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TOD-ro-PHENIA



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

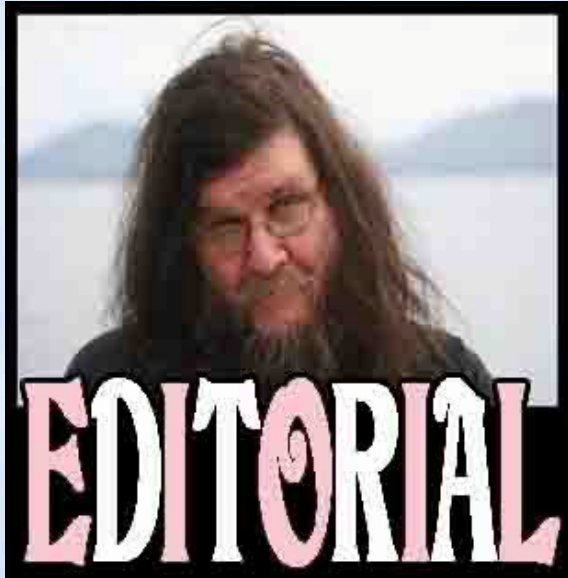


Tim Rundall

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 your favourite (well, at least I *hope* it is your favourite) magazine, which continues to go from strength to strength as the editorial team pootle our way around the morass of popular culture and politics which is the 21st Century.

As regular readers will know, I picked up a whole wallage of philosophical concepts, from Discordianism to Alan Moore's concepts of Ideaspace and the Noosphere, and furthermore that I got them from the aforementioned Alan Moore, Robert Anton Wilson, and Timothy Leary, all provoked by my long term interest in the work of the Justified Ancients of Mu Mu via their biographer John Higgs.

Through all these people I have managed to start getting my head around the concept of the Noosphere. I imagine that alongside the world that we can see, hear, taste and smell there is a world in parallel which is like a huge lake. And every action that each and every one of us takes is equivalent to throwing a projectile, varying in size between a small pebble to a bloody great boulder into the lake causing ripples and waves of varying sizes.

When I was a schoolboy, I hated my Physics lessons (although I enjoyed both Biology and Chemistry) but one subject that always fascinated me was waves. And in particular what happens when waves



GULLIBLE'S TRAVELS

I imagine that alongside the world that we can see, hear, taste and smell there is a world in parallel which is like a huge lake.

intersect, interact with each other, and how these composite waves behave. Now I would like you to imagine that the patterns of the waves on the hypothetical giant lake are somehow mirrored in what we like to think of as the “real” world.

Confused?

Quite possibly.

I have spent the last thirty years as the

Director of an esoteric little organisation called the Centre for Fortean Zoology. It is a much misunderstood job, but it is the one for which I am very much best known. However, most people think that I am a cryptozoologist, but I am actually something fairly different. A cryptozoologist is someone who searches for new or rediscovered species of animal. My friend Richard Freeman, for example, travels the world looking for creatures like the Tasmanian Wolf (allegedly extinct





since 1936) and the orang pendek (a semi mythical upright walking relative of the orang utan) but my investigations are far more philosophical. I haven't been on an expedition for twelve years now, the last one being the third of my visits to Texas in search of the grotesque Texas blue dogs.

What I do is more esoteric,. I look for patterns. I am interested in the way things in the natural world seem to happen in patterns , and also chronicling the way that animals, and entire species, come and go.

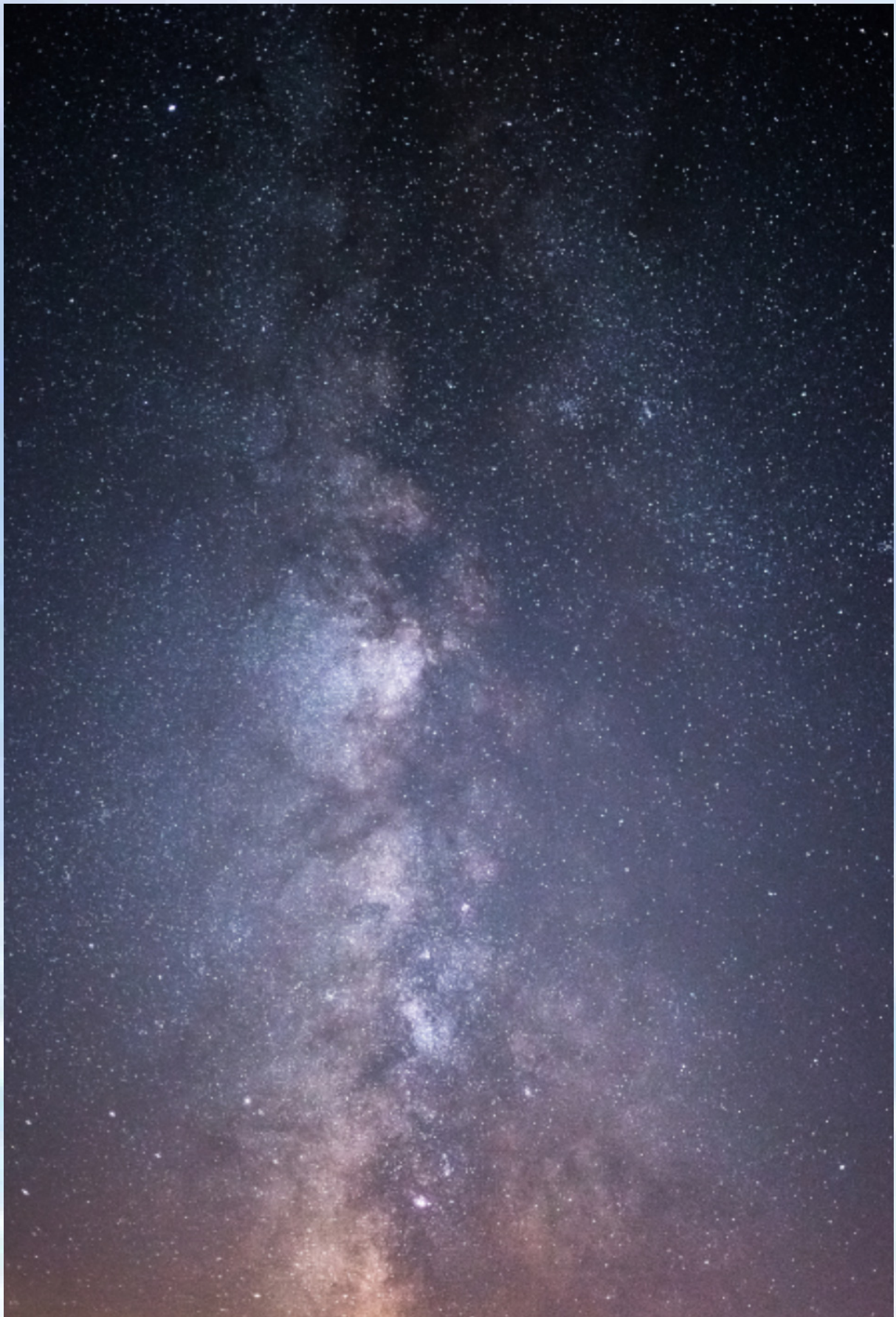
And, twice a week I present a YouTube WebTV series called On the Track (of Unknown Animals) in which I talk about this stuff, plus mainstream cryptozoology, natural history, green issues and a whole

bunch of surreal dicking around. It also features glove puppets and a man sized giant chicken called Hennis. It is mildly popular and has now racked up nearly two hundred episodes.

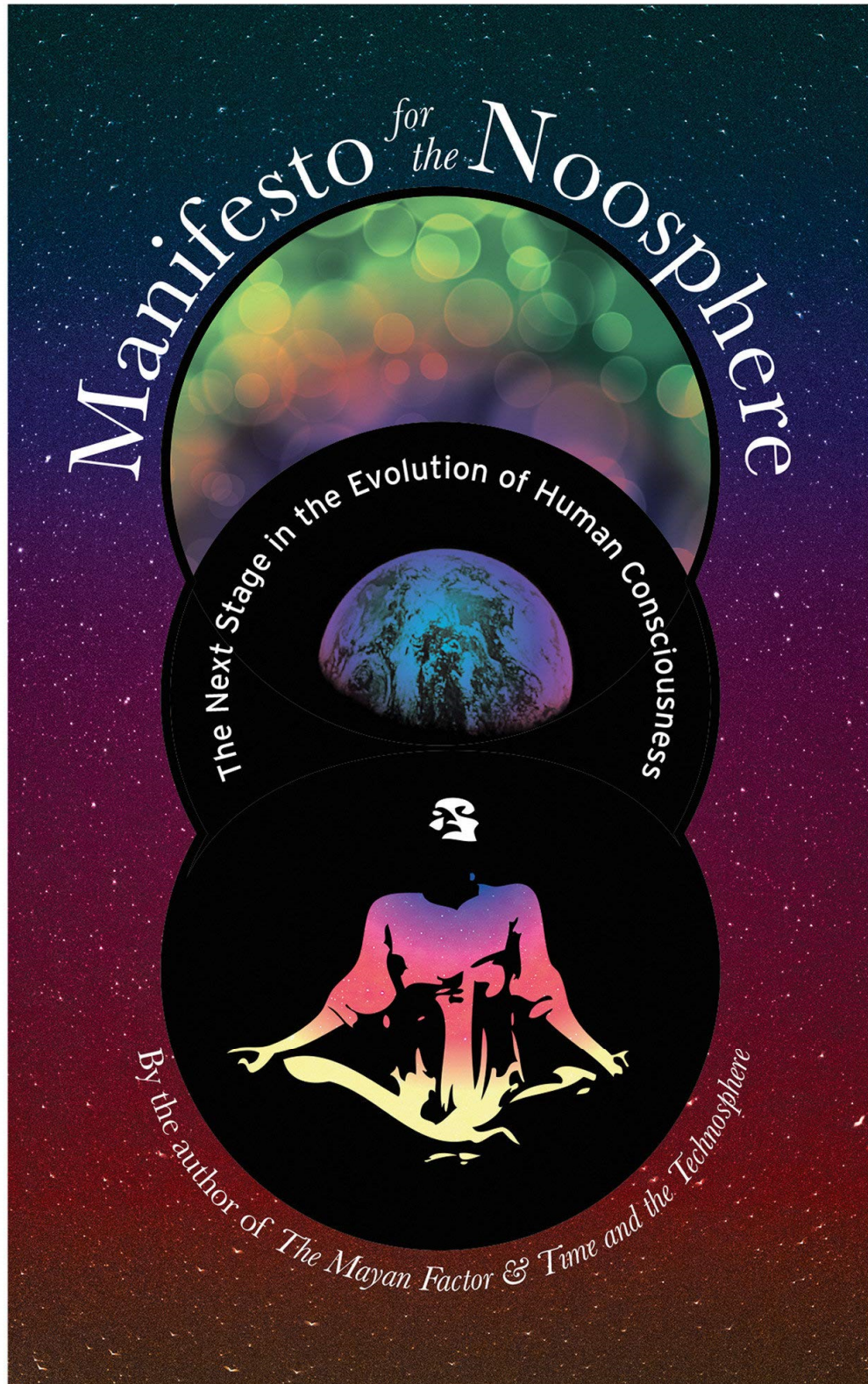
If my theory, about the Noosphere is correct, (even though its not really my theory, but a distillation of theories promulgated by Alan Moore, Robert Anton Wilson, Timothy Leary, Ken and Daisy Campbell and others, all hurled into an enormous cauldron, mushed up with a pestle and mortar, and declared fit for use by Hennis the giant chicken) some of the things we do in the show will make some ripples on the surface of the Noosphere.

I am a great believer in magick. Not the

اللجنة لهم إذا كانوا لا تأخذ نكتة



José Argüelles





sort carried out by sinister looking fellows with tall hats waving magic wands around and invoking strange gods. I am perfectly aware that such things are not beyond the wit of man, but I have never seen it. I do know (if he is still alive, which I don't know because I have not spoken to him in over four years) the quondam Wizard of the Western World who lives in rural seclusion with his wife and various animals on the West Coast of Ireland. He is an old and dear friend of mine, and it would not surprise me if he was perfectly capable of entering into Harry Potter territory. But as far as I am aware he never has. However, I have seen him do all sorts of strange magickal acts over the year, and although Uri Geller is also an acquaintance of mine, he is by no means as impressive as Tony "Doc" Shields.

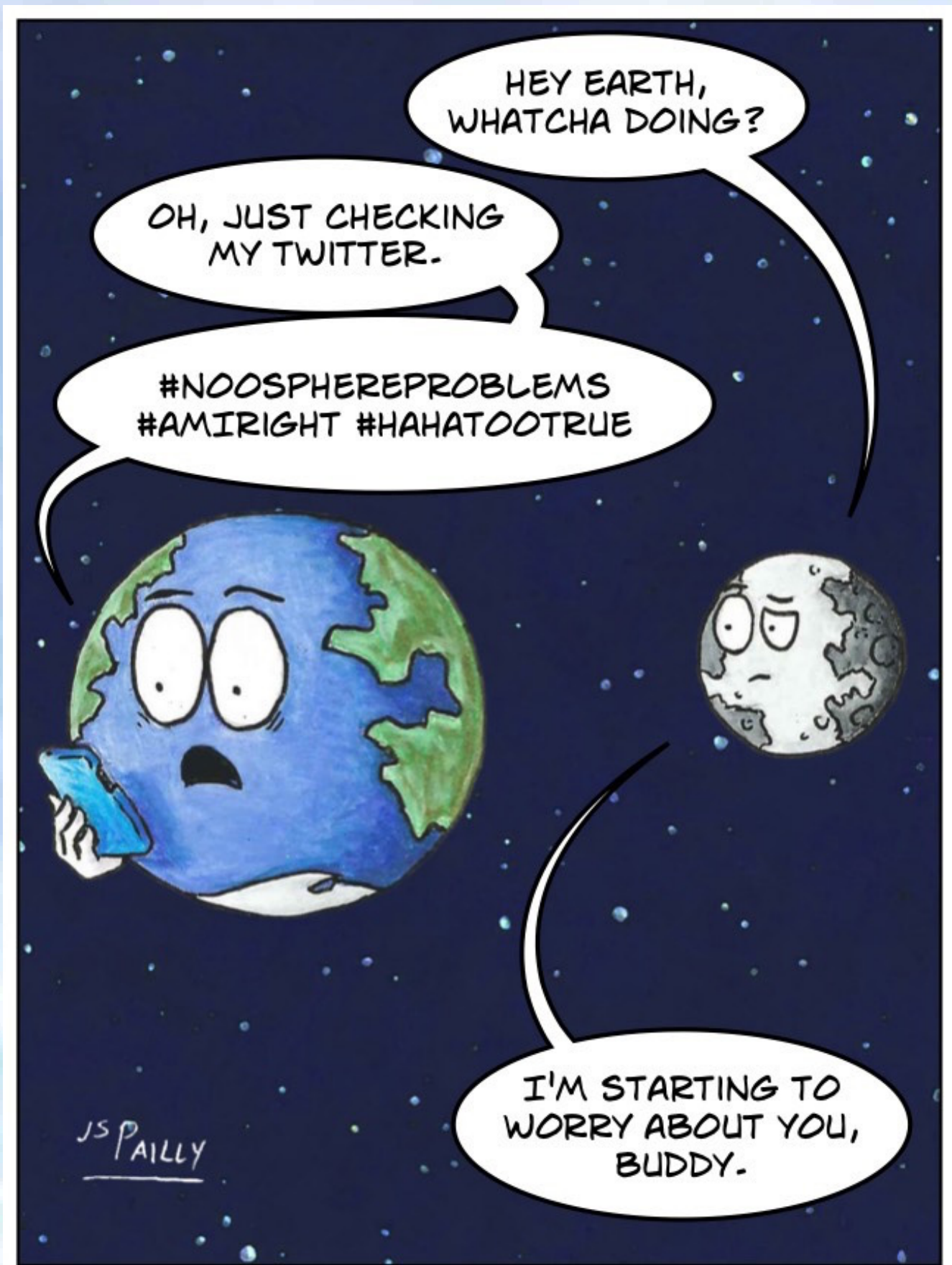
But I digress, which is something that you are probably quite used to if you are a regular reader of this column.

I quite often include little pieces of ritual

with a magickal intent within the webTV show, but they are usually hidden fairly carefully, and I promise to you on my honour as a journalist (Hmmm, that is an unfortunate thing to say. I know what I mean, but it didn't come over as positively as I would have liked it to) that my intentions are always positive ones, and always meant to amplify the environmental message that the show promotes when it is not fucking about with mansized chickens, or glove puppet orang pendeks.

And this is where you all come in, because I have a very big favour to ask.

The YouTube Algorithm is heavily weighted against us. I am not even going to say "people like us" or "channels like ours" because as far as I am aware nobody mixes politics (with a small p), science, high strangeness and general dicking about like we do. I like to think that we are like what would have happened if *Tomorrow's World* back in the 1970s had been presented by Monty Python with regular



visits from Marc Bolan, Mick Farren and John Michell (the last two of these were, of course, mates of mine before their untimely deaths. John Michell even drunkenly, and with great flair tried to seduce my wife at a big cat conference somewhere in Leicestershire). Only with glove puppets and drone footage.

My producer Louis and I are trying to subvert the YouTube algorithm, and this is where we need your help. Of course we would like you to see the show. I am pretty sure that the sorts of people who read this magazine will find it somewhere between mildly and massively enjoyable.

But what we would like most is for you to join us on Saturday afternoon at three when the premiere takes place. The earlier that people can watch the show the more it registers with the algorithm and the more that the algorithm will publicise the show. The more people join in the live chat, press the like button or comment the better it is.

I would be so grateful if you guys reading this can help me in the noble quest of trying to subvert the YouTube algorithm so that we can push something that is completely different to most of the bilge which YouTube promulgates. And by doing so we can send some positive ripples and even waves out along the surface of Lake Noosphere, and—if I am correct—and I think that I am, make a teensy weensy difference (in a good way) to this beleaguered universe in which we live.

Thank you for reading this. I hope that it doesn't come over like the ramblings of an old hippy in his dotage. I *am* an old hippy approaching his dotage, but I think that I am generally on the side of the angels.

Blessings on you all,
Hare Bol

Jon Downes



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

So this is what I have been doing for much of my life. I am also naïve 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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HAPPY THE MAN KATE BUSH
& MORE!



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



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THE ^{gonzo} NEWSROOM



JONI RETURNING?

<https://www.music-news.com/news/UK/151135/Joni-Mitchell-hoping-to-record-music-again-after-losing-her-confidence>

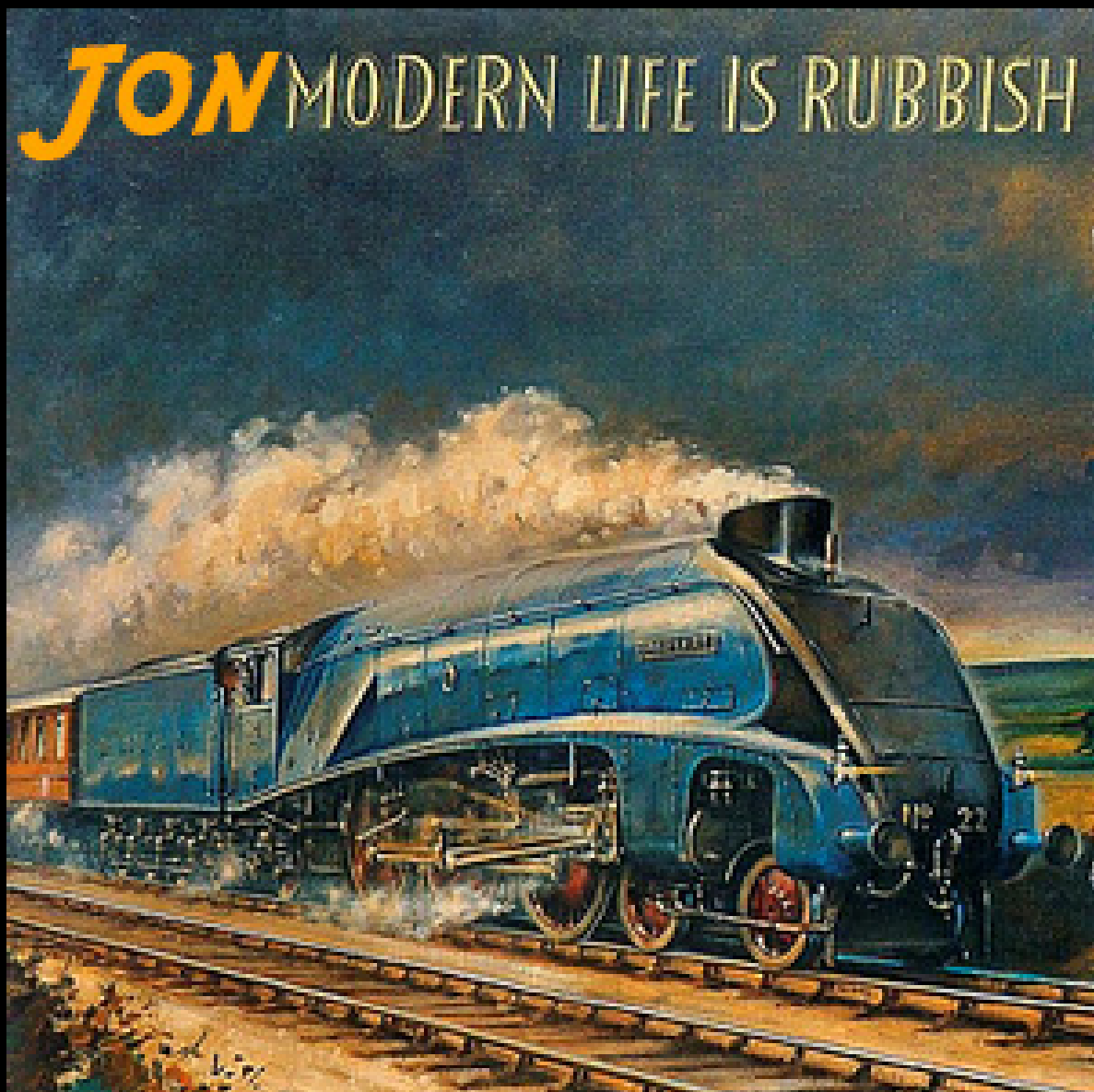
Joni Mitchell's ex-husband Larry Klein says the veteran singer is hoping to return to the studio to record new music.

The 78-year-old singer suffered a brain aneurysm in 2015 which left her unable to talk or walk for some time but last month she returned to the

stage for her first full show since 2000 at the Newport Folk Festival in Rhode Island - and her former spouse Larry says she's been keen to return to music.

He told Mojo magazine: "She's been working her way to regain all sorts of things, and she's been wanting to sing again, she just hadn't gotten to the point where she had the confidence to go into the studio."

When asked if Joni will ever record any new music, he replied: "I wouldn't be surprised (if she records new music). She's a hard worker.



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 Animal Abuse sadly Goes on Forever

And so, here we go again. I am back with another set of rants about why I find the modern world somewhere between distasteful and fucking awful.

But first, I apologise if you have been trying to get hold of me any time in the last couple of weeks (To put that into some degree of context, I am writing this on the 15th of August, the day before the second anniversary of my wife's death). I managed to contract what I am pretty sure is food poisoning and have spent the last 10 days living off Complian, which is something we keep in my house for whenever we have an orphaned baby animal; something which happens with depressing regularity in this household. So this has put somewhat of a blight on my activities this month. I still can't eat properly, and I'm still washed out and desperately tired. This growing old and infirm lark is something that I truly cannot recommend.

As you know as well as I, the last few weeks in the UK have been insanely hot; The hottest I have ever been in this country. I remember the summer of 1976, but I truly don't think it was as hot as this. And I truly do not understand how, in the face of such damning evidence, people still don't believe in anthropogenic climate change. We have left out bowls of water for passing domestic and wild animals, and made sure that my pond where the frogs and newts live is topped up, not for aesthetic reasons, but because it is a hub of great importance for the wildlife in my direct vicinity. I urge you all to do the same, because if we do not, the beleaguered wildlife of our country will suffer greatly.

COLLATED BY THE GIN REAPER AND LOUIS



And it is the relationship between us, the naked ape who rapes and pillages everything it touches and the other creatures with whom we share our planet which is basically what I want to talk about today.

I have just written a letter to His Majesty King Harald V of Norway at this address:

The Royal Court The Royal Palace. P.O. Box 1 Vik 0010 Oslo, Norway.

The Centre for Fortean Zoology,
Woolsery,
Bideford,
North Devon
United Kingdom
EX39 5QR

Your Majesty,

I am writing to express our extreme disgust with the way that the subadult female walrus that recently turned up in Oslo Harbour was summarily executed. I am using such emotive language because

this is the message that you have sent to the world.

When a huge, friendly, and admittedly potentially dangerous wild animal turns up in areas inhabited by humans, it is—of course—of great interest to those humans.

When she turned up in Oslo harbour she was almost immediately a tourist attraction. If at this stage, police and even military personnel had been deployed to make sure that the walrus was not disturbed, then this tragedy could have been averted.

If local experts had given lectures about the animal and made her the focus of a living visitor centre, then the message could have gone out to the world, and to all the people who visited the walrus that the Kingdom of Norway is a country and a society who respects the creatures with whom we share this world. And remember that with climate change this is going to happen more and more. The walruses who are making their way south are doing it because the polar icecaps are



melting, and the influx of cold fresh water is detrimental to the walrus' diet.

However, what actually happened is that unregulated numbers of people arrived on the scene demanding selfies and photo opportunities. I believe that some people even clambered upon the poor creature.

And as a result of this the poor creature got so stressed that it was not only detrimental to health but there were

concerns that she might attack and hurt someone.

So what did your authorities do? They ordered her destruction, sending a message to the world that facile human behaviour matters, whereas the life of a beautiful rare creature is largely irrelevant.

I urge you, sir, to instruct those responsible for this tragedy to put a series





THE PROJECT

FREYA THE WALRUS IS SINKING BOATS IN NORWAY AND HAVING A REAL HOT GIRL SUMMER

ifunny.co

of protocols in place so that when this happens again, and it *will* happen again, not only will the animal be safeguarded, but the right messages will be sent to the Norwegian people, and to the people of the world about your great country's relationship with the creatures with whom we share this planet.

I remain, sir,

Jonathan Downes
(Director, Centre for Fortean Zoology)

This is one of those occasions that I wish

that my father, who died back in February 2006, was still alive. For I have absolutely no idea how one addresses a Norwegian Monarch. But he would have known. He was a fount of inspiration in such matters.

But he ain't around anymore, so I just had to do what I usually do in life, and I made it up as I went along.

Whether anything comes of this letter I have no idea. If I was writing to Prince Charles or the late Duke of Edinburgh, both of which I have done over the years when I have been involved in one



environmental crusade or other, I would receive a letter back signed by an equerry, but I would also know that my message would have got through and that— just possibly—someone might just do something about it.

This is why I have put the address of His Majesty Harald V above the letter that I have written to him.

I would urge anyone reading this, who is as upset by the sad fate of Freya the walrus, to take that address and write to him yourself.

That is the great strength of a Constitutional Monarchy like the one we have here in the United Kingdom, and they have in Norway and various other northern European nations. We don't have politicians as head of state, and so these non-political heads of state can be approached when matters like this arise.

For those of you who are not aware of the episode, this is what Sky News wrote:

"A popular walrus in the Norwegian capital has been put down by authorities due to

fears she posed a risk to people.

Freya, a 600kg animal named after the Norse goddess of beauty and love, became known in recent weeks for antics including climbing onto small boats and sinking them.

Freya the walrus in Frognerkilen bay, Norway, 20 July 2022 (issued 24 July 2022). The marine mammal has been damaging and often sinking small boats anchored along the Nordic coast after trying to get on and relax on them.

Fans in Oslo had been warned not to get too close to her, and it was hoped that she would eventually leave of her own accord.

But Norway's Directorate of Fisheries said she was put down early on Sunday "based on an overall assessment of the continued threat to human safety".

"Through on-site observations the past week, it was made clear that the public has disregarded the current recommendation to keep a clear distance to the walrus," a spokesperson said."



Mini campaigns can work. And often do.

About a decade ago I decided to lock horns with the Highways Department here in North Devon. There is a little triangle of land on the A39 near Fairy Cross where, each year, I saw a little patch of early purple orchids, a beautiful species of plant that I had never seen so far west before.

And each year the Highways Department would come along with their big tractor mowing things (I have no idea what they are called, but you know what I mean) and they would—in a few minutes—

completely obliterate these beautiful plants, which would therefore be allowed to bloom only for about a third of the time that Mother Nature intended.

So I wrote a polite letter to Geoffrey Cox, our MP (who has always been kind to me over the years despite being—as my friend Richard Freeman would certainly say—a fox murdering, inbred piece of Tory scum.)

And a week or so later I received a very nice phone call from a gentleman called Trevor from the Highway Authority. We arranged to meet up at the location of the orchids, and after I had explained what I

wanted done, he squirted a big yellow blob of paint in the side of the little headland, and assured me that “my” orchids would be safe from then on. And they have been, although for some reason this year they didn’t come up. I suspect the heat.

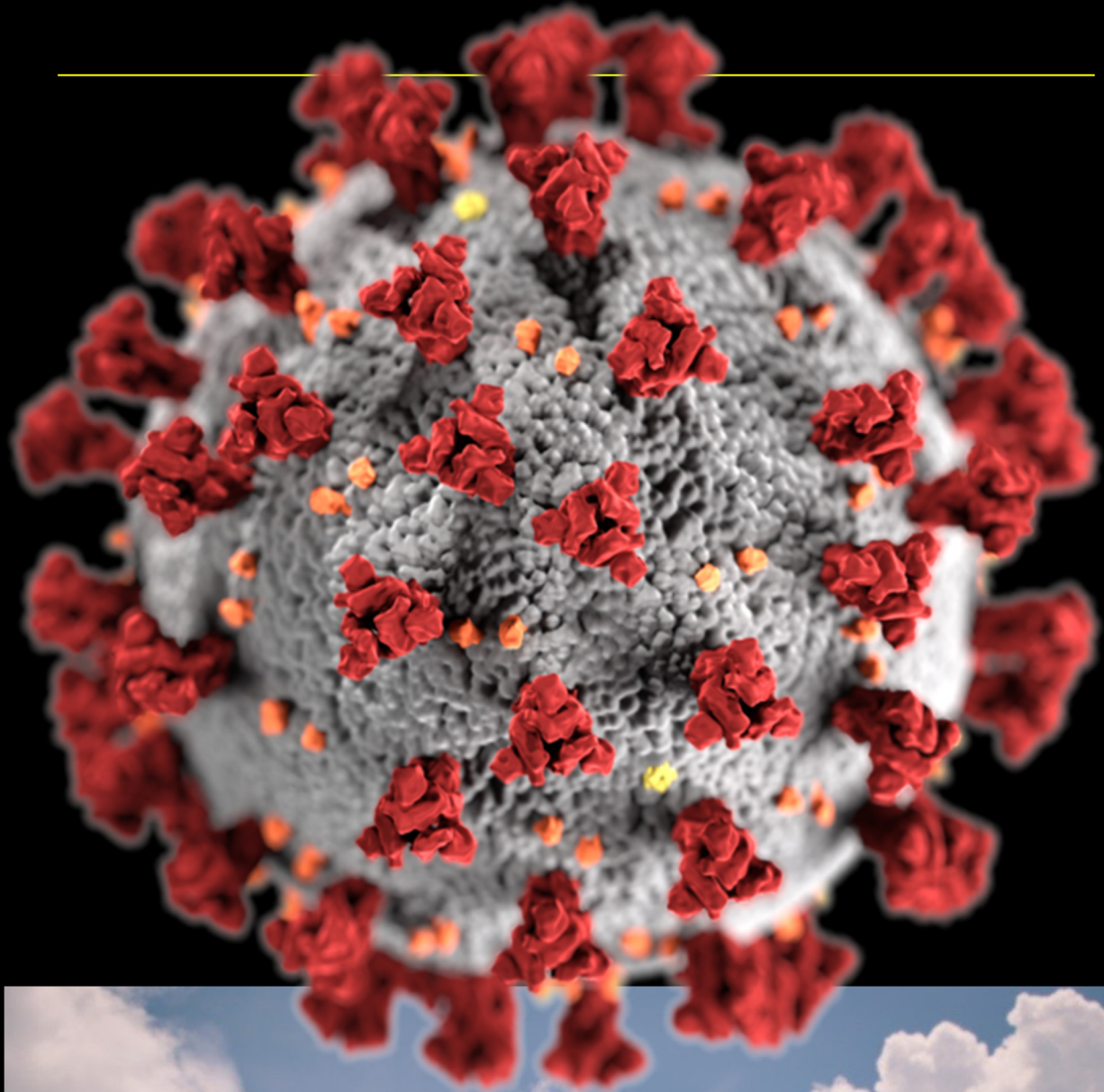
I think that it is self evident that the much touted climate crisis is here and is adversely effecting all of our lives, But there is another existential crisis threatening us all. Gerald Durrell warned about the biodiversity crisis fifty years ago, back when I first came to live in Woolsery, and it has also come to pass, and is effecting us all. We don’t know how the delicate synergy of the

relationships within the different animals in an ecosystem works. But we do know how ecosystems across the globe are rapidly breaking down to the detriment of all the animals who live in them, and that includes the naked ape, *Homo sapiens*.

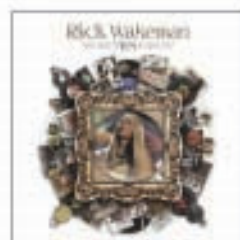
Protesting is not just something that other people can do. I am a great critic about the way our countries are run both here and in Europe and America, but the mechanisms do exist by which even individuals, no, even silly old hippies can make a difference.

And it is our duty as members of the human race to do what we can. And this is something that we must do.





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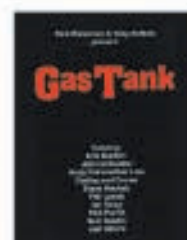
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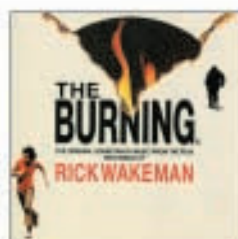
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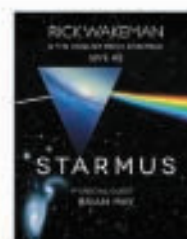
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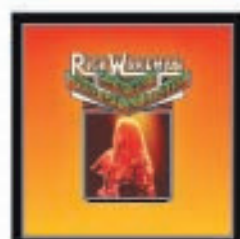
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gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, &c.
All packages must be directed to his care.
The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.
Packages by this line forwarded from Worcester to
Boston, Newbury, Pitts., Taunton, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.
Orders for goods to be returned by this Express.
Office—HARDEN & CO'S Office, 3 Court Street
Boston; J. H. KNIGHTS HAT STORE, 163 Main St.
Worcester. E. S. LEONARD.
Feb 24, 1847.



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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

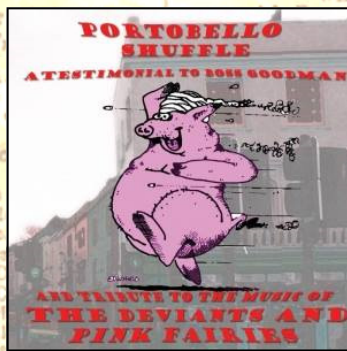
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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

arsydeedee@yahoo.co.uk



Butterfly Conservation

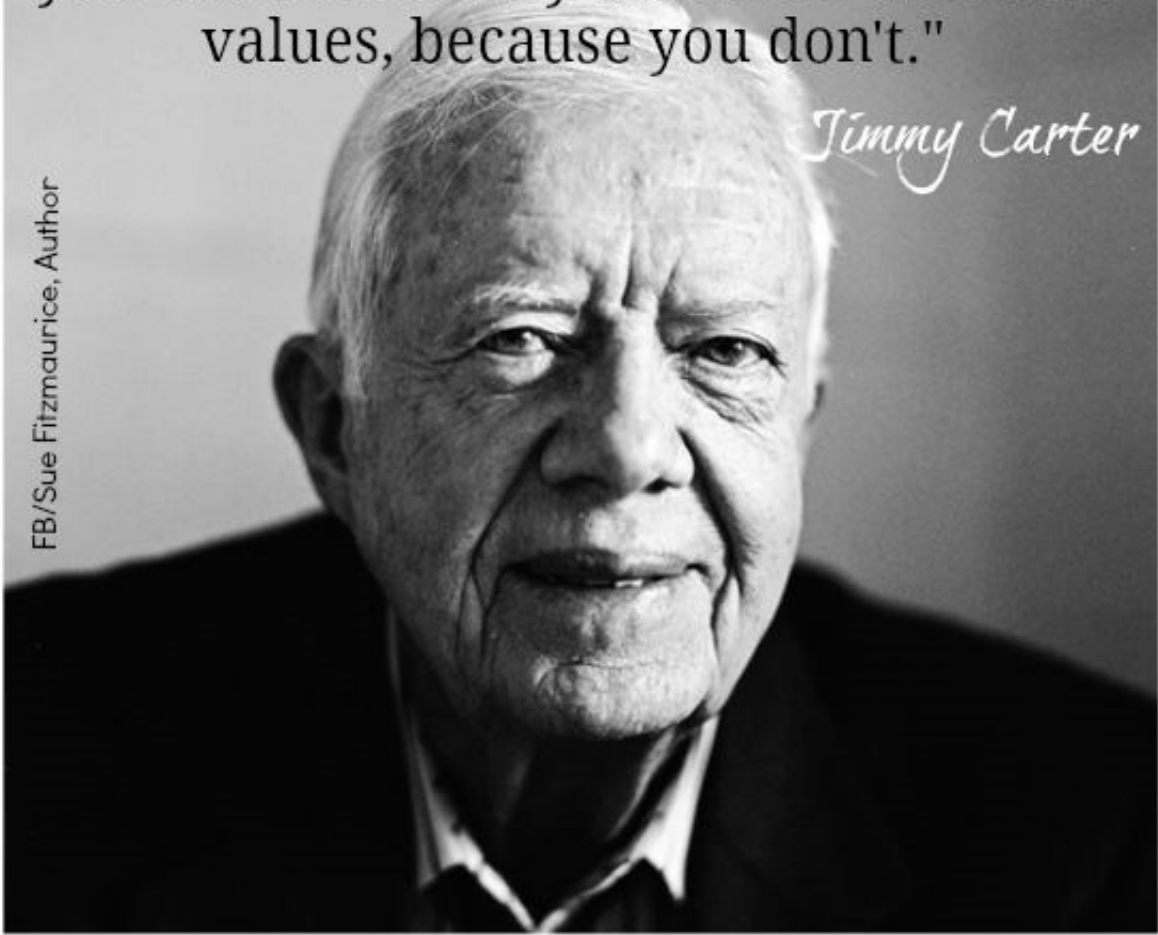
Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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.

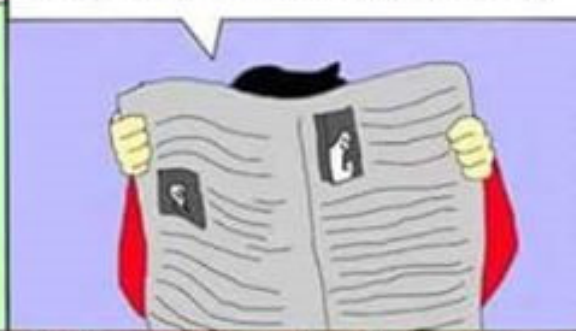
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

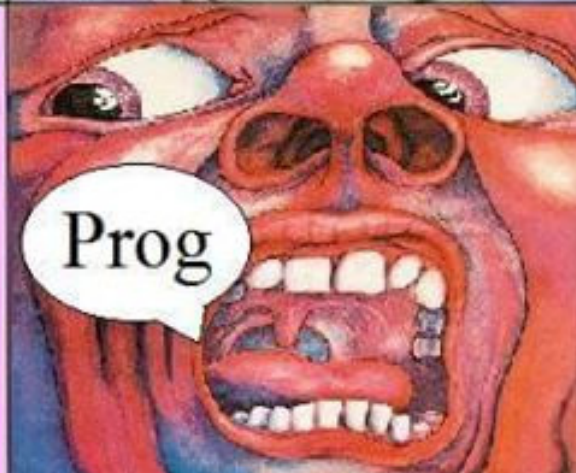


Sex?



No...

Prog



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





<https://www.mixcloud.com/jonathan-downes3/20-02-2022-show-450-family-fodder/>

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.

Clearlake:	Jumble Sailing
Riki:	Lo
Girish and the Chronicles:	Primeval Desire
Family Fodder:	Dinosaur Sex
M I D N I G H T 夜の日:	
	Untitled FM
Wet Leg:	Wet Dream
The Fall:	Who Makes the Nazis
The Band of Holy Joy:	Someone Shares my Dream
Tout Bleu:	Baleine
Alig Fodder:	Alien Chicks
Terry Callier:	What Colour is Love
Family Fodder:	Adopt a Politician
Linda Jardim:	Energy in Northampton
The Murder of my Sweet:	Six Feet Under
Anne Clark:	Know
Pram:	Clock Without Hands
Zumtru:	Analogue
Josephine Foster:	Dali Rama
Jeff Parker:	Excess Success
Genesis:	Twilight Alehouse
Alig Fodder:	My Back Teeth
John Pearce:	Alchemical Wedding
Family Fodder:	Drive a Hippy Bus to Spain
Mark Holub:	Lunges
Vilhelm Bromander:	Overe the Top and Beyond
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-509-08-12-2022/>



This show was 13th in the global progressive rock chart, 15th in the global instrumental chart and 26th in the global jazz fusion chart.

Tagged — progressive rock, jazz fusion
instrumental: friday night progressive

Moon Letters

The John Irvine Band

Atlas Cube

Sudlers Row

Gabriel Keller

Hyper Planet

Moon X

Join The Din

Evership

Leo Maia

**Listen
Here**

Friday Night Progressive



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

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

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

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

**Listen
Here**



PULS8 Electronica Music Radio Show.

Like a big bag of Bertie Bott's Every Flavour Beans, PULS8 Radio (P8R) offers all tastes of electronic music. We champion the unsigned as well as mainstream acts. Informed banter and reviews are served up by Julian Roberts (CitizenFLY), Martin Eve (4th Eden) & Phil Goodall (Swirler Burner)

P8R SERIES 3 Episode 2

1. Cubicolor – Dead End Thrills

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

2. Stopryal – Conbossa

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

3. Dave Bessell – Wide Screen

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

of bedfellows.

4. Citizen Fly – The Fear

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

5. Jim Glew – Unwanted lullaby

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

6. Nigel Mullaney – Berlin Nocturne

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

7. Elavate – Sword Swinging Robot

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

8. Ben Russell & Rob Stuart – Taken by Surprise

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



KEEP

CALM

Normal service

Will resume

Shortly

**Listen
Here**



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

Regular readers of my inky fingered scribbblings, 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!

The Making of Marbles

<https://shows.acast.com/between-you-and-me/episodes/the-making-of-marbles>

The Road to Marbles continues! This ep, we unearth some very telling bits and pieces to do with the making of the classic Marillion double album - an unusually stressful and frustrating process, apparently. Plus, we dig up the original crowdfunding campaign plans, and talk about the excitement around the release of You're Gone.

**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."

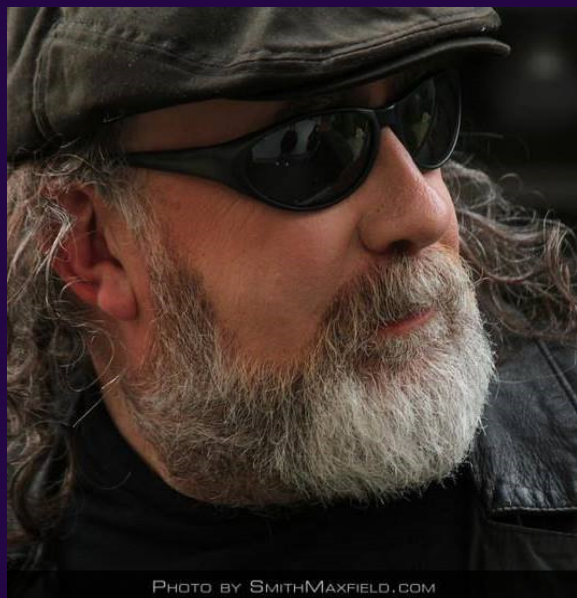


PHOTO BY SMITHMAXFIELD.COM

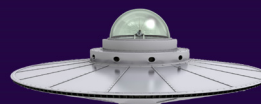
AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Even Stranger Things...

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=174305418>

The gang recounts some of the strangest things that have ever happened to them. UFO Mechanic Al Renaldo tells the chilling story of talking to his deceased father. Mack & JJ see ghosts. Raven explains why her house is so haunted. Plus, Top Ten Reasons why Juan-Juan has not been thrown out of the UK yet and the contest for a free copy of Mack's new book continues.

To get a free bag of MMMXFiles swag, go to www.mackmaloney.com & hit the contact button. Mack Maloney Online: Website ---
Duration:01:52:56



**Listen
Here**



Jussi Hakulinen
1964 - 2022

Jussi Pekka Hakulinen was a Finnish musician and singer-songwriter. He was one of the original members of the group Yö, one of the best-selling rock bands in Finland. Hakulinen left the band for a solo career in 1985. Since 1990, Hakulinen was an occasional visitor to Yö's concerts, and also wrote material for the band. His songs Joutsenlaulu (1984) and Rakkaus on lumivalkoinen (2003), recorded by Yö, have been voted as two of the greatest Finnish pop songs.



Della Griffin
1922 - 2022

Della Griffin, also known as Della Simpson, was an American jazz vocalist and drummer. She was a member of two of the first all-female R&B groups in the 1950s, The Enchanters and The Dell-Tones, remaining with the latter through multiple line-up changes up until 1957. She was also proficient on the alto saxophone and piano.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Abdul Wadud
1947 - 2022

Abdul Wadud (born Ronald Earsall DeVaughn) was an American cellist known for his work in jazz and classical settings. His son is the R&B singer Raheem DeVaughn. Wadud died on August 10, 2022, at the age of 75.



Shimoga Subbanna
1938 - 2022

Shivamogga Subbanna or Shimoga Subbanna (born G. Subramanya) was an Indian Sugama Sangeetha (Light Music) playback singer in the Kannada language (a classical Dravidian language spoken predominantly by the people of Karnataka, India). He was the first Kannadiga to win a National Award for playback singing. Apart from being a singer and musician, he was also an advocate and a notary public. He died on 11 August 2022, at the age of 83, after suffering from a cardiac arrest.

THOSE WE HAVE LOST



Bill Pitman
1920 - 2022

William Keith Pitman was an American guitarist and session musician. As a first-call studio musician working in Los Angeles, Pitman played on some of the most celebrated and influential records of the rock and roll era. His mastery of the guitar placed him in high demand for popular music recordings, television programming, and film scores. The style and range of his playing covered a wide spectrum, from the distinctive ukulele in the Academy Award-winning song "Raindrops Keep Fallin' on My Head", to a rich-sounding Danelectro guitar that

gave *The Wild Wild West* its unique musical signature. Following his discovery of the Danelectro, Pitman estimated that he played the instrument roughly forty per cent of the time for the rest of his studio career. He died under hospice care at his home on August 11, 2022, aged 102, from complications of a fall.



Butch Thompson
1943 - 2022

Richard Enos Thompson, universally known as "Butch Thompson", was an American jazz pianist and clarinetist best known for his ragtime and stride performances. In 1962 he joined the Hall Brothers New Orleans Jazz Band in Minneapolis and remained with the band for twenty years. From 1974–1986, he was a regular on the radio show *A Prairie Home Companion*. From the 1960s, he led the Butch Thompson Trio. He wrote for jazz publications and produced a radio show, *Jazz Originals*, for KBEM-FM in Minneapolis.

THOSE WE HAVE LOST



Svika Pick
צביקה פיק
1949 - 2022

Svika Pick (born Henryk Pick) was an Israeli pop singer, songwriter, composer, and television personality. Pick first gained traction on a national level after playing a lead part in an Israeli version of the musical Hair, later pursuing a prolific songwriting and singing career. He later gained

notoriety after co-writing "Diva", which won the 1998 Eurovision Song Contest for Israel. Pick was described by peers and critics as the Israeli King of Pop, and the Maestro.



Raymond Briggs
1934 - 2022

Raymond Redvers Briggs CBE was an English illustrator, cartoonist, graphic novelist and author. Achieving critical and popular success among adults and children, he is best known in Britain for his 1978 story The Snowman, a book without words

THOSE WE HAVE LOST

whose cartoon adaptation is televised and whose musical adaptation is staged every Christmas. Briggs won the 1966 and 1973 Kate Greenaway Medals from the British Library Association. He was also a patron of the Association of Illustrators.



Mohamed Huzam
1970 - 2022

Mohamed Huzam was a Maldivian playback singer. In 1993, Huzam performed the song "Mulhi Jaan Hithaa" which became his breakout record, receiving him the first Gaumee Film Award for Best Male Playback Singer. In 2010, Huzam was bestowed with the Best Male Singer Award.



Darius Campbell Danesh
1980 - 2022

Darius Campbell Danesh was a Scottish singer-songwriter, actor and film producer who came to prominence after appearing in the first series of Popstars in 2001 and the 2002 inaugural series of the ITV talent contest Pop Idol. Under the name Darius, he recorded two studio albums. Campbell Danesh performed the role of Billy Flynn

THOSE WE HAVE LOST

in the West End production of Chicago, the lead role of Sky Masterson in Guys and Dolls, and Rhett Butler in Sir Trevor Nunn's theatrical adaptation of Gone with the Wind.

In 2010, he trained with tenor Rolando Villazón, won the ITV competition Popstar to Operastar and performed a duet with Villazón on The Impossible Dream. Campbell

Danesh was found unresponsive on 11 August 2022 in his apartment in Rochester, Minnesota, and he was pronounced dead later that day. His family reported there were no suspicious circumstances or signs of intent surrounding his death.

Keith Jamieson 1948 - 2022

Keith Ross Jamieson OAM was an Australian country music singer-songwriter. Best known for his bush ballads, Jamieson released numerous albums throughout his 40+ year career in the Australian country music industry. After Jamieson's son Troy was killed at the age of 29 in an accident at Toowoomba in 1997, Jamieson released the album Troy's Memory in 2002.

After battling several illnesses for 15 months, Jamieson died at the Rockhampton Mater Hospital on 12 August 2022.



THOSE WE HAVE LOST



Stephen Grimmatt
1959 - 2022

Stephen Grimmatt was a British heavy metal vocalist, best known as the lead vocalist for the band Grim Reaper. Grimmatt began his career in the era of new wave of British heavy metal. His original band was the short-lived Medusa, before he became known as the lead vocalist for Grim Reaper. Grimmatt later featured in Onslaught for a brief period, before forming Lionsheart and in more recent times, The Steve Grimmatt Band and GrimmStine. In January 2017, Grimmatt was hospitalized in Ecuador due to an aggressive infection on his right leg below the knee, where it was amputated in the process. He remained stationed in the medical facility until being released in February. In April 2017, he began to walk again with a metal prosthetic leg.



Firangiz Rehimbeyli
1960 - 2022

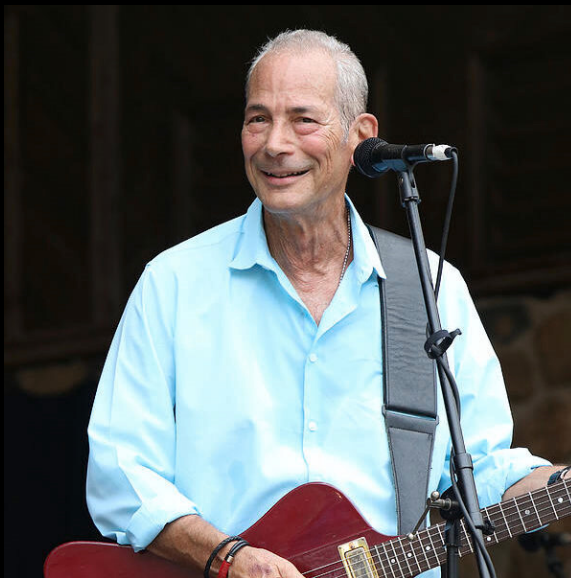
Firangiz Rehimbeyli was an Azerbaijani singer and actress. At the end of the 80s, Rehimbeyli became one of the founders of modern Azerbaijani pop music. Rehimbeyli was also an actress in a number of films. In 1999, Rehimbeyli married American architect Raymond Anthony. Rehimbeyli was engaged in small business and sang in Russian restaurants, mainly in Los Angeles. Rehimbeyli died of a heart attack on 16 August 2022, at the age of 62.

THOSE WE HAVE LOST



Matti Lehtinen
1922 - 2022

Matti Kalervo Lehtinen was a Finnish operatic baritone, a long-term member of the Finnish National Opera, and professor of singing at the Sibelius Academy. He appeared at the Savonlinna Opera Festival and international opera houses, and as an oratorio and lieder singer. Lehtinen continued to appear as a singer until the age of 90. He died at 100 in Helsinki on 16 August 2022 at a senior home, after a short illness.



Kal David
1943 - 2022

David Raskin, who performed as Kal David, was an American blues guitarist, singer and songwriter, whose 50-year musical career in Illinois, New York, and California extended through various phases, including a highly regarded stint with Columbia Records in the early 1970s.

On July 14, 1998, David and his wife Lauri Bono opened the Blue Guitar blues club above the Plaza Theatre in Palm Springs, which lasted six years, closing in 2004.

THOSE WE HAVE LOST



Hadrawi
1943 - 2022

Mohamed Ibrahim Warsame, known by the pseudonym Hadrawi, was a Somali poet, philosopher and songwriter. Having written many notable protest works, Hadrawi's poetry has been translated into various languages. He was a powerful commentator on the political situation and critic of the then military regime in Mogadishu (former Italian Somaliland section) who oppressed the former portion of British Somaliland, and was imprisoned between 1973 and 1978. After his release, Hadrawi became the director of the arts division of the Academy of Science, Arts, and Literature in The Somali Republic. In 2012, Hadraawi was awarded the Prince Claus Award for his contributions to peace through poetry.



Helen Grayco
1924 - 2022

Helen Grayco was an American singer and actress active from the 1930s to the 1960s. She was most famous for appearances with her husband Spike Jones on The Spike Jones Show in the 1950s and the 1960s. At age 4, Grayco began singing in Tacoma. When she was 8 years old, Grayco sang on The Carnival Hour, a radio variety show. Grayco released her first single in 1949. Her two most memorable albums were After Midnight in 1957 and The Lady in Red in 1958.

THOSE WE HAVE LOST



Nayyara Noor

نیرہ نور

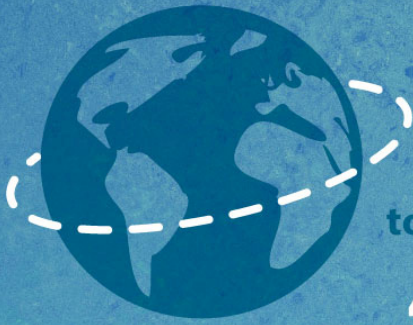
1950 - 2022

Nayyara Noor was a Pakistani playback singer, considered one of subcontinent's most popular singers. She was known for performing in live ghazal (a form of amatory poem or ode, originating in Arabic poetry) singing concerts in Pakistani TV shows and in concert halls around the country.

Although Nayyara had no formal musical background nor formal training, she was discovered by a professor at the Islamia College in Lahore after hearing her sing in 1968. In 1971, Nayyara made her public singing debut in Pakistani television serials, going on to sing film tracks. She died on 20 August 2022 in Karachi after a brief illness at the age of 71.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%
of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

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

Facts found on ecowatch.com



SAVE

Stonehenge World Heritage Site

**FROM THE
BULLDOZERS!**

**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details

GONZO
MULTIMEDIA

Eclectic & Unique!
THE LABEL FOR CONNOISSEURS

Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

Available in hardback and softback, a limited slipcased edition includes an exclusive 7" vinyl of a 1968 acetate recording belonging to founding drummer Clive Bunker, featuring "Clive Bunker & Friends". You'd be thick as a brick to miss it. "The book has been a labour of love for the three of us... dedicated to a band that has provided the soundtrack to our lives" – **Pat Kent**

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



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

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

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

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

The Fall

Take America

10CD box set

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

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

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

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



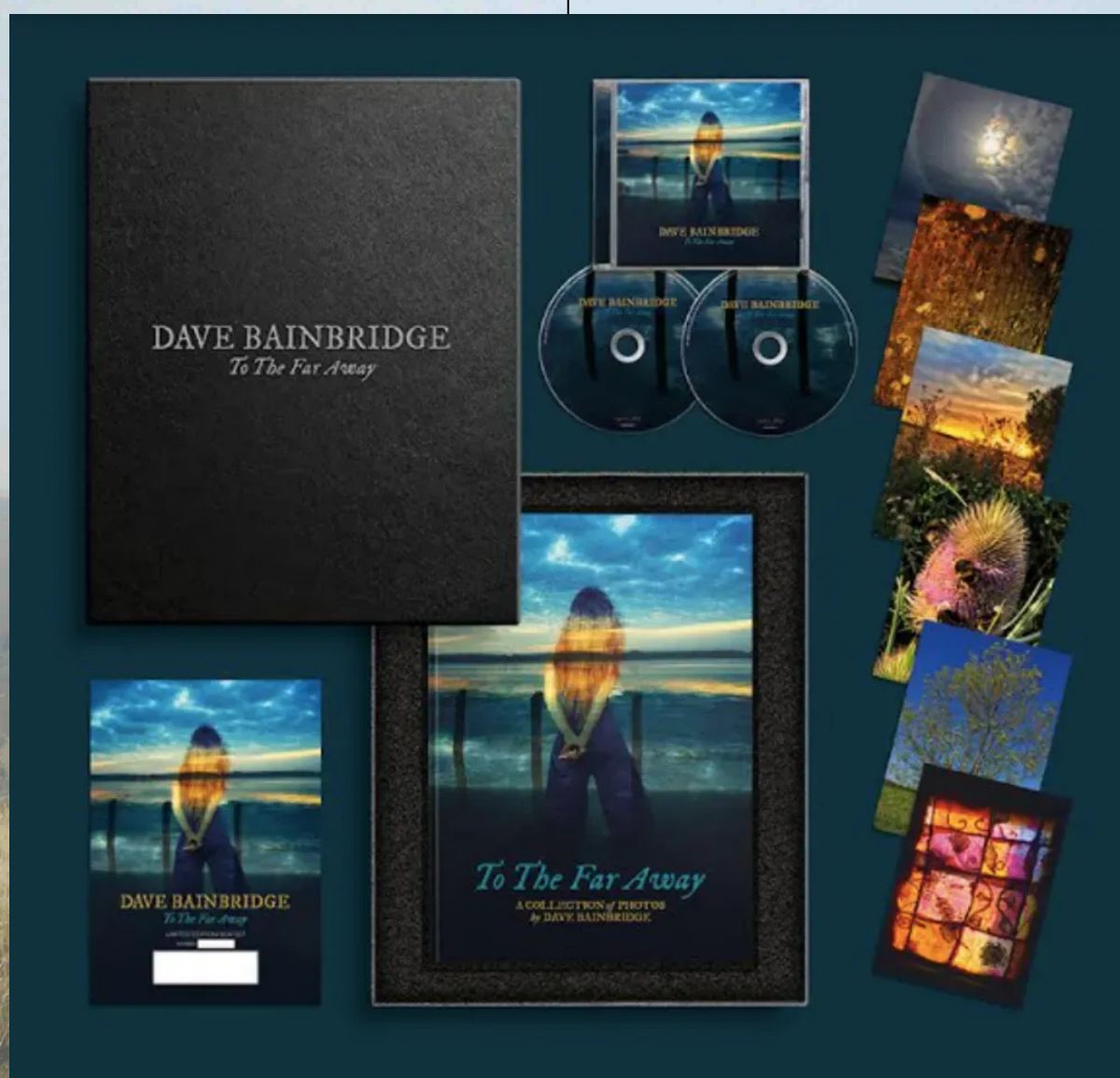
Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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

Written during lockdown and released at the end of 2021, *To The Far Away* captures Bainbridge in a period of reflection, and was written in response to his forced separation from his soon-to-be wife, Sharon, just 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/iona/products/dave-bainbridge-deluxe-box-set-with-signed-and-numbered-certificate-includes-cd1-high-quality-wav-for-immediate-download-in-stock-now-2>

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

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



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 Tomorrow's Children and the electronica-fuelled Wait, Echoes continues to resonate as a landmark recording from one of the UK's most gifted singers. The deluxe edition bonus tracks Break The Ice and a Rhythm Mix of Everytime We Touch offer further evidence of Reilly's beguiling voice.

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

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

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

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

Celestial Fire

Live in the UK



dvd/2cd



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YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



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actions



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Gonzo #27 The Prog shirt

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Gonzo #23 The Michael Des B...

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Yer original Gonzo Weekly shirt

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

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



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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Saving Animals | Enriching People

<https://nodogleftbehind.org/>

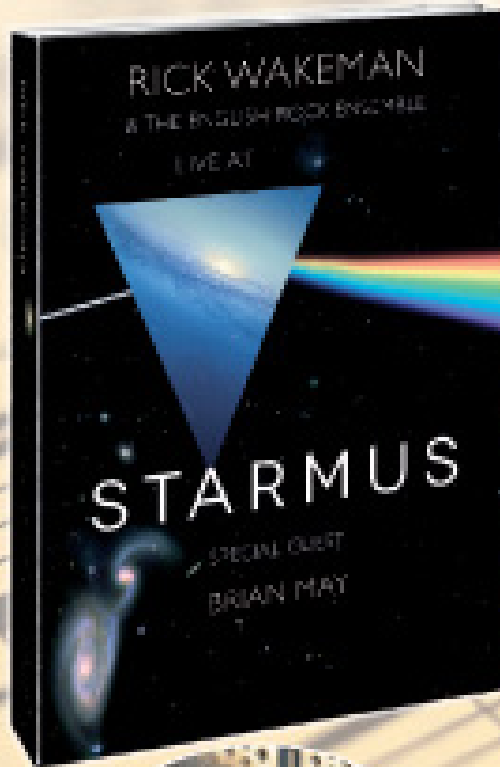
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Forthcoming releases from Rick Wakeman & Friends

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!



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*Surplus To
Requirements*
by
Obselites

Recently released on Northentic Records is the debut offering from the Obselites, titled *Surplus to Requirements*. This is a three track EP from two guys who are arguably outstanding figures in the UK Hip Hop scene, Karlow and Lomax.

STEVE RIDER

Producer and emcee Karlow, from Burnley UK, has been making waves on the UK scene for a couple of years now and his debut album, *Jesus in a Jason Mask* (2021), really showed his pedigree, whilst staying true to his faith and proving he is a formidable figure both lyrically and on production.

Wigan emcee Lomax has spent the last couple of years building a reputation for complex and hard-hitting lyrics with flows to match. He also stands alongside Karlow, Seek The Northener, Bruva Smokes and DJ Musicar! in the crew T.H.E.M. who have also been making a lot of noise recently.

So, with Karlow and Lomax joining forces as the Obselites, just what do they have to offer us on *Surplus To Requirements*? Let me take you through these three tracks...

Heavy drums, organ notes and some tweaked vocal samples merge to carry you into the Summer Rain. There is a reflective air to this one. It's not really dark in its overall vibe but, Karlow and Lomax, with their two different vocal styles, speak on what seems to be two sides of the same story. You get the feeling you are listening to the troubled mind of someone as they reflect on the pain and the hurt in their life. It appears this is a place where dark clouds are the norm and the sunshine only makes the briefest of appearances. But, the light is still there, just waiting for the right moment to dispel those grey clouds.

Treading Water has a far more upbeat vibe that is based on drumbeats and keys. It feels like we have moved on from the dark clouds and are now in a place where Karlow and Lomax speak on doing the things that uplift us and bring the positive vibes. Music is one of those that provides an outlet for our thoughts and feelings, it helps give others a way to move past their own dark places. It may seem like we are treading water sometimes as we look to keep the darkness at bay but, there is

also a scene here that Karlow and Lomax are encouraging the listener to keep going, go with the flow and keep the light our focus.

The EP ends on a proper head nod vibe of horns, guitar, keys, drums, and cuts on Off The Meter. There is real energy and real Hip Hop feel-good vibes here. What Karlow and Lomax give us seems to be focused on the art of rap. It's all about what the music means to them and how it makes them feel. You need to move forward with your craft, giving it 100% and producing good music to keep the crowd moving. There is not much more you can say about this one as it speaks for itself as you let the music and the lyrics seep into your soul and feel the vibe that puts you in a place where everything is Off The Meter...

What I liked about this one is that there is a real sense of progression as you move through the EP. It kinda starts off in a dark place but, then gets more positive as we move through ending with a solid feel-good feeling. Karlow and Lomax may appear to have slightly differing lyrical styles, in their flows and quality of wordplay but, they bounce off each other with ease, each complementing the other perfectly. You also get this feeling that they are about doing what they do with style and keeping the lyrics solid and with intellect, allowing their words to truly speak to the listener, even if the listener is not aware of it. Production is solid on the EP to demonstrating that progression from the darker aspect to the light and really bringing it to life in a way you feel deeply.

Overall, *Surplus To Requirements* is an impressive debut from the Obselites, demonstrating the impressive stable of artists that Northentic Records has and the pure quality of the music they produce. I don't do favourites on anything I review but, I can easily see Off The Meter being on track that will be on heavy rotation with many online radio shows.

This is one you really need to jump on now, so head over and grab it...

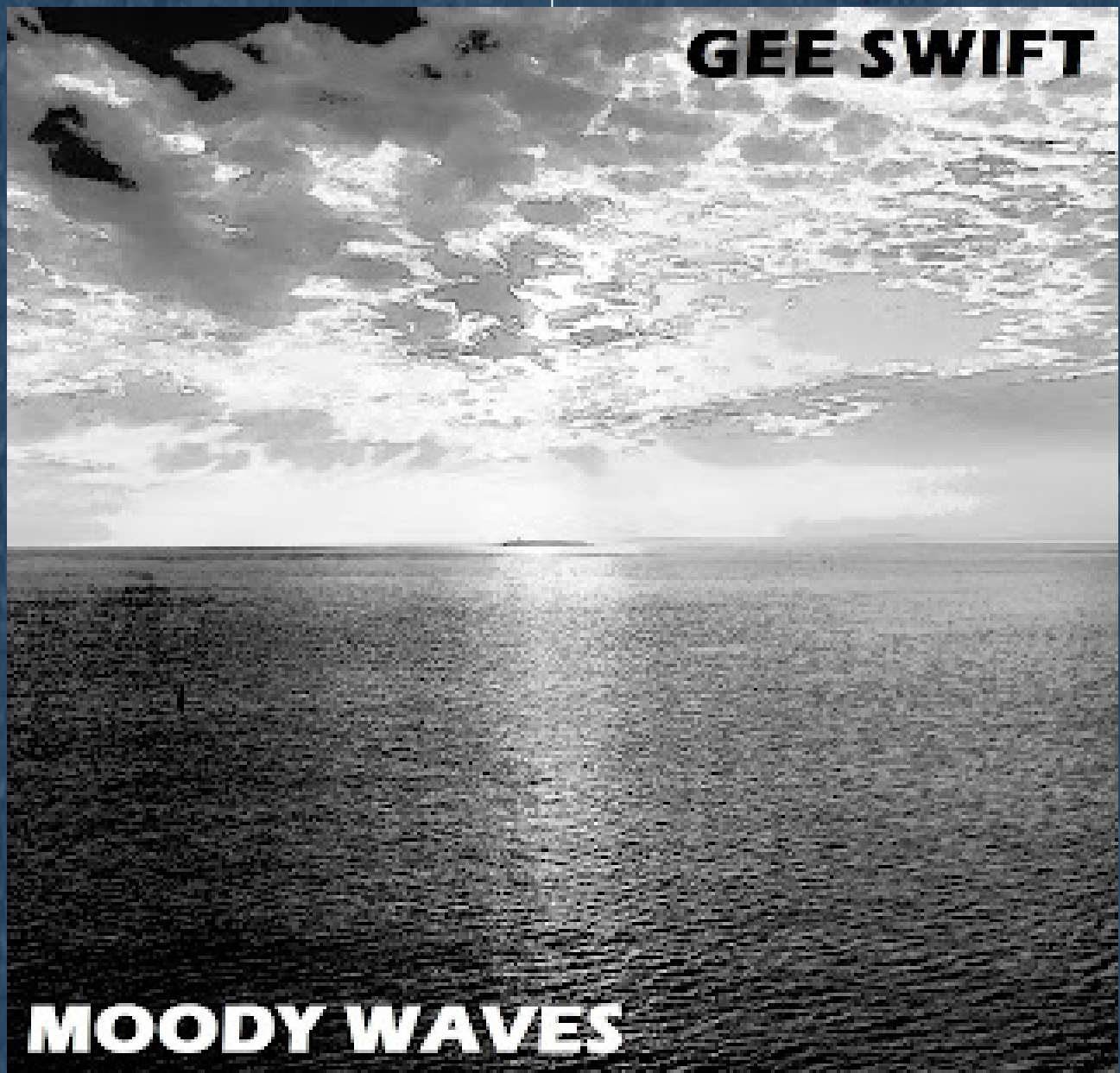
On That note,

I'm out,

Steve.

Moody Waves EP by Gee Swift

I have to say that I felt this new EP from former Journeyman, Gee Swift, really deserved a review. Mainly because I've not seen much exposure on it since it dropped a few weeks ago.





The *Moody Waves* EP is well worth checking out not just because it is by Gee Swift of The Journeymen and the co-founder of AE Productions but, also because it is produced by The Aroma, aka Rola and DJ Rumage, and features cuts from AE's head honcho Mr Fantastic.

Released through AE Productions, Gee Swift has decided to put this straight online with no physical release. You find it on Bandcamp for a pay-what-you-like fee and with the pedigree the *Moody Waves* EP has to offer, why would you not wanna grab it for a few quid?

If your still not sold on the idea, join me now and see what I have to say about it

and hopefully I will convince you to check this one out...

Things kick off with the EP's title track *Moody Waves*. Drums, keys, and cuts are the basis for the sound with the drums creating that boom bap Hip Hop sound while the keys have the effect of making you feel like you are in a boat ebbing on the sea, while the cuts almost feel like the breeze as you roll on the waves. Gee Swift is bang on as he says, "Take time with the words so it's well composed". You get this real sense that he is speaking about what he sees on the road in front of him. But, also what makes him tick. Life is just like floating on the sea, through calm and stormy seas we endure what

comes and as we do, there are waves of moods that come with what flows into our awareness. This is not just well composed but, intelligent too.

There are more drums, keys and cuts providing the backdrop for Come On Man, the drums, once more, carry you, just as the waves do but, the keys and cuts combine to make you feel like a storm is brewing around you. Here we find Gee Swift speaking on life and how he approaches his craft. It's all about putting in the work, the effort and always giving you all in everything that you do But, ultimately you need to leave your best till last, never slipping and to leave on a high, because that way you know that you have achieved exactly what you came here to do.

The waters seem to calm with the coming of the High Seas, where etheric vocals, pounding drums and bass notes create a reflective vibe that also seems to have a essence of knowing and understanding. This fits perfectly with Gee Swift's vocals which has this air that speaks of change and the temporary nature of things. We push to be all that we can be, to bring light to the dark. We walk the earth leaving a path behind us, one that nature will eventually reclaim, take back what was once hers, it's just the natural order of things.

We move into the final track with a solid head nod beat that is backed by some electronic notes. We also find Gee Swift moving away from the rough seas to the far reaches of space on a Space Odyssey. As the track progresses, we wonder if we are on a trip into space or into the deeper reaches on the mind? Esoteric subjects about here with the sort of vibe that will maybe take us beyond space, beyond time and beyond the mind. This is one that will take you wherever you need to go as you merge with Gee Swift's words on an extra-dimensional trip.

Have to say that this a cracking EP that sets a new benchmark from the Bristol emcee. Deep intelligent wordplay shows that he has lost none of his edge from those Journeymen days. What he does here is to show all the upcoming emcees out there that you need to have the skills and presence of mind to focus on longevity. So, many artists blow in and out, barely making a statement or have one important thing to say but, then don't back it up. Gee Swift simply says it how it is, do what you do and do it well, then keep doing it well until you are ready to leave and then leave in an explosive way, making a bold statement.

The interesting thing is that Gee Swift is also prepared to touch on those esoteric or even exoteric subjects that few will. But more and more artists are willing to go that extra mile and speaking on what drives them and what they see in the world beyond the music and beyond the physical reality. It's a bold move to do this but, one that gives a deeper edge to the music.

At the end of the day this is Hip Hop from one of the UK's top Hip Hop Hubs, Bristol, brought to you by those who love what they do and want to bring you a high-quality sound with slick, intelligent wordplay to get you thinking as much as enjoying. For me, this is what the underground Hip Hop sound is all about, top music from top artists who do it for the love and not for the money, although a little support for their hard work never hurts...

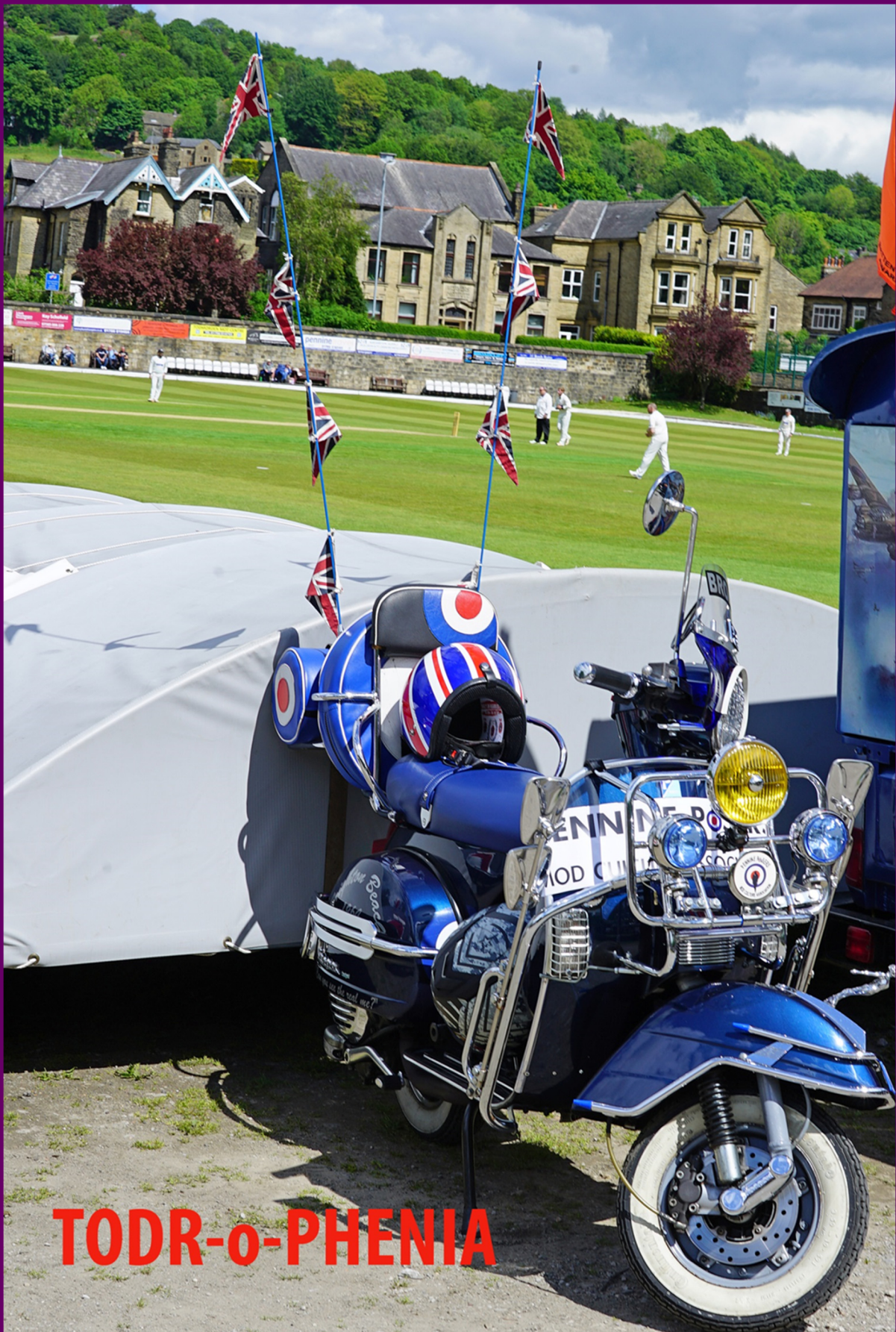
Moody Waves is out now.

On that note,

I'm floating outta here,

See Ya,

Steve



TODR-o-PHENIA

alan dearling

TODR-o-PHENIA: Scooters R Us: A Mod Way of LIFE!

Alan Dearling marvels in the midst of a mayhem of scooter exhaust fumes and the sounds of Yorkshire cricket! See many arriving at the cricket ground:

https://www.youtube.com/watch?v=op_k96IJ2W0

I was invited to come along to 'Todrophenia' by one of the organisers, Daz.

He believes, passionately, that it represents a significant slice of cultural life that doesn't get enough recognition. I grew up on the south coast of England in the midst of the Mods and Rocker riots of the early to mid 1960s.

Think Brighton seafront, 'greasers' in leathers, wielding bike chains. Mods tooled up too. But, it was also the time of Mod music, The 'orrible Who, the Kinks, Yardbirds, early Rolling Stones - a strange melting pot of parkas sporting roundel symbols, insect-like pop-popping exhaust noises emitted from the backs of Vespa and Lambretta scooters.

And a lot of 'dubes' (a street name for amphetamine pills back in those heady, but also really rather dangerous street-fighting days). Academics turned this sub-culture into a phenomenon for study, such as in





Stanley Cohen's book, 'Folk Devils and Moral Panics'

So, this event rekindled, evocative, very mixed memories. It was also surreal, as many hundreds of ageing scooter riders

descended upon the Todmorden Cricket ground. Revving bikes, wave upon wave of blue, oily smoke, rhythm and blues live music indoors, lots of Union Jacks and military badges, blended in with the traditional sounds of a cricket ball hitting





pads and being struck by the willow of cricket bats in the centre field.

Of course, scooters and Mods have had other musical associations for successive generations. With ska, reggae, two-tone, the Specials, the Jam, Madness and many more, and for some, the still burgeoning Northern Soul scene following on from the original 1960s' Mod world. Also, rhythm and blues (R&B), jazz and a variety of soul-styled music. Scooters, the fashions connected to them are indeed, a Way of Life. For me, the likes of Prince Buster, Geno Washington and the Ram-Jam Band, Small Faces, Steampacket were among the musical performers who provided an audio and often visual tapestry to my adolescence in the 1960s.

Then there was a 'second coming' of the Mod revival, particularly with the ascendancy of super-stardom of Paul Weller. Abetted by the return of the

snazzy Italian suit. Also, the Doc Marten's boots, braces, shaved, skin-head haircuts, tats, Ben Sherman shirts and Sta-prest tight trousers. Style and working class street culture.

But there was also a darker side, as Mod music also spawned, for some, skin-head culture and football terrace ultra-violence. Mod culture and the scooters were part of a 'scene' tinged with criminality – Youth Tribes at War with 'normal' society and with other segments of youth cultures. The issue of 'race' was complex. Young whites with a love of Black music, but also often involved with extreme right-wing quasi-political groups. The Mod-influenced musical styles were also apparent in the music from Oasis, Ocean Colour Scene and Blur.

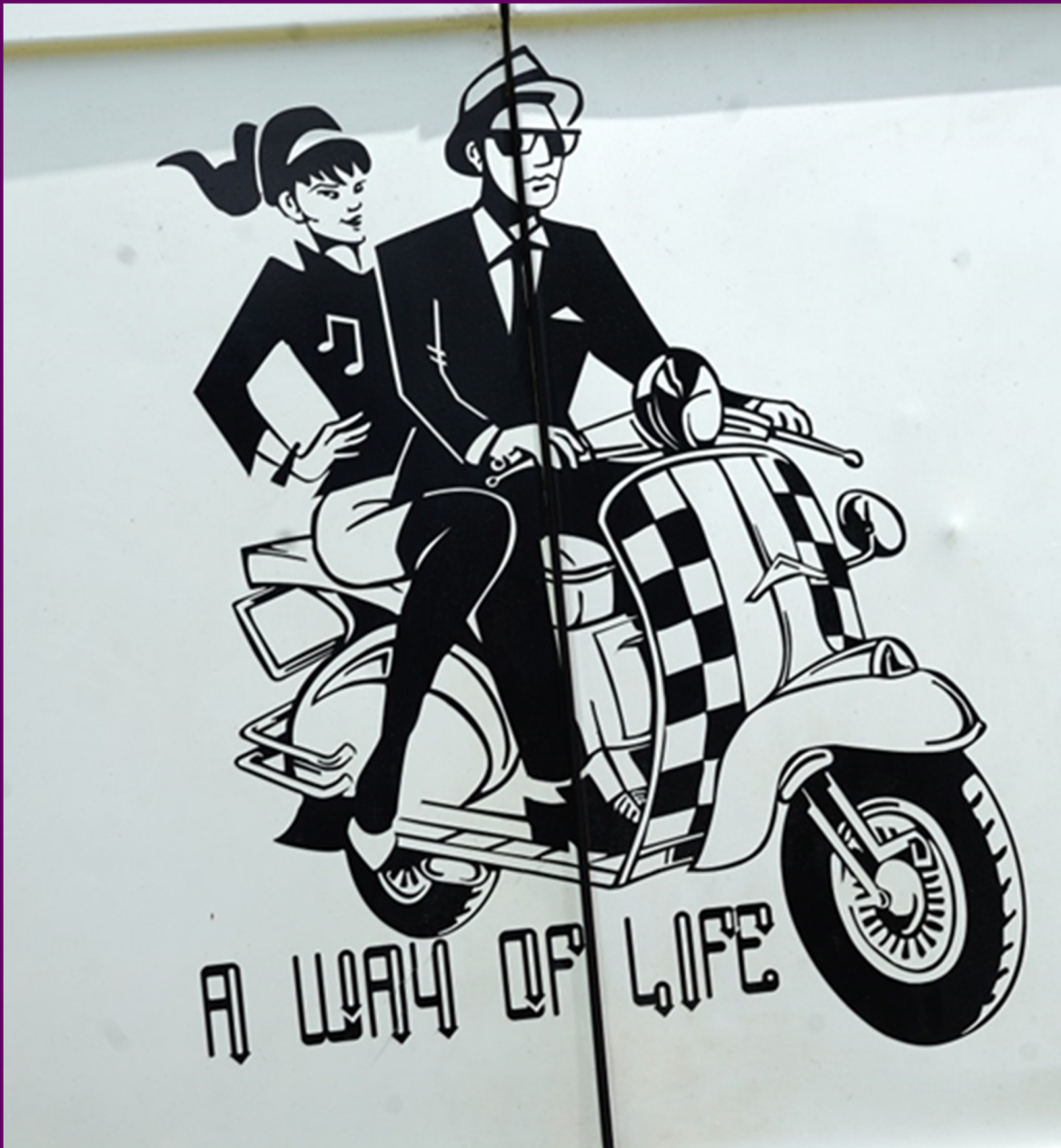
Very different than the Todrophenia event, which was an opportunity for a celebration rally. A 'scooter run', an outdoor space and place to show off the



accessorised scooters with many decals, badges, a myriad pageant of wing

mirrors. Skinny scooters, hybrids, weird heavy metal scooters.





Three-wheelers, inventive, mobile abstractions. Patriotism, and ever more of the pungent exhaust fumes and blue smoke. Plus, live music, I think from Detox, and djs playing the sounds of Mod as the Tod Cricket Club clocked up a record day at the bars!





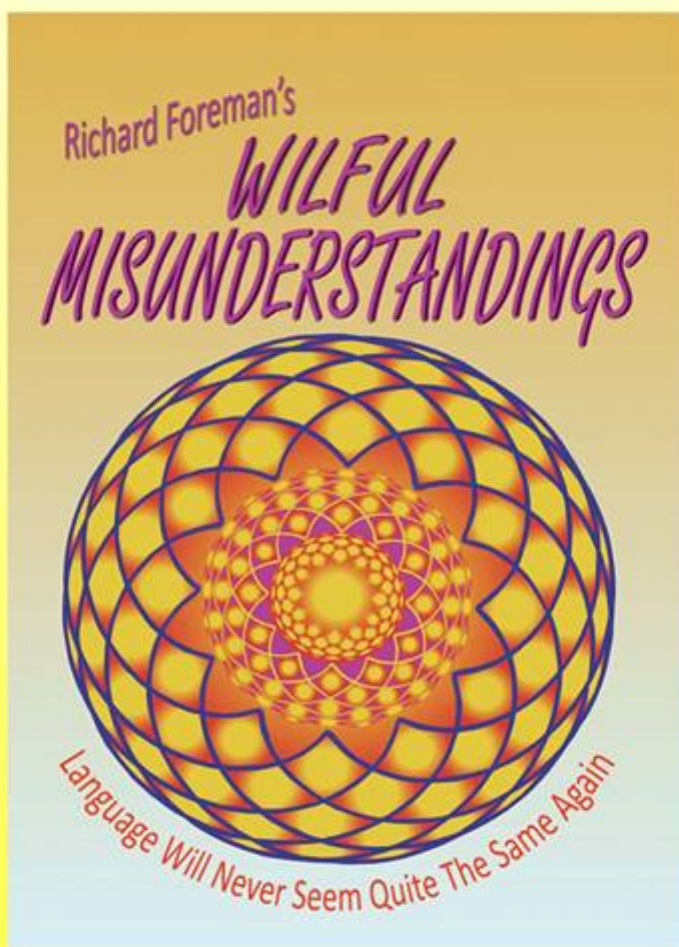
*Quite some Mod Extravaganza! TODR-O-PHENIA 2022...(organised by
Mystery Tours Scooter Club)*

Expect the Unexpected!

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

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

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KEV'S WORLD

Live!

Capital Theatre
Tuning Fork, Auckland
28/07/2022

Down to the Tuning Fork on a school night, whatever next?! Mind you, it was for a special occasion as Capital Theatre were back in town and it has been way too long since I last saw them play (thanks Covid). As soon as I walked in the door, I was confronted by easily the biggest merch stand I have ever seen for a NZ rock band, with loads of t-shirts and of course their wonderful debut album, available both in blue vinyl and on CD. The booklets also look great, and if you have yet to hear this you really are missing out. I headed towards the sound desk to find somewhere to perch and realised that not only had Capital Theatre brought their own sound and lights, but the stage was something else! I was

already concerned where the guys would be able to stand as it was packed with lighting stands. Just seeing them being operated beforehand showed we were in for a very special night indeed.

First up tonight were Tablefox, and although I have reviewed their excellent album *Battles*, this would be my first time seeing them play. With the press of a button all the Capital Theatre signage disappeared to change to Tablefox as Clinton (lead vocals, bass), Matt (lead guitar), Chris (guitar, backing vocals), and Henrik (drums) carefully made their way onto the stage to the strains of No Doubt. Gently picked guitars led us into the twin vocals of *Desire or Love* and we were off. Their sound is very much of the Eighties post-punk alternative scene, bringing forth memories of Simple Minds, James, and Deacon Blue. The rhythm section lays the



foundation, Clinton's vocals provide the heart, and the guitars give us the edge, all wrapped up in wonderful melodies which have more than a hint of Sixties pop about them as well, almost as if Manfred Mann has jumped into the Eighties and then back out to the present day. *Keep Them Guessing* was soon completed and then they slowed it down with *Reckless* which feels much more like a modern folk song. Contrast that with *Burning Bridges* which sounded as if it had come straight out of Midnight Oil, full of venom and passion with real bite, easily the heaviest song of the night so far, albeit with staccato riffs.

By now the guys were well and truly settled in, rocking hard. A special mention must be made here of Capital Theatre and their crew as they were giving Tablefox every opportunity to shine with full use of the lights and great sound. I've seen too many support bands screwed by headliners in the past, but that was certainly not happening tonight.

Time took us back into the days of Simple Minds, with a simply picked melodic lead guitar and a chorus which just cries out for audience singalong. With two support bands tonight, we were now heading towards the end with *Battles* followed by *Something Better*. I am sure there were quite a few people here tonight who had not previously come across Tablefox and they left the stage having made many new admirers and friends.

Midwave Breaks comprise singer-songwriter Bruce Conlon and drummer Paul Russell, and they had already been supporting Capital Theatre on other dates in the tour so were well bedded in by now. Paul said who they were, thanked Tablefox, kicked off the backing track and slowly the tension built until he hit the snare which was the signal for he and Bruce to head into *Mind Made Up*. Bruce provides guitar and vocals, Paul the drums, but everything else is tracked which means the two of them have a full sound to play with. I had not come across the guys before

but could easily see why they were on the road with Capital Theatre as in some ways they are quite similar, although they have a more wall of sound approach to their music and less rock. They are also using effects on the vocals and the instruments, which contrast greatly with the cut through of the snare. *We Are The Ones* is more of a rocker, but still restrained in many ways. Mind you, I have never before seen some steps placed onto the stage just so the guitarist can stand on them for his solo, really cool!

No Way To Decide was somewhat slower, with a lot more space, but as with the songs which had gone before it was multi-faceted with lots of different sections, and the guys really mixing it up. Apparently that song was actually from their previous band together, Eight, but it fitted in perfectly with what they were performing tonight. *Fine Line* really showed Bruce's vocals off, and by now they were really into the passion of the performance. Paul is a very visible

timekeeper, someone who lives what he is playing, getting people engaged with his energy while Bruce is solidly in the moment, in a world of his own creation. They then moved into their debut single, *Lemonade Hand Grenade*, which was a big radio hit when it came out. It resonated across the country, peaking at number 3 on the radioscope rock chart, and came in at number 510 on the listener-voted Rock 2000. We then went into Shapeshifter's *In Colour*, it is strange to think that the song is 9 years old now, and they certainly did it proud with some nice finger tapping. They finished the night with *Moments Gone*, a fine end to a nice set.

Now it was time for the main event, and the crowd had certainly swollen considerably and were pushing forward to get the best viewpoint for what promised to be a wonderful set. To celebrate the release of their fantastic debut album, *A Hero's Journey*, Paul Reid (drums), Adam Stevenson (vocals, guitar), and Roy Oliver (guitar) were tonight going to be playing the album from start to finish. They had





just discovered that the opening track, *Fait Accompli*, had started getting serious radio airplay in the States in the week leading up to yesterday, so tonight really was going to be a celebration for all their hard work. The stage was in darkness, then a voice started telling us about the nuclear war, the video screens came to life, and we were off. Everything so far had been leading up to this, and with Paul setting up a huge rhythmic backbeat, Adam providing his wonderful vocals and locking in with Roy on guitar we were now on for a rock show. There was a video screen behind Paul, as well as narrow ones on either side of the stage, all programmed to play the same animations, and it felt as if Tuning Fork was being turned into an arena. There was certainly a lot of screaming when they made their entrance, and the crowd, who had been rather dormant until then, were now very animated.

As they were playing the album in sequence, the second number was the classic *People*, one of my favourite songs

of all time (check out the video). It has drama, power, hooks, great vocals, wonderful lyrics. Who could want more? The guys had turned the evening into a melodic hard rock blast, and we were only two songs in. Before *Second Skin* started, which has a far more emotional and power ballad beginning, Roy asked the crowd to turn on the torches on their phones and wave them in the air which certainly had the desired effect. They were put away when the band started to belt it out – and with Adam not playing guitar on this track (and keyboards tonight being provided on a backing track – there really was not much room on the stage), it really allowed him to pour everything into it. Before each song Adam explained where we were in the story (the album is a concept based on a traditional hero's quest).

We were now at *Long Way To Fall*, and it is hard to describe just how much passion and melody was being produced on this small stage. The video display, sound, and lighting all added to the experience, but at the very heart of it were these songs which

I first heard in the same venue a long time ago, since when this band have just gone from strength to strength. *Fire* is another which is a power ballad with balls at the beginning, before lifting and taking off. There are moments in this song when it is basically Adam with some reverb, but he has total confidence in his ability to hit all the notes. This is one of those albums where every song could be lifted as a single, all would suit the radio, and I am sure their forthcoming set of dates in the States is going to go down incredibly well indeed. Everyone in the venue was having a blast, but I do wonder how many had realised we were coming to the end of Side A, which meant we were already halfway through the set?

Having thanked various industry bodies, including music.net.nz, from the stage – the crowd were then asked to shout “We are awesome” while they were being videoed so the guys could play it in the States where they keep being asked what the audiences are like back home. Now it was onto Side B with *Delicately Poised*, which allowed Roy to have some time in the spotlight with some great soloing. This is the third time I have seen them play live, and they are undoubtedly getting better all the time. Then it was time for the song which for some reason I have been singing all week, *Force To Fight*, with its crunching dual guitars, gentle sections, and its powerful message. Watch the video – some of it was played during the performance, and it is simply mesmerising. Adam’s clear vocals, Paul’s pummelling drums and Roy’s strident guitar combine to make something very special indeed. This is another where Roy is able to throw out some string bending notes and is a real belter.

Time started in total darkness while Adam was explaining where we are in the journey, Paul started it off and when the guitars hit the riffs the lights were blasting out and we were off again. *Better Than This* is another power ballad,

a point of reflection, with Adam playing acoustic and both Roy and Paul being somewhat more restrained. It is a number which builds and contains plenty of drama. Now this meant we were at the end of the journey, the return, and the final song of the album, *Save A Stranger*. Dynamic and powerful, with Paul blasting the pattern as if it was the first song of the night and not the last, Roy riffing hard, with Adam still hitting the notes, it was the climax to what had been an amazing night of music. I know I wasn’t the only one who was upset the night was over as these guys are setting the bar really high for NZ music, and America is next.

Of course, there was no way they were going to be allowed to leave just like that, and as a toast to Taylor Hawkins and to tie in with the theme of the hero’s journey, they came back to play Foo Fighters’ *Everlong*. It may have been a long evening with three bands, but the crowd were up for a boogie, and certainly reacted to the guys laying it down. This was a real event, something very special indeed.

Reb Fountain
Auckland Town Hall
29/07/2022

Back into central Auckland for the second consecutive evening, this time to see an artist for whom I have great admiration for the first time, and whose latest album, *Iris*, was rightfully in my Top Ten of 2021. Until last month it had been years since I had been in Auckland Town Hall for a gig, but here I was again, this time for one of the series of Auckland Elemental events, and I could see lighting gantries across much of the venue so knew we were in for quite some night.

I had heard the support act was going to be Purple Pilgrims, and I am sure that it was also listed on their own site earlier in the day, and as they were a band I did not know I was not too surprised when someone walked onto the stage to start playing keyboards (Peter), and then two people made their way to the back of the



stage, holding onto each other. Both dressed in white, the reason soon became apparent as one of them had their head completely covered, and they were left there while the other person came to the front of the stage and also started playing keyboards. They were wearing a multi-layered outfit which could have been a ball/wedding/theatrical dress, and it was only when they started singing that I took a much closer look and realised it was Jazmine Mary (they/them). The last time I saw Jazmine they were supporting French For Rabbits when they stepped in at very short notice, and tonight was a very different experience indeed.

It was only last night that I realised just how much had been missing from Jazmine's sound from the gig at Tuning Fork, as the use of keyboards to provide a curtain of sound really allows their deep vocals to shine through. After the first song they swapped to guitar, while Peter took over on their keyboards at the front, also providing backing vocals. Together they were casting a spell over the audience, and it was lovely to see the way Jazmine reacted between songs

when they chatted, as they were having an absolute blast, and it was a very different feeling to that indeed that they were invoking with their sounds. All the time this was taking place, "that" (Jazmine's words, not mine) was at the back of the stage, slowly moving and creating shapes as they were inspired by the music, then holding in one pose for a while before slowly going to another. This added to the overall effect, and with the lights washing over the crowd, the keyboards providing a backdrop of sound, Jazmine's guitar creating an edge and her vocals taking us into strange territories, this felt very much like an art installation as opposed to "just" another show. The melancholy came again really heavily on *Rodeo*, which was also one of the highlights last time I saw her, written about her friend Daniel, and by the time she left the stage she had many friends with her dark folk pop noir sound.

Now it was time for the main event, with the band coming onto the stage, spot on 9:00 (love seeing shows like this, I am not getting any younger and late nights are killing me!). As always, Reb was accompanied by Karin Canzek (bass,

backing vocals), Earl Robertson (drums) and Dave Khan (piano, keyboards, guitar, violin, backing vocals), and they started with *Foxbright*. This was their first gig in Auckland for a year, and they were determined to put on a great show, and right from the off the mood changed as we were taken into Reb's world. Her vocals are simply incredible, with hints of Patti Smith, containing so much passion, pain, and emotion. With her and Dave sharing keyboards on this number it provided a surreal backdrop, with the rhythm section keeping it tight but, in the background, allowing the focus to always be very much on Reb who finished the song with her head bowed, hiding her face as her hair covered her keyboards.

These were taken away for *Swim to the Star*, and Dave switched to guitar. This resulted in something I had never actually seen before, in that the three musicians were facing each other, Karin with her back to the audience, creating the world for Reb to pitch against, visually providing a distinction between singer and accompaniment. Reb switched to the concert grand piano for *Heart*, with the band still concentrating on each other, and the audience were in total thrall of what was happening in front of

them. This was an absolute masterclass in having just the right lighting to make it a show, without detracting from the music, and the correct musicians to create a platform for one of the most singular and exciting singers I have ever heard perform.

The highlights were coming quick and fast, with *Beastie* having Reb live the words at the front of the stage, acting the role with angular shapes, and it wasn't until after the sixth song had been played that she actually stopped to talk to the audience. Until then we had been wrapped in a spell, but if anyone was worried this short interlude had broken it then that was soon cast aside with the stunning and highly emotionally charged performance of *Hey Mom*, where Reb even had an acapella section, much to everyone's delight. A special mention must be made of Karin at the beginning of *Samson* as she changed her sound to being heavily distorted and fuzzed just for that one number, and it was a dramatic moment indeed.

The absolute highlight of the night for me had to be *Psyche*, and it was only after it had finished that I realised I had written absolutely nothing during its performance as Reb had taken me away from everything apart from her voice and the song. After *Intermission* everyone went through the





rigmarole of leaving the stage, before coming back with Reb on piano with the band supporting her for *By The River*, and then they launched into what was the real final number of the night, *Don't You Know Who I Am*. It may start slow and gentle, but soon Reb was shouting out the lyrics, with angst and passion. I had been speaking to

the guys sat next to me earlier, and it transpired they had decided to come on a whim and did not know Reb at all. They turned to me as we got up and said, "surely you are going to be writing a great review". Yes, I replied, so I did. If you have any opportunity at any time to see Reb perform live then grab it with both hands, and until then get over to Bandcamp and investigate her music if you haven't already. What a singer, what a show!

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Antagonist A.D. Galatos, Auckland 31/07/2022

Once more into the breach dear friends, as I made my way into the city for the third night in a row. I knew this was going to be the most dramatic gig of the week and was one I had been looking forward to for months. It was also my first time at Galatos for years so was interested to see if it had changed at all (it hadn't).

Looking at the run times before I got in the car, I was intrigued to see a fourth band on the bill, as I had only expected three, so sent a quick message to Drop Off Point to get some details as the Hamilton band were new to me.



I caught up with guitarist Bones outside the venue and we were chatting when I saw photographer extraordinaire Ginny Cocks and her amazing fiancé Steve Shyu, so we had a catch-up as well before heading inside. It was a sell-out show so I headed for upstairs to get a prime spot and was amazed at just how many band members there were walking around – this was a gig which had attracted a lot of attention, and many from the Auckland scene had come out to catch some of our iconic bands.

First up were Drop Off Point who play Madball-influenced New York Hardcore, with the four-piece of Bones (guitar), Mikey (vocals), Fu (drums) and Garreth (bass) getting straight into it with the crowd reacting straightaway. They had a guest come up for opener *Voices*, with original singer Dave sharing the duties with Mikey, making for a great two-pronged attack. The band may have not been moving a great deal onstage, but they were creating a tremendous energy with their music which was carried straight through to the crowd who reacted in kind. *Just For Tonight* was heavier with stacks of venom and passion and a real groove, and I was certainly glad

I was looking down on the mayhem as opposed to being part of it. They ended the night with a cover of The Vindettas' *Hamtown Smakdown*, for which they had two additional singers in Sam and Sean, so Bones and Garreth concentrated on bringing the noise as the three frontmen commanded the front of the stage as they sped it up and spat it out. Bones was telling me they are looking to play a lot more gigs in Auckland as this is where the scene is at present, and I am already looking forward to seeing them again.

Next up was Pale Flag, and this would be the fourth time I had seen them play in the last few months. Given they only had a limited amount of time they were playing the same six songs as when I saw them last time, and kicked off with *Demise*, immediately lifting the tension with their power and impact. They have been playing a great deal recently, even trekking to Melbourne, and with Matt now fully established on bass, they just seem to get better all the time. Tonight, Cody was a revelation at the back, with incredible control and clever use of kick pedals, really driving the band while Matt was solidly locked into guitarists Jack and Liam – Matt is a very technical bassist, with his control of 5-string





definitely adding to the overall impact. There is not much which can be said about Jack and Liam as they are locked in, and I had another guitarist tell me he had been stood next to Jack and he was incredibly on point throughout.

Of course, then at the front of this juggernaut is Isaac, who puts his body and soul into his performance, ensuring he is in control of the wild ride, caught between a band at full pelt who are all throwing themselves around as they are so into the music and a crowd in front of him who are begging for more. Their set went past in a whirlwind of sound and action, and it was only after they had finished that I realised I hadn't taken a photo to put against their review! Oh well, just shows how much I was into the music. Pale Flag are everywhere now, and there is no excuse for not catching them in the live environment, so if you want your music to be heavy and packed full of energy then this is the band for you.

The changeover times had looked somewhat optimistic to me (don't they know that Cody is the worst of all things, a left-handed drummer?) so we were running

miles behind schedule, but finally all the lights went out, and it was time for Bleeders. This was my first time seeing this massively important band, and I knew I was not going to be disappointed. Suddenly the band were there, with Angelo riding the wave, and all bets were off as whatever had happened earlier was now being lifted yet again. The band have been through a great deal over the 20 years of their existence, but even Covid could not prevent their return and now here they were whipping the crowd into a frenzy. Angelo was striding the stage, totally in his element, but he wasn't the only one, and there were times when everyone was at the front, standing in a line demanding that those in front gave them more.

We were getting jumps, everyone in the groove, and when Angelo held out his microphone for the audience to join in, he created a mini pit as people tried to get to it. The stage looked in chaos as everyone kept pushing themselves and the band to its limits, yet at all times the music was incredibly tight. One thing about Bleeders is that while everything is rooted in hardcore, there is a great deal going on in their music which can be melodic, bring in elements of ska or punk here and there, and at others be a pure anthem

singalong. If that was not enough to get the crowd going, original guitarist Hadleigh joined for *A Bleeding Heart*, and the place just took off. After the gig I texted Angelo and said, “that was sick”, and it was.

Finally, it was time for metalcore band Antagonist A.D. Only singer Sam Crocker is still there from the formation all the way back in 2005, but the line-up has been stable for the last four years and there is no doubt these guys meant business from the very first note. This was a full-on assault from the beginning, with the sharp snare providing cut through, and one could immediately tell that here is a band who are used to striding stages around the world as they were just so polished in everything they were doing. Guitarists Matt and Kevin, along with bassist Luke, kept towards the rear of the stage so as not to get in the way of Sam who never stopped moving, doing everything he could to get the crowd riled up. We were getting syncopated headbanging, yet all times the guys were incredibly tight, and it was not too long before Sam was just wearing shorts and a cap as he was generating so much heat on stage.

By now stage diving had become commonplace, and the pit was something else, although due to everyone wanting to be at the front it was more pushing and shoving than people running at each other as there was just not enough room. This was music with real passion, being delivered by a band on the top of their game. Perhaps it was no surprise that someone got hurt in the melee, but Sam immediately stopped the gig and asked for security and a medic. While that was being dealt with, he gave a heartfelt tribute to Bleeders and the inspiration they were for him and many others to start up their own band and issued a challenge to those in the audience who were enjoying the show to do the same. This was a faultless performance from Antagonist A.D., yet somehow, they kept lifting the bar and when they played an old Evil Priest number the place just went nuts.

This was a heck of a homecoming for some bands we have not seen in Auckland for quite some time, as well as a great opportunity for others to share a larger stage with a sell-out audience. This really was some show, and I really hope it is not too long before I get to see all these guys again.





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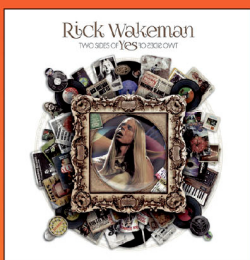
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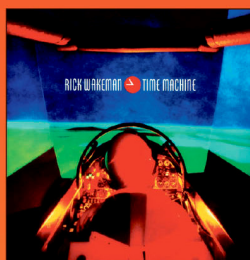
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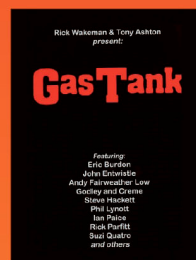
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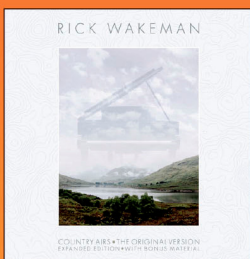
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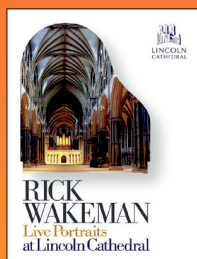
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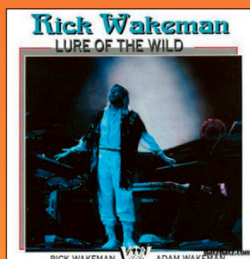
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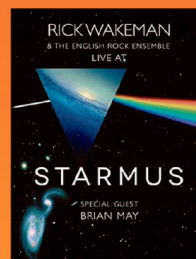
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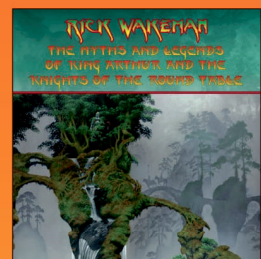
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With Brian May and The English Rock Ensemble. DVD

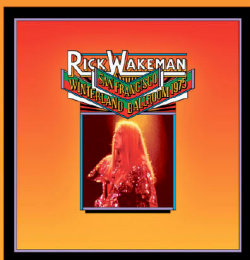
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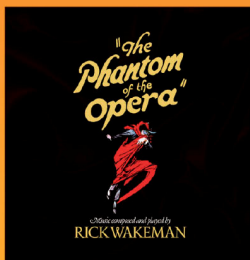
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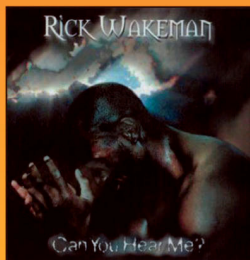
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The Phantom of the Opera

Double CD + DVD

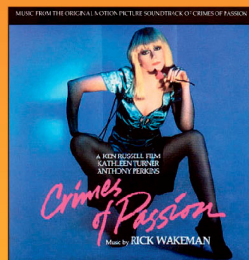
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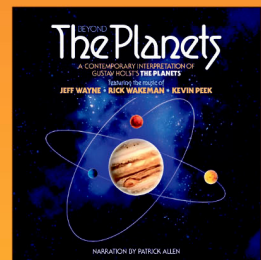
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MARY LATTIMORE & BEN BERTRAND

*Alan Dearling shares some images and memories of an
intense harp and bass clarinet musical experience*

alan dearling

Cosmic, ethereal, waves of mega-bass and, err... 'floaty' and 'off-planet'... An evening of instrumental virtuoso playing by two visiting maestros.

An intimate double-headed event on the

penultimate night of the duo's world tour.

Mary Lattimore is a harpist based in Los Angeles. She has collaborated with the likes of Sigur Ros, Harold Budd, Meg Baird, Thurston Moore, Kurt Vile, Steve



les bookings claus

mary lattimore &
ben bertrand uk tour

31.05	Norwich	Arts Centre
01.06	Newcastle	Gosforth Civic Theatre
02.06	Manchester	The White Hotel
03.06	Bristol	Strange Brew
04.06	Todmorden	The Golden Lion
05.06	London	Cafe Oto



Gunn, Jarvis Cocker and Neil Halstead. She utilises a control box to sample and interweave sounds of the harp into multi-layered and faceted soundscapes.

From Belgium, Ben Bertrand is a clarinetist and composer. Like Mary, Ben is also a weaver of sound, creating rhythmic modal patterns and a hypnotic web of audio patterns. Both engaged with the enraptured audience in a shared musical meditation.

Mary Lattimore

Wikipedia informs us that, “*Mary Lattimore (born 1980) is an American classically trained harpist based in Los Angeles, California.*”

To get some idea of her ‘sound’ as experienced live, here’s a short clip of Mary performing for a TV programme from North Carolina: ‘It feels like floating’:

<https://www.youtube.com/watch?v=Q--Qdn5CBDY>

And, a personal favourite from the live set:

‘We wave from our boats’ from Mary’s album, ‘Collected pieces 2015-20’:

<https://marylattimoreharpist.bandcamp.com/video>

I rather think that the title of Mary Lattimore’s first album, ‘The Withdrawing Room’ from 2013 provides a hint of the timbre of her music. Complex, full of tonal resonances, and beguiling. She is an experimental artist, caressing her Lyon and Healy Concert Grand harp and effects box lovingly.

Much of her music is like a road trip, a journey with detours, lyricism, love, loss and even some dead ends. As a gig, it was very much ‘a recital’. An intimate concert, shared with, and imbibed by, the floor-seated audience. She also took time

to recount some tales from her life as a musician, such as from her stay in Newquay to record her album with producer, Neil Halstead. It led to her continuing to be a long-distance pub team quizzier at the Red Lion pub during the Covid lockdown.

On the night, ‘Silver Ladders’ was another climax from her third album. Mary says that the album recorded at the “*English surftown just before lockdown, the songs vivid memories against the gloom and glimmer of the ocean.*”

Weird and sometimes monumental.

‘Silver Ladders’, intricately woven:

<https://www.youtube.com/watch?v=7YItDnIKYwU>

Ben Bertrand

Surrounded, indeed, almost engulfed in a sea of electronica, effects pedals and gizmos, Ben sat with his bass clarinet, blowing out his musical conflagrations. Strange, edgy sounds. Dreamscapes and sometimes even nightmares, and like Mary he’s a perfectionist. Hear for yourself:

‘Streams for Claus’:

<https://www.youtube.com/watch?v=znBC6nMBH-4>

‘Sora No’ video realisation Sora No played by: Echo Collective: Margaret Hermant: violin; Neil Leiter: viola; Otto Lindholm: double bass; Ben Bertrand: bass clarinet and electronics:

<https://www.youtube.com/watch?v=q2TT3ln3Plc>

Here’s what it says about Ben on-line:

“Brussels composer/musician Ben Bertrand modifies his bass-clarinet melodies with a battery of effect pedals thus creating unearthly dreamy compositions that could rub shoulders with the best work of Gavin Bryars or Jon Hassell. Minimalists like Steve Reich and Terry Riley are never far removed.”



Ben's show was an intense affair. And like most affairs, it was at times, risky. The deep bass rumbles were unsettling as well as lovingly rendered. Ben has toured almost endlessly pre-Covid, particularly in the Netherlands, France and Belgium. His fellow compatriot from his 'les albums claus', Tommy from Stroom, explains at Bandcamp:

"There is an endless abundance of variations that the clarinet can use in changing the colour of a single note. As a privileged listener - and - experiencer, Ben Bertrand through his favourite instrument shared the musical blueprints with me, which resulted in this album. His music has become a vivid part of my almost daily thoughts - allowing what I hear to clash and sing with the patterns and rhythms already established in my mind. A voluntary trip, an absorbing experience in our Brussels vibrant cultural life."

"His music, full of beauty, is good to listen to and pleasant to follow. A sense and perception of continued growth too illuminated and overwhelming to resist... Listening to his music is like sitting at the sea, watching a slow motion of our crazy life sailing by. You, as a listener, have stepped in at an early stage of his career, with hardly any involvement of other people, composition wise."





KEV'S WORLD



**ADAM HATTAWAY AND THE
HAUNTERS
SALT
INDEPENDENT**

Only nine months since their last album, and Adam and the band are back with the first single from the next, *Bug Eyes*, which is due out in November. *Salt* clearly shows that here we have a band who have paid their dues by working the circuit since they released their debut in 2018 and soon, they will be back with their fifth – the work ethic puts many other bands to shame. Their take on alt rock ‘n’ roll brings in plenty of Americana, and while Adam’s vocals are always front and

centre, they are lifted by an accompaniment which is almost a wall of sound with some jangly guitars and staccato piano building around a rhythm section which keep it smooth and sweet with some fluid basslines. We get two verses before the chorus which is a total contrast to what has gone before, with the accompaniment dropping away and harmonies coming in. Then it is back to the accompaniment, but with some wonderful “Oohs” over the top and a restrained melodic guitar lead.

The longer the song goes on the more Adam relaxes his vocals into it, allowing nuances and flecks to come in, providing an edge until the song slowly builds into a climactic mess of noise as it degenerates but then ends on a dime. If just one song is like this, what are we going to hear on the album? The breadth and depth is wonderful, and if you have yet to come across Adam and the Hunters then this is a great place to start.



KEV ROWLAND



**MARCELO PAGANINI
IDENTITY CRISIS
INDEPENDENT**

Released towards the end of 2020, this fusion album from guitarist Marcelo Paganini features a host of guests including Billy Sherwood (Yes/Asia), Adam Holzman (Steve Wilson Band), Rachel Flowers, Lenny White (Return to Forever), Chad Wackerman (Frank Zappa Band), Jan Dumée (Focus), Marc Madoré, Karla Downey, Jamison Smeltz, Damilton Viana, Esdras Ferreira and Adriano Campagnani (Beto Guedes Band). Here, Sherwood has been employed for his vocal skills, only playing bass on one track, but singing on all of them. Paganini also deliberately changed his guitar tuning so he would not repeat what he had done previously, and except for acoustic 12 string intros, he only used one guitar throughout with no vibrato bar, and only one guitar per track so that it could be played live.

There are six songs, 38 minutes in length, and given who is involved there is no surprise that the musicianship is top quality. Paganini and Sherwood are the only constants on every track, but this does provide continuity and there are times when this is very commercial indeed, especially during the vocal sections, but then there are also times when it just goes off the wall. There is an instrumental section in "Learn To Love To Wait" where Paganini, Sherwood (this is the one song where he plays bass) and Lenny White really tear it up yet maintain the musicality so it becomes a triumph as opposed to a mess. But it is not all about note density, although there is plenty of that, and songs such as "Tangerine Way"

slow it down and put all the focus on the vocals, which is not something one would necessarily expect from a guitarist's release.

Apparently, the death of Allan Holdsworth impacted Marcelo as he feels he needs to keep pushing guitar composition, and while this may not be as essential as the master, this is still a thoroughly enjoyable fusion release with some strong commercial elements and I look forward to hearing more.



**NEKTAR
SOUND LIKES SWISS
INDEPENDENT**

Nektar have always been one of those progressive bands who found more fame outside their own country than inside it, and when I was growing up I had never even heard of them even though I thought I knew what was going on and certainly don't remember them being written about in the music papers. Although they were a musical quartet of Royce Allbrighton on guitar and vocals, Derek "Mo" Moore on bass and vocals, Allan "Taff" Freeman on organ and vocals, and Ron Howden on drums and percussion, they always described themselves as a quintet as Mick Brockett provided the visual tapestry that was such a key component of the "Music and Light Theatre", and that was part of the complete package. Musically they took pieces of Uriah Heep, Yes and other symphonic bands to create something which was embraced far more by German audiences than those in the UK.

This 2xCD and 1xDVD set are taken from long lost audio and video recordings from

1973, recorded in Switzerland, hence the name. It includes an hour-long concert videotaped for Swiss TV's Kaléidospop, while the two CDs include the audio portion of the TV show as well as a complete show soundboard audio recording from the Pavilion des Sports in Lausanne. Given this is a professionally recorded show the sound is not as good as it could be but does a great job of capturing a full-blown prog band at the height of their powers. These shows were recorded in the same year they released their third and fourth albums, right in the middle of their heyday, and one can certainly understand why they were so popular to those who knew them.

This is wonderful symphonic prog from a time when bands were either on the road or in the studio, so always working hard and this line-up had been together since the beginning so knew implicitly what to do and are as tight as one would expect. With great vocals, solid musicianship, and great songs such as "Journey to the Centre of the Eye" who could wish for more? This is more than 2 ½ hours long, and even those who are new to Nektar will get a great deal from it. Derek "Mo" Moore says, "I have known of its existence since we did this concert in 1973 and have never been able to find it. To have this unearthed after all these years is fantastic and takes me immediately back to that time". Superb.



**THE NIGHT FLIGHT ORCHESTRA
AEROMANTIC II
NUCLEAR BLAST RECORDS**

Just a week after the band kicked off the tour

to support 'Aeromantic' Covid hit, everyone got sick, and dates were cancelled. They soon realised the lockdowns were going to be there for a while but instead of sitting there feeling sorry for themselves the band went straight into writing mode to work on the follow-up. Given that both David Andersson and Björn Strid are also in Soilwork it must be hard to separate the two both artistically and in time, yet somehow, they manage it, and Strid in particular revels in this band as it allows him to approach elements musically which he would never get away with in his main band. Mind you, given that TNFO have been nominated for two Swedish grammies, can they really still be considered a side project, especially as they have now been around for 10 years, and this is their sixth album?

It is hard to describe exactly TNFO, but it is solid Seventies with some American influences, music designed for large stadiums. What 10 CC might sound like if they hit everything harder perhaps? Björn is the focal point, with some wonderful female harmonies providing support, while the rest of the band rock on without ever getting too over the top. Unless one knew the background, one would never imagine that behind this are some solid metalheads, as there is never any threat of the band taking anything too far in a metallic direction, but rather this is about solid performances with great hooks and guitars that are never too far away. "You Belong To The Night" even contains a heavy dose of disco! There is no doubt that yet again we have a collection of radio-friendly songs which are enjoyable the very first time they are played, and anyone into Seventies style commercial rock would do well to seek this out.





PARADISE LOST
AT THE MILL
NUCLEAR BLAST RECORDS

Like quite a few other bands, Paradise Lost decided to make the best of a poor situation by recording a set with no audience present, filming and recording it for a Blu-ray and CD release. I only have the audio, so don't know if the band had any additional guests at The Mill Nightclub, in Bradford, West Yorkshire on November 5th 2020 but if not then they have used some backing tracks here and there, as no-one else is listed yet we have some female vocals, keyboards etc. Mind you, that is only a minor niggle as the band showed why they have been around for more than 30 years with just one line-up change (which means that drummer Waltteri Väyrynen is unlikely to ever lose the newbie status, even though he joined in 2016). What we have here is a collection of songs which include some which have not previously been played live and includes what everyone would hope to see from a career-spanning set. Guitarist and songwriter Greg Mackintosh said, "We decided against trying to pretend there was an audience in the room with us, opting instead for a rather moribund version of a live lounge show. Whilst never being pleased with anything, we were however slightly less miserable at the result."

The result is a set which moves from Goth through death and doom into areas more atmospheric, always with the guitars at the heart of everything and singer Nick Holmes showing how he can switch through multiple styles, singing sweetly here, providing death growls there, and then being 100% goth there.

They produce a wall of sound which is all-consuming, powerful and hitting like a melodic metallic sledgehammer, clearly demonstrating why they have been such a major influence on so many other bands. At more than 70 minutes in length this is a great introduction to the band, covering as it does so much of the band's career. If anyone wanted to know where so many dark metal bands take their influence from then look no further than this.



PAKT
PAKT
MOONJUNE RECORDS

When it comes to metal, there is no doubt that one of my favourite bands is Testament, whose live album 'Dark Roots of Thrash' is never far from my player. Why do I mention this when reviewing an album from jazz/fusion/avant/progressive label Moonjune Records? Because one of the members of this supergroup is none other than the mighty Alex Skolnick, and although he is best-known for his role in Testament and others, he has also been playing jazz in his own project for many years and originally studied under Joe Satriani. Here he is playing alongside bassist Percy Jones (Brand X, as well as extensive studio work with Brian Eno, Kate Bush, Suzanne Vega, David Sylvian), drummer Kenny Grohowski (John Zorn, Brand X, Imperial Triumphant, Kilter, Felix Pastorius & Hipster Assassins, John Medeski, Lonny Plaxico, Tony Levin, Beledo, Markus Reuter, and many others) and fellow guitarist Tim Motzer who has a long background in free

improvisation as well, including the bands Bandit65 (with fellow guitarist Kurt Rosenwinkel) and Orion Tango, plus many other recorded collaborations for his 1k Recordings label.

This is an improvised release, recorded on August 15th, 2020, at the Shapeshifter Lab in Brooklyn, New York. The participants were masked, and distanced as per health regulations, while there were few people there to witness the event, and the focus was very much on the music. In this setting, the ear is obviously drawn to the guitars, and marvels at the very different styles on offer. Skolnick relies far less on effects and tricks, more on the actual notes, while Motzer has always been about pushing boundaries as to what it is possible to get from a guitar and it is no surprise to see that Markus Reuter was involved in both the mixing and mastering, as he has a very similar approach. But underneath these guitarists are Grohowski and Jones, both of whom understand that while they are there to provide some foundation, they also have lead parts to play. What is interesting with both these musicians is they do not feel the need to be always involved, and sometimes their playing disappears as they feel the music is better suited without them at that point, coming back in to emphasise a certain direction.

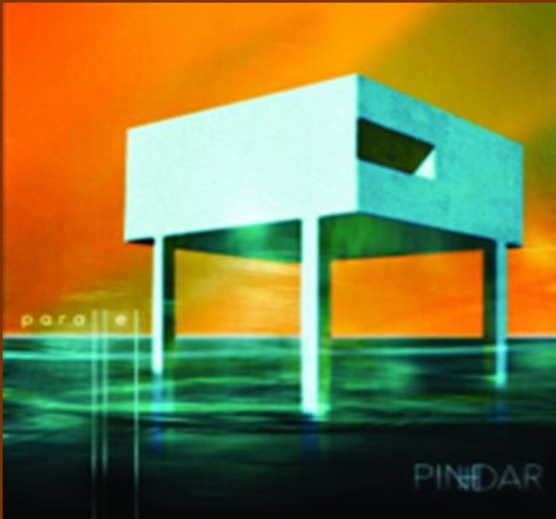
This is challenging stuff, and not something that many listeners will be able to understand and comprehend the first time of playing, so it does take work, and even then, there will be many who feel this is too extreme for their personal tastes. What I can say is that if you enjoy musicians to be pushing the boundaries of what is acceptable within improvised music, then this is very much for you. At more than 100 minutes in length, this is a fascinating piece of work.



PAKT
LIVE IN PAWLING, JULY 20, 2021
MOONJUNE RECORDS

Nearly a year on from the recording of their debut album, PAKT performed four shows in front of an audience, each of which was recorded and has been made available by Moonjune Records. As each set is fully improvised, all four concerts are very different, apart from the musicians involved, and this was the first of the four which were recorded on consecutive nights in different venues. Markus Reuter again undertook the mastering, and the result is an album which showcases a quite different side of the band. When there is an audience, things change, and one of the most notable is the change in approach from Jones who is far more active, and his sound much higher in the mix. The different styles of Skolnick and Motzer are again apparent, and while Grohowski is also much busier, it is to those two which the ear is most aware.

The two very different musicians have such contrasting approaches as to be playing unrelated instruments, with one having a much cleaner approach while the other is using effects and divergent styles to create something quite unusual. It must have been a stressful time for the musicians, as the music they are creating is very much “out there” so what would the reaction be from the audience? Thankfully that was nothing to worry about, as there were cheers and shouts to keep them going, providing the confirmation that they were on the right track. All four live releases are available digitally from the Moonjune site, while that is also the place to get the studio album as the physical release has already sold out. If you want your music to be improvised and pushing the boundaries, then this is it.



PINHDAR
PARALLEL
FRIENDS OF THE FISH

Here we have the second album from Italian art rock/trip-hop project Pinhdar, which features Cecilia Miradoli and Max Tarenzi. It attracted the attention of Fruits de Mer, who published the album on their Friends of the Fish imprint, even though the label is best known for psych/prog/krautrock. Apparently, head honcho Keith Jones has long been fascinated by the work of producer Howie B (Björk, U2, Tricky, Siouxsie and the Banshees and many others), and when he heard the mix of genres and styles, he knew he had to be involved. This is all about music which is heavily atmospheric, often bringing in strong elements of dream pop, while at others it is far more jagged, and I can imagine those going down well with audiences who are into Jazmine Mary while the more abrasive elements may find a place with those into krautrock. However, there are also elements of electronica, and while the vocals are often interesting, I found that there is something about this which is too left field for my own tastes. That this has been gaining rave reviews makes me think that the issue here is more with me than the album, and I am used to having views which are contrary to the rest, but this feels somewhat unfinished at times and the space within songs such as "Too Late (A Big Wave)" is detrimental as opposed to exciting.

Experimental, covering loads of different bases, this was just something I could not get my head around, but quite possibly that is down to not having the time to fully invest in it, but after 8 songs and 35 minutes I was quite pleased it had finished. Vocally, Cecilia is somewhat reminiscent at times of Kate Bush, but there is a lack of continuity and style within this album for me to become excited about it.



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



THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com



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New Album out now

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





c.j.stone

IT'S ALL GO FOR THE CARNIVAL

It's Friday 5th August as I'm writing this, the last day before the carnival. The sun is out and the prospects for a wonderful event this year are looking good.

Yesterday morning I leafleted along Pier Avenue and Northwood Road asking residents not to park on the left hand side of the road, in order to allow space for the carnival to assemble on Saturday. Later, in the evening, Rick West went to collect traffic cones from Minster, where they are stored. Later today, Belinda Murray and Tara

Ballard will put the cones out along the same two roads in the hope it will discourage people from parking there.

Also yesterday Emily Firmin met up with volunteers at the East Kent pub to discuss costumes for the Total Pap float. The day before that Rick West, Nick Dent and about 20 more volunteers met with Rob Holness of Invicta Marshals to discuss road closures and traffic arrangements. And on Tuesday we had the last official committee meeting of the Whitstable Carnival Association before the



<https://whitstableviews.com/2022/08/05/its-all-go-for-the-carnival/>

big day. Nick Dent, Belinda Murray, Colin Gotts, Rick West, Tara Ballard, Gary Hunter and Mandy Hanscomb-Hardy were all in attendance. We got through business in super quick time. Everyone was on the case, volunteering for jobs and working out the order of business for the day. This is what carnival is all about: people volunteering to give up their time, to do work, for no other reason than that we all want to see a successful carnival this year.

Carnival is a community endeavour. It is for, by and of the people of Whitstable. In this age of rank commercialism and dwindling resources, the carnival stands out. It is about sharing with people, not exploiting them. We give our time for nothing, for no other reason than the sheer joy of the giving: because it is fun, because it matters, because it brings the town together, because it is a celebration of who we are, both as individuals, and as a community.

2019 CARNIVAL

Take a look at this film from the 2019 carnival.

<https://youtu.be/v7xDXKnBMcs>

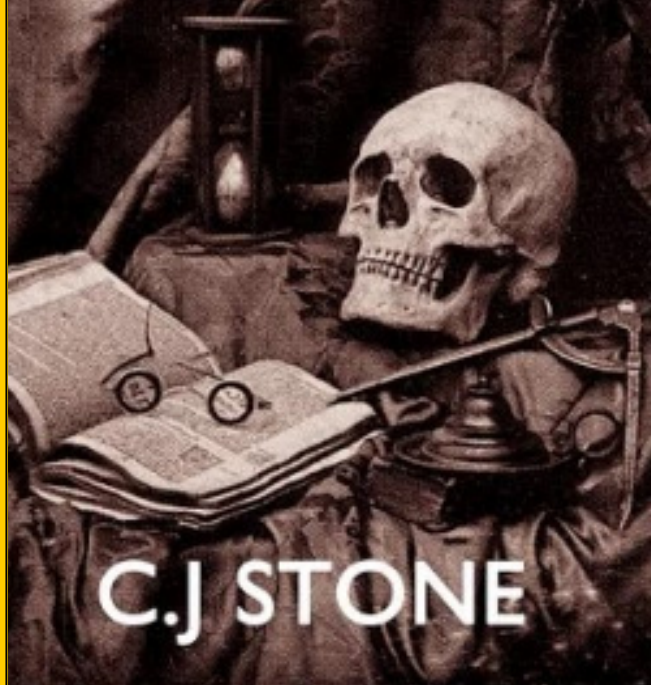
Look at the faces. Do you see anyone miserable? Do you see anyone unhappy? No. Everyone is smiling. Everyone is beaming. The joy on people's faces is palpable. Whenever I feel a little down, or when the pressures of the organisation get too much for me, I take a look at this film, to remind myself why I am doing it, to remind myself what it is for.

Carnival is a magical act. I mean that literally. It is magic, as defined in the Merriam-Webster online dictionary: something that seems to cast a spell, an enchantment. Yes, that's what we are doing. We are casting a spell. It is a binding spell. It binds the town together. It's an enchantment. It enchants the mind. No one who sees the carnival pass by will ever forget it.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



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"Stone writes with intelligence, wit and sensitivity."

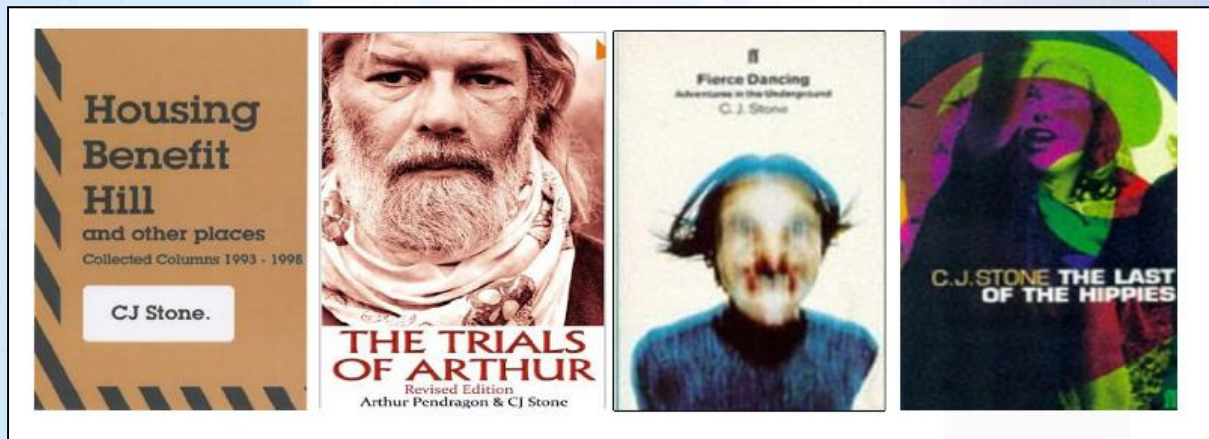
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

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

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

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

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation. A small figure of a person is visible on the right side of the image, providing a sense of scale.

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

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



Dear Love
here to help to clear
headlines
cold days & Noada

soon enough
The crane
gables & the last

dark
the night

no more
the end's

long dead
ground.

in a breath of wind
the dust.

Will Boole II
lead
me.



BRIDGE OF SPIRITS

THE GARDENING CLUB
PRODUCED BY KEVIN LALIBERTE
AND NORM MACPHERSON

MRR
Illustrations by MARTIN SPRINGETT **M.S.**

We are
featuring
Magazine

We are
featuring
Magazine

We are extremely honored to be
featured in Issue 131 of PROG
Magazine due out July 1st in the UK
and Late July in the US

A STEREO PHONIC RECORDING

PROG

PRESENTS

Ripples in time, before then was now!

Purchase your copy of PROG Magazine
to discover how to receive a FREE
copy of Melodic Revolution Records
in time, before then was now!



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!!!"

EACH DAY, ANOTHER DISASTER

is dumped upon our doorstep.
Floods, fires, wars, inflation — it seems
Dystopia has displaced all Utopian ideals.
Every moon has a dark side. I do not mind.
Embracing chaos is an improviser's delight
Who predicted Covid? Monkeypox? Vaccines did not stop
this pandemic stealing one million lives from us. But to focus upon loss
is not to value what we are as we imbibe — what remains in every moment of our lives...
Survivors? More than this. Random as Bliss. We are our Network of Consciousness...
Co-creating in conversation, communities. Real and Virtual. While we can,
we build again. As ants do. Step by step, this dance entrances. Leave behind
all empty snake skins/lost lizard tails. We grow together through wilder weather.
This US. This YOU & ME. This WE These Spider-webbed Communities..

!



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

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

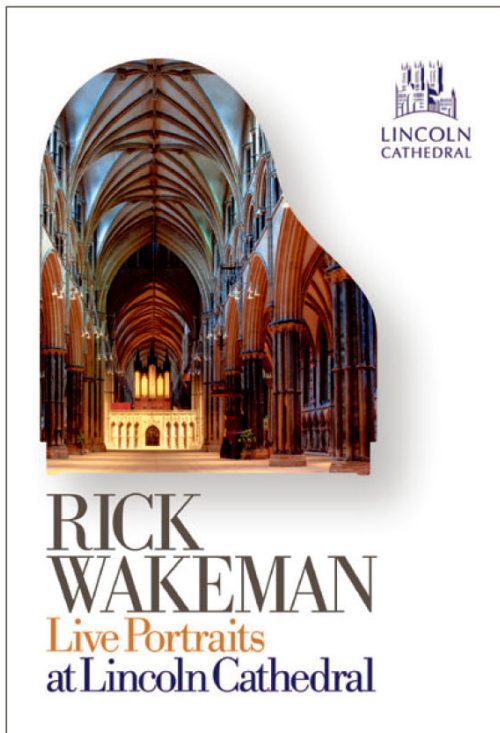


AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

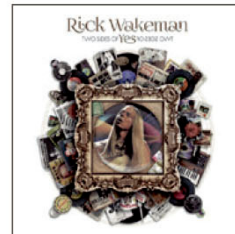
from RICK WAKEMAN



LIVE PORTRAITS AT LINCOLN CATHEDRAL

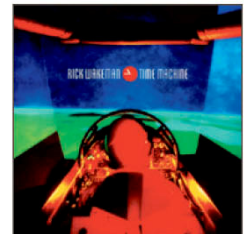
'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

- RICK WAKEMAN
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

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



TIME MACHINE

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



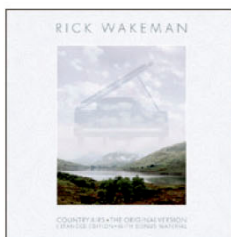
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



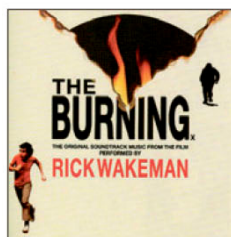
GOLÉ!

The soundtrack album, available as a limited edition luxury box set
MFGZ012CD



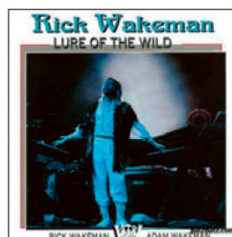
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



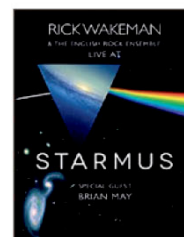
THE BURNING

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



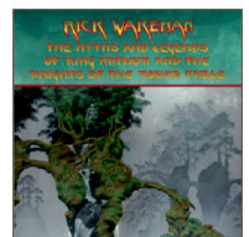
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



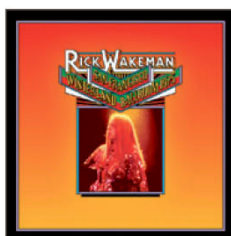
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



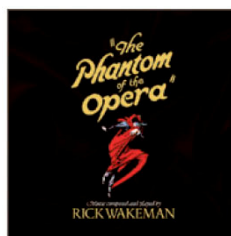
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



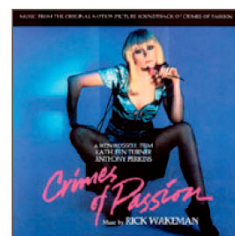
THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



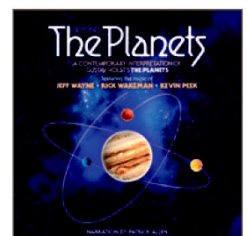
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peck
MFG009CD



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**GONZO
MULTIMEDIA**



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**



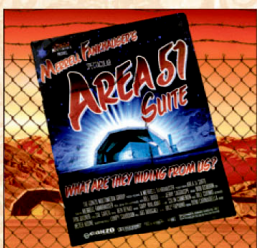
PLEDGEMUSIC

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 myths. 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



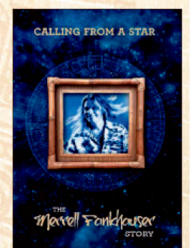
The Return to Mu

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 and if anyone wants to be part of it or just to come along for the ride they are welcome".

PS shows can be downloaded

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

What a long, strange trip this week has been. First of all the nice stuff: Monday was my birthday and Tuesday Phil's. All the best people are born in the latter days of August. And my darling granddaughter Evelyn drew me a lovely card with a picture of Archie. He and I are both very touched.



Now the not so nice: I still haven't recovered fully from the effects of the bug or food poisoning or whatever it was that I contracted a couple of weeks back. My digestive system is still completely banjaxed and I have been (and am still to a certain



degree) in a lot of pain at both ends which is not at all a pleasant experience. But I do appear to be recovering albeit extremely slowly, and the trajectory of the damned thing is allegedly at least moving in the right direction.

Thank you to everyone who has sent me birthday felicitations and kind wishes about my state of health. I feel truly humbled by your kindness.

There really isn't much more for me to say about this week's convoluted activities, only to hope that the next few weeks are less difficult than these two weeks have been.

I will see you in a fortnight, hopefully with some jollier things on which I have to report.

Hare bol,

Jon Downes



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Sun Ra

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Al Atkins

The Beach Boys

Pete Seeger

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