

GONZO



#515/6

KYLA KOOL

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



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,

42½ years ago on the day that we heard that John Lennon had been shot I went to visit a friend of mine who lived in the village. I was clasping my John Lennon records in one hand, as if the playing of one or more of them somehow bring the ex-Beatle back.

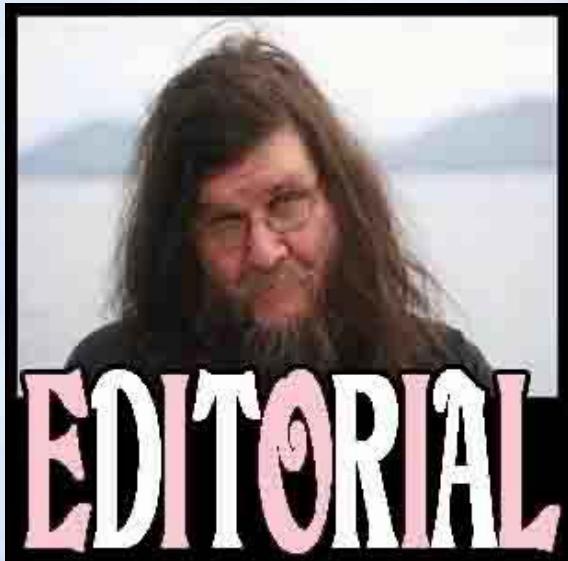
Talking to my mate an hour or so after I arrived, I asked speculatively whether the death of any other rockstar would have so many international ramifications, as well as such a tremendous emotional effect on us all. He answered with a non sequitur: “I’ll be terribly sad when the Queen dies“. And it was the first time in my life that I had even considered the fact that Elizabeth the Second was one day going to die.

And now she has, and we are entering a period of national mourning.

She was a constant in all our lives, and she began her reign seven years before I was born, and if you want the truth I always thought she would outlive me. On behalf of my colleagues at Gonzo Publishing and my colleagues at the Centre for Fortean Zoology I extend my condolences to her family. I have lost enough loved ones in the past couple of decades to know exactly what it feels like. The nation has lost a beloved matriarch, and personally I feel bereft in a way that I truly was not expecting to feel. The death of a 96-year-old lady, who has visibly been in declining health, is no surprise, but it has hit me like a punch to the stomach. An era is ended, but the death of any era means the birth of a new one, and this is the concept of hope and positive anticipation that we all need to take on board.

The Queen is dead,
God save the King.





Dear Friends,

Welcome to another issue of the magazine wot the cognoscenti use to line the bottom of their conceptual budgerigar cages. I rather like the idea of conceptual budgerigars. It opens the door for all sorts of larger conceptual Psittaciformes, and I like the idea of a whole flock of conceptual parrots stating boldly that “Polly wants a

conceptual cracker”. Whilst on the subject of Psittaciformes, in the same way that traditionally British people called their pet parrots “Polly”, in South America pet parrots are traditionally called “Robert” and in West Africa they are oft called “Aku”.

But I digress massively.

Well, once again I am going to be talking about The Beatles, but in fact I am talking about one particular *cause célèbre* that seems to have taken the interwebs by storm. As regular readers will be aware I follow various Beatles related podcasts and YouTube channels and have become very *au fait* with the way that they operate. And – basically – when there are rumours of Fabs activity milling around the online Beatlesverse the more responsible news outlets either ignore them, or report on them saying comprehensively that they are only hearsay and nothing more substantial. But there have been headlines all across the Internet, including in such mainstream news outlets as *Variety* claiming that a super deluxe, remix and box set of the



GULLIBLE'S TRAVELS

“a super deluxe, remix and box set of the Beatles 1966 album *Revolver* is imminent”.

Beatles 1966 album *Revolver* is imminent. Under the following headline:

‘Revolver’ Confirmed as Next Beatles Album to Get Deluxe Treatment and Remix

Variety writes:

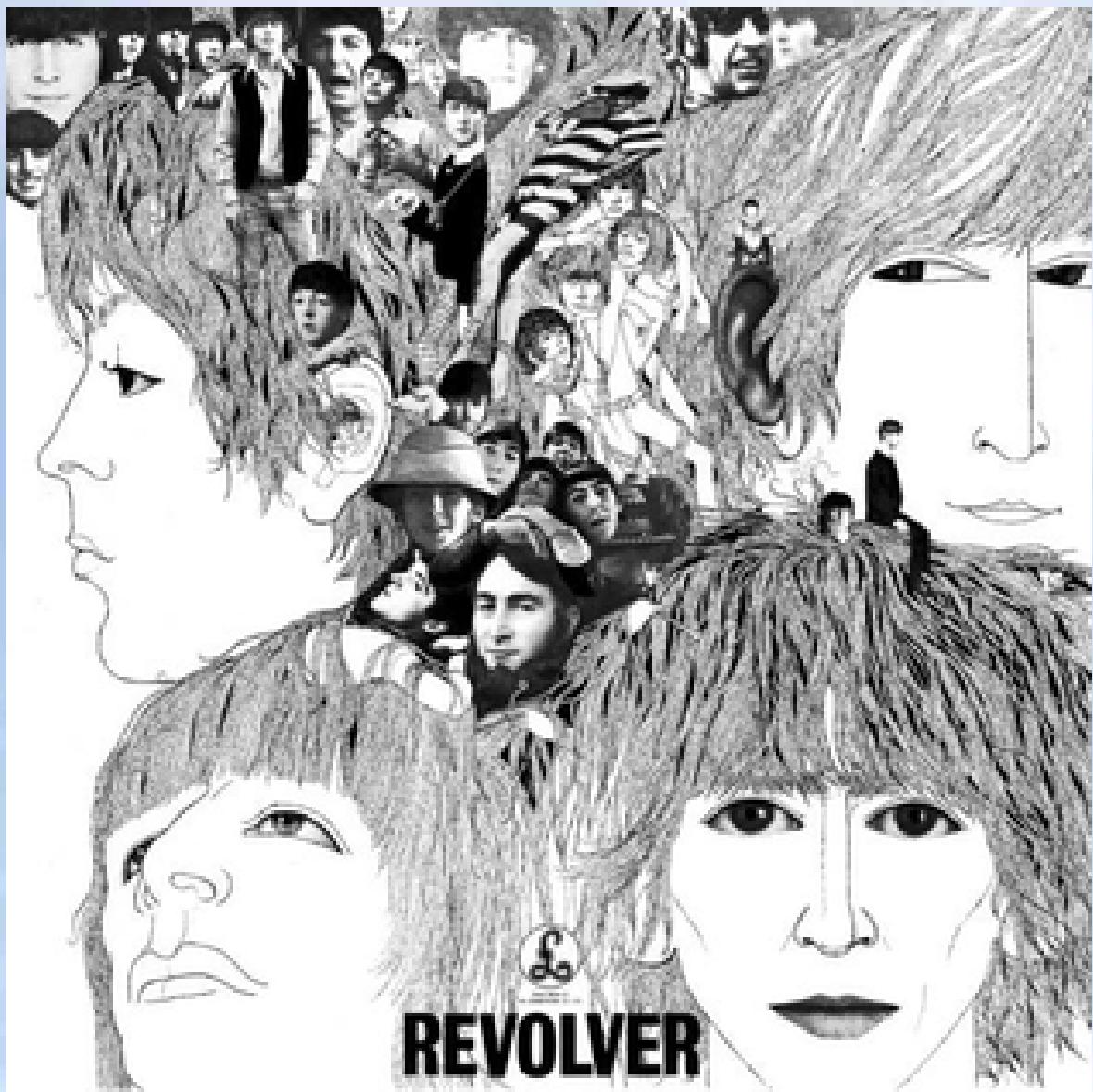
“The suspense over which album by the Beatles might be next in line to get a remix and bonus-filled boxed-set treatment is

over: It’s officially “Revolver.”

Apple Corps and Universal Music have confirmed that a deluxe celebration of the 1966 release — which, like the Beatle boxes that have preceded it, will include a Giles Martin remix — is in the pipeline for this fall.

An official announcement of the project is not expected to come until some time in September, at which point details about the



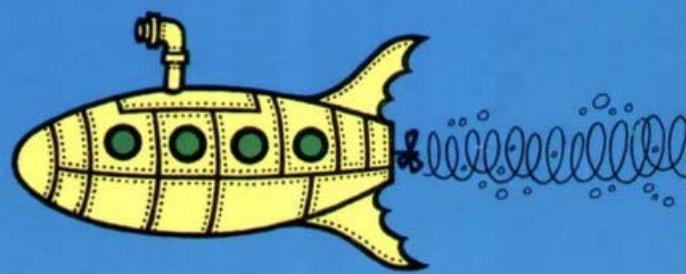


deluxe package's contents and a release date will be forthcoming."

But pretty well everybody else is still reporting the story as very believable rumours, even though many of them are reporting it under similar headlines to the one quoted above. And this opens a whole

new can of extremely wriggly little worms. I don't know if it is just me, but the fact that Apple Corps and Universal are quoted without actually giving the names of the spokespersons or any actual dates. It all sounds intriguingly like stories about the British royal family being attributed to "a source close to the Duke and Duchess of

اللعنـة لـهـم إـذـا كـانـوا لـا تـأـخذـنـكـتـه



b/w Eleanor Rigby

 **5715**

Cambridge” and we all know that this is journalistic shorthand for “a load of semi-plausible bollocks that the latest intern made up before he or she went to lunch”. So is this what is going on here?

Speculation has been rife for years as to what the next step in the remastering and reissuing of the Beatles back catalogue was going to be. Because, The Beatles are still such big business that it was obvious that unless those in charge of Apple Corps were even more spectacularly stupid than their detractors claim that they are, there certainly *will* be a next step. At the moment Apple Corps are moving in two different directions: They are doing broadly bicentennial reissues of John Lennon’s solo albums with *John Lennon/Plastic Ono Band* (1970), and *Imagine* (1971) having already come out, with the smart money seeming to be that *Some Time in New York City* (1972) is due for the box set treatment at the tail end of this year, although this is also the subject of speculation without even “sources close to Yoko Ono, Sean Lennon or the late Neil Aspinall” having qualified these rumours with a non-attributable statement.

But as well as these fiftieth anniversary boxes Apple Corps had started producing the fiftieth anniversary box sets of The Beatles’ albums starting with the 2017 anniversary box set of *Sergeant Pepper’s Lonely Hearts Club Band* (1967) followed by *The Beatles* (the ‘White Album’) (1968), *Abbey Road* (1969) and *Let it Be* (1970) although this last box and the *Get Back* movie were delayed by the global Covid-19 pandemic. But, as any fule kno, The Fabs went their separate ways in 1970 and so the fiftieth anniversary gravy train has run its course as far as the parent band is concerned. But as already discussed, the reissue programme really needs to continue if only to keep Paul and Ringo in custard powder and knicker elastic for the rest of their natural.

There are two ways that this could have been done. One of the things that I had been hoping for was a 60th Anniversary reissue series. The most exciting of these potential reissues would have involved the semi-legal *Live at the Star Club* double album which was recorded in 1962, and first released in (I think) 1977 which is when I bought it. It is pretty much bootleg quality, but I have wonderful thoughts that if the software that Peter Jackson used for the *Get Back* movie to separate instruments and clean up the recordings themselves were set to work on these 1962 recordings then properly EQ’d and mixed recordings could be produced, and we would all be able to test – once and for all – the claims of John Lennon that The Beatles were at their best as musicians in Hamburg. Because with the Star Club albums as they are (check ‘em out on eBay if you don’t believe me) one finds it impossible to extrapolate anything positive from them. But if all the rumours are to be believed, Apple Corps are doing the exact opposite and starting with the 1966 album, *Revolver*, and presumably working their way backwards. The really interesting thing about *Revolver* (if indeed it is the first of the new generation of reissues) is that there are hardly any outtakes known to exist from the sessions that produced the album. Presumably the 1966 non album single *Paperback Writer* c/w *Rain* would be included, and perhaps the previous single *Day Tripper* which, although recorded during the sessions for the previous album, fits thematically into the sound of *Revolver* far better (in my humble opinion) than it does into its predecessor *Rubber Soul* (1965).

There are, of course, some live recordings from the ill-fated 1966 World Tour, which include *Day Tripper* but none of the other songs released in 1966 were included in the set lists for the tour, and so it would probably make more sense to include them in the *Rubber Soul* super deluxe package where they would fit thematically if not historically. As far as is known, or at least

FIRE-DRY-ARTIST-PRINT

A MILLION VOLT LIGHT and SOUND RAVE

Music composed by Paul McCartney
★ and Unit Delta Plus ★

FIRST TWO PERFORMANCE:

JAN 26 FEB 8

Dancing
TO ANNUAL
THE ROUNDHOUSE
CHALK FARM RD. NW1.

as far as I know (and I think my copy of the Mark Lewisohn recording sessions book is still in the attic of my house in Exeter) there are no unreleased songs from the sessions, and so the extra content in the box set would most likely consist of false starts and unused takes of the songs that are familiar to us all from the album that we have all been listening to avidly since 1966.

There is always *Carnival of Light* but George Harrison made his objections to that ever seeing the light of day, and I have no idea how the passage of 21 years since her husband's death will make Olivia Harrison react to the possibility of releasing it at long last. What? You don't know what *Carnival of Light* is? Over to those jolly nice people at Wikipedia:

""Carnival of Light" is an unreleased avant-garde recording by the English rock band the Beatles. It was commissioned for the Million Volt Light and Sound Rave, an event held at the Roundhouse in London on 28 January and 4 February 1967. Recorded during a session for "Penny Lane", "Carnival of Light" is nearly 14 minutes long and contains distorted, echo-laden sounds of percussion, keyboards, guitar and vocals.

Its creation was initiated by Paul McCartney's interest in the London avant-garde scene and through his connection with the design firm Binder, Edwards & Vaughan (often called BEV, and headed by the partners Doug Binder, Dudley Edwards and David Vaughan).

Since the event, "Carnival of Light" has rarely been heard, and does not circulate on bootlegs. For McCartney, the piece came to hold significance in his efforts to be recognised as the first Beatle to fully engage with the avant-garde, over a year before John Lennon recorded "Revolution 9". In 1996, McCartney tried to release the track on the Beatles' *Anthology 2* compilation, but its inclusion was vetoed" by his former bandmates. The tape was confirmed by McCartney to be in his possession in 2008. As of 2016, he was still considering the track's release."

From all accounts, the recording is a bloody awful row.

McCartney remembered initiating the recording by saying to his bandmates: "this is a bit indulgent but would you mind giving me 10 minutes? I've been asked to do this thing. All I want you to do is just wander round all of the stuff and bang it, shout, play it."



He said that the work was uncategorisable as a piece of music, but identified it as avant-garde and within the "Stockhausen/John Cage bracket". "Carnival of Light" has no lyrics, although McCartney and John Lennon's voices are heard on the track. The band first created a basic track of drums and organ recorded at a fast speed, which made them sound deeper in pitch and slower in tempo.

A large amount of reverb was applied to the instruments and to Lennon and McCartney's vocals. The two also recorded Native American war cries, whistling, close-miked gasping, genuine coughing and fragments of studio conversation. Other overdubs to the song include bursts of guitar feedback, organ, piano and electronic feedback with Lennon shouting "Electricity!" At one point, McCartney plays a version of "Fixing a Hole" on piano.

Like I said, a bloody awful row,

But it is the last unreleased Beatles song of which we have any knowledge now in 2022, and it would be very nice if its days as an unreleased curio were finally over. It will almost certainly be released at some point, even if we have to wait until all the principals are dead and buried before it is. So why not now?

So, we are left sitting on tenterhooks (if indeed one can sit on a tenterhook – they were originally hooked wooden nails employed by Scottish weavers, so probably not) to see what is going to happen. Watch this space, and if you hear before I do, drop me a line.

Hare Bol
Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

Richard Freeman,

(Scary stuff)

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Phil Bayliss

(Ace backroom guy on proofing and research)

Dean Phillips

(The House Wally)

Rob Ayling

(The *Grande Fromage*,

of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

PETER GABRIEL GENESIS
KING CRIMSON RUSH
YES GENTLE GIANT
JETHRO TULL CAMEL
PINK FLOYD THE WHO
QUEEN DAVID BOWIE
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ZAPPA
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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!



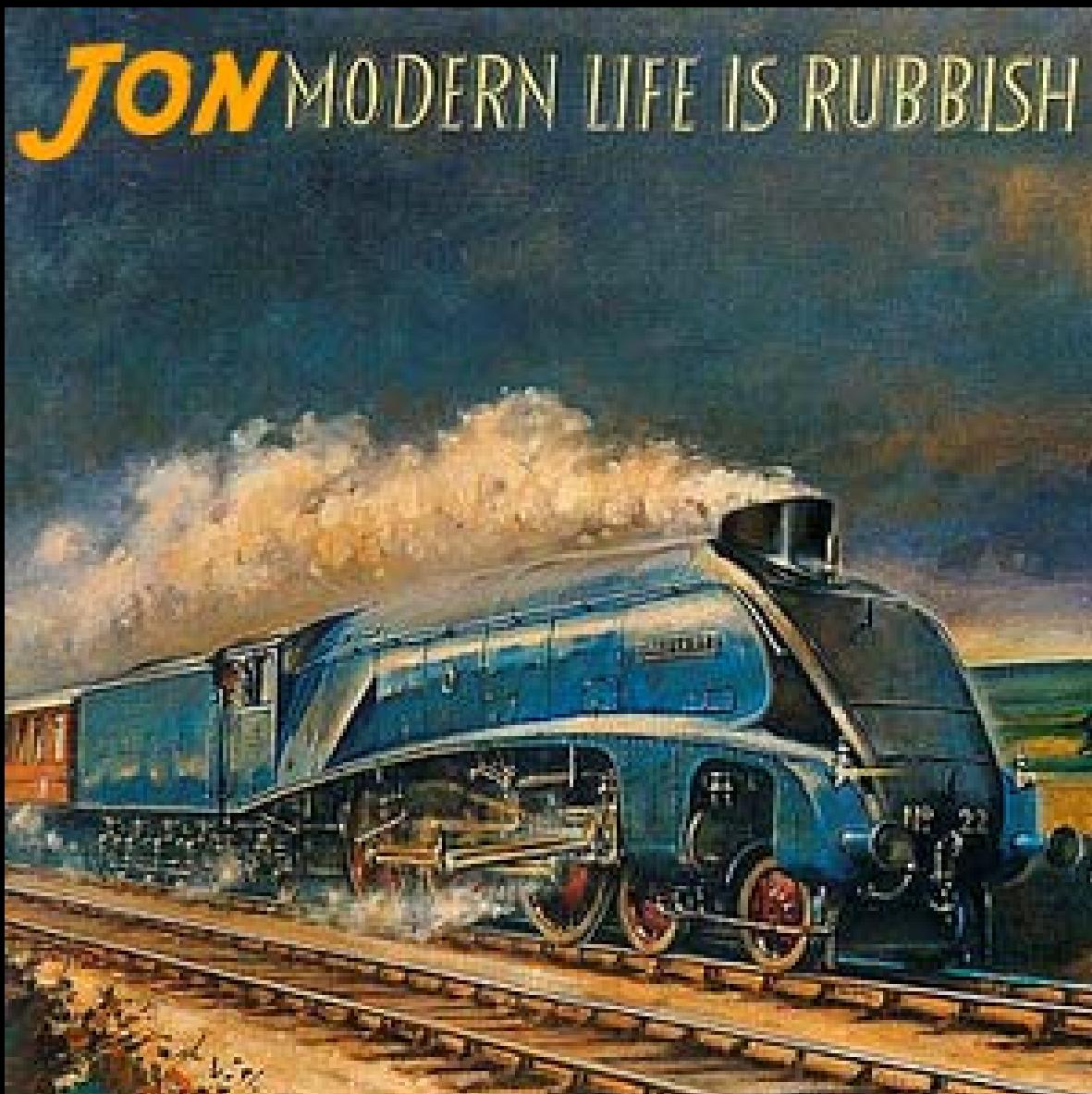
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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly the worst global crisis to happen in my lifetime, and I am 63 this year, and I wrote a few years ago that I thought that Covid was "going to be the biggest game changer at least since 9-11, and possibly since the end of the Second World War. Whatever happens during the unfolding crisis, nothing will ever be the same again".

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

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

Things May Come and Things May Go but the Sussex's Dance Goes on Forever

Something that interests me a lot at the moment is the way that social media shapes people's perceptions of what is going on in the world around them. For example, although Greta Thunberg was the doyenne of Climate Change activism

back in 2017-8 she went into the global covid lockdown as a heroine and came out largely forgotten. And what is worse she has been the target of various internet campaigns against her ever since. The old claims that she is mentally ill (autism is NOT a mental illness) and is being manipulated by her Antifa parents have reared their ugly heads again, and are now joined by a new set of claims, namely that she has discovered sex and has therefore turned her back on the Climate Change crusade.

As far as I am aware these claims are completely untrue. Let me qualify this: I have no idea whether she has discovered sex or not, but if she has I hope it is a positive experience for her, but it is none of my business.

But the important thing is, at least as far as my 'Modern Life is Rubbish' rant this issue is concerned is whether or not these campaigns against her and other public figures are co-ordinated hate campaigns or whether they are the work of a whole bunch of individual Internet Trolls who have come out from under whichever bridge they live under to cause trouble for this eminently likeable Scandinavian lass. Now I have been pondering on how I could investigate this further, and with the level of diligence I put into my day job as a Cryptoinvestigative Reporter when something fell into my lap.

Now, as regular readers of my inky fingered scribblings here and elsewhere are likely to be aware, I am no fan of the Duke and Duchess of Sussex. I think he is stupid and she is manipulative, and whilst I would not go along with the suggestions from many people that they should be charged with High Treason (I don't think that talking bollocks on a syndicated US Chat Show even if the host is regarded as a National Treasure in the United States counts as treasonable, even though it was both distasteful and unwise) I think that

Coordinated Hate Campaign Targeting
Harry and Meghan, Duke and Duchess of Sussex

Report

01-18-2022

PREPARED BY:

BOT SENTINEL INC.

they are two people who should be sidelined as fast as conceivably possible. However I was sent a pdf via Quora last night, and this pdf came from an organisation called Bot Sentinel, which appears to be a watchdog dealing with social media skullduggery, particularly that on Twitter. This pdf contains details of an organised social media campaign against the pair. This is not the first such report they have produced. According to those jolly nice fellows at Wikipedia:

"In March 2019, European consulting firm 89up reported on their discovery of 1,103 highly connected Twitter accounts with more than two and a half million tweets in favor of the Duchess of Sussex, most of which appeared to be cyborgs carrying out "coordinated attacks" on royal correspondents who had reported negatively on Meghan. In the same year, CNN had reported on a research by Hope not Hate, stating that out of 5,200 "abusive tweets directed at Meghan" in January and February 2019, 3,600 came from a small group of trolls. In October 2021, Twitter analytics service Bot Sentinel released their analysis of more than 114,000 tweets about the Duke and Duchess of Sussex, as a result of which they found 83 accounts

with a combined number of 187,631 followers that were possibly responsible for approximately 70% of the negative content posted about the couple. The report prompted an investigation by Twitter. Twitter stated that it found no evidence of "widespread coordination" between the accounts, and said that it had taken action against users who violated Twitter's conduct policy. Bot Sentinel also released three more reports in the following months, arguing that the accounts were part of a "bot network" and a similar network could be found on YouTube. In January 2022, the BBC named Meghan and Harry among people whose photos and videos were used in fake instant profits advertisements and bitcoin-related investment schemes." I have no reason to doubt the veracity of this report, and despite my dislike of the pair at the centre of it all, I found the report disturbing enough to want to dissect and discuss the report in some depth with you.

This report which is dated the 18th January this year begins by giving an outline of the first two reports that they had produced, which is very similar to what was written on the relevant Wikipedia page from which we purloined



the passage reproduced above. They then went on to write:

"This third and final report will demonstrate how single-purpose hate accounts coordinate on several platforms, use Twitter to spread disinformation, circulate conspiracy theories on YouTube, and monetize their hatred. We will illustrate how single-purpose hate accounts have turned targeted harassment and coordinated hate campaigns into a lucrative hate-for-profit enterprise. We will prove how one of the most well-known hate accounts, that uses the moniker "Yankee Wally," helped start one of the first anti-Meghan hate groups online and is in communication with Samantha Markle, Meghan Markle's half-sister. We will show also how Yankee Wally is buying fake Twitter accounts in bulk to continue her anti-Meghan hate campaign. This report will explore who is behind some of the most popular hate accounts and examine how they leverage their popularity into lucrative YouTube-dependant incomes. We will provide statistics and estimated earnings for some of these YouTube hate channels and a list of the most popular anti-Meghan YouTube hate channels."

They certainly hit the ground running with that statement, but could they live up to these bold claims?

There has been a big subset of Princess Diana fans who for the last quarter of a century have been claiming that the Quondam Princess of Wales was assassinated by order of her in-laws in the British royal family. Whilst I am not going to claim that the British security Services are not capable of assassinating anyone, I think that claims that Diana and young Master Al Fayed were assassinated by orders of Her Maj are arrant bollocks. If only because if it had been a wet operation by MI5 or 6 or some nameless group deep inside the more clandestine

bits of the British establishment, they would have done it far more efficiently.

Nope conspiracy buffs. She wasn't wearing a seatbelt and the driver was pissed. Story over.

But, almost inevitably there are people who claim that any campaign of hatred toward the Duke and Duchess of Sussex was done at the behest of, if not directly by, the British Royal Family. But is it? The introduction claims:

"In 2018, Yankee Wally co-founded a private MeWe group focused primarily on Harry and Meghan, Duke and Duchess of Sussex. Samantha Markle, Meghan Markle's half-sister, was also a member of the group and became friends with Yankee Wally. Members of the MeWe group would fabricate falsehoods about Harry and Meghan and strategize about how to disseminate conspiracy theories and disinformation on other social media platforms."

I had never heard of MeWe so I did a teensy bit of sleuthing (OK I actually looked on Wikipedia and then cut and pasted, before doing enough recasting that I could claim it as my own and found out that MeWe is a global social media and social networking service owned by Sgrouples, a company based in Los Angeles, California. Due to concerns surrounding possible pro-China censorship of Facebook, the site also gained popularity in Hong Kong in November 2020.

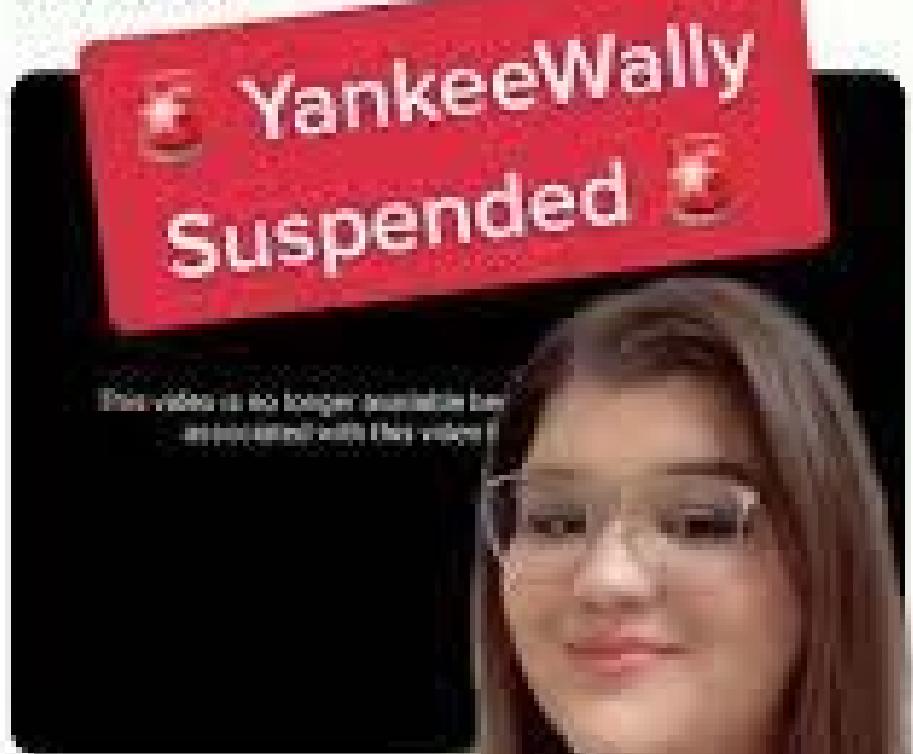
The site's interface has been described as similar to that of Facebook, although the service describes itself as the "anti-Facebook" due to its focus on data privacy. I went to MeWe and opened an account and was almost immediately confronted with a full page trying to get me to subscribe and pay for a premium service. Not on your Nelly, I thought and spent a few minutes poddling about on



Christopher Bouzy

@cbouzy

🔥 Breaking: YouTube has terminated Yankee Wally's YouTube channel! This concludes a five-month tutorial on FAFO.



9:38 PM - 3/18/22

663 Retweets 179



Thank you

there before getting bored and going back to the Bot Sentinel report.

So who actually *is* YankeeWally. Presumably an American gentleman named Walter. But no. The report goes on to say:

“The group was composed predominantly of middle-aged Caucasian women located in the United Kingdom, United States, and Australia. Members of the group used derogatory terms when referring to Meghan Markle and her Black supporters. Several members of the group often created derogatory memes to share outside of the group on Twitter and Instagram”.

Well I have certainly seen enough of these so-called ‘Derogatory Memes’ but whether or not they are the ones produced by Yankee Wally I don’t know, or care, and I suspect that unless I go down a rabbit hole of forensic detective work which I neither have the money, the time, or the inclination to do, I have no means of finding out.

So what is the motivation of these “Middle Aged Caucasian women”? Back to the report:

“The group would be the catalyst of a coordinated and sustained smear campaign targeting Harry and Meghan, and spanning multiple social media platforms. In 2019, Yankee Wally, Murky Meg, and According 2taz began creating low-quality YouTube videos targeting Harry and Meghan. The trio created hate-filled and mostly inaccurate videos to monetize conspiracy theories about Harry and Meghan. The three YouTube channels had a combined 70+ million views, and an estimated \$494,730 in total YouTube earnings”.

Fuck me ragged! As most of you know I broadcast a bi-weekly YouTube WebTV show called On the Track. I get an income of between £15 and £30 a month from

people who have been kind enough and generous enough to follow me on Patreon, and we get occasional donations through Ko-Fi to buy biscuits for Archie, my Jack Russell. But half a million bucks for being racist and rude about the Duchess of Sussex? I am in the wrong job.

The report goes on to show how Yankee Wally “coordinated their efforts on Twitter, cultivating a following by disseminating conspiracy theories and disinformation about Harry and Meghan that were concocted in the MeWe group. Their efforts allowed them to interact with journalists and royal experts, who then, in some circumstances, amplified the falsehoods. The women leveraged their Twitter popularity to funnel their followers to their YouTube channels, where they would discuss the conspiracy theories they helped to manufacture. They did not limit the coordination to the MeWe group. The trio also used a private WhatsApp group chat to strategize and discuss tactics they would employ on Twitter and other social media platforms. The trio’s popularity grew among anti-Meghan hate accounts. In one instance, Murky Meg used her popularity to amplify a conspiracy theory she helped manufacture, which in turn, a royal expert ultimately then repeated on TV. Twitter eventually verified Murky Meg, giving her considerably more legitimacy.”

About half way down the report, the authors finally identify Yankee Wally as a 65 year old woman called Sadie who has spent time in prison for threatening behaviour, and also ran a brothel in Wales. Now I am not going to be judgemental here; I know people who have spent time at Her Majesty’s Pleasure, some for considerably worse offences, and I must admit that in my younger days I was not as decent and law-abiding a person as I am now, and if I had been caught (my crimes being largely drug related or political) I might well have spent some time “inside” myself. But I didn’t and I am a massively reformed character these days.

I am not even going to be judgemental about Sadie's career as a Madam. An old mate of mine used to be the proprietor of a knocking shop in Napier, New Zealand, and I neither condone or condemn his activities. But I have been amongst low life scumbags enough in my long and chequered career, and although I hope that I never became one of them, I know enough about low-life scumbaggery to be able to recognise low-life scumbags when I see them.

And what was these people's motivation for all this? The motivation of most people in this increasingly venal and intolerant world. Money tinged with racism. And did they have any connection with the British royal family?

When I critiqued the Tom Bower book on the battles between the Sussexes and the mainstream of the British Royal Family, I wrote that I was not particularly impressed with the rest of the Duchess of Sussex's family, some of which came over as low-life scumbags themselves, or at least as people who had dabbled in the world of low-life scumbaggery. I was not at all impressed with the fact that Yankee Wally was "friends" with Samantha Markle, the Duchess of Sussex's sister, and had released some of their correspondence with Samantha Markle's full connivance.

Apples seldom fall far from the tree because that is the way we get orchards. The report goes on and discusses all sorts of other aspects to the case, but keeps on returning to the main crux of their argument which is that the gang behind these quite vicious attacks on the Duke and Duchess of Sussex were purely motivated by greed and hatred.

It is not my place to say whether Prince Harry and his wife deserve these attacks. They have certainly acted again and again in a way that has made me both angry and upset, and so I don't feel that I am qualified to stand up in judgement over any of the people in this case.

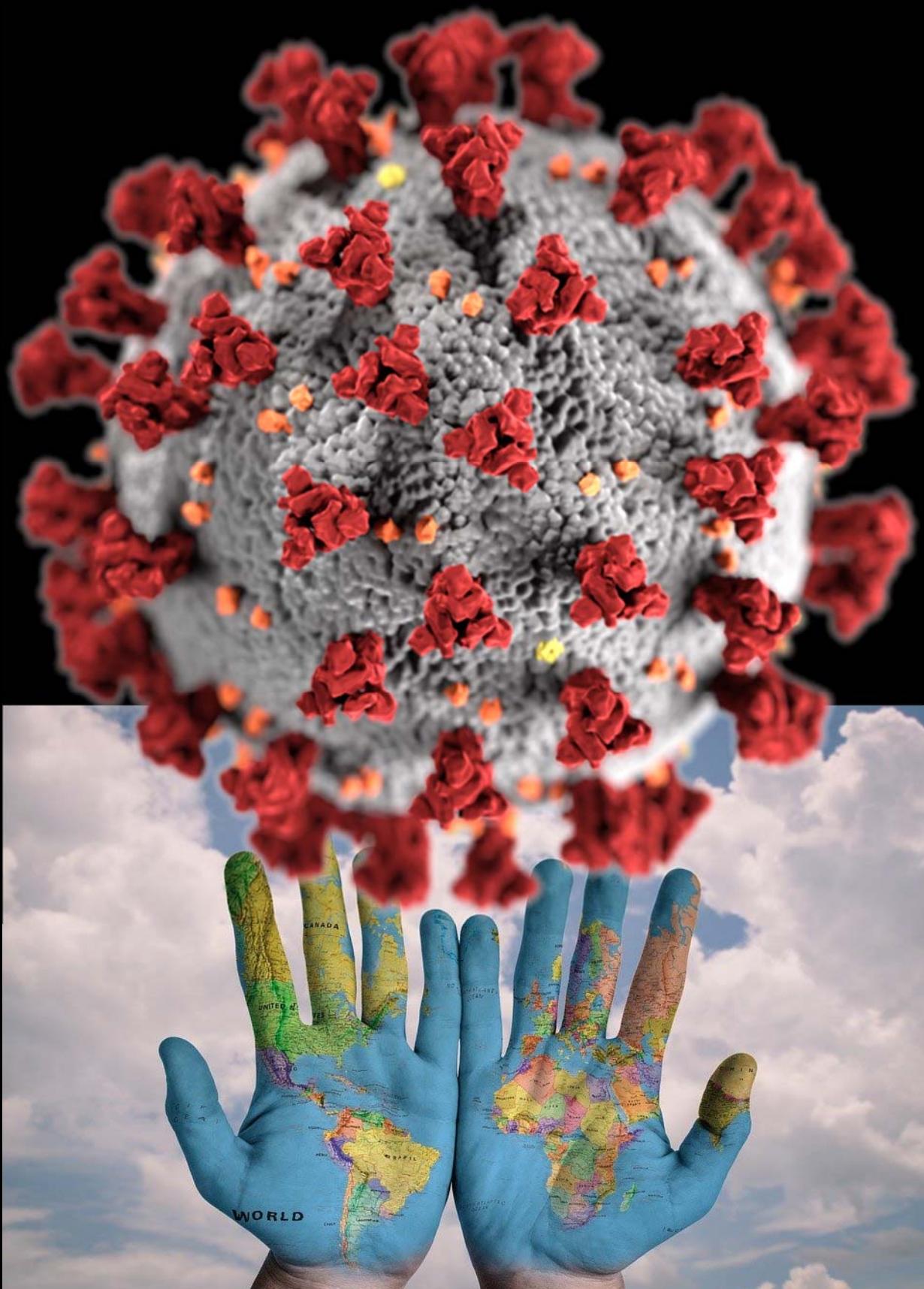
And are the House of Mountbatten-Windsor directly responsible for these attacks? I have not seen any evidence linking them to any of this, and I would like to think that they are not. The only way that the Monarchy in the UK can survive is to keep the moral high ground, and that certainly would not include hanging out with Yankee Wally and her friends.

It is all in all an affair that leaves a nasty taste in one's mouth, but if you want to check out the report for yourself, you can read it here:

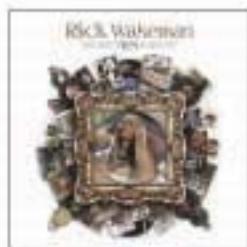
https://botsentinel.com/reports/documents/duke-and-duchess-of-sussex/report-01-18-2022.pdf?fbclid=IwAR255ZDGNy-AkOCXD7_zWfbycdcefICLkdwo2IxWpUTuRajNsVPMNKxHFM

If you disagree with my conclusions, please write and tell me. All correspondence will be reproduced in these pages.
God Save the King!





MOREMASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

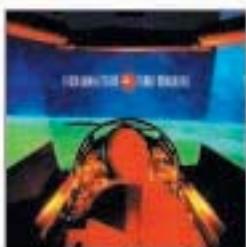
HRG2010CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

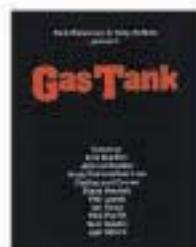
HRG2004CD



TIME MACHINE

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

HRG2012CD



GASTANK

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

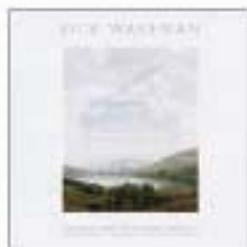
HRG2020DVD



GOLE!

Soundtrack album featuring Tony Fernandes and Jackie Mcduley

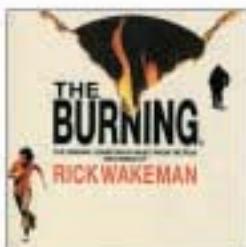
HRG241-62



COUNTRY AIRS

The original recording, with two new tracks

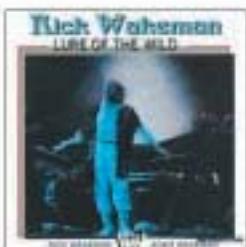
HRG2014CD



THE BURNING

The original Soundtrack album, back in print at last!

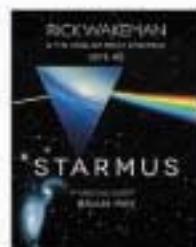
HRG2004CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

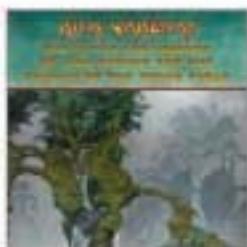
HRG2013CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

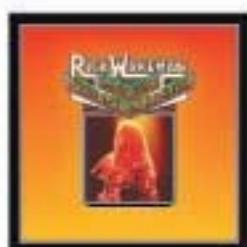
HRG2020DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

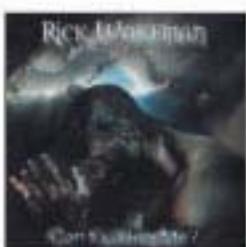
HRG2010CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HRG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

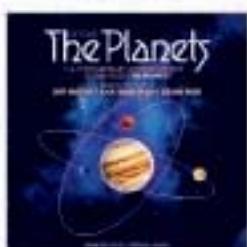
HRG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HRG2010CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peck

HRG209CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



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

-Chris Packham



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

H. E. HUTCHINSON,
 Successor to WM. LEGGATE, 180 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES,—Couch, Chairs and DRUG COUNTERS. Also, Trunks, Valises and Carpet Bags. Couches and Trunk WIFES, &c. **57** Reclining done at short notice.

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 Importers to T. W. & C. P. BARBOUR.



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**

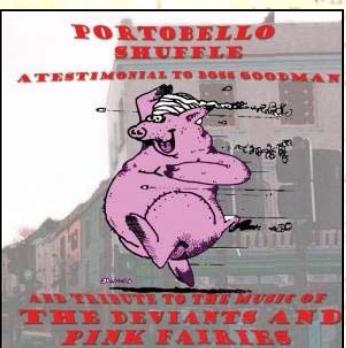
**The weak and cowardly
take a gun**

**What sort of
person are you?**

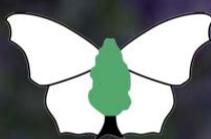
Celebrate wildlife on
World Wildlife Day
don't shoot it.



#THECROSSING
GREENPEACE



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**

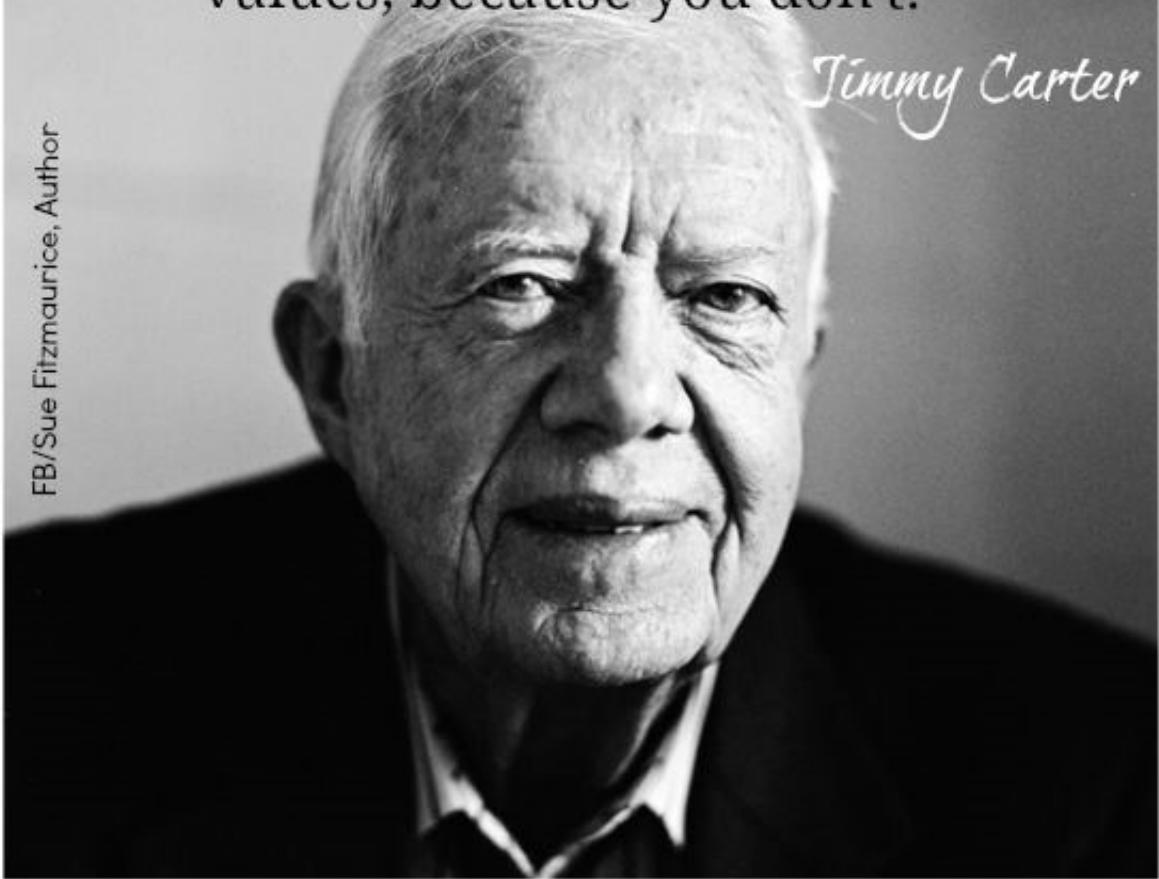
Saving butterflies, moths and our environment



"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.





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.



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

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

<https://www.mixcloud.com/upload/jonathan-downes3/27-02-2022-show-451-lindisfarne-nicely-out-of-tune/complete/>



27-02-2022 – SHOW 451 – Lindisfarne: Nicely out of Tune

Abby Bland: Everybody Feels Stupid Too

Drew Smith: Whose News

II Nothing II: All Play

Lindisfarne: Lady Eleanor

The Soundcarriers: Happens too Soon

The Kings of Convenience: Parallel Lines

Neil Young and Crazy Horse: Welcome Back

Nick Nicely: Hilly Fields (1892)

Black Flower: O Fogo

The Trout: Understanding who I am

Lindisfarne: Alan in the River with Flowers

Frostlake: Walking on Bones

Lindisfarne: Clear White Light (Part 2)

Jana Horn: When I go Down into That Night

The Birthday Massacre: Dreams of You

Tifon Salinas: Amor Butano

Sly and the Family Stone: Family Affair

Vanessa Wagner: Celeste

Isik Kural: Film Festival

Mac of BIONight: Bracelets of Guilt

Chrissie Quaye: The Seagulls Scream

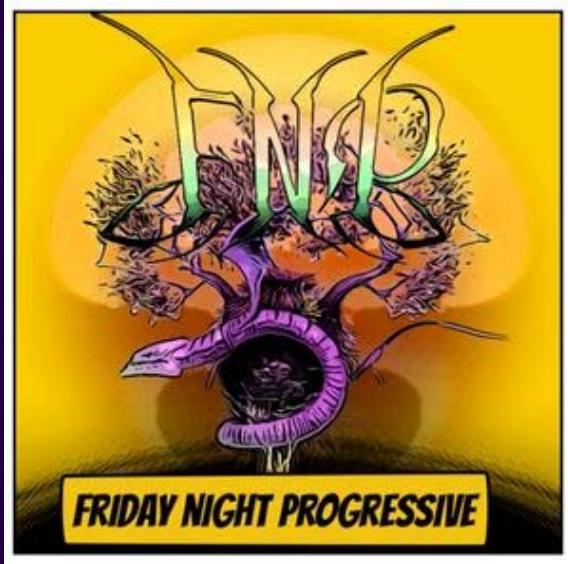
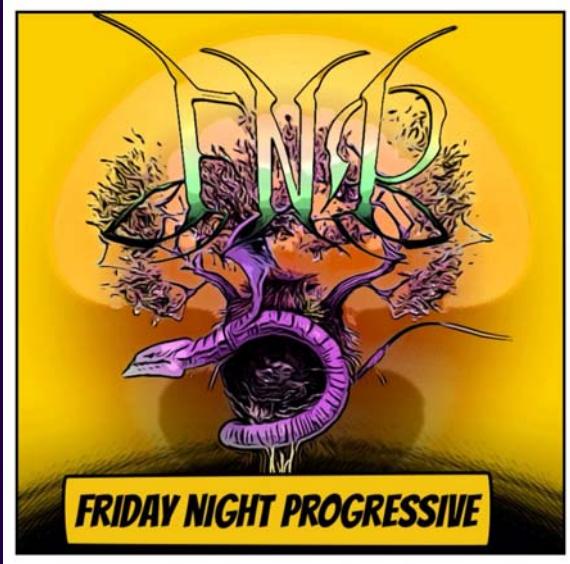
Ashtoreth: Sangrenalia

Lindisfarne: We Can Swing Together

Patrick Fitzgerald: Set we Free

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.

CHART POSITIONS

This show was 7th in the global progressive rock chart.

TAGGED

#composition#progressiverock#fusion#friday night progressive

Nominees

Andrew Stone - SONG: The Pilgrim Suite 22:42 - ALBUM The Pilgrim

ArsProVita - SONG: Lazarus And His Beloved 22:01 - ALBUM: Cords

Chain Reaktor - SONG: Lonely City 6:33 - ALBUM: Homesick

Checking For Echo Project - SONG: The Big Issue -Album: Life & Other Short Stories: Vol 1

Gerard Smith - SONG: Breathe 10:29 - ALBUM: Lullabies in an Ancient Tongue

GorMusik - Song: The Lost 17:44 - ALBUM: Snakes and Angels

Manna Mirage - SONG: 4 Steps Back 10:44 - ALBUM: Man Out Of Time

Listen
Here



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

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

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

[https://www.youtube.com/watch?
v=wiHWtvyd9Ds](https://www.youtube.com/watch?v=wiHWtvyd9Ds)

Listen
Here



PULS8
Electro

**PULS8 Electronic-
ca 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 .

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



**KEEP
CALM**
Normal service

**Will resume
Shortly**

neighbour holding the creation close to her bosom.
Well I changed my mind he cried. Finders keepers
she replied

**Listen
Here**

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



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

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!

Or You Could Love...

<https://shows.acast.com/between-you-and-me/episodes/or-you-could-love>

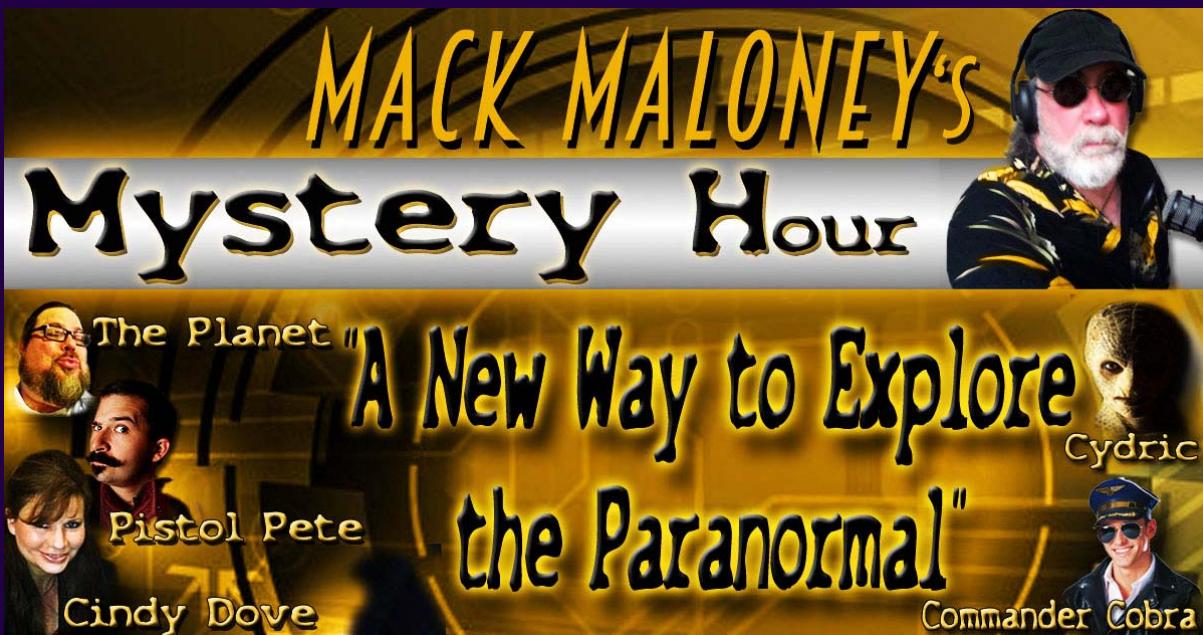
We always wanted to put out a special episode of Between You And Me to mark the launch of the new Marillion album, An Hour Before it's Dark. Unfortunately, world events have rather overshadowed what should've been an exciting time for both band and fans.

What should've been a celebration of a great album instead becomes a rather freewheeling chat about the state of the world, releasing new music at such a portentous time, whether AHBID has broken out beyond prog listeners, and the impact of the Ukraine war on the upcoming Poland Marillion Weekend.

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

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

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

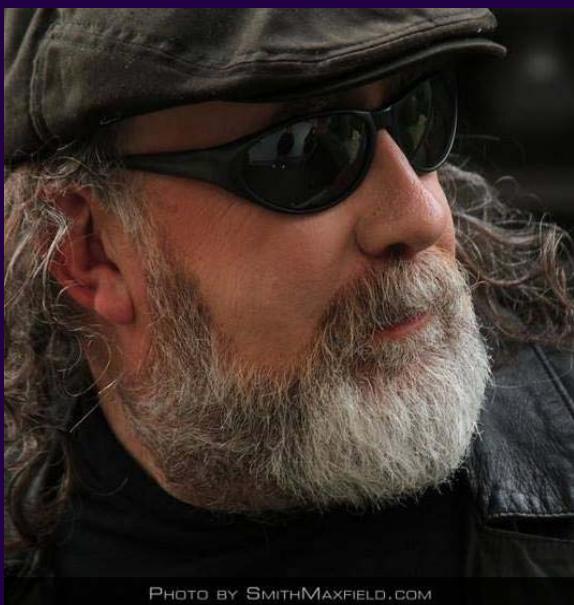


Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

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

He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since

2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



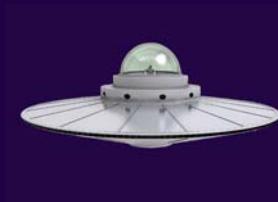
AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Top 10 Strangest Wars Ever

25/08/2022

<https://tunein.com/podcasts/Mack-Maloneys-Military-X-Files-p1250977/?topicId=174469973>

In the most requested show of the year, the gang presents a list of the most bizarre wars ever. Was World War One fought over a secret recipe for Coca-Cola? Did Canada & Denmark go to war over a bottle of schnapps? Why did Spain & Peru go to war over an island covered with bird guano? Also discussed: a ventriloquist's doll created in a WW2 German POW camp that survived the war but haunted anyone who touched it afterwards, the disturbing and creepy "Pacing Man" video, Top 10 Reasons Juan-Juan...



Listen
Here

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

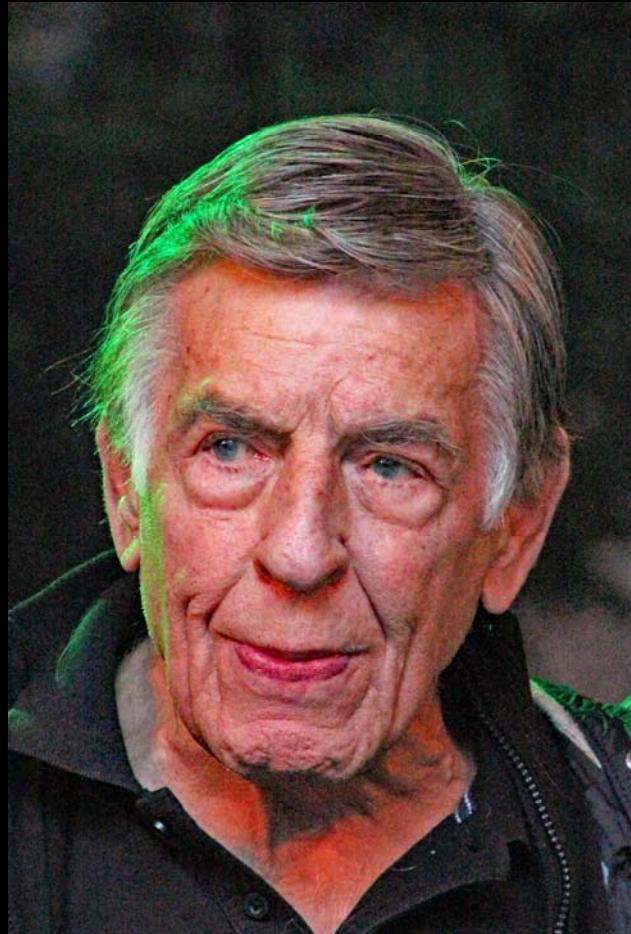


Rico
1971 - 2022

Ricardo Capuano, better known as Rico, was a Scottish rock singer-songwriter. He was the singer with the band Perfect World in the mid-1990s, and he later went solo, recording as simply Rico. His debut album

Sanctuary Medicines was released in 1999. His second album *Violent Silences* was released in 2004. Capuano also produced a project by the band LUNG (an English-French duo) in February 2013.

THOSE WE HAVE LOST



Rolf Kühn
1929 - 2022

Rolf Kühn was a German jazz clarinetist and saxophonist. He was the older brother of the pianist Joachim Kühn. He lived in the United States from 1956 to 1959. In 2008, he founded the band with Christian Lillinger, Ronny Graupe, and Johannes Fink.



Ted Kirkpatrick
1960 - 2022

Ted Kirkpatrick was an American musician and songwriter, best known for his work with the American Christian thrash metal band Tourniquet. Primarily a drummer, Kirkpatrick was the principal songwriter for the band, and played other instruments as necessary. Kirkpatrick started as a touring drummer for the doom metal band Trouble in 1987. In 1989, he formed Tourniquet, who went on to release several successful albums. Kirkpatrick also independently recorded and released several solo recordings.

Kirkpatrick died from idiopathic pulmonary fibrosis on August 19, 2022, at the age of 62.

THOSE WE HAVE LOST



Warren Bernhardt 1938 - 2022

Warren Bernhardt was an American pianist in jazz, pop and classical music. From 1961 to 1964 he worked in Paul Winter's sextet, then released several solo LPs in the 1970s, and eventually became a member of the jazz fusion group Steps Ahead while continuing to work on solo projects. Bernhardt released jazz and classical recordings over decades, and is also featured in teaching sessions in both audio and video formats from Homespun Tapes.

Franz Hummel 1939 - 2022

Franz Hummel was a German composer and pianist. He became a virtuoso pianist and travelled across Europe performing. In the 1970s, he ceased to publicly perform as a pianist, choosing instead to concentrate on composition. Since then, his operas, symphonies, ballets, concerti and chamber works have been performed around Europe.

THOSE WE HAVE LOST



Robert Williams
Ρόμπερτ Ουίλιαμς
1949 - 2022

Robertos Konstantinos Williams, best known as Robert Williams, was a Greek singer and composer. Born in Athens, Williams began his career as guitarist and singer of the rock band Poll. He started his solo career in 1974, and in 1976 he had his major hit with the song "Μίλα μου" ("Talk to Me"). In 1977, together with singers Pascalis, Marianna Toli and Bessy Argyraki he entered the Eurovision Song Contest, placing fifth with the song "Mathema Solfege". He was also active as a score composer. Williams died of pancreatic cancer on 21 August 2022, at the age of 72.



Monnette Sudler
1952 - 2022

Monnette Sudler was an American jazz guitarist from Philadelphia. Her first exposure to jazz was listening to her great-uncle play piano. When she was fifteen, she took lessons on guitar at the Wharton Center in Philadelphia. She could play drums and piano, and she also composed, arranged, sang, and wrote poetry. Early in her career she worked with vibraphonist Khan Jamal in the Sounds of Liberation. In the 1970s she studied at Berklee School of

THOSE WE HAVE LOST

Music in Boston and in the 1980s at Temple University. Time for a Change (1977) was her first album as band leader.



Zalo Reyes
1952 - 2022

Boris Leonardo González Reyes, best known as Zalo Reyes, was a Chilean singer. He was also known by the nickname "Gorrión de Conchalí" ("Sparrow of Conchalí"). Born in Conchalí, Reyes started

his career in the late 1970s, and got his first hit in 1979 with the song "Una lágrima y un recuerdo", recorded with the group Espiral. He hit the peak of his fame in the 1980s. In 1983 he took part in the Viña del Mar International Song Festival with the song "Con una lágrima en la garganta". In 2013 he received a Copihue de Oro for his career. Reyes died of complications from diabetes on 21 August 2022, at the age of 69.



Margaret Urlich
1965 - 2022

THOSE WE HAVE LOST

Margaret Mary Urlich was a New Zealand singer who lived in Australia for most of her career. Urlich's 1989 debut solo album, Safety in Numbers, won "Breakthrough Artist – Album" at the 1991 ARIA Awards. Its 1992 follow-up, Chameleon Dreams, was also a success. Urlich was successful in both New Zealand and Australia, selling over 400,000 albums during her career, ranking her as one of New Zealand's most successful recording artists. She was the cousin of fellow New Zealand singer Peter Urlich.

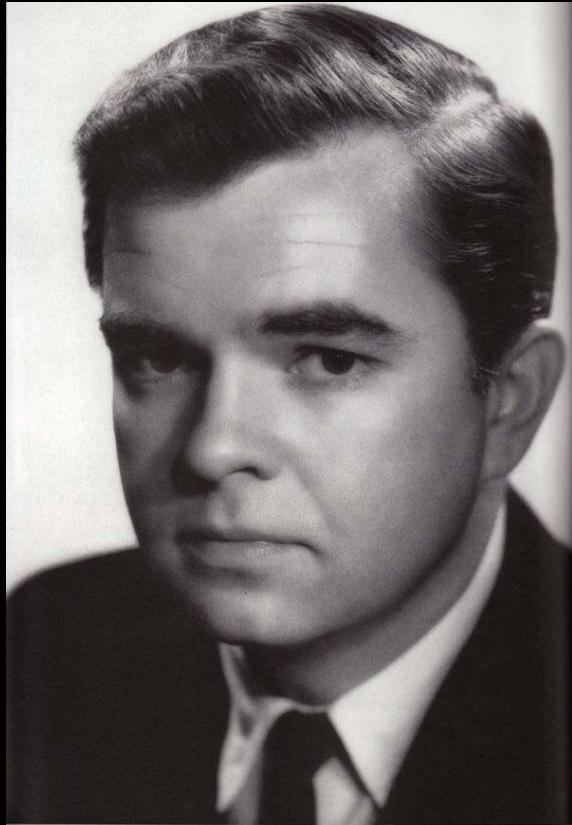
After a two-and-a-half-year struggle with cancer, Urlich died on 22 August 2022, at the age of 57, surrounded by her family at her home in the Southern Highlands.

Jaimie Branch 1983 - 2022

Jaimie Breezy Branch was an American jazz trumpeter and composer. She started playing trumpet at age nine. At age 14, she moved to Wilmette, a suburb of Chicago. She attended the New England Conservatory of Music. After graduating, Branch moved back to Chicago, working as a musician, organizer, and sound engineer on the local music scene. In 2012 Branch moved to Baltimore, where she worked toward a master's degree in Jazz performance from Towson University. In 2017 she released her debut solo album, *Fly or Die*. Branch died at home in the Red Hook section of Brooklyn on August 22, 2022, at the age of 39.



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Creed Taylor
1929 - 2022

Creed Bane Taylor V was an American record producer, best known for his work with CTI Records, which he founded in 1967. His career also included periods at Bethlehem Records, ABC-Paramount Records (including its jazz label, Impulse!), Verve, and A&M Records. In the 1960s, he signed bossa nova artists from Brazil to record in the US. Taylor died on August 22, 2022, at the age of 93. Taylor had been visiting family in Winkelhaid, Germany, where he suffered a stroke on August 2. He was taken to hospital in nearby Nuremberg, where he died.



Mable John
1930 - 2022

Mable John was an American blues vocalist and was the first woman signed by Berry Gordy to Motown's Tamla label. In 1960, she released her first Tamla single, "Who Wouldn't Love a Man Like That?," a romantic blues number, to no success. John followed with "No Love" in June of that year and then with "Actions Speak Louder Than Words" by year's end. While John continued to be used as a background singer, Gordy dissolved her contract in 1962. She left secular music in 1973, and began managing Christian gospel acts. In 1986, John founded a charity that feeds the homeless in Los Angeles, Joy Community Outreach.

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Inez Foxx
1942 - 2022

Inez Foxx and her elder brother Charlie Foxx were an American rhythm and blues and soul duo from Greensboro, North Carolina. Inez sang lead vocal, while Charlie sang back-up and played guitar. In 1960, Inez travelled to New York City and recorded solo for Brunswick Records, but with little success. In 1963, Inez and brother Charlie Foxx's single Mockingbird reached the top 10 on both the US rhythm and blues and pop charts. They toured extensively in Europe and their music played a key role in the development of the Northern soul movement. Inez also had some success recording on her own, beginning in 1969, but her popularity faded in the 1970s.



Joey DeFrancesco
1971 - 2022

Joey DeFrancesco was an American jazz organist, trumpeter, saxophonist, and occasional singer. He released more than 30 albums under his own name, and recorded extensively as a sideman with leading jazz performers. DeFrancesco was 16 years old when he signed an exclusive recording contract with Columbia Records, and began touring with his own quartet at the age of 18. DeFrancesco was nominated for a Grammy Award in 2004 for his record

THOSE WE HAVE LOST

Falling in Love Again. As a multi-instrumentalist, DeFrancesco recorded on various keyboards (including acoustic & electric piano), and trumpet. Although best known as a jazz organist, he also performed as a singer and (since about 2018) a saxophonist.



Kimmo Blom
1970 - 2022

Kimmo Sakari Blom was a Finnish singer and stage artist, known for his work in several rock and metal bands such as Urban Tale, Boys of the Band, and Heartplay. From 2004, he performed in the Finnish Christmas metal project Raskasta Joulua and from 2018, he was the lead vocalist of melodic metal band Leverage. He has also provided backing vocals for several other metal bands. Kimmo Blom died of cancer in August 2022, at the age of 52. His partner, singer Annica Milán, confirmed Blom was diagnosed with a rare conjunctival melanoma in 2015.



Hana Zagorová
1946 - 2022

Hana Zagorová was a Czech singer-songwriter, actress, and presenter who recorded music since 1964, considered to be one of the most famous Czech singers. She won the national Zlatý slavík music award on nine occasions between 1977 and 1985, the second highest number of victories in the award's history. She also enjoyed a brief stint on television, and was active in standing up for political freedoms.

THOSE EW HAVE LOST



Georges Al Rassi
جورج الراسي
1980 - 2022

Georges Al Rassi was a Lebanese actor, singer, model, musician, and songwriter, born into a distinctively artistic family.

At 16 years old, Al Rassi won his first contract - a six months agreement to perform at Options, an international nightclub, in Kaslik, Lebanon. Al Rassi.

Along with Zeina al-Merehbi, his manager, died in a car accident at the Masnnaa Border Crossing on 27 August 2022.



John P. Varkey
1970 - 2022

John P. Varkey was an Indian guitarist, songwriter and composer. He began his career as a session guitarist. He brought out three albums with Jigsaw Puzzle by the label BMG Crescendo which led to the formation of Malayalam rock band Avial. John discontinued from Avial and independently directed music for many Indian big time feature films with prominent productions and directors.

THOSE WE HAVE LOST

Varkey was also the guitarist and songwriter for the Thrissur-based band, Slowpedalers. Varkey studied music at the Trinity College of Music in London. He started his career as a composer in the film industry through the Hindi dub of the Disney film Frozen.



Luke Bell
1990 - 2022

Luke Bell was an American country musician and singer-songwriter. Bell moved to Austin, Texas, in 2012 where he recorded and self-produced his self-titled debut album. Bell moved to New Orleans briefly, where he spent his time busking on the street to make money. Afterwards, he moved back to Cody, Wyoming, where he wrote and recorded his second full-length album, titled *Don't Mind If I Do*. He released his second self-titled and third and final studio album in 2016. While in Tucson, Arizona, Bell disappeared on August 20, 2022, while his friend went out to eat. He was found dead in Tucson nine days later, not far from where he disappeared. He was 32. Bell suffered from severe bipolar disorder and had recently changed medication for treatment prior to his death.



Mark Shreeve
1957 - 2022

Mark Shreeve was a British electronic music composer. After initially releasing his early work on cassette through the label Mirage Records, he went on to sign for the

THOSE WE HAVE LOST

newly formed Jive Electro in the early 1980s. His last solo album to date, Nocturne, was released in 1995. A live album, Collide, was released in 1996 featuring his live performance at EMMA two years before. Shreeve also composed scores or sections of scores for some feature films. In 1996, Shreeve formed the group Redshift.



Bamba Bakya
1973 - 2022

Bhakkiyaraj, popularly known by his stage name, Bamba Bakya, was an Indian Tamil playback singer and musician. He predominantly worked alongside music composer A. R. Rahman on numerous film collaborations. He received the name Bamba Bakya after A. R. Rahman asked him to sing songs for him just like popular

South African musician Bamba. It later went on to become his stage name. He was well known for his unique baritone. Bakya died on 1 September 2022, at the age of 49 due to cardiac arrest. He had been admitted to a hospital at Chennai after he complained of having a severe chest pain.

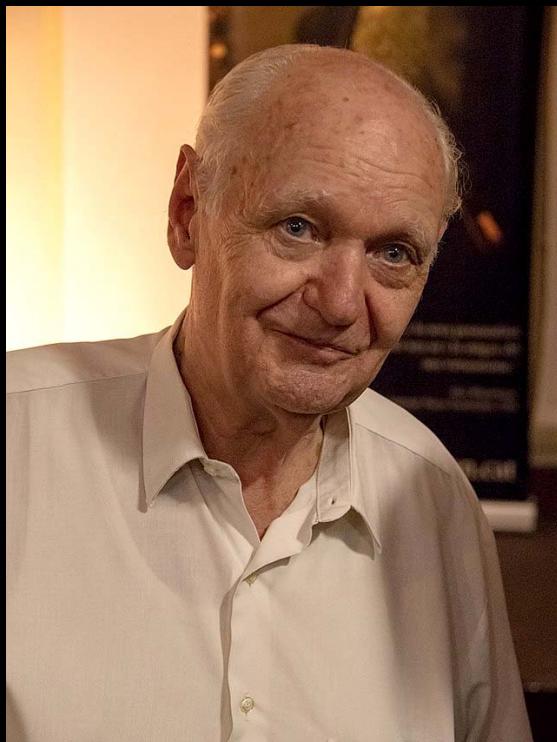


Drummie Zeb
1959 - 2022

Angus Gaye, better known as Drummie Zeb, was a British musician. He was the drummer and lead singer for the reggae band Aswad, as well as a record producer for other artists. The band Aswad was formed in 1974 in Ladbroke Grove area of West London. Gaye served as the lead

THOSE WE HAVE LOST

singer and as a drummer for the group. Aswad gained popularity after the release of their debut single Back to Africa in 1976. They became the first British reggae group to sign with an international label, signing up with Island Records in 1970s. Gaye also served as a record producer for other artists like Ace of Base.



Jordi Cervelló
1935 - 2022

Jordi Cervelló i Garriga was a Catalan composer. Cervelló was born in Barcelona on 18 October 1935. He studied violin with Joan Massià and composition with Josep M. Roma. Later he went to Rome, Milan, Siena and Salzburg. He has worked as a professor at Badalona Conservatory from 1982 to 1996 and as author of the Treatise on the Fundamental Principles of Violin

Technique. In 2006 he received the Cross of St. George and in 2010 the National Music Prize from the Catalan Government. He died from pneumonia on 2 September 2022, at the age of 86.



T. V. Sankaranarayanan
1945 - 2022

Tiruvalangadu Vembu Iyer Sankaranarayanan was an Indian Carnatic vocalist (South Indian classical singer). He was particularly noted for easily reaching the upper notes. He made his debut on the concert platform in 1968 and then gradually established himself as a Carnatic vocalist. He has performed in India and abroad and has several albums. TVS was awarded the Madras Music Academy's Sangeetha Kalanidhi in 2003.

THOSE WE HAVE LOST



Mikhail Sergeyevich Gorbachev (1931 – 2022)

Gorbachev was a Soviet politician who served as the last leader of the Soviet Union from 1985 to the country's dissolution in 1991. He served as General Secretary of the Communist Party of the Soviet Union from 1985 and additionally as head of state beginning in 1988, as Chairman of the Presidium of the Supreme Soviet from 1988 to 1989, Chairman of the Supreme Soviet from 1989 to 1990 and the only President of the Soviet Union from 1990 to 1991. Ideologically, Gorbachev initially adhered to Marxism–Leninism but moved towards social democracy [\[4\]](#)

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

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Stonehenge World Heritage Site

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BULLDOZERS!**

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THE PETITION**



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visit stonehengealliance.org.uk for further details



Jethro Tull

Spin Me Back Down The Years deluxe edition



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

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



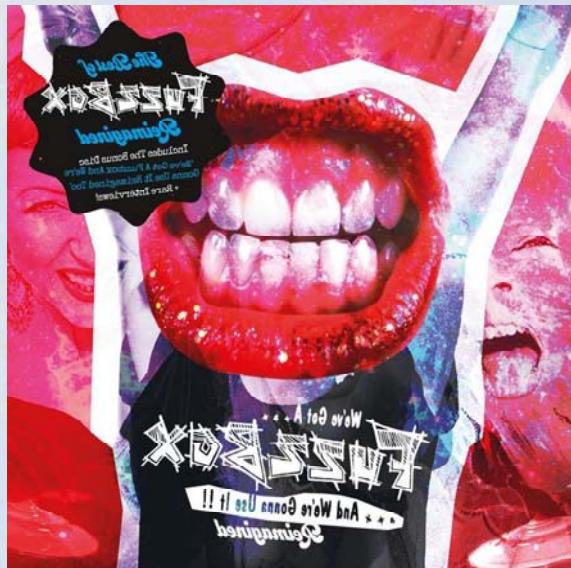
1969 – and also acted as the nerve centre for a string of projects conceived under the Apple banner, among them solo Beatles records and albums by artists as diverse as James Taylor, The Modern Jazz Quartet, Billy Preston and Badfinger.

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

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

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

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



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

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

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

-
<https://www.musicglue.com/gonzo-multimedia/products/fuzzbox-weve-got-a-dot-dot-dot-dot-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

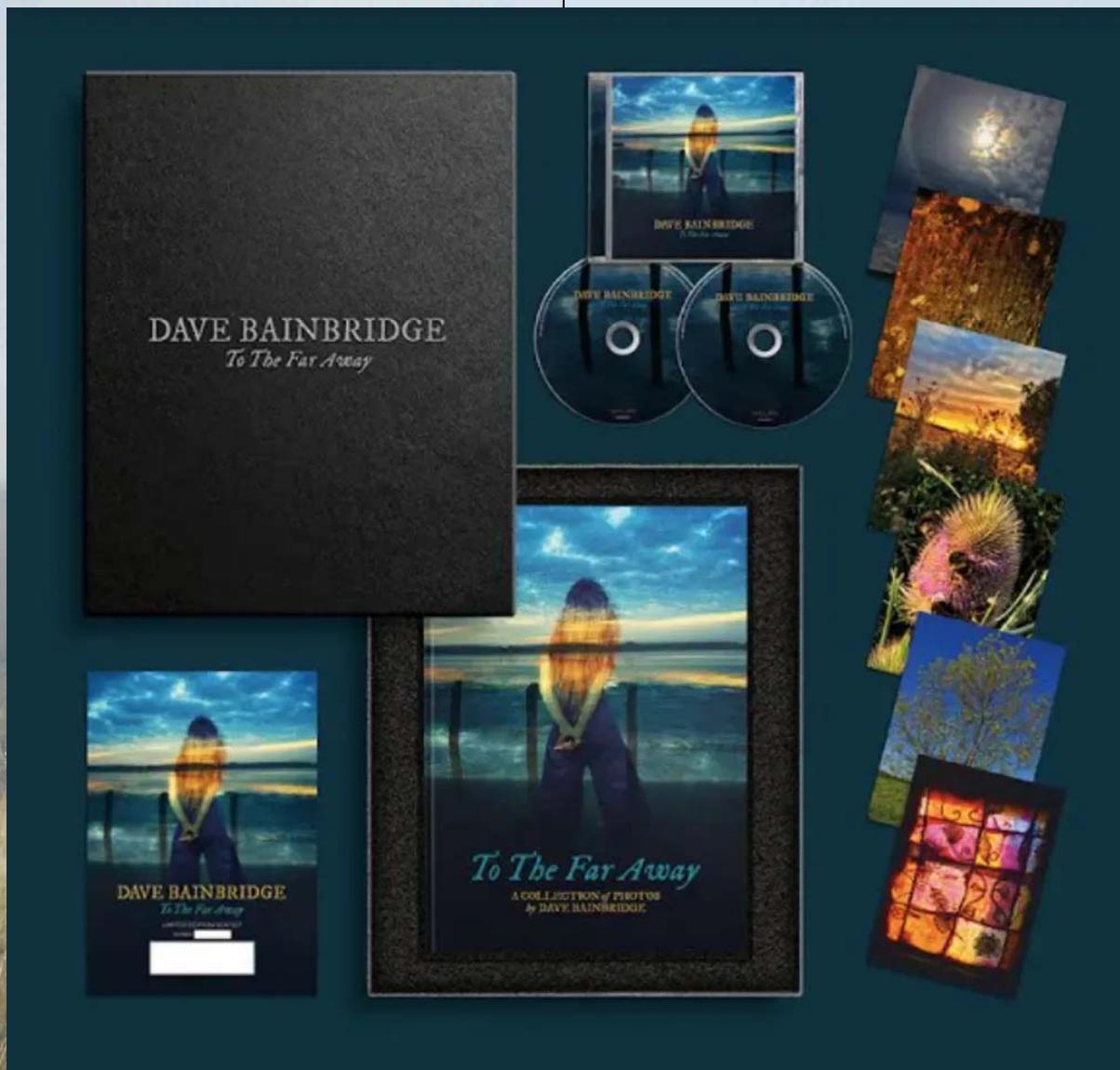
limited deluxe-edition box set – final copies remaining

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



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

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

[https://www.gonzomultimedia.co.uk/
products/maggie-reilly-echoes-deluxe-
version](https://www.gonzomultimedia.co.uk/products/maggie-reilly-echoes-deluxe-version)



Dave Bainbridge

Celestial Fire – Live In The UK

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

tour, the 2CD+DVD set includes a full concert performance during which the band run through solo Bainbridge material, standouts and rarities from his former group, IONA (including the seldom travelled Brendan's Voyage/Return), plus a head-spinning cover of Yes' Roundabout. From beginning to end, it is an incendiary experience.

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

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

Celestial Fire

Live in the UK



dvd/2cd



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actions ▾

actions ▾

actions ▾



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



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





Forthcoming releases from Rick Wakeman & Friends

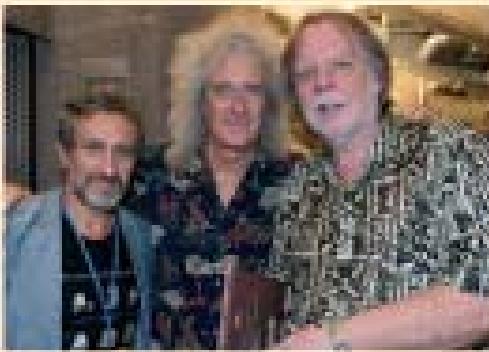
Rick Wakeman & Brian May

live from

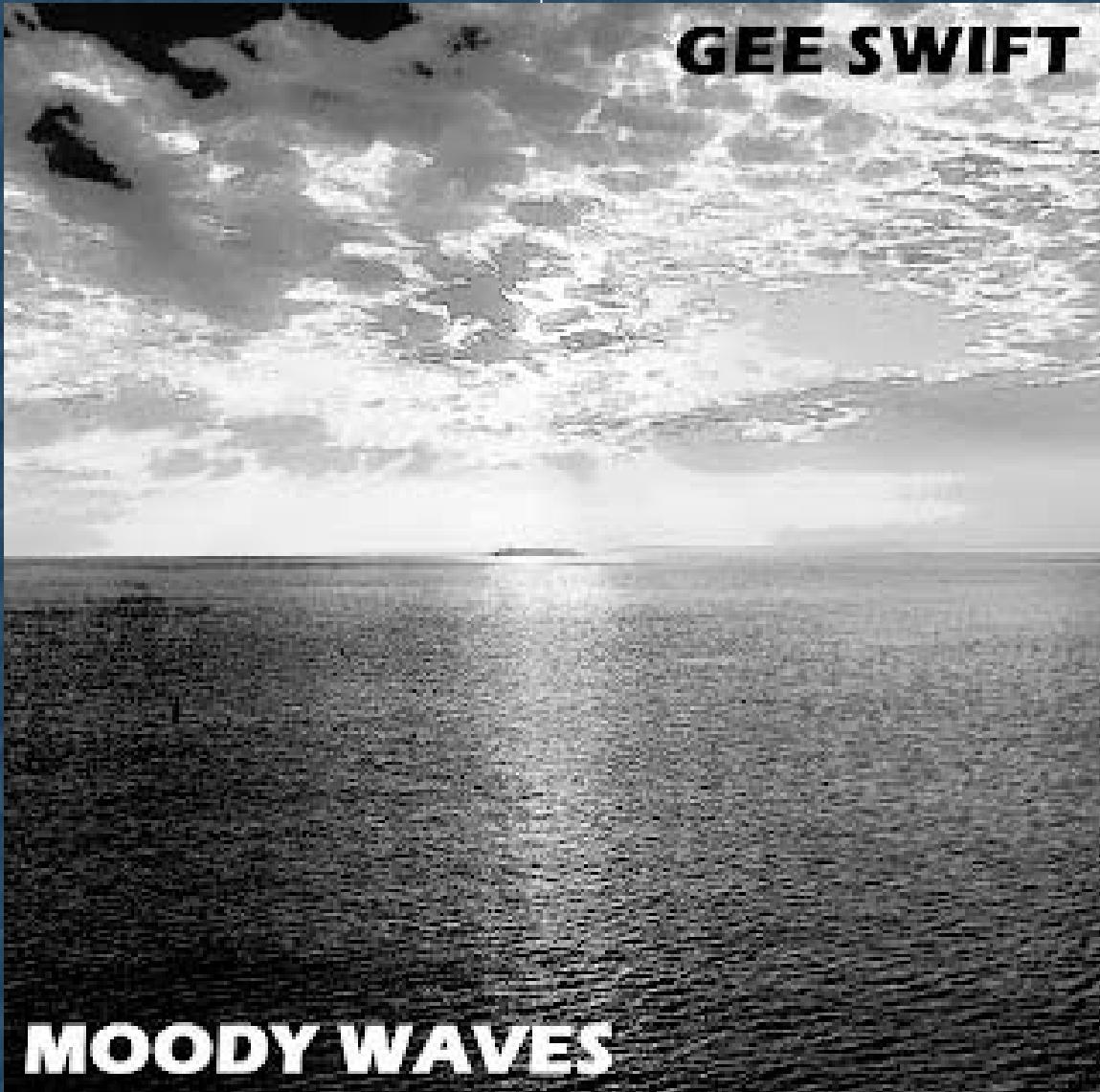
STARMUS 2015

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

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



Available to pre-order from www.rickwakemansmusicemporium.com



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 of 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

STEVE RIDER

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 you're 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 on 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 your 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 Swifts words on an extradimensional 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 Hub's, 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

The Triple 3 Effect by Specifik



Specifik's new album has been in production for a while and its been more than three years since we all went to the Ill Circus back early in 2019. Now since that time a lot has happened, we've had pandemics, lock downs, war and so much more. But, what happens when, in the midst of all that chaos, you experience moments of seeing the same group of numbers over and over again? Simple you take those numbers, in Specifik's case 333, and you make that the focus of your new album, and with Specifik being, first and foremost, a producer you get a whole host of top draw features to properly bring some clarity to The Triple 3 Effect.

So, when you are consistently waking at 3:33am, getting 333 in your change at the supermarket, having 333 as your gas bill, or your bank account balance or miles travelled? What does it all mean? Could it be trying to tell you something, be a lucky number, your angel number? Perhaps it symbolises mind, body and spirit or was it ascended masters letting him know he was in great hands and being assisted in what he was working on, or is it a combination of all those things? Who knows for sure but, seeing these numbers will mean different things to different people and what is for sure is that these numbers became the catalyst and the driving force behind Specifik's creative expression, leading him and those he worked with to bring you The Triple 3 Effect...

So, the only thing left now is for me to take you deep into the album and tell you exactly where it takes me...

The album begins with What is the Triple 3 Effect (Intro), where we get a little insight into what the Triple 3 Effect could be all about. Specifik provides a background ambience of piano, bass, cymbals, and a few sounds which creates a calm vibe to allow all our attention to be focused on the words. It also gives us this deep sense of anticipation of what is to come. We are not waiting long, just seconds before horns, drums and sonic sounds guide us into Ting, which features

Uncle Kelz and Sir Beans OBE, the keys and bass come to the forefront bringing a ragga edge to the sound. Uncle Kelz delivers an intelligent performance as he speaks on keeping yourself and what you do moving forward, regardless of what life is throwing at you, the obstacles put in your way, whatever you see going on around you, the most important thing is focus on you and your hopes and dreams. If that were not enough, we get treated to a solid display of Sir Beans OBE on the cuts, proving why he is one of Bristol's finest. Drums, bass, keys, and guitar are brought together by Specifik and merge into this stunning upbeat, feel good vibe. Step up the legendary figure of Craig G who perfectly encapsulates what the Summertime is all about, he spins his words into pictures in our minds, lifting us up from wherever we are and carrying us from the USA to the UK, perfectly capturing the moods, people, and experiences along the way. When you add in some mellow cuts from Specifik, this one is the vibe to live your summer by. When the clouds and rain roll in, this one will allow the sun to shine once more. Just as you are getting lost in your thoughts of summertime and the Juice Crew, Specifik throws the perfect curve ball and lands Eight Bars To Flex on you. A homage to the scratch DJ, it's introduced by legendary UK emcee Mercury and features DJ Krash Slaughta, Specifik, Sy Matic, DJ Jabbathakut and DJ Woody, before a mid-session break from Del SoulCondor (R.I.P). After which we are treated to appearances from SIR Beans OBE, DJ Tones, DJ Jazz T and DJ Destruction. There is not much you can say about this verbally or with words, all the speaking is done with the hands and in less than four minutes they rip the cut, leaving the speakers, your ears, and the needles smoking. This is the perfect demonstration of what the scratch DJ does, all served up from, what is arguably, the cream of the crop when it comes to the UK Scratch DJ...

Next up is a short Public Service Announcement, a little palate cleanser, if

you will, with a funky little break to keep you moving. This is just to remind you about the quality of the production you are hearing and originality of the words you will hear.

With the words of that short skit still playing on our mind Specifik introduces a multi-layered sound on us that, at first seems simplistic. But, as it progresses becomes almost sonic in nature and gets our minds buzzing. King Kashmere joins Specifik and proceeds to speak on The Pits, all those things that stress us out. This one will resonate with all of us on some level. We've all had those moments in our jobs etc, I know I have, when we

have simply had enough and just want to express our frustration and just leave. The best thing you can do is to get the emotions out in the open as bottling things up just leads to negative outcomes. As we move on, the next step from looking at the negative side of things is to focus more on the positive side. Piano and Specifik's deft cuts of a classic Eric B and Rakim sample leads us into Spread Love Repeat then, as the head nod beat drops in, and Junior Disprol enters the scene, we immediately wonder if this will have that positive edge? As we nod along to the beat it quickly becomes apparent that what Junior Disprol is doing here is opening us up to the stark reality of life



before pointing us in the direction of the focus that will bring the positive vibes our way. Sometimes you just have to open your eyes to the darkness so you can recognise the light. With our focus firmly on, the light things become clear and with the clarity comes a vision and not just any vision. With bass, horns, cuts, a dash of other sounds thrown in and the kinda funky beat that has your whole body out of the chair and grooving'. We see the Visionary Heavyweight, Iron Bridge (aka Verbs and Jibbarish) join Specifik to show you exactly what it is to be the very definition of a Visionary Heavyweight. You need to have knowledge and forethought, be able display both written

and verbal wordplay and it all needs to be presented in a way that quite honestly just 'Moves The Crowd', and with Iron Bridge alongside Specifik, this one ticks all the right boxes...

Time for a quick musical interlude with Meta War, a heavy funked upbeat with tambourine and bongos and sonic sounds that cleanses your palate after some intense verbal wordplay that has had your mind entwined. However, Specifik keeps the energy going, keeping your body and mind wired for the next onslaught...

We know that The Triple 3 Effect grew out of the experiences of Specifik during



the Covid pandemic and the lockdowns. Our introduction to Crumblin' Bricks takes us back to those dark times with sampled TV broadcasts to a nerve tweaking sound. The beat, when it hits, is pounding drums with tambourine sounds, piano notes, and more stories from the pandemic, highlighting the effect on mental health and more. Chrome steps up alongside Specifik to open-up, in his unique style, and detail what it was for us to live through those times, where we all felt controlled and separated from those we loved, listening to stories of, and constantly exposed to climbing death rates. The effects of those times had huge impacts on us all in so many ways, too numerous to mention and some too painful. During those early days of the pandemic, something else that exploded was the Culture War. Here Specifik invites Figure Of Speech to the mic to speak on all aspects of this situation. From the history we've been taught, to the history we should have been taught, to the fact that the poor fought the poor and no thought to knock on number 10's door and challenge the elite and powerful. Those who make the decisions that affect us tell us what we should learn, so it fits their narrative and keeps the darker side hidden. Being woke to what was happening, became a thing to be ridiculed, when waking to the truth is in fact a powerful thing. But, those in power don't want us to understand the truth, because that brings power to the people and the people will rise up to be heard and so they ramp up the fear to take the focus away and take back the power. This is all set to Specifik's big ragga sound system vibe of bass, bongos, drums, keys, and sonic sounds that gives the perfect platform for the message and gives it an almost anthem like sound. With all that knowledge and the strength of those emotive subjects Specifik brings us a lighter note, one that is rooted in Hip Hop and the streets as he takes a look at graffiti culture alongside El Da Sensei (Artifacts), Cosm and Phill Most Chill on Hurt The Transit. Firstly, Specifik makes us feel like we're transported to the dark tunnels of the New York subway system, then he drops this

heavy beat with plenty of bass and rapid-fire cuts. Each emcee drops stories of being out there getting your name up using markers or spray cans. Hitting tags, throw-ups and burners. It's all about those window-down whole cars or top to bottoms. Getting into fights with other crews means going over their work or getting your work gone over in retaliation. The thrill of bombing and the adrenaline rush is hard to beat where putting your freedom and your life on the line is what you do in writing your name in graffiti on the wall. This the perfect musical expression of what it is write...

Our last little skit is Get Wild, and once again in this short musical interlude, Specifik pounds our ears with a heavy, wild, and funky drum break which will undoubtedly have you bouncing as he gives you another little look at his production quality, what else can you say, right...

Now well and truly into the final quarter of the album Specifik drops heavy beat with keys, a sonic sound, and a good dose of razor-sharp cuts. Under Control sees Specifik's partner in rhyme, Whirlwind D, and Doozer on vocal duties over that dark-edged beat. This one is all about how the masses are under the control of the ruling elitists. How they exercise this control is all laid bare here with intelligent and knowledgeable wordplay directing us to think more about what is going on around us. You can only be open to the truth if you choose to question what you see and hear around you and then educate yourself. Now your mind is open to almost anything, Specifik and the NuJericans (Joey Dynamite & Sol Zalez) ask you to 4give My Actions. The drums and percussion are almost softened by the guitar heavy blast but, together the sound mixes and merges into a quality that invades every corner of your mind with an almost ragga edge to it but, ending the track with horns that almost switches the vibe to a soundtrack. The NuJericans put their cards on the table in terms of their music and life. It's all about doing what you need to do to always be moving



forwards. Sometimes you might need to do things you are not entirely at peace with the keep that forward momentum and that means needing to seek forgiveness at times. It might not be the best way to be but, it is the nature of the society we live in, at times. The album ends with MC Oliver Twist joining Specifik on This IS Not A Test. Specifik creates a heavy pounding beat with some acoustic guitar notes. There is this dystopian air to things here and it fits exactly with MC Oliver Twist who calmly and slickly dictates a narrative of a bleak future. This is a place where the

Bomberman rhymes without beats and Specifik creates music from the most basic foundation, fuelling artists to push forward and take a stand, taking music back to the starved masses and giving back that energy, that enjoyment and the expression music gives. No matter what happens in the future, there will always be music...

Let me sum this up first of all by saying 'WOW, Just WOW', This album is simply that good. I mean, could it really be that The Triple 3 Effect was overseen by some higher power? In a world where

Specifik at Rope a Dope 5 - ©S.Rider Infinite Images



more and more people are awakening to new paradigms and science becoming more open to things such as parallel universes and life beyond death, could it be that something esoteric or could it be that Specifik was simply guided by his own higher self to create an album that touched on higher levels of consciousness, fuelled by the energy of what is happening around him? Will we ever truly know?

What we do know is that overall, The Triple 3 Effect is a truly outstanding album where Specifik is demonstrating what can be achieved when you are at the top of your game. His production and scratch DJ techniques are top notch, in fact there is almost something next level about his production here. He creates sounds that are real Hip Hop at their roots but, the subtle influences from other genres flows in and out, giving you a complete experience, if you can call it that. His choice of guest artists is inspired, with each fitting perfectly into their place and adding the icing to the cake. This has the pedigree and the possibility to be the pinnacle of

releases from the UK this year, if not Hip Hop in general. The Triple 3 Effect oozes passion and emotive music making with every beat and every bar that you hear, and I'd go so far as to say that this is solid gold right here. It truly left me with chills and buzzing like I had just heard something that touched my soul.

I have no words left now so all I can say is this, if you have not heard The Triple 3 Effect yet, you need to get it, listen, and feel it because that's the only way you get 100% of what this album is about.

The Triple 3 Effect is out now on B-Line Recordings. It is mastered by Rola at Khameleon 107 Bristol, features art and design from Digital Dyer and is dedicated to Del Soulcondor (whose memory lives on in the music).

On that note,

I'll See Ya,

Steve.



MARK AT THE MOVIES

Mark Raines



This is bizarre and if true it is almost unbelievable.

The premise of the film is about a 30-year-old man called Brian MacKinnon who decided to pose as a 16-year-old boy pupil at Bearsden Academy near Glasgow, Scotland. He wants to be a doctor years after originally being kicked out of medical school.

How he managed to fool the Academy

for two years despite, in his own words, looking like one of the teachers baffles me.

In 1995 the truth emerged and it became International news.

Brian's story is shared by the actor Alan Cummings lip synchronization to an audio recording.

The students recall that Brian was what is termed as a bit of an oddball and their words are animated in a 90s-style cartoon which for some reason features the narration of Lulu.

This film, directed by Jono McLeod, does its best to combine seriousness with silliness.

Running time (115 minutes)

Rated (15).

4 out of 4 stars.

Here we have the first in a new series for Gonzo Weekly. It comes from none other than our regular cartoonist Mark Raines who has contributed other articles (most notably his critique of the recent Disney Plus series about the Sex Pistols.

He described the series that he wanted to write to me and it sounded smashing, so I told him to go full speed ahead...



Orphan -First Kill.

First of all, a quick recap if you did not watch *The Orphan* (2009). This was about a fully grown woman called Esther, with a growth-affecting hormonal disorder who pretends to be a child. She is murderous with a crop of serious daddy issues.

This what is termed an origin story used a lot for superhero films. in which Esther is played by Isabelle Fuhrman (also played Esther in *The Orphan*). We discover Esther's real name is Leena.

Esther, played by Isabelle Fuhrman (who also played Esther in *The Orphan*).is in a psychiatric facility. It's based in Estonia which always tends to be cold and bleak.

With some ease, she breaks out by committing brutal mass murder and goes on the internet in search of a missing young girls also called Esther that she resembles.

Esther is found, after being missing for four years from her rich American family (Albrights) despite zero DNA tests done, despite her claiming to be their daughter.

She is snatched from the streets of Russia and handed straight to the Albrights on their private jet.

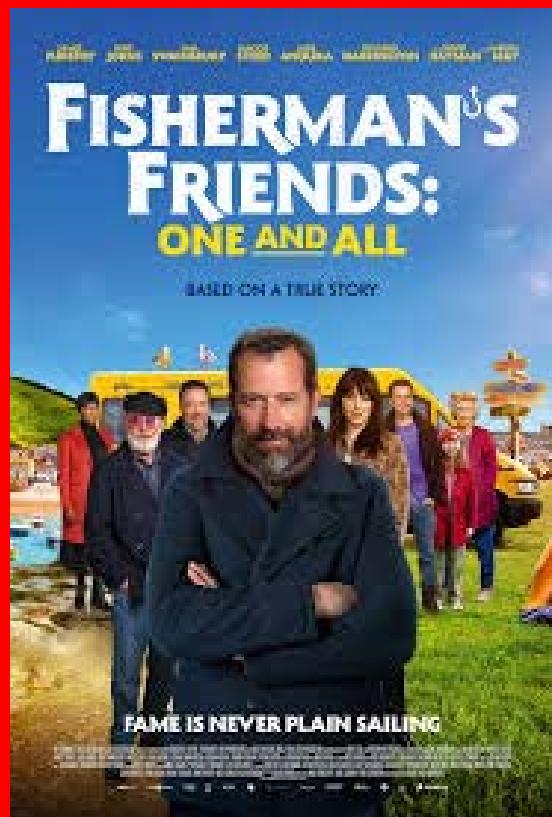
So we go back to the Albrights' mansion where, dressed as a weird Victorian doll, Esther develops a dangerous crush on her dad. She hates her brother and is jealous of her mum, like a repeat of the original film. You may be thinking it feels like you know the crime before it's committed, but this contains a curveball twist you did not see coming.

This is gory, and violent to please horror fans like myself but lacks jump-in-your-seat moments to make it actually scary. The plot has as many holes as a Swiss cheese.

Running Time (99 minutes)

Rated (15)

3 out of 4 stars.



Fisherman's Friends:One and All.

This is the sequel of the true story of



Cornish Fishermen turned pop stars - Fisherman's Friends (2019) which I watched with my wife Enid. I was not expecting much but found it quite good to watch and I recommend you to give it a try.

This time around the group has returned home after touring the nation and weathering fandom.

The group of mercenary overlords pressure them into becoming woke warriors.

Jim (James Purefoy) quits to deal with his father's death.

Unfortunately, this suffers from the fate of most sequels; it feels like it has the subtlety of a harpoon gun and has cliched lines like 'Boys do Cry'. But, there are some amusing moments, one of which involves fish fingers.

It's not as good as the original, but if you are a fan, just enjoy it for a bit of light entertainment

Running time (111 minutes)

Rated (12A)

3 out 4 Stars.





Victor and Kyla Brox

Master of the Blues at Robinwood Mill

Part Two

Words and pics from Alan Dearling

A Tap-Room night at Eagles Crag Brewery. A live music night where a happy, music-loving audience enjoyed 80+ Victor Brox playing and singing The Blues. And telling stories of joining in jams with Eric Clapton, Jimi Hendrix, Alexis Korner, Graham Bond and many other 'legends' over seven decades!

Here are the really rather fabulous recordings for the BBC in 1986: <https://www.youtube.com/watch?v=zB1N33H07Dw>

2018: Video of Victor live at Little Big Weekend. Still in fine voice:

https://www.youtube.com/watch?v=CQ6-Panx3_k

alan dearling



At the end of the gig, I chatted with Victor about his daughter, Kyla Brox. She's a very talented and respected blues

singer. I last saw her headlining one of the gigs at the Edinburgh Jazz and Blues Festival. Sadly she's 'grounded' with

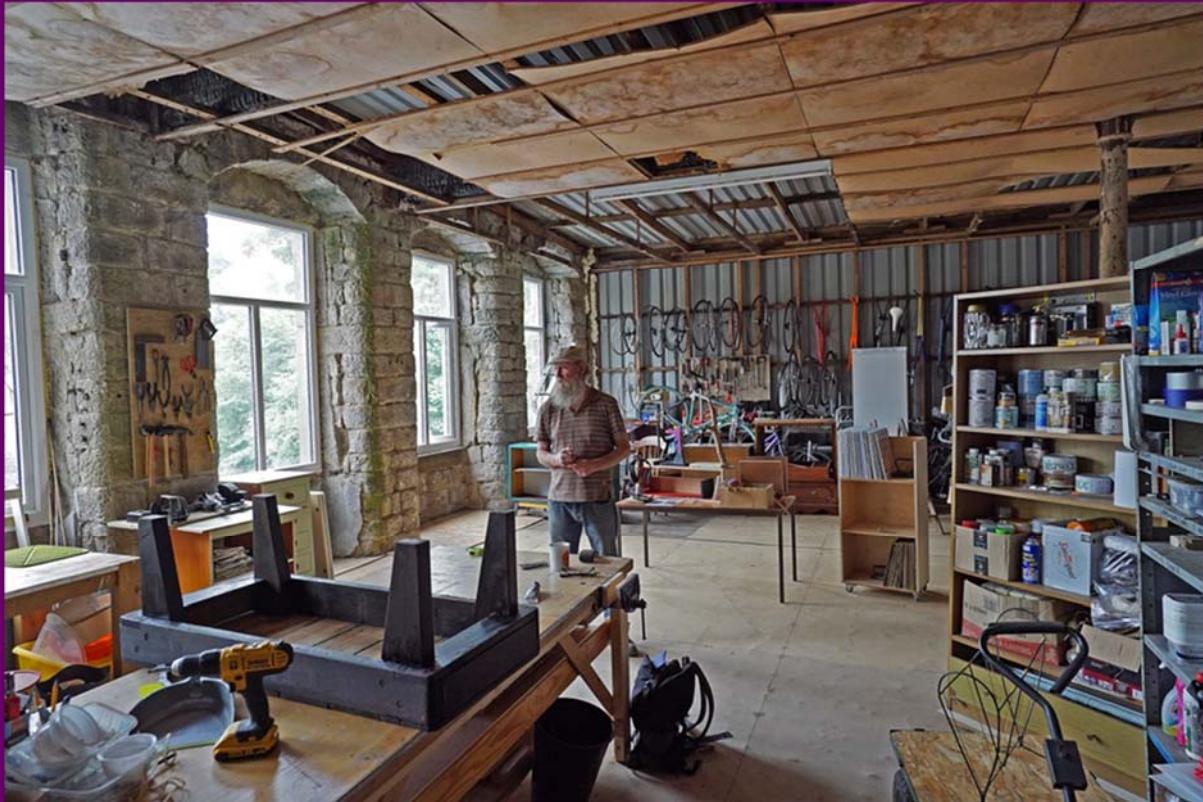




Covid at the moment. Victor doesn't use social media, a computer, or, even a TV! So, I sent a collection of images to Kyla for her dad. From Wikipedia we learn:

"Kyla first sang with Victor onstage at the Band on the Wall in Manchester in 1992, at the age of 12. She joined his regular touring group the following year. The core





of the Kyla Brox Band go back to this unit, nominally the Victor Brox Blues Train, but known informally as 'the child slavery band' because of the extreme

youth of the players. As well as Kyla (13), the group contained bassist Danny Blomeley (13), and drummer Phil Considine (19)."





And here are a couple of my pics of her performing.

Kyla Brox: <https://www.kylabrox.com/>

Eagles Crag Brewery are keen to expand their live music shows and the whole Robinwood Mill is being gradually

transformed into a creative Arts Hub, full of artists, musicians, performers, skilled crafts-people and more.

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

Here are a few pics from other parts of the Mill in the last weeks. Lee in his



The mist is
As it emerges
from the fog its
form becomes
apparent
walk
Footpath
laving
solitary
MOVING.

figure
Small dark forms,
Green fields spread out
at the bottom of the
below in the distance.
FIELD OF VISION
shape moves across the
LANDSCAPE... car on the
road.

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'*)

'Within five minutes of picking the book up I was immediately entranced.'

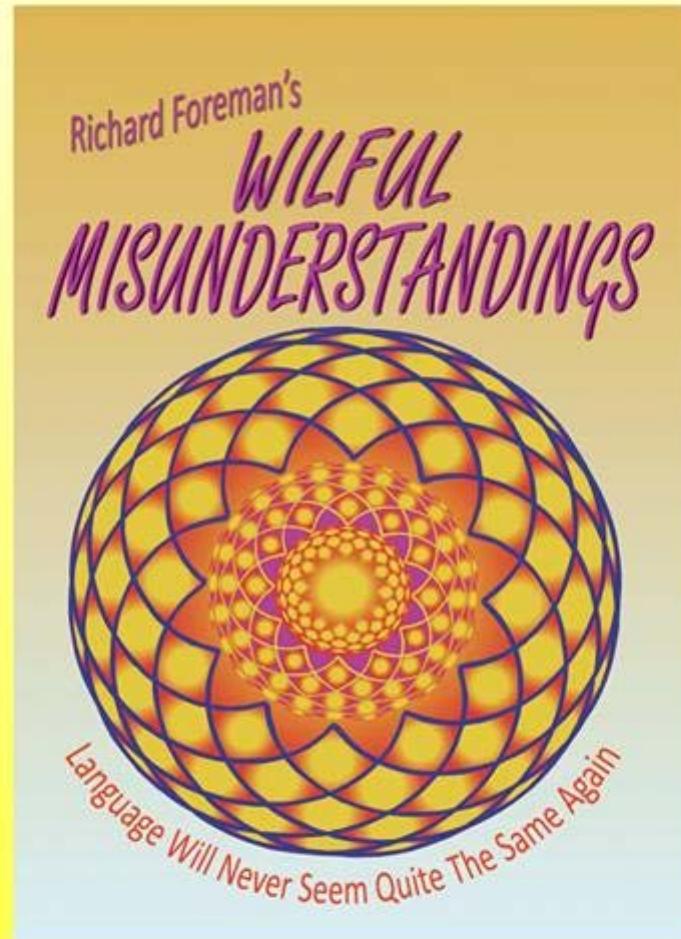
(Jonathan Downes, editor *'Gonzo Weekly'* magazine)

Readers' comments:

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

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

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



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KEV'S WORLD

live!

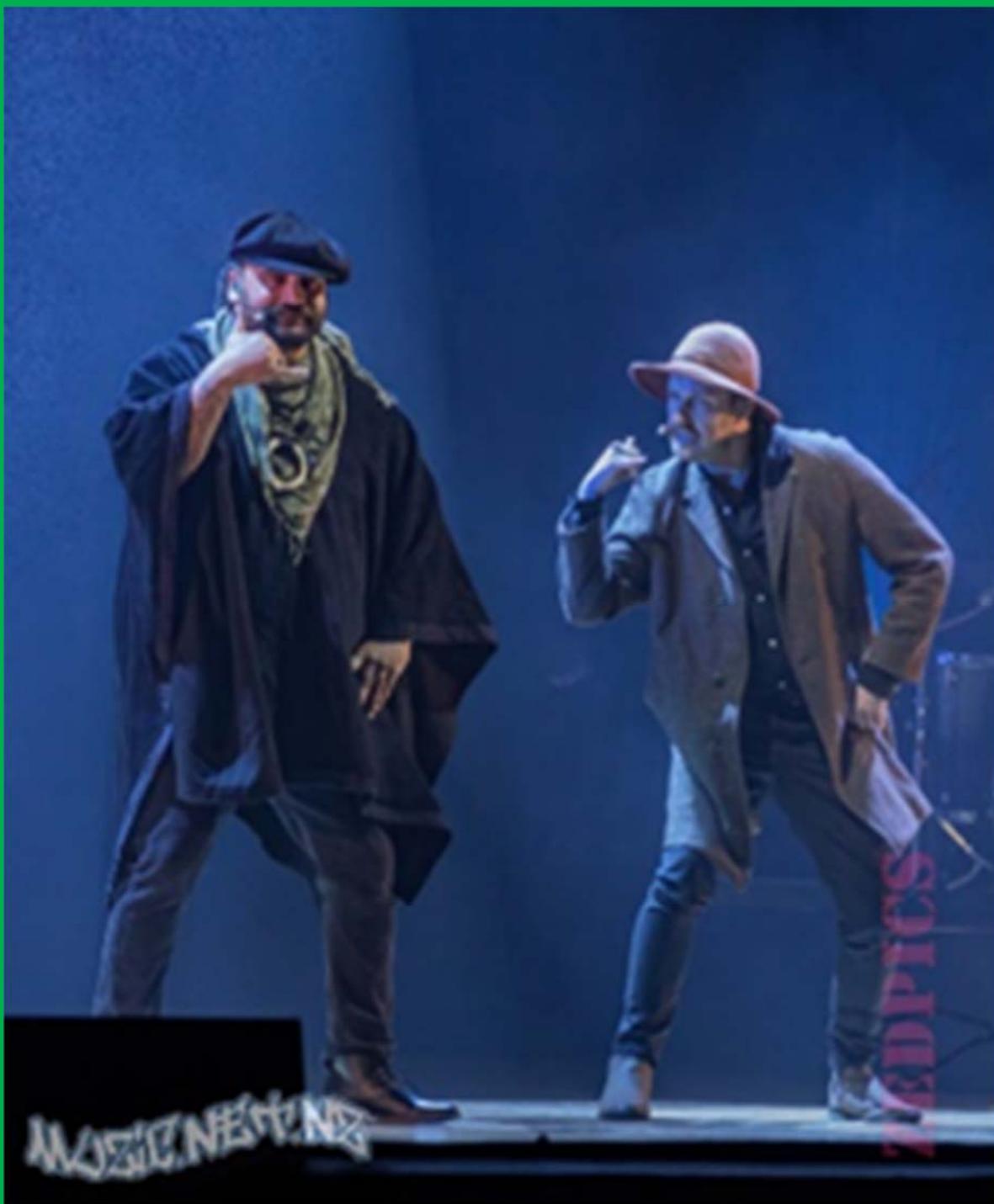
**Troy Kingi
Auckland Town
Hall 19/08/22**

At the Auckland Folk Festival last year, {Troy Kingi} and {Delaney Davidson} premiered material from the forthcoming *Black Sea Golden Ladder* album, which they had written together when Troy had the Matairangi Mahi Toi Artist Residency in Wellington. Looking around the full marquee, at that time no-one knew we would be going back into extended lockdown, or the impact it would have on the forthcoming tour. Although some of the dates went ahead, much it had to be cancelled, including the date in Auckland. This was rescheduled, then again, and then finally again, with this gig being the fourth attempt, a year on from when it should have originally happened. Then, just

three days before the gig was supposed to take place, Delaney contracted Covid himself. Was this gig fated never to take place?

Troy was determined that he was not going to be denied again, so he pulled in his band The Senses, asked Jed Parsons to learn all of Delaney's vocals and the choreography in three days, and brought in Matt Nanai to help out on guitar. Originally, the shows were literally just Troy and Delaney, so they were performing the album plus a few more Troy's songs and had put a lot of thought into what was needed to make this a spectacle, and now Troy was combining that with a much fuller sound. As I made my way to my seat, I looked at the stage and could see there was a gauze screen over the front and remembered reading about the projections which were going to be used as part of the show – I have

KEV ROWLAND



attended literally hundreds of gigs over the years, and have only seen this used a few times, and certainly never in NZ. The stage was also set with room for two violinists and keyboard player huddled on one side, with drums, bass, and guitar on the other, leaving most of the stage empty apart from a small gong at the back and some candles.

The concept of the album is about life, and after the band quietly made their way

onto the stage, Troy and Jed entered from opposite sides and lit the candles. They then went into *Sleep*, and with both singers wearing throat microphones they were able to act out parts, but here they stood perfectly still while the candles were projected onto the screen, creating an incredible atmosphere.

Already this felt like a performance as opposed to *just* some guys playing music, and with the band coming in and out



depending on the musical need, there was something always changing, so there were times when they could be accompanied just by keyboards, others a full band, with or without strings.

There were some incredibly poignant moments, probably none more than the pairing of *Fork In The Road* with *Mighty Invader*, as during these songs there were images and video being played of

multiple different protests, from the likes of Bastion Point or the 1981 Springbok tour, and the images combined with the words and power of the music just led to the crowd reacting, and one could feel the anger against the injustices which had taken place. There were also elements of incredible drama, with Troy singing directly into a camera for *You In My Arms*, and his face then filling the front of the stage. It felt as if we were in a musical as



opposed to a gig, and I was amazed at just how much work Jed must have undertaken to not only memorise the lyrics and melodies but also where he needed to be on the stage and what he was supposed to be doing at any point. I felt wrapped in a spell, and I am sure the rest of the audience were in the same mode, and we were all somewhat surprised to find us going into an intermission after only approx. 35 minutes. Mind you, this being Troy, we then had a film projected with the presenter urging us to boo Troy Kingi, so we did.

When Troy returned, he looked more relaxed, and actually talked to the audience, something which had been in short supply until then, telling us that he had written the next song for Marlon Williams, who didn't like it, so he did it himself, *Forgotten Like A Dream*. This is a more psychedelic number, with plenty of guitar. After *All Your Ships*, Troy was presented with the award for best folk album (which normally takes place at the Auckland Folk Festival, which was cancelled this year). This was accepted by Jed, wearing a Troy mask, who then encouraged Delaney onstage, which was of course Troy wearing a Delaney mask. He then sat at the back of the stage playing guitar, singing *True Love*, while Jed continued to pretend to be Troy, performing at the front. They got rid of the masks and invited people to come down the front to dance for the up-tempo *Caught In The Rain*, after which we had the interesting situation of people trying to find their seats again in the dark! For *Never Take Me Away*, Troy was centre stage singing directly into camera again, so he was projected across the front of the stage as he sang out his emotions and love, so incredibly powerful.

The set finished of course with *Sea of Death*, with Troy and Jed then blowing out the candles. They came back for *Trouble Weighs A Ton*, with Jed and Troy singing facing each other with just Troy's guitar for accompaniment. They

finished by singing to a backing track as they danced to *Gimme Hell* and then all too soon it was over. This was one heck of a show and given that earlier that week it was only planned to be Troy and Delaney this was a massive accomplishment for all those involved. That was real performance, a real show, and one which deserved to be captured so that those unable to attend could also see it. Unfortunately, that was not the case, so those of us who were then were indeed treated to a very special night indeed.

*Photo Credit: Chris Zwaagdyk / ZED Pics.
Used with permission.*

Fur Patrol The Tuning Fork, Auckland 20/08/2022

This was the first time I had heard anything from support act Wellington-based Soft Plastics, who comprise Sophie Scott-Maunder (vocals/bass), Jonathan Shirley (guitar) and Laura Robinson (drums), but I had heard good things and right from the off I could see I was not going to be disappointed. They started with *Day Job*, and right from the distorted jangly guitar chord opening, the audience responded and made their way from the bar to the front. It looked like a sell out tonight and I've seen loads of headline bands at Tuning Fork play to a smaller crowd than the one now up against the stage. There was real groove to their rock, and they reminded me of some of the Manchester bands such as James. Sophie has a nice catch to her voice, and while not overused it provides an innocence and naivety when it appears which is a lovely touch.

Anything I Wanted and *Loozer* were both somewhat slower, allowing them to build atmosphere and emotion with some nice guitar effects and the songs being heavily based on the bass and the vocals. There was no rush, but instead we were being



brought slowly into their world, which has a punchy rhythm section, a guitar which is never over the top, and controlled vocals, all wrapped up in strong melodies. They describe themselves as garage pop with a nostalgic twist, and that is a good way to describe their independent sound. They also say they are influenced by the indie bands from the 2010's, which is the same references I had picked up, just one generation removed! I feel really old sometimes....

My World/Your Girl saw them slow it down even more, with the first verse basically bass and vocals, with the rest of the band coming in gently on the chorus. The longer they played the more I was enjoying what I was hearing, as there are also substantial elements of dream pop, and although there is a harder edge at times, one could imagine them playing with the likes of French For Rabbits or Reb Fountain. Their songs just contain so much atmosphere, with Sophie and Laura keeping it tight and allowing Jonathan to keep changing his approach. By now there were people dancing at the front, and the audience had grown as

more people came into the venue. *Disembody* allowed the band to bring in some distortion and roughen the sound, while *Darcie* also started in a more dramatic fashion. They finished the night with *I Love My Wife* and they certainly made a host of friends here in Auckland, and I look forward to hearing more from them in the future.

Looking at the Fur Patrol page on MNNZ my attention was drawn to a press release posted in 2004 which started with “QUESTION: Which NZ band was asked to open for PINK on her Australian tour, DEEP PURPLE on their NZ dates and THE DATSUNS in the U.K all within a month of each other? ANSWER: FUR PATROL!”. That is some statement and show just how beloved this band were back in the day, when they were one of the top bands in New Zealand. Tonight’s show was rescheduled from last year, so no longer was it for the 20th anniversary of their classic album *Pet* but instead was the 21st! Guitarist Steve Wells left the band in 2004, with the band breaking up four years later, and while he has not returned to the fold for this tour we still have Julia Deans (vocals and guitar), Andrew Bain (bass)



and Simon Braxton (drums).

The guys came onto the stage and looked incredibly relaxed, with Julia making small talk while she checked the tuning on her guitar, and then we were off with the crowd all reacting as they recognised the introduction to *Andrew*. They may only be a trio these days but with such a powering rhythm section the second guitar is not missed at all. It was hard to work out who was having the most fun, the audience or the band, as Julia was

throwing herself into everything, Andrew was keeping it all solid while Simon was driving it hard from the back. There were huge shouts as the song finished but there was no room for breath as we were into *Holy*, and we were all being taken back to a time when these guys were huge. *Pet* is such an important album for NZ music, and everyone here seemed to know every note and every word.

The Wiggles were playing next door tonight, which was referenced by Lydia,





but a shout from the crowd for *Fruit Salad* was promptly ignored as they went into the groove monster which is *Now*. Given the first three songs were the first three from the album it looked like we were going to get the complete album in

sequence, but *that* song is #5 and surely it would be the encore? We would have to wait and see. I didn't come to NZ until 2006 so missed out on the album when it was released, but plenty of people had told me it was the soundtrack to their teenage





years, and as they blasted into *Loaded* one could see exactly why, as they have great songs, are incredibly tight, and in Julia they have a wonderful singer who is always in control. It did not sound as if this band had been dormant as they are just so powerful, and they had the crowd in the palm of their hand.

Julia announced they were playing the album top to bottom so did anyone know what the next one was? To be fair, Julia did not need to sing this, as surely everyone knows the lyrics to *Lydia*, which meant Julia could perfect her Wiggles dance while the audience sang to the band. Everyone had massive smiles on their faces, as if they could not believe they were hearing this song being played. It was placed in the Top 20 New Zealand songs of all time by APRA, won the band multiple awards, stayed on the charts for 19 weeks, and more than 20 years after its release is still a bona fide classic.

Hauling You Around starts with just Julia and her guitar and is far slower and more poignant than what had come before, with the rhythm section coming in for the

second verse. Before the next song, they were messing about onstage, just a group of friends having fun, and surely these friends could bring themselves to do another album, please? *Not Your Girl* had the band really rocking, with some punchy guitar from Julia. Producer David Long was supposed to be joining the band on guitar for a few tunes, but his partner is unwell so was unable to make it, but he was toasted for doing an amazing job on *Pet* before the guys went into *Spinning a Line*. Simon made the comment that he was too old for this, but their performance was turning back time. They then thanked Steve Wells, who these days lives in Paris, and Julia was particularly grateful for all the solos which she was now having to play! We were now into *Two Days*, which of course includes the classic line *Look at all my children, they are pissing in the water*, and everywhere I looked people were dancing, even the bar staff! By now we were two thirds into the album, which also meant (I guess) that we were about two thirds into the gig, yet no-one was slowing down even if the music was with *Brightest Star*. Julia could not believe that the people at the front knew the lyrics to all the songs, even the ones which were not singles, and



said it was making her want to cry. *Short Way To Fall* slows it down even more, with the focus very much on the vocals, packed with emotion and presence. *Man in a Box* is the first song they ever played together, so has a special place for them (and Julia clarified that it is not about a vibrator, to which Simon asked *Why not?*). Yet again they demonstrated they were rolling the years away with a drive and passion which put many younger bands to shame, as when the time is ready for them to rock, they do just that and this song is packed with drama.

Of course, that was the end of the album, so Julia announced everyone could come to the merch stand and buy the vinyl, and they would be there to sign it. They ended the night with *Bottles And Jars*, which was the hidden track on the album, where Julia shows off her what she can do with her voice, just incredible. This was the one song where they used some backing tracks to complete the sound, taking the band in a quite different direction.

The band put down their instruments then, but the crowd weren't ready, so Julia picked up the microphone and she and the crowd sang some of *Lydia* once more, with Simon and Andrew stood next to her, all three, arm in arm. What a night. But that was still not enough, so the band came back for *Beautiful*, with the crowd again singing all the words. That really was it, yet another great gig from a great band.

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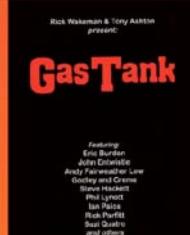
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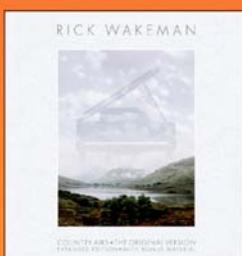
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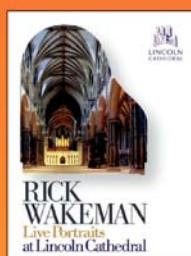
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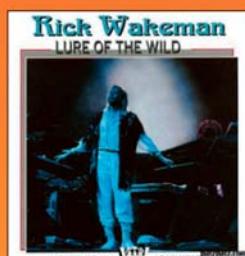
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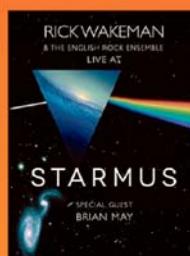
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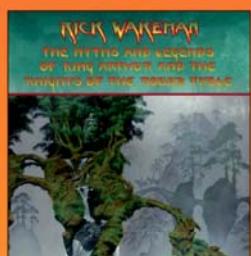
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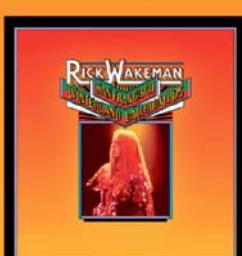
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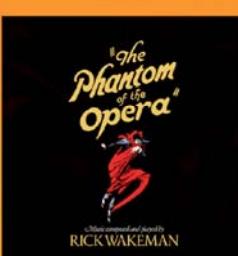
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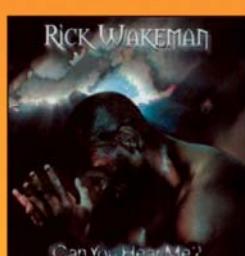
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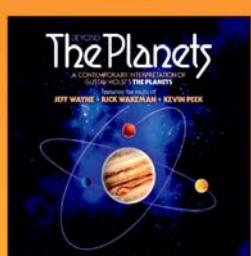
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WAKEMAN'S MUSIC EMPORIUM



KEV'S WORLD



ELECTRIC TEMPLES I WANT THE WORLD INDEPENDENT

This is the debut single from Christchurch-based rock group Electric Temples, and the thing which impresses me most right from the off is the use of space. When a band starts, it is easy to throw the kitchen sink into a recording instead of understanding that often less is more, yet here we are provided with music in waves so there is plenty of contrast. They have a hard rock base, and often bring in

Southern elements, yet also have plenty of restraint so even though it starts with riffing twin guitars and a blasting rhythm section, by the time they get to the verse everything has slowed right down. The drums are the busiest, the bass laid-back and just one gentle guitar, with the other noodling over the top as David Rea sings gently.

When they get to the chorus it all opens up somewhat, with the guys all coming together with a groove and David providing more edge before the second verse brings us back down again. They bring it to us again with the second verse and then go into the bridge with Kaelen and Isaac providing some twin guitars, there is a short bass line from Shannyn with Andre just playing some hi-hat, then we get vocals and gradually the menace comes in and we are off again. This time around the guitars are allowed to let rip with a blistering solo, and it feels that the band have been building to this climax throughout yet have been holding back until the end.

It will be interesting to hear what this sounds like live as I expect it to be way more brutal. For a debut, this shows great promise and I look forward to hearing more.

KEV ROWLAND



**3RDEGREE
FROM A TO XANADU
INDEPENDENT**

There is no doubt in my mind that one of the most under-rated and under-appreciated progressive rock bands around is America's 3RDegree. Over the years they have been incredibly consistent, and while I have not heard the debut album (so consequently have not reviewed it), I have given all the other five maximum marks, so it is safe to say I am a fan. There is something about their commercial progressive sound with wonderful harmonies which really gets to me and many others. The first album of theirs I heard was 2012's 'The Long Division', and I was blown away by a sound which reminded me so much of City Boy – that review got the band to check them out as they had never previously heard them, and it also made sense to them! I also need to thank fellow beer aficionado and bassist/keyboard player Robert James Pashman for instilling in me a love of trappist ales.

So what is this compilation, and why does it say it covers the years 1990-2020 when it starts with a recording from 2011? That song, "The World In Which We Lived", originally appeared on their debut album back in 1993 when they were a trio with some guests and Robert provided the vocals, and was then re-recorded in 2010 with George. It is the commencement of a

journey in chronological order, with virtually every song remixed, taken from all their releases over the years. The set also contains three hidden tracks, which cannot be streamed but are part of the download, and these three replace three other songs on the CD if the physical version is purchased. It is safe to say that one of these is the finest bringing together of two songs which share the same title I have ever heard and will be guaranteed to bring a smile to anyone who knows them. With their two most recent albums being their most successful, and both of them being concept albums with the second being a continuation of the first, it does mean there is a certain lack of continuity within this compilation, but there is no doubt it is a wonderful collection of songs and a great way of finding out about one of America's finest commercial crossover progressive bands who have an innate sense of melody to combine hooks with intricacy in easy to enjoy songs which are always fun and full of life.



**ADA BIRD WOLFE
ODD BIRD
INDEPENDENT**

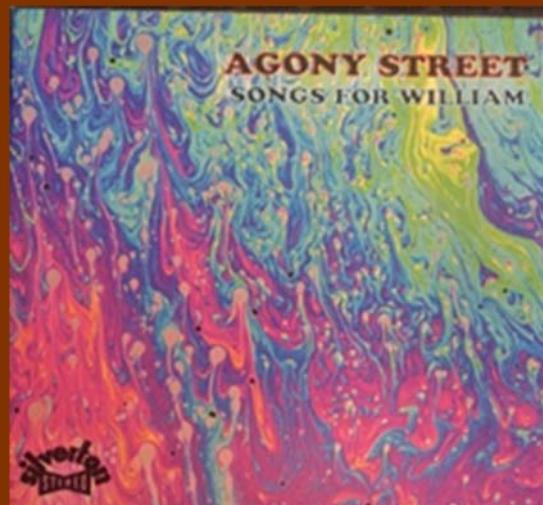
During lockdown Ada was unable to regularly meet with her long-time musical director Jamieson Trotter, so instead they turned their endeavours towards writing songs. Ada would write the lyrics and

melody, and then over zoom Jamieson would work on the arrangements. The first song was recorded using Garageband, others were recorded by sending songs to the rest of the band in round robin style for each to complete their own parts, while seven were recorded during a break in lockdown. That it is not possible to accurately state what songs were recorded in what manner is an achievement and shows how closely aligned to the vision each of the musicians is. With Jamieson providing piano and Ada the vocals, they were joined by Dan Lutz (bass), Peter Buck (drums), and Scott Mayo (sax, clarinet, flute), and the result is an album which is built around the two key melodies from the vocals and piano with the rest adding additional layers when the time is right.

Her sultry, smoky alto is at the centre of everything, providing warmth even if the music is at times quite staccato underneath. The flute in this context is a revelation, providing brightness and trills while the bass keeps everything grounded and often leading the melody. There is a wonderful use of space within this, more so than I would normally expect, and I wonder if some of that was due to the musicians working in isolation and not wanting to overpower what had already been produced as opposed to being in the moment and all working together. It is a gentle jazz album, which is designed for the evening when it is time to relax in a comfortable chair and just let the world drift away as one falls into Ada's world. Reflective and never overpowering, this is a very pleasant album indeed.

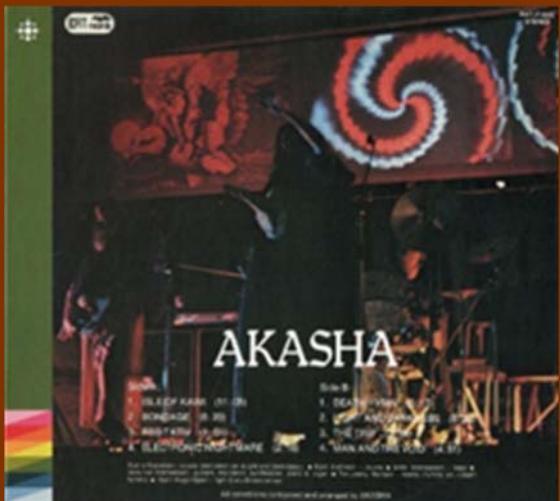
AGONY STREET SONGS FOR WILLIAM SILVERTON RECORDS

There are times when one reads a press release in utter disbelief. I normally play the album before reading about it, so I am not affected by anything contained within, and while I was pretty sure this was not a late Sixties album and not British, I was



convinced this was a brand-new psychedelic power pop album heavily influenced by The Beatles which was probably American. To discover this was a Swedish album recorded in 1993 but never released was something of a surprise, to say the least. This is the product of two men, multi-instrumentalist Klas Qvist playing most of the instruments and harmonizing together with his Agony Street co-founder, vocalist, producer Gudmundur Bragason. Apparently, this was the second Agony Street album, with the debut also not being released at the time. Both are going to be available on the band's own label, and Qvist was also excited about the potential release of a third album before he died suddenly last year.

I am sure there were many reasons why this album was not released at the time, but that is a real shame as I am sure that given the excitement awarded to Traveling Wilburys this would have been greeted with open arms. I mean, there is even a perfect Beach Boys pastiche in "39 Tank" which is a tongue-in-cheek homage to "Little Red Chevette". For the most part though, this is solidly based in Carnaby Street era pop, and it is an absolute delight from start to finish. It is not meant to be taken seriously, it is looking back towards the Summer of Love after all, but instead is light hearted and full of fun. Fresh and light, this is an album which make the listener smile and sometimes that is exactly what is required.



AKASHA AKASHA NORSKE ALBUMKLASSIKERE

Here we have an underground album which was released back in 1977 and has now been made available on CD by a crowdfunded label run by Norwegian celebrity Christer Falck. Having looked through the site there certainly appears to be a demand for these rare items, and it is always nice to discover one which is worth hearing for its musical value and not just its rarity. This has been reissued in multiple forms over the years (including on CD by the excellent label APM back in 1995, not sure how I missed that one), and this version is in a gatefold sleeve with information in English and a page in Norwegian – I can't say now much of this is new or was contained on the original. One thing I did see was that this is taken from a vinyl rip as opposed to the original tapes, which I presume are lost to time, and one wonders if that has something to do with the muddiness of the sound which obviously could not be cleaned up from that source.

Musically here we have a band heavily influenced by the likes of Emerson, Lake and Palmer with an affinity for The Moody Blues and experimentation which takes them into the realm of Hawkwind, but with far less heaviness and guitar. The line-up was Sverre Svendsen (vocals, Mellotron), Kjell Evensen (drums), Arild Andreasson (bass) and Jens-Ivar

Andreassen (guitar, Mellotron, synths, piano, organ). It sounds not as if was coming from just after the height of prog, but much more as if it is from the early days when no-one was quite sure what they were doing and instead were looking in different areas as they attempted to create their own sound. The vocals are not as strong as they could be, and while they are in English, it is the music which one is most drawn towards. Interestingly, there is only one lengthy track on the album, opener "Isle of Kawi" which is a little more than 11 minutes long, but it is when the band have the opportunity to stretch their musical wings that they have the chance to shine. By 1977 the world was starting to crash in on the prog scene, so to find a local label in Norway who were prepared to put this out is quite something, and that it has been crowdfunded for a reissue nearly 50 years later is also quite special. It may not be a definitive prog release, but it is interesting all the same and one can only wonder what this band would have achieved if this had been released 5 years earlier.



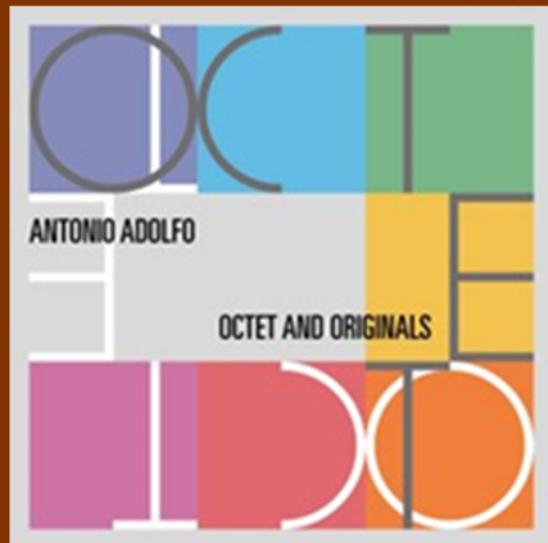
AMON AMARTH THE GREAT HEATHEN ARMY METAL BLADE RECORDS

There are a few bands in the world where one can see there is a new release and pretty much have a good guarantee of what it is going to sound like and what the lyrical content is going to be about. One

of these is Sabaton, and another is the mighty Amon Amarth. They still have three founder members in Ted Lundström (bass), Olavi Mikkonen (guitars) and singer Johan Hegg while guitarist Johan Söderberg has been there for nearly quarter of a century and even newbie drummer Jocke Wallgren has been around since 2016. When I noticed it had been produced by none other than the mighty Andy Sneap I knew we were in for a fun ride, and indeed we were. This is Viking metal with a groove, strongly commercial and a long way removed from the melodic death they used to deploy, incredibly heavy with powerful vocals and songs which people could even dance to if they wished as opposed to just losing dandruff.

It might sound like they are getting soft in their old age, but nothing could be further from the truth as they continue to expand their sound, even bringing in folk influences into the likes of "Heidrun". This is epic metal, full of anthems which are designed to fill the largest halls, with a space and grandeur even when they are crunching hard. It is music which demands to be played as loud as the speakers and eardrums can bear, yet while aggressive there is a passion within which is far more than hatred, it is pride. They are proud of their Viking heritage and need to explain it to the world, with the title track based on a famous invasion of England. As Hegg says, "It is about when the invading Viking fleet arrived in England in 865 AD. The Vikings had been raiding England for a long time, but this army was something else. It was an invasion army and deadly effective against the British. It's a massive historical event. It's fascinating. Somehow, the English won, and they defeated the heathen army, so anything is possible!"

Putting it bluntly, if you have ever enjoyed Amon Amarth in the past then this is indispensable as here on their twelfth studio release, they stay true to their roots yet expand in different directions to make this one of their most complete works to date.

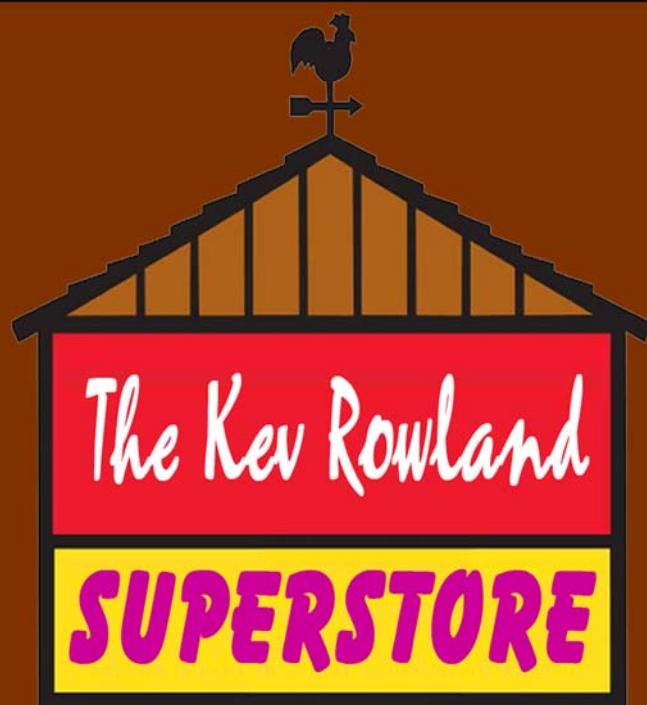


**ANTONIO ADOLFO
OCTET AND ORIGINALS
AAM MUSIC**

Here we have the latest release from Brazilian jazz pianist, composer and bandleader Antonio Adolfo, with the word 'Octet' referring to the size of the band while 'Originals' is in the title as unlike his most recent works, this album consists only of material from Adolfo. Some of them originally had lyrics, but this album is fully instrumental, although the lyricists are credited. Adolfo is renowned for his Brazilian influences, here touching on multiple style including samba, baiao, bossa, partido alto, quadrilha, toada, calango, maracatu and more and then he combines them through his arrangements into something which is best described as Latin jazz. My youngest daughter used to be a Latin dancer, so I am used to many of these, having spent many years at lessons and competitions, and the way he brings them alive within jazz is fresh and vibrant.

Interestingly, although this is a new album and recording, some of the songs themselves go back many years. Take for instance "Pretty World", it has been recorded by numerous other artists, including Steve Wonder where it was the opening track on 'Stevie Wonder Live' all the way back in 1970, while "Telemata" is another which was a hit in his home

country in the Seventies. But none of these sound like old songs, as they are fresh and clean. One of the joys of this album are the arrangements as while Antonio's delicate touch on piano is often at the heart of everything, he firmly understands the need for balance which means horns often take the melodic lead with support from the rest. The use of additional percussion as well as just drums is another important aspect which helps drive the Latin flavour, leading to an album which demands movement from this listening to it. This is not an album for a sedate evening but is meant for a party where the wine is flowing, and the dance floor is filled. Wonderfully arranged with lots of different styles, this is a thoroughly enjoyable album.



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.

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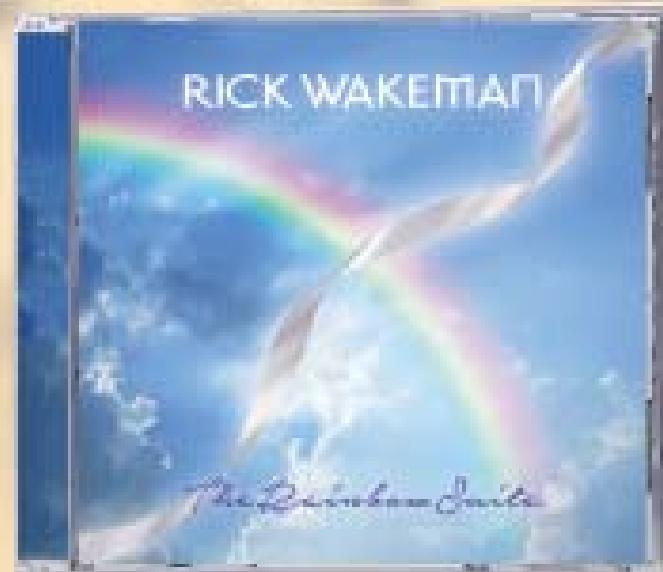
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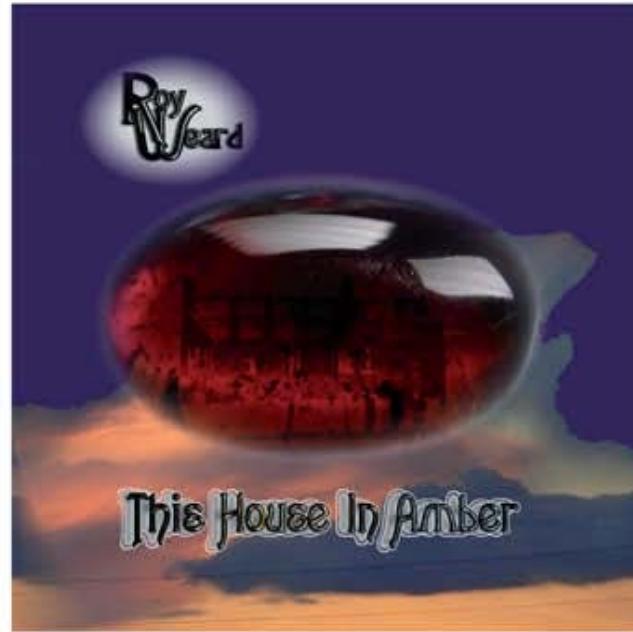
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c.j.stone

Propaganda Pilgrims

A Canterbury Tale is a weird old propaganda film of the 1940s. It was made by the filmmaking team of Michael Powell and Emeric Pressburger, who also made *The Life and Death of Colonel Blimp*, *A Matter of Life and Death* and *Black Narcissus*, among others. It can be found on YouTube and is worth watching, especially for a Canterbury audience, as it includes contemporary shots of bomb sites along Canterbury High Street, where the film comes to an end. It's a strange mix: part mystery, part history, part spiritual quest, and much of it was shot in and around the villages of Kent, which gives the film a romantic, nostalgic feel.

The plot is ludicrous, involving a mysterious "glue-man" who pours glue over women's hair after dark. The three central characters meet on the station platform of the fictional Kent village of Chillingbourn (an amalgam of Chilham, Fordwich, Wickhambreax and other villages near Canterbury). They consist of a British Army Sergeant, played by Dennis Price, a British Land Girl, played by Sheila Sim, and a US Army Sergeant, played by real life American Sergeant, John Sweet.

On their way to the village the girl has glue poured over her head by a hidden assailant, who then runs away. The three pursue the assailant but lose him in the dark of the blackout. It turns out this has been a regular occurrence in the village. The bulk of the film consists of a silly crime mystery, with the three characters amassing clues in order to expose the "glue-man" for his misdeeds.

The film's notable for its use of a match cut in the early part of the film, which inspired Stanley Kubrick's famous cut in his 1968



masterpiece, *2001: A Space Odyssey*—the one where the bone thrown into the air turns into a space station. The film opens with a narrator quoting the opening lines of Chaucer's *Canterbury Tales*, from which it takes its title. We see the pilgrims wending their way along the old Pilgrim's Way from Winchester to Canterbury, dressed in their medieval gear. There's jolly music, the tinkling of bells, and

much sport. Someone is pushed off their horse. One of the characters carries a hawk on his wrist. At a certain point we see a pigeon rise in the air, then a shot of the hawk with his hood being removed. The hawk is let fly into the air. We see the pilgrim looking upward, followed by a shot of the hawk against the brightness of the sky.

At this point the hawk turns into a fighter plane, and the pilgrim becomes a World War II British soldier, wearing a helmet, with his gun, bayonet fixed, over his shoulder. The implication is clear. There is an indelible line from the days of Chaucer to today, which this film sets out to demonstrate.

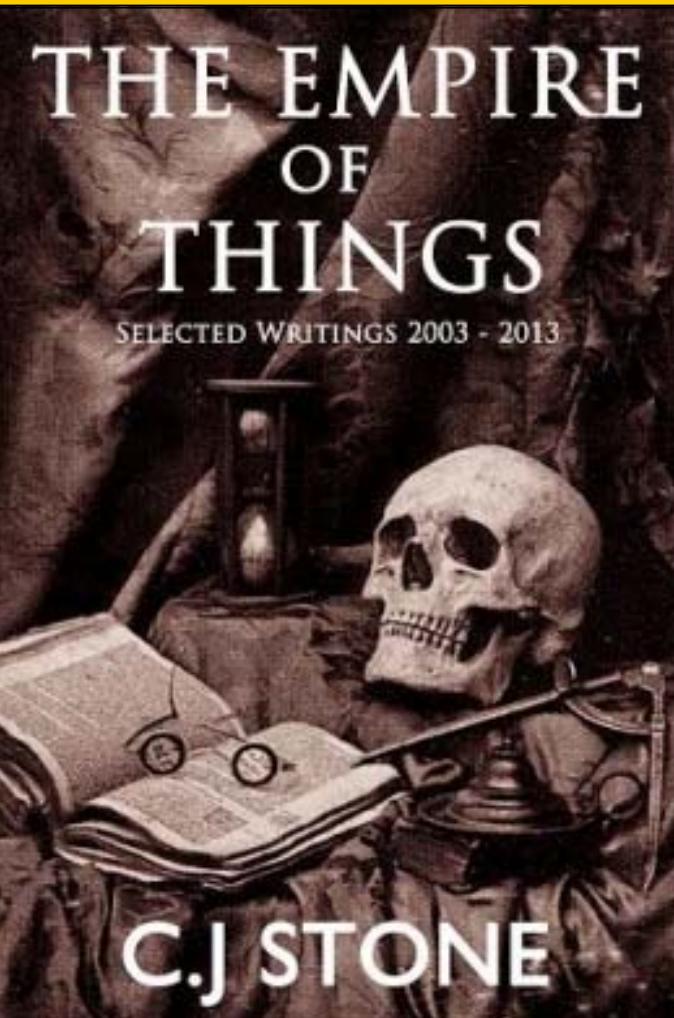
The first thing to note at this point is that the route of the pilgrim's journey as it is portrayed in the film is entirely fictitious. Although there's an ancient trackway, known as the Pilgrim's Way, leading along the North Downs from Winchester to Canterbury, this isn't the route that the actual pilgrims took. Chaucer makes this clear, as his pilgrims meet at the Tabard Inn in Southwark, London, and make their way down Watling Street, along what is now the A2.

The name "The Pilgrim's Way" is a 19th-century invention. Although it applies to a prehistoric trackway, which led from the Kent coast to the ancient ceremonial sites of Stonehenge and Avebury, it was probably not much used by

medieval pilgrims. The route still exists, hugging the south face of the North Downs escarpment, which divides Kent into two, with the "High Weald" on one side, and the "Low Weald" on the other. The Pilgrim's Way itself lies comfortably between the two, keeping a level course along the chalk escarpment, avoiding both the marshy lands in the valleys below, and the uneven uplands above. It's the natural route from the East to the West, from the coast to the sacred sites of Britain, and is marked by several prehistoric remains. Known as the Medway Megaliths, these include the Coldrum Stones and Kit's Coty House, two well-preserved long barrows overlooking the Medway Valley.

In a way this justifies the film's use of the Pilgrim's Way as its preferred route, as its theme is about the way the past is always present in this part of the world. There's more than one past hidden in the tale. A prehistoric track becomes a medieval pilgrimage road, which turns into a railway line in the end, while the film itself is an historical artefact, viewed from the current vantage point.

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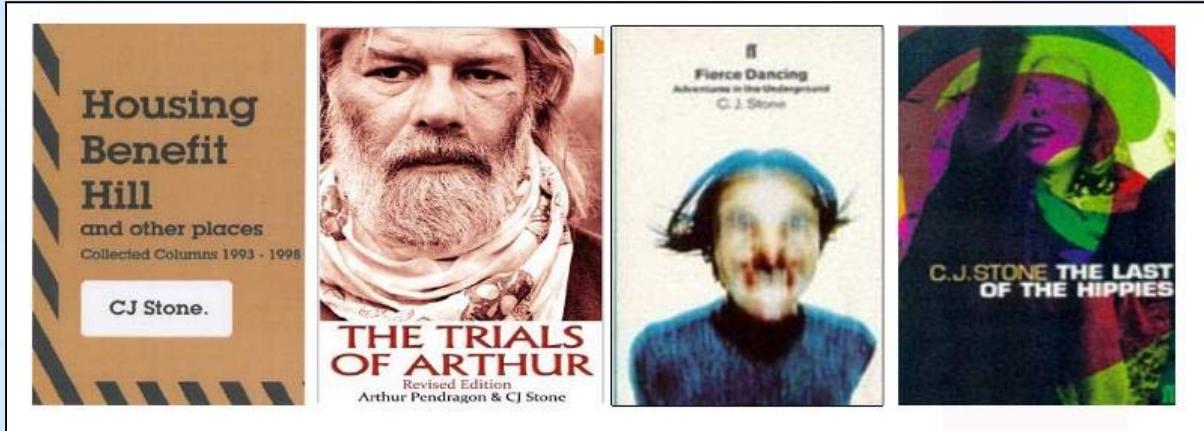
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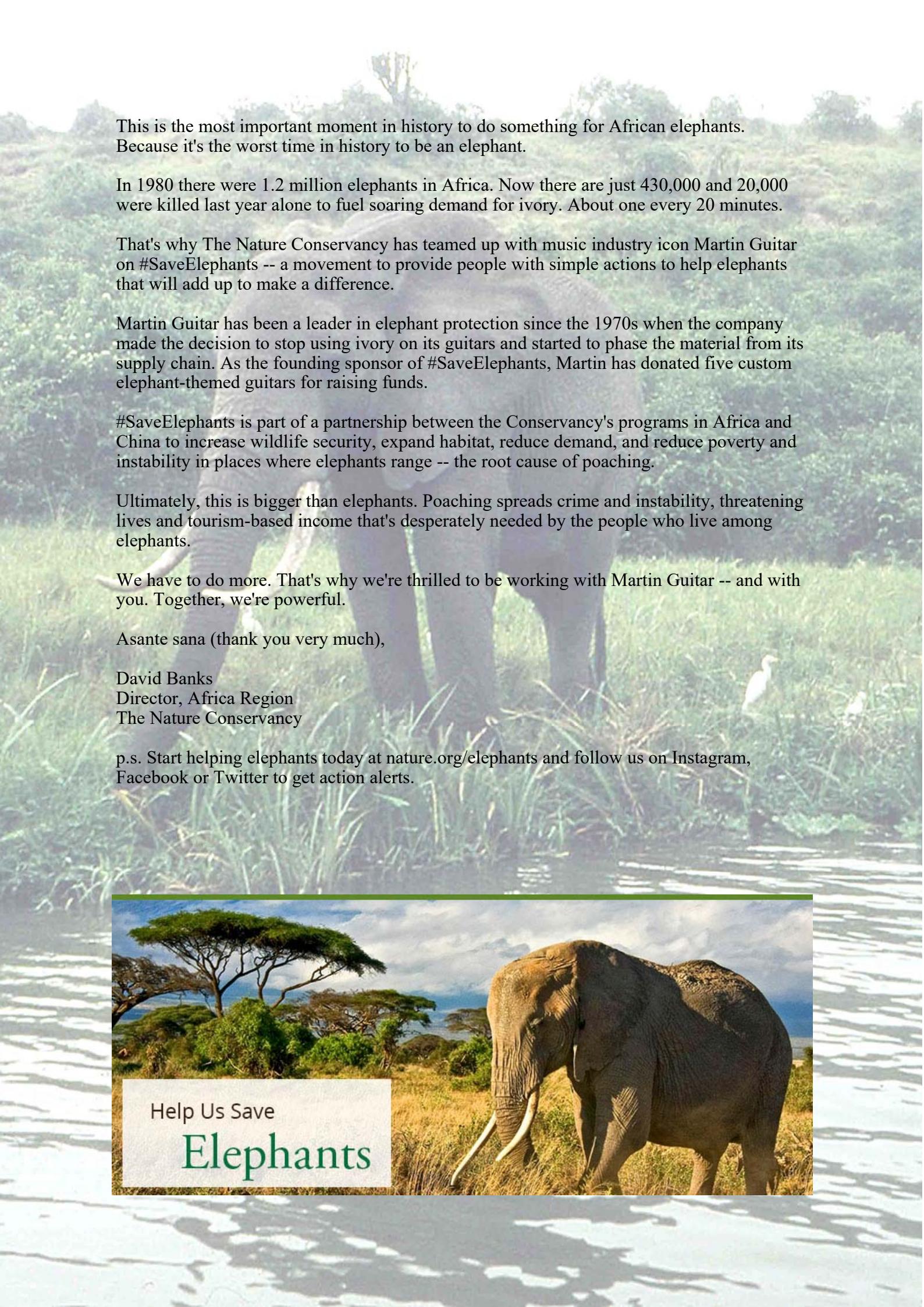
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A wide-angle photograph of the ancient stone circle at Stonehenge, Wiltshire, England. The massive sarsen stones stand tall against a bright sky. Overlaid on the bottom half of the image is the text 'OTHER BOOKS BY C.J. STONE' in a large, white, sans-serif font.



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

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

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

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

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

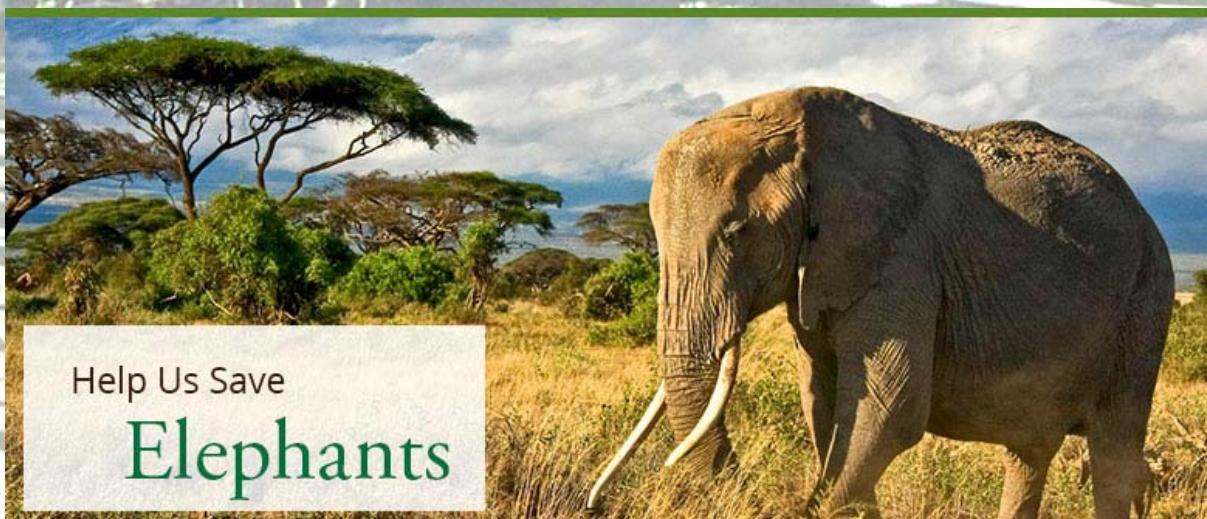
Ultimately, this is bigger than elephants. Poaching spreads crime and instability, threatening lives and tourism-based income that's desperately needed by the people who live among elephants.

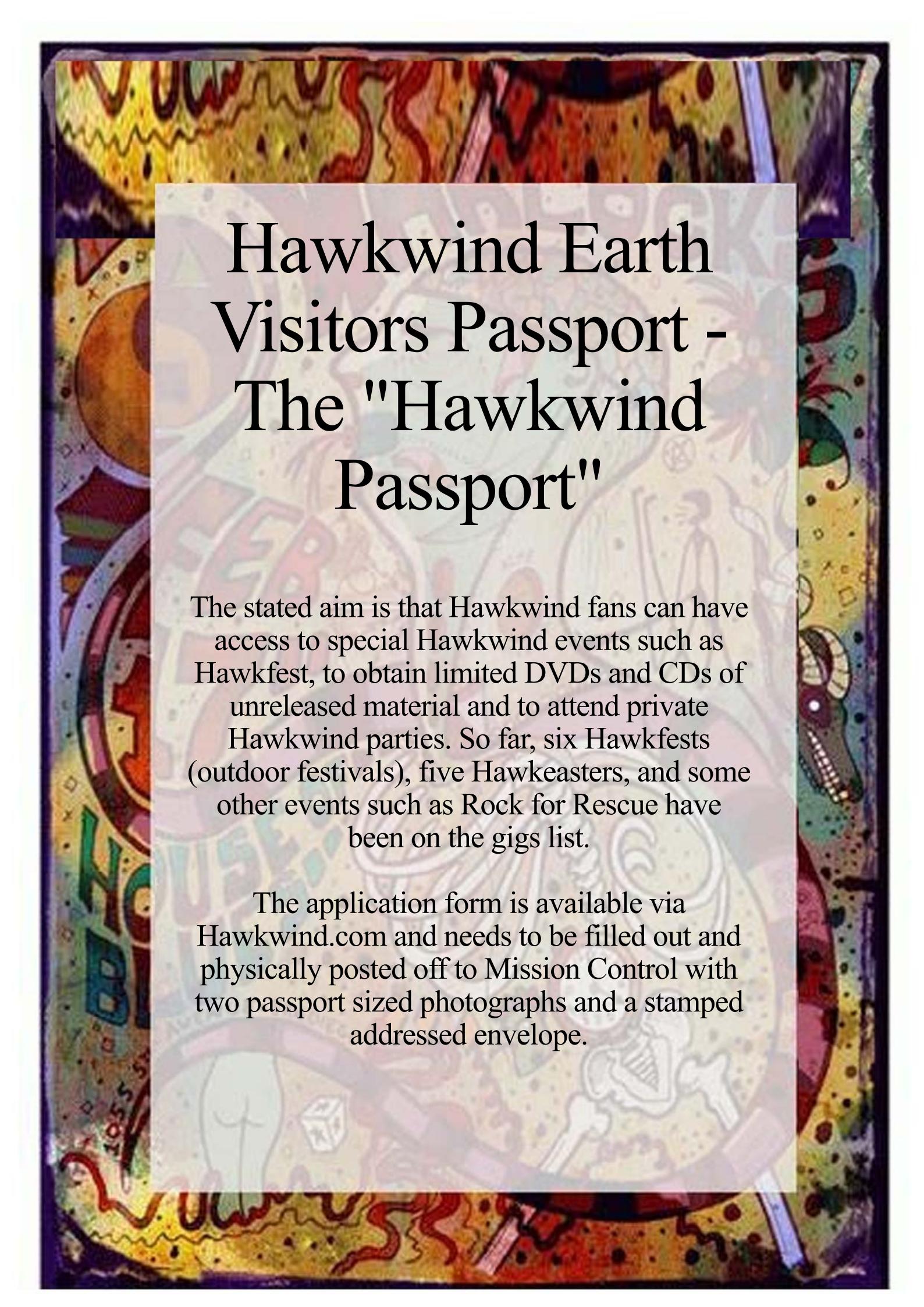
We have to do more. That's why we're thrilled to be working with Martin Guitar -- and with you. Together, we're powerful.

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

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>

BRIDGE OF SPIRITS



THE GARDENING CLUB

PRODUCED BY KEVIN LALIBERTE AND NORM MACPHERSON

SARI ALESH - VIOLIN / DREW BIRSTON - ACOUSTIC AND ELECTRIC BASS

PETER DOWSE - ELECTRIC BASS / WAYNE KOZAK - SAXOPHONES

KEVIN LALIBERTE - FLAMENCO GUITAR / JAMES MACPHERSON - DRUMS

NORM MACPHERSON - SLIDE GUITAR - MANDOLIN - BASSOON

MORRY STEARNS - KEYBOARDS / MARTIN SPRINGETT - VOCALS

ACOUSTIC GUITARS / DAVE WILKIE - VOICE / DENISE WITHNELL - VOICE

RECORDED IN TORONTO ONTARIO
METCHOSIN AND DUNCAN BC
CANADA

ART BY MARTIN SPRINGETT



MRR
Melodic Revolution Records



The Owl

THE GARDENING CLUB



Thom the World Poet

Rob Ayling writes:

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

O SPIRIT OF AUSTIN!

BEGINNING WITH BARTON SPRINGS

Ancient site for Water Blessings, Festivals ,music and poetry

Extending to Sixth Street, once a bustling burgeoning bar district
wherein musicians played, both inside and outside on the street

This then extended to the Red River District ,as well as Fab Fourth Street
Council tried to revive Second Street ,with Willy Nelson in stoned glory

Then Rainey Street burst forth in bars and bards, music and Festivals

Days of SXSW, with a Million Musicians March for Peace embedded

Like around our Capitol Grounds with tents for the Texas Book Festival-
this extended down Congress Avenue (itself a site for theaters, coffee shops, jazz venues...)]

Now the area that once housed Full English Cafe and Strange Brew

Revives with a new Captain Quackenbush Coffee Shop, next to Lazy Days head shop
and a new bookstore REVEILLE, soft opening in September. Our Ancestors
came to the Springs to Celebrate. Their progeny adopted Sixth Street, 4th,Second, Rainey and
Red River...

Now Ceremonial Landscapes connect the dots.

WELCOME BACK, O SPIRIT OF AUSTIN.

!

"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



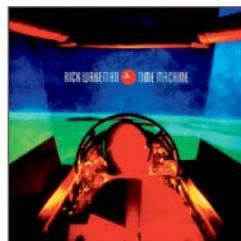
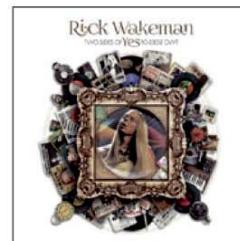
RICK WAKEMAN
Live Portraits
at Lincoln Cathedral

LINCOLN CATHEDRAL

LIVE PORTRAITS AT LINCOLN CATHEDRAL

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

- RICK WAKEMAN
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

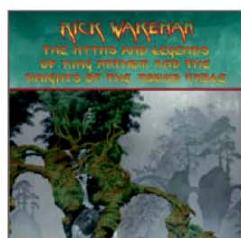
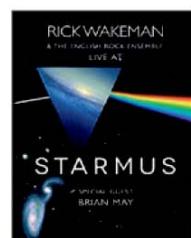
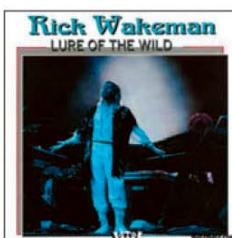
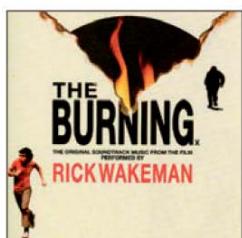
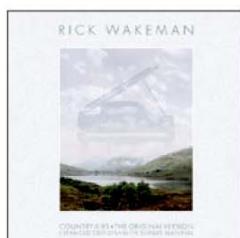
Double CD set. The very best of Yes, Wakeman style
MFGZ013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD

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



COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD

THE BURNING

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

LURE OF THE WILD

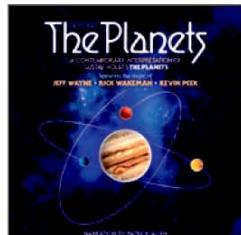
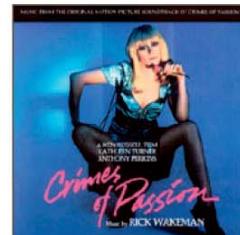
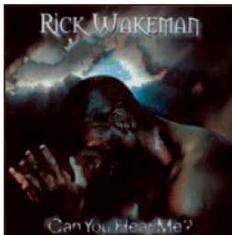
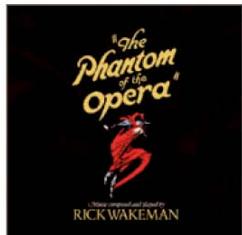
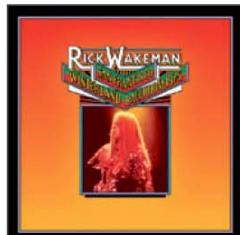
With Adam Wakeman. Entirely instrumental
MFGZ003CD

STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD

MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
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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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Available from rickwakemansmusicemporium.com
and all other good music retailers

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

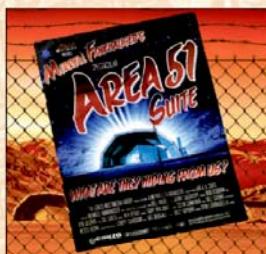
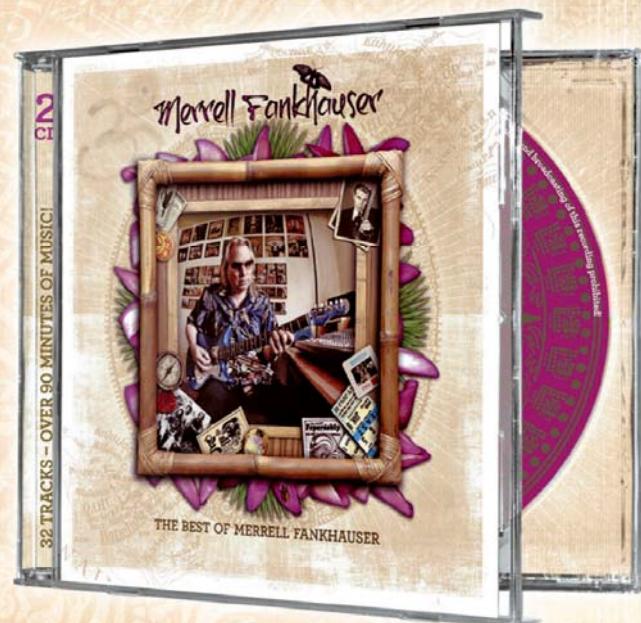


Merrell Fankhauser'

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...

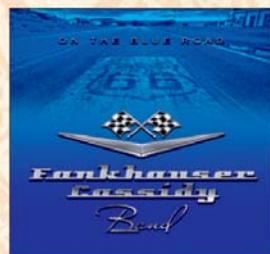
The Best of Merrell Fankhauser contains a 16-page booklet with rare photos and sleeve notes by Merrell, tracing his career from the early 60's to the present. Includes tracks by **Merrell and the Exiles**, **Fapardokly**, **HMS Bounty** and **MU**, plus solo material. DOUBLE CD SET GONZO HST074



Area 51 Suite

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

HST101CD + DVD



On the Blue Road

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

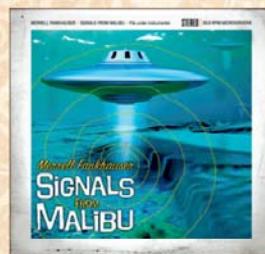
HST126 DOUBLE CD



The Return to Mu

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

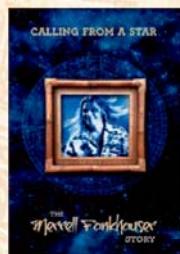
HST054CD



Signals from Malibu

Astounding vocals, classic songs and a night to remember

HST300CD



Calling from a Star

This extraordinary book tells a unique story of one of the founding fathers of surf rock

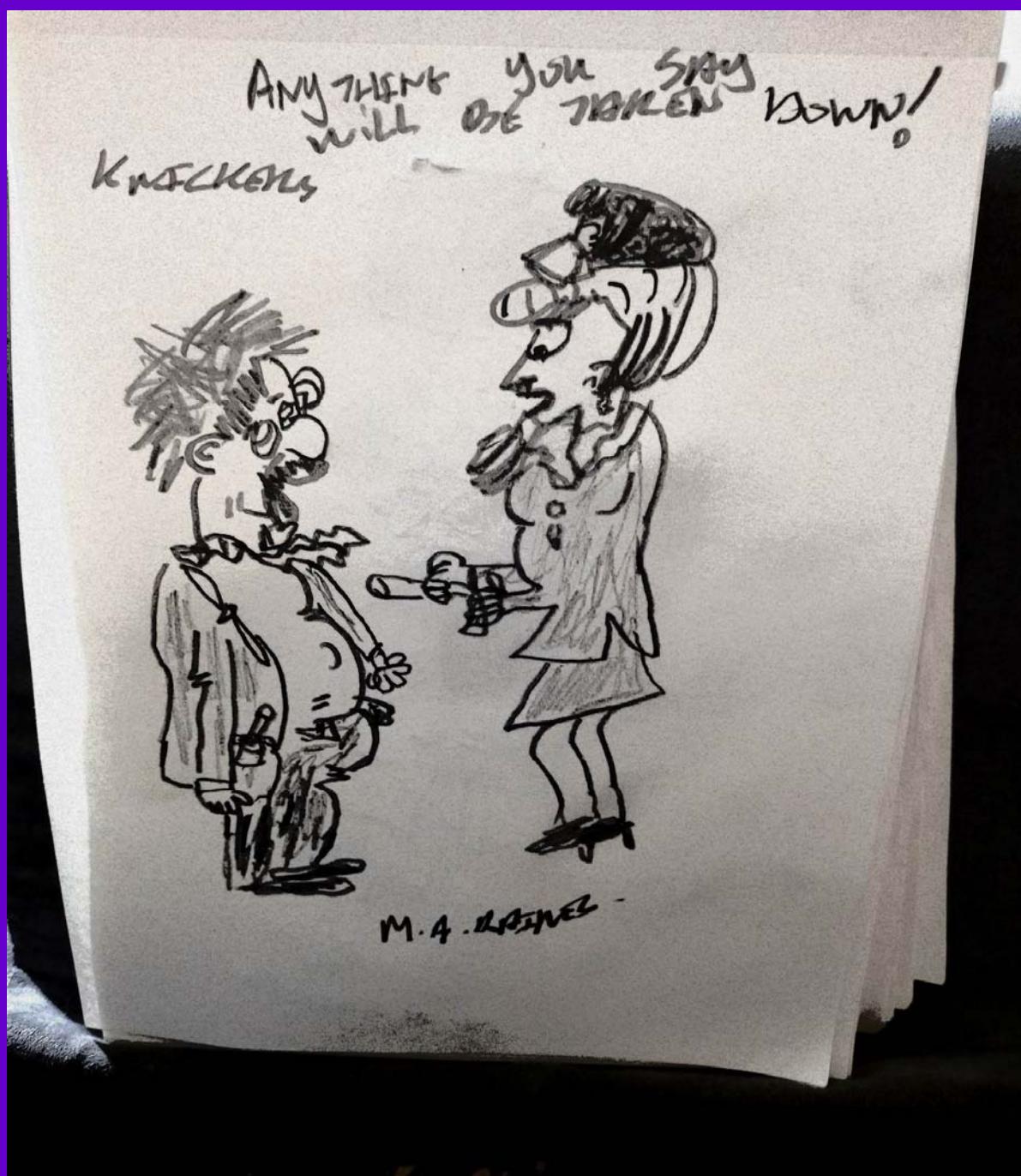
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Daily blog: <http://gonzo-multimedia.blogspot.co.uk>



Mark Raines



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

PS shows can be downloaded

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

Dear Mark Raines has worked his digital magick upon a recent photograph of Archie and me and I could not resist including it here. He truly is a dear, sweet and very talented boy, and I am both grateful and humbled.



It has been a very strange week or so. I am writing this on Monday afternoon. Another day, another week, another Prime Minister designate. The cynic in me always wants to quote 'Won't get Fooled Again' in times like this, so it will be truly interesting to see whether the new boss is actually the same as the old boss. We can only wait and see.



I strongly suppose that the Conservative leadership will continue to be a complete shitshow, although the precise nature of this shitshow shall probably be different to the most recent shitshows. And, for the record, in my not so humble opinion, that nasty little shit Starmer wouldn't do any better.

I am going to be voting Green, in order to assuage my conscience, but I have no illusions that this is actually going to be doing any good.

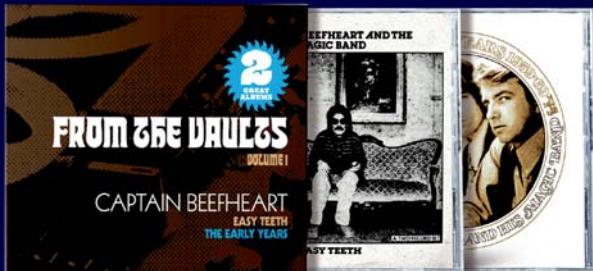
See you in a fortnight,

Hare bol

Jon



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Gonzo are offering limited edition twin CD sets from our vaults. Each includes two full CDs at a bargain price, so why not treat yourself to a musical treat (or two) today?

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The Classic Albums Vol 1
Legendary gigs Vol 1
Jazz Master's Vol 1
Live and Studio
Legendary gigs Vol 1
The Classic Albums
The Classic Albums Vol 1
The Early Years Vol 1
American Folk Revival Legends Vol 1

**Arthur Brown
Captain Beefheart
Gregg Kofi Brown
Man
Michael Bruce
Sun Ra
Albert Lee
The Selecter
Art Pepper
Atomic Rooster
Billy Cobham
Hookfoot
Al Atkins
The Beach Boys
Pete Seeger**

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



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