

GONZO



#525/6

RETURN TO THE

ISSN 2516-1946

ULTRAWORLD



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

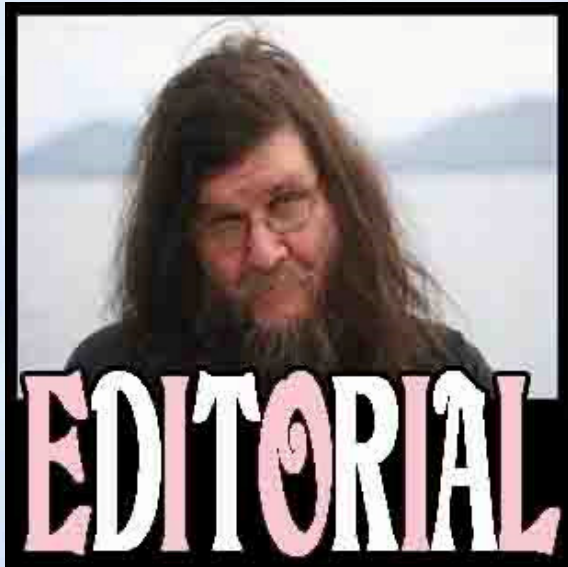


Tim Rundall

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue for this peculiar little magazine which I founded over ten years ago, on a whim. I had no master plan when I started it, and like the Justified Ancients of MuMu, I still have no master plan now.

Does it matter? I think not, but then again I

am the sort of bloke who likes to suffer the slings and arrows of where my fortune takes me.

This week they have taken me into Victoriana, or at least into the Netflix iteration of Victorian London.

This week, more by luck than judgement, I watched the 2nd Enola Holmes movie on Netflix.

I was tired, my foot was hurting and I wanted some escapist nonsense to keep me amused.

I had enjoyed the first movie very much, and as a result of that I read the first six of the series of books by Nancy Springer. However, the two most recent books published this year and last, have eluded me so far, mainly because I am a cheapskate and they are much more expensive than the earlier books on the Amazon Kindle store. In fact, they seem to have disappeared from the Kindle store, and are currently only available as expensive hardbacks.

Therefore, I have decided to wait until I either



GULLIBLE'S TRAVELS

I am the sort of bloke who likes to suffer the slings and arrows of where my fortune takes me.

have more money, or - more likely - have less things in the teetering pile of books which I have currently awaiting my attention.

Before we get onto the second of the movies, there is something which I found in the novels which pissed me off mightily! All the way through the first six books of the series, the eponymous type of character who is - as I am sure you have probably guessed - the protagonist of the series - is searching for her mother who has disappeared under

mysterious circumstances. The sixth book ends with it being revealed that her mother has died. Moreover, her only reason for having pissed-off into the wider world, leaving behind her responsibilities and her teenage daughter, was that she (the mother) had contracted a terminal illness, and so wanted to live with the “gypsies” rather than with her own family.

Before I continue, may I apologise to anyone who is offended with my use of the word



“gypsies”, but not only is this how they are referred to in this book, but it is, I am sure, the way anybody in Victorian London (which is, may I remind you), the setting for these books, would have referred to them. In these more enlightened times, one is supposed to refer to Roma people or the Irish Traveller, (they are two different sub groupings of humanity), but it makes more sense for me to follow in the footsteps of Nancy Springer and to use her terminology.

She is also considerably older than myself, and I may not be familiar with the current terminology in the way that somebody born more recently undoubtedly would be.

This doesn't work for a number of reasons, Firstly, all the way through the series it has been hinted that she went off, as she (mother) went off to carry out some important quest, which in the films is identified as the fight for suffrage, something which didn't actually take place until after the first world war, about the time my mother was born in the early 1920's. It is implied that her life is in danger because of her socio-political activities, and therefore she is forced into hiding.

Secondly, in both the books and the films, it is explicitly stated that Enola and her mother

were very close and that her mother was a very conscientious and diligent parent, at least to Enola - (we have no information about her relationship with her brothers Sherlock and Mycroft). Why then, when her daughter is on the cusp of puberty, which can be a particularly difficult time for young women, (its crap for boys too, but that's another story), does she just ups sticks and buggers off into a romantic life of gypsy hood, rather than carry out her maternal duties, which is everything that the backstory would suggest she would have done because of her temperament and ideology.

I am a great believer in duty and responsibility. I think that to put a central character of this much-loved series and young adult novels, in a position of behaving like a selfish bitch, whatever the motivation for this is, does not send out the messages which it should do, to the minds of its impressionable readers. But I am just a mildly bad-tempered old-fashioned dude. So what do I know?

So what was the film like?

As I have already intimated, I was on a large mixture of heavy duty antibiotics and hard-core painkillers, whilst I was watching it. Co-codamol contains codeine; phosphate. And, codeine is a narcotic being one of the “fruits of the poppy”.





Readers of my inky fingers scribblings, here and elsewhere, will probably be aware of my historical relationship with the by-products of the plant *Papaver somniferum*. Its derivatives and I have not been total strangers over the years, and even now, when I take such things for medical reasons, I can get mildly off my face, which is a pleasant bonus in my otherwise injury-filled life.

Though, I don't know whether my impression of the film was slightly tinged by the fact that I was mildly stoned whilst watching it, but I didn't think it was anywhere near as good as its predecessor. The first film took quite a few liberties with the plot of the first of the six novels, but was on the whole, a highly enjoyable affair, which at least made the plot of the novel reasonably cogent. Here, however, the plot of the second movie was not based on any of the books that Nancy Springer has written, but has a non-canonical plot which doesn't make much sense, brought back Enola's mother for about 15 minutes, for no other reason than she was played by Helena Bonham Carter, and introduced a romantic subplot for Enola which completely screws up one of the major facets of the series of books.

In the books, she is adamant that she wants to be an independent woman, whereas three quarters of the way through the movie she is swapping saliva with Lord Tewksbury, whom she rescued in the first film and expressing her passionate love for him. If there are any more films, it will be interesting to see how the writers reconcile these two apparently irreconcilable plot problems.

The film, of course, is basically a vehicle for Milly Bobby Brown, who is the flavour of the month for people making any young adult TV or cinematic fans. Unfortunately, the task of building up a believable character takes second place to the actress breaking the fourth wall on a multitude of occasions basically flouncing around the Metropolis as if her career depends on it (which it probably does). I was pleased to see that, unlike many Netflix dramas, nobody had introduced the plethora of people of colour, gay and trans characters, just in order to tick somebody's set of boxes.

It was fairly vacuous, but entertaining enough, especially if you are half asleep and full of interesting painkillers.

Would I recommend it to anyone? I probably wouldn't go as far as that, but I certainly wouldn't warn people off watching it, but





I would add the caveat that fans of the books might well come away slightly annoyed and disappointed.

Sherlock, her big brother, is once again portrayed - as in the original books by Conan Doyle - as ever so slightly sociopathic and solitary, and unless I missed it somehow, Mycroft doesn't appear with her on screen this time around. Or if he did I missed him entirely.

As I alluded earlier in this distribution, my mother was born in 1922, four years after the end of the first world war, and would therefore have been 100 this year. She always said that she didn't like Victoriana because it was the sort of literature, clothing, and general attitude that her elderly relatives had exhibited when she was a little girl. I do like Victoriana, probably because I wasn't born until 1959, by which time all that stuff was a lifetime behind me.

I totally understand what my mother was saying, because I don't really like the aesthetics of the 1950s; it is too close to the time when I was first conscious about the world around me. But, as I said, I do like Victorian aesthetics, and I find it very interesting that there is a whole genre of books and films often aimed at younger adults. I have read a number of these books, a whole lot of them based around the character of Sherlock Holmes, which forms a thriving and interesting sub-genre of the current craze for Victoriana. I have enjoyed most of them mightily, and have found to my surprise that they are nowhere as derivative as they would have been. The films are more derivative - but on the whole - mildly enjoyable. But we haven't finished with the subject of historical period fiction for young people just yet.

Regular readers may remember that I waxed-lyrical over a series of young adult thrillers written in much the style of the more accessible novels of Agatha Christie. They



are set in the 1930s and follow the adventures of two fictional boarding school detectives, one English and one Hong-Kong Chinese, who tried to find the murderer of their science teacher and then go on to start their own detective agency. I enjoyed these massively, especially the novel set in Hong Kong in the 1930s which is the time & place I know a lot about. The author is a lady called Robin Stevens and although I discussed the books in far greater lengths than I am going to do here in a previous issue, I just wanted to note that she has started a second series featuring the younger sister of the Hong-Kong Chinese detective, and set during the second world war, whereas the original books are set like so many of Agatha Christie's — in the 1930s.

I enjoyed the first of these books very much indeed. It seems to be the case in nearly all young peoples' literature these days, that there are gay characters and characters of different ethnicities however, the thing I found most interesting is Robin Stevens manages to introduce them to the plot very deftly, without the heavy-handed approach which one sees so often, and upon which one can only see the concept of the author concerned, doing their best to tick as many boxes on the political register as possible. It is very interesting to see this done without it becoming insufferably annoying.

Well Done Robin!

And that is about it for this editorial. I hope my ramblings have proved not too irritating, and that I have managed to get my point across without pissing too many of you off.

I hope you enjoyed the magazine and that you continue to support us.

Until next week,
Hare Bol,
Jon Downes



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Contact us with bribes and free stuff:

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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.

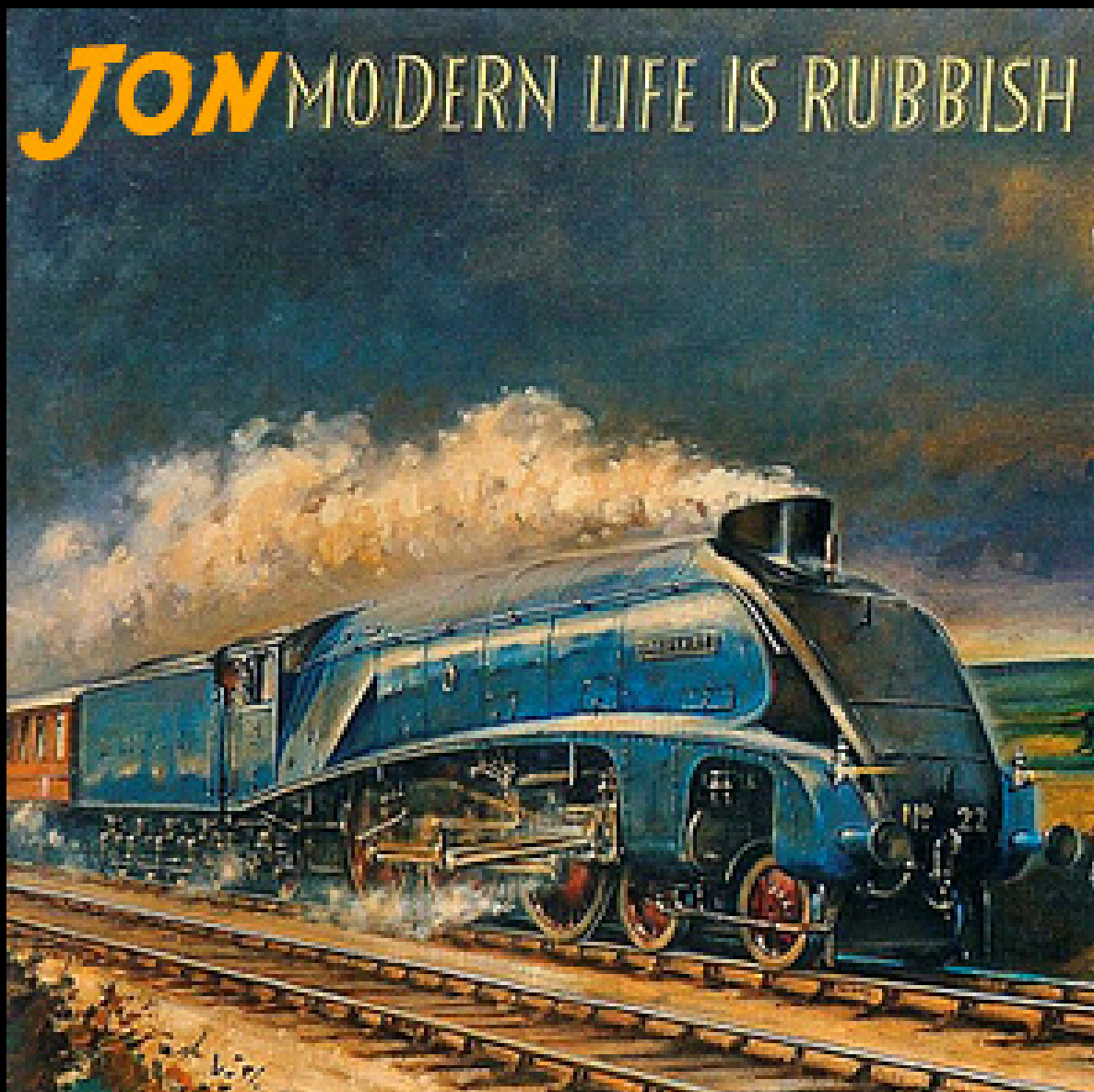
I look around and see that we are living in a world where the things that I think are important are valued less and less by society as a whole; a world where asinine gameshows and so-called reality TV (which is actually a complete oxymoron, but don't get me started) are of more importance to most people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



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 Lessons of History Dance Goes on Forever

In my last set of rantings on this subject two weeks ago, I alluded to the fact that I have recently discovered the YouTube channel of historian David Starkey and whereas there are certain things which he says he finds questionable, I was surprised to find that his basic thesis resonates very well with me.

On the advice of my friend and adopted nephew, I have recently started reading the books of Jordan Peterson, who is equally as controversial a character as is Mr Starkey.

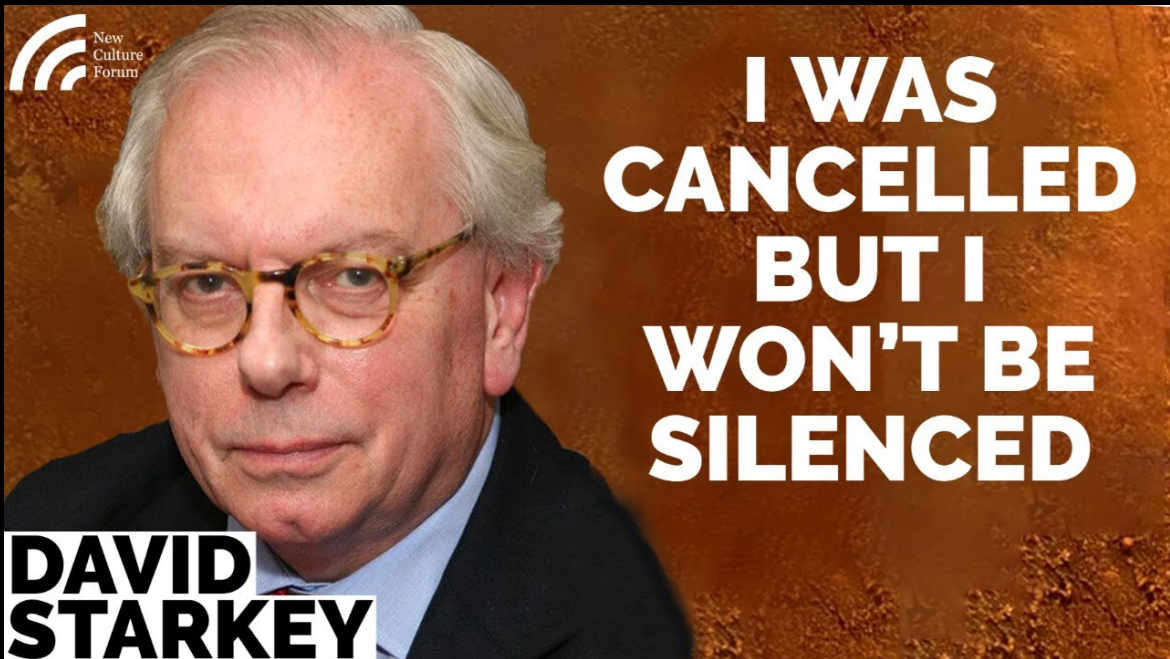
From what I know about him, I strongly suspect that I am going to agree with the majority of what he says and will probably end up writing a series of editorials based upon his work. But I am jumping ahead of myself.

David Starkey is one of the leading British historians and the views which he expresses are broadly conservative. His background is interesting. He was the only child of Quaker parents, was brought up in a liberal household and studied at Cambridge through a scholarship. He is also gay. None of these things are what one would expect from a leading conservative apologist, and they are all, I believe, factors which make both his social attitude, beliefs and work uniquely interesting.

He was once a regular on the Radio 4 debate 'The Moral Maze', and his acerbic tongue and pugnacious attitude earned him the title of "the rudest man in Britain". He is a massively successful presenter and personality, and is probably one of the best known historians in the country today.

In 2020, he made a joke during a podcast with a bloke called Darren Grimes, which

COLLATED BY THE GIN REAPER AND LOUIS



was widely perceived as racist. It was certainly unwise. He soon apologised, but it was too late; he was “cancelled” by most of the publishing establishments and their counterparts in the media. He had several honorary doctorates withdrawn and was thrown out of several learned societies as a result.

Also, his Medlicott Medal for Service to History, which he was awarded in 2001, was withdrawn. Such is the power of what has become known as “Cancel Culture”. As a result of being “cancelled”, Starkey started up his own YouTube channel which is where, as previously mentioned, I first met him.

Although his main subject of interest and speciality is the Political History & Historiography of Tudor England, he also lectures on how the lessons of history can explain some, if not all, of what we are going through in the Western world. It is unarguable that Britain, the countries of the EU and NATO, are in the middle of the biggest shit storm at least since the

Cuban Missile Crisis and the Berlin (airlift or Wall) crisis and Starkey suggests with a lot of justification that our response to these global events is so drastic and so panicked because we have become complacent after 70+ years of Pax Americana.

Starkey says that the Western World has become used to a culture of low prices and reliance on the high output of activity of countries outside of our power block and that the social trends that one can see, especially amongst young people are a direct result of this.

Children in the past 4 decades have been told that they can be anything they want to be, and when it turns out that this just simply isn't true (because it has never been true), this becomes one of the biggest contributing factors to the poor mental health of so many young people.

Another contributing factor, of course, is that so many young people are depressed about the state of the world in which they find themselves living, and feel that they can't do anything about it.



Another very important contributing factor is that whilst young people have always expressed their negative opinions about the world, it is, of course, also an integral part of growing up. It is only now, because of the rising social media, that they have an effective forum for these concerns.

There was a song about 40 years ago in which the protagonist remarked on the incongruity of seeing the Grateful Dead bumper sticker on the back of an expensive looking cadillac.

But the concept of the song goes much



deeper. It is that the hippy activists of the 1960s and early 70s grew up and became businessmen and “respectable” members of society.

Look at Jerry Rubin for Christ's sake! He was one of the most notorious hippy activists in the 60s and 70s, but in the 1980s he became a successful capitalist businessman. I was very disappointed but he seemed to enjoy it and embraced capitalism more and more until he got hit by a car in 1994.

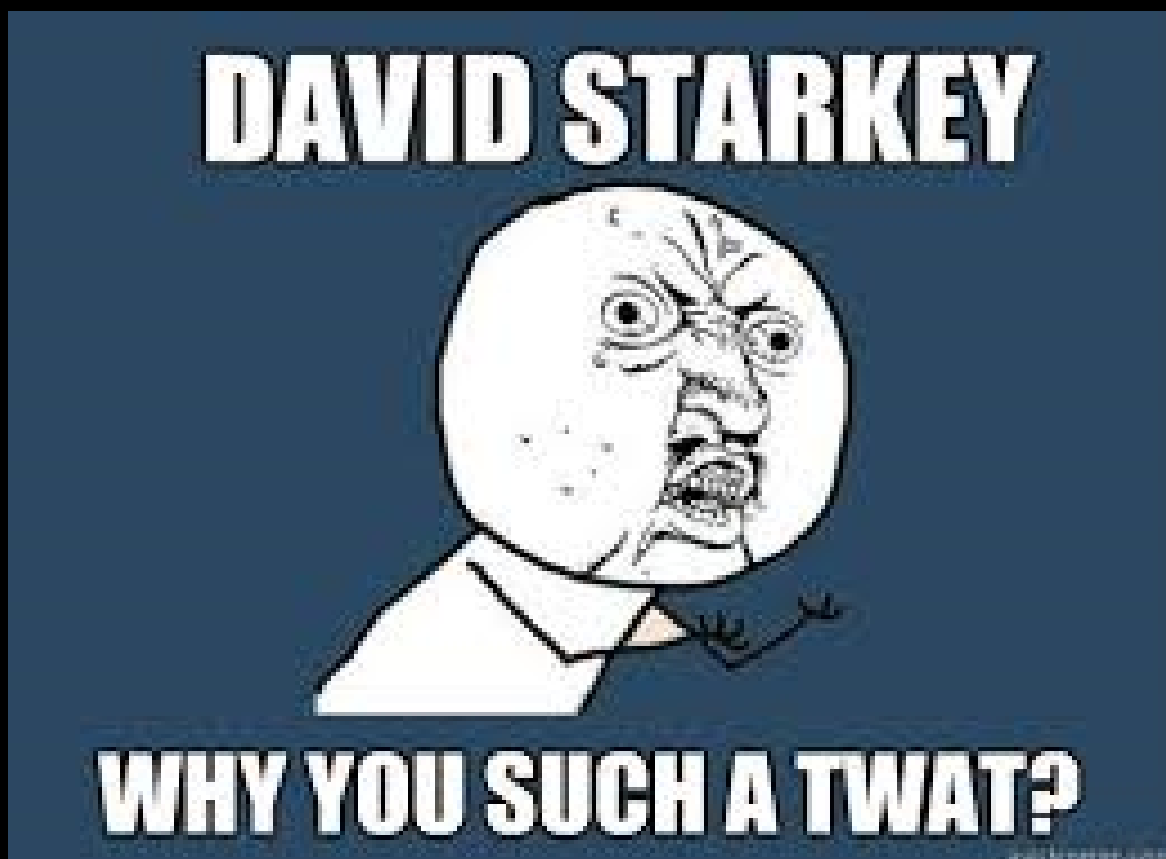
He was not alone in turning his back on what he had once believed in and that happily - his one time partner in arms, Abbie Hoffman - continued with his anarchist struggle against the State and against the stultifying mindset of our contemporary society until topping himself in 1989.

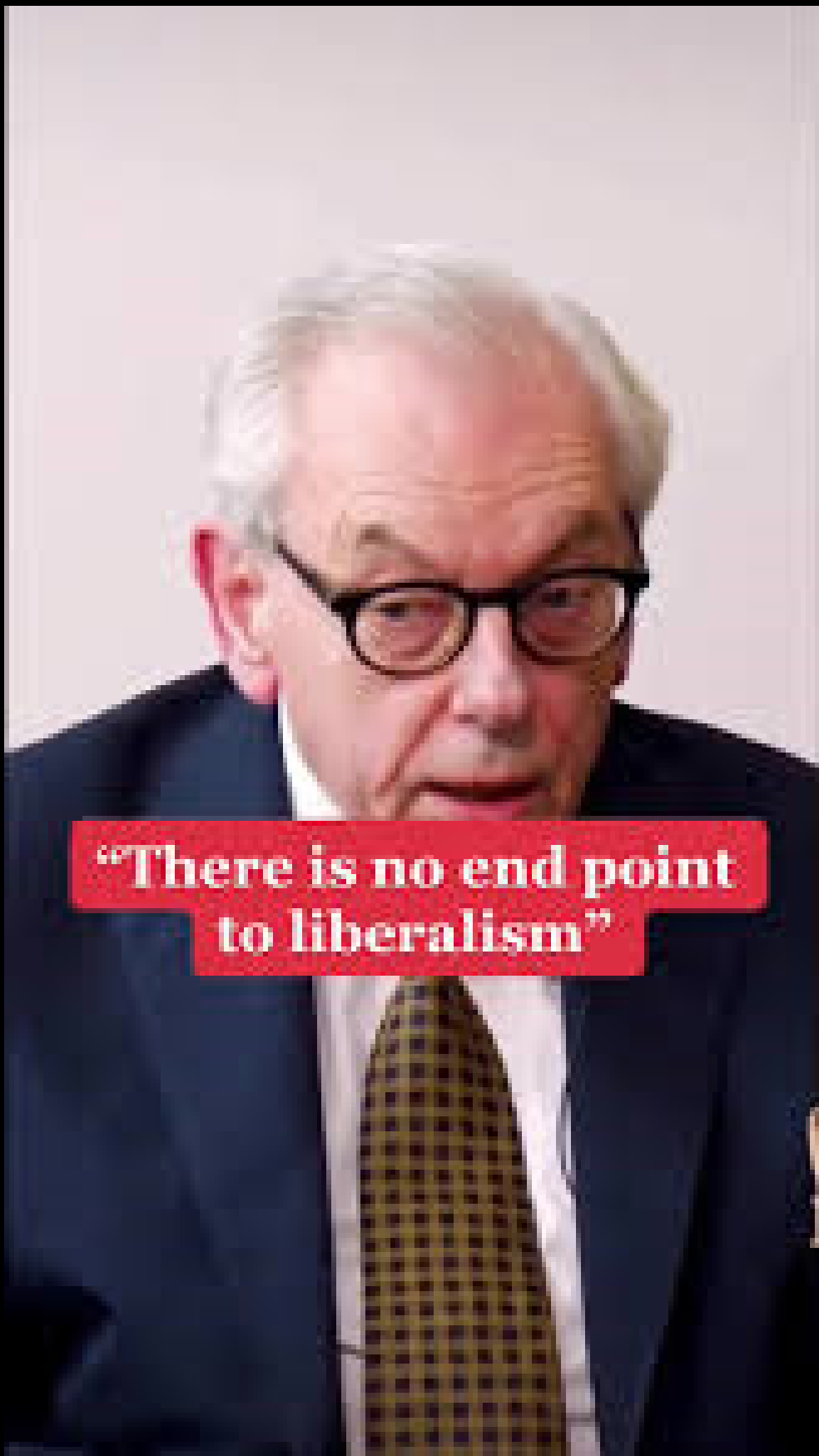
Of course, I was friends with Mick Farren until his death 9 years ago, and Mick never turned his back on what he saw as an all important struggle between ‘straights’ and ‘freaks’.

I miss him still.

But when they were young and dangerous, the majority of people paid no attention to them.

The other day my friend and colleague Louis, was bemoaning the fact that 70% of people under 24 (and I don't know what the lower point of these people is or was, but I suspect 16) were not supporters of the monarchy in Britain. I told him that this didn't matter and he sounded shocked, because he comes from a generation which listens to everyone's opinions whether they are worth expressing or not.





I told him that it doesn't matter, because if you look at the figures in the same poll, it indicates that those above the age of 24 are already more positive on the subject and when you get people of my age, the majority are in support. As I said to Louis, I don't care what kids believe, because the people whose opinions really matter are the people who pay taxes, own property and make decisions that affect the rest of society. Not the people who talk bollocks on Twitter.

This was quite a culture shock to Louie, of course, his generation believes that everybody should have an equal voice no matter who or what they are. This has been underlined by a whole generation of teachers and university lecturers, who push what is commonly known these days as the "Woke Agenda". For example, you may remember that a few weeks ago, I mentioned the case of a young man at a British University, who was disciplined for using the words "niggardly" in one of his essays. It was, he was told, a word which could cause offence to fellow students of his who happened to be students of colour. This guy was black and used the term in its correct terminology of the King's English but to no avail. I was told by another young person that if I visited them at University I would find that the handicapped bathrooms which I have to use when I am out because I am mostly in a wheelchair are now labelled "HANDI CAPABLE" which I think is totally ludicrous. The word "handicapped" is supposed to be offensive to those whose bodies don't work properly in one way or another.

That includes ME!

I had to be restrained from writing an expletive-filled letter to the Dean of the

University, who is a complete fucking idiot, on behalf of me and the rest of this country.

Don't get me wrong, as you probably know, I am the Director of The Centre for Fortean Zoology and within the CFZ family there are more than a few gay people and at least two trans people. One of the trans people and several of the gay people are amongst the human beings that I love more than anything on this planet.

The trans boy in particular, makes far more sense as a boy than he ever did as a girl. But the fact still stands that he has two XX chromosomes in his cells rather than an X & Y chromosome, so biologically he is still 'female', although this does not matter to me. I have treated him as a boy ever since he told me he wanted to be one seven or eight years ago, and I believe to not treat him as a boy would be an egregious case of bad manners.

As my father once told me, a gentleman is someone who never unknowingly insults somebody. And I hope, or at least I try, to be a gentleman.

So, despite the social apostasy that I am espousing in this editorial rant, I think I am more enlightened than most people who are likely to incur the wrath of the Woke Brigade.

But I truly find the way that our contemporary culture is going is, to my mind, absolutely bloody appalling: the way that one could be punished for not agreeing that someone is exactly what they claim to be, rather than what logic, biology and common sense implies. The fact that one can be penalised for correctly using the English language, which is rapidly becoming Americanised because of the extricable spread of American cultural imperialism, is, I feel, utterly dreadful.

I have written before, and no doubt will write again about the other unfortunate implications of American culture of imperialism, but will ignore them for the time being.

David Starkey, describes the factors which have created this state of affairs both amusingly and succinctly. Saying that “all bad ideas are French” he describes how the liberal policies which led to the French Revolution mixed with the grotesque American definition “freedom” to set in motion a series of events which eventually led to the place we are all sitting in now. And he describes how we, as English people, allowed these grotesque social constructs to become the way of life here, as it is in America.

I am not doing David Starkey justice at all in this essay. The nuances and complexities of what he writes and says, needs to be experienced by yourself in order to understand, and I seriously suggest that you explore his YouTube channel for yourself. I promise you all that they will bring you something entertaining and thought-worthy and may well end up influencing your

opinions on the way the world actually works, in the same way that it has done for me.

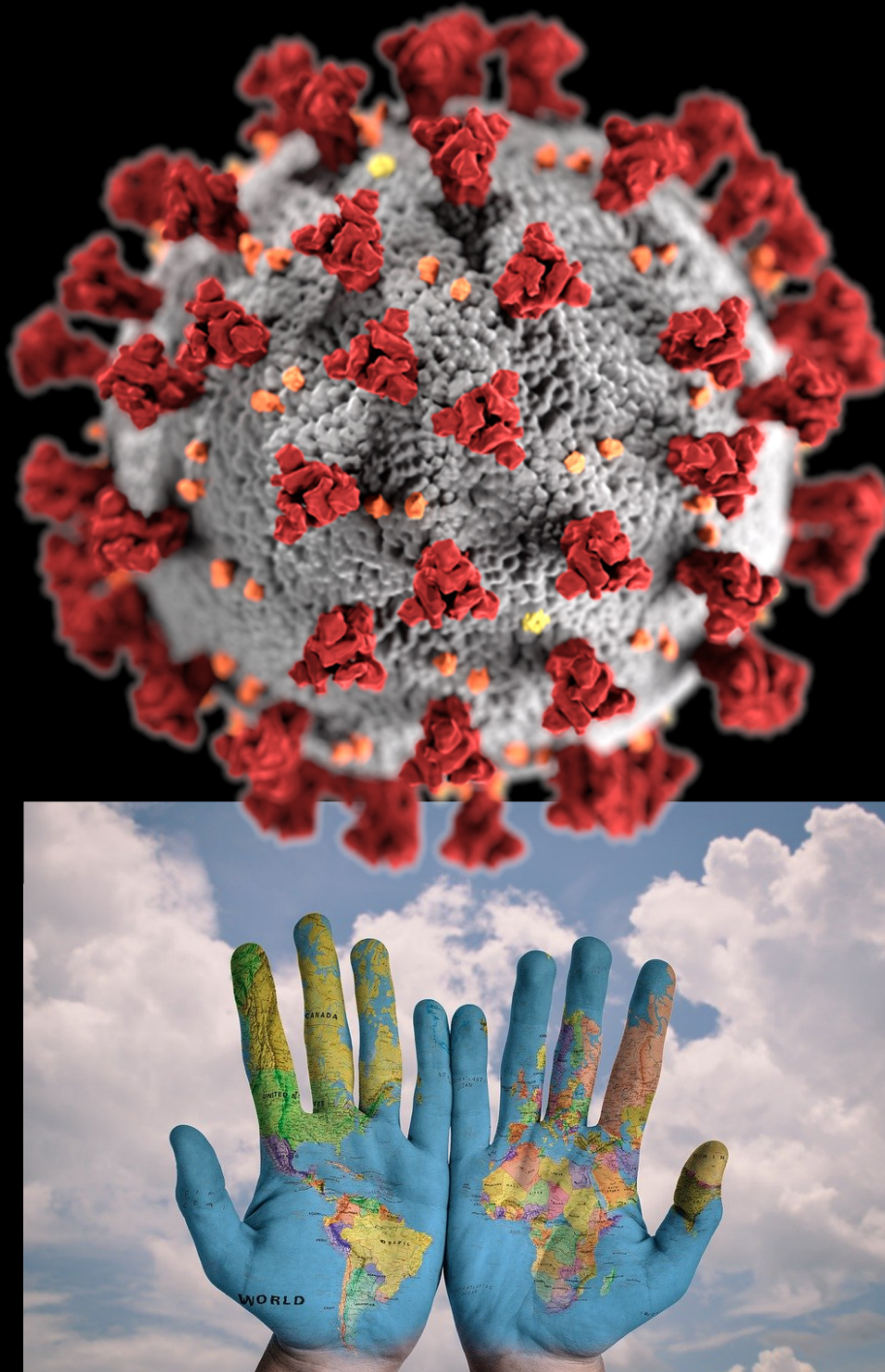
I am writing this (although I use the word “writing” “advisably” because I am actually dictating this through Facebook Messenger to my long-suffering amanuensis Karen, on the day when the results of the American midterm elections are being announced. I am, I will admit, half following the events in American politics as I dictate this. I find the way that the American political system works or often doesn’t, particularly disturbing because, as the self-styled ‘policeman of the world’, what happens across the Atlantic has often grave effects on those of us living elsewhere in the world.

For example, I was told the other day that if (as seems probable), the Republican party manages to gain a majority in the House of Representatives, then it seems very likely that American support for the Ukrainian struggle in the war against Russia will come to an end. What effect this will have on the course of the war, which at present is going strongly in favour of the Ukrainians, only time will tell.

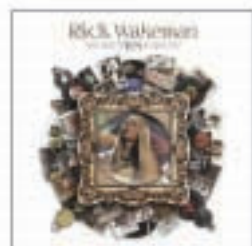


But, an effect it certainly will have, and this is only one of many different knock-on effects that the results of the US midterm elections in 2022 will have on the rest of the world. I can only hope and pray that the newly elected congressmen and women will go against their baser natures and work towards a better future for humanity rather than scheming and plotting to get a favourable result for them in the next presidential elections in 2024.

But knowing politicians as I do, I don't have any great hopes that this will come to pass.



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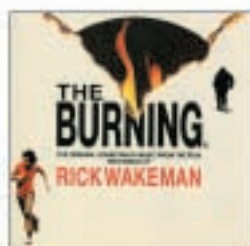
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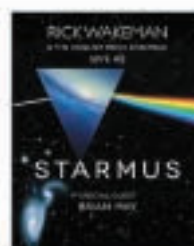
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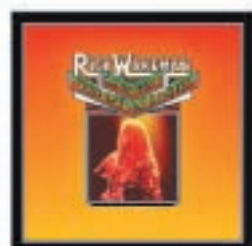
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of Patents, in regard of the U. S. Patent Office, for re-
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the necessary Papers and Drawings; will make enquiries
into American and foreign works, to test validity of in-
ventions, and render advice to inventors and others.



Worcester, Friday 10. 1877. OTIS CONVERSION.

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

AND BE

THE subscriber having recently opened a New Store
at Front Street, with a fresh stock of
WHOLESALE GROCERIES,
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THE subscriber continues to run THE EX-
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Feb 25, 1877.

PRATT, DOWNES & SCOTT,
Boston.



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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

**The strong and courageous
take a camera**

**The weak and cowardly
take a gun**

**What sort of
person are you?**

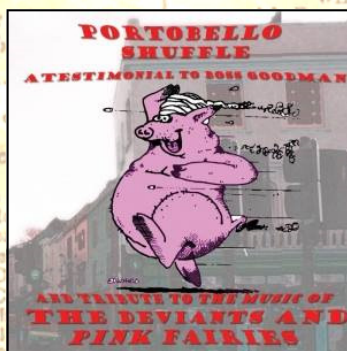
**Celebrate wildlife on
World Wildlife Day
don't shoot it.**





I'M ON BOARD!

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



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



Butterfly Conservation

Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

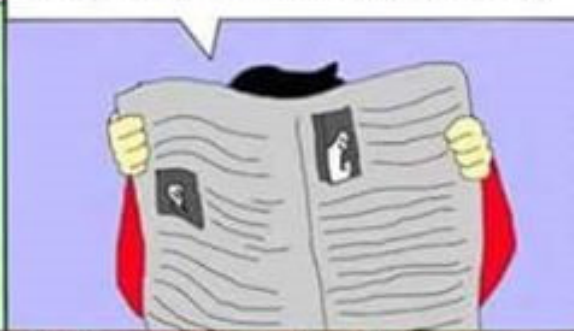
I've known Neil for years, and he approached me with the idea of syndicating his show.

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

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



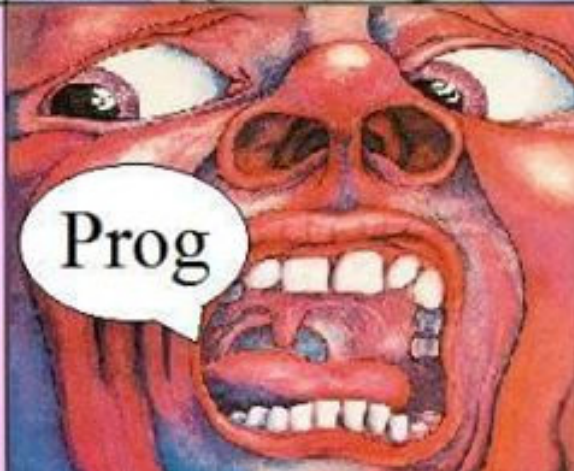
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



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





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

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

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

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

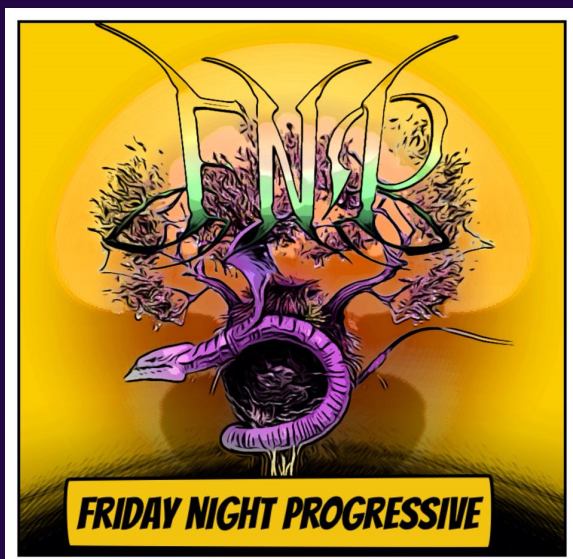
<https://www.mixcloud.com/upload/jonathan-downes3/02-10-2022-show-482-the-faust-tapes/complete/>



02-10-2022 – SHOW 482 – The Faust Tapes

The Chefs:	24 Hours
Star Feminine Band:	Le Mariage Forcé
The Soft Moon:	Become the Lies
Faust:	Several Hand on our Piano/ Don't/Flash-back Caruoso/ Voices and a Trumpet
Gloria de Oliveira · Dean Hurley:	All Flowers in Time
Tim Friese-Greene:	Homeostasis of Chi-Light
Serenade Systems:	\\@2+3\\} \\V0\\ \\}3 ?[_@\\ \\}
Steeleye Span:	Fighting for Strangers
What So Not feat. Herizen:	As One
Palm:	Feathers
Rodrigo y Gabriela:	Weird Fishes
Faust:	I've Heard That One Before/ Watch Your Step/Under Our Piano Again/Fluid Chorus/ Stretch Out Time
Thro:	Sister
Affiliate Links:	Walk on Water
YNYS:	Newid
Chipmunks 16 Speed:	Venus
The Kinks:	Celluloid Heroes
Tyroneisaacstuart:	Anderson
The Falcons of Haunt:	Arthur the Observer (part ii)
Thro:	Bugs Like this Song
Faust:	J'ai Mal aux Dents
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 honored space.

<https://www.mixcloud.com/ronald-marquiss/fnp-519-11-04-22/>



Merrell Fankhauser

Silver Nightmares

Francesca Zanetta and Niccolò Gallani

Farzad Golpayegani

Custard Flux

Asia Minor

EBB

Alta Forma

Lore City

**Listen
Here**

Friday Night Progressive



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

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

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

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

**Listen
Here**



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



**KEEP
CALM**

Normal service

**Will resume
Shortly**



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

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

Silmarillion Founding Member Neil Cockle

<https://shows.acast.com/between-you-and-me/episodes/silmarillion-founding-member-neil-cockle>

This week, we have an exclusive interview with keyboard wiz Neil Cockle - founding member of Silmarillion, and current member of The Mighty Bard. Neil talks about his time in the band, and some secrets about those very early days. If things had gone another way, Marillion might have had a very different name...

**Listen
Here**



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

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

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

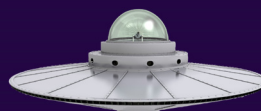


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

UFOs, Bigfoot & Aliens with Pink Eyes
<https://podcasts.apple.com/us/podcast/ufos-bigfoot-aliens-with-pink-eyes/id1479709878?i=1000584963841>

In a jam packed show the gang talks to UFO research/disco king Paul Dean Roberts about five top-secret photographs he saw of UFOs in Earth's orbit. Switch on the most bizarre UFO/Bigfoot encounter ever. Clubb on the Government's attempts to keep Killer Asteroid information from the public. Plus, Juan-Juan tours the ten most haunted inns in the UK, a review of the new UFO movie, "Nope" and Raven reveals why she's a "Fruity Pebbles Girl."



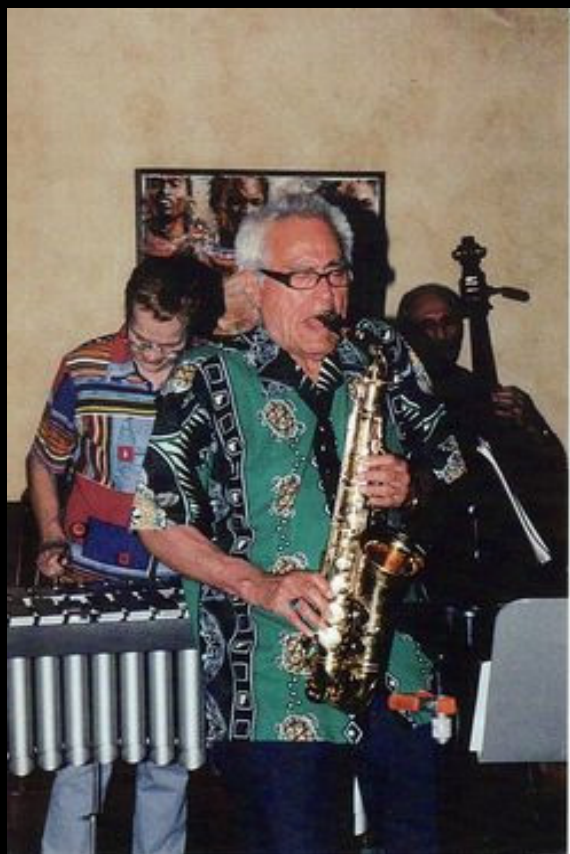
**Listen
Here**

<https://podcasts.apple.com/us/podcast/ufos-bigfoot-aliens-with-pink-eyes/id1479709878?i=1000584963841>



Andrew Dawes
1940 - 2022

Andrew Dawes CM was a Canadian violinist. He was known for his performances with the Orford String Quartet. Dawes was a Professor of Music at the University of Toronto Faculty of Music, and a distinguished part of several other universities. He also served as a juror on a number of music competitions. As of 2022, the 1770 GB Guadagnini violin that Dawes had played is now known as the 'Dawes, de Long Tearse' Guadagnini. Dawes died after battling prostate cancer on October 30, 2022, at the age of 82.



Anthony Ortega
1928 - 2022

Anthony Robert "Tony" Ortega was an American jazz clarinetist, saxophonist, and flautist. In 1947, Ortega played with Earle Spencer. From 1948 to 1951, he served in the United States Army, and upon returning played with different groups up until the 1960s. He worked on film soundtracks in the 1960s, and toured internationally the following decade.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Danny Javier 1947 - 2022

Daniel Morales Javier, better known simply as Danny Javier, was a Filipino musician, singer, composer, actor, television host, and businessman. He was known as one of the members and the lead vocalist of the popular musical trio The APO Hiking Society along with Boboy Garrovillo and Jim Paredes, wherein he was the oldest of the group. He coined the term "OPM" (Original Pinoy Music, Original Philippine Music, Original Pilipino Music).

Haggerty was part of the gay American country music band, Lavender Country, formed in 1972. After coming out in 1969, Patrick became very involved with the gay rights movement. The 1973 Lavender Country album was funded and released by Gay Community Social Services of Seattle. The band performed at the first Seattle Pride event in 1974, and performed at numerous pride and other LGBT events throughout Washington, Oregon and California until their dissolution in 1976. Haggerty was also a member of the gay country music group, Doug Stevens & The Outband, from 2001 to 2003, and later released one album with the gay country music group Pearl River in 2003, *Live at the Grange Hall*. Haggerty died from complications of a stroke on October 31, 2022, at the age of 78.



Michal Ambrož 1954 - 2022

Michal Ambrož was a Czech rock singer, guitarist, composer and lyricist, best known as the frontman of the bands Jasná Páka, Hudba Praha, Divoký srdce, and others. He hosted the programs Kalumet and Naděje Beatu on Radio Beat. In addition to his musical activities, he also managed the operation of a small hydropower plant on the Sázava River.



Patrick Haggerty 1944 - 2022

THOSE WE HAVE LOST



Takeoff
1994 - 2022

Kirsnick Khari Ball, known professionally as Takeoff, was an American rapper. He was best known as a member of the hip hop trio Migos along with his uncle Quavo and first cousin once removed Offset. The group scored multiple top ten hits on the Billboard Hot 100. He also received two Grammy Award nominations. On November 1, 2022, Takeoff was shot and killed in Houston, Texas.

Atilio Stampone was an Argentine pianist, composer, and arranger, prominent in the Tango genre. He joined Piazzolla in 1946, and following the group's dissolution in 1948, Stampone became a pupil of Vincenzo Scaramuzza, who helped perfect his technical skill as a pianist. He continued to collaborate with other groups, and also became known for his performances at the Palais de Glace in Buenos Aires, and for a number of film score compositions.



Noel McKoy
1960 - 2022

Noel McKoy was a British soul music singer. His music was a collection of soul, gospel, funk and Northern soul. McKoy created, produced and presented the Dutch Pot new artist nights in London, which ran for five years.



Atilio Stampone
1926 - 2022

THOSE WE HAVE LOST



Gerd Dudek
1938 - 2022

Gerhard Rochus "Gerd" Dudek was a German jazz tenor and soprano saxophonist, clarinetist and flautist. During the early 1960s, Dudek played in the Berliner Jazz Quintet, before leaving after becoming interested in free music.

Dudek took part in the first sessions of The Globe Unity Orchestra in 1966, and played with them at various times into the 1980s.

He also worked with many other European free musicians and composers.



Nicole Josy
1946 - 2022

Nicole and Hugo were a Belgian singing duo of Nicole Josy (born Nicole Van Palm) and Hugo Sigal. The duo met in 1970 and became romantically involved and formed a singing duet, marrying a year later. In 1971, they won the Belgian final of Eurovision with "Goeiemorgen, morgen". Prior to their departure for the competition, Nicole fell ill with jaundice and the duo were unable to attend. Two years later they

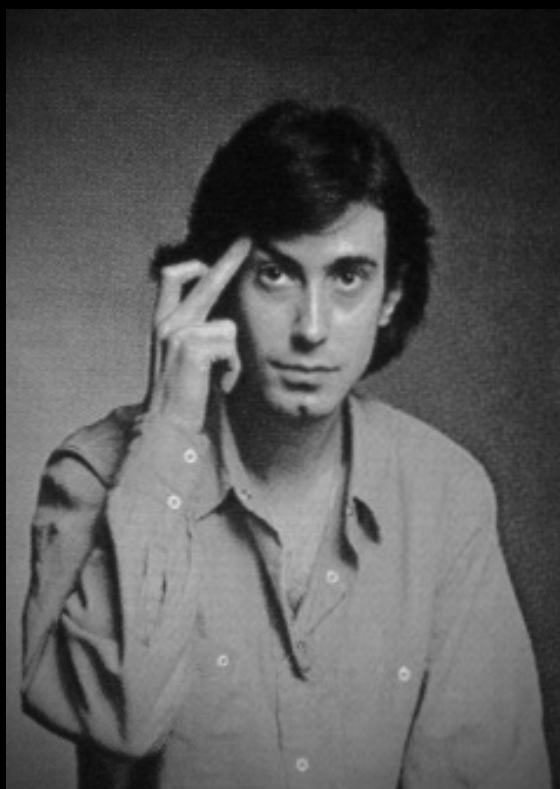
THOSE WE HAVE LOST

succeeded in participating in the Eurovision Song Contest finals when "Baby, Baby" won the Belgian national pre-selection, but did not place. They went on to tour internationally and unsuccessfully tried to return to Eurovision in 2004. Nicole Josy died on 4 November 2022, at the age of 76, after falling down the stairs in her home. She had been diagnosed with cancer twice and suffered from Alzheimer's disease.



Mimi Parker
1967 - 2022

Mimi Jo Parker and George Alan Sparhawk first met while attending grade school, and fell in love, married, then formed the American indie-rock band Low, known for their live performances. The music of Low is characterized by slow tempos and minimalist arrangements. In August 2022, the band cancelled some European shows to accommodate Parker's treatment for ovarian cancer. In October, the band cancelled the remainder of their 2022 European tour dates, due to continued concerns about Parker's health. Parker died on November 5, 2022.



Carmelo La Bionda
1949 - 2022

La Bionda were an Italian disco duo consisting of siblings Carmelo and Michelangelo La Bionda. They are considered among the pioneers of the Italo disco music genre. They started out with acoustic sounds but soon turned to disco music, boosting their popularity. In 1978, they released their first disco album, *La Bionda*. From 1978 to 1981, La Bionda continued to record more dance music, either under their name or as D. D. Sound. In the 1980s La Bionda also scored the soundtracks for many films. Carmelo La Bionda died of cancer on 5 November 2022, at the age of 73.

THOSE WE HAVE LOST



Don Lewis
1941 - 2022

Don Lewis was an American vocalist, multi-instrumentalist, and electronic engineer. He created an instrument called the Live Electronic Orchestra (LEO), which integrated multiple instruments under a controller system and predated the MIDI controller by ten years. Lewis designed LEO in 1974 and completed it in 1977 by linking various synthesizers to work together in live performance, limited at the time to mostly studio production.



Pierre Kartner
1935 - 2022

Petrus Antonius Laurentius Kartner was a Dutch musician, singer-songwriter and record producer who performed under the stage name Vader Abraham. Kartner worked as a promoter and producer at record label Dureco with Annie de Reuver, with whom he formed Duo X. He was a member of the band Corry & de Rekels, which sold over one million records in the 1960s. Notably, Kartner wrote the music for the opening and closing credits on the Japanese cartoon adaption of the 1990 TV series Moomin and "Ik ben verliefd (Shalalie)", the Dutch entry for the 2010 Eurovision Song Contest.



Sven-Bertil Taube
1934 - 2022

Sven-Bertil Gunnar Evert Taube was a Swedish singer and actor. Internationally,

THOSE WE HAVE LOST

he was perhaps better known for his acting career. While travelling throughout Europe, he developed an interest in folklore and folk music, releasing some folk music and albums covering songs written by his own father. Taube played Henrik Vanger in the film *The Girl with the Dragon Tattoo*, and the lead role in *Puppet on a Chain*.



Rab Noakes 1947 - 2022

Robert Noakes was a Scottish singer-songwriter. Noakes first performed with Lindisfarne, whom he supported on a national tour in 1972, and went on to release several solo albums from there. Noakes later became the senior producer for music programmes on BBC Radio Scotland. In 2015, he released the album *I'm Walking Here*. It was his 19th solo album and many of the songs tell the story of his working life as a songwriter and performer.



Keith Levene 1957 - 2022

Julian Keith Levene was an English musician, who was a founding member of both The Clash and Public Image Ltd (PiL). In 1976, he became a founding member of The Clash and The Flowers of Romance. After the late 1970s British punk band the Sex Pistols disintegrated, Levene and that band's lead singer John Lydon co-founded Public Image Ltd (PiL). Levene left PiL in 1983 over creative differences. In 2003, Levene contributed to industrial rock supergroup Pigface's album *Easy Listening....* He later released several solo records. Levene died at his home in Norfolk on 11 November 2022, at the age of 65. At the time of his death, he had liver cancer.

THOSE WE HAVE LOST



Joseph Tarsia
1934 - 2022

Joseph Dominick Tarsia was an American recording studio owner and engineer from Philadelphia who was credited on many classic pop music tracks, earning him over 150 gold and platinum record awards.

He was the founder and owner of the Sigma Sound Studios, which was the recording base of Gamble and Huff's Philadelphia International Records.

Tarsia's recordings between the 1960s and 1980s were noteworthy for their clarity and aural definition, achieved years before the digital era.



Tsuneo Fukuhara

普久原恒勇
1932 - 2022

Tsuneo Fukuhara was a Japanese composer and record producer. He is considered a pioneer in fusing traditional Okinawan style with elements from other popular genres such as classical music, rhythm & blues and bossa nova, and his peculiar compositions are known as "Fukuhara Melodies". Fukuhara made his professional debut in 1961, and during his career composed over 500 songs. During his career he received various awards and honours, including in 2014 a lifetime JASRAC Music Culture Award. Fukuhara died of aortic stenosis on 1 November 2022, at the age of 89.

THOSE WE HAVE LOST



Hurricane G
1970 - 2022

Gloria Rodríguez, better known by her stage name Hurricane G, was an American rapper of Puerto Rican descent. She was the *Hit Squad*'s first female member and made guest appearances on albums by many other musicians including Keith Murray. Her debut album, *All Woman*, was released in 1997. Her 1997 single release "Somebody Else" charted at #10 by Billboard Magazine on Hot Rap Singles, and at #54 on their Hot R&B/Hip-Hop Singles & Tracks chart. Hurricane G died on November 6, 2022, at the age of 52.



Ali Birra
1950 - 2022

Ali Mohammed Musa, known professionally as Ali Birra, was an Ethiopian singer. He was regarded as the most popular Oromo icon, as well as an influential artist in the other regions and urban areas of Ethiopia. He had played a lot of songs in Amharic, Afar, Arabic and Somali languages. Ali was a celebrated Poet and Multi-instrumentalist. In August 2009, Birra reported that he had recently been treated for colon cancer, but planned to continue performing music.

THOSE WE HAVE LOST

In early 2022, Birra's health was in critical condition and he was hospitalized at Adama General Hospital. On 6 November 2022, the Oromia Regional State media announced his death in Adama, at the age of 72.



Claes-Göran Hederström

1945 - 2022

Claes-Göran Hederström was a Swedish singer. He made his musical debut on Swedish television in 1967. In 1968 he represented Sweden in the Eurovision Song Contest with *Det börjar verka kärlek, banne mej* ("It's Beginning To Look Like Love, I'll Be Damned", English version named "My time has come") placing 5th. The song subsequently topped Swedish charts.

Hederström died on 8 November 2022, at the age of 77.

Will Ferdy

1927 - 2022

Werner Ferdinande, known as Will Ferdy, was a Belgian singer. He was a figurehead within the gay community as the first Flemish singer to come out.

He received the Gay Krant award in 2006. Earlier in his career, Ferdy was also active as a comedian. Ferdy suffered from Parkinson's disease.

He died in Antwerp on 8 November 2022, at the age of 95.

THOSE WE HAVE LOST

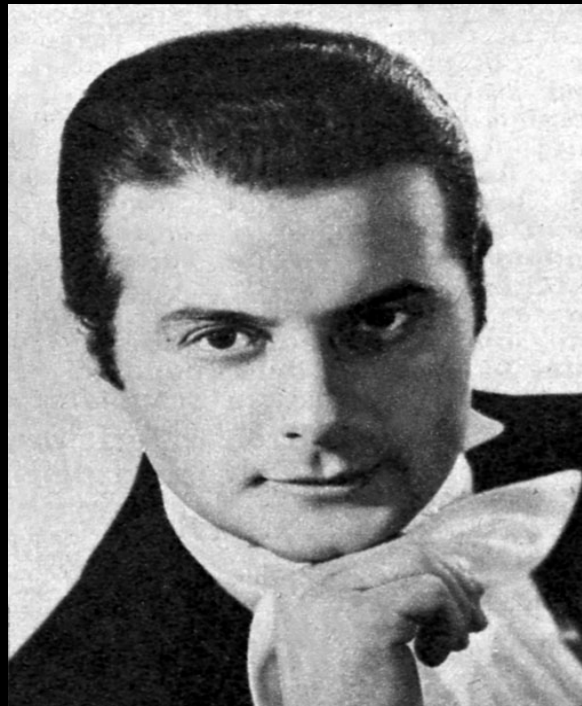


Aaron Carter
1987 - 2022

Aaron Charles Carter was an American singer and songwriter. He came to fame as a teen pop singer in the late 1990s, establishing himself as a star among preteen and teenage audiences during the first years of the 21st century.

Carter began performing at age seven, after the formation of his brother Nick's group the Backstreet Boys, and released his self-titled debut album in 1997 at age nine, selling a million copies worldwide. Carter began making guest appearances on Nickelodeon and touring with the Backstreet Boys. A sixth and final album, *Blacklisted*, was released two days after his death.

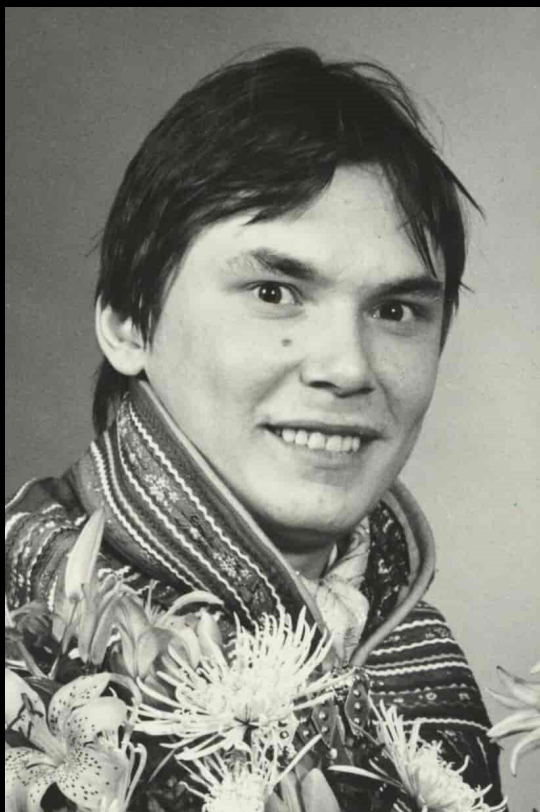
On November 5, 2022, Carter died at his home in Lancaster, California, at age 34. An autopsy was performed but the cause of death was deferred, pending a toxicology report.



Daniele Barioni
1930 - 2022

Daniele Barioni was an Italian opera singer who had a prolific career during the 1950s through the 1970s. Early on in his career he rose to fame as a leading tenor at the Metropolitan Opera between 1956 and 1962. Afterwards he worked primarily in opera houses and concerts throughout the United States, although he did make numerous appearances in both Europe and South America as well. Barioni was particularly associated with the operas of Giacomo Puccini and the roles of Turiddu in Pietro Mascagni's *Cavalleria rusticana* and Alfredo in Giuseppe Verdi's *La traviata*. Barioni died on 5 November 2022, at the age of 92.

THOSE WE HAVE LOST



Mattis Hætta

1959 - 2022

Mattis Hætta was a Norwegian Sami singer and recording artist. In 1980, he and Sverre Kjelsberg won the 1980 Melodi Grand Prix with the entry Sámiid Ædnan and went on to represent Norway in the Eurovision Song Contest 1980.

He worked in pantomimes and yoiks (a traditional form of song in Sámi music) in Alta, Kautokeino and Luleå.

He died following a period of illness on 9 November 2022 at the age of 63.



Gal Costa
1945 – 2022

Gal Maria da Graça Costa Penna Burgos (born Maria da Graça Costa Penna Burgos), known professionally as Gal Costa, was a Brazilian singer of popular music. She was one of the main figures of the tropicalia music scene in Brazil in the late 1960s and appeared on the acclaimed compilation *Tropicália: ou Panis et Circenses* (1968). Gal died in São Paulo on 9 November 2022, at the age of 77. Gal was bisexual. She was enamoured of Marina Lima, a Brazilian singer and songwriter, in the 1990s. She was recovering from an extraction of a nodule of her nasal cavity and had cancelled her show at the Primavera Sound.

THOSE WE HAVE LOST



Dan McCafferty
1946 - 2022

William Daniel McCafferty was a vocalist and songwriter best known as the lead singer for the Scottish hard rock band Nazareth from its founding in 1968 to his retirement from touring with the band in 2013. Under the influence of artists such as Little Richard, Elvis Presley, Chuck Berry and Otis Redding, he became one of the founding members of Nazareth in 1968. He co-wrote some of the big Nazareth hits, including "Broken Down Angel", and "Bad Bad Boy". He released three solo albums. McCafferty was married and had two children. He died on 8 November 2022, at the age of 76.



Nik Turner
1940 - 2022

Nicholas Robert Turner was an English musician, best known as a member of space rock pioneers Hawkwind. His first influences were Rock and Roll and the films of James Dean. Turner played saxophone and flute, as well as being a vocalist and composer. While with Hawkwind, Turner was known for his experimental free jazz stylisations and outrageous stage presence, often donning full makeup and Ancient Egypt-inspired costumes. Turner died on 10 November 2022, at the age of 82.

THOSE WE HAVE LOST



Garry Roberts

1950 - 2022

Garrick Roberts was an Irish musician best known as the lead guitarist with The Boomtown Rats, a band which came into being in 1976. He and Johnnie Fingers (Moylett) had decided to put a band together and, between them, they recruited the other four members, Pete Briquette (bass), Gerry Cott (guitar), Simon Crowe (drums), and singer Bob Geldof. Roberts was the lead guitarist of the band The Boomtown Rats, which came into being in 1976. After The Boomtown Rats disbanded in 1986, Roberts worked with Simply Red, Orchestral Manoeuvres in the Dark and Flesh For Lulu in the role of sound engineer on tours in the UK and US. He died on 9 November 2022, at the age of 72.



Jeff Cook

1949 - 2022

Jeffrey Alan Cook was an American country music artist. He was best known for being a member of the band Alabama, in which he contributed to lead vocals, guitar, fiddle, piano and other musical instruments. Cook toured in 2022 with Alabama for their 50th Anniversary tour.

On April 11, 2017, Cook disclosed that he was diagnosed with Parkinson's disease four years earlier. He stopped touring regularly with Alabama in 2018. Cook died from complications of the disease in Destin, Florida, on November 7, 2022, at the age of 73.

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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Jethro Tull

Spin Me Back Down The Years deluxe edition



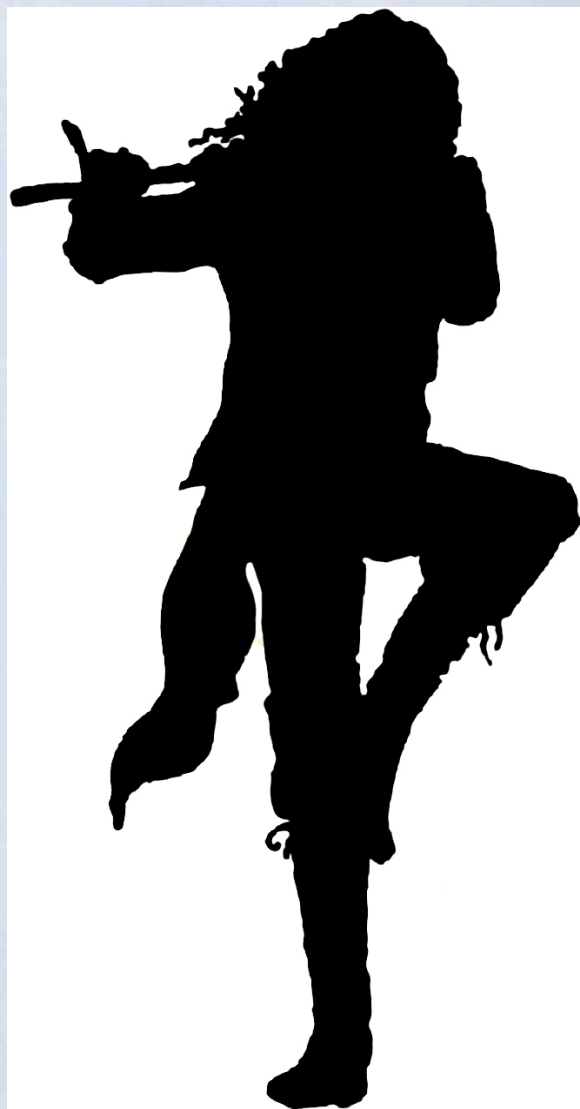
One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



Fuzzbox

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

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

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

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

The Fall

Take America

10CD box set

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

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

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

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



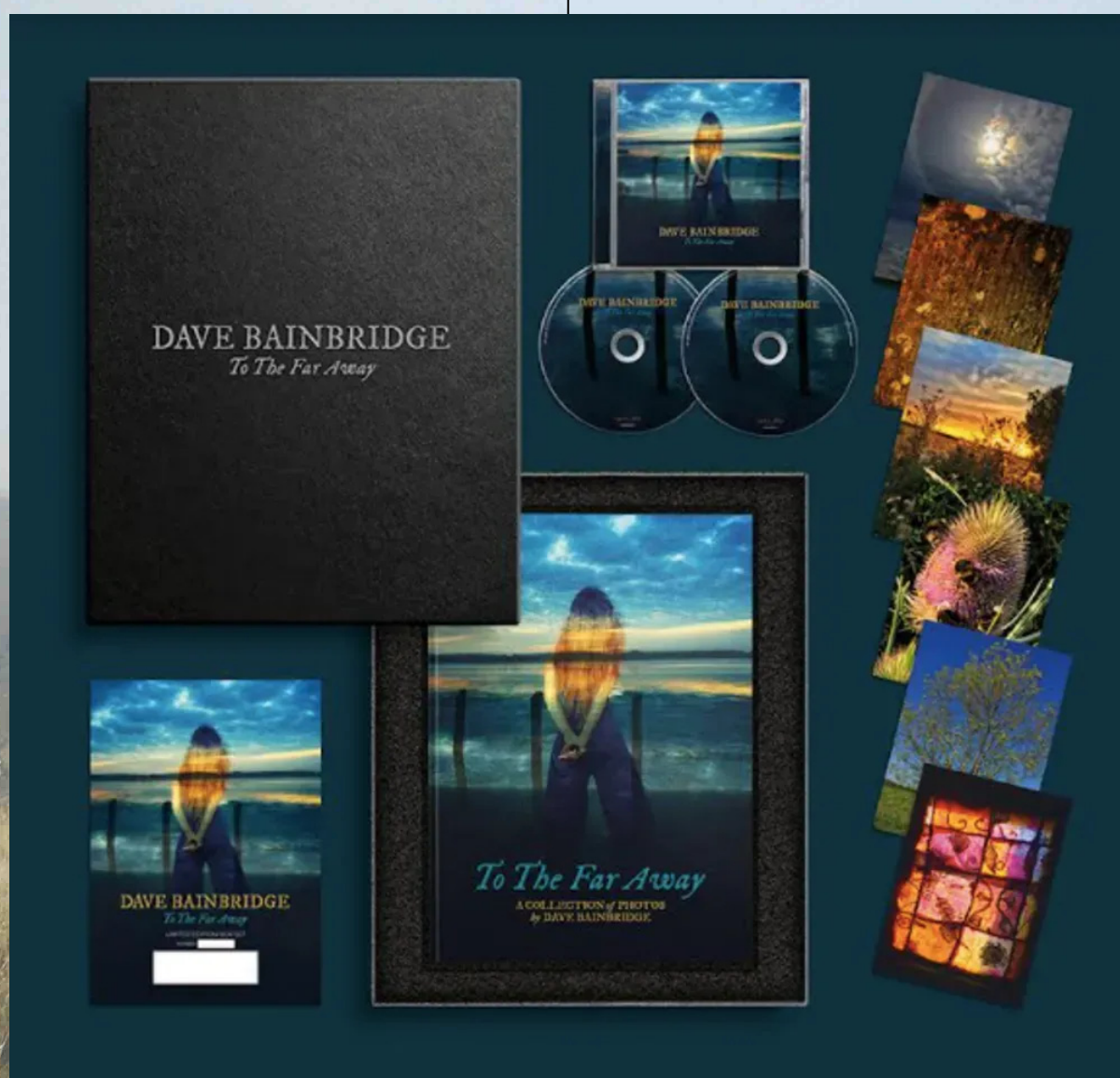
Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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

Written during lockdown and released at the end of 2021, *To The Far Away* captures Bainbridge in a period of reflection, and was written in response to his forced separation from his soon-to-be wife, Sharon, just says before their wedding. With the Atlantic Ocean literally keeping the couple far away from each other, Bainbridge recorded an emotive work that sought to make a connection during a time of uncertainty. It has since been hailed as one of his greatest achievements.

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

<https://www.musicglue.com/iona/products/dave-bainbridge-deluxe-box-set-with-signed-and-numbered-certificate-includes-cd1-high-quality-wav-for-immediate-download-in-stock-now-2>

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

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



DELUXE VERSION EXPANDED & REMASTERED
INCL. UNRELEASED TRACK

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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

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

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

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

Celestial Fire

Live in the UK



dvd/2cd



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

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



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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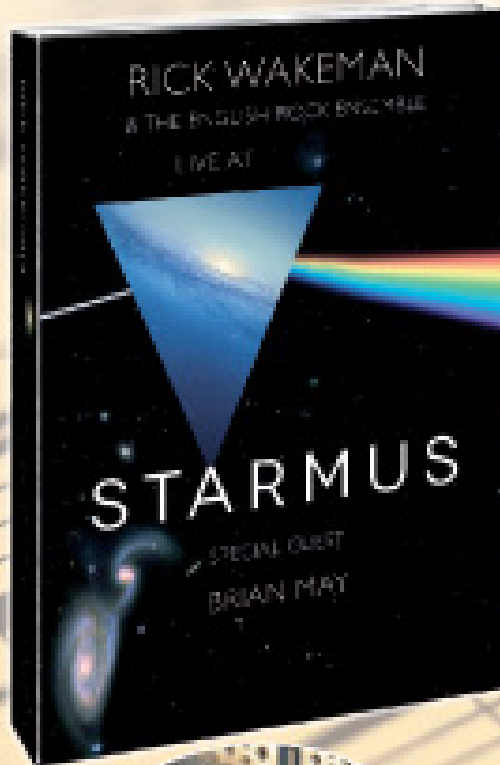
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Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the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



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



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**Configa presents –
*ReConfiga'd***

by

Configa

This will be the first time I have reviewed an album of remixes. And because it's the latest from UK super producer Configa. He's has been working with Arrested Development on their last two albums, amongst many other big names on his resume, as well as winning Producer of the Year via B-Boy Document magazine last year. It's fair to say that I'm looking forward to this one. I have decided to

STEVE RIDER

approach my review of this album slightly differently.

For this review I'm not going to be getting into the lyrics or the overall message of each track because that is not the point here. The whole idea of a remix album is for the producer to showcase his unique take on an original track. Remixing original tracks can really help revive the music, giving it a whole new sound and vibe. With *Re:Configa'd*, Configa has brought a fairly broad mix of tracks together with his own distinctive style and flavour. My aim here is to offer my interpretations of the musicality of these remixes and then consider how they compare to my interpretations of the original versions. So, let's get straight into it...

The album kicks off with '**Paid My Dues**' by Big Stat, circa 2014. The original version is a solid boom-bap track full of drums and synth/electronic notes. It's the kinda full on head-nod vibe you like to bounce to. For the remix, Configa takes orchestral strings, horns, drums and piano notes, alongside some well needed cuts. That big orchestral sound serves to kick this up a level by retaining that boom-bap sound, but also refining it, giving it a sound that is almost soundtrack in nature rather than street.

Up next is '**Do This**' ft Canibus, Be Kay and Chino XL from the 2009 mixtape, 'The Foundation' by German producer Shuko. The original is a straight-up boom-bap track with drums and piano as the main sounds with some impressive cuts thrown in for good measure. For the remix, Configa takes drums and a funky guitar sound to give this a hi-energy sound that would be at home in any club – there are also some slick stabbing cuts to get the blood pumping.

It's time now to dip into a classic 90's track with '**Spam**', from the 1994 Album 'Spam from Milk (Audio Two)'. This one features AD Rock from the Beastie boys and, alongside the twos' high pitched rapping, the original is drum heavy with some flute notes, giving it a very sparse sound that

really focuses on the vocals. Configa's remix brings a far more musical tone to the track. He uses guitar and drums to give it a head-nod vibe, whilst mixing in some organ notes that bring a concert hall/theatre sound.

From the 90's hip-hop sound, we move forward with Planet Asia (as Medallions) on the track '**Having Thangs**' from 2007's 'Jewellery Box Sessions The Album'. The vibe of the original is very much on a street-banger tip, with some heavy drums, strings and piano providing the sound. Configa's remix takes drums, keys, cuts, and whistles to give the track a much more chilled vibe whilst losing none of the impact of the original.

With a quarter of the album done, it's time to step back into the 90's with one of rap's most infamous figures, The Notorious B.I.G. with the track '**Suicidal Thoughts**' from the 1994 album 'Ready To Die'. The original musical vibe is one that is straight up head-nod with drums and keys providing the musical backdrop for the deep subject matter. The remix from Configa is a far more mellow affair that sees him also using drums and keys to provide the sound. Configa also drops the phone conversation aspect of the original, allowing the vocals to do all the talking while keeping the dark head-nod feel.

Staying in the 90's, the sound switches to R&B superstar Mary J. Blige and the track '**Be Happy**' from her 1994 *My Life* Album. The original has a big funk/soul sound from drums, bass, and strings carrying the listener alongside Mary J. Blige's silky, soulful vocals. For his remix Configa takes drums, strings and organ notes to create a feel-good sound that is very much on a hip-hop/soul tip.

We stay in the 1990s for another huge track in '**Let's Get It On**', from the 1994 album *Let's Get It On* by Eddie F & The Untouchables. The track features Heavy D, 2Pac, Grand Puba and The Notorious B.I.G. and was one of the only times 'Pac and B.I.G. shared the studio together. The original sampled Barry White's 'You're The

One I Need’ and produces a real funky vibe with the drums, tambourine and guitar. For the remix, Configa flips the vibe of this one into a proper street sound using bass, horns, cymbals, sparse drums and, as the emcees trade bars, you can almost feel the cars creeping with their lights off.

Bringing things back into the new millennium, we find Configa working with the diss track, ‘**Gucci Gang**’, by Joyner Lucas. The original track saw Joyner sample and diss Lil Pump over one of his own trap beats. With trap being most definitely not my thing, I was not keen on the original beat, but on the remix we get treated to a far more suitable hip-hop beat, coming from drums, bass and keys, which (for me anyway) is head and shoulders above the original.

Next to get the remix treatment is Fat Joe’s ‘**Murder Rap**’, featuring Armageddon, from 2001’s *Jealous Ones Still Envy* album. One of the strongest tracks from the album, this has a big NY sound with its heavy beat and synth notes. Configa’s remix takes the roughness out and gives it a more polished vibe with drums, keys, and strings— the drums being unapologetically boom-bap and the keys giving it the air of a soundtrack.

Time to bounce back to the nineties to 2Pac’s, QDIII produced, ‘**Hellrazor**’ from the 1997 album *R U Still Down (Remember Me)*. QDIII’s original production was very much on a soul/funk kinda vibe, being guitar heavy over the drums. The remix is very much a nod to the original and keeps it head-nod but, being more piano heavy over the drums, this kinda tweaks your nerves and deepens the sound's impact.

Stepping back over the Millennium line we get the single from Nas’s 2002 Godson album, ‘**Made You Look**’. The original is one of those big anthem style hip-hop sounds, packed full of classic samples that make you turn the speakers up and play it loud. Configa expertly keeps that anthem style sound for the remix but gives it an almost big-band vibe on the chilled tip with horns, guitar, strings, and some deft cuts. This needs to be played at equally high volume too.

Next, we move to 2005 and the *Triangulation Station* LP from Hieroglyphics and Souls Of Mischief member, Opio. The track is ‘**Fist Full**’, and its original sound is a nice deep head-nod vibe with bongos, drums, and synths. The remix sees Configa take the vibe to somewhere between the streets and the clubs. With a slightly rawer edge than the original, with drums, bass, and keys, it still keeps you moving.

We move into the final quarter of the album with Cella Dwellas and the track ‘**Land Of The Lost**’ from their 1996 album, *Realms ‘n’ Reality*. The original sound of horns, organ notes and drums has a floaty kinda vibe and comes from the underground NYC music scene known as the Mystic Rappers, which featured artists such as Funkdoobiest. Configa keeps that floaty vibe but gives it a jazzier feel with keys, drums, xylophone, and horns— a newer mystic vibe, if you will.

It’s now time to bring it forward to 2012 and a track from the *Raw* EP by Nipsey Hussle (R.I.P) and Blanco. The track is ‘**LA Confidential**’ and features YG on a sound that is very much a nod to the G-Funk era, in my opinion, with pounding drums and electronic sounds. On the remix, Configa keeps elements of that original G-Funk sound and mixes it with piano, drums, strings, and those electronic sounds, whilst sampling 2Pac on the hook, to bring music that takes us from the streets of 2012 and lands us in the LA sunshine of 2022.

We now slide back to another track from 1994’s *Ready To Die* album from The Notorious B.I.G. That track is ‘**Friend Of Mine**’, with it’s big club sound of drums, synth and bass. For the remix, Configa creates a mash up. He takes bass, drums, horns, and claps to bring a lighter jazz/Latin funk sound, and then mixes in and cuts up a sample from the 1989 Biz Markie single, ‘Just a Friend’, to really bring an emphasis to the ‘friend’ aspect.

The album ends with ‘**True To Hip-Hop**’, from the 1999 album *Cold Water Music* by AG and produced by AIM. The original sound is one that is undoubtedly head-nod



but, with a big-band jazz vibe. Configa's remix takes guitar, bass, and drums to give it a huge funk vibe. In fact, this one is so funky up, it is red hot!

What can I say about *Re:Configa'd* overall? Well, humour me here, I grew up in the 70s and 80s and the 80s was a decade when the remix was a big part of putting out music. Vinyl was still huge, and artists would release 12" singles and EPs that featured remixed versions of their singles and certain producers became sought after for their remixing abilities. As we moved into the digital age, remixes became less abundant especially as vinyl took a dip in its availability and use. I'm still a fan of the whole remix genre and always like to hear how a fresh

interpretation of a track can change its whole vibe and imbue it with a completely different impact. So, I have to say that I really loved this album and the challenge it gave me in reviewing it.

Some of the tracks I was familiar with and others I had never heard. It was indeed a challenge to listen to both versions of each track and move from a feel for the original musical vibe through to the remix vibe, before analysing how the former transformed into the latter with Configa's unique touch. Configa does an amazing job here in taking each track and reworking them to suit a far more hip-hop focused sound. He takes nothing away from the original tracks and, in the case of several, actually seems to improve the sound, in my own humble opinion that is.

Now, there are many who will say that you can never improve on the original sound, and that might be so but, there are times that the remix can so change the musical qualities and the feeling of the original that it sounds like a totally different track. It might actually give you far more enjoyment than the original and so, in enhancing that original sound does a remix simply change a track or actually improve it?

Anyway, let's not digress here... *Re:Configa'd* is a masterful example of what can be achieved if a producer focuses and trains their ear for musicality and then gives tracks a melodic make-over that allows the listener to re-appreciate that track. It makes you want to listen to the original again to see just how it differs.

If we consider *Re:Configa'd* and the rest of Configa's body of work with Arrested Development and many others, I can see no reason why he is not gonna become one of the most in-demand producers in the UK, regardless of whether it's for brand new production or for his quality remixes.

Re:Configa'd is out now on Configuration Records. Sadly, CD copies are currently sold out but digital is available.

It's time for me to be outta here!

See Ya,

Steve.





MARK AT THE MOVIES

Mark Raines



Thor: Love And Thunder (2022)

Plot.

Gorr and his daughter, Love, the last of their race, struggle in a barren desert. Despite their prayers to their god, Rapu, Love dies. The god-killing Necrosword weapon calls to Gorr, leading him to Rapu's lush realm.

After Rapu cruelly mocks Gorr's plight, he renounces the god, causing Rapu to strangle him.

The Necrosword offers itself to Gorr, who kills Rapu with it and vows to kill all gods. Gorr is granted the ability to manipulate shadows and produce monsters, but is cursed with impending death and corruption under the sword's influence. After Gorr kills several gods, Thor, who has joined the Guardians of the Galaxy, learns of a distress signal from Sif. He parts ways with the team and finds an injured Sif, who warns that Gorr's next target is New Asgard.

Meanwhile, Dr Jane Foster, Thor's ex-girlfriend, has been diagnosed with stage four terminal cancer. With medical treatment proving ineffective, she travels to New Asgard hoping that Thor's hammer Mjolnir, which was previously fractured by Hela, might heal her.

Here we have 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...

Due to an enchantment Thor unknowingly placed on it years earlier to protect Foster, reforges Mjolnir which bonds itself to her. Thor arrives in New Asgard just as Gorr's attack begins. Thor is surprised to find Foster wielding Mjolnir, but teams up with her, Valkyrie, and Korg to fight Gorr. The group thwarts Gorr, but he escapes, kidnapping several Asgardian children and imprisoning them in the Shadow Realm. The group travels to Omnipotence City to warn the other gods and ask for their help in creating an army. The leader of the gods, Zeus, fears Gorr and is unwilling to help, thinking they can remain safe and hidden from Gorr in the City. Zeus orders the group's capture to prevent them from exposing the City's location to Gorr. When Zeus injures Korg, Thor impales Zeus with his thunderbolt which Valkyrie steals before they escape. As the journey continues, Thor and Foster rekindle their romantic relationship and Foster reveals her illness.

The group arrives at the Shadow Realm but is unable to locate the children. Foster sees ancient drawings that depict Thor's battle axe Stormbreaker as a way to summon the Bifrost to enter the realm of Eternity and deduces the trap laid out by Gorr. She throws away Stormbreaker to prevent Gorr from accessing it. However, Gorr overpowers the group and threatens to kill Foster, forcing Thor to summon it back. Gorr successfully steals Stormbreaker and severely injures Valkyrie before a weakened Foster collapses. Upon travelling back to New Asgard, Thor discovers that Foster's Thor form is not allowing her body to naturally fight cancer. Thor persuades Foster to let him fight Gorr alone while she recuperates. Thor finds the kidnapped children at Eternity's altar and using Zeus's thunderbolt, imbues them with his power to fight Gorr's monsters while he battles Gorr.

When Foster senses that Gorr is about to kill Thor, she joins the battle with Mjolnir to save him. They destroy the Necrosword, freeing Gorr from its influence, but the three are brought into Eternity's realm. With Gorr poised to make his wish, Thor implores Gorr to revive his daughter instead of destroying the gods.

Thor then leaves Gorr to make his decision and attends to Foster, who succumbs to her illness and dies in his arms. Moved by their display, Gorr wishes for Eternity to revive Love, which it grants. As Gorr dies from the curse, he requests Thor to take care of Love. In the aftermath, the children return to New Asgard, where Valkyrie and Sif begin training them, and a monument in honour of Foster is built. Thor adopts Love, who joins him in his heroics, with the former wielding Mjolnir and the latter wielding Stormbreaker. In a mid-credits scene, back in Omnipotence City, a recuperating Zeus sends his son Hercules to kill Thor.

In a post-credits scene, Foster arrives at the gates of Valhalla, where Heimdall welcomes her.

I sat down not expecting a lot from this latest Superhero cum Norse God adventure.

But I admit I was pleasantly surprised.

This film contains humour, action, a love story, and a sad ending which leads to the lady Thor reaching the Viking's heaven Valhalla, you have to see that bit right near the end of the film credits.

The villain of this film is a hyper version of the creepy Child Catcher in the classic musical Chitty Chitty Bang Bang to the point he kidnaps several Asgardian children and imprisons them in the Shadow Realm in a Cage.

The best fight or action scene is when with only the children to help Thor to fight the shadow creatures he recruits the children and gives them temporary power over Thor and let's just say their kick arse.

If you wondering about the title of the film that is revealed when Thor adopts Love, who joins him in his heroics,

I recommend it as a feel-good escapism film to watch when now't else on the television.

Running time (115 minutes).

Rated (12)

4 out of 4 stars.



What We Do In The Shadows (2014)

Plot

A documentary crew follows four vampire housemates—Viago, Vladislav, Deacon, and Petyr—who share a flat in the Wellington suburb of Te Aro. All of the vampires possess supernatural powers, including levitation and the ability to transform into animals. Viago is a 379-year-old dandy from the 17th century, who originally travelled to New Zealand in the 1910s in search of Katherine, the love of his life; Vladislav is an 862-year-old known as "Vladislav the Poker", who is haunted by memories of his nemesis "the Beast"; and Deacon is a 183-year-old former peddler and the "young rebel" of the group who was turned into a vampire by Petyr—a reclusive, 8,000-year-old vampire who behaves like a feral animal.

Each night, Viago, Vladislav, and Deacon take the bus into town and prowl the streets of Wellington for people to kill. Deacon's human familiar, Jackie, runs errands for the vampires and cleans up the gore left behind by their feeding. A married mother, Jackie hopes to attain immortality, but is frustrated that Deacon will not turn her into a vampire

as promised. Deacon requests that Jackie bring virgins to the flat so that the vampires can feed on them. She lures a woman who insulted her in primary school and her ex-boyfriend Nick to the flat. Though neither are virgins, the woman is killed, and Nick is chased throughout the flat and manages to get outside, only to be caught by Petyr, who turns him into a vampire.

Two months later, the vampires accept Nick into their group and bond with his human friend Stu, a computer analyst who introduces them to modern technology. Viago uses the Internet to find Katherine, who is now a 96-year-old widow living in a rest home in Wellington, and also briefly reconnects with his old servant Philip.

Despite being able to get his new friends into popular bars and clubs, Nick struggles to adapt to life as a vampire. Nick is also held in contempt by Deacon, who resents Nick's newfound popularity and the careless revealing of his vampirism to strangers he meets. One of these strangers, a vampire hunter, breaks into the flat basement during the day and kills Petyr by exposing him to sunlight.

The vampires are furious when they discover Nick has indirectly caused Petyr's death, and Deacon tries to kill Nick before being interrupted by a police welfare check, but Viago hypnotizes them into not noticing anything out of the ordinary. Once the police leave, Nick is banished from the flat by the remaining vampires, though Stu is permitted to come as he pleases.

Several months later, the vampires receive an invitation to the annual Unholy Masquerade, hosted by the local undead population of vampires, zombies, and witches. Vladislav refuses to attend after learning that "the Beast" will be the guest of honour. When Viago and Deacon arrive at the ball, they find in attendance Nick, Stu and Jackie, the latter of whom has been turned into a vampire by Nick. "The Beast" is revealed to be Vladislav's ex-girlfriend Pauline, and when Stu and the camera crew are discovered to be living humans, the

party guests threaten to kill and feed on them. Vladislav arrives and fights with Pauline's new boyfriend Julian. Stu impales Julian on a flagpole, and the vampires and camera crew escape the ball with him, only to encounter a rival pack of werewolves who transform under the full moon. Stu and one of the cameramen are mauled. Believing Stu to be dead, the vampires run away and grieve for him.

After an indeterminate amount of time, Nick returns to the flat with Stu, who reveals he has survived the attack and transformed into a werewolf. With Stu's urging, the pack visits the vampires along with Stu, and Nick's banishment is rescinded as well. Though momentarily apprehensive, Deacon invites the werewolf pack inside. Viago also reconnects and rekindles his romance with Katherine, whom he turns into a vampire. Scenes during the credits reveal that Vladislav has gotten back together with Pauline, repeating his cycle of self-inflicted torture over his relationship with her; and Jackie's husband is now serving as her familiar. A post-credits scene shows Deacon attempting to hypnotize the audience to forget the events of the film.

This film is a mad collection of vampires with various problems, I like its weird humour and the characters of the vampires are versions of myth and film. It's a madcap plot of what if vampires were real and we could dip into their love, fears, and hopes of creatures that can live for centuries. It's probably one of the best vampire films I have ever watched, and it spawned a television series. I highly recommend you watch both the film and television show in your spare time, don't forget your cloves of garlic, wooden cross, holy water, and wooden stake just in case of any vampire emergency should happen one dark foggy plutonium night.

Running time (1h 26m)
Rated (18)
4 of 4 stars.



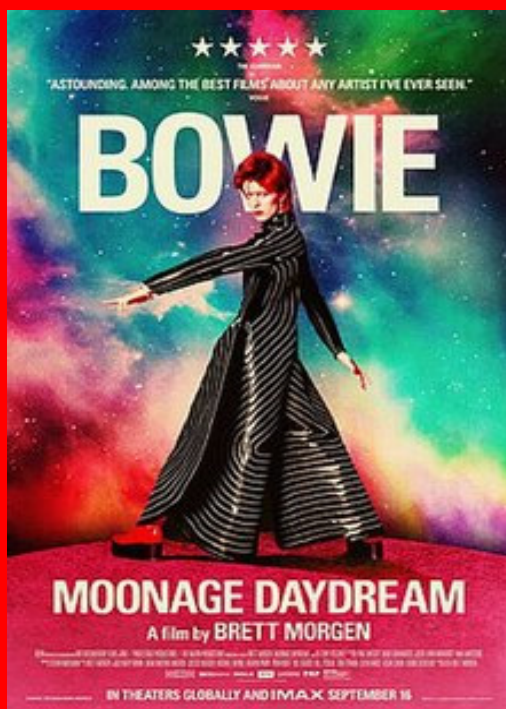
HollyBlood (2022) Netflix Film.

Plot.

The plot follows Javi, an unremarkable high school student infatuated with classmate Sara, fangirling in turn on a vampire book series. Upon a series of misunderstandings, Sara ends up believing Javi to be a vampire, while the threat of an actual vampire looms in.

Originally made in Spanish you can watch it either with subtitles or voice-over actors, I chose the voice-over. Yes, it's a direct dig at the twilight movies but I found parts funny and I enjoyed the eclectic characters. You will probably guess the real villain Vampire early into the film, but go along for the ride. This is yet another true popcorn type of film. Once watched you might not want to go back to watch it over again, like some old classics.

Running time(1 hr 27 minutes)
Rated (15)
3 out of 4 stars.



Moonage Daydream (2022)

Plot

Moonage Daydream illuminates the life and genius of David Bowie, one of the most prolific and influential artists of our time. Told through sublime, kaleidoscopic, never-before-seen footage, performances and music. Brett Morgen's (The Kid Stays in the Picture, Cobain: Montage of Heck, Jane) feature-length experiential cinematic odyssey explores David Bowie's creative, musical and spiritual journey. The film is guided by David Bowie's narration and is the first officially sanctioned film on the artist.

Yes, technically this is a documentary featuring one of the greatest artists in music who relished in smashing boundaries and warped the gender stereotypes in the 70s. The voice over is supplied by David Bowie. Watch out for Jean Genie segueing into the Beatles Love Me Do and of course the array of costumes and characters. Worth a watch for all David Bowie fans and those yet to be converted.

Running time (135 minutes)

Rated (15).

4 out of 4.



Hatching (2022)

Plot

12-year-old Tinja practices gymnastics, an activity imposed upon her by her mother, a former figure skater. Mother is an influencer who runs a popular blog centring on the lifestyle of an average Finnish family. After she summons Father and their young son Matias to join them for a video, a crow flies through a window and destroys the living room. Tinja gently captures the crow to set it free outside but her mother asks her to bring it to her after which she snaps its neck. Saddened, Tinja disposes of the crow in the trash can, not noticing that it is still moving. Afterwards, she meets a new neighbour, a girl named Reetta and her French Bulldog. That night, Tinja is awakened by cawing. She discovers the grievously injured crow in the woods and puts it out of its misery, then notices an egg - presumably why the crow returned there. Guilty, she brings the egg home and incubates it underneath a pillow, and, as it grows, inside a stuffed animal.

At practice, Tinja struggles but is encouraged by her coach saying that if she improves, she can participate in an upcoming competition. When Tinja returns home, she catches Mother in an intimate embrace with another man. Mother introduces him as Tero, later explaining her actions as she needed to do something for herself. Reetta joins Tinja at the next practice and proves to be very talented. This causes Mother to pressure Tinja into practising until her hand is blistered and bleeding. That night, Tinja pets the egg with her injured hand.

Not too long after, the egg hatches into a strange skeletal creature resembling a baby bird. Tinja hides until it escapes through her window, but the next evening, the creature returns, still injured by a piece of window glass. Tinja removes the glass and bathes it, inadvertently angering Matias when she won't let him in to use the bathroom. She names the creature Alli and lets it sleep underneath her bed. As Tinja sleeps, she becomes annoyed by Reetta's dog's barking and dreams of jumping out the window and going to the other house. She wakes to find Alli beside her with a gift - the dog's decapitated corpse. When this makes her vomit, Alli eats it the way baby birds are fed by their parents' regurgitated food. Tinja hides Alli in the wardrobe and buries the dog in the flower bed, unknowingly witnessed by Matias.

At school, Tinja and Reetta begin to become friends, even putting up missing posters for the dog together. That evening, when Mother gives Tinja a hairbrush and does not give Matias anything, the brother gets angry and digs up the dog's corpse, blaming Tinja. Matias then sneaks into Tinja's room, wearing a mask, to try to find out what's under the bed. Alli slashes the mask in fear. Downstairs, Tinja begins to have a seizure, indicating that they are psychically linked. Mother checks Tinja's room and finds her slashed competition outfit, but fails to find the hiding Alli. Later, Tinja eats birdseed and regurgitates it to feed Alli, noticing that the creature is growing hair. That night, Alli explores the house, scaring Matias and

Mother, who nearly attacks him with a knife. He tells her that Tinja is a monster, but Mother brushes it off as a nightmare.

The next day, Mother is displeased when Reetta wins the competition spot. Sensing Tinja's unhappiness, Alli breaks out of the closet where Tinja has imprisoned the creature and brutally attacks Reetta on her way home while Tinja has another seizure. Tinja finds Alli's moulted beak and realizes the creature is beginning to look more like her. Later Tinja brings Reetta flowers but is horrified by the severity of her injuries and amputated left hand. When Reetta sees her, she screams until Tinja flees. Tinja returns home and punishes Alli by slapping herself, knowing the slaps will hurt Alli. Instead, Alli comforts her, holding her to its breast while she cries. In the morning, Alli looks fully human save for the pupils.

Because Tinja gets the competition spot after Reetta is hospitalized, Mother suggests she and Tinja stay with Tero to relieve Tinja's pre-competition stress. Father reveals that he knows about Tero, and says he respects Mother for knowing what she wants, despite looking miserable. At Tero's, Tinja learns that he is a widower with an infant named Helmi. Spending time with Tero, Tinja begins to become happy, as Tero does not need his life to be or look perfect. Unfortunately, when Tinja is feeding Alli by throwing up, Tero interferes and the creature attacks him, injuring his hand. Despite this, he forgives Tinja and covers for her, suspecting that she doesn't want to compete or be a gymnast. When Mother fusses over Helmi and makes Tinja jealous, she becomes fearful that Alli will attack them while she is gone, but cannot convince Mother to let them attend the competition.

At the event, Mother records Tinja's performance for her blog. As Tinja begins her routine, she becomes linked to Alli, who has taken Tero's axe to kill Helmi. Tinja sabotages herself and falls, injuring her wrist, which stops Alli. Tero, who has witnessed Alli's attack, throws them out,



HATCHING

In Theaters April 29

telling Mother that Tinja has serious problems. Before they leave, Mother rams her head into the steering wheel, screaming and giving herself a bloody nose while she blames Tinja for destroying her happiness. At home, Father ignores Mother's bloody nose, happy that she is home, while Matias gloats over Tinja's competition loss. Tinja tries to prevent Alli from coming home, pushing her out of her bedroom window, then promises Mother she will be better. Later, Mother finds what she thinks is Tinja huddled in the closet and forcibly brushes her hair, unaware that she's caring for Alli. After brutally ripping a chunk of Alli's hair out with the brush, Alli attacks her. Tinja intervenes and Alli flees, screaming so loud that the sides of her jaw rip open.

Tinja explains that all the recent chaos is because of Alli. When Father and Matias return, the family comes together as Mother and Tinja hunt Alli. In Tinja's room, the creature overpowers Mother, who stabs it in the leg, also injuring Tinja. Tinja tries to explain that she hatched it, but Mother

attacks again anyway, only to realize she has instead stabbed Tinja, who has jumped in front of Alli to protect her. Tinja collapses onto Alli and dies, her blood entering the creature's mouth and completing her change. Alli pushes Tinja's corpse to one side, her eyes now fully human and mouth once again healed. Then she croaks out "Mother" and stands up, looking down at her.

This is like a modern brothers Grimm fairy tale in which it's hard to see who is more monstrous, the vain, pushy mother or the beastly intruder.

But after a while of watching this psychological drama, you find it drags along like a snail race and if like me you like a horror-themed film to scare you, you may feel you may need to ask for your money back at the ticket office.

Yes, I did use the Finnish Poster for the film as I just love the surreal image..

Running time (91 minutes)

Rated (15)

3 out 4

KEV'S WORLD

Interview with TeMatera Smith – AAA Records

I first became aware of TeMatera some years ago when Mice For Stilts were put forward for inclusion on ProgArchives and I was running one of the approval teams. We quickly became friends, and until I moved to South Island, I was often in Red Room Studios, and to this day still write press releases for his label. But for some reason, possibly because we are such good mates, I have never formally interviewed him, so the other night we finally got that sorted out, and there were very few questions as I just let the conversation flow.

How would you describe yourself?

I am passionate about music, It's my life, as a musician and producer foremost, and that really led into everything else. I'm inspired to use my experience to help artists create the very best record we can make, sonically and musically: I get laser focussed on making the record the best it can possibly be. I am passionate about music and musicians realising their best potential. It has always been my driving force to push excellence as an artist, recording engineer and a producer. That combined with a sense of playfulness allowing us to engage with our artists'



audience in a fun way. It's a roundabout way of saying I think of myself as someone who is very fun-loving, but also quality driven.

What came first, Red Room Studios or AAA?

Red Room. The Symphony of Screams (my old band) and Red Room came about at the same time because I went to an open home, to rent a house, and the guy who owned the

KEV ROWLAND

house was Mike Coney, 'Bones', who became the drummer with TSOS. We became friends immediately and as soon as I rented the house, we agreed to form a band and build a studio. We both had a love of recording, he had a mobile recording set up, so we agreed to join forces and built our first studio under the house in Arkles Bay. We called it Red Room Studios as I'd picked up some coloured gel offcuts from the lighting dept. at Oceania where I worked and used them to wrap the fluorescent tubes in the studio, so it was completely red in there all the time. After a few years we moved the studio into Helensville as we had outgrown the basement, needing a dedicated commercial space. We were in Helensville for 10 years.

From there you have moved to Puhoi. How would you describe where you are now?

It is the old Beach Haven Methodist Chapel which was sold off and relocated here five years ago. We're situated in the bush in an elevated position overlooking Waiwera, so it is a really beautiful and tranquil place. It was originally only going to be a temporary location for us, because there are some things which went against it such as it is a little bit of town, the control room is a little small. But, as we settled in, we just felt so much at home.

The more music that was made there, and the more artists spent time there, the more people just loved being in that space and great music was just flowing out of it, and as Greg Havers said, it is probably the best sounding drum room in New Zealand. We fell in love basically, and it is just a great place to create. That vibe is really important in a studio, some studios are very formal and that's ok, but our place is more like a residential studio where people can take the time and make the art and follow a journey.

How did the label start? Originally it was very low key, but you have had a lot of chart success this year.

The label started because of two reasons really. One, as a band, TSOS were dissatisfied with the experiences we were having with labels and management: we had a very bitter taste left in our mouths with some unscrupulous people and so were looking for an alternate approach. Added to that I had just produced an album with Te Aratoi called *Ancient Māori Music* which had won the APRA Maioha Award in 2009 at a ceremony which was held in the Christchurch Town Hall. At the after show, I was approached by Thomas Coffey who said he really wanted me to produce an album for him. Once the album





was complete, he was trying to find a label, and that planted a seed in me. The biggest obstacle to most musicians in getting an album out is production costs, and we owned a recording studio so I thought “let’s start a label, how hard can it be?”. Of course, that was a really naïve perspective.

After Thomas there was The Kaipara Jammers, which is a brilliant record and I think they had the potential to be a Six60, but they broke up just as their star was on the rise, which was really sad. Next then I think we did the first Tony Daunt record, *Miss Peach and The Travellin Bones*, and then in quick succession of bands like Radio Glo and 71 Sunset. This created a huge amount of work not only to produce the music but also promote it, and I had to learn a lot on how the label side of the industry worked quickly, which was so foreign to me having come from the artist and production side. I went to

the States and travelled down the West Coast, visiting every student radio station that I could, from Vancouver to California, including Hawaii, building personal relationships with them that to this day work well. I was so nervous as I knocked on those doors, but they all invited me in, and to my surprise they found me somewhat exotic. They were blown away that a label from New Zealand was visiting them. We built a cool network of people we still send music out to. Later down the line it ultimately led us to opening AAA America.

After a while and learning some tough and sometimes expensive lessons, I took stock of the people I wanted to work with as a producer and as a label. I started to recognise that my approach was unbalanced and was actually harming me both financially and emotionally. When I am on a project, I invest all of myself into it, I cannot do half

measures. If I am working with you, I am all in, my creativity, imagination, experience, and drive, so I am thinking about how to improve, how the artist interfaces with their audience, their image, their videos, how they communicate with the world, their live performance, everything.

I realised I needed to make some changes and not just sign people because I think they are amazing but spend more time with them to understand their personality types and whether they have got what it takes to be successful. Instead focus my (now our) talents on artists that demonstrate the required staying power, the tenacity, the pure desire, and grit of what it takes to become a successful artist, on top of having great writing ability and musicianship.

That decision was timely. I was commissioned to produce the sound design for the launch of a brand-new theme park in Orlando, called Volcano Bay for Universal Studios. That was a huge project which resulted in me travelling to different islands across the Pacific, recording First Nations people, and then producing the music for the show. Working with Rewi Spraggon, we brought these artists over to Orlando to perform at the launch which was to be televised live and was watched by at least 24 million people.



The key performer and star of the show was Maisy Rika, we re-arranged her song and recorded it with members of the NZSO. Part of Maisy's brief was to perform corporate / media shows as part of Universals Park opening week. Troy Kingi travelled with her as her guitarist. At that time, he had made *Guitar Party at Uncle's Bach*, and he was also building his acting career, but he was unknown to me. I had met a guy who was in a huge amount of discomfort, but he was still performing. On the flight over to Orlando he had become deaf in one ear, which he still is to this day, and his equilibrium was thrown. We got on almost immediately and I realised this was someone I really liked. When he said he had another album he wanted to make, I told him I had a week's gap in the studio schedule coming up, so come into Red Room and let's have some fun. There was no expectation of him signing to AAA Records, or anything else, it was just about wanting to make a record together. He came in, with Mara TK as producer and a bunch of simply incredible musicians.

It was special, magic was happening in the studio and there was a moment when I had the overwhelming sense that I needed to pay attention to everything which was going on. I NEEDED to remember all of it in as much detail as I could as this was one of those once in a lifetime moments you get where you are in the presence and resonance of something really magical. I remember thinking that this must have been what it was like for the Engineer/Producer when The Beatles, Hendrix or when Rage Against The Machine etc, were recording, making musical history with landmark records. Troy stood in the doorway of the control room listening to the playback. I pressed stop, turned to Troy, and said, "I hope you like travel, this is going to be huge". That album was *Shake That Skinny Ass All The Way To Zygertron*. Once the album was finished and Troy's mind turned to next steps, he said, "I think I'll just do the AAA thing, is that alright?" and I said that was fine (very stoked) and that was about as formal as it got. At that time, he was touring with Love & Hope, (Mara TK and Mark Vanilau) and was only playing three songs from *Zygertron* in the set, I watch Troy at the Leigh Sawmill as the penny dropped ... the audience were singing his words back to him, *Grandma's Rocket Poem* was an anthem and they loved it. I said to him 'Bro, put a band together, people want to hear your songs', and that is when it really started to take off.

I'm inspired by the invisible connections of pure potentiality born from intention, thinking four or five steps ahead and the strategy, it comes naturally to me from a place of playfulness and gratitude.

For example, when we started the Red Room Radio Sessions shows, it was to provide a platform for musicians to have somewhere where they could come and play live, get a recording, and interview they could use for their press kit, but it also a way of spreading the word about the studio, me as a producer, the label and building a musical Whanau / community. I believe we achieved all of that, and I would like to revisit making that show again one day. We shot a music TV show pilot called *Live At Galatos* with crowd funding, but at the time the television stations were only interested in popular music competitions. We felt strongly that they were missing the point as this was a Kiwi *TFI Friday* meets *The Tube*, *Live With Jools Holland* entertainment show. Hopefully we can do it again in the future. It was fun and I believe there is a gap in the market, that this show would fill.

The first album on vinyl that we released was *Mice On Stilts*... they blew my mind. Working with them we managed to get them to open for Yes, which was amazing. That's how you and I met through that band, then you became part of the Whanau and helped us build connections internationally with your prog contacts. Some of those still support us to this very day.

As this is being recorded, I would like to talk about someone who was really special to the history of AAA, Lindsey Cottingham. Lindsey ran our label in the US and was one of the fiercest women I think I have ever met. She was a solo mum in her 30's, tenacious, she simply wouldn't take no for an answer, she was fearless. I flew up to Arkansas to meet with her and found out she had this rare heart condition and could die at any moment which is why she was so bloody minded and just got on with life. She had already been opening doors for us in the US and so we agreed terms and launched AllGood Absolute Alternative America. On New Year's Eve two years ago, I received the news from a mutual friend and artist that she died suddenly,





leaving her four-year-old daughter behind. This was one of the toughest moments in the label's story and I personally felt her loss deeply as she was an awesome human being who inspired and challenged me. It had been incredibly exciting as we worked together to develop the US for our artists, and new US signings. We miss her thinking of her often and send our Aroha to her Whanau.

I'd also like to acknowledge the input and development of the label by Markus and Lisa Couldrey, who worked tirelessly in the early years on the brand, music, album art and in fact every aspect of the early company. I met Markus through working with him on the sound design for a Game Loft Game called 'Silent Ops', It was a bit of a flop... but it sounds great.

What's next for the label and the studio?

We are growing our roster in Wellington with new signings which I can't discuss yet, but

this will allow us to put on some very special shows in 2023, while continuing to grow up here in Auckland.

Next year there's gonna be some awesome music released including a new Outside In record (which we have already started recording) and we are already well under way for the next Troy Kingi record for 2023, with most of the music recorded. Troy, the band and I are heading up to Rancho de Luna in Joshua Tree in June to record the 2024 album, and album 10 we'll record at Abbey Road. We have a French For Rabbits EP coming out in the New Year (around March we think), the new Albi & The Wolves album is going to blow people's minds and is, I think, some of my finest work as a producer. Of course, I feel that about every record I do but this one is really special, I can't wait to share it with you. We have Adam Tobeck on drums, we've got electric guitar, we have horns sections, we have strings sections, keyboards. We are going to do shows with them with that expanded universe, and they are beautiful, beautiful, songs and it will be out mid-2023. I am also back in the studio in November with Lee Martin for a week recording, again with Adam Tobeck on drums, and this time with Hannah Elise on Bass, which I am looking forward to.

We've also got new Dilz material, an album from a new and exciting North Shore band



called Bliss. We recently signed Stray Dogs who are away working hard and when they are ready, we'll get their record out, I am also excited about Speech Act Theory, a Wellington based Prog band that I really enjoy, plus albums and EPs by our other new Wellington artists.

There's also going to be a very special album from Delaney Davidson, stay posted for info on that I'm so excited about it. It's going to be a full-on year of great new music!

With the current team at AAA, Mel Jacka is my rock, particularly since I had my accident (TeMatera had a very serious motorbike crash last year). I'd like to say she is my personal assistant, but she would hate me calling her that! She is our Operations Manager and she's the one that makes sure stuff gets done. Jamie Crerar is studio manager and Head of Creative. The latest Troy Kingi album cover is hand drawn by Jamie (which is just a glimpse into this guy's pure talent) and it's Troy's favourite album cover to date. Jamie came over to NZ travelling and we persuaded him to stay, which is really very, very cool for us.

The three of us are the AAA team now.

Our aim for AAA is still for it to grow as an internationally recognised and operating label that has the ability to assist and grow artists internationally. We want to be able to take our ethos of 'Empowering Creativity' to other territories around the world.

For many in the creative industries including myself a lot of passion was replaced with uncertainty during the Covid period, and in addition my accident didn't help, but I've learned the importance (essential) of hope, and the power of focussed intention with playfulness.

Surrounded by an incredible team, inspired by wonderful artists, and sense of deep responsibility to represent them in the very best way we can, I'm looking forward to the coming year with renewed vigour.

www.aaarecords.com
www.redroom.co.nz
www.recordingproducer.com

Photo credits: The Symphony of Screams © Kev Rowland, Stray Dogs © Ginelle Cocks @ Ginny C Photography, all others provided by TeMatera Smith.





alan dearling

*Alan Dearling
shares images and
words from some of
those who
witnessed the
Mighty Orb in
action.*

Rammed gig. Thanks to Waka for the invite and all the team at the Lion for their hard work and inspiration...

Here is a selection of pics from quite early on in the evening at the Golden Lion in Todmorden. Looking at The Orb official site, I think that what we saw was OSS: On Sum Shit. This is Alex Paterson with his younger Northern mate, Fil Le Gonidec. It's the latest version of The Orb Sound System, which seems to have the same initials: OSS! Matt Hum worked the decks before and after The Orb.

The latest Orb album remixed:

<https://www.theorb.com/abolition-of-the-roval-familia-guillotine-mixes-2/>

I saw The Orb at Glastonbury Festival in





1992 and 1993. This was no longer the original two-person version founded by Alex Paterson and Jimmy Cauty (who left to form The KLF with Bill Drummond). I don't even know who played, but by then Youth (Martin

Glover), Thrash and Jah Wobble had at times joined Paterson at the Orb helm along with Kris Weston and Steve Hillage. Many others jumped on board the space ship Orb over the years. The Orb kick-started the ambient trance scene with





albums like 'U.F.Orb' and thrilling live shows.

For mostly health reasons, I had to leave the gig early. So I've asked friends who stayed, jigged, swayed, grooved and enjoyed The Orb to share their thoughts and comments on another slice of Orb 'history'.

Many thanks and respect to Keith, Andy and Will.

Keith B.

"Back in 1992 Operation Desert Storm was dominating the headlines, but rave culture, hot air balloons, crop circles and little fluffy clouds provided me with a much needed distraction. And The Orb were there to provide an ambient post-rave comfort blanket for those attending raves like Fantazia, Dreamscape and in my case heading to the now legendary, Shelley's most weekends. The Golden Lion has a reputation for putting on some amazing acts and this was one of the most anticipated for a long time. I have to admit I'm not a huge fan of nostalgic journeys with acts I loved 30

years ago, but this was something that could not be missed.

On entry to the familiar surroundings of the Lion the venue was already three quarters full and the bar busy with a friendly crowd of people getting ready for a great night. DJ Matt Hum was spinning some great tunes and the anticipation was building. It was a nice change not to be the solitary old raver, with the majority of the attendant throng being middle aged with a smattering of youth.

The venue was now full and things get kicked off. The crowd are instantly into it, with the decks and effects set up pumping out some familiar tunes. Instantly one thing stuck out and took me back to those heady days of the early '90s, when there were no people stood behind their phones recording the gig, but just a bunch of people living in the moment and loving it. The night is flying by, propelled by beats so familiar it's hard to fathom how they're three decades old. One other old skool moment of note was Alex's use of CDs instead of a memory card. I have no idea how he keeps track of what is what.





Things came to an end far too quickly and I think everyone in the place wished this would have been held on a Saturday night and that it went on for much much longer. The Orb delivered on all levels without just banging out all of the hits, they took me on a journey back to the '90s and left me wanting more."

Andy H.

"Circa 1992 - in one of the cavernous auditoria at Manchester academy I found myself at a gig. While not advertised as a sit-down gig, that's what it became - air thick with smoke of varying legality - trippy projections of the moon landings, and so on.

A thundering sound system dispensed an exquisite blend of slow dubby techno, and reggae - with a generous sprinkling of ethereal auditory 'bits and bobs' ... a signature if you will of the Orb. To this day it ranks among the top musical events of my life.

30 years later to my astounded disbelief - I learnt the same outfit would be

performing in the Golden Lion pub - Todmorden, a small town nestling in the bleak but oh-so-beautiful Pennine moors. Rarely have I anticipated a gig with such relish - I was almost nervous.

Did they disappoint? No - far from it. The magic had only matured - like a fine wine.

I found myself smiling in a way I hadn't done since the days of the Hacienda. Nostalgia bias? Maybe... but the attendees - old and young alike - seemed just as immersed and enthralled with the spectacle as I was. And make no mistake - the Orb is a spectacle like no other."

Will B.

"Though familiar with The Orb's impressive catalogue, not to mention the work of the many dissonant offshoots that have sprouted and given life to various twisted sounds over the decades, I had never seen them live up to this point. The borough bothering bass and crystalline melodies that floated through the small gaps between the cross-generational tangle of limbs soon made me question why. An



alchemic blend of taught electronica and dub reggae inspired fusion unfurled over an epic two hour set that chicaned through their vast oeuvre warping and re-shaping classics with compelling new material. From the eclectic sounds to the broad spectrum of people attending this special evening exemplifies why the best gigs give a starring role to contrast and togetherness.”



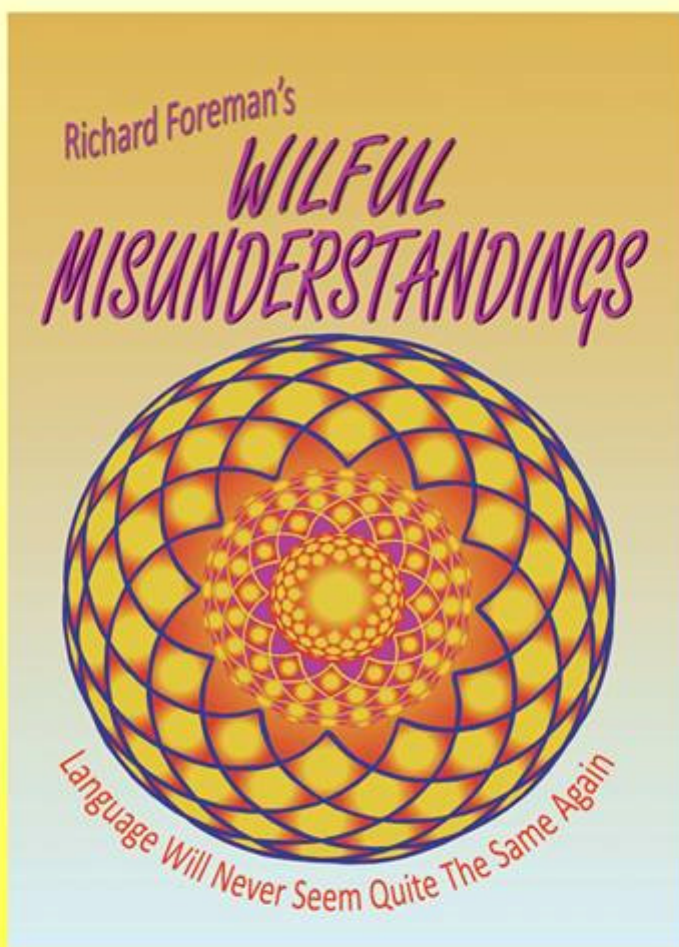


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KEV'S WORLD

Live!

**Finger Tight
Zeals,
Auckland
5/11/22**

This Saturday found me over in West Auckland for my first ever event at Zeals, which I have on good authority used to be the hub for punk/metalcore/hardcore shows back in the day. This was an all-ages show, so was starting at the ungodly hour of 7:30, but at least I had a great place to sit and write, on the desk next to the lighting and sound, with a proper chair with a back! It felt like I was in the office – if only I could do this at all venues! Mind you, my office does not have a mirrored wall down one side.

First up tonight was a band which was new to me, **Yum Cha** who feature Jimmy Acne (vocals, guitar), Drumlord (bass) and The Animal (drums), who have an average age of just 17, yet they have already been playing together for five years! They kicked off with *Wynono*, and I was impressed to see their setlist was virtually all originals. Drumlord may not move much, but looked incredibly relaxed as they moved through a song which is

old school punk, with multiple sections which shows a high level of confidence. Before the gig I had been chatting with Aidan Ripley and Jerrick Wilcox from Capricore who told me they had come along to provide support as they are such good mates, and I could see why they made the trip. *Heatstroke* was much quieter, showing a very different side to the band, especially with the vocals, which were far sweeter and melodic, something which changed in *Parasocial* where there were definite elements of Siouxsie Sioux and Robert Smith. Jimmy also seems very relaxed, and it was easy to see that even though they are crazy young, all three have been playing together for some time and being onstage does not hold any fears for them and by now the crowd were dancing. They did alternate between slow and quick numbers through the set, which did show different sides of the band, but did also seem somewhat strange, but the crowd didn't seem to mind and there were lots of lit phones held in the air for *Daydreaming*. They ended the show with a cover of a song which is more than 40 years old, The Cure's *Boys Don't Cry*, which was perfectly suited to their style. I am sure we will be hearing more from these guys in the future.



I had not previously come across **Kindred Vice** before this week, so it was something of a shock to discover that I knew some of the guys from other bands! When singer Christian Carstensen walked in with Lee Mackley we had a chat and I said I had no idea he was in a different band too (Crooked Royals) and that they had been going for so long. Lee then told me they first met when their respective bands were at a Battle of the Bands (which they lost to Animalhead) and decided they ought to join forces which is how Crooked Royals first came about. The other members of Kindred Vice are Ben Shivas (bass) and Keane Gilles (drums, Crooked Royals), along with none other than guitarist Gideon Voon (Shepherd's Reign). Apparently, he joined them in 2015/16 and this is their first gig since 2019 (there has been a pandemic after all).

They kicked off with *Inquisition*, and even though there are two guitarists, the band was mostly based around the rhythm section (some fantastic double kick drum sections on this one) and Christian's vocals, but as the song developed the guitars came more to the fore. They definitely have emo tendencies, but with the drums having a far more prominent role. *The Calling* soon had everyone in the front clapping along, and although they may not have gigged together for three years, there are members of the band who have been very

active indeed (I've seen Gideon twice in the last month or so), and they are all so very comfortable on stage, as that is where they belong. They also have the camaraderie which only comes from countless hours practising and playing, which is how Keane somehow got Christian to perform a rap before they went into *The Kill* (30 seconds to Mars), which I saw Christian sing solo with an acoustic a few weeks back, but this was way more powerful with electric guitars and a full band, so he showed off his vocal chops that much more. Gideon was looking so incredibly relaxed, as this style of music is far less intense than what we normally see him play, Ben was locked in tight with the guitars and drums, while at the back, Keane was hitting really hard and providing loads of fills. Add a frontman with wonderful vocals who can get an audience energised and there are all the ingredients for a great rock band delivering what everyone wants to hear, and certainly not showing any rust from being away so long. Christian soon got the audience singing along so he could harmonise, and Gideon then took centre stage with a dramatic solo showing much more of his metal roots. When they launched into *Decode* the crowd soon recognised the Paramore number and reacted in kind. They ended with *Vacant Faces*, and another ripping solo with Gideon having his foot up on a foldback, and from the audience reaction I am sure it will not be three more years until we see them again.

I last saw **Late To Chelsea** at The Tuning Fork when they supported Daniel Armstrong & The Monsoons and last time they got everyone to pay attention as they started by shouting “*We are the worse band in the world*” but tonight they started with “*We are the worse band in Auckland*” so they obviously feel they have improved somewhat. Here we have a punk band who refuse to take themselves seriously, yet are incredibly tight and have a load of fun. The all-ages crowd loved that the first song was *Fuck Wasps*, and happily joined in on the chorus. Bassist Sam Ashton, along with Jack Horsnell (guitar, vocals), Dave Hulbert (guitar, vocals) and drummer Jack McKenzie are out to enjoy themselves, and everyone down the front was dancing, while everyone was happy to clap along with their arms in the air for *Money and Me* with Jack providing lead vocals on the first few songs. I have been fortunate enough to have seen Bowling For Soup a few times in the past, and I am sure that Sam has been influenced by Chris Burney as it is so rare to see anyone having quite so much fun onstage. The next single, *Permanent Stankface Disorder*, saw Dave hang up his guitar and take over on vocals, a role he also took for Limp Bizkit’s *Break Stuff*. By now Sam had to sit down as something happened to his knee, but there was no way he was going to

stop the gig with both band and crowd having so much fun. *Centipede* saw Jack and Dave share vocals on the first verse before Dave taking over, with Sam valiantly trying to move as much as possible on his chair – he did attempt to stand up at one point, but that was obviously too painful so he sat back and decided not to do that again. He started the next number with the chords to *Smoke on the Water*, but soon changed into Black Flag’s *Six Pack* where Dave again dumped the guitar as they went into the highly charged number. This was followed by the high energy emotion of *Hey Hey Hey* where the crowd happily responded to Jack before they finished with the somewhat mellower *Millionaire Mime March*. Sam was still pushing through the pain, rocking from his chair, as Jack provided the gravel to take it to the end. Another great gig from these guys, even though it did not go exactly as they had planned.

The band came onto the stage in darkness as a voice said “*Welcome to the Finger Tight Experience.... Now bang your fucking heads*”. Then the lights kicked in and the band were displayed all wearing matching baseball tops with **Finger Tight** across the front and their names on the back, so very cool. For those who have not seen these guys, they comprise Red Rogers (vocals), Glenn Mullins (guitar, backing vocals), Jesse De Silva (guitar), Jasher Simmons





(bass, backing vocals) and Matt Townshend (drums). Tonight, was the album launch, and this was the band everyone was here to see. Red was saying to me earlier how bad his voice was as he was not very well, but he is a

frontman who puts everything into the performance and there was no way he was not going to give his all. Kicking off with *I Hear It Rains in Seattle* the band were incredibly tight: everyone here knew the words and were singing





along, crowding Red when he held out the microphone, and when they went straight into *Incomplete Sentences Are So*, the crowd were with them all the way, with Red joining in the mosh. He asked for help on the next one, as his

voice was already gone, and on the album it featured Josh Pinho of Stray Dogs, but tonight he was singing *Uncertain Times Call for Uncertain Measures* on his own, although the crowd were certainly there to help him out.



The last time I saw these guys was at Wine Cellar, but this is a band who need to be on a bigger stage as they spread themselves from side to side, with room for Red to run around, providing a solid backline of sound which only comes from a band confident in their ability and having played together for years. It was getting quite violent down the front during *My Inner Child is in Amityville* as here is a band who really get the audience going with a groove that combines punk and emo with pop sensibilities then creates infectious bangers. Another song on the album which had a guest was the one they said was their favourite, *According to Socrates, I'm a Philosopher*, and after the first verse that guest, Lee Mackley, took his rightful place on the stage and he and Red bounced off each other, taking the intensity to new levels. Even though the band were creating a heck of a racket, the audience were determined to be heard on this one, pushing the band even harder.

The album has only been out a short while, but it was obvious that many of those in the audience have been played it on repeat as *Difficult Difficult Lemon Difficult* was another when Red could stop singing at any

point and the crowd would keep it going for him. Somehow the band kept responding, with *No PP Left For This Move* letting them pick up the tempo even more. *The Inner Machinations Of My Mind Are An Enigma* is another banger throughout. They then went back in time, all of about eighteen months, to a song which is not on the album, *Dodge Duck Dip Dive and Dodge*, and the crowd were certainly up for it, as they had been all night. They finished with *Another Addiction*, which was kindly dedicated to me, and the crowd reacted, jumped and moshed for one last time, and when Red stopped singing the audience just kept it going.

We then went through the “one more song” chant, and the guys came back for *Why Should You Care?* with a driving drum beat and bassline setting it up and the crowd reacting for one very last time, singing the chorus at the top of their lungs. Red got the crowd to split in two as the band stopped, then when they started again the mosh was on.

Tonight was a heck of a show, well worth the trip out west, and I look forward to catching all these guys again soon.





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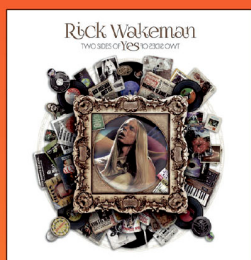
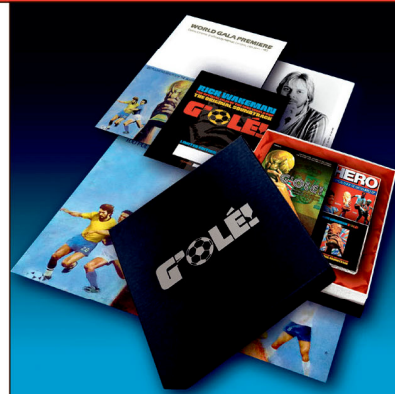


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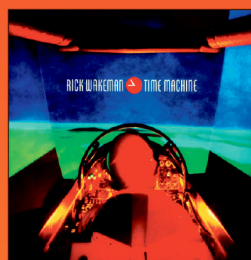
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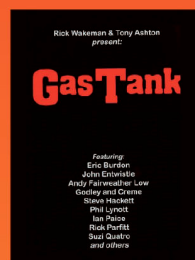
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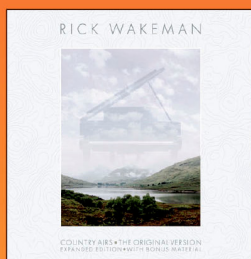
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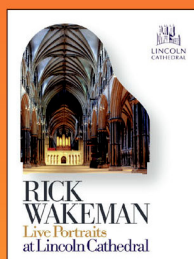
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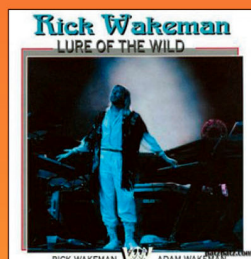
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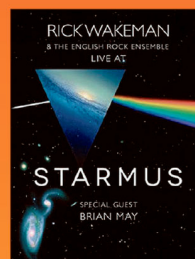
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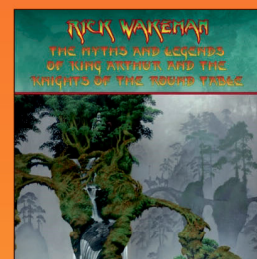
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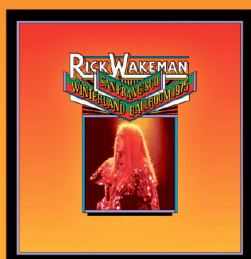
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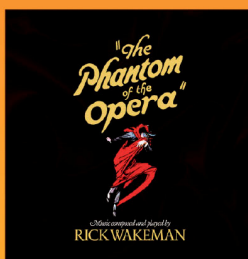
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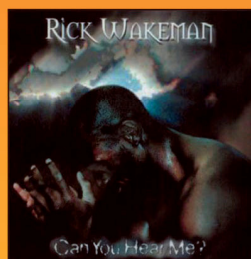
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Live in San Francisco
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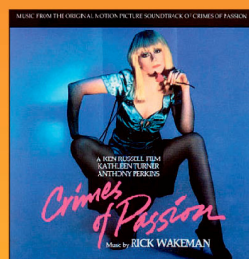
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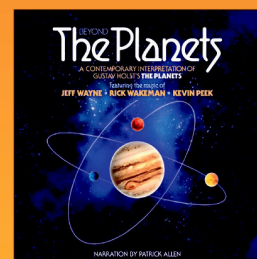
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KEV'S WORLD



DEEP WATER CREEK
BUCKET SPIDER
INDEPENDENT

This is the first time I have come across Ōtautahi-based singer/songwriter Deep Water Creek (Matthew Smith), but this single is taken from his forthcoming third album, so I obviously have some catching up to do. Recorded and mixed by Josh Logan at Loho studios, what we have here is a confident singer/songwriter very much in the classic Paul Simon style, and one where there has been a great deal of work undertaken in

the arrangement which really makes this stand out. While based around Matthew's vocals and his guitar picking, there is a great deal taking place which adds to the overall sound.

Although never overpowering Matthew, there is a lovely plucked double bass, sympathetic percussion, lap steel, violin, piano and more. Their role in this is to elevate his vocals without ever taking over, and instead of a wall of sound everything is provided with the space it needs to that it shines without ever overlapping with anything else.

Less than three minutes in length, Matthew's vocals invite us into his world (which was inspired by him finding a spider in a bucket of water outside the studio), and then we are wrapped the instrumentation and it feels far longer and more complex than the time allows, while also feeling timeless as it takes us on a journey.

Think Paul Simon, but with a more country feel than his folk or pop efforts, with a complex and complicated arrangement, and you will realise this is one to discover.

KEV ROWLAND



TERASET
BONES OF CONTENTION
INDEPENDENT

Back in 2018, drummer Will Stairmand was undertaking interviews for Angie's Gunroom Sessions, when he came across a demo by a band called Teraset. He enjoyed it, so arranged an interview with those involved and discovered that it was guitarist Lee Mallett's project along with some mates. After the interview Will suggested he improve the drum parts using midi, and Lee sent him some tracks which resulted in Will redoing them all, and with the new drums this became the first album, 2018's *Staring Down The End*. For 2020's *Shadow of the Vulture*, they brought in bassist Ralph Broadley with singer Wayland, but after it was released, Ralph stepped up to take on lead vocals as well. This is Teraset's third album but is the first album to feature Ralph on lead vocals, the first time Will has provided lyrics, their first recording to be released on vinyl, plus they used David Rhodes to work on the masters for the vinyl. The band have also gained a rhythm guitarist in Jakob Notton who joined too late to play on the album, but the band now feels complete as a quartet with two guitarists.

It is not difficult to see where these guys have most of their influences, probably

due to their age in fairness, and that is the old school bands like Obituary, Death, and Pestilence, while they also throw a nod at the classic British grindcore acts like Napalm Death and Carcass yet keeping it as a much slower speed. It is the speed which sets them apart, as they are often slower than even groove metal bands such as Sepultura and there are times when they are heading towards doom territory on tracks such as *Epitaph*. The drumming is a very important aspect of this, setting the groove and the pace, and unlike many metal drummers Will uses a wide variety of different approaches and styles which means double kick drums are effective when they are deployed, he steps out at times, and goes around the kit only when it makes sense, and his use of snare and cymbals are particularly effective. Lee provided all the guitars on this so it is of course very tight, while Ralph's bass is often locked in so it sounds like the bottom end of the melodic line as opposed to providing a foundation which is left to Will on his own. Ralph's vocals are very deep, with an edge of gruffness and while solid death also have black metal tendencies which give them yet another flavour. Opener *Far Removed* may start as a blast, but within the first minute we get three different speeds and sections, showing there is way more to these guys than just relying on volume (although having seen them play I can vouch they use that as well).

I have not heard the previous two albums, so cannot comment how much they are different, but Ralph sounds like he has always been the singer and with the variety in approach throughout, this is a wonderfully solid albums that fans of any of the aforementioned bands would do well to seek out.





JACK ROBERTSON
DIM LIGHTS
INDEPENDENT

I must confess that I know nothing about singer songwriter singer songwriter Jack Robertson apart from the fact he released his debut album *Broke and Broken* back in 2019, and then released some singles earlier this year. When I think of a singer songwriter, I think of someone playing an acoustic guitar, with or without support, what I don't expect is a song with an annoyingly catchy riff which owes more to the blues than anything else and contains a dynamite guitar solo near the end. Jack has described this as a collaborative indie rock song, but while I may stretch to alternative, this is no indie number as right from the off there is a lead guitar off to one side noodling, we get some great bass runs, and a drummer who is keeping it tight. I am guessing this is self-produced, but only guessing, as I would not be surprised to discover that TeMatera Smith had a hand in this somewhere as it is packed full of the things he loves to do, such as throwing in harmonies and pop influences which have no place in a song like this.

Vocally, Jack has a pure clear style which is quite at odds with the hardness of the guitar beneath him, and even though we turn away from the blues into a more pop number during the chorus, this 4:21 song has no vocals at all for the last two

minutes as the riff is repeated, we get stop/starts, some wonderful soloing and an ending which was no less enjoyable for being telegraphed miles ahead. This is a fun release, and if it wasn't for me being somewhere else on November 12th, I would be at Cassette Nine for the release show as I am sure this goes off in concert. Loads of fun.



REECE MILTON
ELIXIR
INDEPENDENT

Here we have the debut album from Wellington-born and Nelson-raised singer songwriter Reece Milton. As with many other young Kiwi musicians, Reece was involved with Smokefree Rockquest, where his band won their regional heats in 2018. In that same year he won a competition to record his song *Once in a Lifetime* at StudioBox and have it produced by Greg Haver (Manic Street Preachers etc.) which in turn saw him being offered a recording contract with Antipodes Records. That song was released as a single in 2019, and was followed up by *Atmosphere*, *Take My Hand*, and *Take It Easy*, with all four included on this album.

This is a very modern sounding release, and while it may have somewhat more guitar than many of today's pop releases there is no doubt this is the genre to which is it most closely aligned. There are elements of soft jazz, and even some rock,

plenty of soul, but this is a pop album and feels aimed at people who are a great deal younger than me (although that isn't hard to be fair). There is no doubt this is clever, but there is little in the way of bottom end in the arrangements which means they can come across as fairly one-sided without much depth. The production keeps his vocals front and centre, and although there are times when he puts a slight edge on them these are also quite one-dimensional.

All those negatives to one side, the very first time I played this I realised my foot was tapping along to the beat which was somewhat surprising. This is a very modern sounding release, and I believe that most of the issues I identified with it, and the reason I am not a fan, has far more to do with my own personal preferences than the performance of Reece, his band, and the production team. It is incredibly clean, and definitely aimed at the youth and radio market. I would have liked to have heard more in the vein of Runaway Girl, where there is some nice, distorted guitar in the background, but just when it feels like it might become something of a banger it reverts to form and turns into very much a middle of the road number.

Given the commercial aspect of this album, and the way it closely aligns with much modern radio programming, it would not surprise me if this a major chart success, as there is no doubt it is very clever, wonderfully produced, and bang on point. Aimed at those who follow the latest youth trends, I have rated it for what it is worth in that market, but personally I doubt I will ever play this again.



THE DAMNED
A NIGHT OF A THOUSAND
VAMPIRES
EARMUSIC

When the punk scene first exploded in the UK back in 1976, I always felt that while Sex Pistols were iconic and many bands followed in their wake, there were others which were way more polished and had so much more to offer and ended up in the scene almost by accident as they attracted the same fans.

These included The Stranglers, The Clash and of course, The Damned. They were the first UK punk band to release a single ("New Rose"), a studio album (*Damned Damned, Damned*) and the first to tour the US where their quicker approach is said to have had a major influence on the fledgling hardcore scene.

But listen to Dave Vanian's dulcet baritone, and ask yourself, what does that have in common with the rest of punk? The man is an incredible singer, who could have been with the big bands in a different generation, and while Captain Sensible used to enjoy playing naked he is much more than just a showman, being a wonderful musician with far more than three chords to his repertoire. Remember, he also had a smash hit #1 single in the UK with his version of "Happy Talk" taken from the 1949 Rodgers and Hammerstein musical South Pacific, how punk is that?

They soon became beloved by the goth scene, and while Sensible has been in and out of the band multiple times (although a constant since 1996), Vanian has been there throughout and somehow has continued to steer them through 45 years of mayhem.

This live album finds them working with the cast of The Circus of Horrors, with the band performing on multiple levels of a ruined castle at the London Palladium.

At the time of recording, this was a well-practised and established line-up with Andrew "Pinch" Pinching having been there for 20 years, keyboard player Monty Oxymoron for longer, while bassist Paul Gray may have only been there for a couple of years at this point but has had various other stints with the band stretching back to 1980, (there are also some string players involved).

But a show is only as good as the music, and while there is no doubt this was a wonderful event to attend (check out the incredible video on YouTube of "Neat Neat Neat" morphing into "Bela Lugosi's Dead" and back out again), this is a wonderful collection of material which clearly demonstrates why they have managed to keep it going for so very long. Vanian is singing as well as he ever has, while Oxymoron has always been a wonderful sonic asset to the band, the rhythm section is tight, while Sensible is polished and powerful. In many ways this album is a fantastic introduction to who The Damned really are to anyone who thinks they should be lumped in with the '76 crowd, with huge depth, gravitas, and performance.

Their version of "People Are Strange" fits in perfectly with their own material, and if there are any who do know the original (surely not) they would think it is one of theirs. A superb album from a superb band. Any chance of bringing this show down to the end of the world? Please?



ROBBY STEINHARDT
NOT IN KANSAS ANYMORE
INDEPENDENT

Although Steinhardt was always highly regarded for his role in Kansas, I actually feel he was hugely pivotal to their overall success and if it was not for him and songwriter Kerry Livgren, they would never have achieved the success they had. Not only was he an incredible violinist, but his vocals pitched against Steve Walsh were what made Steve really stand out. Listen to any of the albums from the Seventies, especially the live one, and hear just how important he is to everything which is going on. I always found it strange that he did not record more material with other bands or solo when he was not in Kansas, and it is strange to think that he had been recording his first ever solo album when he sadly passed away from pancreatitis.

This was always intended to be a lavish production, so while his playing and vocals are often front and centre, we also have Ian Anderson of Jethro Tull, Steve Morse of Deep Purple/Dixie Dregs, Billy Cobham of Mahavishnu Orchestra, Bobby Kimball of Toto, Chuck Leavell of The Rolling Stones, Liberty Devitto (Drummer on Billy Joel's hits), Jim Gentry, Pat Travers, Billy Ashbaugh (Moody Blues/Pat Benatar), Lisa Fischer (longtime vocalist for The Rolling Stones), 1000 Hands members Michael Franklin, Tommy Calton, Tim Franklin,

Jocelyn Hsu, Rayford Griffin and Benoit Lajeunesse and many others including Orchestra and Choir. The first time I played this I was listening to the song "Prelude", thinking how it included themes from "Dust In The Wind", and was somewhat surprised to find the next song was indeed that classic (which at one point was thought to be the most learned tune by new guitarists), which here is way more bombastic and (here comes the sacrilege) better than the original.

This album is a load of fun, with great performances from all involved, and only goes to show what we have missed out on with Robbie not releasing more during his lifetime. Apparently, he was planning to tour the album, so who knows what else could have happened, but all I can say is that if anyone enjoys the music of Kansas (and given they have sold millions, there are a few) then this is something which feels somewhat familiar with nods to prog as well as the more melodic rock stylings of the band (check out the delicious "Tuck Tuck"). This is an album I have thoroughly enjoyed playing, and one which I am sure many others will say the same.



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



THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

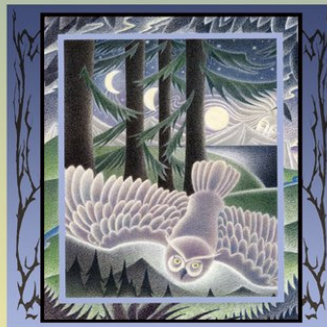


POTTING SHED PRODUCTIONS PRESENTS

MR OCTOBER AND THE MOON OF MADNESS

LIBRETTO BY STEVE BENNETT
BOOK BY STEVE BENNETT AND MARTIN SPRINGETT
MUSIC AND ART BY MARTIN SPRINGETT
ORIGINAL CAST RECORDING PRODUCED BY
KEVIN LALIBERTE WITH THE
GARDENING CLUB ENSEMBLE

COMPOSED BY NORM MACPHERSON AND MARTIN SPRINGETT
ENGINEERED PRODUCED ARRANGED AND MIXED BY
NORM MACPHERSON



A VOICE IN THE EVENING WOODS



THE BOY AND THE BIRD



MEMORY'S ARROW



THESE ARE THE DAYS



THE SIREN



A VOICE



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!!!"

FREE TREES

FOR I KNOW THE TREE CANOPY OF AUSTIN IS AGEING

So Treefolks is seeking to plant three million trees
to assist Austin through climate change. Hence-FREE TREES!

So to Givens Park East Side where volunteers have lined up
fig, pomegranate, live oak and a variety of native Texan trees
to give two to each person present. But look! They are also giving away mushrooms!

So to the desk to get checked in—meet a smiling ex-South Austinite volunteering.

Of course i hand her poetry— and she recognizes Fonty! We hug and laugh
and commiserate at her dispossession from South Austin. Usual story— high rents/
rates of eviction syndrome.

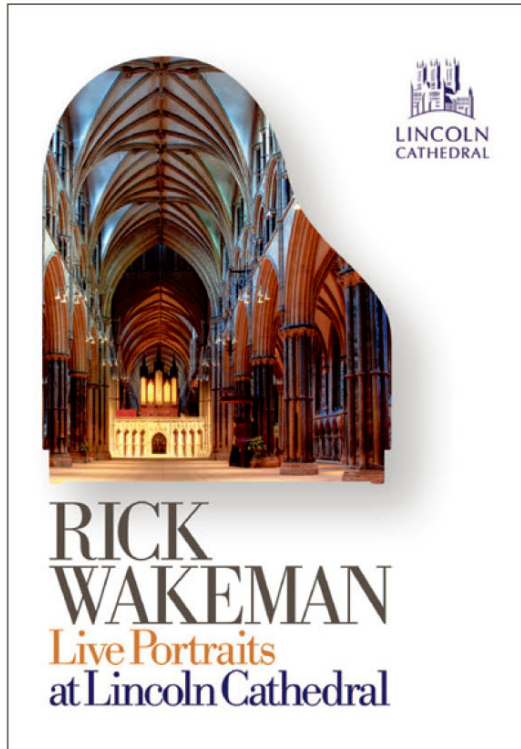
A line of tree-seeking customers patiently waits while we hug and converse in the chill
blue sunshine.

These trees will add to South Austin, as does TREEFOLKS— and all volunteers... and
this conversation.

!

MUSICAL MASTERPIECES

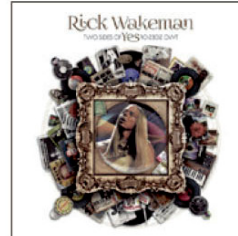
from RICK WAKEMAN



LIVE PORTRAITS AT LINCOLN CATHEDRAL

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

- RICK WAKEMAN
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

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



TIME MACHINE

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



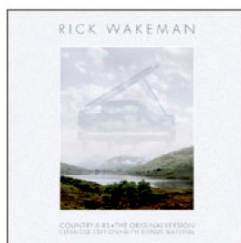
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



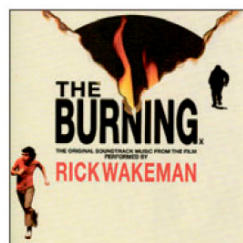
GOLÉ!

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



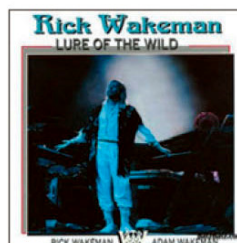
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



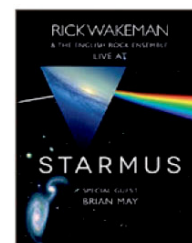
THE BURNING

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



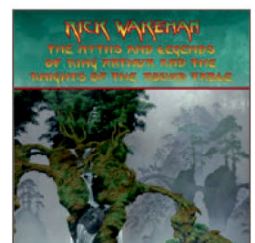
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



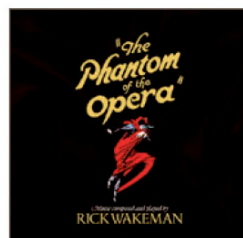
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



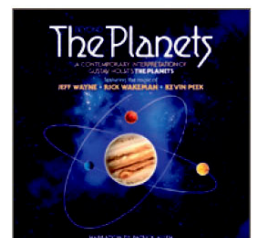
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
MFGZ009CD



WAKEMAN'S MUSIC EMPORIUM

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**



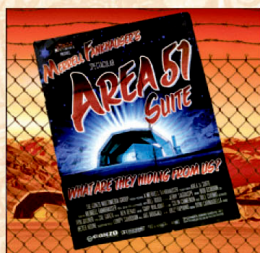
PLEDGEMUSIC

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...

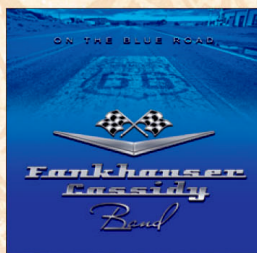
The Best of Merrell Fankhauser contains a 16-page booklet with rare photos and sleeve notes by Merrell, tracing his career from the early 60's to the present. Includes tracks by **Merrell and the Exiles, Fapardokly, HMS Bounty** and **MU**, plus solo material. DOUBLE CD SET GONZO HST074



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

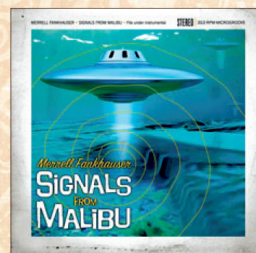
HST126 DOUBLE CD



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

BOOK CAT NO. 9781908728388

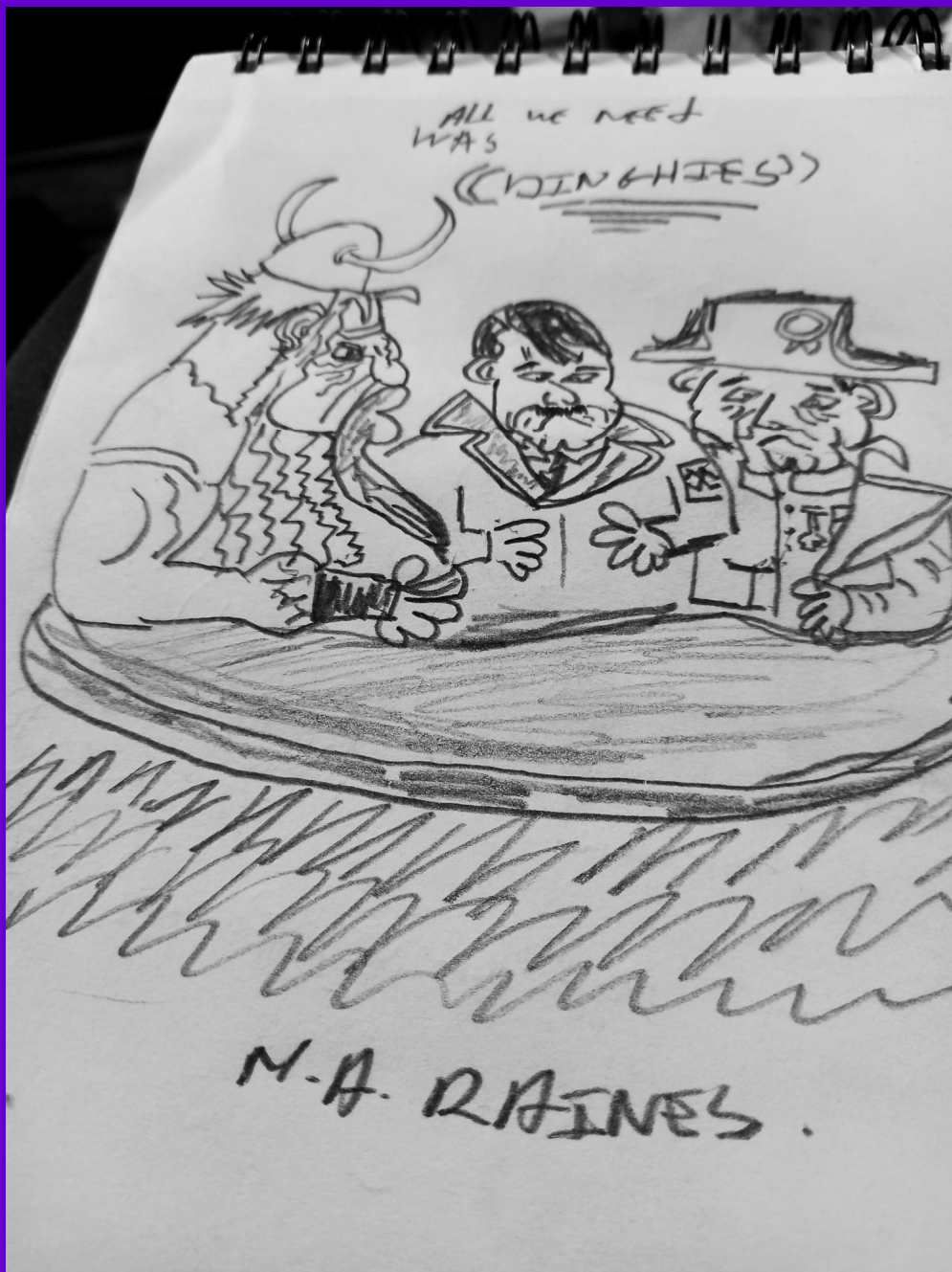
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THE WORLD OF GONZO ACCORDING TO

Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I set 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/>

Strange and sad days.

Two mates of mine, Nik Turner (once of Hawkwind) and Keith Levene (once of PiL and The Clash) have died. I had not seen either of them for some years, mainly because my own health problems and those of my family had made everything more than slightly difficult. Much love to the families and loved ones of both of them. The world is poorer without them.

The two musicians encapsulated particular eras and genres. Without Nik's honking sax, the great albums of classic Hawkwind, such as *Space Ritual* would not have been the same, or arguably so great.

And the same can be argued about the totally unconventional guitar playing that Keith added to PiL's *Metal Box*.

The cosmic reverberations of the musicianship of both guys has echoed down the ages from the 1970s to the present day, and continue to influence the current generation of musicians. One can hardly imagine any of the generations of rock musicians in between then and now not having the echoes of the fingerprints of these two extraordinary men writ large upon them.



On a personal level I am sad, because I was very fond of both men, and although I would not presume to have called them friends, my original description of them as "mates" is because they were certainly more than acquaintances and I was very fond of them both.

See you next issue,

Hare Bol,

Jon Downes



Twice the Music... For a Great Price!



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

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The Classic Albums

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The Classic Albums Vol 1

Legendary gigs Vol 1

Jazz Master's Vol 1

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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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Weekly magazine: www.gonzowebly.com

