

GONZO



Diane Warren

Sharon Farber

ANGELS

FIGHTING COVID-19

#395/6

ISSN 2516-1946

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 the magazine which is so increasingly strange that for me to carry on saying it is an 'increasingly strange' magazine each issue is pretty much redundant. Whilst laying out this issue, I suddenly realised that – if anything – we are rapidly becoming a sort of hippie National Geographic, which is completely different to the publication I had originally

envisaged, but seems to work really rather well. We have been going for nearly eight years now, and, right from the beginning, I have always said that “we are living in interesting times”, but – God help us – the times are getting ever more interesting with every successive issue. Two weeks ago we were seeing the tentative beginnings of a thaw in the lockdown here in the UK, but in the last fourteen days, everything appears to have gone massively tits up.

Now, before we go any further, I am going to discuss the Black Lives Matter movement in passing, and whilst I think that the various public demonstrations which have taken place over the last couple of weeks will undoubtedly affect the progress of the COVID-19 pandemic, here in the UK, it is the selfish behaviour of people who ignore social distancing regulations either on beaches, outside Ikea, or in the shopping centres of our busiest cities that - to my mind, at least - are considerably more culpable.

But Christ on a bike, it is the behaviour of the drunken louts who took over London last weekend, claiming to be defending our

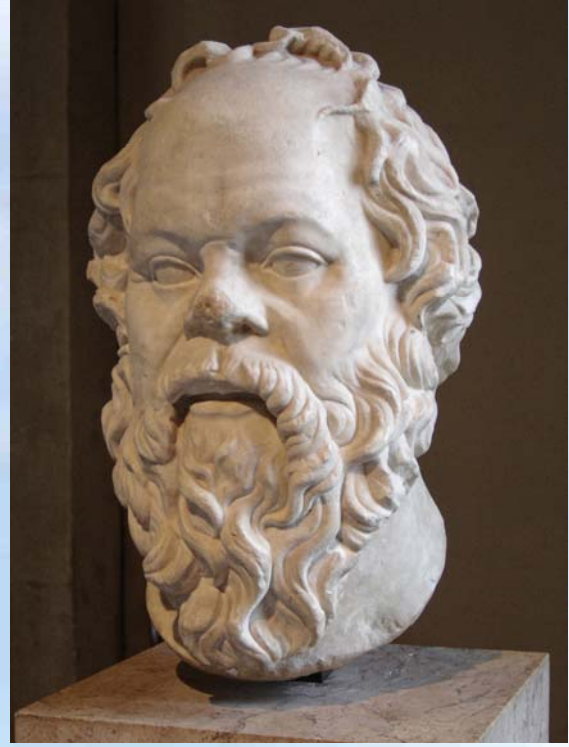


...in the last fourteen days,
everything appears to have
gone massively tits up.

nation's heritage - whilst one of their members got his member out and pissed all over a memorial to a brave and notable police officer - that really gets my dander up.

The murder of George Floyd in Minneapolis was indefensible. There can be no excuses for something like that; it leaves a shameful stain upon the entire United States law enforcement system, and it is not at all surprising that this despicable incident has provoked reverberations all around the globe.

Now, for a second, I am going to channel my inner ancient Greek philosopher. It was, I believe, Socrates who wrote various things in which he had an internal argument with himself. And I am going to be doing a sort of Socratic Dialogue now, because the anarchist hippie of the Dial House school and the sixty year old homeowner with a bad attitude have reacted quite differently to the events of the past few weeks.



Now, don't panic. The two aspects of me are not THAT different from each other. We both condemn the lunatic behaviour of

اللجنة لهم إذا كانوا لا تأخذ نكتة



people on beaches and in retail outlets. Drunken conga lines at VE Day street parties were both selfish and unnecessary, and the behaviour of the yobbery supposedly defending the statues in London, and the people who threw missiles at police horses, are completely beyond the pale. These people should all be condemned by any decent human being.

But it is the BLM protesters that the two aspects of me disagree on.

As I said earlier, I understand totally why these protests have taken, and are taking, place. Both aspects of me believe that theirs is a right and just cause. But there are things which have become adjuncts to the BLM protests, which the two halves of my psyche disagree upon.

On Twitter last week, I saw somebody that I know is a perfectly decent human being with a similar political outlook to mine write something along the lines of “Black Lives Matter, of course. But then again, everybody’s lives matter!” That seemed to me to be an eminently sensible and self-evident thing to write, and I had been

tempted to write something similar myself. That is, until I saw the tirade of venom that was directed in his general direction only minutes after he posted what he did. He was called a fascist, a Nazi, a racist, and all sorts of other things. None of which I believed to be true.

And herein lies the problem, I think. The anarchist vegetarian rabble-rouser who makes up 75% of my psyche totally understands when the BLM protesters, such as Social Inequalities researcher at Cambridge University, Dr Ali Meghji, say:

“By saying Black Lives Matter, you are not saying that other lives don’t matter. However, you are bringing attention to the way that Black people across the world are denied certain human rights by virtue of being Black.

If one house on your street was on fire, would you expect the fire service to hose all the houses, or just the burning one?

Saying BLM doesn’t discount the importance of other lives but sends an important message about the racism



needlessly jeopardizing the lives of black people globally.”

But the 25% of me, who is remarkably conservative (with a small ‘c’) doesn’t get this at all. The intentions behind it are good, but I have a sneaking feeling that by differentiating between black people and everybody else who is downtrodden and put at a disadvantage by the ruling elite, they are scoring an own goal. But, unfortunately, “Black lives matter just as much as white lives, brown lives, yellow lives, and every other shade of skin displayed by homo sapiens” is a bit ungainly.

However, I think that the “ghettoisation”

of such language is very counterproductive. For example, there is the Music of Black Origin Awards. They’re held each year, in London. Well, if you look at my record collection, about the only things which aren’t of black origin, and are English, are by Vaughan Williams. The Beatles, The Rolling Stones, Led Zeppelin and every other bugger who ever picked up a guitar or banjo is playing music of black origin. Surely this should be celebrated, rather than there being a ghettoised awards show dedicated to crappy disco music.

We, as our lords and masters tell us, are living in a multicultural society. But we always fucking have! The first black



skinned people arrived in Britain not as slaves but as Roman legionnaires, and they left their DNA behind them. There have been black traders in England at least since Tudor times, and the country as a whole has been a melange of different races since time immemorial. The first people to arrive here, back in the days of pre-history, had black skin. So, of course black lives matter, because – to a certain extent – we are all black. I have black blood, you have black blood, and Tommy Fucking

Robinson has black blood. But, despite the semantics, which I totally understand, when we are all in a society in which we are supposed to mix and be equal, stressing one's ethnic origins is – to my mind – counterproductive, and possibly even racist.

In the week or so since my misguided friend posted his Tweet, #AllLivesMatter has been taken over, predictably, by those sorts of unpleasant right-wingers whom I





would be unwilling to invite to dinner.

But we need a new term, and furthermore one that does not seem like it is going to alienate a large proportion of the people who read it.

And don't even get me started on the subject of gender politics. But I have been socially iconoclastic enough for one issue.

And the statue of Edward Colston? It is a bone of contention for years, and the Grandees of Bristol have dragged their heels for so long on the matter that the statue deserved to be thrown into the harbour. Of course it did!

I am glad to hear that it is now going to be sent to the museum, where it can be placed in context alongside a description of what Colston did in his life. He did great things, but he also did utterly despicable ones, and both sides of the story need to be told.

I will not comment upon the remark I saw also on Twitter, claiming that Colston's statue was being replaced by one of Kanye West. I hope that was a joke.

I do hope that these protests which are taking place across Britain and America, and to a lesser extent, other parts of the world, are going to help reach the goal of a society which is more equitable. What I personally would like to see is the society described by Bob Marley, back in the year before two sevens clashed, which he himself took almost verbatim from a speech by the last Ethiopian emperor, Haile Selassie to the United Nations in 1963:

So, I don't think I have explained myself as well as I would like to, but I put these – fairly unpolished – thoughts out there for people to comment on and discuss. But I certainly won't be putting them on Twitter!

See you next issue.

Hare bol,

Jon



Covid-19 pandemic, Black Lives Matter, George Floyd, Trevor Rabin, Alan Dearing, Covid Connections Part 4, Pamir Yilmaz, John Perry, Friday Night Progressive, The Merrell Fankhauser Show - Rockin and Surfin and Merrell interview, Mack Maloney's Mystery Hour, Ricky Valance (born David Spencer), Katsuhisa Hattori, Paul William Chapman, Pau Dones Cirera, James "Slim" Hand, Patricia Eva "Bonnie" Pointer, Daniel John Stolper, Frank Bay (born Frank Bass), Allan Evans, Rupert Hine, Marcello Abbado, Fabiana Anastacio Nascimento, Dulce Pinto Bressane, Stephen Norman Priest, Rosemarie Wright, Werner Bohm (Gottlieb Wendehals, Nana Tuffour (James Kwaku Tuffour), Nguea Laroute, Keith Tippett, (Keith Graham Tippetts), Yohan (nee Kim Jeng-hwan), Dame Vera Margaret Lynn CH, DBE, OSTJ, (nee Welch), Rick Wakeman, The Fall, The Mitchell Trio, Barrie Guard & David Cunningham, Dave Bainbridge, Eliza Carthy, Michael Bruce, Angels of Mercy, Ed O'Brien, Lacertilia, Roger & Brian Eno, Tony Klinger, Chris Chappel, Kev Rowland, Marin Springett, Kenny Mitchell, La Chinga, Lords of the Trident, Decline of the I, C J Stone, Hawkwind, Martin Springett, Jenny Boyd, Jennifer Juniper

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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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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LED ZEPPELIN E.L.O.
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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SOCIAL DISTANCING

Observe wildlife rules ...
but with people!



Wash your hands often
with soap and water
for 20 seconds.



Stay home if
you're sick.



Avoid close contact
with those that
are sick.



When you cough or
sneeze, cover your
mouth and nose.



Avoid touching your
eyes, nose, and mouth
with unwashed hands.



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sloppy friends
as bear bait.

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PRATT, DOWNES & SCOTT,
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EYEWITNESS

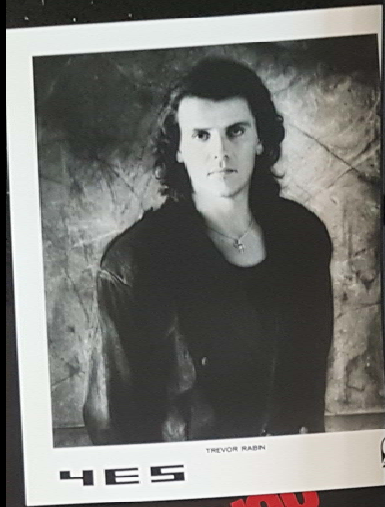
TREVOR'S journey

These photographs mark a small but important episode in prog rock history. This is the first of Trevor Rabin's hotly anticipated career spanning box

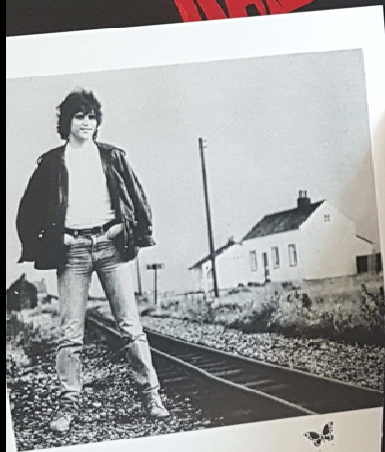
set to come off the production line. Changes features a selection of Rabin solo albums, early demos of material he ended up using during his time in Yes, previously unreleased live material and unreleased soundtrack material

The solo albums included are Beginnings (1977, although reissued as Trevor Rabin in 1978), Face To

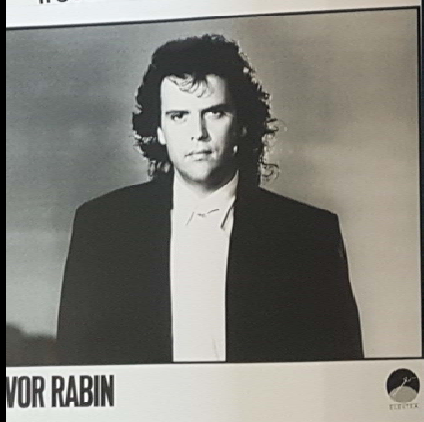




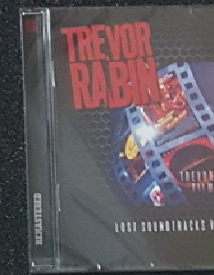
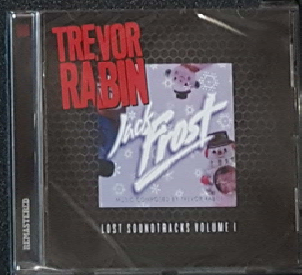
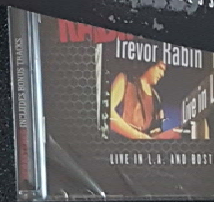
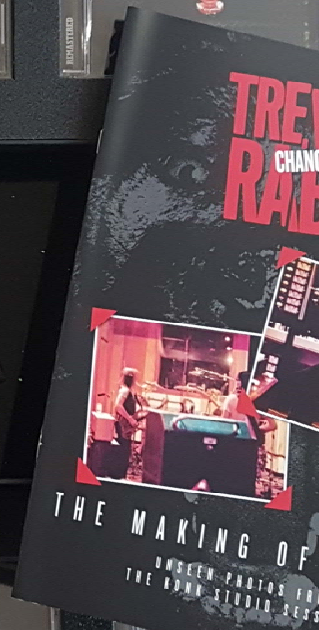
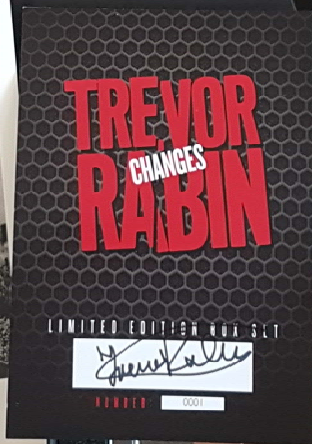
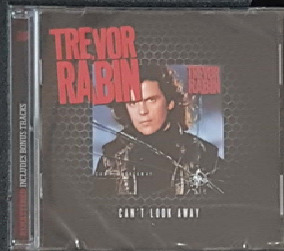
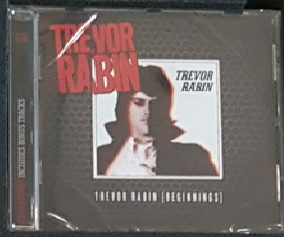
TREVOR RABIN
CHANGES



Trevor Rabin



TREVOR RABIN



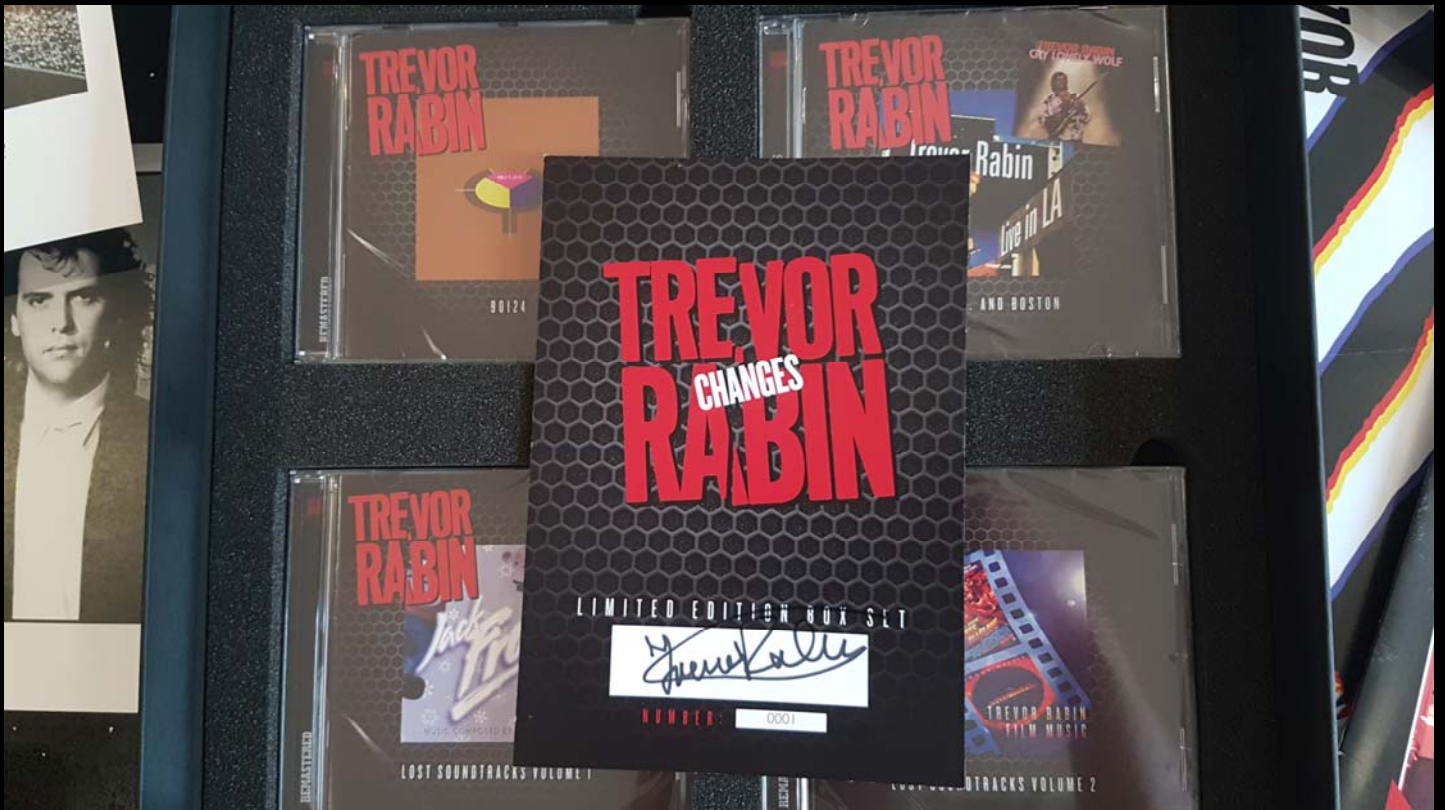


Face (1979), Wolf (1981) and Can't Look Away (1989). There is also an extra disc of bonus material from Can't Look Away featuring edits, demos and interviews.

Also included is 90124, which is a compilation of material demoed at a time before he joined Cinema, who later became Yes, including Owner Of A Lonely Heart, Hold On, Changes, Cinema and Love Will Find A Way, as well as Walls featuring former Supertramp singer Roger Hodgson on vocals (at a time when he was invited to join Yes).

There is a previously unreleased live concert recorded in Boston on the Can't Look Away tour and two volumes of Lost Soundtracks, one featuring music from the 1998 film Jack Frost and the other with various music from Rabin's lengthy and successful career composing film scores.

The set also features a signed and numbered certificate, a 24 page A4 photo book, The Making Of Wolf, a 24 page A4 photo book, The Can't Look Away Photo Session, an A3 Poster, 4 x 10" x 8" Reproduction Promotional Photos and reproduction press cuttings.



A Few Facts About Plastic Pollution



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

ONE MILLION

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



Plastic constitutes
approximately

90% 
of all trash floating on the ocean

The average American
throws away
approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

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.

Introduction to Covid Connections Part 4

Alan Dearling

I sense that there's going to be some major civil unrest ahead. A perfect storm - climate change, racism, nationalism, economic and social poverty, significant distrust and anger at politicians, police and 'authorities' in general - and FEAR.

I was a bit stressed and perplexed over what to write for this intro. I feel that this is my last Covid Connections for the present. Unless we get a big second wave.

In Covid Connections Part 4, there are two contributions this time. Both from old friends. **Pamir Yilmaz** looking after his elderly mum in Turkey and **John Perry** in Nicaragua displaying anger and frustration at fake news over Covid-19 and the politicisation of the pandemic.





Overall, I am more than a bit confused and conflicted over what to write, what comments to 'string' together. Here in the separate dominions of the UK, there seems to be a sudden rush into ending lockdown, whilst other rules and regulations like quarantine and face coverings are more restrictive than before at the height of the pandemic lockdown. Talking to locals around Eyemouth and Berwick (either side of the Scottish/English border) yesterday (my first trip shopping into Berwick on the bus in 15 days), some folk have not been keeping up to date with the changes in rules at all! One regular bus passenger, with little else to do than travel on the local bus over the border every day, told me: *“I’ve not heard about face coverings becoming compulsory in England. They’ll have to buy one for me, if they want me to wear one on the bus.”*

The aftermath of Black Lives Matters

(BLM) is raising some interesting issues - especially over re-interpreting 'history'. That's something I've always found fascinating and has informed much of my own writing and research. Historic events are written by people, historians, journalists, commentators. They frequently tell the reader more about the writer, than accurately detailing or explaining actual events. My area of Scotland – especially the port of Eyemouth is steeped in colonial, merchant trading history. Overlooking the harbour is Gunsgreen House, probably designed by John and James Adam, and built for smuggler, John Nisbet, but later the home of Robert Robertson (Glasgow). His wife Anne and himself inherited the estates in 1828 of her slave-owner father, Dr Robert Glasgow on St Vincent, at the Mount Greenan (or Montgreenan) and Sans Souci estates.

It's a bit like the Pandemic - will BLM lead to changes in real lives into the

future? And even local protests in Eyemouth, perhaps? Will our recent past prove to be 'transformative'? Or, will it be a return to our individual and collective 'Old Ways'? A return to what, artist, Grayson Perry described as: "What Britain does best – Hypocrisy!" I guess that's my personal response on hearing that the film, 'Gone with the Wind' and the TV series, 'Little Britain' are now banned viewing. In this context, I've been ruminating on what a close friend of mine wrote to me from North London (I'll keep her anonymous):

"However, turning to the Black Lives Matter stuff - fascinating but I have to say really rather scary as well - I'm supportive of much but am more of a

Starmer-ist re rule of law and am very concerned about the knee-jerk ness of much of what is going on - so politicians kneeling because of a death of someone who clearly utterly shouldn't have died who he did but who was not exactly a model citizen in other ways - or calls to reopen the Mark Duggan case etc are concerning.... I just hope things don't kick off again locally as we are very near the epi-centre of the 2011 riots and it wouldn't take much. I also don't like the idea of ripping down statues or re-naming things because of guilt by association – so, yes, we need to get rid of the statue in Bristol, but I'd rather have seen judicial review if needed to bring about changes that are overdue - but Gladstone as guilty by association because of his father?



All this - given the febrile atmosphere in strict confidence.... not sure what it's like in Scotland?? I sense that the debate on race, ethnicity and BLM could also become a catalyst for nationalist rhetoric in Scotland, Wales, Northern Ireland etc re colonial past of Britain? As with the CV19 response in the UK, I gather everything is far more muted in Europe - most places and speaking to people today in the first meeting I've attended - for an hour - with EU partners this afternoon, they seem a bit bemused at how wholeheartedly the UK has embraced demands for change and renaming of roads, review of statues etc."

Meanwhile, Big Green Gathering, Kozfest and many of the other more alternative festies for 2020 are cancelled. Virtual events are taking place in their stead. Live Zoom streams, videos of performers – all sorts of creativity.

INvirolution:

<http://www.invirolution.org/>

Virtual Stonehenge:

<https://www.stonehenge2020.com/?fbclid=IwAR2rGjsw4kr8oJUt33MVUQh9dU2CbgcfS7nOJRMVgP0YzmCUdc1Jx>

WsWg-U

Here's my video made during lockdown for inclusion in some Virtual festies. It's all about my musical participation events and happenings, Virtual MSFN workshop:

<https://vimeo.com/427030966>

I open the proceedings as Gonzo the rather scary clown!

At a personal level, my daytime lockdown days in Scotland currently continue to be a mix of research, writing, photography, arts and crafts, contacts with people on social media and my daily walk inside the Scottish '5 mile zone'.

Evenings, mostly watching TV and videos, plus acrylic painting my dotty stone creations! In pre-lockdown, I rarely watched more than an hour on the box – usually Channel 4 News and bits from the BBC and Aljazeera. Now, I've been experimenting with catch-up programmes and channels like Film 4, Horror and the Sony movies. It's taken me into some odd nooks and crannies. The internet is getting overloaded by people 'streaming' - but some of the time it works seamlessly. Have you ever watched a surreal comedy





series called, 'Inside Number 9'? I think it's interestingly odd. Dark. Apparently it started airing in 2014 and totally passed me by. But I've just watched the first two episodes, which are complete stand-alones. The first, 'Sardines' is very Viv Stanshall! Both are extremely odd. It is written by Reece Shearsmith and Steve Pemberton of 'League of Gentlemen' and 'Psychoville' fame. Addictive and a bit reminiscent of a surreal 'Tales of the Unexpected'. I've also discovered some interesting old B&W films like Bogart and Lizabeth Scott in the rather

wonderful, and tongue firmly in cheek, mobster melodrama from 1947, 'Dead Reckoning'. Complex, muddled and almost totally bonkers, but great viewing.

I've also been able to watch films from other cultures like the South Korean, 'Age of Shadows' from BBC 4. Filled with violently atmospheric, powerful action and epic historic detail from the cultural and political whirlpool of resistance fighting in Japanese occupied Korean, Seoul in the 1920s.

The Joys of Lockdown!



Corona Days with My Mother in Lockdown Turkey

Pamir Yilmaz



Hi,

This is Pamir. I'm from Turkey. I met Alan many years ago in Patara where I run the Medusa Bar and camping. When he wrote to me around one month ago asking about personal stories related to Covid-19, it sounds very interesting to me. I accepted to join that, but of course, as usual - oriental behaviour - I'm so relax to do it... yes, in 'following days'! Probably I'm so late, but in any case I'm happy to join that project. I'd like to share the souvenir of those exceptional days. During that period I became busy with another mission - due to my mother. My mother is like a hero for me, that is why I'm going to talk a lot about her in this story.

At the end of March I was in Patara to get the bar and camping ready for the summer



Alan remembers: *"It was in the early 1990s when I first visited Patara. The village had a very temporary feel because of building restrictions – but back then it also felt a bit like being the American Wild West. The village and Pamir's Music Bar are located just outside a major archaeological site. Here's a pic of Pamir's lovely family."*



Excavations are still continuing at the huge archaeological site – it includes the Senate Building for Lycia and perhaps the oldest lighthouse in the world, lying just inland from one of the most fabulous sandy beaches on the Mediterranean. I fell in love with Patara, and my love was, in part, based on Pamir and his passion for music, and his kind, adorable mum and dad."

This is me outside the Medusa Bar in 2018. [https://en.wikipedia.org/wiki/Patara_\(Lycia\)](https://en.wikipedia.org/wiki/Patara_(Lycia))





season. Unfortunately, the restrictions were announced by authorities because of Covid-19 just at this time. So I couldn't open the bar and camping till to the next announcement. Just at that time my mother phoned me to ask if I can join her to help during confinement, because she is old (88) and living alone. As I couldn't do a lot in Patara I decided to go to Malatya where she lives (also I born there and lived there till 11 years old). But the problem was that there

were no public transport or flight. So I had to drive around 1200km with my poor old car, Renault (model 1992). Anyway, I succeed, and arrive at my mother's house after 17 hours driving. When I saw her happiness I was proud of my decision.

I think I should talk a little bit about her life which is very interesting, and unusual compared with her contemporaries. She was born 15 days after the death of her father in 1932. This makes certain about the year of her birth. Because on her identity card, it's written as 1930. Indeed, she got her identity card when she entered into school, so the year was chosen according the average age of the class. Back at that time, for a girl, it was unusual to go to school. My grandmother had begun to work at this particular school just after the death of her husband in order to look after the economy of the family, with four daughters. So she brought my



My mother is the second one from left who is sitting



mother and her sister to school with her, which was easier for her to look after them. By then, the other elder sisters were already married. My mother and her sister

continued to study for being a teacher. I should mention about those schools which are calling Village Institutes (<https://en.wikipedia.org/wiki/>



Village Institutes). They were originally founded in 1940s, in around 21 rural sites of Turkey in order to develop the education system. They were boarding schools and their aim was to educate the children from villages and then send them back to villages to educate not only the children but also the adults. After a very successful 10 years, some politicians were not happy with that development because they realized that the dynasties, the imams were losing their powers, and the people are not following them as before. In response, they were all closed in 1954 and this was a big loss for the enlightenment of the country. Anyway, I'm so lucky to have such a mother who worked in, and provided education in, those schools.

So, for my precious mother, I try to do my best during these Corona days - shopping, cooking, house works, gardening, etc. At the same time, I became busy starting to copy her diary to the computer. My cousin who is writing small stories was also interested with this project, and had already edited diaries from the previous years. But, the last few years he wasn't able to continue because of health problems. I have now taken over that responsibility and am trying to type her diaries. I have been able to finish only one year so far and still have two years left. Probably during the next confinement I will be able to finish the rest and we would be able to publish the fourth one!

And she's still writing and she is still productive. It's not easy to keep up with her energy!...

Nicaragua battles COVID-19 and a Disinformation Campaign



*By John Perry
From Masaya, Nicaragua*

Every country in the world is trying to balance its fight against the virus with the need to have a functioning economy, and there is plenty of debate about what the balance should be. The world's poorer countries face the toughest challenge, because a high proportion of their populations engage in a daily struggle to earn enough to eat, whether in small businesses or the informal economy. In Nicaragua, around 80% of people make their living in this way.

But there are two more problems uniquely affecting Nicaragua in tackling the pandemic. One is that its economy and social life had already been attacked only two years ago when a right-wing coup attempt closed much of the country

down for nearly three months. Although the economy is recovering, it is inevitably weaker than it was prior to April 2018. Moreover, continuing US sanctions deprive Nicaragua of help towards its anti-poverty programs and also block much of the assistance other Central American countries are able to access, including medical supplies.

The second problem is that the opposition, thwarted in their coup attempt, have seized the COVID-19 epidemic as a new weapon with which to attack the government. Whereas in the US and Europe opposition political parties have generally combined criticism of their political rivals with overall support for their country's efforts to defeat the epidemic, the Nicaraguan opposition has been not simply negative but contemptuous. Opposition spokespeople have poured scorn on the government's efforts and encouraged the international media to accuse it of negligence or even that it is in denial about the epidemic. Worse still, they have deliberately sown fear and suspicion among the Nicaraguan population, so that many people are not only scared of the virus but even of using the public health services that are there to help protect them from its effects.

This is the background to an unusual step taken by Nicaragua's Sandinista government on May 25: it published a 75-page "White Paper" describing its strategy to tackle COVID-19. Much of the strategy was already in place as early as January this year, but in the paper the different elements are set down clearly and the reasons for taking them are explained in detail.

Alan tells us that: *"I worked on policy and practice publications with the UK's Chartered Institute of Housing and the Joseph Rowntree Foundation for about 25 years. John Perry was one of a succession of Directors of Policy who it was both stimulating and enjoyable to create accessible publications with. Over time we became friends, kept in contact, and for many years now John has lived as a resident with his wife in Masaya in Nicaragua, sharing his skills and expertise to support many indigenous people in straw-bale house-building, subsistence farming and water projects. His article from a developing country in Central America provides a thought-provoking and fascinating comparator with the UK and other European countries' responses to Covid-19. And an insight into contentious 'facts' and fake news." Agrovienda is the name of the project.*



The strategy to tackle COVID-19

Government recognition of the importance of confronting the virus was made clear at a press conference in mid-January, two months before Nicaragua even detected its first virus case, which was a passenger arriving at the international airport. Then on January 31, a day after the World Health Organization (WHO) declared a “public health emergency”, Nicaragua created a special commission to deal with the virus threat. By February 9 it had issued a joint protocol with the Pan-American Health Organization (the Americas branch of the WHO), setting out its strategy. At this early stage of the crisis, few countries outside Asia had done anything similar.

Nicaragua: progressive social policies and outcomes

Importantly, the White Paper makes clear that the real work had started a decade earlier. Since 2007 when the current Sandinista government took office, it has been making significant investments in the public health service, increasing the number of doctors from 2,715 to 6,045, building 18 new hospitals, opening dozens of new health centers and creating new vaccination programs. By 2018, Nicaragua was spending 21% of its government budget on health, one of the highest proportions among less-developed countries. Compared with 2006, infant mortality in 2019 had fallen by more than half; deaths in childbirth had fallen from 92.8 for every 1,000 live births to 29.9 over the same time period.

Given this base, the government’s strategy to fight COVID-19 enabled it to designate 19 hospitals as specialist centers to receive patients; one, the Hospital Alemán Nicaragüense in Managua, has been dedicated entirely to dealing with respiratory infections during the outbreak. Among other resources, at the start of the

crisis these hospitals contained 562 intensive care beds and 449 ventilators. This can be compared with Costa Rica’s 450 ventilators, whereas neighboring Honduras and El Salvador had fewer than 200 each, for bigger populations.

Strong public measures against the virus

The government also set about strengthening the defenses against the epidemic within the community. It intensified its vaccination program, so as to reduce the level of other respiratory diseases such as influenza and pneumonia that would make the fight against COVID-19 more difficult by using similar health resources. It trained 158,000 health *brigadistas* who have now carried out more than 4.6 million house-to-house visits, dispensing advice about the virus. It set up a free telephone helpline, which in its first month’s operation had 110,000 callers. Schools, buses and markets are being regularly disinfected. Public buildings have safeguards to limit transmission of the virus and there has been general public education both through the *brigadista* visits and through the media.

A key part of the strategy has been to train the 9,000 people operating at the 19 points of entry to the country in dealing with visitors during the crisis. This has enabled some 42,000 travellers arriving in Nicaragua to be asked to self-isolate for 21 days, during which they receive follow-up visits and phone calls from officials to monitor their state of health and detect possible new cases of transmission. Internationally, many countries set up such systems much later than Nicaragua and, in the UK for example, so-called “track and trace” arrangements will not be in place until later in June. The Nicaraguan government deliberately did not close its borders as it wanted returning travellers to use official



*Members of the 300-strong sanitation squad who work for the Managua city council”,
from
<https://www.el19digital.com/>*

crossing points, and it deployed the army to track down the many people who have made unofficial crossings, evading health controls.

Conservative NGO’s financed by the US make up data about COVID-19

As the White Paper concedes, there have been many criticisms of Nicaragua’s approach. These have far exceeded what the country should reasonably expect, given that it intensified its preparations as soon as the global emergency was officially recognised in January and kept the numbers of cases to double figures until early May. The reason for the heavy criticism is, of course, political.

One example is the way the official reports of numbers of cases and numbers of deaths are challenged on a daily basis.

This is not simply a matter of questioning the accuracy of official figures, but an attempt to completely deny their legitimacy. A so-called “Citizens’ Observatory” has been set up, consisting of anonymous “experts,” who create their own figures which come from “civil society, networks, digital activists and affected families” and are “verified by the citizenry.” These are carried in official-looking twice-weekly reports, which say in small print that they are not government publications but which are treated by much of the media, including the international press, as if they have more credibility than official sources. *France 24* describes the body as “a prominent Nicaraguan NGO” even though it has no registered status and has only existed for a few weeks.

Since it started in March it has produced vastly inflated figures. For example, when on May 26 the health ministry, MINSA,

reported 759 proven cases of COVID-19, the “Observatory” was reporting over 2,600 cases with a further 2,000 as “suspicious.” Right-wing NGOs and media channels have produced even worse forecasts. A report by the notorious media channel *100% Noticias* on April 2 predicted that 23,000 Nicaraguans would have died from the virus by early May. The BBC carried a report which included a forecast by local NGO Funides that by June there would be at least 120,000 virus cases and 650 deaths. While the BBC cast doubt on the Nicaraguan government figures, it reproduced the Funides figures without questioning them. Funides does not work in the health sector and in 2018 it received over \$120,000 from the US-government supported agency, the National Endowment for Democracy, to promote “democracy” in Nicaragua.

Other unfounded criticisms regarding Nicaragua’s pandemic situation

Another criticism has been to challenge Nicaragua’s approach of keeping the economy and daily life moving and not requiring the kinds of “lockdown” that have taken place in neighbouring countries and to varying degrees in the US and Europe. Ignoring the obvious need for a balanced judgment to be made that aims to avoid what the White Paper calls an economic “catastrophe,” critics have implied the need for more drastic measures without explaining how the majority of ordinary Nicaraguans will make a living if these are put into practice. The experience of adjoining countries’ lockdown strategies has been extremely mixed, as COHA (Council on Hemispheric Affairs) has already shown.

In recent weeks, criticisms of the lockdown measures in adjoining El Salvador and Honduras have intensified. While Costa Rica’s lockdown policy

appears to have been more successful, it has come at the cost of severely affecting relations with every other Central American country, when it shut down its borders to commercial traffic giving no notice and causing both enormous queues and considerable economic hardship. From nearby Colombia, *The Guardian* reports that “that strict quarantine measures have done little to flatten the curve [of numbers of virus cases],” even while the same newspaper repeatedly criticizes Nicaragua’s failure to adopt a lockdown policy.

Proponents of lockdown for poor countries such as Nicaragua have also ignored the many criticisms of such policies. For example, the eminent epidemiologist Professor Sunetra Gupta, of Oxford University, describes lockdown as a “luxury” only available to the middle classes in developed economies. Many other experts agree with this view, as do international NGOs such as Oxfam.

But the worst attacks have been to accuse the government either of gross negligence, of having no strategy to confront the epidemic or even of deliberately wanting people to die. These have been detailed and sophisticated. For example, the government is alleged to be opposed to using facemasks, though in fact, it has been promoting their use. “Reliable sources” assert that hospitals are full, and incapable of helping prospective patients. False allegations have been made that victims of the virus are being secretly buried in communal graves (illustrated with photographs shown to have been taken in Ecuador).

Inevitably, as COHA reported on April 17, these criticisms have been picked up and amplified by the international media. If anything, their coverage is even worse now than it was in early April. According to the BBC on April 20, for example, the Nicaraguan government “ignored messages from public health experts.” In

the UK, *The Guardian* has three times compared President Ortega with the right-wing President Bolsonaro in Brazil (who has cynically dismissed the seriousness of the virus), most recently on May 10.

Propaganda that puts people in danger

The propaganda of course does have an important effect on international opinion about Nicaragua and – perhaps to a lesser extent – on opinion in Nicaragua itself. More importantly, however, it is clear that the aim of producing fear and even panic

about the epidemic has partly succeeded, as it is confirmed by the experience of the Jubilee House Community in Ciudad Sandino.

Jubilee House's Coordinator, Becca Mohally Renk, says that their staff have direct experience of the impact of the opposition propaganda on patients who come to the community run clinic. They have spoken with people whose family members have COVID-19 symptoms, and many are not only afraid to take them to an official MINSA (Health Ministry) clinic, they even fear calling the



government's special hotline number to report the case. They have been told that MINSA doesn't have tests and isn't really attending patients, so they don't see a lot of point in bothering to report their case. But they've also heard that MINSA will come and take away their family member and they won't see them again. With so many fake stories of secret burials and false accounts of MINSA hiding bodies and losing bodies, people don't want to go to the hospital.

So, as a direct result of the propaganda, some people are effectively hiding cases from MINSA and making contact tracing impossible, possibly putting themselves and family members who are infected with COVID-19 in danger if they worsen suddenly and don't go to the hospital in time out of fear. In Masaya, this author knows personally of a death which might have been avoided if the victim had gone to MINSA. Interviews with satisfied patients leaving the Masaya hospital after recovering from the virus, posted on social media locally, may to some extent help to counteract these false rumors.

The opposition's response to the White Paper

Will the opposition give up its negative campaign now that it is even clearer than before what the government's strategy is about? Of course not. It has already dismissed the White Paper as "a confession of the enormous error which the government committed" in its approach to the epidemic. It accuses the government of putting Nicaraguans at risk by promoting the theory of "herd immunity," when this term (*inmunidad del rebaño* in Spanish) does not appear in the document. It criticizes the White Paper's citing of experience in Sweden, yet the available data show that Sweden's avoidance of a lockdown has in most respects resulted in a better response to the epidemic than those in the US, UK, Spain or Italy.

What does the opposition advocate instead? Spokespeople such as Carlos Tünnermann, coordinator of the opposition Civic Alliance (described by news agency EFE as "one of Nicaragua's most prestigious intellectuals"), stop short of actually calling for a lockdown yet imply strongly that one is needed. Why do they want one? It may be because it would recommence the destruction of Nicaragua's economy that they attempted in 2018, and also erode popular support



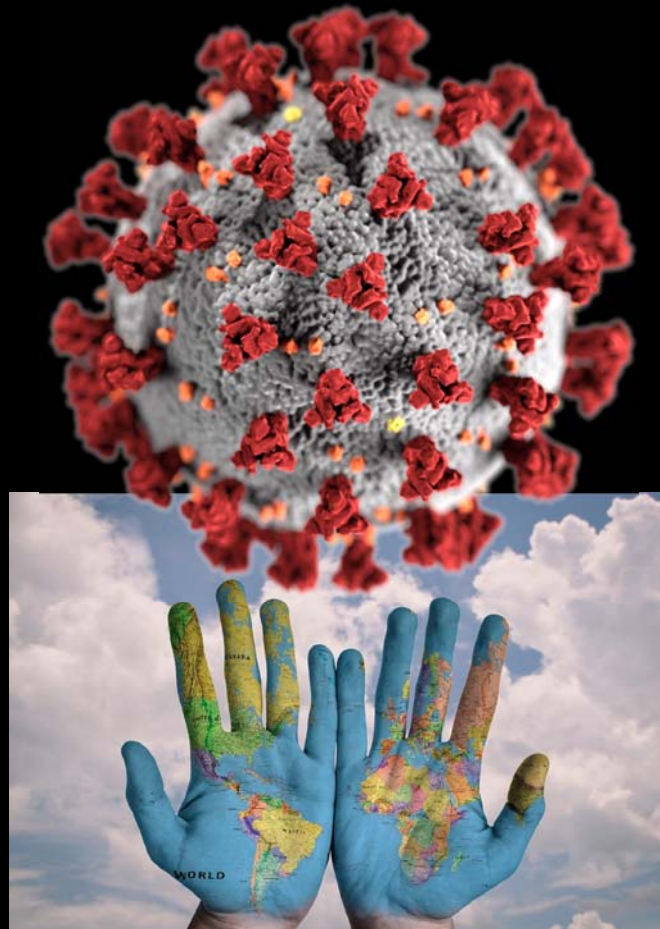
Overall mortality in Nicaragua for January 1st to May 15th each year, 2015-2020

for Daniel Ortega's government. Why do they not actively call for a lockdown themselves? It may be because they can see the reality of its disastrous effects in El Salvador and Honduras, and they know full well that some of their key political allies in the United States want lockdowns to be rescinded as soon as possible.

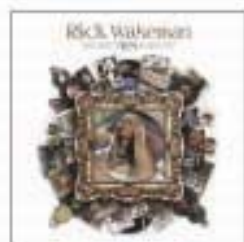
The authorities' efforts are being complemented by the behaviour of the great majority of people and businesses in Nicaragua who are following the Health Ministry recommendations. In general, people are actually doing more to protect themselves, as well as workers and customers, by wearing masks, ensuring they keep physical distance and applying systematic hygiene measures. As a result of this combined national effort against the virus, the White Paper is able to show that, so far, mortality in Nicaragua is very clearly remaining at levels below those of the previous five years (see chart).

The outlook

For the moment it seems clear that Nicaragua is now well into the phase of community transmission of the virus. At this point trying to estimate the number of cases precisely is impossible because, as a WHO report indicates, data through March 2020 suggests "80% of infections are mild or asymptomatic." Nicaragua's health authorities are focused on identifying patients with symptoms and ensuring they get the treatment they need while also monitoring those patients' contacts and ensuring they isolate appropriately, a task made vastly more difficult by the opposition's propaganda. Of course, the system now begins to face a huge test and the next 2-3 months are expected to be crucial.



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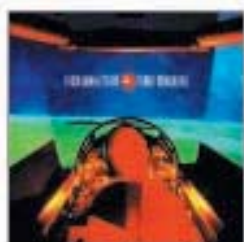
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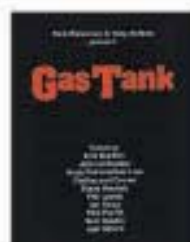
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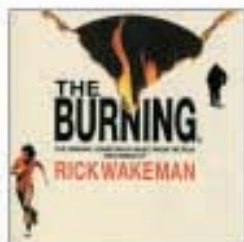
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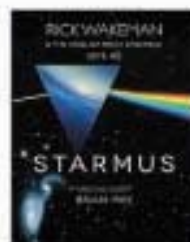
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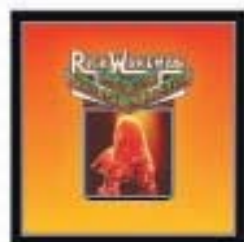
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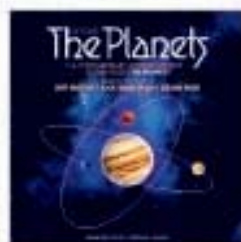
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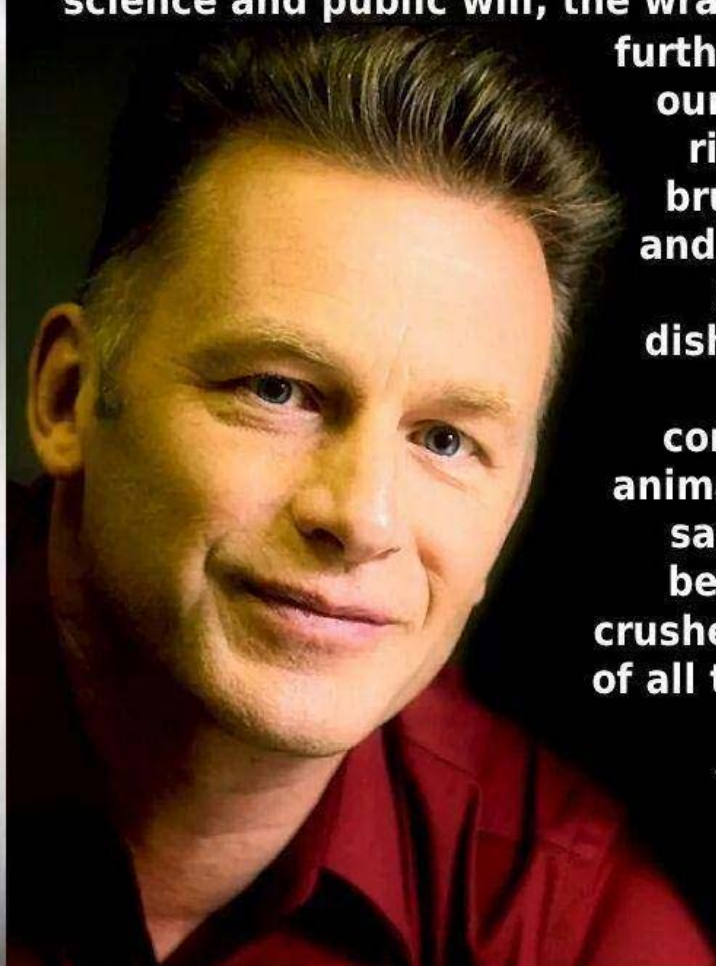


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It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside 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



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Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Schr. James L. Day, Capt. Nash.
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The subscriber, by appointment from the Hon. Secy of Patents, Inventor of the U. S. Patent No. 66,000 for a certain and forwarding to the said models, designs or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will disburse the prepare Certificates, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of any claims, and receive notices to defend and prosecute in Europe and

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the care.
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Providence &...
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ving Worcester at 10...
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THE...
Leave Worcester at 7...
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morning and evening...
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morning and evening...
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EIGHT TRAINS...
re-pondies Depot, Glouce...
B...
Leave Uxbridge for Providence...
Leave Providence for...
the 6:20 A.M. train...
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with train from Boston...
on class tickets...
stop at Millbury, Westbury, Orange, Fairville, Northbridge, Waltham, Uxbridge, Millville, Abington, Waterford, Woonsocket, Hamlet, Merrill, Co. Ashton, Leominster, Valley Falls, Central Falls and Pawtucket.
M... HINCKLEY, Capt.
EIGHT NOTICE-- Goods remaining at depot 48 hours after they are ready for delivery will be charged storage.
No freight received after 5 P.M. of March 23.

Worcester, Southbridge, and Sturbridge
Steam Propeller Freight Line.
NEW STORE!
Garden Block, No. 44 Front St., WORCESTER.
The subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of FAMILY GROCERIES, now prepared to furnish the citizens with every article under Arrangement commencing May 1. THROUGH PASSENGER TRAINS.
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
The last on the arrival of the New Haven Train.
A 1/2 P. M. train will take up on one east of Framingham passengers will leave Millbury at 5 1/2 A. M. and 2 1/2 P. M. Passengers will leave Holliston at 7 A. M. and 4 1/2 P. M. 4 1/2 P. M. train will not stop at Way Stations to take up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 6 1/2 P. M. 7 1/2 A. M. train will stop only to take up passengers at Way Stations for Springfield or beyond, or to take up passengers for Worcester at Way Stations west of Framingham.
A 1/2 P. M. train will take up one east of Framingham. A 4 1/2 P. M. train will not stop east of Framingham, except to take up Western Railroad passengers at Brighton on Sunday.
A 1/2 P. M. train is the New York Steamboat Train, to Norwich, to run as heretofore, without stops, except at Framingham.
Passengers for Millbury and Holliston will take the 2 1/2 P. M. train.

SEEDS. Together with a general assortment of Garden Seeds, Barrels, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also at the General 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. 50w TYLER HARRINGTON.

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Steam Propeller Freight Line.
NEW STORE!
Garden Block, No. 44 Front St., WORCESTER.
The subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of FAMILY GROCERIES, now prepared to furnish the citizens with every article under Arrangement commencing May 1. THROUGH PASSENGER TRAINS.
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2000 do. Northern CORN;
200 Bushels OATS;
500 do RYE;
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CORN AND RYE MEAL.
OTIS GRAMM,
Worcester, Feb 11. 50w 15 Washington Square.

THE subscriber, by appointment from the Hon. Secy of Patents, Inventor of the U. S. Patent No. 66,000 for a certain and forwarding to the said models, designs or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will disburse the prepare Certificates, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of any claims, and receive notices to defend and prosecute in Europe and

THE subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of FAMILY GROCERIES, now prepared to furnish the citizens with every article under Arrangement commencing May 1. THROUGH PASSENGER TRAINS.
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
The last on the arrival of the New Haven Train.
A 1/2 P. M. train will take up on one east of Framingham passengers will leave Millbury at 5 1/2 A. M. and 2 1/2 P. M. Passengers will leave Holliston at 7 A. M. and 4 1/2 P. M. 4 1/2 P. M. train will not stop at Way Stations to take up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 6 1/2 P. M. 7 1/2 A. M. train will stop only to take up passengers at Way Stations for Springfield or beyond, or to take up passengers for Worcester at Way Stations west of Framingham.
A 1/2 P. M. train will take up one east of Framingham. A 4 1/2 P. M. train will not stop east of Framingham, except to take up Western Railroad passengers at Brighton on Sunday.
A 1/2 P. M. train is the New York Steamboat Train, to Norwich, to run as heretofore, without stops, except at Framingham.
Passengers for Millbury and Holliston will take the 2 1/2 P. M. train.

SEEDS. Together with a general assortment of Garden Seeds, Barrels, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also at the General 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. 50w TYLER HARRINGTON.

NEW STORE!
(Warden Block,) No. 44 Front St., WORCESTER.
The subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of FAMILY GROCERIES, now prepared to furnish the citizens with every article under Arrangement commencing May 1. THROUGH PASSENGER TRAINS.
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
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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.

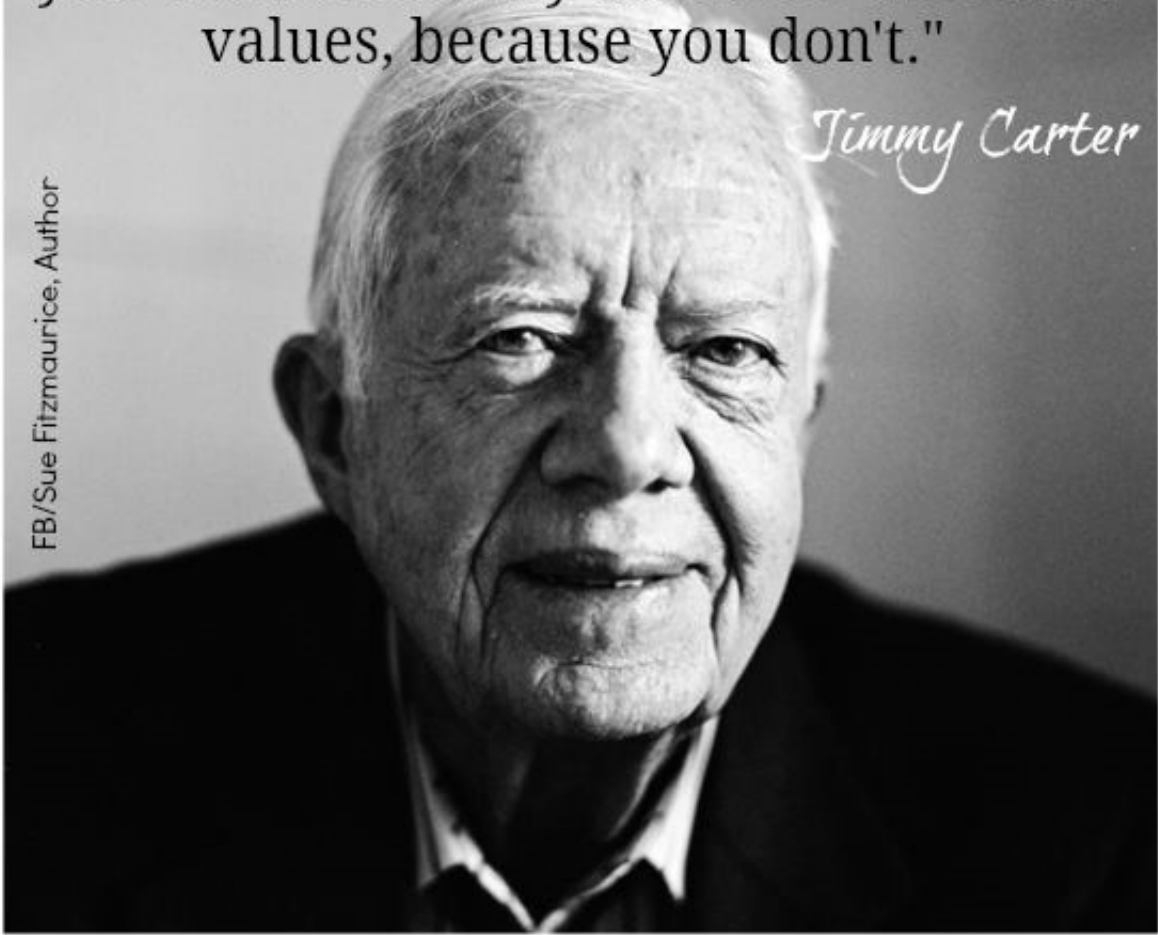
arsydeede@yahoo.co.uk

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.

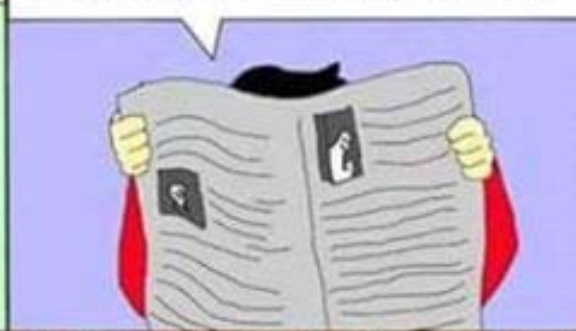
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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





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



KEEP

CALM

Normal service

will resume

Shortly

strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample.

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

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

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

**Listen
Here**

Strange Fruit is a unique two-hour radio show exploring the world of underground,



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.



Ronald Marquiss, Astronomusic, Michael Bernier, Timm Biery, The Dark Matter Trio, SYMPHONIC NV, Jacqui Taylor, Straight Light, Forever Twelve, Ephemeral Sun, United Progressive Fraternity - UPF, Moon Letters, Moonparticle, PENNA, Quicksilver Night & QNP, Faint Signal, Lenny Rocillo, Ony, El tubo elástico, Alessandro Bertoni, Orpheus Nine, Larry Campbell, Jack Potter Music, The Unified One, Roy Craig

[Listen
Here](#)

Friday Night Progressive



The Merrell Fankhauser Show - Rockin and Surfin And Merrell Interview!

Join us tonight for a Special Show...I interview Merrell for approx 45 Minutes followed by the Rockin and Surfin CD! Make sure to check out Merrell Fankhauser's You Tube Channel <https://www.youtube.com/user/manfrommu> And his Website www.merrellfankhauser.com All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company - ASCAP

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

**Listen
Here**



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).

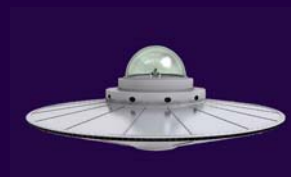
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Interview with a Vampire

The MMMX Gang talk with transgender vampire & radio personality, Kara Kittrick, about tips on securing a regular blood supply and what a vampire can expect in return for a pizza. Also, a visit from Archbishop Ron Feyl Enright, exorcist for the Los Angeles area, plus a special archived segment. Special guests: Agent X and Meaghan Reagan.



Listen
Here

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



Ricky Valance
(born David Spencer)
(1936 – 2020)

Valance was a Welsh pop singer. He was best known for the UK number one single "Tell Laura I Love Her", which sold over a million copies in 1960, and was the first male Welsh singer to have a UK number one single hit. He sang in his church choir, and worked in a coal mine and a factory before joining the RAF at the age of 17. He started his musical career after leaving the military, and performed in local clubs in the north of England as a cabaret singer for a couple of years, before being discovered by an A&R representative from EMI, signed to EMI's Columbia label, and placed with the record producer Norrie Paramor. He claimed that he chose the stage name Ricky Valance because he liked the name Ricky, and took the name Valance from that of a horse at a race meeting, and was not a tribute to Ritchie Valens as sometimes reported.

At his first recording session, Paramor suggested

that Valance cover Ray Peterson's American hit, "Tell Laura I Love Her", co-written by Jeff Barry. Many American death rock records were simply never released in the United Kingdom, including Peterson's original version of the song, as Decca Records considered it in bad taste. The BBC refused to play teenage tragedy songs like "Tell Laura I Love Her", but, thanks to airplay on Radio Luxembourg, Valance was rewarded with a number 1 hit in September 1960. Valance thus became the first Welsh man to reach the top spot – Shirley Bassey being the first Welsh female with "As I Love You" in February 1959. The record was his only chart hit in the UK.

Further singles included "Movin' Away" and "Jimmy's Girl". Over 100,000 copies were sold of "Jimmy's Girl", and "Movin' Away" made it to number one in Australia and Scandinavia.

Valance died on 12 June, at the age of 84, and was hospitalised for dementia in the months leading up to his death.



Katsuhisa Hattori
(1936 – 2020)

Hattori was a Japanese classical composer who also

THOSE WE HAVE LOST

COMPILED BY CORINNA DOWNES

wrote music for anime movies, TV series and OVAs. Hattori was a respected composer in Japan; his style was classical, although he was experienced and respected in many other genres, such as New Age, Jazz, etc.

Besides being a composer, he was a producer and music supervisor for many years, and had his own publishing company, Hattori Music Publishing. He was also pianist, judge and a chairman for the Tokyo music festivals. He also conducted many famous orchestras, but most of his own compositions are performed by the acclaimed Tokyo Pops Orchestra.

In 1989, Katsuhisa Hattori along with his son, Takayuki Hattori, who is also a composer, produced the first orchestrated Final Fantasy music CD for critically acclaimed video game music composer Nobuo Uematsu.

He passed away on June 11, at the age of 83.



**Paul William Chapman
(1954 – 2020)**

Chapman was a Welsh rock guitarist best known for his work in bands such as UFO and Lone Star. Chapman was well known by his nickname "Tonka",

allegedly acquired because of his indestructible qualities.

Chapman's first notable band was the Welsh outfit Universe, after which he joined Skid Row in December 1971 replacing Gary Moore as guitarist. His tenure was fairly short and only lasted until July 1972. His next band was Kimla Taz, with whom he was guitarist from December 1972 to May 1974.

Chapman first joined UFO in 1974 as a second guitarist to augment their live sound having answered an advert in UK's music paper, *Melody Maker*. Although Chapman did not record an album during this period, he did join in time to tour and promote the *Phenomenon* album. However, he can be heard with the band on several tracks on the BBC live sessions album that was released retrospectively. He left UFO in January 1975 due to personal differences with the band, and went on to form Lone Star, where he remained until June 1978. In 1977, he filled in for Michael Schenker in UFO when they were on tour with Rush in the United States during one of the German guitarist's absences. Chapman recorded his first album with UFO – *No Place To Run* - with ex-Beatles producer George Martin; which was released in January 1980. UFO undertook a tour to promote it culminating in a five night sell out at London's *Hammersmith Odeon*.

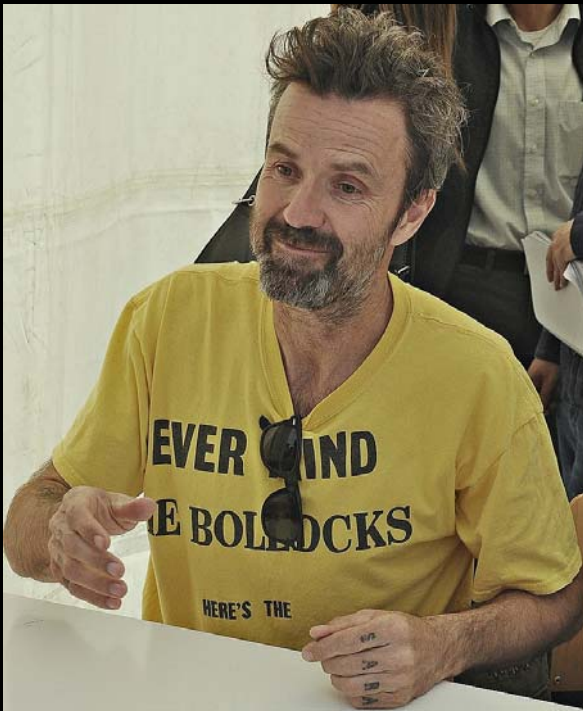
Chapman released an album, *Anthology Volume One*, on his own Paul Chapman Enterprises label, which covered his career from Lone Star through to Ghost.

Chapman also went on to form a new band PCP (Paul Chapman Project) which has still a mystery album underway, along with a book he has been writing titled "Tonka Tales".

Prior to his death, Chapman taught music one-on-one at his studio in downtown Florida.

Chapman died on 9 June, his 66th birthday.

THOSE WE HAVE LOST



Pau Donés Cirera (1966 – 2020)

Cirera was a Spanish songwriter, guitarist, and vocalist of the musical group Jarabe de Palo (also named Jarabedepalo).

Donés got his first guitar when he was 12 years old. Alongside his brother Marc, Pau Donés set up his first band: J. & Co. Band, and later on: Dentaduras Postizas. Donés split his schedule between performing concerts locally, working as an advertising agent, and studying economics.

In 1996, Donés formed Jarabe de Palo. Their debut album, *La Flaca*, became a commercial success in Spain after being featured in a TV advertisement, and in 2008, he founded his own record company, Tronco Records.

In 2017, he published the book and double disc 50 palos coinciding with his 50th birthday. The album's release was accompanied by a tour of Spain and the United States, and in 2018, he released a live album with the Costa Rican Philharmonic Orchestra,

entitled *Jarabe Filarmónico*. In May 2020, his band released a new album titled *Tragas o escupes*, which was initially set to release in September 2020.

Donés died on 9 June, aged 53.



James "Slim" Hand (1952 – 2020)

Hand was an American country music singer and songwriter.

He was raised in the community of Tokio in McLennan County, Texas, and took to guitar playing and singing when approximately twelve years old. He worked in various jobs,

THOSE WE HAVE LOST

including horse training and driving a truck.

As a teenager, Hand joined a small band and began performing in honky-tonks and roadhouses across the state of Texas. At some point he started to write and perform his own songs. After years of continuous traveling and live performances, he released his first album in 1999, when he was 47 years old.

On June 8, Hand died from complications of heart failure at age 67.



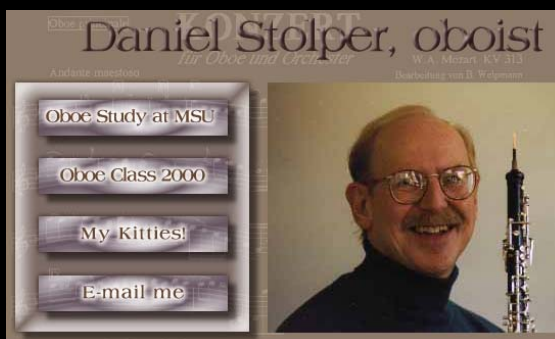
**Patricia Eva "Bonnie" Pointer
(1950 – 2020)**

Pointer was an American singer, best known for having been a member of the vocal group, The Pointer Sisters. Pointer scored several moderate solo hits after leaving the Pointers in 1977, including a disco cover of The Elgins' "Heaven Must

Have Sent You" which became a U.S. top 20 pop hit on September 1, 1979.

Bonnie and youngest sister June began singing together in their father's West Oakland Church of God in Oakland, California, and they formed The Pointers (otherwise known as The Pair) in 1969. After Anita joined the duo that same year, they changed their name to The Pointer Sisters and recorded several singles for Atlantic Records between 1971 and 1972. In December 1972, they recruited oldest sister Ruth and released their debut album as The Pointer Sisters in 1973. Their self-titled debut yielded the hit "Yes We Can Can". Between 1973 and 1977, the Pointers donned 1940s fashions and sang in a style reminiscent of The Andrews Sisters. Their music included R&B, funk, rock and roll, gospel, country and soul. In 1977, Bonnie left the group to begin a solo career; the remaining sisters continuing scoring hits from the late-1970s to the mid-1980s. In 1978, Pointer signed with Motown and in the same year, she released "Heaven Must Have Sent You," which reached No. 11 on Billboard Hot 100 chart. Pointer released three solo albums, including two self-titled albums for Motown, before retiring from the studio. Pointer appeared on Soul Train on March 2, 1985 (Season 14, Episode 20). At the beginning of 2008, she embarked on a European tour, and was working on her autobiography.

Pointer died on June 8, California, aged 69.



**Daniel John Stolper
(1935 – 2020)**

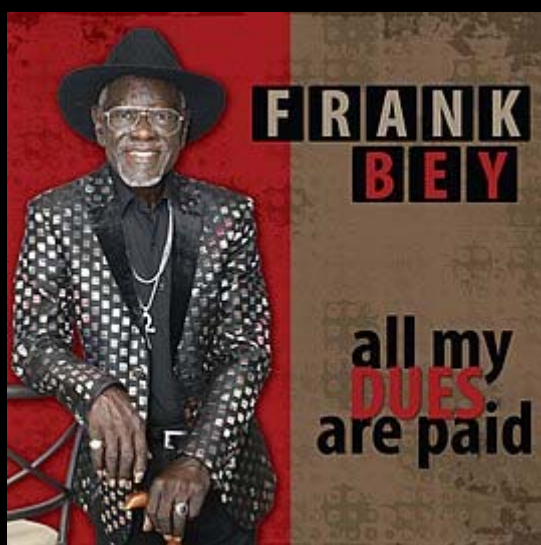
Stolper was an American oboist. He attained the position of visiting instructor of the oboe at the Interlochen Arts Academy from 1972, and would also serve as professor of oboe at Michigan

THOSE WE HAVE LOST

State University.

Stolper's performance experience included: former principal oboist of the San Antonio Symphony, New Orleans Philharmonic, Lansing Symphony, Eastman Chamber Orchestra. With the last-named, he gave the US premiere of Bohuslav Martinů's Oboe Concerto.

He died on 8 June, at the age of 85.



Frank Bey
(born Frank Bass)
(1946 – 2020)

Bey was an American blues singer. He changed his last name from Bass to Bey at age 27 when he joined the Moorish Science Temple of America.

He began his singing career performing gospel at the age of four. Along with his brother and two cousins, their group "The Rising Sons" toured around The South making live appearances as well as radio broadcasts. He remained with them until age 12 or 13 when the group dissolved. He also sang with his mother at local concerts, where he had the opportunity to help open shows for luminaries such as the Five Blind Boys of Alabama, the Soul Stirrers, and more.

Frank left home when he was 17 and moved to Philadelphia, where he worked for two and a half years as a driver for Gene Lawson, Otis Redding's advance publicity man. Redding sometimes rode in the back seat on trips between engagements. On three of those occasions, when the opening act was late showing up, Bey says he was given the opportunity to open the shows. By the early 1970s he joined the Moorish Vanguard and relocated to Aiken, South Carolina. In 1976, Bey produced *The Sunset of Your Love* on the Country Eastern Music label. James Brown then published the song on Polydor Records without their permission. The group initially accused Bey of giving the song to Brown but Brown later settled and admitted to taking the song. After this, Bey left the music business for 17 years, and had his own businesses in the construction and restaurants industries.

By 1996, Bey returned to singing in the Philadelphia area. In 1998, Bey's debut album, *Steppin' Out*, was released on MAG Records. Health problems

interfered with his ability to perform in support of the release, and he subsequently released *Blues in the Pocket* in 2007 on Jeffhouse Records. By then, Bey was brought by blues DJ Noel Hayes to the Bay Area in California to perform with guitarist Anthony Paule and other area musicians. The two went on to release three albums, *You Don't Know Nothing (Live)*, *Soul for Your Blues*, and *Not Goin'*

Away between 2013 and 2015.

In July 2018, Bey signed with Nola Blue Records. In September, he released his first CD on the Nola Blue label, *Back In Business*. This was followed by the release of *All My Dues Are Paid* in January 2020.

Bey died on June 7, at the age of 74.

THOSE WE HAVE LOST



**Allan Evans
(1956 – 2020)**

Allan was an American musicologist and record producer.

In 1996, Evans founded the Arbiter Recording Company, which was in 2002 reformed as a non-commercial organization Arbiter of Cultural Traditions, Inc. By 2012, he had produced over 200 recordings about forgotten artists. Evans taught at Mannes College, The New School for Music, New York, and was co-director of the Scuola Italiana del Greenwich Village. He was author of the book *Ignaz Friedman: Romantic Master Pianist*, and editor of the book *Moriz Rosenthal in Word and Music: a Legacy of the Nineteenth Century*. Evans also co-authored *La Cucina Picena* with wife Beatrice Muzi.

He died, aged 64, on 6 June.



**Rupert Hine
(1947 – 2020)**

Hine was an English musician, songwriter and record producer. He produced albums for artists including Rush, Kevin Ayers, Tina Turner, Howard Jones, Saga, The Fixx, Bob Geldof, Thompson Twins, Stevie Nicks, Chris de Burgh, Suzanne Vega, Underworld, Duncan Sheik, Formula and Eleanor McEvoy. He also recorded eleven albums, including those billed under his own name, the pseudo-band name Thinkman, and as a member of the band Quantum Jump.

In the early 1960s, Hine formed half of the folk duo Rupert & David. The duo performed in pubs and clubs and occasionally shared the stage with a then-unknown Paul Simon. The duo's one released single was a cover of Simon's "The Sounds of Silence". The single was not a success, but was notable for featuring a young Jimmy Page on guitar and Herbie Flowers on bass.

After Quantum Jump disbanded, Hine released a trilogy of albums under his own name, including *Immunity* (1981); *Waving Not Drowning* (1982); and *The Wildest Wish to Fly* (1983). The American release of *Wildest Wish* dropped two tracks, radically reworked two others and incorporated two tracks from

THOSE WE HAVE LOST

1981's *Immunity* – including "Misplaced Love", which featured a guest vocal by Marianne Faithfull and had been a minor hit in Australia, reaching number 14 on the chart. In 1985, Hine wrote and produced much of the soundtrack for the black comedy film *Better Off Dead*. In 1994, Hine released *The Deep End*, and in 1995 he joined with guitarist Phil Palmer, Paul Carrack, Steve Ferrone and Tony Levin to form the band Spin In 2wo. The group released a self-titled project, made up of rock covers of songs by artists including Jimi Hendrix, The Who, Led Zeppelin, Blind Faith, Steely Dan and Bob Dylan.

In 2008, Hine oversaw the direction of the compilation album *Songs for Tibet: The Art of Peace*, and also contributed to it a remixed version of his song, "The Heart of the Matter" (from *The Deep End*). In 2008, during the Beijing Olympics, the album was iTunes third most downloaded around the globe. In 2011 Hine launched Auditorius, a joint music publishing project with BMG Rights Management. To recognise the Dalai Lama's 80th birthday in July 2015, the Art of Peace Foundation commissioned Hine to produce *Songs for Tibet II*, to celebrate and honour the Dalai Lama's vision.

It was reported on 5 June that Hine had died, aged 72.



Marcello Abbado
(1926 – 2020)

Abbado was an Italian pianist, composer, conductor

and academic teacher. His compositions include several orchestral works, two ballets, numerous pieces for solo piano, and chamber music. As a pianist, he played in major concert halls of the world. He taught composition at several conservatories, ultimately at the Giuseppe Verdi Conservatory.

He studied piano at the Giuseppe Verdi Conservatory with Gianandrea Gavazzeni and Renzo Lorenzoni, graduating in 1944. He further studied composition with Giulio Cesare Paribèni and Giorgio Federico Ghedini, earning the diploma in 1947. He performed in the major halls of Beijing, Budapest, Buenos Aires, London, Milan, Montreal, Moscow, New York, Paris, Rome, Tokyo and Vienna.

In addition to concert activity, Abbado was also a teacher of musical composition at the Conservatory of Bologna for twelve years, also in Parma and Piacenza. He later served as the director of the Giuseppe Nicolini Conservatory in Piacenza (1958 to 1966), at the Conservatory "Gioacchino Rossini" in Pesaro (1966 to 1972) and finally at the Giuseppe Verdi Conservatory in Milan (1972 to 1996). Abbado died at the age 93, on 4 June.



Fabiana Anastácio Nascimento
(1975 – 2020)

Nascimento was a Brazilian singer of Contemporary Christian music.

She sang pentecostalism songs and was inspired by Shirley Carvalhaes and Ozéias de Paula. A video went viral where she sang in a church "Fiel a Mim" of Eyshila. Due to the success, she released her first

THOSE WE HAVE LOST

album in 2012.

During her seven-year career, her hits included "O Grande Eu Sou", "Deixa Comigo", "Sou Eu" and "Adorarei".

Anastácio died 4 June 2020, aged 45, due to COVID-19.



Dulce Pinto Bressane (1929 – 2020)

Bressane, known professionally as Dulce Nunes or Dulce Bressane, was a Brazilian actress and singer-songwriter of the genre MPB.

As a singer-songwriter, Nunes released three studio albums between 1964 and 1968, one of them alongside Carlos Lyra. She also collaborated as special guest in several albums by her then husband Egberto Gismonti.

Outside her musical career, Nunes also ventured into cinema, acting in four Feature films between 1949 and 1967. Nunes was also an architect and owned Bressane Arquitetura & Interiores, an architecture firm in Rio de Janeiro. On June 4, 2020, Nunes died a week before her 91st birthday, from complications of COVID-19.



Stephen Norman Priest (1948 – 2020)

Priest was a British musician who was the bassist (and, later, lead vocalist) of the glam rock band The Sweet. He made his own bass guitar and began playing in local bands as a young teenager, after being influenced by artists such as Jet Harris of the Shadows, the Rolling Stones and The Who.

In January 1968, Priest was invited to form a four-piece band with vocalist Brian Connolly, drummer Mick Tucker, and guitarist Frank Torpey – the band that was to become The Sweet. Torpey was replaced by Mick Stewart in 1969. Guitarist Andy Scott joined in August 1970, following Stewart's departure and the classic line-up was established.

Initial success for The Sweet began in 1971, after the band teamed up with songwriters Nicky Chinn and Mike Chapman. However, The Sweet would pen a number of their own hits. Priest often directly backed up Brian Connolly's vocals and took distinctive short high pitched vocal leads which was a key to their musical style at that time. He adopted a camp image, wearing heavy make-up and

After Brian Connolly left The Sweet in early 1979,

THOSE WE HAVE LOST

Priest became the main singer. This continued until 1982, when the original Sweet disbanded. Priest moved to New York City. While in New York, he formed a band called the Allies with guitarist Marco Delmar and drummer Steve Missal. =Invited in 1985 by former bandmate Andy Scott to reform the Sweet, Priest declined. Shortly thereafter, Priest and his family relocated to Los Angeles.

Priest had a demo session in Los Angeles with the other members of the original Sweet in 1988, with Mike Chapman producing, to see if a studio album and reformation were possible. The band did not agree on terms and the project failed.

In 1994, Priest published his autobiography, *Are You Ready Steve?*, the title of which is taken from the intro to the Sweet's "The Ballroom Blitz" when Brian Connolly counts in the song with, "Are you ready Steve? ...Andy? ...Mick? ...Alright fellas, let's gooooo!", and in 2006, he released a CD entitled Priest's Precious Poems. In January 2008, Priest formed a new version of the Sweet, not related to Andy Scott's version of the band.

This new band played mainly festivals and venues in the U.S. and Canada.

He died on 4 June, aged 72.



Rosemarie Wright
(1931 – 2020)

Wright was an English pianist. She studied at

the Royal Academy of Music with Patrick Cory and Harold Craxton, winning many prizes including the Chappell Silver Medal and Tobias Matthay Fellowship. She studied chamber music with the cellist Pablo Casals. Wright won the Haydn Prize in the International Haydn-Schubert Competition in Vienna in 1959, and in 1960 became the first British pianist ever to win the Bösendorfer Prize.

Wright made her recital debut in the Großer Saal of the Vienna Musikverein in 1960, stepping in for an indisposed Martha Argerich. This launched a distinguished international career including recitals, concerto performances and chamber music worldwide. She appeared as concerto soloist with many of Europe's renowned orchestras and with many distinguished conductors, and was broadcast from over thirty different European radio stations. She died in 2020.



Werner Böhm
(better known under his artist
name **Gottlieb Wendehals**)
(1941 – 2020)

Böhm was a German singer and musician. In the late 1950s, he was the pianist with the "Cabinet

THOSE WE HAVE LOST

Jazzmen" in Hamburg until the early 1960s, at the time one of the most popular jazz bands in Northern Germany. From 1970 to 1971 he was a jazz pianist in Hamburg at "Jazz House", "Riverkasematten", "Logo", "Dennis Swing Club", "Cotton Club", "Remter" and in the legendary "Onkel Po". Böhm accompanied on piano singers such as Louis Armstrong, Ella Fitzgerald and Erroll Garner.

Böhm achieved his greatest commercial success with his character Gottlieb Wendehals, a bespectacled, bow-tie-wearing schlager singer with a chessboard pattern suit. His most successful hit "Polonäse Blankenese" spent nine weeks at the top of the German single charts in late 1981 and early 1982. Together with Karl Dall and Helga Feddersen he appeared in the comedy film *Sunshine Reggae auf Ibiza* (1983).

He died on 2 June, aged 88.



Nana Tuffour
(née James Kwaku Tuffour)
(1954 – 2020)

Tuffour, also known as 9-9-2-4, was a Ghanaian Highlife singer and songwriter. He is known for popular highlife songs such as Aketekiwa, Abeiku and Owuo sei fie and had 15 albums to his credit.

Nana Tuffour started his musical career with keyboardist Alex Konadu, and joined the Wanto

Wazuri Band as a pianist, he later became the lead vocalist for the Waza Africo Band, and also released his first album *Highlife Romance* in 1979. Nana travelled to Nigeria, and worked with King Sunny Adé as his keyboardist.

He died on 15 June, aged 66.



Nguea Laroute
(1960 - 2020)

Laroute, known under her stage name Mama Nguéa was a Cameroonian singer. She made several albums, of which the songs *Désillusion* and *Soleil de Décembre* made her well known. She toured not only in Cameroon but also overseas. She died on 14 June, aged 60.

Keith Tippett
(born Keith Graham Tippetts)
(1947 –2020)

Tippett was a British jazz pianist and composer.

Tippett appeared and recorded in many settings, including a duet with Stan Tracey, duets with his wife Julie Tippetts (née Driscoll), solo performances, and as a bandleader, and appeared on King Crimson albums.

THOSE WE HAVE LOST



As a child he played piano, church organ, cornet, and tenor horn, and at fourteen he formed his first band, KT Trad Lads, with school friends Richard Murch, Mike Milton, Terry Pratt, and Bob Chard, performing traditional jazz. He formed a modern jazz trio in Bristol and played regularly at the Dugout Club in Park Row, Bristol.

In 1967 Tippett moved to London to pursue a career in music, taking menial jobs while performing in jazz clubs. With a scholarship he attended the Barry Summer School Jazz Course in Wales, where he met Elton Dean, Nick Evans, and Marc Charig and with them started a band.

The Keith Tippett Sextet was hired for a residency at the 100 Club in Oxford, leading to a contract with Vertigo Records, which released their first two albums, *You Are There... I Am Here* (1970) and *Dedicated to You, but You Weren't Listening* (1971). Robert Fripp hired Tippett to play piano on the King Crimson album *In the Wake of*

Poseidon. Evans and Charig joined Tippett on the King Crimson album *Lizard*. Tippett performed on the single "Cat Food" and appeared with King Crimson on Top of the Pops.

Tippett declined the offer to join King Crimson in order to continue to lead his own group, but he and Charig played on the band's album *Islands*. After leaving Vertigo, Tippett formed Centipede, a 50-piece band that included his wife Julie Driscoll as well as members of King Crimson and Soft Machine, and brought together much of a generation of young British jazz and rock musicians.

In the late 1980s, he, along with Paul Dunmall saxes, Paul Rogers bass, and Tony Levin drums, formed the quartet Mujician, playing purely improvised jazz. Mujician released 6 albums from 1990-2002. He also formed a trio with Julie Tippetts and Willi Kellers, and wrote film and television scores. He also wrote music for string quartets and piano, and taught at summer schools. Tippett also continued to record and to tour in Britain and Europe with various ensembles. He also worked with musicians Andy Sheppard, as well as with his frequent collaborators Elton Dean, Louis Moholo, and Howard Riley.

He died on 14 June 2020 at the age of 72.



Yohan
(nee Kim Jeong-hwan)
(c.1992 – 2020)

Yohan was a member of the South Korean boy band TST (formerly known as Top Secret), who released their most recent single in January.

Yohan first found fame in 2015 as part of the group NOM, then joined TST (Top Secret) in 2017 after his first group disbanded. Yohan's loss is the latest tragedy to strike K-Pop following three other young stars' deaths over the past nine months

He died on June 16, aged 28.

Dame Vera Margaret
Lynn CH DBE OStJ
(née Welch)
(1917 – 2020)

Lynn was a British singer, songwriter and entertainer whose musical recordings and performances were largely popular during the Second World War. She was widely known as

"the Forces' Sweetheart" and gave outdoor concerts for the troops in Egypt, India, and Burma during the war as part of Entertainments National Service Association (ENSA). The songs most associated with her are "We'll Meet Again", "The White Cliffs of Dover", "A Nightingale Sang in Berkeley Square" and "There'll Always Be an England".

She remained popular after the war, appearing on radio and television in the United Kingdom and the U.S. and recording such hits as "Auf Wiederseh'n, Sweetheart" and her UK number one single "My Son, My Son". Her last single, "I Love This Land", was released to mark the end of the Falklands War. In 2009, at the age of 92, she became the oldest living artist to top the UK Albums Chart with the compilation album *We'll Meet Again: The Very Best of Vera Lynn*. In 2014, she released the collection *Vera Lynn: National Treasure* and in 2017, she released *Vera Lynn 100*, a compilation album of hits to commemorate her centennial year—it was a #3 hit, making her the first centenarian performer to have a Top 10 album in the charts.

Lynn devoted much time and energy to charity work connected with ex-servicemen, disabled children and breast cancer. She was held in great affection by veterans of the Second World War and in 2000 was named the Briton who best exemplified the spirit of the 20th century.

She began performing publicly at the age of seven and adopted her maternal grandmother Margaret Lynn's maiden name as her stage name when she was eleven. Her first radio broadcast, with the Joe Loss Orchestra, was in 1935. At this point she appeared on records released by dance bands including those of Loss and of Charlie Kunz.

In 1936, her first solo record was released on the Crown label, "Up the Wooden Hill to Bedfordshire". In 1937, Lynn made her first hit recordings, "The Little Boy That Santa Claus Forgot" and "Red Sails in the Sunset".

Lynn's wartime contribution began when she would sing to people who were using London's tube station platforms as air raid shelters. In July 1940, Lynn made her first appearance as a 'fully fledged solo act' in Coventry.

In 1941, during the darkest days of the Second World War, Lynn began her own radio programme, *Sincerely Yours*, sending messages to

THOSE WE HAVE LOST



British troops serving abroad. She and her quartet performed songs most requested by the soldiers. Lynn also visited hospitals to interview new mothers and send personal messages to their husbands overseas. Her other great wartime hit was "The White Cliffs of Dover", words by Nat Burton, music by Walter Kent. In 1943, she appeared in the films *We'll Meet Again* and *Rhythm Serenade*.

Her popularity continued in the 1950s, peaking with "My Son, My Son", a number-one hit in 1954, which she co-wrote with Gordon Melville Rees. In 1960, she left Decca Records (after nearly 25 years) and joined EMI. She recorded for EMI's Columbia, MGM and HMV labels.

She hosted her own variety series on BBC1 in the late 1960s and early 1970s and was a frequent guest on other variety shows such as the 1972 *Morecambe & Wise Christmas Show*. In 1972, she was a key performer in the BBC anniversary programme *Fifty Years of Music*. In 1976, she hosted the BBC's *A Jubilee of Music*, celebrating the pop music hits of the period 1952–1976 to commemorate the start

of Queen Elizabeth II's Silver Jubilee year.

On their 1979 album *The Wall*, Pink Floyd released a song titled "Vera", referencing Vera Lynn and the song "We'll Meet Again" with the lyrics "Does anybody here remember Vera Lynn? / Remember how she said that / We would meet again / Some sunny day?". "We'll Meet Again" was also used as an intro to the live performances of *The Wall* in 1980 and 1981 (as can be heard on *Is There Anybody Out There? The Wall Live 1980–81*). The 1982 film *Pink Floyd – The Wall* opens with "The Little Boy that Santa Claus Forgot" performed by Lynn.

Lynn died on 18 June at the age of 103. She had begun entertaining again in March 2020, bolstering the British public with new versions of her classic songs during the COVID-19 pandemic.

THOSE WE HAVE LOST

SAVE

Stonehenge World Heritage Site

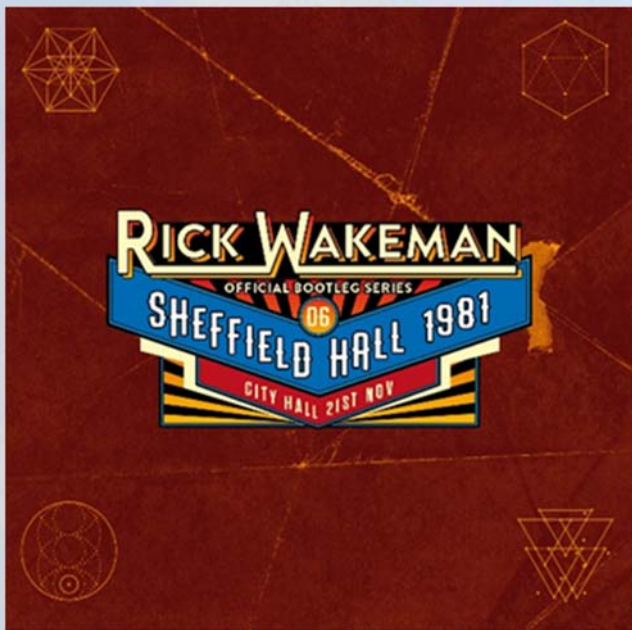
FROM THE BULLDOZERS!

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Rick Wakeman
Official Bootleg Series Vol 6:
Sheffield Hall 21st Nov 1981”

Label: RRAW
Release Date: 3rd April 2020
Catalogue Number: MFGZ039CD
Barcode: 5056083204106
Format: 2CD
Label: RRAW
Catalogue Number: MFGZ039CD
Barcode: 5056083204106
Format: 2CD

Wakeman began his solo career during his first run with Yes. His perhaps most known records being his first three, *The Six Wives of Henry VIII* (1973), *Journey to the Centre of the Earth* (1974) and *The Myths and Legends of King Arthur and the Knights of the Round Table* (1975). He has produced over 100 solo albums that have sold more than 50 million copies. In November 2010 Wakeman was awarded the Spirit of Prog award at the annual Marshall Classic Rock Roll of Honour Awards.

Records like this are particularly important, because - as they were originally never meant for release - they give a unique and very precious glimpse into the private compositional processes of this remarkable man. As so much of his life (both professional and personal) has been lived in public, these private glimpses and very precious indeed.

Well done to everyone involved.

Track Listing:

Disc One: 1984 | War Games | The Last Battle/Arthur/Sir Lancelot | Catherine of Aragon/Anne of Cleaves/Catherine Howard | The Proles | Sea Horses

Disc Two: The Journey/Recollection | The Hymn | Anne Boleyn/Themes From the Burning | Merlin the Magician





The Fall Live in Motherwell 1996”

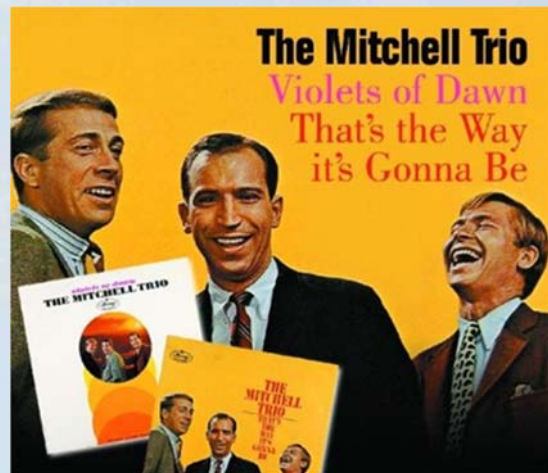
Label: Cog Sinister
Release Date: 3rd April 2020
Catalogue Number: COGGZ132CD
Barcode: 5056083206025
Format: CD Album

When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement, the Fall's music underwent numerous stylistic changes, often concurrently with changes in the group's lineup. Nonetheless, their music has generally been characterised by an abrasive, repetitive guitar-driven sound, tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled yarn." They were always at their best on stage, and this collection captures them in full flow. Fantastic!

TRACK LISTING

Intro | Houses of Eve | M5 | He Pep | The Mixer | Cheetham Hill | Oleano | Mr

Pharmacist | The Chiselers | Spinetrack | Das Vultur | US 80s 90s | Behind the Counter | The Joke | Big New Prinz



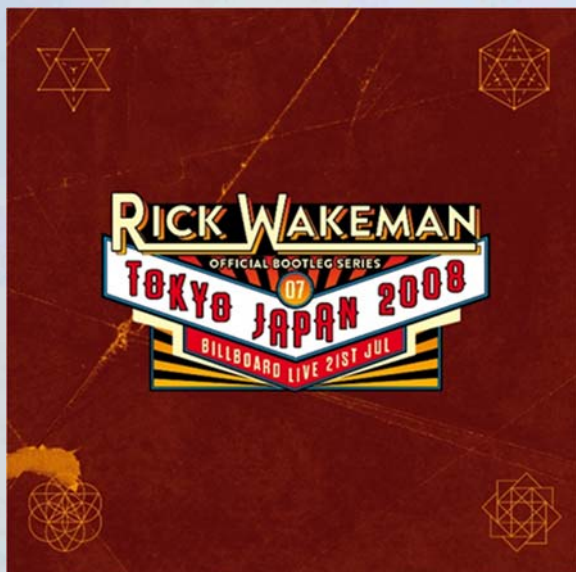
The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

Label: Gonzo
Catalogue Number: HST477CD
Barcode: 5056083201600
Format: CD Album

The Chad Mitchell Trio – later known as The Mitchell Trio – were a North American vocal group who became known during the 1960s. They performed traditional folk songs and some of their own compositions. They were particularly notable for performing satirical songs that criticized current events during the time of the cold war, the civil rights movement, and the Vietnam War, in a less subtle way than the typical folk music and singer-songwriter musicians of their time. Mitchell left the trio in 1965 to embark on a solo singing career. Another audition process replaced him with the young (and unknown) singer/songwriter John Denver. The group retained the well-known "Mitchell Trio" name, with Denver writing some of the group's songs.

Track Listing:

That's The Way It's Gonna Be | Lucy Baines | Song For Canada | I Was Not A Nazi Polka | Ecumenical March | Get Together | Long Tall Texan | Never Coming Home | What Kind Of Life Is That | Phoenix Bird | Mr. Tambourine Man | Three Legged Man



Rick Wakeman
"Official Bootleg Series Vol 7: Live
in Tokyo 21st July 2008"

Label: RRAW
Release Date: 17th April 2020
Catalogue Number: MFGZ040CD
Barcode: 5056083204113
Format: CD

Wakeman began his solo career during his first run with Yes. His perhaps most known records being his first three, *The Six Wives of Henry VIII* (1973), *Journey to the Centre of the Earth* (1974) and *The Myths and Legends of King Arthur and the Knights of the Round Table* (1975). He has produced over 100 solo albums that have sold more than 50 million copies. In November 2010 Wakeman was awarded the Spirit of Prog award at the annual Marshall Classic Rock Roll of Honour Awards.

Records like this are particularly important, because - as they were originally never meant for release - they give a unique and very precious glimpse into the private compositional processes of this remarkable man. As so much of his life (both professional and personal) has been lived in public, these private glimpses and very precious indeed.

Well done to everyone involved.

Track Listing:

Pachelbel's Canon in D Major | Catherine Howard | Morning Has Broken | And You And I - Wondrous Stories | The Dance of a Thousand Lights | Jane Seymour | The Meeting | Merlin the Magician | Catherine of Aragon | Help!/Eleanor Rigby | The Jig



Barrie Guard & David Cunningham
"Zina"

Label: Gonzo
Release Date: 24th July 2020
Catalogue Number: HST522CD
Barcode: 5056083206209
Format: CD Album

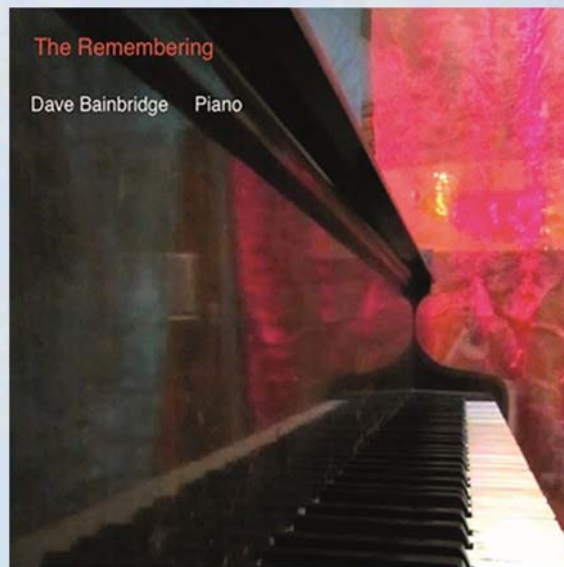
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis, which includes some hypnosis, she recalls incidents both from her own life and that of her father, as a leader of the Russian Revolution, as the holder of state power and later in exile.

David Cunningham is a composer and music producer from Northern Ireland. He is probably

best known to a rock and roll audience for his work with the massively peculiar experimental band 'The Flying Lizards' but from about 1993, Cunningham began to make installations in which sounds within an architectural space were picked up by a microphone and then fed back into the space; the presence of an audience altered both the shape of the space and the sounds within it. A work of this type, The Listening Room, was installed in the Queen's Powder Magazine on Goat Island in Sydney Harbour during the Sydney Biennale of 1998. Barrie Guard however is a British composer known for working in a more conventional medium. What happens when these two composers work together? You will just have to listen to this extraordinarily emotive album to find out.

Track Listing:

Overture: The March of History | Zina's Theme | Trotsky's Exile | The Age of Industrialisation | Zina's Letter | Antigone – End Title Theme | The Laws of History | Newsreel | Time and the Conscienceness | Zina's Cry from the Wilderness | Historical Coincidence | Who Says Instinct Is Blind | The Somnambulist | The Art Gallery | Hypnosis | Trotsky's Speech | If I Listen to the Rain | Life and Death Instincts | The Tram



Dave Bainbridge "The Remembering"

Label: Gonzo
 Release Date: 26th June 2020
 Catalogue Number: OPENVP10CD-DVD
 Barcode: 5056083205387
 Format: CD Album

An evocative and atmospheric first collection of solo piano improvisations: "Bainbridge's style is contemporary, yet imbued with the dynamic spirit of Ravel and Debussy, with a thrilling dash of Bill Evans... an album that's pure class from first note to last" (Prog Magazine).

"Ever since studying music, art and art history as teenager I've been fascinated by the French Impressionist movement, both in art and music. The idea of capturing a fleeting scene, a brief moment in time, or a feeling evoked by a place or a person, has resonated with me throughout my musical life. Most people can link powerful memories to a certain piece of music, a picture, an aroma. Even when my mam was unable to remember words or people's names as Alzheimer's took hold, she was still able to remember how to play tunes on her accordion. In a sense, all the pieces on this album are impressions, a brief moment in time interpreted through the medium of music."

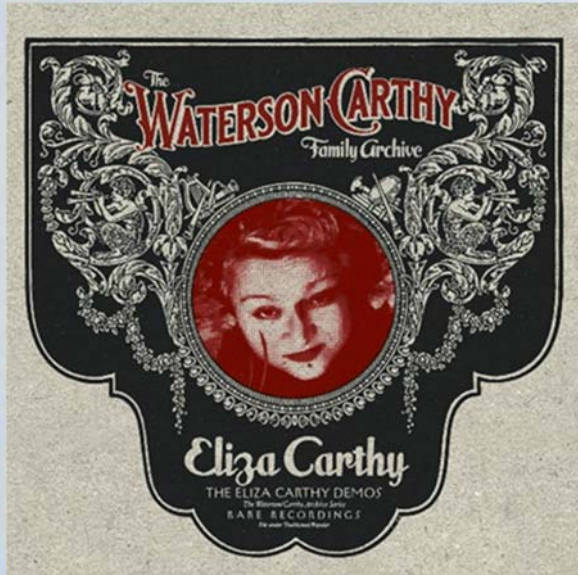
Dave Bainbridge - December 2015

Track Listing:

Collendorn Suite Part 1 | Collendorn Suite Pt 2 | Collendorn Suite Pt 3 | Collendorn Suite Pt 4 | Collendorn Suite Pt 5 (for Jack) | Collendorn



Suite Pt 6 | Incarnation | The Remembering |
Song For Bill | Like A World, Behind the Song
| A View of the Islands | A Prayer for Beachy
Head



Eliza Carthy “The Eliza Carthy Demos”

Label: HemHem
Distribution: Plastichead
Release Date: 10th July 2020
Catalogue Number: HEM002CD
Barcode: 5056083206643
Format: CD Album

If there is such a thing as British folk music royalty, then Eliza Carthy is undoubtedly the Princess Royal. She is the daughter of English folk musicians singer/guitarist Martin Carthy and singer Norma Waterson, and started making her own mark on the scene at the age of thirteen. Carthy formed the Waterdaughters with her mother, aunt (Lal Waterson) and cousin Marry Waterson. She has subsequently worked with Nancy Kerr, with her parents as Waterston-Carthy, and as part of the "supergroup" Blue Murder, in addition to her own solo work. She has twice been nominated for the Mercury Music Prize for UK album of the year: in 1998 for Red Rice, and again in 2003 for Anglicana. Carthy was a guest on the album Mermaid Av-

enue by Billy Bragg and Wilco. Eliza and Billy also recorded together on the song "My Father's Mansions" which appeared on the Pete Seeger tribute album called Where Have All The Flowers Gone (1998). And in 2014, she was awarded the honour of an MBE for services to folk music in the Queen's Birthday Honours.

This very precious collection of her demos provides an exclusive peek behind the scenes at the creative process of this most extraordinary and important artist and composer.

Track Listing:

Come Drink at My Well | Rumours | If I'd The Time | Speechless | Adieu Sweet Nancy | Train Song | Blow Job | Blow Job (alt version) | Perfect | Fuse | Blood on my Boots | Write a Letter | Rome Rehearsal | Romeo Rehearsal | Thursday



Bad News “F**k Off Bad News”

Label: Comic Strip Presents
Release Date: 26th June 2020
Catalogue Number: TCSGZ103CD
Barcode: 5056083204182
Format: CD Album

Track Listing:

Disc One: Intro | Banter for the Boyz | Drink Till I Die | Vampire spunk Merchants From Hell | Bitch Hell Mother | Masterbike | Warriors of Ghengis Khan |

Bad News | Bad News Live on The Tube + Interview | Interview on Sky 1987 | Bohemian Rhapsody & Wogan Interview | Disc 2: Intro – The Bad News Pledge | The Rock n Roll Creations | Bad News | Drink Till I Die | Bohemian Rhapsody | Vampire Spunk Merchants From Hell | We Are Bad News | Hey Mr Bassman | Bitch of Love | Warriors of Ghengis Khan | My Generation | Christmas Song | Christmas Song | Twist and Shout | Hey, Hey Bad News | Mama, We're All Crazy Now



The Fall "Live in Newcastle 2011"

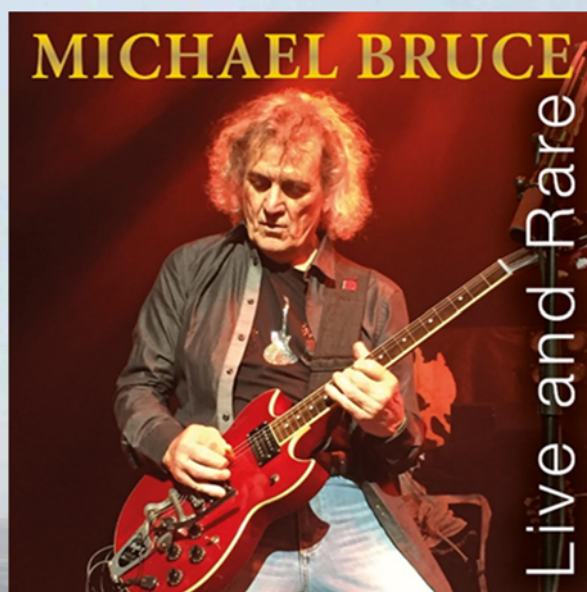
Label: Cog Sinister
 Distribution: Plastichead
 Release Date: 10th July 2020
 Catalogue Number: COGGZ134CD
 Barcode: 5056083206049
 Format: CD Album

When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement, the Fall's music underwent numerous stylistic

changes, often concurrently with changes in the group's lineup. Nonetheless, their music has generally been characterised by an abrasive, repetitive guitar-driven sound, tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled yarn." They were always at their best on stage, and this collection captures them in full flow.
 Fantastic!

TRACK LISTING

Intro | Nate Will Not Return | Taking Off | Psykick | Cosmos | Strychnine | Cowboy George | Psykick Dancehall | I've Been Duped | White Lightning | Greenway | Laptop Dog | Latch Key Kid



Michael Bruce "Live and Rare"

Label: Gonzo
 Release Date: June 2020
 Catalogue Number: TCSGZ102CD
 Barcode: 5056083204175
 Format: CD Album



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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mck Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid 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>

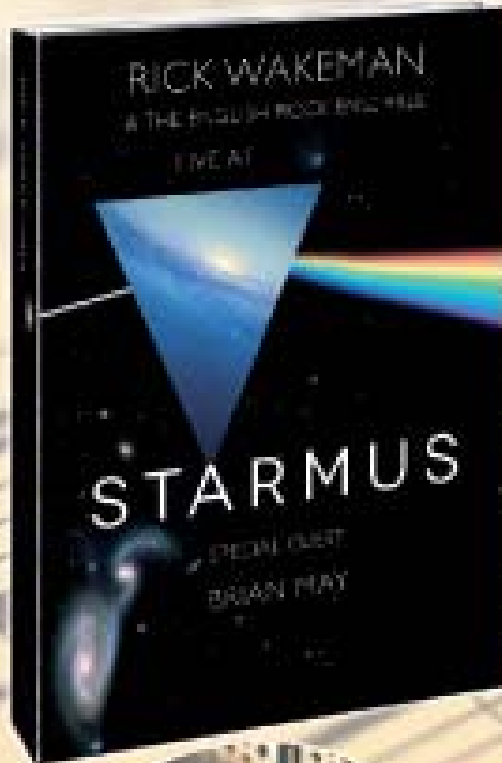
RAW presents

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Rick Wakeman & Brian May

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



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ANGELS OF MERCY ANGELS OF SONG FIGHTING COVID-19 WITH MUSIC

*"When you're hurting, I want you to know
That you'll never have to hurt alone
When your faith is, faith is running low
I'll never lose faith in you."*

We've all been witness to the healing powers of music. When I was a boy music connected me to an emerging culture that was defined, then re-defined with every Beatles album that came across the pond. How many of us sung lullabies, practiced their first chords, praised their Gods in hymns, or lamented the passing of loved ones through song? We gave birth to music,

made love to music, wept and celebrated to music, and now we fight a global pandemic through music.

As the pandemic was global, the response had to be global as well. Sit back me droogies and I'll tell you the tale of how music took its place on the battlefield of contagion, and rose above the partisanship of ignorance and denial.

Disband and disregard your political leanings and be one with a virus that is neither Democrat or Republican, Union or



RICHARD STELLAR

Labour, Christian or Social Democrat. The Covid-19 molecule doesn't vote and certainly doesn't sing. It invades like a tribe of Huns and wreaks havoc like a Norse mob in a Welsh seaside village. And because of it we've sung the song of heroes who don face shields and PPE while they disconnect failed respirators and hold iPads in front of the dying, so that last goodbyes can be said.

*"When the night surrounds you
And you think that no one cares about you
I will go and throw my arms around you
I'll be there."*

When Diane Warren accepted the commission from Breakthrough music supervisor Andrea Von Foerster, she had no idea that her theme song "I'm Standing With You" would become a rallying cry for the beleaguered World Health Organization of the United Nations. Mired in a political vortex of ignorance and threats, a strategic partnership was forged that enabled composer Sharon Farber and director Gev

Miron to adapt Warren's now Oscar-nominated song to soar above the political fray, and do what Hydroxychloroquine and suggested doses of household cleanser couldn't – fight the Coronavirus.

"This wasn't political for me", remarked Diane Warren. "I wanted this song to help and reach as many people as it could. I did write this song for the movie (Breakthrough) but always felt its message would transcend the movie and it has."

*"Through whatever you go through
I'm standing with you
Here wherever you go to
I'll stand beside you."*

Celebrated film composer Sharon Farber wakes at 7 am every morning. Assuming her daughter Eden doesn't have a post-Covid ZOOM online class to prepare for, Farber's morning ritual had of lately been mitigated not just by the Coronavirus, but





by a project that found her and director Gev Miron feverishly working to interpret Warren's opus of support and unification into something not seen before. Where John Lennon's "Come Together" was a rallying cry that sought to re-unify the splintered souls that were growing up in the shadow of the Viet Nam War, Farber and Miron were working in a new environment. Covid-19 was the new napalm, and we were all living in the rice paddies and bombed out huts that were once home to a thriving culture.

"In mid-March, about 2 weeks after the

lockdown started, I woke up with the idea of doing something creative for people who are quarantined in their homes," explained Miron. "I called Sharon and together we decided to reach out to Diane and see if she had a song that we could use. Diane got excited about the idea and suggested that we use her Oscar-nominated song "I'm Standing With You". Miron leaned into his next remark "Remember, this was before everyone started making ZOOM videos."

Farber was excited. "I knew there was no one else who I'd call but Diane, and

Diane's enthusiasm made both Gev and I even more passionate about the project. Although I was working on a film, I knew that somehow I would make the time to arrange the song. It was a massive amount of work, as on top of arranging it for a full orchestra and choir (The Texas Medical Center Orchestra, Spirit of David Gospel choir and 60 more singers and instrumentalists), there was also the producing part of it, that took a huge amount of time. When we started, none of us thought it would be this huge!

*“And when you think that all the odds are all against you
And you just feel like giving up, well, I won't let you
Through whatever you go through
I'm standing with you
I'm standing with you.”*

Gev Miron: “The initial thought was to make something for the creative community; for artists and musicians. Sharon and I spoke with the music academy and their non-profit MusicCares, but soon we realized that this could be bigger, and

that we could create real impact if we broaden this out to people around the world who are all suffering. At the same time, we began reaching out to artists that we had connections to, either through Sharon or through Diane. The first person to sign on was opera singer Renee Fleming, and then the rest just started flowing in.”

Sharon Farber: “None of us got paid to create this project. Everyone we asked said yes and nobody asked for money. We all wanted to do something to uplift and inspire, and music has the power to do so. Singers, instrumentalists – they all got really excited to be a part of a global effort for the better good and we are extremely grateful for each and every musician of the 170 who participated for contributing their playing and singing, delivering a message of unity and oneness to the world.”

Diane Warren: “I think the message of this song really hits home because it is so important right now to feel that someone is standing with you through whatever you go through, through anything that they will be there. It is very comforting to know that and to feel that. It's a very simple but very powerful statement especially in these



divide times we are living in. This wasn't political for me. I wanted this song to help and reach as many people as it could. I was more than happy for them to be the recipient.

*"We all got time's when we can't be strong
When it feels like, like all hope is gone
But I'm right here, right here to lean on
I'll always be strong for you"*

But what of the recipient of the project? The United Nations Foundations's COVID-19 Solidarity Response Fund for the World Health Organization is an organization who was put into a virtual chokehold by the United States President. Threatening to halt funding of the WHO during the dark days of the pandemic not only alarmed health experts, but also served to undermine the efforts to improve the health of people around the world. Regardless of the mindless political cast that the mitigation efforts now were colored with, Farber remained optimistic. "As artists, we always face criticism. After awhile you do get a bit of immunity to it, and that art and music, after all is a matter of taste, and that you can't please everybody. In regards to Diane's song, 99.9 percent of the comments that we've received were not only extremely

positive, but also grateful".

"I always felt it's (I'm Standing With You) message would transcend the movie, and it has," said Diane, "this song's message definitely resonates more now, not only because we are living in a more fractured and divided world, but also because we feel more alone than ever in it. The message of this song is you are not alone."

*"Through whatever you go through
I'm standin' with you
Here wherever you go to
I'll stand beside you."*

The resulting video was hailed as a tour d'force and 'more effective than a million doses of hydroxychloroquine'. Miron had synced 70 musicians, an international array of name vocalists, and the inner city Spirit of David Choir who sang as one, the cascading orchestral passages of Farber's arrangement resonating in tune with the emotions of the time. Each vocalist who represented their land, their people, their faith and their humanity intoned a lyric that spoke of the inherent quality of mankind that alleviates suffering. Miron's deft manipulation of a digital canvas created a virtual urban landscape of that included the city that was arguably hit the hardest, New York, and then became a kaleidoscope of ethnicism as each singer sang from familiar





environments.

Miron summed it up. “Overall, this project took about 2 months from start to finish and through great collaborations, we were able to make this happen.” Farber was no less pragmatic. “We represented literally every continent, every color, faith and sex, and we are proud that this project has such a beautiful message of diversity and unity.”

While medical foundations collaborate and struggle to create a vaccine, it is art that gives us hope. We are more resilient than we’re given credit for. We will see through

these times and come out on the other side stronger and wiser. Had it not been for art, the grays and soot of a post-pandemic fascism would have had more staying power. We all seem to gravitate to color, music, poetry, performance – and if I’m Standing With You is any indication, the world can be saved. It’s become worth it again.

<https://youtu.be/keWJmCzSMW0>

I’m Standing with You - A Musical Collaboration in support of the COVID-19 Solidarity Response Fund



Photo Credits:

Diane Warren by Emily Shur
Sharon Farber by Alexander Zamyatin
Gev Miron by Kathrine Kohl



Alan's NEW MUSIC & REVIEWS

New Music Releases

Some reactions from Alan Dearling

EOB: Ed O' Brien - 'Earth'



The debut album from Radiohead's Ed O'Brien. Apparently five years in the making. A sonic kaleidoscope of sounds and styles. It ranges widely. From the ear-worm, catchy blips, beats and syncopated vocal harmonies of 'Shangri-La' – radio-friendly and commercial as hell. Then there's the almost classical sounding 'Brasil'; all soft sounds and softly spoken lyrics, which morph into something different, as the bass beats kick in and we are invited to "feel the love". It's high quality stuff, quite a gentle and relative 'easy' listen. A long way

alan dearling

removed from the bed-sitter sound images that I associate with Radiohead. At least that's how it strikes me!

Along the way, there are moments of whimsy, even a bit Nick Drake-like in 'Long Time Coming'. I think some of it is down to Ed's guitar work, coupled with David Okumu's guitar work on some tracks and Adrian Utley on others. Plus the nature of Ed's voice, floating in the ether, above and within the rich soundscapes. Some of it feels reminiscent of early to mid-period Pink Floyd acoustic guitar bliss at times. Plus a few tracks, like 'Banksters' and 'Olympik' that sound like slightly unfinished business from the day job with Radiohead. There are added Vox sounds from one, Laura Marling, on 'Mass' and 'Cloak of the Night' (another Floyd-like track circa Ummagumma). Will we see her guesting with the Radiohead monolith?

What is particularly striking is the drop-



dead, gorgeous quality of the recordings, mostly, one assumes, down to the production skills of Flood. Certainly worth



listening to on a really good sound system just for the audiophile adventure! Overall, I like it. My copy came with a signed art card from Ed 'EOB' O'Brien, which is a nice gesture.

<https://www.eobmusic.com/>

Lacertilia – Calling all Quarters

Matt Fry invited me to give this new release from his band, Lacertilia a listen. This is a house-shaking effort with a sound that transports you to a vast hall in Hades. They are a no-holds-barred live band. Maximum volume. Heads-down,

sweaty, long hair shaking...Old Skool heavy metal rock, conjuring up the smoke machines, strobes, pomp and grandeur of metal machine music. First tracks, 'Cloaks and Daggers' and 'Labyrinth' fulfil that promise completely as does much of the rest of the album. Third track in, 'Further', offers some audible lyrics, it seems to be pirate music. I love all of this live in a festival barn or a big circus tent... it's just not really my music of choice at home these days. If you like thumping bass and, drums, searing guitars and a fair dollop of screamin' vocals – this is absolutely for you. Lacertilia are good at what they do, and to give them their collective due, sometimes a bit of subtlety creeps in. I've





seen them perform to a mix of old hippies, bikers and the Convoy-crew. They are justly popular. They are proud purveyors of the bombast of Led Zep, Black Sabbath, Deep Purple – the heavy end of Gothick Prog rock and all of that ilk. As the final track rings in my ears: ‘So Mote it be’. Indeed.

<https://lacertilia-uk.bandcamp.com/album/calling-the-quarters>

Roger and Brian Eno: Mixing Colours

A new offering from two masters of the genre poised at the crossroads where electronic and classical music merge. A Deutsche Grammophon release. And it is the brothers’ first ever duo album. A veritable Cathedral of Ambient Sounds.

Anyhow, that’s my view of this collaboration. It is gentle, soothing, blissful. A thing of beauty. It would make a lovely soundtrack to floating images, colours merging, mountains, seascapes – as you listen, it is easy to imagine a cloud-filled sky scudding past at a speeded up pace. The track titles are named after times of year, of places and spaces, subtle colours, such as, ‘Spring Frost’, ‘Burnt Umber’, ‘Dark Sienna’ and ‘Wintergreen’. Ultimately, it is an album of bridge-building between classical, ambient and electronica. No bad thing. I’ve been listening to this album a lot whilst working. It is a calming influence on my often frenetic brain. It has found a niche in my record collection.

<https://www.enoshop.co.uk/product/mixingcoloursd.html>

ROGER ENO AND BRIAN ENO



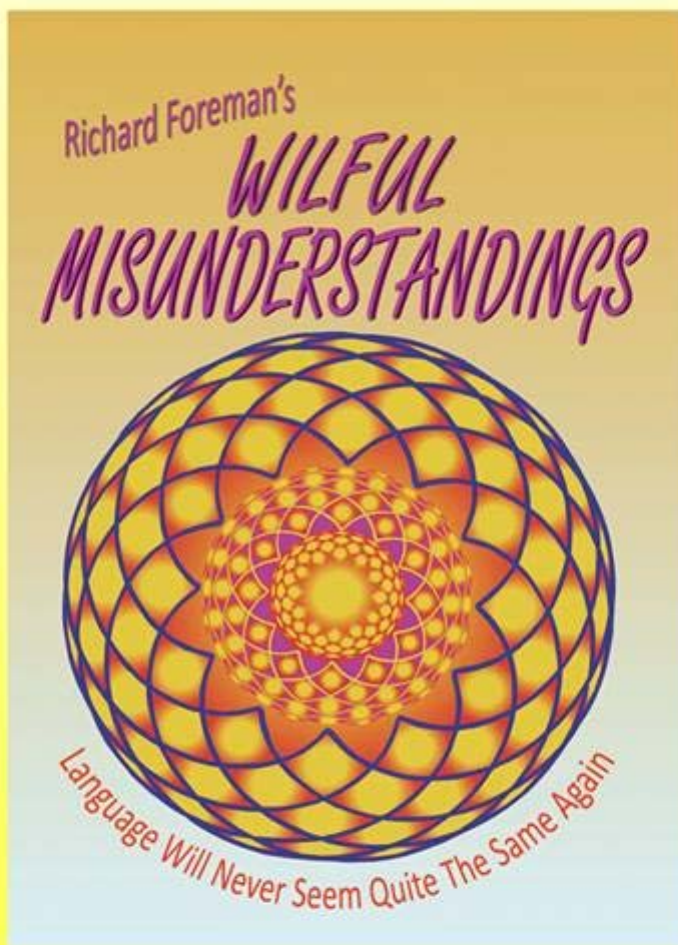
MIXING COLOURS

Expect the Unexpected!

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Tony Klinger

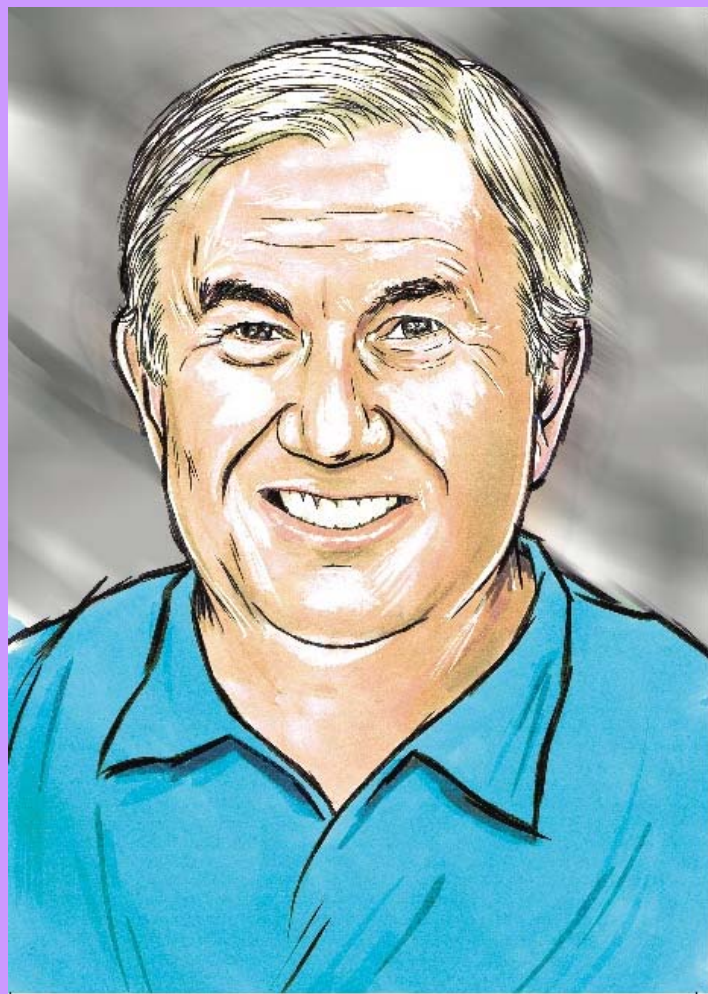
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

He is the son of film producer Michael Klinger, with whom he worked on the film *Get Carter* (1971) starring Michael Caine. He was awarded The Lifetime Achievement Award at the Romford Film Festival on May 28, 2018. Tony Klinger is now also a public speaker giving talks, speeches or lectures on a variety of themes. And, yes you've guessed it, he is now a regular columnist for this peculiar little magazine.

**CHECK OUT TONY
KLINGER AT
GONZO:**

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



SUPERSTAR THOUGHTS

Superstars and the people that make their stardom possible, the music industry sucks in these eager young people, uses them up and then spits them out. There aren't many tour managers in the world who have worked with more famous rock bands and performers than Chris Chappel one of the world's foremost tour managers for the last quarter of a century. His work roster reads like a music "who's who" featuring the legendary Paul McCartney, The

Who, Bruce Springsteen, David Bowie, Bryan Adams and most recently Michael Buble, who is the reason for this story.

Chris is a slim, neatly put together man who looks much younger than the calendar dictates. Always ready to smile unless the conversation turns to the name Michael Buble, the Canadian singing star who sacked him after they had worked together for ten years.

What was it about this legendary tour manager that provoked the world's most popular crooner, Michael Buble, his employer and friend to sack Chris Chappel without notice or any kind of warning after they had intimately worked together for ten long years.

Chris was born into a military family in which his father was a Colonel; Chris grew up an army brat in overseas postings as diverse as Malaya and Germany. Chris grew up living all over the world and attended private school in England, after leaving school he was a journalist for a short time in Sussex before leaving to live in London where he started in the music business.

His first job was as an office boy for Paul McCartney. Chris always thought he got the position because he was wearing a smart pinstripe suite with a three-button workers undershirt. This together with the well shined work boots made him stand out as the smart boy willing to do anything to make himself useful. The American girl who was interviewing him asked, "Grab hold of a map of the world and I want you to colour in all the British colonies in red." So off to the library went Chris with a crayon in hand and obviously got it right because the next day he had the job. The office was one floor of a building in London's Soho Square but as time went by Paul took over the entire building for his company, MPL. "Most of my time was spent cataloging Linda McCartney's massive photo archive although I saw quite a lot of Paul who was busy during the formation of Wings, but then I was excited to hear that the Who were looking for an office boy".

Again Chris was lucky enough to be selected for the job just before the release of the seminal album, Quadrophenia. The place was fascinating and enlivened with visits from Pete Townshend and Keith Moon. "I remember having to collect Moon from a stay at the Royal Garden Hotel in his Rolls Royce. I'd never driven such a car. I opened the door for Keith and he tipped me a ten pound note because he must have thought I was a chauffeur rather than his own company staff. He wanted to stop at a pub for a drink on route instead of going straight to Shepperton Film Studios for a Quadrophenia tour rehearsal. Keith wanted to stop because he was nervous as he hadn't seen the band for a long while and he'd been living in California's Malibu Beach. We went to the bar just before the last call and he ordered several double brandies with coke. I told him I didn't really drink so he downed the lot and then said let's go to work. I got him to the studio a little worse for wear and that was the same day that Roger got a bit angry and decked Pete. Keith was, by then getting very out of shape. This was the beginning of a ten year ride that was strangely exhilarating. The band, especially Roger and Pete, were fantastic, but its true to say there was never a dull day!" Chris smiles as he pauses and inhales quickly from an ever present cigarette. "I remember going to an after a Quadrophenia show in London's Soho where they threw glasses and just as it was getting a bit wild some of Led Zeppelin's road crew crashed our party and the place soon became a messy sea of broken glasses and food, and the singer hiding somewhere. As part of my job I was sent the next day with a large cheque to pay the restaurant for the damage and inconvenience. Another wonderful memory of my great times with the Who."

After this Chris started in New York working for a major record label, Atco, a division of the world famous Atlantic. It was from this springboard that he heard that Bruce Springsteen was about to start his Born In the USA tour. Chris was a huge fan and had contacts in the singer's management team. He asked for a job and would have been happy with anything so he



was startled when he was offered the big prize, the tour manager's job. "It was the best training I could get in the world, like going to Tour Managers College and getting paid for it!"

Here Chris was responsible for the band and crew on the road, making the hotel and travel plans, getting the band safely and on time from a gig at point A to another gig at point B. A bit like herding eels sometimes. "Being a tour manager means you have to be able to deal with issues as they arise, think on your feet, adapt to any situation, keep your cool. I've always thought that that's the best policy and it worked for me in my career for 35 years, working for such artists as David Bowie, a wonderful but quiet man, who still loves a good laugh. I remember touring with the Tin Machine, a side project of David's. We stopped at the Scottish border and I found a rather official looking man dressed in a kilt. I asked if he would join in a practical joke on the band. He came on the tour bus and demanded to see everyone's passports although, in reality, there was no official border. He kept a straight face as he told

them that as they were mostly American and didn't have their passports with them that he would retain one valuable item from each of them until they left the country. The boys in the band gave him their watches and other valuables. The fake official left with these items and about ten minutes later I got him back to return everything to a very relieved group. Bowie laughed, loving the gag."

Chris followed this period for ten years with Bryan Adams, who coincidentally is managed by the same management company as Michael Buble. "I should have learned from this experience since they went on to treat me in a similar fashion as Buble after my first wife passed away, when I was in no state to fight back".

He had been dismissed by Bryan after the worst time in his life, just after his wife had died, it couldn't have come at a worse time. Just when Chris needed support he received the opposite after ten years of loyal service. "There are two sides to Bryan," said Chris, "He can be charming when he wants something, but he will use any contacts he makes to improve his situation, and he did this constantly. When he announced he was going to make some changes and let me go it was a total surprise, especially after I'd spent months consoling him after a break up with his long time girlfriend. We even had the girl stay in our New York place with us. She was a stunning Danish model nicknamed the Pastry as she was like a tasty Danish pastry. I was desperate and I went in to the management office to beg for my old job back as, by now, I had two children to support and no income. Adams told me he would think about it, and then sent me an e-mail to basically fire me. He did exactly the same thing to his bass player who had played for him for twenty years, and then fired him by e-mail. Bryan is basically a really cheap man who famously haggled down a vendor in a flea market over a 50 cent postcard and took toilet rolls from venues to save a couple of dollars. A total vegan Nazi cheapskate."

During the following period he worked with Anastacia, completed two work tours for Amnesty International with artists such

as Sting,U2,Peter Gabriel, plus a further two world tours as Tour manager for Bruce Springsteen . Worked as a fill in V.J. for MTV in the early days of MTV. 10 years as tour manager for Michael Buble.

“I then received a call from the management of Michael Buble to see if I would be interested in an new artist they managed which was Michael Buble.

They know how good a tour manager I am as i had previously worked in the same position for one of their clients Bryan Adams who dismissed me after 10 years in a similar fashion shortly after the death of my first wife who was also English and a stylist for artists such as The Rolling Stones.”

Michael Buble was at the start of his career . An average young man, polite and respectful with a great work ethic it was a pleasure to be able to utilise all my previous experience for an artist who actually listened and was very appreciative. “I gave 100% because of his attitude even though it was a type of music I had no experience with , I found it refreshing to work with an up an coming performer. He was a hard worker, good company, not demanding, a man who liked to relax with a drink and a “smoke” after a hard days work, but only after. I’d experienced many incidents and heard a thousand stories about performers who, when they were on promotional tours demanded to be taken to the best restaurants. I told him it was way cooler to a nice local restaurant and that way the record labels didn’t think you were taking advantage of them and then they would be on his side and work harder on his behalf. If the guys from the label thought you were down to earth as most label staff didn’t earn in a month what some performers would blow on one meal. To say the least Michael really learned the lesson and really played ball and did a great job going to each label and getting to know all the record label staff, he was very hands on and they loved him for it.”

This was the entry for Chris into the world of Jazz Pop from the world of Rock and

Roll. This was a very different world for me. The Buble band had not really toured on the large scale that was to become Michael Buble’s world. These were young jazz musicians who, mostly, had recently left college. “Compared to the wild guys I’d been dealing with,” said Chris, “these were pretty quiet and boring people who’d played some small clubs. There were a few cocky, snotty kids, but I think that was just the jazz culture rather than that they were bad kids.” But Chris was to learn with them that this was an in between world, not jazz and not rock, but a fusion best described as a Jazz Pop World in which he discovered that most of these musicians were, with a few exception wonderful people seeing the world for the first time, excited, not cynical and that was very refreshing. Many of the band had never travelled very much and turned out to be great ambassadors for the USA, open to new cultures and experiences. They were polite, without egos, Chris told them, “I kept reminding them that this would be the best time of their lives if they let it be so.”

The first impressions of working with



Michael Buble at the early stages of his rise to fame started shortly after the release of his first album that had generated some interest but he was still playing small theatres in the U.S. His rise was a combination of extremely hard work and an intense touring schedule in promotion. "He would do any promotion to get the exposure on TV for the success he so badly wanted. I remember him saying that he just wanted to go back to go fishing with his father who was a professional fisherman out of Vancouver." But obviously, many people say things like this during moments of introspection in a heavy schedule. "I remember Michael doing a weird TV show in Germany very early on in his career, and he said he'd never go back to Germany as he couldn't see it working for him there. But, as I reasoned with him, it's like dating there has to be a courtship before you can hit first base and he needed to keep coming back." He listened to Chris and others in the team and now Germany is one of Michael's biggest markets. As Chris explained, "your audience is middle class BMW drivers who never illegally download as they want high quality CD's that they could buy and play at their dinner parties. This was a different market that no one had been able to mine for many years. It was about then that we met the great singer Tony Bennett in Venice. He was charming and explained to Buble that the Rat Pack had never really toured that type of music in Europe and that if Buble did that he would gain huge benefits. He was a lovely man, and very complimentary to Buble, who behind his back was very condescending about Bennett, mocking him. I found that so sad, but very typical. Michael was really dismissive of the Grammy's because Tony almost every year, seemingly without fail, won another bunch. Buble, after attending one Grammy Award event refused to attend and there was a little controversy with negative comments from Buble about the way the Grammy's were awarded. Strangely when Michael later won some Grammy's of his own I don't remember him complaining about the system."

But with fame came the changes in the character of Michael Buble, and they

weren't changes for the better. He was always very competitive but also someone who seemed to enjoy the attention and diversions that were offered by the touring experience, dealing with the pressures and the attention that fame brings. "Part of my job was to keep budgets as low as possible. There was a big band to support on the road, and that wasn't cheap to do. I told Buble right from the off that we mustn't waste money at expensive hotels. We could get middle level hotels and save a fortune. For himself he didn't need the biggest and best suites. Unless he had his girlfriend with him he didn't need a suite with two bathrooms although I understood he didn't like to share those facilities. Yes, a high-speed internet connection was sometimes vital like it is to most people on the road. Another way I saved him money was through my great relationship with the Italian fashion house Belstaff and could get him free clothes, but he preferred to pay with a discount as he didn't want to owe anything. But that all changed when he met his current wife. I recall taking them both to the flagship store in Milan and they were very generous to his wife especially. It was like they didn't really know me any more. Many years later and he now has a deal with D Squared and went to their big Milan store to get clothes for free. Later that night I asked why none of the band had come, although I knew I hadn't been invited. I told him it would have been the nice thing to have done especially after I'd got them Belstaff Clothes but he was totally dismissive."

Life on the road with Michael and his large jazz pop band was slow hard climb to world success one country at a time. There were big pluses and minuses in his increasingly intimate relationships with his fans who he always had time for, sometimes a bit too much time. He let them get too close, even getting into trouble when he asked some of them to send him revealing photos of themselves. He once did this to a woman fan who I think came from Newcastle and had come to many shows all over Europe. Her parents saw some of the texts they'd been exchanging and there was very nearly a bad legal situation. But Michael didn't seem to learn

from this. He was in a very powerful sexual situation and was never happier than when he had a girl after a show. We thought it was good as we would never see him and he stayed in his room. His first girlfriend, who was by now his fiancée had supported him when he was just starting out was a very sweet girl but Buble was a player and it went from bad to worse when he met the actress Emily Blunt and that ended his engagement. To his credit Michael gave his ex fiancée \$100,000 much to the displeasure of his manager, the same man who manages Bryan Adams. He's a cheap and nasty character and one of the only men who still used the N word when talking about African Americans. This is an old school manager who takes credit for anything good that anyone does for his artists. A man who didn't appear to believe in bonuses or retainers though due to Buble he did start to give out some bonuses, which with Adams would never happen. He treated crews with total indifference as well as band members. He clearly thought the only person he needed to worry about was the main artist, or as I know he thought, his meal ticket."

The other thing that was changing about Michael was his vanity, and that was running out of control. He began to almost obsessively talk about himself, his record sales and it seemed as if he thought the world revolved around him. "I remember him talking about his record sales when we were in Rome for the first time and we were driving around with one of the key executives in the car. All they talked about was sales, and it was bizarre, he had sold seventeen copies in Peru or something like that, and I said, Gentlemen we are driving by Roman history, can't you give it a break for a minute? But they carried on, and other subjects he was always talking about was his growing wealth. Wealth was at the top of his agenda, his shares in Apple stock, he was the epitome of a nouveaux riche young man. This was now getting on the nerves of the band as these were not well paid guys and it wasn't only thoughtless but tactless."

This was a far cry from how Michael was in the early days when he was a very

refreshing character willing to do anything and please anyone. He had been tremendously hard working.

He demanded of himself that he should be a major success. This was somehow compounded and poisoned by his jealousy of the success of others, particularly those in a similar sector of the market, like Josh Groban. "I told him it was like a race and you should never look back at anyone behind you or you slow yourself down and that will lose you the race. At the beginning it was great to deal with him because he was very polite and keen to learn and I really enjoyed bringing all my previous experience to bear as he was very approachable. As time went by he started to work out and eat better but found it easier to have his stomach fat removed by surgery rather than put in the hard work needed. To be honest the surgery didn't seem to have worked. He was also worried about his potential hair loss so he had started on a course of Propetia. In addition he uses shoe insoles to appear taller on stage and is constantly having his suits altered due to his fluctuating weight. But he's a good Italian mother's boy with two sisters that he adores and who adore him, he's surrounded by women. Apart from his manager any other attractive woman will always catch his ear and immediate attention."

He fell head over heels in love with Emily Blunt but appeared unable to stop being a player behind her back. But due to that relationship and her positive influence he did become more international in outlook and manner. "But, and there always did seem to be a but when you talk about Michael, he had been caught in the sex scandal with another young woman in Vancouver when Emily was in London. The girl sold her story, My Night Of Passion With Buble, and she rated him an 11 out of 10 in the bed, which sadly was the bed that Emily had bought for his apartment in Vancouver. The girl took unflattering photos of Michael in the bed. Even after this he somehow managed to keep it together with Emily, but she's a very bright woman and wanted more than a happy Vancouver stoner who wants to hang with his Vancouver drinking friends." The

writing was on the wall and it was high drama, which perversely Michael would have found some pleasure in because he loved nothing better than to be the centre of the universe. This was proved by his love of taking photos of his amorous conquests the night before and as Chris adds, "When we were in Australia on the second tour he loved to show the band and the road crew the results of his sexual endeavors which became an embarrassing bore.

Together with this Michael now became more of a diva, He employed a Personal Assistant and access instantly became harder. The PA and the self-important stylist had Michael's ear which was normal since they were intimate with proximity, Now he was always s looking at a computer screen and Googling himself. The PA and the stylist let their closeness go to their heads and all they had to do to gain Michael's approval was to feed his vanity, especially his looks and above all his hair. "On the plus side of the personality equation Michael was very generous to his family, giving his sisters a million dollars one Christmas and to his parents and grandfather who he adores and who used to come on tour with an uncle. I nicknamed them the Sunshine Boys. Michael was still a small boy in some ways, liking to have his arm stroked by his mother while laying on his bed in the tour bus, something I saw many times."

Chris was working on setting up the next tour in 2013 when he received a call from the management. He was told that Buble was making changes.

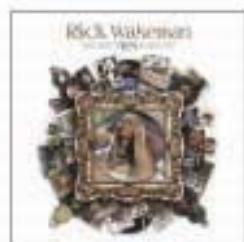
"I could have lived with these anomalies and even ignored the downward slide of the bad parts of Michael's personality but this turned out to be the final period of my time with the man I had thought was my friend. After 10 years of loyal and efficient service I was betrayed. After 10 years I was fired with a two-minute phone conversation and told by management that I was too old and that I should start a new career. I was told that I had been given warnings which was a total lie; and that I had had family problems which was true as I did have a very sick son. Aside from the fact that this should have got them to offer more support rather than sacking me I

pointed out that my son's illness had never stopped me from working 100% for Michael Buble. The truth was that there was no support from Michael Buble even though he claims to care about his family and friends. To tell the truth it came as a total shock. How do you make career changes when you're 60 and have spent a life building expertise in the music business? I was discarded like a dirty rag at the same time as two long serving musicians. I said I would talk to an attorney but was informed that I had no rights since I was an independent contractor. Later I received an e-mail stating that I had been given warnings, repeating the same lie I'd heard from him during the original call and a repetition of the accusation that I had too many family problems."

It was true that Chris had a divorce while he had been on the road and that his son had been very sick, nearly dying, now happily recovered. But the truth was that he'd only ever missed one small tour to Australia, and even then had set the tour up long distance from home. Upon his return he had been told that everyone was delighted to see him return as he was such a good tour manager. "I was stunned at being fired, especially as in the last year of our touring I had, in one day saved them half a million dollars on a charter round trip plane for Michael from Argentina to Los Angeles for medical treatment to his heart. We originally had a one million dollar quote, which Buble would have paid but due to my contacts and diligence I managed to find a better charter at half the price. Was I thanked by Michael, no way, because he was proud to tell everyone that he had spent one million dollars to fly to L.A."

Michael Buble's story is one of a man who is good in parts, but has a growing set of faults that are starting to dominate him. He is clearly a player with the girls, who likes to party and smoke some suspicious substances but then so are many people who have made it big, their fame and money combines to give them power over many women who perhaps should know better. He remains a generous family man, but doesn't realize the implications of his ruthless removal of Chris Chappel, a loyal friend and outstanding work mate.

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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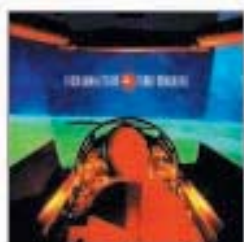
HFG203CD



THE STAGE COLLECTION

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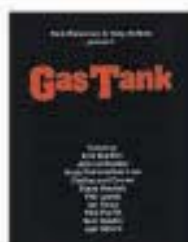
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GASTANK

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

HFG206DVD



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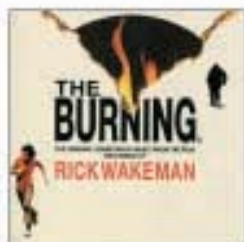
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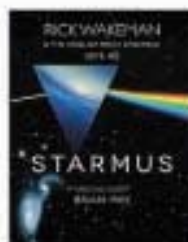
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LURE OF THE WILD

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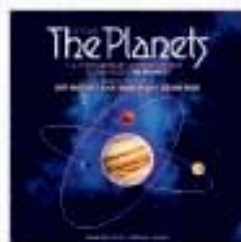
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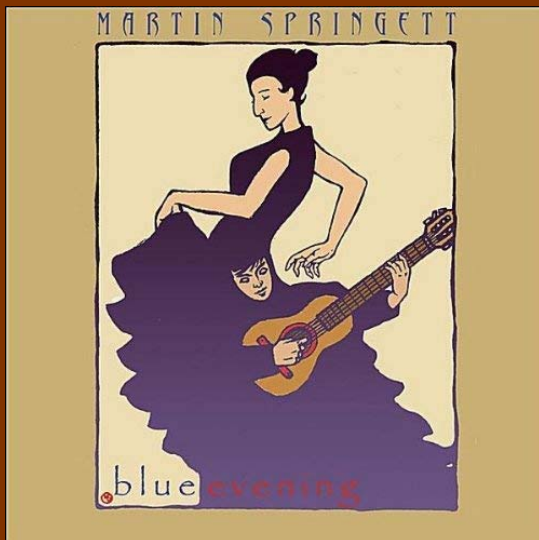
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KEV'S WORLD



MARTIN SPRINGETT
BLUE EVENING
INDEPENDENT

This album was originally released in 2001 under the band name Freefall, and featured Martin Springett (vocals, 12 string and electric guitar), Penner Mackay (drums and percussion), Peter Smith (flute and saxophone) and Rahlen Sullaphen (fretless bass) plus assorted guests. Then when Martin put it up on iTunes he changed it from Freefall to his own name, as he always felt that it was

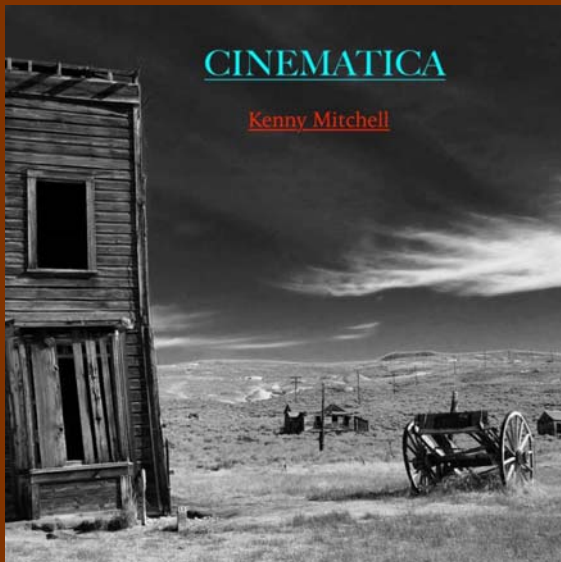
his solo album and of course amended the artwork accordingly as he had provided that as well! It certainly feels like a companion album to 1983's 'The Gardening Club', and Mackay was actually the main drummer on that album as well.

There is a real warmth and vitality with this album, with many styles of percussion being utilised to take the music in one direction, and then brought back down with incredible fretless bass. The slide and timbre of Sullaphen's instrument is quite superb, and it is fascinating how the incredibly different, almost opposite, styles of bass and drums combine to provide such a strong platform. The use of wooden flutes, among the other woodwind, brings an almost native American feeling to some of the songs, and then this different styles are all brought together by Martin's wonderful guitars and vocals. Since writing a review of 'The Gardening Club' earlier this year, Martin and I have been in regular contact, which has allowed me the joy of hearing albums like

KEV ROWLAND

this as well as seeing video of what is taking place in the studio, and I feel incredibly fortunate that due to this connection I have managed to come across material which was released years ago, yet has never gained much attention.

The combination of Roy Harper and Camel is again very much in evidence, along here with a fusion of world music and jazz which all combine to make a very enjoyable album indeed. For more details on this and other albums, visit <http://martinspringett.com/music/>. Your ears will be eternally grateful.



**KENNY MITCHELL
CINEMATICA
BANDCAMP**

After reviewing Kenny's most recent album, 'The Light and The Dark', I am now listening to his 2017 instrumental release, 'Cinematica'. The album title is very much in keeping with the songs on the album, as one can certainly imagine them being used as film soundtracks. The first and last of the three songs are more than 28 minutes in length, sandwiching a three minute ear cleanser and the time

given to these pieces really allows Kenny to stretch his musical wings. When it commences, one is immediately drawn to the music of Jean Michel Jarre, as the music progresses (literally) then it becomes far more similar to Tangerine Dream. Here he allows his ambient keyboard soundscapes to mix with floating guitar lines to create something which really allows the listener to drift away.

This is definitely not an album I would recommend playing in the car, as I find that when listening to this I become incredibly relaxed and am drawn into a different world. It can't be treated as background music, but is an album that does demand close attention and time being spent just to play and enjoy the music for what it is. Headphones, a nice large glass of your favourite spirit, and then allow yourself to drift into a quite magical, atmospheric world that still has plenty of dynamics. <https://kennymitchell.bandcamp.com>



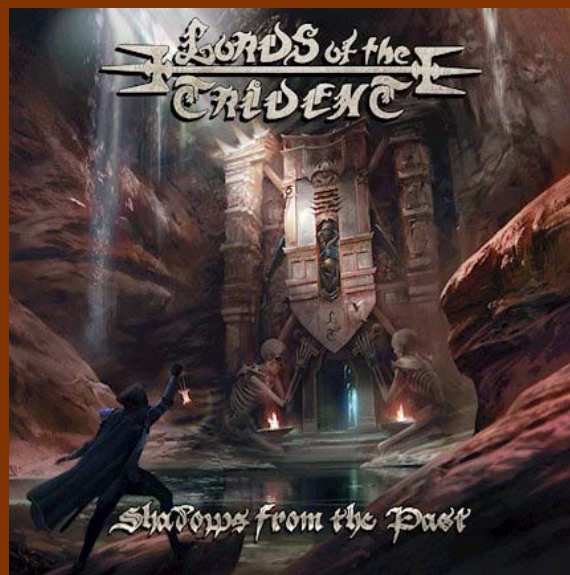


LA CHINGA
BEYOND THE SKY
SMALL STONE

I've just been over to the band's FB site to find out a little more about them so that I could write the review of this their second album, and found this. "It was in the year of the no lord 2012. In the dark wilderness of Vancouver, BC, where lost youths teemed in search of the true power of ROCK, three men chosen by occult forces too sinister to name rose up in answer to that dire and baleful call. With their electric black magic unleashed and in full flight, they bonded with the children of the forest over Cro-Magnon riffage, pounding drums, banshee wails, bell bottoms, boogie vans and the sweet miracle of tequila. Through sheer stoopidity, brutality, violence and volume they honed their primordial craft into a sonic axe of stone, opening skulls with deadly precision for as far as the pterodactyl flew. They would meet regularly, when the moon was full, filling their bellies with intoxicating wild berries, their faces wet with lizard blood as they summoned an unholy frenzy of righteous and orgiastic riffage, bashing out pagan odes to some long forgotten bronze age GOD. Through their music they travelled back in time to year UR, where they became wild and their manes grew shaggier. And thru this transmogrification

their vision became clear, the seas of bullshit parted before them and they were free to shuffle off the chains of modern society and raise a stubby and musk-tinged middle finger to the craven new world. Their war cry became their name, their name... La Chinga! Their mission: to vanquish all foes. Three men. They howl, growl, prowl and stomp upon the terra in a glorious march to free man from his own mortal enemy, HIMSELF!!! La Chinga!! La Chinga!!! La Chinga...!!!! To be continued...?"

Um, I really don't know how to follow that to be honest. Here we have a trio that is bringing together MC5 with Steppenwolf and Ten Years After and a whole load of early Seventies influences, creating songs that should have been written and performed nearly fifty years ago and have no place at all in modern music, but rock like bastards. This is a power trio who are taking us back in time, with incredible music and attitude, and I want more. This is awesome.



LORDS OF THE TRIDENT
SHADOWS FROM THE PAST
JUNKO JOHNSON

It had to happen I guess, here is a band that have decided to take Manowar on at

their own game. Now, I will be the first to admit that 'Battle Hymns' is a great album, but the whole image was just too much for me. But, if anyone goes to the LOTT website and reads their bio then they will think that Manowar just never went far enough. Singer Fang Von Wrathenstein (I kid you not) was apparently born when a volcano containing metal and steel erupted at the beginning of time, and his mission is to create the most metal band in the world. There is a whole page of this, and while funny in its own way it is also quite childish.

Lords of the Trident are here with their fourth album, all self-released, and it is rather pleasant power metal. I say "pleasant" as that really is the most apt word: they're not doing anything blindingly different or inspiring to anyone else, and while they can all play (and Fang is a reasonable singer) this comes across as the level of professionalism and quality of songs that were around at the time of NWOBHM. The best bands from that scene flourished, a few others kept to going one way or another with limited success while the others just quickly passed from memory. These guys are currently in the second pack, but unless their songs improve they are going to be in the final group fairly quickly.



**DECLINE OF THE I
ESCAPE
AGONIA RECORDS**

Decline Of The I is a French post-black metal band. Their third studio album, 'Escape', is the final part of a concept trilogy inspired by French surgeon and philosopher Henri Laborit, whose works included brain studies. The lyrics and their hidden message play an important factor in the band's music, which has its roots in black metal, but although it always contains the atmosphere and emotion one expects from that genre, it is also bringing in influences not normally expected including electronic and industrial as well as orchestral elements. The band is led by a multi-instrumentalist, A, who has played in bands such as Vorkreist, Merrimack, Neo Inferno 262, Malhkebre and Diapsiquir. Decline Of The I is his personal approach on dark music and his spectrum of roles in the band ranges from vocalist, to guitarist, bassist, keyboard player and programmer. A is accompanied by musicians of Merrimack, Anus Mundi, Temple of Baal, Eibon and Drowning fame, all of whom are identified by a single letter.

The band commented: "After a heavy and neurasthenic first chapter, and an

epileptic, dirty and violent second one, here's the last part of the Decline of the l's trilogy: Escape. It's now time to leave, to avoid this perpetual aggression of the outside world. All the other reactions led to a dead end. Running away is the only possible move for the subject to preserve its entity. There are many forms of escape: madness, suicide, technology, spirituality. This third album explores all of them. Musically, it's the synthesis of all the previews works; it's contemplative and slow but also very fast, dark and brutal".

This is album that needs to be played repeatedly, as on first hearing there is a jarring nature as it doesn't easily fit within the normal boundaries, and it is only by giving it the attention it deserves that one realises that there is something out of the ordinary going on here. Strange treated voices, black metal guitars, loops and weird sounds create something that sits on a knife edge, bringing together harmony and discord in a way that is both uncomfortable and compelling. This is not an easy thing to listen to, yet it is something which ultimately rewards those who are willing to make the effort. Sometimes music needs to be pulling at the leash, knocking down the doors, and this does that repeatedly. If black metal was being performed by the inmates of an asylum then this is how it would sound.



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.

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c.j.stone

THINGS FALL APART

CAPTAIN TOM MAKES MILLIONS. HEDGE FUNDS MAKE BILLIONS.

Coronavirus reminds us how tenuous our hold in life is, how close to death we really are. Not that I'm personally afraid. I remain stubbornly—some would say stupidly—optimistic about the outcome were I to catch it. But it reminds me how other people must be feeling: not only those who are worried about themselves, but those who are frightened on behalf of loved ones, the people who are closest to them, who may be more susceptible than they are.

I've been skeptical of the disease. I've heard too much of SARS and MERS and Ebola over the years. The fact that it tends to target older people, many of whom already have an underlying health condition, suggests that the figures may be being manipulated to make them seem worse than they are. Some people are dying of other things, but, because they have coronavirus, it's that disease that's placed upon the death certificate. They are dying "with" COVID-19, not necessarily of it.

That's not to underestimate the grief of a family who loses someone even a day too early, but it does put you on your guard about the extent that propaganda is controlling our perception of the current crisis. Death is strange. It's always with us. At the same time we try to ignore it, and pretend it's not there. We imagine that modern medicine will save us and we're waiting for the cure. Trouble is, there's no cure for death.

My Father used to say that he'd lived too long. He was 88 when he died. Mum had passed away five years previously, and he spent his last years in lonely contemplation, reminiscing about the days he'd spent with her. He wasn't unhappy. It was a

privilege I shared with the rest of the family to be able to take care of him. Then, about two years before his death, he developed a heart condition. His heart was slowing down. It was obvious that at some point he'd simply fall asleep, either in his chair or in his bed, and never wake up again. He began preparing for his passing, even getting me to write some words he wanted said at his funeral. Before this happened, however, he was offered a pacemaker. The doctor suggested it, and Dad took it up enthusiastically. It was the cure. It gave him an extra two years of increasingly miserable and painful life, and an agonizing death. You tell me: what would've been better?

We make too much of our own importance and, at the same time, we fear our end. We apply a sliding scale of values to those who pass away. Our own family is more important than others. Our own countrymen are more important than foreigners. We keep old people in the West alive while children in poor countries are dying. Human beings come before animals, pets before farm animals, animals before trees etc. We torture animals in order to find cures for our own diseases. The planet's in an increasingly fragile state. We're killing it. And yet we insist upon retaining the luxuries we've grown used to, our foreign holidays and our fossil fuel burning machines, at the expense of the environment that we depend on. None of it makes any sense.

Here in the UK the hypocrisy of our leaders is astounding. Even while they're clapping for the National Health Service (NHS), they're selling it off. Millions of pounds worth of contracts have been given to the private sector since March. A number of prominent people, including doctors, academics, campaign groups and MPs have warned of a "power

grab” as private companies are given contracts to manage tax-payer-funded projects associated with the pandemic. NHS Trusts have been instructed to stop buying their own ventilators and protective equipment, but to get them instead through a centralized private company the government has appointed to the task.

No one is asking the right questions. The daily coronavirus update on TV is a barely-concealed propaganda festival. Ministers love standing there sounding Churchillian as they wrap themselves up in cloaks of self-importance. The media are only there in a virtual capacity. No one is able to cross-examine or to delve into the figures. The press is more concerned with Boris Johnson’s illness than they are with the crisis in our care homes.

People in poorer areas are dying at a higher rate. Ethnic minorities are dying at a higher rate than the majority population. People in inner cities are dying at a higher rate than country dwellers. The disease is not hitting everyone equally.

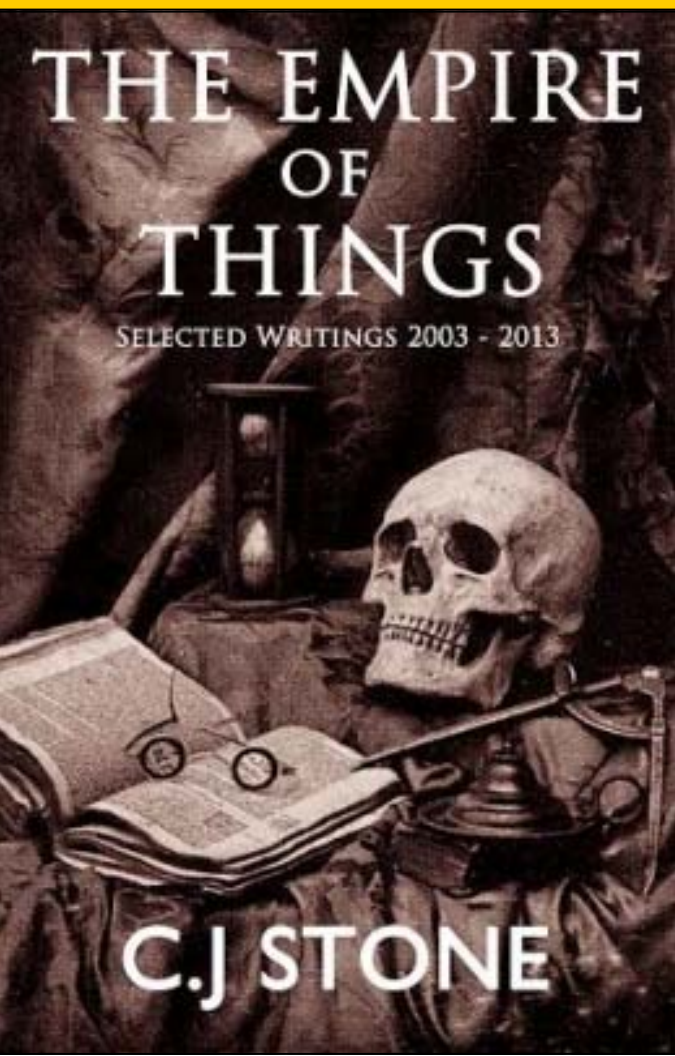
Meanwhile hedge funds are making billions “shorting” companies weakened by the health crisis, while Captain Tom Moore, a 100-year-old veteran of WWII, has been walking the length of his garden on his Zimmer frame to help raise money for the NHS. So far he’s raised nearly £33 million. The NHS is part of Britain’s post-war identity and it was Captain Tom’s generation who gave it to us. The problem is

that it’s not a charity: it’s a National Insurance scheme, paid for by our contributions. It’s supposed to pay for itself. The danger now is that the government will see this as a potential source of funding in the future, thus relieving them of their duty to pay for it out of the public purse. Tax the hedge funds, I say, and give Captain Tom a rest.

The latest news is that the government’s PPE stockpile was seriously out of date when the crisis hit. Around 200 million crucial items—including respirators, masks, syringes and needles—were all at least eight months passed their use-by date. That’s 45 percent of the entire stock. The stockpile was managed by a private company that was sold in the middle of the pandemic. The company had a legal obligation to maintain the equipment in a state of readiness for precisely this kind of emergency, but failed to do so.

When our public services began to be privatized under Margaret Thatcher, nearly 40 years ago, we were assured that it was in the name of market efficiency.

Read on



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"Stone writes with intelligence, wit and sensitivity."

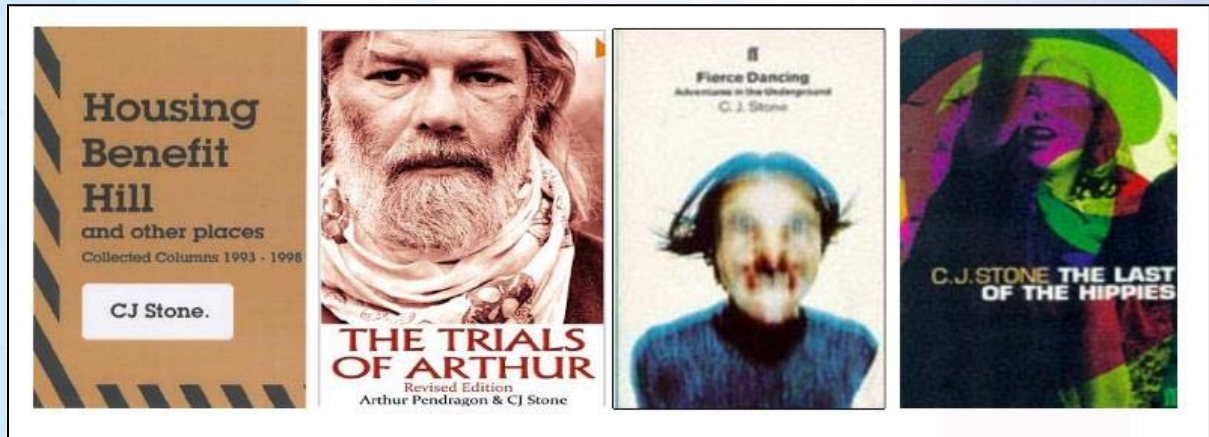
Times Literary Supplement

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

Independent on Sunday



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The Last of the Hippies:

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OTHER BOOKS BY
C.J.STONE

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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 in the second week of June:

Hello Folks!

HAWKFEST 2020

We have been advised that the next government review of legislation regarding public gatherings and Covid 19 regulations will be on

June 15th. Whatever the outcome, our hands are tied until then. We feel that if there is any way that we can be allowed to hold a Hawkfest then we will... If we do go ahead, we have been told that we may have to make the following compromises.....

- 1) We may have to reduce the festival capacity by 50%. Therefore we would have to prioritise the first 500 folk who have bought tickets.
- 2) We will have to go with an open air stage, rather than a stage in a Big Top.
- 3) All camping will be marked out and socially distanced.
- 4) There will be a 3 metre gap between the stage and the audience.

HAUKWIND 50



5) All bars at the festival will be outdoors.

We understand that these things are big asks. However, at the moment these stipulations are only advisory....

Once a decision has been made about going ahead this year or alternative dates arranged for next

HAWKFEEST

28
29
30
AUGUST

EAST DEVOF

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



year, anyone who cannot make either this year's festival or the alternative dates, and have already bought tickets, can apply for a full refund.....All unused tickets will be valid for any alternative dates.

We really hope that this helps.....Our hands are so tied and we just want to do our best and keep you all in the loop.

Now, at the time of writing (18th June) I've yet to hear of any Governmental updates on the matter of public gatherings, so it does seem we are still in a "wait and see" phase... a state of affairs that's become all too familiar in the last few months.





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

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

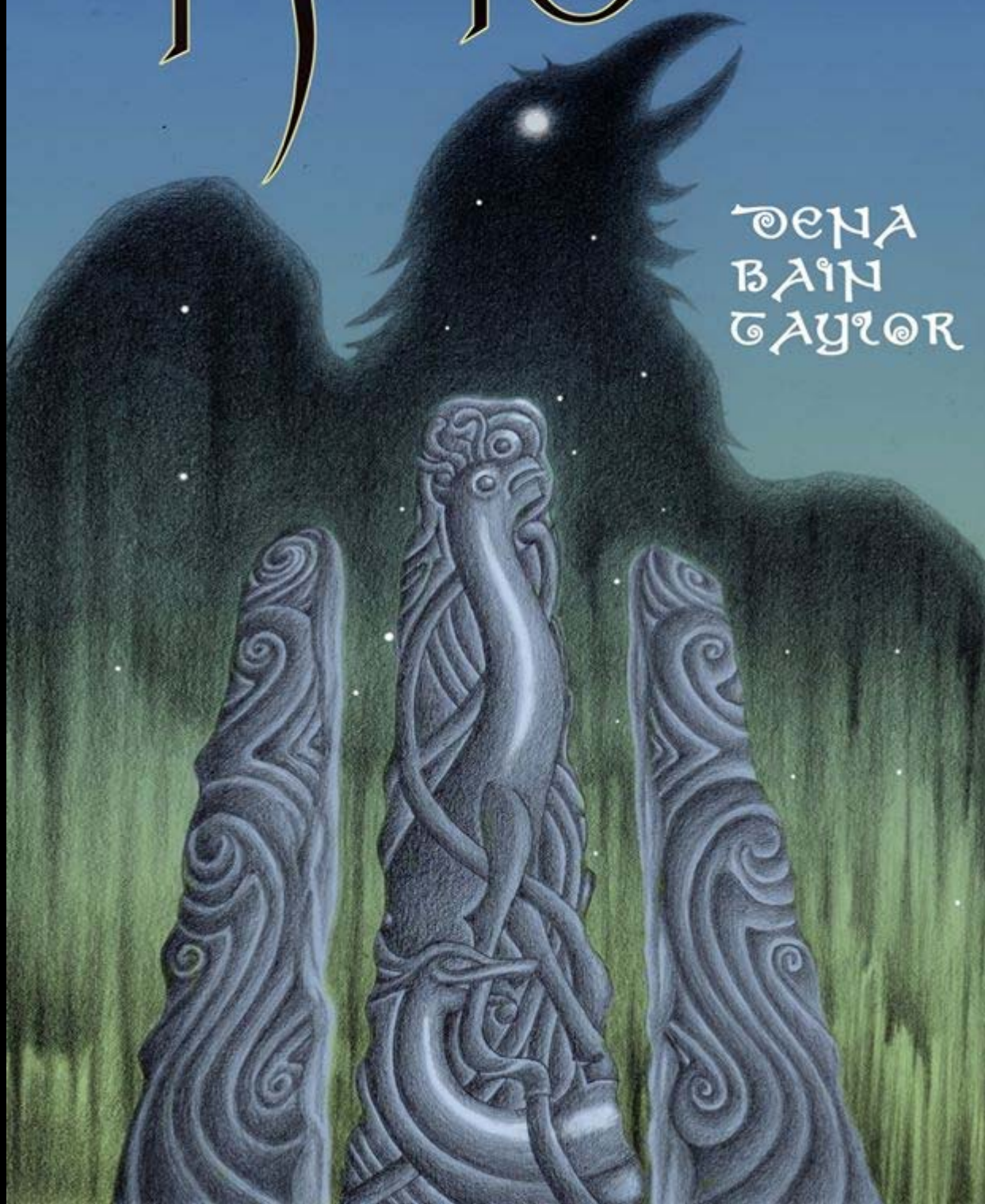


ILLUSTRATION BY MARTIN SPRINGETT

NIGHTS IN THE GNARLY GARDENS

BONES AND KEEPERS

DENA
BAIN
TAYLOR





Thom the World Poet

Rob Ayling writes:

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

ON THE POWER OF NAMES & FLAGS

If a human being is significant to a community
they are memorialized in stone or in rock or in metal or wood

Their names are given to streets in their honor

Sometimes, schools and academies are named-
after presidents, war heroes, activists, heads of communities themselves

Sidney Lanier was a fine poet of Confederate background

The school he was named after wanted a name change.

I knew his great grandson (who was also a fine poet-
after he committed suicide, we published a book of his poetry..

Note that he had changed his name from Lanier for poetry purposes.

Names have power, and sometimes must be changed

Otherwise they will rule the living from the dead.

Flags, too, have power—they denote causes

Once that cause has passed, those flags need to be Museumed
much like educational processes and historical contexts applied
so as to pre-empt another failed uprising, another lurch towards empty

nostalgia

!

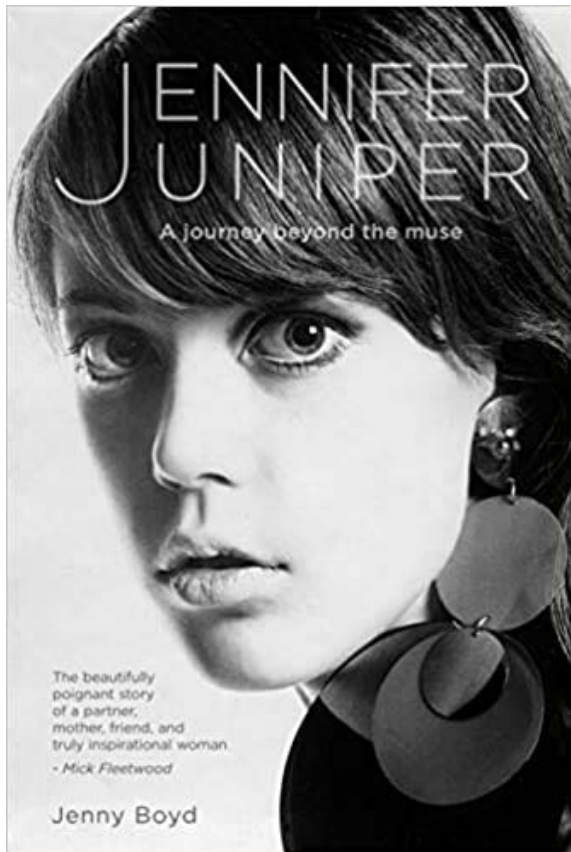
"Ev'rywhere I hear the sound
of marching charging feet, boy"

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

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

Yer Gonzo Bookshelf



- **Hardcover:** 300 pages
- **Publisher:** Urbane Publications (12 Mar. 2020)
- **Language:** English
- **ISBN-10:** 1912666618
- **ISBN-13:** 978-1912666614

Jenny Boyd's extraordinary life is the stuff of movies and novels, a story of incredible people and places experienced at a pivotal time in the 20th century.

As an up-and-coming young model, Jenny found herself at the heart of Carnaby Street in London, immersed in the fashion and pop culture of the Swinging 60s. With boyfriend Mick

Fleetwood, sister Pattie, George Harrison and the rest of the Beatles, she lived the London scene. But as a natural Flower Child, Jenny soon became part of the counter-culture in San Francisco during the Flower Power era, witnessing the Summer of Love; she was the inspiration for Donovan's famous song, Jennifer Juniper, and her photograph was featured inside the box set of his eponymous album A Gift from a Flower to a Garden.

After working in The Beatles shop, Apple, the first of its kind, Jenny attended Maharishi Mahesh Yogi's ashram in India to study meditation with her sister and the Beatles, witnessing their creativity and the genesis of songs that would later appear on the White Album.

Despite being attuned to the spiritual bloom and innocence of the 60s, Jenny also experienced first-hand the turmoil and decadence of the 70s and 80s. Her two marriages to Mick Fleetwood, founder member of Fleetwood Mac, brought her to the forefront of the world of rock and roll - and its fame, money, drugs and heartache. Struggling in the darkness to find and develop her own voice and identity, Jenny went to college, achieving a Masters in Counseling Psychology and a PhD in Humanities - her dissertation on musicians and creativity became the critically-acclaimed book Musicians in Tune.

Jenny has spent her life in the company of some of the greatest musical and cultural influencers of the last 50 years - and the journey she takes to finding her own sense of self and creative ability makes Jennifer Juniper a truly captivating and inspiring story.

Thirty-nine years ago, as of the time of writing, I was a nursing assistant at a small hospital in North Devon. Living in one of the hospital ancillary buildings was a woman called Jenny, who was about fifteen years older than me, and I became friends with her and her husband. We remained friends for many years, although we had a massive falling out about something completely irrelevant in the early to mid 1990s. I haven't seen her since, though we had a friendly telephone conversation a few years ago. I was going to visit her at her home in the South Midlands, but then my granddaughter was born, all sorts of

stuff ensued, and I lost her phone number.

Back in the early to mid 1960s, Jenny had lived in Torbay, working at one of the local gig venues. She had met and become errrr... "friendly" with many luminaries of the pop scene at the time, and had seen The Beatles, The Rolling Stones, and pretty well anyone else that you can think of.

One of the people with whom she had become most "friendly" was Donovan, whose folk rock stylings were particularly popular in Torquay at the time. They had become so "friendly" that she told me fifteen years or so later that Donovan had written his song, 'Jennifer Juniper' about her.

More widely known is the story that the song was written for, and dedicated to, Jenny Boyd, the author of this book. They obviously can't both be right, unless - of course - Donovan was one of those scumbags who writes a song



and tells various people that it is dedicated to them, for whatever nefarious purposes of his own. But I met Donovan about thirty years ago, when he was doing a gig at – of all places – Butlins in Minehead, and he didn't come over as that sort of bloke to me.

But I digress.

Jenny Boyd was one of three incredibly beautiful young sisters who all became models, and who all had checkered lives as part of the 'beautiful people' of the mid-1960s. Her sister Pattie married George Harrison, inspiring such timeless love songs as 'Something', before being wooed by Eric Clapton, who wrote 'Layla' about his unrequited love for her, and 'Wonderful Tonight' once that love had been requited. Her younger sister, Paula, had a much sadder life

trajectory, with similarly famous (although not quite that famous) boyfriends and husbands, and an ignominious death from drug related reasons.

Jenny was the sales girl in the Apple Boutique, hob nob with The Fool, went to Rikishesh with The Beatles, was responsible for the notorious time that George and Pattie Harrison visited Haight-Ashbury, took a doctorate in social psychology, and... oh yeah... was married to the drummer from Fleetwood Mac.

This book is massively readable, but carries with it the overriding moral subtext that drinking and taking drugs is neither big, nor clever. Here, in the interests of full disclosure (as our transatlantic chums call it), I should probably admit that I have been a heavy drinker all my life, and that,



although I haven't done so for years, for some decades I took a lot of drugs as well. As I'm sure that my ex-wife would be only too happy to tell you, I behaved like a dick for much of that time, but Jesus Christ Almighty, compared to the way that people in this book carried on, I was like Saint Francis of Fucking Assisi.

I am really not sure how anybody can treat their significant others in quite such a horrid manner! Every book that I have ever read that mentions him, shows Eric Clapton, at least until he stopped drinking, as an absolutely horrible human being, but he was not alone. The bed-hopping and psychological abuse that went on within the ranks of Fleetwood Mac was of epic proportions, and I still have no idea how the various band members came out the other side mostly unscathed.

Others were less lucky. Drugs and fame took their inexorable toll, and although I already knew the bare bones of the story, to read it fleshed out by Dr Boyd, who is – by the way – an extremely good writer, was something else entirely!

I am not going to say that this book is either an easy or an always entertaining read. The chapters when she is hanging out with The Beatles and being generally groovy are a breeze, but the stories of her relationship with her estranged father, whom she had not seen for forty years after he abandoned her in Kenya as a small child, make uncomfortable reading. As do the accounts of her two

divorces from Mick Fleetwood, and her subsequent marriage to one of the drummers from King Crimson.

If one ever wanted a book to underline the axiom that fame doesn't make one happy, it is this one. Whereas Fleetwood Mac were undeniably famous and, for a few years, were one of the biggest bands on the planet, I don't think anyone could think that this fame has brought them anything but self-loathing and despair. But it is one of the nicest things about the book, that near the end, once Mick Fleetwood had cleaned up his act, he became friends with his ex-wife, and they had a stronger and more mutually supportive relationship than they ever had when they were married to each other.

This is an uncomfortable, but ultimately uplifting, book, which – as we watch the western world going to hell in a handcart out of our digital windows – is an oddly appropriate book to read in these troubling times.



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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/>

And so, dear friends, we reach the end of another issue. As anybody who reads my burlblings in these pages will be aware, because my peripheral neuropathy has got considerably worse, and so the vast majority of my 'writing' is nothing of the sort; for half a day a week (Tuesdays) I dictate my deathless prose to my stepdaughter/amanuensis, Olivia.

So, at the time of 'writing', I believe that Corinna is being discharged from hospital this afternoon, and so by the time you read this she will be back home with me, Graham, Archie and the cats.

But I have never been any good at divination, so I have no idea if this is actually what's going to happen or not. Also, in the murky future (Friday), is the first album of self-written new material from Bob Dylan in the last eight years. I thought the last one, 'Tempest', was utterly awesome, and quite possibly the best record since 'Blood on the Tracks', so the old bugger has got a lot to live up to.

So, with the return of my darling wife to the bosom of her family and a new record from one of the world's greatest living poets (he did win a Nobel prize for literature, after all), I personally have an awful lot to look forward to this week. But, as I have noted elsewhere, by the time you read it, it will not be this weekend.

As George Harrison once wrote:

"Yesterday, today was tomorrow,
And tomorrow,



Today will be yesterday"

That is a quote which has always meant rather a lot to me, since I first read it in 1974, in the lyrics of his phenomenally unsuccessful Christmas record. It is, after all, doing nothing more than stating the plain unvarnished truth, but it still manages to come over being all metaphysical.

So, as the bloke who wrote the biography of Joe Strummer wrote, "the future is unwritten", and the only way to find out what is actually going to happen is to live through it. So I will be back in touch with you with the next issue in a couple of week's time.

Hare bol,

Jon



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