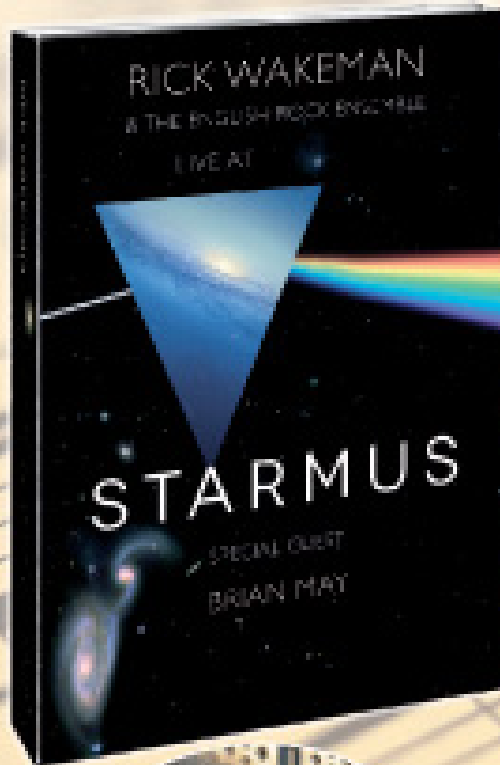
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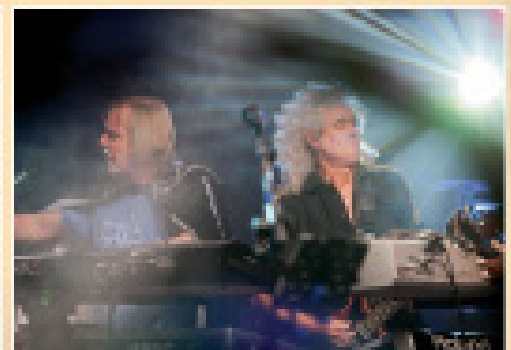
STARMUS 2015



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!



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DK X GHETTOSOCKS
LISTEN TO THE

MASTERS



DK and GhettoSocks

Listen to the Masters is the new album from the duo of DK (Producer) and GhettoSocks (emcee) both hailing from Canada. The last time GhettoSocks appeared on my blog was way back in 2019 when I reviewed the album *HOLOS* when he teamed up with fellow Canadian Aquakulture as Aquasocks. Check that

review for a little more about GhettoSocks. Producer DK is new to me and so I was excited when he contacted me and asked me to review the album, based solely on my reviews he had read.

Let me add a few quick facts about DK taken from his official bio:

Born and raised in Newfoundland, DK grew up being audibly transported by his

STEVE RIDER

father's eclectic vinyl and CD collections. His grandmother taught him the basics of the organ, but those notes couldn't compete with DMX's bark and Dr. Dre's cinematic g-funk. In love with hip-hop at first listen, a teenaged DK then discovered A Tribe Called Quest, Pete Rock, Kanye West, and more hip-hop artists whose music appealed to his affinity for jazz and soul. He didn't know it then, but these foundational influences would shape his sound as DK.

DK became obsessed with making beats in college. He spent every waking hour outside of class on Fruity Loops, learning his craft one sample and drum break at a time. Chasing a grittier and more vintage aesthetic, he purchased an MPC and began developing his meticulous amalgam of vinyl sampled drums, analogue synthesizers, dusty loops, and other live instrumentation.

Local producers and MCs applauded DK's early work, but he made his proper debut with 2019's *Soul Expressions*, a bumping yet mellow 10-track EP that showcased the DK signature with a tight roster of Canadian rappers such as GhettoSocks, Aquakultre, and Timbuktu, as well as features from New York spitter Justo The MC and Atlanta-based Cam James.

GhettoSocks and DK began working together over two years ago and so *Listen to the Masters* has been a long time coming and one that has spanned so much of what has affected us in the last couple of years or so.

The album also features a host of guest artists lining up to bring us what promises to be a banger of an album. Check this line up Skyzoo, Rome Streetz, CL Smooth, El Da Sensei, Phoenix Pagliacci, Lxvndr, O.C., Moka Only, Tachichi, UFO Fev, Ambition, Justo the MC, Kxng Wooz and Timbuktu.

The album is 10 tracks deep and made up of nine full tracks and one skit splitting the album down the middle. So, with all

that said let me give you the lowdown on what I got from the album as I break it down track by track.

Right out of the gates you get a feeling for what is about to come as Reflections drops with this piano and drum heavy vibe and with a dash of flute and looped samples this one has you kind of floating into the album, which also creates this thoughtful air to proceedings from DK and this fits perfectly as GhettoSocks proceeds to reflect back on what it takes to get by and make something successful in life. It's all about your ethics and your motivation to reach out there and grab those dreams and to create that reality for yourself. If you were thinking this one was gonna have a deep laid-back vibe, the kind that grabs and retains your focus, then What it Seems, has you thinking you've nailed it. DK comes with a chilled vibe of strings, drums, and keys while the cuts on the chorus slice into your awareness enough to keep from drifting away far. GhettoSocks, Skyzoo and Rome Streetz hit you with the kind of intellectual verses that make you realise that everything in the world today just ain't what it seems. It's not a game out there anymore but, more of a battle between us and the powers that be, where money and profit rules and we do not play the game, we are just the pawns. Next up is what you could say is the album's title track The Masters. Here DK gives us an audible canvas with a background of slick keys, bass and sax, making you feel you could really float away to but, then a proper boom bap beat drops and you head gets to nodding. CL Smooth, GhettoSocks and El Da Sensei speak, masterfully, on really on what it is to be a master of your chosen craft. When you are pushing to make something of yourself, you see many masters out there doing what they do and the best way to become a master yourself, is to simply listen to the masters and continue to hone your own craft. Nearly halfway into the album and that boombap vibe continues on Be A Mango. The huge intro gives way to heavy sound of bass, horns, and drums from DK. It's one of those sounds you just gotta nod

your head to. But there is a deeper message here as Phoenix Pagliacci, GhettoSocks and LXVNDR lay it down about toxic masculinity and old views of gender stereotypes and how men and women are supposed to be is quickly breaking down and becoming an outdated notion. Now is a time when people can choose to be who they want to be. They can be their own expression of themselves and become truly authentic. Next up we have GhettoSocks, O.C. and Moka Only going All In over a solid heavy drum sound over an almost soulful mix of horns and keys, from DK and Moka Only, that keeps you bobbing your head. There is a definite air of uplifting the listener here as each verse reinforces the last, speaking to your soul and reminding you that life is not about half measures but, about giving it your all, going all in to reach for the stars.

So, we have reached that little interlude an Industry SHKIT, here we have Maya Killtron and Chudi Harris taking on the roles of Janice and Mr Woodsworth, for a comedy skit all about some out of touch record executive being given a new vinyl record, from DK The Producer, by his slightly more in touch assistant. Have a chuckle to this one as it cleanses the audible palate ready for part II of the album...

The second part, or side of the album if you have the vinyl, kicks off with DK dropping a straight up boom bap beat with some piano notes. This makes you wanna turn the volume up as Tachichi, GhettoSocks and UFO Fev drop verses demonstrating their verbal and lyrical skills, dropping bars and flipping the words for the hell of it on CHKN CHOP. To top it all of we get DK chopping up some classic Busta Rhymes samples. The vibe now moves to a far jazzier vibe as DK has us kicking back a chilled beat that is heavy on the sax alongside some xylophone notes and drums. GhettoSocks, Ambition and Justo The MC speak on those times when you are down on your luck and times are hard. This is kind of a reflection of how things are in the current

climate with soaring prices and people being forced to choose where to spend what little money they might have. There is still this message here that whatever you go through its about what you do and how you conduct yourself that counts and you can still be Smoove Regardless. The penultimate track of the album is John McEnroe, which sees DK dropping a sax heavy boom bap beat and some razor sharp, scratched up samples completing the classic Hip Hop sound. McEnroe was an outspoken person who often questioned the authorities and that is the metaphor here as GhettoSocks, Kxng Wooz and Timbuktu speak openly on the struggles that still face black people, particularly in North America. There has got to come a time when people of all races are treated with equal respect. Your skin colour should not be looked on as a negative aspect and a reason to treat you any differently. Until such a time when all peoples of the world are looked on as one family by everyone, the struggles of people in black communities and those who commit the crimes against them has to be kept in focus. The final track of the album sees DK and GhettoSocks going solo once more. Baggage has DK dropping a jazz fuelled vibe of piano, sax, double bass, and drums that will have you moving. GhettoSocks gives us a little story based around a couple, their relationship, experiences, and a few elicit substances. Just an entertaining little ditty, like someone reading from a novel, or is there more to this, can you maintain or get out of such a situation through a haze of a drug induced vision of reality...

So overall, what did I think?

Listen To The Masters is a solid slice of Hip Hop that has a very polished feel to it. There is an air of time taken to produce something where any flaws have been removed with a constant process of grinding and polishing until they achieved their goal. The sound is Hip Hop that flows between vibes in a way that is perfect for the listener. Boom bap, soulful

and jazzy sounds all combine with lyrical dexterity that covers a lot of ground in its often-deep messages, such as police brutality, to those times it seems to give that just for fun display of wordplay. It might have been years in the making but, everything here is still very relevant now.

Ghettosocks displays an intelligent wordplay with a delivery that can be hard but, still have a silky-smooth flow that leaves you knowing that this guy has to be at the top of his game right now. Like any great emcee, his mastery of telling stories rooted in the now to simply having fun on the mic, has an often-cerebral edge to way it is delivered, with deft use of flows, wordplay, and lyrical prowess.

My first experience of listening DK on production leaves me thinking or should I say knowing that this guy is gonna be carving a huge name for himself within Hip Hop music. His use of silky-smooth samples and jazzy soulful sounds all backed up by solid Hip Hop beats is a true pleasure to behold and cuts are true gold, bringing that authentic Hip Hop sound to the fore front. DK is definitely one to watch and together with Gettosocks here they are proving that Canadian Hip Hop is showing how universal the Hip Hop sound is and bringing us closer around the world.

I also must give mention to the guest artists here who all fit perfectly into this project. Bringing and using their own unique sound to good use. Vocally we have the legendary figures such as CL Smooth, El Da Sensei and Moka Only, to those who might not be so familiar such as Phoenix Pagliacci (Canadian emcee and activist), LXVNDR, UFO Fev and Kxng Wooz, everyone does a solid display showing why they deserve to be on a release such as this. Some additional information I found out from DK was the use of live musicians on the album. I always rate using live musicians as it always adds an extra depth to the sound and I can why that has, perhaps, given me additional inspiration. Featured notable contributions are Keyboards on "Smooove

Regardless" performed by Cas Weinbren and Saxophone on "Baggages" performed by jazz big band leader James Shaw.

A couple of additional shouts go to Uncle Fester who mixed the project and provided the cuts and scratches. The project was mastered by the awesome Jake Palumbo and artwork comes from Ghettosocks (He is a great Graff artist too, by the way) himself.

So, what more can say? Well, that is easy, just grab this on whatever is your preferred format and simply enjoy it.

Listen To The Masters by DK and Ghettosocks is out today in association with Black Buffalo Records.

On that note,

I'm out...

Steve

DEF II by Junior Disprol

Following on form the recent release of Hung Drawn and Slaughta'd alongside Krash Slaughta, Cardiff Emcee Junior Disprol is back with the follow-up to 2020's Def Valley, DEF II.

The new album is released through the Plague Label and features one hell of a line up stepping up to feature alongside the man himself, it includes Krash Slaughta, DJ Jaffa, Thirstin Howl III, Kid Acne, SIR Beans OBE, Roughneck Jihad, and DJ Alkemy. With an international line up like this you just know this one is gonna be a banger. You can also bet that this won't be your average Hip Hop sound either. To get an idea of just how much this one does bang and to see if that's in more ways than one, I get to cast my mind over it...



So, why not join me as I immerse myself in DEF II...

The album kicks off with the title track DEF II and what a way to open too. The sound, created by Cool Edit Chud, is this pounding bass vibe with these nerve shredding horns and chock full of electronic and sonic sounds, alongside classic samples and featuring the razor-sharp cutting and scratching of Krash Slaughta to boot. Junior Disprol seems to take us back to the eighties where his younger self was all about Hip Hop and pretty much everything that was DEF about an era that many of us, of a certain age, can associate with and relate to. The video, by Stepsaur, really takes you back

to the eighties and all the things that were a part of growing up in that era. The heavy sound continues into The Blood God which has this classic sample running through it, which my head is unable to pinpoint right now, giving this a definite head nod vibe as DJ Jaffa's cuts slice wickedly through your awareness. Sometimes listening to a track, you find yourself musing over what it's all about and realising that you're enjoying it so much nothing else matters and that is what I'm getting with this track. So, all you other emcees take note, if you want your listeners to enjoy being pleasantly baffled, here's how you do it. Next up the sound becomes more, out the box, with a drum element that has a raw sound, like it

has been created on a trash can, alongside bongos or djembe drum sounds and horns which gives this a two-tone element. Here Junior Disprol takes us into the world of the Neighbour From Hell, a nightmarish place where anything could happen but, whatever does happen, it's strangely enjoyable...

From one slice of the strangely enjoyable to another as we are treated to an almost off-key sound full of pounding beats and an eclectic mix of sounds that grabs hold of your nerve endings and bitch slaps 'em before DJ Jaffa cuts those frayed nerve endings with the skill of surgeon. Let's face it, Mugshots yeah, we all got one. The way you look day to day or that face you make after, before or during a nice mug of tea. I suppose you could have a mug of coffee but, to be honest our mugs were made for mugs of tea right. Anyway, Junior Disprol and the one Thirstin Howl III drop mind bending verses on how you look and how you conduct yourself, yeah

that's what this is all about, I think that's right anyway? Don't forget to check the video for this one, also by Stepsaur, see if you can me, yourself or anyone else for that matter. A jazzy organ, bass, guitars, and drums bring a jazzed-up vibe to Mastadon, which also features the turntable athleticism of Krash Slaughta to polish it off. You can do nothing more, right here, than enjoy the pure rhyming ability of Junior Disprol who, once more, seems to prove that he can take any group of random sentences and words and turn them into something that is a true pleasure to listen to. Kid Acne now joins Junior Disprol for The Wrath, drum heavy sound seems almost at odds with the classic sample and other sounds but, it all works coming together in some random way. The perfect back drop for both emcees to drop verses that make you feel like your trapped in someone's weird dream world. Sandwiched between the two verses is a classic example of transforming on decks, something that shouldn't fit here but



works perfectly, a bit like my random thoughts on a given day, anyway...

Ubermagnetic sees Junior Disprol joined by Roughneck Jihad and SIR Beans OBE for a true boom bap sound of a pounding beat over guitars and bass. RD and RJ spit back and forth, bouncing off each other, verse after verse, this is how it should be done rhyme after rhyme. SIR Beans OBE drops some rough but highly polished cuts that cap this one off in style. Next time you want to order an Uber, then make it this one. A heavy beat over what, at first, is a fractured sound, once more tests your nerves. Basquiatish is an abstract art style which is perfectly mirrored on this track both musically and lyrically as JD is not afraid to be unashamedly abstract in his vocals. DJ Jaffa cuts some more classic samples giving you a vision of the roots behind the abstract art. That abstract style continues with the sonic sounding vibe of Brundle. That sonic vibe is given a nerve-jangling edge with Krash Slaughta's turntable wizardry. JD gets rough, rugged, and raw on the ups and downs of daily life and the pace you have to live at. The vibe of this track really fits with the how society seems to be going right now as we live day to day and minute to minute.

He Talks Flash hits with a bass guitar heavy vibe which gives this deep funk edge, while the drums are heavy enough to hold you attention and get your head slowly nodding. Here JD demonstrates how talking flash can get you anywhere if you just know how to do it, it's kind of a British thing to talk flash, or is it? Well, whatever it is it seems to work, right? Drums and piano combine on IT'S to form this kinda abstract jazz vibe that infiltrates your mind, opening it up. Now your mind is open JD goes in on everything that causes a negative impact in our lives, from the governments and the high level paedos, to the gun runners and those in charge of religion and the media to the diseases that kill from the inside out. If it affects us negatively in anyway then IT'S in here. Krash Slaughta's slick razor-sharp cuts slice into our awareness

accompanied by head nod drums and sampled horns. This one takes it up a few notches on the Hip Hop tip as JD kicks the pace up with some deft rapping while Krash scratches the shit outta the wax. Could it be that Rotund Shogun is a new alias for Mr Disprol? Who Knows but, this one is certainly as sharp as a katana in every way...

Now, if you have been listening to this on the vinyl then this is where that portion of your audible experience ends. The following four tracks are exclusive to the tape, CD and digital versions But, don't worry vinyl lovers as you get these as a digital download too...

King of BS sees JD joined by DJ Jaffa on a beat comprised of pounding drums and a mixed-up phone keypad tone electronic tone which strangely combine with other electronic sounds into something that you can't help but, vibe to. Sit back and spend the first minute enjoying JD's pathological Bullshit and then spend the second minute doing nothing but listening to Jaffa on the cut, this is what Hip Hop is all about. Dj Jaffa remains on turntable duties with JD for Bwana. The musical backdrop is mix of drums, guitar notes and Xylophone creating this vibe that makes you feel like you're in this pit of sound and looking down on you is Bwana, The Boss, Junior Disprol. You're left knowing exactly why they call him Bwana and it's all rounded off by Jaffa using his cutting expertise to reinforce that point so you don't forget. The penultimate track here sees DJ Alkemy joining JD for another abstract mix of drums and electronic keyboard notes that merge together into a sound that will stretch your mind and twist it in new directions. JD takes an eclectic mix of words spinning them into sentences and taking your mind into ever decreasing circles as DJ Alkemy slices cuts through your fragile awareness not allowing you to drift to far away because JD needs you know one thing, My Pigeon Weighs a Ton. DEF II is rounded off with When All Said, a mind-numbing mix of strings,



guitar, drums, and sonic sounds that, at first, might stretch your awareness a step too far but, turns out to simply ground you back in this reality. The final word here is like the final word in any situation, which is simply that, when all is said and done all you are left with is your word, your integrity and if that is anything less than rooted, solidly in a truthful portrayal of your true self, then what are you really? Here Junior Disprol shows that when all said this is who he is, Nuff Said...

Overall, this has to be one of the most outstanding albums you will hear this year. It takes the notion of Hip Hop to new experimental heights and returns to a standing ovation. Yes, it takes some listening to, that's for sure but, you come away from this a fresh new perspective and one that is likely to stay with you, always being rekindled whenever you listen again. There is not a weak track here, all sixteen are solid and will test the listener to breaking point.

Junior Disprol is a powerhouse in his delivery with a lyrical content that is as intellectual as it is, at times, unashamedly raw and uncouth. The more you listen to what he does as an emcee, the more you realise that this guy is one of the most underrated out there. He has a style all his own that is complex, raw, and direct. He is easily able to create verses from what most people would consider an indecipherable collection of words, mixing in real life aspects and x-rated metaphors that just leaves you wondering how he does it. He is, without a doubt, once of the most

incredible lyricists out there right now.

Musically, DEF II was produced entirely by Cool Edit Chud and what a masterpiece he has created here. He has put together this paradigm shifting expression of what Hip Hop music is all about, using these abstract musical soundscapes to stunning effect, and something that constantly keeps the listener guessing, stretching the boundaries of their understanding, opening them up to new horizons to explore. It all fits so well with Junior Disprol's lyrical content and delivery, which demands a sound that steps outside the box, then turns around and kicks it out of the stadium, and that is what Cool Edit Chud delivers here.

Also outstanding is the line-up of guest artists and DJs who all bring that extra depth and seasoning to the project. They're delivering the kind of performances that leave you breathless by just adding the icing to what is already a perfectly baked cake of an album.

Nothing would be complete here if I didn't give a nod to the artwork. As we know Junior Disprol aka Matt is also an incredible artist, which was demonstrated on the cover of Hung Drawn and Slaughta'd. For DEF II he has collaborated with Chud and Scott Lewis on the artwork and design.

I really don't know what else to say here except that the album is out now on Plague in the coloured vinyl, tape and CD formats with digital release coming on 20th May. This one you really don't want to miss and has to be a strong contender for underground Hip Hop album of the year.

On That Note,

I'm outta here,

Steve



Jubilee Music Celebrations



*Alan Dearling
shares some
images of
Jubilee music
events in a
diverse range of
settings: a*



*market, a United Services Association
and a couple of bars (Weavers Arms
and the Golden Lion) and their
outside areas*

alan dearling



It wasn't really a desperately royal celebration of the Queen's Platinum Jubilee. Though there were quite a lot of flags... Ultimately, more of a Friday Bank Holiday with a few more than usual musical offerings.



Djs, a Gypsy band, dancing inside and out, smiles, drinks, more music – folk, blues, pop and rock.







Plus, drum 'n' bass, reggae, punk, northern soul, more drinks, smiles, food and on the Friday – no rain, but the street parties on Sunday got a fair drenching. I own up, I hid indoors! This was a part of the Todmorden Jubilee '22 'Memories'.



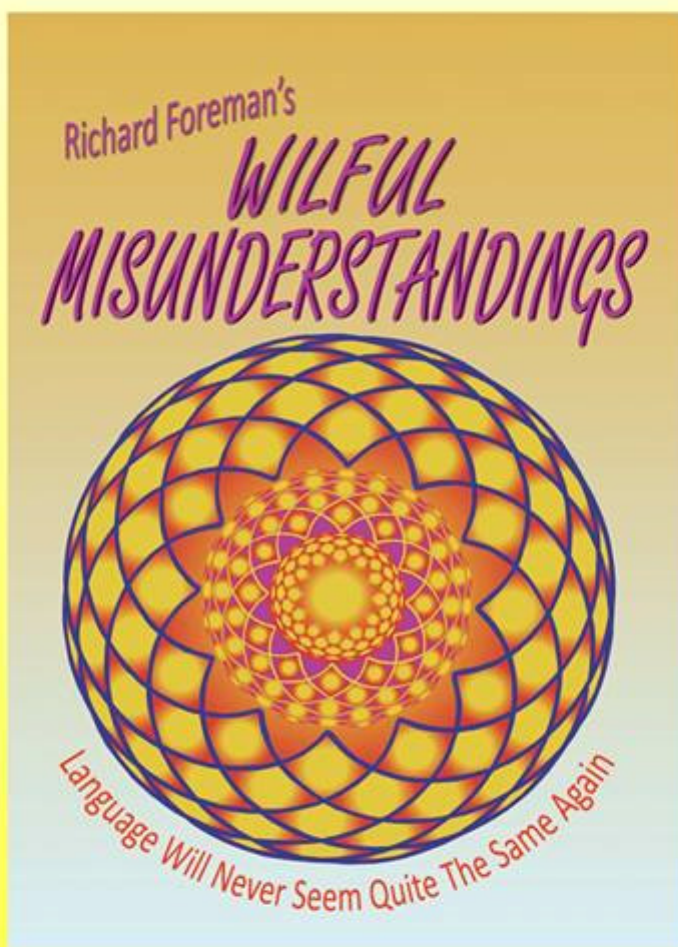


Expect the Unexpected!

'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

'Utterly beguiling and often unsettling... a tour de force of storytelling.' (David Caddy, editor 'Tears in the Fence')

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KEV'S WORLD

Live!

Written By Wolves, Coridian
Dead Witch, Auckland
3/06/22

When I was told a few weeks back that WBW and Coridian were doing another fundraiser for Dead Witch I was blown away, as the same gig last year was my #1 for 2021, and in my Top 10 of all time. I arrived early to ensure I could grab one of the limited-edition t-shirts (only 50, and only being sold here tonight) and was fortunate enough to catch the boys before the soundcheck and then stayed for that as well. The energy coming off the stage was incredible, and they were the only ones here! If it was like that for the soundcheck what on earth was it going to be like for the gig. The guys had also extended the stage to give a bit more room for everyone (it was a little tight

last time), the first time I had seen it done at Dead Witch and it certainly made a difference. There was a real buzz about the place tonight – with people even coming from out of town as it was the first time WBW had played in more than a year, and the first time Coridian were playing since July when they supported Shepherds Reign so they were all busting to gig, and everyone knew it would be very special indeed. When the doors opened it really did feel like we were back in time as the gorgeous Lauren Kate was in the DJ booth again, getting everyone in the right mood, just as she did last year.

The place was packed and pumping when Coridian made their way to the stage in darkness and kicked off with *Endless War*. This is one of their more atmospheric numbers at the beginning but is a real builder with the Raven brothers locked in



as only those who have played together their whole lives can do, and then of course there is Dity, the perfect foil. There was no sign at all of stage rustiness as immediately it was if they had never been away. They have been in the studio working towards the album

(hopefully out towards the end of the year), but there is no substitute for playing live yet one would never guess it had been nearly a year since the last show.

The guys were just getting warmed up in the first number, and *Rite of Passage* saw





them taking it to a whole new level. Kris was providing lots of different rhythms and accents at the back; Nick was locked in tight and keeping it all structured while Mike was throwing shapes and riffs. Then of course there is Dity, suave,

sophisticated, and one of the best singers and frontmen around. He can be bouncing along like a lunatic, yet somehow, he hits all the notes with a wonderful clear sound. They slowed it right down with *Good For Nothing*, and Bailey was ensuring the





atmosphere was being captured with full use of the lighting system, turning it up when it was time for the band to go nuts and pulling back when they slowed it down. I have been fortunate enough to

have seen most of Coridian's shows over the last couple of years and tonight they were the most polished I had ever seen them. They may not have been gigging recently, but they have loads of experience behind them, and soon settled into the familiar pattern of three guys kicking up a storm and the other riding it to its conclusion.

After a few beltiers they went into a cover version which I now think of as their song as they take it to a whole new level, *Wicked Game*. How Dity hits those notes when they explode in the chorus is beyond me, while Kris is the driving force in this number, never resting and throwing in loads of different patterns while Mike and Nick slow it down, keep it gentle, or explode with force when the time is right. It is an epic song of many sections which in their hands is a rock masterpiece - move over Chris Isaak. By now they were right in the groove, and *Better Off* was a monster with a beat which meant the body just had to move, there was no choice. The guys were making full use of the additional space provided with the stage extension, Dity jumping at every opportunity, Nick as



solid as a rock while Mike kept throwing shapes as if his life depended on it. Their set ended with *Seed*, another emotional builder that really shows the strengths of Coridian, truly one of the best live bands around. Welcome back guys!!

Lauren Kate was back on the decks, even playing *Sophie* by her band The Not Okays (check it out if you haven't heard as it is simply superb) but soon it was time for the main event featuring Mikey, Davie, Bahador, Karl and Oli.

The intro saw the band kicking off in darkness, with backing tracks of held-down synths, before Oli and Karl started a drum fest. Bahador and Davie stood with their backs to the crowd, Oli climbed up on top of his keyboards, the boys turned around, suddenly Mikey was there and we were off as they blasted into *Give 'Em Hell*. Whatever intensity there had been previously had just been taken off the charts. Within the first few minutes Mikey was standing on the bar, singing into the audience, with everyone involved (and people with their phones out capturing the moment). By now the band were at full speed but still with the



accelerator to the floor, showing they are a metal band, a melodic rock band, a dance act, all rolled into one and when they get going there is no one who can match their energy or intent.





It was one heck of an opening statement and *Let It Burn* continued in the same fashion with all the crowd in motion, and everyone on the stage attempting to outdo each other while also somehow keeping it incredibly tight. Mikey asked if everyone was ready to jump, and then we were into *Tell Me What You're Running From*, a song with plenty of dynamics and harmony vocals, softer sections which everyone knows is just setting us up for the explosion with Karl and Oli driving it from the back while the twin guitars of Davie and Bahador crunch it out, and then there is Mikey. During this song he got down on the floor and had the audience all do the same thing before exploding up into the air. Two songs in and I was already worried for the structural integrity of the building as WBW in this environment is like a deadly weapon, ready to take down the walls.

It seemed like they were already cranking up, with the crunch on *Papercut* immense. Everyone knows the words to this, and it was impossible not to join in and move! The boys are incredibly

melodic, yet the intensity and the metallic mayhem they create is unmatched. From there they went into *Oh No!* and I basically lost it, totally wrapped in the car crash of sound and intensity which took me to another place and time. It took me a while to realize I was supposed to be capturing this in words but was already failing miserably.

Mikey was back on the bar for *Better Luck Next Time*, and somehow the band were turning it up even more. I thought it was special last year, but by now (as you will have seen) I had totally run out of words to try to describe what was happening in front of me. As Mikey sang in the song, "All is futile", but then the band took it in a different direction with an instrumental led by the twin drums of Karl and Oli. Years ago, I saw the Japanese drum outfit Kodo, and this was definitely reminiscent of that. Mikey had again given up on the stage and was now in with the audience as they launched into *Not Afraid To Die* only making it back with the guys in time for the chorus. The intensity had dropped a little for this, giving the band and audience a slight breather, allowing everyone to

recover and ensure the dynamics meant the band could come back heavier again in a minute. That they did with *Follow Me*, a song guaranteed to get everyone jumping up and down and testing the floor (which is the ceiling of the bar beneath, probably not a safe place to be tonight).

Secrets is one of the most important songs written, dealing with the subject of mental health, and even though it is a dark subject, tonight it was a triumph. Telling a truth, keeping it gentle in the verse, then ripping it up in the chorus. Mikey was again on the bar, bringing those at the back along for the ride. At the end Mikey led everyone in cheering for Ding Dong, reminding them that tonight was all about them, all about supporting the venue after two years of hell. From there we went into the gentler *To Tell You The Truth*, with the audience joining in on the chorus, but of course this is a song which starts soft and heavily ramps up, and soon the intensity levels were again off the scale.

We were getting near the end now, but no-one was slowing down, and everyone sang along to *Elastic Heart*. The wolfpack were as one, a big metallic family sharing a very special night indeed. We needed to end the night on another energy blast, and we got that with *Genius*, and all the crowd singing, dancing, moving as if the night had just begun.

Mikey said they knew there was no way they would be allowed out of the venue without playing an emo song, so they ended with My Chemical Romance's *I Don't Love You*, the perfect end to a perfect night. If tonight's bands were like this having not played in forever, what are they going to be like when they're practiced? Written By Wolves will soon be on tour with Blindspott while Coridian will also be doing a national tour before they come back together at the incredible *Third Time Lucky* gig at Tuning Fork in November. Miss them at your peril.

All photos © Chris Morgan of Morgan Creative, shooting for www.muzic.net.nz. The full gallery of the night can be found at <https://www.muzic.net.nz/gallery/4486>

Investigator, Crystalator Cupid Bar, Auckland

04/06/22

So, it was back out to Point Chev tonight to catch Investigator who are currently on a high with their song *Shade* at #15 in the Official NZ Rock Airplay Charts. It was my first time to see Crystalator, who may have a new name but may well be known to many on the Auckland Scene as they used to be called Meridian Vibe, and with both Investigator and Crystalator having albums in the works it promised to be an interesting night.

Crystalator kicked off with the single *Sludge*, and I was already concerned with the sound. The reason is that Dave Gibson hits the kit incredibly hard, and Cupid Bar is a small venue, which means the drums are naturally very loud, and if the guitars and bass were turned up to the current volume to get the balance right it would have had everyone out in the street watching the gig as opposed to staying in the bar. To say this is frustrating is something of an understatement, as these guys are good, really good. They went from the high-octane opener to a cover of Split Enz's *Message To My Girl* and turned it into something metallic which is a load of fun. They are tight and don't mess about, going from one song into the next with little in the way of conversation. Before the gig they were telling me they played a gig a few weeks ago which had been the first in three years but hopefully that is going to change and we will be seeing much more of them.

There are times when they use a synth backing track with some additional polish or effects to the melodic punkish sound they are producing. Although it has that punk aggression this is often way more melodic and fun. When they decide they are going to punch it they really do, but they mix it up so that each song often contains multiple sections, allowing them to mix hooks and styles which means there are plenty of dynamics and contrast in what they are doing so it is way more



interesting. One can tell this is not a new band as there is confidence in what they are doing and the way they interact with each other, nice and tight. It certainly got people moving in the small venue with people pushing right up to the band. Trying to accurately define their music is difficult as while alt rock would be one way it is really a cop out as that covers so many different styles. How about grungy melodic metal with huge elements of trad punk mixed up with NZ indie? Whatever it is, I look forward to hearing them in a larger venue in the future when the sound balance will be much more in their favour.

It's been nearly a year since I last saw Investigator play, actually at the same venue, and to be honest I had forgotten quite just how much fun they are. Adrian has a great melodic rock writing style, and all his songs contain hooks a plenty and it is no surprise they have been doing so well in the radio charts. They kicked

off with *Bad Luck Shoebox*, a single from 2020 which is probably the first song I heard of theirs. It is catchy, striking, and with a staccato driving style that gets everybody interested from the off, and it certainly pulled everyone back inside. They followed it up with *Don't Touch Me*, a song which when I reviewed it back in December I said it made think of Hello Sailor and Th' Dudes combined with The Knack and even Sham 69. This is old school hard rock mixed with elements of pop which one can imagine The Dance Exponents playing back in the day. This was followed by *Lake of Eyes*, so three songs in and we had already had three singles, which shows just how prolific these guys have been over the last few years. This made it into the official NZ charts at the time of release, and even though it is closely related in style to the previous two of the night it is also very different indeed., with plenty of room for a nicely structured lead guitar line.

This was followed up with *YOUunique*, another single, this time from 2020. This is much slower, allowing the band to demonstrate plenty of contrast within their material, and for Adrian to show he can sing in the higher register when he wants to as well. It is relaxed, well-paced, yet still full of melody with rock as its heart. The band are incredibly tight with Craig van Kan on drums and backing vocals, keeping tight and sitting back in the pocket or driving forward as the need arises, bassist Dave Crowhen who is incredibly melodic, moving all around the neck to provide additional support to the lead lines when needed, or the foundation at others while in Adam Morton-Mason they have a lead guitarist who keeps it tight for the most part, yet breaking out when he can. Then of course at the front we have Adrian Drew, full of confidence, which is probably no surprise given how much success his songs have been having recently. The quartet have a strong repertoire of powerful melodic rock song with pop and punk elements

which are perfect for a bar on a Saturday night, as well as rock radio.

They have set their style, and don't venture outside that remit, but all their material is very different indeed, yet always with a tight melody, stacks of hooks, a bass line which keeps it tight, drums driving from the back, a melodic guitar line, and Adrian providing the vocal heart. *Shade* made its appearance towards the end of the set, and it quickly dragged in those punters who had gone outside for some fresh air. This is much more in your face, very classic power pop with punk elements and if you had been told this was a number from New York in 1980 then you would not be surprised, yet it is modern Kiwi and is in the charts!

They ended with *The Raiser*, yet another belter and the night was over. The Cupid Bar may be a small venue, but this means the setting is intimate, and bands have no room to hide which guarantees a great night.





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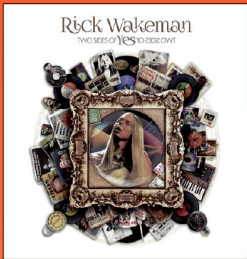
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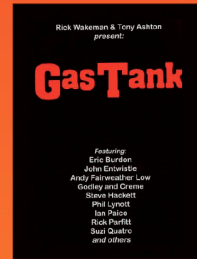
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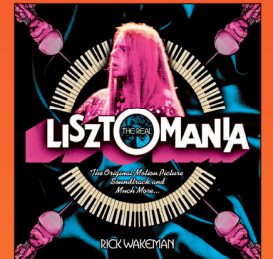
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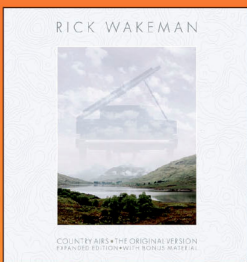
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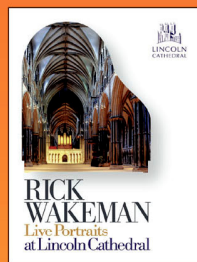
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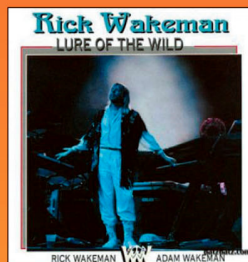
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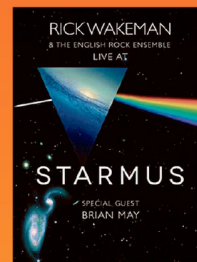
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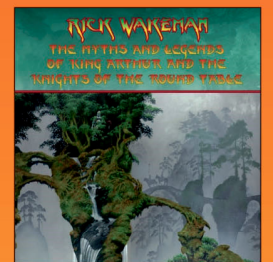
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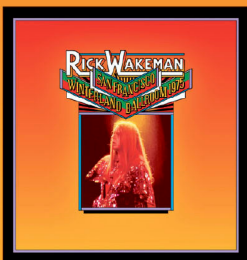
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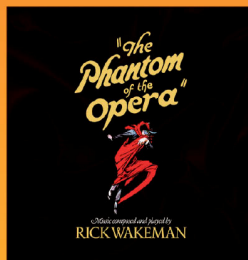
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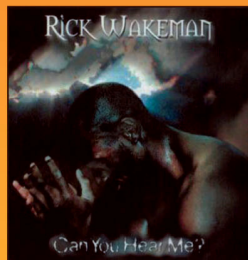
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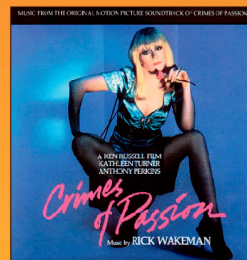
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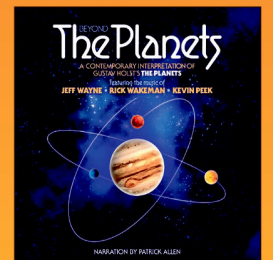
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KEV'S WORLD



REVULVA
GIRL'S GOTTA EAT EP
INDEPENDENT

Here we have the debut EP from Wellington-based octet Revulva which contains six songs at 27 minutes in length, three of which have been released as singles. They describe their music as “nu-jazz, nu-pop, nu-wave” which puts me at something of a loss, as when I think of the word “nu” I tend to put it in front of “metal” which gives us Slipknot et al. In fact, the more I listened to this the more I realised there was actually very little “new” about it, and instead this was very

retro indeed. Putting the very clear production (mixed by Toby Lloyd of Tiny Triumph Recordings and mastered by Chris Chetland of KOG Studios, so you know how good it is) to one side, if someone had played this to me and asked me to define a period I would have said it was from the late Seventies/early Eighties, and musically it has some hints of disco, plenty of late Seventies funk and soul, combined with slow jazz and Latin.

Each song revolves around the wonderfully warm and unflustered female vocals which always take just the right amount of time and never feel rushed, but rather that Phoebe is always in total control. The keyboards are wonderfully dated, as is the guitar, and they combine with the horn section to create something which has real depth and breadth. This is music to relax into, as if being swaddled in a warm blanket, or cosying up in front of a roaring fire with a glass of cocoa and the lights off. This will give the listener to concentrate on the lyrics which tell the story of what it's like to be a young woman navigating the music industry and life. The EP covers a wide range of issues from the trials and tribulations of managing night life and parties, to workplace misogyny and the power of menstruation.

KEV ROWLAND

While the music is polished, it is never taken too far, and one knows here is a band who can be raw and blazing when they wish to be, just that this is not the right time. I hope these guys make it up to Auckland at some point as this is an outfit I would really like to check out, as their poise and grace marks them out as seasoned performers. Refined but not sanitised, this is soulful music with a lot to offer.



MISTER UNIT
WAKE ME WHEN WE GET TO
UTOPIA
INDEPENDENT

There are times when nothing will hit the spot like a dirty filthy good old-fashioned hard-hitting rock and roll band, and that is exactly what we have here. If I didn't know they were from Wellington I would have guessed possibly New York, as there is no way they sound Kiwi. Mister Unit are a quintet with three guitars who sound as if they have been raised on a diet of MC5, The New York Dolls, George Thorogood & The Destroyers and The Stooges while possibly taking something from The Angels and even AC/DC. This is solid real rock music, with a rhythm section that sets the foundation and keeps it tight with the three guitars swapping leads – I mean, one of them is playing a Flying V!

Add to that the lead vocals which sound like a cross between Dan McCafferty, Danny Joe Brown and Iggy and we have a punkish hard hitting rock band that is guaranteed to have a good time on the stage while the punters have a great one off it. There is nothing particularly clever about what they are doing, with all three guitars following the same riffs at times (some nice basslines though, must be said), but they are all locked in and one can feel the sweat and temperature rise. When one gets to the penultimate track one is settled into the groove, which is then knocked out as they play *Postcards From Hell*, a song written from the point of view of a couple that have been together far, far too long, and is presented in the form of a Pogues-like waltz, with mandolin, 12 string guitar, electric guitar, bass and fiddle, courtesy of Kate Marshall. Of course, there must be a wife telling the story of how she wants to kill the husband as well as vice versa, and Rain steps up to the mark to assist in creating a song which is so at odds with the rest that the first time I played it I checked if I was still on the same album! For me this is the standout track, and then they end with the title cut which sees them get back to the norm, yet somehow it feels more epic due possibly to what has just gone before.

This is a great party rock band, one which thrives in the live environment, and with this album they have songs which provide the vehicle for them to have loads of fun, as does anyone giving this a listen. Solid and unpretentious, this is honest and raw, straight from the heart.





AANVI . S
I SEE YOU NOW
INDEPENDENT

I first came across Annvi last year when I was approached by her mother to see if I would mind writing her first ever press release. The reason it was from her mum and not Aanvi herself was because at the time she was just nine years old. Since then, she has released a series of singles, with this being the latest, which will be released on her tenth birthday. She has been successful in different competitions in the last year, is developing her songwriting skills through training with Frances Dickinson from Establish Music and her vocal skills with Sophie Gibson.

There is no doubt while obviously this is the voice of a child, she has developed considerably in the last year, and when she lifts the voice near the end there is an obvious confidence which is coming through practice and performing. This is a song about the Ukrainian war, and I get the impression it is designed to be from one child to another, providing hope and the knowledge that people outside the conflict are now aware of what is going on even if they had no knowledge whatsoever of the country before Putin invaded. This is a deep topic for anyone, but it has been dealt with on a good level so that it feels like a ten-year-old and their view of what it is about as opposed

to a young person singing words more appropriate for an adult.

Aanvi's vocals are front and centre, placed against a simple piano, and the result is something which is thoughtful with plenty of space within it. This feels honest and natural, not contrived or over produced. Aanvi has a long way to go to reach her full potential but if she is doing this before she reaches double digits where will she be in the future?



SALVA
A THOUSAND WAYS TO DISAPPEAR
WHITE KNIGHT RECORDS

This is Salva's sixth album released in in 2020, and there has since been another, but I haven't heard that one yet. It is safe to say that I was not the biggest fan of the previous release, 'Off The Deep End', and I must be fair and say that this is somewhat better, but still not up to the standard of 'Sigh of Boreas; from 2016. The issue I have with them is that this feels too much like prog by numbers, and there is not enough within it to hold my interest for too long. I had some issues with the vocals last time around, but this time they are much better, but this is an album which just drags. It does get better the more it is played, but the first few times I just did not like it at all whereas now I find it somewhat bearable but also instantly forgettable.

This is solid crossover, and the guitars never have the bite which would take this into another level, and it all feels somewhat muted, so much so that if this music was a colour, then it would be beige. They try to move more into neo prog areas at times, but it never really comes off, and they are certainly not the symphonic prog band they claim to be. In some ways they come across as a sanitised AOR melodic rock band combined with a crossover act and probably missing the audience in both of them. They say in their press release that they produce adventurous music, but nothing could be further from the truth. The production is good, musicianship is fine, it is more the quality of the songs themselves and consequently I cannot be returning to this in a hurry.



**STEVE TINTWEISS AND THE
PURPLE WHY
MARKSTOWN
INKY DOT MEDIA**

Even before getting to the music contained within, there is a need to make a comment on the information provided within this digipak as it puts these performances into context, with an incredibly informative essay by Ben Hall and some interesting pictures. Sonically, it is hard to believe that this is the first release of these recordings, which were

made more than 50 years ago, as if someone had told me they were made last week I would have believed them, such is the quality. This is avant-garde jazz being led and directed by Steve Tintweiss, who is still active today, who was a major player in the late Sixties/early Seventies scene. In 1967 he formed The Purple Why, a septet that also included trumpeter James DuBoise, Mark Whitecage on tenor and flute, baritonist Trevor Koehler, drummer Laurence Cook, and both Judy Stuart and Amy Sheffer on vocals and although the group made an impact at the time, this is actually their first release.

It consists of a pair of concert performances from 1968, with the first half taken a performance at St. Mark's Church that was part of a marathon weeklong benefit for the victims of the Nigerian-Biafran conflict. The Purple Why was the only performing jazz group in a line-up that according to the poster included Joan Baez, Joni Mitchell, Pete Seeger, Country Joe McDonald and the Fish, Jimi Hendrix, Phil Ochs, Judy Collins, Tom Paxton, Tim Hardin and many others. One wonders if this set was recorded then possibly the others were as well? That would be something worth having.

They were restricted in time for the first set, where they performed a medley of some of their pieces, but the second half featuring them at their Town Hall concert of Sept. 14, 1968. Although they are avant-garde jazz, there are definite links into RIO and there are sections when I am convinced it is Art Zoyd who are playing, but they did not even come into being until a few years after this was recorded. This is not going to be to everyone's tastes, but there is no doubt that while some people will seek this out due to its historical significance, people should also be looking at this as a fine example of this style of music, and something which shows just how much space and listening to each other can impact the end result as this is simply superb.



**TWELFTH NIGHT
SMILING AT GRIEF – REVISITED
INDEPENDENT**

It is sometimes hard to recognise that Twelfth Night only released four studio albums during their existence, two with Geoff Mann as singer and two with Andy Sears. In a world containing any justice they would have been huge, and their albums would all rightly be recognised as classics, yet we all know the world is not fair and so they disappeared. But, it must be said that due to the fans and the incredible work put in by drummer Brian Devoil they have had a much longer life than anyone expected. Albums have been reissued and extended, new rarities have been made available, and a whole series of live shows released on CD. They even reformed and in various line-ups put on some fantastic shows, and now they have turned their attention to their debut studio album, 'Smiling At Grief'. To put this into some context, the band had started life as an instrumental outfit at Reading University, settling on a line-up of Andy Revell, Brian Devoil and Clive Mitten. Their mate Geoff Mann was around as backdrop painter, while Rick Battersby operated the dry ice, but their first singer was Electra Mcleod who sang on one tape. After she left there were various auditions held, and by the time they recorded this their debut album in 1982

the line-up was settled with Geoff and Rick both now in the band to create the 'classic' line-up.

'Smiling At Grief' has been made available in a few different versions prior to this, but this time the band invited in others to remix different songs and possibly even add some instrumentation and additional vocals to the original. The project was kicked off by Steven Wilson, who had this to say, "This is easily my favourite period of Twelfth Night, when the band were reaching for some kind of new wave / progressive hybrid – and successfully so, they really captured something of that moment in time, both the past and the future. Even if these were meant to be quick and dirty demo recordings it's been great to be given the chance to elevate the sonics a little (hopefully!)". Each musician was given a song, or two, to work with so as well as Wilson we have Pete Jones, Andy Tillison, Rod Reed, Gareth Cole, Simon Godfrey and many others and the result is a cleaning up of the originals yet everyone has stayed true to the originals, paying homage as opposed to trying to turn them into something which is theirs.

In all this set contains the original nine tracks plus seven bonus cuts while there are another five available digitally. I always felt this was the album which contains greatness, just not at the same level as 'Fact and Fiction', but "Creepshow" will always be thought of by many as Geoff Mann's finest hour, and the versions by Simon Godfrey and Paul Hodson demonstrate why that is indeed the case. Surely any fan of modern prog already has this album, often multiple times (like me), but this is yet another which must be added to the list. 40 years on, it is still completely essential. I haven't said a single word about the music and what it sounds like, but if you are a TN fan you already have this in your collection, and if you are a proghead and don't know about TN then now is the time to rectify that omission.



THERE IS NO TIME
THERE IS NO TIME
INDEPENDENT

There Is No Time is a new duo featuring Jerry King (bass guitar, electric guitar) and Chris Boros (vocals, acoustic, electric guitars, dulcimer, Mellotron, keyboards, drum programming) and was mixed and mastered by Ian Beabout. I have reviewed multiple of Jerry's albums in the past, in different bands, and the same with Ian, but Chris is new to me. Apparently, he has been writing and recording songs since 2000, has worked in radio for 20 years and is the weekend producer for Coast to Coast AM, with this being his first release. Musically this belongs to the late Sixties with a form of progressive rock which is influenced by both psychedelia and space rock. One can imagine this fitting in very well at the UFO Club and the band being featured in Oz, playing with the likes of Pink Floyd.

Only one song breaches the five-minute barrier, and at 43 minutes in length and 11 songs it also feels like we are going back to a time when the TDK D90 was the cassette of choice as an album would fit on each side – there is just no need for 70+ minutes every time. The keyboards utilised are very dated indeed, all which adds to a feeling very much of a time gone by. Even the programmed drums have been dealt with effectively, so that although they will never be the same as the real thing being played by a human, here they work well for the most part. The biggest issue for me is with the vocals, as I just cannot get my head around them. Chris has a voice which will either appeal to listeners or put them off, and unfortunately, I fall into the latter camp. This is a shame as there are some good songs on here, and I particularly like the additional elements which are added to provide nuances, whether they be a gentle lead electric melody or synths adding some space-like feelings.



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



THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

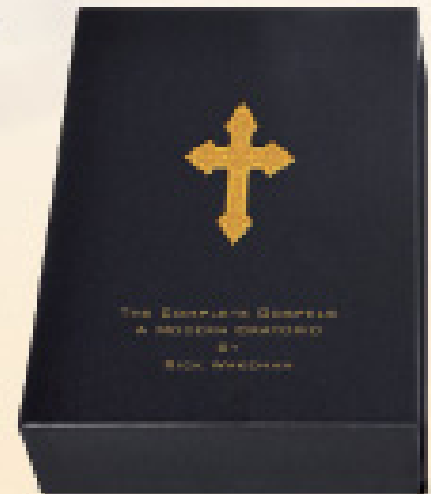
The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com





Roy
Weard

This House In Amber

New Album out now

Available on CD from :

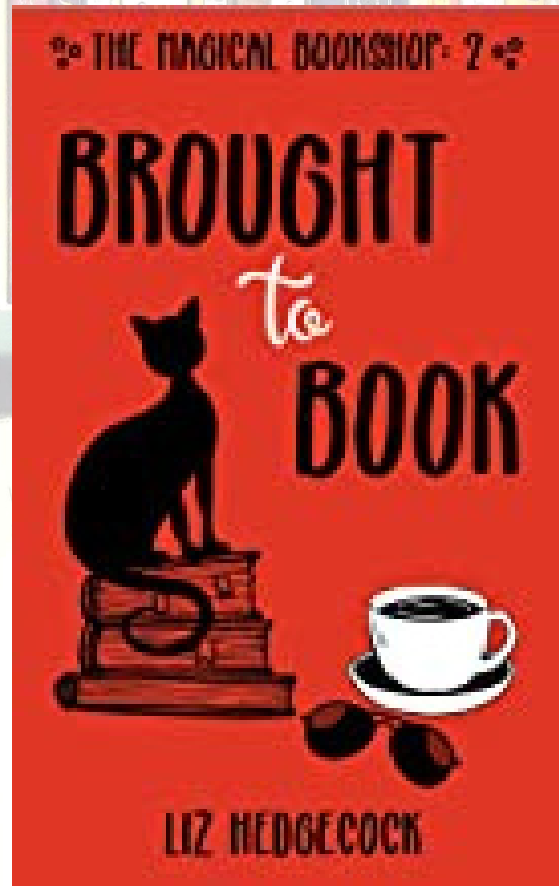
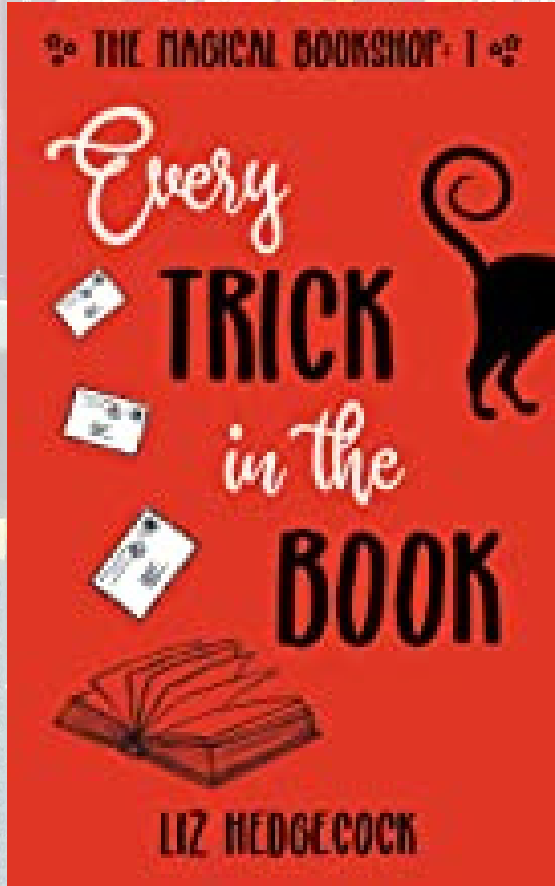
www.weard.co.uk

CD / digital download :

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



Yer Gonzo Bookshelf



Life has been quite difficult over the past few years as I am sure that regular readers will be aware. Picking myself up and throwing myself out into the world again following the death of my dear wife has taken up a lot of my diminishing stores of mental and physical energy and various things have fallen by the wayside.

One of these aforementioned “things” has been my series of book reviews. Luckily this has coincided with Alan Darling becoming even more prolific than usual and so he has been doing the book review pages for the past few months.

However, this doesn't mean that I have stopped reading. Far from it!

One of the things that I have used to help me

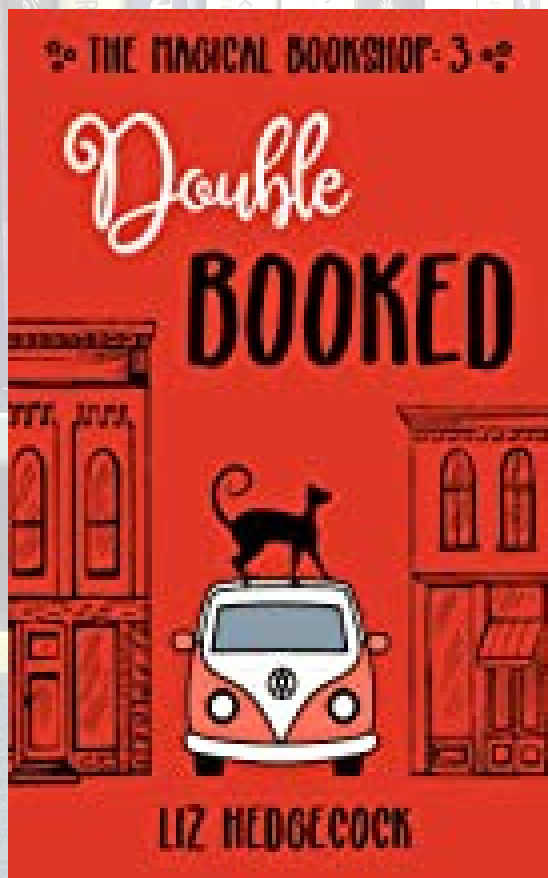
deal with the various emotional changes with which I have been confronted over the past few years is to read even more than is usual.

I have been a member of Good Reads for some years, and one of the things that I do religiously every New Year's Day, is to pledge how many books I am going to read that year, and I always try to make each year's pledge exponentially bigger than the one that I had made twelve months before.

And then I make another rod for my back each year by doing my best to reach my pledge before the end of July. At this precise moment, by the way, I have read 51 books out of a pledged 72 (up from 70 last year).

I am surrounded by books, great teetering piles of them which threaten to overwhelm

MAGICAL MEMOIRS

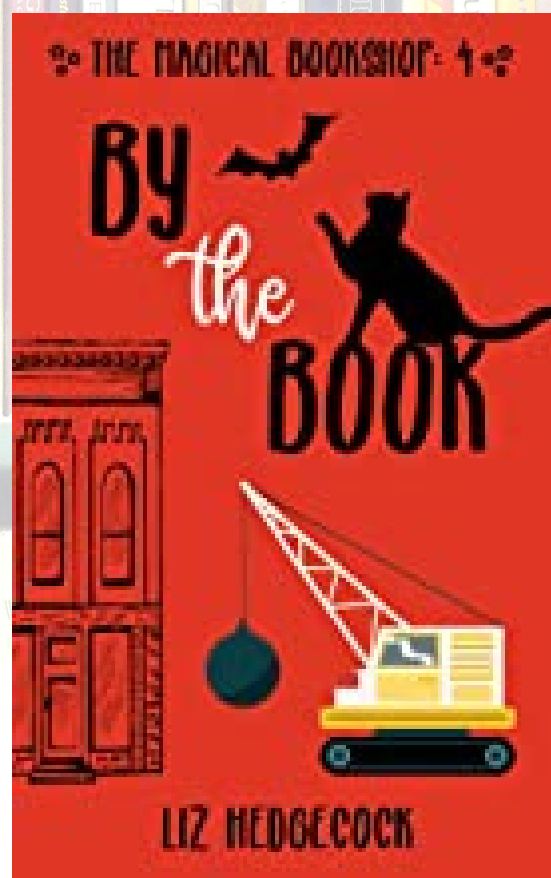


me at every turn, so I have gone against everything I have believed about the sacrosanctity of print media, and I have made the conscious decision to only buy ebooks of titles that I am unlikely to want to refer to. What used to be my spare bedroom is nominally my library, but it is still full of the detritus of the life of my late Wife and my late Mother in Law, and so it is about as far from being a functional studio as I am from being ummmmm Johnny Depp.

And then I discovered Kindle Unlimited. Cop a load of this:

“Kindle Unlimited is a little like an online library for eBooks that also includes audiobooks and magazines. It can be a one-stop shop to grab a whole series of books or read back issues of a magazine.

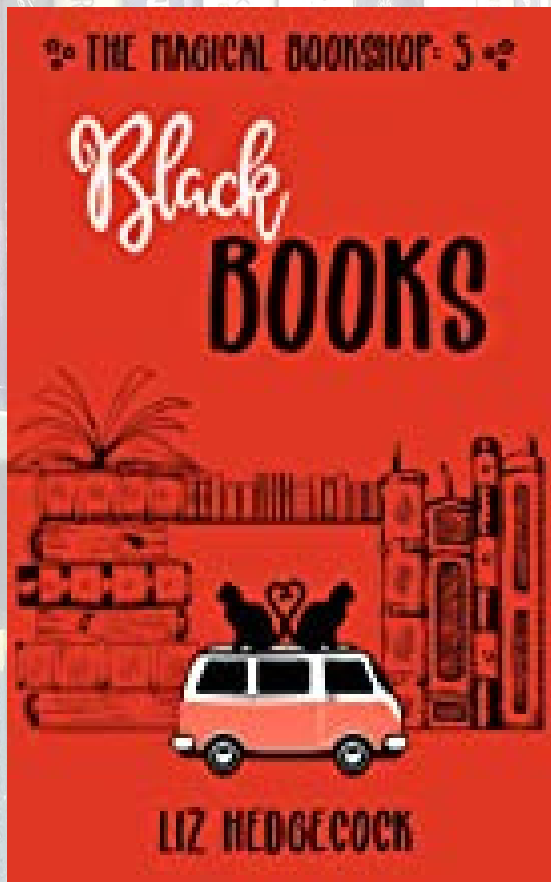
Because it is unlimited, you can also read as many books as you want (though you can



only have 10 out at a time). So if you are an avid reader, you can go through books as quickly as you can read them. There’s over 1 million titles available so even the quickest reader will be kept busy with as many books per month as they want!”

And so, being a card-carrying cheapskate I have got into the habit of scrolling through Kindle Unlimited in those long dark hours while I am waiting for my evening medications to dropkick me into the arms of Morpheus. And in doing so I have found rather an interesting subgrouping of authors; those who write purely with Amazon Prime in mind. And whilst exploring this eminently fascinating community I came across a series of books by the delightfully named Liz Hedgecock.

The first of her books that I found was called *EveryTrick in the Book* and purported to be the story of a magical bookshop.

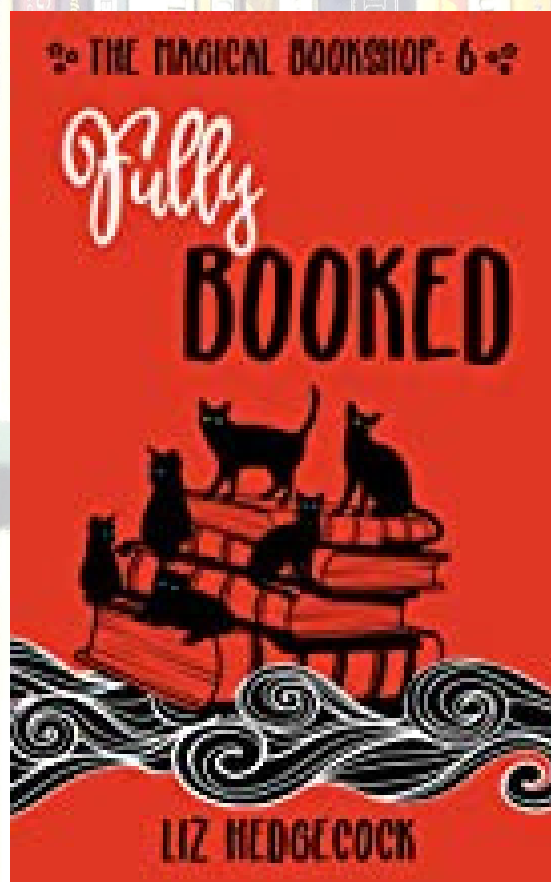


The blurb that the publishers provided read:
Turning over a new leaf doesn't always go according to plan...

When Jemma James takes a job at Burns Books, the second-worst secondhand bookshop in London, she finds her ambition to turn it around thwarted at every step. Raphael, the owner, is more interested in his newspaper than sales. Folio the bookshop cat has it in for Jemma, and the shop itself appears to have a mind of its own. Or is it more than that?

Gradually Jemma starts to make a difference ... and then the anonymous letters start arriving. Who is behind them, and why?

As the threats escalate, and the shop becomes increasingly turbulent, Jemma and Raphael must work



together to find the culprit. And what else will Jemma find in her investigations?

Every Trick In The Book is the first in the Magical Bookshop humorous mystery series, set in modern London.

Upon reading that I decided that it was the sort of light entertainment fluffy bollocks that would get me through a few evenings of trying to avoid confronting all the things that I didn't want to confront. So I downloaded it.

And, despite the fact that I had imagined that I knew exactly the sort of thing that the book was going to be like, the one thing that I had not been expecting from it, and from the other five in the series that appeared in my iPad cache over the next week or so. I had been expecting it to be light, entertaining, lowbrow fluff, but I hadn't expected it to be any good.

And believe me. These books are very good indeed. They explore various things that interest me such as conspiracy theories, the lost history of London, the idea that people in magickal societies are sometimes not only quite what they seem, but can also be fallible.

The characters are engaging but have a depth and complexity which is truly admirable, and when the series finally comes to an end the denouements are eminently satisfying.

But what happened next was quite remarkable. I have always been a huge Sherlock Holmes fan and have read quite a few of the contemporary books which are written in an attempt to extend the canon.

And most of them are bloody terrible.

So, despite the fact that I was massively impressed with the Magic Bookshop books, I had low expectations when I discovered that Liz Hedgecock had also written a short series of books set in the Sherlock Holmes universe. But guess what?

The Sherlock Holmes and Mrs Hudson series is magnificent. Indeed I think that these may well be the best contemporary Sherlock Holmes novels. They are wholly convincing purely because despite most of her peers, Liz Hedgecock writes completely in the style first used by Conan-Doyle himself, but without even a hint of descending into parody.

I am going to be returning to these books somewhere in these pages in the future when I grit my teeth and finally attempt to critique another bunch of neo-Sherlockiana.

So watch this space, boys and girls.



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

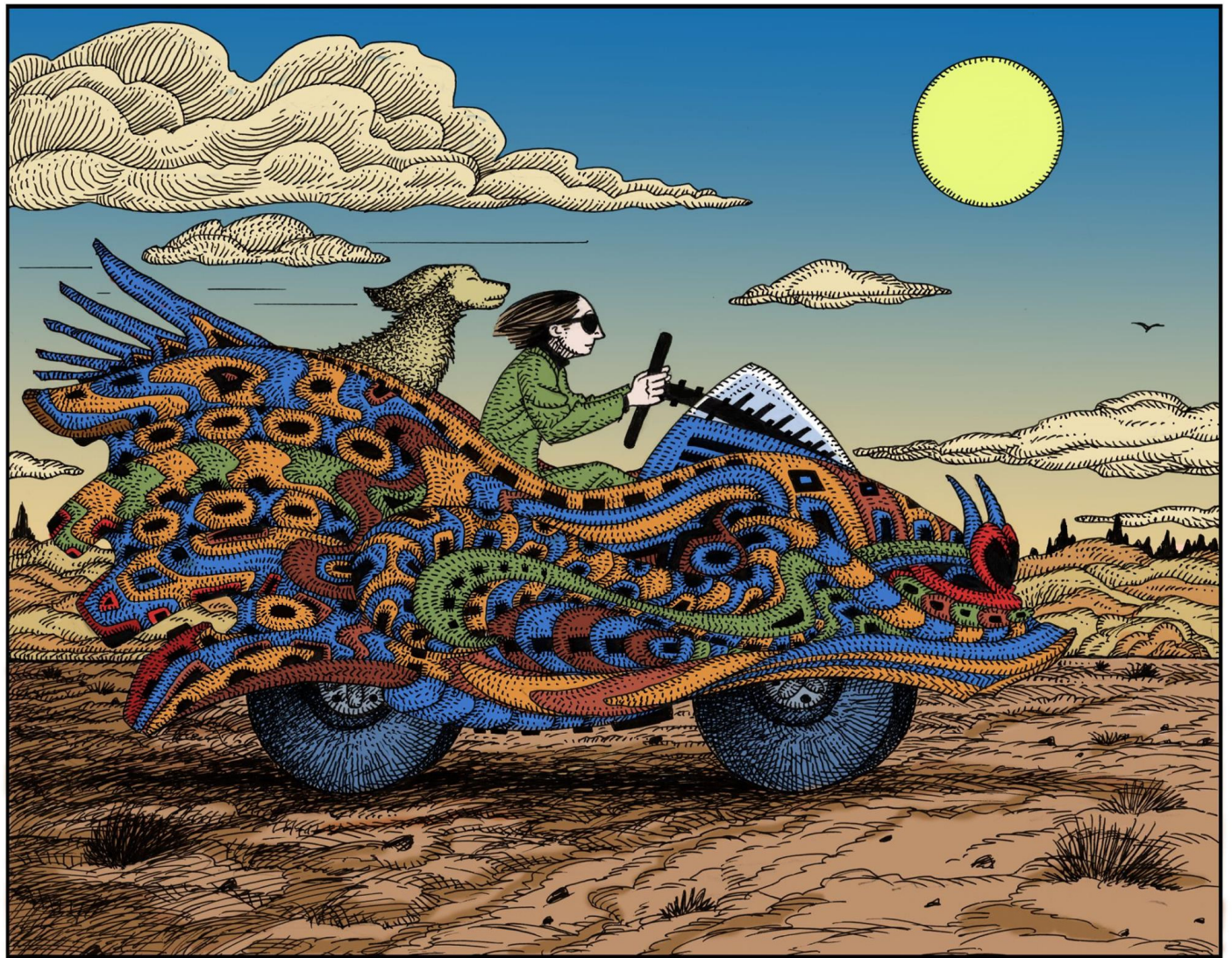
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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

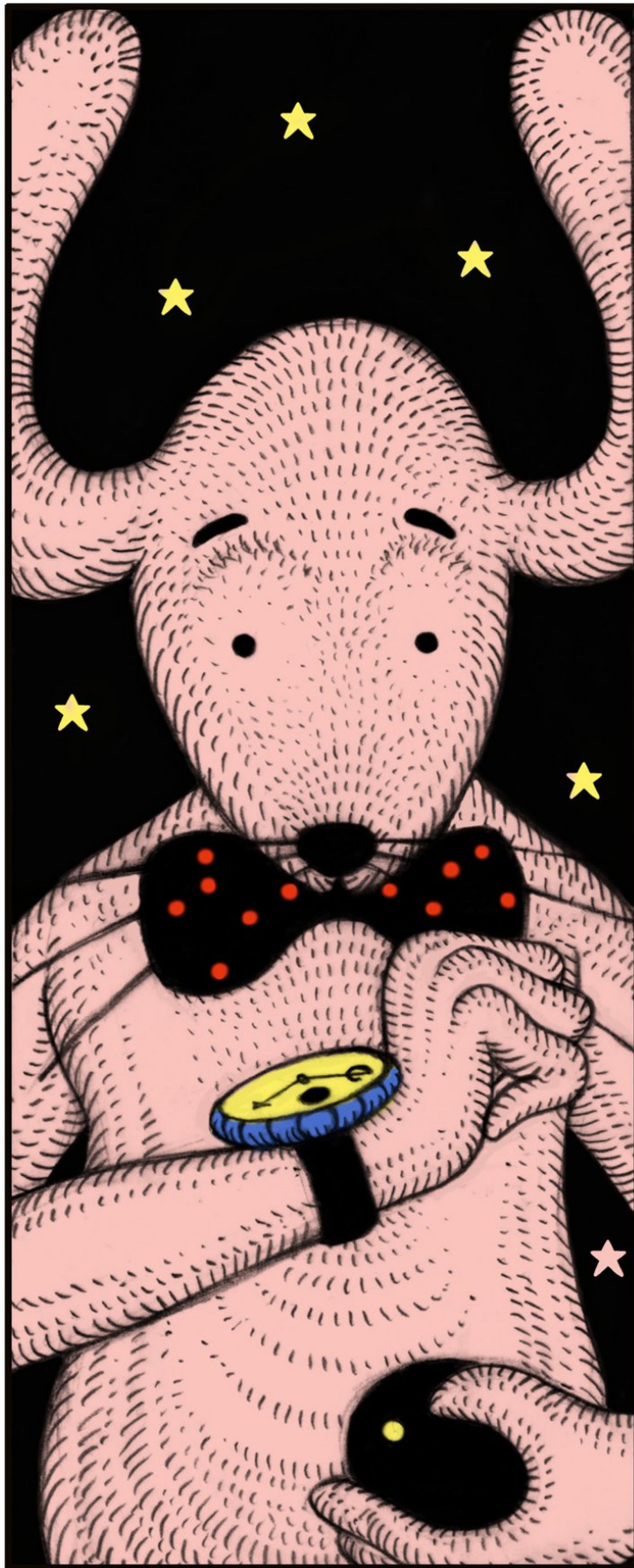
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>







Thom the World Poet

Rob Ayling writes:

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

LIMITS OF PATIENT AUTONOMY

When the body remains, but brain degrades
When affected by drugs /alcohol side-effects
When trauma and shock freezes responses
When fear paralyses into a dependency
When "the professional"overwhelms all uncertainty
When family, friends, love defer to authority
When life decisions become death decisions
When hospitals do not heal, nor hospice reassure
When even the doctor is unsure and it becomes contagious
When peer groups enforce power plays, to everybody's detriment.
When no body knows what to do — but something must be done
Diagnoses (dementia, Alzheimers)are not helpful for everyone.

!



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

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

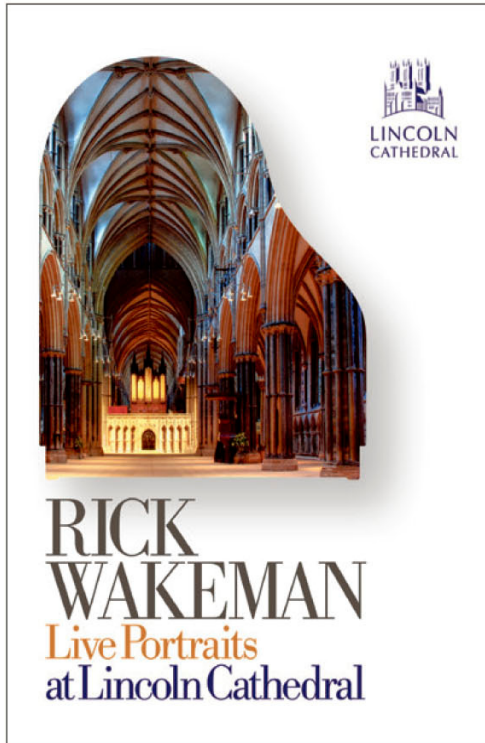


AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

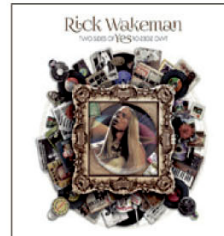
from RICK WAKEMAN



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
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

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



TIME MACHINE

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



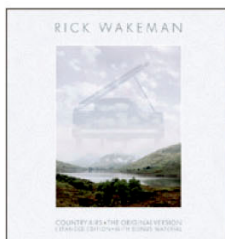
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



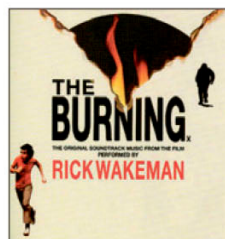
GOLÉ!

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



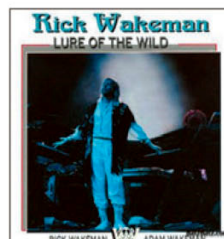
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



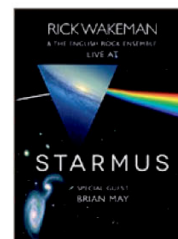
THE BURNING

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



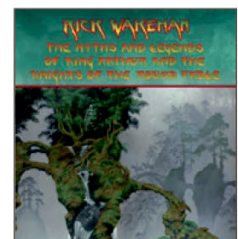
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



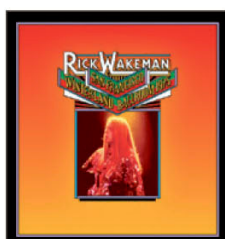
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



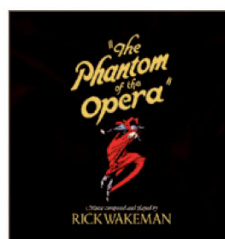
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



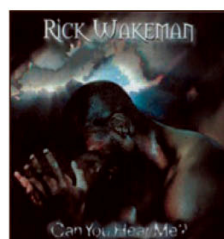
LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



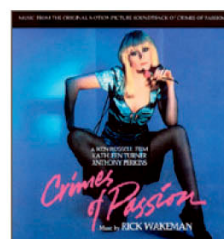
THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



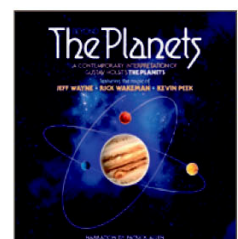
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHC005



CRIMES OF PASSION

A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
MFG009CD



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and all other good music retailers



The Who and I

TONY KLINGER

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

Limited Edition Box Set, signed and numbered by Tony Klinger

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



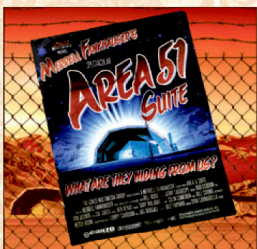
 **PLEDGEMUSIC**

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

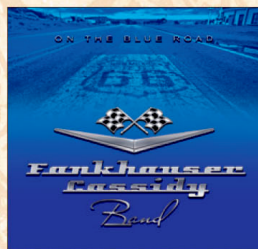
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



Area 51 Suite

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



On the Blue Road

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



The Return to Mu

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



Signals from Malibu

Astounding vocals, classic songs and a night to remember
HST300CD



Calling from a Star

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

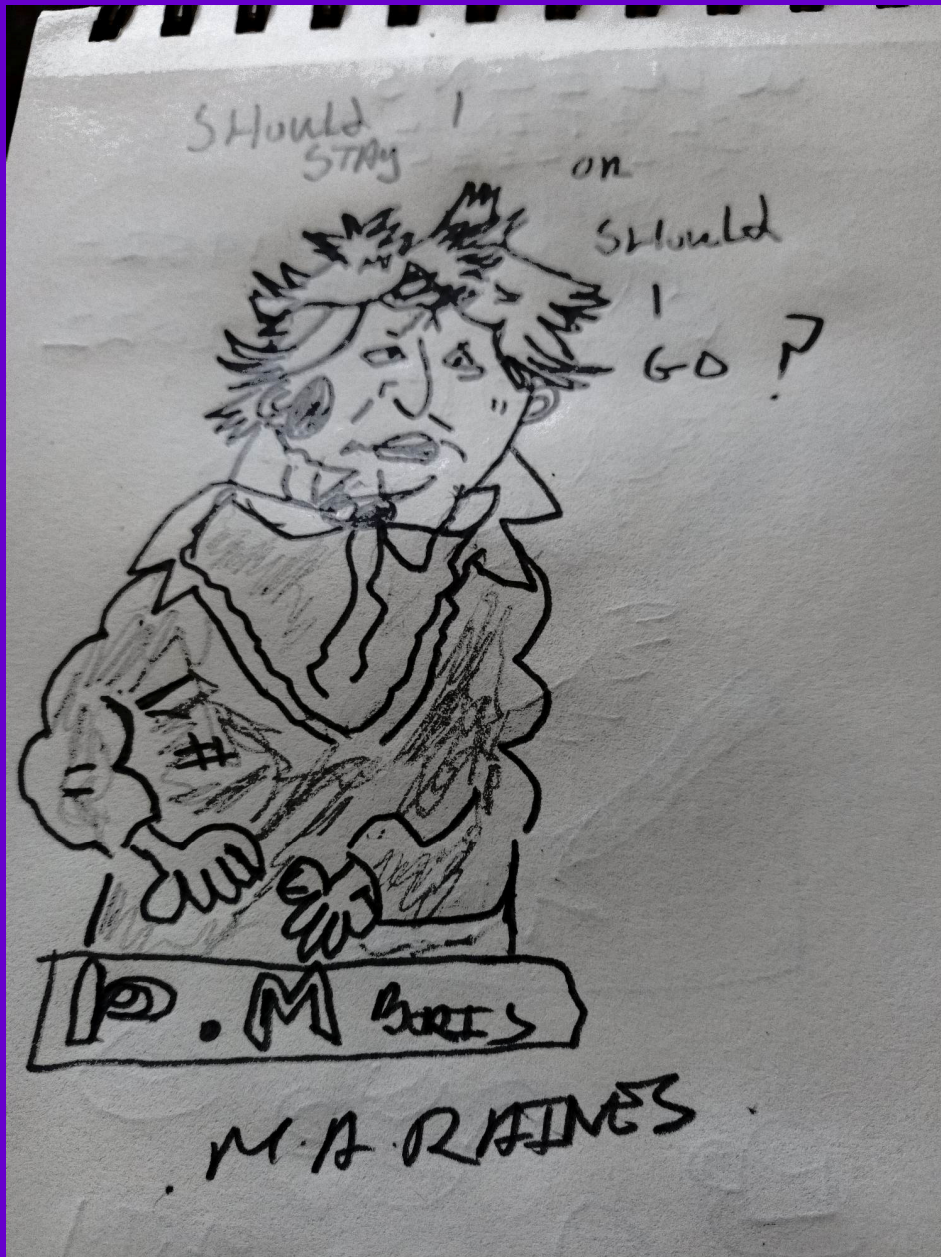
GONZO
MULTIMEDIA

All titles are available at: www.burningshed.com
Weekly magazine: www.gonzoweekly.com
Daily blog: <http://gonzo-multimedia.blogspot.co.uk>



THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded:

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

And so here we are at the end of another issue, and I cannot think of anything to write this end bit about. This is sadly a more and more regular occurrence these days, as I get more and more stuff happening in my life and find myself less and less equipped to write about most of this stuff.

As Lady Selene manifests herself in our skies every twenty eight days, it means that every other issue I am in the unenviable position of trying to write editorial bollocks when I am in a mildly psychedelic and quasi psychotic state.

But this month I have a particularly impressive soundtrack to my madness. I have always liked Radiohead ever since my first wife and I got hold of a pre-release copy of *Pablo Honey* back in the day. I am particularly fond of the two experimental albums, *Kid A* and *Amnesiac* from round about the turn of the century, but in the past decades their albums have been less melodic, and therefore less appealing to me.

The Smile are an English rock band comprising Radiohead members Thom Yorke (vocals, guitar, bass, keys) and Jonny Greenwood (guitar, bass, keys) with Sons of Kemet drummer, Tom Skinner. They are produced by Nigel Godrich, Radiohead's longtime producer. They incorporate elements of post-punk, progressive rock, Afrobeat and electronic music.



The Smile worked during the COVID-19 lockdowns and made their surprise debut in a performance streamed by Glastonbury Festival in May 2021. In early 2022, they released six singles and performed to an audience for the first time at three shows in London in January, which were livestreamed. In May, the Smile released their debut album, *A Light for Attracting Attention*, and bloody hell it is good.

I recommend it to anyone who is even slightly interested in such things.

See you next time,

Jon



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