

GONZO



#389/90

Covid-19, the homeless, and

IAN ANDERSON

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GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

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 increasingly peculiar magazine.

Of course, like pretty well everyone else on the planet (with the possible exception of the natives of North Sentinel Island in the Indian Ocean, who are pretty much uncontacted, and so fierce that they

attack and spear to death any outsiders who have been unlucky enough to visit the island), most of my energies in recent weeks have been focussed upon the bloody coronawhatsit! And so, when I came to decide what I was going to write this editorial about, I initially couldn't think of anything that wasn't directly to do with COVID-19.

As I have written elsewhere, one of the most interesting factors about watching the ongoing apocalypse unrolling around us is that the advances in personal electronic devices over the past few years have made it possible to view the events – as they happen – from a vantage point that would have been unthinkable even fifteen years ago. I don't have a mobile phone (well, I do, but I never worked out how to use it), mainly because we have damn all signal here, where I live, out in the boondocks. But for the last six years, I have had an iPad (I'm now on my second one) and it has revolutionised my life



“Come inside, the show's about to start
Guaranteed to blow your head apart
Rest assured you'll get your money's
worth”

completely. So, feeling a little like the protagonist in 'Karn-Evil IX' by Emerson, Lake and Palmer...

“Come inside, the show's about to start
Guaranteed to blow your head apart
Rest assured you'll get your money's worth

The greatest show in Heaven, Hell, or Earth”

...I am able to watch societies all around the world potentially crash and burn from the comfort of my armchair.

As regular readers of this magazine will, no doubt, be aware, I have been retreating from the horrors of the contemporary world, and finding a certain amount of solace in revisiting my childhood in Hong Kong. A childhood spent as part of probably the last generation of children brought up under the British Empire. You will, therefore, not be at all surprised to know that Hong Kong is a subject of immense and ongoing interest to me, and I have been following events in the former British Colony with a heavy heart.

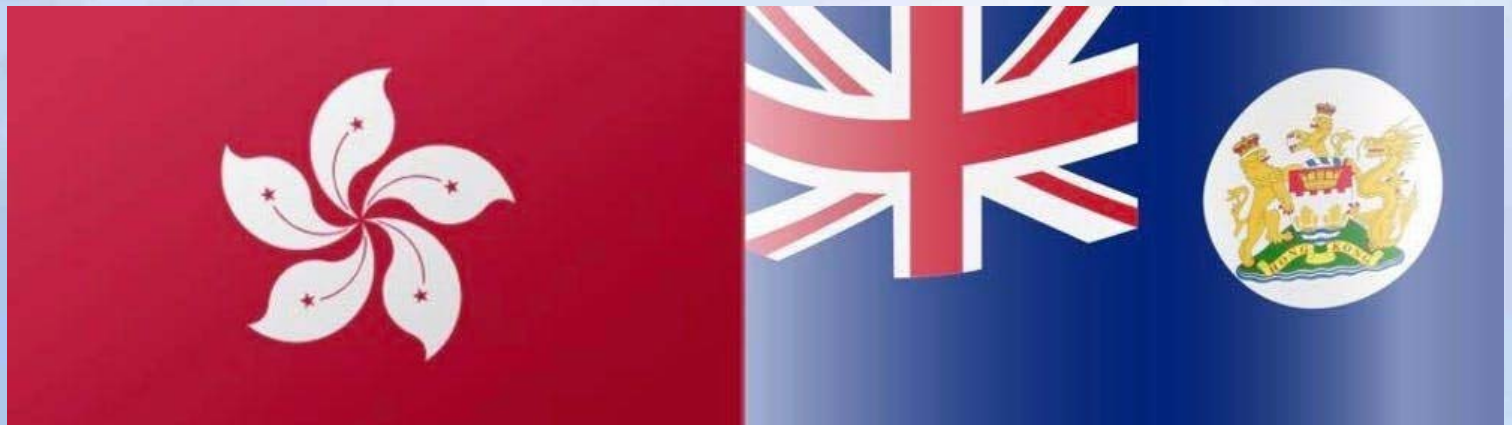
There is a blogger called Yvonne, who posts under the name 'Ytsl', who runs a blog called 'Webs of Significance', which I first discovered because she writes regularly about her hikes in the wilder parts of Hong Kong, and the animals and plants that she sees there. This, as anyone who knows me will attest, is exactly the sort of thing which I devour. But, she is such an engaging writer that when she writes about subjects that otherwise would not have interested me, like gourmet cooking and Asian cinema, I read them.

However, sadly, over the past couple of years, a lot of what she has been writing about has been political. And the pictures that she paints so deftly with her writing, are not pretty ones.

On Monday, April 27th, she wrote this:

“Last week saw three days during which Hong Kong reported having zero new Wuhan coronavirus cases: a pretty major feat when you consider that this deadly and super infectious coronavirus continues

اللجنة لهم إذا كانوا لا تأخذ نكتة



to claim many victims -- as in fatalities as well as infected individuals -- around the globe, but notably in the USA. And today, Hong Kong went on to record zero new cases again; the first time it's done so in consecutive days since January 27th and 28th.

All in all, it's tempting to suggest that things are getting back to normal in Hong Kong. Except that things haven't exactly been normal in Hong Kong for so many months now. Also, as an unnamed graffiti writer presciently pointed out some time ago: "We can't return to normal, because the normal that we had was precisely the problem".

There is a record by Andy T, that came out on Crass Records back in the day (1982, I think), called 'I Still Hate Thatcher' and he re-recorded it thirty years afterwards, with updated lyrics:

"I despise George Bush, I never trusted Blair
When it comes to David Cameron, be a little bit scared
But I still fuckin' hate Thatcher
I still fuckin' hate Thatcher

For the Unions, the squaddies and the unemployed
For all the lives that bitch destroyed
For all the souls she bought and sold
The miners left out in the cold

Close communities torn asunder

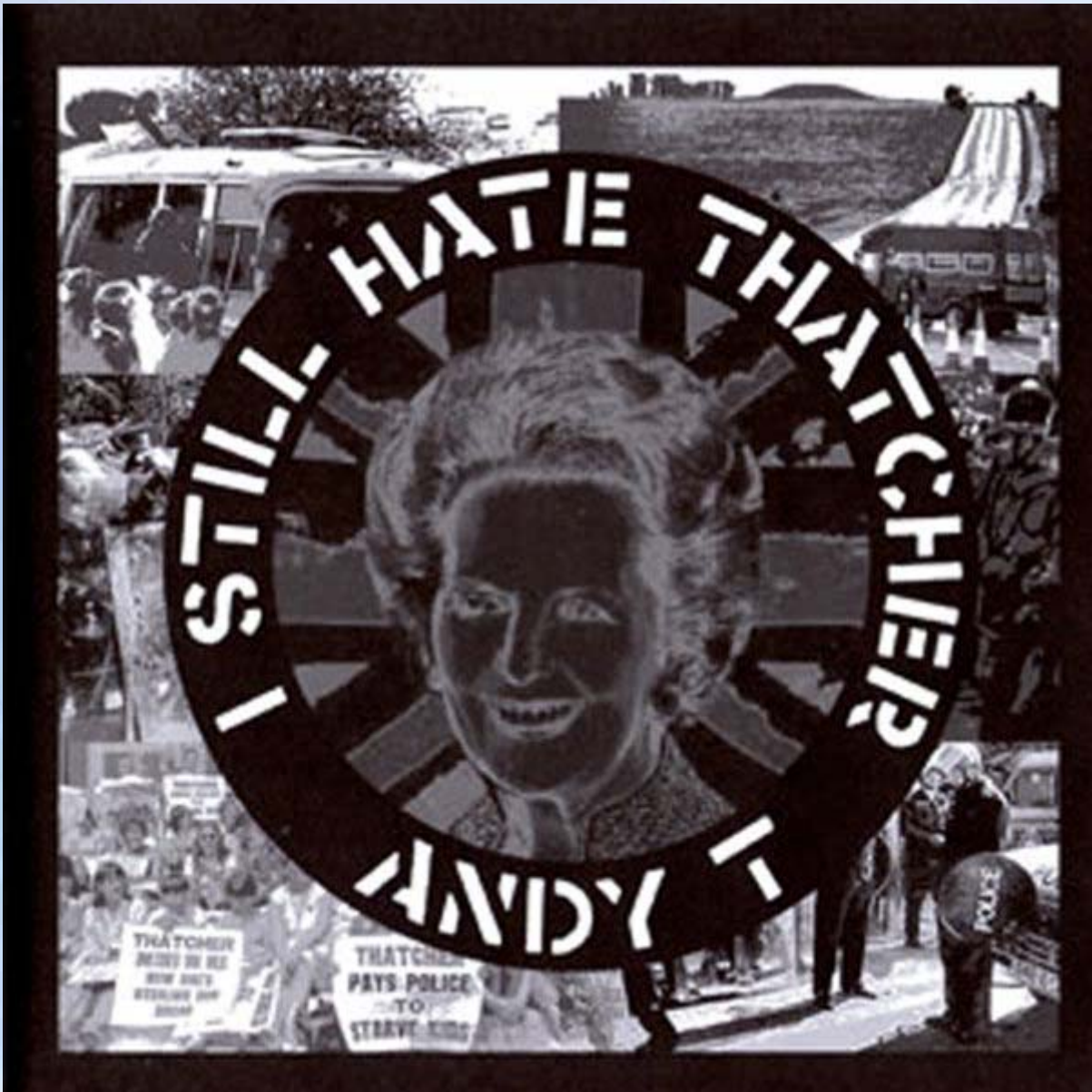
All the people she had murdered
All the victims of corporate greed
Prisoners of conscience never freed

For all she did and all she said
We should all rejoice when Thatcher's dead"

It could well be argued that Margaret Thatcher is directly responsible for the current state of the nation. People like Andy T, and – I am afraid – yours truly think that she was a horrible woman, who, because of her own rather nasty ideology, encouraged all that is most selfish and unfortunate about the British psyche. But she not only shafted the United Kingdom, she shafted Hong Kong.

Whatever your views upon the politics of empire are, the legislation which provided for Hong Kong's return to Chinese rule in 1997 were completely misjudged, and the idea of "One Nation – Two Systems" was never going to work. The Sino-British Joint Declaration, which was signed in Beijing in 1984, fully thirteen years before it came into force, stated that:

"The Government of the [HKSAR] will be composed of local inhabitants. The chief executive will be appointed by the Central People's Government on the basis of the results of elections or consultations to be held locally. Principal officials will be



nominated by the chief executive of the [HKSAR] for appointment by the Central People's Government. Chinese and foreign nationals previously working in the public and police services in the government departments of Hong Kong may remain in employment. British and other foreign nationals may also be employed to serve as advisers or hold certain public posts in government departments of the [HKSAR]."

The final clause of the agreement stated that "Those basic policies will be stipulated in a Basic Law of the Hong Kong Special Administrative Region in the PRC

by the National People's Congress and will remain unchanged for 50 years." But it has only been twenty-three years (oh bloody hell, twenty-three again) since the British left, and everything has gone completely tits up. Whether or not the Chinese government had any intention of sticking to the terms of the joint declaration, I would not like to speculate, but they are certainly not sticking to it now. The forces of "law and order" (and I use that term reservedly) have been heavy handed (to say the least) in their response to the mass



demonstrations which have taken place as a result of what the people of Hong Kong perceive to be undemocratic strictures upon their civil liberties. There have been deaths, and there will likely be many more to come.

But why do I say that Margaret Thatcher is directly responsible for this? Well, despite the fact that she knowingly put her name to a negotiated settlement that the Chinese government were never going to stick to, the most important parts of the territory did not have to be handed back to the Chinese at all, and – if they had remained British, or had been given some semi-autonomous international status – it could have remained a very useful international financial and political settlement.

The background of the joint declaration was

the pending expiration of the lease of land known as the ‘New Territories’ in 1997. The lease was negotiated between the UK and the Guangxu Emperor of China, and was for a period of 99 years starting from 1 July 1898 under the Second Convention of Peking. At the time of the lease signing, Hong Kong Island had already been ceded to the UK in perpetuity under the Treaty of Nanjing in 1842 after the First Opium War, and the southern part of the Kowloon Peninsula as well as the Stonecutters Island had also been ceded to the UK in perpetuity under the Convention of Beijing in 1860 after the Second Opium War.

Leaving aside questions of the morality surrounding the Opium Wars (morally, the

British were completely in the wrong), as one can see there was actually no need to give the most important parts of the British possession back to China. And as a large chunk of the New Territories was wilderness of no economic importance, and protected from development by various international treaties, it is not difficult to imagine a position where at least some of the New Territories, as well as Hong Kong Island and the Kowloon Peninsula remained British.

Why didn't it? Because, just like with the majority of things which British Conservatory governments have done over the past four decades, Mrs Thatcher and her government were acting with purely short term economic interests in mind. Keeping Hong Kong would have been expensive, and it wasn't a vote winner. And, as always, the main motivation was to be able to bribe the electorate with tax cuts, even though that meant ruining the lives of millions of Hong Kong residents who – by the way – were (probably illegally) denied the right of residence in the UK.

Sadly, the way that the British left Hong Kong was as immoral as the way that we got it in the first place.

I would seriously suggest that anybody who is interested in such things check out Yvonne's blog at <http://webs-of-significance.blogspot.co.uk/>.

And, guess what? Like Andy T, I still fucking hate Thatcher!

Love and peace.

Hare bol,

Jon



Hong Kong, Gordon Giltrap, Paul McCartney, Ringo Starr, Liam Gallagher, Styx, Scorpions, Covid-19, Alan Dearling, Bev Short, Liz Hall-Downs, Kim Hall-Downs, Marcia Israelides, Playground Theory, Margaret Greenfields, Thom the World Poet, Alan W. Moore, Brit-Marie Lindgren, Richard Stellar, Jethro Tull, Ian Anderson, Friday Night Progressive, Canterbury Sans Frontieres, The Merrell Fankhauser Radio Show, Mack Maloney's Mystery Hour, Robert "Bootsie" Barnes, Frederick Thomas, Mike Huckaby, Philip Douglas Broadhurst MNZM, Raymond Robert Repp, Alan Abel, Alton "Big Al" Carson, Obediah Donnell "Obie" Jessie, Scott Taylor, Lynn Harrell, Steve William (known by his stage name Stezo), Robert Alan Lewis, Jonathan Kelly (born Jonathan Ledingham), Hamid Cheriet, Will Theunissen, Ranu Devi Adhikari, Tony Oladipo Allen, Martin Lovett OBE, Cady Groves, Richie Cole, Bob Lander (born Bo Starander), David Paul Greenfield, Landon "Sonny" Cox, Dionisius Prasetyo (popularly known as Didi Kempot), William Daniels (aka Kiing Shooter), Millicent Dolly May Small CD, Ciro Pessoa Mendes Corrêa, Aldir Blanc Mendes, Florian Schneider-Esleben, Rick Wakeman, The Waterson Family, The Fall, Richard Wright and Dave Harris - Zee, Chasing the Monsoon, Icarus Ruoff, Back to the Planet, Guy 'Geezer' McAffer, Somerset House, Mushrooms Exhibition, Kev Rowland, Addyction, The Ardana, The Already Dead, Alexander Nakarada, Gunpowder Gray, Into the Cave, Mob Rules, Blight House, Hawkwind

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:

Corinna Downes,
(Sub Editor, and my lovely wife)

Alan Dearing,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

C.J.Stone,
(Columnist, commentator
and all round good egg)

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

Richard Freeman,
(Scary stuff)

Dave McMann,
(Sorely missed)

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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Editor: *Gonzo Weekly* magazine
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eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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



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



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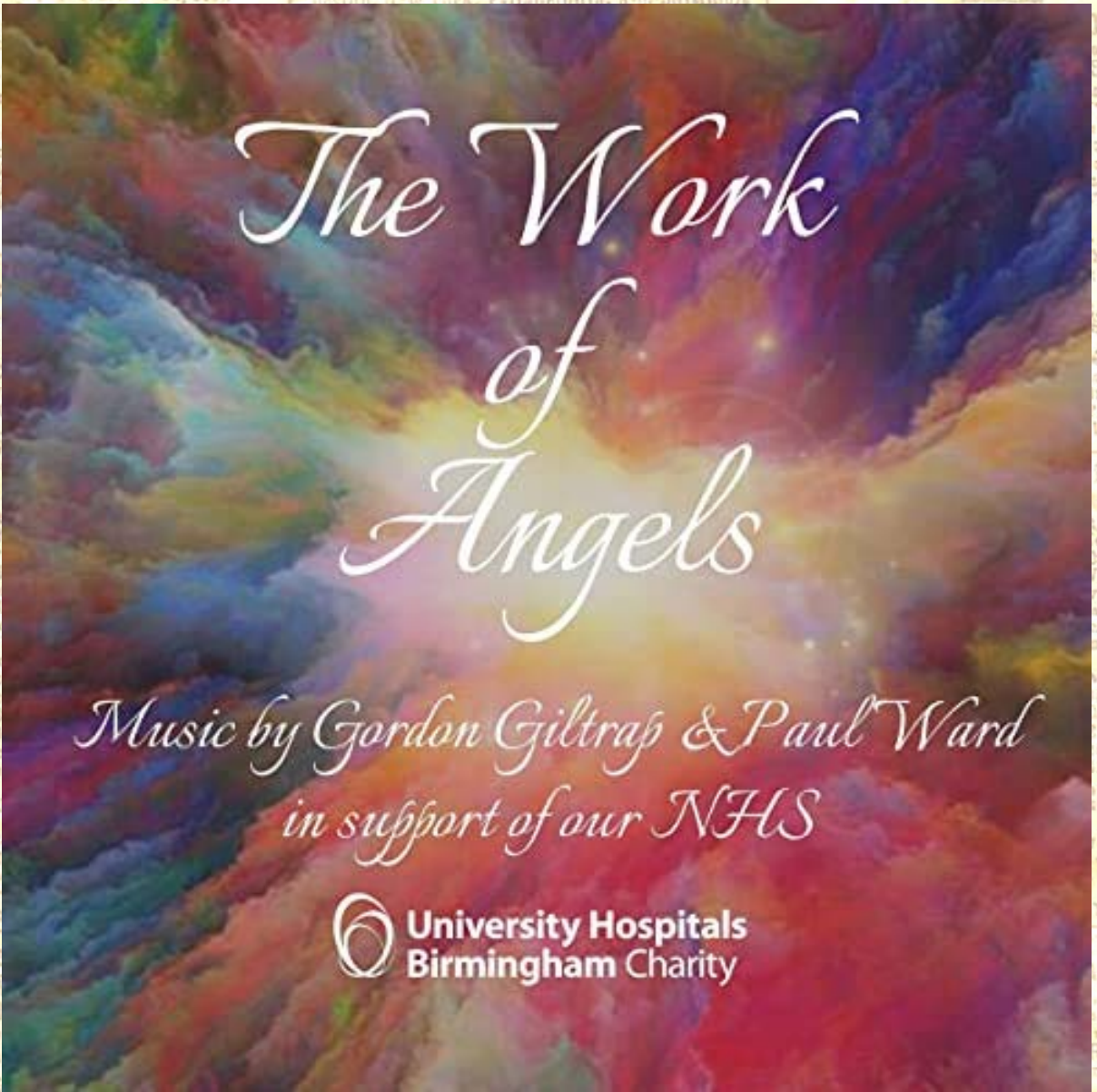


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THE ^{gonzo} NEWSROOM



Hi Jon,
I know this isn't your usual thing, but if you could spread the word about this in any way at all it would be much appreciated. Full info below. Gordon has been working on this since Nov last but it is very apt at

the moment. 100% of money raised goes to the NHS.

I've included various links so you can check it out including a press release from the Queen Elizabeth Hospital Birmingham

"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

<https://www.hospitalcharity.org/news/gordon-giltrap-releases-new-single-in-support-of-nhs-angels>

<https://youtu.be/QEWyUkZ-kfc>

https://www.amazon.co.uk/Work-Angels-Gordon-Giltrap-Paul/dp/B086D694PC/ref=sr_1_7?dchild=1&keywords=the+work+of+angels&qid=1585984664&sr=8-7

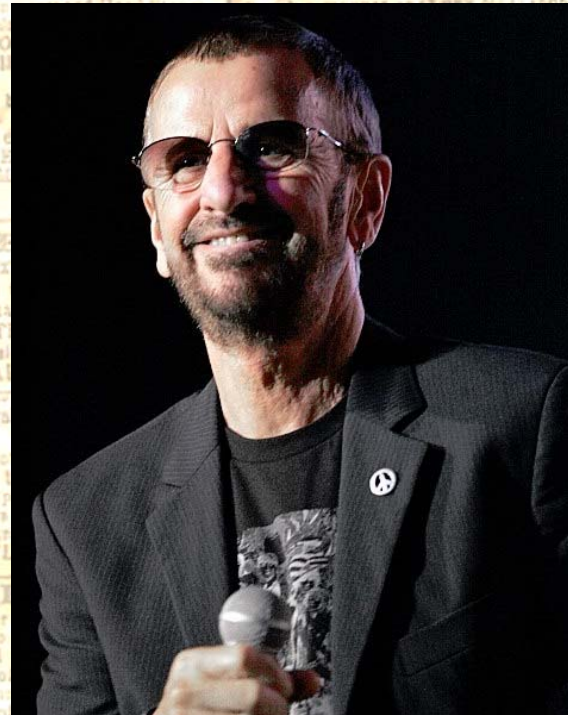
also available on iTunes, Spotify and Shazam

many thanks
Sue

HALF A BEATLE SONG FOR SALE

<https://www.music-news.com/news/UK/131485/An-unheard-song-penned-by-Sir-Paul-McCartney-and-Sir-Ringo-Starr-to-ber-sold-at-auction>

An unheard song penned by Sir Paul McCartney and Sir Ringo Starr is expected to be sold for around £20,000 at auction. The song, called 'Angel in Disguise', was



written during the recording sessions for Ringo's 1992 album 'Time Takes Time', although it didn't make the final cut.

The unheard record appears on a cassette tape, which is part of British DJ Tony Prince's collection.



WHO GONZO? WHY GONZO? WHAT GONZO?

What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

- [A potted history of his life and works](#)
- [Rob Ayling explains why he called his company 'Gonzo'](#)

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

“A lot of blood has gone under the bridge since then, and we have all learned a hell of a lot about the realities of Politics in America. Even the politicians have learned – but, as usual, the politicians are much slower than the people they want to lead.”

Hunter S. Thompson



The lot description explains that there are two versions of the song on the tape, with the first rendition featuring McCartney singing the lyrics over a piano and drum machine. The second version, on the other hand, features "a full backing track, backing singers, increased instrumentation including harmonica, guitar and more".

The tape has been put up for online auction through Omega Auctions, and has been given an estimated price of £10,000 to £20,000. Last month, meanwhile, McCartney's handwritten lyrics for 'Hey Jude' sold for \$910,000 at auction.

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The Gospel According to **BART**

This week my favourite roving reporter sent me news of one of the biggest Stadium Rock bands in the world.

"Rockers continue to be productive while under COVID-19 lockdown, as both Styx and the Scorpions revealed that they're using the time in quarantine for work on new music.

In an interview conducted via Zoom, Styx bassist Ricky Phillips explained to radio personality Chasta how he and the band continue to collaborate. "I'm down here doing a lot of work, writing bass parts for stuff as Tommy Shaw sends it to me," the musician explained while sitting in his Austin, Texas based studio. "He's writing and working in Nashville where he lives, and then he sends me stuff here. I work on it. Eventually when we all come out from our caves we're gonna get in a room and carve a new record."

https://ultimateclassicrock.com/styx-scorpions-new-music-covid-19/?utm_source=tsmclip&utm_medium=referral

The lot description explains that there are two versions of the song on the tape, with the first rendition featuring McCartney singing the lyrics over a piano and drum machine. The second version, on the other hand, features "a full backing track, backing singers, increased instrumentation including harmonica, guitar and more".

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NO WAY SIS

<https://www.music-news.com/news/UK/131553/Liam-Gallagher-is-keen-to-make-a-traditional-Irish-folk-album>

Liam Gallagher whose mother Peggy hails from County Mayo in the West of Ireland originally - has revealed he's considered putting together a whole record to honour his roots and even spoke with his former bandmate, Paul 'Bonehead' Arthurs, about recording an entire record of Gaelic tunes "years ago".

However, the 'Wall of Glass' hitmaker admitted it would be impossible to get done, as the Irish love a tippale and he sees it turning into a massive "p*** up".

Asked if it's on the cards, he told Q magazine: "I would. It would end up being a p*** up, wouldn't it?"

"So would it actually happen, even if we planned it?"

"Dunno.

"We wouldn't get much done.

"But me and Bonehead spoke years ago about doing that.

"I'd love to do that s**t.

"I'm very open minded.

"I'll do anything.

"I'd be good at it."

A
JOURNAL

OF THE

Plague Year:

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

Written by a CITIZEN who continued all the
while in *London*. Never made publick before

L O N D O N :

Printed for *E. Nutt* at the *Royal-Exchange*; *J. Roberts*
in *Warwick-Lane*; *A. Dodd* without *Temple-Bar*;
and *J. Graves* in *St. James's-street*. 1722.

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 61 this year, and I think it's 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.

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.

‘Covid Connections’ around the World

Part 1

Alan Dearling

An Introduction of sorts

The responses to the Covid-19 pandemic around the world are ever-changing, at variance, and frequently baffling. How many times have we heard phrases from our government spokesmen and women saying things like, “We’re following the science”, “We’re looking for herd immunity”, “We were quick off the mark”, “It’s a measured response”, “We need to look carefully at the statistics”, and now, “You must avoid Quarantine Fatigue”. Humm.

It got me thinking. I’ve worked and travelled across a lot of the world. Australia about five times, various countries in Africa, India, eastern and

western Europe. I’m blessed with many friends and work colleagues – a substantial number who are artists, musicians, writers and photographers. Creative types. The lock-downs and other responses have made everything ‘different’. Social networking has become the new ‘meeting place’ and much creativity has become virtual. Amidst the ‘genuine’ postings, blogs, podcasts, there are even more ‘misguided’, ‘fake’, ‘funny’, ‘sad’, ‘mad’ and ‘extremely dangerous to know’ ones. For both ‘Gonzo Weekly’ and ‘international times’ magazines, I’ve been encouraging close friends and hardly-known Facebook ‘friends’, to share their personal experiences with me for publication. Anyhows and anyways, this seemed to be happening organically. It was like Topsy, it ‘just grewed’!

I then decided to get proactive. I sent 20+ invitations to people around the world to provide their ‘Covid Contributions’. Those that are being published are very lightly edited versions of what I’ve been sent. In some cases I’ve added in some





additional links to explore. For some of the contributors, they needed a bit of gentle ‘hand-holding’, help with what to focus on, and at times what to leave out, modify, or anonymise. For others, it was like letting the genii out of the bottle – they sent me three, five and seven instalments from their current lives.

I’m delighted to share. They offer some new windows on the crazy, kind, compassionate, creative world we are living in. And sometimes some sadness,

frustration and anger. Most of all, there’s ‘HOPE’!

* * * * *

Alan Dearling, Eyemouth, Scottish Borders says:

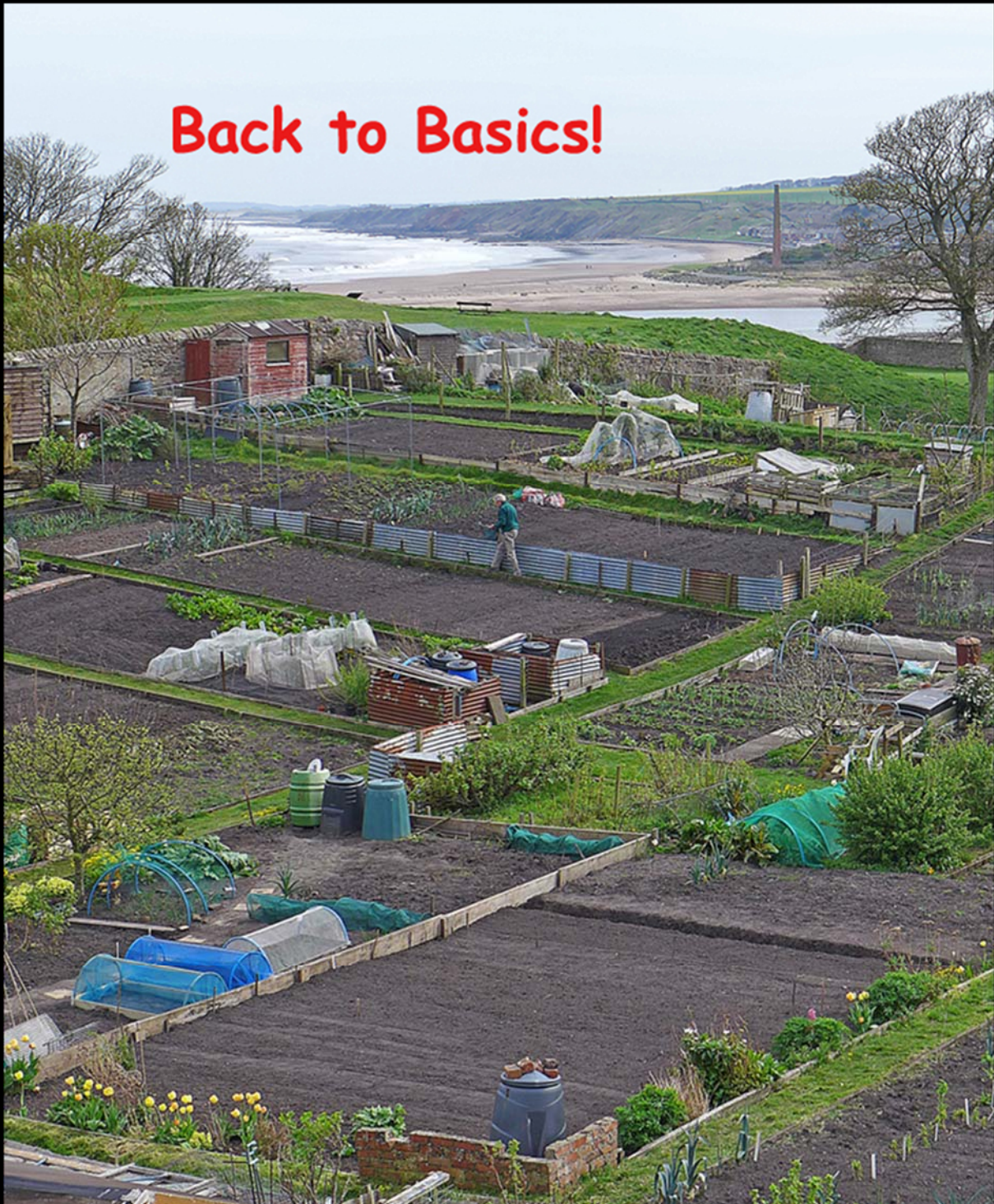
I’ll kick off by sharing a few of my own personal words with a few pics. I’m in Week Six of lock-down, living alone, and under Scottish and UK lock-down regulations. My home is on the Scottish



coast of Berwickshire. Just over the English-Scottish border and in a drop-dead gorgeous area of natural beauty, clean, fresh air and most wonderful of all, many options for walks and cycle rides in simply stunning scenery and locations: St Abbs nature reserve and Coldingham Bay; inland to Ayton and the surrounding countryside; and notably, the

Berwickshire coastal path which traverses the coastline south to Berwick-upon-Tweed (currently in England!), with its magnificent walls and town centre allotments, and north from Eyemouth to St Abbs and onwards to Pease Bay, Cove and Dunbar.

At the time of writing, older people over





70 and those with underlying health-issues are locked-down in their homes for something like 12 weeks and possibly longer. For the rest of us, if you are not working, you are allowed out for essential shopping and one walk or other essential 'exercise' each day. At home, we are all coping, adapting (or not) in varying ways. Mentally, perhaps more than physically, it's stressful. A lot of time for introspection, – weird, often scary, and most definitely, strange dreams. We are all closer to death. I've known three people so far who have died of Covid-related symptoms. But beyond that, I'm certainly drifting off into day-time dreams

What sort of creative endeavours can we still do? I've been researching, writing, taking photographs about music, the arts, books, even travel – but also doing more mundane garden work and maintenance – plus trying to develop, and learn new skills with musical instruments for my





‘MSFN’ (Make some fuckin’ noise) workshops at festivals and events around the world. Currently zilch. These usually see me sharing out instruments, many of them percussion, including a lot of hand-drums, hangs, African drums, steel-tongued drums and much more, with mostly non-musicians. In Covid-lock-down I’m experimenting, taking risks, attempting to make new videos (I need them), explore costumes and make-up for use in the future and in the current virtual worlds – my work is about performance – enabling, creative, shared-fun and noise! Some of my plans and ideas are still embryos, but I’m looking forward to their births! And, like many others, I’m sharing my plans, dreams and little embryos with folk on social network platforms.

On with the show! Keep safe, healthy and creative... even if like me, you are currently advised to wear a face-covering,

at least some of the time here in Scotland.
Alan. 30.4.2020.

Find me on Facebook: Alan Dearing
A couple of video links (more to come in future courses):

<https://www.facebook.com/marius.abramavicius.5/videos/2488724297804598/>

<https://vimeo.com/409753591?fbclid=IwAR121YBJ8ATpJCvvRM1pWQmEzKYYxTTwGG3h9B55pnKQhtGTizfiFj0vB08>

<https://www.facebook.com/events/430227217729882/permalink/430886957663908/>



Like her group of friends she thought nothing ever happened in the middle-class, sleepy coastal commuter village of Longniddry in East Lothian, to the south of Edinburgh. For a brief, rather startling period of time, Bev and her friends like Pete, Colin, Cathy, Scott, the Rat, Lenny, two Daves and a host of others became the 'staff' of the club... laughter, mad games, artworks, noisy proto-punk music, bangers and motor-bikes, plus multitudinous alcohol after-club in the local Inn and at my house, sometimes even down on the sand-dunes...the young adults began to flee their parental 'nests'!

Bev Short - Wellington, New Zealand

Alan Dearling remembers: Bev Short was one of the colourful, exuberant young people who I met through my part-time work establishing and sort-of co-ordinating the Longniddry Youth Club in 1978-80. Bev was bubbly, nicely wild.

Wellington is always beautiful, whether at the height of rush hour on a weekday afternoon or as it is now – quiet, empty. I look outside my apartment window and it seems as if nothing has changed, but also that nothing will ever be the same.





A routine was established early on in my 'new normal' - of blow-dried hair, makeup, writing, reading, work and socialising online, and daily walks. I've been to the supermarket only twice where customers line up for sanitised hands and trollies. One person must leave before the next can enter. Checkout clerks shelter behind a Perspex screen and the counter is disinfected after each customer.



People are very civilised here. There's no need for regular policing or heavy handedness. 99% of us follow the rules knowing that it's for our own good. We see what's happening elsewhere in the world which spurs us into being calm, diligent citizens.

We've had 5 weeks in full lockdown under Alert Level 4 where all businesses and shops have been closed other than a few supermarkets and pharmacies. No social interaction, shop only for necessary items, exercise outside for an hour each day, and do not leave your neighbourhood. We've now moved into 2 weeks of Level 3. More industries will open but strict social distancing rules still apply. Some businesses will never open their doors again.

I've saved my sanity with daily walks in the native bush of the Botanical Gardens, only the birds and trees for company.



In a nearby historical cemetery I visit graves of the first settlers here. I return home recharged to face the endless hours of apartment living.

I feel fortunate that Covid-19 came to New Zealand as one of its last destinations. Our government had the opportunity to watch where others had either succeeded or failed. For “going hard and going early”, our team of 5 million is grateful.

The anxiety of 5 weeks ago when midnight struck and ‘bubbles’ were sealed, has shifted to an overall optimism that the virus will lift its finger from the pause button and life will play once again.

28th April, 2020

Alan Dearling has fond, happy memories of meeting Liz Hall-Downs and her husband Kim. They are poets and musicians and were part of the poetry scene around Byron Bay in Australia's New South Wales, but also in Brisbane, Queensland's capital city. They contributed poems to the 'Alternative Australia' book, which I compiled with their mate, Mook Bahloo. And later, as they were building their dream, low-impact eco-home, 'Euphoria', deep in a forest, I stayed with them for a brief time, entranced by the luxuries provided by 'nature'. Their story was included in my book with Graham Meltzer, 'Another kind of space'

Locked Down in Paradise *by Liz Hall-Downs, Macleay Island, Queensland, Australia*

Almost two years ago my partner and I moved from the Australian mainland to Macleay Island in Moreton Bay, just off the coast from Brisbane. With a population of around 2,500, Macleay's like a small country town, surrounded by water. Our midlife sea-change has allowed us to ditch the debt and devote ourselves more fully to music, writing and art, and we've been loving the laidback lifestyle, the bird life, and the fresh breezes off the water.



*'Macleay Island Sunrise',
c. Liz Hall-Downs, 2020*

Living with disability, this Covid19 lockdown has actually affected me very little. I am used to amusing myself. There are always books, movies and music, and friends are just a click away. Due to immunosuppressive drug therapy, I've been social distancing for years.

Now, it seems the whole world has suddenly slowed down to my 'normal'. And I've been bemusedly observing how poorly many of the 'always busy' are dealing with it.

So many people define themselves by what they do, rather than who they are. But this is 'Disability 101', and I learned

long ago to stop judging my self worth on my 'productivity' or income, and to instead embrace a more leisurely lifestyle of simple pleasures.

For healthy, 'productive' people, a lockdown can feel like the end of the world. Jobs are disappearing, social distancing is changing how we shop, exercise, work, live, and relate. In the midst of all this, many people are embracing crazy conspiracies, and becoming increasingly paranoid and angry. Their lives are in free fall, as they desperately cast about for someone to blame.



Kim Downs with mandarins, Macleay Island. c. Liz Hall-Downs, 2020

As for me ... I miss my yoga classes, but now they're online. Walkup spots at my local folk clubs once meant an overnight trip to the mainland; now we play and record on my iPad and upload the videos. Under self-isolation, I'm being seen and heard more now than ever. Previously time-poor friends now have time for conversation, for sharing books, music and movies. Last week my 92 year old father-in-law, who lives on the other side of the world, asked us to send him a favourite song, beloved by his late wife: Hoagy Carmichaels' 'Georgia', played on guitar and autoharp from our living room. He loved it, and said it brought a tear to his eye. Technology, under these circumstances, is a great gift.

https://youtu.be/8Vn5KW_Q1Ss

Last week we had overgrown trees trimmed away from the powerlines, and the workers who came to do it said they are run off their feet. Everyone is tidying up their home and yard. The hardware store has never been busier. And everyone

is gardening.

It's nice to think people are slowing down, going outdoors and getting their hands deep into the Good Earth. If we really want personal and societal healing, I believe this is the place to find it. Personally I hope for a return to the old fashioned 'village life' model where we grow and share produce in a localised way. Here on the island we're baking bread. We're harvesting citrus from our trees - oranges, lemons and mandarins - and sharing them with neighbours and friends. Homegrown spinach, rocket and herbs spice up our salads. People leave fresh produce and cuttings at their front gates and advertise it on local social media pages. And the marigolds and dahlias bring daily bursts of colourful joy.

We all know globalisation has failed us, and now we're seeing this failure in stark relief. When existing systems break down, people suffer. I read stories about imminent food shortages in places like America as mega farms just can't get their

products to where they're needed. Factory farming of animals on an industrial scale is a prime suspect for the diseases we're seeing crossing over to humans.

I predict things are going to get very nasty in densely populated areas as food supplies become scarce. People are finally questioning the wisdom of continuing to live in the way we have been.

This 'new normal' is suiting me just fine. I'm hopeful that we're all starting to remember just how fine life on Earth can be when we stop running around in pursuit of money, and slow down enough

to really see the incredible beauty of the world we inhabit, its evidence shining bright all around us. When these lockdowns are over and the virus threat has passed, I'm hopeful we'll carry these lessons from the past into a brighter, kinder future.

Australian writer and musician. Her archives, books and blogs can be found at <https://lizhalldowns.com/>





Dahlias in bloom, + 'Dogs and kids, Dalpura Beach, Macleay Island at sundown', c. Liz Hall-Downs, 2020





Alan Dearling: I met Marcia Israilides (I know her as Marcy) in Vilnius, capital city of Lithuania. She and her husband are close friends of Angelos, my good

friend, who is also Greek and is an artist and dj. We've talked into the wee hours of the morning, listening to music, drinking, making music, gazing at the stars. Marcy and Playground Theory create their own positivity, waves of sound to light up the current drabness and darkness of life in The Covid-19 times...

Lockdown in Greece

Living in a time of a pandemic

By Marcia Israilides (singer/ songwriter of Playground Theory)

It has almost been 50 days of lockdown here in Greece. Schools along with shops closed down on 11 March. Covid 19 patients were admitted in hospital at the beginning of March and having seen how fast this virus spreads in Italy, Greece decided to take drastic measures early on so as to save as many lives as possible. It seems that we have succeeded so far as





the number of deaths today (24/04/20) are 127, while in most European countries the toll adds up to thousands.

In the beginning we were advised to keep a social distance, which was then followed by a complete lockdown and prohibition of free outings. Only the supermarkets and pharmacies are open and you can only get out of your house after sending a special text message with the appropriate code number which indicates the purpose of your outing:

1- doctor or pharmacy visit, 2- supermarket and grocery shopping, 3- going to the bank, 4- providing help to people in need (elderly, sick, disabled etc), 5- attending a funeral (no more than ten people allowed), 6- outdoor physical exercise or walking the dog.

It seems that we are living in a dystopian film. All of this feels unreal and no one could imagine what we would live through even with the wildest imagination. The majority of people have behaved fully to all the measures taken by the government and we are now waiting for the gradual opening of everything, which is said to take place in May and June.

We love going outside, meeting friends, socializing, spending time in the sun and above all are dreading the economic crisis ahead. But I guess we value more the lives of our parents and grandparents and of those with fragile health. Don't forget that in Greece most families live with, or close to, their elders and they remain a vital part of the family and community (unlike northern countries).



So having a low death rate makes us happy and proves that the measures taken were not in vain.

Having so much time indoors has changed our everyday life. My time has been filled with more music listening (especially all the new albums I wanted to hear and never got round to), along with making favourite mixtapes, finishing half-read books (I particularly enjoy poetry collections), finding time to write some lyrics and poems, going for long walks by the sea (we're lucky to live nearby), learning to cook new recipes (and weird but tasty bread), wearing pyjamas or sweatpants all day, watching extra Netflix series (loved "Unorthodox" and "Better Call Saul"), overthinking and worrying at random times about what is to come and the best part has been playing all day with my baby (not leaving a lot of time for much else to tell you the truth).

Some days were hard while others seemed brighter.

You can't always have a positive mindset. The hardest part I think is giving up your

personal freedom in order to defeat this pandemic and also missing hugging your loved ones.

For me, being in Playground Theory band was also very helpful as we managed to record one of our new songs each one at home and then made a stay-home edition clip. You can watch it here:

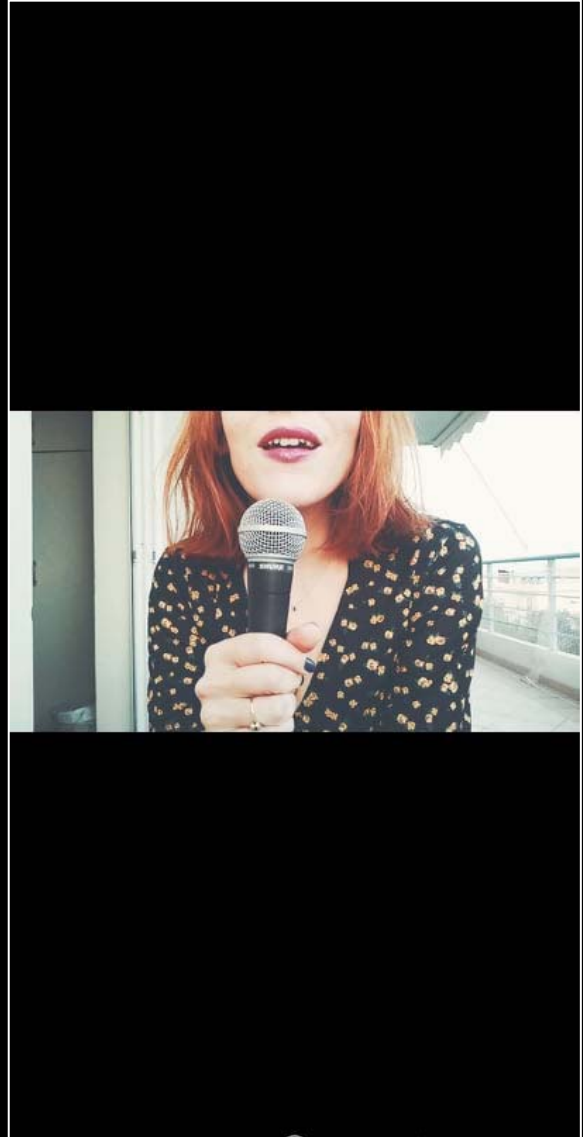
<https://www.youtube.com/watch?v=tJLw18fVSIQ>.

On the downside, being a musician who has just released a new album (*Tears Go Upwards* was released on 07/02/20), I feel unfortunate as we can't plan for any gigs and can't even go back to rehearsals. So I guess we'll have to find other ways for playing, practicing and enjoying music.

One thing is for sure, we'll all come out of this different. Even if we're facing a great economic recession ahead, I believe we'll be more adaptive, with greater empathy and care for one another and we'll definitely value all the little things we once took for granted a lot more.

Here's 'Lull', written and performed during lock-down by Playground Theory.

<https://www.youtube.com/watch?v=tJLw18fVSIQ&fbclid=IwAR1qGckgVfyeN9rA8qtdtrmX4CHKpGH-n3KCzk3hPjOo8P19uyTOwatzP0c>





Alan Dearling says: Margaret Greenfields is a friend in many different ways, places and spaces. We met through our involvement with new Travellers and their festivals. Margaret was a committed contributor to the Travellers' Aid Trust and Festival Welfare Services. She was part of the Traveller community. *Fast Forward: and she gained qualifications in law and is now a senior academic. But our friendship is grounded in the smells*

and sounds of the fields, the mud, the music of the festies, and most of all, the diverse, creative Traveller community

North London Lockdown – Margaret Greenfields

Yes, it's good having my daughter, M and her husband, H at home near Green Lanes in London, and I know friends living alone are finding it challenging at times - perhaps hence why so much phone/Zoom/email messages as I know quite a lot of people are living alone. I know what you mean though about the pleasures of solo life - I really enjoyed the months I was in Israel alone – OK, I was in work during the day, but when got home and shut my door and some Zoom /Skype or WhatsApp calls, I didn't really miss being around people...

Interesting the geographic split in approaches to CV19 - I suspect London being so busy, people are finding it hard - I was very distressed to my surprise, the first couple of times went out to the top of the road and found it so empty and so much shut down, but it is definitely getting busier although people are social distancing well in shops which means nipping to the two local shops to get greengrocery and bread can





take up an hour and a half - 10 mins walk each way, 20-25 mins queuing to get in, 20 mins around the two stores.

There's a queue to get into either the bakers or the greengrocery and if want both, join the second queue to the other door - then queue to pay at long distances etc., so all a bit weird and people having

very intense almost feverish conversations with the friendlier shop staff - perhaps where people are more isolated - so a Lebanese guy in the olive section drawing out a conversation with the man behind the counter who has a broad North London accent, but is half Turkish and half Kurdish and the Lebanese guy wanting to know about Kurds in Lebanon etc.....





For those in small flat without gardens etc., it's really, really tough of course, so we're lucky we've got more space. H says buses filling up more each day when he goes to work and lots of people I know in freelance or arts work, are hit very hard indeed financially, so London is aching to get back to work... I dread to think about the economy though when we do look back and assess everything...

Alan adds: In nearby Finsbury Park, there's been an eerie looped message broadcast from loud-speakers in the trees, complete with locked-down park benches, as is shown in Madeleine Stone's video, "You should only be here for exercises, if not, please go home." Endlessly...

https://twitter.com/madeleine_beth/status/1248584044658507789





Alan Dearling tells us that: Thom the World Poet was a friend of many of my friends in Australia. Friends like artist and muso, Mook Bahloo (aka Brendan Hanley) and poet-muso, Gong founder, Daavid Allen. I met Thom in Austin, Texas, 'virtually', around about the Millennium Year, 2000. Thom contributed a range of his poems to the book, 'Alternative Australia' (which I compiled



with co-pilot, Mook), as did Daevid and Liz Hall-Downes, who has also shared her Covid tales. Thom later visited me and stayed in my Scottish home in Eyemouth, beguiling and poet-ising the local fisher-folk in The Fleet pub.

Thom the World Poet in the Age of Zoom, Texas, USA

MY PERSONAL PANDEMIC

Emotionally, social isolation has devastated my healing friends.

We are made of hugs, cuddles and smiles.

We speak, sing, listen to each other.

We gather at open mics to facilitate cerebral evolution.

Now we cannot. Isolationitis. Withdrawal. Loss of connection.

This is emotionally destabilizing. We reach out through the virtual world -

FACEBOOK LIVE!, ZOOM, SKYPE, Google etc - by any means possible.

But a virtual hug is not a real connection. We lose focus -

End up solo drumming in backyards, strumming guitars for PAYPAL/VENMO.

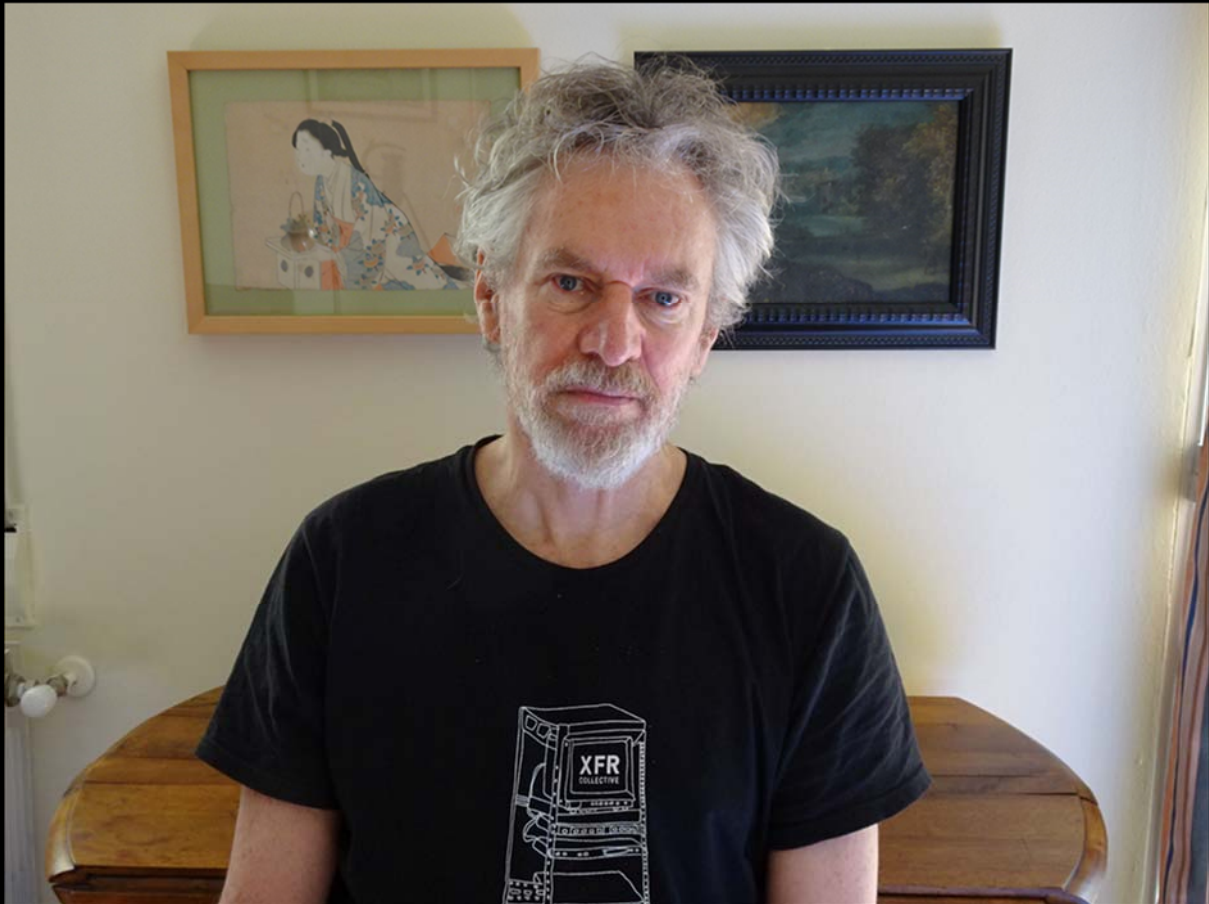
Post-Plague is a new world - but not one humans can comfortably commune/commute within.

Where be our Festivals, our open mics, our friendly venues...?

Unless you are already a hermit, social affiliation is a necessity for emotional survival.

At least, we have email. Now, to bring back real conversations...





Alan Darling remembers: Alan W. Moore and myself were two of the three Global Ambassadors invited to the first International meeting of the grandly titled, Futurological Symposium of Free Cultural Spaces. That was in Ruigoord, Amsterdam's oldest squatted alternative free space. Part of the Cultural Defence Line of Amsterdam. Like me, Alan M is a writer, a digger and a dreamer...the world needs plenty of us at the moment

Alan W. Moore, Madrid

Thanks, Alan, for the invitation.

I remember our time at the symposium in Ruigoord, like the paradise dream of a utopia unfolding, like a charming parasol,

to shield us from the blaze of the ruin of the world. I've been writing a memoir. Now in the last part I find my intention liquefying in these new conditions, and the writing is going to shit. Retrospection ain't what it used to be.

I returned from Milwaukee to Madrid just before the lockdown in Spain. We had one more outdoor cafe lunch before the streets rolled up and the outdoors disappeared. I am lucky, with my lover, good food and much light in our comfortable flat. At first I tried to think, to read, to analyze. I follow electoral politics, though I should know better. Bernie crumbled, traumatizing my U.S. friends. My social media feed is full of disappointment, misery and rage. It's



➔ Reenviado

De tanto lavarme las manos por
Coronavirus apareció un examen que
hice en 1981 😞

19:19

toxic – but those are my friends. I'm sorry for them. The wonderful La Ingobernable social center in Madrid, where so much happened and became possible was evicted from their re-occupation. It could not be defended during lockdown.

The macroeconomics in “the former west” don't look so good. But the whole human world has been given a swift sideways kick, and as the Pope said, Nature doesn't forgive. Extinction Rebellion (XR) is on the right road. Death

**CUANDO TODO ESTO ACABE
NUESTRO MEJOR HOMENAJE
SERÁ LA LUCHA.**

*Hola, abuelo.
Hoy es la mani...*



is the debt we all owe to life, and capital's debt is immense, almost as big as the world it has destroyed. The jubilee is coming. God forgives, Francis said, as we must all forgive our leaders, even mad Trump who suggested people poison themselves – many did! We are all now adrift, on a lonely boat at sea, lost in a cave in the mountains, in a hut on a lonely shore... But we're coming back, most of us, and we're determined to remake it like we want it, not like we've had to put up with it. Adelante!, in our solitude.

The lockdown here has been pretty tranquil. Compliance is enforced, but so far as one can know, it has been well complied with. The right wing complains bitterly, sends fake news ("bulos") on social media, but don't seem to be launching any ground protests like in the USA.

I saw Michael Moore's (producer) "green energy" takedown movie last night, and woke up with this - *Death is the debt the living owe to nature. Extinction is the debt capitalism owes to the planet. God*

A MODEST PROPOSAL

WHAT IF WE USED THIS COMPLEX, EXTRAORDINARY SITUATION TO GAIN CLARITY ON SOME THINGS?

1. TAKE STOCK, SLOW DOWN, THINK, USE OUR IMAGINATIONS

2. SEE HOW QUICK AND EASY REDUCING EMISSIONS CAN BE, AND CLEAN THE AIR IN OUR CITIES

3. PUT AN END TO PREDATORY TOURISM

4. RECOGNIZE OUR VITAL PUBLIC SERVICES

5. SHOW THAT WORKING REMOTELY IS FEASIBLE

6. IT'S A GREAT OPPORTUNITY TO SHARE CARE WORK AND DUTIES

7. SHOW THE POWER OF COMMUNITY VS. MASSIVE SCALE

8. BE CONSCIOUS OF OUR EMPATHIC AND COLLECTIVE POTENTIAL TO PRESERVE LIFE

9. SEE WHAT A DEGROWTH SOCIETY WOULD LOOK LIKE, IF ONLY FOR A WHILE



forgives, we may forgive; nature does not forgive. All that is solid melts into air. It is easier to imagine the end of the world than the end of capitalism. Reality catches up to imagination.

Alan Dearling adds:

'Planet of the Humans' has been extremely controversial. Here's a link via an article in the 'Guardian' newspaper: <https://www.theguardian.com/environment/2020/apr/28/climate-dangerous-documentary-planet-of-the-humans-michael-moore-taken-down>

Alan Dearling says: It was after midnight, sitting on a log, watching the red-hot embers of the communal fire during the Solstice Landjuweel Festival at the Ruigoord free space. It's one of the earliest ex-squats in the Freeport outside of Amsterdam. It was the year that Ruigoord built the massive sand sculpture on the edge of their site. A communal effort and one that was best viewed from above - and in space. From out of nowhere, Britt-marie was sitting next to me. Talking the language of 'Gaia', speaking of her sculptures, plant-foods, of Canada, Sweden and of life-forces...

Report from northern Ontario, Canada, 28 April, 2020

Britt-Marie Lindgren

Laura-Lynn Tyler Thompson's coverage of *Covid Lockdown Protest - Vancouver, British Columbia*, 26 April, 2020, aired on Youtube, shows that we live in a country divided. Those that live in fear complying to the lockdown, compared to those that are looking at the science and statistics, and demanding a stoppage of the lockdown in Canada.



Social Distancing Made Easy, Icefishing on Rock Lake, March 27, 2020

<https://www.youtube.com/watch?v=IFAxbyZW10>

The *Great Pandemic of Fear* versus the *Truth, Freedom and Health* campaign of Dr. Shiva Ayyadurai who is running for the Senate in Massachusetts, USA, is exemplary of this divide that also exists in our neighbouring country. Dr. Shiva is collecting 90,000 signatures on a petition to "Fire Fauci", Dr. Anthony Fauci, director of the NIAID, National Institute of Allergy and Infectious Diseases of the United States.

In Canada, a movement has started to fire Dr. Theresa Tam, born in Hong Kong, Canada's Chief Health Officer, Canadian



Look-ey Here, Canada Geese are Back!



Logs, 22 April, 2020



Rock Lake Melting, April 1, 2020

physician and public servant. On June 26, 2017, Tam was appointed to the position of head of the Public Health Agency of Canada. Both of these prominent doctors are claimed to have connections with China's Big Pharma's financial interests. While I am following all of these developments closely, in contrast, I am also looking at how successful Sweden, my birth country, has been with their very moderate lockdown policies, statistically not much difference and not many more deaths from Covid-19.

I believe that history books of the future will see this period of time, 2020, as a major turning point for humanity and the planet. Either the multinational Corporations will win with their 5G surveillance and mandatory vaccinations containing chips to institute a scenario far worse than George Orwell's dystopian *Nineteen Eighty-Four* could ever have predicted, or a grass roots, back to the earth movement with community based economic social structures that respect the Earth, nature and humanity will emerge.

For myself, spring has finally arrived here along the north shore of the Great Lakes. Tonight's walk to the lake and back, along the Thessalon River was totally magical and breathtaking. The noisy crane birds and Canada geese are back, and today I saw small yellow and pink birds at the sunflower seed feeder.

The hummingbirds will soon follow, looking for sweetwater. The chirping of the frogs in the marshy ponds are signs that nature is waking up, and soon the snapping turtles will emerge to lay their eggs along the sunny banks of the river. I live on the two and a half billion year old Great Canadian Shield, which is the oldest mountain range on earth. Extinctions and creations have come and gone, and this time period may be just another one of these events. We are in the midst of the Sixth Mass Extinction, and whether we get through this Covid-19 Pandemic or not, Earth will survive.

As an afterthought, something that I find



very important. This photo is of a snapping turtle that I rescued from the highway and let loose into the marsh here. Snappers are as old as the dinosaurs, and it breaks my heart when I see injured snappers, people just drive over them. They are dangerous to pick up, they can bite off a person's finger, so caution is advised.

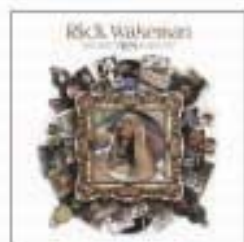
wonderful elderly cafe owner in Amsterdam, and the sculpture has her name, and small Venus is inspired by "Venus of Willendorf" ancient sculpture.

Britt-Marie Lindgren, BFA, Visual Artist, Alumni of the Royal State Art Academy or Rijksacademy of Amsterdam, 1987.

I drove down twice to the Canadian Sculpture Centre before the Big Lockdown, approximately 12 hours drive, once for delivery, then for opening. Even sold 2 pieces! The exhibition should have been for one month, but exhibition is still on, and my sculptures look magnificent in the etalage in the Distillery District of Toronto. The details of the sculptures, they are all bronzes, the larger ones are called "Eartha" and "Venus", and the two smaller ones are bronze and stone, called "Marietje" and "Small Venus". "Marietje" is egg-shaped, based on the study of a



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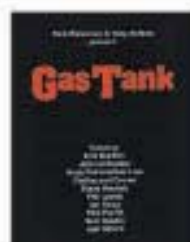
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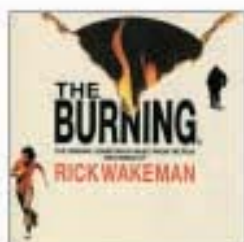
WZ41-CD



COUNTRY AIRS

The original recording, with two new tracks

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THE BURNING

The original Soundtrack album, back in print at last!

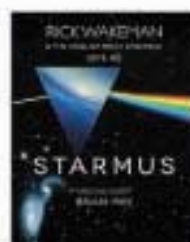
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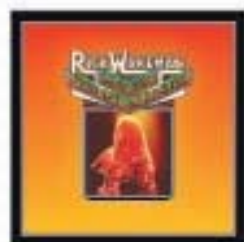
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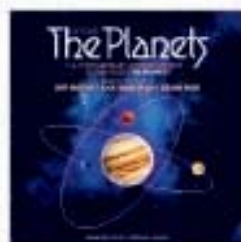
W44-CD005



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Aqualung During Covid-19 and the Charitable Mr. Anderson

The opening riff of Jethro Tull's Aqualung is as memorable as the French Marseillaise or the Hallelujah chorus of Handel's Messiah. Those six notes, repeated and embellished with gain and overdrive heralded a bedraggled, homeless character of the seventies that today connects me to those growing number of homeless whose migratory habits move them from dumpster to freeway underpass and back again – searching for food or drink, and dependent on traffic for handouts. We've all become

needy during the Covid-19 pandemic, but they remain even more so.

My non-profit, The Man/Kind Project, Inc. (www.themankindproject.org) put together a campaign whose purpose was to supply aid to the homeless. I ventured to my board 'how cool would it be to have Ian Anderson himself do a public service announcement for us?', to which my able bodied and recognizable TV star Vice President replied "you'd have more luck prying Hendrix' Stratocaster from his cold dead fingers."

Hmm...maybe not. I had an experience with the founder and flautist of Jethro Tull about five years ago. I had interviewed him at a Tony Harbor hotel outside of San Francisco. He was on his Homo Erraticus tour and we were chatting about his impressive impact on the concept of 'identity' on the Internet. I broke the ice with a joke about Bono, and Ian told me about how he cleans up the desktop on his wife's laptop. All that was





missing was a couple of pints, but at that time of the morning it was two guys talking over coffee. He was a cool guy! He even got up to unlatch the pool gate for a gaggle of Korean tourists. If anyone would be receptive to my charitable entreaties it would be him. Right?

This story is becoming more about the preamble to my purpose, but it makes for interesting reading, right? Okay, let's get to the point – did Ian Anderson do the voice over for Man/Kind's homeless outreach video.

Yes. Big Yes. Really Big Yes if you consider the results. Read on.

The only email address I had was for Ian's son James. My pitch must have worked, and so did the attached script that I sent along. Within an hour or so I had a reply with an .mp4 attachment. Ian had not only done the voice over – but he did it in such measured tones, empathetic in delivery and steadfast in purpose, that when coupled with Jethro Tull's ode to empathy, "Crash Barrier Waltzer" from the *Minstrel in the Gallery* album – it perfectly framed the tone of what we were doing.

We were gobsmacked. Our hero had

ridden in on a digital white horse, carried on the winds of the ether and encapsulated in concern. We had our PSA, and it delivered.

A top entertainment industry CEO effused "...what glorious and soul-fulfilling work!" Writer and producer Billy Ray's reaction was inspirational, "in a crisis, it's tempting to build a wall around your family and just hang on. But that's not Man/Kind. Rather, they have chosen this moment and this crisis to look OUTWARD, to help MORE people, to EXPAND the scope of this magnificent operation even though doing so is truly perilous and dangerous."

Billy must have been referring to the part of the video where we are literally in the street, masked and gloved like characters relegated to the cutting room floor of a Tarantino grindhouse film, tending to the homeless. We go to where they are, and don't force them to wait on lines for sustenance. The empty streets ridding them of the opportunity for hand-outs. This is how we give them a hand up.

Even Hollywood's Rabbi, David Baron chimed in with words to match his inspiration: "During this stressful time, stepping outside of yourself and helping others is actually a resilience mechanism that helps the giver as much or more than the



We fill these bags full of food, toiletries, sanitizers, chips, protein drinks, proteins, fresh fruit and other items - without charge to the recipient and we bring them to where they live. Please help us.

www.themankindproject.org/donate

recipient.” And it does Rabbi. The smiles and ‘God bless you’s’ that we get from our homeless brothers and sisters is payment in full. They are indeed the low-hanging fruit that is forgotten or discarded in the bin in our self-confinement.

Until now. Now they are the focus of a campaign of care. Thanks to people like iconic song writer Mike Stoller and harpist Corky Hale, television actor and activist Anne-Marie Johnson, screenwriter and director Billy Ray, producer and philanthropist Peter Samuelson and of course Rabbi Baron – they have reminded us that social distancing does not mean ‘socially distant’.

And what of my hero? Through his and son James’ concern and commitment we are able to potentially touch millions. Nearly fifty years later, the fusillade of feedback and power chords that framed the psychotic flute trills and grunts of Anderson’s work coalesced into loving hands that are providing comfort and care. We have just served our 1000th homeless

person, thanks in large part to the connection that still remains between Ian Anderson and the homeless.

You’ve hung in there, and you should be rewarded. Here is the video. Turn up the volume and if you can, reach into your pocket and help us with a donation.

<https://youtu.be/-pLmhtGrbKk>

Our donation link is

www.themankindproject.org/donate



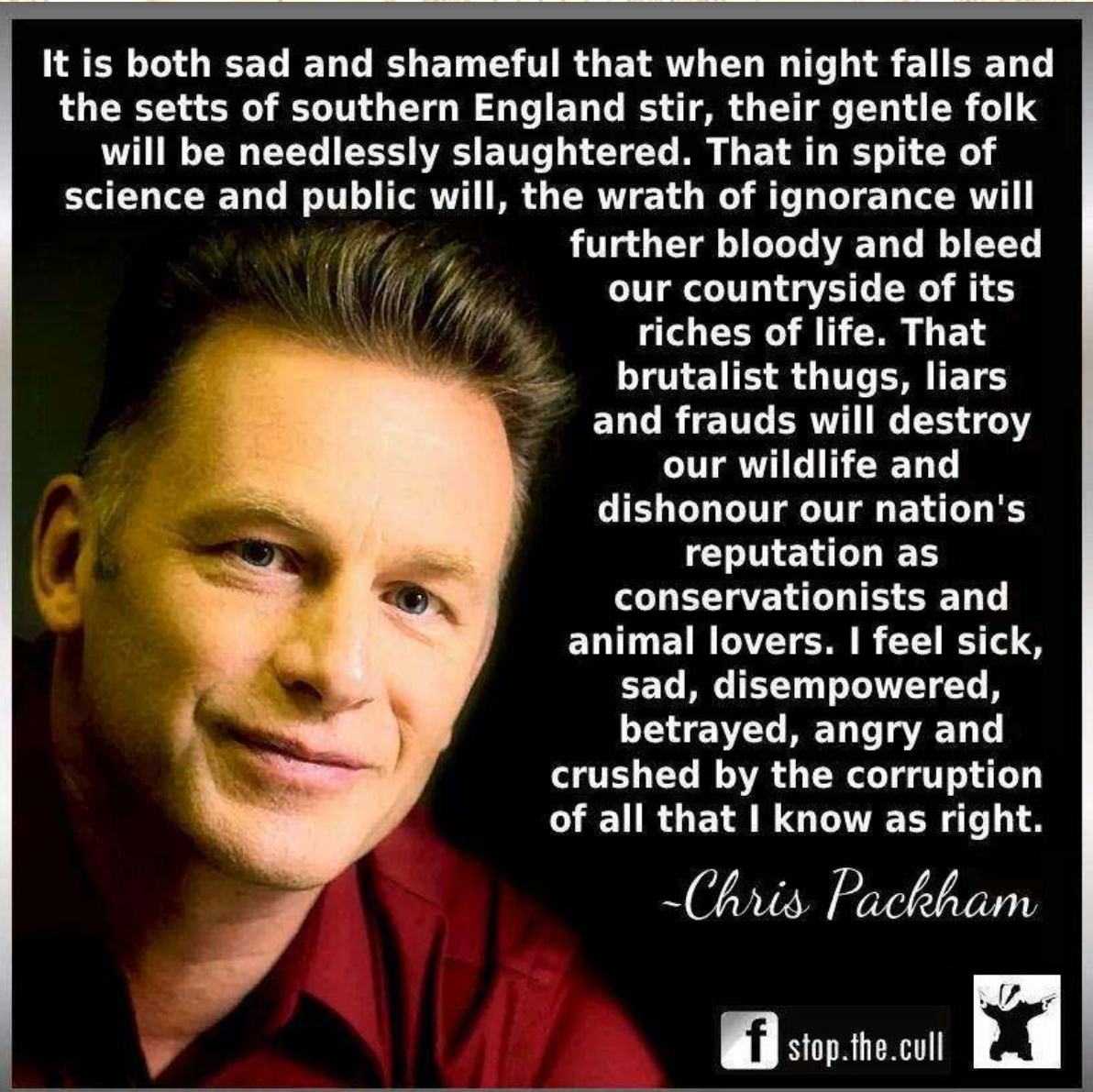


**We are there for the homeless.
We love our First Responders**



man/kind
✪ ✝ ☾ ॐ ♀

www.themankindproject.org/donate



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

-Chris Packham

[f](#) stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sails on **WEDNESDAY** of each week.

The line is composed of the following Packets:
New Schr. James L. Day, 1 : 1 Capt. Nash.
" " Mary H. Chappell, 1 : 1 Capt. Griffin.

The above vessels are commanded by experienced and approved Captains, and the cargo is insured by the London and Lancashire Insurance Companies.

Leave Worcester at 7 P.M. on the arrival of the train from London at 11 P.M.

The trains of the Pittsfield and North Adams Railroad connect at Pittsfield.

The trains of the Hudson and Berkshire Railroad connect at Catskill.

The trains for New York leave Worcester at 7 P.M. on the arrival of the train from London at 11 P.M.

Stages run from Worcester to New York via Albany and Newburgh.

Worcester, Nov 30.

NORWICH & PHILADELPHIA

The above vessels are commanded by experienced and approved Captains, and the cargo is insured by the London and Lancashire Insurance Companies.

Leave Worcester at 7 P.M. on the arrival of the train from London at 11 P.M.

The trains of the Pittsfield and North Adams Railroad connect at Pittsfield.

The trains of the Hudson and Berkshire Railroad connect at Catskill.

The trains for New York leave Worcester at 7 P.M. on the arrival of the train from London at 11 P.M.

Stages run from Worcester to New York via Albany and Newburgh.

Worcester, Nov 30.

PROVIDENCE & BOSTON

The above vessels are commanded by experienced and approved Captains, and the cargo is insured by the London and Lancashire Insurance Companies.

Leave Worcester at 7 P.M. on the arrival of the train from London at 11 P.M.

The trains of the Pittsfield and North Adams Railroad connect at Pittsfield.

The trains of the Hudson and Berkshire Railroad connect at Catskill.

The trains for New York leave Worcester at 7 P.M. on the arrival of the train from London at 11 P.M.

Stages run from Worcester to New York via Albany and Newburgh.

Worcester, Nov 30.

SEEDS. Together with a general assortment of *Woods Pigeons*, Baskets, &c. &c.

Office, N. E. Village, Central Hotel, Worcester; and also at the Central Stage Office, No. 1 Merchants Row.

It is very necessary that all Express Business should be accompanied with written orders and signed personally, that it may be done with correctness.

July 7. Signed TYLER HARRINGTON.

WORTHINGTON'S PATENT,
New York.

Whoever wishes to procure a complete set of the works of the celebrated Essayist, I would say that I have succeeded in procuring the best of London and American publications on the subject of Moral and Head Science, and have arranged them in a most complete and systematic manner.

Worcester, Feb 11. dlt OTIS GRAMEN,

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sails on **WEDNESDAY** of each week.

The line is composed of the following Packets:
New Schr. James L. Day, 1 : 1 Capt. Nash.
" " Mary H. Chappell, 1 : 1 Capt. Griffin.

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Stages run from Worcester to New York via Albany and Newburgh.

Worcester, Nov 30.

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

FAMILY GROCERIES.

The subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of the best Groceries, and a complete assortment of the articles which every article

THE subscriber continues to run THE EX-TRA PRESS between Boston and Worcester, for the sole transmission of Packages, Bundles, Blank Notes, Sports, and Merchandise generally Three Times each way Daily.

Particular attention given to packing, collecting and negotiating notes, drafts, bills, and purchasing and selling merchandise, produce, &c.

All packages must be directed to his care.

The subscriber is alone responsible for property entrusted to his care, and no risk is assumed by the Boston and Worcester Rail Road Company.

Packages by rail forwarded from Worcester to Boston, Newburyport, Lowell, Fall River, and New Bedford; also to Portland, and all parts of Maine.

Orders for goods to be sent by this Express, address to HARNDEN & CO'S Office, 2 Court Street, Boston; J. H. KNIGHTS HAT STORE, 155 Main St Worcester.

Feb 24, 1877.

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. BARRETT.)

Worcester, Jan 15



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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





I'M ON BOARD!

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



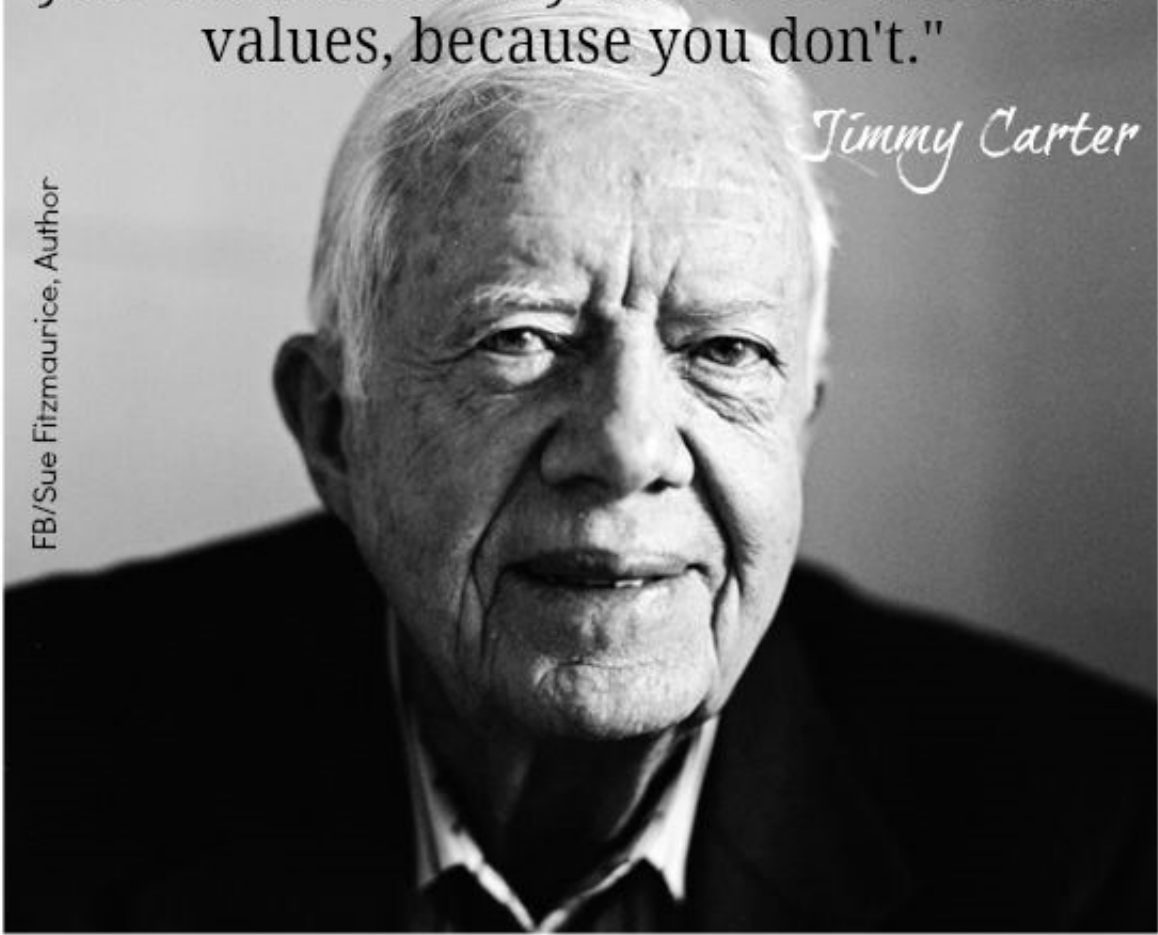
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLDHAM)

"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**





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

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KEEP

CALM

Normal service

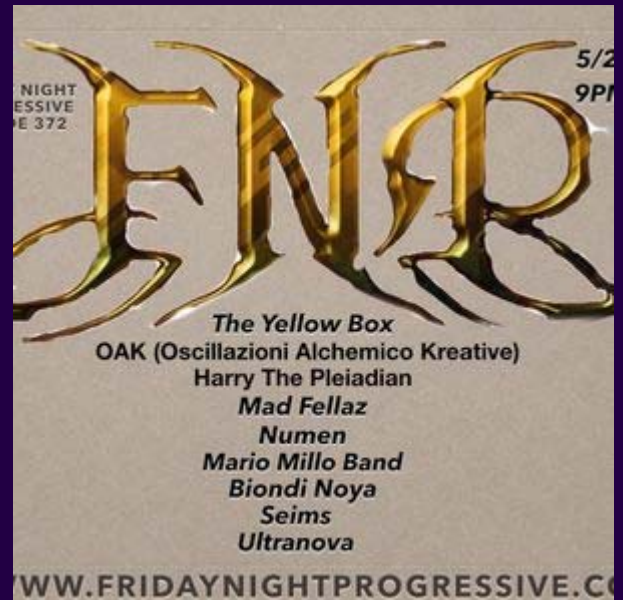
Will resume

Shortly



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

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



The Yellow Box
<https://www.facebook.com/TheYellowBoxMusic/>
OAK (Oscillazioni Alchemico Kreative)
<https://www.facebook.com/OAKJerryCutillo/>
Harry The Pleiadian
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Listen
Here

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Eighty-three

We at Gonzo Web Radio are very proud to bring you Canterbury Sans Frontières - a podcast dedicated to the music of the 'Canterbury Scene' and more. Creator Matthew Watkins writes:

As with Canterbury Soundwaves , a new three-hour episode will be released with each full moon. I decided to wind down Canterbury Soundwaves so that I didn't end up

- (i) repeating myself,
- (ii) scraping the bottom of the Canterbury barrel, or
- (iii) becoming increasingly tangential.

This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less expository – so no interviews, barely listenable bootlegs, etc. I also plan to include guest one-hour mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from Lapis Lazuli).

And for those of you who wonder what Matthew was referring to when he writes about Canterbury Soundwaves we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

THIS EPISODE FEATURES:

The middle hour of this episode features a guest mix from our regular correspondent Sir Robert Bunkum: "Sun Ra in the East" (part 1 of 4: 1955-63). Also, Gong Maison live in 1990, Henry Cow live in '74, a pretty hectic Wyatt remix, John Greaves and a fictional Japanese teenager revisiting an old curiosity, Soft Machine playing musical chairs with their heavy friends live on the BBC in 1971 and Caravan in session on New Years Eve '68. From the Canterbury of recent times, new material from Koloto, Frances Knight, Lapis Lazuli and Sam Bailey.

As well as keeping going with CSF, I'm posting two hourly mixes until lockdown's over, at https://www.mixcloud.com/raphael_appleblossom

"Professor Appleblossom's Social Distancing Dancemix"s (up to no.49 today) are more DJ/club-oriented, but very eclectic/kaleidoscopic

"The Cambry Prayer" (up to no.45) is more contemplative/chilled, a lot of medieval choral music and global spiritual/sacred sounds mixed in with some gentle prog and acid folk

Listen
Here



The Merrell Fankhauser Radio Show - Merrell's Instrumental Surfer Band "The Impacts"

This Episode will focus on Merrell's Instrumental Band "The Impacts". 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

Make sure to check out Merrell Fankhauser's You Tube Channel <https://www.youtube.com/user/manfrommu>

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

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

**Listen
Here**



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

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

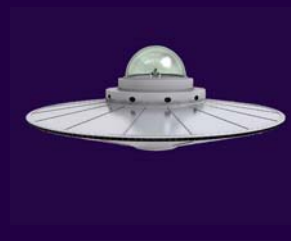
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

THE CLUBB REPORT

Mack, Juan-Juan and Commander Cobra talk with Liverpool's Sacha Christie about her chilling UFO encounter. Show security chief Willy Clubb reads the gang's latest batch of fan mail. Switchblade Steve counts down the Top Ten paranormal events of all time. Juan-Juan explains his love for the New England Patriots. Also, a special replay of "Ten Questions for Mack." Special guests: Emily M and Superfan Barbara With.



Listen
Here

<https://www.youtube.com/watch?v=UJ00-j0un6E>



Robert "Bootsie" Barnes (1937 or 1938 – 2020)

Barnes was an American jazz tenor saxophonist. In the 1950s, Barnes played with various musicians in Philadelphia, including Lee Morgan, Philly Joe Jones and Bill Cosby (then a drummer).

During the 1960s, he performed with various organists including Jimmy Smith and Don Patterson, with whom he recorded in 1978. In the 1980s, he toured with Sonny Stitt.

He continued to play in his home town and recorded his album "You Leave Me Breathless!" in 1995. Barnes died April 22nd, aged 82/83.



Frederick Thomas (1985 – 2020)

Thomas, known as Fred the Godson, was an American DJ and rapper from the Bronx.

Frederick Thomas was born in 1985 and grew up

in the Bronx, New York City. He gained an early nickname of "Big Bronx".

He started rapping freestyle in New York City in the early 2000s. Thomas's music was characterized by his husky voice, humorous wordplay, and creative rhymes. In the early-2010s, he released two mixtapes; his debut was *Armageddon* in 2010, featuring samples of the Notorious B.I.G., Busta Rhymes, Waka Flocka Flame and Cam'ron. His second release, *City of God*, was one of a series for DJ Drama's Gangsta Grillz, and featuring P. Diddy, Pusha T and Raekwon. Between 2011 and 2020, Thomas released music and performed regularly, guest DJ-ing on New York radio station Hot 97, and collaborated with artists including Pusha T, Jadakiss, Cam'ron, and Raekwon, as well as releasing the answer song, "Monique's Room". He produced two additional mixtapes in 2020, *Training Day* in January with Jay Pharoah, and *Payback*, released March 20, 2020.

Thomas died on April 23rd, aged 35, from COVID-19.



Mike Huckaby (1966 – 2020)

Huckaby was an American DJ who produced electronic music. He began his DJ career in 1995 playing a combination of Detroit techno, groove, and jazz music. Between 1992 and 2005, he worked at *Record Time*, a record shop in Roseville, Michigan, as the buyer for store's dance section.

Huckaby died April 24th, aged 54 after contracting COVID-19.

THOSE WE HAVE LOST

COMPILED BY CORINNA DOWNES

**Philip Douglas Broadhurst MNZM
(1949 – 2020)**



Broadhurst was a New Zealand composer, jazz pianist, music lecturer and radio presenter. Broadhurst hosted the Art of Jazz programme on Radio New Zealand for more than 20 years. From 2000 until 2016, Broadhurst was Head of Jazz Studies at the New Zealand School of Music at Massey University's Albany campus in Auckland.

The 2011 album *Delayed Reaction* was a tribute to Michel Petrucciani, and in the 2001 Queen's Birthday Honours, Broadhurst was appointed a Member of the New Zealand Order of Merit, for service to jazz music.

Broadhurst died on 24th April, aged 70 years.

**Raymond Robert Repp
(1942 – 2020)**

Repp, known professionally as Ray Repp, was an American singer-songwriter credited with introducing folk music into Catholic masses with his 1965 album *Mass for Young Americans*, an album that formed the earliest stirrings of Contemporary Christian music. (Not all of his music has been squarely religious; "Don't Go In the Street" and "Apple Pie," both from *The Time Has Not Come True*, featured sometimes humorous, prescient left-leaning social commentary.)



Since that early collection, he recorded 11 collections which have been translated into as many as 28. His music collection is now available in CD form and include: *The Best of Ray Repp Vol. 1 & 2* and *Yesterday, Today & Tomorrow*, all songs written from 1965–1985.

Repp's music has been recorded by those outside the Catholic Church as well. Christian punk outfit Undercover and Christian rocker Phil Keaggy have seen fit to cover Repp's work on their own discs. In 2018, Repp published his first book, *TABLE TALES: Do Ahead Dinner Party Menus That Whet Appetites, Loosen Tongues, and Make Memories*. Repp died on April 26th, aged 77.



**Alan Abel
(1928 – 2020)**

Abel was an American percussionist, music educator, and inventor of musical instruments. He

THOSE WE HAVE LOST



was the associate principal percussionist of the Philadelphia Orchestra from 1959 until his retirement in 1997. He is widely regarded as one of the most important percussion educators of the second half of the twentieth century, having taught at Temple University beginning in 1972. Abel's inventions include several unique and ubiquitous triangles and a bass drum stand that allowed the instrument to be suspended with the use of rubber bands.

At the age of seven Abel started percussion lessons. He studied with Clarence Carlson at the Roy Knapp School and then with Haskell Harr and William Street at the Eastman School of Music from 1947 to 1951, where he earned a performance degree and played part-time with the Rochester Philharmonic Orchestra.

After enlisting and playing in the United States Air Force Band from 1951 to 1953, he performed with the Oklahoma City Philharmonic from 1953 to 1959. In 1959 he became a member of the Philadelphia Orchestra and remained there until the end of his career in 1997. He was named Associate Principal Percussionist of the orchestra in 1972.

Abel invented the "suspended" bass drum stand in the early 1960s, which he manufactured himself until 2013, when he handed manufacturing to Andrew Reamer, who had previously supplied the drums. The stand allows the bass drum to be

suspended on a ring that swivels. The suspended bass drum stand is used by most American symphonic orchestras, and the concept has been copied and imitated by multiple drum hardware manufacturers worldwide.

Abel died on April 25th, aged 91, of complications from COVID-19.



Alton "Big Al" Carson (1953 – 2020)

Carson was an American blues and jazz singer from New Orleans. He performed with his band, the Blues Masters, in New Orleans, and with other bands.

He played tuba in addition to singing, and performed and recorded with multiple jazz and brass bands in New Orleans, including under the leadership of Doc Paulin, Lars Edegran, and Dr. Michael White.

In 1994, he travelled to Europe on a New Orleans music tour, where he performed for the Dutch royal family. The tour included Aaron Neville and Ernie K-Doe.

He died on April 26, at the age of 66 after a heart attack.

THOSE WE HAVE LOST



Obediah Donnell "Obie" Jessie (1936 – 2020)

Jessie was an American R&B, rock and roll and jazz singer and songwriter. He recorded as Young Jessie in the 1950s and 1960s, and was known for his solo career, work with The Flairs and a brief stint in The Coasters. He later performed and recorded jazz as Obie Jessie.

His mother, Malinda (née Harris) was very musical, playing piano and other instruments, and had a brief musical career under the name Plunky Harris. On his mother's side of the family, Jessie was also kin to blues musician Blind Lemon Jefferson.

In 1946, he moved with his family to Los Angeles, where he began studying music, and formed a vocal group, The Debonaires, which also included Richard Berry. The group recorded Jessie's song, "I Had A Love", in 1953, and the single was released under the name of The Hollywood Blue Jays. They then renamed themselves as The Flairs, and won a recording contract with Modern Records. However, in 1954 Jessie signed a solo contract with producers Jerry Leiber and Mike Stoller, and began recording as "Young Jessie". He said: "[The name] came about because I sounded like I was forty, like ancient for a boy of 17. I had this deep baritone voice and the Biharis wanted me to get close to the rock 'n' roll market. I could have called myself

Obie Jessie but I didn't want people to think I was old."

In 1955 he wrote and recorded the single "Mary Lou," later covered by Ronnie Hawkins in 1959, Steve Miller Band in 1973, Bob Seger in 1976, Gene Clark in 1977, Frank Zappa in 1983 and The Oblivians in 1997. In 1956, he released "Hit Git And Split", co-written with Buck Ram and recorded with guitarist Mickey Baker. He also briefly recorded with The Coasters in 1957 (including harmony vocals on "Searchin'" and "Young Blood"), and appeared on records by The Crescendos and Johnny Morisette, as well as being a writer for other artists' recordings, including The Chargers and Jimmy Norman. He released the single "Shuffle In the Gravel"/"Make Believe", again produced by Leiber and Stoller, on the Atco label in 1957.

Jessie then moved on to record jazz for the Capitol label, novelty records for Mercury in the early 1960s, and soul ballads for the Vanessa label in 1963, but with little commercial success. He recorded some unreleased material for Jake Porter in the 1960s. He also did an album's worth of songs owned by Harvey Fuqua in the 1970s that never got released. In 1972, he recorded a single as Obe Jessie & The Seeds Of Freedom for Stone Dogg Records. He also formed a jazz group, the Obie Jessie Combo, which played club dates, and in 1976 became musical director for Esther Phillips. He has also performed with Leon Hughes' group of The Coasters. As Obie Jessie, he later released several jazz albums, including *What Happened To Jr.* (1995), *Here's To Life* (2002), and *New Atmosphere* (2009). He also recorded with Atlanta-based saxophonist Bob Miles, and performed on the song "People The Time Has Come" with lyrics by Nadim Sulaiman Ali.

Jessie died on April 27th, aged 83.

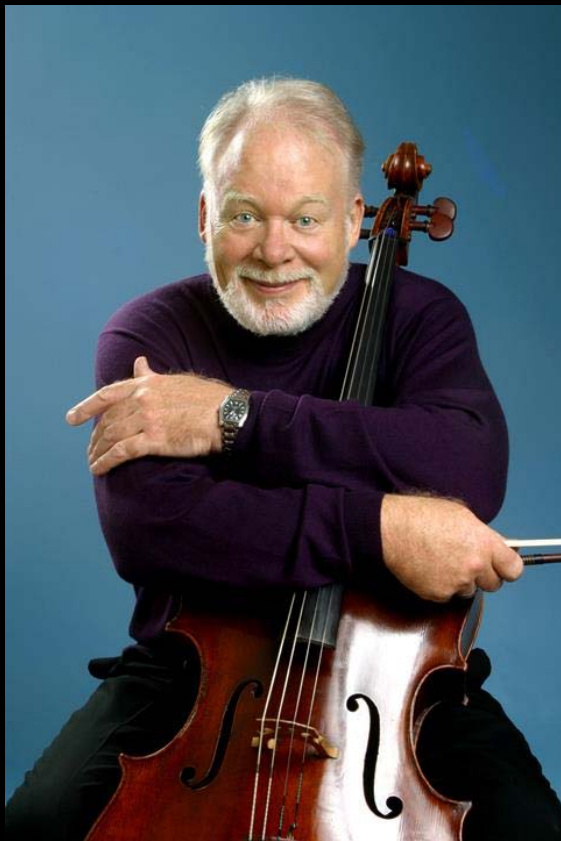
Scott Taylor (? – 2020)

Taylor was a guitarist with Then Jerico in the 1980s. They released their debut album 'First (The Sound Of Music)' in 1987. Their biggest record, 'The Big Area', followed two years later and went platinum,

THOSE WE HAVE LOST

with its lead single 'Big Area' reaching number 13 in the singles chart in 1989.

Taylor died at the age of 58 on 27th April, from a brain tumour.



Lynn Harrell
(1944 – 2020)

Harrell was an American classical cellist. Known for the "penetrating richness" of his sound, Harrell performed internationally as a recitalist, chamber musician, and soloist with major orchestras over a career spanning nearly six decades.

Harrell was born to musician parents in Manhattan, New York City: his father was the baritone Mack Harrell and his mother, Marjorie McAlister Fulton, was a violinist. At the age of nine, he began cello

studies. When he was 12, his family moved to Dallas, Texas, where he studied with Lev Aronson while his father taught at Southern Methodist University. Summers were often spent in Colorado, where his father was one of the founders and then the second director of the Aspen Music Festival and School. In 1961, when he was 17, he made his debut at Carnegie Hall with the New York Philharmonic Orchestra as part of a Young People's Concert. Harrell made his recital debut in New York in 1971, and a year later played at a Chamber Music Society of Lincoln Center concert.

On April 7, 1994, he appeared at the Vatican with the Royal Philharmonic Orchestra conducted by Gilbert Levine in the Papal Concert to Commemorate the Shoah. The audience for this historic event, which was the Holy See's first official commemoration of the Holocaust, included Pope John Paul II and the Chief Rabbi of Rome.

In 2001, the Dallas Symphony Orchestra established the Lynn Harrell Concerto Competition in his honour. The competition is open to string players and pianists, ages 8 to 18, from Texas, New Mexico, Oklahoma, Arkansas, and Louisiana.

Harrell died on April 27th, at the age of 76.



Steve William
(known by his stage name Stezo)
(1968 – 2020)

Stezo, was an American rapper and producer, who first appeared on the hip-hop scene as a dancer for

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the group EPMD. He appeared in the video for EPMD's single "You Gots to Chill" from their 1988 album *Strictly Business*. After this experience Stezo sought a career as a hip-hop artist on his own.

In 1989, Stezo signed a record deal with Sleeping Bag Records and released his 12-inch single "To the Max" and eventually a full album *Crazy Noise*. Stezo handled all rapping and production on the album. The single received some attention around the time it was released. The album charting at #37 on the Billboard R&B albums chart, and received praise for its very funky production and on-point rapping. The album's two singles both charted on Billboard's Hot R&B/Hip-Hop Chart.

Despite the success of his debut album, Stezo didn't release more music for five years. In 1994, he released the single "Bop Ya Headz"/"Shining Star". Then in 1997 he released his follow-up album *Where's the Funk At*. The album received little attention and did not chart. In 2005, Stezo released a third album, *C.T. (The Lost State)*, paying homage to his home state of Connecticut.

Stezo died in his sleep on April 29th, at the age of 51, from heart complications.



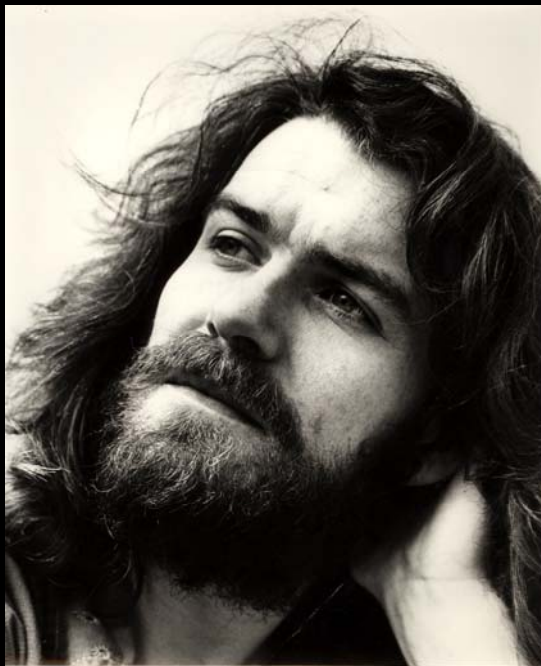
Robert Alan Lewis
(1925 – 2020)

Lewis was an American rock and roll and rhythm and blues singer, best known for his 1961 hit singles "Tossin' and Turnin'" and "One Track Mind".

Lewis was born in Indianapolis, Indiana and learned to play the piano by age six, despite very poor

eyesight. Adopted at age twelve, he moved to a foster home in Detroit, Michigan, but ran away at the age of 14. Growing up with the influences of the pioneer blues musicians until the advent of rock and roll, Lewis began to build a musical career in the 1950s, initially working in carnival shows, and then as a singer with the Leo Hines Orchestra in Indianapolis. He made his first recordings for the Spotlight label, and then recorded "Mumbles Blues" for Chess Records in 1952. At one stage he was managed by Nat Tarnopol, who also managed Jackie Wilson. Lewis moved to New York City, and his 1960 recording of "Tossin' and Turnin'" on the Beltone label went to No.1 for seven weeks on the Billboard chart in summer 1961. Later in 1961, Lewis had a second Top Ten song, "One Track Mind", his only other major hit record (again on Beltone), charting at No. 9.

Lewis died on April 28, aged 95.



Jonathan Kelly
(born Jonathan Ledingham)
(1947 – 2020)

Kelly was an Irish folk rock singer-songwriter, who

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enjoyed a varied career in music, playing with many musicians and groups, including Eric Clapton and Tim Staffell. He formed Jonathan Kelly's Outside in 1973.

He played bass guitar for Humpty Bong which featured former Bee Gees drummer Colin Petersen. The band did not progress but released one single, "Don't You Be Too Long". Kelly would then retain Petersen as his manager and release two albums through RCA, *Twice Around the Houses* and *Wait til They Change the Backdrop*.

Outside was made up of Kelly, Snowy White and Chas Jankel on guitars, Dave Sheen on drums and Trevor Williams (ex-Audience) on bass guitar. White went on to play with Pink Floyd and Thin Lizzy before a successful solo career, and Jankel later played with Ian Dury and the Blockheads. One album was recorded, *Waiting On You*, in 1974, with an accompanying single "Waiting On You"/"Outside", before the band members went their separate ways.

Kelly stopped performing in 1976. However, between 2004 and 2007, he returned to performing a few solo acoustic concerts at small venues. Kelly died on 2nd May, aged 72.



Hamid Cheriet
(1949 – 2020)

Cheriet, better known by his stage name Idir, or Yidir, was

an Algerian singer and musician. Initially training to be a geologist, his interest for music was piqued

when he was called to sing on state radio as a late substitute. After finishing his compulsory military service, he moved to France in 1975 and embarked on his career in music. Idir took a hiatus during the 1980s before returning in 1993. He was a passionate advocate of the Kabyle and Berber cultures.

In 1973, he was asked to be a late substitute for Nouara on Radio Algeria. He sang "A Vava Inouva", a lullaby that incorporated the "rich oral traditions" of his Berber culture. Although the song became popular, both in Algeria and abroad, Idir did not learn about this until after he finished his conscription. In 1975, he left for France to begin working on his debut album (also titled *A Vava Inouva*). The title track was translated into seven languages and became a success. After releasing *Ay Arrac Negh*, he took a break from writing music throughout the 1980s.

Idir re-entered the music industry in 1993, releasing the album *Les Chasseurs de Lumieres* (The Light Hunters). He became known as an ardent advocate of the Kabyle and Berber cultures. Idir died on 2nd May, at the age of 70.



Will Theunissen
(1954 – 2020)

Theunissen was a Dutch guitarist and of the Jazz

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Rock band Elevator from Nijmegen, which was active in the 1970s.

Together with Frank Boeijen he was from the beginning part of the Frank Boeijen Groep, becoming notable in the 1980s.

Their first performance was on 3 November 1979 at "Doornroosje" a youth centre in Nijmegen. The success started with the album "1001 Hotel" (1983) with the hit Linda [nl]. The songs Doe Iets, Zwart Wit and 1.000.000 Sterren of the album Kontakt (1984), reached the Dutch Top 40. Theunissen died on 1st May, aged 65.



Tony Oladipo Allen (1940 – 2020)

Allen was a Nigerian drummer, composer, and songwriter who lived and worked in Paris, France. Allen was the drummer and musical director of Fela Kuti's band Africa '70 from 1968 to 1979, and was one of the primary co-founders of the genre of Afrobeat music. Fela once stated that, "without Tony Allen, there would be no Afrobeat." He was described by Brian Eno as "perhaps the greatest drummer who has ever lived."

Allen's career and life story were documented in his 2013 autobiography *Tony Allen: Master Drummer of Afrobeat*, co-written with author/musician Michael E. Veal, who previously wrote a comprehensive biography of Fela Kuti.

Allen began playing drums at the age of 18, while working as an engineer for a radio station. Allen was influenced by music his father listened to Jùjú, a popular Yoruba music from the 1940s, but also American jazz, and the growing highlife scene in Nigeria and Ghana. Allen worked hard to develop a unique voice on the drums, feverishly studying LPs and magazine articles by Max Roach and Art Blakey, but also revolutionary Ghanaian drummer Guy Warren (later known as Kofi Ghanaba – who developed a highly sought-after sound that mixed tribal Ghanaian drumming with bop – working with Dizzy Gillespie, Charlie Parker, Thelonious Monk, and Max Roach).

Allen was hired by "Sir" Victor Olaiya to play claves with his highlife band, the Cool Cats. Allen was able to fill the drum set chair when the



Ranu Devi Adhikari (1936 - 2020)

Adhikari was a singer of Nepal. She was also one of the prominent leaders of the Nepali Congress party. She was the first female singer of Radio Nepal. She used to sing revolutionary songs like "Jaago Nepali" on radio Nepal, to ignite fire in the hearts of the Nepalese people during the times of oppression. She was the younger sister of the late Nona Koirala. She, along with her sister, brother-in-law Yuvaraj Adhikari and other members of the Koirala family were part of the revolution that led to the ultimate downfall of the Rana regime. She died on 1st May, aged 83/84.

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former Cool Cats drummer left the band. Allen later played with Agu Norris and the Heatwaves, the Nigerian Messengers, and the Melody Makers.

In 1964, Fela Kuti invited Allen to audition for a jazz-highlife band he was forming. Kuti and Allen had played together as sidemen in the Lagos circuit. Thus Allen became an original member of Kuti's "Koola Lobitos" highlife-jazz band.

In 1969, following a turbulent and educational trip to the United States, Allen served as the musical director of Fela's band, Africa '70, which developed a new militant African sound, mixing the heavy groove and universal appeal of soul with jazz, highlife, and the polyrhythmic template of Yoruba conventions. Allen developed a novel style to complement Fela's new African groove that blended these disparate genres.

Allen recorded more than 30 albums with Fela and Africa '70. But by the late 1970s, dissension was growing in the ranks of Africa '70. Allen formed his own group, recording *No Discrimination* in 1980, and performing in Lagos until emigrating to London in 1984. Later moving to Paris, Allen recorded with King Sunny Adé, Ray Lema and Manu Dibango. Allen recorded N.E.P.A. in 1985.

Post-Fela, Allen developed a hybrid sound, deconstructing and fusing Afrobeat with electronica, dub, R&B, and rap. Allen refers to this synthesis as afrofunk.

Allen returned with a much anticipated new project for his 13th release. Recorded live in Lagos, with a full-sized Afrobeat band, *Lagos No Shaking (Lagos is OK)* signified Allen's return to roots Afrobeat after forays into avant-garde electronica hybrids. *Lagos No Shaking* was released on 13 June 2006.

Allen played drums throughout the 2003 album *Love Trap* by Susheela Raman and also performed with her live.

In 2006, Allen joined with Damon Albarn, Paul Simonon, and Simon Tong as drummer for The Good, the Bad & the Queen.

Allen played drums on two tracks on the 2007 album *5:55* by Charlotte Gainsbourg: "5:55" and "Night-Time Intermission", backed by French

duo Air and Jarvis Cocker of Pulp.

He also made an appearance playing the drums in the video for "Once Upon a Time" by French duo Air in late 2007.

His album entitled *Secret Agent* was released in June 2009 by World Circuit.

Allen collaborated with Albarn and Flea in a project called Rocket Juice and The Moon with an album released in 2012. Albarn collaborated with him again for the single "Go Back" in 2014, that is part of the album *Film of Life*, released in October. Allen replaced Vladislav Delay as drummer for the Moritz Von Oswald Trio and appeared on their album *Sounding Lines*.

In 2017, he released *A Tribute to Art Blakey & the Jazz Messengers*, a four-song EP on Blue Note Records featuring a reworked Afrobeat version of Art Blakey's "Moanin".

In 2020, Allen featured on the Gorillaz track "How Far?" alongside Skepta, as part of the band's Song Machine series.

Allen died of abdominal aortic aneurysm on April 30th, aged 79.



Martin Lovett OBE (1927 – 2020)

Lovett was an English cellist, best known for his work for 40 years with the Amadeus Quartet, one of

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the leading string quartets at the time.

Lovett was born in London. When he was 11, his father, a cellist with the Hallé Orchestra and the London Philharmonic Orchestra, gave him his first lessons. At age 15, he won a scholarship to study at the Royal College of Music in London. He joined the Amadeus Quartet at the age of 19, in 1947, with violinists Norbert Brainin and Siegmund Nissel, and violist Peter Schidlöf. He was the only English player in the quartet of otherwise Austrian refugees. They remained together for 40 years, until the death of Schidlöf in 1987, when they decided to disband. They recorded many quartets, including Beethoven's complete string quartets, and also in 1968 Schubert's Quintet "The Trout", D. 667, with pianist Emil Gilels and double bassist Rainer Zepperitz.

Since the end of the Amadeus Quartet, Lovett had been much in demand for performances with various chamber music groups including the Amadeus Ensemble. He gave chamber music courses all over the world. The Amadeus Summer Course, held each year at the Royal Academy of Music in London, was a highlight of this activity. He joined the Verdi Quartet for a 1989 recording of Schubert's String Quintet, D. 956.

He died on 29th April, aged 93.



Cady Groves
(1989 – 2020)

Groves was an American singer and songwriter. Some of her notable songs include "This Little Girl", "Oh Darlin'", "Forget You", and "Love Actually".

She released four EPs: *A Month of Sundays* (2009), *This Little Girl* (2010), *Life of a Pirate* (2012), and *Dreams* (2015). Her final effort released during her lifetime, "Dreams", was released in 2015 for free download in honour of her fans.

Groves was inspired to follow her dreams after the death of her brother, and she began focusing on her songwriting, initially intending to present her work to other artists to record. But when a session vocalist failed to show up after Groves booked time to record demos of her latest batch of songs, Groves sang them herself with the encouragement of the engineers on the session, and the material grew into Groves' first independent EP, 2009's *A Month of Sundays*. Another EP, *The Life of a Pirate*, followed in 2010, and as her social media pages began attracting impressive traffic, several major record labels began bidding for her services. In 2010, Groves signed with RCA, and set out on her first nationwide concert tour, opening a package show that featured Third Eye Blind, Good Charlotte, and All Time Low. Groves eventually left RCA and signed with New York-based independent label Vel Records, where the focus shifted to writing music she was truly passionate about. In May 2015, Groves returned with a new self-released single and video for the song "Crying Game", a dark, personal song inspired by her tumultuous childhood and strained family relationships.

On May 3, it was announced that Groves had died at age 30.



Richie Cole
(1948 – 2020)

Cole was an American jazz saxophonist, composer, and arranger.

Cole began to play alto saxophone when he was ten years old, encouraged by his father, who owned a jazz club in New Jersey.

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Cole won a scholarship from *DownBeat* magazine to attend the Berklee School of Music in Boston.

In 1969, he joined drummer Buddy Rich's Big Band. After working with Lionel Hampton's Big Band and Doc Severinsen's Big Band, he formed his own quintet and toured worldwide, developing his own "alto madness" bebop style in the 1970s and early '80s. He formed the Alto Madness Orchestra in the 1990s.

Cole performed and recorded with Eddie Jefferson, Nancy Wilson, Tom Waits, The Manhattan Transfer, Hank Crawford, Freddie Hubbard, Eric Kloss, Bobby Enriquez, Phil Woods, Sonny Stitt, Art Pepper, and Boots Randolph. He recorded over fifty albums, including his albums *Hollywood Madness* (Muse, 1979) and *Richie Cole Plays West Side Story* (Music Masters, 1997), a tribute to Leonard Bernstein.

In 2005, he was awarded the State of California Congressional Certificate of Lifetime Achievement in Jazz on behalf of the Temecula Jazz Society. Cole died May 1st, at 72, of natural causes.



Bob Lander
(born Bo Starander)
(1942 – 2020)

Lander was one of the founders of Swedish instrumental rock group The Spotnicks who were formed in 1961. Together with the Shadows and the Ventures they are counted as one of the most famous instrumental bands during the 1960s. They were famous for wearing "space suit" costumes on stage,

and for their innovative electronic guitar sound. They have released 42 albums, selling more than 18 million records, and still tour. They toured Europe, and one of their early records, "Orange Blossom Special", became their first big international hit, making the Top 30 in the UK Singles Chart in 1962 on the Oriole label, and reaching #1 in Australia. Around this time they began wearing their trademark "space suits" on stage. They recorded their first album, *The Spotnicks in London, Out-a Space*, in 1962.

Lander died on 3rd May, aged 78.



David Paul Greenfield
(1949 – 2020)

Greenfield was an English keyboardist, singer and songwriter who was a member of rock band The Stranglers. He joined the band in 1975, within a year of its formation, and played with them for 45 years until his death.

Greenfield was born in the south coast seaside resort of Brighton. He played in local progressive rock band Rusty Butler before joining The Stranglers in 1975, replacing Hans Warmling.

His sound and style of playing, particularly on The Stranglers' debut album *Rattus Norvegicus*, has frequently been compared to that of Ray Manzarek of the Doors. Greenfield himself claimed he was more influenced by the work of Rick Wakeman and Yes. He was also noted for his trademark style of playing rapid arpeggios. His distinctive sound on the early Stranglers recordings

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involved the use of Hohner Cembalet (model N), Hammond L-100 electric organ, a Minimoog synthesizer, and later an Oberheim FVS-4 polyphonic synthesizer.

It was a piece of waltz-time harpsichord music written by Greenfield during recording for The Meninblack, which was discarded by other members of The Stranglers, that Hugh Cornwell later adapted into their biggest hit "Golden Brown", although the band themselves did not initially see this as a potential single. In addition to its chart success, the song also won an Ivor Novello award.

He frequently contributed harmony backing vocals to the band's songs, and sang the lead vocals on a few of their early tracks, as mentioned in Hugh Cornwell's book *The Stranglers, Song By Song*.

In 1981, Greenfield produced the single "Back to France" by the band Boys in Darkness. Greenfield and Jean-Jacques Burnel released an album together in 1983, *Fire & Water* (Ecoutez Vos Murs), which was used as the soundtrack for the film *Ecoutez vos murs*, directed by Vincent Coudanne.

Greenfield died on 3rd May, after a prolonged stay in hospital for heart problems, during which he tested positive for Covid-19. He was 71.



Landon "Sonny" Cox
(1938 – 2020)

Cox was a Jazz alto saxophonist.

He first played with The Rocks a Cincinnati-based

group that backed Jackie Wilson, Jerry Butler, Solomon Burke, Lavern Baker and other soul artists. In 1955, Cox met organist Ken Prince and they began to work together around Chicago. In 1964, they formed the Three Souls with drummer Robert Shy. The group made three albums for the Argo-Cadet label.

He died on 5th May, aged 81/82.



Dionisius Prasetyo
(popularly known as Didi Kempot)
(1966 – 2020)

Kempot, was an Indonesian singer and songwriter in the campursari style. His popularity waned with the turn of the century, but in the 2010s he regained his prominence (especially among younger people) and earned the nickname "The Godfather of the Broken-Hearted", as the majority of the songs he wrote are about sad love stories.

Didi worked in the campursari (a Javanese word meaning "mixture of essences") style, producing ballads with influences of pop music and the local styles keroncong and dangdut. He wrote some 700 songs, mainly in his native Javanese language. Apart from Indonesia, Didi was also popular in Suriname and the Netherlands, both of which have significant Javanese diaspora population.

He started working as a street busker in his hometown between 1984 and 1986. before moving to Jakarta to undergo a career in music. After busking, Didi usually provided time to record songs using blank tapes and tape recorders.

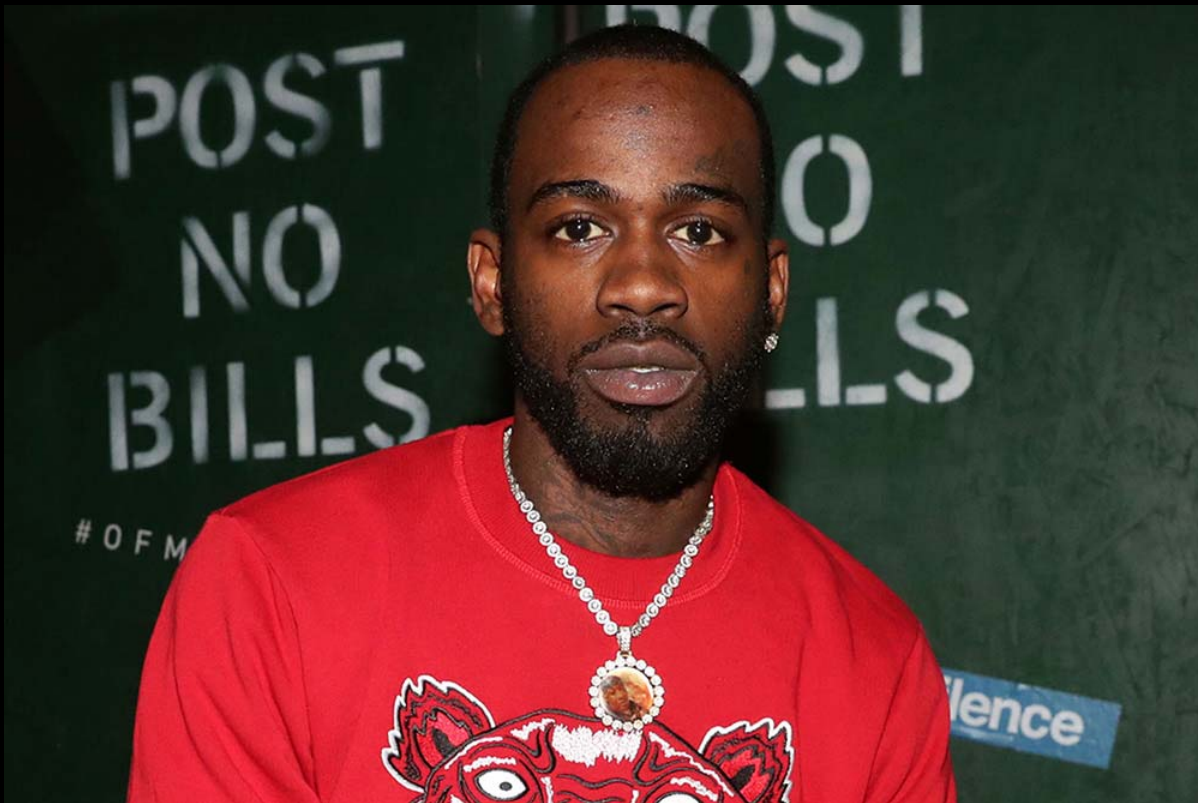
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Musica Studios eventually called Didi because they were interested in the demo he had given them. Didi was then assisted by Pompi Suradimansyah, a member of the band No Koes, in arranging music. Didi was offered by TVRI to make a video clip and aired on the only national television at that time. Successfully making money from recordings and music videos, Didi then decided to return to Ngawi. After that, Didi Kempot returned to Jakarta. This time, he went straight to the Musica studio. But the legendary label did not immediately make an album for Didi, but single by single. One single, *Cidro*, did not have success in Indonesia, but was a hit in the Netherlands and Suriname and Didi was then invited to hold a concert in the Netherlands in 1993. He returned to the Netherlands in 1996 and then to Suriname. From 1996 to 1998, he released 10 albums which were only released in the Netherlands and Suriname, such as *Layang Kangen*, *Trimo Ngalah*, and *Suket Teki*. In total Didi played in Suriname 11 times and the Netherlands twice.

In April 2020, he gave a concert livestream from his house, which raised a total Rp7.6 billion (~\$500,000) for the fight against COVID-19. He also released the song "Ojo Mudik" ("Don't Go Mudik"), pleading his fans not to go back home during the Eid al-Fitr holiday season to prevent further spread of the coronavirus. Didi died of a cardiac arrest on 5th May, at the age of 53.

**William Daniels
(aka Kiing Shooter)
(1995 – 2020)**

Daniels, better known by his stage name Kiing Shooter, was a rapper from Queensbridge, New York. Kiing Shooter first came into the public eye alongside NYC rapper and longtime friend Dave



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East, after releasing numerous freestyles with the rapper in 2017. Kiing Shooter gained recognition with his single "They Say" which was released on June 29, 2018. He subsequently released his debut EP "Fucc The Doubters" on August 24, 2018, with features from Dave East, Don Q and Mac and it peaked at 148 on the US Billboard 200.

His second EP, *No Turning Bacc* was released on April 20, 2019 and his debut Solo LP *Still Outside* dropped on March 27, 2020. Shooter was signed to Nas's Mass Appeal record label and Street Dreams.

Kiing Shooter was a long-time friend of rapper Dave East and has always been around the mainstream artist when touring and performing since 2015, although he never took an interest in taking rapping seriously until 2017. Kiing Shooter made numerous appearances on East's mixtapes, once he started his own label "From The Dirt" in March, 2018. East was subsequently featured on the single "Eye Witness" by Kiing Shooter on June 9, 2019, and the music video had a guest appearances from rapper Snoop Dogg.

Kiing Shooter released his debut Extended Play "Fucc The Doubters" on August 24, 2018. The album was noted for its authenticity, drive and rise, gaining the attention of New York rap legend, Jungle. Jungle launched his own record label, Street Dream Records, and signed Kiing Shooter in February 2019.

Kiing Shooter released his second EP *No Turning Bacc* on April 20, 2019. It featured appearances from Corey Finesse, Piif Jones amongst others and was released via "Street Dreams Records". It was supported by the single "If I Could Talk To Them" which dropped on May 9, 2019, in which he reflects on the many losses he's faced on the road to success, including family, friends and collaborators.

On March 13, 2020, Shooter released the single "Losses" featuring Uncle Murda after teasing an album art for the song on Instagram in January. The single was to go on and be the lead single of his third project *Still Outside* which was released on March 27, 2020.

He died aged 24 on 5th May.



Millicent Dolly May Small CD (1946 – 2020)

Small was a Jamaican singer-songwriter, best known for her 1964 recording of "My Boy Lollipop." Like many Jamaican singers of the era, her career began by winning the Vere Johns Opportunity Hour talent contest, which she won at the age of twelve. Wishing to pursue a career as a singer she moved to live with relatives in Love Lane in Kingston. In her teens, she recorded a duet with Owen Gray ("Sugar Plum") in 1962 and later recorded with Roy Panton for Coxsone Dodd's Studio One record label as 'Roy and Millie'. They had a local hit with "We'll Meet".

These hits brought her to the attention of Chris Blackwell who became her manager and legal guardian, who in late 1963 took her to Forest Hill, London, where she was given intensive training in dancing and diction. There she made her fourth recording, an Ernest Ranglin rearrangement of "My Boy Lollipop", a song originally released by Barbie Gaye in late 1956. Released in March 1964, Small's version was a massive hit, reaching number two both in the UK Singles Chart and in the US Billboard Hot 100, and number three in Canada. It also topped the chart in Australia. Initially it sold over 600,000 copies in the United Kingdom. Including singles sales, album usage and compilation inclusions, the song has since sold more than seven million copies worldwide. Her later recordings, "Sweet William" and "Bloodshot Eyes", also charted in the UK, at numbers 30 and 48 respectively, and "Sweet William" also peaked at number 40 in the US, her only other American chart single. "My Boy Lollipop" re-charted in the UK in

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1987 at no. 46. "My Boy Lollipop" was doubly significant in British pop history. It was the first major hit for Island Records (although it was actually released on the Fontana label because Chris Blackwell, Island's owner, did not want to overextend its then-meagre resources, and Small was the first artist to have a hit that was recorded in the bluebeat style (she was billed as "The Blue Beat Girl" on the single's label in the US). This was a music genre that had recently emerged from Jamaica, and was a direct ancestor of reggae.

After nearly forty years away from the limelight and refusing most interview requests, Small granted U.S. journalist Tom Graves the first ever in-depth interview in the August, 2016, edition of *Goldmine*. Previous interviews were typically short and based on press releases. In the interview she discusses fully her early career and the full impact of "My Boy Lollipop". She also insisted, against the denials of Rod Stewart, that it was Stewart who played harmonica on "My Boy Lollipop". She said she remembers the sessions well and recalls Stewart being asked to play.

Millie Small died on 5th May, aged 73, reportedly from a stroke.



**Ciro Pessoa Mendes Corrêa
(1957 – 2020)**

Corrêa, also known by his Dharma name Tenzin

Chôpel, was a Brazilian singer-songwriter, lyricist, guitarist, screenwriter, journalist, writer and poet, famous for being one of the founding members of the influential rock band Titãs and for his later work with pioneering post-punk/gothic rock band Cabine C. He also formed numerous other short-lived and lesser known projects in the mid-1980s/1990s before beginning a solo career in 2003.

When he was 7 years old he learned how to play the classical guitar, and when 12 he began to perform in music festivals around the city. As a teenager he studied at the Colégio Equipe, where he would meet Arnaldo Antunes, Paulo Miklos, Nando Reis, Marcelo Fromer, Branco Mello, Tony Bellotto and Sérgio Britto – being united by their similar musical tastes, in 1981 they would form, alongside André Jung, the rock band Titãs do Iê-Iê, whose name would be shortened to only Titãs later on. Pessoa never recorded anything with Titãs during his stay with them, but co-wrote some of the band's most famous hits, such as "Sonífera Ilha", "Toda Cor", "Homem Primata" and "Babi Índio", among others. He left Titãs in 1983 due to creative divergences which culminated with a falling-out between him and André Jung. Shortly afterwards, Pessoa formed two concomitant new bands: Os Jetsons, with Branco Mello and Charles Gavin, and Ricotas do Harlem, a soul duo with Fernando Salem. Both bands were very short-lived however, and wouldn't record any albums or even perform any shows.

In 1984 he formed Cabine C, one of Brazil's first and most well-known gothic rock bands. With a new line-up Cabine C released their first (and only) album, *Fósforos de Oxford*, in 1986; despite being well received by the critics and the public alike, it was a commercial failure. The band would come to an end in 1987 due to judicial problems with their label, RPM Discos. Prior to their disbanding, Cabine C was working on a second album, which would be called *Cotonetes Desconexos*; four songs were already recorded for it, but the album would be eventually scrapped. Alongside Forghieri Pessoa also composed the soundtrack of the 1993 film *Oceano Atlantis*, which was written by him and starred Antônio Abujamra. The film, however, never received a wide release.

In the mid- to late 1990s Pessoa formed another short-lived project, *Ciro Pessoa & Ventilador*. They

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recorded an album, *Batuca Aqui*, in 1996, but it was only released in 2019.

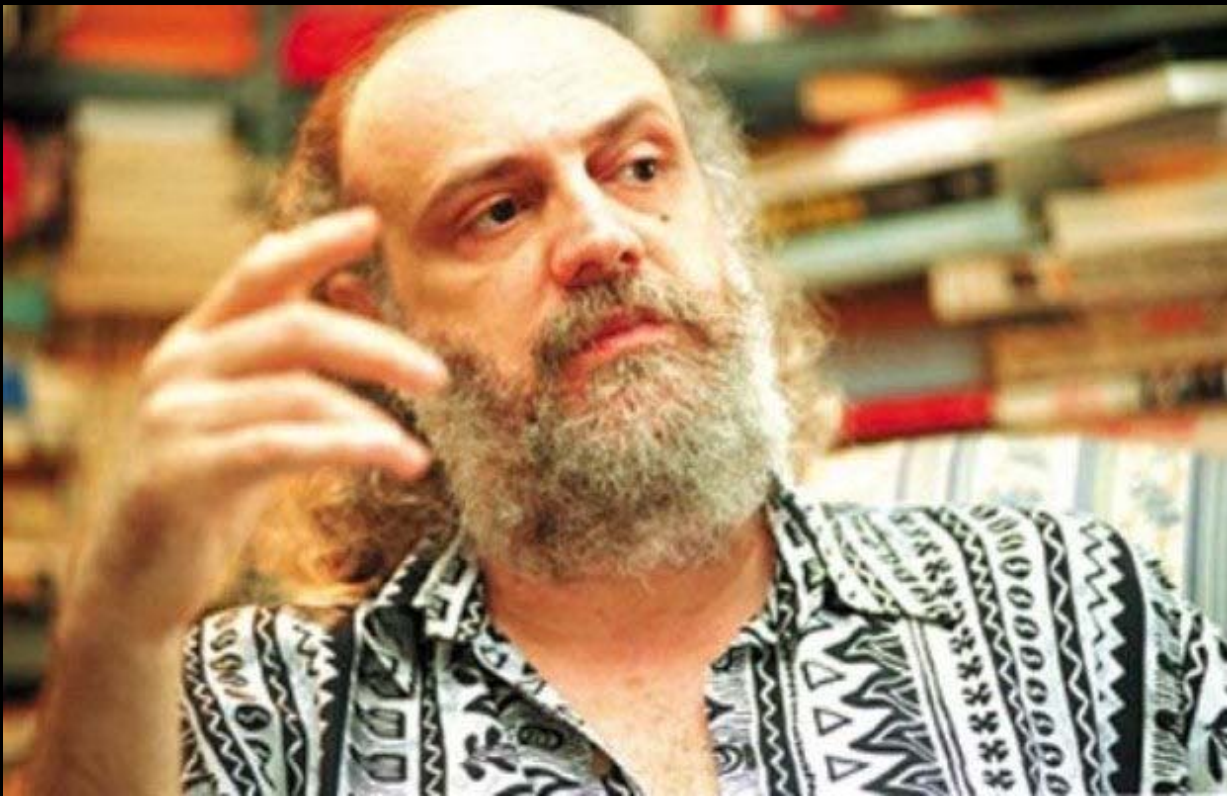
In 2001 Pessoa and Branco Mello wrote the music and lyrics for a children's concept album, *Eu e Meu Guarda-Chuva*, about a boy named Eugênio and his trustworthy umbrella. The album was adapted into a book (written by Mello alongside Hugo Possolo) in 2003 and into a full-length film in 2010.

In 2003 Pessoa began a solo career with the release of *No Meio da Chuva Eu Grito "Help"* on the Voiceprint Records imprint. In 2010 he signed with independent label Rosa Celeste to release his second album, *Em Dia com a Rebeldia*. A heavily psychedelic and experimental album, it was intended by Pessoa to evoke the 1960s and 1970s bands he grew up listening to, most notably The Jimi Hendrix Experience, Os Mutantes, Pink Floyd, The Beatles and Secos & Molhados, and the oeuvre of Surrealist painters and poets such as Salvador Dalí, René Magritte and André Breton. A huge concert promoting the album took place at the Ibirapuera Auditorium in São Paulo in the same

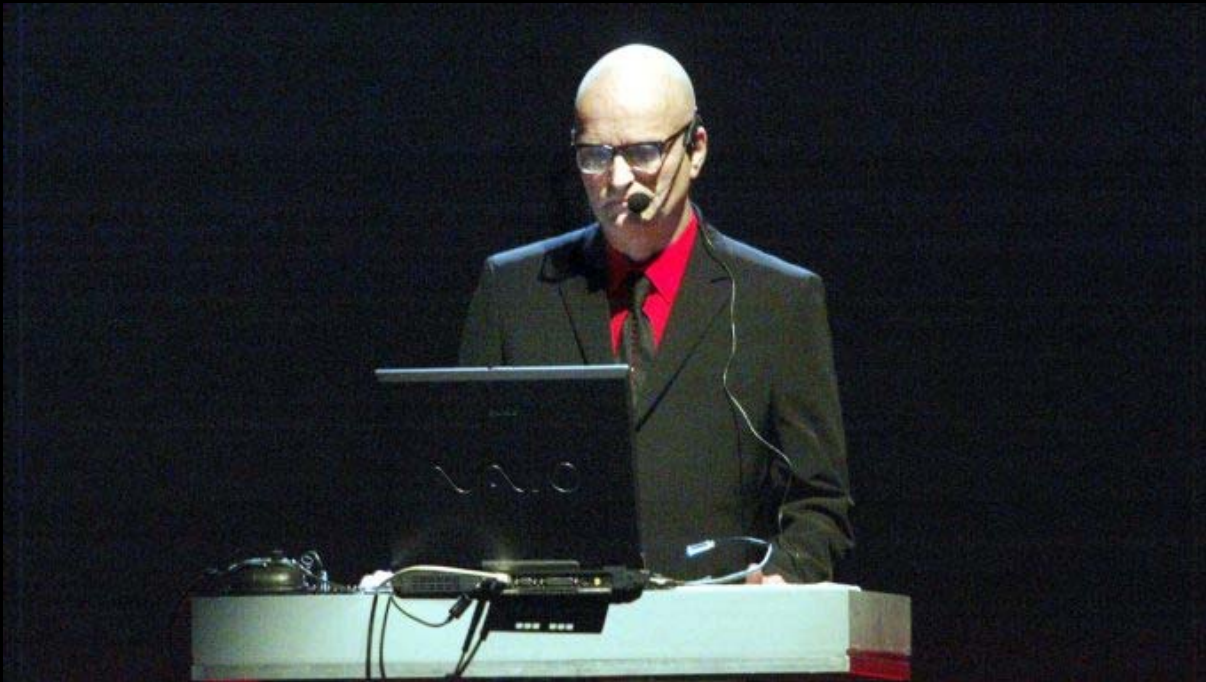
year. On May 5th, Johansen announced that Pessoa died after contracting COVID-19 while being treated for cancer. He was 62.

Aldir Blanc Mendes (1946 – 2020)

Mendes was a Brazilian author of crônicas (journalistic vignettes, chronicles) and lyricist. He co-composed many songs with singer-songwriter João Bosco, guitarist Guinga, and others. A trained psychiatrist, eventually he quit medical practice and devoted all his time to music. Elis Regina recorded several of his songs, most notably "O bêbado e a equilibrista". Another song of his is "Resposta ao tempo" (with lyrics by Cristovão Bastos), a ballad that became one of Nana Caymmi's most famous songs, and which was recorded by many other musicians thereafter, amongst them Milton Nascimento and Aldir Blanc himself. Blanc died of complications of COVID-19 on 4th May, at the age of 73.



THOSE WE HAVE LOST



Florian Schneider-Esleben (1947 – 2020)

Schneider-Esleben was a German musician best known as one of the founding members of the electronic band Kraftwerk, taking his role with the band until his departure in November 2008.

He founded Kraftwerk with Ralf Hütter in 1970. They met in 1968 while studying at the Academy of Arts in Remscheid, then at the Robert Schumann Hochschule in Düsseldorf, playing improvisational music together in the ensemble Organisation. Before meeting Hütter, Schneider had played with Eberhard Kranemann in the group Pissoff from 1967 to 1968. From 1968 to 1969, Schneider played flute, with Hütter on Hammond organ, Kranemann on bass and Paul Lovens on drums.

Originally, Schneider's main instrument was the flute, which he would treat using electronic effects, including tape echo, ring modulation, pitch-to-voltage converters, fuzz and wah-wah, allowing him to use his flute as a bass instrument. He also played violin (similarly treated), electric guitar

(including slide guitar), and made use of synthesizers (both as a melodic instrument and as a sound processor). Later, he also created his own electronic flute instrument. After the release of Kraftwerk's 1974 album, *Autobahn*, his use of acoustic instruments diminished.

Schneider was also known for his comical, enigmatic interviews, although he only seldom gave permission to be interviewed.

In 2015, Schneider and Dan Lacksman, with the help of Uwe Schmidt, released an electronic ode, "Stop Plastic Pollution", for ocean environment conservation as part of the "Parley for the Oceans" campaign.

Schneider did not perform on any of the dates of the Kraftwerk 2008 world tour, with his last performance with the band being in November 2006 in Spain. His position onstage was filled by Stefan Pfaffe, an associate working for the band as a video technician. According to a close associate of the group, Schneider left Kraftwerk in November 2008. On 6 January 2009, the *NME* confirmed Schneider's departure.

On 6th May, it was reported that Schneider had died a few days after his 73rd birthday from cancer.

THOSE WE HAVE LOST

SAVE

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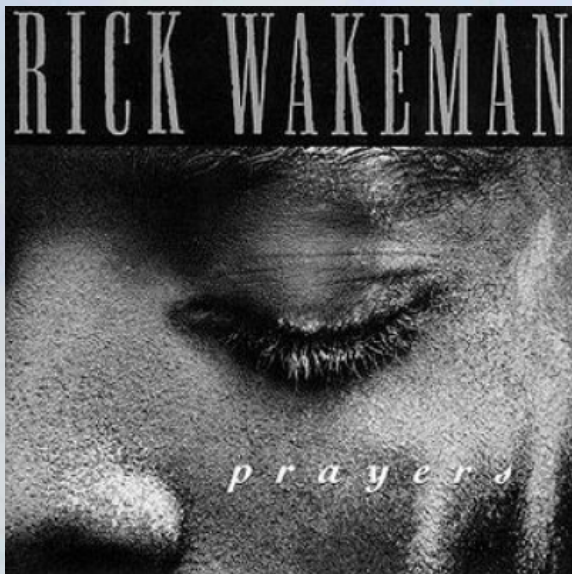
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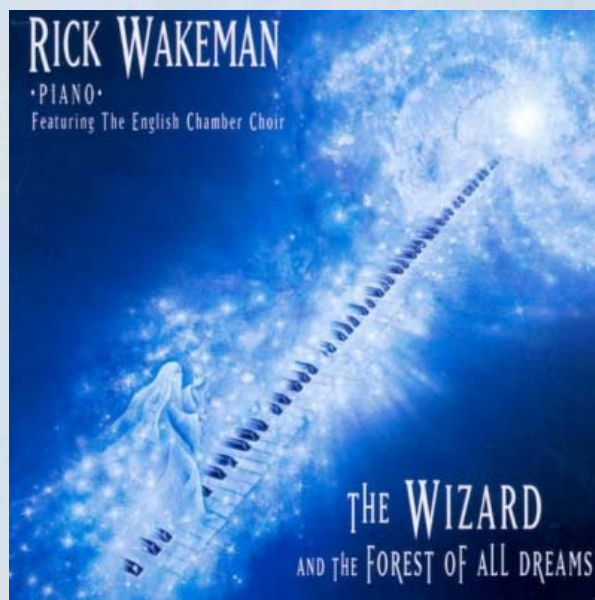
visit stonehengealliance.org.uk for further details



Artist Rick Wakeman
Title Prayers
Cat No. MFGZ049CD
Label RRAW

Prayers is a Christian liturgical album released for the first time in 1993 and more of the rare of the Wakeman albums. A contemplative piece of work and as much a meditation as a musical piece. A lot of energy can be felt throughout this album and lead vocalist Chrissie Hammond has a strong presence, supported by Rick's synthesizer and backing choir singers. Wakeman had previously written a religious album, The Gospels, and this is generally considered his follow-up. It appeared on Hope Records, a small label that

also cut production. According to his own words, only 5000 copies would be pressed, but Rick feels that there were probably more. Recordings took place in the private studio Bajonor Studio on the Isle of Man during the months of February to July 1992.



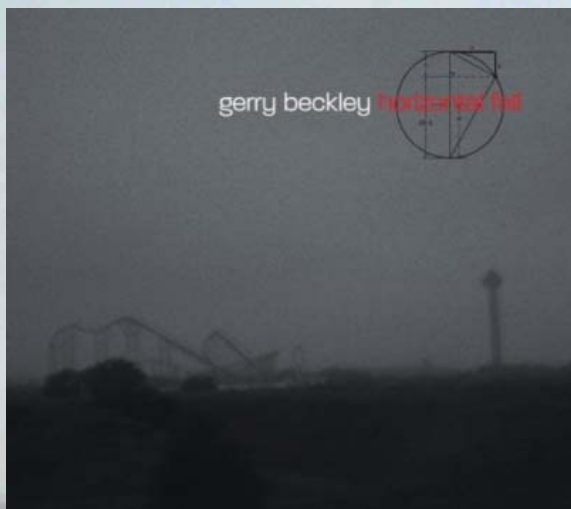
Artist Rick Wakeman
Title The Wizard and the Forest of All Dreams
Cat No. MFGZ050CD
Label RRAW

The Wizard and the Forest of All Dreams is a studio album by Rick Wakeman and the English Chamber Choir. The album contains modern



classical choral music, with Wakeman accompanying on the piano. Wakeman composed the whole in April 2002 during stays in Milan and Tenerife. It was recorded in the Music Fusion Studio (private studio of Wakeman) and the Phoenix Studio in Wembley. Christian Loebenstein writes:

"The Wizard And The Forest Of All Dreams" is a beautiful set of modern classical pieces for piano & choir (with a little keyboard added here and there). The lengthy tracks are prime examples of Rick's unique compositorial and arranging gift & ability - still you can hear influences from Bach or Haydn to Gershwin and Philip Glass, if you like. In times of "Crossover", Bocellis, Brightmans, ERA and Bonds or even Kennedys, this album could easily reach (want it or not) a large audience - then again it's of course by no means "pop". So if you like modern classical music or you're simply looking for a new way to relax (it works!) you should definitely give this album a try.



Artist Gerry Beckley
Title Horizontal Fall
Cat No. USGZ110CD
Label America

Gerald Linford Beckley (born September 12, 1952) is an American singer, songwriter and musician, and a founding member of the band America. Beckley was born to an American father and an English mother. He began playing the piano at the age of three and the guitar a few years later. By 1962, Beckley was playing guitar in The Vandogs, an instrumental surf music band in Virginia. He spent every summer in England and soon discovered 'British invasion' music.

This solo album was first released in 2006, and Albert J Mora writes: "There is an imaginary scale of perfect music from pure artistic to pure commercial, where everything is genius. On the extreme left there is perfect pure art. Think Beethoven. In the middle there is a perfect balance between pure art and pure commercialism. Think The Beatles. On the extreme right there is perfect pure commercialism. Think Madonna.

Gerry Beckley's Horizontal Fall CD is on this Genius scale. It is just to the left of the Beatles. That is, it leans more toward being pure art than toward being commercial. It is creative. It is thoughtful. It is simple. It is light. It is dark. It is haunting. Above all, it is beautiful. If this CD were not in English, it would remain fascinating to English-speaking listeners. If it had no vocals, it would remain beautiful as a pure instrumental album. The lyrics by themselves are magnificent poems. For connoisseurs, the production quality of the CD is fantastic - no shortcuts. It will bring out the best in the finest sound systems or studio headphones.

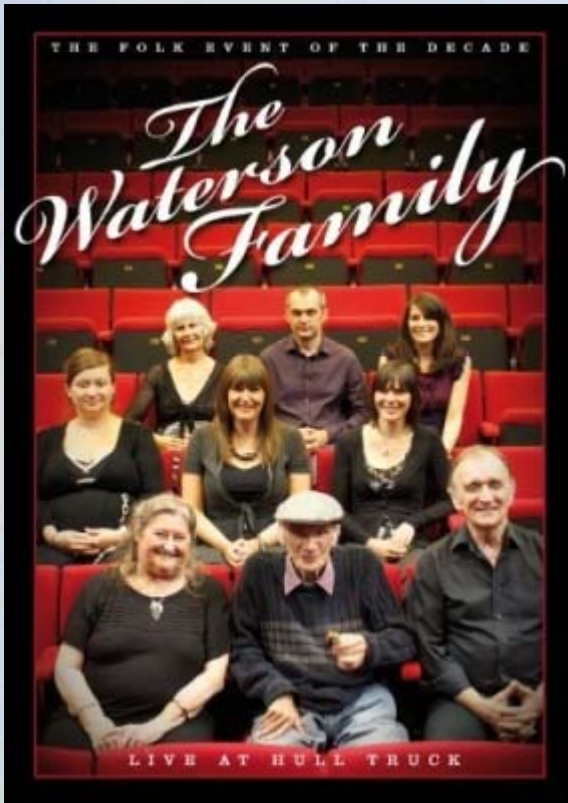
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

And you can't say better than that.

Artist The Waterson Family
Title Live at Hull Truck
Cat No. SCARGZ105DVD-CD
Label Scarlet Records

The Waterson Family celebrates 50 years as Britain's 'First Family of Folk' with this homecoming concert at Hull Truck Theatre. Norma and Mike Waterson from the original quartet are joined on stage by Norma's husband Martin Carthy and their daughter Eliza as well as various other talented members of the family.

Tony D writes: "This DVD was recorded shortly before the sad death of Mike Waterson and is a very fitting tribute to him. My wife and I have followed the Watersons for many years and attended Liverpool Philharmonic Hall for a concert last year which took the same form as this one - the whole family on

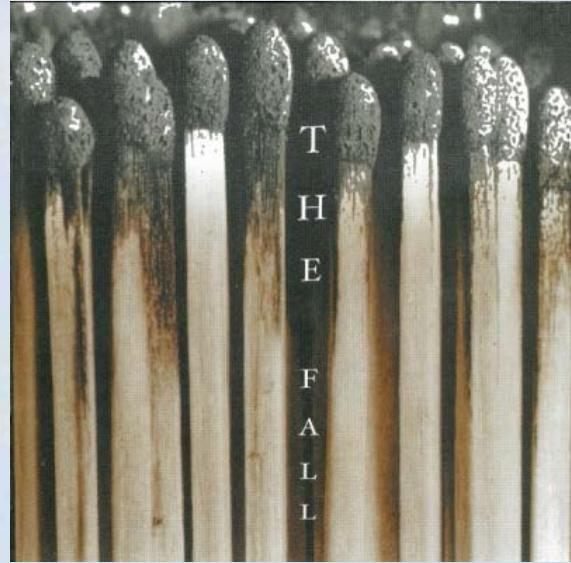


stage singing sublimely, mostly unaccompanied, a large selection of their repertoire. Not surprisingly, they received a standing ovation from an audience of like minded souls who, if anything like me, had the hairs on the back of their necks standing up for the whole concert with the magnificence of their harmonies."

Artist The Fall
Title The Idiot Joy Show
Cat No. COGGZ112CD
Label Cog Sinister

Mercurial performer, Mark E Smith, auditioned for a number of heavy metal bands but finding his musical tastes far more eclectic, formed The Fall in 1977. The Fall provided Mark with a far better base from which to utilise his talents and of course the other major plus was that it was his band. The line up of The Fall has constantly been in fluctuation around Mark, but the band has successfully weathered the storms of all these changes.

The Fall, were and indeed always have been seen as a cult band and thus they have survived the trends of the music business whilst others come and go. The late John Peel was a huge fan and one of the most high profile members of the band's fan base. Of all the artists John



Peel had welcomed to his show over the years, the session recordings of Mark E Smith and The Fall are allegedly the only ones he kept in his personal archive.

Disc one recorded live at The Junction, Cambridge, October 24th 1995. Disc two recorded live at The Phoenix Festival, Reading, July 21st, 1996 except tracks 2-2 and 2-10 recorded at The Roskilde Festival, Denmark, June 30th, 1996.

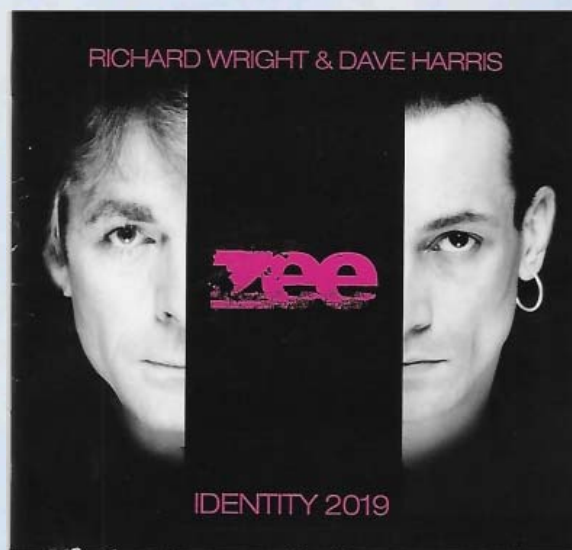




Artist Rick Wakeman
Title White Rock II
Cat No. MFGZ047CD
Label RRAW

Richard Christopher 'Rick' Wakeman is an English keyboard player and songwriter best known for being the former keyboardist in the progressive rock band Yes. He is also known for his solo albums, contributing to the BBC comedy series Grumpy Old Men and for Rick's Place, his former radio show on Planet Rock that aired until December 2010.

Of this album, Rick writes: "When asked to write new scores for all the early Winter Olympic sports films I pieced together the best of all the music and made this album, which I personally think is a nice and genuine follow up to the original. One day I would like to enhance the original and put these two out together but the current owners of White Rock are uncommunicative and so it has about as much chance as happening as I have of ever getting married again!"



Artist Richard Wright and Dave Harris - Zee
Title Identity 2019
Cat No. HST490CD
Label Gonzo

Relationships within Pink Floyd had been getting ever more strained as the 1970s dragged on, and by the time that the band convened to record the Roger Waters masterwork, The Wall, keyboard player Rick Wright had reached a head. For tax reasons, the band were recording in France, New York and Los Angeles, and for various reasons that are outside the remit of this article, soon became badly behind schedule. Rick Wright had recorded a solo album in France almost immediately before sessions for The Wall convened, and was also going through a bitter divorce, and so – unlike other members of the band – was not able to bring his children abroad with him.

As a result of all this, he was unable to see his children for quite a while, and the accumulative effect of this, his unhappiness within the band, his struggles with Waters, his artistic frustrations at playing music in which he had not had a hand in creating, and various other things, was that he fell into a deep depression. Wright's contributions to The Wall were later described as "minimal" and, according to drummer Nick Mason, Waters was "stunned and furious" with Wright's intransigence and felt that Wright was not doing enough to help complete the album, started to lobby for his dismissal, and eventually presented the rest of the band with an impasse; either Wright leaves

or he would block the release of the album. Several days later, according to Wikipedia, "worried about their financial situation, and the failing interpersonal relationships within the band, Wright quit".

Newly divorced from his previous life and previous musical activities, Rick Wright was at somewhat of a loose end and was vaguely thinking about putting a new band together, when Raphael Ravenscroft, who is best known for the saxophone break on Gerry Rafferty's "Baker Street" (and is the son of the bloke who wrote *The Spear of Destiny* (1972), whom I knew a little bit in passing) introduced him to a 'New Romantic' musician called Dave 'Dee' Harris. The two of them hit it off, and – after various misadventures – decided to team up as a duo, which they called Zee. The two unlikely bedfellows produced a strange synergy, and the resulting album, *Identity*, worked much better than anyone could have guessed, and as a fan of both the harder edge of New Romantic music and Pink Floyd, I lapped it up. However, it had remained horribly obscure, and is probably the least known record of anything that has come out from the Pink Floyd 'family'.

And, for reasons which remain mysterious and don't really matter anyway, the record was soon deleted and never received an official release on CD.

... until now.

Artist Chasing the Monsoon
Title No Ordinary World
Cat No. CTMCD001
Label Immrama

Ian Jones is, of course, best known as the main driving force behind neo proggy band Karnataka. This album was started by Ian Jones



and named after a book of the same name by Alexander Frater in which the author writes about his life changing experiences following the monsoon across India. The band name also continues Jones interest in India which is where the Karnataka band name came from.

An article on The Progmeister website reads: "The idea behind the project was to do something progressive incorporating strong rhythmic elements, world music and Celtic influence. As well as Ian Jones playing bass, acoustic guitar and programming there are some talented folk on here who were totally unknown to me, though i am pleased to say that they aren't now. Steve Evans plays some rather tasty keys and some great vocals. Lisa Fury who is definitely a singer I will be keeping an eye on and no stranger to Karnataka fans having loaned her singing talent to the bands *The Gathering Light* album, and Ian Simmons playing some sumptuous guitar licks. OK, let's get the obvious comparisons over with and out of the way shall we? *Lovers of Magenta*, Karnataka, *Mostly Autumn*, Rob Reed etc and all subsidiaries thereof may well fall in love with *Chasing The Monsoon*. The bloodlines are there so to speak."





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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

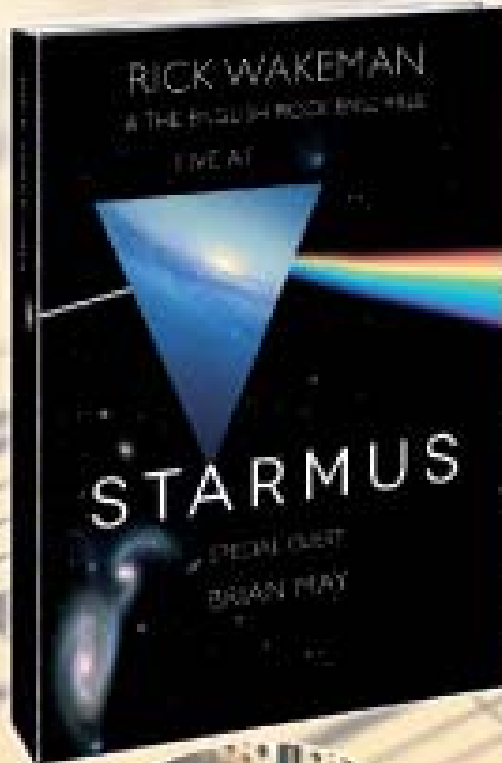
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com

Q&A with Mad Iccy

Years and years ago, in a universe far, far away – well, actually, about thirty five years ago, in a hospital about fifty miles away from where I'm sitting, dictating this to the lovely Olivia – there was an overweight staff nurse with a bad attitude. He didn't really want to be a nurse, and had dreams of being a music journalist. Elsewhere in the hospital, there was a young man called Icarus Ruoff, who worked with the hospital ancillary services. He was younger than the aforementioned staff nurse by five or six years, he had a Mohican haircut, a very pretty girlfriend, and – like the staff nurse – had a particularly bad attitude. Three and a half decades later, these two social malcontents have been reunited in the pages of this magazine.

Let me introduce you to my old mate, Mad Iccy..

Mad Iccy has a little chat with Back to the Planet keyboard player and long time Techno Producer Guy 'Geezer' McAffer.

Hi Guy and thanks for giving me a some of your valuable time...

So can I start off by asking you for a little background information please?

Favourite Movie: *Quadrophenia*

Favourite Food: *Goats Cheese*

Favourite Instrument: *'57 Hammond B3*

Top 5 (or more) Favourite Musicians:

Ahh Jeez !! there's loads, straight off the top of my head....



Jimmy Smith, Graham Bond, Zoot Money, Brian Auger, Charles Mingus, Eric Dolphy, Franks Zappa and Neil Young.

First Gig you went to?

Showaddywady

Who and Where was the most influential Gig you have attended?

Frank Zappa, Hammersmith Odeon, 1987

Who or what are your main musical influences?

changes a lot actually, mainly Funk, Soul, Reggae and Jazz.

Do you have a song makes you thing, damn I wish I had written that? and if so what is it ?

There are lots at the moment "A change is gonna come" by Sam Cooke.

If you could create a Superband who would it consist of ?

Myself backed by Booker T & The MG's (Fuck, I'd like to hear that too)

also on that theme if you could collaborate with any one artist dead or living who would you choose?

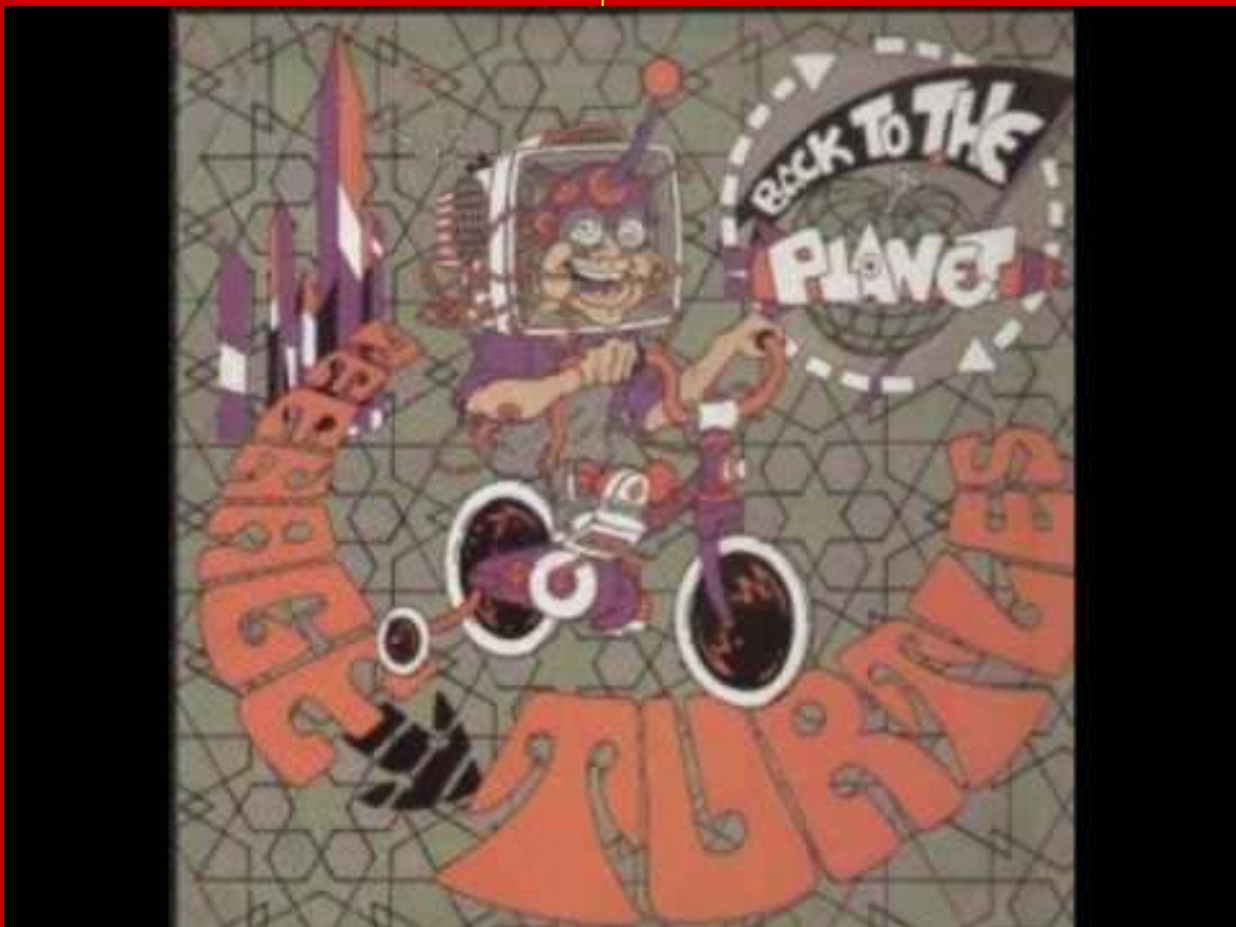
Frank Zappa and Yoda .. Hahahaha.

It's quite obvious that you are still a music fan but do you ever get Starstruck? and if so then by whom?

I did really badly once with John Peel. I was hanging around at old Smitten Records Office and he walked in and asked for one of my records, I was speechless.

Obviously you have gigged all over the place so do you have a Favourite Venue, Past or Present (or indeed both) ?

The best was Glastonbury 93' on the NME stage 50,000 people 'avin it.





Well I know you play Keys, Guitar and all manner of electronic things but do you play any other instruments and are you any good at them?

Harmonica a bit, but I feel like I'm gonna need a heart bypass after a while.

I guess you are generally busy doing music related stuff all over the place but when you have time off do you have any other interesting interests?

Listening to music, Eating, Drinking and sometimes Gardening.

Who do you think might be a FUN

person to go to the pub with?
Richard Prior, It'll be a right Laugh

and of course, who do think might be a total pain in the arse to go to the pub with?

There's Loads, Boris Johnson, I suppose.

Before music did you have "normal" jobs? and if so what was the shittiest?

Luckily I went straight into Music but I welded welding equipment together for a bit but and the sack for fucking about.

and on that note, who or what made



you think:
fuck day jobs.... I'm gonna do this?
Didn't really, It just happened.... Right Time, Right People.

If murder for crimes against music was legal, who would get it?
U2 and Coldplay
(Correct)

What is the stupidest question you have ever been asked?
are you that bloke from Oasis?

Is Geezer your real name?
No, I'm afraid not

Briefly, your thoughts on:

James Blunt ? *Tosser*

Ska ? *Love It !*

Coldplay ? *I've answered that Question above*

Britain's got Talent ? *A load of talentless shite*

Marmite ? *better than Coldplay*

Oh and Finally, How is Lockdown and the Corona Virus Treating you? *The Lockdown's alright-ish, a good time for creativity. I'm making lots of music..... Miss my Mates though !*





<https://www.somerset-house.org.uk/whats-on/mushrooms-art-design-and-future-fungi>

MUSHROOMS

Somerset House, South Wing, The Strand,
London. Free.

*Alan Dearling says: “A nicely bonkers mix
of the science, art, poetry and the mind-
altered states encountered by the disciples of
Magic Mushrooms”.**

* This article proves that Alan is a really fun guy!

alan dearling

A stimulating psychedelic trip into the creativity that 40 leading artists, writers, designers and musicians have discovered through *Mushrooms*. Exhibits offer examples of the fungi's colourful cultural legacy, as well as some highly evocative re-imaginings of our relationship with the planet.

'Shrooms' have fascinated, intoxicated, stimulated and probably killed off many people over the centuries. Their use in ritual ceremonies has led to many expeditions to Mexico and beyond in search for the Magic Mushroom. Whilst closer to home, the annual psilocybin harvest offers a free crop of this hallucinogen and a gateway, a portal to ecstasies.

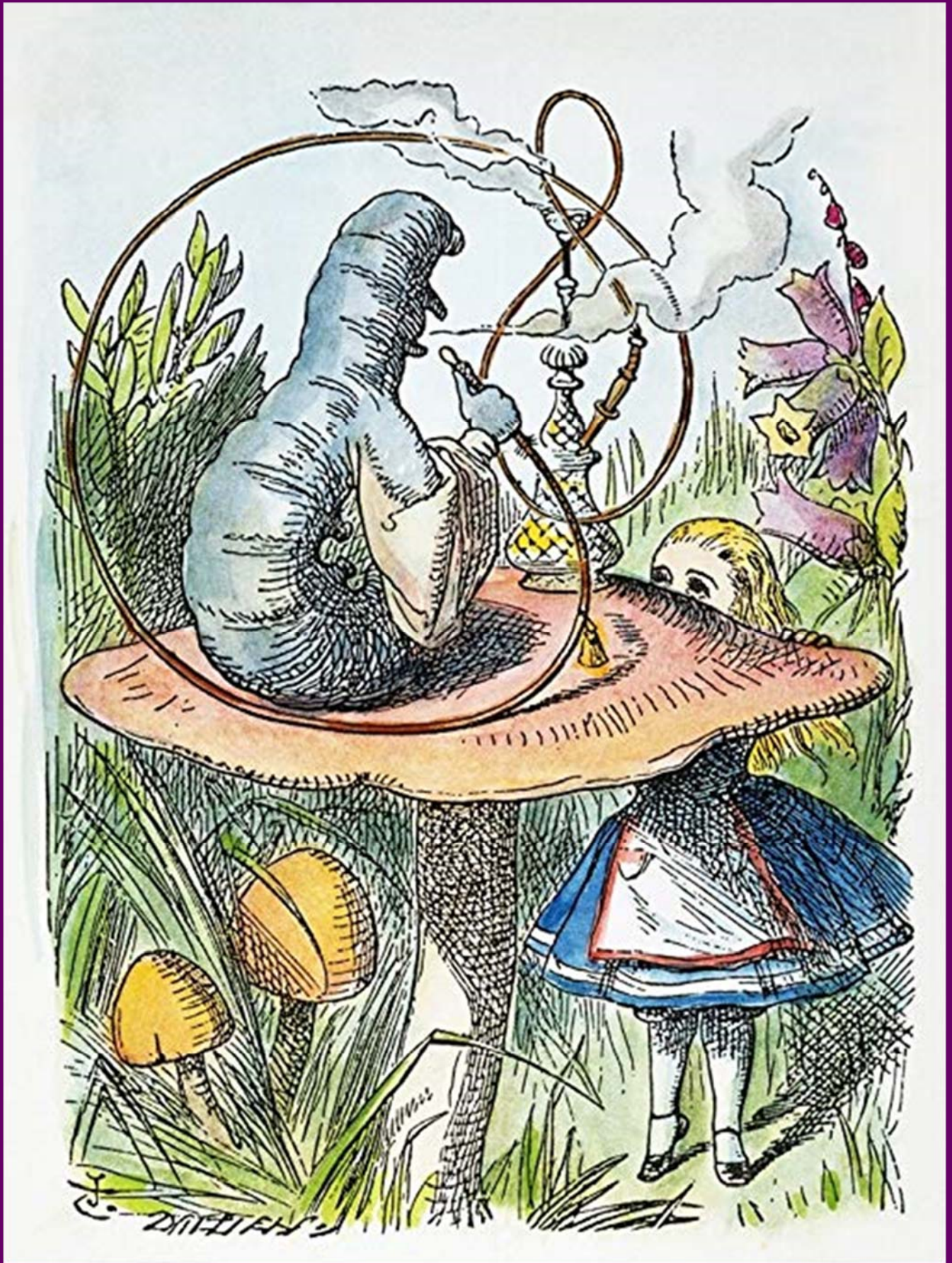
As I wandered around the exhibition, I found myself recalling the authors that I have read books by. The many mind-explorers who have harked the call of the Magic Mushroom. It's quite a roll call. It includes Timothy Leary, Aldous Huxley, Robert Graves, Carlos Castaneda, Lewis Carroll, Gurdjieff, Fraser Clark and my

old friend, Jeremy Sandford. In the case of the Reverend Dodgson (aka Lewis Carroll) I rather favour the theory proposed by author Mike Jay, who wrote about Dodgson's one and only visit to the Bodleian Library in Oxford in the 'Fortean Times' in 2003:

"Mordecai Cooke's recently-published drug survey The Seven Sisters of Sleep (1860) had been deposited....(in) The Bodleian (Library) ... (the) copy of this book still has most of its pages uncut, with the notable exception of the contents page and the chapter on the fly agaric, entitled 'The Exile of Siberia'. Carroll was particularly interested in all things Russian: in fact, Russia was the only country he ever visited outside Britain. And, as Carmichael puts it, 'Dodgson would have been immediately attracted to Cooke's Seven Sisters of Sleep for two more obvious reasons: he had seven sisters and he was a lifelong insomniac'."

In the 'Mushrooms' exhibition there is a selection of copies of Lewis Carroll's Alice books showing a variety of artist interpretations to accompany the





description of Alice's experimentation, her partaking of a mushroom, which appears to have magic properties. Here's the original 'Alice' source of the famous Grace Slick song, 'White Rabbit', which countless music fans have used as an invitation and permission to 'free their heads'!:

"This time Alice waited patiently until it chose to speak again. In a minute or two the Caterpillar took the hookah out of its mouth and yawned once or twice, and shook itself. Then it got down off the mushroom, and crawled away in the grass, merely remarking as it went, 'One side will make you grow taller, and the other side will make you grow shorter.' 'One side of what? The other side of what?' thought Alice to herself.

'Of the mushroom,' said the Caterpillar, just as if she had asked it aloud; and in another moment it was out of sight."

Here's a nice mash-up of images to accompany the Jefferson Airplane

version of 'Go ask Alice: White Rabbit':
<https://www.youtube.com/watch?v=ug2EcWkb26I>

But not everyone knows that Grace had actually written the song back in 1965 and performed it with her brother, Darby Slick's band, The Great Society.

Returning to Jeremy Sandford, his book, 'In Search of the Magic Mushroom' has pride of place alongside Alice's Adventures in the exhibition. It was first published in 1972, a few years after Jeremy found fame and much public acclaim as a social commentator with 'Cathy Come Home' and 'Edna the Inebriate Woman'. To be honest, the book and its tale of Jeremy's adventures in Mexico in search of magic mushrooms is a bit of a mess. He comes over as rather rich adventurer from England in search of cheap thrills and lays. But buried in its pages are some really wonderful and extremely vivid descriptions of the out-of-body effects of eating mushrooms, such as,

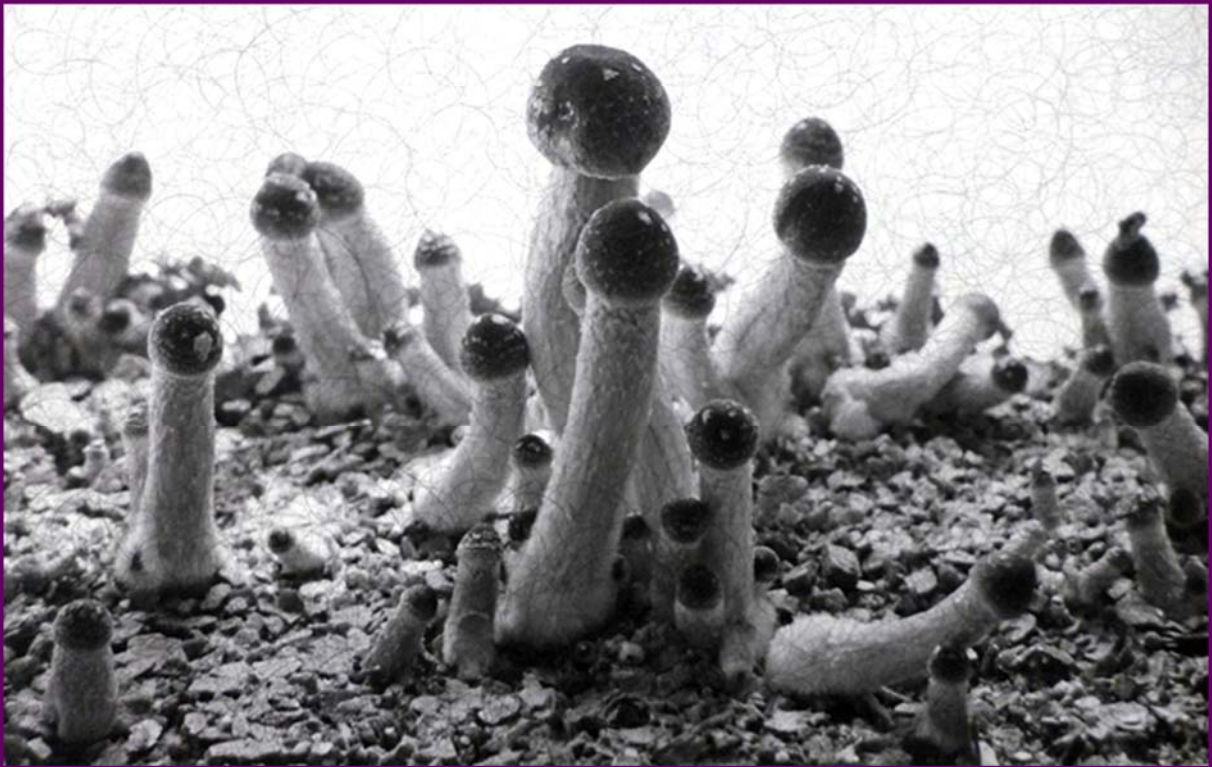


“I cut a small piece, less than half an ounce in weight, from the edge of the mushroom. I ate it. It had a very pleasant taste, not at all bitter...Slowly at first, and then more rapidly, I felt a mad rush in my mind, a sense of being riveted to the night sky outside the car. My vision became altered and there were auras around the stars and over the horizon...I walked to a large rock on the beach and sat on it...I really felt at one with the elements around me...as the waves came in, they seemed to shatter like glass on the rocks...Everything seemed to slip sideways in time. Time seemed warped somehow...I had what I believe was a discourse with God. I just called God up and invoked Him on an imaginary telephone, a sort of Dial-a-God system. I talked to this internal presence of Him about my problems, and I can remember receiving back simple straightforward answers to my complicated questions.”

‘In Search of the Magic Mushroom’ also includes a fascinating and well-researched Appendix: An Essay on the Divine Mushroom in Literature. It’s something of a tour de force charting up to 4,000 years of the Divine Mushroom – God’s Flesh – and, the ‘food of the Gods’ (‘bromatheon’ for the Greeks) in writings from around the world. To my mind, Jeremy is one of the few writers who wrote from much personal experience that, *“The bemushroomed person is poised in space, a disembodied eye, invisible, incorporeal, seeing but not seeing...For the Greek ‘ekstasis’ means flight of the soul from the body. Can you find a better word than that to describe the mushroom state?”*

Likewise, I’ve always been taken with the following description of the ‘psilocybe effect’ from Lynn Darnton in Oz magazine, 31, in 1970: *“My eyeballs have just been cleaned and see how the new world looks!”* I hope you enjoy my photos of some of the fascinating exhibits. Go see the Somerset House Mushrooms’ exhibition. **It’s worth the Trip!**







Contributing artists (mostly unfamiliar to me) include: Takashi Murakami, Haroon Mirza, Hannah Collins, Adham Faramawy, Annie Ratti, Simon Popper, Jae Rhim Lee, Graham Little, Seana Gavin, Perks and Mini, and Mae-ling Lokko.

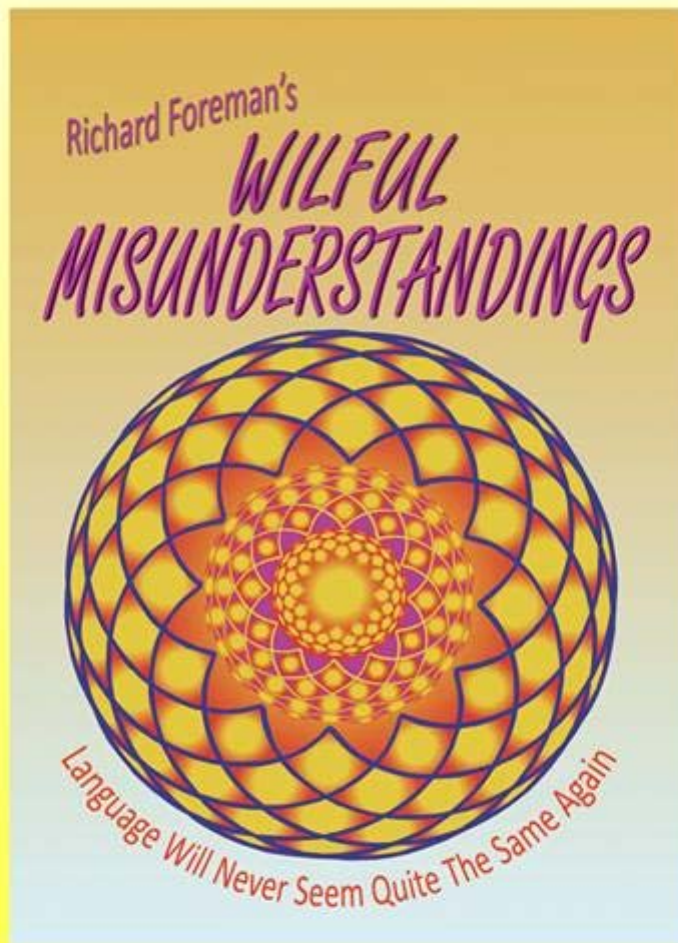


Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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

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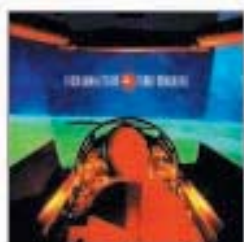
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

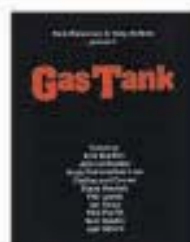
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

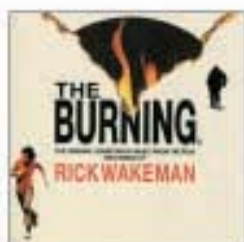
RF241-60



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

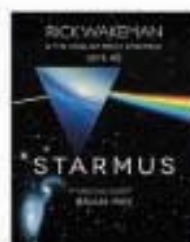
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LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

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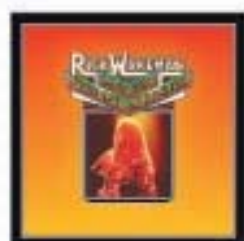
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Double CD set. The expanded 2016 version

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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

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THE PHANTOM OF THE OPERA

Double CD + DVD

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CAN YOU HEAR ME?

Featuring The English Chamber Choir

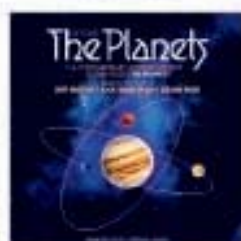
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CRIMES OF PASSION

A wicked and erotic soundtrack!

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BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

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and all other good music retailers





KEV'S WORLD



ADDYCTION
WONDERFUL DELUSION
LYNX MUSIC

This 2014 album is pretty much a solo effort from Adam Muszyński, whose nickname is 'Addy', and says he is addicted to music so hence the title. On this release he provides acoustic, rhythm and lead guitars, drums and drum programming, bass guitar, synthesizers and virtual instruments. Adam has been in a few bands, most notably prog rock outfit Keep Rockin', whose 2013 album I

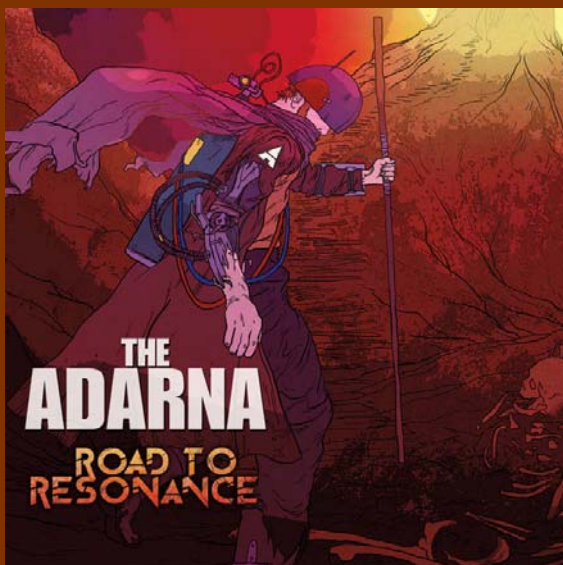
reviewed when it was released, but having heard this it is obvious that he should stick with this style of music. He is a fan of Steve Vai, and that shows in some of his runs and shreds, but where this album really comes to life is the way that he often plays quite slowly, building the emotion and atmosphere, and showing that there is more to music than just five thousand notes to the bar, although he can probably do that as well.

I have played a great many guitar-led instrumental albums over the years, but few really manage to capture the imagination quite like this one. This really is all about the music and allows the listener to feel involved, as opposed to yet another "look at me I'm so clever" guitarist. It is delicate when it needs to be, and there is no doubt that this is an album that takes the listener on a journey of musical realisation as opposed to being blasted to death. There are a few keyboards here and there, but they add to and don't detract from the guitars, while the drums are actually quite good – they certainly don't seem as programmed

KEV ROWLAND

as normal and much more like the real thing.

I don't think that Adam has released another solo album since this one, which is a real shame as I would like to hear more, but he is still involved with Keep Rockin' who released a new album last year. Overall, this is a really enjoyable guitar instrumental album – for more details visit www.lynxmusic.pl



**THE ADARNA
ROAD TO RESONANCE
INDEPENDENT**

This is the third album from Seattle-based The Adarna, who state that they are influenced by old school rock-n-roll such as The Cult and Guns 'n' Roses to modern rock such as Foo Fighters, Sick Puppies, Halestorm, Queens of the Stone Age, and Muse. They certainly wear their love of The Cult on their sleeve, yet also bring in other influences they haven't mentioned such as My Chemical Romance, Panic! At The Disco and Fields of the Nephilim. Musically this is all over the place, as they mix and meld the sounds, bringing certain influences to the fore and then dropping them back again. The result is

an album that in some ways sounds like a mixture of bands as opposed to one band with a mixture of styles.

The one thing in common with all of them is that all the numbers contain plenty of hooks and styles, with strong anthem-like choruses and an invitation to sing along with the band. It has been mixed to maximise the pop element, and although there are plenty of guitars they aren't as heavy as I am sure the band is in a live environment. They take their name from a mythical phoenix-like songbird in Filipino folklore, and describe their music as "Jet City Rock," due to their proximity to Seattle's Boeing Field. Although musically this isn't for me, it has been well produced, has catchy songs, and I can see many alternative rockers wanting to get hold of this. Also available at

<https://theadarna.bandcamp.com/album/road-to-resonance>



**THE ALREADY DEAD
THE WAR OF YOU AND ME
INDEPENDENT**

There are times when I struggle to listen to an album all the way through even

once, and if it wasn't for my own policy of reviewing everything I am sent to review, then this wouldn't have made it through the first song. But I persevered, and I definitely suffered for my art, as I disliked it more by the end than I had at the beginning. The band was put together to combine sounds from long time rock and commercial music producer Steve "Stevv" Green, twice Grammy nominated artist Rob "Fresh IE" Wilson, and classically trained singer out of University of Winnipeg and MBCI, Ann Katherine "AK" Green. So we have a mix of classical, metal, rock, hip hop and rap all taking place at the same time in the same song. There are death metal vocals growling at the bass while Green is singing sweetly over the top, and yes it does sound as bad as it seems. Their version of "Amazing Grace" should be played just to demonstrate what not to do when undertaking a cover version.

I really don't know who this is aimed at,



as metalheads like me are going to run a mile, while at times there is surely too much guitar and metal emphasis for those into hip hop. The only real positive for me, is that now I have written about it I don't have to play it again and my ears thank me for that.



ALEXANDER NAKARADA
EVIL'S HYMN
INDEPENDENT

This is the third album from Norwegian multi-instrumentalist Alexander Nakarada, although he has also been releasing many other tracks for use in films etc. That makes a lot of sense to me, as this instrumental guitar-led melodic symphonic album is incredibly cinematic in its approach, with a large sound that definitely works in that context. Each time I play this I get something new from it, and although it is possible to hear the impact that the frozen north and classic Norwegian Black Metal has had on Nakarada, that is very much a starting point which he has moved a long way from. According to his own bio he says that he doesn't like to sit in a particular genre for too long, and works on whatever type of music he wants to, which could be techno or reggae if the mood takes him. In some

ways that approach should be applauded, but in others it could well be a concern if someone really likes this album only to be disappointed if there isn't another in a similar vein, and finds that Nakarada is then producing music that they would never want to listen to, so may not return.

But that may, or may not, be an issue for the future. All I have heard to date is this release (although there are copious other material available through his Bandcamp pages), and although it can be a little repetitive at times, for anyone into symphonic music being approached from the viewpoint of metallic guitar, then is definitely worthy of further investigation.

<https://alexandernakarada.bandcamp.com>



GUNPOWDER GRAY
LETHAL ROCK AND ROLL
MIDNIGHT CRUISER RECORDS

This four-track EP is an interesting insight into the world of Atlanta-based quartet Gunpowder Gray. What this reminds me very much of is the Eighties metal scene post-glam but pre-grunge. The attitude pours out of every note, with Guns 'n'

Roses an obvious influence, as is Mötley Crüe and Faster Pussycat. It is solid and heavy, and is a load of fun, exactly what this type of music is supposed to be about. This is their third release in five years, but do appear to be very active on the live scene – according to their FB page they opened for BOC recently, which would have been interesting as I would have thought these guys have way more energy. Overall this is solid, will have to wait and see what an album brings.



INTO THE CAVE
INSULTERS OF JESUS CHRIST
INDEPENDENT

Into The Cave are a blackened death metal band from Rio de Janeiro, comprising A. Bestial Vomitor (vocals), Bitch Hunter (guitars), Dyd Bastard (bass) and Erick Fryer (drums). They have obviously been influenced by the likes of Sodom, Destruction, Sarcófago, Blasphemy and Beherit, and this is their second album, following on from 2014's 'Sex and Lust'. What I like about this album is that they are mixing death and black metal with NWOBHM, to create something that is really primitive, yet somehow is also quite familiar and interesting. They obviously need to

somehow get themselves signed to a label to move the production away from the wall of mud approach that is there at present, and allow the rhythm section to be heard, but although this appears incredibly naïve in many ways, it is also something I also enjoyed playing. It isn't nearly as abrasive as the album title, song titles or artwork would lead the listener to believe before playing it. New singer A. Bestial Vomitor (I mean, with a name like that his only choice is to play this type of music, right?) has a really deep raw approach that I really like, and the whole band gel together to create an album that is powerful and interesting throughout. It's not perfect, but I believe most of that is down to lack of big label support as opposed to anything inherently wrong with the songs or performance. I'm looking forward to hearing more from these guys, as this definitely shows promise, and bags of attitude.

<https://www.facebook.com/intothecave666/>



MOB RULES
BEAST REBORN
SPV/STEAMHAMMER

German power metal band Mob Rules

have built an incredibly strong reputation over the last 24 years, and their ninth studio album is just going to cement that. Singer Klaus Dirks may be the only person still there from the beginning, but around him there is a strong group of musicians who know what needs to be done to keep driving forward the band's reputation. Newest recruit is guitarist Sönke Janssen, who for many years was a pupil of lead guitarist Sven Lüdke, who proposed him to the band. They know the way each other play, and it has allowed them to immediately perform as if they have been working together for years, which outside the band they have been.

When I see the name Mob Rules on the cover I know exactly what to expect, a huge power metal sound with symphonic influences and great vocals, combined with strong guitar interplay, blistering solos, and a metal band at full power, and yet again I haven't been disappointed. It has actually been some years since I last heard a new album of theirs, and in that time they have grown in power, passion and ability, and it is no surprise that they will soon be celebrating a quarter of a century at the top of the game. This is not a group of guys who are deigned to grow old gracefully and rest on their laurels, but instead are still putting out albums that any fan of the genre will be snapping up immediately. Superb.



**BLIGHT HOUSE
SUMMER CAMP SEX PARTY MASSACRE
NEFARIOUS INDUSTRIES**

The two guys behind this release, Frank Lloyd Blight and Frank Owen Gorey are very sick individuals indeed. Grind and Death Metal combine with snippets of speech that makes one think that instead of an album, instead there is a lo-fi gore movie being shown with buckets of blood. As is stated at the beginning of "Mom's Away", "Yesterday was mother's day, that's a day to honour your mother, not a day to cut her head off!". Ten songs, nearly 25 minutes long, this combines the likes of Agoraphobic Nosebleed, Pig Destroyer and Napalm Death into something that is intense, massively over the top, surreal, dark and twisted. Have you worked out yet that I think it's awesome?

This really won't be for everyone, and actually will only be of interest to a very small minority, but for those who want their music to be massively over the top and filled with blood then this is essential. The sound is a solid wall of noise, with little in the way of clarity, totally unintelligible vocals, and production that took place in a dungeon somewhere. It's extreme, over the top, and although it probably isn't the reaction the band expected, it makes me smile as it is just so much fun.



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



THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

Hawkwind are currently weighing up whether or not Hawkfest can go ahead at the end of August. They posted this on Facebook near the start of May:

Hello folks!

Well, strange times indeed....

So, what do we do? We would welcome your input..

Hawkfest 2020 is almost four months away...

Of course none of us wants to take any risks, and we won't do that.

However, no one knows how the situation will change over the coming months...

So what shall we do? Carry on regardless and hope that all will be well, or give up and reschedule for next year?

We would like to hold out hope as long as possible and if its safe, go ahead...But how would folk feel? Would you all still want to come? Would you all feel safe?

We don't have the answers here, but would love to hear from you all so we can take all your thoughts into consideration on any decision that has to be made...

Thanks, the Hawkfest team x

An oft-recurring theme in the feedback is that many Hawkwind fans (and band members) are in the higher risk categories, due to age or state of health, and it would be better to hold off until next year. Presumably the decision process is not a democratic

referendum, but if it's decided to cancel, then it seems clear a large majority of those responding to the band's post will agree with such a decision, or at least reluctantly accept that it's for the best. Of course there are a few "devil may care" spirits who think Hawkfest should just go ahead, no matter what.

It's been suggested by many that Hawkwind stream a concert instead, but it seems Hawkwind HQ's internet speed is around 3.34 Mbps (in other words, bloody slow), and is even worse in the evenings, so that doesn't seem to be a realistic option.

In the wider world of entertainments, coronavirus pandemic cancellations are an ongoing theme, at present. Today (7 May) it's been announced that Notting Hill carnival has joined the long list of scratched events.

Dr Chris Smith, a Cambridge University virologist and lecturer,

believes concerts and festivals will not go ahead in the UK until at least next year. It is "too optimistic" to think such social gatherings will take place soon, he says.

"The [UK] government has cost the country billions to get the transmission rate right down, and we know that a very good catalyst for spreading the thing and amplifying cases is getting loads of people together again, and that's exactly what goes on at concerts, [football] matches, and other kinds of parties."

Social distancing is viable in seated venues, but "how on earth would we ever have a system that was enforceable where you said, 'You can go to a rock concert and watch Ed Sheeran but you've got to stand two metres apart?' Everyone would just laugh. If you suddenly have to start telling people, 'you can't all go to the loo together,' can you imagine the carnage?"

Denmark has had some drive-in concerts, where a recent performance



HAWKFEST

28

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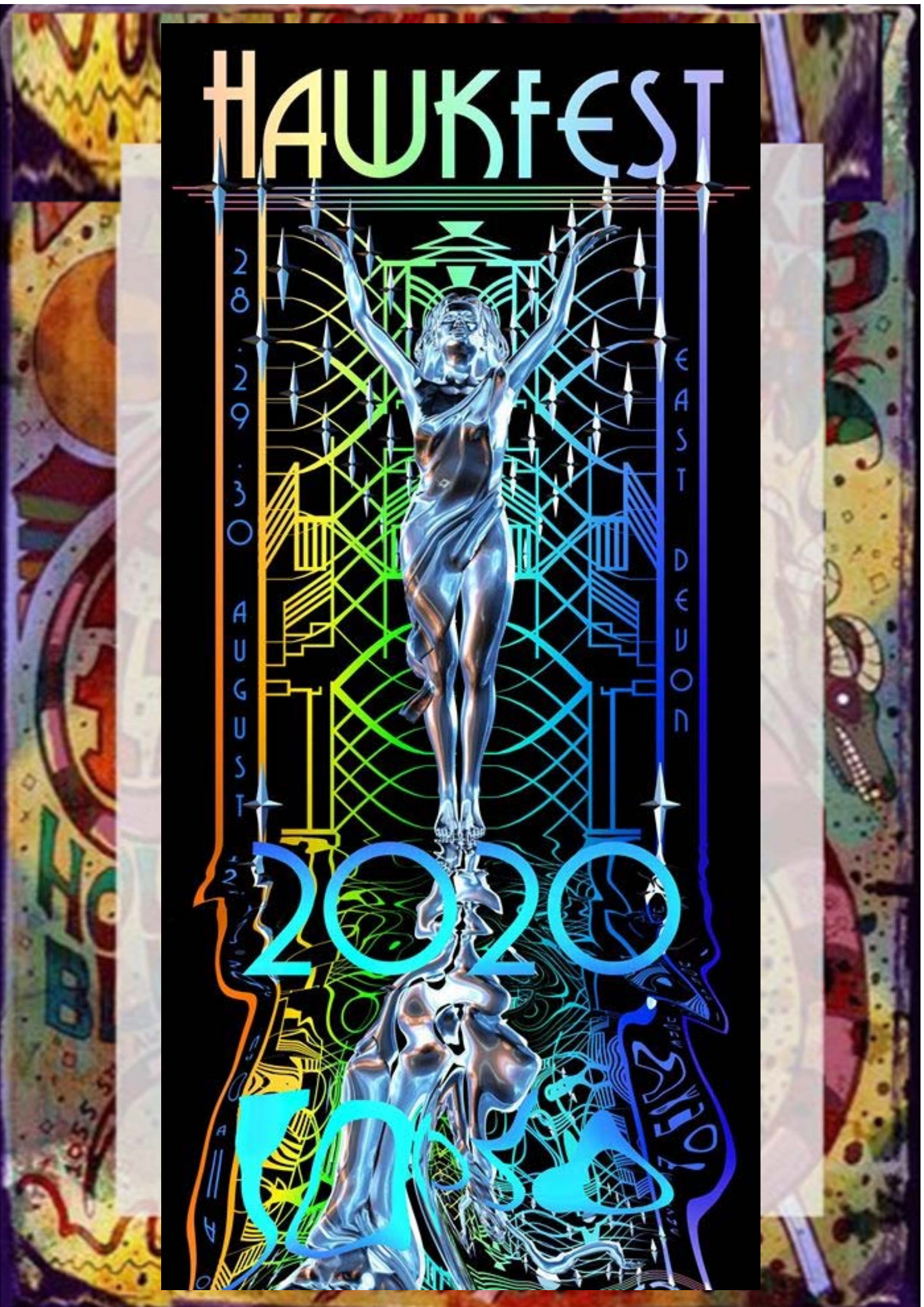
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AUGUST

EAST FOR PEOPLE

2020

2020



SPIRITS BURNING & MICHAEL MOORCOCK

An Alien Heat

An Alien Heat at the End of a Multiverse
re-imagined by Don Falcone, Albert Bouchard, & Michael Moorcock

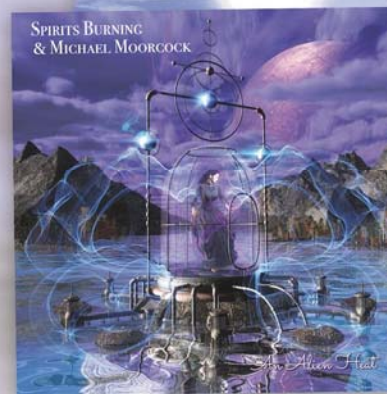
with Blue Öyster Cult family members Joe Bouchard,
Richie Castellano, & Donald "Buck Dharma" Roeser

Hawkwind family members Harvey Bainbridge, Adrian Shaw,
Mick Slattery, & Bridget Wishart

plus Andy Dalby (Arthur Brown's Kingdom Come),
Monty Oxymoron (The Damned),
Ken Pustelnik (The Groundhogs),
Jonathan Segel (Camper Van Beethoven),
Andy Shernoff (The Dictators),
Lux Vibratus (Nektar),
Steve York (Arthur Brown)
and more...



gonzomultimedia.co.uk
spiritsburning.com



was broadcast into the cars via FM radio. Imagine the mosh pit, where clapped-out old cars jostle each other! ...In general, though, Brits would find it weird to imagine a drive-in Hawkwind concert, although of course Americans, long used to the cultural icon that is the drive-in movie, would probably see it as an obvious alternative. However, the basic idea doesn't seem impossible. Perhaps something along the lines of the "silent disco" could be a workaround, too.

Over in Germany, they've had 80 deaths per million of population, whereas the UK has had over 400 per million. However, even so, the Germans are still being cautious. Large events are banned at least until the end of August, and Munich's famous Oktoberfest has now become a victim of Covid-19.

The beer festival, despite its name, was set to start on 19th September, and it draws in 6 million people to the city of Munich. Despite the very heavy financial impact, it's now cancelled.

Predicting the future is difficult at the best of times, and is almost pointless in our current situation. But it seems safe to say that it'll be a long time before things are back to anywhere near normal.

CHECK OUT HAWKWIND AT GONZO

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



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.



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!!!"

"ACCURATE METAPHOR MAKES POETIC TREASURE"

(Bob Mud)

TO SEE THE UNDERGROUND ROOT SYSTEM OF TREES

Multitudinous languages of green leaves

The way tree limbs hold the treasures of birdsong

Circles within trunks reveal ages long gone

Each tree more than a metaphor-

a living ecosystem attuned to Seasons

Interdependent and subject to stresses of Age

Much as we are,were we to listen to trees

as they creak within winds that strip their leaves

to mulch upon hard earth,and soften ,and mulch

Much as we do ,with earth burials,beneath shade

to be the food for future forests/to add to earth

as every tree knows-wisdom is to grow

"beautiful in the light of Mortal sun"

and then to change,as usefulness declines.

We are more than metaphors/less than trees wisdom.

They will always be our Elders.



Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the home of the hairy man - the wildman of the woods. Is he a man? Is he a beast? Is he something in between? Whatever he is, he is spoken about by humans in hushed voices. They are scared of him and they tell tales of him to their children to scare them from entering the hushed darkness of the tree kingdoms. They call him many names; the woodwose, the wudawasa, the wodwos amongst them. The bane of a high-born daughter takes her unintentionally through such a forest on her last journey as a single woman to wed the man of her father's choice. Imposters from another land tramp through such a forest on a mission of their own, killing everything that comes across their path. The lives of some of the creatures that dwell in this place become unavoidably entwined with both these trespassers. The lives of some will change. Some will cease completely.

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

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

AULD MAN'S BACCIE

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RICK WAKEMAN



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expanded
with bonus
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Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

Gregg Kofi Brown has transcended many genres of music...

Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist **Dominic Miller**, **Bomb da Bass**, **Osibisa**, the cast of the **Who's Tommy**, The Chimes' **Pauline Henry**, the Who's former keyboard guru **John Rabbit Bundrick** and Seal guitarist **Gus Isidore**.

The CD is a companion to Gregg Kofi Brown's **autobiography** of the same name which covers his early career in Los Angeles and London. From his first pro tour with **Joe Cocker** and **Eric Burdon** to close encounters of a third kind in a California desert and his adventures touring the world with African rock pioneers **Osibisa**. His journey includes starring in hit west end productions in London, recording and touring with infamous rock bands like Hanoi Rocks and the Members.

His first tour in Gambia and Senegal West Africa supporting African superstar **Youssou N'dour** is well documented, as is his work in the African and West Indian music scene in the UK.

The last few years has seen Kofi perform with **Damon Alban's African Express** and collaborate live with **Amadou & Mariam** featuring **Beth Orton**.

CD and book available soon from Gonzo Multimedia



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www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

These days are rapidly beginning to become a blur. Until they were taken away from me, I never realised quite how my week is normally mapped out by regular events. Charlotte comes on a Wednesday afternoon, I go to the podiatrist on Thursday, and every other Friday the magazine comes out. Now, ever since I damaged my foot even worse than it was before, I spend most of my time in my armchair with my leg elevated, and either the orange cat or the dog asleep on my lap. And it becomes very difficult to know whereabouts in the week one is; the only one of my week's activities which remains inviolate being the magazine.

And the news, like the song, mostly remains the same. My foot hurts like hell, and although Corinna is out of hospital, she is very weak and feeble. Graham continues to look after us in a masterful manner, and once again I am forever in his debt.

And so, here we are at the end of another issue. I'm getting a little bit bored with continually writing that we are in interesting times and that this is another non-standard issue. But I see it as the job of a journalist to write as a tactical response to what is going on around them, And so, as we are in the middle of an unprecedented global situation, what we produce is perforce going to be non-standard.

And things, this issue, have been even more non-standard. Poor, dear Olivia was too ill to work on



Tuesday, and so all the dictating this week has been done by me using voice recognition software. This doesn't affect this issue particularly, but this "end bit" (and I'm really going to have to think of a better name for it) has been dictated onto my iPad whilst Graham is toiling in the other corner of the sitting room cleaning the fishtank which holds my colony of *Gambusia affinis*.

So, boys and girls, responsibility for spelling errors and general omissions is entirely mine, but I think it's okay.

See you next issue,
Hare Bol,

Jon



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

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From the Vaults Vol 1+2

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Jazz Master's Vol 1-4

The Classic Albums Vol 1

Legendary gigs Vol 1

Jazz Master's Vol 1

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The Classic Albums Vol 1

The Early Years Vol 1

American Folk Revival Legends Vol 1

Arthur Brown

Captain Beefheart

Gregg Kofi Brown

Man

Michael Bruce

Sun Ra

Albert Lee

The Selecter

Art Pepper

Atomic Rooster

Billy Cobham

Hookfoot

Al Atkins

The Beach Boys

Pete Seeger

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

GONZO
MULTIMEDIA



All titles are available at: www.burningshed.com

Weekly magazine: www.gonzoweekly.com

