

GONZO



#405/6

GOODBYE MY LOVE

ISSN 2516-1946

GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

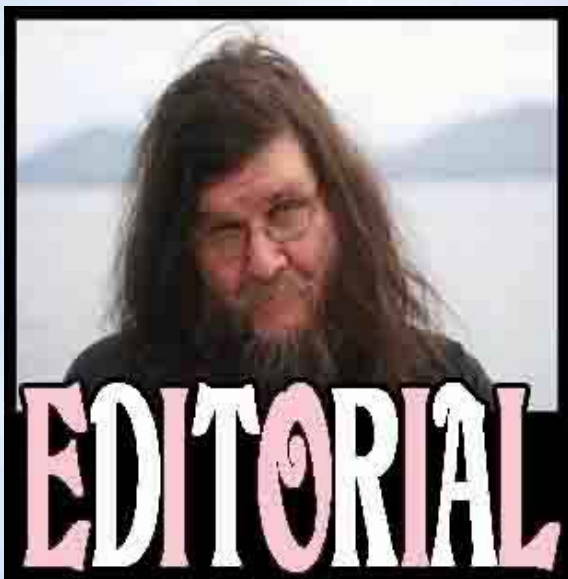


Corinna Downes

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this increasingly peculiar magazine. This issue, as many of you may already be aware, I have some exceedingly sad news for you.

As I have written over the past two years, my wife Corinna has been extremely ill. However, what I can now tell you is that, in June, she was diagnosed with terminal cancer.

For reasons that I don't entirely understand, but which I was honour-bound to respect, she did not want anybody outside her immediate family to know of her diagnosis, and so, when people over the past few months have been asking me for details of her condition, I have obfuscated wildly. However, she was admitted to North Devon Hospice from Barnstaple Hospital a few weeks ago, and at quarter past five in the morning on the 16th of August, she died. Her two daughters and I were holding her hands as she went to join her ancestors, which is – I am sure – as she would have wished.



WHAT THE DICKENS?



I have been present at five or six different deaths, and this was by far the most beautiful and spiritually meaningful for me, and it is something which will undoubtedly remain with me for the rest of my life, however long that may turn out to be.

I am reminded of another funeral, which took place sixteen years ago, when Corinna and I had been engaged for only a very few months. My father died only a few weeks after his 81st birthday, and I had been living with him and looking after him in what turned out to be his final illness.

My father had been a naval officer during the war, and upon leaving the navy for a career in agriculture in 1947, he married my mother and moved down to North Devon. Some time between these events and moving to West Africa in the Colonial Service in 1952, he was involved in setting up the Bideford branch of the Sea Cadet Corps and later became a lynchpin in the International Sea Cadet Organisation. So, it was not surprising, therefore, that there was an honour guard of uniformed young men attended by a drummer and a Royal Naval Officer brandishing my father's old sword.

اللجنة لهم إذا كانوا لا تأخذ نكتة



I may be best known as an anti-Capitalist alternative type, who has been known to make a nuisance of himself at various public gatherings, protesting against various bellicose adventures on behalf of the British Government, but I am from a military background and, despite the fact that I have protested against such things on a number of occasions, I do know the form, as it were. So, when, after the church service, Corinna and I found ourselves in a position that I am sure she would never have dreamed of being otherwise, in the pouring rain, we stood at attention in Clovelly churchyard as the aforementioned honour guard marched past us and saluted, I knew exactly what to do. But the thing that I was most surprised by was how Corinna knew instinctively what to do, and stood in the rain with me, as my father's coffin was drummed off towards the crematorium.

I thought then, and I think now, that I married a magnificent woman.

And she continued to be magnificent throughout our life together, and I think that she was never more magnificent than in the way that she bravely faced her forthcoming demise.

I think it is stating the obvious that my life will never be the same again, and neither will this magazine.

I started this magazine eight years ago, with Corinna, and even up to a few issues ago she was still pivotally involved. The magazine will continue, at least partly because this is the way that Corinna would have wanted it. There are bound to be some changes, and at the moment I can't tell you what they are going to be, but we shall carry on and we will do our best to make this a magazine that Corinna could



You are invited to attend the funeral of:



*Corinna Newton Downes
(1956-2020)*

*3:40pm, Tuesday 1st September
North Devon Crematorium Old Torrington Road Barnstaple
Devon EX31 3NW*

Because of COVID-19 restrictions, attendance numbers are limited, and we are not able to have use of the hotel space that we had for Joan's funeral, back in January. There will, therefore, not be refreshments afterwards, and we invite those of you further away to participate remotely at this link: www.cfz.org.uk/corinna.html

continue to be proud of.

On behalf of my two stepdaughters, my granddaughter and myself, I would like to thank you all for your kind messages of support, both now and during my dear wife's long and ultimately fatal illnesses. I know that it would be very trite at this point to say something about "the kindness of strangers", and I shall not do anything of the sort. 'Why?' you ask? The answer is simple.

Pretty well everything that Corinna and I did together over the past fifteen and a half years was about establishing and strengthening community, and I am particularly pleased with what we have achieved with this magazine, and so it would be not only crass, but inaccurate to refer to any of you dear people as strangers.

Because we may not have met in the flesh, but we are all part of one big crazy-passionate bunch of alternative types that could well be described as a "family", if a family of unrelated people can be coalesced together by a mad bloke with wild, staring eyes and an increasingly unruly beard. Now, whoever heard of such a thing?

See you next time.

Hare bol,

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

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

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

Richard Freeman,
(Scary stuff)

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:

Jonathan Downes,
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Editor: Gonzo Weekly magazine
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Fax+44 (0)7006-074-925
eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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



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



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THE ^{gonzo} NEWSROOM

C'MON ELON, OVER TO YOU
<https://www.music-news.com/news/UK/133948/Rick-Wakeman-wants-to-perform-his-new-album-on-Mars>

Rick Wakeman's latest LP, 'The Red Planet', is a concept record about the planet and though he's looking forward to performing it at Starmus, Brian May and scientist Garik Israelian's biannual festival of music and symposiums, he's also worried about social distancing measures still being in place, so has a unique promotional idea in mind.

He said: "Garik has asked us to perform the whole of The Red Planet at Starmus next June. That'll be a lot of fun. And we've got a plan if the social-distancing situation gets worse -- we'll do the gig on Mars..."

"It's a fascinating place -- it even has a rock'n'roll element to it. It rains, but it rains dry ice. And there's nothing more prog rock than dry ice, is there?"

The Yes rocker isn't impressed by the current possibilities available for live performance because of the coronavirus pandemic.



"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

He ranted: "People in music thrive on bouncing off each other, it's what makes the whole thing tick. And the clock has stopped.

"And the online concert thing... I'm sorry, no. The essence of a live performance is when a performer and an audience become one. Everyone's vibing off everyone else.

PUNKY REGGAE PARTY
<https://www.music-news.com/news/Underground/133967/When-Bob-Marley-Came-To-Britain-documentary-on-the-BBC>

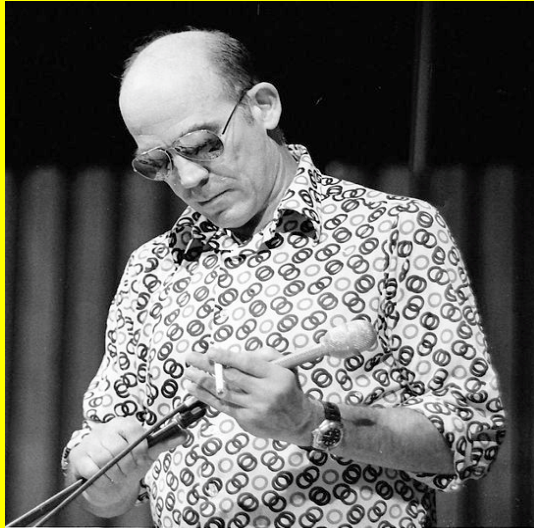
In the 1970s, Bob Marley rose from humble beginnings to become a global superstar. It was a journey that took place not just in his homeland of Jamaica, but also in Britain - the place he came to regard as his second home.

Featuring rarely-seen archive and interviews with people who met him, this documentary examines Marley's special relationship with Britain and reveals how his presence helped influence British politics, culture and identity, during a time



of massive social and civil unrest in the UK - and how his universal message of One Love and unity helped inspire a generation of Black British youth.

This documentary also takes a revealing look at how Marley spent his time while he was in Britain: the houses he lived in,



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'](#)

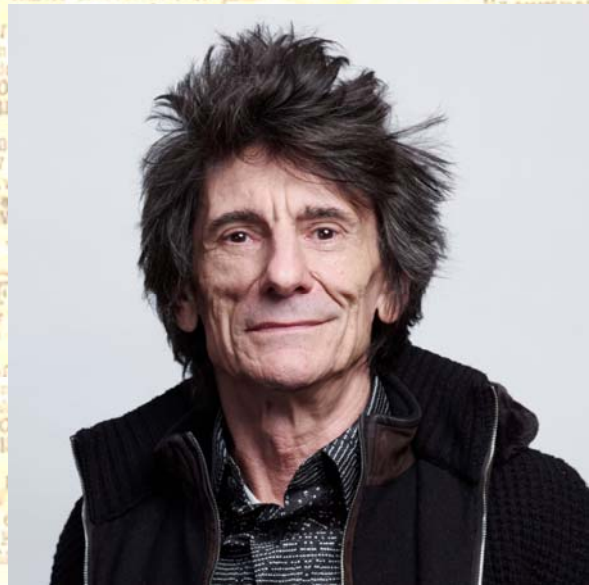
C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the man himself...

We cannot expect people to have respect for law and order until we teach respect to those we have entrusted to enforce those laws.

Hunter S. Thompson

football kickabouts in Battersea Park and visits to the UK's growing Rastafarian community, including secret gigs in the North of England.

It was in Britain that Marley established himself as an international artist, recorded some of his most successful albums and performed some of his most memorable concerts.



NO TURN UNSTONED

<https://www.music-news.com/news/UK/133895/Ronnie-Wood-frustrated-Covid-19-is-delaying-new-Rolling-Stones-album>

Ronnie Wood is furious the Covid-19 pandemic is delaying a new Rolling Stones album and tour.

The rock legends were forced to postpone their No Filter tour in March, and scale back work on a new album - only being able to complete a single, Living in a Ghost Town, remotely from old recording sessions.

Raging about the pandemic, and governments' failures to take control, he told British newspaper The Times he doesn't understand why live music has been hard hit by regulations.

The Gospel According to
BART

"It seems the 'War of Words' continues" wrote my favourite roving reporter this week. "The last thing I sent you was Steve



Howe (quoted in Rolling Stone I think) saying he sees no YES reunion.. & now this .. (P.S. .. Jon Davison , the current YES vocalist , is telling people that he & YES are writing for an album) on & on & on goes the YES drama

<https://www.youtube.com/watch?v=yPrDpgpazU4>

"This Covid is not a joke," he fumes. "It's really p**sing me off. Nobody seems to know about it, nobody seems to be its boss, everyone seems lost. You could go to a restaurant and it was packed and yet you weren't allowed to go to a concert. What's that about? I've lost faith in not having any direction from people who should know. So yes, I'm impatient to get going."



LOVE LIES BLEEDING
<https://www.music-news.com/news/UK/133971/Elton-John-s-ex-wife-attempted-suicide-on-honeymoon>

Elton John's former wife allegedly tried to commit suicide just three days into their honeymoon after the rocker informed her the marriage 'was not working'.

Renate Blauel is taking her ex-husband to court, demanding \$3.8 million (£3 million) amid claims suggesting he breached their divorce deal by publishing details about their failed 1984 union in his 2019 memoir and having the relationship featured in his Rocketman biopic.

The German-born sound engineer has kept a low profile ever since the couple's 1988 divorce and is now arguing the projects have renewed media interest in her private

THE ^{gonzo} NEWSROOM

life, forcing her to spend thousands of pounds on treatment and therapy for anxiety.

Blauel insisted Elton must have been aware of how digging up details from his romantic past would cause her mental health issues because she had suffered panic attacks and bouts of depression during their time together.



A PHIL FILM

<https://www.music-news.com/news/Underground/133891/New-film-trailer-shared-on-Phil-Lynott-s-71st-birthday>

PHIL LYNOTT: SONGS FOR WHILE I'M AWAY is a feature documentary on the life and music of Phil Lynott, telling the story of how a young black boy from working class 1950's Dublin, became Ireland's greatest Rock Star.



I DON'T USUALLY AGREE WITH KISS, BUT...

<https://www.nme.com/news/music/kiss-paul-stanley-hits-out-at-donald-trump-for-warning-of-rigged-election-2739894>

KISS frontman Paul Stanley has hit out at Donald Trump for suggesting his opponents may rig November's presidential election to secure victory.

Earlier this week, Trump told his supporters that "the only way they can take this election away from us is if this is a rigged election," alleging that mail-in voting will lead to election fraud – despite widespread evidence to the contrary.

Posting on Twitter yesterday (August 27),

H. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 180 MAIN ST. &
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft OOL. LANE. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.
Worcester, Jan 15

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Worcester.
Feb 24, 1877.

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THE ^{gonzo} NEWSROOM



Stanley wrote: "REGARDLESS of who you support, it is incendiary & abhorrent for ANY candidate to say 'If I lose, the election is rigged'. It's an insult to those who have fought for the free, safe elections we have and dangerously implies that citizens who don't share your views are the enemy."

CONVINCING QUEEN
<https://www.nme.com/news/music/queen-and-adam-lambert-share-the-show-must-go-on-from-their-forthcoming-live-album-2739745>

Queen and Adam Lambert have shared the first track from their forthcoming live album, 'Live Around The World', a stirring rendition of 'The Show Must Go On'.

Recorded at London's O2 Arena in July 2018, 'The Show Must Go On' is the 12th and final track on Queen's 1991 album 'Innuendo'.



QUEEN

THE ^{gonzo} NEWSROOM

To mark the occasion, guitarist Brian May has shared some unique history behind the track, expressing its links with original singer Freddy Mercury. In a press statement, May said, "Even though we were all aware of Freddie's impending tragedy, we had some inspired and joyful times in the studio, making the 'Innuendo' album. We didn't speak much about Freddie's illness – he just wanted to get on with 'business as usual' as far as possible.

SMASHMOUTH SILLINESS <https://www.nme.com/news/music/more-than-100-coronavirus-cases-confirmed-after-controversial-smash-mouth-gig-2740024>

More than 100 people have been diagnosed with coronavirus in an outbreak that has

been linked to a controversial Smash Mouth gig earlier this month. The band sparked outrage after performing to a large crowd of fans who were not wearing masks at the Sturgis Motorcycle Rally in South Dakota.

At one point, lead singer Steve Harwell told the crowd: "Fuck that Covid shit. Now we're all here together tonight."

As The Independent reports, a spokesperson for the North Dakota Department of Health has subsequently told the Associated Press that 17 cases directly linked to the rally had been identified in the state. At least another 103 linked cases have been identified in the surrounding states.



Worcester, Feb 11. all 15 Washington Square.
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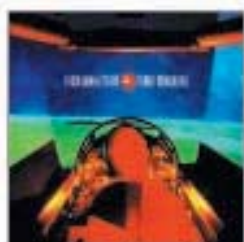
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

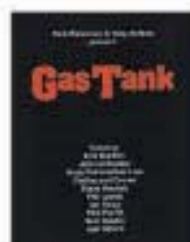
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

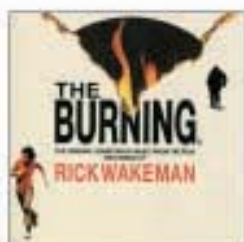
WZ41-40



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

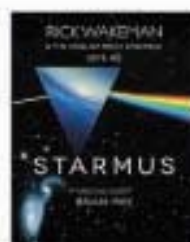
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LURE OF THE WILD

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HFG206CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

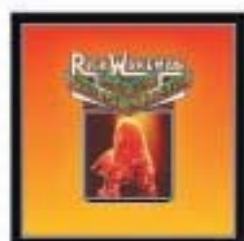
HFG207DVD



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HFG208CD



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Live in San Francisco

HFG209CD



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W44-CD005



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HFG212CD



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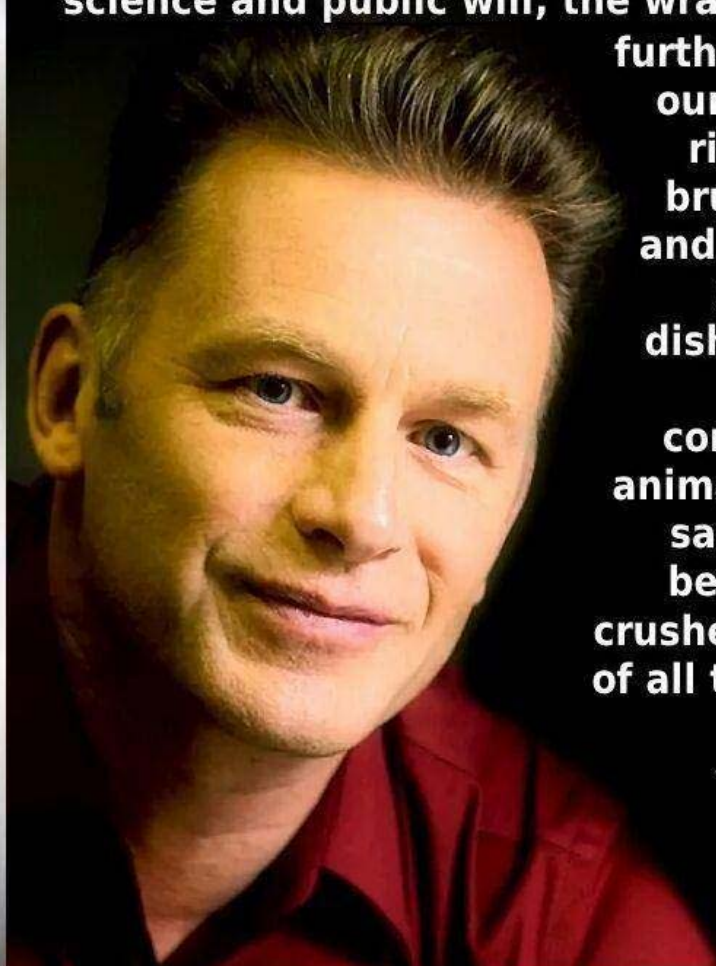


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It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside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

-Chris Packham



 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.
The line is composed of the following Packets:
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" " Mary H. Chappell, Capt. Griffin.

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Sail on WEDNESDAY of each week.
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New Schr. James L. Day, Capt. Nash.
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F. A. S.
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leave Providence at 7...
morning and evening
support boats.
morning and evening
Worcester with trains
tickets sold at Providence
Worcester and Worcester
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recondite Depot, Glouce...
BRIGHT
Leave Uxbridge for Providence
Leave Providence for
the 6:20 A.M. train
with train for Boston
the 5:40 P.M. train
with train from Boston
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stop at Millbury, Westborough, Orange, Fairville, Northbridge, Waltham, Uxbridge, Millville, Abington, Waterford, Woonsocket, Hamlet, Merrill, W. Ashton, Leominster, Valley Falls, Central Falls and Pawtucket.
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
Steam Propeller Freight Line.
NEW STORE!
Garden Block, No. 44 Front St., WORCESTER.
THE subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of FAMILY GROCERIES, now prepared to furnish the citizens with every article at the lowest possible price.
AMONG ARRANGEMENTS 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 the east of Framingham passengers will leave Millbury at 5 1/2 A. M. and 2 1/2 P. M. Passengers will leave Holliston at 7 A. M. and 4 1/2 P. M. 4 1/2 P. M. train will not stop at Way Stations to take up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 6 1/2 P. M. 7 1/2 A. M. train will stop only to take up passengers at Way Stations for Springfield or beyond, or to take up passengers for Worcester at Way Stations west of Framingham.
A 1/2 P. M. train will take up on the east of Framingham. A 4 1/2 P. M. train will not stop east of Framingham, except to take up Western Railroad passengers at Brighton on Sunday.
A 1/2 P. M. train to the New York Steamboat Train, to Norwich, to the N. York, without stops, except at Framingham.
Passengers for Millbury and Holliston will take the 8 1/2 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. SWIFT TYLER HARRINGTON.

WHOLESALE 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. 417 13 Washington Square.

E. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 186 MAIN ST. & MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. &c. Repairing done at short notice.
Worcester, Jan 15

THE subscriber, by appointment from the Hon. Secy of Patents, Inquest of the U. S. Patent Office for receiving and forwarding to the said, models, sketches or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will deposit the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of patents, and receive notices to defend and prosecute the same.

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Passengers for Millbury and Holliston will take the 8 1/2 A. M. train.



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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

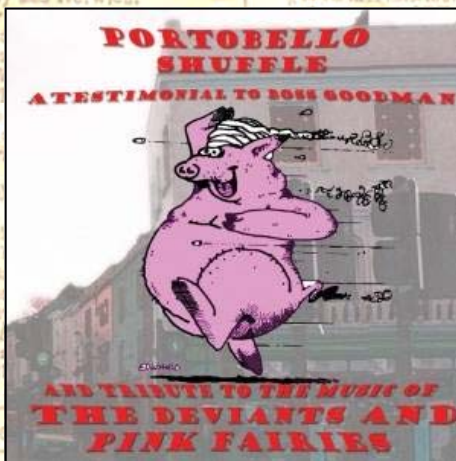
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



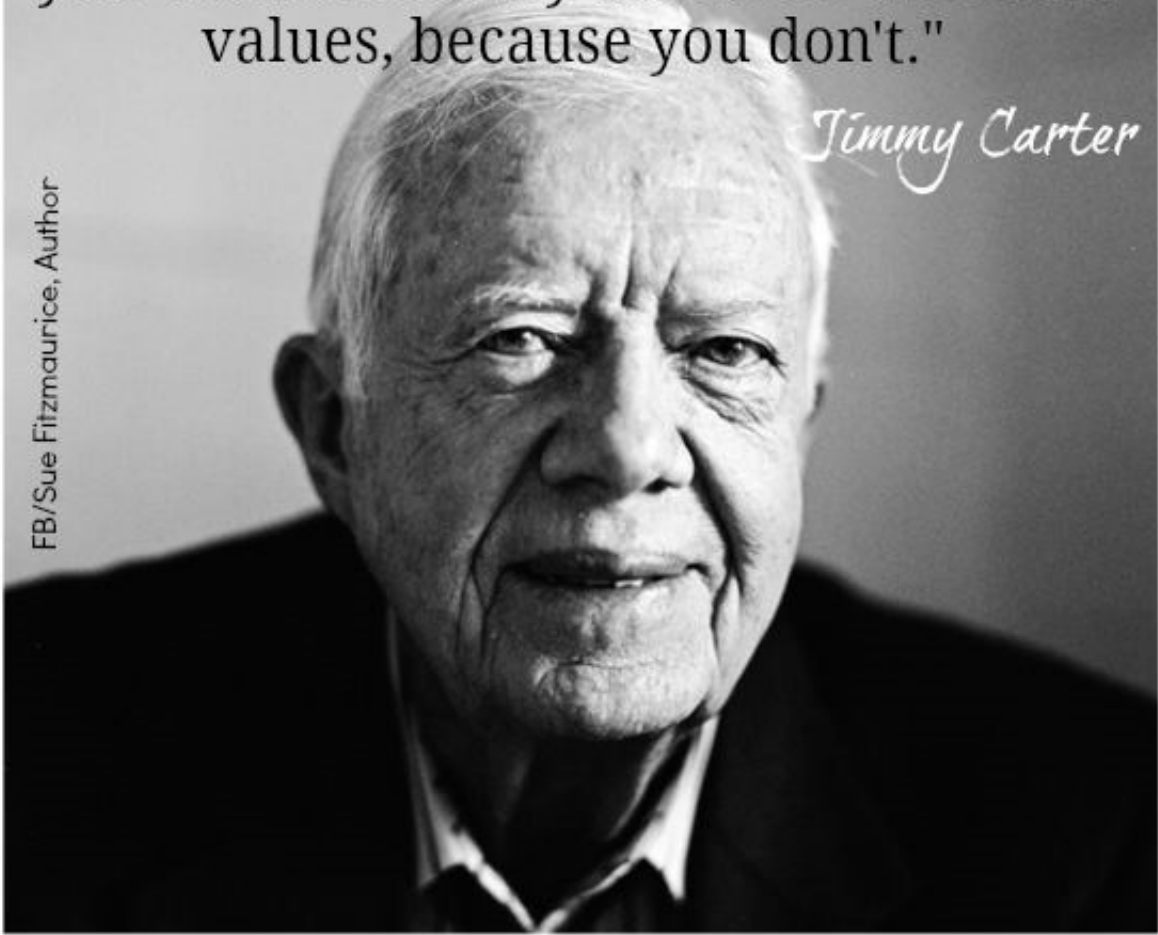
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

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

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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



Sex?



No...

Prog



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

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



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



KEEP

CALM

Normal service

Will resume

Shortly

**Listen
Here**



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

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

Friday Night Progressive
Episode 380

8/02/19
9pm EST



Lobate Scarp
Cloud Over Jupiter
Timm Biery
Oak
Marco Ragni
Coast
Harry the Pleiadian
Ronald Marquiss

www.FridayNightProgressive.Com

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<https://www.facebook.com/lobatescarp/>
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<https://www.facebook.com/bertronicster/>
Ronald Marquiss
<https://www.facebook.com/MarquissMusic/>

<https://www.mixcloud.com/ronald-marquiss/fnp-380-ss-08-03-2019/>

Listen
Here

Friday Night Progressive



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

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

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

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

**Listen
Here**

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).

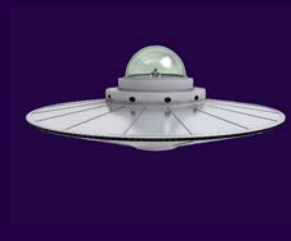
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Case of the Mechanical Elephant

Mack, Juan-Juan and Switchy talk about a variety of military X-files including the Pentagon's robot elephant, the plan to burn down half of Vietnam and one military scientist's dream to put a net over the entire United States. Plus, Lois Lane returns to remind Mack to plug his new book. Also, 10 Doomsday Questions for Juan-Juan and a tease for "Mack After Dark," the soon-to-come 3rd hour of the MMMX podcast. Special Guest: Meaghan Reagan.



Listen
Here

<http://radioactivebroadcasting.com/military-first-responder-channel/item/4200-the-case-of-the-mechanical-elephant>



Stuart Christie
(1946 – 2020)

Christie was a Scottish anarchist writer and publisher. Aged 18, Christie was arrested while carrying explosives to assassinate the Spanish caudillo, General Francisco Franco. He faced a military trial and a possible execution sentence by garrote, but was instead sentenced to twenty years in prison. An accomplice, Fernando Carballo Blanco, was sentenced to thirty years' imprisonment. He served three years in Carabanchel Prison, where he studied for A-Levels and was brought into contact with anarchist prisoners, including Miguel García García, Luis Andres Edo and Juan

Busquets. Christie was later freed. The official reason given by Francoist Spain was that it was due to a plea from Christie's mother.

He was later alleged to be a member of the Angry Brigade, but was acquitted of related charges. He went on to found the Cienfuegos Press publishing house, as well as radical publications The Free-Winged Eagle and The Hastings Trawler, and in 2006 the online Anarchist Film Channel, which hosts films and documentaries with anarchist and libertarian socialist themes. His memoir *Granny Made Me an Anarchist* was published in 2004.

Christie's wife of more than 50 years, Brenda Christie, died of cancer at the age of 70 in June 2019. Stuart Christie died aged 74, also from cancer, on 15 August 2020.



Ron Heathman
(d. 2020)

The Supersuckers are an American rock band, formed in 1988, whose music ranges from alternative rock to country rock to

THOSE WE HAVE LOST

cowpunk. AllMusic describes the band as "the bastard sons of Foghat, AC/DC, and ZZ Top after being weaned on punk rock, unafraid of massive guitar riffs, outsized personalities, or pledging allegiance to sex, weed, and Satan with a wink and a nudge." Founding guitarist Ron Heathman died in August 2020.



Sean Pentecost
(d. 2020)

Superheist is an Australian metal band, which formed in 1993. They released two EPs, thirteen singles, one compilation/live album and four studio albums, *The Prize Recruit* (2001) and *Identical Remote Controlled Reactions* (2002), both albums reached the top 20 on the ARIA Albums Chart. Their comeback album "Ghosts of the Social Dead" (2016) reached No. 3 on the AIR Charts and remained top 10 for 4 weeks.

Original Superheist drummer Sean Pentecost died on 18 August 2020.



Jack Morris Sherman
(1956 – 2020)

Sherman was an American guitarist who was best known as the second guitarist to have joined the Red Hot Chili Peppers, in between Hillel Slovak's departure and return. He played on their debut album, and co-wrote much of their second album, *Freaky Styley*. He went on to collaborate with musicians Bob Dylan, George Clinton, Fergal Sharkey, and Peter Case.

Anthony Kiedis, the lead vocalist of Red Hot Chili Peppers, wrote in his autobiography that the band understood that its relationship with Sherman to be transient because he did not possess "a punk-rock pedigree". However, he

THOSE WE HAVE LOST

acknowledged the important part Sherman played in keeping the band afloat. Sherman died on August 18, 2020 at the age of 64. The cause of death has yet to be determined.



Harold Joseph Singer
(1919 – 2020)

Hal "Cornbread" Singer, was an American R&B and jazz bandleader and saxophonist.

Singer was born in Tulsa, Oklahoma's African-American district, Greenwood. He was the last survivor of the Tulsa race riot (also called the Tulsa massacre, Greenwood Massacre, or the Black Wall Street Massacre), which took place on May 31 and June 1, 1921. Singer grew up in Greenwood where he studied violin as a child but, as a teenager, switched to clarinet and then tenor saxophone, which became his instrument of choice.

A documentary film, *Hal Singer, Keep the Music Going*, was made by Haitian-American director Guetty Felin in 1999. It was made in collaboration with the CNC in France and the French cable music network Muzzik. The documentary wove into the narrative Singer's personal super-8 movies, archival images of the jazz era, and footage of Singer's home in Paris, in concert and



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teaching jazz to the younger generation of musicians in France. Spoken word poet Jessica Care Moore is featured in a duet with Singer.

Singer became a centenarian on 8 October 2019.[4] He died on August 18, 2020.

Justin Townes Earle (1982 – 2020)

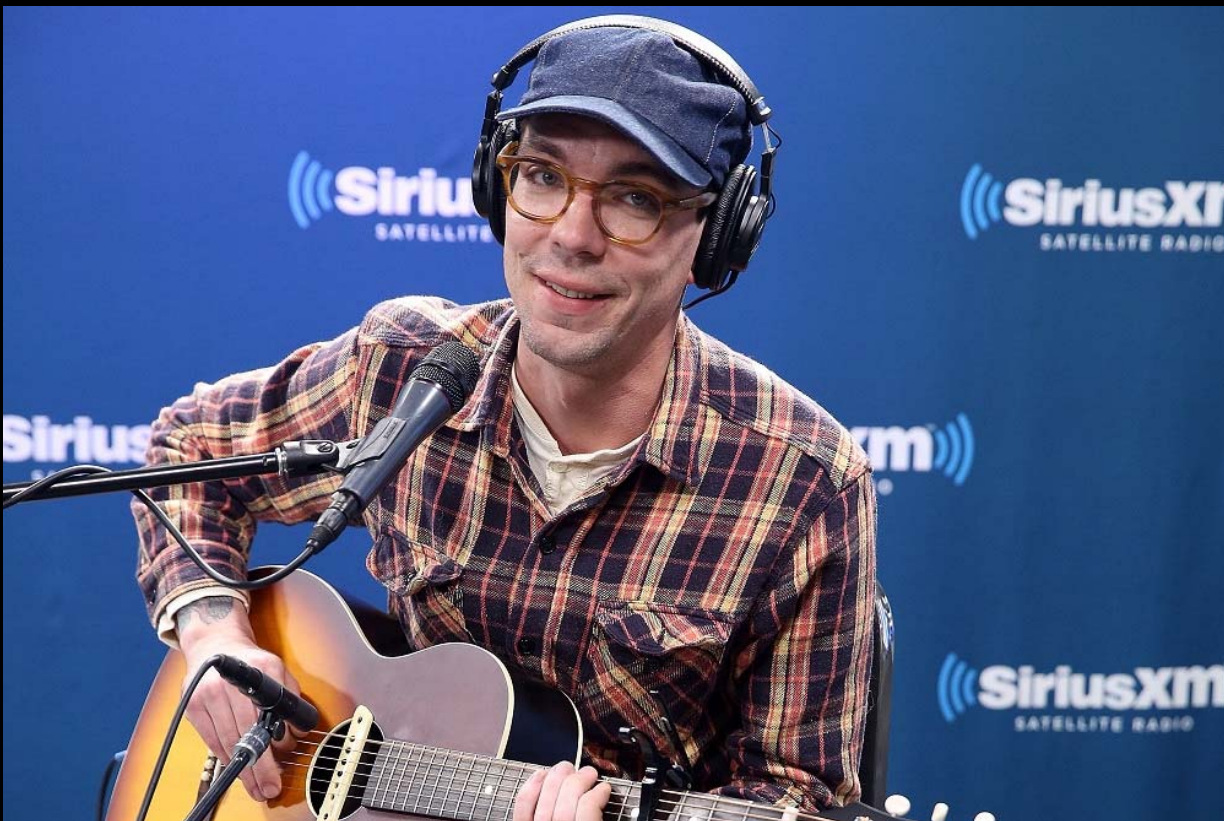
Earle was an American singer-songwriter and musician.

After his debut EP *Yuma* (2007) he released eight full-length albums. He was recognized with an Americana Music

Award for Emerging Artist of the Year in 2009 and for Song of the Year in 2011 for "Harlem River Blues."

His father is alternative country artist Steve Earle. Earle died on August 20, 2020, in Nashville, Tennessee, at the age of 38. His death was announced by his label on social media on August 23.

The cause of death was not immediately announced, but Nashville police said they are investigating the death as a probable drug overdose.



THOSE WE HAVE LOST



Frankie Banali
(1951 – 2020)

Banali was an American rock drummer, known for his work with multi-platinum heavy metal band Quiet Riot and was the only member remaining from the band's classic lineup. He had been the band's manager since 1994. He played drums in the heavy metal band W.A.S.P., as well as with Billy Idol. Banali was briefly a touring drummer for Faster Pussycat and Steppenwolf.

In October 2019, Banali revealed that he was diagnosed with stage-IV pancreatic cancer on April 17.

He died from the disease on August 20, 2020, at age 68.



Bryan Lee
(1943 – 2020)

Lee was an American blues guitarist and singer based in New Orleans, Louisiana. He was also known by the nickname 'Braille Blues Daddy' and was a fixture on Bourbon Street since the 1980s.

Lee was born on March 16, 1943, in Two Rivers, Wisconsin, United States, and completely lost his eyesight by the age of eight. His avid interest in early rock and blues was fostered through the 1950s by late night listening sessions via the Nashville-based radio station WLAC-AM, where he first encountered the sounds of Elmore James, Albert King and Albert Collins. By his late teens, Lee was playing rhythm guitar in a regional band called The Glaciers that covered Elvis Presley, Little Richard and Chuck Berry material. Through the 1960s, Lee's interest turned to Chicago blues and he soon found himself immersed in that scene, opening for some of his boyhood heroes. In 1979 he released his first album named Beauty Isn't Always Visual.

THOSE WE HAVE LOST

In January 1982, Lee moved to New Orleans, eventually landing a steady gig at the Old Absinthe House on Bourbon Street becoming a favorite of tourists in the city's French Quarter. For the next 14 years, Lee and his Jump Street Five played five nights a week at that popular bar, developing a huge following and a solid reputation. To the end of his life, Lee continued to perform in New Orleans. He also toured several times a year in the Midwest, Eastern Seaboard, Rocky Mountain States and recently Europe and Brazil. Lee appeared with Kenny Wayne Shepherd as the musical guest on The Tonight Show with Jay Leno on February 14, 2007. He died on August 21, 2020, at the age of 77.



DeWayne Julius Rogers
(1948 – 2020)

Rogers was an American singer, songwriter, record producer, and multi-

instrumentalist. He was best known for the tender acoustic piano-based ballad "Say You Love Me", a charting single from his 1975 RCA album *It's Good to Be Alive*. Natalie Cole's cover of the song was the first single from her album *Snowfall on the Sahara*, released by WEA and Elektra Entertainment in June 1999.



Peter John King
(1940 – 2020)

King was an English jazz saxophonist, composer, and clarinetist. In 1959, at the age of 19, he was booked by Ronnie Scott to perform at the opening of Scott's club in Gerrard Street, London. In the same year, he received the Melody Maker New Star award. He worked with Johnny Dankworth's orchestra from 1960–1961, and went on to work with the big bands of Maynard Ferguson, Tubby Hayes, Harry South, and Stan Tracey, the Brussels Big Band, and the Ray Charles band on a European tour.

THOSE WE HAVE LOST

He also played in small groups with musicians such as Philly Joe Jones, Zoot Sims, Al Cohn, Red Rodney, Hampton Hawes, Nat Adderley, Al Haig, John Burch, Bill Watrous, and Dick Morrissey, Tony Kinsey, Bill Le Sage and singers such as Jimmy Witherspoon, Joe Williams, Jon Hendricks, and Anita O'Day. King appeared on the soundtrack of the 1969 film *The Italian Job*.^[2] He was a member of Charlie Watts' Tentet.

King died at Putney, on 23 August 2020, after being ill for some time.

Charli Persip (1929 – 2020)

Persip was an American jazz drummer. Born in Morristown, New Jersey, as Charles Lawrence Persip, and formerly known as Charlie Persip, he changed the spelling of his name to Charli in the early 1980s. Raised in Newark, New Jersey, Persip attended West Side High School, preferring it over Newark Arts High School because he wanted to join the former's football team. He later studied drums with Al Germansky in Newark. After playing



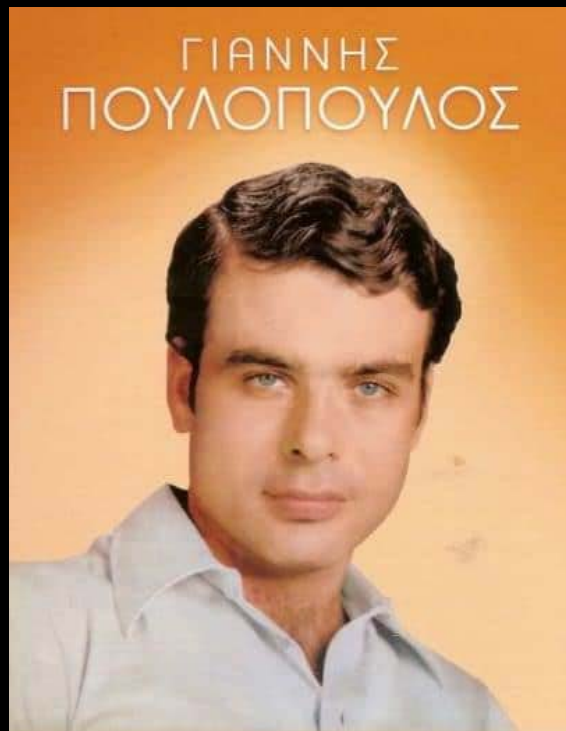
THOSE WE HAVE LOST

with Tadd Dameron in 1953, he gained recognition as a jazz drummer as he toured and recorded with Dizzy Gillespie's big and small bands between 1953 and 1958. He then joined Harry "Sweets" Edison's quintet and later the Harry James Orchestra before forming his own group, the Jazz Statesmen, with Roland Alexander, Freddie Hubbard, and Ron Carter in 1960. Around this time, Persip also recorded with other jazz musicians, including Lee Morgan, Melba Liston, Kenny Dorham, Zoot Sims, Red Garland, Gil Evans, Don Ellis, Eric Dolphy, Rahsaan Roland Kirk, Gene Ammons and the singer Dinah Washington. Persip was also the drummer on the "Eternal Triangle" recording, *Sonny Side Up* (Verve Records), featuring Sonny Rollins and Sonny Stitt. From 1960 to 1973 he toured as a drummer and conductor with Billy Eckstine.

Along with his performing activities, Persip earned a reputation as an educator. From 1974, he was an instructor of drums and music for Jazzmobile, Inc. in New York City. As of 2008, he was Associate Professor at the New School for Jazz and Contemporary Music in Manhattan.

Persip led Supersound, his jazz big band that was started in the mid-1980s as Superband. Supersound's first album was recorded on the Stash label, and was titled *Charli Persip and Superband*. The group's second album, *Superband II*, and third album, *No Dummies Allowed*, were recorded on the Soul Note label. Their fourth album was *Intrinsic Evolution*.

Charli Persip died August 23, 2020 at Mount Sinai Morningside in New York City at the age of 91.



Giannis Pouloupoulos
(1941 – 2020)

John Pouloupoulos was a Greek singer-songwriter, who had several hits in Greece during the 1960s, 1970s, and 1980s. In terms of total album sales, he is the fourth biggest-selling Greek singer of all time. Pouloupoulos sang regularly in a music hall in Plaka. He recorded four or five 45rpm disks for Columbia Records, which are now difficult to find as he soon agreed to record for Lyra, for whom he recorded three songs by Mikis Theodorakis. In 1965 he was the first performer of four songs written by Manos Loizos. Around the same time he also had a successful hit with *Mi mu thymonis matia mou* (Don't be angry with

THOSE WE HAVE LOST

me, my love) composed by Stavros Koujioumtzis.

By 1966, his records were being distributed more widely, and his songs were featured in films. In *Oi Stigmatismenoi* ("The Stigmatized"), which starred Giorgos Foundas and Maro Kodou, he sang "Very late" and "I love you" with Helen Kladi. In *O Tetraperatos* ("The Cunning") with Kostas Chatzichristos he sang "In Piraeus, in Piraeus" by Giorgos Katsaros, and in the romantic comedy *Tzeni-Tzeni* he and Tzeni Karezi performed a song by Giannis Markopoulos.

He died in Haidari, aged 79.

Walter Lure (1949 – 2020)

Lure was an American rock guitarist and singer. He was a member of the rock group The Heartbreakers. The Heartbreakers released their first album, *L.A.M.F.*, in 1977. Lure wrote and co-wrote many of the songs on the album, such as "One Track Mind", "Too Much Junky Business", "All By Myself", and "Get Of The Phone", but left the band shortly after the album was released. Lure kept in contact with The Heartbreakers and The Thunders and performed on two albums by the Ramones, *Subterranean Jungle* and *Too Tough To Die*. He later became a stock broker, but



THOSE WE HAVE LOST

continued to perform.[2] At the end of the 1970s, Lure formed The Waldos, who released an album titled Rent Party in 1995. While with the group, he performed numerous times in New York City. In early 2020, he published a memoir, To Hell And Back: My Life In Johnny Thunders' Heartbreakers, In The Words Of The Last Man Standing.

Walter Lure died on August 21, 2020 at the age of 71, from complications arising from liver and lung cancer.

Pat Fairley (1945 - 2020)

Marmalade are a Scottish pop rock band originating from the east end of Glasgow, originally formed in 1961 as The Gaylords, and then later billed as Dean Ford and The Gaylords, recording four singles for Columbia (EMI). In 1966 they changed the band's name to The Marmalade, and were credited as such on all of their subsequent recorded releases with CBS Records and Decca Records until 1972.

The Gaylords (named after the notorious post war Chicago Gaylords street gang) were originally formed by Pat Fairley and Billy Johnston in Baillieston, a suburb east of Glasgow, in 1961. Fairley moved to Los Angeles in the late 1970s having worked in music publishing for the RSO Group Robert Stigwood and for the band Yes.

He retired from the music business many years ago and set up a bar and music venue



called The Scotland Yard Pub, in Los Angeles in the early 1980s. He sold the successful business in March 2018 and retired. He died at his home in Los Angeles on 11 August 2020, at the age of 76.

THOSE WE HAVE LOST



Trini Lopez
(1937-2020)

Trinidad López III was an American singer, guitarist, and actor. His first album included a cover version of "If I Had a Hammer", which earned a Golden Disc for him. His other hits included "Lemon Tree", "I'm Comin' Home, Cindy" and "Sally Was a Good Old Girl". He designed two guitars for the Gibson Guitar Corporation, which are now collectors' items. In 2002, Lopez teamed with Art Greenhaw for *Legacy: My Texas Roots*. The album used the "Texas Roots Combo" including Lopez, Greenhaw, and Lopez's brother, Jesse. Said reviewer Steve Leggett of AllMusic, "The album has an easygoing feel very similar to Lopez's classic live sets from the 1960s, only it

rocks a good deal harder." Thereafter, Lopez focused on charitable work.

Lopez was still recording and appearing live in the years leading up to his death. He took part in a benefit concert to raise money for the victims of the 2004 Indian Ocean earthquake and tsunami, and appeared as a guest performer in a number of shows held in Maastricht in the Netherlands with the Dutch violinist and composer André Rieu. He continued to record; *El Immortal* was released in 2010, and the following year he released his 65th album, *Into The Future*. Lopez died on August 11, 2020, at Desert Regional Medical Center in Palm Springs, California. He was 83, and suffered from complications of COVID-19.



THOSE WE HAVE LOST



Steven Mark Grossman
(1951 – 2020)

Grossman was an American jazz fusion and hard bop saxophonist. He was Wayne Shorter's replacement in Miles Davis' jazz-fusion band. Then, from 1971 to 1973, he was in Elvin Jones' band. In the late 1970s, he was part of the Stone Alliance trio with Don Alias and Gene Perla. The group released four albums during this period, including one featuring Brazilian trumpeter Márcio Montarroyos. The albums also feature an array of other musicians. They went on to release three live reunion albums during the 2000s.

Grossman was born in Brooklyn on January 18, 1951 to Rosalind, an amateur pianist, and Irving, an RCA salesman and later president of KLH Research and Development Corporation. He died in Glen Cove, New York, on August 13, 2020, at the age of 69.



Peter Frederick Way
(1951 – 2020)

Pete Way was an English hard rock and heavy metal bass player. He was bassist for

THOSE WE HAVE LOST

the band UFO from 1968 to 1982; Way rejoined the band briefly in 1988–1989, and full-time from 1991 to 2008. He was also a founding member of Waysted and Fastway and notably played with Michael Schenker Group and Ozzy Osbourne.

Way died on 14 August 2020 at the age of 69 one week after his birthday, following life-threatening injuries he had sustained in an accident two months earlier. He is survived by his wife Jenny, two daughters Zowie and Charlotte and younger brother Neill.

Way died just ten weeks after his former UFO bandmate and guitarist Paul Chapman, and one year after keyboardist Paul Raymond, leaving vocalist Phil Mogg and drummer Andy Parker as the only surviving members of the No Place to Run lineup.



introduced her to progressive rock music, and she subsequently spent several years following bands like Genesis, Gong, Bees make Honey and Darryl Way's Wolf around the Home Counties. Her first marriage, to Peter McCarthy resulted in two daughters - Shoshannah (b. 1985) and Olivia (b. 1988).

Some years after the dissolution of her marriage, she met Jon Downes, editor of this magazine and Director of the Centre for Fo0rtean Zoology.

They married in 2007. She was the author of two novels as well as co-editor of a large number of the CFZ Yearbooks, and from 2012 was sub editor of this magazine. She died, after a long battle with illness, on the 16th August.



Corinna Downes
(1956 - 2020)

Corinna James was born in Uxbridge, Middlesex and in her mid teens her brother

THOSE WE HAVE LOST



Carlos Burity
(1952 – 2020)

Burity was an Angolan singer. He specialized in Semba music, a traditional Angolan style. Burity died from respiratory problems on 12 August 2020.

Julian Alexander Bream
CBE
(1933 – 2020)

Julian Bream was a British classical guitarist and lutenist. Regarded as one of the most distinguished classical guitarists of the 20th century, he played a significant role in improving the public perception of the classical guitar as a respectable instrument. Over the course of a career that spanned more than half a century, Bream helped revive interest in the lute.

He lived for over forty years at Semley, Wiltshire, at first dividing his time between there and Chiswick, London, then moving permanently in 1966 to a Georgian farmhouse in Semley, living there until 2008. In 2009 he moved to a smaller house at Donhead St Andrew, Wiltshire. Bream



THOSE WE HAVE LOST

was keen on the game of cricket and was a member of the Marylebone Cricket Club.

Bream died on 14 August 2020, at his home at Donhead St Andrew, at the age of 87.



Josef Bulva
(1943 – 2020)

Bulva was a Czech pianist. Bulva was born in Brno, Protectorate of Bohemia and Moravia, now the Czech Republic. began his training aged nine at a music school in Napajedla, and performed his first concerts aged 13, playing works by Mozart, études by Liszt and the Paganini Variations by Brahms. He was excused from conventional education and entered the Brno Conservatory with a state scholarship, before continuing on to the Music Academy of the Academy of Performing Arts in Bratislava (where he studied alongside Lucia Popp and Edita Gruberová), graduating with honors. Soon after, aged 21, he was named as an "artist of the State".

Bulva's subsequent intense international concert schedule was interrupted in 1971 for an entire year by a serious accident. He subsequently emigrated to the west for political reasons, taking residence first in Munich and then in Luxembourg, where he resumed his concert and recording activities.

In 1996 Bulva injured his left hand in another accident, with what was thought to be permanent damage, forcing him to end his career as a professional pianist. However, after an operation by Swiss hand surgeon Beat Simmen, Bulva regained full control of his hand and recommenced his career in November and December 2009, after a pause of 13 years, performing concerts in Augsburg, Munich, Zurich and Stuttgart. He died in Monaco.



Gulnazar Keldi
(1945 – 2020)

Keldi was a Tajikistani poet from Dardar and editor of the publication Adabiyet va sanat (Literature and Art). Keldi wrote the lyrics of Surudi Milli, the national anthem of Tajikistan.

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



Plastic constitutes approximately

90%

of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

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Facts found on ecowatch.com

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FROM THE BULLDOZERS!

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

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

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

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

Well done to everyone involved.

Track Listing:

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

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





The Fall Live in Motherwell 1996”

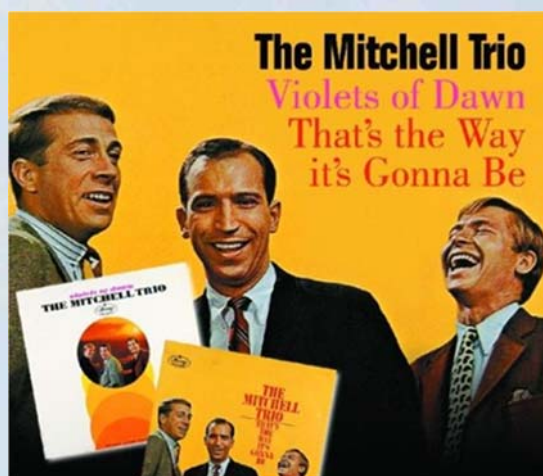
Label: Cog Sinister
Release Date: 3rd April 2020
Catalogue Number: COGGZ132CD
Barcode: 5056083206025
Format: CD Album

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

TRACK LISTING

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

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



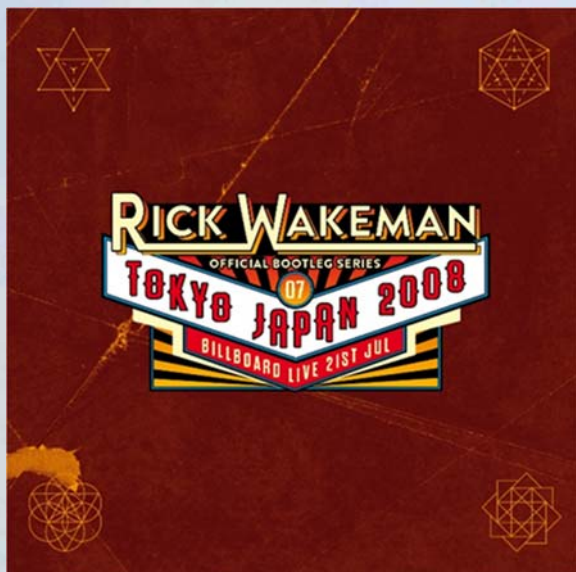
The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

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

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

Track Listing:

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



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

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

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

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

Well done to everyone involved.

Track Listing:

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



Barrie Guard & David Cunningham
"Zina"

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

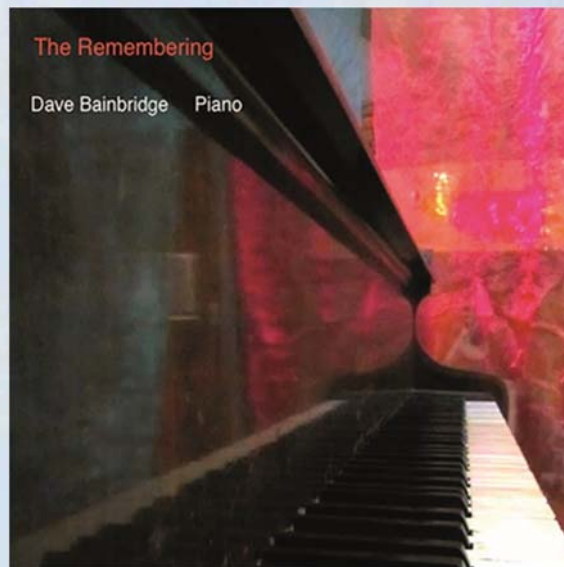
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis,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

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

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

Track Listing:

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



Dave Bainbridge "The Remembering"

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

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

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

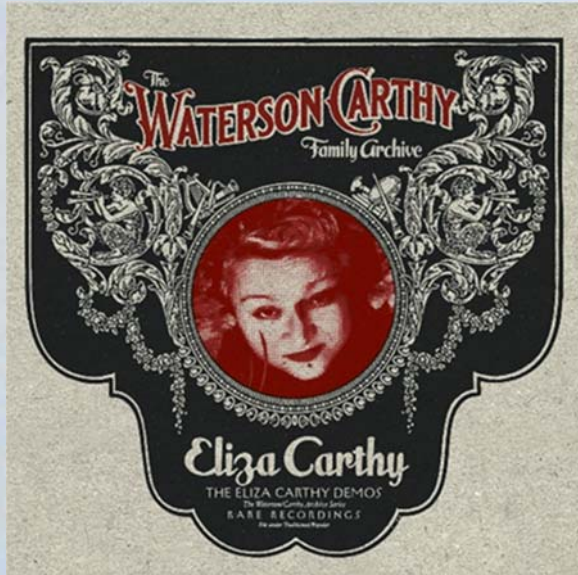
Dave Bainbridge - December 2015

Track Listing:

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



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



Eliza Carthy “The Eliza Carthy Demos”

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

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

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

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

Track Listing:

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



Bad News “F**k Off Bad News”

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

Track Listing:

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

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



The Fall "Live in Newcastle 2011"

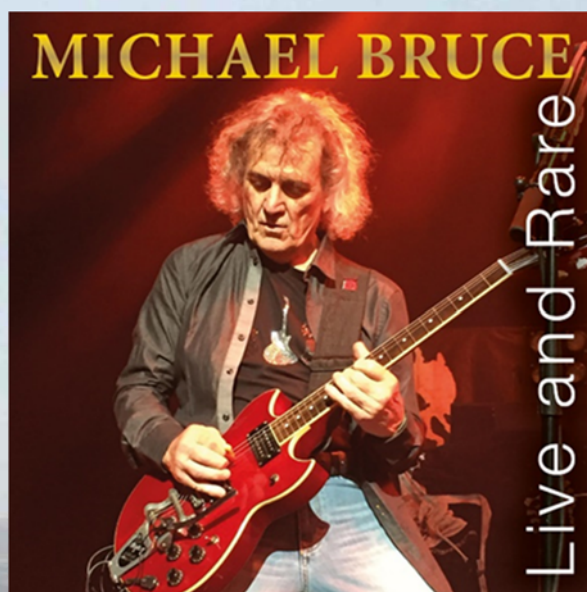
Label: Cog Sinister
Distribution: Plastichead
Release Date: 10th July 2020
Catalogue Number: COGGZ134CD
Barcode: 5056083206049
Format: CD Album

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

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

TRACK LISTING

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



Michael Bruce "Live and Rare"

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



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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mck Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



We are living in unprecedented times. While we all learn to adapt to the new normal the need to help animals is both a much needed service and a reminder for us on how things used to be. Covid-19 has made what we do extremely difficult. What was once routine is

now more complicated. When we had the chance to help 23 dogs we took great comfort in getting back into the air to fly animals from Danger to Safety.

PAART Pilots Jonathan Plesset and Pete



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*pittsburgh aviation
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Lehmann took to the skies in N412AR and flew to Mt. Sterling, Kentucky to help 23 special animals. Axel was going to be put down when their owner tired of him. Leona and Clover were found severely emaciated in an abandoned barn. Mom's and their puppies were homeless. 23 lives and 23 different stories that touch the hearts of our team. Each one needing something as simple as a ride in an airplane to start a new life.

We want to thank our amazing partners at Morgan County Animal Shelter -West Liberty, Kentucky, Wags To Riches – Helping Animals In Need and Wolfe County Animal Shelter for their tireless work getting these animals off the street and into their shelter. These are organizations that need your support. Please, check out their FB pages and make a donation so they can continue their work.

All of the animals that you see here went to Cross Your Paws Rescue here in Pittsburgh. Please contact them if you are ready to adopt one of these special dogs.



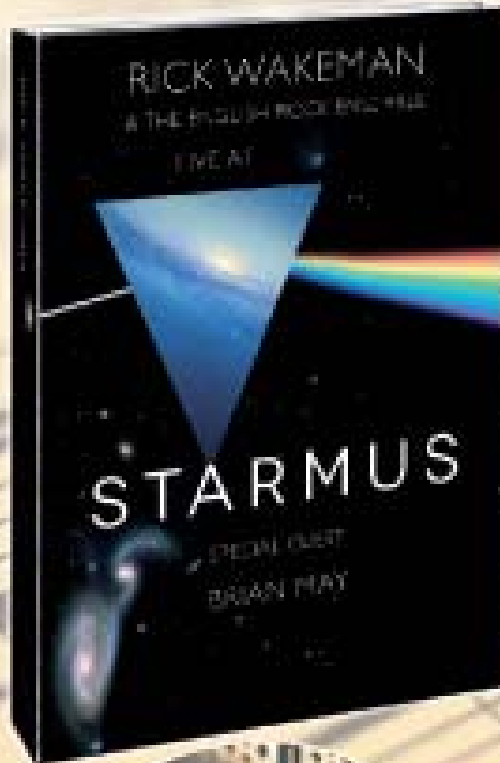
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THE WORM'S TURN

Wormstock August 22 1970 The week before the 1970 Notting Hill Carnival, Mick Farren and the Pink Fairies represented the Gate at a demo in Trafalgar Square, in solidarity with 'East End squatters, Notting Hill blacks and Piccadilly freaks.' August 23

The next day Hawkwind headlined a space-rock skinhead moonstomp on Wormwood Scrubs. After rain and accompanying technical problems (ie. electrocution) held up proceedings, Hawkwind won over the local skinheads, as much as the Kensington Post reporter who applauded the 'brilliant young men from Notting Hill' for eschewing

commercialism in favour of doing 'their own proverbial multi-echo booming explosive thing.'

The West London Observer summed up the event with:

'Skinheads threat to mini-pop festival - but police deal effectively with bover boys.' The QPR hooligans contented themselves with mimicking the gyrating looning about of the hippies (for the record, Hawkwind were Chelsea supporters), and the promoters (from the Crypt folk club on Lancaster Road) sensibly replaced Quintessence with the less weird Quiver (who would come up with Rod Stewart's 1975 hit 'Sailing').



Tom Vague

Hawkwind have since been described as a poor man's Pink Floyd, a less political field-hippy version of the Pink Fairies, the Clash in flares, psychedelic/acid/head/folk/prog/cosmic/sci-fi/space-metal rockers, long-haired punks, ambient anarchists and proto-trance ravers.

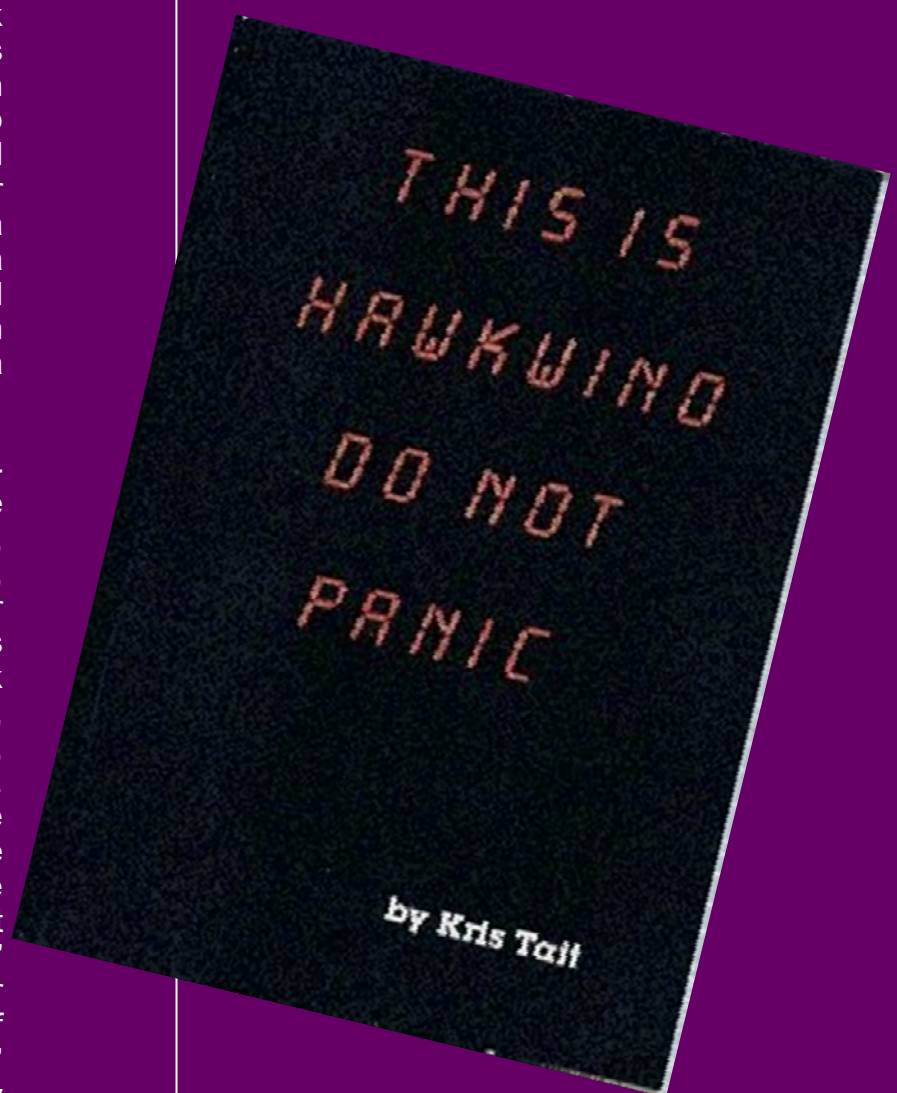
After 'Wormstock' they became the Ladbroke Grove band of the rest of the hippy era, though back then Mick Farren thought of them as 'just up from the country' and they would spend more time playing festivals than in town.

Wormstock West London Observer report (in Kris Tait's 'This is Hawkwind Do Not Panic'): 'Hawk Wind', one of the groups playing on Sunday. 'Skin Heads' threat to mini pop festival - but police deal effectively with 'bovver boys'. It wasn't exactly a second Woodstock - but a lot of young people agreed that the mini pop festival on Wormwood Scrubs was a good idea.

The usual scourge of open-air events - rain - gave the festival the kiss of death, but despite the weather, about 500 turned up to hear music from Keith Christmas and a group called Hawk Wind. In fact, Hawk Wind, despite technical hazards, played some good music. They started late because as one member of the group announced over the microphone, "We've just been electrocuted." Halfway through their performance, a group of about 40 'skin heads' arrived on the scene. They

marched, heavy boots swinging, through the centre of the audience and sent long-haired men and girls running for cover. But the police dealt quickly and quietly with the 'skin heads' before the situation became nasty, and the 'bovver boys' were last seen heading in the direction of North Pole Road, followed by police.

The mini pop festival was organised by the Crypt Folk Club, Lancaster Road, Notting Hill. Stage manager and general organiser Ken Nevin said: "We are a non-profit-making club - the musicians are playing for us for nothing. It's a pity about the rain - it could have been really fantastic if more people had come along."





FRIENDLY FOLK RECORDS

Kathy Keller

I first came across Kathy and her label Friendly Folk Records some years ago when I first heard the wonderful Greenrose Faire. Given that she is starting a new venture, now seemed to be an opportune time to have a

catch-up and ask some questions.

Who, what and when is Kathy Keller?

Wow, you don't start easy do you? (*haha*) Well, my name is Kathy Jo, not Kathleen nor Katherine, just Kathy Jo. I was born and raised in the foothills of the Rocky Mountains in Colorado (USA). Our sleepy little farm town had a population of less than one hundred people. When I was about ten years-old we moved to Phoenix, Arizona, which had a population of over one million folks. It was quite a culture shock for a child, to say the least. However, I think it had a huge impact

KEV ROWLAND

on the person that I developed into. I still have a huge love for farms, nature, and animals, but I am equally comfortable hanging out in a big city. My first official career was Kindergarten teacher. After a career detour into business management and accounting, I returned to school and specialized in neuromuscular rehabilitation and stress reduction therapies. Jumping from accountant to medical massage therapist was a bit radical, but it seemed the right choice at the time, and it was a very rewarding profession helping people in pain.

One afternoon while camping in Arizona, the most wonderful man on the entire planet just happened to ride his motorcycle into my life. After a few years of a long-distance relationship, I moved to the Netherlands to join my Dutchman, now life partner, Dirk. He had two wonderful children, so I became an instant stepmom, and now a very proud grandma of four little angels. Moving to a new country and adjusting to the culture is challenging the first few years. To fill the days of missing family and friends I went back to school, finished my undergraduate studies, and wrote three novels. Did I forget to mention that I have ADHD? Having ADHD is a blessing and a curse, but it allows you to live three lifetimes at once. I have lived and worked in the Netherlands for two decades now, as a high school English teacher and coordinator of 'International Baccalaureate English Language & Literature' programs. Working with teenagers is a blast. I truly love my job. Since 2013, I have also been involved in the music business, which eventually took over my life on most levels. Now I only teach at the high school two days per week and the rest of my time is music, music, music. And so, this amazing journey called 'life' continues...

What are your earliest music memories?

The first to pop in mind are my mom singing me to sleep every night after story time, and the two of us singing together while we cleaned up the kitchen after dinner each night. Also, listening to music every Sunday on the drive to my Grandparents house. My father only listened to Country music, and by the age of six I knew the lyrics to almost every song by Johnny Cash, Marty Robbins, Patsy Cline and all the other legends. Mom on the other hand controlled the stereo at home and her station played a variety of music, and I would sing along with Dean Martin, Elvis, Top 40, and what is now called, 'easy listening' or 'classic soft rock' music. My personal music taste leaned more towards the Top 40 tunes until somewhere in my pre-teens. I went away for a weekend with a classmate to her family's cabin. Her parents were hippies and being a part of their family dynamics for just one weekend changed my life forever. Seriously! In several ways, but especially music. They had an amazing LP collection, and in one weekend I was exposed to: Lynyrd Skynyrd, CSN&Y, Iron Butterfly, Janis Joplin, CCR, The Who, The Eagles, Peter-Paul & Mary, Bob Dylan, Jerry Jeff Walker, and probably every folk protest Artist who was notable in the 60's and 70's. When I came home after that weekend, I told my mom I wanted to have my own record player for my upcoming birthday. Now I controlled the music at home. (haha)

How did you first become interested in progressive rock and folk?

FOLK music has been a part of my life since the very beginning. My grandma was a first-generation Irish

American. Her parents came from a town near Kilkenny, Ireland. At her house we listened to Irish jigs, traditional folk, and country music (*unless grandpa was home then we had to listen to Gospel music*). Every year we went to Renaissance Festivals and Scottish Highland Games that had live music with the whole Celtic folk vibe. **Progressive Rock** music came much later. Of course, I had heard YES, Kansas, Alan Parsons, Genesis, and Pink Floyd because they were played on the radio. I wasn't aware of all the sub-genres at that time, so for me it was just great rock music. After I moved to the Netherlands in 2000 is when I became a real Prog Rock fan. It is my partner's favorite genre and he introduced me to a whole new world of music: King Crimson, Procol Harum, Camel, Emerson-Lake & Palmer, Kayak and the rest. Over the years we have gone to many concerts and in addition to seeing several of the bands mentioned above, together we discovered the magic of: Antimatter, Ayreon, Gazpacho, Heylel, Kristoffer Gildenlöw, Mystery, Philhelmon, and Silhouette to name a few.

How did you first get started in the music business?

Totally by chance. In 2013, I assigned my students the project of an interview. I gave them one week to finish the project and nobody, I mean nobody, hit the deadline. One student asked me if I had ever done an interview and knew how much work was involved. I confessed that although I had a diploma from London School of Journalism, I had never done an interview myself. One of my students was in a band, so I took my student's challenge and interviewed him. The entire process of interview, research, and editing took nearly four weeks. *Btw, ever since this experience I have given my students eight weeks for interviews. (hahaha)* Anyway, I went to see the students perform at a Battle of the Bands competition. A folk rock band was also performing that night. They did a few Irish traditional tunes that took me back to my childhood, so I ended up interviewing them as well. Before I knew it, I was interviewing every musician I encountered in both the folk scene, as well as Prog Rock.



Narciso Monteiro

Honky Tonk Men



Within a few months, my interviews caught the attention of Denis Champagne at Prog Core Radio in Montreal, Canada. He asked me if I would host a show on his station. So, I created Kat's Korner which was a radio show that had a hodgepodge of Prog and Folk music sprinkled with interviews. In 2020, Kat's Korner went from one hour to two-hour show split into segments called, 'Folking Around' and 'Pinch of Prog'. In addition to Prog Core Radio, in 2020 my show was picked up by Raven Radio (USA).

When did you shift from radio to owning a music company and record label?

In late 2014, I was interviewing a band and the lead singer said, 'you should be our manager'. It planted a seed! So, I sent out an email to all the folks I had ever interviewed and asked if anyone was interested in management and promotion services.

To my huge surprise, many of the artists said yes. So, on 15/May/2015, 'My Music Matters Management Triad' was launched. To be able to kickstart a music company with folk artists Greenrose Faire and Jyoti Verhoeff;

and prog artists Silhouette, Philhelmon, Kristoffer Gildenl w and Heylel was a much bigger start up than I could have imagined. To be honest, I didn't have a clue what I was doing and I would never have survived my first year in business without the consultation and moral support from: Niilo Sirola (*Greenrose Faire*), Henk Bol (*Philhelmon*), and Kristoffer Gildenl w (*Kayak, ex-Pain of Salvation*). They were always in my corner and always eager to help when I needed advice, a pep talk, or just a friend to lean on. I am deeply grateful that they are still a part of my life and that we have developed a true friendship over the years, and they are still available for advice. A little side story: For my birthday in 2015, Kristoffer gave me the classic movie, Spinal Tap. He told me to watch it or I couldn't be his manager. (*haha*) I swear, within the first few years of working as a manger I encountered every scenario in Spinal Tap. Including being replaced by a band member's girlfriend...twice! After about a year, I had a pretty good idea of how to do the management and promotion on an effective level. Almost every artist wanted me to get them signed to a record label. Prog



Artists were easy enough as there were many record labels for the Prog genre in Europe. However, the folk scene had few labels, and none that were taking on new talent. It seemed the best option was to start my own folk label. So, on 15/May/2017 Friendly Folk Records was born!

This became a bit of a pivotal point in my music career as starting up a folk label and getting established in the folk scene drew my attention away from the Prog world. Also, when the Prog artists signed with labels, it often meant shifting them to in house label management. By 2017, My Music Matters-MT was about 70% folk genre artists. After many long, heartfelt talks with my music gurus, Kristoffer and Henk, the logical step seemed to be to focus all my energy on the Folk scene. At the end of 2018, I changed the name of My Music Matters-Mt to Friendly Folk Promotion. Now, Friendly Folk Records is flourishing and represents artists from ten different countries, and we receive half a dozen or so demo submissions each week.

What do you describe as being the philosophy of Friendly Folk Records?

In a nutshell? Friendly Folk Records philosophy is to nurture a friendly, folky, family environment, by implementing business concepts of honesty, respect, fairness, and transparency. This reflects my personal philosophy, that the world would be so much better off if we all just treated each other like extended family. Our artists become fast friends. Not only with me, but also with each other. When we sign a new Artist to the label, they become part of a family collective. I happen to be the owner and founder of the label, but the Artists input is what has

developed the label over the years. The Artists are truly the personification of our motto. *'We're friendly, we're folk, we're Friendly Folk!'*

As with many music scenes, people from the outside rarely know how to get into it, how do you suggest people approach folk and folk/rock?

The most obvious first step to get into the scene is to have talent as a folk musician. When your talent has reached the level to share with the world, the next step is to research the folk scene and get established with folk festivals, radio shows, and find a trustworthy label to distribute your music. That last step takes research as well, and a bit of patience waiting for a response. With most labels, Friendly Folk Records included, all an Artist needs to do is send in a demo submission of their music. If the music is a fit with the label, then the label can help promote the Artist to the next step.

Who are the artists you are currently most excited by and why?

Oh, that is a tough question, as I am always excited with what all my Artist family are creating. Greenrose Faire (Finland) have been with the label since day one. They recently had a line-up change when two of their beloved members left. I've seen a few demos with the new line-up. The sound is awesome, but it has a new vibe. They are in studio at moment and I'm getting excited to hear their new music. I'm also excited about all the upcoming releases slated for 2020. With everyone in lockdown because of the Covid-19 pandemic, many used the time for creating. Between now and end of the year we will have new music from: Drusuna Ritual-Pagan Folk (Portugal), The

Midnight (Italy), Scarecrow Jack (USA), Harmony Glen, The Jolly Gents, Sassenachs, Honky Tonk Men and The Flask (Netherlands). Also, this week we signed Chris Murphy (USA) to the family who will release his new album on our label. So, lots of new music to be excited about.

What's next?

Well, Kev, I am giving birth to a second independent record label called **OOB Records**. **OOB** stands for 'Out Of the Box', which I thought was a perfect name for this label, because not all musicians fit in one genre box. The idea for starting the label was inspired by receiving music submissions from folks all around this beautiful world. It felt terrible having to turn musicians away because their music didn't fit in a folk genre box.

As a music lover and music journalist, I really hate genre boxing music anyway. But for a folk specific label, music should fit in one of the many folk sub-genres, right? So, what is a girl to do.... create a record label where ALL genres are welcome! Well, that is slightly exaggerated, as there will be some criteria on genres. The music needs to have elements that fall within genres where I have passion and love for the music style, as well as connections for promotion. So, I am most interested in Progressive Rock, Hard Rock, Soft Rock, Metal, Blues, Jazz, Pop, Indie, World Music, Ambient Music, and Reggae genres. Distribution, as well as promotion support will be provided by my trusted distribution associates at Dutch Music Works, who also handle all the distribution for Friendly Folk Records.

The logo was designed by Henk Bol, (Philhelmon) and we have already created social media sites, emails, and website will be ready for official

launch of **OOB Records** on 1/ August/2020. We've already received over a dozen demo submissions so far. Prog Rock band, **Heylel** (Portugal) have signed a multi-record deal with OOB Records. Having been the manager of Heylel from 2015-2018, it was a wonderful surprise to be contacted by an old friend, the amazingly talented musician, Narciso Monteiro who said OOB was perfect timing as he was just about to release a new album for Heylel. I love it when life has that Déjà vu feeling and everything comes full circle. It was really an emotional moment having to say goodbye to Heylel in 2018. So, this reunion has given me a great feeling about the future of OOB.

I can also announce that two of our Artists from Friendly Folk Records will release their 'non-folk' music on OOB. Within the coming months there will be an album release from The Woolverstones (Germany), and Jyoti Verhoeff is releasing an experimental album featuring guest artists, several from the Prog scene. Lots of great music to look forward too on both Friendly Folk Records and OOB Records.

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Facebook: <https://www.facebook.com/FriendlyFolkRecords/>



Good Vibrations *Alan Dearling*

I listen to radio programmes every morning in the bathroom. There, I've admitted it! A few Sundays ago, I was listening to Radio 4 and they featured an appeal by the much-acclaimed musician, poet and actor, Benjamin Zephaniah. He told listeners that:

"The arts transformed my life. I remember the exact day I chose the road that led away from crime towards a life of music and poetry."

Benjamin talked about his own experience of prison, and how being in prison can make a

alan dearling

bad start in life worse. He explained how Good Vibrations' gamelan music projects have helped people collaborate, to find hope for the future, and break the cycle of re-offending.

You can listen online at:

<https://www.bbc.co.uk/programmes/m000lmj5>

So, in a small nutshell, that's how I heard about the work of Good Vibrations (GV).

<https://www.good-vibrations.org.uk/>

I was intrigued. Much of my own life and work has been spent developing and supporting creative work with young people. Over the years, I've had over 40 books published, many about creative work with young people, using games, exercises, arts and music.

Now, I'm semi-retired, but back in the increasingly misty past I was a youth worker in England, particularly in London in the 1970s, and then Training and Publications Officer for community

alternatives to custody for young people in Scotland. That work was called 'youth social work'. Currently, I also run musical 'noise workshops'. I use the title 'MSFN' (Make Some Fuckin' Noise), all about 'participation' and having fun, with predominantly non-musicians of all ages, mostly using percussion – steel tongued drums, hangs, tubular bells, kalimbas - thumb pianos, Tibetan singing bowls, gongs, African drums, cajons, djembes , jaws' harps and lots more. Indeed, the more bizarre the better – I even use a specially developed wooden electronic laser-harp that anyone can play by touch!

<https://vimeo.com/427030966>

<https://vimeo.com/441551577>

The work of Good Vibrations

I contacted Good Vibrations and received a really positive response from the staff team. And developing from that, it's a privilege to share some information about the work of the organisation. Firstly, 'What is gamelan?' They told me:



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www.gonzoweekly.com
www.internationaltimes.it/www.freeculturalspaces.net
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Writer, Photographer, Traveller



“Gamelan music is the traditional music of Indonesia. The gamelan is a family of instruments such as gongs, chimes, drums, and xylophones. It is very accessible and communal, and everyone’s contribution is equally important. Our gamelan courses mainly use gamelan orchestras (of instruments) from Java.”

Gamelan is extremely effective at enabling participants to develop confidence, and transferable life and work skills, since it’s accessible, and easy to learn the basics, and you don’t need previous musical experience to do it. Gamelan also has a philosophy of behaviour – about equality, respect, co-operation, and reflection – that helps players to focus their behaviour, and better understand how they can work more effectively with others.”

Here’s what one user of the Good Vibrations service has said:

“Good Vibrations has demonstrated the way it can win the confidence of people from all backgrounds and work with them to achieve outcomes that they could never have expected... For me the most important benefits are the building of a more positive sense of self and the creation of optimism about what might be achieved in the future.”

Peter Wright, Director of Forensic Services at Nottinghamshire NHS Mental Healthcare Trust

Here’s more about the work and ethos of Good Vibrations

Alan: Thanks for the invitation to have a chat about your organisation and your work. I believe that your ‘**vision**’ is to help create a safer and more-empathetic UK, where vulnerable people, including those convicted of offences, are given the chance to become valued members of society, and



to forge fulfilling, constructive lives. How does that translate into your hands-on practice?

Good Vibrations: We work across the UK in prisons, secure hospitals and community settings. We support people with mental illness, disabilities, and additional social and health needs. Many of these people are marginalised by society and given fewer opportunities to achieve and fulfil their potential. Our projects are radically inclusive. They use music-making as point, but no experience is needed to take part. They take an unfamiliar genre – Indonesian gamelan – to create a level playing field where everyone is equally new to the medium. Our projects engender respect, working together, and openness. A substantial research base exists about Good Vibrations, and tells us that participants on our projects: develop social and group skills; improve their communication skills; experience achievement that for many prompts engagement with formal educational programmes; report reduced anxiety levels and an increased ability to cope with stress; and improve their anger

management skills.

Alan: And you use communal music-making as one of your key means to work with vulnerable and at-risk people...can you explain and how and where you undertake that work? Actually – Why gamelan?

Good Vibrations: We are best known for using the gamelan, an Indonesian tuned percussion orchestra, where each person plays on a different instrument, creating extraordinary layers and textures of sound together as a group. We deliver a range of music projects and support and advocacy programmes.

Participants compose music, improvise, conduct, record a CD and perform to an invited audience. We often integrate elements such as dance, technology, expressive movement and spoken word. There is always time made for reflection and discussion throughout the project, and there is a focus on inclusiveness, mutual respect and empowerment. Participants can gain Open College Network Team-working



accreditations and Arts Awards and can join our free Keep in Touch (KIT) programme, which supports them with further opportunities e.g. volunteering, bursaries, traineeships and links to support services. We work across England and in Scotland in prisons, young offender institutions, and secure hospitals with men, women and young people. And we work in community spaces and day centres in Nottingham and Glasgow.

The choice of medium - gamelan - is crucial:

- ◆ It's novel, so people tend not to form prejudices about it
- ◆ It's accessible and adaptable for all abilities
- ◆ It's formed of layers, so as you fit your part in, you grow listening and non-verbal communication skills
- ◆ It can be played without any prior musical training or knowledge of musical notation
- ◆ It's communal, so everyone's contribution is equally important

Alan: GV states all the many benefits of the fascinating project, but are there easier selections of instruments, arts, crafts etc. which might also produce similar positive outcomes?

Good Vibrations: We firmly believe in the power of participatory arts in general to support people's wellbeing, creativity, confidence and transferable skills. Other group music-making activities such as African drumming and Samba have similar positive effects. One of the beautiful additional benefits of gamelan music though is that it is melodic as well as rhythmic, allowing for even more interesting and complex sounds and textures to be created. This also supports participants to gain an even greater sense of achievement.

Alan: You've been in existence since 2003...How and where did you start?

Good Vibrations: Good Vibrations was set up in 2003 by Cathy Eastburn, a professional fundraiser and amateur gamelan player at The Southbank Centre.



Cathy was impressed by how positive the experience of playing gamelan in a group was for her own well-being. So she decided to bring this opportunity to a group who were extremely marginalised – prisoners. She started Good Vibrations as a project under the auspices of an East Midlands-based charity, the Firebird Trust. However given its early success with prisons and the positive impacts that independent evaluators saw the project having, Good Vibrations became a charity in its own right from 2008.

Alan: That's fascinating. I actually visited the gamelan room deep down in the Southbank Centre. Can you tell me about how you recruit your staff and what skills you are looking for in members of the GV team?

Good Vibrations: We are not necessarily looking for expert gamelan players in our facilitators. We are looking for people who are calm, reliable, open, collaborative, and who value difference. We look for people with extremely well-honed interpersonal and listening skills. We look for people

who can facilitate learning and empower others, rather than those who want to teach in a more directive and set way.

Alan: When I was a team leader of youth work teams, I always looked for older young people and adults who had empathy, but who especially understood the need to enable and facilitate vulnerable and damaged young people? Would you agree that that is important?

Good Vibrations: Yes, this is hugely important. We look for team members who value and enact our core values, which are:

- Openness
- Supportive environments
- Collaboration
- Sustainable approaches
- Creativity
- Respecting and valuing all
- Evidence-based approaches
- Critical reflection



- Flexibility
- Self-responsibility
- Professionalism

Alan: I believe that you focus a lot on providing positive experiences for young people that can help them see themselves as ‘successful’ – all about positive self-identities. How do you achieve that? Can you give a couple of examples?

Good Vibrations: Here is some feedback from participants, family members and audiences to try and answer this question:

“I feel high up in gamelan – I don’t mean I’m above everyone – do you know what I’m trying to say? It’s brought out my confidence – taught me a hell of a lot about music. I would be nowhere without these lessons. I want to go as far as I possibly can. OCN [an accreditation] was me proving to yous how much you have taught me. I’ve picked up a lot from gamelan.”

“Your project builds confidence and self

belief, it allows you to take something you know little of nothing about and develop it with others and within 5 days you are then skilled and confident enough to showcase that to others, not just staff, not even your family but your fellow prisoners, that’s massive.”

“They were standing up and talking in front of others, doing group work and working as a team, concentrating – you can see quite clearly. And this is a difficult group, who desperately need to develop social skills. They were clearly proud of it, and the cultural element was a bonus. The highlight for me is the fact they are standing up and talking – they don’t do this. They’re talked to. We struggle to get them to do this in education sessions.”

Alan: How do GV workshops provide a springboard into work and learning opportunities? I think that you refer to them as providing ‘transferable life-skills’.

Good Vibrations: Researchers have concluded that our courses act as gateways into further learning, getting prisoners into the education department, enrolling on



English and Maths courses, who would never previously have done.

This is largely due to gamelan's uniqueness; in the gamelan ensemble no one is an expert, and everyone is equal. This removes intimidating elements that are often found in formal education. Here are some examples:

"The project appears to act as a stepping-stone into further education". (2010 Birmingham City University)

"Gamelan supports isolated prisoners to develop inter-personal and team-working skills that can help them cope better with being in prison, and so contribute to reductions in self-harm incidents and suicide ... Through communal music-making, people who don't normally socialise have discovered they can cope better in group environments." (Birmingham City University research, 2006 and 2010)

All participants are invited to try

conducting the group to take control of who plays when, how. This empowering experience will help develop communication skills.

"Communicating with other participants leads to greater tolerance and, for some, these greater levels of tolerance and openness continue after release from prison". (2010 Birmingham City University research).

Alan: My own work was very much focussed in trying to offer community-based alternatives to custody and prison? We used 'group work' and individual support. You work in variety of settings and in different parts of the UK. Can you give some examples?

Good Vibrations: We run: weekly group gamelan music workshops in the Inpatient Unit of HMP Wormwood Scrubs – for people with mental health needs; weekly Loophole Music sessions (technology and acoustic Western instruments) for mental



health patients at Bethlem Royal Hospital; weekly group gamelan workshops at Middle Street Resource Centre in Nottingham for people with disabilities and mental health needs; week-long group gamelan projects for women at HMP Peterborough, young people at Wetherby YOI, men at HMP Stoke Heath, and men at HMP Thorn Cross; and week-long projects for people with disabilities and mental health needs at the Royal Conservatoire of Scotland.

Alan: With my own current work on the street and at festivals across Europe, my being a non-musician sharing instruments with people of all ages, is about creativity and fun through musical noise-making. It's not about my own musical abilities. Does that spirit of participation underlie your own approaches?

Good Vibrations: 100%. That's another beautiful element of gamelan – that's it's all about a whole group contribution, rather than a lead person and backing group. Everyone is equal and everyone contributes. And we don't insist that groups only learn and play traditional gamelan music – we support them to do so if they want to, but largely we focus on enabling them to use the gamelan orchestra as a medium to express themselves and create music in whatever way they want to. It is fascinating how different the end products come out as can be seen on our Soundcloud page:

<https://soundcloud.com/goodvibrations-org/hmp-stoke-heath-this-is-the-day-the-music-made>

<https://soundcloud.com/goodvibrations-org/lochgoilhead-hum>

<https://soundcloud.com/goodvibrations-org/insect>

<https://soundcloud.com/goodvibrations-org/this-could-be-1>

<https://soundcloud.com/goodvibrations-org/first-samurai>

Alan: My friend Phil Bayliss worked in training for prison education. He has a few questions he'd like to ask you.

Phil: From my experiences of visiting and working in prisons in the south-west of England, many prisoners really value learning. How do you select learners for your gamelan orchestra?

Good Vibrations: We don't, is the short answer. We ask them to volunteer to join a project if they are interested. One of our facilitators visits each prison or project location a few weeks before the project and talks to people individually, answering their questions about what it would involve, and what they might get out of the project. We ask key members of staff at delivery partner organisations to help us to market the opportunity as widely as possible to groups who might benefit. These are often people lacking in confidence, people who have social anxieties, people with personality disorders etc.

Phil: Security is paramount in prisons. What are the problems of bringing inside, and playing, so many instruments?

Good Vibrations: We take our gamelan orchestras into prisons in big vans and have detailed inventories for all the instruments and beaters. Everything is then checked for drugs and anything dangerous as we go into prison. Each session we check that everything is still there, and all instruments are checked again on leaving the prison. It's not simple, but this is where our 17 years' of experience comes in handy. And we are very fortunate to have many facilitators still on the team who have been with the charity since the beginning.

Phil: Can you tell me a bit about your sponsors and 'learning accreditation' which is mentioned in your information on the web site?

Good Vibrations: We don't have many



corporate sponsors yet and are actively trying to gain more. We have many corporate partners though who give time and resources in kind to us, which is invaluable. Companies such as KPMG, Home Planet, Lloyds of London, The Money Advice Service, Safestore, and The Indonesian Embassy have supported us.

In terms of ‘learning accreditations’, some of our projects are accredited by nationally-recognised awards, such as the Discover Arts Award, or the London Open College Network accreditation in Team Working Skills.

Phil: Sorry, I can’t quite relate the ‘fun’ Alan mentioned to prisons! Is it really?

Good Vibrations: It can be. These projects can help people forget they are in prison:

“This is a space I come to and I don’t feel I’m in jail. I’m always looking for something artistic to take me out of the environment. Some of you were strangers but there’s a human connection – it’s magical, to bond in a group where I don’t know everyone but when playing the music, I feel I do.”

“I liked it because it made me feel like I wasn’t in prison. It was a bit of freedom. It wasn’t just the space – I mean the room’s nice, but taking part took my mind off all the stuff that’s going on in the outside world. And Laurence [the facilitator] was a good man and we got on with him and we had a laugh with him.”

“I really enjoyed taking part, it gives a sense of freedom. I feel happier and more positive about myself”.

“We all enjoyed the course, putting our whole heart and soul into it. It helps to give you a great enjoyable, meaningful activity”

“People should give it a try, they’d realise how much fun it was”

Alan: Many thanks for sharing some insights into your work. It sounds fascinating. Innovative. Creative and much needed in our society at a time when many people feel rejected, under-valued and lacking in opportunities to grow and flourish.

Good Vibrations: It’s a pleasure. We are keen to tell as many people about this innovative initiative as possible – so that we can bring it to many more people who might enjoy and benefit from it. Do get in

touch with Katy Haigh on 07535 145 797 or katy@good-vibrations.org.uk if you would like to know more.

####

Good Vibrations have established a reputation for being professional and effective, particularly when working with individuals with extremely complex needs, whom other interventions have failed to engage.

- Bill Bailey, Lord Ramsbotham and Rahayu Supanggah support GV work as patrons.

- They are a Registered UK Learning Provider and recognised OCN Qualification Centre.
- GV were awarded National High Secure Prison Effective Intervention Status in 2010.
- GV has developed what they call, a robust set of policies and procedures, which are implemented and regularly monitored. These define their guiding principles, create structure, guide decision-making and ensure uniform standards throughout the organisation.
- They are actively looking to develop new partnerships across the UK.

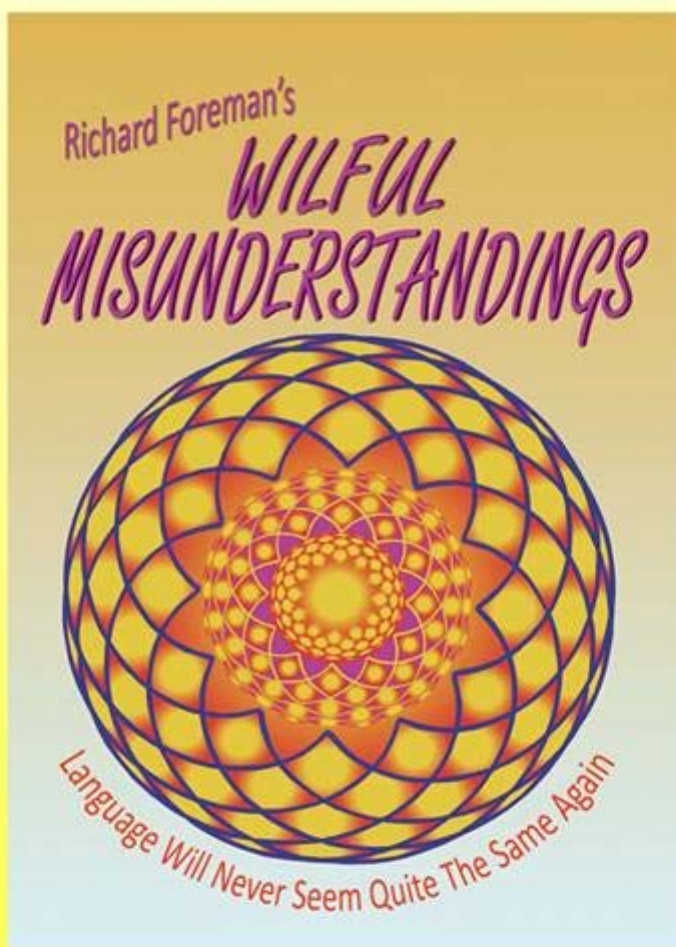


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Tony Klinger

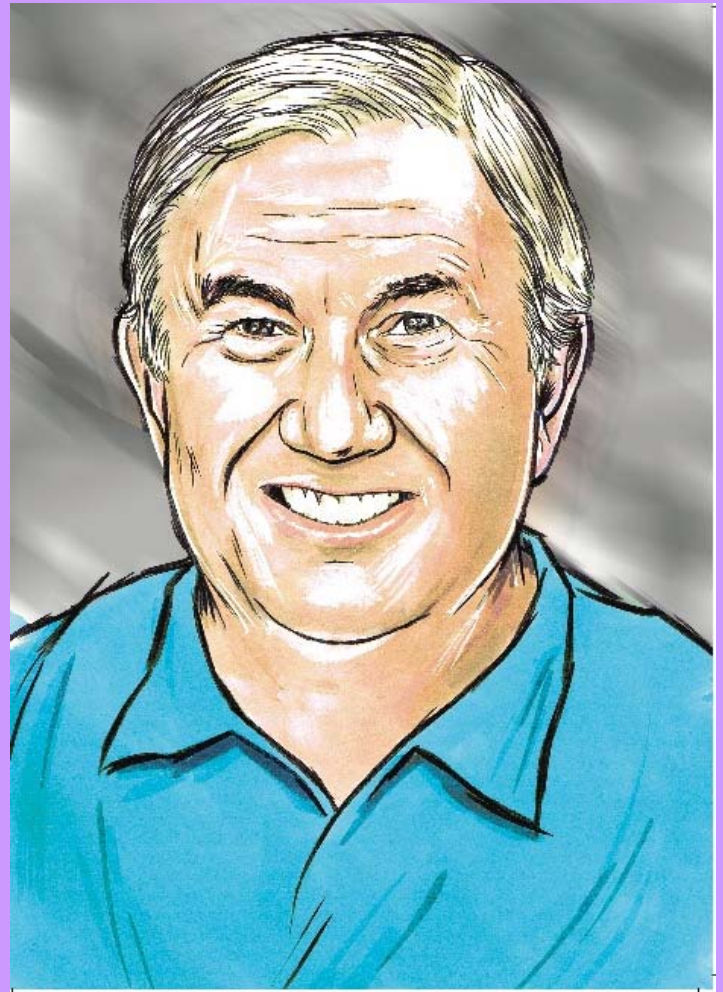
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on The Avengers in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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)



I once spent a day with Orson Welles and my dad in our West End apartment as they discussed the possibility of Orson directing and starring in a new version of Treasure Island. My father was to produce but they both drifted off into other projects. It was one of the best days of my life listening to these two great raconteurs sharing stories and ideas with me asking the odd questions about two of my favourite films Citizen Kane and The Magnificent Ambersons which Orson patiently answered.

Pete Townshend and I encountered one another during

the production of our film, "The Kids are Alright". We never really interacted with anything approaching warmth and although we were working on the same film for a couple of years I can't pretend to either understand or warm to him. Talent wise he is clearly a musical genius, a giant of the era but as a person, to me, he was pretty much a vacuum.

When we wanted to film a live concert it had been a couple of years since The Who had performed and they didn't want to do so. We managed to convince them that we could do a little mini concert just for super fans to fill up the first few rows for a private filming. They agreed and as ever it was Pete who was the most reluctant. Someone, I don't know who, telephoned the various London radio stations that morning to inform them that there was going to be a free Who concert that afternoon at the Kilburn State Odeon. Within just minutes cars were hurtling towards the venue without the knowledge or concert of the band. They knew nothing of the thousands of people fighting to get into the restricted space. The dye was cast, the cameras were set and we were ready to go when the band were summoned to appear.

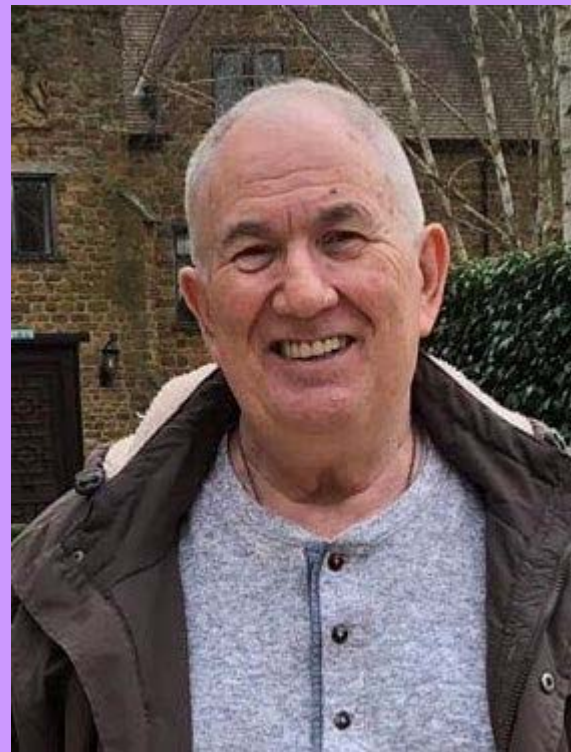
The first they knew of the packed crowd was when they got on stage. Pete raised his guitar to hit someone with it as he shouted something along the lines of, "Who the f...k set this up?" But it was too late and the mini show was great. The big crowd being their set the right mood and the place was electric.

Lee Marvin starred with Roger Moore in our film, "Shout at the Devil". He was a total professional whenever he was working despite his hell raising reputation. However, after a couple of months filming almost every day he had a day off when we were due to work towards "blowing up" the set of the full sized replica of the German battleship The Blucher which we had built in the verdant jungle of the Skeleton coast in the River. He decided to use his day off productively arriving at my position carrying two massive crates of beer. This

was early morning, hot and sweaty and he had already consumed a few cans and was looking very bleary eyed. He told me to get out of his way as he wanted to wear a different uniform and be an extra since he was concerned we didn't have enough German looking sailors.

I explained he couldn't do that since he was the star of the film and very recognisable. He repeated that he was going to the set and that if I didn't get out of his way he would put me on my ass. It seemed sensible to let him proceed and he did so. I warned the director on my walkie talkie and he said, "That's all I need, why did you send him to me?"

After we blew up the set the local Transkei farmers were convinced we were a secret government organisation and had been testing a nuclear warhead. Lee is worthy of several more anecdotes which I treasure. He was a very genuine star and one hell of a man.



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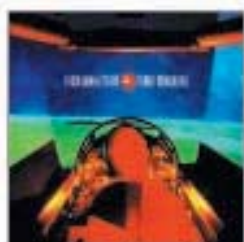
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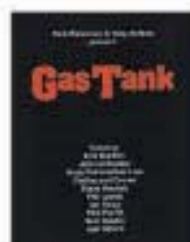
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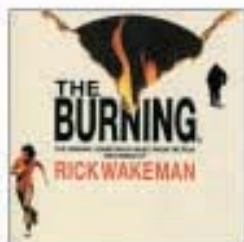
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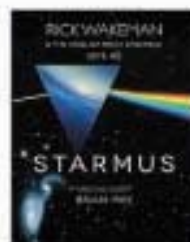
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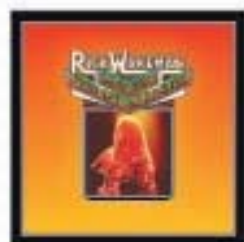
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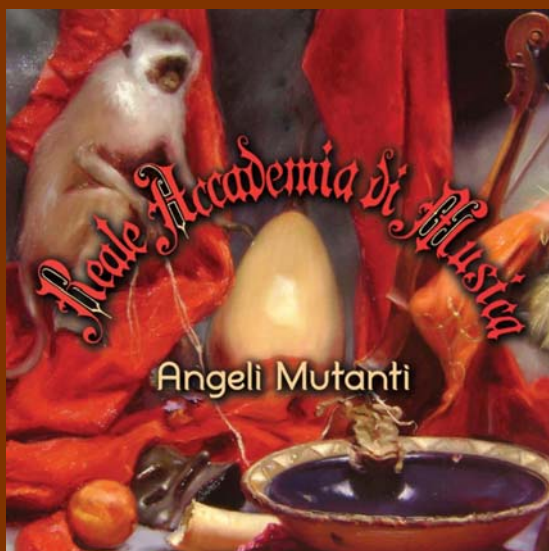
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KEV'S WORLD



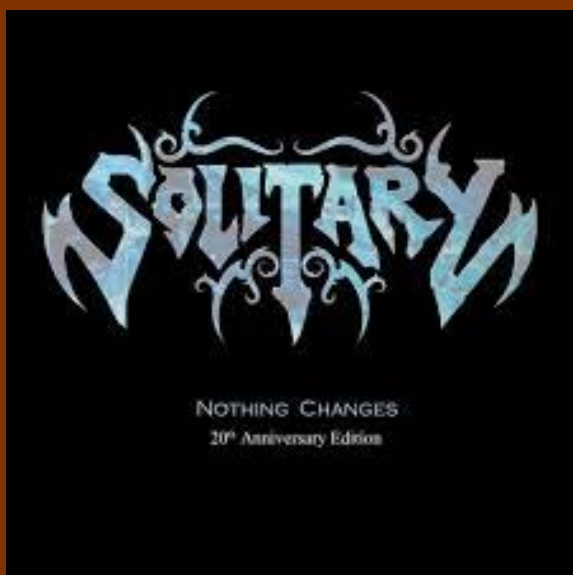
REALE ACCADEMIA DI MUSICA ANGELI MUTANTI M.P. & RECORDS

Reale Accademia Di Musica were formed in 1972, releasing two albums before breaking up. Apparently a version of the band then released more albums, but according to the press release they were unauthorised and it is this version of the band which is the official one. If that isn't confusing enough, only singer/guitarist Pericle Sponzilli is from the original line-up, and he lasted just for the debut album where he only provided guitar. So, if I

have it right, this is a group using the same name as a band which released a couple of albums some 35 years ago, but with just one musician from back then. All of that is quite a distraction from what is actually a really interesting album, no matter what the name is on the cover.

Perhaps unsurprisingly for a band claiming to have its roots from that era, what we have here is classic Seventies Italian style progressive rock, with some wonderfully dated keyboards in particular. Pericle has a solid voice, as opposed to spectacular, but it works very well with the often laid back style and timbre of the music. However, by also utilising the vocal talents of Erika Savastan they have allowed the mild and lower male timbre to contrast against the more alto female. Where they allow themselves to really slow it down and act as a full duet against some delightful mellotron of Fabio Liberatori, as on "Johnny e Adele" then it really is a delight. There are some incredibly enjoyable songs on here, and while not earth shattering, is an album that any of fan of Seventies progressive rock will surely get a great deal from. All the lyrics are in Italian, yet for me that just added to the overall feel of the music.

KEV ROWLAND

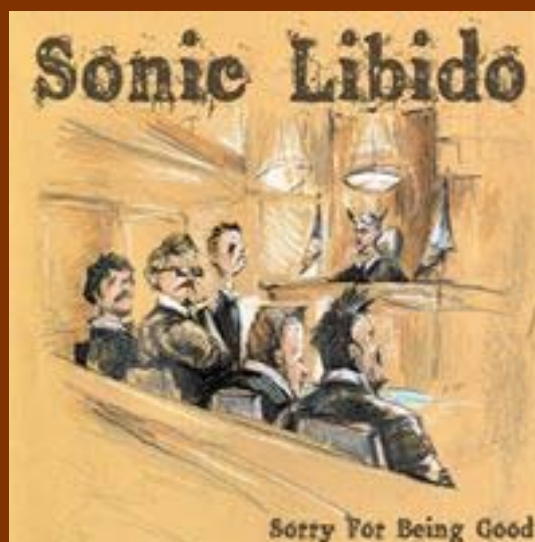


**SOLITARY NOTHING CHANGES
(20th ANNIVERSARY EDITION)
DOC RECORDS**

Back in the mid-nineties Thrash had gone out of fashion, but Rich Sherrington had a dream to follow in the footsteps of his teenage heroes Xentrix, and in 1994 he formed his own band, Solitary. Four years later they released their debut album, and on the back of positive reviews from magazines like the mighty Terrorizer, they hit the road. There have been some changes over the years, but Sherrington is still at the helm, and the band are still proving that thrash metal is in their heart, and it seemed like a good idea to reissue the debut to celebrate its twentieth anniversary. Bolstered with five demos from 1996, this doesn't set out to be anything than it was ever meant to be, namely a back to basics cure for dandruff.

Although I have their last release, 2017's 'The Diseased Heart of Society', this is the first time I have come across their debut, and it still sounds exciting, interesting and relevant all these years on. One thing that is interesting that often the solos aren't at blistering speed, and sometimes the actual songs have more of a feel of thrash than the actual frenetic attack, but there is no denying the sheer leaden heaviness of the whole thing. The original thrash bands were heavily influenced by the NWOBHM, indeed

Metallica covered quite a number of songs from that period, and for me this is classic Testament mixed in with some bands like Holocaust, Blitzkrieg and Witchfynde. Now the last of these had much more in common with the doom scene, but it is the heaviness that really makes this shine. There is little in the way of lightness or real variation in the material, and to really make this stand out I would have preferred a little light with the shade, but for a debut that was released on an independent label some 20 years ago it has stood up incredibly well indeed. I know I prefer playing this instead of anything Metallica has released in the same time period.



**SONIC LIBIDO
SORRY FOR BEING GOOD
INDEPENDENT**

This is the debut album from, who describe themselves as playing a unique blend of ska, hard rock, punk and reggae, with no horns. They do remind me somewhat of Less Than Jake, but not having a brass element does make a difference, plus there are times when these guys come across as a pure ska outfit, more Specials than Motörhead. Now, this causes a problem, as there are times when these guys really are too ska for me – I vividly remember the ska scene in the UK when bands like The Beat and Selector were all the rage, and it just made me dive even further into metal, so it's not

a genre I am very much a fan of. But, there are others where these guys are showing no ska influences and instead are blasting away in a melodic punk infused metal which has plenty of promise, but surely that is way too heavy for fans of their other style? What they are doing is very clever, but it may actually be too clever for its own good as there has to be a risk of polarising their audiences, who could get mighty confused listening to this. More for fans of bands like NOFX than metalheads I think.



**THE SPIRIT
SOUNDS FROM THE VORTEX
NUCLEAR BLAST**

In the long Scandinavian winter nights of the 1990s, the harshness of (melodic) death was combined with the icy attitude of black metal and created a suffocating darkness, which some bands have managed to maintain up to the present day. Joining that (not so) merry throng if The Spirit, who were formed in Saarbrücken in 2015, THE SPIRIT are a young, but by no means inexperienced band. Their songs thrive on creative rhythms, swirling melodies and an inherently frosty attitude. This, their debut album, was originally self-released but it has been picked up by Nuclear Blast and reissued so that it will be heard by a much wider audience than previously. Straight from the beginning one can see why the

label has snatched them up, as this is an incredibly polished album, which is full of confidence and power.

They are quite content to dispense with vocals and have extended instrumental passages, which are massively complex and complicated as the notes intertwine and move like vines which are creeping over everything, mingling and mangling as they go. The album is packed full of melodies, and the only real concern for me is the production that has been provided to the drums as there are times when they just don't come across as powerful as they need to when music is as majestic and powerful as this. They are soon heading out on tour as they gain the benefits of being signed to one of the world's largest metal labels, and I am sure we are going to be hearing a great deal more from The Spirit. Well worth investigating by anyone into melodic death.



**STARS ALIGNED
FROM DARKNESS TO LIGHT
INDEPENDENT**

This is the debut album from Chicago-based trio Stars Aligned. All three members were previously in the quartet Panic Switch, who released a five-track EP last year, but when one person left they decided to move in a heavier direction and keep working as a trio with a new name. They state that they are

influenced by artists such as Seether, Godsmack, 90's grunge music, and acts such as Genesis to Mortification. Michael Wulf is on vocals and guitar and bass, and it is the first time I have seen mentioned in a press release that a musician is currently a serving member of the armed services (he has been a Marine since 2001). He is joined by Jonathan Raz on guitar and bass, and James Purpura on drums.

I find it rather strange that the band I feel they have most similarities with, Nickelback, isn't mentioned as an influence as it is hard to get away from that melodic repetitive style of music, albeit with only single vocals as opposed to double-tracked. The result is an album that is good, and contains some strong hooks and elements with a nasal touch to the vocals which definitely adds emotion and interest, but there just isn't enough going on in the way of originality, and there are times that they appear to run out of ideas and the song just meanders, repeats, and I soon found myself becoming quite distracted. The production is strong, and in that respect it certainly doesn't come across as a self-release, but overall this just doesn't contain the spark that makes one want to keep returning to it.



TASTE
MORAL DECAY
AOR HEAVEN

There are many things I find unacceptable when it comes to music, and one of those is for a band not to think that someone may have used the band name prior to them thinking of it. As far as I, and many others, are concerned, there will only ever be one Taste – namely the band formed by William Rory Gallagher. And this isn't it. This band comprises brothers Christoffer and Felix Borg, who wanted to make classic 80's AOR, greatly inspired by FM, Giant and Strangeways. They signed a deal with AOR Heaven, releasing their self-titled debut in January 2013, and have just come back with their second.

Now, some of the songs here are really good, packed full of hooks with great vocals. But, and the case of this album it is a massive "but", this is incredibly one dimensional. There is no depth to the music, and the amount of sugar that has been packed into it makes my teeth ache. If ever there was an album that should be used as the gold standard of "plastic music" then this is it. Apparently, it was recorded and mixed by Christoffer Borg (Anthrax, Amaranthe, Danko Jones) and mastered by Jacob Hansen (Volbeat, Amaranthe, Epica), who have plenty of experience in what makes a great

sounding album, so I don't know what happened here. Possibly if there was a proper band involved, instead of two guys doing everything, then there could have been more of a discussion as to the outcome was supposed to be. But for me, this is the type of album which gives AOR a bad name.



TILE
COME ON HOME, STRANGER
LIMITED APPEAL RECORDS

Formed in 2006, Pennsylvania-based noise rock/sludge trio Tile has since been creating a lot of noise, literally, in the DIY underground scene. They combine angular noise rock, revved-up hardcore punk, and grinding sludge/doom riffage and have released a number of EPs, singles, split releases, and have now returned with the follow-up to their 2013 debut album 'You Had A Friend In Pennsylvania'. This is a case of finding a studio, plugging in, and when finished wiping the sweat off the walls and floors as here we have a band where intensity is their middle name (their first probably being "distortion pedals").

There is nothing clever about this, just three guys plugging in and creating a load of noisy and whole hearted rock and roll noise. They have never heard of the word "subtlety", auto tune is for wimps, and there is nothing wrong with turning

everything up to 11 and cranking it as if tonight will be their last gig on earth. It feels real, it feels natural, and the intensity shows just how much these guys mean it. Somehow in the middle of all of this they do have structured songs and even some hooks, which allows them to put their raw emotion and aggression out there for everyone to hear. It may not be to everyone's tastes, but when music is as stripped back like this, and played by guys who are playing it as if their lives depend on it, I can't help but sign on as well. Solid.



TORNADO
COMMITMENT TO EXCELLENCE
EXTREME METAL MUSIC/
ROCKSHOTS

Formed in 2010, Tornado are now returning with their third full-length album. 2016's 'Black President' gained the band quite a great deal of critical acclaim, and it is interesting to note that for this one they have managed to secure the services of some well-known guests including Nile's Karl Sanders, Immolation's Ross Dolan and Pro-Pain's Adam Phillips as well as Glen Drover (ex-Megadeth). The album was produced by Ben Varon (ex-Amoral/Oceanhoarse) with mixing, mastering and engineering by AK, Chris Paccou (FOH Engineer of Slayer). So one would expect a great deal from this album, which to be honest

doesn't really deliver.

There are times when the note density is off the scale, but while playing quickly is obviously a core part of thrash metal, it certainly isn't the be all and end all. There are times when this morphs almost into hardcore territory, and the feeling is that while there is plenty of smoke and mirrors, the actual substance at the heart of this isn't all that it could be. The band was actually put together by Joey Severance, who is well-known as a tour manager for extreme metal bands, and here he has decided to put "Superstar" in front of his name and uses corpse paint which has more in common with clown make-up than anything designed to send chills into people. I just can't work out if this is meant to be taken seriously or if it is a joke, but if it is the latter I'm not getting it, and if it is the former then it's simply not good enough, especially when the singer is a "Superstar" and the guitarist's surname is "Shred".



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.

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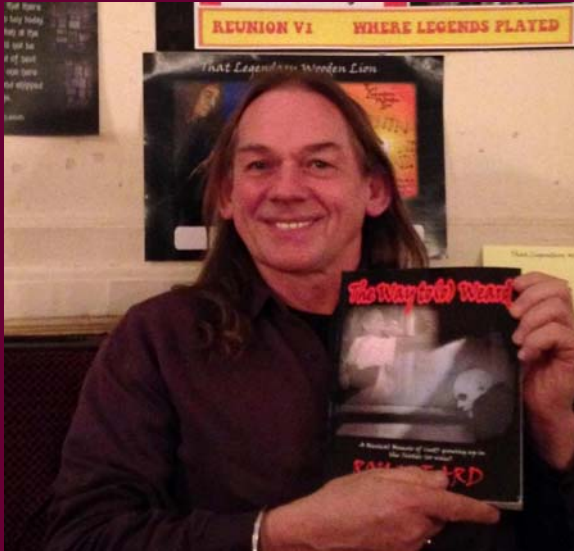
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WORDS FROM THE WEARD



At the start of 1989 I went in to the office at *Encore* to see what was happening for the next year. There were a few things planned, but nothing of any great length. It looked like it would be a lean year with Roger not planning anything much. There was a whiteboard on the wall used as a running diary and one item on the board took my eye. It lasted three days and read ‘Steve Harley – production rehearsals – *Electric Ballroom*’. Steve was preparing for a few gigs and wanted to do some rehearsals there. I said I would be happy to look after that. I had always liked Harley’s stuff – especially the album ‘Love’s a Prima Donna’ so I was happy to look after them for a few days. I had expected him to have a sound and lighting engineer in tow and a full backline crew. As it was there was just me, and I was mixing it. That was fine by me. The band consisted of Stuart Elliot (*Cockney Rebel*’s original drummer), Rick Driscoll on guitars and vocals, Barry Wickens on violin, acoustic guitar and vocals, Kevin Powell on bass and Ian Nice on keyboards. Steve was, of course, singing and playing acoustic and electric

guitars. The lighting guy, Clive Davies, turned up on the second day, but there was no backline crew in sight. At the end of the rehearsals Steve asked me if I would do a gig for him at the *Albany Empire* in Deptford and maybe come on tour in Scandinavia with them. So, on the 22nd February 1989 I found myself doing the sound for Steve Harley’s first real gig in eight years.

I ran into Dave from *Zenith Lighting* just before this and told him I was off on tour with Steve.

‘You don’t want to do that,’ he said. ‘The man’s an arse,’ but I never found him to be so on the tour. In fact he seemed pretty good. Clive and I were the only two crew members and we helped the band set their gear up before the gig and take it down afterwards. It was all very civilised – too civilised really. After four years with *Chappo* I was used to a much more rough and ready approach to touring.

After the Scandinavian tour we went to Greece to do two nights in the *Rodon Club* in Athens; in reality it was more an old cinema and pretty big for a club, but that was what they called it. It was all going pretty well. The band were absolutely tight as a drum. Every one of them was a professional player and they played and sang well. It was a joy to be mixing them.

We went to Holland to do a few more gigs and I took Andrea along to the first of these – a venue in Maastricht in Holland. When we arrived I was walking round the venue and I noticed pictures of a concert orchestra playing on this stage and saw that they had draped the walls with big padded blankets. As soon as I had fired up the PA system I

realised why that was. This venue made a swimming pool sound dead. Sound-wise the gig was a complete disaster. Without the soundproofing panels there was nothing anyone could do to make it sound nice. I thought that Andrea must have got a very bad impression of my abilities as an engineer from that. Luckily, two nights later, we played the *Paradiso* and it sounded absolutely fine. I learned later that the venue in Maastricht had been demolished because it was completely unusable.

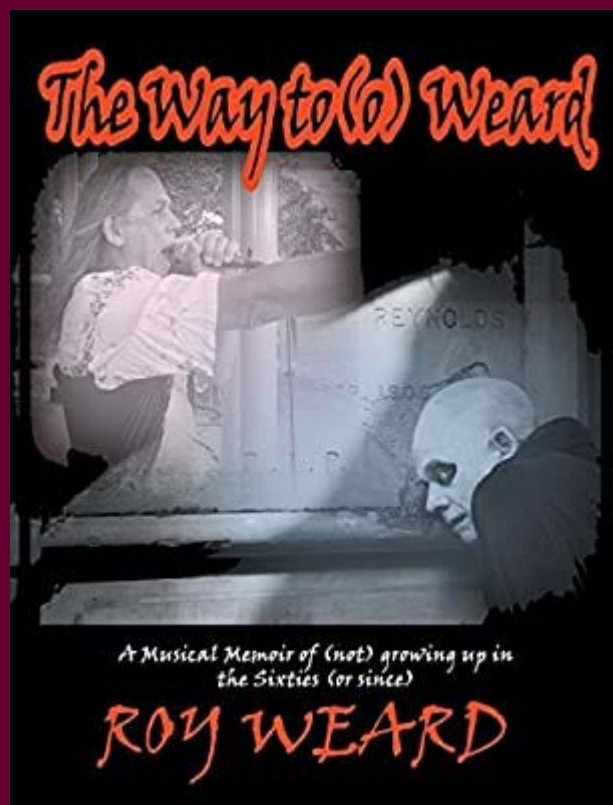
After that we came back for a few shows in UK and I took an *Encore* PA out for that. We used the *Martin F1* rig for this tour and I was pretty impressed with it. Shame it never made it into production. I thought it had a good warm sound and the coverage was better than the later F2 rig. For this tour we also had Peter Reidling doing the monitors, and a backline guy, Dave Thomas, for the first time. This was the first UK tour I had done for a while because most of the stuff with Roger was in Germany. It was interesting to see how much less organised the UK venues were. Most of the European ones had proper 'C-Form' three phase mains connectors for the power distribution – even the disaster of a gig in Austria had proper connectors. Here in the UK, we had to connect the bare wires into the distribution boxes and this was something that many people baulked at. Somehow electricity is still a bit of a black art for many people. The US comedian Steven Wright said, in his stage act, 'I got my electricity bill today. I sent it back with a note saying "I have not seen any all month."'

Even though you have to turn the isolator switch to the 'OFF' position before you can open the box they seem to think it is waiting just beyond the last wire. Waiting poised to reach out and spark them to death. I do recall going into the old *Hammersmith Palais* though and starting to put the mains in only to find it was still live, but that was because the guy in the power room had said I should take the house PA 'tails' out first and pointed at the box. I opened it and got one out before touching the next one across to the earth strap with the screwdriver. The tool flew

out of my hand and embedded itself in the wall. I stepped back and looked at it and realised I was taking out the 128 amp feel to the whole system. Not a fuse between me and the substation!

We did the *International II* in Manchester at the start of this tour and I was able to invite my friend Erica Wright (the woman I met at the *Pink Floyd* show back in the *Bingley Hall* in 1976) along to the gig with her daughter Jade. (Jade is now a presenter for TV and Radio in Manchester – amazing to think I had known her since she was first born).

By the time we had finished that tour I was put in charge of the production for the next one later that year and firmly part of the entourage. Steve Mather, who was managing Steve Harley at the time through the *John Lennard Enterprises Agency*, was already working on the next two tours, one starting in May in the UK and the other going to Scandinavia and Europe in August. Before they took off, though, there were a few more shows to do with *Chappo*. Some Festivals and a short East German tour were in the diary.





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c.j.stone

Let's go back to the Moon

(Originally published last year)

It was the 50th anniversary of the first Moon landing on Saturday, apparently, and I managed to miss it.

The only reason I got to hear about it was through a Facebook post by a friend who was very disparaging about the whole thing; not only the anniversary, but the moon landings themselves.

Like a lot of people I know, she thinks that money spent on space exploration is a waste, when it could be spent doing more important things here on Earth.

Certainly there is a case for this. There are many urgent things that need doing. For instance, a recent study has concluded that we need to plant at least a trillion trees in the next 30 years to arrest climate change.

Why spend money on exploring other planets, the argument goes, when our own planet is in such danger?

This is true, of course, but the grave danger our planet faces isn't really because of space exploration.

The brief period when a few highly privileged human beings made that epic and unbelievable journey across the desolation of space, doesn't account for the mess our world is in right now.

Indeed, at the time the moon landings were considered a contributing factor in the rise of global ecological awareness.



The famous photograph of the Earth taken from the Moon, showed just how small and fragile our planet is.

As one Apollo astronaut – Jim Lovell, Apollo 8 & 13 – put it: “The fact that just from the distance of the Moon you could put your thumb up, and you could hide the Earth behind your thumb... everything that you’ve ever known... all behind your thumb... (reminded us) how insignificant we really all are...”

You see, I think the economics behind my friend’s argument is wrong.

It’s not a case of money being better spent anywhere else. There’s a sound argument that says the economic system needs to be primed from the collective purse, and that research and development of cutting-edge technology filters down into innovations that benefit us all. It’s how computers came about, remember.

It’s also a question of what you think science is for.

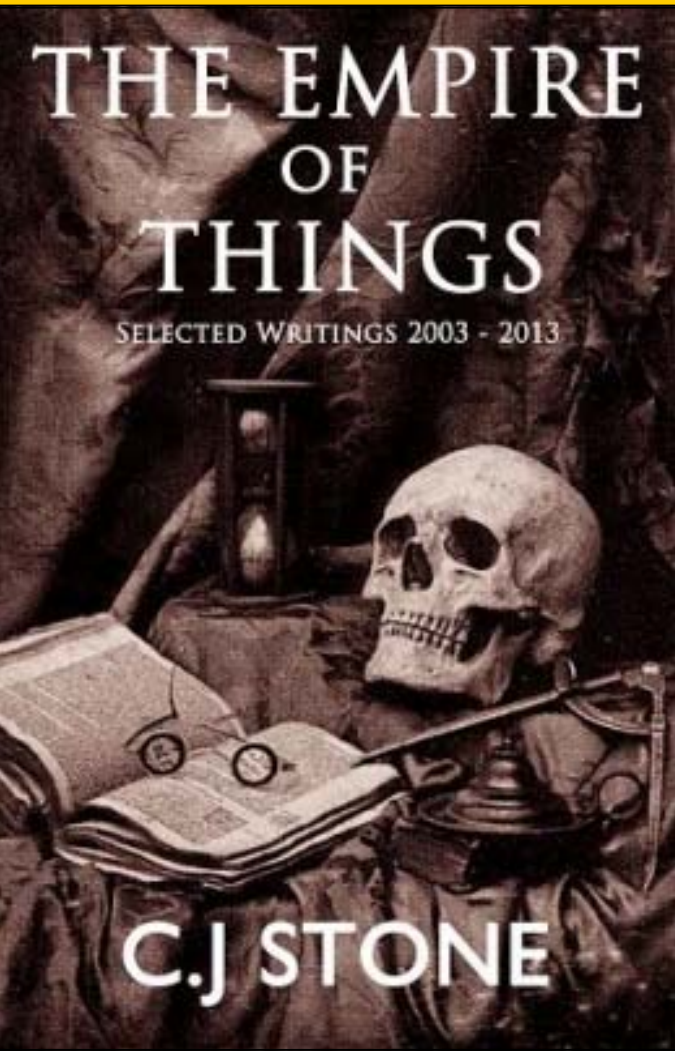
At the moment the bulk of public money allocated to science is spent on figuring out better ways of blowing people up, while private capital is spent discovering exciting new ways of mixing avocado oil with conditioner to make your hair more shiny.

Me, I’d rather money was spent on space exploration and, one day maybe, going back to the moon again.

Maybe this time we can make a moon base.

There’s talk of building a telescope on the far side of the moon where Earth’s signal can’t impede it. Such a telescope could peer into the depths of time and space and see things we are unable to see from down here on Earth.

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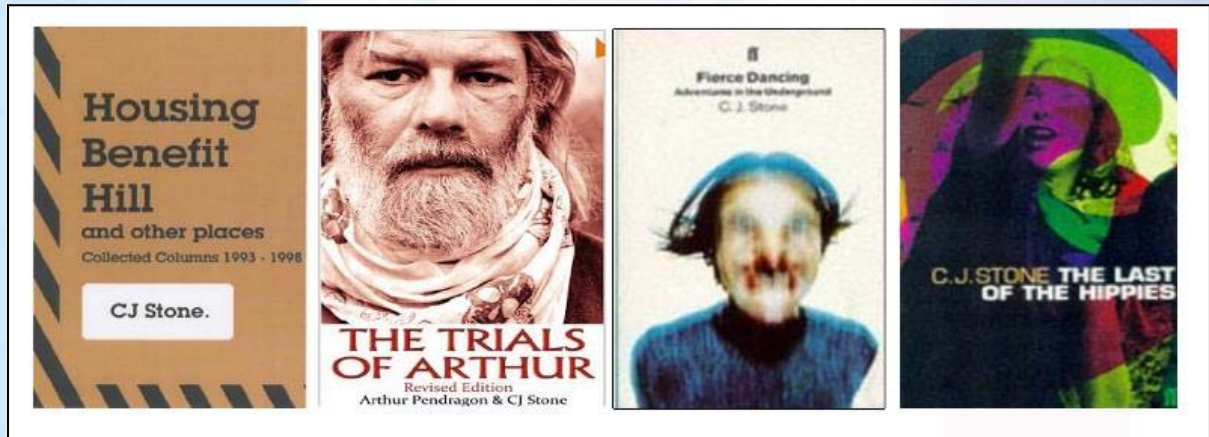
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Independent on Sunday



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<http://www.amazon.co.uk/Fierce-Dancing-Underground-C-J-Stone/dp/0571176305/>

The Last of the Hippies:

<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>

OTHER BOOKS BY
C.J.STONE

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





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..

At the time of writing, Hawkwind presumably are getting ready to play at the

reduced size Hawkfest in Devon, so there'll hopefully be some news in a few days on how that went.

The event was aimed as being an extra, rather than a replacement for the delayed Hawkfest 2020, now put off until August 2021. Tickets for the 2020 one are good for the rescheduled Hawkfest.



MINIFEST

29
30
AUGUST

EAST
DEVON

Uninvited

TOSH TARANTISM EBB
CYBERNETIC WITCH CULT
THE BLACKHEART ORCHESTRA

HAWKWIND

LIGHT ORCHESTRA

CARNIVOROUS

It was announced that there'll be an outdoor stage, live bands for at least one of the days, (including Hawkwind), bars, food, caravan / camper camping and some tent camping. The location has been different each time: the one I went to was within easy walking distance of Honiton in east Devon, but others have been as far away as Blackpool

and also the Isle of Wight.

Meanwhile, the new studio album's set for release in mid-October, 2020. It's actually a Hawkwind Light Orchestra release. Called "Carnivorous", the title's an anagram of "Coronavirus".

It was recorded entirely in lockdown during the coronavirus pandemic,

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



having started life as a solo project by Dave Brock during the winter of 2019, with contributions added by Richard Chadwick (drums) and Magnus Martin (guitar, vocal and keyboards) in January and February, before the lockdown began. Dave Brock handles vocals, lead guitar, keyboards and synths.

A Hawkwind post on Facebook, rather in the style of a record company press release, described the tracks thus:

Dyna-mite is a cruising and catchy opener, complete with memorable guitar solos, electronic flourishes and laced with Dave's trademark commentary on human

behaviour. There is plenty of timeless rock for fans to enjoy; from the pulsating rhythms of Void Of Wasteland to the free-spirited groove of Repel Attract. On side 2, Model Farm Blues fuses the band's psychedelic blueprint with classic blues and there is even a tongue in cheek nod to the recent pandemic in Lockdown (Keep Calm) and a more serious note on The Virus, while the heartfelt Forgotten Memories, about the devastating effects of Alzheimer's, is one of the album's most powerful songs. At every stage of Carnivorous you can hear the fifty years of experience at Hawkwind's fingertips, boundaries they're still pushing today.



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...**

The Wild Colonial Boy

Regular readers of this magazine will have noticed that the ongoing story of high strangeness and weird goings on in the woods on the North Cornwall/North Devon border can come to an end for now. A book of the story (containing extra material) will hopefully be out before the end of the year, and – at the moment – is going to be called ‘Zen and Xenophobia’.

I have found that running them as a serial in the magazine is basically the only way that I ever get a book finished, so I beg your indulgence.

For the last 5yrs I have been trying to write a book about my peculiar upbringing in Hong Kong half a century ago. In its own way it has as much drama and grotesque strangeness as the Xtul book. SO, in a desperate attempt to finish it, I am going to start serialising new bits in the magazine as I write them.

Hold on, it’s going to be a bumpy ride!

It is strange how the passage of time can leave one with enormous blanks in one’s memory. When I wrote my autobiography, ‘Monster Hunter’, back in 2004, I found that when I got to writing about events from only three years earlier, I couldn’t remember anything that I’d done. This was mostly because of the bad behaviour which characterised much of my early middle-age, but I cannot use that excuse here. I was eleven, and eleven-year-olds – or me at least – didn’t indulge in substance abuse in 1971.

Somehow we got from Brindisi in Southern Italy to Milan in the north of the country, and as I have vague memories of being on a train at Milan Railway Station, I assume that we got there by train. But I am afraid that I have absolutely no concrete memories of Italy whatsoever. It was Easter weekend, and the next thing that I remember is waking up in a hotel in the beautiful Swiss city of Lausanne. My father was unwell; I think the journey had finally been too much for him, and he was spending the morning of – what I think was – Easter Saturday in bed, while my mother took Richard and me out into the city to let off steam. She was as tired as my dad, but she sat down on a park bench, looking at Lake Geneva, while Richard and I wandered about, exploring, vaguely responding to her exultations not to go too far away.

This was the biggest lake I had ever seen, and as it is the second or third largest lake in western Europe (depending on your definition of a lake), because the two largest are actually inlets of the sea, which have been closed off by The Netherlands. This is not really surprising. There were no lakes in Hong Kong, and I don't think I had ever seen a body of freshwater much larger than Tai Tam Tuk reservoir. So, with my head full of cryptozoology, I was sure that such an

impressive body of water had to have had a mysterious denizen or two, so I set out to look for lake monsters.

And it wasn't long before I saw one.

If I remember correctly – and, unlike my memories of Italy, my memory of that morning in Lausanne are crystal clear – my young brother was pretending to be a train, and chuffing up and down an imaginary track, whilst I furrowed my



The image features a central graphic with a yellow-to-orange gradient background. In the foreground, a black silhouette of a young boy stands on a dark, sloping ground. He is holding a large, circular net on a long handle, angled towards the left. Behind him, a range of mountains is visible against the bright, hazy sky of a sunset or sunrise. The entire graphic is framed by a thin grey border. The background of the entire page is a photograph of a forest with green trees and a path leading into the distance.

JONATHAN DOWNES

WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

brow and, using my right hand as a sunshade, surveyed the surface of the water intently. Suddenly, hardly believing the evidence of my own eyes, I saw a black hump break the surface of the water, and a few minutes later, it was followed by a matte black flipper. I don't think I had ever been so excited in my young life. I didn't know whether Lake Geneva had been reputed to be the haunt of a monster, or not, but I was just about to go down in history for having discovered it.

The most famous monster from Lake Geneva is, of course, none other than Frankenstein's very own monster, because Mary Shelley famously wrote the book whilst on holiday with her husband, Lord Byron, and various other members of their collective household. There are various stories of a more traditional lake monster in Lake Geneva, but the stories are vague and difficult to substantiate. But I, eleven-year-old Jonathan Downes, knew that they were all completely true. And I would go down in cryptozoological history as a result. I started to plan what I would tell the world's press when I told everyone about my discovery, and I think that I was being presented with a gold medal by The Queen when the scuba diver I had been watching surfaced, and I mentally kicked myself for not having realised what it actually was that I had been gawping at for the last few minutes.

I went back to my mother, feeling rather chastened, and I don't think I ever told anyone about this non-experience for many years. At least not until I had learned not to take myself quite so seriously.

The people at the hotel were very kind to Richard and me, and, because it was Easter, they made a big thing about having these two small English children from Hong Kong come into the hotel kitchen to decorate eggs for our breakfast the next day. Then, on Sunday afternoon, we went as a family on an excursion up one of the Swiss mountains. Again, my cryptozoological Spidey Sense was triggered, as I was convinced that I was going to find a tatzelwurm.

For those of you who are unaware of this peculiar central European cryptid, in Alpine folklore, the Tatzelwurm or Stollenwurm, Stollwurm is a lizard-like creature, often described as having the face of a cat, with a serpent-like body which may be slender or stubby, with four short legs or two forelegs.

The alleged creature is sometimes said to be venomous, or to attack with poisonous breath, and to make a high-pitched or hissing sound.

Anecdotes describing encounters with the creature or briefly described lore about them can be found in several areas of Europe, including the Austrian, Bavarian, Italian and Swiss Alps. It has several other regional names, including Bergstutz, Springwurm, Praatzelwurm, and in French, arassas.

Those of you who have followed me through this long and rambling narrative will remember that, some years before I had annoyed my teachers by saying that the reason that I wanted to go to Switzerland was to see one of their magnificent green lizards. So, I had high hopes in our expedition to the edge of the snowline. Not only was it one of the few times in my life I'd actually seen snow, but if I wasn't going to capture a tatzelwurm, I was certainly going to see a whole bevy of bright green lizards. Well, I actually did find a lizard. It was about an inch long, very dead, and very smelly, and my parents refused to let me take it to England with me as the first item in my nascent cryptozoological museum. At the time, I thought they were just being unkind, and even worse, unscientific, but now – a decade and a half older than my father was at the time – I understand their motivation and sympathise with them whole heartedly.

My only other memory of Switzerland was seeing a pen containing a family of wild boar, with their spotted babies looking for all the world like giant bumblebees, and making similar guttural grunting buzzy noises as they bumbled along.

Then it was time for another train, and we made our way towards France, travelling through a huge tunnel which I assume was the Mont Blanc Tunnel, linking Switzerland and France.

For years, after having read 'The Lure of the Falcon' by Gerald Summers, I tried to fool myself that an episode in the book when he – at the same age as I was, travelling by train through the vast forests of central Europe – saw a lone wolf by the side of the track actually happened to me. Although I can remember it vividly, I am sure that I made it up.

By the time we arrived in Paris, I was heartily sick of our journey. It had been quite sedate and civilised whilst we had been on board ship, but trains and taxis were beginning to grate upon me, and I annoyed both my parents by not being wildly excited or impressed by our visit to the most beautiful city in western Europe. The statues of scantily clad young women, which would have been alluring had I been by myself, were nearly embarrassing while I was holding my mother's hand, and I was disappointed to find that The Louvre was shut on the day we were there, and so I couldn't see the Mona Lisa, or, indeed, the Tomb of Napoleon for some reason or other. And these are the only reasons that I actually wanted to go to Paris in the first place. And then, while walking as a family alongside the Great River Seine, I was excited to find market stall vendors selling magnificent specimens of various species of crested newt. But my parents were adamant that we were not going to arrive back in the Motherland for their retirement clutching bags full of lissamphibians, whether or not it would have been legal for us to do so.

So, our visit to Paris was a disappointment on practically every level. At the hotel that night, my mother did what she always did under these circumstances, and went out "foraging" and came back with a medley of various things to eat, of which I can only remember pain au chocolat, which didn't impress me very much. However, I was tired, grumpy and cross, and I don't think anything would have impressed me very much at that stage.

And so, early the next morning, we took the train to Calais and caught the ferry across the channel. Despite the fact that I had been on our little boat The Ailsa during the beginnings of a typhoon, and been round the Cape of Good Hope, and the edges of the Bay of Biscay, all with no ill-effects, the ferry across the English Channel made me feel very queasy indeed. I said as much to my parents, but my father told me I was being an idiot, and that I would be letting down the honour of the family if I were to be sick, and so I manfully resisted.

Peculiarly, although I have been in other rough waters since with no problem, the only other times I have been out across the channel I have also felt more than slightly unwell, although on those occasions it was neither the threat of chastisement, or the existential danger of letting down the good name of the Downes family that stopped me voiding the contents of my stomach overboard, but somehow I still managed to avoid the ignominy.

As we approached the White Cliffs of Dover for the first time, I was disappointed not to hear Vera Lynn singing something in my inner ear. All my fantasies of the Battle of Britain, and everything that I had been taught about the Motherland, came to mind as the ugly ferry pulled into the quay.

Then, as I have written elsewhere, a few moments after we stood on English soil for the first time and whilst we were still in the queue leading towards the Customs Shed, a large and malevolent seagull swooped down, and shat copiously in my little brother Richard's eye. We had arrived home to England, but that is – as they say – another story.

The End.

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".

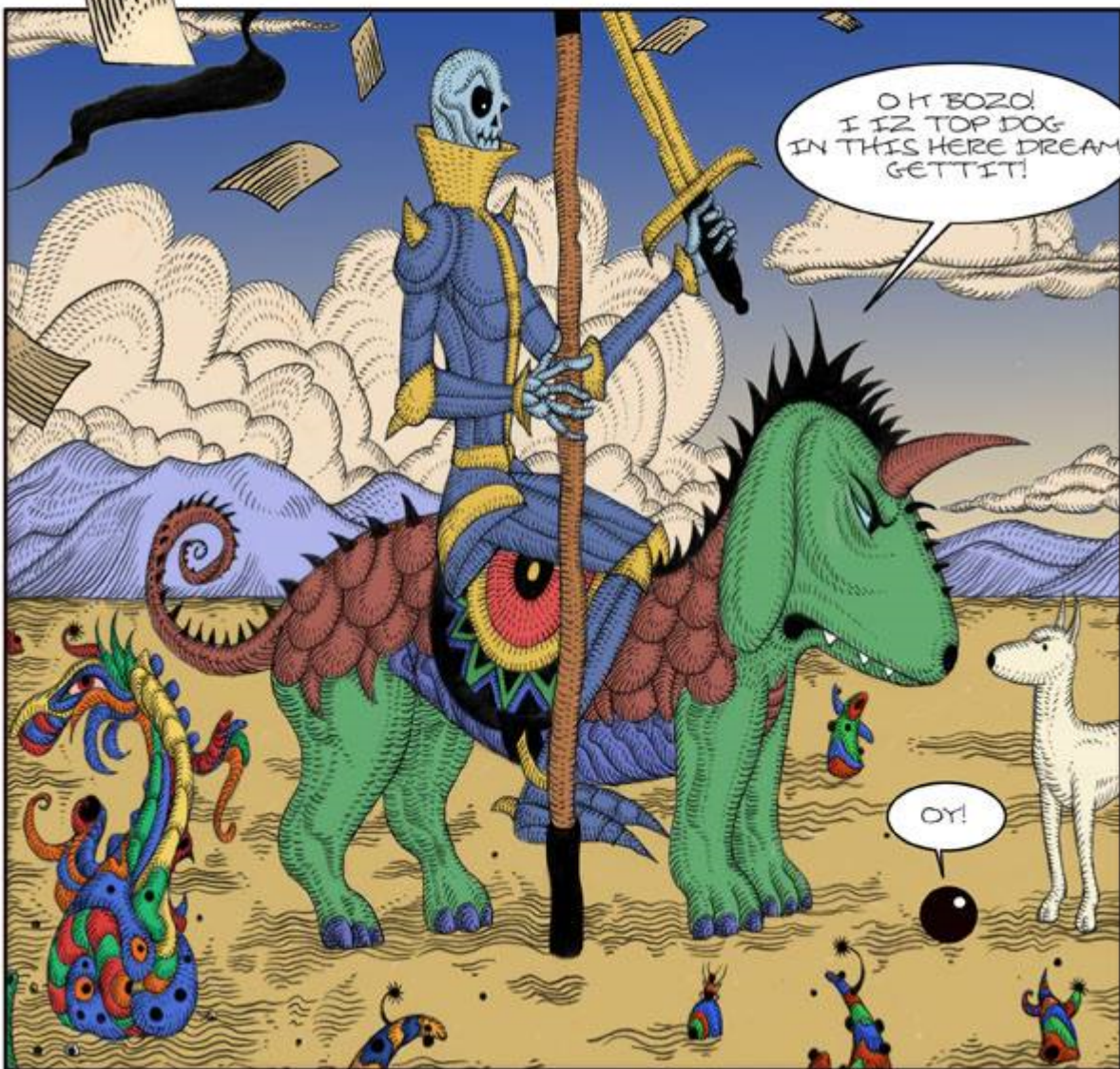
www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

WHAT'S FOR DINNER?

BY MARTIN SPRINGETT







Thom the World Poet

Rob Ayling writes:

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

FOR THE LIFE & JOY IN JON

YOU HAVE THE LOVE OF CORINNA

Unique ,personal,continuing

Grief is loss made wild

So you try to focus on work

Corinna so close ,fills mind and heart and time

So much in one person/entwined

i have only energy to give you

to transform all energetics so you survive

Your life now doublably vital

"You are unique(just like every body else"

So if this affirmation holds/you will be free enough

to choose your path with Corinna's blessing

You gave your all in dedication and devotion

Now you need to retrieve your Spirit

And choose how to live your life of Light

How it will spill on all around you graciously

The weight of grief lifted by your love of Life!

!



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

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



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www.rwcc.com

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.

"a five ya aad can draw better than that"
Authors brother.

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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 consonantly wore a hat

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia



GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

On Friday I went on a memorable and noisy bender, and I felt ill for days, which is why I disappeared beneath the radar for several days. In hindsight I suppose it was inevitable, but it is a process that I doubt whether I shall repeat. All I did was irritate those I care about, and make myself memorably ill. Lidl Bourbon does not mix well with the rest of the morphine I had for my foot. Yesterday I found myself in the embarrassing position of having to explain to someone that I was not trying to kill myself; I just overdid it. There was nothing sinister about my actions, just a mixture of my 61st birthday and my wife's death. But this is the first time in 43 years of drinking too much that I have ever indulged in Drunkard's Remorse in a public forum. What does this mean? I don't know yet, but I am truly sorry for the times that I have been a pain in the arse over the years.

Corinna's funeral will be on Tuesday 1st September at 3:40pm. Because of COVID-19 there will be severe limits on the number of people who can attend, and there will be no meet up afterwards. It will be livestreamed so that everyone who loved her at home and abroad will be able to participate. The livestream link doesn't work yet, but that should be rectified in the next few days.

If you wish to remember her in a formal sense, Donations to North Devon Hospice, please. They



were absolutely wonderful to us all, and I cannot praise them highly enough; they deserve everything we can give them. I will certainly be doing something from the CFZ for them soon.

Many thanks to all of you who have written to me offering condolences and kindness. I am totally overwhelmed by your love and friendship. I will write back to you all, but my emotions are too raw at the moment.

But things are very slowly coming together, and I sincerely hope that by the time I come around to working on the next issue, my life will be a little more together than it has been for the last two weeks.

Hare Bol JD



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The Classic Albums Vol 1

Legendary gigs Vol 1

Jazz Master's Vol 1

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American Folk Revival Legends Vol 1

Arthur Brown

Captain Beefheart

Gregg Kofi Brown

Man

Michael Bruce

Sun Ra

Albert Lee

The Selecter

Art Pepper

Atomic Rooster

Billy Cobham

Hookfoot

Al Atkins

The Beach Boys

Pete Seeger

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

GONZO
MULTIMEDIA



All titles are available at: www.burningshed.com

Weekly magazine: www.gonzoweekly.com

