

GONZO
#557/8

MAGICK BROTHER

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall

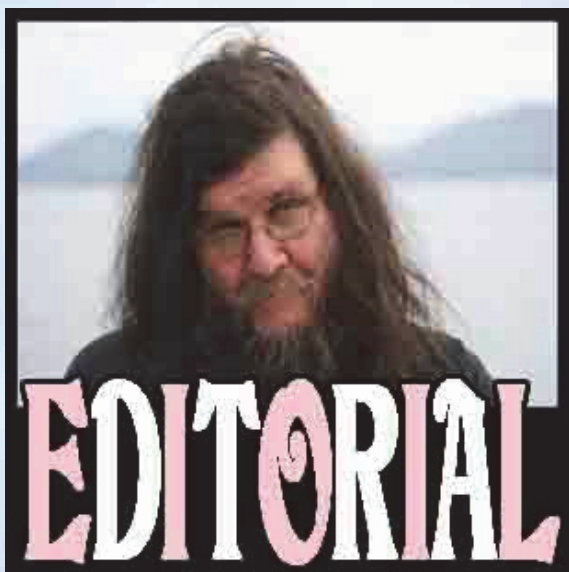


Phil Bayliss

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this little magazine which started as one thing, transmogrified into something else, and is now turning into something completely different, although most of the time neither I nor it have any idea what that is.

I have been editing this magazine for somewhere in the region of 13 years and, on the whole, I am very pleased at the way it has gone. However, even on the occasions it has gone badly, it has still been an interesting learning process. So, *je ne regrette rien*.

This magazine is in many ways a reflection of my life, and an on-going journey. I will always be grateful to Rob Ayling for having given me this opportunity.

One of the nicest things that Rob ever did for me was to introduce me to his old friend Thom Woodruff, who is also known as "Spirit Thom" and "Thom the World Poet". He is an Australian beat poet and troubadour who rose in the public eye due to his work with Daavid Allen and Gilli Smyth, which is how he became involved with Rob and the Gonzo empire.

We immediately hit it off and became firm friends.



GULLIBLE'S TRAVELS

But I was in no way prepared for what happened next.

Some years after we first met, I was in the middle of one of my periodic bipolar blips and was, as I am occasionally, suicidal. I was also very drunk, which is one of the vices I left behind me sometime ago. I had a long and happy chat with Thom in the middle of the night, courtesy of those jolly nice fellows at Facebook messenger. I never told him that he had effectively talked me down from the edge of suicide until that is, last Tuesday, when he turned-up on my doorstep.

OK, it wasn't quite as dramatic as it sounds.

The suicide story is completely true, and I did only tell him about it for the first time last week, but by the time he came to visit me, I was already aware that he was in the country and aware that he was going to drop in. But I was in no way prepared for what happened next.





I had read quite a few accounts of Thom's forthcoming UK tour, like this one from the *Bradford Telegraph and Argus*.

Says Bradford poet Bruce Barnes:

"You may have come across Thom in his troubadour-like peregrinations , but this trip will be special for those who

have never experienced him, have heard him and want more, and those from West Yorkshire who have visited Austin International Poetry Festival and other Texas Festivals thanks to Thom's organisational energy and the Austin poetry community's generous hospitality. "I hope that those dropping in on Thom's tour will get a sense of Austin's poetry scene-unique presence

اللجنة لهم إذا كانوا لا تأخذ نكتة

My sitting room, for those of you who have not had the pleasure, does have a load of disparate objects.

and, if you will, put that up as a mirror to Bradford's own open mic poetry scene, not to replicate nor in envy, but to add it to that stock of experience that will contribute to making Bradford an international City of Culture in 2025." Thom Woodruff is in Bradford from June 14-20, doing readings, performances and supporting workshops with mental health service users. On June 15 he is at the Josef K Cafe, Little Horton Lane, for a birthday reading from 12 noon to 1pm, then for 'Old Fogies Back from Austin' - reading and reminiscing from poets "from Bradford and elsewhere" who have visited Austin to read and perform - from 2-3pm. On June 16 Thom is at a mental health service user workshop at the Josef K Cafe, 11am to 12.30pm; on June 17 he's at The Trapezium Gallery on Kirkgate, Bradford, from 12 noon to 3pm for an open mic poetry, with videos from the Austin poetry scene; on June 18 - Father's Day, he's at The

Boar and Fable, North Parade, Bradford, from 2-4pm for an "informal non-gendered group celebration of fathers - bring poems, songs, music and memories"; and on June 19 he's back at the Josef K Cafe meeting Beehive Poets, billed as an opportunity to share poems in a listening environment.

It was with quite deep regret that I realised that I was not going to be able to go to any of his shows because I am basically too old and decrepit. But I continued to read about his tour and I had no idea that my sitting room was going to be one of the venues. I had already asked my darling secretary and amanuensis Karen, if she minded being hostess for Thom's visit, and doing the important things like making tea and providing cake, and so, as soon as I had a garbled telephone call from the World Poet telling me that they were

just leaving Glastonbury, I gave Karen and her husband, Richard a ring and the well-oiled CFZ hospitality machine leapt into action.

I remember Karen asking me how many guests we were expecting. I told her quite truthfully, that I had no idea and we should be prepared for anything from Thom & his wife (two) up to the contents of a medium-sized bus. In the event, what actually happened was that Thom and his wife, and two other people, a guitarist called Chris and his daughter called Eva, trooped into my sitting room.

My sitting room, for those of you who have not had the pleasure, does have a load of disparate objects. From where I'm sitting, if you ignore my walking frame, a ring light and a microphone boom arm attached to my desk, into which is held an impressive Neumann microphone (until one realises it's a knock-off which I bought off ebay) I can see right in front of me; a modern reproduction of An Egyptian sarcophagus in which I keep a large chunk of my CD collection and a glove puppet of Tove Jansson's Little My sitting incongruously upon it. There are two reasonably inviting sofas, one of which belonged to my mother-in-law and is at least 60 years old and the other which was given to me by my house-proud step-daughter after my grand-daughter scribbled on it with an indelible felt pen. I can't even see the scribble, but once it had been defiled, she could no longer bear to have it in the house. Strange girl. The older sofa is covered in a faux wolf skin throw which I bought on ebay and some rather nice cushions with a red and gold Indian pattern. There is a Korean wishing bell, a model of Anubis and a wooden effigy of a Mexican dragon god which I bought whilst I was in Mexico City with UK Channel 4, 25 years ago. There is a cast from one of

the footprints from Bluff Creek which I bought in 1967 and a tiny zen meditation garden, and that is just the beginning. I find it to be a welcoming and nurturing environment and so does my little dog Archie, but I am only too aware that some visitors might come in, take one look at the scruffy, elderly hippie and the aforementioned little dog, surrounded by the mixture of valuable family heirlooms and tat and think that they were entering a madhouse.

Luckily, from the first moment that Thom and I set eyes on each other it was like we had known each other for years (yes, we had) and that he was a regular visitor to my tumble-down sanctuary. Everybody sat down, and Karen bustled around offering tea & sympathy as we celebrated the fact that although loads of horrible things had come from it, the internet does bring people from all around the world together.

My first inclination that this was not going to be just another social visit, was when Chris diffidently asked me if he could play one of my guitars. "Yes, of course" I said, and he chose my 35-year-old 'Ovation Celebrity' which was my chosen guitar, both on stage and in the studio, until a mixture of diabetic neuropathy and the fact that the strings are too close together made it virtually impossible for me to play.

It was lovely to hear my old guitar being played once again by somebody who can get the best out of her. She really is a one man guitar, and I remember on various occasions when people wanted to try her, I would pass her over to them, but they would find her far too rigid and inflexible. Chris was only the fourth person, apart from Ed Ozric, Fred Thelonus Baker and me, to be able to play her properly and it was a joy to hear. He improvised happily for several minutes and like the

best free form guitar improvisations, he meandered through several different forms and tunes before settling upon one of them which grew in intensity.

But it was only when Thom began to speak, that I realised that Karen, Richard & I were the highly privileged audience at the latest show on Thom, The World Poet's, farewell UK tour. As he said, it is highly unlikely that we will ever see each other again, and so I, at least, did my best to grok the experience in its fullness.

I have always liked Thom's writing, but I had no idea until last Tuesday that I realised how infinitesimally better he is as a live performer. There was a palpable bond between him and Chris and the words (which I strongly suspect were mostly improvised as well as the music ditto) ebbed and flowed in time with each other as if they were picking up on some ancient, immortal and invisible waves of strength and power.

I am a scientist, of a sort. I am an artist, of a sort. But I believe in magic. Magic is one of the basic building blocks of the cosmos and the ability to practise magic is what separates man from the beasts. I still remember the first time I unwittingly performed a magikal act. It was in late May 1977, the day before I was expelled from the crappy little public school at which I had been an unwilling pupil for two-and-a-half terms.

Together with two friends, Brian & Jez, we had taken our guitars out to a secluded place on the corner of a pretentious looking cricket pitch and we played free form music together. I was still not sure whether I wanted to be The Grateful Dead or The Clash, but on that afternoon, San Francisco's finest won out and we jammed happily

for about an hour and a half. However, on at least one point in the proceedings, I looked around and saw that the cricket pitch had disappeared and that the three of us were sitting cross-legged with our guitars in the middle of a wasteland looking a little like those parts of Northern Dartmoor where I used to go and pick magic mushrooms, a few years later.

It was like that last Tuesday afternoon. Thom and Chris wove a magickal basket of dreams and promises.

In the middle of proceedings, Archie came in wagging his tail. One never knows how Archie is going to deal with visitors, but on this occasion he was as good as gold. He ambled around, his tail wagging furiously and introduced himself to each of our guests one by one, giving each of them a perfunctory kiss on whatever part of their anatomy was easiest for him. What I found particularly moving was that although he kissed Thom and Chris on their knees, they acknowledged his greeting without breaking the rhythm of their performance.

Archie then indicated that it was time for me to put his pillow on my knee (it doubles as a keyboard stand) and he hopped up to enjoy the rest of the performance. Thom dedicated two of his poems to him and sat looking Archie straight in the eyes (something which is not recommended with Jack Russells, because they can be mean, high-spirited little fuckers if you don't know them very well) but there was an immediate and beautiful rapport between Thom and Archie, just the way in doggy dialogue, of the rapport that he had conjured up with the rest of us.

Whilst the performance was continuing, I honestly cannot tell you how long it took - it could have been a few minutes or it could have been a



few centuries. It was actually about two-and-a-half hours, but to be absolutely truthful I had no idea and I always try to be absolutely truthful, except when I'm talking about an old friend Nick Redfern, with whom I have been engaged in an eminently silly game of disseminating mistruths about the other for about a quarter of a century. That all started in my 1999 book, *The Blackdown Mystery* in which I portrayed him as a leather clad, punk-obsessed thug and I also made disparaging remarks about his girlfriend working in a dominatrix club. Three years later, he wrote a book called, *Three Men Seeking Monsters*, in which he portrayed me as a grossly overweight, effeminate alcoholic. Which, much to the

amusement of me and my wife, made me somewhat the gay icon for a few years. Whenever anybody asked me if the book was true, I would reply: "you truly can't believe what that scallywag Redfern says - now can one of you darlings go and get me a tinsy winsy glass of dry sherry?"

A few years after that, I wrote my second book on the subject of the Chupacabras of Puerto Rico which featured Nick since he had accompanied me on my second excursion to the island. On this occasion, I didn't make anything up but every time that Nick said anything, I had him do it in the broadest Brummy accent that you could imagine, and one night I had him in a beautiful beach bar in San Juan, looking miserable despite

the exotic and cheerful surroundings. "What's wrong?", I asked him, and the fictionalised Nick Refern replied that he was "pining for the Rotunda ". This, for those of you who don't know, was a particularly unpleasant eyesore in the middle of Birmingham which looks like a half squashed coke tin.

A few years after that, Redfern wrote a book in the village in which I now live, had me riding around the village on a horse which I don't possess, and behaving like Captain Haddock when he was trying to be like an English country gentleman riding around Marlinspike Manor grounds in one of the books by Hergé.

And all too soon it was over.

When they had gone, I felt diminished by their absence but aware that they had left something immeasurably valuable behind them. In passing I referenced *Stranger in a Strange Land* earlier and the nearest that I can tell you is that the afternoon was how I had always imagined a water sharing ceremony to be. And how the vast majority of church services in my life aren't. It was an act of celebration, an act of worship, and an act of love, and I for one, will never forget it, and I suspect that neither will Karen and her husband.

I hope you enjoy this issue
Hare Bol

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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So what's it all about, Alfie?

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

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

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

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

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

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

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



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

ROCKIN' THE CITY OF ANGELS

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

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JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH
& MORE!





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

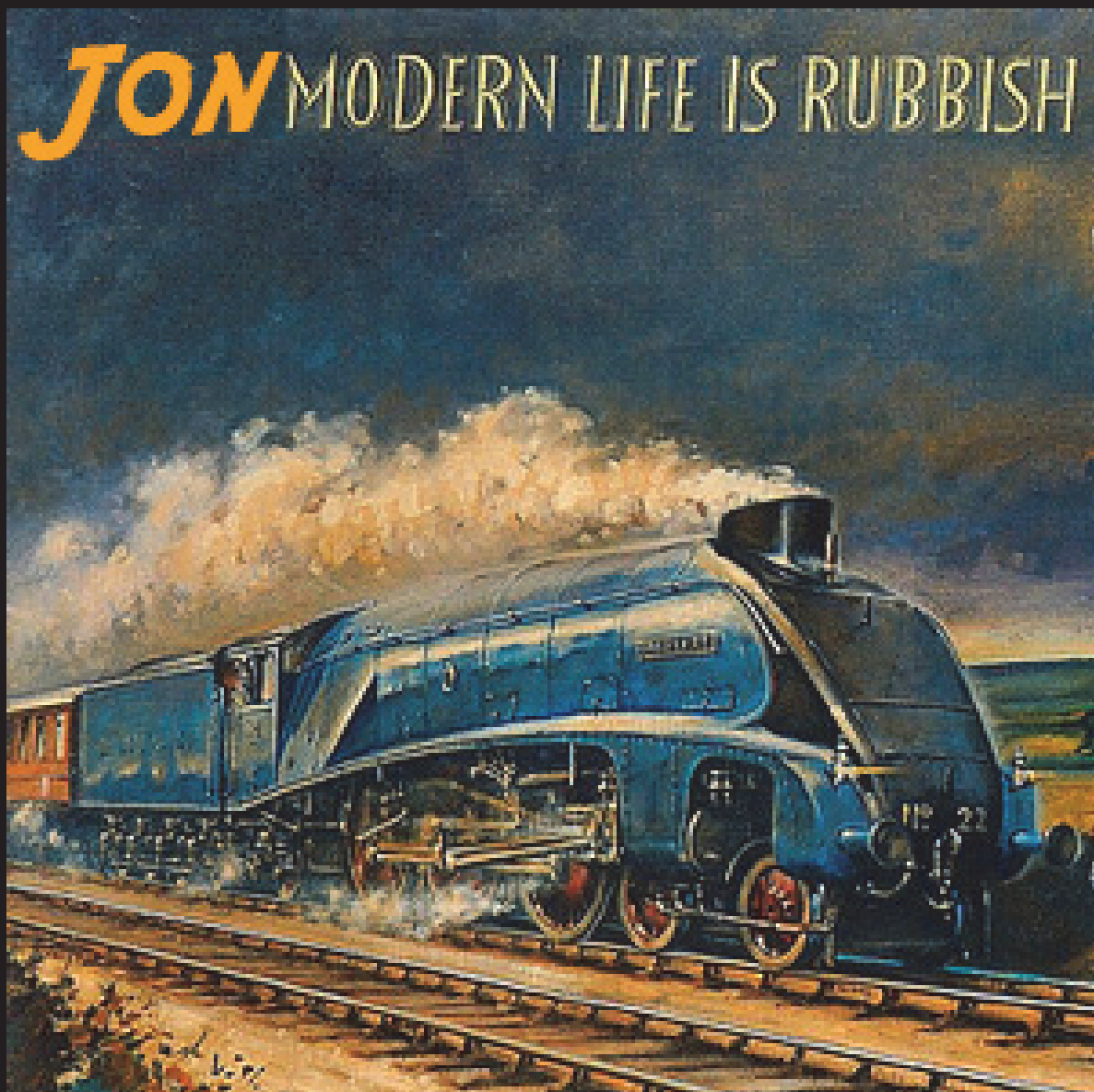


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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly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

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

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

Things May Come and Things May Go and Jon has his toe amputated so you don't have to

In which the editor, gets his toe amputated so you don't have to

I think it is quite likely that some of you reading this will pick up on the fact that, what would be known in the music industry as post production, is not up to the high standard to which we normally aspire. This is because last Friday, the day on, which I normally do the bulk of the work on the following week issue, I was admitted to Musgrove Park Hospital and told her that I was in urgent need of having my right big toe amputated.

This was, as I'm sure you can imagine, not a piece of news, which filled me with glee

and delight, but, for some reason, I was feeling particularly brave. Either that, or particularly stupid, because the news of my imminent dismemberment didn't actually fill me with any horror or dread. In fact, I don't think I've felt anything much and I spent my first evening and night in the Surgical Decision Unit, faffing about on the controls of my hospital bed and pretending to be a spaceman of some description.

On the Saturday, I was woken up at some Godawful hour, given some toast and marmalade, and then pointed it in the right direction for my ablutions. I have spent quite a lot of time in hospitals over the years, back during my time as a nurse four decades ago, and more recently watching my poor late wife die by inches of cancer. However, it was my first time as an inpatient since I had three operations on my knees as a child over 50 years ago, and although I don't know whether Musgrove Park Hospital in Taunton is typical of what the NHS does these days, the customer care (if that is the proper term) was above reproach, and I was very impressed.

I was already in an enviable position in that I had my iPad and my own wheelchair with me. This gave me a degree of autonomy which I found both useful and comforting. So, giving a degree of ammunition to those people who accuse me of being a workaholic, I actually spent quite a large amount of my sojourn in the hospital working.

As anybody who has read my inky fingered , scribblings here and elsewhere, will know, call me every Saturday



jon



jon

afternoon we broadcast a half hour webTV show courtesy of those jolly nice fellows at YouTube, and the cognoscente amongst you will know that my producer Louis and I do our best to be there for live chat and commentary. This episode was a controversial one as it featured a bloke called MK Davis, talking about his theory that the events at Bluff Creek in 1967, when Roger Patterson and Bob Gimlin filmed a Sasquatch were far more sinister than we have ever been told. In fact, he claims, there was a massacre there, carried out by logging companies, trying to rid the area of hominins.

I was sitting up in bed, whilst carrying out the live chat, debate, and no sooner had we got to the end credits than a charming young lady called Abbie turned up to take me down to the theatre. What happened next is what I think the Taunton Health Authority, or whatever they're called should be congratulated upon the most. Abbie's job was to hold my hand, and talk distracting nonsense, during the progress of my operation. I had opted to have it done under local anaesthetic as my tribute to Patrick Campbell-Lyons. No, of course I didn't. I chose to have local anaesthetic because I believed that this might hasten the chances of my discharge. It didn't, but it was a good idea.

Abbie constructed what she called a 'tent' which was actually a blanket suspended on various tripody things, which meant that with the best will in the world I wouldn't be able to see what was going on. My late wife would have loved to have watched her own toe being amputated, but we all know that the female of the species is more deadly than the male. I am far too squeamish. Abbie

asked me to request music, so I asked for Scott 3, which was mildly amusing as Funeral Tango came on just as I was leaving the theatre.

Truthfully, I didn't feel a thing. Nor did I feel any pain at any time after that. Diabetic neuropathy played bollocks with my neurones beneath my knee, and I haven't felt anything down there for years. And just for once this turned out to be a boon, as it turned out that the pain receptors all the way through my lower limbs seem to have been kicked into touch.

That night, I lay in bed, chatting to Miss Maxine and Young Master Louis on my iPad, and it was no different really any normal night, Casa Downes.

On Sunday, I committed an act of social embarrassment totally by accident. I was struck by how cheerful and chatty all the staff were, and on Sunday. I was woken up by a small gaggle of short, black girls in uniform, who were obviously nurses, or orderlies or something. They skipped around the ward, chattering like little birds, as they carried out their duties. I found the sound they made so beguiling, that I pretended to be asleep, just so I could listen to them and not disturb them. A few hours later I was attended by a Nigerian nurse who was so kind and sweet that I told her – truthfully – that I had lived in Nigeria when I was a baby. "What did your family do?" She asked. And I told her that my father was an agricultural officer. She looked at me, puzzled. "But you are white..." she said. It was before independence I told her, and immediately you could see the shutters go down on her eyes. I ceased being the kind, old gentleman, with a long beard, in

bed 48 and in an instant became part of the patriarchy, or white privilege, or some bollocks. She avoided me for the rest of my stay on the ward, which, luckily was only a few hours.

I remembered the way that my parents paid for my Baby Amah's education in Hong Kong, and also paid for that of her two nieces. I remember the way that my parents taught me to respect the Chinese people with whom I had dealings, and – although I'm too young to remember the details – I know they did similar things for people in Nigeria. It is such an appalling shame that anything appertaining to the British empire is only taught in black and white, and I'm not sure whether that pun is deliberate or not.

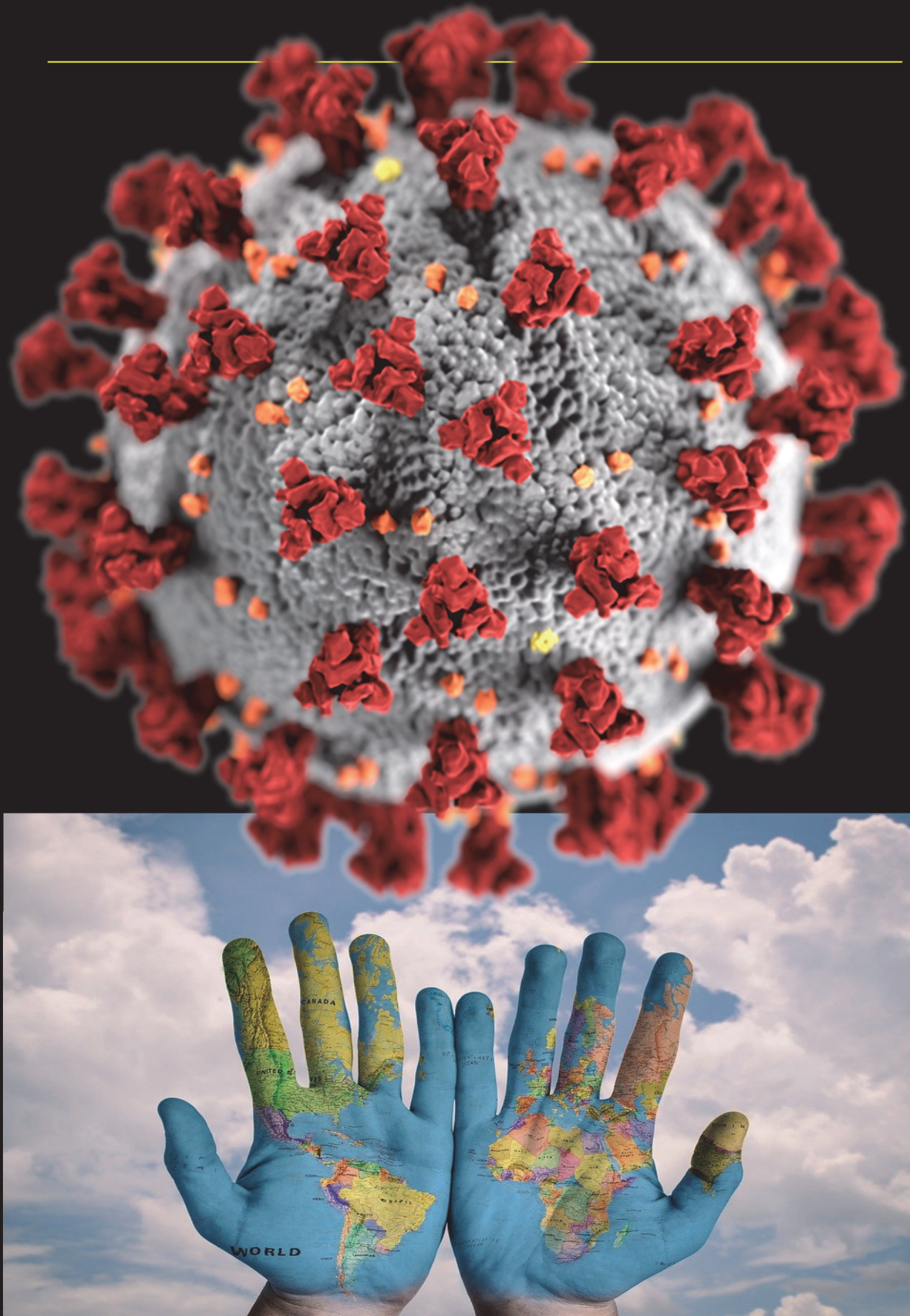
And then at about teatime, I was moved up to another ward to convalesce. It was nice to have a room of my own in which I could dictate, listen to music or even watch television, although I didn't. On the Monday morning (when I hoped that I was going to be released) I met the consultant for the first time. Some things don't change, and the behaviour and routine of the consultant and his acolytes had changed little since the days of Richard Gordon. I tried to ask him some questions, but by the time I have got halfway through the sentence, he had buggered off in a cloud of self-importance. I don't know why this annoyed me. It shouldn't have done. Consultants are right up at the top of the food chain in the hospital, whereas fat hippies with only one big toe are very little more than krill.

Although there were undoubted benefits

to being in the single room, it was, peculiarly, not as much fun as being back in the assessment ward. There was not as much going on, and I didn't see as many people. But the people I did see were delightful. Back in the day when I was still a nurse and did my stint in a General Hospital, everybody was a little bit sombre and formal. But I like the new cheerful, NHS far more, and I found myself laughing and joking with the staff. They say that laughter is the best medicine, and I think the fact that I am home in just a week is pretty conclusive evidence for it.

I spent the next three and a half days in bed, listening to Roy Harper, and dictating deathless prose on my iPad. And after a false start on Wednesday, Graham brought me home on Thursday afternoon. And that brings you up-to-date, and I hope explains any glitches in this week's issue.





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GASTANK

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HFG2022DVD



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Soundtrack album
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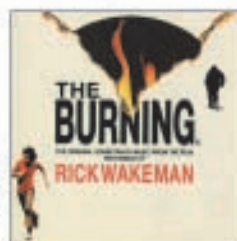
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COUNTRY AIRS

The original recording,
with two new tracks

HFG2014CD



THE BURNING

The original Soundtrack
album, back in print at last!

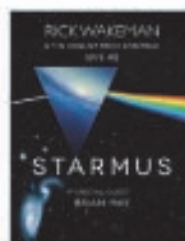
HFG2024CD



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental

HFG2003CD



STARMUS

With Brian May and
The English Rock
Ensemble. DVD

HFG2010DVD



MYTHS AND LEGENDS

Double CD set. The
expanded 2016 version

HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG2005CD



CAN YOU HEAR ME?

Featuring The English
Chamber Choir

HFG2005



CRIMES OF PASSION

A wicked and erotic
soundtrack!

HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and
Kevin Peek

HFG2009CD



WAKEMAN'S MUSIC EMPORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers





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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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

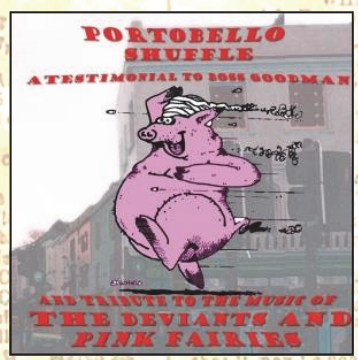




#THECROSSING
GREENPEACE

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**

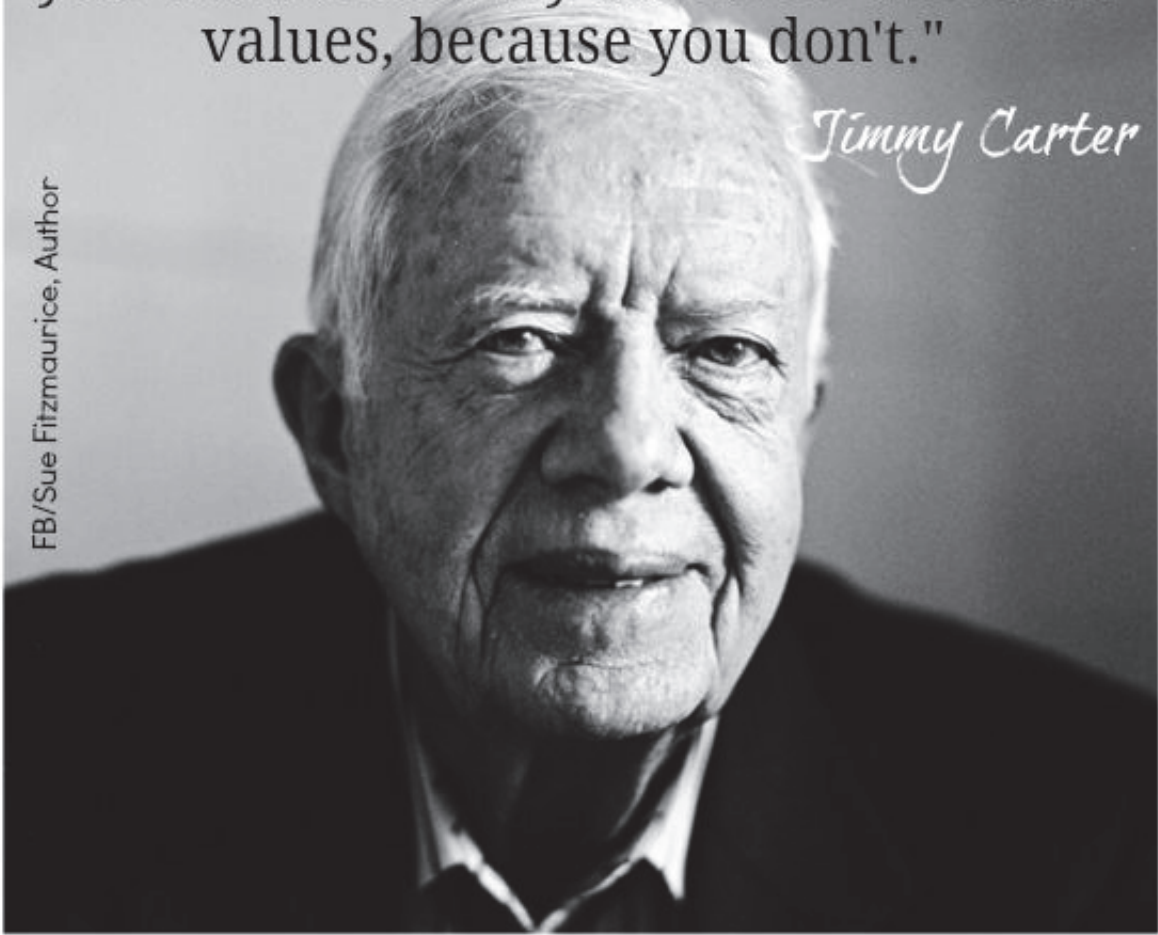
Saving butterflies, moths and our environment



"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...

Prog



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





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/12-12-2021-show-440-renaissance-scheherazade-x/>

12-12-2021 – SHOW 440 – Renaissance: Scheherazade

Vapors of Morphine:	Drop out Mambo
Bubble Tea and Cigarettes:	Liz
Jonathan Richman:	Whoa, How Different we Are
Renaissance:	Ocean Gypsy
A Fine Place:	It's Your House
Ger Eaton:	Hollow
Jordana and TV Girl	The Party's Not Over
The Melvins:	Sway
Peter Lawson:	The Dead Bird
Stephen Christie feat. Joseph Malik:	Justify Me (north west take 1 rerub)
Black Marble:	Royal Walls
Stealing Sheep and the Radiophonic Workshop:	The Fight
Maya Shenfield:	Body Electric
La Luz:	Watching Cartoons
Bärchen und die Milchbubis:	'Ich will nicht älter werden' ('I do not want to get older')
Robbin Kapsalis and and Vintage #18:	Fever
Martha Tilston:	Come Alive
Jon Hopkins:	Music for Psychedelic Therapy
Renaissance:	Song of Scheherazade
Irreversible Entanglements:	Keys to Creation (Radio Edit)
Sinn Sisamouth and Mao Sareth:	The Night is Soft
David Crosby:	I'd Swear There was Somebody Here

**Listen
Here**



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-523-producer-12-16-2022/>



The Bedlam Furnaces

Tinyhawk and Bizarro

Twisted Mind

Atlas Empire

GRICE

In The Labyrinth

Custard Flux

Pryzme

Joost Van Der Graaf

ONLY

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**



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

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

Happiness Is The Road - Part 2

Ep. 103

<https://shows.acast.com/between-you-and-me/episodes/happiness-is-the-road-part-2>

In this episode, we finally begin to delve into Volume One of Marillion's *Happiness Is The Road*, discussing the album's conception, its creation, and the first two tracks - *Dreamy Street* and *This Train Is My Life*.

Could this be Marillion's most underrated album?

**Listen
Here**



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

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

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



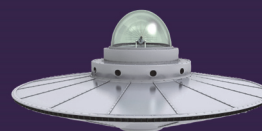
PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Non-Christmas Christmas Show 23/12/2022

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=230247035>

In a fan favourite re-boot, the gang talks to Dr. Bruce Solheim about his relative's involvement with Hitler's despised secret police. Author Matthew Roberts on his new paranormal-themed book, "Initiated." Army war vet & paranormal podcast host Jessie Kwasney on his unusual combat experiences in Iraq. Also, Top Ten Weird Warships, a discussion on why the British Navy would name one of its ships, the HMS Pansy, and what U.S. military service has the worst food. Special guest: Empath Valerie...
Duration:01:52:58



**Listen
Here**



Christy Dignam
1960 - 2023

Christopher Dignam was an Irish singer who was best known as the lead singer of the popular Irish rock band Aslan. His career of over 40 years was characterised by numerous successes on the Irish charts as well as recurring problems with drug addiction and recovery. Dignam died at home on 13 June 2023, at the age of 63.

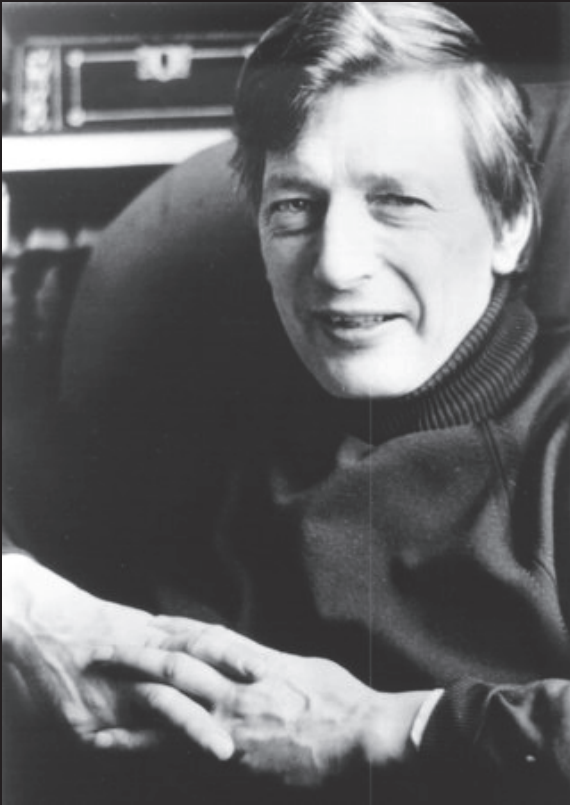


Sharda
1933 - 2023

Sharda Rajan Iyengar, known professionally as Sharda, was an Indian playback singer most active in the 1960s and 1970s. She won the Filmfare Award for Best Female Playback Singer for the cabaret "Baat Zara Hai Aapas Ki" in the film Jahan Pyar Miley (1970), though she is most remembered for her song "Titli Udi" in the film Suraj (1966). In 2007, she released her album Andaaz-E-Bayan Aur.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Peter Dickinson
1934 - 2023

Peter Dickinson was an English composer, musicologist, author, and pianist, best known for his experimental musical compositions and writings on American music. In 1980 he became a founding member of the Association of Professional Composers and was named a Fellow of the Royal Society of Arts a year later. He has also been a board member of Trinity College of Music since 1984 and a member of the Royal Society of Musicians since 1985. He was also chair of the Bernarr Rainbow Trust, a charity set up in 1997 for the benefit of music education. Dickinson died on 16 June 2023, at the age of 88.



Dave Maclean
1944 - 2023

Dave Maclean (born José Carlos González) was a Brazilian singer-songwriter, whose repertoire sung in English was very successful in the 1970s. In 1969, he started a band named "Os Botões" in São Paulo. The band had its name anglicized later, becoming "The Buttons". Maclean later scored several hits when singing in English. In 1996, Maclean took a new direction to his music career, and took advantage of a new wave to modernize American country music. He continued performing into the 2010s with his classic 70s hits.

THOSE WE HAVE LOST



Teresa Nervosa
1962 - 2023

Teresa Taylor, also known as Teresa Nervosa, was an American musician and actress. She was best known as being a drummer for the American experimental rock band Butthole Surfers. Taylor was one of two Surfers drummers from 1983 through 1989, with the exception of a brief leave of absence from late 1985 to 1986. Taylor had a small role in director Richard Linklater's 1990 film, *Slacker*. As of 2007, Taylor was living in Austin and still recording music with Gibby Haynes, lead singer of the Butthole Surfers. Taylor died on June 18, 2023, at the age of 60, from end-stage lung disease.



Cornel Țăranu
1934 - 2023

Cornel Țăranu was a Romanian composer, musicologist, conductor and cultural manager. After studies in Cluj and Paris, he began a long career as a teacher at the Cluj Conservatoire, founded a chamber orchestra dedicated to contemporary music, directed a festival, and was head of the Union of Romanian Composers for more than two decades. His compositions focus on orchestral compositions; he wrote two operas, film scores, chamber music, and vocal music for soloists and choirs.

THOSE WE HAVE LOST



Adriano Mazzeletti
1935 - 2023

Adriano Emilio Mazzeletti was an Italian musicologist, radio writer, and presenter. In the 1950s Mazzeletti moved to Perugia, where he founded the jazz club which originated the Umbria Jazz Festival and organized important jazz concerts with notable figures such as Louis Armstrong. In

1957 he was employed by RAI, in which he worked as writer and radio host of programs about jazz. Mazzeletti wrote several books about the history of Italian jazz. He was editor of several jazz-themed magazines, and served as artistic director of numerous music festivals.



Big Pokey
1974 - 2023

Milton Powell, better known by his stage

THOSE WE HAVE LOST

name Big Pokey, was an American rapper from Houston, Texas. Big Pokey was associated with chopped and screwed music, and was one of the original members of the Screwed Up Click. Big Pokey began rapping with Houston producer DJ Screw in the early 1990s. His first full-length album, *Hardest Pit in the Litter*, appeared in early 1999. He went on to collaborate with other artists, and featured on a number of tracks. On June 17, 2023, Powell collapsed while performing at a bar in Beaumont, Texas. He was hospitalized and died overnight on June 18. He was 48 years old.



Gabriele Schnaut
1951 - 2023

Gabriele Schnaut was a German classical

singer who started her operatic career as a mezzo-soprano in 1976 and changed to dramatic soprano in 1985. She performed at the Bayreuth Festival from 1977 to 2000. After a breakthrough performance at the Hamburgische Staatsoper in 1988, she became a leading dramatic soprano on the stages of the world. From 2008, she ventured into dramatic mezzo-soprano character roles. She performed and recorded works by composers of the 20th century. Schnaut was a professor of voice at the Universität der Künste in Berlin between 2005 and 2014. Schnaut died on 19 June 2023, at age 72, after a short severe illness.



Max Morath
1926 - 2023

Max Edward Morath was an American

THOSE WE HAVE LOST

ragtime pianist, composer, actor, and author. He was best known for his piano playing and is referred to as "Mr. Ragtime". He was a touring performer as well as being variously a composer, recording artist, actor, playwright, and radio and television presenter. He has also been recognized as a major influence on younger pianists recording ragtime.

Paolo Zavallone 1932 - 2023

Paolo Zavalloni, best known as Paolo Zavallone and El Pasador, was an Italian singer, bandleader and composer. Zavallone started his career in the early 1950s as the keyboardist in an orchestra. In 1957 he formed his own band. He became popular in the 1970s, as the bandleader in several TV shows and as the composer and singer of several theme songs. His major hit was the 1977 disco song "Amada Mia, Amore Mio". He also wrote songs for other artists. In 1978 Zavallone served as conductor of the Sanremo Music Festival, and between 1989 and 2001 he was official arranger of Zecchino d'Oro.

John Waddington 1960 - 2023

John Waddington was an English musician

known as the guitarist for the English electronic rock group, the Pop Group. John Waddington was 17 years old when he started his first band, serving as vocalist, guitarist, and principal songwriter for the punk group The Boyfriends. The band was short-lived and he joined The Pop Group in 1977, serving as one of their guitarists. After The Pop Group disbanded in 1981, he was asked to join another post-punk band, Maximum Joy. He was also involved in the short-lived German electro outfit U-BahnX with Disc O'Dell.

Doris Stockhausen 1924 - 2023

Doris Gertrud Johanna Stockhausen (née Andreae) was a German music pedagogue. She was the first wife of Karlheinz Stockhausen, who dedicated several compositions to her. In the 1950s, Doris Stockhausen was not only her husband's wife, but also his muse and inspiration. She made it possible for him to focus on his compositions and accompanied him on several tours. In 1965, the couple divorced, and she lived in Cologne where she worked as a successful piano teacher.

Vyacheslav Nagovitsin Вячеслав Наговицин 1939 - 2023

THOSE WE HAVE LOST

Vyacheslav Lavrent'yevich Nagovitsin was a Russian composer. In 1963–1964 he worked in Ulan-Ude Opera and Ballet Theater, and in 1966–1970 he was a lecturer at the Mussorgsky Music School in Leningrad. He later also worked as the Music Director of the Leningrad Comedy Theatre, and since 1970 he was a professor at the Leningrad Conservatory. Nagovitsin died on 20 June 2023, at the age of 83.

Phyllis Gomda Hsi

席慕德

1938 - 2023

Phyllis Gomda Hsi was a Taiwanese vocalist and music educator. After her graduation in 1966, she launched her performance career and became a soprano singer for the Theater Regensburg in Germany the following year. In 1969 and 1971, Hsi was dispatched twice by the Goethe-Institut München to tour the German Art Songs Vocal Recital in Southeast Asian countries. In 1971, Hsi returned to Taiwan and taught vocal music and German art songs at her alma mater, National Taiwan Normal University. From 1985, Hsi lectured on vocal music, interpretation of German art songs, and singing voice. From 1999 to 2006, she served as the director of the Association of Vocal Artists of R.O.C for seven years. Hsi died on 20 June 2023 from complications of a fall, at the age of 85.

Sungbong Choi

崔聖奉

1990 - 2023

Sungbong Choi was a South Korean singer. He made his debut on the 2011 season of Korea's Got Talent after a troubled youth, during which he had to work to support himself. After his appearance on KGT, many major entertainment companies persuaded Choi to sign contracts with them, and he eventually signed a contract with Bongbong Company. Choi claimed in January 2021 that he was suffering from cancer and raising funds to support his latest album, though he later admitted to faking this. Choi died by suicide on 20 June 2023, after having left a farewell message on his online channel.

Peter Brötzmann

1941 - 2023

Peter Brötzmann was a German jazz saxophonist and clarinetist regarded as a central and pioneering figure in European free jazz. Throughout his career he released over fifty albums as a bandleader. He studied painting but grew dissatisfied with art galleries and exhibitions. He experienced his first jazz concert when he saw American jazz musician Sidney Bechet, and taught himself to play clarinet,

THOSE WE HAVE LOST

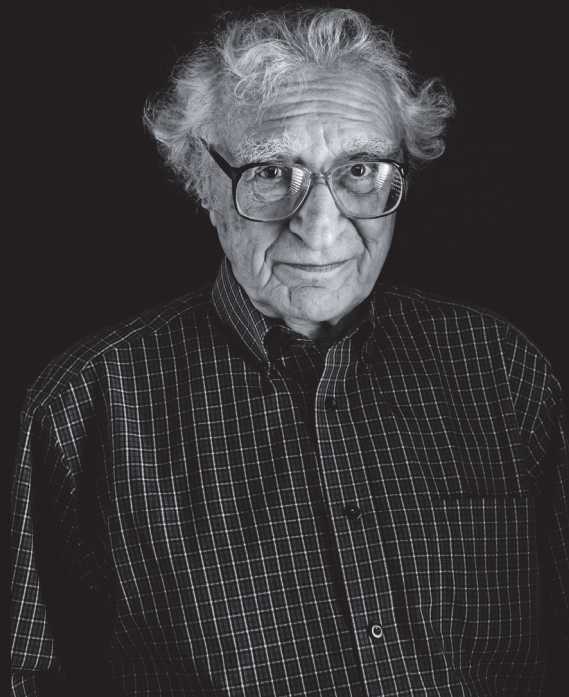
saxophone, and the tárogató. His first recording was released in 1967, and his second the following year. Brötzmann died on 22 June 2023, at the age of 82.



Jesse McReynolds
1929 - 2023

Jesse Lester McReynolds was an American bluegrass musician. He was best known for his innovative crosspicking and split-string styles of mandolin playing. He and his brother Jim began performing together around 1947. They originally performed under the name, "The McReynolds Brothers." They later recorded 20 songs for Capitol over three sessions in 1952, 1953, and 1955. While serving in Korea, Jesse played regular concerts for other troops. After his return from Korea, Jim and Jesse

continued to perform and release albums until Jim's death from cancer in 2002. From 2002, Jesse continued to perform and record as a solo artist, playing between 60 and 70 shows each year.



Sheldon Harnick
1924 - 2023

Sheldon Mayer Harnick was an American lyricist and songwriter best known for his collaborations with composer Jerry Bock on musicals such as *Fiorello!* and *Fiddler on the Roof*. He took an interest in music from an early age, playing the violin as a child.

Around 1956, Harnick met Jerry Bock. He worked with other notable creators on shows, such as Henry Mollicone and

THOSE WE HAVE LOST

Norton Juster, totalling around 27 shows worked on. Harnick died on June 23, 2023, at the age of 99.



Rachel Yakar
1936 - 2023

Rachel Yakar was a French operatic soprano and voice teacher. She was known for Mozart roles, Baroque opera and contemporary opera. In 1963, she made her debut at the Strasbourg opera. She moved to the Deutsche Oper am Rhein in 1964, where she remained a member of the ensemble for more than 25 years. In the mid and late 1970s, she performed at the Bayreuth Festival from 1975, the Glyndebourne Festival from 1977, the

Edinburgh Festival, Salzburg Festival and at the Royal Opera House in London. She taught at the Paris Conservatoire until 1997. Yakar died on 24 June 2023, at the age of 87.



Lee Rauch
1964 - 2023

William Lee Rauch was an American drummer who played in several thrash metal bands based in California from 1983 to 1987. He used to be the drummer at a church in Indian Lake, Ohio. He was temporarily part of Megadeth in 1984, then partook in live shows with Dark Angel for some years. In 1986, Rauch joined the group Wargod. With Wargod, Rauch recorded a demo that year, but the group split in 1987. From then on, Rauch was no longer part of a band, but continued to play from time to time locally in northwestern Ohio.

THOSE WE HAVE LOST



Claude Barzotti
1953 - 2023

Claude Barzotti (born Francesco Barzotti) was a Belgian singer of Italian origin who was prominent during the 1980s. Barzotti recorded several songs which each sold hundreds of thousands of copies. He first achieved success in 1981 with his song *Le Rital*. Barzotti's career continued throughout the 1980s. Barzotti's songs have also been featured in movies and DVDs in France. He also wrote the Belgian entry to the 1992 Eurovision Song Contest. Barzotti's best-of compilation was released in France in 2003. His

2012 album *C'est mon histoire* debuted at No. 39 on the Canadian Albums Chart.



Tapas Das
1954 - 2023

Tapas Bapi Das was an Indian singer-songwriter, and guitarist. A self-taught guitarist, Bapi began playing the instrument during college. He was one of the founding members of the Bengali rock band *Moheener Ghoraguli* established in 1975 in Kolkata. In 2015, Bapi formed a Bengali band called *Moheen Ekhon O Bondhura*.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

ONE MILLION

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



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%

of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

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

Facts found on ecowatch.com



SAVE Stonehenge World Heritage Site

FROM THE BULLDOZERS!

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THE PETITION**



change.org

visit stonehengealliance.org.uk for further details

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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



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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

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

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

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

Celestial Fire

Live in the UK



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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/gonzowebly>



From danger to safety...

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

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

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

One more thing....

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

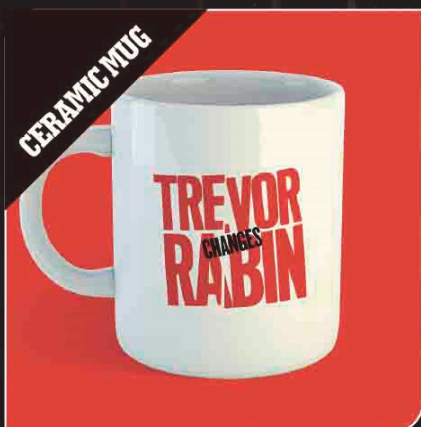
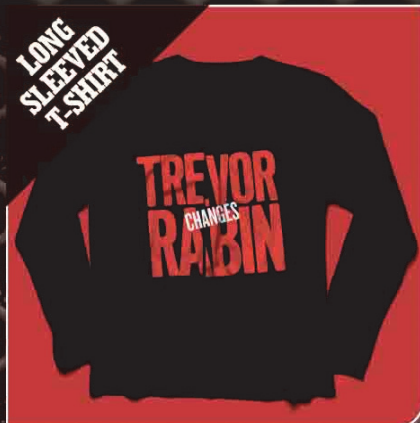
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Strange Places & Familiar Faces

By

Max Thomson

Strange Places & Familiar Faces is the latest album from Glastonbury based recording artist Max Thomson. I met Max, through Gfm (Glastonbury FM) community radio, the day before I was due to attend the gig by the Scribes at Glastonbury's Red Brick Building. Max was due to be support for The Scribes and so I took this opportunity to forward my talents in

STEVE RIDER

reviewing his latest album, and after hearing his set and speaking to Jonny Steele, of The Scribes, I'm glad I did. Before I get into the album lets just get a little insight into just who is Max Thomson:

Max Thomson grew up in Glastonbury, UK and started making music at a young age. To begin with he would beatbox for his friends as they rapped in freestyle cyphers at the local parks. He then turned his focus to understanding that art of lyricism while studying Music tech at college. Since then, he has spent years developing his skills as a singer songwriter, producer & rapper.

Max's style and content is often very deep and thought provoking, with beautiful songs that explore and celebrate the flaws and perfect imperfections of all human beings. He has a big focus on lyrical content but never forgets about the overall sound of the piece of music. If you want to zone out and let the music wash over you, then a lot of his catalogue can put you in a euphoric state of peace. But don't get it twisted! If you want to get turned up and party, Max also comes with hard hitting bars and beats that are sure to get you out of your seat.

The album kicks off with Superman, which has this laid-back drill vibe to it with a chilled drum vibe alongside horns and a xylophone style sound. Listening to this you get this feel that what Max is saying here is that his music is not about the fame and fortune but, it's about making the music he loves and then bringing that music to the fans and it's that appreciation by the fans that really makes him like Superman. You might not have superpowers but, the feeling of hearing how much people enjoy that music is what brings the energy that makes you feel like you do have those superpowers. Next up

is **Familia**, this has a more Hip Hop feel to it with heavy drums and this mixed in flute sound that tweaks at your nerves slightly, helping you to focus on the words. From the title you might think that this one is all about family however, the more you listen you realise that this one is focusing on racial inequality and the fact that music, be it Hip Hop or otherwise, does not support racial stereotypes when it comes to the music. It's all about the music and if you can make that good music then, essentially, although you might not recognise someone immediately, you're still family by virtue of your mutual love of good music. Acoustic guitar and piano notes lead us into **Vice City**, when the beat drops it has that drill/trap sound to it. This one really looks into the vice's that can be a temptation for us as we move through life. Whether you're looking for a one off good time or something to drown out the pain you see in the world around you, these vice's can give you that quick buzz or they can put you into an eternal sleep. I guess the real message here is to know what you are getting into, don't let it become an addiction and don't give into the demons and let them take from those you love...

After Burn creates this air of smoking that green with its laid-back drums, acoustic guitar and cymbals that seem to swing between genre's, sometime feeling more like trap and others just carrying the sound. The essence of this one is taking one hit or more just to calm the nerves when experiencing a relationship breakup. Sometimes when we are in a dark place, we retreat into a space to try and make sense and come to terms with a situation, we all do it differently and here we find that individual experience of dealing with those difficult feelings. **Strange Places** is the album's title track. The track is kind of

in two parts, which begins with this calming guitar driven element which is essentially sung by Max in which he briefly details coming to the southwest and what he has come with and has to give. Then this chilled beat drops in with this trap vibe to it, while also being soulful, this forms the backdrop for him to speak more how being here feels, in a strange way, like a familiar place. I guess it's almost like that Deja-vu feeling you get when you go to a place you've never been but, immediately feel you been there before, and you know this is exactly where you need to be in life. With those feelings of high strangeness still floating in our awareness we are greeted by the incredible vocals of Brittney Barber taking us into **I Wonder**. The guitar vibes and beat have this soulful Hip Hop feel that has a very thoughtful feel to it and that feeling stays with you as you listen and take on-board what is being said. This is all about the struggles in life that we all encounter, those times when we turn our heads

to the sky and wonder if it's all worth it, it feels like a lonely place, and we wonder if anyone can truly hear our calls of desperation. Just the realisation that there are people out there can often be enough to push on through the darkness and make it into the light once more, finding out that someone was listening, a realisation that brings so much...

Cruising stays on that chilled trap sound with the drums more in forefront and backed by some chilled organ notes. This one is all about those times that we have those moments of clarity, understanding what's going on for us and knowing things need to change. These are the times when we just need to cruise for a while, not thinking too much, just watching for a while as life drifts by in the rear view. There doesn't have to be a destination just a knowing that when we get there, we'll be exactly where we need to be in life. Organ notes take us into **Call Me Crazy** before the beat and bass drop in on what is an upbeat funk fuelled sound. That sound



works so well here on a track that is all about meeting a special woman who you feel so strongly about you would do anything for her to want to be with you. It's really just that simple. Drums, bass, and synth vibes create this upbeat sound that has a dash of funk and a twist of soul for **Love, Drugs & Music**. Now, if you have wondered what an alternative rap love story might sound like, then you need look no further because that is what this on is. The foundation is that it's a love story but, then there are some distinct tongue-in-cheek elements too that all mix in with the underground street vibe to bring you this alternative look at what the love story of today looks like...

We drift into the final quarter of the album with **Oxymoron**, which is simple in its complexity and see's Max drop a track that is littered with more contradiction in terms than you might care to shake a stick at. Also, you see this contradiction in terms within the music, albeit on a more subtle level, as the chilled melodic beat is interspersed with high paced cymbals, creating a musical background that fits perfectly with the subject matter. The penultimate track is **Obsessed**, which has this soulful hip hop vibe which is created from this mix of drums, keys, and guitars. Here we find Max singing for the entire track as he finds himself obsessed with someone and the track see's his internal struggle in trying to get the thoughts and feels for this person out of his head, in order to free himself. The last track of the album is **Hometown Love (Feat Kate's Poem) R.I.P Harry**. The sound is piano driven with chilled beat over the top creating this sound that makes you want to sit back and reminisce, and that is exactly what Max does here. For Max the hometown is Glastonbury but, we all have a hometown we have memories and

thoughts of. This is another song of too halves and the second half of this track is a wonderful memorial poem from Kate that says so much in a way that we can associate with when we think of a good friend we have loved and lost. Can't think of a more personal and emotive way to end on...

Now, I heard Max live before I heard the album and that makes listening to the album a slightly different experience as more often than not, we always hear the studio recordings before the live sets. So, I went into this review thinking, OK I've been impressed by the live set so what can I expect from the studio album?

Honestly, I felt that **Strange Places & Familiar Faces** was such an impressive and enjoyable album overall and just goes to show how long you can live in a place without always discovering the true wealth of musical talent it has to offer. Musically, it mixes things up with a majority of the sound being based in the realms of the more modern rap sound but, it also incorporates elements of other genres and sound while retaining that grip on a foundation of Hip Hop. This all adds up to a multi-genre sound that will appeal to a wide range of audiences the world over. I know that sound is not going to appeal to everyone though, but no single form of music always does have that appeal and so if you base you decision on the sound alone, then you are missing one fundamental aspect, which is the vocal talent of Max Thomson.

As a rapper/vocalist Max has got some skills, you have to be honest here. He switches in up in terms of his range of flows and in his styles of rap, and at the same time this guy can harmonise and sing at the same time. So, as an underground artist he has

this range that means he can switch things about and create a sound that is easily enjoyable across a wide range of genres. This means that you can listen to this album and think to yourself that you're not keen on that element of the sound but, it doesn't matter because everything works well here and keeps you listening and focusing on Max's wordplay and the content of what he is saying. He also incorporates some fun parts alongside more personal and emotive elements, this sometimes keeps you guessing as to what's what, which is ultimately a huge part of what grabs your attention.

For me Max Thomson has been one of Glastonbury's best kept secrets and one that I am now glad I have become aware of, and I'd like to suggest that you do the same. Firstly, check out **Strange Places & Familiar Faces**, of course, and that check out his other work, and then be sure to catch him live too as he is cracking live and a really nice bloke too.

I'd like to personally thank Max for giving me the album to review and for the bio I have included above in italics. I look forward to seeing more of him once I get started at Gfm (soon to become GWS Radio) in Glastonbury.

Strange Places & Familiar Faces is out now on digital, streaming and there are also some physical CD's available too, you might need to contact Max direct or pop into Rogues Gallery in Glastonbury who have a limited number of copies available.

On that note,

Time for me to be out,

See Ya.

Steve.

RUSSSHH!!! b/w Let's Go Back

AE047

By

Dillon & Tom Caruana

Released last week on 9th June this single is one of the latest releases from Bristol's' AE Productions and sees Dillon (Full Plate) team with producer Tom Caruana (Tea Sea Records) for this hot new single release. There is even an appearance from AE Productions own Mr Fantastic who provides the cuts on **RUSSSHH!!!**. Plus, with no plans to release any further collaborations, these tracks are exclusive to this release, which is available on 7" vinyl and digital.

This release marks the return of both to the AE label. Dillon's previous outing on AE was the amazing J-Zone remix of Rap Safari 7" by himself and the late great Paten Locke (RIP) and Tom Caruana produced one of AE's most popular releases, the Age Appropriate album by Oxygen

<https://infinitesoundsuk.blogspot.com/2020/02/age-appropriate-by-oxygen-album-review.html>

The single kicks off with **RUSSSHH!!!**, a drum and string fuelled banger that kicks your adrenaline levels up more than few notches. Dillon displays his talent as

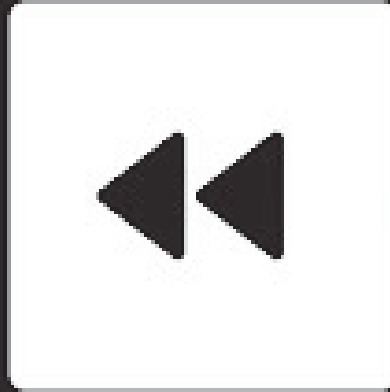


an emcee by keeping the pace elevated across all three plus minutes of this track. In fact, it takes your breath away just to listen as he delivers bar after bar of similes, metaphors, and intelligent lyrics, mixed with a good dose of bravado as he details exactly why you will get such a rush from listening to his rap style. The pace of Dillon's vocals is matched perfectly by Tom's production and Mr Fantastic's razor sharp cuts, all of which work together like a well-oiled machine.

Let's Go Back is in total contrast to *RUSSSHHH!!!*, it is a very laid-back funk vibe of drums, bass and organ

sounds that see's Tom Caruana still get your head nodding. Dillon eases back on the flow and takes us back to Duval County in Florida and some reflection on times gone by. His descriptive lyricism gives us enough information that means we are able to picture this place in our minds as we listen, giving us this real sense of what it is like not just to have grown up there but, to live there too.

What you get with this single, especially if you grab the 7" disc, is a two sides of the same coin vibe or a yin and yang kinda vibe, with two tracks that have totally different pace but, nevertheless still complement



AGENT: DILLON & TOM CARUANA | SIDE-A: HUGOBORNE | SEDGE: LET'S GO BACK | ©2012 AE PRODUCTIONS. ALL RIGHTS RESERVED.

each other perfectly.

You get to see just how versatile both Dillon and Tom Caruana are, they give you one straight up banger with dope rap lyrics to get the crowd jumping, then they flip it into a more funky up head nod vibe, that is more chilled but, reflects those real-life stories that are just as captivating as the just for fun club style vibe. What is also immediately apparent here is that they both work so well together. It is simply not enough that these two awesome tracks first catapult you into the atmosphere before bringing you back down to earth but, they also leave you screaming for more...

Let's face it, these are two very accomplished and respected artists, one and emcee and one a producer, who always bring their A-Game to any

project, and this is no exception. This is another AE Productions release that you don't want to miss and I'm sure it's one you are gonna hear a lot more of over the summer.

The single also features artwork and design by the one and only Mr Krum, making this a total package from AE Productions.

The single is out now, so be sure to grab your copy while they are out there as they won't be around for long.

On that note,

I'm outta here, See Ya...

Steve.



The Steve Morrison Band

*In conversation with Alan
Dearling*

alan dearling

Alan: Thanks for taking time out for a chat, guys. So, who are the Steve Morrison Band, and what's the 'history'?

Steve: The Band came together organically. I was a regular visitor to Berwick as my parents had retired here. The Music Gallery music store was in many ways the heart of the town for musicians living in Berwick. As well as the store, Brian, the owner, ran a live venue upstairs from the shop - Café Kazmiranda. A lovely intimate room that gave a lot of local musicians the chance to perform. I was drawn to this scene, making friends and taking the opportunity to play at the Café myself. I got to know Brian and Martin, who worked at the shop, and they were happy to build a band around my music. With Brian on bass guitar, Martin on guitar and the addition of Jock Leathen on drums, we had a 4-piece Blues unit.

Having made the decision to move permanently to Berwick I now had a 'Band'. Keen to gig and great fun to play with.

Alan: I've seen both you, Steve, and Martin Yves in various bands around the Berwick and Scottish-English borderlands. Do you often join with other musical friends?

Steve: In the main I work under my own name. Solo, duo, trio and with the 4-piece band. Each give me different opportunities to explore and develop my music in ways that are varied and offer different challenges. Performing solo demands unique arrangements. Can be demanding but allows me the freedom to be spontaneous. Free to move around and respond organically to the live situation. When I'm playing with others I look to keep the arrangements loose, and although we are working with familiar songs they are constantly changing, moving around and allow us the chance to create something new and fresh with each performance. We don't rehearse and I believe creating the music anew each time is exciting for us and our audience.

Martin: Yes, I'm always up for playing music and have a good time!

Alan: I saw you at The Barrels pub in Berwick very recently. It's good that the basement area has re-opened for live music. Nice and busy and you were extremely popular with the audience. You put in a scorching R&B set, lots of original material, plenty of high energy slide guitar, guitar duels and incendiary drumming from a flashing drum kit! Tell me a bit about what



you enjoy playing most...

Steve: As I mentioned earlier I'm always looking for opportunities to create. When the band comes together and our instruments blend into that one creative experience it can be a wonderful feeling and powerful. That said we are taking a chance on the night. We're listening to each other, responding to the sounds each of us is creating turning the piece of music into a rhythmic groove with sweet melodic harmonies - It's lovely and to share that with people. Simply great fun. That night at Barrels was a good one.

Martin: I enjoy being on stage playing spontaneous music and connecting with the band and hopefully the audience too...

Alan: This is for Steve. I watched the Sky Arts program, 'Guitar Star' from 2016 that featured you playing and joining in with many other guitar legends. What were your favourite moments?

Steve: I have to confess that having a Mercedes waiting outside my home to take me to that day's shoot had its appeal. I'm often asked this question and I always respond by saying it was getting to hang out with 7 other wonderful guitarists. TV and filming mainly involves a lot of hanging around waiting for our opportunity to perform for the camera. The producers made a good decision not to run the competition as merely a knockout situation. Those who made it into the selected group of 8 were all included in five of the shows saving the knockout for the final three shows and an ultimate winner. Hanging around backstage allowed me to see these guys relaxed and happy off-camera. We got on really well together with little competitive atmosphere between us. I got to hear these guitarists warming up and having fun with their guitars. Sam Rodwell's classical guitar was sublime. Jake Heaton's rock guitar was driven by youthful enthusiasm. It was after the session when I played with Wilko Johnson in Camden that I got to hear the real Haythem Mohamed, another of the



STEVE MORRISON

SKY ARTS GUITAR STAR FINALIST 2016



George Benson

"That was fantastic stuff! Wow that's beautiful. I heard something in his playing that I don't hear from a lot of players. They don't venture out that far."



Milos Karadglic

"When he played for me in the master class, he made my eyes tear, ... he so loves what he does and he has a huge heart and he's just there for the music and for nothing else. When I grow up I want to be Steve"



Wilko Johnson

"Steve is kind of the guitarist that excites me, because of his playing - he's got an individual style. He was giving me a couple of little 'wow!' You know, like a little flash bits that made all the difference..."



Nitin Sawhney

"Like, all of his technique comes from a feeling. Musicality drives the technique".



Tony Visconti

"He plays slide guitar brilliantly and he's always keeping a really solid rhythm...He's got everything - really in tune, slide is very difficult and his tone was phenomenal"

contestants. We were waiting backstage to be told when we could leave when Haythem dragged his guitar from the case and asked me what he should play. I said, "...play what you fancy my friend." Wow! Relaxed and off camera I got to hear what that young man could do with guitar. He was the best among us. Fluid, creative and musical. Unforgettable for me. He should have won but was voted off in the 6th episode.

For myself, my favourite moment was playing for Miloš Karadaglić, the acclaimed classical guitarist. I was as nervous as hell as I knew I couldn't fake anything classical on the guitar. Knowing he was from Montenegro I chose an original piece of mine with a World Music and Gypsy flavour. It went really good and I made him cry. Truly. I was absolutely delighted and waited eagerly for that particular episode to see the session on film. All that was shown is Milos leaning over my shoulder showing me how to hold the guitar properly. Those damn editors! Made me think of the lyrics from Sinatra's 'That's Life' - *"Riding high in April, shot down in May"*.

Alan: Has the 'Guitar Star' series led to any more exciting opportunities?

Steve: Getting your face on the Tele is never a bad thing and enjoying the accolades of the likes of George Benson, Milos and Tony Visconti did wonders for my reputation and confidence.

As for furthering my career, not much really.

Steve Morrison on 'Guitar Star' compilation:

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

Alan: What are your individual and collective plans for 2023 onwards?

Steve: Gigs and the opportunity to perform and create with my musician friends. In my experience there is no, "...

finally I'm good moment." Rather it's the growing and moving forward as a player and musician that is the greater achievement. My intention is to continue enjoying my music, my fellow band members and sharing it with others.

Alan: Any recordings in the offing? What is already available – recordings/videos - and how can folk find them?

Steve: I have put together a bunch of CDs. None available at the moment although I plan to move those recordings to the online streaming sites. For now, YouTube offers access to some live events. Always happier playing live than in the studio. I'm told my website is a pretty good place to get know me and my music.

Martin: I've quite a few things on Youtube but nothing official, we enjoy the moment and never had the urge to do anything too regimented to be registered. Steve on his own has an incredibly rich catalogue of his own music.

Alan: So far in your careers, what gigs or festies have you most enjoyed playing?

Martin: Personally with the band, the beer festivals are my favourite... No need to explain any further.

Steve: Performing at festivals and theatres on the continent has been fun and the opportunity to visit new places brings its own excitement. My favourite gigs include two contrasting events. The first was a festival in Haapsalu, Estonia. A ruined castle with couple of thousand folk distributed among the ruins. Big stage. Always keen to get the best sound I can I visit the Soundman running the desk to try to ingratiate myself. *"Do you like Blues?"* I say. *"I have to"* is his response. Yikes! I was playing solo and had to follow a 4-piece band. Well, it went great. It just came together for me. I filled that stage and I had them queuing around the stage to buy my CDs while the 6-piece band that followed me were playing.

The second was the roughest of pubs in East London. The Salmon & Ball situated





on the corner of the street next to Bethnal Green Underground Station. Maybe 30 or 40 people of all persuasions. The tough guys strutting their stuff. The drunken men and women had clearly been drinking all day. The young French family, mum, dad and two youngsters visiting London. The two older guys at the bar dressed in silver suits and wearing fedoras and sporting immaculately manicured moustaches. They looked sharp and dangerous like characters from a Micky Spillane story. Well, just the two us. I'm with my drummer Alan Hughes that night. We set to work and got that room jumping. By 10 o'clock they were all on their feet dancing and rocking the night away. I'm looking across the room watching this amazing mix of characters having a ball. Without doubt one of my proudest moments when my drummer and I brought all these folk together under the umbrella of our music.

Alan: Which artists and recordings do you enjoy and rate?

Steve: Over the years I have collected and curated a wonderful collection of music from all over the world. My teachers were the early Blues men and women from Lightning Hopkins, Big Bill Broonzy, Memphis Minnie and Louis Jordan. I love Boogie-Woogie music and the Big Swing Bands of the fifties. But I'm keen to hear contemporary musicians...I went

abroad in my search for current and modern music that didn't fall into the western popular scene. I love World Music and have explored all the continents looking for great music to inspire and teach me. I have an avaricious appetite for new music and if I hear something that moves me have to own it. I will often record music from films and TV shows that have that something that I want. I found the music of Alexi Murdoch in the film 'Away We Go' and the soundtrack to the film 'Hitman Redemption' has some great music too. I have so much music around me it's difficult for me to choose a favourite but I will happily recommend a band I discovered last year, 'Poor Man's Poison'. Great performances beautifully recorded.

Poor Man's Poison website:

<https://poormanspoison.net/home>

Martin: I could spend a whole week on that subject... I love good music in general but with a soft spot for instrumental and fusion.

Alan: What other plans for the future?

Martin: Carry on doing what we do, watching closely and learning all I can from Steve and having the best time!

Steve: Planning to just keep on keeping on...

Alan: Many thanks for sharing some time and your thoughts...appreciated.

Art of Blues website:

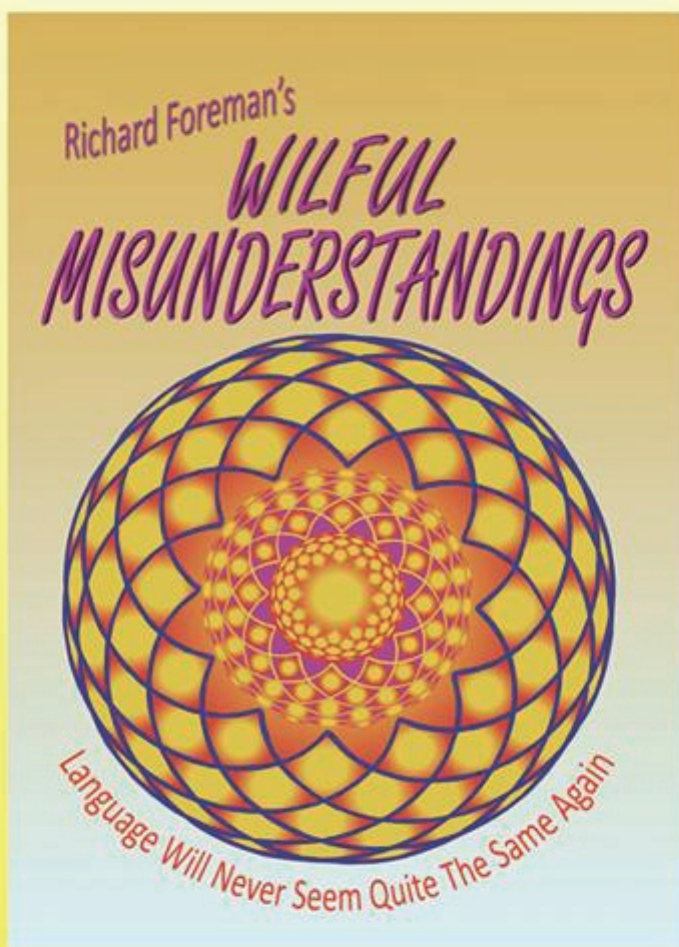
<https://www.artofblues.net/>
www.artofblues.net/Steve_Morrison-Welcome.html

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KEV'S WORLD

Live!

Adam McGrath
Tuning Fork, Auckland
18/05/2023

When I first saw Adam play with his band {The Eastern} I came away incredibly impressed, the same again when I saw him solo, and then when I heard his amazing album *Good Companions* I knew I just had to see him again. It has taken until tonight for the stars to align, but here I am back at Tuning Fork, waiting for the man himself to come onto the stage. But before then, we were going to be treated to {Kendall Elise} – it was only a few weeks ago when I saw her last time and I said then I hoped I would be seeing her again soon, and here we are!

Last time I saw her she played solo, but tonight was accompanied by Kevin Place on electric guitar and backing vocals while she provided acoustic. She again started with *Let The Night In*, the title cut of her 2021 album, and while everyone

was concentrating on her wonderfully inviting and sonorous vocals with her picked guitar, Kevin was adding touches and nuances in the background. He was being careful never to take anything away from Kendall, but was providing additional layers of complexity which took it to a new level. This was followed by *Between Hello & Goodbye*, with a funky rock 'n' roll introduction from Kevin who also provided some harmony vocals on the chorus. By also taking a small Bert Weedon-style guitar break he was also changing the dynamics, allowing Kendall to have someone to bounce off and play against and I am sure her voice had a much harder edge at certain times. Kevin left the stage for the next song, letting Kendall work her magic on a cover of Maria McKee's *If Love Is a Red Dress (Hang Me in Rags)*. This was one of the highlights for me last time I saw her, as the way she changes the attack and brings in her whistling skills really does make this one of her own, and you could have heard a pin drop in the audience as everyone was giving her their



full attention. When she held the note and put her force into it, it was incredibly powerful indeed, so very different from when she is gentle and lulling.

Kirks Bush (The Long Way Around) tells us about a place near where she grew up in South Auckland, where her mum told her never to go even though it was a short cut to school. Kevin was back for this, adding



much more in the way of guitar to provide some menace in the background as Kendall's voice took on a more dynamic and edgy approach. *Honest Hand* is one of my favourite songs of hers, and hearing it last time in a purely solo version was quite strange, and here it felt different again even though Kevin was just adding picking as opposed to anything too dramatic. This is quite a bouncy number, and it was nice to have Kevin providing backing vocals on the chorus, and they finished acapella. The last number was far rockier, showing Kendall in a very different style again, away from the country and folk stylings into something which was traditional rock 'n' roll, *Heart Full of Dirt*. It was a belting way to end the night, and yet again I found myself hoping that I can see Kendall again soon as she is a wonderful performer with a beautiful voice and great songs.

Adam made his way to the stage in his normal quiet and reserved manner, shouting out how wonderful it was to be

here, and should we have some folk music? He kicked it off with a cover, Cold Chisel's *Flame Trees*, and suddenly all that existed was his voice and his guitar – this man can sing, really sing. He takes us with him wherever he wants to, never has a setlist, making it up as he goes along. This means that no-one knows what is coming next, even Adam, but that doesn't matter as he is a man who lives to play wherever, whenever, and *Crow River* was extended out to way longer as he told a lengthy story. He also pointed out he was not here to win us over, but here to wear us down. The next song was for Sam Prebble from {Bond Street Bridge} who we lost a while back, a truly incredible performer whose album is magical. The song, *Sam and Adam's Blues*, is from *Good Companions*, and he of course prefaced it with a lengthy story about Sam, and I only hope those who have not heard of that band will investigate it, driven on by the emotion, power and honesty in Adam's vocals. There are few who play as much as he does, living for the stage and the road, and his stories are as much of the





performance as the songs, all combining to create something very special indeed. There cannot be many who admit they stole a rabbit from a kindergarten when they were a teenager, before being shamed into giving it back, yet that was the story which had everyone's attention before we went into *Air Jordans*. Adam is also a performance poet, and he then read *War Brother* from his book *The Dogs Are Up*, again capturing the attention of everyone in the venue. He has a power, honesty and passion which is so unusual in these days when everything is plastic and disposable, as this is the genuine article, a hard-working folkie with a punk attitude covered in tattoos who has really lived his life, gathering experiences few of us can imagine and then repeating them back to us.

The house lights were turned up, Adam said he was freaking up on the stage, and then he unplugged everything, and was down among the tables, being the true

troubadour he is, and he even gave us a verse of Ewan MacColl's *Dirty Old Town*. He then stayed down here, obviously revelling the proximity of the audience and being able to see people and their reaction, although he did apologise to the soundman who was now sat there with nothing to do! Adam has a voice that carries, as he is a force of nature, and even in a dead room we didn't have any issue hearing him as he told the story and then sang the song of *C-City Street Kid*. No microphones, no amplification, just a man and an acoustic singing his heart out, and even when it became gentle and emotional there was no other sound to be heard. Emotionally this is real journey, and I do not think I have ever heard so many laughs at a folk gig, and I have been to quite a few, yet there are times when he serious as well, with a performance which comes together on the fly, depending on the reactions he is getting from the audience and where he wants to take them. Apparently I go out way too much as I was one of the few who started laughing during *The Bar Lands*, but I knew

that already to be fair. Adam had broken the barrier which often exists between audience and performer, which Roger Waters felt so deeply that he wrote *The Wall*. Adam had already achieved that long before he came down into the audience, but this is where he stayed as he needed to bring his music and his stories to the people, being at the same level and very much part of the experience. He reminded everyone he was working for us as we had paid for tickets, but so far we had let him do whatever he wanted! He then asked for requests and was asked for one of the very first songs he wrote for The Eastern, but he admitted he could not remember it so instead went into *Splitters Woe*, which he said used the same chord sequence as he stole from himself. By now the soundman had realised he was not going to be called on again tonight, so was sat in the audience enjoying the show, while the lights were just left at the same level and Adam gave us the story of the Cloncurry Muster before he went into *Flies of Cloncurry*, again from his new album, which really is a masterpiece (and the first album in 2023 which I gave full marks to). There are times when his stories are longer than the songs, but that never matters, as they are just as important as the songs, and his tale of how Jacinda sold her soul to a folkie in Christchurch was very special indeed, and in total contrast to the song which followed, *The Great Society*, going from laughter to thought provoking comment. He turned around so we could all cheer for more, and when he decided we had done enough we went into the singalong *Hospitals, Teachers & Kids*.

Some years ago I was fortunate to be at this venue for Troy Kingi's *Holy Colony Burning Acres* tour, and I never felt I would again feel the same amount of love and togetherness as I did that night, but something very special happened here tonight when the artist and audience really did become one.

Photo credit: Kev Rowland

Emily Rice **Your Local Coffee Roasters,** **Pukekohe 24/05/23**

Earlier this week I had a message from Emily asking me if I lived in South Auckland. When I responded I did, she asked if I would be interested in coming along to an event she was putting on in a coffee shop in Pukekohe to celebrate the release of her new single, *Warenoa*. This seemed like a lovely idea, which is why on a Wednesday night I found myself heading out of Auckland. When I arrived the band were setting up in a corner of the room, there were loads of chairs, as well as plenty of kai and drinks, and the feeling that this was very much a family affair with young children in attendance, and everyone laughing and joking. There was a real feeling of warmth and aroha.

Emily is an unusual performer in that she uses her voice as an additional instrument, using a device which allows her to layer harmonies and set up loops in real time. This is how she commenced tonight, setting the patterns in place for *Moab*, a song from her 2015 EP, *Find Me Here*. This was my first time hearing her with a full band, as she was joined by Ollie O'Loughlin (drums), Callum Lee (guitar, backing vocals) and Māia Huia (bass, backing vocals), all finding their way to add nuances and touches to her sound without ever overpowering it. The bass was fluid, the drums solid, and the guitar added elements which provided drama and edge when required. Emily brings together many different styles such as soft jazz, RnB, and even a little touch of folk, but always with her wonderful vocals front and centre, with the switch between layers, harmonies and solo changing the dynamics constantly. Next we had the wonderful *Arise* from her last EP, *Auaha*, where there is less vocal trickery as the band provide more substantial support and Emily allows her voice to soar. This is music which is modern, clean, and full of space, and the gentle guitar solo was perfectly in keeping with the mood which was relaxed and



warm. Māia is one of those players who can keep it simple and restrained, but can also shift the mood and take a song in a very different direction, with some wonderfully fluid and creative playing.

Red and Blue starts with finger clicking,

and is somewhat more repetitive which allows the band to mess about a little more, really getting into the soft jazz groove. Next up we had another new one, which would allow us to contrast music written pre-child and post, as for some reason Emily does not have quite as much



time as she used to. *Goodnight Moon* is far more relaxed, creating a very different mood again, sitting very much on the bassline, with Emily providing short harmonies here and there to give us emphasis and yet another change in approach. Of course, she ended the set with the brand-new song, *Warenoa*, which is a changed Te Reo version of a song she wrote some time ago, and tonight she switched between languages. This was the most upbeat number of the night, far more driven yet still very much in the jazz and dance form with her vocals clear and upfront, showing yet another side of Emily's musical style. If that was not enough, she then provided a wonderful saxophone solo, which was warm and just so much fun. It was no wonder her proud husband, Charles (also her musical partner in {Aro}), was sat in the audience with a huge smile on his face. We ended the night with the first ever showing of the video for that song. I was so glad I made the trip here tonight, as this was wonderful fun from beginning to end.

Photo credit: Kev Rowland

Stray Dogs Aux, Auckland 26/05/2023

So it was back to Ding Dong Lounge on a Friday night for one of their infamous Emo nights, which tonight was a three-band bill with {Stray Dogs} having an extended set, supported by {Altaea} and then up first we had {Blindr}, a band new to me.

Blindr are a quartet featuring Bill Caldwell (vocals, guitar), Blake Woodfield (lead guitar), Jack Power (bass), and Charlie McCracken (drums). They kicked off with *Break*, and while it may have a slow start we were soon into a pop punk mash up which is a load of fun. While Bill is often behind the microphone he is also determined to move when he can, and both Blake and Jack are obviously having a blast. When a band is relaxed and having fun it is obvious the audience will do the same, and even though it was early they had brought some fans in who were having a great time. The band feels more early Eighties than Nineties, with *Let Down* continuing in a similar vein, creating a fun groove for people to move to. Next we had their version of All Time Low's version of



Rihanna's song, *Umbrella*, and there were people in the audience both dancing and singing along. This is certainly riff hungry, with a great drum fill near the end which pumped up the energy. Having a guitarist playing solos and lead melody lines over the riffs certainly make a difference, adding polish.

Give It is one of their more high-octane numbers, containing different sections, like The Knack on steroids and is a blast from beginning to end and I was not surprised to hear the reaction from the crowd at the end as this was just banging. *Lover.Fighter* has a real groove yet with bite, and then there is a delicious guitar solo at one point which has a very Seventies feel while Charlie keeps pushing from the back, putting in rolls to drive it on. We were then told that the next song was the best they have ever put out on Spotify, *Outrageous*, which apparently is also the only song they have ever put out. This shows them moving more towards pop before bringing the punk back in, quite reminiscent of Blink 182, and guaranteed to make the listener smile. They ended

the set with another All Time Low cover, *Dear Maria Count Me In*, which again had lots of people singing and dancing along. This was a fun set, which was way too short, and I am sure we will be seeing a lot more of these guys on the circuit.

This was the second time I had seen Altaea, the band reborn out of {States}, and I was looking forward to hearing them again. Josh Parbery (vocals), Reuben Parlane (guitar, backing vocals), Nik Dobbin (lead guitar), Rob Woodman (bass), and Chris E. Birch (drums) are a heavier proposition to Blindr so it was going to be interesting to see how they would be received by the ever-growing crowd. They kicked off with *Envy* and a blistering drum attack from Chris showed they meant business and we were soon being assaulted by a band who fully understand the need for dynamics and contrast, throwing in different tempos and styles so when they crunch, they really do. *Sunrise* showed the band in a more restrained mode with Josh actually sat down at one point, right until it was time for them to come in hard again. Josh relishes the role of frontman, living what he is singing, putting everything into his mannerisms and performance. Reuben





takes the vocals and band in a different direction when he comes in, Rob and Chris provide a rhythmic locked in foundation which is always moving which allows the guitars to construct sonic patterns over the top.

Hi hat and feedback led us into *Never Enough* which has definite elements of NWOBHM, while also containing plenty of groove. Chris was stood up at one point, and when he sat back down the band bounced, as did the crowd. Altea are a band of contrasts, with Nik and Rob on one side of the stage intently concentrating on what they are delivering, Reuben is on the other side, with Josh next to him, going all out, while at the back Chris is the definition of a manic drummer, so they really are engaging. Favourite Kind starts with some electronic drums, and is very much a song of multiple parts, being quite indie at times (it was noticeable that Josh was wearing a Joy Division shirt) and very heavy at others. Powering riffing from Reuben did make me wonder what these guys have in common with Emo, although tonight they had made an effort

with some eye liner and mascara being utilised, as musically they are quite different to what I would expect from the genre and are far more post hardcore in their approach with metallic elements. Relentless starts with a driving bass, then we get the guitars in over the top, again switching through multiple sections, allowing the band to bring it right down, so then they can crash against that. They ended with their heaviest groove of the night with *Down The Well*, ending the night with a bang, with Josh even attempting to get a circle pit going. This band have only been together for eight months, and this was the biggest crowd they had played in front of, but they rose to the occasion, and made many new friends tonight.

Now it was time for {Stray Dogs}, who tonight were playing the longest set I had seen from them, so it promised to be interesting. Josh Pinho (vocals), Cameron Brookes (guitar), Grant Kirkpatrick (drums), and Steve Shyu (bass) have a reputation as a fun dynamic act, and the change in name from {Fire For Glory} has seen them just drive onwards. Josh got



everyone to get closer to the stage, and then the band promptly left! We were treated to a comic introduction tape, which had the band finally coming onstage as if they were conquering heroes, and then as soon as they kicked into *Stray Dogs* the place just took off. The guys have the tightness which only comes from playing together for many hours, a stage presence which comes with experience, great songs, and a manic frontman in Josh who is determined to get everyone moving by sheer force of presence. *Life of the Party* had everyone bouncing, Josh stood on a stool to make himself even taller in case anyone could not see him, Cameron riffing like a madman and Steve planted on the stage doing his best rock god impression while Grant kept pounding. The groove became heavier with *Ko Koe Taku Ūkaipō*, with people coming forward to make sure they were not missing out. Josh promised to provide some additional fun tonight as it was emo night, but he wanted some help singing, and when they blasted into Fall Out Boy's *The Take Over, the Breaks Over* there were huge shouts of recognition and Josh had fun hitting the

falsetto while the band created a mighty noise and there were certainly plenty of people singing along while they danced.

In celebration of NZ Music Month they then brought out the old {Steriogram} song, *Walkie Talkie Man*, and that chunky riff was met with huge shouts and the whole place moved in the most intense reaction of the night so far. How Josh managed to get those words out at that speed I have no idea, and we had the first beck and call of the night as the audience responded happily. Musically, Cameron, Grant and Steve are incredibly tight indeed, locked in as one, and then at the front they have Josh who is the perfect foil and together they have so much fun. The crowd were well warmed up by now, and when Josh told people to just bounce if they did not know the songs they were more than happy to do so, with *Smile* getting a huge reaction. A pit soon started and then someone fell down, and Josh immediately stopped to ensure she was okay, and when it was obvious she was, the band looked at each other and cracked on as if nothing had happened to spoil the flow, not an easy thing to do. *Not The Enemy* saw Cameron taking more of the lead vocal lines,







swapping with Josh on the chorus, while we also had some rough and raw vocals. Stray Dogs have the perfect combination of punk attitude and pop melodies to create music which feels real and very Kiwi as opposed to an American knock off. They have also been having some fun with song titles, and *Paint Me Like One of Your French Girls* must be one of the most interesting I have heard this year! Josh was enjoying himself bouncing on the small stool, and I was worried that at some point he might fall off but halfway through the set he was still stable so far.

If one band is the ultimate emo then surely it must be My Chemical Romance, and the drumbeats and riff of *Teenagers* had everyone singing at the top of their voices. This was followed by *Teenage Dirtbag* and the party was on, really on. Josh stopped singing during the chorus as there was just no need for him to do so, while Steve and Cameron enjoyed some synchronised jumping. We went back in time for *Phantoms Ghosts & Monsters*, and {Swizl Jager} was in the house, jumping up on the stage to add his distinctive style, taking the song to a

whole new level. We were then being treated to songs they had never played live before, kicking off with *Back to Before*, slowing it down slightly but still getting the crowd involved with one girl up on someone's shoulders, not something you often see at this venue. *Carry On* was a total contrast to everything else which had happened tonight, with Cameron and Steve sat down, Josh singing his heart out, and phones and lighters held in the air. It was delicate, full of emotion, right up until the time it wasn't. *Brand New Bloom* saw the band lift the mood again, lighter and bouncier as they headed into the home straight, and we even got a key change. They ended the night with the blaster which is *Loser*, their quickest song, with plenty of passion and one last energetic blast of pop punk.

There is no doubt that Stray Dogs are one of the most enjoyable bands to go and see, and audiences always come away rabid fans, it just does not get better than this.

Photo Credit: Ó Ginny C Photography

Turkey The Bird
The Ministry of Folk, Auckland
27/05/23

Back up to Auckland Guide Centre in Mount Eden tonight for my second consecutive gig (Sol suggested it was a turkey sandwich as I am at Vader tomorrow) to see Taranaki's finest, {Turkey The Bird} at The Ministry of Folk. Before that we of course had {Hoop}, who are Al Baxter (vocals, guitar, harmonica, banjo, mandolin), Nick Edgar (vocals, guitar, ukulele, flute, harmonica), Emily Allen (violin, viola), Glenn Coldham (bass) while tonight Gary Hunt was filling in for drummer Rusty Knox.

They kicked off with *Pohutukawa*, which featured Al on lead vocals, a really nice start to the night with both Al and Nick on guitars and some wonderful violin, plenty of luscious lines and melodies to lift us away. *Caution to the Wind* allowed the band to show a more commercial take on their folk style, with

Nick switching to flute and Al adding a harmonica to his set up. Their music is always light with plenty of space, yet also full of layers which makes for a very pleasant listening experience indeed. The last time I saw them play was when they supported {T-Bone} and I had forgotten just how much I enjoyed them. We were getting a lot of new songs tonight, and next we had Nick's lockdown song, *Take Me To A Time*, which saw him on lead vocals and back on guitar. Having two songwriters and singers in any band is always an advantage, as it ensures the band does not run out of material and there is also plenty of variety, which makes for a nice balanced set. It also means they are both able to take lead when they wish, but are also strong harmony singers, which adds another dimension when they utilise that aspect. This is another where Emily provides a wonderful melody over the top, and while not as flashy as some (step forward Pascal Roggen, the violin player's violin player), she has a wonderful sense of timing and presence. In some ways, Glenn and Gary





stay very much in the background, but it is their foundation which allows everything else to be built as they keep everything solid while never pushing themselves forward to the detriment of others.

Al said that song always reminded him of Van Morrison, and I can certainly see where the reference comes from, although to my ears that was even more the case on next song *Sunshine*. With two songwriters they switch it up in the set, and most of this material was new to me, even though I have seen them three times previously. Al now gave us a medieval folk song which include a milk white steed in a lead role, even though it was about trickle down economics. It started with Al solo, some delicate percussion and flute, and then we were into something which felt as if it could have come right from the pen of Chris Leslie. This is a great story song, full of the tradition, yet modern at the same time. *Rabbit Hole* saw Al kick things off with an electric banjo, which is the first

time I have ever come across one, which allows him to change the output and is certainly a little different. Although one might expect this to mean they were moving more into bluegrass we instead stayed firmly in their modern folk, and Emily again taking a deserved lead. *Call Me Home* saw Nick back on lead vocals, slowing it down somewhat, almost in a Harry Nilsson or Harry Chapin style. They ended their set with *Thank You*, another gentle groove with a sudden stop when Nick sings the line “listen to the silence”. Another nice set and I look forward to seeing them again soon.

Tonight was the penultimate gig of a 27-date tour for Turkey The Bird, and I have been looking forward to seeing them again since I caught them at Pah Homestead earlier this year as they are a trio who always have fun onstage, are all multi-instrumentalists, but most importantly have great songs. Their sense of humour comes through on their album titles (their last being *When Turkeys Fly*, think about it) while their t-shirts have



TTB in North American sign language as that is where most of their listeners are from (again, think about it). Adrian Whelan (guitar, mandolin, bass, spoons), André Manella (guitar, bass, stomp box, synth), and Sol Bear Coulton (banjo, guitar, lap steel) started tonight with two acoustic guitars and banjo with the wonderful singalong *Take On The World*, wonderful harmonies and leopard skin suits (not sure if this is an upgrade or downgrade from the gold suits from the last tour). *Molly Brown* feels more like a drinking song, with Adrian now on mandolin. With Adrian back on acoustic and André we had the first cover of the night, The Waterboys' *Fisherman Blues* with Adrian now on lead. One can tell just from the first few numbers just how many gigs these guys undertake as there is a togetherness which only comes from being on the road multiple weeks of the year, playing anywhere and everywhere, paying their dues. It really is an incredible commitment, and while Adrian and André are fairly active, Sol looks so relaxed he could fall asleep at

any moment (but never stop playing).

They used to tour when they had a new album out, but these days they organise a tour when they have new outfits as it is important to get the order right. We then went into the calypso of *Orbit*, with percussion from André – this constant instrument switching allows them to produce so many different arrangements, but always with amazing vocals and songs packed full of hooks so everyone here was having nearly as much fun as the band were. We were told to imagine we were now all French artistes living in the Twenties, with Sol on lead vocals and acoustic guitar, Adrian on electric bass and André on synth and we were into *ZigZag Melody* which felt more as if it had come from the Seventies with some very funky sounds indeed.

Adrian was back on lead for the next song, *Winters Past*, which also saw Sol on slide for the first time tonight. This is delicate and emotional – Adrian originally started writing this when still



solo, and it was only finished with the rest of the guys who elevate the number with solid bass from André, and the slide from Sol adding poignancy and additional depth. In many ways this is one of their more commercial songs, and is one which many people would love if they just made the effort to discover the band. Sol took the lead on *Cave Rave*, which had some funky bass and a shaker to give it very much an island feel, and yet more bright vocal harmonies. As the song progressed we had more percussion, and Sol demonstrated he can solo on an acoustic just as well as he can on a slide. I realised I was singing along while also typing, there is something about their songs which are incredibly infectious and just so much fun. This continued with their drinking song *Whiskey*, which commences with wonderful harmony vocals before they ramp it up and really start belting along and finally we had people up and dancing which was wonderful to see.

They should be recording their next

album later this year, and now we had a brand new song from Sol, *Stone Wall Creek*, which sees them move deep into bluegrass with banjo and mandolin being very important aspects of this high-octane number which is again highly infectious and ends with a harmony shout. Next up we had their crowd participation number with *Girls Just Wanna Have Fun*, and everyone here certainly did. I know it was not a competition, but Team Adrian was a clear winner. *You Gotta Do It Right* features some superb spoon playing from Adrian (and don't forget, TTB are the only band who sell spoons as part of their merchandise). Sol commented that having completed a nationwide tour with Adrian he could certainly say he is a very good spooner indeed, and has kept him warm on many nights. *Taking it High* is another with a chorus which had people up and dancing, as it is just so infectious and downright fun.

Donna Lee is another thumper, reminiscent in some ways of Chumbawamba, with that same down to



earth roots sound which demands people singing along. *You're Hot* has a beck and call chorus which demands the men wear very tight pants, as the falsetto is high indeed. I am sure they play this just so they can have fun every night listening to the audience strain, and is typical TTB in that it is infectious and a load of fun while Sol and Adrian provide those very high harmonies. André started *Everybody Needs a little Sunshine* acapella, Sol and Adrian joined in on harmonies, and then we were off in the same format as they started the night, two acoustics and a banjo, with the same amount of energy they had been displaying all through the set, and I know I was not the only one who was sad the evening was coming to an end. They pretended to leave, we cheered and shouted, and they came back for one of their fastest and most intense numbers, *Art and Design*, packed full of shouts and cries and the audience clapped along one last time.

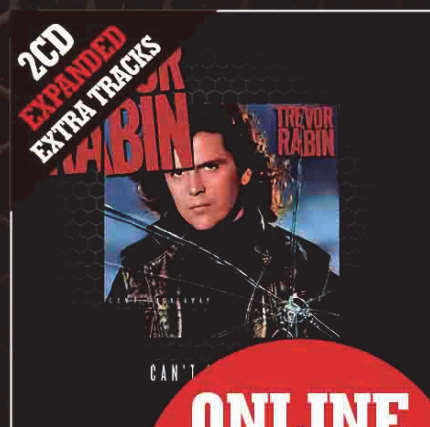
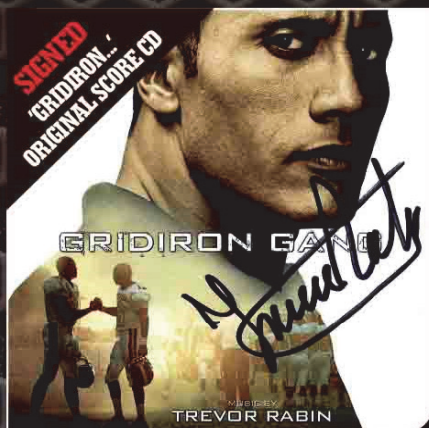
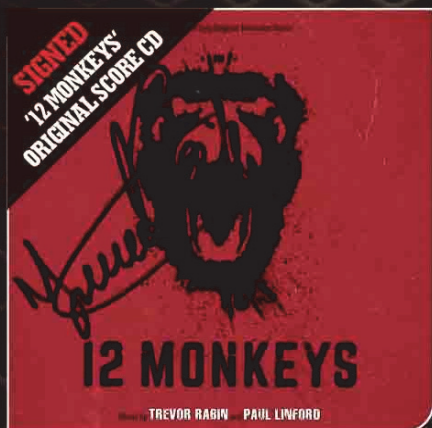
Yet another great evening was had by all at The Ministry of Folk, who certainly put on some great gigs so check them out on Facebook. There is no excuse for not

catching Hoop if you live in Auckland, while Turkey The Bird are a band who tour Aotearoa every year, and if you can't see them live then grab their albums!

Photo credit: Kev Rowland



TREVOR RABIN



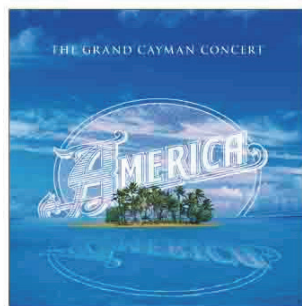
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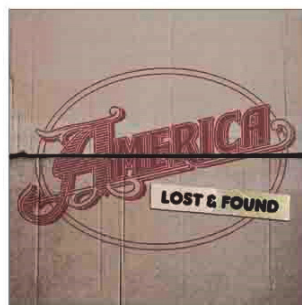
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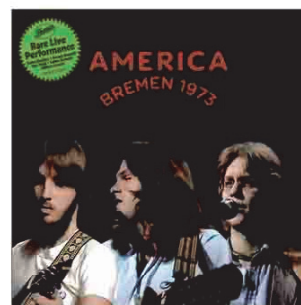
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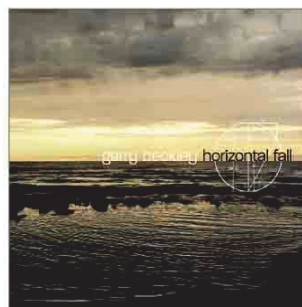
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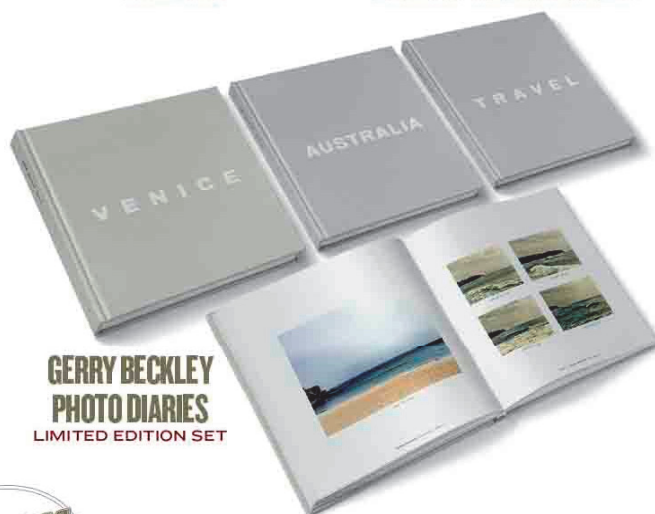
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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.

KEV'S WORLD



**MATT JOE GOW & KERRY
FIELDS
YOUR HEART OF GOLD
INDEPENDENT**

Here we have a brand-new partnership from two artists who have already made names for themselves performing solo, and although they are both proud Kiwis, they have each won The Music Victoria Awards. Even though Matt only released his latest album a few months ago, this new partnership is already touring the country performing songs from their catalogues as well as new ones they have

been writing and recording, of which this is the first. Acoustic guitars, drums, bass, mandolin, violin and accordion all combine to create an accompaniment which is both wistful and dynamic, laid-back, but with just the right amount of strength to provide the perfect foundation for the singers.

They are both very highly regarded in the world of alt-country, and here they trade verses with each other in a very relaxed manner. Neither has anything to prove, they are comfortable in their own performances, and consequently there are no egos at work as instead they sit back and invite us warmly into their world. When they are both singing then it is the broad baritone of Matt which is the lead, with Kerry harmonising, but she is the one who starts the song itself, inviting the response from Matt. It is a very easy song to get inside, with a basic drum and bass in simple 4/4, with allowing the other instruments to follow the melody or add nuances, with the violin being allowed to wander where it will, but always bringing us back to the vocals. I feel myself very lucky to catch them in concert the other week, and based on this I can't wait for the album. For all lovers of country music.

KEV ROWLAND



**ARTHUR'S BROWN
MONSTER'S BALL
CLEOPATRA RECORDS**

There is no doubt that Arthur Wilton Brown will always be best remembered for one song he released all the way back in 1968, but personally I have always felt that to be totally unfair as he has always been a dynamic performer while his Kingdom Come albums are as exciting today as they were when they were released in the early Seventies. In recent years he has been found working with the likes of Hawkwind and Carl Palmer, while he has also released a few Crazy World albums, but this is actually his first "solo" album in 40 years. The theme of this is the macabre, and the songs are a combination of new numbers and some covers, and each one features guests who come from a very diverse background indeed. We get a cover of "I Feel Free" with James Williamson and Rat Scabies, and I guess it would be wrong for him not to revisit "Fire", this time with James Williamson, Brian Auger and Carmine Appice.

I must confess that a large part of this album reminds me very much of "Monster Mash" by Bobby (Boris) Pickett and the Crypt-Kickers, and it just makes me smile. The album is never meant to be taken seriously, but the performances are bang on and it is just a load of fun and while Brown was

79 when he was recording some of this one would never know. It is obvious that various songs were recorded at different times as there are a few songs here which feature Royce Albrighton (Nektar) and he died in 2016, but they all fit together as a cogent whole. The bonus song is one which many will feel unexpected if they are not aware of his work with Palmer, as it is "Karn Evil #9 First Impression" with Jordan Rudess. This is the one song where his vocals do show their age, but it is great hear Rudess having obvious fun with this. Overall, this is a very enjoyable album indeed. The God of Hellfire still has much to offer.



**DJAM KARET
ISLAND IN THE RED NIGHT
SKYHC PRODUCTIONS**

There are not many bands who can say they have been going for nearly 40 years, and even less who can say that on their twentieth studio album all four musicians also played on the debut. Gayle Ellett (acoustic & electric 6- & 12-string guitars, EBow, analogue synths, Mellotron choir, 8- & 4-string tenor ukulele, Greek bouzouki, harmonium, Rhodes, Hammond organ, vibraphone, bowed upright bass, viola, udu, ocean drum, field recordings), Mike Henderson (12-string acoustic guitar, keyboards), Chuck Oken Jr (analogue & digital keyboard sequencing & soundscapes, drums) and

Henry Osborne (bass) have certainly followed a path less travelled over the years, and they show no sign of switching to the mainstream any time soon. They do also have a few guests, most notable of which is Todd Montgomery whose sitar playing on two tracks is incredibly important to the overall sound.

Back in the 90's I remember being sent a wonderful promo photo (which I still have) of the guys, probably by Cuneiform, where their faces were obscured by the guitars they had stuffed down their shirts (apart from Chuck who had a crash cymbal) and even without hearing their music it had a massive impact on me just due to the way it implied the art was so much more important than the individuals. That follows through with their latest album as this is true art, where dark keyboards and synthesisers take us in one direction, and the acoustic instruments take us in another altogether. It is almost as if they are taking us on a fantastical journey, and if parts of this appear in a film in the future I would not be surprised. In some ways they are bringing in elements of Krautrock, most notably Tangerine Dream, but are then combining it with world music, folk and so much more so the brain has issues with putting it all together yet somehow it makes sense, although I am not altogether sure why. It is not an album which can be played once and then the listener feels they have got it, as this requires multiple plays to get the most out of it, as it is only with repeated hearings that one starts to understand the majesty and depth of what is being played. At the very end they do something I don't think I have come across previously, in they have a very short track and after some silence we are

It is an immensely deep album, and I can only imagine how many tracks are utilised on every song (I know, all of them), but it never feels cluttered or drowning and instead is fresh and

exciting. Nearly 40 years into their journey, Djam Karet are still finding ways to excite the discerning proghead.



EBB
MAD & KILLING TIME
BOUDICCA RECORDS

The picture may look as if this is a standard looking release, but here the CD is at the rear of a 48-page full-colour A5 landscape glossy book which provides us with the lyrics, numerous photos, and an insight of what makes this art/prog/folk/rock collective really tick. What we have here is a continuation of the 'Krystal Svava' mythos they started in their EP 'Death & The Maiden'. It is somewhat based on an old dying ex- army musician and his housekeeper cum part time sex worker they knew, mixed with that of a new friend, David, also an old soldier and ex-musician living in Scotland. The band are based around Erin Bennett (lead vocals, guitar, trumpet), and comprise Kitty Biscuits (backing vocals, percussion, spoken word poetry), Anna Fraser (drums, percussion), Bad Dog (bass), Susan Dasi (backing vocals, synths), and Nikki Francis (Hammond, piano, synths, saxophone, flute, clarinet). Yes, we have a band which are nearly all-female, which is unusual in any style of music but certainly rare within anything remotely thought of as prog where women are generally allowed to be lead singers but rarely

anything else (yes, I am fully aware of bands like Eternal Wanderers, but there are very few like that).

The album commences with the sound of an orchestra warming up and getting ready for the performance and is quite unlike the rest of the material, but somehow it is also quite fitting in that it allows us to know that whatever comes next will be unexpected, and that is certainly the case throughout. It is a heavily layered and arranged album, and one never knows what to expect, and by concentrating on different musicians it is possible to clearly understand just how much impact each of the players is having on the rest of the band. Erin can really crunch when she wants to, sing sweetly or with real power, while behind her Anna is never content to sit within any particular pattern or style, moving all over the kit when the time is right, keeping it restrained at others. Bassist Bad Dog is in many ways the cornerstone as he can keep it simple or provide great complexity, moving right up the neck for counterpoint melodies, linking with both Anna and Erin which then allows the others to add their own layers. At times we have piano which is simply beautiful and delicate, at others swathes of keyboards and orchestration, while various woodwind and brass instruments come in when the time is right. There are times when they are quite Floydian, others more direct, and yet others where folk is an important aspect with a feeling that Mostly Autumn have also been an influence, yet it also feels somewhat deeper, stronger, with a real connection. This really is a wonderful release, and it is great that the physical version really does justice to the music contained within. Well worth discovering.



**FAIR WIND PLEASES
LIVE AT THE
BABOONUMFEST #17
INDEPENDENT**

Here we have the latest release from the trio of Yury Khomonenko (drums and percussion), Ivan Rozmainsky (synth piano) and Andrey Stefinoff (clarinet). As can be seen from the title, this was recorded at the last Babooinum festival held in Saint Petersburg, on June 22nd, 2022. I have known Ivan for years due to the band Roz Vitalis, and over the years he has also been working with other musicians, taking music in different directions and here he describes the music being delivered as chamber prog - clarinet/piano/drums-based music - with the spirit of creativity, improvisational energy, unpredictable developments, unanticipated turns and twists, strange modes and chords and odd time signatures.

None of the music on this album is available elsewhere, but that is probably as for the most part this sounds completely improvised. Although Ivan normally takes the melodic lead in Roz Vitalis, here his role is to set up repeated patterns which then allow Yury to come in underneath and find his spot with Andrey taking the lead with long fluid melodies. There are certain sections that sound more as if they have been charted, but for the most part this is eclectic avant

garde music which is somehow bringing together modern classical, jazz and progressive rock. There are times when they come together in passages of sheer brilliance and beauty, and others where there is a little more of a struggle as together, they look for the right direction, but they always find a way forward. This is not music to ever be played in the background but instead needs to be on headphones when the listener has the time to be able to pay close attention and get inside the minds of the musicians and understand what they are attempting to achieve.

While the band have made this album available free of charge to both listen to and download, people can also make a contribution if they wish and all monies raised will go towards the financial support of Ukrainian refugees living in Hamburg, Germany.



ARO AROĀ INDEPENDENT

It is not often that I plagiarise my own reviews, especially when it was only a few weeks ago that the original review appeared, but here I am going to make an exception. There I wrote about the latest single by Aro, “Know How”, and here we have the same song but with the vocals in Te Reo instead of English and a cover which is from the same photoshoot but slightly adjusted. This means all the words I said last time still apply, except for me there is something

magical about this language, and when in the hands of Aro lifts their music even further. It has been released in this form as a celebration of NZ Music Month (which is every May) and takes on new life and depth.

Husband-and-wife duo Charles (Ngāpuhi, Te Rarawa, Ngāti Te Ata, Te Ati Awa) and Emily Looker (née Rice) create music packed full of harmonies which is like no other, with their love for each other and their culture clearly in everything they do. Charles’ acoustic guitar is incredibly striking here, with the picked refrain having a hard strike which works incredibly well with the vocals. It commences with both of them singing together in a manner which is much simpler than what I normally expect from them, but gradually it builds until we are getting layers upon layers. At one point this all drops away and it is just Charles, and then we are straight back with the complexity and style I have come to expect, even in the live environment.

Lyrically this is a song of hope, about the future. They say, “Sometimes, focusing on putting one foot in front of the other is the best we can do. We wrote this song last year when something didn’t go the way we had hoped, which gave us the opportunity/the need to see things with a fresh perspective, like a blank canvas. Through that time we reminded ourselves that everything was going to be okay, as we know who we are, we know where we come from and we’ll figure out where we’re going as we do, as things unfold.” It is a powerful message, delivered in their world where their love for each other and their voices combine to create something very special indeed. For lovers of beautiful music, whatever genre they normally listen to.



**EMILY RICE
WARENOA
INDEPENDENT**

Emily obviously does not have enough on her plate with raising her two-year-old daughter, as with her husband Charles she has released two singles in May, and here she is back with a solo effort as well. I was fortunate enough to hear her perform this live a few nights ago and it was just magical. While Charles generally comes to music from a folk and acoustic perspective, Emily has much more of a dance and modern soft jazz style. Her vocals are clear and clean, and here she has layered them on top of each other while also performing with a full band although the bass sounds and drums on this sound programmed, but they definitely fit in with the sound she was looking for.

If it were not for seeing her the other night, I don't think I would have realised she provides the sax on this which is quite in the background but definitely moves the song more into a jazz territory away from the more overtly dance set up. The combination of her vocals with the electronic arrangement is in some ways quite strange but there is no doubt it works very well indeed, with the guitar providing some crisp cut through. The song feels like a warm comforting blanket, yet it is never cloying, and the modern production means we have a Te Reo number which would suit well on radio.



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...





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.

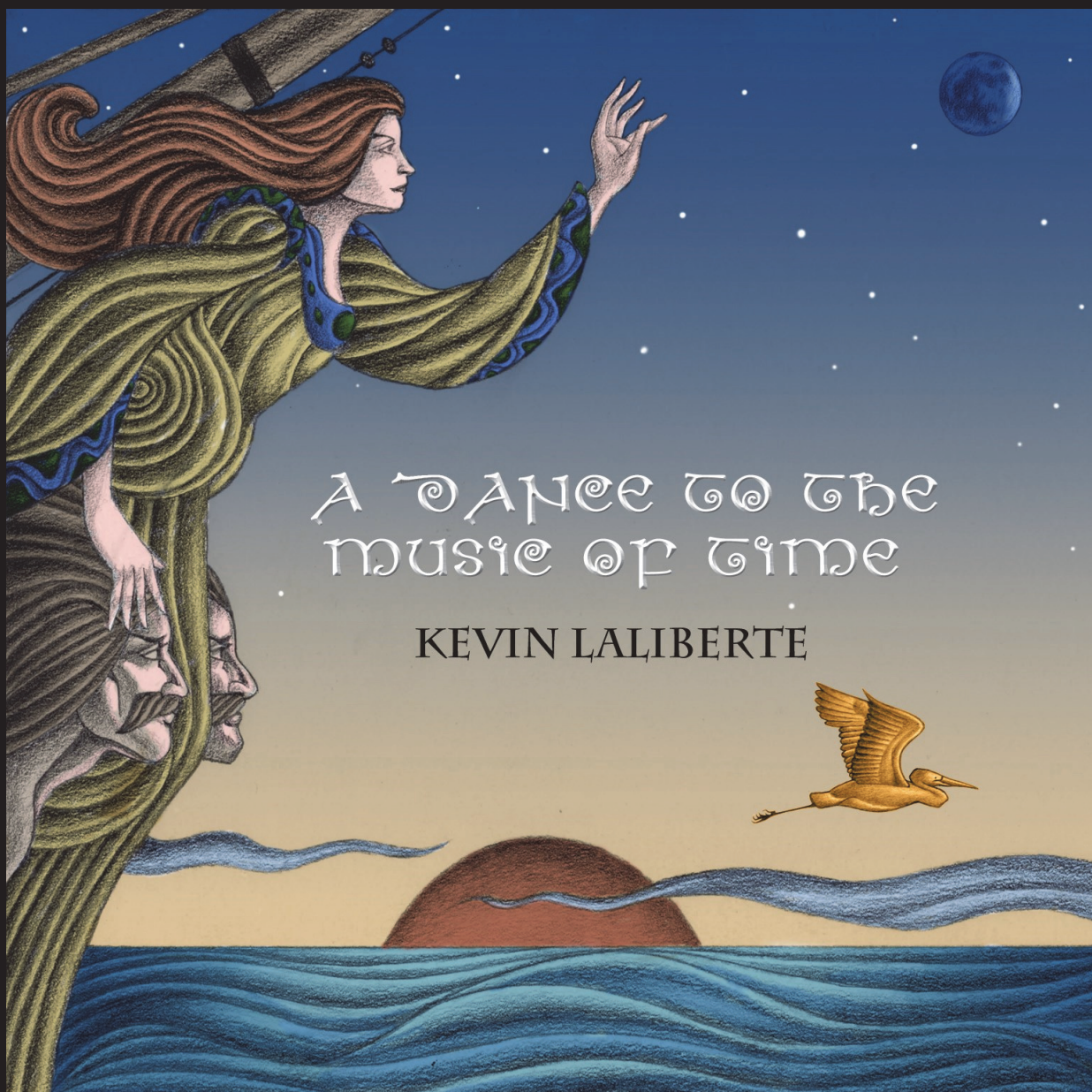
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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



A DANCE TO THE
MUSIC OF TIME

KEVIN LALIBERTE



A GARDENING CLUB PROJECT

long tailed flight



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!!"

IT IS NOT A.I(it is fear of A.I)

that leads to Writer's Strikes
and BARD counters to ChatGPT4
A.I as the new Crack Cocaine/Fentanyl
The new Humvee/stretch limo
The same logic as leaf blowers
and plastic coverings for plastic

WHATEVER WORKS-as students once used CLIFF NOTES

Their Elders used Encyclopaedia Britannica as reference points
Now A.I is our INSTANT OATMEAL-accessible as Bitcoin codes
Young can make movies,create treatises,get professional assistance
or simply access arcane ways of manufacturing illicit substances..

A.I becomes the new SILK ROAD-soon to be "governed"by nervous politicians
who themselves are displaced by access to authorities which dis-prove their "authority"
to be illusion("Naked Emperor "syndrome-Trump=Boris Johnson=Bolsonaro=Duterte)

Once the bubble bursts,whether it be Amsterdam Tulips or the South Seas
or even Titanic "fail-safe"excursions,or Space-X rocket explosions ,
then the whole TESLA dance becomes another stock market casualty.
We have been skating on thin ice since silicon chips replaced slavery with slavery

A.I has been integrated into John Lennon lyrics as Bible quotes
We can not go back to casual Ludditism.The Ghost in the Machine is human.

COG-SINISTER

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Fall and
Mark
E Smith



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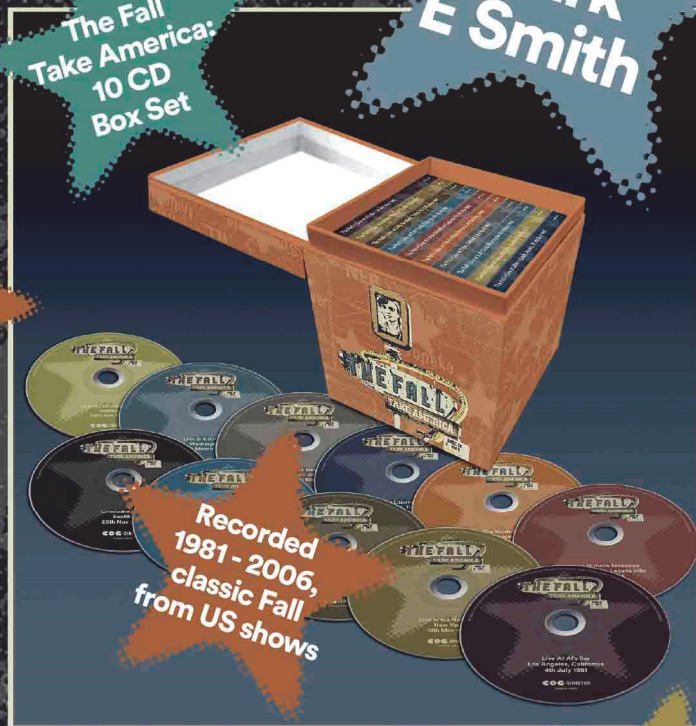
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T Shirt
£20



The Fall:
T Shirt
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Cog Sinister:
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Take America:
10 CD
Box Set

Recorded
1981 - 2006,
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from US shows



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£7.99



The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

The shop for Mark E Smith and The Fall merchandise, CDs and vinyl

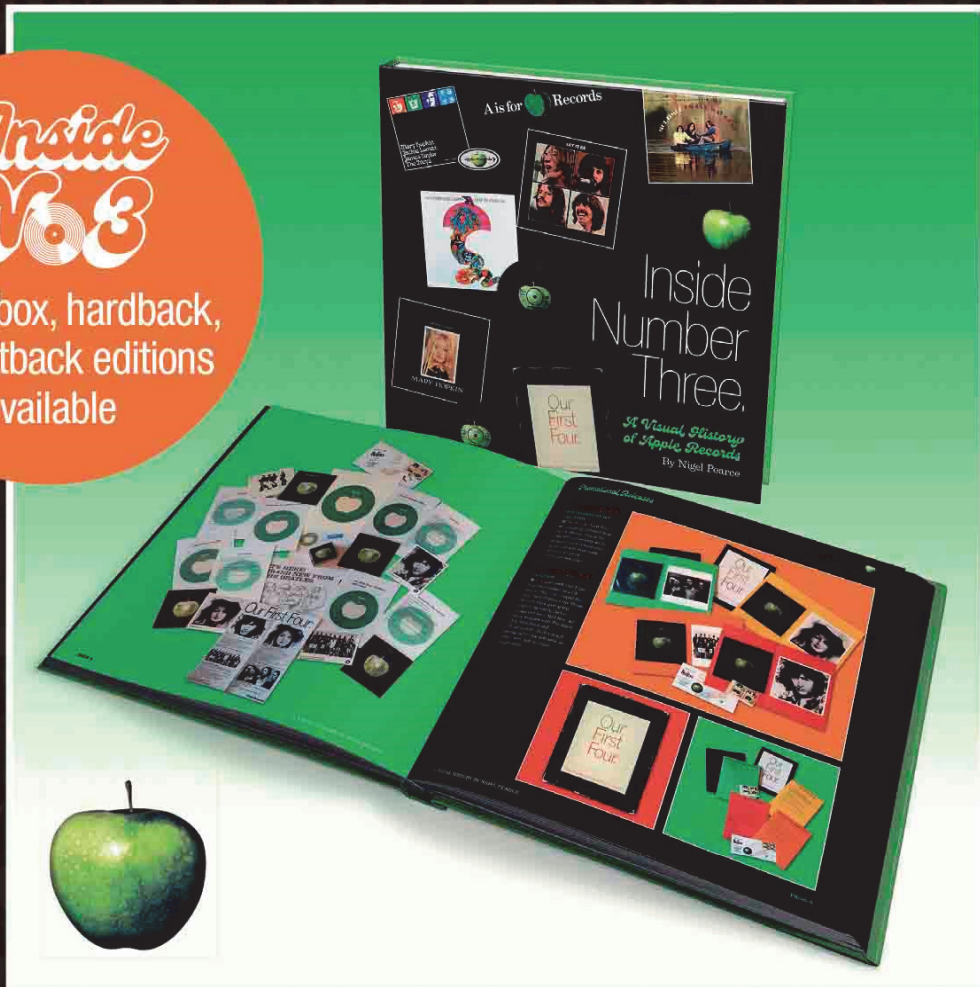
Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

Deluxe box, hardback,
and softback editions
available



When you open this beautiful book, you will enter a world that millions of people never knew existed. It's a world of colour, innovation, revolution, coupled with a completely fresh and different mode of marketing from Apple Records, the label owned by The Beatles.

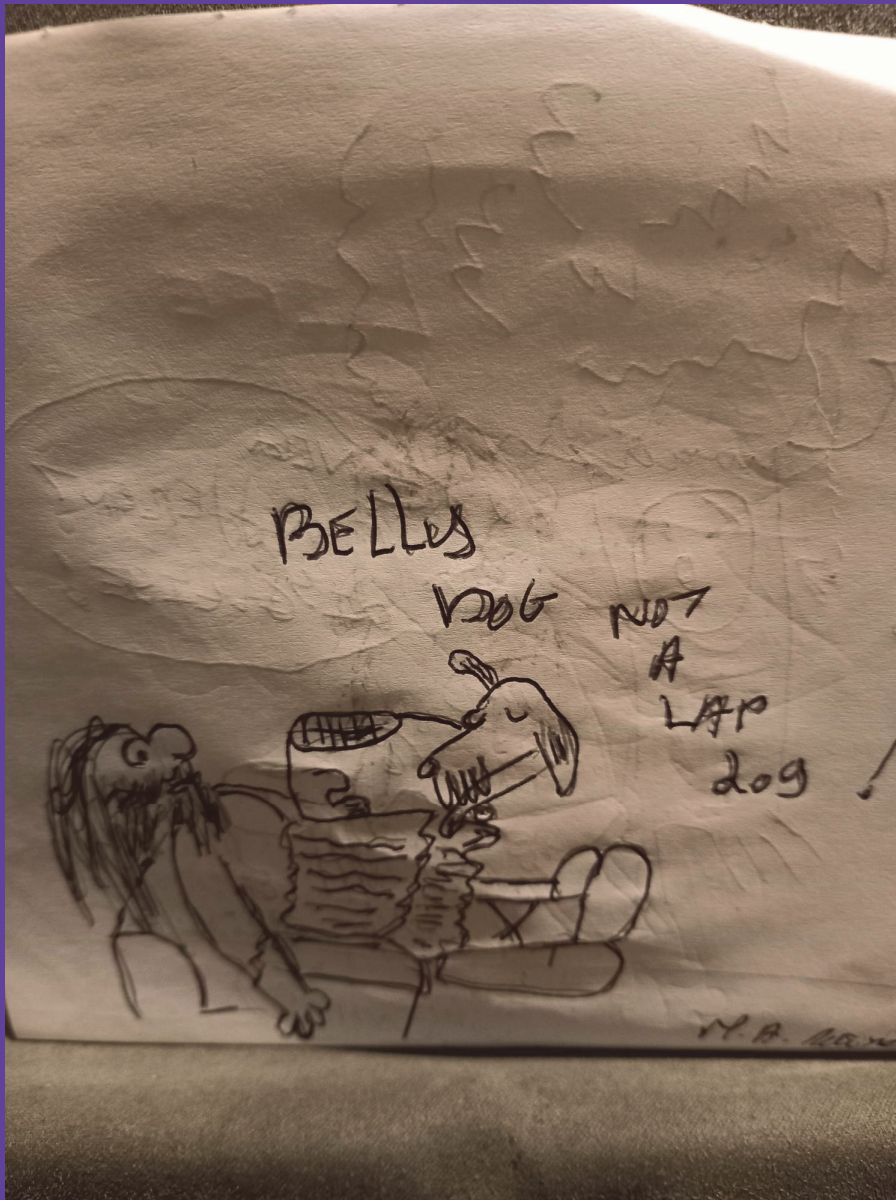
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No 3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection, carefully obtained and collated since 1968 that defies description, and has the ability to astound all who care to enter this lost and much sought-after world.

Memos, records, press statements, photographs, albums and so much more. This private collection so carefully assembled, cared for since 1968 has been expertly photographed in full detail to bring this beautiful and innovating world to you, as a tribute and recognition of The Beatles, the world's greatest ever group, and the ever-growing legacy that still astounds fans and historians the world over. It's a record of love, devotion and a longing for all fans, that need wait no more to see this remarkable and stunning world. It shows what went on behind that famous door Inside No 3.

Available to pre-order from www.insideandoutsidenono3.com

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/>

And here I am, home at last. And much to my great pleasure it looks like I have managed to put together a slightly truncated issue of Gonzo magazine in about half a day. I'm really feeling quite proud of myself.

My toe stump still doesn't hurt, and so far at least I'm having no problems with the stairs. Archie is being massively affectionate, and I had a visit from a district nurse called Helen this morning. She changed my dressing and told me that it was all going according to plan. She or one of her colleagues will be back on Tuesday.



Karen and Judy were here fussing over me and doing their own inimitable thing, and things are going back to some semblance of normality. However, I always feel quite strange talking about normality in reference to my own life, because it is about, as far from being normal as it is possible.

However, that is by the bye. The magazine is done, and tomorrow I will be doing the live chat when the show is broadcast at three. And the great dance of life continues..

And the beat goes on.

Har43bol

Jon



THE BEST LAID PLANS

