

GONZO



#505/6

A STRANGER THING

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

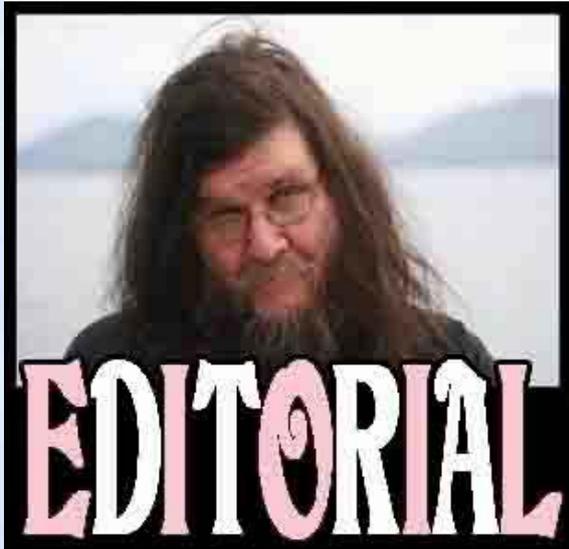


Tim Rundall

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this singular little publication. I am extremely proud of this magazine. This November we celebrate 10 years of doing what we do: 10 years in which we have gone from being a record company newsletter to an even more peculiar and arcane magazine which comes out twice as infrequently as it says on the tin.

Last issue I told you how my planned editorial on the subject of the Netflix show 'Stranger Things' had been superseded by a discussion of speculative zoology which was kickstarted into existence by a very welcome visit from my old friend Dr Darren Naish. So am I going to be talking about Stranger Things in this editorial? Yes I think so, at least I'll start off doing this and wait to see what happens.

It is Monday afternoon and if things had been going according to plan I would be in the sitting room where I have a workstation. But I have cricked my back mildly, and, as I don't need to be sitting upright in order to compose deathless prose, I am upstairs, and in the words of Wet Leg "horizontal now", and dictating into my iPad. Archie is busy making a nest out of my bedclothes, and outside a female blackbird is calling angrily which is probably related to the dead bird that Graham has just removed from the clutches of one of the cats.

So, Stranger Things: what can we say



GULLIBLE'S TRAVELS

I am upstairs, and in the words of Wet Leg “horizontal now”

about it? I assume most of you are aware of it, but for those of you who are not, over to those lovely people at Wikipedia:

“Stranger Things is an American science fiction horror drama television series created by the Duffer Brothers and streaming on Netflix. The brothers serve as showrunners and are executive producers along with Shawn Levy and Dan Cohen. The first season of the series was released on Netflix on July 15,

2016, with the second, third, and fourth seasons following in October 2017, July 2019, and May and July 2022, respectively. The series was renewed for a fifth and final season in February 2022.

Set in the 1980s primarily in the fictional town of Hawkins, Indiana, the series centres around numerous supernatural events occurring around the town, specifically around their connection to a hostile alternate reality called the Upside



STRANGER THINGS

Down after a link between it and Earth is made by a government child experimentation facility. The series stars an ensemble cast including Winona Ryder, David Harbour, Finn Wolfhard, Millie Bobby Brown, Gaten Matarazzo..."

... and it goes on to list a whole string of actors and actresses who appear or have appeared in the show.

I have watched it from the beginning and enjoy it because it is undemanding hokum with a bevy of quite engaging characters. I would never describe it as "great art", but I at least am not in the mood for great art anywhere near as often as I am in the mood for amusing and mildly entertaining hokum.

But what has this got to do with the village in which I have been living on and off since 1971?

Those of you with long memories may remember that back in the 1990s, my late father wrote a booklet called *WOOLSERY: The village with Two Names*. It told the story of the history of the village, but it has been out of print for decades. I have been meaning to publish a new edition of it for years, but life has generally got in the way and I have not got around to it.

The "two names" are of course *WOOLSERY* and *WOOLFARDISWORTHY*, the first being a vernacular contraction of the second, but where does the name come from?

WOOLFARDISWORTHY means *WULFEARD'S HOMESTEAD*, referring to a bloke called *WULFHEARD OF CREDITON* who in 680AD was granted two manors, one outside CREDITON and one here in North Devon. Wulfheard

اللجنة لهم إذا كانوا لا تأخذ نكتة



THE VILLAGE WITH TWO NAMES

was an Abbot who had presumably done something particularly groovy to afford him being honoured in this way.

All this is a matter of history, but what has it got to do with *Stranger Things*? Well, my friends, have a look at the partial cast list that I quoted above. One of the stars of the show (the one with the dark hair and pointy nose) is called FINN WOLFHARD. It may be spelt differently, but whatever the spelling it is an unusual name. I wonder if he realises that he has a homestead here in the wilds of North Devon.

These little coincidences and minutiae of history fascinate me.

But there is also a rather peculiar musical aspect of the story.

I don't know how many of you actually pay attention to the Hit Parade. I don't think I have done so since I was about 16, and it is undeniable that the music charts these days have far less a cultural significance than they did in previous decades. Usually, I can't even tell you what is in the charts, let alone at number one. But I can tell you what is number one this week. It is a song by Kate Bush from her 1985 album *Hounds of Love*.

This fact is inextricably linked with

Stranger Things, but before I go on in this vein, I think I need to make a confession to you all: I'm not a big fan of much of Kate Bush's music, which is, in many people's minds, an act of cultural apostasy.

My relationship with Catherine Bush CBE, or at least her music, because, although I have been in the same room as her, we've never actually met, is a complicated one. As I dictated that last sentence I realise that it is being needlessly enigmatic, and although I have no real problem with being enigmatic on occasions, on this occasion it is completely unnecessary. The time that I was in the same room as her was about 30 years ago when I was still working for Steve Harley. It was the end of one of his tours on which he had been accompanied by me, my ex-wife, and whoever else was in a entourage at the time. The last show had been at what was still called then the Town and Country Club in Kentish Town and which now has been renamed several times, the latest iteration being called after a mobile phone network. There was a party after the show for the band, crew, and very special guests who on this occasion included Rod Stewart and Kate Bush. They were ensconced in the VIP area behind a ceremonial barrier of dark red knotted ropes, whereby me and my mob





were propping up the bar at the other end of the room.

There was no communication whatsoever between us.

My relationship with Kate Bush's music, however, goes back a long way before that.

In the early months of 1978 I was working for a Bracknell-based company called Stocker Office Services which installed plasterboard partitioning into offices. I was not very good at my job and was more than slightly relieved when I was let go. They were very kind to me, and although I only worked for them for about five months, I have mildly pleasant memories of the experience.

Having what my late mother would've described as "two left feet", and being quite a klutz at the best of times, I was continually injuring myself on the machinery and equipment, and so it was on a late winter or early spring day in one of the less prepossessing suburbs of the metropolis, I managed to burn myself on a soldiering iron and I was sitting on a windowsill in a huge warehouse which are soon going to be turned into office spaces by the diligent application of effort by my colleagues and I with the tip of my finger immersed in a paper cup full of water. It was under these somewhat inauspicious circumstances, with Radio One blaring out that I first heard a peculiar song performed by a young woman with a very squeaky voice who was accompanying herself on the piano. I liked the piano a lot, but was not very impressed by the squeaky voice.

The song was of course *Wuthering Heights*, and the singer Kate Bush. I much preferred the second single, *The*

Man with the Child in his Eyes, and a year or so later I bought the album. Totally besotted with the first album I bought the follow-up – *Lionheart* – and was underwhelmed by it. But a couple of years later I bought the third album and liked it a lot. I listened to all the albums that followed but whilst some of them had bits I liked, (particularly the *Sensual World*) on the whole none of them was as good to my ears as the first and third albums. Some years later I read that Kate Bush had disowned the first three albums and I did not know what to make of that.

But let's get back to *Stranger Things*.

After being included on the soundtrack for series 4, Bush's 1985 single "Running Up That Hill" gained newfound popularity in May 2022, becoming the most-streamed song on Spotify in the United States, the United Kingdom, Ireland, Canada, Australia, New Zealand and globally. Winona Ryder (who plays the character Joyce Byers on *Stranger Things*) stated she had pushed for Bush's song to be on the show: "I've been obsessed with her since I was a little girl. I've also for the last seven years been dropping hints on set wearing my Kate Bush T-shirts."

According to *The Guardian*, "Running Up That Hill" has become particularly popular with members of Generation Z, who were not born when the song was first released, and it has appeared in numerous videos on the social media platform TikTok. Bush released a statement praising *Stranger Things* and saying the resurgence was "really exciting".

"It's just extraordinary," she told BBC Radio 4's *Woman's Hour* on



Wednesday. "It's such a great series. I thought that the track would get some attention. But I just never imagined that it would be anything like this."

She continued: "It's so exciting. But it's quite shocking really, isn't it? I mean, the whole world's gone mad."

And that is just about it. I don't know what point I'm trying to make, if indeed I am trying to make a point which I don't think I am.

But it is an interesting blip in the cultural landscape, and interesting blips in the cultural landscape are what this magazine is all about.

Slainte

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 Dearing,

(Contributing Editor, Features writer)

Douglas Harr,

(Features writer, columnist)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

Graham Inglis,

(Columnist, *Hawkwind* nut)

C.J.Stone,

(Columnist, commentator
and all round good egg)

John Brodie-Good

(in memoriam)

Jeremy Smith

(Staff Writer)

Richard Foreman

(Staff Writer)

Mr Biffo

(Columnist)

Kev Rowland

(Columnist)

Richard Freeman,

(Scary stuff)

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Phil Bayliss

(Ace backroom guy on proofing and research)

Dean Phillips

(The House Wally)

Rob Ayling

(The *Grande Fromage*,
of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

Jonathan Downes,

Editor: Gonzo Daily (Music and More)

Editor: Gonzo Weekly magazine

The Centre for Fortean Zoology,

Myrtle Cottage,

Woolfardisworthy,

Bideford, North Devon

EX39 5QR

Telephone 01237 431413

Fax+44 (0)7006-074-925

eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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



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



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THE ^{gonzo} NEWSROOM

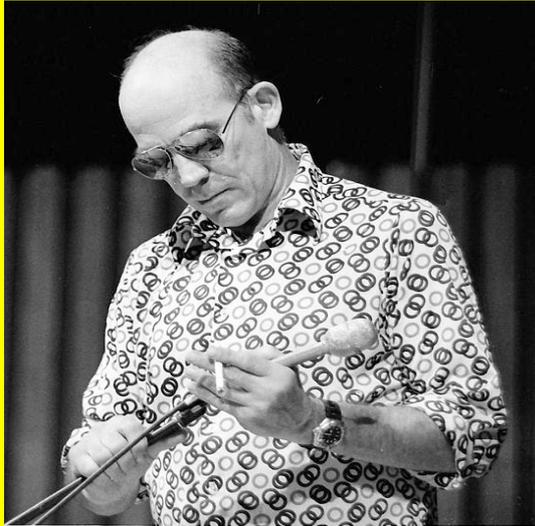


FUCKING LOVE THIS BAND
<https://www.music-news.com/news/UK/149568/Wet-Leg-confirm-second-album-is-all-done>

Wet Leg's second album is "in the bag". The indie rock duo - comprising Rhian Teasdale and Hester Chambers - only released their much-lauded eponymous debut studio album two months ago, but they've just confirmed the follow-up is ready to go.

Speaking to Absolute Radio at cinch presents the Isle of Wight Festival, Hester said: "It's in the bag.

"Bish bash bosh."



WHO GONZO? WHY GONZO? WHAT GONZO?

What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia.

It would have been completely different and that would have been an unforgivable pity. So here is:

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

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

Hunter S. Thompson



STONE UNTURNED

<https://www.music-news.com/news/UK/149682/The-Rolling-Stones-dedicate-BST-Hyde-Park-concert-to-late-drummer-Charlie-Watts>

The Rolling Stones dedicated their Hyde Park concert to late drummer Charlie Watts.

The rock icons performed at American Express Presents BST Hyde Park on Saturday night (25.06.22) and frontman Sir Mick Jagger took a moment to remember Charlie, who died at the age of 80 in August 2021, before the band played 'Tumbling Dice'. Mick, 78, said: "It's lovely to be here. In 1962, we met a drummer from Wembley called Charlie Watts. "And sadly, this is our first time in London without him. So, we would like to dedicate this show to Charlie." Mick also thanked the crowd for making it to the gig even though there was a national rail strike.

He said: "Are you feeling alright? It's great to be back home in London. I know

The Gospel According to **BART**

This week my favourite roving reporter wrote this to me: Mate - always happy to hear from our friends Marillion!... All My Hopes, Bart in America

And he attached this:

"Hello everyone,

We're all looking forward to the blast that will be Montreal in ten days' time - the last of our 2022 Marillion Weekends.

After that, we take a break with our families over the summer before returning to the road in September/October/November in the UK, France, Germany and The Netherlands for the 'An Hour Before It's Dark' tour.

All tour dates can be found by clicking here.

<https://www.marillion.com/tour/index.htm>

Thank you as ever for all your support. We are constantly amazed at your response to our music but the new album - which really comes into its own live - has been embraced beyond our expectations."



that getting here has not been easy. I want to really thank the effort you have made for all to get here.

"And I want to welcome everyone who has come from out of town, like the Midlands, I know people come from the North of England, and people come from overseas."

REG RETURNS

<https://www.music-news.com/news/UK/149672/Sir-Elton-John-brings-Farewell-Young-Brick-Road-tour-to-London>

Sir Elton John performed his 130th London concert in the city's Hyde Park last Friday (24.06.22) night.

The 75-year-old singer had the sell-out crowd at the first night of American Express Presents BST Hyde Park singing and dancing for almost two-and-a-half hours as he brought what he himself noted was the 233rd show of his 'Farewell Yellow Brick Road' tour to the capital and admitted he'd treasure the evening forever.

He said: "Thank you for your kindness and loyalty over the past 50 years. When I stop next year you'll be a part of my memories." Elton - who was backed by a six-piece band



THE ^{gonzo} NEWSROOM

including his long-term live collaborators drummer Nigel Olsson, guitarist Davey Johnstone and percussionist Ray Cooper - kicked off his set with 'Bennie and the Jets', swiftly followed by 'Philadelphia Freedom' and 'I Guess That's Why They Call it The Blues'.

TWO TOWNSHENDS FOR ROG? <https://www.music-news.com/news/UK/149541/Roger-Daltrey-to-be-joined-by-two-Townshends-on-solo-tour>

Roger Daltrey will be joined by his The Who bandmate Pete Townshend's brother Simon Townshend and the latter's son Ben on his upcoming solo tour.

The frontman of the 'Baba O'Riley' group kicked off the 'Who Was I?' UK tour at Bournemouth International Centre on Monday night (20.06.22). And guitarist-and



-vocalist Simon, 61, the younger sibling of Pete, 77, who has joined The Who on stage many times before, and his son will be backing Daltrey, 78, at other the concerts.

NO MORE MR NICE GUY

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

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

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

Limited to 250 Units, and signed by Michael himself.

Also available as a standard-edition paperback.



JON MODERN LIFE IS RUBBISH



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 63 this year, and I wrote a few years ago that I thought that Covid was "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".

But then came a vicious war in Eastern Europe and the threat of Armageddon, and whilst all this shit is going down things all around us are going tits up.

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

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

As I have said on a number of occasions in these pages, I truly do not understand the modern world. I know that when I say that, especially to the younger people of my acquaintance, it is as annoying as it was when my father used to say much the same to me. Except, when my father used

to say what he did, it was often phrased as an attack on me and what I believed in, whereas when I say it, it's truly just me expressing my frustration at a whole bunch of things that I don't understand and that either upset me, confuse me or make me angry.

This is why I changed the title of this section from referencing Daniel Defoe's monograph about the plague year to being something that references the second album by Blur.

The section started off as being completely about the ramifications of the COVID-19 pandemic, but as the aforementioned pandemic recedes out of the public consciousness it is becoming far more to do with the war in the Ukraine and the questions of whether the war will spill out into the world at large.

But we should not be forgetting all about COVID-19. After all, there are at least 18 million active cases in the world today, over 3 million of which are in the United States, and nearly 300,000 of which are in the United Kingdom. The crisis is far from over.

But this week something else bubbles out of the undergrowth in order to frighten the living fuck out of us all. For the first time in 40 years there seems to be a polio outbreak in Britain. The government website says:

"The UK Health Security Agency (UKHSA), working with the Medicines and Healthcare products Regulatory Agency (MHRA), has found poliovirus in sewage samples collected from the London Beckton Sewage Treatment Works.



Jonas Salk choose not to patent his 1955 polio vaccine, making it more affordable for the millions of people who needed it. As a result, he missed out on earning an estimated US \$7 billion.
Thank you, Dr Salk (1914 - 1995).



Because that's what heroes do



As part of routine surveillance, it is normal for 1 to 3 ‘vaccine-like’ polioviruses to be detected each year in UK sewage samples but these have always been one-off findings that were not detected again. These previous detections occurred when an individual vaccinated overseas with the live oral polio vaccine (OPV) returned or travelled to the UK and briefly ‘shed’ traces of the vaccine-like poliovirus in their faeces.

Investigations are underway after several closely-related viruses were found in sewage samples taken between February and May. The virus has continued to evolve and is now classified as a ‘vaccine-derived’ poliovirus type 2 (VDPV2), which on rare occasions can cause serious illness, such as paralysis, in people who are not fully vaccinated.

The detection of a VDPV2 suggests it is

likely there has been some spread between closely-linked individuals in North and East London and that they are now shedding the type 2 poliovirus strain in their faeces. The virus has only been detected in sewage samples and no associated cases of paralysis have been

reported – but investigations will aim to establish if any community transmission is occurring.”

The government reaction to this is very quiet and measured, but the reaction elsewhere in the press is less so. Polio

POLIO MORTALITY RATES WERE DROPPING "BEFORE" THE INTRODUCTION OF THE POLIO VACCINE

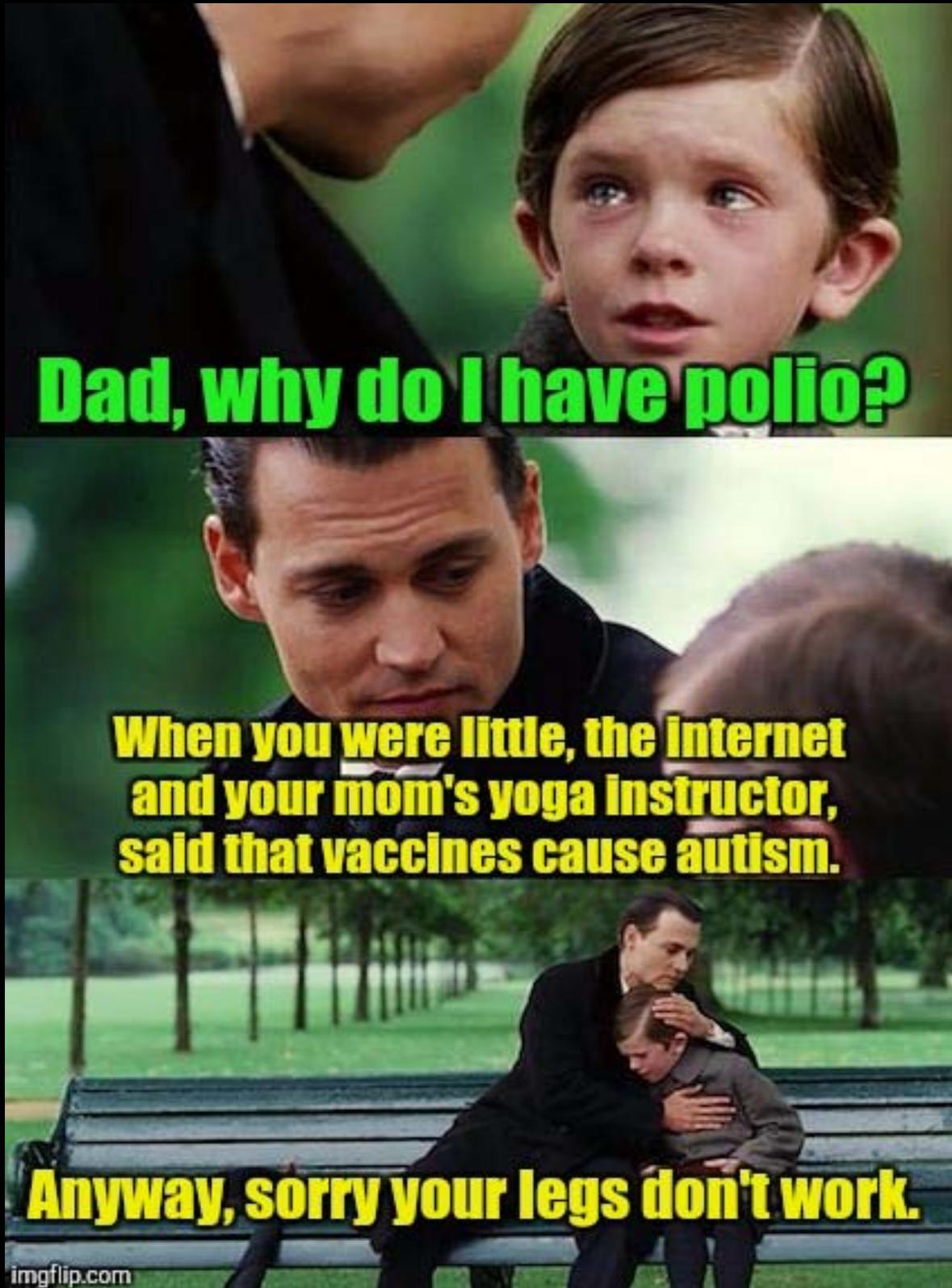


I THINK "THIS" MIGHT EXPLAIN WHY?

The Vaccine Meme Machine

was a very common and dangerous disease half a century or so ago. Many people, including my old boss Steve

Harley had contracted it when they were young and been to a greater or lesser state disabled as a result. The idea that it is





In 1956, Elvis Presley got his polio vaccine in front of the press. As an influential figure, this act helped raise vaccine rates from 75% to 90%.



carefully, he's a hero

coming back into 21st-century Britain is a terrifying one.

And the threat of polio comes only a month or so after a number of cases of monkeypox, a disease closely related to smallpox which is now extinct in the wild. The last case of smallpox in the world occurred in an outbreak in the United Kingdom in 1978. A medical photographer, Janet Parker, contracted the disease at the University of Birmingham Medical School and died on 11 September 1978. Although it has remained unclear how Parker became infected, the source of the infection was established to be the smallpox virus grown for research purposes at the Medical School laboratory. All known stocks of smallpox worldwide were subsequently destroyed or transferred to two WHO-designated reference laboratories with BSL-4 facilities – the United States' Centres for Disease Control and Prevention (CDC) and the Soviet Union's (now Russia's) State Research Centre of Virology and Biotechnology VECTOR.

WHO first recommended destruction of the virus in 1986 and later set the date of destruction to be 30 December 1993. This was postponed to 30 June 1999. Due to resistance from the U.S. and Russia, in 2002 the World Health Assembly agreed to permit the temporary retention of the virus stocks for specific research purposes.

““Research Purposes” eh?

There have been so many conspiracy theories surrounding the global pandemic of COVID-19, that I am surprised that no monkey pox/smallpox conspiracy theories have come out of the woodwork

especially considering that various representatives of the senior Russian military making all sorts of veiled, and not so veiled, threats against what is euphemistically known as the free world. These threats mostly involve the potential use of nuclear weapons, that from where I'm sitting, it seems that biological weapons would be far easier and cheaper to use. And that there would be a good case for plausible deniability as - especially in the wake of COVID-19 – nobody really trusts scientists anymore. And they have a particularly iffy record as far as smallpox is concerned.

On March 31, 2003, smallpox scabs were found inside an envelope in an 1888 book on Civil War medicine in Santa Fe, New Mexico. The envelope was labelled as containing scabs from a vaccination and gave scientists at the CDC an opportunity to study the history of smallpox vaccination in the United States.

On July 1, 2014, six sealed glass vials of smallpox dated 1954, along with sample vials of other pathogens, were discovered in a cold storage room in an FDA laboratory at the National Institutes of Health location in Bethesda, Maryland. The smallpox vials were subsequently transferred to the custody of the CDC in Atlanta, where virus taken from at least two vials proved viable in culture.

In 2017, Canadian scientists recreated an extinct horse pox virus to demonstrate that the smallpox virus can be recreated in a small lab at a cost of about \$100,000, by a team of scientists without specialist knowledge.

This makes the retention controversy irrelevant since the virus can be easily

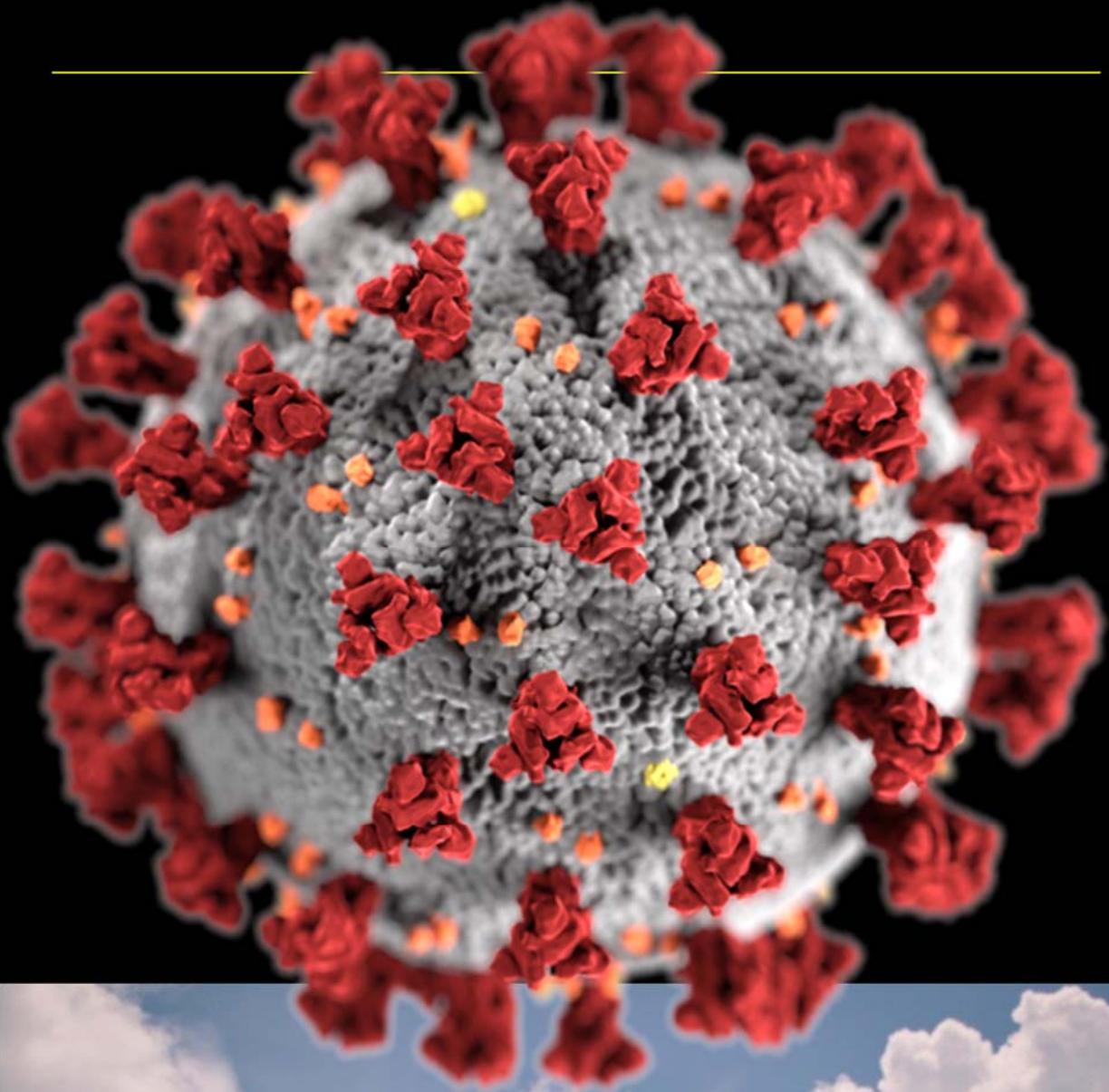
POLIO BUILDS CHARACTER!



VACCINE FREE IS THE WAY TO BE!

recreated even if all samples are destroyed. Although the scientists performed the research to help development of new vaccines as well as trace smallpox's history, the possibility of the techniques being used for nefarious purposes was immediately recognized, raising questions on dual use research and regulations.

So maybe I should not have been so hasty in removing my plague year title. But as my grandmother used to say, a change is as good as a feast.



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

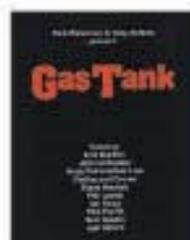
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

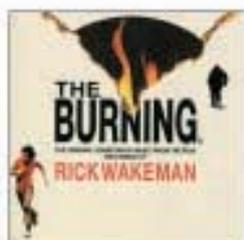
WZ41-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

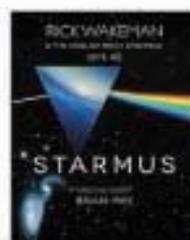
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG206CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

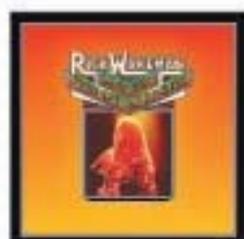
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG208CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

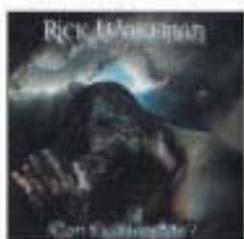
HFG209CD



THE PHANTOM OF THE OPERA

Double CD + DVD

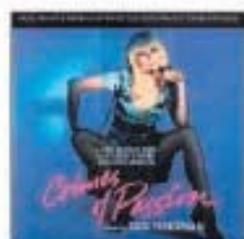
HFG210CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

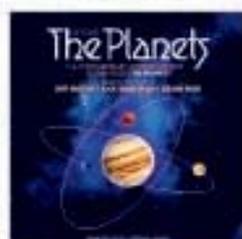
W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG211CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG212CD



WAKEMAN'S MUSIC EMPORIUM

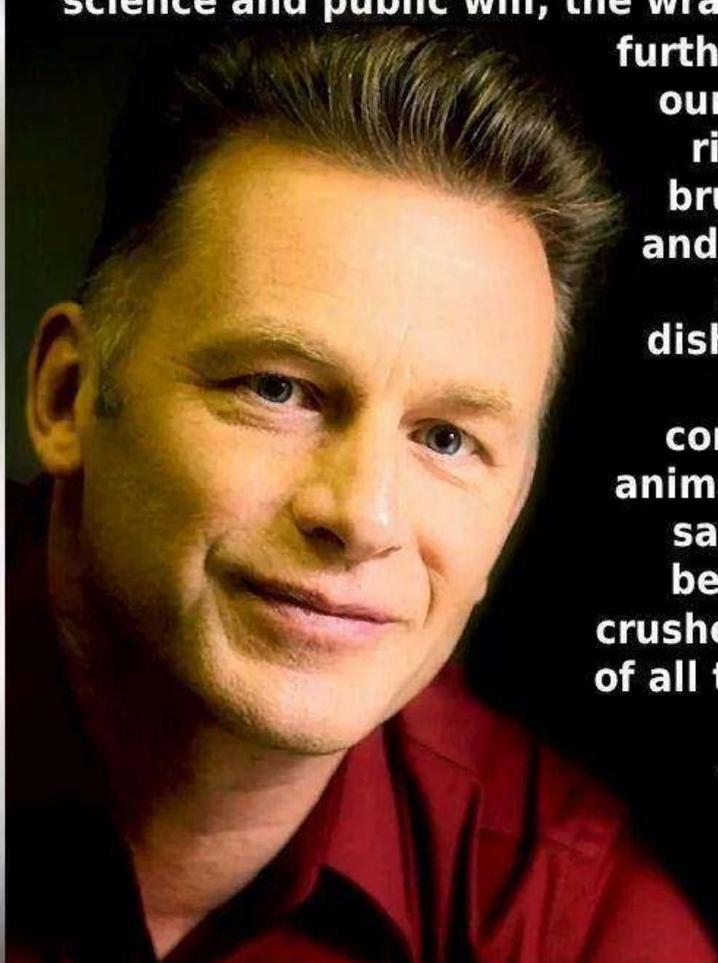


Available from rickwakemansmusicemporium.com
and all other good music retailers



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



 stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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

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THE subscriber, by appointment from the Hon. Secy of Patents, inquest of the U. S. Patent Office for receiving and forwarding to the said models, designs or manufactures to be patented, or deposited there, which will be sent free of expense and risk and will deposit the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of patents, and receive notices to defend and prosecute the same.

NORWICH & W...
The above vessels are
commanded by exper...
Freight from Norwic...
Bale Goods for this
line over the N...
Freight de-otated in...
ACCOMMODATION...
Leave Worcester...
Leave Norwich...
connecting with the...
Western, and F...
NEW YORK...
Leave Worcester for...
except Sunday, on the...
Boston at 6 P. M.
Leave Allyn's Point...
except Monday) at 10...
F...
Leave Worcester at 6...
Fares 175-180, with...
the care.
Norwich, July 22.

Providence &...
F...
The Grafton and No...
ving Worcester at 10...
Booke kept at the Gr...
Boe, N. E. Village, O...
the General Stage Of...
THE...
Leave Worcester at 7...
leave Providence at 7...
morning and evening...
support boats.
morning and evening...
connector with trains...
tickets sold at Providence
Norwich and Worcester.
BRIGHT TRAIN...
re-ondite Depot, Glouce...
B...
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 for...
ket with train from Bo...
on class tickets sold...
stop at Millbury, West...
ville, Northbridge, W...
bridge, Millville, M...
stons, Waterford, W...
stet, Mendon, Mill...
ca, Ashton, Lenox, V...
Valley Falls, Central Falls and
Pawtucket.
M... HINCKLEY, Capt.
BRIGHT NOTICE-- Goods remaining at depot 48
hours after they are ready for delivery will be charged stor-
age. No freight received after 5 P.M. of March 23.

Worcester, Southbridge, and Sturbridge
Steam Propeller Freight Line.
NEW STORE!
Garden 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,
now prepared to furnish the citizens with every article
at the lowest possible price.
AMONG ARRANGEMENT COMMENCING MAY 1.
THROUGH PASSENGER TRAINS.
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
The last on the arrival of the New Haven Train.
8 1/2 A. M. train will take up to one east of Framingham
passengers will leave Millbury at 8 1/2 A. M. and 2 P. M.
passengers will leave Holliston at 7 A. M. and 4 P. M.
4 P. M. train will not stop at Way Stations to take
up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 6 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 take up 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 A. M. train is the New York Steamboat Train, to
New York, to run as heretofore, without stops, except at
Framingham.
Passengers for Millbury and Holliston will take the 8 A. M.

SEEDS. Together with a general assortment of Garden
Plants, Barkets, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also
at the General Stage Office, No. 1 Merchants Row.
It is very necessary that all Express Business should be
accompanied with written orders and signed personally,
that it may be done with correctness.
July 7. Sent TYLER HARRINGTON.

WHOLESALE AND RETAIL
Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
2000 do. Northern CORN;
200 Bushels OATS;
500 do RYE;
100 do BEANS;
3000 lbs. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS GRAMM,
Worcester, Feb 11. dit 15 Washington Square.

E. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 180 MAIN ST. &
MANUFACTURER and Dealer in HARNESSES, SADDLES,
BRIDLES, Coach, Harness and Draft OOL-
LARS. Also, Trunks, Valises and Carpet Bags. Coach
Gigs and Tally WHIPS, &c. &c. Repairing done at short
notice.
Worcester, Jan 15

THE subscriber, by appointment from the Hon. Secy of Patents, inquest of the U. S. Patent Office for receiving and forwarding to the said models, designs or manufactures to be patented, or deposited there, which will be sent free of expense and risk and will deposit the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of patents, and receive notices to defend and prosecute the same.

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Sunday.
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New York, to run as heretofore, without stops, except at
Framingham.
Passengers for Millbury and Holliston will take the 8 A. M.



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?**

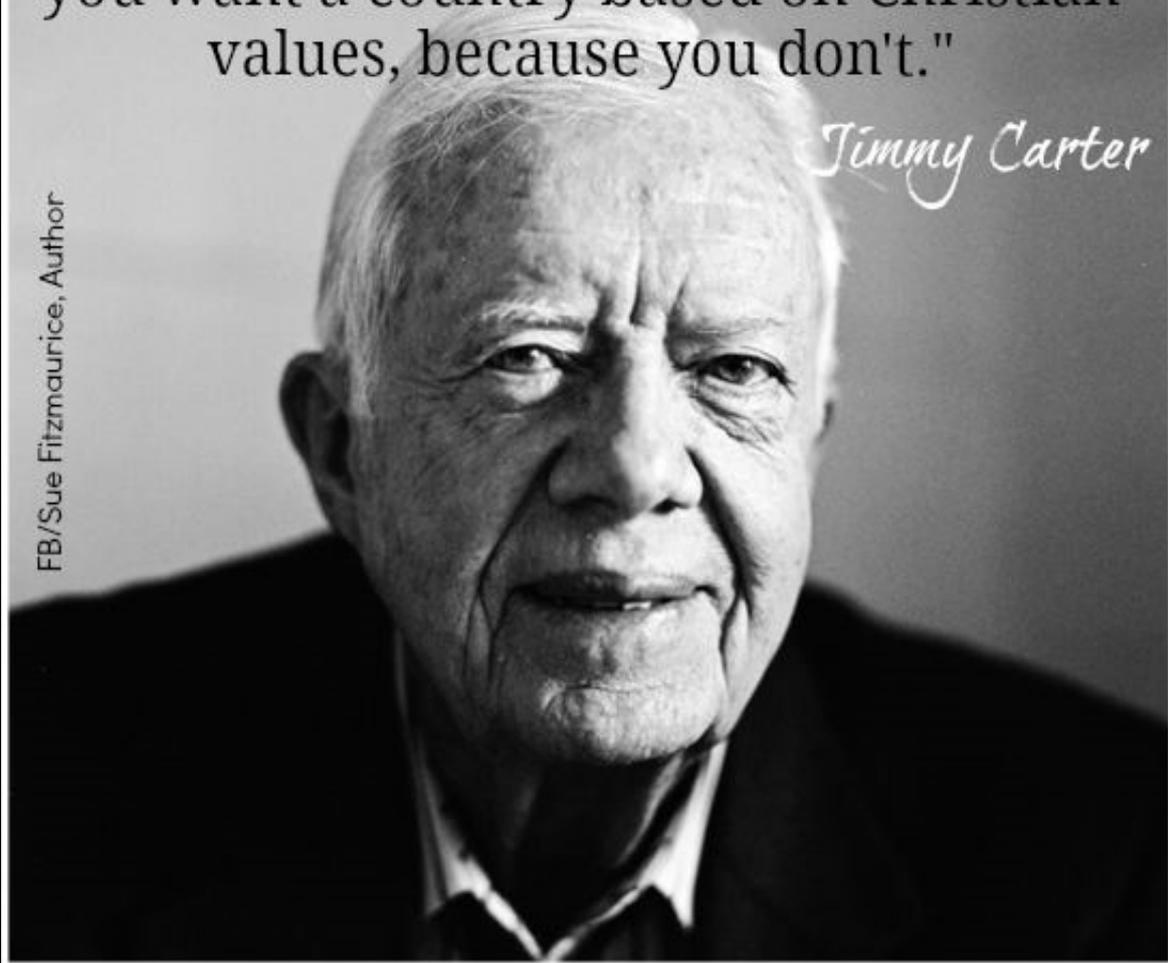
Celebrate wildlife on
World Wildlife Day
don't shoot it.



"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.

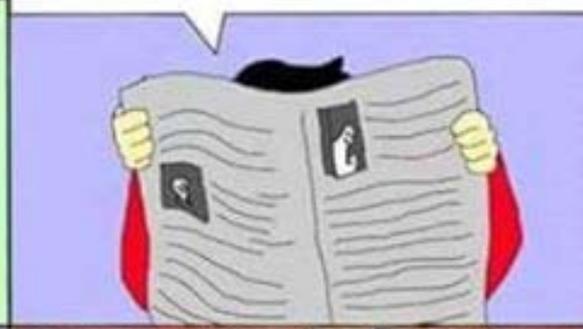
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

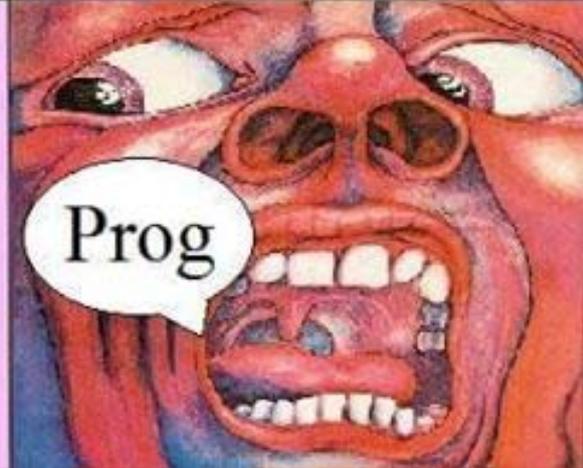


Sex?



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.

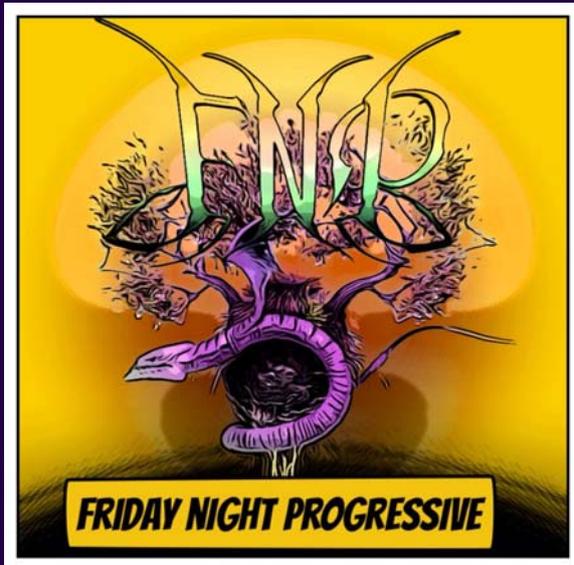
<https://www.mixcloud.com/jonathan-downes3/30-01-2022-show-447-talk-talk-laughing-stock/>



**30-01-2022 – SHOW 447 – Talk Talk:
Laughing Stock**

- | | |
|--------------------------------------|-------------------------|
| Constant Smiles: | Please Don't be Late |
| L'éclair: | Clubless |
| Axolotes Mexicanos feat. Ciberchico | Dile Que |
| Me Quieres ~ Renai Circulation Remix | |
| Talk Talk: | Taphead |
| Grimm Hollywood: | Lil Heartbreaker |
| Fine Place: | Cover Blind |
| Dana Gavanski: | Letting Go |
| Robin Guthrie: | Ivy |
| The Cocteau Twins: | Five Ten Fiftyfold |
| Talk Talk: | New Grass |
| David Boulter: | Twelve Bells for Libuse |
| Large Plants: | La Isla Bonita |
| Gun: | Better Days 2021 |
| The Jazz Butcher: | Time |
| Telefis: | Mr Imperator (Dub Mix) |
| Pye Corner Audio: | Symbiosis |
| Pink Floyd: | Shine on you Crazy |
| | Diamond parts I-IV |
| Talk Talk: | After the Flood |
| Jeff Parker: | Suffolk |
| The British Stereo Collective: | Mystery Fields |
| Bim Sherman | Must be a Dream |
| David Crosby: | I'd Swear there was |
| | Somebody Here |

**Listen
Here**



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-504-locked-out-06-17-22/>



-Charles Wiley
<https://cornmanofficial.com/>

-DUST MICE
<https://dustmice.bandcamp.com/>

-Chas Cronk
www.renaissancerecordus.com

-Soniq Theater
<http://soniqtheater.bandcamp.com/>

-Ghost Toast
<https://ghosttoastband.bandcamp.com>

-Choreomaniac
<https://choreomaniac.bandcamp.com/album/choreomaniac-2>

-Project 7
www.project7.net

-Last Flight To Pluto
<https://lastflighttopluto.bandcamp.com/>

**Listen
Here**

Friday Night Progressive



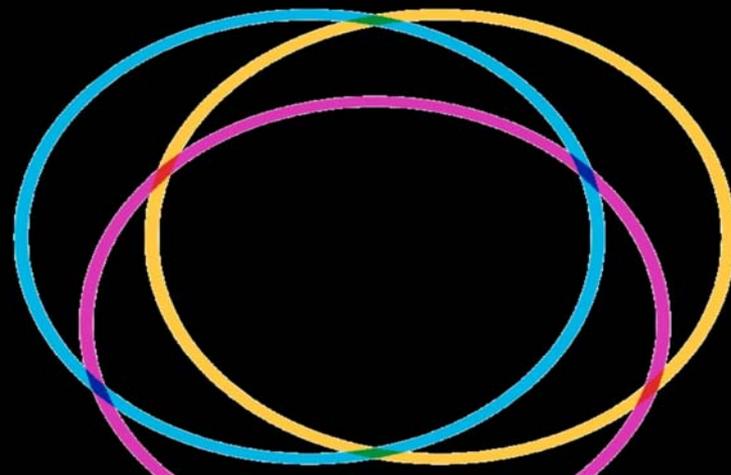
The Merrell Fankhauser Show- Merrell's Music Performed by Various Artists

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

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

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

**Listen
Here**



PULS8

Electronica Music Show

**DUE TO TECHNICAL PROBLEMS BEYOND OUR
CONTROL THESE 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!

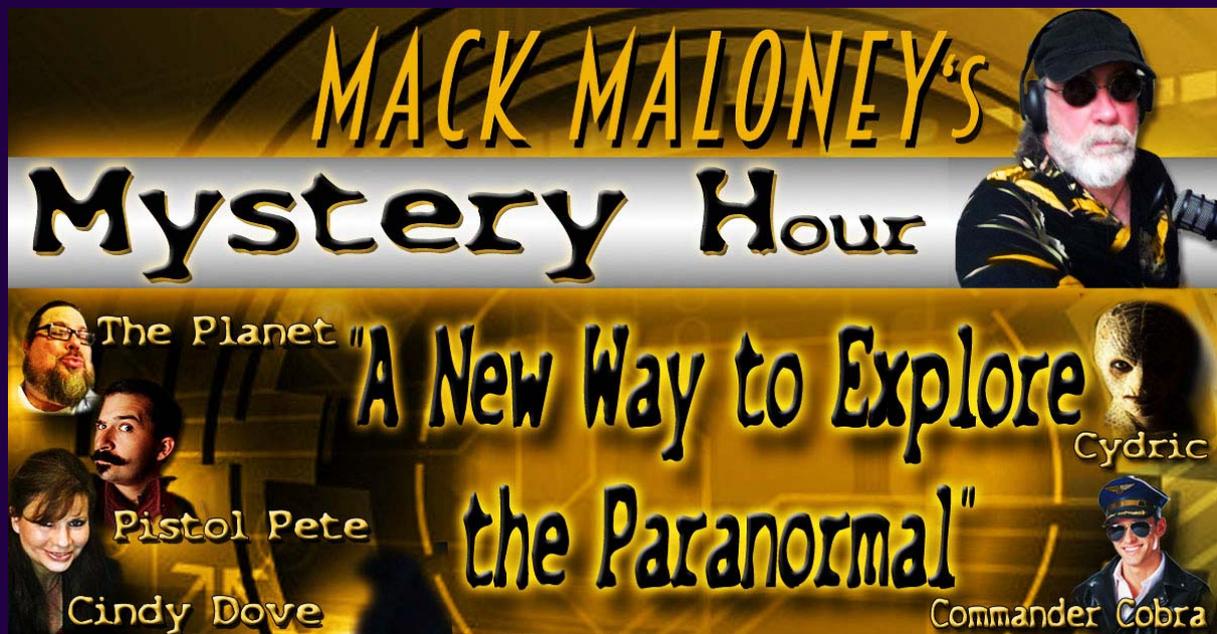
Anoraknothankyou

Ep. 44

There's lots of interesting Anorak discussion this week, off the back of the postbag, plus we unveil our brand new Marillion gameshow... Neverland The Buzzcocks, and read a less-than-flattering review of the Anoraknophobia tour written by none other than Prog magazine's Jerry Ewing...!

<https://shows.acast.com/between-you-and-me/episodes/anoraknothankyou>

**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."

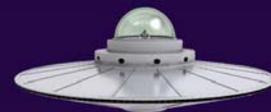


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

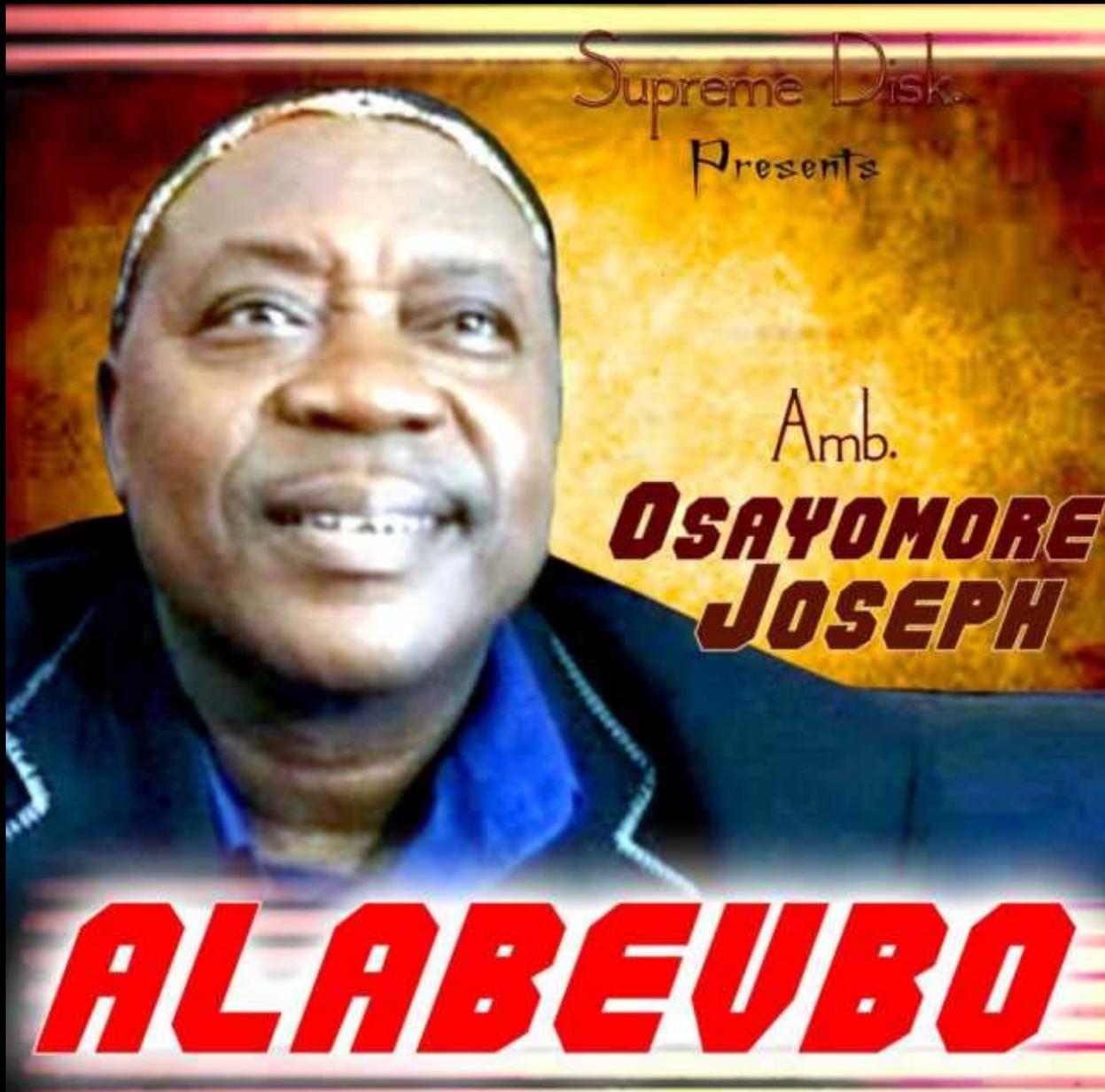
How to Buy a Haunted House 16/06/2022

The gang welcomes back Switch with a special show. The Mysterious Ashley G explains how best to buy a "quaintly bedeviled" property. UFO investigator/Disco King Paul Dale Roberts reveals how he found five top-secret UFO photographs belonging to the CIA. Raven reports on people in a French city who wouldn't stop dancing until they dropped dead. Juan-Juan continues his assault on the British Empire. To get a free bag of MMMXFiles swag, go to www.mackmaloney.com & hit the contact button. Mack...



Listen
Here

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=172900057>



Amb Osayomore Joseph
1952 - 2022

Amb Osayomore Joseph was a Nigerian musician and one of the early pioneers of African popular Highlife music, known for

his anti-corruption and government critical lyrics. He started his musical career in the Nigerian Army Band during the 1970s.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Dawit Nega
ዳዊት ነጋ
1988 - 2022

Dawit Nega was an Ethiopian singer whose prominence raised the popularity of Tigrigna (Ethiopian Semitic language) music. At around the age of 15, he asked to join the circus and music group "Circus Tigray." He was given the opportunity to drum in the marching band, and his career followed from there. His most popular songs include "Damana," "Baba Ellen," and "Hidyat Mekelle."



Gabe Baltazar
1929 - 2022

Gabriel Ruiz Hiroshi "Gabe" Baltazar Jr. was an American jazz alto saxophonist and woodwind doubler. Gabe Baltazar was first playing music at the age of eleven. By the age of 16 he had already been playing professionally for two years. He eventually completed a B.A. in Music in February 1967 at Los Angeles State College. From 1960 to 1965, he gained international recognition as a world-class jazz artist with

THOSE WE HAVE LOST

Stan Kenton. Between 1965 and 1969 he worked extensively in the Los Angeles recording studios, principally for NBC. Baltazar returned home to Hawaii shortly after to rejoin - and later become assistant director of - the Royal Hawaiian Band.



Nils Thornander
1958 - 2022

Nils Thornander was a Swedish-born French visual artist and composer. Thornander decided early on to become an experimental artist.

In 1998 Thornander created music for the documentary "Putzen in Paris/Paris poussière". He also led sound design for Magnus Bårtås's "Claims of Victory" (2015). He then directed music for the feature film Reception (Save The Date), (2018). In 2019, he created the musical work "Absolute Value", created at IRCAM.



Roman Bunka
1951 - 2022

Roman Bunka was a German guitarist, oud player, and composer, active in world music and jazz fusion bands.

He lived most of his life in Munich, Bavaria, where he was involved in various musical crossover projects. He started playing the guitar as a teenager. In the 1970s, he moved to Munich and joined the world music group Embryo.

In 1994, Bunka presented his ethno jazz project Color me Cairo. Bunka was known for his artistic collaboration with German and international musicians. A few weeks before his death, he played with the Munich-based group Jisr. Bunka died of cancer in Munich at age 70.

THOSE WE HAVE LOST



Missill 1980 - 2022

Émilie Talieu, known professionally as Missill or DJ Missill, was a French disc jockey, music producer, graffiti artist, and videographer. Talieu began her artistic career with graffiti in the 1990s. Her DJing career began in the 2000s, when she collaborated with multiple artists. Her style consisted of various genres, such as hip hop, dancehall, and rock. Inspired by Japanese culture, she identified her music with the expression "electro world".



Talieu also participated in the women's collective "O'Sisters". Missill died from cancer in June 2022 at the age of 42.

THOSE WE HAVE LOST



Rino Vernizzi
1946 - 2022

Ivonne Haza
1938 - 2022

Rino Vernizzi was an Italian bassoonist. He graduated in bassoon at Parma Conservatory in 1967, then later gave himself up to the improvement of the piano, an interest of his since his early career in jazz music.

Vernizzi won many competitions. His goal was always to explore the entire spectrum of music, with a large focus on jazz.



THOSE WE HAVE LOST

Sara María Ivonne Haza del Castillo was an operatic soprano from the Dominican Republic.

In a career of more than 50 years, she appeared at the National Theatre, and also in the U.S., Puerto Rico, Mexico, and Cuba. She also worked as a voice teacher, director of the National Opera, and speech therapist.

She received honours from her home country and Italy, and an honorary doctorate from the Universidad Autónoma de Santo Domingo.

Big Rude Jake 1963 - 2022

Andrew Jacob Hiebert, known professionally as Big Rude Jake, was a Canadian songwriter, singer, musician, and bandleader based in Toronto. The original "Swing Punk", he was associated with the neo-swing trend of the 1990s, but it was never an accurate label. Jake was drawn to the roots of American music, and incorporated elements of jazz, blues, gospel, jump, and rockabilly, among others.



THOSE WE HAVE LOST

His finger picking ragtime guitar style was inspired by the likes of Mose Scarlet and Leon Redbone. He stepped away from recording and touring for several years, returning in 2009 with a new album. He started touring Canada and Europe again in 2010, as well as playing in the United States. Hiebert died on 16 June 2022, at the age of 59, from bladder cancer.



Hans-Dieter Bader
1938 - 2022



Adibah Noor
1970 - 2022

Adibah Noor Mohamed Omar was a Malaysian singer, actress and master of ceremonies. She made her start in the entertainment industry in 1995 and had gone on to star in films such as Sepet and Gubra. In 2006, Adibah released her first album. Adibah died at Gleneagles Kuala Lumpur Hospital on 18 June 2022 due to fourth-stage ovarian cancer.

Hans-Dieter Bader was a German operatic tenor.

He performed for decades in leading roles as both a dramatic and a lyrical tenor at the Staatsoper Hannover. He appeared in around 90 operatic roles, as well as in concert and oratorio.

His recordings include the operas *Feuersnot* by Richard Strauss and *Ermano Wolf-Ferrari's Sly*, and the concert premiere of Max Reger's unfinished *Dies irae*.

THOSE WE HAVE LOST



Brett Tuggle
1951 - 2022

Brett Tuggle was an American musician, singer and songwriter who is best known for his keyboard playing with Fleetwood Mac and the David Lee Roth band.

He was the keyboardist for John Kay and Steppenwolf, before meeting Rick Springfield.

Brett Tuggle died on June 19, 2022 of complications related to cancer. He was 70 years old.

Jim Schwall
1942 - 2022

Jim Schwall was an American musician, singer-songwriter, and photographer. He was best known as a co-founder and member of the Siegel-Schwall Band.

He played guitar, as well as mandolin, bass guitar, accordion, and other instruments. Schwall and Siegel formed a blues duo in 1964, playing at Chicago bars and clubs. The Siegel-Schwall Band became quite popular, and by 1967 were touring nationally.

THOSE WE HAVE LOST



Schwall was also the leader of his own blues-rock band, the Jim Schwall Band.

Schwall was also involved in numerous other musical projects.

Schwall was also a professional photographer and did different types of photography.

Schwall was also active in progressive political causes.



Kurt Equiluz
1929 - 2022

Kurt Equiluz was an Austrian classical tenor in opera and concert. He was a member of the Vienna State Opera as a tenor buffo from 1957 until 1983, remembered for roles such as Pedrillo in Mozart's *Die Entführung aus dem Serail*. He appeared regularly at the Salzburg Festival, including world premieres such as Rolf Liebermann's *Penelope* in 1954. In 2000, he performed Schubert's *Winterreise* at the Vienna Musikvereinsaal to mark the beginning of his retirement. He died on 20 June 2022, a week after his 93rd birthday.

THOSE WE HAVE LOST



Dennis Cahill
1954 - 2022

Dennis Cahill was an American guitarist who specialized in Irish traditional music. He was active in the Irish traditional music scene in Chicago in the 1980s and 1990s. In the late 1980s, he and Irish fiddler Martin Hayes formed a band in Chicago called Midnight Court which combined traditional music with rock and roll.

After its demise, Cahill and Hayes continued to work together and formed an acoustic duo in 1996, developing an "unrushed, lyrical, highly expressive interpretation" of traditional Irish music.



Artie Kane
1929 - 2022

Artie Kane (born Aaron Cohen) was an American pianist, film score composer, and conductor with a career spanning over six decades. As a pianist in Hollywood studios, Kane worked with artists such as Frank Sinatra, Henry Mancini, and John Williams, among others. He composed the music for over 250 television shows. During his career, he conducted on over 60 motion pictures at MGM, Disney, Universal, Fox, Warner Brothers, Sony, Columbia Pictures, and Paramount. In 1976, Kane was nominated for a Grammy Award.

THOSE WE HAVE LOST



Pierre Narcisse
Пьер Нарцисс
1977 - 2022

Mudio Mukutu Pierre Narcisse De Napoli De Suza, known as Pierre Narcisse, was a Cameroonian-born Russian singer. In the early 1990s, he created a group which performed music at nightclubs, both in the French language and local Cameroonian languages. In 2001, he worked for the radio station "Хит ФМ". In 2004, he released the album "Шоколадный заяц". In 2013, he recorded the singles "Купола" and "Сахалинская любовь".

Pierre Narcisse died in Moscow on 21 June 2022 following a failed kidney surgery.



Patrick Adams
1950 - 2022

THOSE WE HAVE LOST

Patrick Peter Owen Adams was an American music arranger and record producer. He earned 32 gold and platinum records. He was known primarily for his production, songwriting and engineering work on the New York-based Salsoul Records, Prelude Records and major record labels as well as his associations with various recording artists such as Black Ivory (1970s), Inner Life, Jocelyn Brown, Loleatta Holloway, Salt-N-Pepa, and groups The Universal Robot Band, Logg and Musique. In addition, Adams worked with rap, hip-hop/R&B and dance/club acts such as Coolio, Cathy Dennis, Eric B. & Rakim, and Shades of Love. He owned and operated PPMUS (Patrick Adams Productions Music) in New York City.



Yuriy Vasilevich
Shatunov
Юрий Васильевич
Шатунов
1973 - 2022

Yuriy Vasilevich Shatunov, commonly anglicized as Yuri, was a Russian singer, best known as being the frontman of the Russian 1980s band Laskoviy Mai (Ласковый май). They frequently sang about unfortunate love, which was not typical at that time, and was especially unusual for the young band members in their early teens in 1986. This group existed from 1986 to 1992, and was very popular in Russia. In 1996, Shatunov moved to Germany, where he went to complete his education, and to learn how to become a music producer. Before Shatunov died, he was busy working on his solo career, and performed frequently in Russia, Germany and in Eastern European countries.

THOSE WE HAVE LOST



Massimo Morante 1952 - 2022

Massimo Morante was an Italian musician who was the guitar player for the Italian progressive rock band Goblin.

Goblin provided soundtracks for several horror films, including Dario Argento's *Deep Red* (1975) and *Suspiria* (1977), and George A. Romero's *Dawn of the Dead* (1978).

Morante died in June 2022, at the age of 69.



THOSE WE HAVE LOST



Bernard Belle 1964 - 2022

Bernard Belle was an American composer, producer, and musician. After starting his career as an R&B guitarist, Belle became known as a songwriter for Michael Jackson and Whitney Houston and a producer of gospel music. He began working with producer Teddy Riley in 1986. Together, they became the pioneers of the new jack swing era of music. After dedicating himself to Christianity in 1994, Belle still remained one of the most sought after producer/musicians in the Gospel music industry. Belle's name appears on over 70 million records worldwide as a producer, writer, or musician.

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



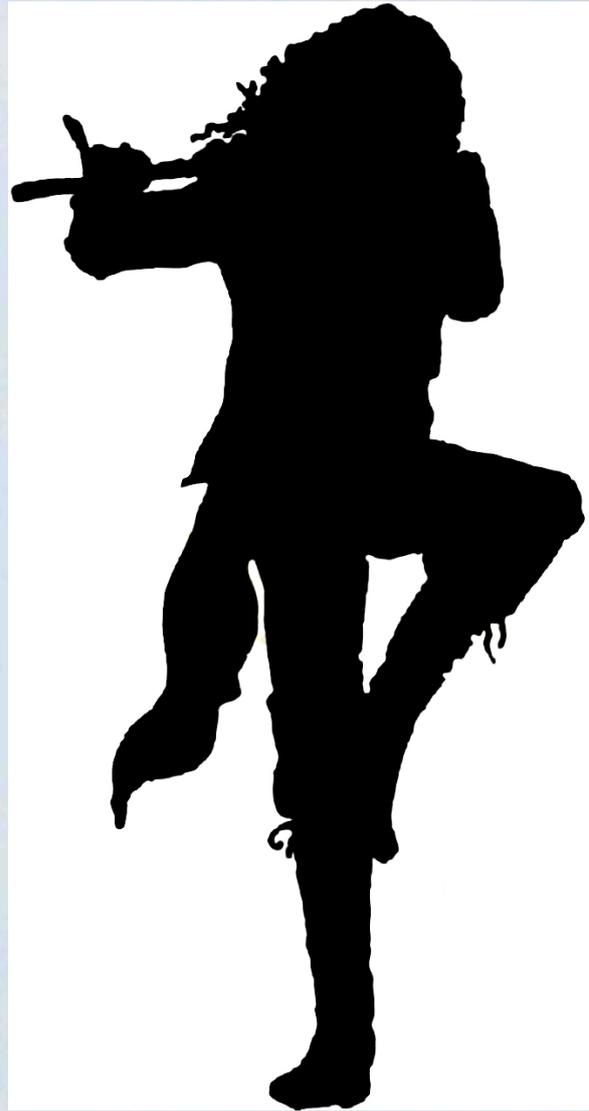
One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

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 con-



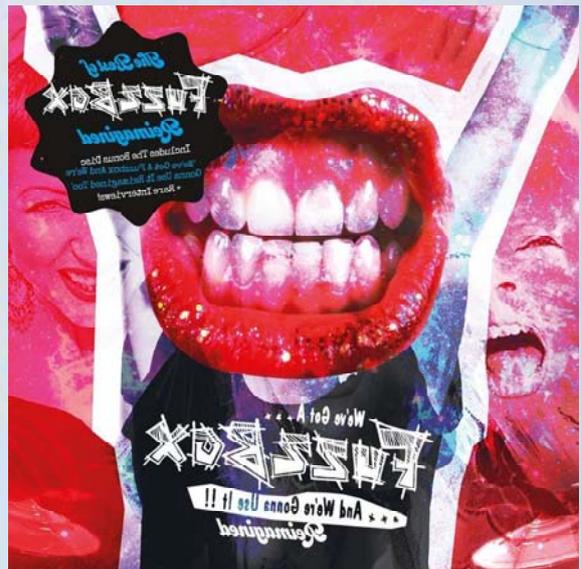
cert of 30 January 1969 – and also acted as the nerve centre for a string of projects conceived under the Apple banner, among them solo Beatles records and albums by artists as diverse as James Taylor, The Modern Jazz Quartet, Billy Preston and Badfinger.

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-wav-for-immediate-download-in-stock-now-2>

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

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



**DELUXE VERSION EXPANDED & REMASTERED
INCL. UNRELEASED TRACK**

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

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

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



Dave Bainbridge

Celestial Fire – Live In The UK

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

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

"A masterful package that deserves a huge audience" – Prog Archives

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

Celestial Fire

Live in the UK



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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



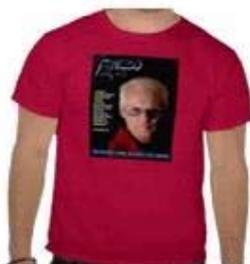
Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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Saving Animals | Enriching People

<https://nodogleftbehind.org/>

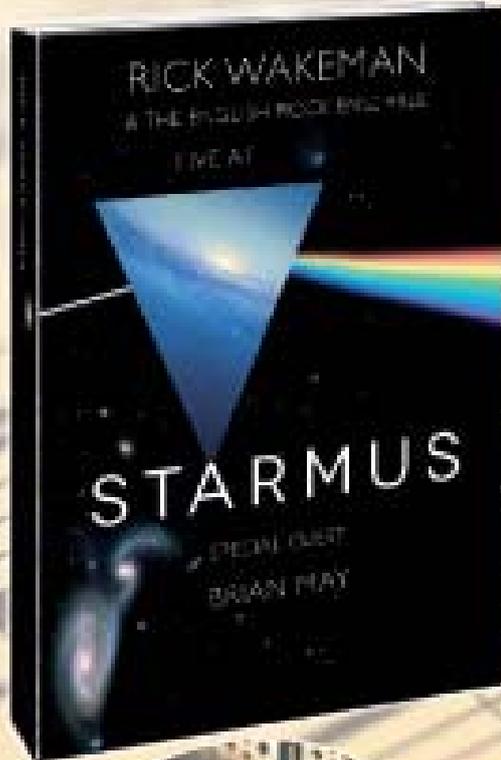
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

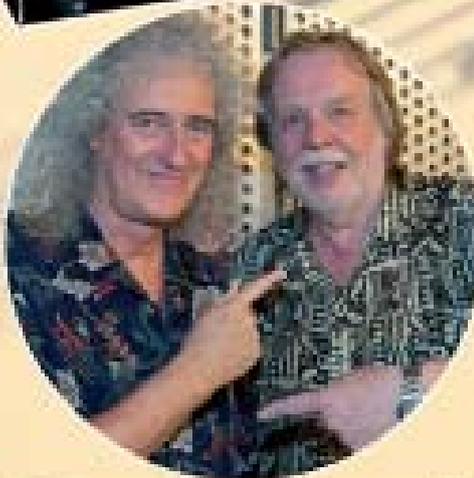
Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Bad Weather (feat Glad2Mecha, Alecs DeLarge & Tomppa Coates)
by
Ratty The Sly

Bad Weather is the second physical release, on Rushed Rat Records, of Ratty The Sly (the first being 'Balling on a Budget'). Ratty The Sly is a producer, DJ and Emcee from Scarborough UK. With this single Ratty has put together a good line up of guest artists in US Emcee/producer/engineer Glad2Mecha, Sheffield beatmaker/Emcee Alecs Delarge and Tomppa Coates.

STEVE RIDER

So, let's put our coats on and grab our umbrellas and see if weather really is that bad...

Ratty The Sly's production on *Bad Weather* brings this mix of horns, keys, drums, and cuts that all merges together with a kind of jazzy undertone. The drums are sparse but heavy, while the horns fade in and out as whole vibe carries you along setting up this dreamy chilled out but, still edgy sound scape.

Once the laid-back vocals kick in there seems to be at least two ways to look at what you get from the track. On the face of it, it just appears to be all about being outside caught up in the wind and rain but, the more you listen there appears to be a metaphoric aspect to the track where it could be talking of the tough times we all go through day to day or still further there are moments when you feel it's all about the state of society we are all living in right now.

The more you listen the more get from the track and you have to give credit here for Ratty producing a track that allows the emcees to paint these audible pictures, each in their own style, with each verse seemingly capturing a different aspect of life, and what you get from each verse really depends on the perspective you are taking at the time.

There is a brooding atmosphere to the track that is enhanced by the laid-back nature of the vocals which, to a point, almost clouds your ability to fully decipher the meaning behind the track.

The thing is that whichever way you take the track, if you take it at face value or as a view of the current state of society, bad weather and hard times both bring a heavy vibe whenever you look at the dark clouds, pouring rain or the cost of

living and the pain and suffering in the world around you, it creates a feeling of little motivation to do anything than just to sit back and chill.

Well, now you have the perfect soundtrack to when those storm clouds gather and the pressure of life seems too much, you sit back and put on *Bad Weather* and just go with the vibe, then soon enough the sun breaks through and everything feels a damn sight better.

I am sure that, from what I have just written, you can get that overall, I liked this track, the places it took me and fact it gives you that vibe of Hip Hop being a single universal family the world over. The jazzy and raw sound was a fresh change, and the heavy drumbeat was just enough to keep you rooted in the current reality, which is great work from Ratty.

The laid-back vocals from Glad2Mecha, Alecs, Tomppa and finally Ratty create views of life from both sides of the pond with the kind of flow that you can sit and properly listen to or simply just float along with. You really don't have to read as much into it as I have, just enjoy it...

Sending some additional recognition to Archie Pheby-McGarvey, engineer, who helped mix the beat, mixed all the vocals, and mastered the whole thing. I don't know much, if anything, about mixing and mastering but, I'm reliably informed (by Ratty himself) that it is quite a job to do a three-mic mix, so huge kudos to Archie.

Bad Weather is out now on Rushed Rat Records and available on limited 7" vinyl, if there are any left that is...

Huge thanks to Ratty The Sly for sending this one over and it's now time for me to take off me coat, close the umbrella and be outta here...

Steve



YO YO PUNK! **Produced by** **Kali Mist**

It was back in June of 2021 that I reviewed the debut release of *Unbreakable* by Bristol Duo Kali Mist and Krazy on the Word Life imprint. Since that time the guys at Word Life have not been resting with their podcast and new music blowing up.

Now one half of the duo, Kali Mist, is back with his brand new production album *YO YO PUNK!* (also released via Word Life), which he also features on

alongside a host of guest artists, one of which is a Young KSV who is Kali's son and dropped his own single, *Five Guys*, back in July last year (which I also reviewed).

So, let's get straight in and find out what *YO YO PUNK!* is all about...

It kicks off with *Childhood Dayz* which features Reggie Millionz and DoMc alongside Kali. The vibe of this one is straight up funk courtesy of guitar, keyboards, and drums. It makes you wanna nod ya head, big time as the emcees take back to growing up in the 80s, when Hip Hop was in its youthfulness and it was all about the

Commodores, Atari or spectrums, where no had a care in the world. Cymbals, drums, and guitar vibes bring in the slightly more laid-back sound of Circles, where Kali Mist is joined by Social Conscience and Sadia (who provides stunning soulful chorus). The message here is all about how so many people are content to stay in their safe zones. If you are not prepared to make moves and take a chance you will never do anything but, go round in circles.

Guitars, bass, drums, and another soulful chorus form a funky backdrop, perfect for Kali to be joined by Reggie Millionz and Dan Ratchett on Live Your Life. As the title suggests, this one is all about getting

out there and living your life. You gotta make the right decisions to ensure that you make everything count, to be the one who stands out. The keys and guitar of See Tomorrow create a chilled vibe while the drums provide the pace for the vocals, leaving you wondering if you should sit back or get up and move to this. What you should do is listen as Baileys Brown and Social Conscience join Kali to speak on the things that help us get through the days. There is so much that causes us to struggle through the days, testing our mental health and have so many questioning if they even want to see another day but, just a little bit of love in our lives from family, friends or a partner can help us want to see the next day.



How Can I Live switches the pace up a few notches to a mix of bass, drums, and xylophone notes, creating the kinda upbeat feel-good sound you can't help but nod your head to. Reggie Millionz and DoMc join Kali once more for a track that speaks about the motivation that we all find within us everyday as we question what goes on around us and how we keep going in the face of such adversity. The penultimate track is the title track *Yo Yo Punk!* It features Social Conscience, Reggie Millionz and Young KSV alongside Kali over another feel-good vibe of drums, bass, guitars, and horns that infuses you with the energy to move. Is this about Hip Hop and Punk, or about being a punk, or is it just a bit of everything. Well, it's definitely a bit of fun and that's what we need right now so enjoy this one and have some fun. The album finishes up with *Way Out*, which keeps that upbeat vibe going with bass, keys, and drums. Kali is joined by Social Conscience and Micha B to drop it heavy about getting out there performing live and just going way out of your way to do what you do, to enjoy yourself while you're doing it and most of all bring enjoyment to others. Let's face it, it's all about the feel good...

There is no two ways about it, *Yo Yo Punk!* It's a little over twenty minutes of funk fuelled, Hip Hop vibes to make you wanna bounce as Kali Mist once more shows that Bristol is the home to some of the UK's premier Hip Hop.

Kali's production here is straight up banging Hip Hop that has a core vibe inspired by the funk sound. What this does is to bring that underlying energy has you wanting to either nod your head, bounce around or just move in some way to the beat. There are a few tracks here that would be at home in the clubs just as much as they would be pounding out on the car stereo or your headphones. When you then add to that sound a stellar line-up of emcees, bringing that Hip Hop vocal edge, and singers, who bring a tinge of soulful sounds, it just polishes things off.

If anything, I found myself wanting to hear more. I wanted another four or five tracks as I was enjoying it that much. For me, Kali Mist is one of those emcee/producers who, without a doubt, will go far on the UK underground Hip Hop scene with projects like this. Not only that but, he has also provided a platform to launch the names of those guest artists. You might not be familiar with those names before this but, after this you most definitely want to watch for all those artists featuring alongside Kali Mist.

I don't think there is much more that I can say about *Yo Yo Punk!* Except that is out now and if you have not heard this one yet then you're sleeping on a proper crackin' slice of home-grown Hip Hop. So, you know what to do...

On that note, I just wanna thank Kali Mist for asking me to do this.

Now, I'm out,
Steve.





More than a dash of 'Kindness'

*Alan Dearling with Odgie Danaan, Pam Smith,
Gig and Millie Joy and lots of friends...
creatively fight back poverty.*

alan dearling



"I have friends
& confidence
that I didn't
have before"



In the wake of Tory MP for Ashfield, Lee Anderson suggesting that people should learn to better budget their finances

rather than use food banks, there has been a widespread criticism of politicians essentially blaming 'poverty' on the

activities of poor people themselves. Mr Anderson added, "There's not this massive use for food banks in this country", during a Commons debate on the Queen's Speech. He added, "We've got generation after generation who cannot cook properly, they can't cook a meal from scratch, they cannot budget." In reality, major sections of the population are now 'poor' and facing 'poverty' as energy costs rise and inflation nudges towards 10%. They are facing the biggest drop in living standards since records began in 1956. That's according to the Office for Budget

Responsibility, which calculates that food prices are rising at the fastest rate in 30 years.

Here are two examples of successful and FUN community initiatives!

The Northern Soul Kitchen is based in Berwick-upon-Tweed in Northumberland.

<https://www.facebook.com/search/top?q=northern%20soul%20kitchen>

SHARE SHOP NOW IN OUR SHOP SPACE

VISIT THE SHARE SHOP ON THURSDAYS AND SATURDAYS IN ITS NEW SPACE!

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It's a different sort of café, originally founded by Millie Joy. It's also a community 'hub'. They make creative use of unsold, surplus food to serve up delicious meals, sandwiches, vegan options and cakes and bakes.

The organisers say, "All meals from our café on West Street are 'pay what you can', meaning you make a donation in return for your grub – everyone is welcome here at Northern Soul Kitchen."

That's not all they do. They also organise 'THE SHARE SHOP' to sell-on donated and surplus food. They say, "Feed the bellies not the bins!" adding that, "Our fabulous volunteers will have the shop ready for you at 11am. Pay what you can, and please bring your own bag."

LOVE FOOD – HATE WASTE!

Another initiative is their SECRET SUPPER CLUB.

This has been a huge success with local diners...

Their marketing for the events say:

*"Why not give it a go?
Trust us with your dinner plans, book a table only knowing what time you're coming."*

The menu will always be delicious, the vibes will be different each time, the café will always be lit by candles and ready for you to enjoy your evening."

Djs, music and free food in Tod at the Golden Lion pub and venue.

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

Located in Todmorden, West Yorkshire, two young local Djs, Stephen Lomax and Nick Roger, came up with the concept. An evening of entertainment, free food and fund-raising for the local food bank.



Oddie Danaan writes:
KINDNESS...

“Poor people can face a great deal of stigma in this country. Yet I know from my decade or so being involved at the front line of food banks that people in poverty are often the kindest and most humble of all – I deal with the long, apologetic explanations from people who have fallen on hard times, usually through no fault of their own, and are so sorry to trouble us but are desperate to come and collect 10 food items in a bag once a week that those of us with a quid or two in our pockets wouldn't think twice about buying in the supermarket. Hard times indeed.

And, of course, there are also so many other wonderfully kind and helpful people in the world as well. People who

aren't in poverty, but are more than happy to dedicate time, help and resources to those who are. And Tod in general and the Golden Lion in particular is very well served with those sorts of people.

So, it was a great privilege for me and Pam to be able to go and volunteer alongside some of them in the Lion last night. The concept was simple but beautifully thought out. People who are poor are well aware of the stigmas placed against them, to the extent they can sometimes feel bad about even being seen to enjoy themselves. But everybody has a right to enjoyment, everybody has a right to partake in society, everybody is equal – some just don't have any money. So, as well as the Djs playing for free last night to raise money for Pam's local food bank here in Cornholme, Gig the landlady and Thai Ladies Kitchen took the chance to lay on meals for the families who





use the food bank. Reserved tables, decorated with tablecloths and flowers, were an extra nice touch, and the food included chicken curry, a delicious vegetarian curry, beautifully cooked rice, wine, and a seemingly endless supply of fresh cooked chips and chicken nuggets and fruit juices for the kids.

Me and Pam were on meet 'n greet and serving and waiting on, and it was just so heart-warming a thing to be involved in. The little kids kept coming back, 'Have you got any more nuggets please?', 'Have you got any more juice please?', watching their eyes light up as we said yes and served them. It was just a joy to be honest.

Yes, it's sad that we even have to do these things. This country is easily rich enough that we should never need food banks, never need to give people free meals, it's simply that the money is so unequally divided up. But given that we can't change the system overnight, giving people respect and decent treatment and full bellies and happy memories is the next best thing.

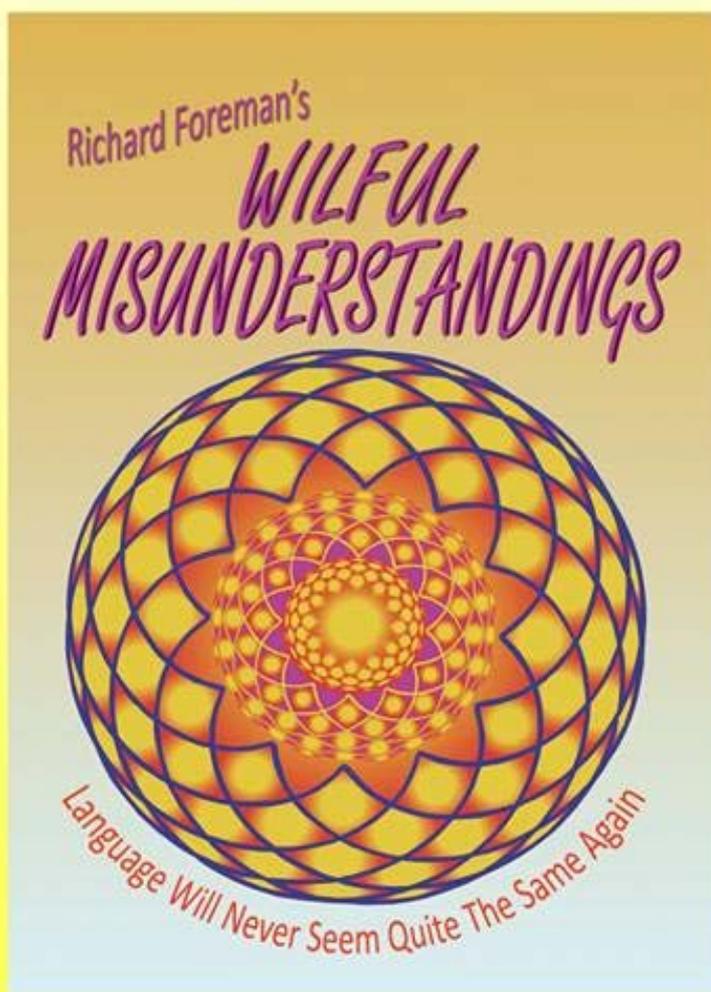
One Love y'all. XXX

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

'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)



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'Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind.'

'A sanctuary, a haven, a totally immersive other world...'

'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

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KEV'S WORLD

Steve Hackett
Auckland Town Hall
17/06/2022

Five years ago, Steve Hackett brought his Genesis Revisited show to Auckland and I was just blown away so needless to say, when in 2019 he announced he was coming back in 2020 I asked my kids to buy me a ticket for Father's Day. Due to a certain pandemic, he was unable to make it, and I (and I am pretty sure most of the audience) had forgotten exactly what we had tickets to. When I first saw Steve back in the 90's his set comprised pretty much only his solo material, while the last time I saw him it was mostly Genesis, with some Hackett. According to an internet hunt, based on their last gig, tonight he would be playing three sets, with the first commencing with "Clocks" and giving us some of his most well-known material such as "Everyday" and "Shadow of the

Hierophant" before playing what looked like 'Seconds Out' as a second, then coming back for some more Genesis for the encore.

So the lights dimmed, the audience cheered, and on walked Steve and the band, and immediately launched into.... "Sqonk"! I admit I was both pleased and confused, what was going on? After they finished Steve then told us that there was probably some confusion among the audience, and the band, as to what they were going to be playing so he wanted us to know that tonight they would be playing the whole of 'Seconds Out' and then after the break they would play the whole of 'Selling England By The Pound' (missing those tracks from the 'Seconds Out' set and playing them here). This was not what I expected at all, and while

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STEVE HACKETT

GENESIS REVISITED 2022

AUSTRALIA & NEW ZEALAND TOUR



part of me was actually disappointed (Hackett has released some quite incredible solo albums, unlike his ex-colleagues), part of me was incredibly pleased as while some fans prefer Gabriel-era Genesis and other Collins, I have always stated that the Hackett period is the finest. I knew they would be playing some songs tonight I had not heard in concert from either Genesis or Hackett, and it was something to look forward to.

The line-up had changed slightly since they last came here, as while Nad Sylvan (vocals), Roger King (keyboards), and Rob Townsend (sax, flute, percussion, keyboards, vocals) were still there, as they have been for years, they have now been joined by Jonas Reingold of The Flower Kings (bass guitar, twelve string and vocals) and drummer Craig Blundell (Steven Wilson and many others).

My notes from the night seem to comprise mostly of words like “awesome”, “incredible”, “amazing” and so forth, which in many ways is not too surprising as we have someone at the helm who joined a boy band 51 years ago (his words) and created some of the most important and exciting music ever and has continued to record and tour the world ever since. He

may be 72 years old, and sits on a chair when not playing, but when it is time to dominate or add nuances then he is there as the guitar comes to life in his hand. Many people forget that when talking about prog music, the complete term is “progressive rock”, and there were some in the audience last night who had forgotten that (including the nice lady sat next to me who kept putting her hands over her years in an attempt to decrease the volume), as there were times when it was really loud!

The secret weapon in this band is Rob, and the arrangements which have been written to allow him to shine. It is not unusual for him to play multiple instruments in a song, either adding additional keyboards or gentle flute or recorder, but when he got to blast on the sax following either the keyboard or guitar, he was adding a mighty additional weight. The songs were not always 100% faithful to the originals in terms of arrangements, and for me this brought them to life. A special mention must also be made of Nad, as the last time I saw him I was somewhat disappointed in his performance and put it down to his vocal cords possibly being affected by being on a long plane journey. I don’t know if that was the cause, but tonight he was a revelation, and even though he is a Swedish musician who was born in America, there

were times last night where he came across as pure London, with “Robbery, Assault and Battery” being a highlight, while “Dancing With The Moonlight Knight” was an incredible success.

For me the only major issue with the gig is that I really do enjoy Steve’s solo material, and given his output is still so prolific it would have been nice to have heard some of his own songs as well. But that seems to be somewhat nitpicking when we were delivered 150 minutes of music which any Genesis fan would have dearly loved to have seen. A mate of mine was asked to review the gig just two days before, didn’t really know Genesis or Hackett so spent two days playing the latter solidly only for none of it to turn up in the show. Well, I found it funny even though he was mortified!

I so hope that Steve makes it down here again, but I worry that age may be against that, so will just relish the fact that once again I was able to see an absolute master at work. Who needs a major stage show with 30 feet screens and lasers? Tonight we had six musicians, a basic lighting rig (which did a pretty good job it must be said, and created some nice patterns on the ceiling), great songs and an audience in rapture. ‘Nuff said.

Jenny Mitchell, Jamie McDell
Kumeu Live
18/06/2022

Over to Kumeu Arts Centre tonight to catch two Country singers, along with ace photographer Steve Bone who I had not worked with since Dragon in February last year due to both Covid and his schedule getting in the way of things. We both got there early enough to catch up with the ladies and listen to the soundchecks beforehand and it was obvious we were on for a good night. I had not been here previously, but the centre is exactly as the name implies, a place which focuses on the arts with some wonderful prints and paintings for sale, while the music was taking place in a room which had been set

up with some simple lighting, curtains and sound with no actual stage. This meant the audience were sat within feet of the musicians, so they would need to be on the top of their game as there was literally nowhere to hide. Run by music lovers they have built up a regular crowd and I am sure I will be back here again soon.

The concept for tonight was that Jenny Mitchell would be playing two sets, with Jamie taking part during the second set. Before Jenny started playing everyone was told that Jenny had today been awarded APRA's Best Country Music song award for *Trouble Finds A Girl* which she performed with Tami Neilson. The organisers of the gig presented her with a bottle of champagne while there was a loud round of applause from the audience. She started her set with *Tug of War*, and I was struck yet again that when she is talking, she is light and bubbly, but as soon as she starts to sing, she matures into a seasoned country singer songwriter.

She has a light touch on the guitar, which is the perfect accompaniment for her voice which is emotional, wide and full of colour, and the perfect foil for her succinct and direct lyrics. A friend of mine and I were talking about Jenny’s performance at Auckland Folk Festival last year, and she told me she cried all the way through the set as Jenny had touched her that deeply. I had only previously seen Jenny with other musicians and singers, and she explained that tonight she would be playing songs in the way they were originally written, which is not how they are normally performed. Next up we had *Troubadour*, and the audience were transfixed, so much so that I started to get concerned that my typing on the laptop would be disturbing people!

Make Peace With Time is somewhat slower, and everyone concentrates deeply on the vocals as she takes us on a journey to a different time and place. She mixes these up so we can hear the stress and strain, the angst, as she moves from delicacy to power, throwing her head away from the microphone as she reaches high. Contrast that to the times when she is so quiet as to be almost inaudible, using contrast to a great extent. *Wildfires* is the title of her last album, and is much more



upbeat with a strong groove, and she is even using a stomp box, providing yet more variety.

If You Were is the love song from the new album and was dedicated to a couple in the audience whose wedding Jenny was supposed to perform at but was unable to after it had to be rescheduled. This is more in the folk area, less country, with strong hints of Joni Mitchell and I can certainly see this being released as a single as it is very powerful indeed. This was followed by a delicate rendition of The Beatles' *Blackbird*, and to be honest I much prefer her slightly slowed down and far more delicate version which lifted it to a different level. *Ends of the Earth* is the story of her grandparents leaving London and coming to New Zealand after seeing a sign saying it was the land of milk and honey, taking the journey which saw them settle in Gore. In many ways this reminds me of Mundy-Turner's *The Transformation of Sarah*, which lyrically follows a similar story, and by being sung by a relation of who the story is about makes it that much more real. When I first saw the setlist I was upset to notice that *Lucy* wasn't included, but I was

also aware that the setlist was likely to change during the performance, so when Jenny started talking about Lucille Ball I knew what was coming next. All her songs are passionate, all of them are powerful, but this is something very special indeed. Packed full of drama and emotion, it contains everything one could wish for from a country song. That was the end of the set, and Jenny took a well-earned break after having her boyfriend, poor Toby, model the denim apron which is part of the merch she had available. Note to all bands, this is how to do it, bring merch in and ensure it is visible and easy to buy! It doesn't sell if left at home.

She returned with *Travelling Bones*, and although there was quite a lot of conversation as she started, it soon died, and we were again in total quiet as everyone was entranced by her songs and voice. Again, a personal story, this talks about wanting to set up a home but unable to do so due to needing to move on, and consequently missing her parents' cups of tea. *Tomorrow* is another song from the next album, talking about how making changes in her life. This is another delicate number, and due to the personal nature it is so easy to be engaged and invested from the first line of lyrics.



Then it was time for Jamie McDell, whose most recent album was released earlier this year. Recorded in Nashville, this is yet another which has been heavily delayed due to Covid and it was going to be interesting to see what her songs would be like in such a intimate environment. Jenny

introduced her by saying she cannot believe that Jamie was going to be her guest as she was a big-time pop star! Jamie was more than a little embarrassed by the introduction, but soon settled down and also started with a very personal song, inspired by her dad. *Poor Boy* was the first time I had heard her sing





apart from in the soundcheck and I was taken by just how much her voice reminds me of a young Stevie Nicks. Although she is still only in her twenties, Jamie received her first gold records a decade ago, and won the Best Pop Album award at 2013's New Zealand Music Awards.

Her style has changed since those early days, and she is very much deep into Country now, but still with a pop sensibility such as *Daddy Come Pick Me Up*, another song about her dad, this time about him rescuing her from sticky situations. This is full of lyrics which had the audience chuckling, but there is a





serious sentiment behind this. *Story of John* is about how she used to watch her now husband from afar, but never dare approach him as at the time he was with someone else. Her vocal style is quite different to Jenny, often singing higher and there is less breadth, but the Nicks inflection is a huge part of the overall sound, and that combined with lighter lyrics makes for music which is incredibly inviting.

Jenny then returned to the stage and the two of them performed *Mother's Daughter*, a song they wrote together some years back, but they had had very little time to practice, with most of it taking place upstairs while the audience were coming in earlier. Jamie took the lead, with Jenny harmonising, with their voices combining wonderfully, with Jenny also allowed Jamie to sing on her own for large sections of the song so when she came in it had much more impact. The song combines the emotional lyrics and depth of Jenny's songwriting combined with Jamie's somewhat lighter nature and together their voices come together to create something which was a real highlight.

Jenny then took the lead on *Big Yellow*

Taxi, and it was obvious the two ladies on the stage were having as much fun as the audience were.

The night ended of course with *Trouble Finds A Girl*, a song packed full of emotion. When I reviewed it last year I said it was a siren call of passion, and that was so true tonight with Jenny pouring all her emotion into it, and Jamie providing wonderful harmonies over the top.

Jenny was not able to get away with that, so she was called back for the new single, *Snakes In The Grass*, about her sisters. Upbeat, but again with a message, this was the perfect way to end the evening.

It was an incredible night tonight, featuring two different but wonderful singers with amazing material. My gratitude to Kumeu Live for putting on fantastic musicians, check out their Facebook page and also sign up to their mailing list.

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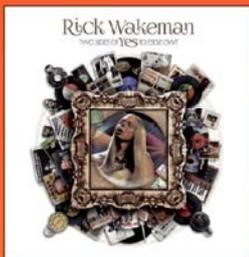
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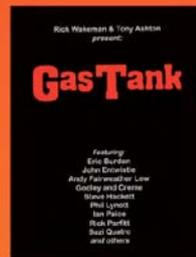
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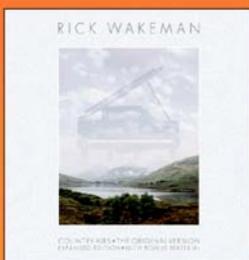
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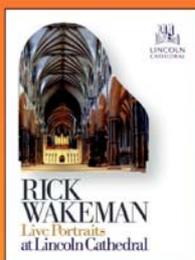
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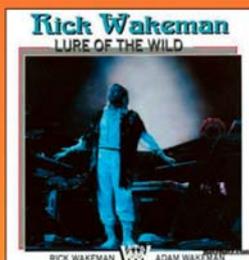
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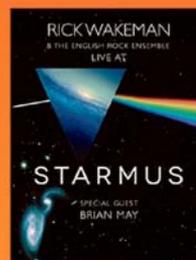
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With Adam Wakeman. Entirely instrumental

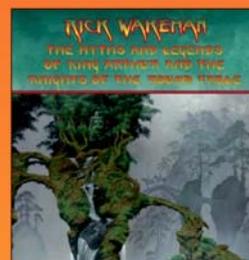
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With Brian May and The English Rock Ensemble. DVD

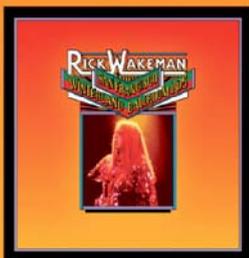
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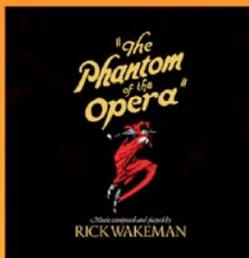
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Live in San Francisco

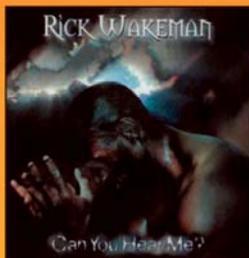
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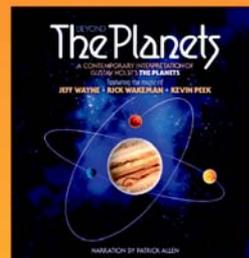
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KEV'S WORLD



T-BONE
GOOD 'N' GREASY
INDEPENDENT

Here we have the debut album by Wellington-based Kiwi folk Americana act T-Bone, and mighty fine it is too. The quintet comprises Gerry Paul, Aaron Stewart, Richard Klein, Michael Muggeridge, and Cameron 'Dusty' Burnell, and they bring together an acoustic mix of zydeco, old-time, blues, bluegrass, and folk with Americana to create something which is incredibly enjoyable and full of depth. They also have avoided using any form of percussion, which means the music is always light and with plenty of space for all the instruments to be heard while the lush harmonies are clear and stress free. In some ways they make me think of Turkey The Bird, and when they come to Auckland in a few weeks' time they will also

have Hoop as support, as did TTB when I saw them last Saturday.

The guys have been rehearsing every Monday night for the last seven years, playing some music, eating food, and sampling wine, setting themselves up for the rest of the week and this has come through on the album as there is that easy companionship which only happens when musicians have been playing together a great deal and trust and relax around each other. While the bass is at the heart of all they do, providing the foundation, any of the other instruments could be taking the lead or providing the nuances, or they could be combined in a glorious whole, so the concentration is on the vocals. Seven of the songs are originals by Gerry Paul, two are co-written by the band and three are from the New Orleans, Zydeco and Cajun traditions. While Mumford & Sons are an obvious influence, *Far North* is a fine example of what Simon & Garfunkel would have sounded like in the very early days if they had more of a bluegrass style.

Their songs are incredibly catchy, with hooks a plenty and while they are obviously aimed at the folk and Americana market there is no doubt that they would also easily grace mainstream radio as there is so much joy within these. I can imagine them rehearsing in a circle so they can all see each other while they play, with everyone having a smile on their face as it is just that sort of album. They describe themselves as a mandolin playing ex-chef from the Far North, a fiddle playing wine importer from New Jersey, a Dublin-born spearfishing songwriter, a guitar slinging laboratory assistant from Taranaki and a gardening double bassist from Karori, and in

KEV ROWLAND

many ways this tells you exactly what you need to know as this self-deprecating style comes through in this gorgeous collection of songs.

This is simply essential for any lover of acoustic music, as this combination of mandolin, banjo, guitar, fiddle, double bass, and harmony vocals with great songs is a delight from beginning to end.



STEVE WELLS
SONGS FOR SUMMER RAIN
INDEPENDENT

When I heard that Steve Wells (exFur Patrol) was releasing his debut solo album I had no idea what to expect, but I know it wasn't this! For a musician who made his name as guitarist in a multi-platinum band, there are way more keyboards here than one would expect, and the production makes this album sound huge. I kept imagining I was down at Lake Tekapo, feeling insignificant while looking up at the stars, and then when I read the press release, I realised it was inspired by the dramatic landscapes of Steve's African childhood (having grown up in Zambia). "I recall the 8 months or so of hot and dry. Then the wind would change, and we could smell the rain in the air. Looking out over the plains, we would see the thunderheads coming our way. It was so exciting. When the storm hit, us kids would run wild in the rain."

But what makes this album so interesting is that through the 11 songs we are taken on multiple journeys, and we never know where it is going to lead. The multi-tracked staccato guitars on *Dreams of an Angel* are percussive and very African in nature, while *Not What You Want* is a grungey mix of rock and electronica delivered in a manner which one can imagine being utilised by Robert Smith as it combines tunefulness and discord in a wonderfully messy whole.

Contrast that to *WIS* which may be keyboard led, but the riffs behind it are massive and one can just "see" this being played by a metal act at Wacken, while *Waste My Time* features Lucy Day (Lumoy) who brings an ethereal beauty to a song which is way more sombre and restrained. Steve has a great understanding of pace and balance, so the album moves through different styles, all of which have deliberately been placed to create contrast between what has gone before and what comes next. To play this on shuffle (which should be outlawed) would be nothing short of criminal as one of the delights is the way we move through the album, a real voyage of discovery. The material varies in length from just over one minute to six, and the huge soundscapes always have purpose and meaning; there is an intent which can often be missing from that type of music and one can easily imagine this being used in a cinematic context as it is hugely expressive. Well worth investigation.



COAST ARCADE
TATTOO
INDEPENDENT

I don't know how old these guys are, but given they formed in High School towards the beginning of last year I am guessing not that old, especially as they have been playing mostly all-ages gigs, although they did also open for The Beths in Auckland earlier this year and would have also opened for Clap Clap Riot if the tour hadn't been cancelled due to Covid. Bella Bavin is the lead singer and lead guitarist, and here she sings about wanting to tattoo a girl on her neck. With drummer Thom Boynton, and brothers Chris and Nate Tims on rhythm guitar and bass respectively, Coast Arcade have created a perfect summer single which is jangly and has one of those hooks which sticks in the head and refuses to go away. When they repeat the chorus a few times Bella puts just a little growl into her vocals and it totally changes the perspective, and while it starts and ends gently enough with just Bella and her guitar,

throughout the rest there is a driving pulse from the drums, apart from when they throw in a neat a capella break. There is a huge amount of confidence here, and one can see why they have been gaining so much attention as while at its heart this is commercial indie alternative rock, it is steeped in Kiwi music from the 90's and is just so much damn fun. Coast Arcade are a name to keep an eye on, as if the debut single is like this, what is next?



HOOP
THE BRIGHTEST IN THE LAND
INDEPENDENT

I have seen Hoop play twice this year so far (the third will be in a few weeks) and each time I have come away impressed with the depth and breadth of their Americana-inspired folk. This is due in many ways to having two songwriters in the band, both of whom are singers and multi-instrumentalists while they also have an excellent rhythm section and a great fiddler. The line-up on this release is Al Baxter (guitars, mandolin, banjo, vocals), Nick Edgar (flute), Emily Allen (violin, viola), Rusty Knox (percussion) and Glen Coldham (bass). They have also brought in John Molloy as a guest accordionist, which definitely adds to this song which in many ways is a sea shanty in a traditional style.

Al sometimes undertakes guiding on the island of Tiritiri in the Hauraki Gulf, and when he was telling visitors the story behind the Tiritiri Matangi lighthouse he felt it was the perfect inspiration for a song given that it is the oldest lighthouse still in operation in New Zealand, as well as being the first lighthouse built by the Government. The song feels very English, not only in the lyrics but also in the way the arrangement has been constructed which has provided a real opportunity for Emily to shine. From my experience of seeing them play live, Emily normally provides nuances and additional touches here and there but, in this

instance, she has taken the opportunity to be the main melodic foil, providing a wonderfully fluid line throughout. It sounds as if she has been taking notes for Ric Sanders of Fairport Convention as there is no doubt, she is performing a very similar role. The latter part of the song is a reel (apparently a trad. arr.) arranged by Emily, but it fits in perfectly.

Far less Americana than their normal material, way more English, this is an absolute delight.



SAM BARTELLS
GOOD INTENTIONS
INDEPENDENT

Last year I saw Sam at The Tuning Fork with a full band, and then a few weeks ago he was playing acoustically at a tiny venue in Ponsonby with just a keyboard player for support (what an incredible night that was). In some ways his latest single is a combination of those two very different facets, as the central core of his music is always his acoustic and vocals. Sam is one of those singers where his voice is always packed full of emotion; he can easily place an edge onto it, which brings us in, as this is not yet another plastic singer looking for fame without substance but instead, he has the depth of kauri, rich and sumptuous. Recorded and mixed by David Rhodes, then mastered by Chris Chetland, the sound is as superb as one would expect from those gentlemen, but what has elevated this to the next level is the strength of the arrangements.

Mitch French is on lead guitar, sometimes right at the front playing a melody, or deeper in the background with some gentle riffs or noodling while Maia Huia provides a wonderfully warm and delicate bass. In some ways this could have been deemed to be enough, but then Shimna Higgins provides fiddle and Stephen Small the strings, and we are elevated to a folk song with a

huge sound and an orchestral backing which demonstrates how Sam would not be lost performing this with the NZSO. If that was not enough, Michael Murphy of Written By Wolves has provided the backing vocals, never overpowering Sam but instead adding a level of softness and harmony which makes Sam's vocals stand out even more.

The song is packed full of dynamics, at times we are surrounded by the music and then at others it drops away and space becomes a key element, while the guitar can be really in your face or hardly there at all. But amid all of this, the true constant, is Sam and his acoustic baring his soul for all to hear, with a country edge to his folksy singer-songwriter style. I would not be surprised for this to be a major success, as it even crosses into power ballad territory, such is its strength. This is a powerful introduction for those yet to come across one of our finest performers and is definitely worth seeking out.



**MAHOGANY FROG
IN THE ELECTRIC UNIVERSE
MOONJUNE RECORDS**

In The Electric Universe is the seventh studio album - and third on MoonJune Records - by Canadian instrumental electro-psychedelic outfit Mahogany Frog. I was a big fan of their 2012 album, 'Senna', but this was apparently taking them in new sonic areas, so what would it be like? We have the same line-up as the last album, with Graham Epp (guitar, keyboards, electronics, trumpet), Jesse Warkentin (guitar, keyboards, electronics), and Andy Rudolph (drums, keyboards, electronics) and Scott Ellenberger (bass, keyboards, electronics, trumpet), which means we should expect some sort of continuity and stability. Instead there is a lack of cohesiveness and the impression that in some places this has been overthought and over-layered and others where it has been quite rushed.

Apparently the recording process for this album took from 2013 to 2019, so they commenced not long after the release of 'Senna', and one wonders how much of this material is actually from those early days, as we have lost the filthiness and moved very strongly into Krautrock, yet often without a sense of direction within the music itself. Even the press release says "unorthodox sounds and complex arrangements can challenge the ear", yet there are also times where undoubtedly they have the approach spot on. Consequently, the album becomes much better if one just dips in and plays just one song, returning to the album later as opposed to playing it all at once as then it can just get too much.

I am sure that those more firmly into Krautrock than I will find much on here to enjoy, but I definitely preferred their previous album.



**MATT JOE GOW & THE DEAD LEAVES
THE MESSENGER
INDEPENDENT**

Matt Joe Gow grew up in the deep south of New Zealand in a town with bad weather and good music: Dunedin. Surrounded by music, he was encouraged to pick up a guitar at an early age, and after travelling the world, Matt moved to Melbourne, Australia, drawn by its culture and vibrant music scene. He formed a band, The Dead Leaves, and in 2009 released this his debut album 'The Messenger'. Produced by multi-Aria award-winner Nash Chambers, and featuring contributions from Jim Moginie of Midnight Oil, and iconic Australian country guitarist Bill Chambers, it is an album which manages to mix country and rock with good time Americana and is really easy to enjoy the very first time it is played and it keeps getting better after that.

The album commences with Matt saying, "Off we go", and then we are into the high-paced

thundering freight train which is “Come To Mama, She Say”. With driving drums, a walking bass, banjo, and slide making an impact, traditional organ, and a heavily riffed acoustic it is still Matt’s vocals which are front and centre, warm and baritone in approach. It is certainly a million miles removed from “The Dunedin Sound”, and never sounds like a debut release as he is already full of confidence. I have only seen Matt play once, and that was as a solo acoustic performer, and while he is definitely comfortable in that format, he really comes alive when he has a band with him which enables him to really get his vision out there. Songs like “Come What May” are a complete contrast with harmonica and mandolin becoming more important, and as one works through the album one understands that while he sits happily within the genre there are multiple styles within that, and he is more than happy to embrace all of them. This album made a lot of people within the Victoria music scene in particular sit up and pay attention, and all these years later one can easily see why as this is a delight from beginning to end.



MATT JOE GOW
SEVEN YEARS
INDEPENDENT

Whilst regularly making demos and working on other projects in the studio, it would be 2016 before the next Matt Joe Gow record, *Seven Years*, which was released to critical acclaim and was nominated for the Music Victoria Award for Best Country/Americana Album Of The Year. His first album was that of an unknown performer but by this time he was well-known on the live circuit as well, having appeared at many venues and festivals, and the confidence which was apparent on the first album had been taken to a new level here, as he moved his music into more melodic directions. It is safe to say that the track “Runnin’ On Time” is nothing short of a triumph, a country rock number which sounds as if it came out of the heart of the States, and undoubtedly if he was a

known entity up there and got the correct publicity it would have topped the charts as it is infectious, polished, in your face and full of grit. Everything about this song is right, from his vocal asides to the harmony vocals, the layers of guitars, the touch of harmonica, the grooving beat. It is possible not to play this without smiling as it is simple good time, designed to get people up out of their chairs, clapping and dancing.

As any good musician knows, an album is all about pace and contrast and the following number is “Bottle It Up, Pass It On” which is packed full of emotion, much slower and deeper in all matters, with the harmonica solo almost breaking the hearts of those who hear it. While the debut album was powerful and dramatic, containing great songs, the intervening years have allowed Matt to hone his songs and understand what it is that he really wants to achieve. This has resulted in an album that embraces Country while bringing Americana, gospel, rock & roll, rock music, all with wonderful lyrics and arrangements which result in an album which for fans of the genre has it all. It certainly never sounds like a Kiwi living in Melbourne, as this is the real deal with a lightness of touch and a superb collection of material which has been deftly arranged.



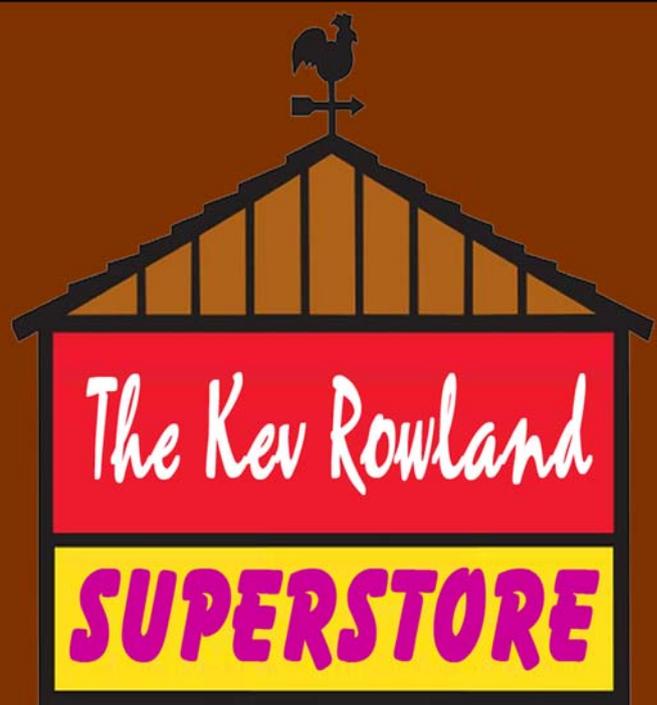
MATT JOE GOW
BREAK, RATTLE AND ROLL
INDEPENDENT

After touring and playing numerous festivals in support of *Seven Years*, Matt returned to the studio in 2018 to record the follow-up, *Break, Rattle and Roll*. Released to wide acclaim, it went one better than his previous release and was awarded Best Country Album in the 2019 Music Victoria Awards. This release found Matt employing more musicians outside his core band, which allowed him to produce arrangements which were even more complex. There are times, such as on opener

Bridge over Concrete, when it is almost like a wall of sound with Matt's vocals right in the middle. However, as with all his releases, Matt shows he has a clear understanding of the need for contrast so while there are some songs where there is no room for another note, there are others which are far lighter with plenty of space and fewer musicians involved. He again utilises some delicate female vocals in some places, while the harmonica is also an important foil. He has an innate sense of melody, and all the songs are instantly enjoyable on the first hearing, only improving the more the album is played.

He hit the ground running with his debut, released some 9 years before this, and since then has continued to make his presence felt with releases which have shown a definite progression. His style has not change dramatically, but rather it has become more refined as he understands more of what it is he wants to achieve, and finesses that. He is more confident in his vocals, allowing himself to hold long notes, while also bringing in instruments one would not normally think of in this genre, such as delicate trumpet on *Details*. One could imagine *Ransom* being played in small country/jazz room somewhere with two organs and a delicately picked electric guitar messing about in the intro, with Sam singing over the top, before the rest of the band comes in and the song starts to build. It is one of those songs which is almost impossible to date, as it is modern, yet it could also have been released fifty years earlier, such is the style and arrangement.

One of the highlights is *We Get Lost*, which is delicate and refined, bringing us back down to reality, allowing us to enter the real world once again. Like many musicians, his career was brought to a shuddering halt due to Covid, especially as he came back to NZ while his band and studios were in Australia, but he is again back in Melbourne and his fourth album is due out later this year, I can't wait.



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 certificates.

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

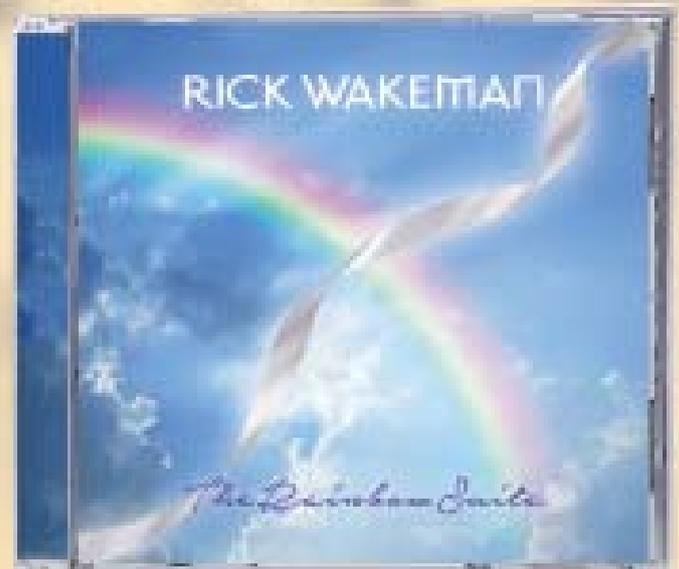
DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.

The Rainbow Suite

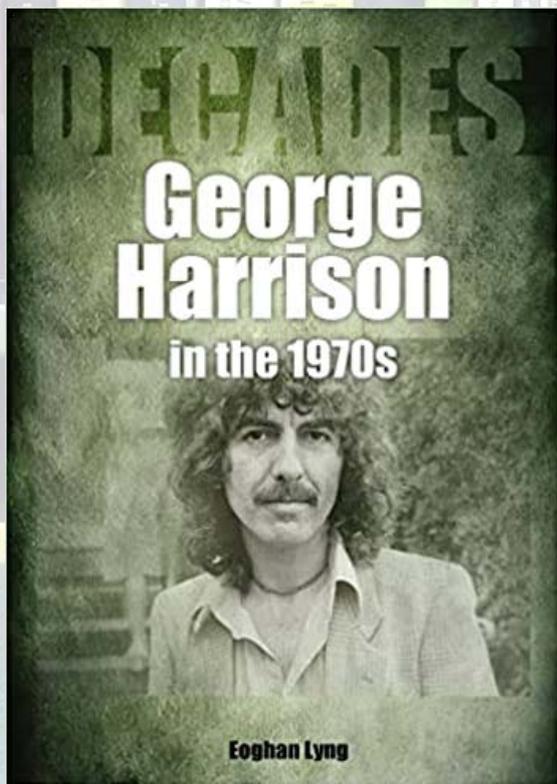
This is a brand new orchestral piece written and performed by Rick Wakeman and the Orion Orchestra. This is a specially written piece of therapeutic music designed for people with an Autistic Spectrum Disorder to enjoy as well aficionados of good quality instrumental music.

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

Yer Gonzo Bookshelf

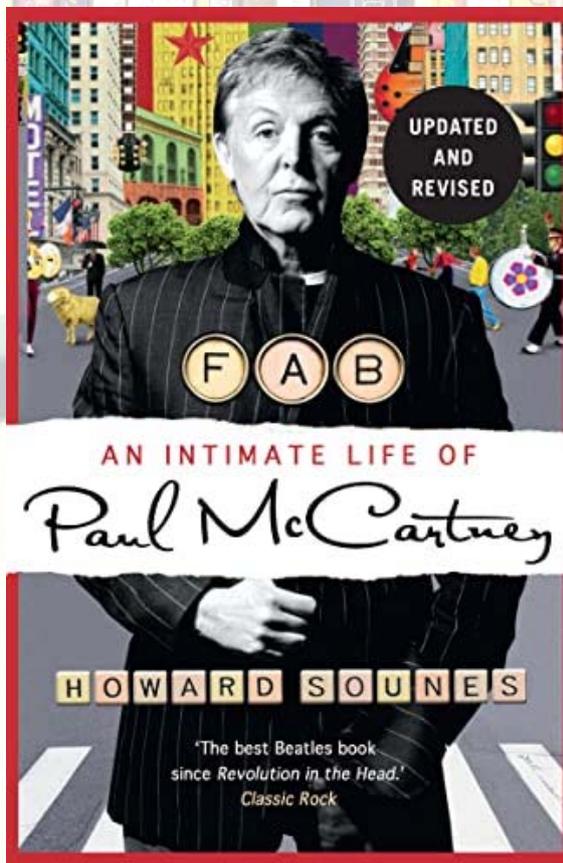


George Harrison in the 1970s
by Eoghan Lyng
ISBN 978-1-78952-174-0

Fab: The Intimate Life of Paul McCartney
by Howard Sounes
ISBN-13 : 978-0007293193

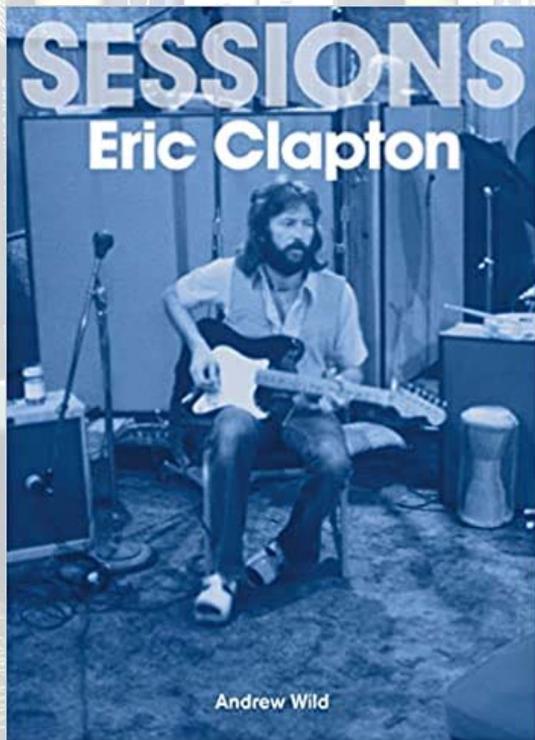
SESSIONS: Eric Clapton by Andrew Wild
ISBN 978-1-78952-177-1

As I have written several times over the years it is extraordinary how the brief career of the Beatles still manages to engender what seems like an entire publishing industry more than 50 years



after they went their separate ways. And it is even more extraordinary how every Beatles book that I read has at least one item minute that I hadn't read before.

I have quite a large Beatles library, and I add to it relatively regularly. And every few months I go on a Beatles reading jag, something that I have been doing for decades, at least since the early 1980s. And I have just come down from my latest self indulgent Beatles reading session and I decided that I should probably try and share it with you, my readers. So apologies if there is anybody out there in readership land who doesn't like the Beatles. My late wife didn't, and I could



never understand why. I thought everybody likes the Beatles. But peculiarly, apparently not.

The most obvious of the three books is Fab which tells the story of Sir Paul McCartney in a pleasantly waspish manner. Indeed I wouldn't go so far to say that it is obvious that the author dislikes his subject, such as did Barry Miles (Somebody who looms large in the Beatles universe) in his biography of Frank Zappa, but it would appear that he is certainly irritated by him. His descriptions of the Cavendish Road house after Jane Asher had pushed off as being full of lowlife hippies, covered in rubbish and drug paraphernalia not to mention dog shit are both eye-opening and amusing. His descriptions of Paul's libidinous love affairs, and the open door policy that he seemed to adopt in them

are redolent with disapproval, and all in all, whilst describing a young man with an enormous talent, and an older man with a great cultural weight on his shoulders, one gets the impression that he doesn't really approve of the way he lives his private life. I am not going to comment, because over the years, especially in the years following my divorce and before I married again, I have not lived in my private life much better.

But the book does exactly what it says on the tin. It provides a valuable intimate portrait of the man that most of us only know from his music. His descriptions of how Paul McCartney brought up all sorts of bits of Real Estate, and how, whenever he did so, he bought up as much land around each one as possible, are eye-opening. And he also describes at some length the effect of this policy upon his neighbours and other people who had been used to using what were now his amenities.

Moving onto the second book, I have chosen a book about the recording sessions of George Harrison's ex-husband in law Eric Clapton. I have read a lot about Eric Clapton over the years, and it has to be said that a lot of the time, especially during the years when the records he made were of some sort of cultural importance, he was a complete prick. Even now a lot of people in the more woke area of rock 'n' roll appreciation hurl abuse at him because of his drunken racist rants onstage in 1976 when he slurred:

"Do we have any foreigners in the

audience tonight? If so, please put up your hands. So where are you? Well wherever you all are, I think you should all just leave. Not just leave the hall, leave our country. I don't want you here, in the room or in my country. Listen to me, man! I think we should vote for Enoch Powell. Enoch's our man. I think Enoch's right, I think we should send them all back. Stop Britain from becoming a black colony. Get the foreigners out. Get the wogs out. Get the coons out. Keep Britain white. I used to be into dope, now I'm into racism. It's much heavier, man. Fucking wogs, man. Fucking Saudis taking over London. Bastard wogs. Britain is becoming overcrowded and Enoch will stop it and send them all back. The black wogs and coons and Arabs and fucking Jamaicans don't belong here, we don't want them here. This is England, this is a white country, we don't want any black wogs and coons living here. We need to make clear to them they are not welcome. England is for white people, man. This is Great Britain, a white country, what is happening to us, for fuck's sake? Throw the wogs out! Keep Britain white!"

This has always struck me as particularly ironic considering his collaborations with people like B.B. King and Buddy Guy, and the fact that Clapton's total career could be described as cultural appropriation, as he is a rich white man playing music written by poor black men. Fuck cultural appropriation, it is just one of those annoying contemporary thoughtcrimes, but I think I have a point. In his private life he was also a dick if the accounts by his ex wife and Chris O'Dell are to be

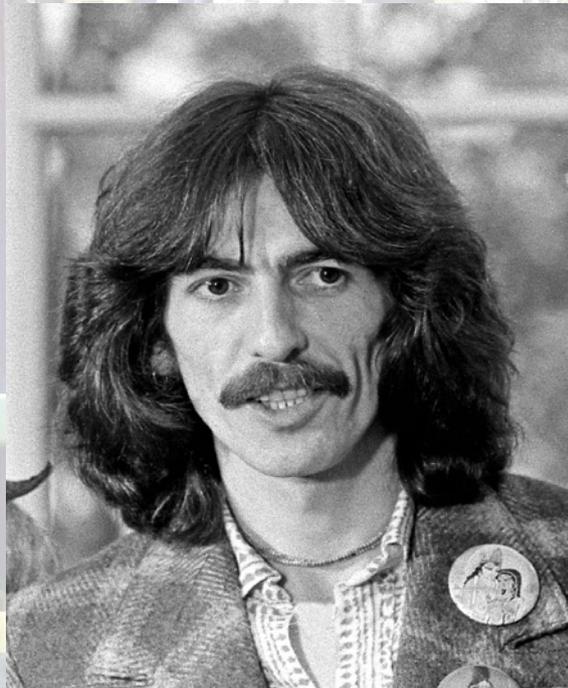
believed, although it has been claimed that he started to behave considerably better once he stopped drinking and taking drugs.

A few years ago when Hawkwind released *Road to Utopia* which featured Clapton on one track The Internet got high and mighty and protested wildly because of Clapton's 1976 racist tirade, old sins indeed casting long shadows. From my perspective he hasn't produced anything that I found mind blowingly life altering since the Derek & The Dominos album in 1970, and that – boys and girls – was over 50 years ago. But as I was sent a pre-release copy of this book, when I read it I was surprised at what I found. He has appeared on all sorts of records that I had never considered to be in his oeuvre, and this sheer volume of work is, indeed, impressive.

But for the sake of this review it is his work with the Beatles that is most important. Check this out:

"Eric Clapton first met George Harrison in December 1964 when The Yardbirds were one of the support acts on Another Beatles Christmas Show, a three-week, twice-a-night season at the Hammersmith Odeon. This featured music, pantomime sketches and comedy. Eric:

Even though we were quite low on the bill, playing these shows was fine for us. All our followers from the Crawdaddy would come and see us, so we had our own fans to play to, and they actually listened to our music. It was different for the Beatles. One night I went to the back



of the auditorium to watch them, and you couldn't hear the music at all because of the screaming. Hanging out backstage at the Odeon was where I had my first meeting with the Beatles. George and I hit it off right away. He seemed to like what I did, and we talked shop a lot. He showed me his collection of Gretsch guitars, and I showed him my light-gauge strings, which I always bought from a shop on Earlham Street. I gave him some, and this was the start of what was to eventually become a long friendship.

Three years later, George was asked to provide the soundtrack to *Wonderwall*, an odd film that centres around a would-be voyeur who sees a psychedelic fantasy land through a hole in the wall of his bedsit. George is composer and producer – he neither plays nor sings, preferring to employ Liverpool band The Remo Four and some Indian session musicians recorded in Bombay.

Eric plays on one song. 'Ski-ing' is little more than a powerful, repetitive blues riff with a freaky Indian backdrop. It's very much of its time and probably sounded dated even in 1968.

Wonderwall Music was the first solo album by a member of the Beatles and Eric is credited as 'Eddie Clayton', just as George would be given the pseudonym 'L'Angelo Misterioso' when he added rhythm guitar to Cream's 'Badge' in October 1968. Eric would go on to play on three other albums by George Harrison: *All Things Must Pass* (1970), *George Harrison* (1979) and *Cloud Nine* (1987), as well as on solo material by the other three ex-Beatles.

And marry George's wife. But that's another story."

There is shit loads more, but I will leave you to buy this fascinating little book and find out for yourselves.

The third book, my favourite, tells the story of George Harrison in the 1970s. George Harrison has always been my favourite Beatle, both with the band and solo, and until I read this book I thought I knew quite a lot about him. I didn't.

This book has a great advantage over the one written about Paul McCartney which I discuss above, in that it was written after the release of the Peter Jackson *Get Back* movie or film or TV series or whatever it was. When discussing that part of the Beatles story of the Paul McCartney book it basically follows the traditional narrative about how the band were splitting up and having a terrible time

during January 1969, but the George Harrison book describes four people, who whilst they were having problems, were still having fun, and he correctly states that it is these sessions which kickstarted the 1970s for all four band members.

If I may now give a lengthy quote:

“Straight from the off, Harrison ached to distance himself from the Beatles’ legacy and create a new one entirely. Yet the harder he pushed for the result, the greater the distance he felt between himself and the crowds that paid to hear him perform ‘Something’ as he had in 1969. Although long-considered his finest work inside The Beatles, the original recording came with a McCartney bass line many considered to be needlessly propulsive:

‘I think George thought my bass-playing was a little bit busy’, McCartney recalled in 2000. ‘Again, from my side, I was trying to contribute the best I could, but maybe it was his turn to tell me I was too busy’. Harrison said much the same in 1974: ‘Paul is a fine bass player, but he’s a bit overpowering at times’. He continued in this particular vein to admit that he’d rather work with Lennon over McCartney before condemning the imprint The Beatles had left on him: ‘Why do they want to see if there is a Beatle George? I don’t say I’m Beatle George ... Gandhi says create and preserve the image of your choice. The image of my choice is not Beatle George.’”

I learned far more than I thought I was going to from this book which is,

probably obviously, my favourite of the three. The insights that it gave into his recording history as well as his private life are many and often extraordinary. The author even manages to make the Apple Jam record, the third part of All things must Pass sound interesting, which is a great achievement. And something else which is, as far as I am aware, unique is that he praises the 1975 album Extra Texture, which I have always liked, and is nowhere near as negative about 1974’s Dark Horse album as everybody else is. This was the first George Harrison album I bought and although I can’t see the obvious flaws in it, I am still rather fond of it.

I enjoyed reading this book immensely And I think I will go as far to say is that I think this is my favourite George Harrison biography to date. However, as I seem to have a boundless appetite for reading books on the subject, if anybody else can recommend books about the Quiet Beatle who was actually anything but quiet, please get in touch.



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.

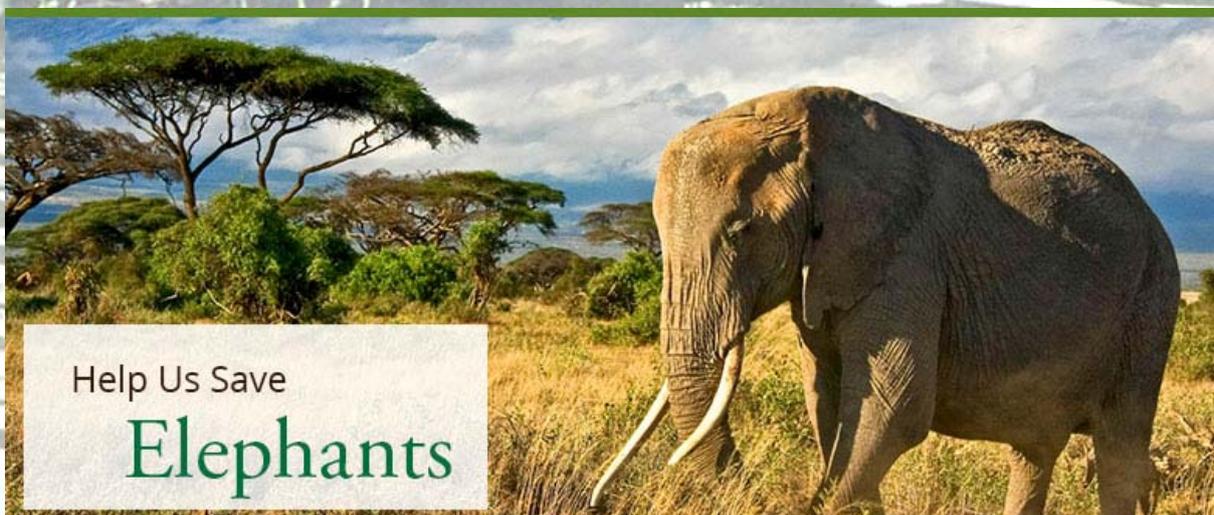
Ultimately, this is bigger than elephants. Poaching spreads crime and instability, threatening lives and tourism-based income that's desperately needed by the people who live among elephants.

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.

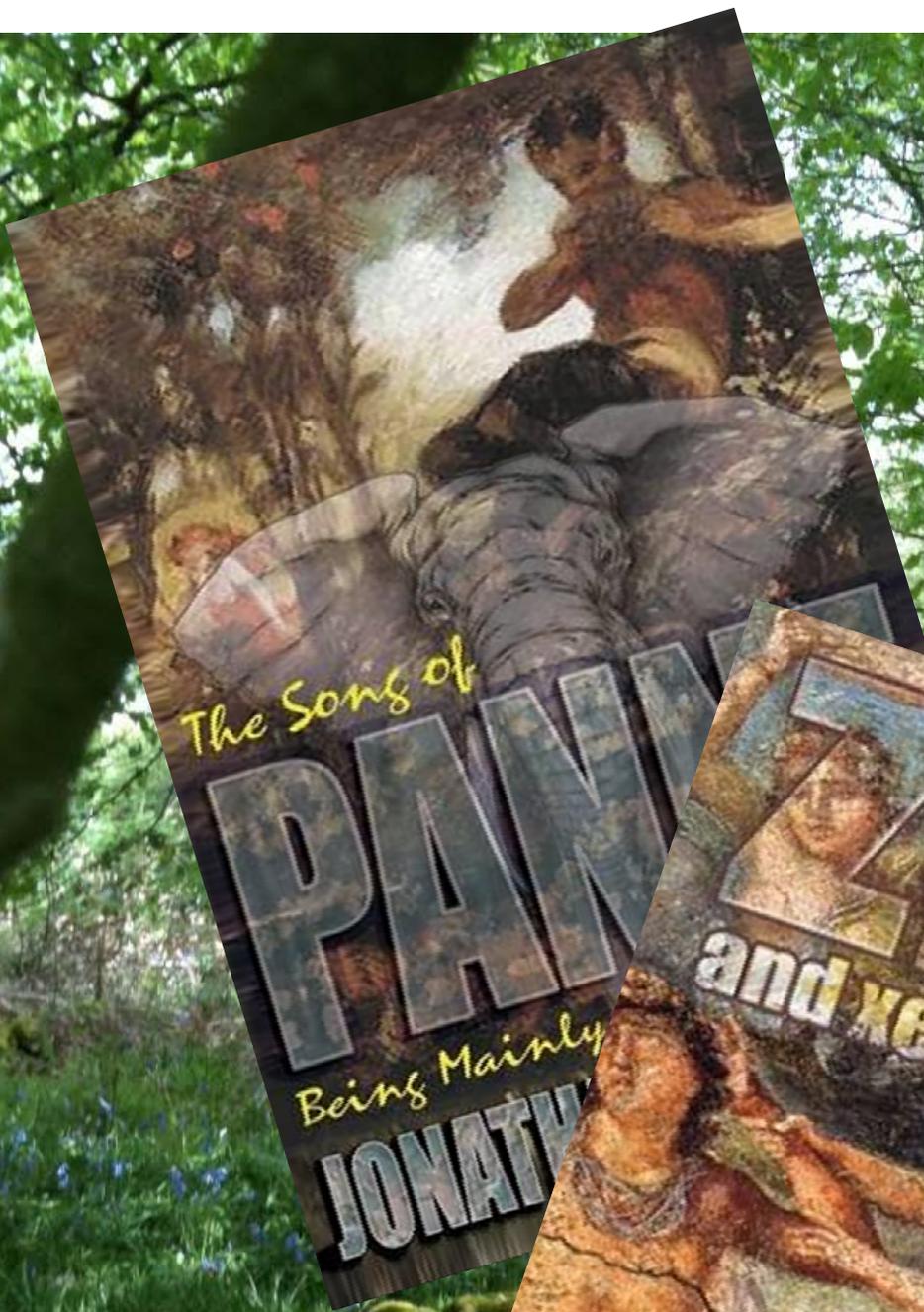




Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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.



The Song of

PAN

Being Mainly

JONATHAN



ZEN
and Xenophobia

What happened after The Song of Pan
JONATHAN DOWNES

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>





MS



Thom the World Poet

Rob Ayling writes:

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

I, TOO, LOVE ZARDOZ

Liked Sean Connery's anarchist heroics
Rich and beautiful in a dome (Guarded Community)
Having warring tribes supplied with weapons killing each other
Sure gave a different take-away to weapons confiscation...
God in the sky spewing more weapons— more self/other destruction
Except the Supreme Court is not god. And here we separate church and
state
Unless it is the God of Guns (NRA) and the Patriarchy (JUST SAY NO!)
But who controls you? Your body? Your peace?
If someone else pulls your strings — why believe your poetry?

!



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

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

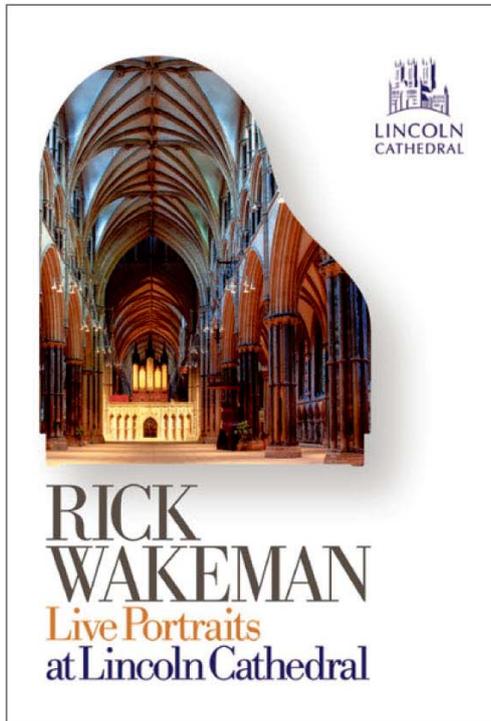


AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

from RICK WAKEMAN



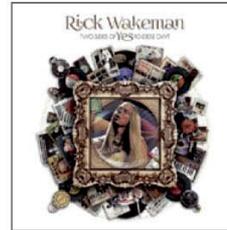
LINCOLN CATHEDRAL

RICK WAKEMAN
Live Portraits
at Lincoln Cathedral

LIVE PORTRAITS AT LINCOLN CATHEDRAL

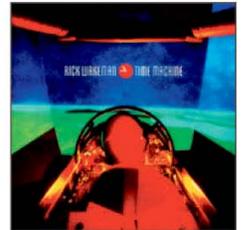
'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

- RICK WAKEMAN
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

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



TIME MACHINE

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



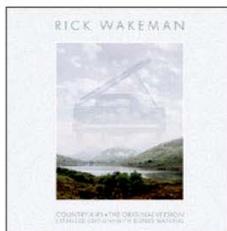
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



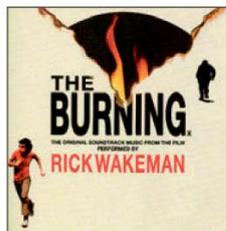
GOLÉ!

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



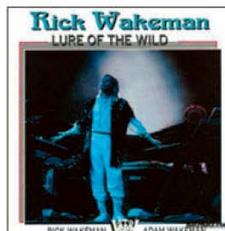
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



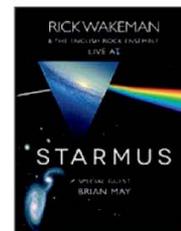
THE BURNING

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



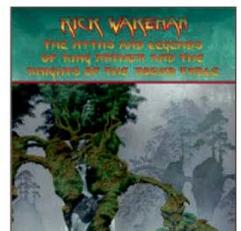
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



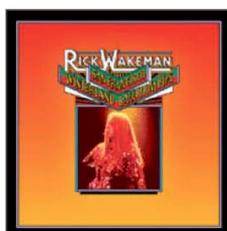
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



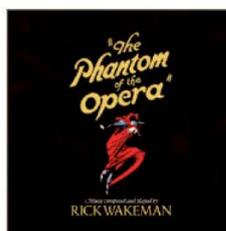
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



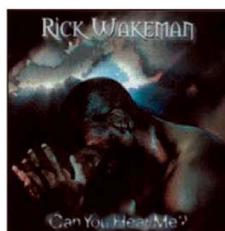
LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



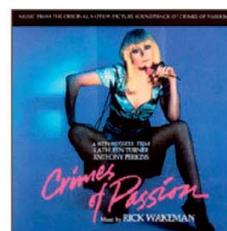
THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



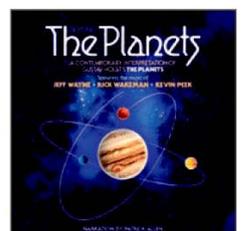
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
MFG009CD



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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

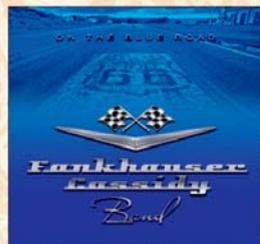
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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

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THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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



Oh Bloody Hell, I can imagine a bunch of you moaning. The fat bastard is talking about The Beatles again. Well, as I wrote elsewhere in this issue it never ceases to surprise me how this band who split up when I was ten years old are still culturally relevant 52 years later.

On Saturday night I watched Paul McCartney at Glastonbury, on BBCiPlayer and found it massively emotional. He was so much better than I thought he was going to be. A few years ago I watched Kris Kristofferson at Glastonbury and it was mostly very sad. But Macca? A triumph. And yes, when he sang 'Something' I shed more than a few tears.

Louis, however, said that it sounded like elevator music. However, he is 57 years younger than Macca and 36 years younger than me. For him to



be bowled over by an ex-Beatle would be the equivalent of being into a singer born in 1902; twenty years before my Mother was born. So people need to get all this stuff in perspective. It was a great gig though.

And as I wrote the above paragraph I remembered my Father giving me a hard time when I was about fourteen because I listened to The Beatles or whatever, and totally ignored his collection of Glen Miller records. Is here a moral to be drawn from this narrative? Yes, probably but I am not in the correct mood to try and do anything of the sort.

Happy days.

Hare Bol

Jon



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