



GONZO

"I'm up and down the Westway, in and out the lights
What a great traffic system, it's so bright
I can't think of a better way to spend the night
Than speedin' around underneath the yellow lights"

#401/2

THE SOUND OF THE WESTWAY

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 this increasingly peculiar little magazine. A few issues back, I described it as become some sort of a hippie National Geographic, and the more I think about it, the more this description works for

me. I have been a fan of Armando Iannucci for many years; the man behind so much of what has made me laugh over the past twenty-five years. Most recently, I was totally spellbound by his HBO political satire, *Veep*, which featured one of my favourite contemporary actresses, Julia Louis-Dreyfus as a deliciously foulmouthed American politician. It was cutting edge satire, or at least I thought it was cutting edge satire until recent events in the Oval Office would suggest that it is actually sober political commentary.

The fact that President Trump, this week, refused to say whether he would accept the result of the forthcoming presidential elections, beggars belief.⁹⁰⁹

"I have to see," Trump said. "I have to see. No, I'm not going to just say yes. I'm not going to say no, and I didn't last time either." (That's from *The Guardian*).

A few days later, he said that the rising mortality rate from coronavirus, which at the



WHAT THE DICKENS?

However, I am not a fan of all of his work. A film he did on the death of Stalin (called 'The Death of Stalin') was about as funny as genital warts

time was approaching 144,000, "is what it is". Although I cannot be bothered to hunt out the original citation for this. Against such jaw dropping remarks, and the burgeoning hints that the elections are not going to be carried out in a manner that the rest of the world would consider fair, Iannucci's satire seems almost muted.

However, I am not a fan of all of his work. A film he did on the death of Stalin (called 'The Death of Stalin') was about as funny as genital warts, and his much touted science fiction series, *Avenue 5*, failed to impress either Corinna or me when we watched the first three episodes the other night. However, it was Corinna's birthday last week, and one of the things that I knew that she wanted was a DVD of Iannucci's new reworking of Charles Dickens's 'David Copperfield'.

So, being the sort of bloke who always does what his wife wants, as far as he can, I bought it for her.

Now, let me make a slightly embarrassing

confession. I have never got on with Charles Dickens. Like Thomas Hardy (I did *Far from the Sodding Crowd* for my O-Level), having his work drummed into me at school was not a positive experience. On top of that, my first wife loved both of these authors and extolled their virtues to such an extent that it truly put me off them. But on Friday evening, being a dutiful husband, I sat down with Corinna to watch the DVD.

Before this, the only thing I knew about this version of the much-loved tale was that it had been made with a multi-racial cast, which was something that well and truly pissed off certain sectors of the Twitterati.

Whereas I am uneasy when – for whatever reason – people change the ethnicity of a significant historical character on film, I have no such misgivings when it comes to fictional characters. And you know what? Within about five minutes it didn't even register with me that the titular character was being played by a South Asian actor. Like the female Doctor

اللجنة لهم إذا كانوا لا تأخذ نكتة



Who, it worked magnificently.

However, just to annoy the people that I know would be annoyed by it, if I had a time machine which could go back and cherry pick actors from any era, I would go back to Manchester in the 1970s and abduct Bernard Manning, solely with the intention of having him star in a biopic of Nelson Mandela, written by me, especially for him.

I can dream. In fact, I have a dream, but that's another idea.

After watching the film, I did what I so often do, and looked up the source material on Wikipedia. And was amazed to realise that Charles Dickens was quite as early as he was. I had always imagined him as being a contemporary of Kipling and Hardy, surviving well into the early years of the 20th Century. But he died in 1870, when the young Kipling was still five years old and living with his parents in what was still called Bombay.

His major works were written before the Victorian age had even had a chance to get underway. For those of you who are not aware of it, except vaguely in the third person, the novel features the character David Copperfield, and is written in the first person, as a description of his life until middle age, with his own adventures and the numerous friends and enemies he meets along his way. It is his journey of change and growth from infancy to maturity, as people enter and leave his life and he passes through the stages of his development. It features such classic literary creations as the young Copperfield's landlord, Mr Micawber, his kind-hearted and eccentric great-aunt, Betsie Trotwood, and the unctuous and very humble clerk Uriah Heep, who gave his name to one of the most enduring British heavy rock bands.

I had, of course, heard of these characters, but knew very little about them, and despite the fact that they were played by very well-known actors (Micawber by Peter Capaldi), they





played the part so well that it was not long before one forgot that their faces had ever been linked with anything else.

I saw, from Wikipedia, that Iannucci had taken some liberties with the narrative of what was, after all, originally being quite a massive literary undertaking. So, having been pleasantly surprised by the film and having had my curiosity whetted by what I had read online, I went to those jolly nice fellows at Project Gutenberg and downloaded the original version.

In fact, I tell a slight lie. The version that I downloaded was the 1869 'Charles Dickens' edition of which the author had to say:

"I REMARKED in the original Preface to this Book, that I did not find it easy to get sufficiently far away from it, in the first sensations of having finished it, to refer to it with the composure which this formal heading would seem to require. My interest in it was so recent and strong, and my mind was so divided between pleasure and regret—pleasure in the achievement of a long design, regret in the separation from many companions—that I was in danger of wearying the reader with personal confidences and

private emotions.

Besides which, all that I could have said of the Story to any purpose, I had endeavoured to say in it.

It would concern the reader little, perhaps, to know how sorrowfully the pen is laid down at the close of a two-years' imaginative task; or how an Author feels as if he were dismissing some portion of himself into the shadowy world, when a crowd of the creatures of his brain are going from him for ever. Yet, I had nothing else to tell; unless, indeed, I were to confess (which might be of less moment still), that no one can ever believe this Narrative, in the reading, more than I believed it in the writing.

So true are these avowals at the present day, that I can now only take the reader into one confidence more. Of all my books, I like this the best. It will be easily believed that I am a fond parent to every child of my fancy, and that no one can ever love that family as dearly as I love them. But, like many fond parents, I have in my heart of hearts a favourite child. And his name is DAVID COPPERFIELD."

I'm making a point of saying which edition I

downloaded for reasons which will become clear in a few moments. I have been bitten in the bum before when it turned out that the edition I had read of some much loved work of literature or other was a bowdlerised, sanitised, all-otherwise-bugged-about edition, and I wanted to make sure that – as my long term opinion of Dickens was probably going to stand or fall upon my opinion of this book - I should give it the best chance possible.

I am a voracious reader, having read sixty seven books so far this year (I like getting anal about these things, and post my reading list on the Goodreads app), and so, being who I am, if my misgivings about Dickens were going to be upheld with this book, I would probably move onto something else fairly quickly, and never knock on Charles Dickens's door again.

And do you know what? I have been wrong all my life. In a similar about face way that I finally 'got' Morrissey and The Smiths over twenty years since the band had split up, at the age of sixty, I can say with pride and some embarrassment, that I finally 'get' Dickens. And I think the thing that I find most extraordinary is that, a century and a half after his death, his prose seems refreshingly contemporary. And remember, I made sure that I was reading from a text that he had approved, rather than something that has been cleaned up for modern readers.

So the moral of the story is that yours truly is basically a stubborn old twat, who ought to give things more of a chance than he does.

And I wonder how many more people who are reading this could find out exactly the same about themselves.

Hare bol,

Jon Downes



Armando Iannucci, Veep, Charles Dickens, David Copperfield, Rolling Stones, Aerosmith, Nick Cave, Peter Green, Yes, Led Zeppelin, Jimmy Page, Renate Blauel, Sir Elton John, REM, The Plague Year, Friday Night Progressive, The Merrell Fankhauser Show- Merrell's Music Performed by Various Artists, The Real Music Club, Mack Maloney's Mystery Hour, Timothy Charles Smith, Cornelis William Hendrik Fuhler, Kendall Stephen Chinn, Anthony Michael Manton Elliott CBE, James Oldaker, Víctor Víctor (born Víctor José Víctor Rojas), Highland "Dobby" Dobson OD, Dominic Sonic (stage name of Dominique Garreau), Regis Francis Xavier Philbin, Peter Green (born Peter Allen Greenbaum), Christopher Paul Lee, Dame Olivia Mary de Havilland, Denise Johnson, Bent Fabric, Dan Nakrosis, Rick Wakeman, Barrie Guard & David Cunningham, Dave Bainbridge, Eliza Carthy, Bad Company, The Fall, Michael Bruce, Tom Vague, The Sound of the Westway, Alan Dearling, Signs of the Times, Tony Klingler, Kev Rowland, Mad Max, Martin Springett, Eddie Fielder, The Midnight Devils, Mike Campese, Morne, Mike Kershaw, OneGodless, Hawkwind, Thom the World Poet

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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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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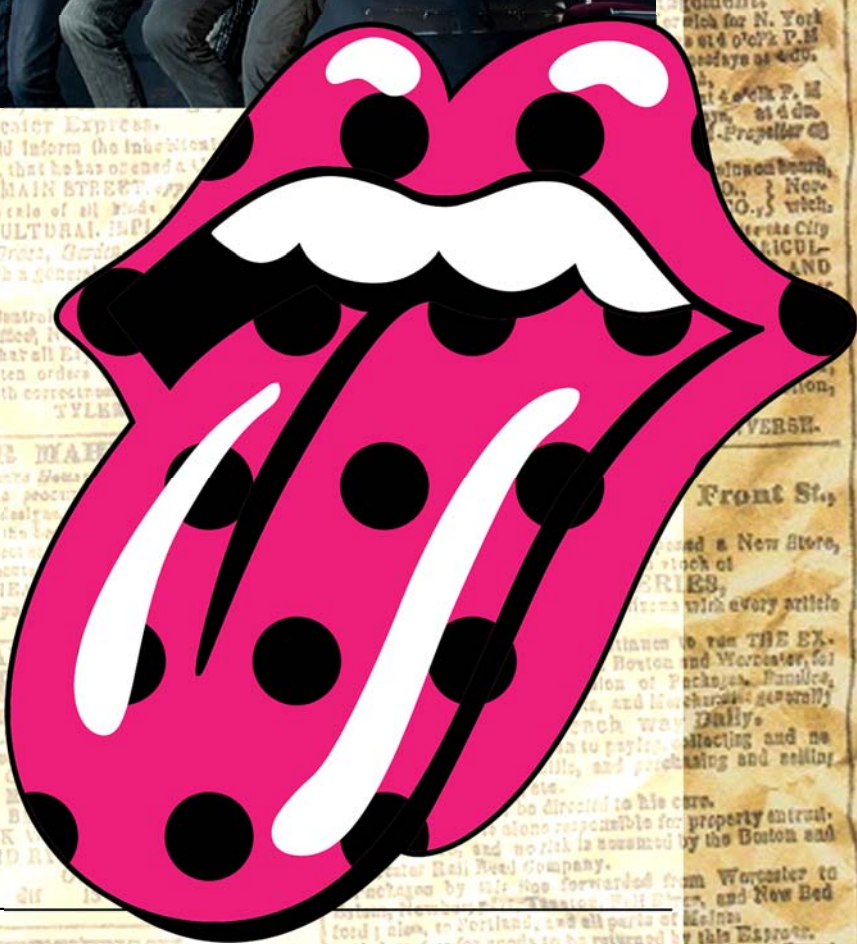
THE ^{gonzo} NEWSROOM



CAMPAIGNING WITH THE STONES
<https://www.music-news.com/news/UK/133283/Rolling-Stones-Aerosmith-and-more-musicians-sign-open-letter-demanding-clearance-for-campaign-songs>

Rolling Stones stars Mick Jagger and Keith Richards, Aerosmith rockers Steven Tyler and Joe Perry, and other musicians are demanding politicians seek approval from artists before playing their songs at campaign rallies.

An open letter released by the artists demands major U.S. political party committees "establish clear policies requiring campaigns to seek the consent of featured recording artists, songwriters and copyright owners before publicly using their music in a political or campaign setting".



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

John Maynard Keynes

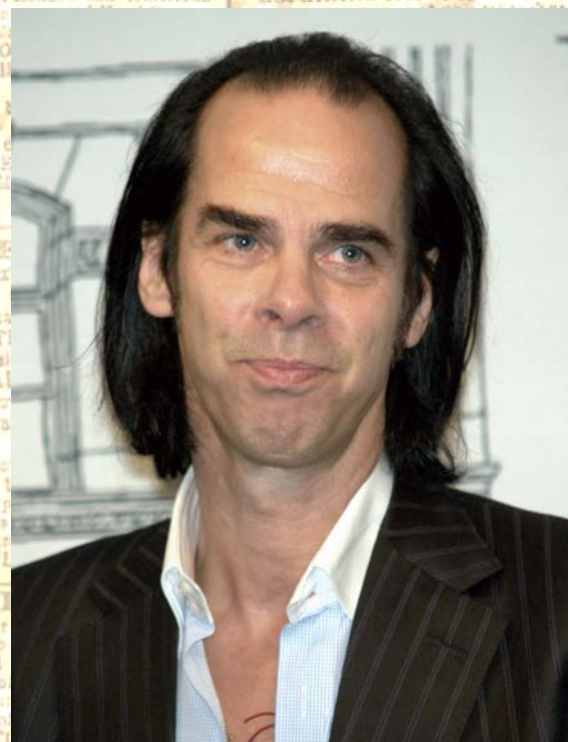
"As artists, activists and citizens, we ask you to pledge that all candidates you support will seek consent from featured recording artists and songwriters before using their music in campaign and political settings," it reads.

"This is the only way to effectively protect your candidates from legal risk, unnecessary public controversy and the moral quagmire that comes from falsely claiming or implying an artist's support or distorting an artists' (sic) expression in such a high stakes public way."

NICK CAVE THE PIANO MAN
<https://www.music-news.com/news/UK/133275/Nick-Cave-s-brazen-request-for-free-grand-piano-snubbed>

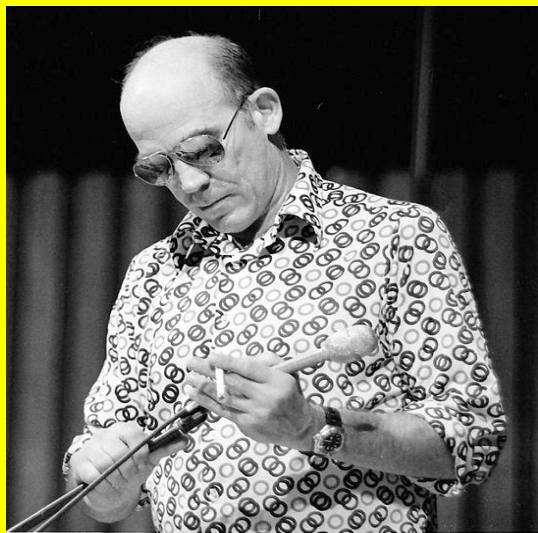
Rocker Nick Cave has nursed a bruised ego after attempting to 'sell' his soul to land a free Fazioli piano.

In the latest post on his The Red Hand Files blog, the musician recalled playing the rare handmade instrument during a solo piano performance, titled Idiot Prayer:



Nick Cave Alone at Alexandra Palace, which was recorded a month ago and released last week.

"The moment I sat down at the Fazioli, its warm, soft, nuanced sound spoke to me like no piano had spoken to me before," he wrote.



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"No More Games. No More Bombs. No More Walking. No More Fun. No More Swimming. 67. That is 17 years past 50. 17 more than I needed or wanted. Boring. I am always bitchy. No Fun — for anybody. 67. You are getting Greedy. Act your old age. Relax — This won't hurt"

Hunter S. Thompson

Cave found himself desperate to upgrade from his old piano. Despite previously refusing to cash in on his fame, he felt this time it was necessary to land him one of the coveted Fazioli creations.

"So I said to my manager - Time to sell my soul. Time to make a call and get me a Fazioli," he shared, "My manager said - Consider it done!"

The task would prove to be a lot harder than expected, with a representative for the Italian instrument firm initially confusing the singer with actor Nicolas Cage, and then admitting they had never heard of Cave - before hanging up.

FAREWELL GREEN

<https://www.music-news.com/news/UK/133209/Mick-Fleetwood-leads-tributes-to-late-bandmate-Peter-Green>

Fleetwood Mac co-founder Mick Fleetwood has paid tribute to former bandmate Peter Green, who died on Saturday at the age of 73.

Green and Fleetwood formed the band with guitarist Jeremy Spencer and bassist



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Between Norwich and Philadelphia.
Sail on WEDNESDAY at 6 o'clock.
The line is composed of the following Packets:
New Sch. James L. Day, Capt Nash.
" " Mary H. Chappell, Capt. Griffin.

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The Gospel According to *BART*

This week my favourite roving reporter sent me this news, which may prove to be a disappointment to some Yes fans...

Steve Howe has declared a Yes reunion tour "completely unthinkable." The guitarist made his assessment during a new conversation with Rolling Stone. "I don't think [fans] should stay up late nights worrying about [a reunion]," he remarked. "There's just too much space out there between people."

Yes have rotated through a variety of lineups since being founded in 1968. Howe departed the group in 1981, joining the Yes offshoot Anderson Bruford Wakeman Howe in 1988. That group would briefly join forces with Yes in 1990 for the Union album and tour.

"It was difficult when we went through that, particularly because of the personalities," Howe recalled. "I'm not saying any one person is to blame, but when you get a big hodgepodge like that together, it's pretty much a nightmare. We made a nightmare of possibly a good thing back in 1990. I don't think there is the stamina or the appetite for that kind of thing again."

https://ultimateclassicrock.com/steve-howe-yes-reunion-2020/?utm_source=tsmclip&utm_medium=referral



John McVie in 1967, and hours after the news of the British blues icon's death, the drummer called his loss "monumental".

Fleetwood told Rolling Stone, "Peter was the man who started the band Fleetwood Mac along with myself, John McVie, and Jeremy Spencer. No one has ever stepped into the ranks of Fleetwood Mac without a reverence for Peter Green and his talent, and to the fact that music should shine bright and always be delivered with uncompromising passion."

Green was one of eight Fleetwood Mac members inducted into the Rock and Roll Hall of Fame in 1998. He and Fleetwood co-founded Fleetwood Mac after becoming bandmates in John Mayall's Bluesbreakers.

He quit the band in 1970 amid his struggles with mental health, which were exacerbated by his use of psychedelic drugs.

Earlier this year, Fleetwood recalled the last

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time he and Green spoke: "It was about a year and a half ago. I went out with my girlfriend, and spent the day with him. He's not the Peter that I knew, clearly. But he plays acoustic guitar. He loves painting, and fishing is his hobby.

"It's no secret that he took a left turn and never came back, but he's OK. He also has really little or no ego at all, which is unbelievable. You want to go, 'Do you realise what you did...?' He has no ego about what he did."

STAIRWAY TO...

<https://www.music-news.com/news/UK/133201/Jimmy-Page-It-s-really-unlikely-Led-Zepplin-will-tour-again>

Led Zeppelin guitarist Jimmy Page has admitted it is "really unlikely" the British rockers will ever go on tour again, but he admitted they were keen to perform more shows shortly after their 2007 reunion gig. Jimmy Page has admitted it is "really unlikely" Led Zeppelin will ever tour again.

The legendary British rockers reunited for a one-off show at London's The O2 in



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2007, and guitarist Jimmy was keen to play further gigs but they "didn't come off", and now he cannot see the 'Stairway to Heaven' hitmakers hitting the road anytime soon.

When asked if Led Zeppelin could ever go back on tour, he said: "At the time of the O2, we thought - myself, John Paul Jones and Jason [Bonham] - that there was going to ... it was said that there were gonna be some more dates.

"It would've been really good to have done that after The O2, because we'd put a lot of work into The O2 and we were really on it, you know? But it didn't come off.

"It seems really unlikely that there would

be a tour in the future."

HER SONG

<https://www.music-news.com/news/UK/133196/Sir-Elton-John-and-Renate-Blauel-were-unable-to-have-children>

Renate Blauel has insisted Sir Elton John lied in his autobiography when he said he didn't want children when they got married because they had "attempted" to start a family but were "unable" to.

Sir Elton John's ex-wife insisted they wanted children together but were "unable" to.

Renate Blauel - who married the 'Candle



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Worcester, Jan 15

PRATT, DOWNES
Manufacturers to T. W. & O.
Worcester, Feb 25, 1877.

THE ^{gonzo} NEWSROOM

in the Wind' hitmaker in 1984, but divorced him four years later - is seeking £3 million in damages after claiming the 73-year-old singer broke the terms of their divorce deal by revealing details about their relationship in his 2019 autobiography 'Me' and his biopic 'Rocketman'.

The sound engineer only appears in eight pages of 'Me', always in positive terms, and court documents submitted to the High Court in London revealed the 'I Want Love' hitmaker had agreed to remove other passages before publication.

However, Renate argued that some of the remaining passages "seriously misrepresented the nature of their relationship", citing Elton's claim he didn't intend to start a family with his wife when they wed, which she insisted was untrue because they "did attempt to have children during their relationship but were unable to do so."

REM CELEBRATION
<https://www.music-news.com/news/UK/133192/R-E-M-set-to-mark-40th-anniversary-properly>

REM who went their separate ways in 2011 - released their first single in 1981 and former frontman Michael Stipe has pledged to mark the milestone "properly", though there are no concrete plans as yet.

He told Uncut: "I'm sure we're doing something but honestly I don't know what. I certainly want to mark it.

"I was with Patti Smith when she went back to Electric Lady and did a live-in-the-studio version of 'Horses' 40 years later and

I opened for her at the Beacon Theatre on the actual 40th anniversary of the release of 'Horses'.

"You know what that record meant to me, so I saw how to do it properly. And so I'm sure we're going to respond."

The 60-year-old star took a long break from music after his band split but he's now writing songs again, though he insisted he has no desire to "compete" with his past.

He said: "Obviously, I have an august past that's very difficult to compete with.

"Those guys were, I think, the greatest songwriters that I could ever have the fortune of working with. I consider them to be my very closest friends.

"But that's nothing that I have any desire to compete with, because I don't think I would win. And so the only way forward is, of course, to try to present something closer to who I am now and who I aspire to be.



M. E. MUTCHINGS,
(SUCCESSOR to WM. LEGGATE), 180 MAIN ST.
Worcester, Feb 11. 13 Washington Square.

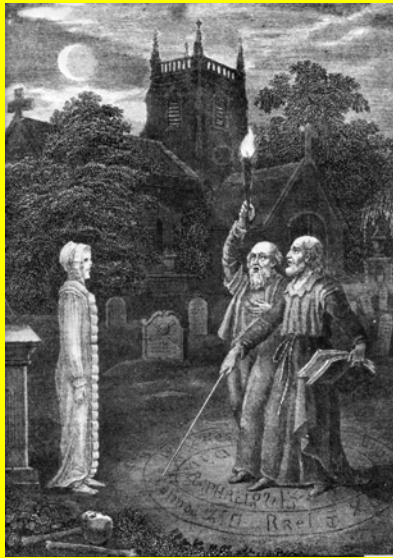
HARDEN & CO'S OFFICE, 2 CENT STREET
Boston; J. H. KNIGHT'S HAT STORE, 159 MAIN ST
B. S. LEONARD.

& SCOTT,
P. BARONOFF.)

WEIRD SHIT IS HAPPENING

For quite a few years now, I've been writing in these pages that we are living in strange and peculiar – not to say, disturbing – times. I continually get reports of strange stories sent to me, and they seem to weirdly compliment some of the other things that appear as if by magick in these pages.

Enjoy.



INCOMPETENCE SUPREME
<https://www.cnn.com/2020/07/22/us/man-fake-death-certificate-typo-trnd/index.html>

A Long Island man allegedly created a fake death certificate to avoid being sentenced for unrelated charges, but a typo on the certificate gave him away, prosecutors said. Robert Berger, 25, was charged Tuesday with offering a false instrument for filing, according to Nassau County

District Attorney Madeline Singas.

Berger was previously charged with fourth-degree possession of stolen property in December 2018 and third-degree attempted grand larceny in June 2019, and pleaded guilty to both charges, according to a press release from the New York prosecutor's office. He was due to be sentenced on October 22, 2019. But at the sentencing hearing, Berger's former attorney, Meir Moza, said Berger had died, according to the district attorney's office. Moza gave the court a copy of Berger's alleged New Jersey death certificate on October 28, the office said, which Berger's fiancé provided. The certificate said Berger had died by suicide and listed the cause of death as suffocation.

Upon further investigation, prosecutors noticed the word "registry" was misspelled and there were inconsistencies with font type and size. The New Jersey Department of Health confirmed to prosecutors that the certificate was fraudulent, the press release said.

TAKE IT TO THE BRIDGE

https://www.theregister.com/2020/07/22/first_americans_from_30000_years/

Immigrants crossing Bering land bridge would have found folk already there. Humans are likely to have occupied the Americas from 30,000 years ago, which is much earlier than previously thought. Excavations in Chiquihuite Cave in northern Mexico by Professor Ciprian Ardelean of Universidad Autónoma de

Zacatecas and colleagues show evidence of humans on the land from at least around 26,500 years ago. "This Mexican site now joins half a dozen other documented archaeological sites in northeast and central Brazil that have yielded evidence suggesting dates for human occupation between 20,000 and 30,000 years ago," said an accompanying article by Ruth Gruhn, professor at the University of Alberta.

Meanwhile, radiocarbon dating of early archaeological sites by Lorena Becerra-Valdivia and colleagues reveals that interior regions of Alaska, Yukon in Canada and the continental United States were already widely populated more than 13,000 years ago.

The studies - "Evidence of human occupation in Mexico around the Last Glacial Maximum" and "The timing and effect of the earliest human arrivals in North America" - both published in Nature today, shed light on the hotly debated topic of the first human migration to the great American landmass. "[They] report evidence that the initial human settlement of the American continent happened earlier than is widely accepted, and some of this evidence suggests that expansion into the continent began at least 10,000 years earlier than was generally suspected," Gruhn said.



REGULAR LINE OF PACKETS

Between Norwich and Philadelphia. Sail on WEDNESDAY of each week. The line is composed of the following Packets: New Sch. James L. Day, Mary H. Chappell, Capt. Nash, Capt. Crofton.

The subscriber, by appointment from the Board of Patents, Inventor of the U. S. Patent No. 60,000 for copying and forwarding to the artist, models, patterns or manufacturers to be patented, & deposited there, which will be sent free of expense and risk and will disengage the preparer of designs, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test validity of inventions, and receive certificates of priority.

NORWICH & WORCESTER

The above vessel is commanded by Captain F. W. L. Goodrich, who has been in the service of the U. S. Navy. The vessel is fitted with the latest machinery and is capable of running through the most difficult weather.

PROVIDENCE & WORCESTER

The Providence and Worcester Railroad connects Providence and Worcester. The line is composed of the following Packets: New Sch. James L. Day, Mary H. Chappell, Capt. Nash, Capt. Crofton.

CATHERINE H. BACON

Catherine H. Bacon, Capt. Rogers, Capt. Fisher. The vessel is fitted with the latest machinery and is capable of running through the most difficult weather.

Boots—Boots—Boots

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STEAM PROPPELLER

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NEW STORE!

(Warden Block,) No. 44 Front St. The above vessel is commanded by Captain F. W. L. Goodrich, who has been in the service of the U. S. Navy. The vessel is fitted with the latest machinery and is capable of running through the most difficult weather.

H. E. HUTCHINGS

(Successor to W. M. LEGGATE,) 100 MAIN ST. MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, COACHES, SHAKES and DRIFT OOL. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.

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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.

It truly seems that, every week when I sit down to dictate this bit, the world is getting weirder and weirder. I was quite pleased when I used the phrase 'the new normal' a few days before it turned up on the BBC, but if this is the 'new normal' then God protect us all.

I was expecting the human race to react en masse to the lessening of lockdown restrictions, but something which I have noticed in the last week is that the human race seems to be rapidly dividing itself into two main subgroups: those who are terrified to go outside and will do anything that is within their power to avoid having any physical and even emotional contact with other people, and those who seem hell bent on joining in a Gadarene rush towards whichever social or commercial cliff edge is this week's target.

On top of this, the soft white underbelly of capitalism is flourishing: according to my mate, Louis, some bint from West Sussex is selling little

bottles of her bath water for 80 quid a pop. The mind boggles!

But the big news this time around has been that, somehow, it has been proven that Russians have been interfering with the UK democratic process. Or have they?

An article which appeared in *The Guardian* on the 21st July states that "The British government and intelligence agencies failed to conduct any proper assessment of Kremlin attempts to interfere with the 2016 Brexit referendum, according to the long-delayed Russia report."

And continues, saying that the "government "had not seen or sought evidence of successful interference in UK democratic processes" at the time, and it made clear that no serious effort was made to do so."

Stewart Hosie, a Scottish Nationalist MP who sits on the cross party committee which produced the fifty page document which has set the cat



amongst the pigeons so badly, said:

“The report reveals that no one in government knew if Russia interfered in or sought to influence the referendum because they did not want to know.”

Hosie described how he interpreted this:

“The UK Government have actively

avoided looking for evidence that Russia interfered. We were told that they hadn’t seen any evidence, but that is meaningless if they hadn’t looked for it.”

He continued by putting out a hand of friendship towards the United States, or something like that:

“This situation is in stark contrast to



the US handling of allegations of Russian interference in the 2016 presidential election, where an intelligence community assessment was produced within two months of the vote, with an unclassified summary being made public.”

Now, I really wouldn't like any of you to think that I am being an apologist for the British government, for the ruling Conservatory party or anybody else. I voted for Jeremy Corbyn in December, and – the general political map of Britain being what it is these days – will probably go back to voting for the Green Party in all future elections. But, if this is what buddy boy from the Scottish Nationalists (who, because of his own avowed political stance, is intent on seeing the repealing of the 1800 Acts of Union and cannot therefore be seen as somebody with a totally even handed attitude towards British democracy as a whole) is saying, or at least what I THINK he is saying, then only two options are open to us: either we do nothing and wait and see what happens (which I have always thought is an admirable attitude) or one rushes about like contestants on a reality TV show, shouting and waving our arms in the air, achieving absolutely nothing.

This would be, and actually is, utterly ridiculous. I would just remind all my readers that Russia has been the great bugbear with which all of us in the Western world frighten our children for over 300 years. There have been times when we have fought on the same side, but usually we have been tacitly at each other's throats, and I

have a sneaking suspicion that being able to keep the 'Russian Bear' as a convenient and always present enemy to justify whatever things that the government wants to carry out at home and abroad, is a very useful thing to have.

My mate Louis in Sussex sent a news story this week which claims that President Donald Trump is not necessarily going to accept the results of November's election. "First of all, I'm not losing because those are fake polls," he is reported as having said. "They were fake in 2016 and now they're even more fake."

It turns out, as far as I can see, that the thing that is really contentious about this forthcoming election is postal voting, which Trump has claimed over the years could lead to widespread voter fraud.

"I think mail-in voting is going to rig the election," he said in the interview. "I really do."

And the sentence that really caused all the trouble came when he was asked categorically if he would accept the results of this election, to which he said:

"I have to see. Look, you—I have to see," he said. "No, I'm not going to just say yes. I'm not going to say no."

This caused widespread anguish amongst newspapers all around the world, but in Britain, I think that the anguish was over-exaggerated. We, in what is a relatively constitutional democracy, are used to the situation whereby the morning after a general

THE 2020 PRESIDENTIAL ELECTION WHO YOU GONNA VOTE FOR

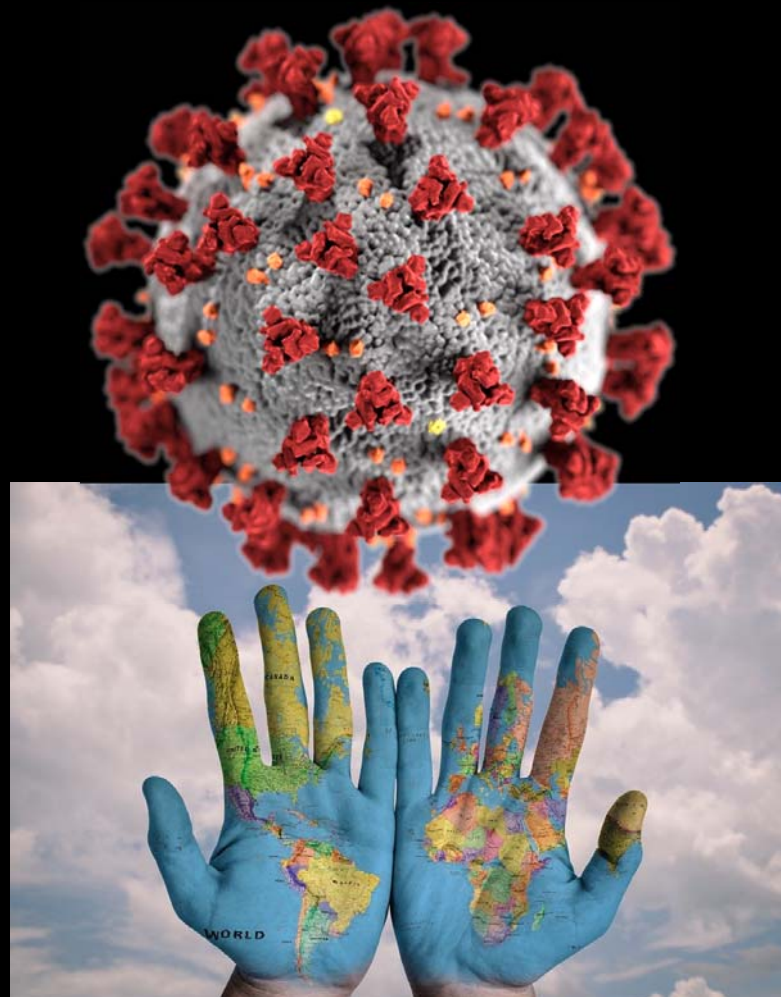


This seems illegal.

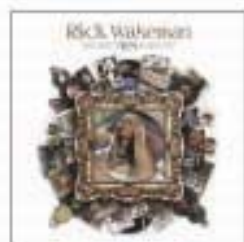
election, the person who has won goes to Buckingham Palace to decorously kiss the Queen's hand, and be invited to form the new government. But Johnny Foreigner is a rum cove and other countries do things differently.

In the United States of America, which is – after all – what we're talking about here, there are – I believe – over two months between the election result being known and the new president being sworn in. And, legal challenges to the results are far from unknown.

And so, when President Trump says what he says, it is far from being the constitutional wrecking ball that it would have been in many other parts of the world. And I would like to say here, again, that I am as far from being an apologist for President Trump that it is possible to be. I consider him to be an obnoxious little oik, but even obnoxious little oiks can be misinterpreted in the world's press.



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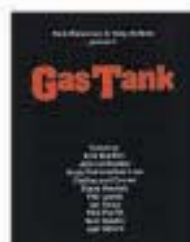
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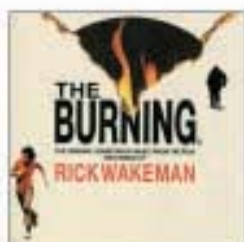
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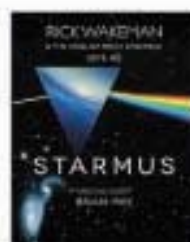
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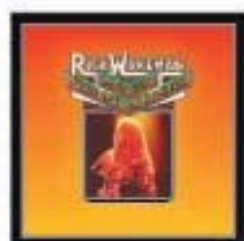
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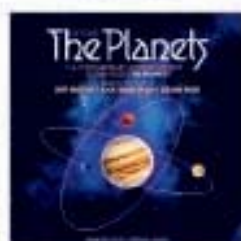
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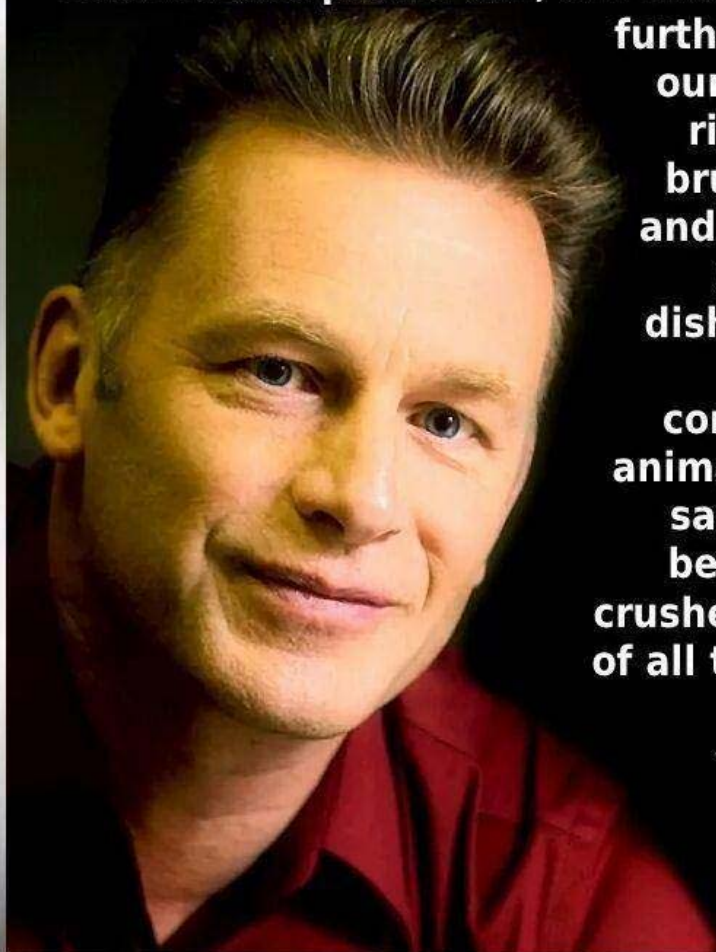


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and all other good music retailers



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

-Chris Packham



 stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
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NORWICH & W...
The above vessels are
commanded by exper...
Freight from Norwic...
Bale Goods for this
line over the N...
Freight de-otated in...
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the
Western, and Providen...
NEW YORK
Leave Worcester for
except Sunday, on the
Boston at 6 P. M.
Leave Allyn's Point
except Monday) at 10
F. A. B.
Leave Worcester at 6
Fares 175-180, with
the care.
Norwich, July 21.

Providence & W...
The Grafton and No...
ving Worcester at 10
Booke kept at the Gr...
Boe, N. E. Village, O...
the General Stage Of...
THE
Leave Worcester at 7...
leave Providence at 7...
morning and evening t...
support boats.
morning and evening t...
connector with trains to
tickets sold at Providence
rich and Worcester.
BRIGHT TRAIN
recondite Depot, Glouce...
BRIGHT
Leave Uxbridge for Providence
Leave Providence for
the 6:20 A.M. train from
treat with train for Boston
the 5:40 P.M. train for
treat with train from Boston
on class tickets sold
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. A. C. HINCKLEY, Capt.
BRIGHT 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
Team 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, & 10 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.
10 A. M. train will take up one east of Framingham.
4 P. M. train will not stop east of Framingham, except to take up Western Railroad passengers at Brighton on Sunday.
8 A. M. train is the New York Steamboat Train, to New York, to run as heretofore, without stops, except at Framingham.
Passengers for Millbury and Holliston will take the 8 A. 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. 1857. TYLER HARRINGTON.

WHOLESALE AND RETAIL
Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
2000 do. Northern CORN;
200 Bushels OATS;
500 do RYE;
100 do BEANS;
3000 lbs. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS GRAMM,
Worcester, Feb 11. 1857. 13 Washington Square.

E. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 180 MAIN ST. & Y
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Worcester, Jan 15

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Worcester, Jan 15



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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





I'M ON BOARD!

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



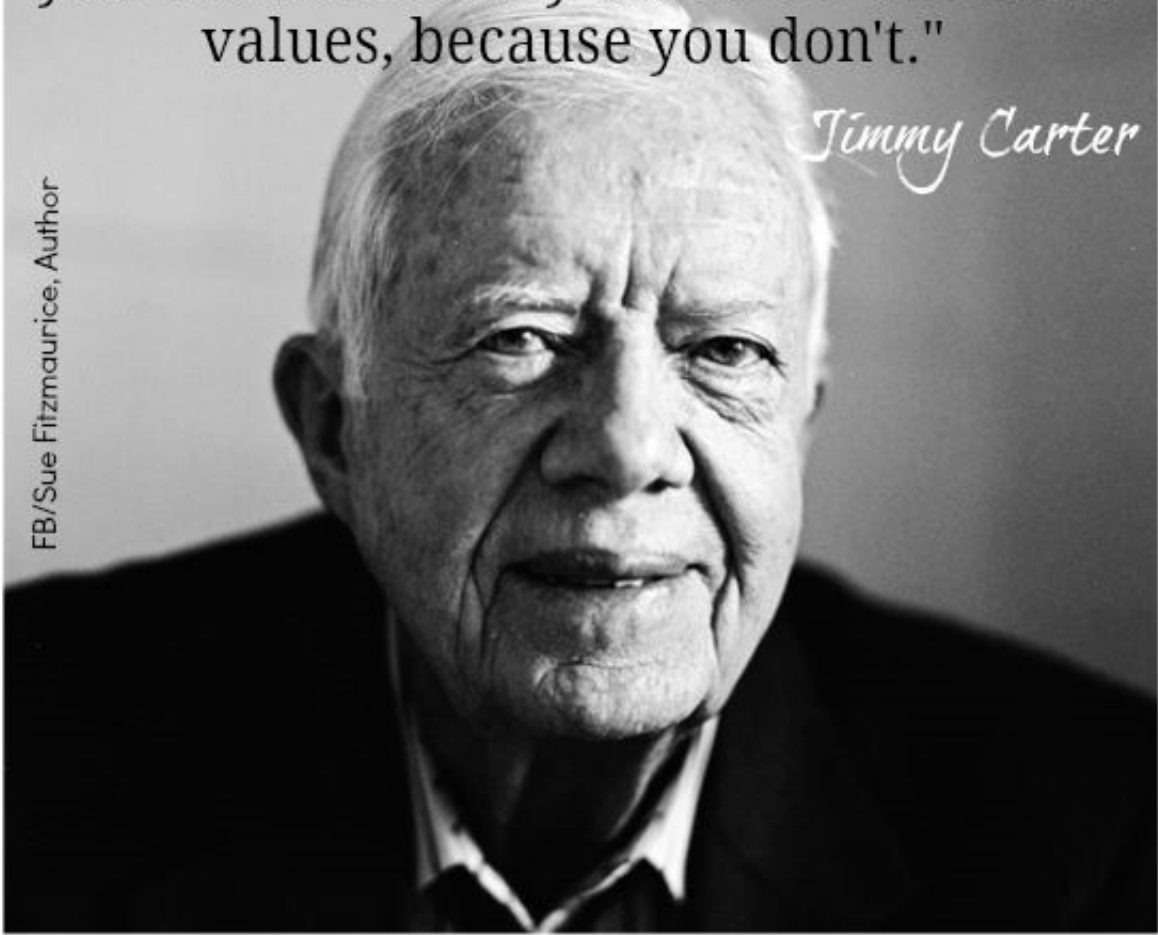
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LITTLE STEVEN'S UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLDFHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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



Sex?



No...

Prog



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





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



KEEP

CALM

Normal service

Will resume

Shortly

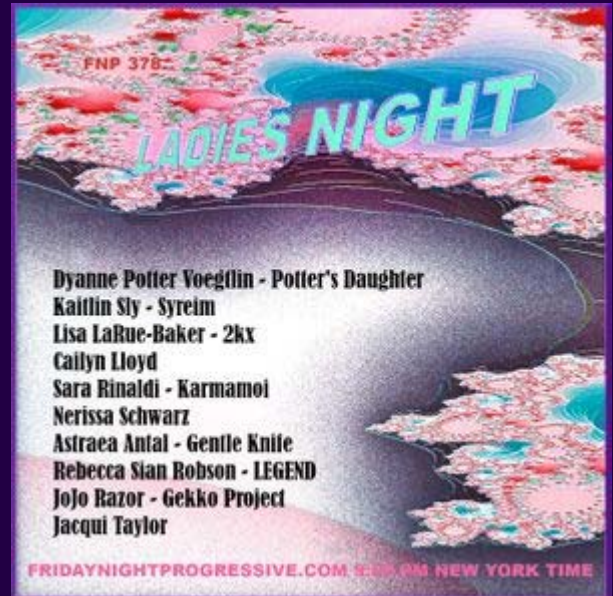
Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All

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



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.



Dyanne Potter Voegtlin - Potter's Daughter

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

Kaitlin Sly - Syreim

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

Cailyn Lloyd

<https://www.facebook.com/Cailyn-88087502602/>

Lisa LaRue - 2KX

<https://www.facebook.com/lisalarue2kx/>

Sara Rinaldi - Karmamoi

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

Nerissa Schwarz

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

Astraea Antal - Gentle Knife

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

Rebecca Sian Robson - LEGEND

https://www.facebook.com/LEGENDProg/?tn-str=k*F

JoJo Razor - Gekko Project (This is Now Our Home)

<https://www.facebook.com/GekkoProjekt.music/>

Jacqui Taylor

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

Listen
Here

Friday Night Progressive



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

The Merrell Fankhauser Radio Show - The Fankhauser Cassidy Band

Tonight we will be playing Music from "The Fankhauser Cassidy Band". Merrell also discovered in his Collection 25 DVDS of "The Ed Cassidy Story" which he and Ed produced.

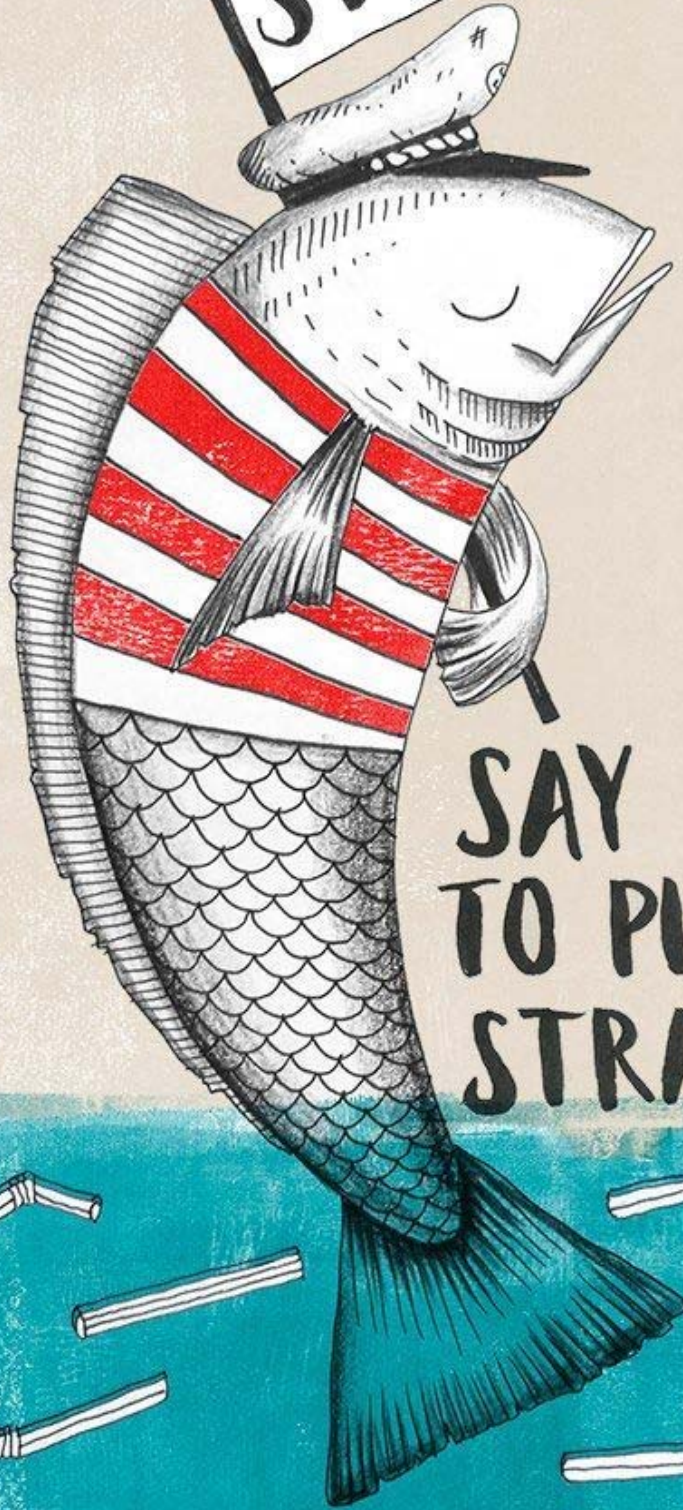
The price is \$30 Post Paid and you can email him: Merrell@merrellfankhauser.com if interested. Make sure to check out Merrell Fankhauser's You Tube Channel <https://www.youtube.com/user/manfrommu> And his Website www.merrellfankhauser.com All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company

- ASCAPhauser Music Publishing Company - ASCAP

<https://www.youtube.com/watch?v=xrUNTDN9IJ0>

**Listen
Here**

STOP SUCKING!



**SAY NO
TO PLASTIC
STRAWS!**



THE REAL MUSIC CLUB



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

I have been doing the weekly shows for nine years now and the main ideas behind them are to promote the live Real Music Club events by playing tracks

for the participating artists and to find and play new and less mainstream music. I have had many guests on the show over those nine years and I usually ask them to bring in tracks that influenced them or that they particularly like and I talk to them about new releases and how they have got started in music.

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

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

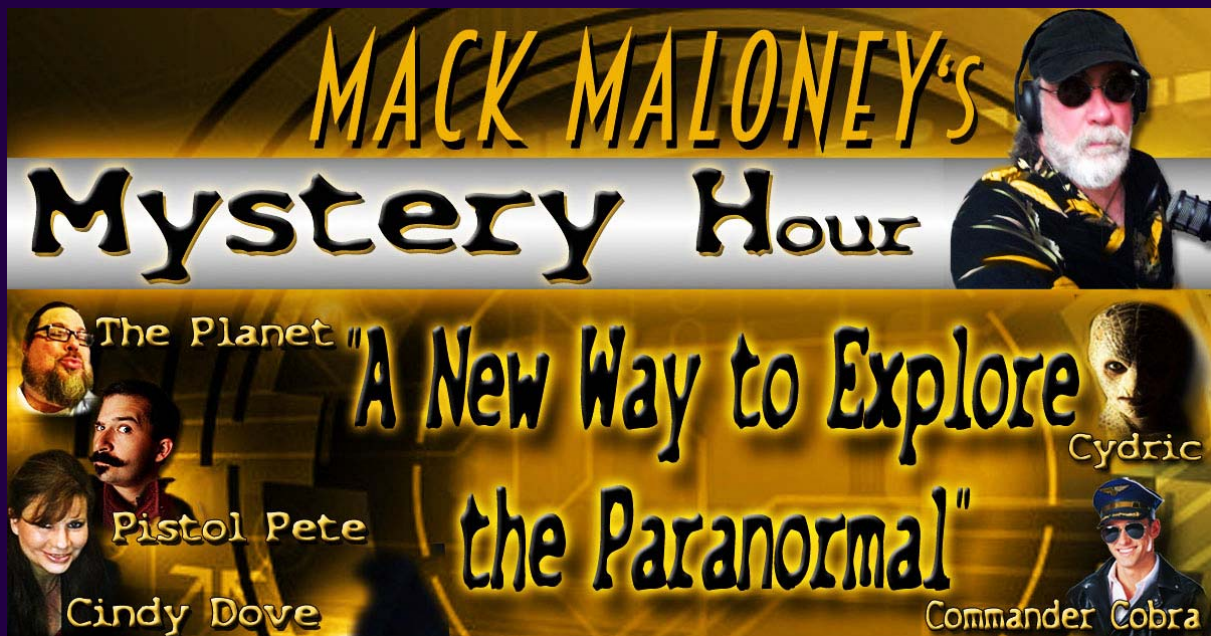
<http://therealmusicclub.com/radio-archive/>

With an index here:

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

Do have a listen.

**Listen
Here**



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).

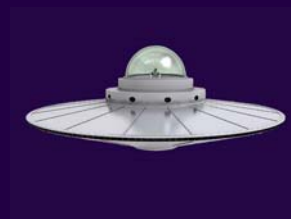
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

What's the Secret Word? -- 2020 Edition

Mack & Juan-Juan ring in the New Year with one of the show's most requested re-broadcasts. Author Ani Anderson explains how a single word can change a person's existence. Rock star/UFO author Merrell Fankhauser calls in with an update on his search for the Lost Continent of Mu. Switchblade Steve tells the story of what went wrong with America's nuclear-powered bomber. Special guest: Agent X.



Listen
 Here

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



Timothy Charles Smith (1961 – 2020)

Smith was an English singer-songwriter, multi-instrumentalist, record producer and music video director, best known as the frontman of the cult English band Cardiacs, which he formed with his brother Jim Smith.

In 1975, Tim Smith played guitar in a nameless punky, psychedelic instrumental band with school friends Mark Cawthra (drums) and David Philpot (keyboards). In 1979, Smith helped record a 7", *A Bus for a Bus on the Bus*, at Elephant Studios in London. When Ralph Cade and drummer Peter Tagg left the band he invited Mark Cawthra back to take over on drums. Singer Mick Pugh subsequently left and Smith decided to take over the vocals himself.^[6] 1980 saw Smith recording the first and only Cardiac Arrest album, *The Obvious Identity*. Eventually, 1000 cassettes were recorded, but only sold at concerts to

save on expenditure.

Smith decided to change the name of the band to Cardiacs in 1981. He helped record the band's first album, *Toy World*, in the same manner as the Cardiac Arrest album – on cassette tape – at a small basement studio known as Crow Studios. After another line up change, Smith recruited Tim Quy (percussion), Sarah Cutts (saxophone) and Dominic Luckman (drums).

The label Alphabet Business Concern was created in 1984.^[6] Smith was asked by vocalist Fish to support his band Marillion on their forthcoming tour near the end of the year. Smith agreed but was not prepared for the hostile audience that awaited them on all legs of the tour (forcing them off the final three days of the tour). From then until 1999, Cardiacs released six studio albums, as well as a number of singles, EPs and live albums.

During the 1990s, Smith took a break from Cardiacs to work on various other projects. During 1989 and 1991, he wrote songs for a solo album, *Tim Smith's Extra Special OceanLandWorld*, eventually released in 1995. He, former wife Sarah Smith, and William D. Drake were reunited as The Sea Nymphs, a "gentler" version of Cardiacs; they had recorded before in 1984 and released a cassette album, *Mr and Mrs Smith and Mr Drake*. Smith also performed with Jo Spratley in Spratleys Japs in 1995.

Smith owned and operated his own recording studio Apollo 8, near Salisbury, Wiltshire – and had a long list of production credits to his name. Since the early 1990s, Smith produced recordings

THOSE WE HAVE LOST

for a variety of musicians and musical groups, many of whom belong to the so-called "Cardiacs family". These include Levitation, Sidi Bou Said, Eat, The Monsoon Bassoon, Wildhearts frontman Ginger (including his Silver Ginger 5 and Howling Willie Cunt projects), Stars in Battledress, Oceansize, William D. Drake, The Shrubies, The Scaramanga Six and The Trudy.

Smith created and/or edited pop videos for various bands including Sepultura, Dark Star, Zu and The Frank and Walters, as well as Cardiacs. In 2008, Smith created a film called *The Wildhearts Live in the Studio: A Film By Tim Smith*, featuring The Wildhearts playing their self-titled album along with surreal interludes.

On 25 June 2008,^[21] Smith suffered a heart attack, which caused brain damage through hypoxia and led him to develop the rare neurological condition dystonia. In 2013, 2015 and 2017, events dubbed *The Alphabet Business Convention* were held in celebration of and with all proceeds funding Smith and his ongoing recovery. Among other things, they featured live music from bands within the Cardiacs' circle.

Smith died on the evening of 21 July 2020 at the age of 59, following a heart attack. His death was announced by his brother and bandmate Jim Smith and bandmate Kavus Torabi. Musicians including Steven Wilson, Faith No More and Mr. Bungle's Mike Patton and Graham Coxon and Dave Rowntree of Blur paid tribute to Smith.



Emitt Lynn Rhodes (1950 –2020)

Rhodes was an American singer-songwriter, multi-instrumentalist and recording engineer. He began his career in musical ensembles The Palace Guard as the group's drummer before joining The Merry-Go-Round as a multi-instrumentalist. The Merry-Go-Round had a recording contract with A&M Records when the group disbanded in 1969. Rhodes recorded songs at A&M to fulfill that contract, but A&M decided to not release them at the time. Rhodes then decided to go out on his own and bought equipment to make a recording studio in his parents' garage which is where he recorded his first album (*Emitt Rhodes*). He got a recording contract with ABC/

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Dunhill Records, which released his album as well as the next two albums he recorded (*Mirror* and *Farewell to Paradise*). Rhodes got a \$5,000 advance for *Emitt Rhodes*, which he spent on recording equipment.¹

His first album was a critical success – *Billboard* called Rhodes "one of the finest artists on the music scene today" and later called his first album one of the "best albums of the decade". The album reached number 29 on the *Billboard* charts. The single "Fresh as a Daisy" reached number 54 on the pop chart. Rhodes opened at the Troubadour nightclub on February 9, 1971, concurrent with a large earthquake that struck the Los Angeles area. An ad that ran in *Billboard* said "That wasn't an earthquake, that was Emitt Rhodes opening at the Troubadour!" Meanwhile, shortly after *Emitt Rhodes* was released by Dunhill, A&M decided to release their old recordings of *The American Dream*, which confused record buyers. *Mirror* was released in 1971 and did reach the top 200 on *Billboard's* album chart. In 1973 Dunhill released Rhodes' final album, *Farewell to Paradise*.

Rhodes wrote all of the songs on his albums. On *Emitt Rhodes*, *Mirror*, and *Farewell to Paradise*, he played all of the instruments and sang all of the vocals while recording himself in his home recording studio.

In 2009, after a break of nearly thirty years, Emitt once again entered the recording studios with a new band and all-new material. On June 25, 2019, *The New York Times Magazine* listed Emitt Rhodes among hundreds of artists whose material was reportedly destroyed in the 2008 Universal

fire. Emitt Rhodes died in his sleep on July 19, 2020 in Hawthorne, California.¹⁶ The news was later confirmed by Tony Blass,¹⁷ who produced the film about Rhodes, *The One Man Beatles*. Blass commented that he was "honoured and blessed to have worked and spent time with him."



Miss Mercy
(1949-2020)

Miss Mercy, the Frank Zappa muse and style icon who co-founded GTOs (Girls Together Outrageously), has died at age 71, according to a social media message that fellow GTO Pamela Des Barres posted Tuesday. No cause of death was given.

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“My beloved sister for most of my life, Miss Mercy has just passed,” Des Barres wrote. “Words don’t work for me at this moment. I can’t imagine my world without her in it.” The GTOs were only an active band from 1968 to 1970, releasing their sole album, the Frank Zappa-produced *Permanent Damage*, in 1969. The band was also famously featured in *Rolling Stone*’s “Special Super-Duper Neat Issue” in 1969 — in a photo spread of “The Groupies and Other Girls” by famed photographer Baron Wolman. The issue is widely considered to have propelled so-called “groupies” and other women associated with the behind-the-scenes world of musicians to style icon status.

Miss Mercy was born Judith Edna Peters in L.A. County, California, on February 16th, 1949. *Rolling Stone* reports that she moved to Haight-Asbury at age 16 and remained there until 1967, where she immersed herself in the music scene. She spent six months in juvenile hall in 1966. “All the things my parents thought I would avoid by being in jail, I learned in jail,” she told *Rolling Stone*. “My parents didn’t care; they thought jail’d be good for me. So I was in with dykes and junkies and the rest. I finally left the Haight when it lost its magic. Besides, I couldn’t see being a hippie the rest of my life.”

She wound up living in room 229 of the Landmark Hotel in L.A. with fellow GTOs Miss Christine and Cinderella. “Mercy is a heavy girl, with a predilection for loose-fitting clothing made from antique (sometimes rotting) cloth, boots, and black eye makeup looking as if it were applied with a canoe paddle,” *Rolling Stone* reported. Mercy preferred the descriptor: “I’m the Mae West of 1968.”



Cornelis William Hendrik
Fuhler
(1964 –2020)

Fuhler was a Dutch/Australian improviser, composer, and instrument builder associated with free jazz, experimental music and acoustic ecology. He played piano by manipulating sound with electromagnetic string stimulators like Ebows and motorized actuators. Fuhler also performed on guitar, turntables and synthesizer. He invented the keyolin, a combination of keyboard and violin.^[1]

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Fuhler was a student of Misha Mengelberg of the Instant Composers Pool. He recorded the album *Corkestra* (Data, 2005) with Ab Baars, Tony Buck, Tobias Delius, Wilbert de Joode, Anne La Berge, Andy Moor, Nora Mulder, and Michael Vatcher. Fuhler played prepared piano, analog keyboards, clavinet, melodica, and electric lamellophone.^[2] Fuhler played solo prepared piano on his album *Stengam* (Potlatch, 2007).^[3] In 2016 he attained a PhD in composition at the University of Sydney and in 2017 he published his book *Disperse and Display* covering modular composing strategies and extended piano techniques.



Kendall Stephen Chinn
(1962 – 2020)

Chinn was a Canadian punk rock lead vocalist and artist. He was best known,

under the pseudonym Mr. Chi Pig, as the lead singer of the band SNFU. He last resided in Vancouver, British Columbia. Born to German and Chinese parents Chinn was the second youngest of twelve children.^[2] His early life entailed traumatic episodes related to his unstable family, including manifestations of what would later be diagnosed as schizophrenia.

In 1981, Chinn formed the punk rock band Live Sex Shows with Marc and Brent Belke, twin brothers whom he had met through the skateboarding subculture. The group was short-lived, but the three musicians next formed Society's No Fucking Use, better known by the acronym SNFU, late that year. SNFU rose in prominence in the Canadian hardcore punk community and ultimately became a formative influence for the skate punk subgenre. In addition to singing, Chinn wrote the group's lyrics and provided much of the artwork used on their records, helping to create their sardonic aesthetic. He also served as an energetic and charismatic front man, incorporating masks, puppets and other props into the band's stage show.

After releasing three LPs with a rotating rhythm section and embarking on extensive touring in North America and Europe, SNFU disbanded in 1989 due to in-fighting and general exhaustion. Chinn relocated to Vancouver and fronted a group called The Wongs, who debuted in 1990 and released an EP before disbanding the following year. Another short-lived group, Little Joe, followed soon thereafter. After moving to Vancouver, Chinn began what would become a long battle with various hard drugs. This period also marked the beginning of Chinn's open identification as

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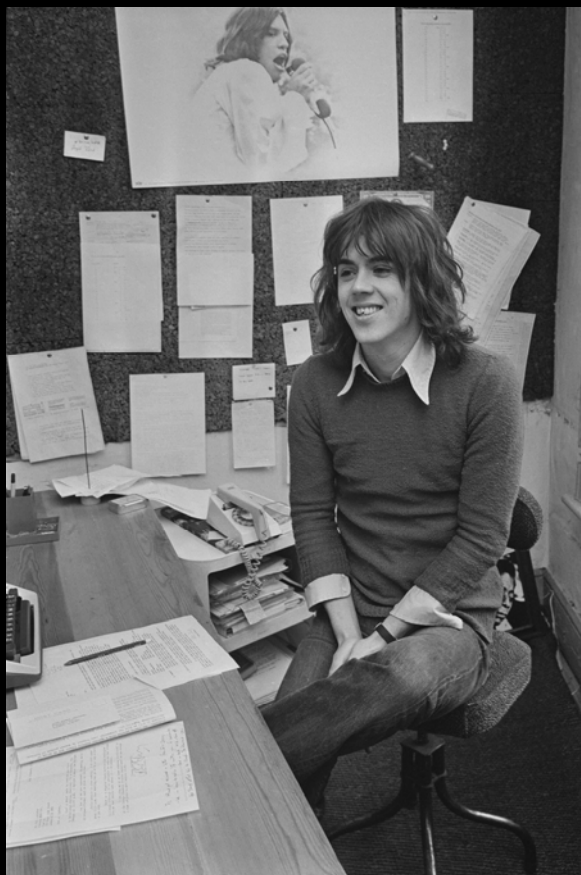
a homosexual.

In late 1991, SNFU reformed for a reunion tour behind a rarities compilation record released to satisfy their contract with Cargo Records. The tour was successful, and the reinvigorated band properly reformed, signing to Epitaph Records in 1993.

Late in 1997, Epitaph opted against renewing the band's contract. Chinn and former SNFU bassist Ken Fleming, now on guitar, began playing sets of SNFU material with a new rhythm section in 2007 before deciding to reform the band officially. Later joined by early drummer Jon Card and several new members, this third incarnation of SNFU spent the next several years touring Europe, Canada and Central America while slowly amassing new material.

A biographical documentary film about Chinn entitled *Open Your Mouth and Say... Mr. Chi Pig* was released in March 2010. Produced by the Canadian company Prairie Coast Films and directed by Sean Patrick Shaul, the film reviews Chinn's life and career, containing interview footage with such notables as Jello Biafra of the Dead Kennedys.

In November 2019, BeatRoute journalist Sean Orr interviewed Chinn, who stated that he had been diagnosed medically to have only one month to live. He died on July 16, 2020.



**Anthony Michael Manton
Elliott CBE
(1947 – 2020)**

Manton was an English publisher, the founder and owner of Time Out Group based in London. He was educated at Stowe School and Keele University. Formerly married to Janet Street-Porter,^[4] he later married Janey Elliott, with whom he had three sons. Elliott was appointed Commander of the Order of the British Empire (CBE) in the 2017 Birthday Honours for services to publishing. Elliott died in London of lung cancer on 16 July 2020, at the age of 73.

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James Oldaker (1951 – 2020)

An American rock music, blues rock and country music drummer and percussionist, James Oldaker was born in Tulsa, Oklahoma. One of the first bands that he was a member of was called the Rogues Five, who saw regional success in the mid 1960s and opened for other more popular bands such as the Doors at the Tulsa Convention Center. Oldaker and the Rogues Five were a regular band on local Tulsa television station KOTV's teen dance show: *Dance Party*.

After a stint in Bob Seger's band (on the album *Back in '72*), he then was with Leon Russell's band when he was asked by Eric Clapton to participate in the recording of *461 Ocean Boulevard*. Oldaker remained a member of Clapton's studio and touring bands through 1979, when the entire band was dismissed. Oldaker would return to the Clapton band in 1983, playing on Clapton's *Behind the Sun* album, released in

1985, and performing with Clapton at Live Aid that same year, before leaving in 1986. Oldaker appears on the blues side of the live recording *24 Nights* from 1990 and 1991. Not long after leaving Clapton's band, Oldaker briefly became a member of Kiss guitarist Ace Frehley's project, Frehley's Comet, appearing on the 1988 album *Second Sighting*. He was also a onetime member of the alt country band, The Tractors. -

Oldaker was involved in working with the organizers and the building of the OKPOP museum in Tulsa. He and his wife, Mary, were also hosts of an annual fundraiser, MOJO Fest, to raise money for the Tulsa Day Center for the Homeless. Oldaker died on July 16, 2020, in his hometown of Tulsa, Oklahoma, U.S. at age 68.



MÁS QUE NOTICIAS FALLECE EL CANTANTE VÍCTOR VÍCTOR
CON Víctor Víctor presenta "deter

Víctor Víctor (born Víctor José Víctor Rojas) (1948 –2020)

Rojas was a Dominican guitarist, singer and composer. He was born in Santiago de los Caballeros, Dominican Republic. He was the founder of the Nueva

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Forma musical group in the 1970s.

He was also one of the first Dominican artists to travel to Cuba, when this type of travel was not allowed by the Dominican government. In 2007 he recorded an album with social-themed songs titled *Verde y Negro* as a tribute to the freedom fighters of the Dominican people.

Víctor died of COVID-19 on 16 July 2020 at a hospital in Santo Domingo, aged 71.



Highland "Dobby" Dobson OD (1942–2020)

Dobson was a Jamaican reggae singer and record producer, nicknamed "The Loving Pauper" after one of his best known songs. Dobson began singing while a student at Central Branch School in Kingston and at Kingston College, where

he sang in the chapel choir, and successfully took part in Vere Johns *Opportunity Hour* talent contest as a member of The Twilights. While at Kingston College he wrote the doo-wop song "Cry a Little Cry" as a tribute to his biology teacher. He recruited a group of schoolmates from the Delta stream at the college to back him on a recording of the song, under the name the Dobby Dobson and the Deltas.

Leaving school in 1959, Dobson went on record with Charles Josephs as part of the duo Chuck and Dobby, before becoming a solo artist in the early 1960s, again recording for Pottinger.^{[3][5]} He later moved on to work with both Coxsone Dodd and Duke Reid, recording as a member of both The Virtues and The Sheiks,^[8] and recorded "Loving Pauper" with Reid, which became his signature tune.^[6] Despite his musical success, Dobson kept his job as a salesman and proof-reader for *The Jamaica Gleaner*. In 1971, he recorded "That Wonderful Sound" for Rupie Edwards, which sold over 40,000 copies in the Caribbean, and was followed up by the equally successful "Endlessly", which was also a minor hit on the UK Singles Chart.

Disappointing album sales led Dobson to move into production, including The Meditations' late 1970s albums *Message From The Meditations* and *Wake Up*,^[3] as well as early work by Barrington Levy. In 1979, Dobson emigrated to New York City, where he worked in real estate, although he would still occasionally visit the recording studio, and performed at both the Reggae Sunsplash and the Reggae Sumfest festivals. He continued to be popular with international fans, and was

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still releasing albums. On 6 August 2011, being the 49th anniversary of the country's independence, the Governor-General of Jamaica conferred the Order of Distinction in the rank of Officer (OD) upon Dobson, for his contribution to reggae music and representation of Jamaican culture.

He became a born-again Christian and recorded several gospel albums. Dobson died on July 21 2020 from COVID-19.



Dominic Sonic
(stage name of Dominique
Garreau)
(1964 –2020)

Sonic was a French singer. He released six albums from 1989 to 2015. He left school at the age of 16 to join Lamballe-based punk group Kalashnikov. He remained with the group for six years and performed in over 300 concerts. In 1987, he began producing his first solo album, *Cold Tears*, which was released two years later by the Belgian

label Crammed Discs. The album sold more than 40,000 copies in Europe. Sonic also released a mini-album, titled *A s'y méprendre* with Crammed Discs.

Philippe Constantin, director of Barclay, purchased Sonic's contract from Crammed Discs. He released an untitled album in 1991 for Barclay. After an accident while on tour in Hungary, Sonic stayed in a hospital for six months. This eventually led to the release of the album *Les Leurres* in 1994. Sonic left Barclay in 1996 and released *Essais 94-96* under his own label and distributed by Musidisc before it was bought out by Universal Music Group.

Dominic Sonic took part in the Rencontres Trans Musicales in Rennes in 2002 as a surprise guest of The Stooges. He attended numerous other festivals throughout the 2000s decade. He released *Phalanstère # 7* on 15 October 2007, his 5th album. In January 2008, he performed alongside Jackie Berroyer in Nantes in the play *La loi des pauvres gens*, which was named after one of his songs. In 2009, Sonic performed alongside guitarist Vincent Sizorn for the 20th anniversary of the release of *Cold Tears*. Between 2010 and 2014, he participated in the reunification of Nus. He and the group founded the AK47 Blues Rendez-vous, which released the album *The Octopus*. While working on the future album of Olivier Delacroix, he released *Vanités#6* in Spring 2015.

Dominic Sonic died on 23 July 2020 in Les Lilas.

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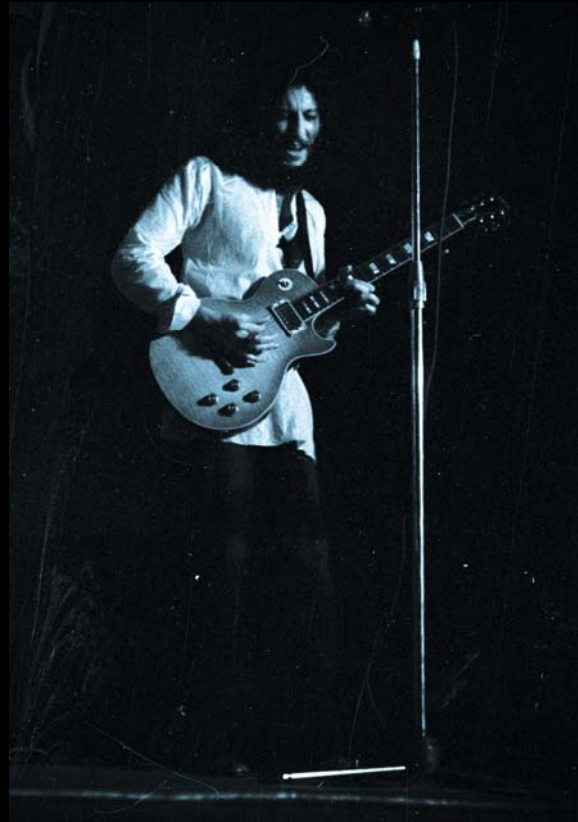


Regis Francis Xavier
Philbin
(1931 – 2020)

Philbin was an American television personality and actor, known for hosting talk and game shows. Having been called "the hardest working man in show business", he holds the Guinness World Record for the most hours on U.S. television. Philbin had an angioplasty in 1993. On March 14, 2007, he underwent triple bypass surgery at Weill Cornell Medical Center because of plaque in his arteries. Prior to the surgery, Philbin talked with David Letterman, for whom Philbin had substituted on *Late Show with David Letterman* during Letterman's own quintuple bypass surgery. Following Philbin's successful heart surgery, he returned to the show on April 26.

On December 1, 2009, Philbin had hip-replacement surgery. He returned on Monday, January 4, 2010, to his regular hosting duties. In May 2010, Philbin underwent surgery to have a blood clot removed from his calf. He returned to work the next day. Philbin died on July 24, 2020, a month before his 89th birthday, from cardiovascular disease at a hospital in Greenwich, Connecticut.

Peter Green
(born Peter Allen
Greenbaum)
(1946 – 2020)



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Peter Green was an English blues rock singer-songwriter and guitarist. As the founder of Fleetwood Mac, he was inducted into the Rock and Roll Hall of Fame in 1998. Green's songs, such as "Albatross", "Black Magic Woman", "Oh Well", "The Green Manalishi (With the Two Prong Crown)" and "Man of the World", appeared on singles charts, and several have been adapted by a variety of musicians.

Green was a major figure in the "second great epoch" of the British blues movement. B.B. King commented, "He has the sweetest tone I ever heard; he was the only one who gave me the cold sweats. Eric Clapton praised his guitar playing; he was interested in expressing emotion in his songs, rather than showing off how fast he could play and used string bending, vibrato, and economy of style.

Rolling Stone ranked Green at number 58 in its list of the "100 Greatest Guitarists of All Time".

His tone on the instrumental "The Supernatural" was rated as one of the 50 greatest of all time by *Guitar Player*. In June 1996, Green was voted the third-best guitarist of all time in *Mojo* magazine.

By Christmas 1965 Green was playing lead guitar in Peter Bardens' band "Peter B's Looners", where he met drummer Mick Fleetwood. It was with Peter B's Looners that he made his recording debut with the single "If You Wanna Be Happy" with "Jodrell Blues" as a B-side. His recording of "If You Wanna Be Happy" was an instrumental cover of a song by Jimmy Soul. In 1966, Green and some other members of Peter B's Looners



THOSE WE HAVE LOST

formed another act, Shotgun Express, a Motown-style soul band which also included Rod Stewart, but Green left the group after a few months.

In October 1965, before joining Bardens' group, Green had the opportunity to fill in for Eric Clapton in John Mayall & the Bluesbreakers for four gigs. Soon afterwards, when Clapton left the Bluesbreakers, Green became a full-time member of Mayall's band from July 1966.

In 1967, Green decided to form his own blues band and left the Bluesbreakers. Green's new band, with former Bluesbreaker Mick Fleetwood on drums and Jeremy Spencer on guitar, was initially called "Peter Green's Fleetwood Mac featuring Jeremy Spencer". Bob Brunning was temporarily employed on bass guitar (Green's first choice, Bluesbreakers' bassist John McVie, was not yet ready to join the band). Within a month they played at the Windsor National Jazz and Blues Festival in August 1967, and were quickly signed to Mike Vernon's Blue Horizon label.¹ Their repertoire consisted mainly of blues covers and originals, mostly written by Green, but some were written by slide guitarist Jeremy Spencer. The band's first single, Spencer's "I Believe My Time Ain't Long" with Green's "Rambling Pony" as a B-side, did not chart but their eponymous debut album made a significant impression, remaining in the British charts for 37 weeks. Beginning with "Man of the World"'s melancholy lyric, Green's bandmates began to notice changes in his state of mind. He was taking large doses of LSD, grew a beard and began to wear robes and a crucifix. Mick Fleetwood recalls Green becoming concerned about accumulating wealth: "I had conversations with Peter Green around that

time and he was obsessive about us not making money, wanting us to give it all away. And I'd say, 'Well you can do it, I don't wanna do that, and that doesn't make me a bad person. While touring Europe in late March 1970, Green took LSD at a party at a commune in Munich, an incident cited by Fleetwood Mac manager Clifford Davis as the crucial point in his mental decline.^[29]^[30] Communard Rainer Langhans mentions in his autobiography that he and Uschi Obermaier met Green in Munich, where they invited him to their *Highfisch-Kommune*. Fleetwood Mac roadie Dinky Dawson remembers that Green went to the party with another roadie, Dennis Keane, and that when Keane returned to the band's hotel to explain that Green would not leave the commune, After a final performance on 20 May 1970, Green left Fleetwood Mac.^[32]

Enduring periods of mental illness and destitution throughout the 1970s and 1980s, Green moved in with his older brother Len and Len's wife Gloria, and his mother in their house in Great Yarmouth, where a process of recovery began. He lived for a period on Canvey Island, Essex

Green married Jane Samuels in January 1978; the couple divorced in 1979. They had a daughter, Rosebud (born 1978).

Green died in his sleep on 25 July 2020 at the age of 73.

THOSE WE HAVE LOST



Christopher Paul Lee (1950 –2020)

Lee was a British musician, author, broadcaster and lecturer from Manchester, England.

Christopher Paul "CP" Lee was born in Didsbury, south Manchester. He was a writer, broadcaster, lecturer and performer who started playing in the North West folk and beat clubs of the 1960s with his band Greasy Bear and became a linchpin of the punk rock explosion with his next band Alberto y Lost Trios Paranoias. In 1977 Lee wrote the "snuff-rock" musical *Sleak*, which ran for several months in London's Royal Court Theatre and the Roundhouse. It subsequently had a run at Privates in New York City in 1980. Alberto y Lost Trios Paranoias split up in 1982 after releasing three albums. Lee then wrote and performed a tribute show of routines

by Lord Buckley, first in Manchester and later in other places including Amsterdam, New York and London. He also worked as a music journalist.

Lee's other works included books about Bob Dylan, one of which, *Like The Night (Revisited)*, focuses on the shout of 'Judas' aimed at Dylan at his Manchester Free Trade Hall performance in 1966, which was the climax of Martin Scorsese's documentary of Dylan, *No Direction Home*. Another book, *Shake, Rattle & Rain*, is adapted from his PhD thesis on Manchester music-making. CP Lee retired after being a course leader in film studies and senior lecturer at the University of Salford, and continued writing and presenting talks, as well as documentaries for BBC Radio and TV. From 2004, he was also a co-trustee of the Manchester District Music Archive. Lee died on 25 July 2020, aged 70.

THOSE WE HAVE LOST



Dame Olivia Mary de Havilland (1916–2020)

De Havilland was a British-American actress. The major works of her cinematic career spanned from 1935 to 1988.^[1] She appeared in 49 feature films and was one of the leading actresses of her time. She was the last major surviving star from the Golden Age of Hollywood Cinema and oldest living Academy Award winner until her death in July 2020. Her younger sister was the actress Joan Fontaine.

De Havilland first came to prominence with Errol Flynn as a screen couple in adventure films such as *Captain*

Blood (1935) and *The Adventures of Robin Hood* (1938). One of her best-known roles is that of Melanie Hamilton in *Gone with the Wind* (1939), for which she received her first of five Oscar nominations, the only one for Best Supporting Actress.

De Havilland departed from ingénue roles in the 1940s and later distinguished herself for performances in *Hold Back the Dawn* (1941), *To Each His Own* (1946), *The Snake Pit* (1948), and *The Heiress* (1949), receiving nominations for Best Actress for each and winning for *To Each His Own* and *The Heiress*. She was also successful in work on stage and television. De Havilland lived in Paris from the 1950s and received honours such as the National Medal of the Arts, the Légion d'honneur, and the appointment to Dame Commander of the Order of the British Empire. Her career continued until her

THOSE WE HAVE LOST

retirement in 1988.

De Havilland died of natural causes in her sleep at her home in Paris, France, on July 26, 2020, at the age of 104.

Denise Johnson (1964-2020)

Denise Johnson, the Manchester-born singer best known for her vocals on Primal Scream's 1991 album *Screamadelica*, has died aged 56. A friend of Johnson's confirmed the news on Twitter. No cause of death has been shared.

Johnson's lead vocals featured on *Don't Fight It, Feel It*, and she performed with the band from 1990-1995.

She was also a noted guest vocalist on releases by post-punk group A Certain Ratio – with whom she performed live until recently – Bernard Sumner and Johnny Marr's duo Electronic, the Pet Shop Boys, Ian Brown, Bernard Butler and Michael Hutchence.

The musician Rowetta paid tribute to Johnson on Twitter. "I have so many great memories of Denise from when we were young," she wrote. "We just used to sing & laugh like naughty schoolgirls all the time." Rowetta described Johnson's death as "a great loss to Manchester and music".



BBC NEWS

THOSE WE HAVE LOST



Bent Fabric
(1924 – 2020)¹

Bent Fabricius-Bjerre better known internationally as Bent Fabric, was a Danish pianist and composer. Bent Fabricius-Bjerre was born in Frederiksberg, Denmark. He started a jazz ensemble after World War II and founded a label, Metronome Records, in 1950. However, he is best known for his 1961 instrumental "Omkring et flygel" (literally, "Around a Piano") which became a hit in Denmark.

The song was re-released worldwide under the name "Alley Cat" on Atco Records the following year, and went to #1 in Australia and #49 in Germany. The tune also became a hit in the United States; the song hit #2 on the AC chart and #7 on the *Billboard* Hot 100, and the LP of the same name hit #13 on the *Billboard* 200. "Alley Cat" also won

a Grammy Award for Best Instrumental.
[5] It sold over one million copies, and was awarded a gold disc.



Dan Nakrosis
(1963 – 2020)

Nakrosis was an American cartoonist. Over the course of his thirty-year career, he worked for Archie Comics, DC Comics, Marvel Entertainment, Wildstorm, The Walt Disney Company, and he translated mangas into English.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



35 BILLION plastic water bottles are thrown away every year

Plastic constitutes approximately

90%

of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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Facts found on ecowatch.com

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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”

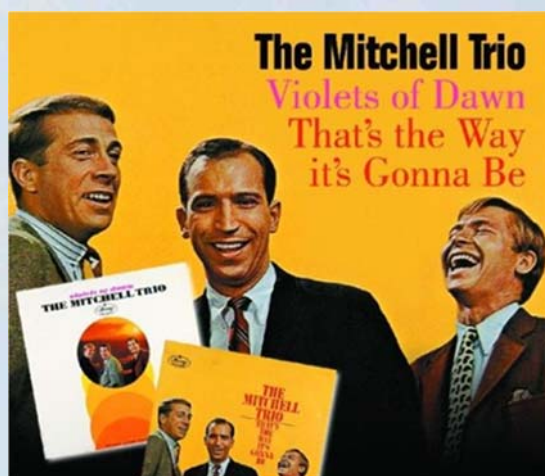
Label: Cog Sinister
Release Date: 3rd April 2020
Catalogue Number: COGGZ132CD
Barcode: 5056083206025
Format: CD Album

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



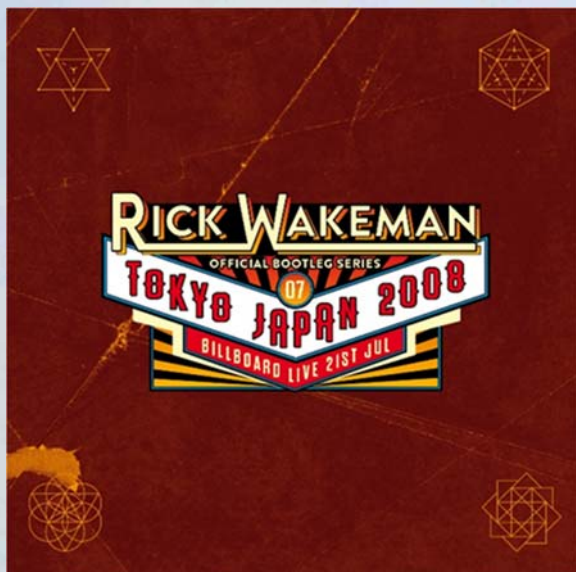
The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

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

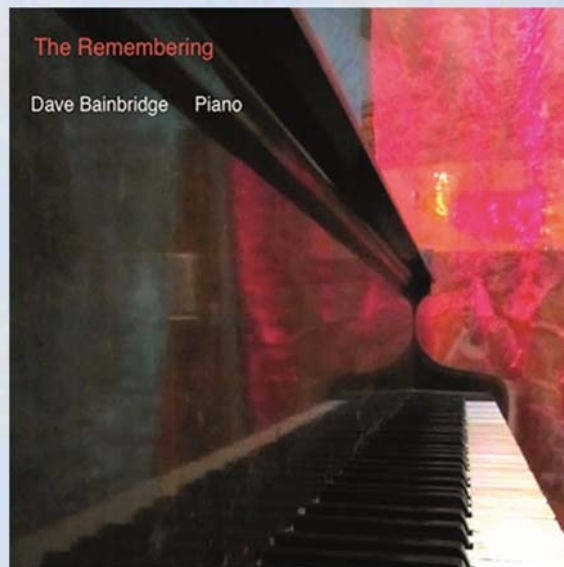
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis, 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."

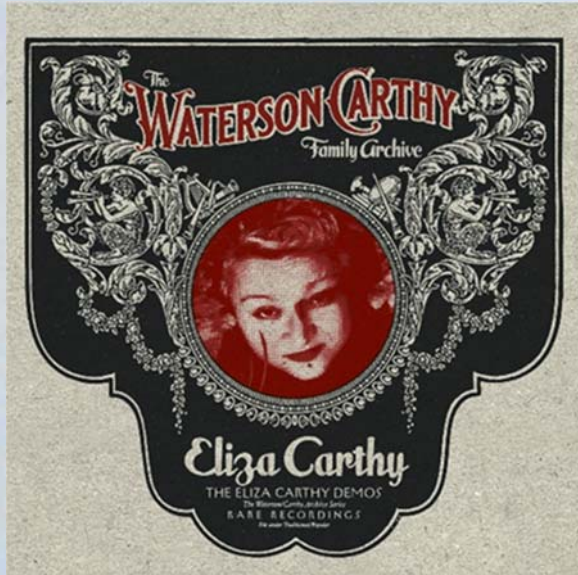
Dave Bainbridge - December 2015

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"

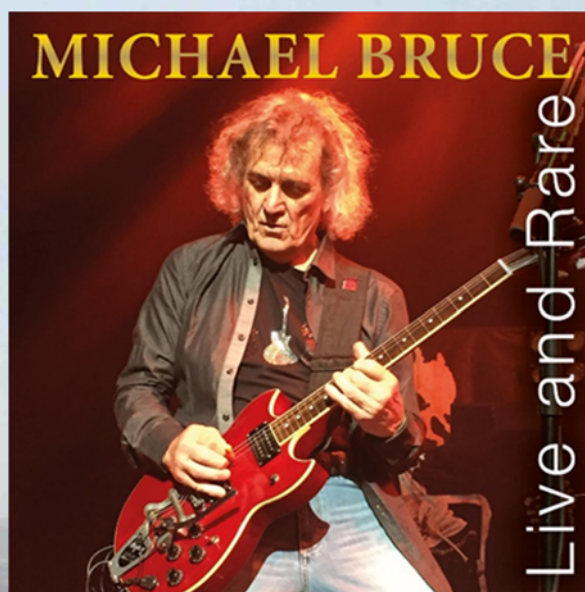
Label: Cog Sinister
Distribution: Plastichead
Release Date: 10th July 2020
Catalogue Number: COGGZ134CD
Barcode: 5056083206049
Format: CD Album

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 Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

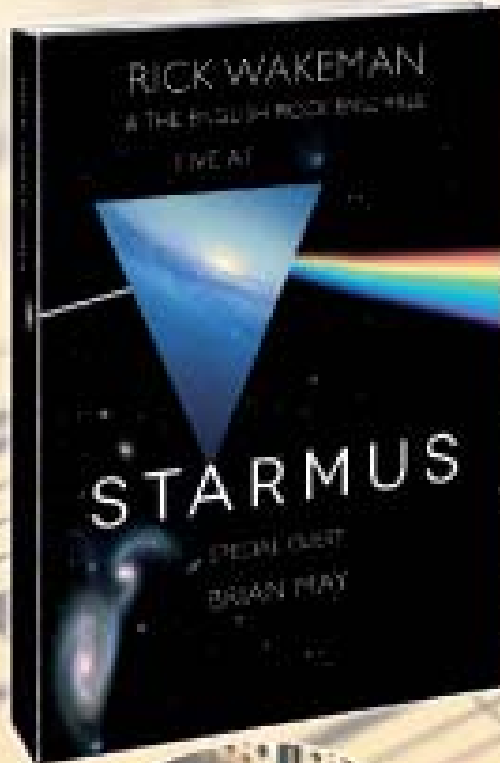
RAW presents

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



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



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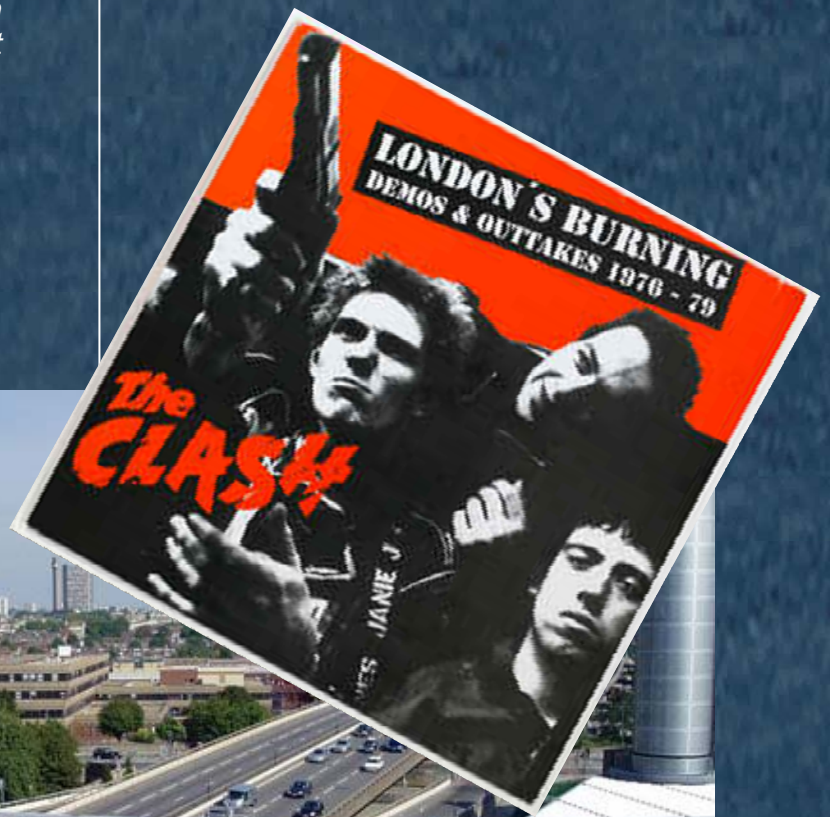
THE SOUND OF THE WESTWAY

'Up and down the Westway, in and out the lights, what a great traffic system, it's so bright.'

The Clash 'London's Burning'.

50 years ago on July 28 1970 the iconic Westway flyover was opened. The A40 Western Avenue Extension, as it was officially known, between White

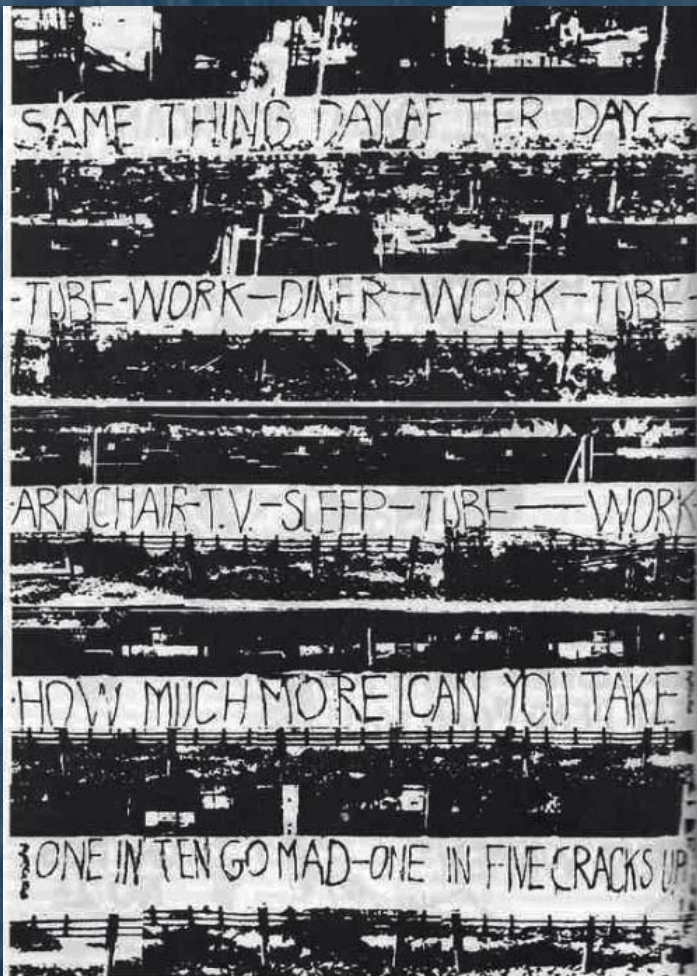
City and Paddington, at 2½ miles the longest elevated road in Europe at the time, was opened by the parliamentary secretary to the transport minister, Michael Heseltine, and was accompanied by a protest over the re-housing of residents of Acklam Road and Walmer Road beside the flyover. As demonstrators disrupted the ribbon cutting, a banner was unfurled on the rooftops of Acklam Road demanding: 'Get Us Out of this Hell - Re-house Us Now'. In the background Trellick Tower can be



TOM VAGUE

seen nearing completion in Kensal. The *Telegraph* captioned a picture of the 'giant concrete cartwheel' Westway roundabout at Latimer Road: 'Last link in road to west is forged.' Soon 47,000 vehicles a day began 'cruising through the rooftops of North Kensington.'

During the 4 years of construction work, for the inhabitants of the north side of Acklam Road and the other surviving terraces close to the flyover, 'continuous noise and dirt from heavy lorries and machinery became a familiar and unwelcome part of life.' The sound of the Westway being built was described by Eileen Wright in 'Taking on the Motorway' as a wartime experience: "There was a terrible noise for weeks when they were pile-driving. They started at 6 o'clock in the morning - sometimes it



went on all night. You think the whole city is being bombarded beneath you." Hoardings alongside the Hammersmith and City line beneath the Westway featured graffiti by the Situationist King Mob group that read: 'Same thing day after day - Tube - Work - Diner (sic) - Work - Tube - Armchair - TV - Sleep - Tube - Work - How much more can you take - One in ten go mad - One in five cracks up.'

At the opening Michael Heseltine told the press: "There are two sides to this business. One is the exciting road building side but there is also the human side of this thing, and how huge roads like this affect people living alongside them. You cannot but have sympathy for these people." The *Standard* reported that: "the ministerial cavalcade later drove the length of the twin dual-carriageway running from Paddington to White City. On the way it passed Acklam Road, where bedrooms of houses are less than 50 feet from the elevated section of the road. Here the GLC is proposing to spend £250,000 buying 42 houses which have been 'blighted', demolish them and turn the land acquired into a buffer state.' The Acklam Road residents' representative George Clark protested to the Transport Minister John Peyton (who said he couldn't attend the opening because he had to be at a cabinet meeting): "I want to make a statement to the minister about the hell on earth in North Kensington. During the 5 years it has taken to construct this engineering marvel, the lives and social conditions of the residents of Acklam Road and Walmer Road have been made hell upon earth. For these people the new urban highway is a social disaster."

The Westway opening protest developed into a local dispute between Walmer Road and Acklam Road, and George Clark was blamed

for holding up the re-housing of the former tenants in favour of the latter. As the 1967 housing activist saint was consigned to Notting Hell, a placard proclaimed: 'There's only one man I know who could live in this hell hole and that is George Clark - the devil himself.' In the *International Times* report, entitled 'The Devil is alive and well and living in Notting Hill' (under a picture of Mick Jagger in 'Performance'), Clark was accused of



'diverting justifiable community anger from radical action into harmless words.' IT concluded that 'the motorway v Walmer Road is merely the latest illustration of the fact that the Gate community is crumbling.' Walmer Road was described as: '28 houses, approximately 173 families. The houses are typical Notting Hill residences: rotting, damp, vermin-infested holes with imploding ceilings and leaking lavatories, where the landlords send round agents to collect the rent to avoid facing angry tenants or hearing their complaints.'

On August 9, as the Westway opened to traffic there was another re-housing protest on the hard shoulder, and on the same day there was a protest march under the flyover. In the late 60s and early 70s there seems to have been a demo in Notting Hill virtually every other day, while All Saints hall hosted at least one community action meeting a night. The march was protesting about police persecution of the Mangrove Caribbean restaurant at 8 All Saints Road, outside of each of the 3 local police stations; the Notting Hill station on Ladbroke Road, Sirdar Road in Notting Dale, and the plan was to finish at Harrow Road. But, as the march went up Great Western Road, under the newly opened Westway, police attempts to divert it away from the Harrow Road station resulted in a mini-riot on Portnall Road, the arrest of 17 demonstrators, and the infamous trial of the Mangrove 9.

As construction work began in 1966, after the London Free School community action project, the North Kensington Playspace Group was formed by Adam Ritchie and John O'Malley of the Notting Hill Community Workshop. In 1968 the Playspace Group became the Motorway Development Trust, and planned to create a community strip featuring a laundry, cafe, health centre, nursery school, playgroup, sport area, and adventure playground which opened on Acklam Road in 1969. Following the re-housing protests and a campaign against the GLC plan for a bus garage between Portobello Road and Ladbroke Grove, another local political struggle with the Council developed for control of the Motorway Development Trust. Out of this in 1971 came the North Kensington Amenity Trust, with a half-Council, half-community management committee. The purpose of the trust (which duly became the Westway

Development Trust) was to develop the 23 acres under the flyover for the benefit and use of the local community.

Andrew Duncan wrote in his introduction to the Westway book 'Taking on the Motorway': 'Out of a 4-year campaign, North Kensington Amenity Trust was set up in partnership with the local authority in response to two demands: The mile strip of land under the motorway which lay within the borough's boundaries should be used to compensate the community for the damage and destruction caused by the road; and the 23 acres should be held in trust to ensure that local people would be actively involved in determining its use. The story of the trust is one of conflict, for it was born out of bitter clashes between an angry local community and the two planning authorities that gave consent to the motorway intruder - the GLC and the RBK&C. But it is also a story of hope...'

The first director of the trust was Anthony Perry, a film producer who

had worked on the Beatles' 'Yellow Submarine'. He concluded that developing the Westway land 'would call for qualities not unlike those needed for producing a film', went for the job and got it. In his diary of the trust's first 5 years, 'A Tale of Two Kensingtons', he pondered: 'What is the Amenity Trust? In the very simplest terms, it is a charity that has been set up to develop the 23 acres of land under the elevated motorway in North Kensington in the interest of the community. No thought was given to the social implications for this working-class neighbourhood at the time the motorway was planned. The trust was set up in response to the great energy and pressure of a small number of local people. The council wanted me to take an office at the town hall but it was essential I be on the spot so I occupied an empty house waiting for demolition, on the corner of Portobello and Acklam Road, and set up shop on May 28 1971 with the help of Pat Smythe, a tough resourceful member of the management committee who had set up the first adventure playground in Telford Road. 3 Acklam Road was one of a row of houses due



to be demolished as being too close to the motorway. I subsequently got them reprieved and we did some repairs and re-wiring and gave rooms to local groups. Our office was the one overlooking the junction with Portobello Road.

'At that time Portobello Green, as I named it, was completely fenced in with a high corrugated iron wall. It had been the site of the lorry ramp leading up to the motorway during its construction. I sold it to a scrap dealer on condition he removed it. I then declared it open to the public. Over the weeks that followed we slowly cleared it up with volunteer labour - not exactly volunteer, I paid them £1 an hour. We tarmaced the part immediately adjacent to Portobello Road and started a charity market, fencing it off from 'the Green' with timber posts cut from surplus telegraph poles. The London Brick Company gave us a lorry load of over-baked bricks and a Canadian student laid out an attractive sitting area. I had tree surgeons in to save the

bedraggled trees bordering Cambridge Gardens. The thing to do was to get people to use the land and consider it theirs.' The Westway Theatre at Portobello Green was duly established by the White Panthers, who were a much less serious version of the Angry Brigade, founded by Mick Farren of International Times and the Deviants. They were meant to be showing solidarity with the Black Panthers, with Farren and the Pink Fairies acting as London's answer to Detroit's John Sinclair and the MC5.

In 1971 Hawkwind played a series of free gigs under the Westway at Portobello Green and Acklam Road, pictured on the gatefold sleeve of their 'X In Search of Space' album designed by Barney Bubbles, during which they would merge with the Pink Fairies as Pinkwind. Urban space cadets were invited under the flyover to: 'thrill to the android replicas, share the cruel sounds of limitless space; co-pilots of spaceship Earth, experts in astral travel, switch all channels through to the void, fill your heads



with peace and fire your flesh rockets with the liquid fuel of love, and let us ride together on orgasmic engines to the stars.' With the proviso: 'Beware if you fly Hawkwind, there ain't no return.' The second Glastonbury Fayre in 1971 was organised by Arabella Churchill, Winston's hippy granddaughter, from her Revelation Enterprises office at 307 Portobello Road, just to the north of the Westway, featuring Marc Bolan, David Bowie, Traffic, Mighty Baby, Hawkwind, the Pink Fairies, the Edgar Broughton Band and Skin Alley.

Frendz underground paper (the office of which was at 305 Portobello Road) advertised another demo by the Westway with 'a call to all progressive people; black people smash the racist immigration bill; workers of Britain smash the Industrial Relations bill. All progressive people unite and smash growing fascism. Rally and march July 25, Acklam Road, Ladbroke Grove 2pm. Black Unity and Freedom Party.' Frendz reported that the 1971 'People's Carnival got off to a joyous start. The street fest continues all this week so do it in the road as noisily as you can... The Notting Hill Free Carnival, a fantastic week of music, theatre and dancing in the street. Everybody got it on and the streets really came alive.' Pictures of Mighty Baby and Skin Alley playing on the site of Portobello Green were

captioned: 'The weekly Saturday concert under Westway in Portobello Road pounds on. Next week Graham Bond, Pink Fairies and Hawkwind.' The skinhead fanzine Crunch featured a slice of real life in El Portobello Cafe under the Westway and the Heptones reggae group were photographed by the Westway roundabout.

The 1972 Carnival was organised by Selwyn Baptiste, Merle Major and the North Kensington Amenity Trust, with Merle Major leading a children's procession from the adventure playground on Wornington Road. Frendz announced that the 1972 Kensington and Chelsea Arts Festival would feature 'folk groups, theatre, dance, etc under the motorway at Portobello Road where an experimental open air stage has been erected. Also beneath the motorway M40/M41 interchange near Silchester Road W10 will be Groverock! 12 hours of rock music on Saturday June 24 from 12 noon onwards. It will be totally free.' A Frendz advert for the Greasy Truckers' Roundhouse live double album, featuring Hawkwind, Brinsley Schwarz, Man, etc, claimed that all proceeds would go towards 'building a centre in Notting Hill Gate which will be an alternative and cheap rock venue, a playschool and generally just somewhere to go when you're bored.'

The Streets of Notting Hill Belong to the People



**PEOPLE'S
FREE
CARNIVAL**
AUG 29 to SEPT 4
1971

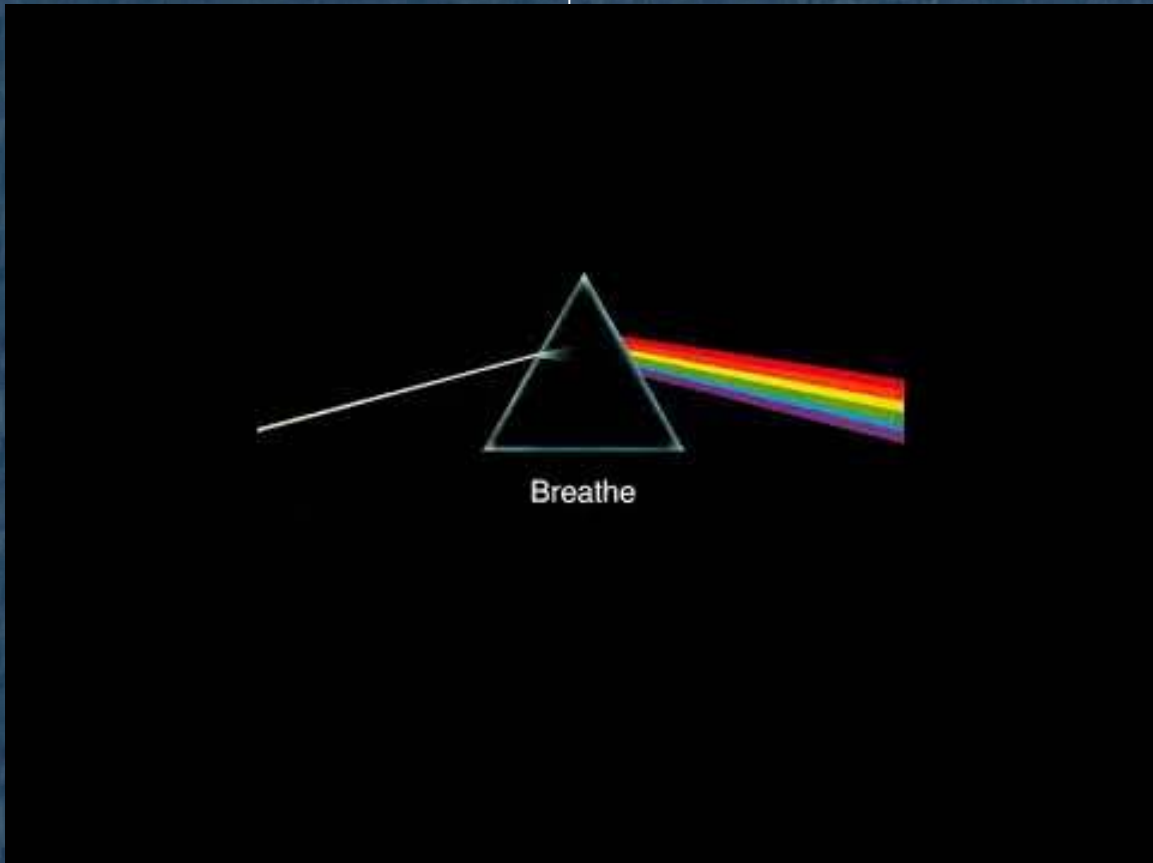
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INFO

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IDEAS, OR HELP OF
ANY SORT, CONTACT
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As Pink Floyd recorded 'The Dark Side of the Moon' and Hawkwind released 'Silver Machine', in the summer of 1972 there was a public meeting about plans for the area under the Westway at Isaac Newton School on Lancaster Road. A poster under the flyover advertising the meeting featured cartoons of All Saints hall on Powis Gardens, a bulldozer, a drummer, a man being punched and a hippy saying: 'All Saints church hall is being pulled down. Perhaps a public hall should be built under the flyover.' The Acklam Hall would eventually open as the new community centre in 1975, with a benefit gig for the Law Centre by Joe Strummer's 101'ers. In the meantime there were benefits for the Westway mural project of Emily Young (of Pink Floyd's 'See Emily Play' fame) and Arabella Churchill, at the Westway Theatre. Emily Young recalled: "Under the motorway was just dead cats. People dumped rubbish and nobody

cleared it. My idea was to have big archetypal figures and a continuing landscape of hills and green fields to bring a sense of space and freedom to the concrete bays."

In 1973 Anthony Perry called another public meeting in the Westway Theatre about the doubtful future of Notting Hill Carnival, at which Leslie Palmer came up with the plan to expand the hippy festival into the modern Caribbean Notting Hill Carnival, 'an urban festival of black music incorporating all aspects of Trinidad's Carnival.' The Carnival office under the administration of Leslie Palmer was at 3 Acklam Road for 2 years, and then moved to number 9 in the mid 70s when Selwyn Baptiste became director. As Anthony Perry was helping to establish the Notting Hill People's Carnival, he was attacked in the People's News (Notting Hill People's Association's newsletter) for getting private

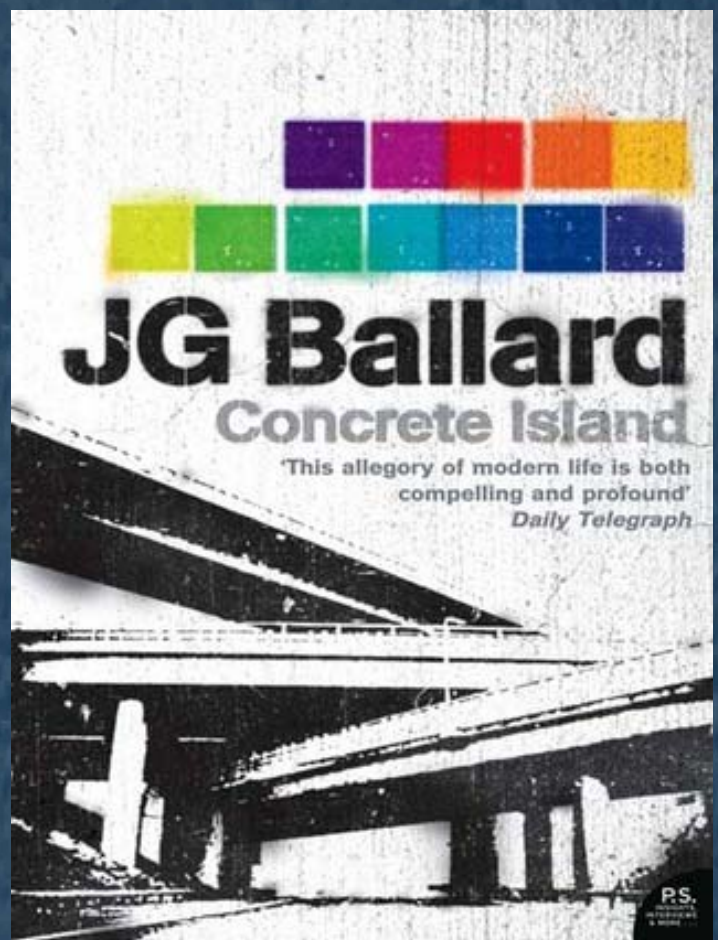
business funding for the community projects of the Amenity Trust, 'set up to develop the land under the motorway for the people in the area', rather than getting the Council to pay.

From Acklam Road, Leslie Palmer, Alwin Bynoe and Tony Soares established the blueprint of the modern event; getting sponsorship, recruiting more steel bands, reggae groups and sound-systems, introducing generators and extending the route. The attendance went up accordingly from 3,000 at the beginning of the 70s to 30-50,000. The 'Carnival '73 Mas in the Ghetto' consisted of a festival on Portobello Green with 'pan on the road from 4pm'; 6 steel bands including Ebony, 6 mas bands including the Ladbroke Grove Jailbirds on Remand, 6 sound-systems and 6 'electric funk-Afro-black music' bands including Black Slate on the corner of St Ervan's Road. The procession route was along Acklam Road beside the Westway, around Portobello Green, up Golborne Road and down Wornington Road.

In his Carnival memoirs Leslie Palmer recalls his first impressions of the area, Anthony Perry and the trust when he arrived on the scene: "Going to the North Kensington Amenity Trust at 3 Acklam Road offered me the opportunity to observe the derelict state of the terrace, which had been evacuated as they were close to the flyover and faced it directly. The Amenity Trust occupied the end house of the terrace that had been made functional and just about fit for purpose. Beside Cora, his secretary, there was the light skinned Jamaican worker Dave, who Anthony designated to help settle us in. The trust's work was challenging as they were the most accessible body that seemingly represented the Council and as such they were the target for

occasional grouses from disgruntled residents. Their main brief was to ascertain what amenities could be built on the undeveloped land under the flyover. The bays were empty and rubbish strewn but on the eastern side a small playgroup existed across Acklam from the derelict terrace."

'Soon after 3 O'clock on the afternoon of April 22 1973, a 35 year old architect named Robert Maitland was driving down the high-speed exit lane of the Westway interchange in central London. 600 yards from the junction with the newly built spur of the M4 motorway, when the Jaguar had already passed the 70mph speed limit, a blow-out collapsed the front nearside tyre... Out of control, the car burst through the palisade of pinewood trestles that formed a temporary barrier along the edge of the road. Leaving the hard shoulder,



the car plunged down the grass slope of the embankment. 30 yards ahead, it came to a halt against the rusting chassis of an overturned taxi...' JG Ballard 'Concrete Island' 1974.

After Ballard's character Robert Maitland crashed through the barrier onto the Westway roundabout and found himself stuck on the 'Concrete Island', the next director of the Westway-North Kensington Amenity Trust from 1976 to 2005 was Roger Matland. The motorway also features in JG Ballard's 1973 novel 'Crash', and Trellick Tower influenced his 1975 book 'High Rise'. Ballard contributed to Michael Moorcock's New Worlds science fiction magazine, which was at 307 Portobello Road, and Hawkwind had a 'High Rise' track. Ballard's urban myths of the

near future would also influence glam rock, punk and post-punk acts: David Bowie 'Always Crashing in the Same Car', the Clash, Joy Division, Throbbing Gristle, Cabaret Voltaire, Ultravox, the Human League, the Normal and Mute Records, 23 Skidoo and Grace Jones; and most of them would appear under the flyover at the Acklam Hall. The Westway to the world story of the Clash can be traced back to 1973, when Mick Jones moved to a flat on the 18th floor of Wilmcote House on Harrow Road overlooking the flyover.

At the time of Ballard's 'Concrete Island' story, Jon Trux's Greasy Truckers Promotions presented a series of 'Magic Roundabout' free gigs, under the Westway roundabout, by Ace, Kevin Ayers, Burlesque,

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WEST LONDON'S BIGGEST CLASSIFIED GUIDE

Westway bigwigs get barracking



How Acklam Road welcomed the bigwigs. K57

M-WAY DEMO: 'LIFE IS HELL'

Reporters: Steve Molfatt / Hugh Cross

ANGRY DEMONSTRATIONS greeted Mr. Michael Heseltine, Parliamentary Secretary to the Ministry of Transport, on Tuesday when he came to open Westway — the £30 million Western Avenue Extension motorway which slashes North Kensington in two — and the first section of the West Cross Route, from White City to Holland Park Avenue.

Some 200 protesters, many armed with placards using "You can't fix what human love," "Stop the noise and ugliness," "Homes and trees — not motor roads" and "Rehouse Acklam Road" told Mr Heseltine: "We want to be rehoused now."

Mr Heseltine performed the tape-cutting ritual quickly as buses and protesters jostled for places at the centre of the motor.

Mr Heseltine — a last-minute stand-in for the Minister of Transport, Mr. John Peyton, who was accompanied by G.L.C. leader Mr. Desmond Plummer, Mr. Peyton, who spoke at a number of London's Transport Trusts in the day, had ordered



● Man on the spot — or is age? Mr. Michael Heseltine stood in for the Minister, Mr. John Peyton.



Camel, Chilli Willi, Keith Christmas, Clancy, Henry Cow, Fat City, the Global Village Trucking Company, Gong, Skin Alley, Sniff and the Tears, and Spyra Gyra. Michael Moorcock's 'King of the City' novel contains a report of a Saturday afternoon free gig under the flyover featuring Brinsley Schwarz with Nick Lowe. Moorcock's Dennis Dover character finds amphetamine rock nirvana with his Basing Street studios session group, playing to an audience of 'Swedish flower children, American Yippies and French 'ippies.' Across Portobello from the Westway Theatre a hand sign sprayed with 'It's Only Rock'n'Roll' pointed to the hippy Free Shop proto-recycling centre. Acklam Road in the mid 70s is described by

Jonathan Raban in 'Soft City' as consisting of: 'a locked shack with Free Shop spraygunned on it, and old shoes and sofas piled in heaps around it; a makeshift playground under the arches of the motorway with huge crayon faces drawn on the concrete pillars; slogans in whitewash, from Smash the Pigs to Keep Britain White.'



INSIDE

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- NRPB looking on with Royal Research P2
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- Wine, Dining and Dancing — Transatlantic P22

Banner

Police cleared a way for the Ministerial candidate, which drove along the 21 miles of "roadside" and residential housing from Parkington to White City and looking Central London with the A66.

Mr. George Clark, chairman of the Greater London Council, said the party to drive on alongside Acklam Road and Warner Road, being the distant cousin of the motorway.

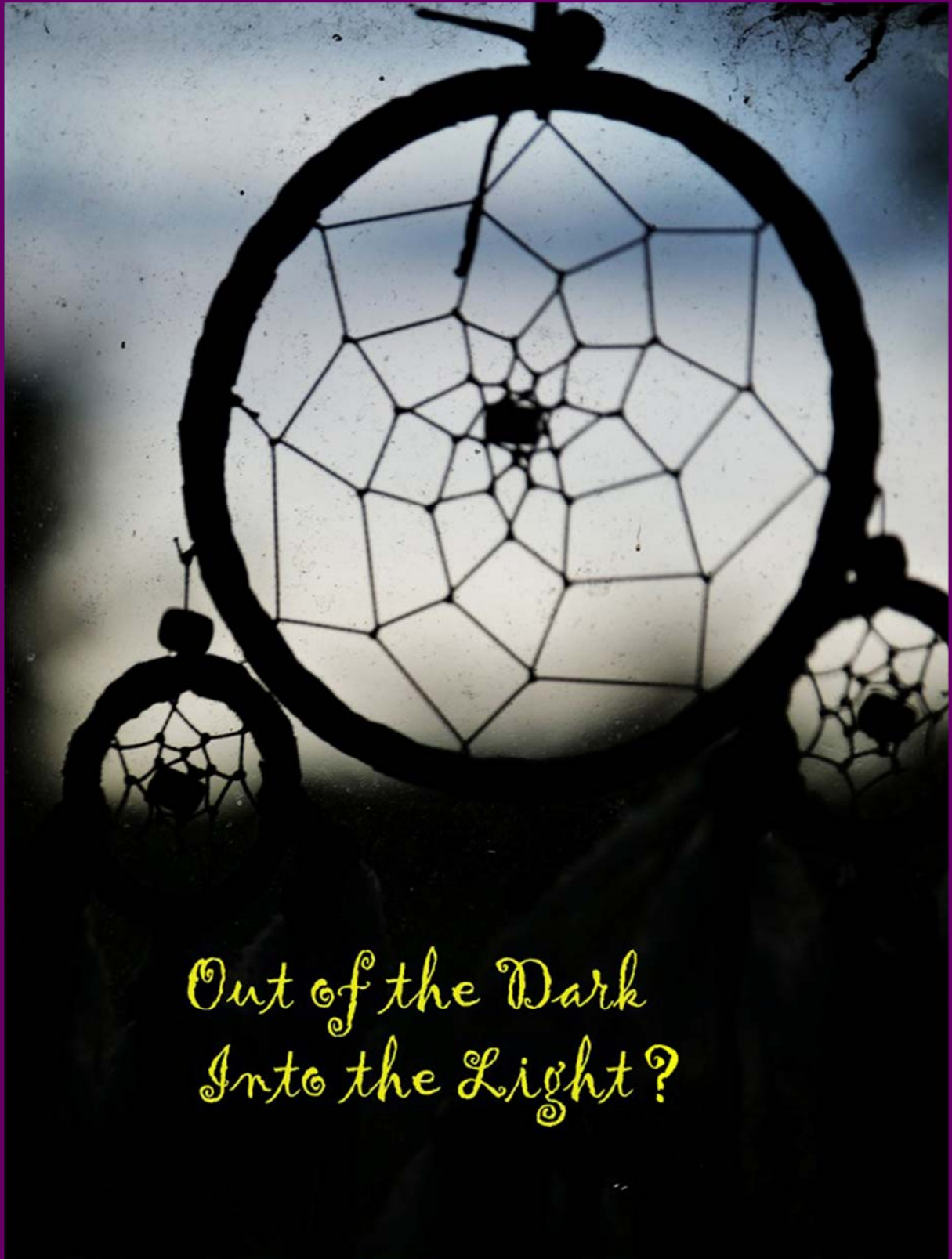
At Acklam Road, a 100 ft banner inside the road was erected. The banner was on the left of the road, and was supported by two poles. The banner was 100 ft long and 10 ft high. It was supported by two poles. The banner was 100 ft long and 10 ft high. It was supported by two poles.

Children

In the past, when the Mayor of Kensington and Chelsea, Alderman Edward Clark, asked Mayor Sir Robert Vigar, chairman of the Greater London Council, to investigate and recommend a site for a children's playground, he had been taken on to the motorway.

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ACKLAM BATTLE



*Out of the Dark
Into the Light?*

Signs of the Times

Reflections on life and many universes from Alan Dearling

alan dearling



Been down in Todmorden and around the Valley in West Yorkshire for over a week now. It really is like being on a different planet - or perhaps 'planets', plural. Very, very different than where I was in Eyemouth in the Scottish Borders for the four months of lockdown.

Music is beginning to be played on the streets – buskers and jammers; public transport is running - but face coverings can make it hot and extremely unpleasant, especially on the buses. My friend Oliver and myself did a bit of back-of-the-fag-packet, unscientific statistics' gathering. Despite the mandatory wearing of face-



coverings, we reckoned a third of passengers were wearing something, a third were not, and a third were wearing something that only covered a part of their nose and mouth. Perhaps more worrisome, the majority of the daytime buses we travelled on were carrying passenger numbers well beyond their restricted capacities, so, in reality, little or no social distancing. A significant number of passengers were just ignoring the locked-down seat signs. This was an evening bus – you can see the yellow bands which denote a ‘closed’ seat.

- A lot of pubs and eateries are now open with varying levels of social distancing and a baffling range of rules, signs, advisory notes, instructions. More are open in Tod than nearby Hebden Bridge. Post-Covid Tod even has a new hostelry, the quirky Nan Moor's (Anarchy with a Witch's Hat!). It led me to pondering what a visiting Martian



would decide were the actual legal regulations? What's going on, on the Planet of Earthlings!

- Social distancing – what is it? One metre, two metres, no metres?
- Cash or plastic cards for payments?
- Logging in with Facebook or a signing-in book. Name, address, telephone number, email. Names of everyone, or, just one per group/household? *"We can only request that you comply, it's not a legal requirement."*
- Who can you sit with at your table? Friends and family from 'how many social bubbles? Two, four, six, eight... Derr?' Or, if you are on your own, perhaps 'no-one', as I was told by the manager in one of my local boozers back in Berwick-upon-Tweed.

ORDERING INSIDE

TABLE SERVICE ONLY - PLEASE DO NOT GOTO BAR

- Please sit down.
- We will take your order and payment, and then bring drinks over to you.
- Please be patient, its new to us too!

ORDERING OUTSIDE

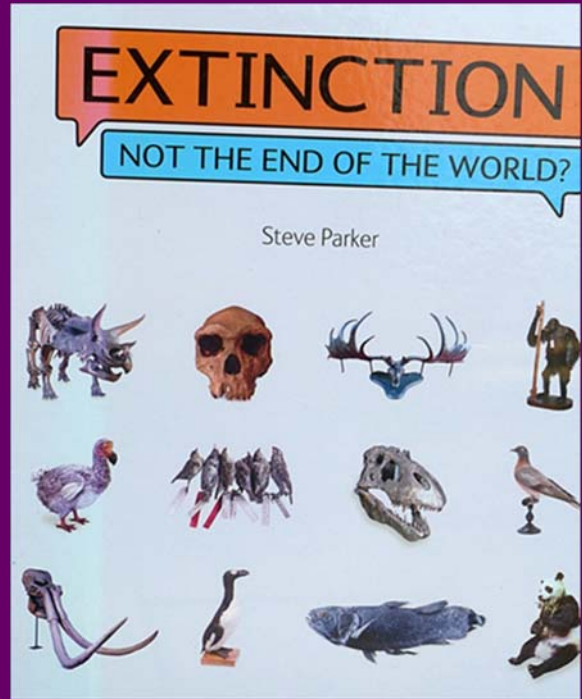
- Please sit at your table
- Do not move any furniture, ask us
- We will take your order and payment
- Drinks will be served to your table or you can collect from service table when ready
- Please be patient, its new to us too!
- Observe social distancing at all times.

- Wash your hands for 20 seconds with soap and water; hand-sanitise before and after using the washroom, and on entering and leaving the premises.
- One-way systems in and out of premises.
- How many people are allowed inside and out?
- Table service or queue at the bar? Order on-line?
- Noise levels. Is there a limit? What is it? Is it enforced?

In fact, my Martian has abandoned all hope of working out any pattern of rationality amongst these strange beings that call themselves 'humans'. Laws, rules....many...or...none. *"We do not understand these Earthlings...Dazed and confused. Bewildered and baffled."*

Meanwhile, back in the pubs and parks, lots of people are busting to play games, be naughty, let off pent-up steam, hug friends and family, even go to the loo. It's a weird new world-order.







But one thing that has blossomed aplenty during the Covid lockdown is 'nature'. An abundance of plants, birds, wildlife that is more 'wild' – recapturing the built environment – re-wilding. And for me personally, a diverse range of places to go walking. Seize the Moment and Seize the Day. Back in Eyemouth,

I've been spending many hours outdoors, along the Berwickshire coastal paths and inland rural walks. Now, in Upper Calderdale, out along the towpaths of the Rochdale Canal, and up to the 'tops' of the Pennines. All socially distanced, of course!

But, what of the people around the UK?





Many are fearful of the 'New Normal', staying put in their lockdown-cocoons, either for health or social reasons; the economy is nearly bankrupt, so the



governments of the devolved UK have urged many to return back to work, drifting into versions of their old lives (work-pub-footie, repeat), and a growing number deny that the Covid virus actually exists...

Sadly, a significantly increasing number are facing unemployment as the furlough scheme ends, in addition to the stresses and strains of the actual lockdown. Mental health issues abound. Deeply Unsettling Times ahead, methinks... It's perhaps more post- '1984' than 'Brave New World'. Certainly, I'd bet few quid that there will be civil unrest. Maybe and perhaps, some serious riots. It's a contradictory and potentially incendiary mix of 'freedom fighters' against restrictions, face coverings and vaccinations; 'conspiracy theorists' who fervently believe that the Covid virus is a man-made 'weapon'; folk who are striving to create a new 'normal' that is less consumerist, more caring and kind, plus some who see the spread of the virus as an 'ethnic' problem. Throw in the



issues around Black Lives Matter and Climate Change...and it has begun to replicate the divisive atmosphere of alienation and angry disagreements that surrounded Brexit. An incredible and unpredictably complex story is still unfolding...

As for more 'signs of the times', I asked my photographer friend, Colin (Rayner), who takes pics around Bristol and Bath for some of his Covid-related pics. Enjoy!







Colin Rayner Photography 2020

Phil in Devon told me: "This isn't a good photo, but as I promised to send you a pic – here it is. The sign is painstakingly

written, back to front, on the inside of the library window. It says:"



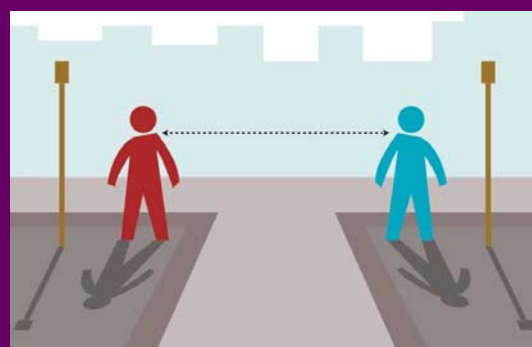
'CHOOSE AND COLLECT Contact the library via phone (tel. no.) during opening times or via Facebook or email (address) and tell us what books you would like and we will select, issue some for you and arrange a time for collection.'

As a writer and photographer for 'international times' and 'Gonzo' magazines I've become, hopefully on a temporary basis, something of a Covid-Journalist. No choice, really. With festivals and music/arts gigs cancelled, my creative friends have really been having a hard time. Life in the 'arts' may look and sound like a cushy or kushti lifestyle to those not in it. But, especially at the lower end of that economy, it works in the spectrum of the grey and black economy. The majority of my musical friends are reliant on festivals and gigs in order to just about survive financially. Like me, many are



optimists by nature, they've created new music and arts online utilising social media, virtual events – but they desperately need to get back out into the muddy fields of life! Soon (we desperately hope) it will be time for All Tomorrows' Parties! Bring 'Em On!

In the meanwhile, time to pop down the bank for a quick withdrawal...



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From
Monday
22nd June



Our digital library is open 24/7 offering an extensive range of eBooks, eAudiobooks & eMagazines.

Summer Reading Challenge launches online on Saturday 4th July with a live event.

With the disruption caused by Covid-19 and the impact of social distancing on schools, the 2020 digital challenge is designed to keep children engaged and interested in reading. The challenge is targeted at children aged 4-11 years old. *The Summer Reading Challenge runs until Saturday 5th September.*

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Home Library Service

We plan to resume this service from Monday 13th July. Extra consideration is needed in terms of social distancing for this customer group.



NEW event starts Thursday 18th June

We have gathered together some of the greatest library and community minds and thought pioneers from around the world to share their insights into creating meaningful roadmaps for this uncharted territory of the new normal. Presented in partnership with Libraries Connected and the Wellcome Centre for Cultures and Environments of Health (WCCEH). To find out more [click here](#).

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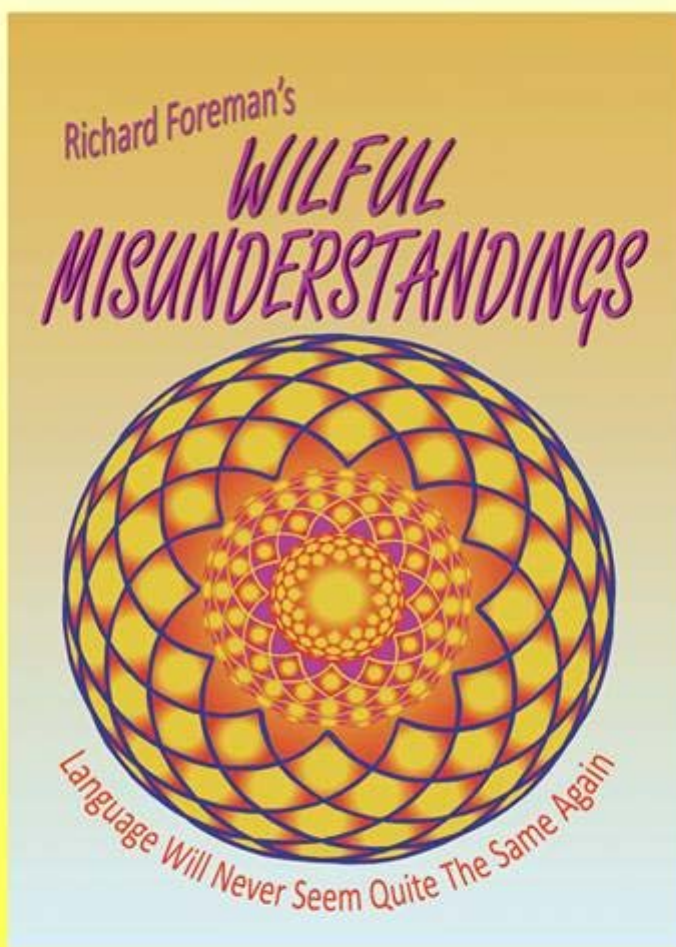
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'Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind.'

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Tony Klinger

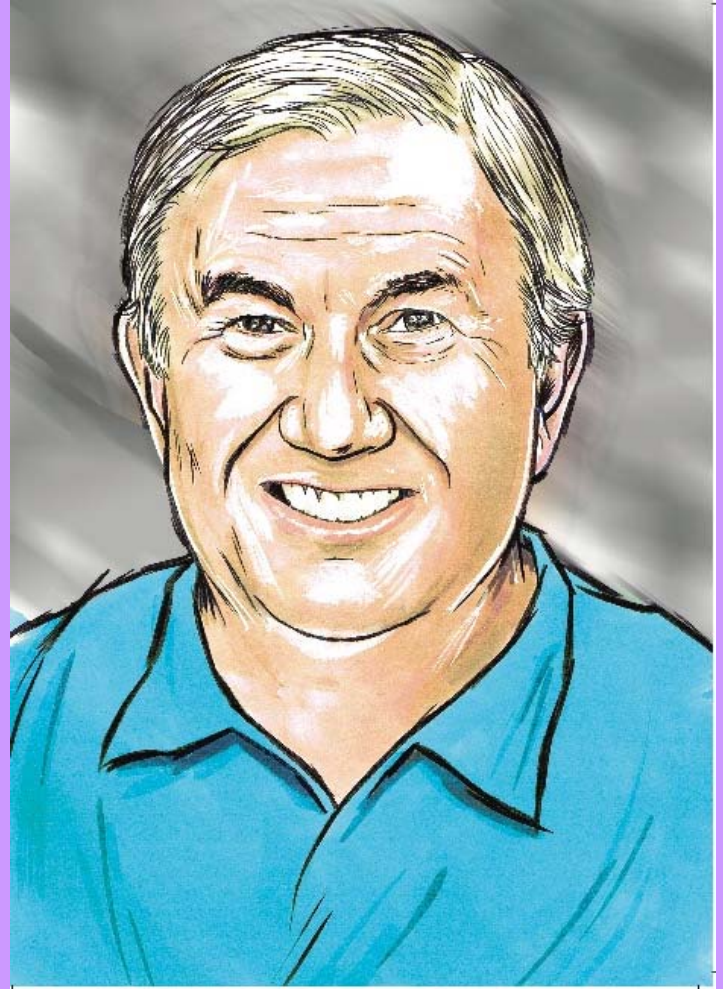
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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)

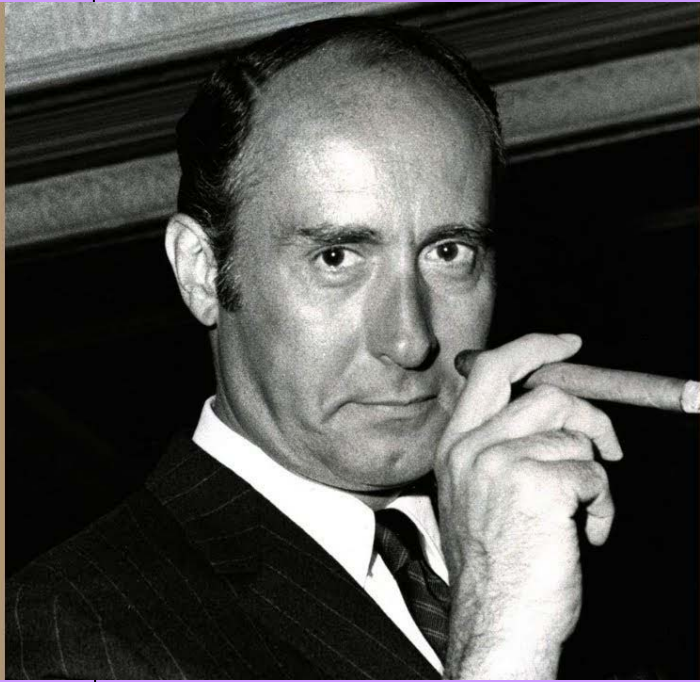


Roy Budd famously composed his best ever film score for my father's production *Get Carter*. I liked him at this stage of his career when he was young and uncomplicated. He didn't even practice his piano playing but was a huge talent. You should try and get hold of his magnificent orchestral score for another of my father's films "Something to Hide" which was known as "Shattered" in the USA. Later on Roy married the marvellous singer Caterina Valente and became more interested in financial schemes and less about his music. A great pity in my opinion since he

V I N T A G E J U K E B O X

HENRY MANCINI

GREATEST HITS

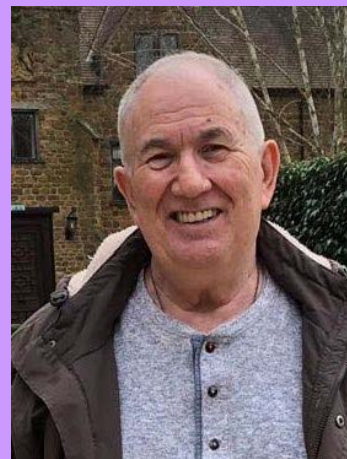


was a gifted music man.

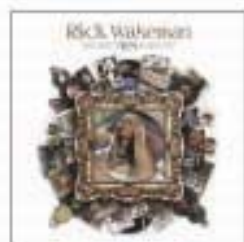
Henry Mancini and James Galway is a two for one. I was hired to direct Galway Plays Mancini at the Barbican in London. The day started badly when the OB truck turned out to be too high to get to the backstage which was down a fairly steep ramp. This was overcome by a bright techie who let the air out of the tyres and we could get in. I think I was hired because of my history of working with music greats on film and maybe because I could read a music score and orchestral arrangements and make the camera calls in real time. I'm probably not that sharp anymore but believe it or not I was. As a dress rehearsal we nailed down all our camera positions and moves until they were smoother than a cashmere codpiece. All was well until about ten minutes before curtain up when the pixie like James Galway and the more sardonic Henry Mancini charmingly informed me that they had decided to change the entire running order, almost every cue and one or two of the tunes. They clearly thought it was pretty funny but I was horrified. Somehow or other we got it done and the show and the film turned out fine and of course their music and its performance was outstanding.

This is what I wrote when Mickey Rooney died. Mickey Rooney died aged 93. I

worked with him on two films, *Rachel's Man* as Line Producer and in a junior role on *Pulp*. He was funny, quirky, sometimes surprisingly severe and full of great anecdotes. I interviewed him a couple of years back for the film about my dad, *The Man Who Got Carter*. Although now old and crotchety he still told great stories and was hugely entertaining, but as my camera man said, "pretty damned scary!" He was one of the last Hollywood greats. From an era that no longer exists people forget that he was the most successful box office star for several years in the late 1930's when he was star of the Andy Hardy series and latterly in that period in co-starring roles with Judy Garland. He was, above all, a very talented and great fun for anyone who knew him and those that watched him. RIP Mister Rooney.



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

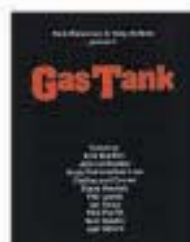
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactar McAuley

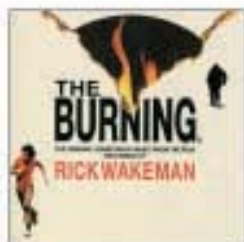
RF241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

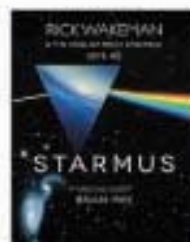
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

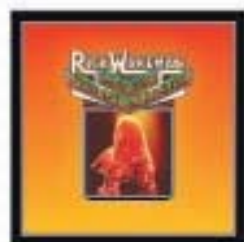
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG205CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

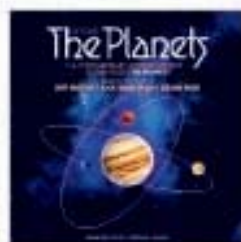
W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



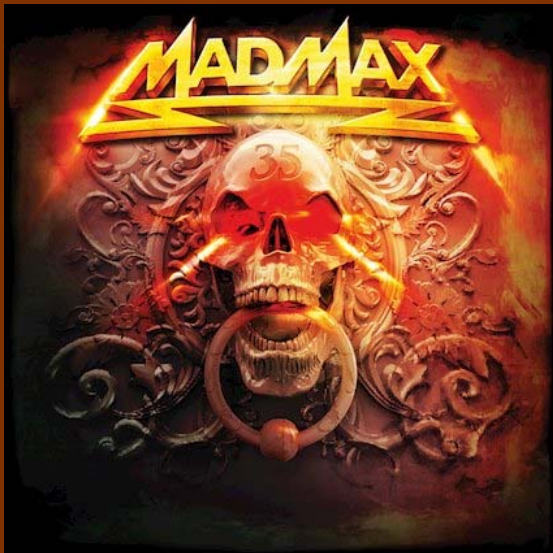
WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



KEV'S WORLD



MAD MAX

35

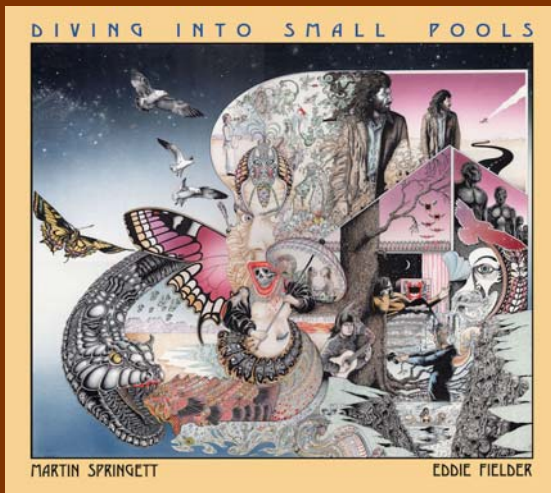
STEAMHAMMER/SPV

Formed back in 1981, Mad Max released their debut album in 1982, with guitarist Jürgen Breforth having been there from the beginning. Singer Michael Voss joined the year afterwards, with drummer Axel Kruse taking over the hot seat in 1984. Only bassist Thomas "Hutch" Bauer is a newbie, having only joined in 2015, so the album title is a nod to their more

than 35 years in the industry. This is hard rock/power metal with more than a nod to the likes of classic Dokken, and it is hard not to smile and get with the groove. Okay, so Voss's voice cracks and breaks sometimes, but it just adds some emotion to what is an incredibly solid album.

It has the passion and energy that one would expect from guys half their age, and there is stacks of melody. The only thing that really lets it down is the quality of the songs, which while good are never anything more than that. The result is an album that is solid, enjoyable and dependable without ever being essential. But, for all that, it's better than quite a lot of what I have been listening to recently.

KEV ROWLAND



**MARTIN SPRINGETT & EDDIE FIELDER
DIVING INTO SMALL POOLS
INDEPENDENT**

It is probably best to describe this album as eclectic, and move forward from there. The album was originally released in 2011, reissued with new artwork in 2015, and has now been “rejigged” for 2018 with yet more artwork. Also, it is also the first time I am aware of that an imaginary person has been credited like this, as Martin Springett is also Eddie Fielder. Perhaps I had better let him explain as to what the album is about: “An autobiography in song and interesting noises. An attempt to make sense of my music 'career' which has the usual highs and lows with enough 'Spinal Tap' and 'Commitments' episodes to amuse and entertain. Eddie Fielder is my altered ego, the voice of chaos amongst the long sought reason and clarity that I hoped to find through music. I found it through the making of music, but not, in the music business which eats it's young, then pronounces it's innocence. Let's add another layer, the stealing of music on the 'net, which suggests that it is indeed true, most people do not value or even understand creativity that well. Moan moan, whinge whinge. So why does anyone continue make music when no one is listening or it's being stolen, this is

the basic question behind all this. Because it's fun, and I have no choice, I have to create music the way I have to breath, all the effing time.”

“Eddie” provides humorous interludes throughout the album, and his gruff approach is a real contrast to the more softly sung material. Martin has a wonderful Roy Harper feel to music, and although this album is definitely more eclectic than his other material, with the interludes and the different styles being brought to bear, in many ways it also feels quite commercial. It's incredibly melodic, as is all his work, but although the acoustic guitar is often at the heart of what is happening, the production and layering of other instruments definitely lifts the album so that it feels quite modern, yet also with a strong feeling of the Seventies. The use of a cello here and there is inspired, while the reference to Loverboy makes me smile each and every time I hear it, and the way it leads into the saxophone at the beginning of “Warm Blood” is inspired.

Martin states that this is his autobiography in song, detailing some of his experiences over the years, and it is strange to think that it is only now that his albums are starting to be sought out when he has been recording for so many years. He will always be known primarily as an artist and illustrator, but it is his time that his musical talents are also appreciated. If you buy the wonderful album 'The Riddle' from his site then you will get this one free of charge, gratis. What are you waiting for?

<http://gardeningclubmusicandart.ca>



THE MIDNIGHT DEVILS
SOMETHING BIGGER
INDEPENDENT

Apparently there has been nothing quite like The Midnight Devils before, at least according to the press release. Their mixture of glam rock and attitude is quite different to what has gone before – so I guess it is a sheer coincidence that as soon as I started playing this I was reminded of Twisted Sister. One look at their website and I realised that these guys actually make TS look good: there are certain males who should never remove their tops in public (I'm one of them), so let it all hang out, as it were, is something that once seen can't be unseen. But, surely, these guys can't be taking themselves too seriously, and once you realise that what we have here is an older version of Steel Panther, then actually the album isn't too bad.

They definitely have a punk attitude to what they are doing, and as a trio they haven't bothered filling out the sound too much, and some of these songs sound as if they were recorded live in the studio. The initial reaction, and interestingly it is the same each time I play the album, is that it is amateurish and not worth bothering with, but the

damn thing grows on you and after about ten minutes it just feels too much like a party not to want to be involved. I bet these guys are a great night out, and this album will be a reminder of that, but as for just buying it without seeing them, then that's another matter altogether.



MIKE CAMPESE
THE FIRE WITHIN
INDEPENDENT

"The Fire Within" is the tenth solo album by virtuoso guitarist/composer, Mike Campese, consisting of seven instrumentals and five songs with vocals. He is joined on this venture by the powerhouse drumming of Patrick Johansson, formally the drummer for Yngwie Malmsteen. Mike is known for being a solo artist, writer for various guitar magazines, and also as a past member of Trans-Siberian Orchestra. Here are treated to a real gamut of melodic shredding, as he keeps it all within the song structure without going too overboard, but with this style of music there are always going to be a million notes to the bar. However, it is the restraint that really marks this out, so

although there are indeed times when the strings melt in a blur, there are others where he uses sustain, and it is the combination of the two that really set off the dynamics. To be truly loud, one has also to be quiet, and this is how Mike really demonstrates his skills. For me it is on the instrumentals where he allows himself to really let rip, and this is more of where his passion shines through.

A formally trained guitarist, he understands the need for multiple styles and moves from blues through modern shredding guitar and power metal into more classical forms. "All Alone" commences with classical guitar, before it shreds, and then in come the vocals. In truth, the vocals are okay, but nothing special, and if a singer had been employed then it would have taken this to a new level. But, even as it is, this is a very enjoyable album for anyone who enjoys this style of music.



MORNE
TO THE NIGHT UNKNOWN
ARMAGEDDON

Formed in 2005, Morne is a heavy, atmospheric band based in Boston, Massachusetts. Their style blends doom

metal and classic British crust but stretches beyond those boundaries, combining a bleak lyrical style with driving riffs. They have obviously been influenced by early Neurosis, and there is a frostiness to the music which is more often associated with raw black metal. This isn't friendly doom by any stretch of the imagination, with riffs that hammer into the brain, and solos that are sometimes so quiet that they can hardly be heard, adding tinges of funeral-like melody to proceedings.

It is some five years since their last album, but they are well and truly back with a bang. There are times when they allow the music to swell and extend, but this isn't a dirge that seems to last forever, but instead is music with a purpose. The drums are hard and heavy, yet also have a lightness that moves the music away from the bass and guitar which dominate the lower registers. There is always the feeling of the guys being in total control of what they are undertaking, with a purpose and direction, as opposed to some of the more meandering funeral doom bands around. This is dramatic stuff, and there is no doubt that it is one of the most exciting releases from a band within the doom genre for quite some time. Miss this at your peril.



MIKE KERSHAW
ARMS OPEN WIDE
BAD ELEPHANT MUSIC

It has to be said that I am not a massive fan of Kershaw's vocal style, as for me there just isn't enough variety, and it comes across similar in tone and approach throughout the whole album. The one time this changes is on the third section of the opening song, "The Fear Quartet" (which as the name implies is a lengthy four section epic), where Stu Nicholson adds some much-needed variety, passion and emotion and takes the song to a whole new level. Musically, the band Kershaw has brought together for his fifth studio album do a great job, but one can't help but wonder what the album would have sounded like if he had brought in another singer?

The band are crossover prog, with large elements of neo prog, but interestingly I also found myself being reminded at times of the approach of The Levellers and the pop of Crowded House, so quite a mixed style in many ways. Gareth Cole (guitar) is a revelation, with some blistering lead runs and melodies, while Leopold Blue-Sky (Garden of Live Flowers - bass) keeps it nailed and Stefan Hepe (Gandalf's Fist) is given free rein on the drums to do pretty much what he likes, and definitely drives it along from the

back. Kershaw himself provides keyboards and vocals, but the keys are pretty much there for tonal colour as opposed to driving melodies, somewhat similar to how Credo operates before Mike Varty joined the band.

Overall this is a solid album, as opposed to essential, and if you find that you enjoy Kershaw's vocals then I am sure you will think it is much more of the latter than the former.



ONE GODLESS
MOURNER
INDEPENDENT

Over the years I have received music to review through many different channels and places, as I have been doing this for such a long time it has ceased to amaze me how people get to hear about me. But, I must confess that this is the very first time I have ever received music due to a LinkedIn contact! I don't know how Robin Zielhorst (session bass player, ex-Cynic, ex-Blue Man Group, Exivious, Our Oceans and solo artist) and myself first connected, but it was a very long time later that I commented on one of his posts, and the next thing I was listening to the 2017 debut album from his band

Onegodless. After some initial line-up changes, the group settled as Robin (bass), found like-minded forces in Pieter Verpaalen (ex-Textures), Yordi Lopez (Red Eyes, 3D Monster) and Yuma van Eekelen (Exivious, ex-Pestilence). Although I note that Yuma recently suffered a Spinal Tap moment, as according to the band "It all happened really fast. Yuma kept saying the bass was too loud.. After some time, he walked over to the amps to turn it down. Next thing we know, Yuma was crushed under the bass amps. Even though Yuma is pretty gigantic, he apparently was no match for the heaviness of the riffs..."Onegodless are currently looking for a new drummer.

Proudly influenced by the likes of Down, Pantera, Sabbath and Black Label Society, the guys like to state that they have created a new genre of heavy music, which they have described as "HEAVYSTONERBLUESGROOVEROCKSLUD GEMETAL" (it's important to have it all in capitals and all as one word). The best bit about that, is it totally fits in with what they are doing. There is certainly plenty of all of the above in their music, although I do wonder if there is enough room in the word to add "NU" somewhere as well. This is a bass-driven, low register assault on the senses, and the only way that vocals would work with this is if the singer comes across as if he is trying out for a new Biohazard/Pantera hybrid, and Pieter Verpaalen totally nails it.

It is hard to state just how brutally heavy and bass-led this band is, and it really works. For anyone into pure metal, then I suggest you give these guys a try. www.onegodlessofficial.com or <https://onegodlessofficial.bandcamp.com>



Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his



THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





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

Hawkwind recently had an announcement to make, on their Facebook page, about the doubts surrounding Hawkfest. Here's the entire statement:

Hello Folks,

After much thought and discussion and looking at every option, we have agreed on a way forward that we believe is the best possible solution.

Due to the ongoing Covid 19 regulations and the uncertainty in the country at the moment, sadly we do not feel that we will be able to put on an event next month which

would deliver the full Hawkfest experience.

With that in mind, we would not think it fair to folk who have paid the full ticket price, for a Hawkfest this year, to go ahead on that basis. (Hawkfest is a unique event of which we are very proud and would not feel happy in compromising it.)

However, we are aware that many folk will be disappointed and are looking forward to meeting up with friends in a field and listening to live music.

So here is the plan!

Hawkfest 2020 will be postponed until 27-29 August 2021 at the same venue.

Tickets can be carried over to the new dates or a full refund can be applied for.

As a thank you, anyone who agrees to carry their tickets over to next year will be invited, free of charge, to attend a smaller, outdoor event to take place at the Devon Hawkfest

HAUKFEST

WITTSUBA ON-ON-ON

FORWARD - WITAM

2020





site, on the original Hawkfest 2020 dates in August this year.

There will be an outdoor stage, live bands for at least one of the days, (including Hawkwind), bars, food, caravan and camper camping and

limited tent camping. Hotel rooms and self catering accommodation will be available to rent on site for the full 3 days.

It will be a mini festival, which we can stage safely within the current regulations..



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



Due to social distancing restrictions, free tickets for this event will be available to the first 200 Hawkfest ticket holders only, who contact us confirming their wish to attend.

Hawkfest ticket holders will not be charged for this event. It is a goodwill gesture from the band and the Hawkfest team to give folk something to look forward to and make up for the disappointment we all feel over the unavoidable postponement of the full festival..

Hawkfest 2020 ticket holders who wish to attend this event must email Hawkminifest@hawkwind.com with their full name, ticket order reference number, number of attendees required and camping accommodation preferences...

Full details of the Hawk Mini Fest will be sent out with successful

applications and also announced online..

In a nutshell you can..

- Do nothing and carry your tickets over till next year.
- If you cannot attend the new dates, apply for a refund.
- Carry your tickets over until next year and also attend the mini event for free this year.

That's the best we can do folks! As always we appreciate your continued support..

The Hawkfest Team



Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

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.

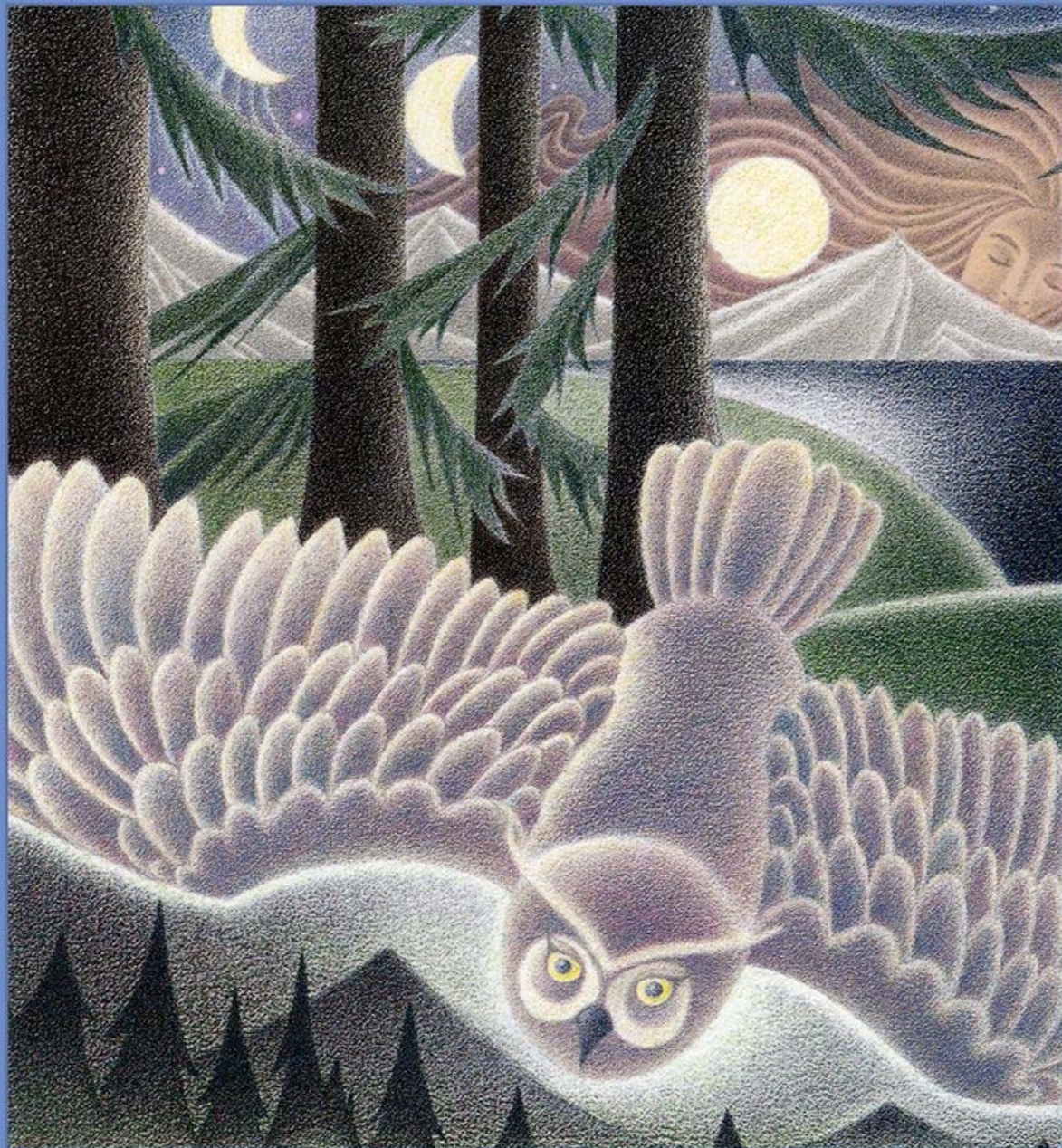
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for 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>

THE GARDENING CLUB



s t r a n g e k i n g d o m

THE GARDENING CLUB



STRANGE KINGDOM



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!!!"

HOMER 2018 A.D

Of course,we do not speak ,nor memorize
the Ancient Greek that has devalued over time.

We speak of its cogency as a currency long gone-
how EPICS and SONG CYCLES have gone the way of folk music
and who would listen to all those Books in one time?

So we look back to times when blind Homer was THE ONE
who defined and illumined Greek culture for both Greeks and non-
We take selected sagas from the ILIAD on the thesis of "the pity of war"
and poeticise the ODYSSEY as a story of wandering and lament.

Homer has no mirror for our times of endless,pointless wars
apart from looking through the lens of lost honor/and the ODYSSEY
means more than ON THE ROAD for Greek sailors.

A precious time piece.Great poetry in Greek.But we have new Gods now-
Technology and Babble Speak.All our wars are Faux.Our news is not

And Homer just a GOOGLE reference for those who consider
poetry to be epic,spoken word sagas -far too long to win another Poetry
Slam.

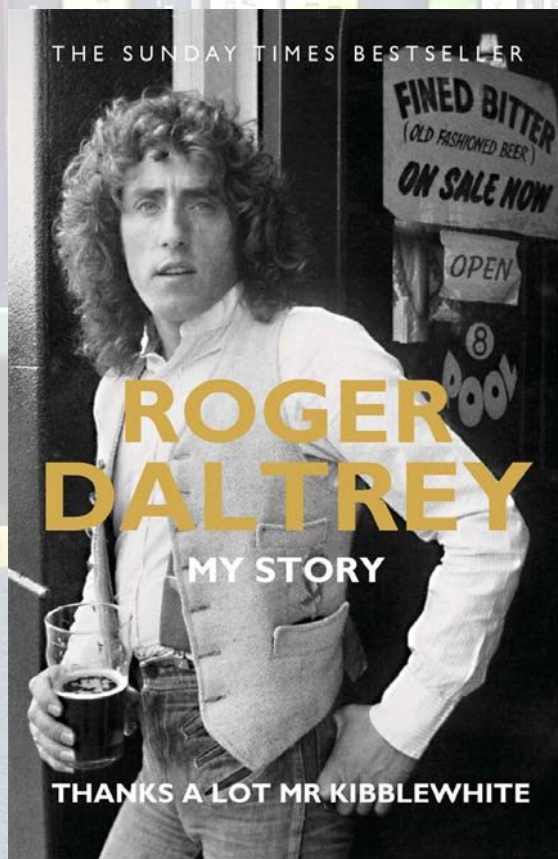
"Ev'rywhere I hear the sound
of marching charging feet, boy"

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

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

Yer Gonzo Bookshelf



- **Hardcover:** 352 pages
- **Publisher:** Blink Publishing (18 Oct. 2018)
- **Language:** English
- **ISBN-10:** 1788700287
- **ISBN-13:** 978-1788700283

Roger Daltrey is the voice of a generation. That generation was the first to rebel, to step out of the shadows of the Second World War... to invent the concept of the teenager. This is the story from his birth at the height of the Blitz, through tempestuous school days to his expulsion, age 15, for various crimes and misdemeanours within a strict school system. Thanks to Mr Kibblewhite, his

authoritarian headmaster, it could all have ended there. The life of a factory worker beckoned. But then came rock and roll. He made his first guitar from factory off-cuts. He formed a band. The band became The Who - Maximum R&B - and, by luck and by sheer bloody-mindedness, Roger Daltrey became the frontman of one of the biggest rock bands on the planet. This is the story of My Generation, Tommy and Quadrophenia, of smashed guitars, exploding drums, cars in swimming pools, fights, arrests and redecorated hotel rooms. But it is also the story of how that post-war generation redefined the rules of youth. Out of that, the modern music industry was born - and it wasn't an easy birth. Money, drugs and youthful exuberance were a dangerous mix. This is as much a story of survival as it is of success. Four years in the making, this is the first time Roger Daltrey has told his story. It is not just his own hilarious and frank account of more than 50 wild years on the road. It is the definitive story of The Who and of the sweeping revolution that was British rock 'n' roll.

It is a mark, I think, of how I (and I suspect many other men of my age) have changed over the years, that our attitudes towards rock stars and, in particular, rock stars' bad behaviour, are so different now than they were back then. For example, when I read in the music press, back in 1976 or whenever it was, how Eric Clapton had gone on stage pissed as a rat and made racist remarks which were to haunt him many years later, I thought it was funny. Nowadays, the sheer unprofessionalism,



as well as the racism, is both irritating and shocking. As people said at the time, it was ironic that Clapton had made a career out of playing black music.

But the most notable example of my attitude change, at least, is that regarding the behaviour of various members of The Who, particular drummer Keith Moon, during their glory days in the late 60s and early 1970s. "Yay! He drove a Rolls Royce into a swimming pool!" lauded the teenage and twenty-something-year-old Jon.

"What a twat!" I have thought for the past twenty or thirty years, and have realised that, whereas Keith Moon may have been one of my favourite drummers of all time, being in a band with him must

have been absolute purgatory.

I have reading books about The Who ever since the cut and paste George Tremlett biography came out in about 1975, but this is only the second autobiography to have seen the light of day. When Pete Townshend's autobiography came out some years ago, it was an absolute revelation; shedding light upon things which had, until then, been completely hidden from the general public. But, not surprisingly, this book – whilst entertainingly and sensitively written – doesn't come anywhere near the stellar heights of literary exegesis reached by that of his bandmate.

Roger Daltrey has always been a far less complicated man than Pete Townshend,

or at least has always appeared that way to the general public. This book tells the story of The Who in a sensitive and literate manner, staying clear of sensationalism, and whilst it allows space for some self-analysis, it largely sticks to the facts and leaves the musicology to the musicologists.

He is refreshingly honest about the things that he messed up during his life, especially the end of his relationship with his first wife. And I found it very heart-warming to read how, even years later, his two families go on holiday together and generally seem to behave in an eminently civilised manner.

He writes about Townshend's genius and Moon's self destructive mania, but doesn't attempt to analyse either in any great depth. This means that his autobiography, whilst an honest journeyman read (and none the worse for that), is neither as entertaining or as insightful as Townshend's book, or Dave Marsh's 'Before I Grow Old'.

But then again, it was never going to be. This is the surprisingly down to earth memoir of a surprisingly down to earth man. When Gonzo published Tony Klinger's book about working with The Who on the movie which eventually became 'The Kids are Alright', he described John Entwistle as an unpleasant bullying thug, and his description of Pete Townshend led me, at least, to deduce that – at least at the end of the 1970s – he had severe mental health problems, something which is borne out by his autobiography and his most recent novel. But Daltrey came over as both a decent bloke and – above all

a professional, and that is the way that he comes over in this book.

Even the most contentious parts of the story of The Who, such as the fisticuffs, and the behaviour of various members of The Who family, who also had mental, physically and substance abuse related health problems, are all handled sensitively. I was particularly impressed by his description of the time in the band's career when Townshend was trying to get them to work on an increasingly cerebral and spiritually confusing project called 'Lifehouse'.

This has always been a part of the band's history that interested me most, but, as Roger Daltrey has often come over as somebody who had little or no sympathy with the wilder excesses of Townshend's artistic imagination, I was certainly not expecting his description of the 'Lifehouse' years to be so sensitive. Despite everything that has been portrayed over the years, it appears that Daltrey totally got what Townshend was trying to say right from the beginning, and that the oft perceived conflict, which was supposed to have brought the end of this particular project, being caused by Daltrey not wanting to be involved in all the "arty farty" stuff, is truly nothing of the sort.

And it makes me wonder who, in future years, students of this ever so contrary band will evaluate all sorts of parts of the band's story, once the call for the final sound check for Daltrey and Townshend, and the other non-musical main players, is done and dusted, and there will be nothing but literary resource material like this on which they can draw.

RICK WAKEMAN



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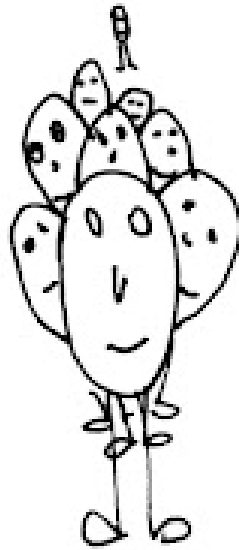
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THE NINE HENRYS



The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks to Gonzo Multi-Media the Nine Henrys are brought together in a compendium of line art craziness.

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Authors brother.

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There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in. I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon. Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...



Henry Island

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

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THE WORLD OF GONZO ACCORDING TO

Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I 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, my friends, we reach the end of yet another issue. And – as always – here I am, several days in advance, typing out the end bit (memo to self: must think of a better name than ‘end bit’, but not ‘Valedictory Paragraph’ because that just sounds both pretentious and bollocks), as always, running the risk of being monumentally overtaken by events, especially as things in the world are so particularly peculiar at the moment. However, I am prepared to take the risk, because life is more than slightly fraught at the moment and the more that I can do in advance of my Thursday deadline, the happier I am. I am increasingly impressed, not to say surprised, at the way that this magazine continues to develop, and, although I was being more than slightly tongue in cheek when I described it as a hippie version of the National Geographic a few weeks ago, this latest iteration seems to be quite a good one. Psychogeography has always been one of those things that rather interests me, and the way that this magazine develops in this direction, without any intent from me as editor that it was to do so, is something which I find both interesting and amusing.

I would like to thank you all for the kind words that you have sent to Corinna and me about her current state of health. We both appreciate these kind messages very much indeed.



So, what has the next couple of weeks got in store for us here in Gonzoland? I don't think I have seen the world change so quickly in such a short period of time, at any point during my journalistic career, and it is pretty well impossible to second guess what's going to happen next. Living through these times is not nice at all, but in a peculiar way, writing about them is exhilarating. Aren't you glad that you never became a journalist?

That's about it for this time and I look forward to seeing you all in two weeks' time.

Hare bol,

Jon



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