

GONZO

Jimi



#407/8

bold as love

PSYCHOGEOGRAPHY

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 peculiarly organic magazine.

As I am sure you all know, my beloved wife Corinna, who was also deputy-editor

of this magazine for the last eight years, died on the 16th of August. And my life is never going to be the same again. However, I have totally had enough of funerals, death certificates, and all that, and want to do my best to keep my grieving private from now on, rather than inflicting it upon the people who are kind enough to read this magazine. So I'm going to talk about something completely different in this issue's editorial. I want to party on, and be excellent to each other. Last week, as you may have guessed, I watched a hooky copy of the third Bill and Ted movie.

And, despite what you may have read in reviews, it was possibly not quite as good as the first one. But was a perfectly creditable addition to the franchise.

Bill and Ted Face the Music has been mooted for a very long time. It's been



MOST EXCELLENT

So I'm going to talk about something completely different in this issue's editorial. I want to party on, and be excellent to each other.

thirty years or so since the second instalment, which was (like the first) aimed purely at a teenage audience. Now, the actors who played Bill and Ted (Alex Winters and Keanu Reeves) are well into middle age, which means that their titular characters would have to be as well. How

would these two teenage slackers, whose only ambition was to save the universe with their music, get on in a world of jobs, mortgages, and family life? This was a question which not only the Bill and Ted fanbase, but also the writers and producers of the franchise, have been



اللجنة لهم إذا كانوا لا تأخذ نكتة



asking themselves, quite desperately, for the last three decades. And the answer is pretty much what you would expect.

I have friends who were in bands as teenagers or in their twenties, who desperately tried not to grow up by keeping their hair long and their beards untidy, well into their middle and senior years, much to the consternation of their loved ones.

Oh shit! I could be talking about myself here. Except, I have never thought that my music was going to change the world, although I retain an embarrassing quixotic hope that the things I write might do on a limited level. Goodness me, I am writing about what Bill and Ted are like as middle aged family men, when actually I am a less glamorous version of what they will probably be like when they are grandfathers. Oops!

So, Bill and Ted are much as you would expect. They are living in suburban San

Dimus, California, with their lovely wives (the Princesses that they rescued during the first movie), and each of them has a teenage daughter about the age that Bill and Ted were during the first movie. They are still trying to write music that will save the world (aren't we all, dude?) and failing miserably. They appear as the guest musicians at a family wedding early on in the film, where they perform an absolutely ridiculous piece of neo-prog, featuring Mongolian throat singing and other strange noises which made me laugh out loud. And that was only in the first ten minutes of the movie. In fact, I don't think I have seen anything that made me laugh this much for years, and remember that I watched this during the saddest time of my life, so being able to make me laugh like a teenage hyena is no mean feat at all.

I am in the position here that I am whenever I review a piece of non-fiction

KEANU REEVES

ALEX WINTER



THE
FUTURE
AWAITS

BILL & TED FACE THE MUSIC

ORION PICTURES / TIN REZ / DUGAN ENTERTAINMENT PRESENTS IN ASSOCIATION WITH ENDEAVOR CONTENT A MANY RIVERS & HAMMERSTONE PRODUCTION "BILL & TED FACE THE MUSIC"
KRISTEN SCHAAH SAMARA WEAVING GROSSETTE LUNDY-PAINÉ ANTHONY CARROLLAN ERIN HAYES JAYMA MAYS HOLLAND TAYLOR WITH KID CUDI AND WILLIAM SAZLER AND JULIAN BELL
DIRECTED BY DAVID HOLLARY PRODUCED BY JENNIFER STARZYK EXECUTIVE PRODUCERS KEVIN YAGHER AND MARK ISHAM WRITTEN BY JONATHAN LEACH AND DON ZIMMERMAN ALSO PRODUCED BY MELANIE PALZIS-JONES PRODUCED BY SHELLY JOHNSON AND
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WRITTEN BY CHRIS MATHESON & ED SOLOMON DIRECTED BY DEAN PARISOT

U

PG-13

SUMMER 2020

HAMMERSTONE

ENDEAVOR CONTENT

ORION

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literature; I don't want to spoil the book (or, in this case, film) for anyone else by giving away too much of the plot. But in many ways, the Bill and Ted movies are like the novels of P. G. Wodehouse, in which the plot itself is secondary to the stylisations of the language, or - in the case of Bill and Ted films - the acting and the little asides and cameos which make the script so delightful. I had guessed the main denouement within about five minutes of meeting Bill and Ted's daughters, who - at one point in their earlier lives - were known as 'Little Bill' and 'Little Ted'. So I'm not going to dwell on the plot itself any further, even though it's basically irrelevant to the enjoyment of the movie. But what I will say is that it is perfectly fulfilling and brings the story arc of the three movies to an eminently

satisfying conclusion. Most excellent, dudes!

George Carlin, who played Rufus, is sadly no longer with us, but he is present thanks to some archival outtakes from the first movie, which work in context surprisingly well. In the second movie, the cameos by famous rock stars give the impression - to me, at least - of being just 'pasted in' in order to add famous names to the cast list. In this movie, the appearance of Dave Grohl felt natural and organic, and made perfect sense in terms of the script and the plot.

There were a couple of other cameos in the closing credits, but they don't really count, funny though they were.

The main thing that makes this an

extraordinary and noteworthy film is that it largely managed to retain the vibe of the first two movies (in fact, in my opinion, it is better than the second one) thirty years on, and I cannot think of another film franchise in which the youngsters from the first two movies appear as middle aged in the third, and the middle aged in the first movies are now portrayed as being in their dotage. Bill and Ted themselves are portrayed as being in their dotage in one scene, which, I think, neatly tells the world in general (or at least the portion of the world who are watching this movie) that there is probably not going to be another one. And if there is a fourth Bill and Ted movie, it will probably have a brand new story arc, and feature the original titular characters' daughters front and centre. But, to be quite honest, I very much hope that they don't do a fourth movie. If they do, I shall watch it, of course, but I am very much afraid that any fourth movie would do quite a lot to wreck the cohesiveness that these three films have produced. So, although I would be very interested to see what Bill and Ted are doing when they're my age, I think that all I have to do is look in the mirror, look at various of my dodgier long-term friends, and even a significant bunch of the artists signed to Gonzo Multimedia, in order to find out.

So, my dear readers, all I have left to say for this editorial is: be excellent to each other and party on, dudes.

See you next issue.

Hare bol,

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

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

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

Richard Freeman,
(Scary stuff)
Orrin Hare,
(Sybarite and literary *bon viveur*)

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Phil Bayliss
(Ace backroom guy on proofing and research)

Dean Phillips
(The House Wally)

Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)

and **Peter McAdam**
(McDada in residence)

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

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

Contact us with bribes and free stuff:

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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ROLLING STONES
JOHN DIXIE DREGS
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HAPPY THE MAN KATE BUSH



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



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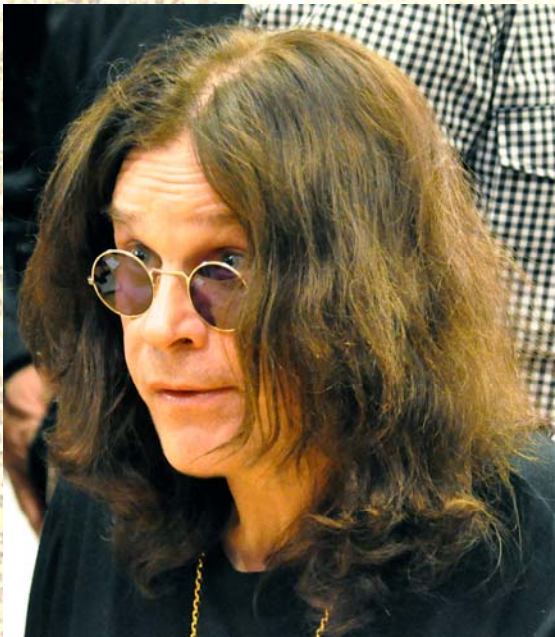


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THE ^{gonzo} NEWSROOM



FINISHED WITH MY BANDMATES COS THEY WOULDN'T HELP ME WITH MY MIND

<https://www.music-news.com/news/UK/134280/Ozzy-Osbourne-rules-out-further-Black-Sabbath-shows>

The 71-year-old frontman has insisted that when the 'Paranoid' rockers played their farewell show at Birmingham's Genting Arena in 2017, that marked the end of the band for him. However, Ozzy admitted he regrets not getting to play one last time with drummer Bill Ward. He told Rolling Stone magazine when asked about a reunion: "Not for me. It's done."

"The only thing I do regret is not doing the last farewell show in Birmingham with Bill

Ward. I felt really bad about that. It would have been so nice. I don't know what the



"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

circumstances behind it were, but it would have been nice. I've talked to him a few times, but I don't have any of the slightest interest in [doing another gig]."

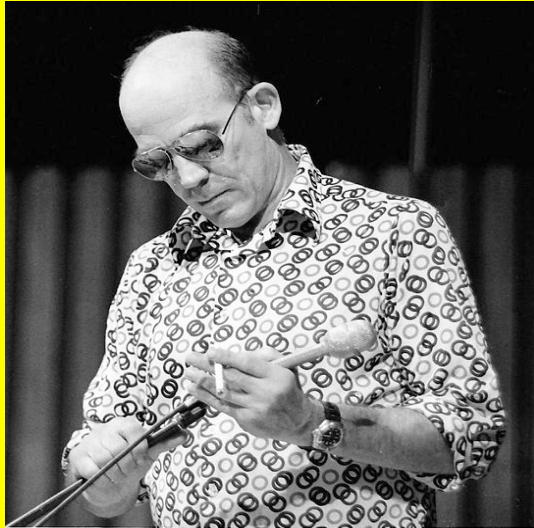
Bill was set to reunite with the 'War Pigs' group in 2015, but opted out of the reunion over what he called an

"unsignable" contract.

ROLLING STONES AT SIXTY

<https://www.music-news.com/news/UK/134236/The-Rolling-Stones-planning-a-huge-gig-to-celebrate-their-60th-anniversary-in-2022>





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](#)

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

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

Hunter S. Thompson

Sir Mick Jagger, 77, Keith Richards, 76, Ronnie Wood, 73 and Charlie Watts, 79 - have no plans to retire and Keith hopes they will all still be playing together in two years to celebrate the milestone. He told Rolling Stone magazine: "You might call it a habit. I mean, that's what we do. And also there's that thing between us, like, 'Whos going to be first to get off the bus?' You have to be kicked off or drop off, right? So it's like that. I really can't imagine doing anything else."

Speaking about their upcoming anniversary, he added: "I hope we're all there, man. It's something to look forward to." The band had to axe their most recent tour due to the Covid-19 pandemic but they hope to return to touring in the future.



RIGHT ON MIKE

<https://www.music-news.com/news/UK/134233/The-Smiths-drummer-Mike-Joyce-raffles-The-Queen-Is-Dead-platinum-disc-in-support-of-Back-on-Track>

The Gospel According to BART

It seems the 'War of Words' continues.. 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 ..BL

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

And that was this month's cpmunique from my fvourite roving reporter.

Mike Joyce is parting ways with his one of a kind Platinum Disc for The Smiths' iconic 'The Queen is Dead' album to raise money for Back on Track - a local charity who supports people facing multiple disadvantage in Greater Manchester.

Mike has got together with Salford born Tim Burgess from The Charlatans and #TimsTwitterListeningParty to arrange the event. For just £5, fans of The Smiths could win a special piece of music history whilst also helping people who have struggled with mental health and social isolation during covid19 lockdown.

Mike Joyce explained why this matters to him;

"I've been working with Back on Track for the last few years and I'm taking this opportunity to try and generate some much needed funding for the people they support in Manchester. Every penny that is generated from this venture will go towards the fantastic work that the charity does. So here's the story... I've been invited By Tim Burgess to play 'The Queen is Dead' in its entirety at his now infamous Listening Parties on September the 12th at 9pm and that became the catalyst to attempt to raise some money to coincide with the event."

THE LAST DAYS IN THE LIFE

<https://www.music-news.com/news/UK/134216/A-new-John-Lennon-biography-will-explore-the-final-year-of-his-life>

Drawing on new interviews, music historian Kenneth Womack's book 'John Lennon 1980: The Last Days In The Life' is set to delve into the "powerful, life affirming story" of the Beatles legend's



THE ^{gonzo} NEWSROOM



comeback after five years of self-imposed retirement.

Womack said: "Writing 'John Lennon 1980' is the result of my effort to tell the story of John's final year as a recording artist in the context of his life and not, pointedly, in terms of how he died.

"The former Beatle's last episode of greatness is an inspirational story unto itself — and I am proud to give it the treatment and fullness it deserves."

The book will be released on October 8, and looks at the inspirational and memorable highlights at the time, including his 'Double Fantasy' album with Yoko Ono and his 40th birthday.

In a press release, publisher Omnibus Press notes: "It is the story of how he lived rather than how he died."

The announcement comes shortly after Lennon's killer Mark David Chapman - who shot the musician outside his Manhattan apartment in December 1980 - has been denied parole for the 11th time and is now set to spend at least another two years behind bars for the murder.

THEY WANTED IT DARKER

<https://www.music-news.com/news/UK/134081/Leonard-Cohen-s-estate-specifically-declined-RNC-s-request-to-use-Hallelujah>

Representatives from the estate of Leonard Cohen are "surprised and dismayed" after they "specifically declined" Republican Party officials' request to use his song Hallelujah at their National Convention.

Two different cover versions of the late crooner's famous ballad were played twice during the broadcast on Thursday, during which President Donald Trump accepted the party's nomination for November's

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(except Monday) at
F. M.
Leaves Worcester at
F. M. 10:30, which
the care.
Norwich, July 22.

Providence &
FAIR
The Grafton and
Worcester at
Booke kept at the
Rice, N. E. Village,
the General Stage
THE
Leaves Worcester at
Providence at
morning and evening
support boats.
morning and evening
Worcester with trains
tickets sold at Providence
and Worcester
RIGHT TRAIN,
Providence Depot, Gloucester
B.P.C.
Leaves Providence for
Worcester at
6:20 A.M. train
with train for
6:40 P.M. train
with train from
own class tickets
make stop at Mill
ville, Northridge,
Watson, Waterford,
Worcester, Leominster,
Pawtucket.
RIGHT NOTICE
after they are read
No freight received
Worcester, South
Steam Prop
NEW
Garden Block
Worcester
HE subscriber has
No. 44 Front Street.
FAMILY
now prepared to furnish
AMONG AVERAGE
most commencing May 1.
THROUGH
Worcester at
The last on the
6:15 A.M. train will
passengers will leave
6:45 A.M. train will
passengers.
Leaves BOSTON at
7 A.M. train will
passengers at
Way Stations to take
up passengers.
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Pawtucket.
RIGHT NOTICE
after they are read
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Garden Block
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The last on the
6:15 A.M. train will
passengers will leave
6:45 A.M. train will
passengers.
Leaves BOSTON at
7 A.M. train will
passengers at
Way Stations to take
up passengers.
Leaves BOSTON at
7 A.M. train will
passengers at
Way Stations to take
up passengers.
Leaves BOSTON at
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of Patents, inventors of the U. S. Patent Office for
cases and forwarding to the said Office, whether or
manufactures to be patented, or deposited there, which
will be sent free of expense, and risk and will dispo
He prepares Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of
Inventors, and receive notices of Patent Office, and
Large and

THE above men
contains his stock
choices selection.

THE CONVERSION.

Front St.,

and a New Store,
Block at
Worcester,
which every article
to van THE EX-
and Worcester, for
Packets, Bundles,
charcoal, generally
Daily.
collecting and ne
trading and selling
care.
property entred
by the Boston and
from Worcester to
Worcester, and New Bed
ford, Mass.
forward for goods to be returned by the Express.
Office.—HARDEN & CO'S Office, 8 Court Street
Boston; J. H. KNIGHTS HAT STORE, 155 Main St
Worcester.
Feb 24, 1877.

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

THE **gonzo**
NEWSROOM



election, but legal reps for the estate has issued a statement insisting the track was used against their wishes. "We are surprised and dismayed that

the RNC would proceed knowing that the Cohen Estate had specifically declined the RNC's use request, and their rather brazen attempt to politicize and exploit in such an egregious manner

Western Produce Store.
Worcester, Feb 11.

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

Salem, Members: Pitt, Tanager, Bull, Bull
ford, also, to receive, to be returned by the Express.
Office.—HARDEN & CO'S Office, 8 Court Street
Boston; J. H. KNIGHTS HAT STORE, 155 Main St
Worcester.
Feb 24, 1877.

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

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on **WEDNESDAY** of each week.
The line is composed of the following Packetists:
New Schr. James L. Day, Capt. Nash.
" " Mary H. Chappell, Capt. Griffin.

The trains for Troy leave on the arrival the trains at Greatbush.
The trains for Buffalo leave Albany at 7 1/2 A.M. & 7 P.M.
The trains of the Pittsfield and North Adair Rail Road connect at Pittsfield.
The trains of the Hudson and Berkshire R.R. meet south of Catskill.

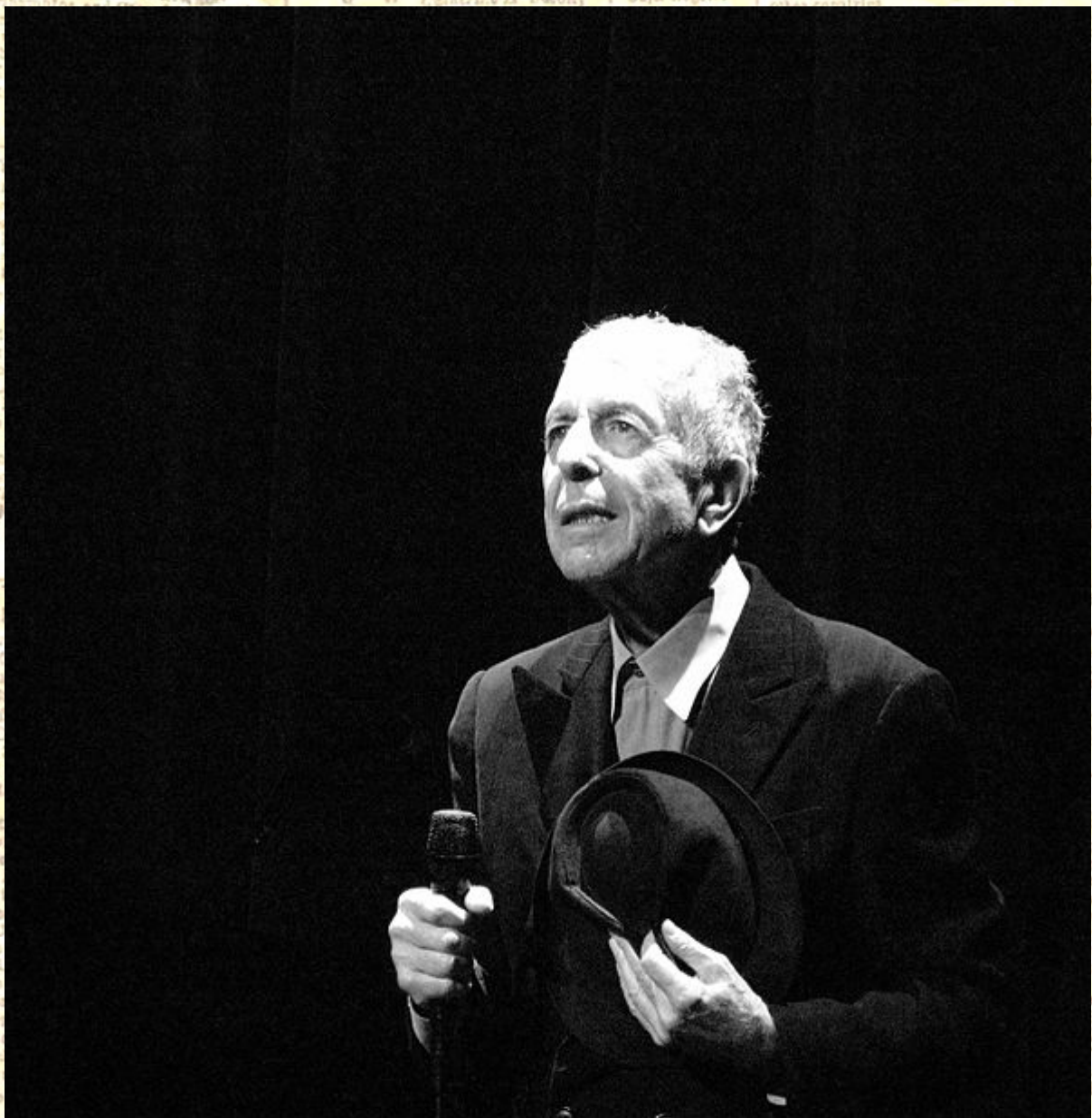
The Hudson and Berkshire R.R. meet south of Catskill.
The trains for Newburgh leave at 7 A.M. from Newburgh, and pass through Poughkeepsie, Wapping, and Poughkeepsie.
The trains from Newburgh leave at 7 A.M. from Newburgh, and pass through Poughkeepsie, Wapping, and Poughkeepsie.

NORWICH & WORCESTER
The above trains are commanded by express.
Freight from Norwich to Boston over the N.Y. & N.H. R.R. Freight collected in proportion to the distance.

ACCOMMODATION
Leave Worcester at 7 A.M. for Norwich.
Leave Norwich at 7 A.M. for Worcester.
Connects with the Western, and Providence & Worcester R.R.
NEW YORK
Leave Worcester at 7 A.M. for New York.
Leave New York at 7 A.M. for Worcester.
Connects with the New York & New England R.R. at Albany.

PROVIDENCE & WORCESTER
Leave Worcester at 7 A.M. for Providence.
Leave Providence at 7 A.M. for Worcester.
Connects with the Providence & Worcester R.R. at Providence.

THE GREAT NORTHERN
Leave Worcester at 7 A.M. for Boston.
Leave Boston at 7 A.M. for Worcester.
Connects with the Boston & Worcester R.R. at Boston.



Hallelujah," a statement to Reuters read.

Calling the number "one of the most important songs in the Cohen song catalogue, estate lawyers insist they are "exploring our legal options."

Brian J. Monaco, Sony/ATV Music Publishing's Global Chief Marketing Officer, also confirmed the denial on Friday, adding: "On the eve of the finale of the convention, representatives from the Republican National Committee

contacted us regarding obtaining permission for a live performance of Leonard Cohen's Hallelujah. We declined their request."

He quipped: "Had the RNC requested another song, You Want it Darker, for which Leonard won a posthumous Grammy in 2017, we might have considered approval of that song."

THE subscriber, by appointment from the United States Patent Office, is authorized to receive all the models, drawings, and specifications of patents, and to forward the same to the inventors, or their attorneys, or to the public, as may be required. He also prepares and deposits all the necessary papers and drawings, and all the necessary forms and drawings, to be presented to the Patent Office, and to receive all the notices and orders of the Patent Office, and to attend to all the business of the Patent Office, and to receive all the notices and orders of the Patent Office, and to attend to all the business of the Patent Office.

NEW STORE!
Worcester, Feb 11.

PRATT, DOWNES & SCOTT,
Successors to T.W. & O.P. BARRETT.
155 Main St. Worcester, Mass.



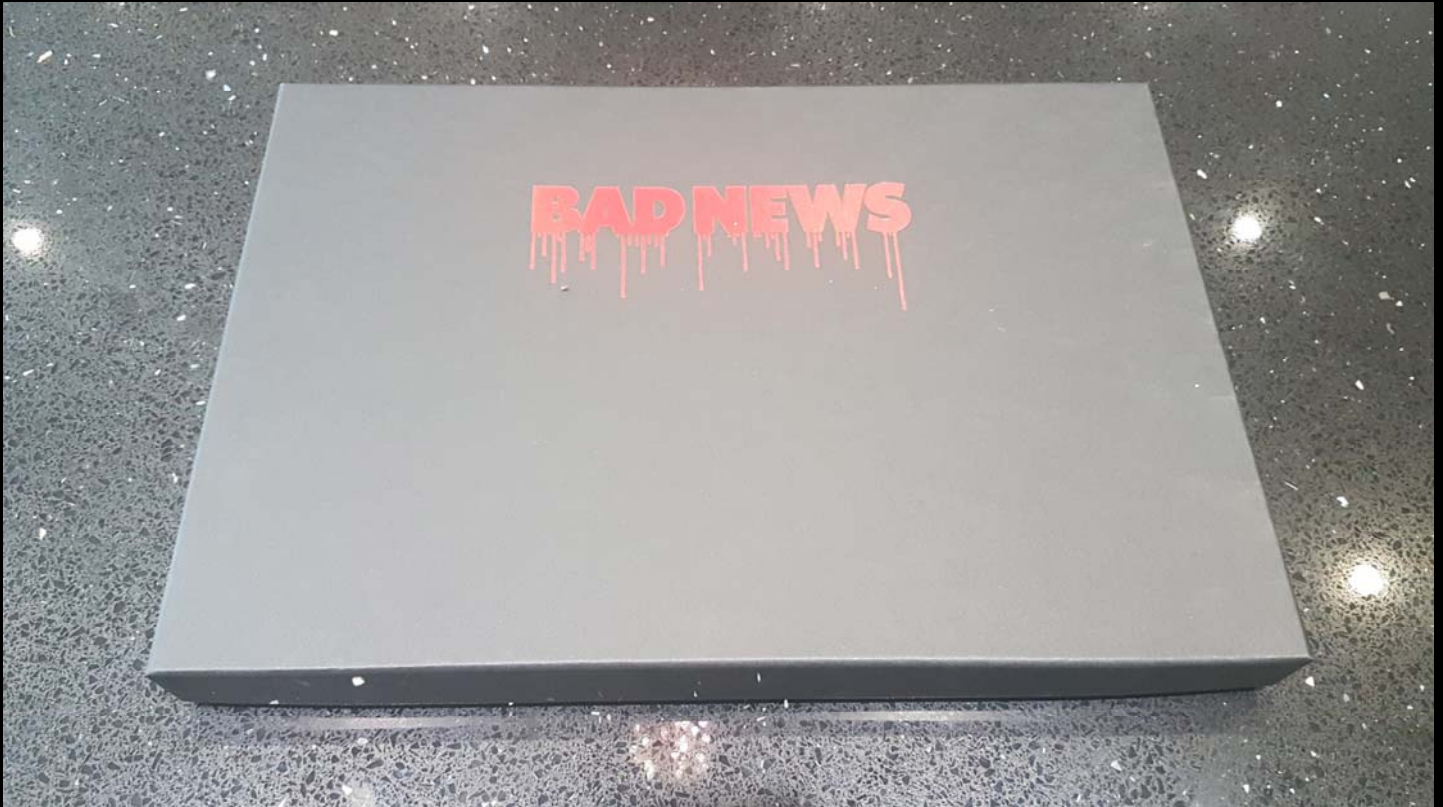
EYEWITNESS

So, ladies and gentlemen, here we are with a real world exclusive for you. Bad News, possibly the greatest rock band ever to have come out of this Scepter'd Isle, have finally released a box set of all their fantastic recordings, and their drastic waxings, and guess what? It's come out on Gonzo. Bloody hell, we're fantastic!

And here, for you, is a real exclusive; the first ever photograph of the aforementioned box set, all moist with anticipation and ready for you to take possession of them in an intensely sensual manner.

Enjoy.







A
JOURNAL

OF THE

Plague Year:

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

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

L O N D O N :

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

It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly the worst global crisis to happen in my lifetime, and I am 61 this year, and I think it's going to be the biggest game changer at least since 9-11, and possibly since the end of the Second World War. Whatever happens during the unfolding crisis, nothing will ever be the same again.

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

I told you a few magazines ago about my friend William Petrovic whom I christened Screaming Bill Petrovic during our brief and massively unsuccessful career as buskers in the middle of Bracknell city centre during the early summer of 1978. He has popped in and out of my life ever since, and most recently he has been commenting on the way that the world in general has been coping with the COVID-19 pandemic.

This morning he emailed me with a foul mouthed but amusing rant that I shall not even try and paraphrase for these pages. The subject of his ire this morning was those people who somehow think that being forced to wear protective masks under some circumstances is somehow an affront to their civil liberties.

He sent me a link to this Indian newspaper:

“As the Covid-19 pandemic continues to affect the world, government measures to contain the virus are witnessing a pushback globally. A large number of people have taken to the streets in various countries, protesting the mandatory use of face masks, and other lockdown rules.

Many of these demonstrators have argued that by making these rules compulsory, local authorities are infringing on their personal rights and freedoms. Some have even alleged that wearing a face mask causes more harm than good, by increasing the intake of carbon dioxide and reducing the amount of oxygen in the body — a claim doctors have repeatedly refuted.

The World Health Organisation (WHO)

too has repeatedly issued directives urging people to wear face masks in public places. According to the UN body, the mask can provide “a barrier for potentially infectious droplets”.

Nonetheless, thousands of ‘anti-maskers’ have gathered across the world, deliberately flouting norms like social distancing.”

<https://indianexpress.com/article/world/covid-19-a-look-at-anti-mask-rallies-held-around-the-world-amid-the-pandemic-6585722/>

He then sent me some pictures from Associated Press, showing people carrying placards claiming that having to wear masks is tantamount to communism, but I cannot reproduce from here for copyright reasons. And I cannot reproduce his comments on these photographs without contravening all the guidelines that I have set up to make this magazine what it is

Sufficient to say that he was not impressed by his plans. “Why some of these people are so bloody stupid, and blame everything on a bunch of non-existent Marxist social guerillas I don’t know”, he wrote. Referencing the Covid Conspiracies piece that Alan wrote a few issues ago, he takes it even further, attacking the bedrock of the beliefs of the anti-mask brigade.

Back to the Indian newspaper:

“Here is a look at some of the anti-mask protests that have occurred worldwide.

COLLATED BY THE GIN REAPER

'Unite for Freedom' protest in London's Trafalgar Square

Thousands of demonstrators gathered at Trafalgar Square in London last month to protest against the Covid safety measures imposed by the UK government. Several photographs and videos shared from the event show protestors climbing up the historic Nelson's Column monument and calling for an end to mandatory measures such as mask wearing and social distancing, CNN reported.

The protestors, a majority of whom did not wear masks or practise physical distancing, were photographed carrying signs with slogans that read: "masks are muzzles" and "Covid is a hoax", as per reports.

The 'Unite for Freedom' protest was organised by a number of anti-lockdown groups.

Hundreds attend anti-face mask protest outside Edinburgh parliament building

At least 500 to 600 people attended an anti-mask protest outside the parliament building in Scotland's capital city of Edinburgh on Saturday. The demonstrators, some of whom brought children along, were seen carrying flags and placards condemning the government restrictions.

The march was organised by a group called 'Saving Scotland', which describes itself as a "grassroots health movement". A post shared to promote the event on Facebook read, "(it is) time to stand up together, and listen to real scientific evidence in regards to the health of the Scottish people".

According to the group, the lockdown was causing "more harm than the virus", BBC reported. They also encouraged Scots to say "no to mandatory vaccines and masks. No to secondary lockdowns." Scotland's National Clinical Director Prof Jason Leitch told BBC that he believed the protests were "deeply irresponsible". "Do they think we're making it up? 194 countries are making up a viral pandemic," he added."

But , of course, that is exactly what they think. Their thought processes go something like this:

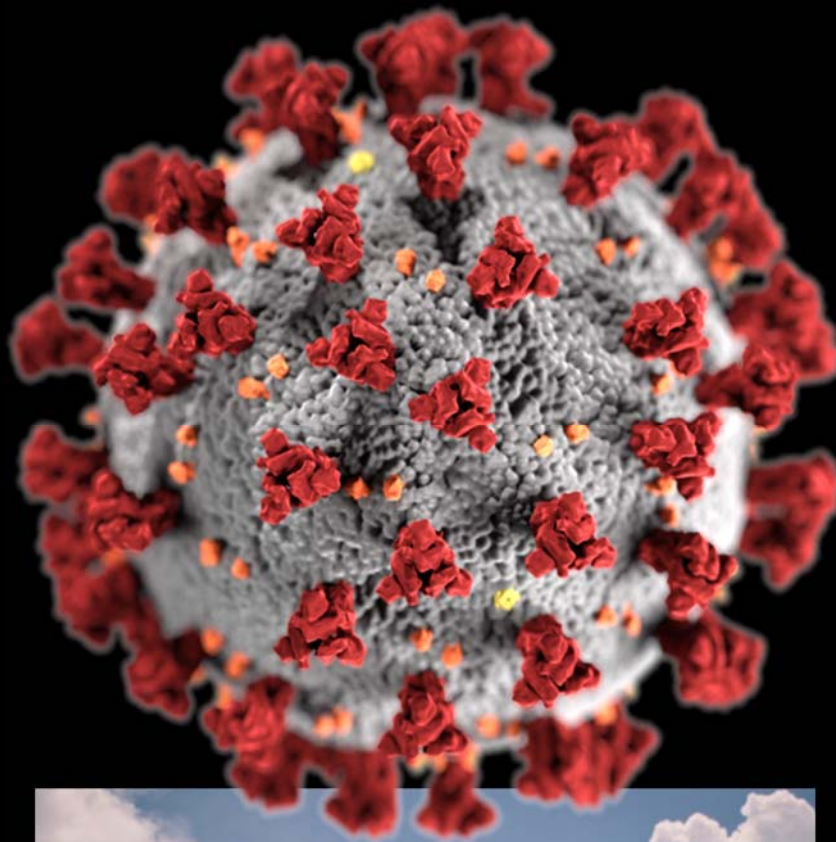
"Blah blah blah new world order, blah blah blah Bilderbergers, Blah blah blah Trilateral Commission"

And then, of course, they will be bringing the Illuminati into it. Well, we all know that the Illuminati exists because they are the mortal foes of a certain bunch of time travelling anarchists called the Justified Ancients of Mu Mu, but I am totally aware that I am disappearing down an Erisian rabbit hole here.

"Never underestimate the power of human stupidity" said another one of my time travelling heroes, whose name I appropriate on occasions. And I think this is the best, and most apposite quote for this occasion. Do I think this is all one enormous conspiracy? No, of course I don't. Do I think that all the protests are being managed by a singular and sinister organisation? No, not really. Do I think various shadowy organisations across the political spectrum are manipulating these events for their own ends? Possibly.

But the most worrying aspect of all of this is that it underlines how little faith so many people, in fact I would go so far as to say most people, have in their elected officials. So many people seem to have lost any faith in the rule of democracy, and I have come across more people than ever who believe that elections both in Britain and America are fixed.

And this is a very worrisome thing. I would love to say that this was the year in which we Immanentised the Eschaton but sadly it is only the year where we gained and then lost a whole bunch of utopian dreams before finding ourselves back way below where we started from.



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

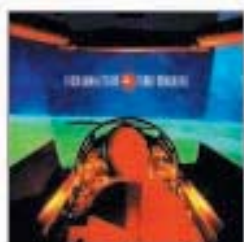
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

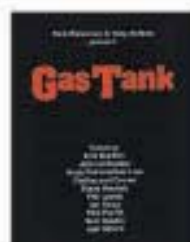
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

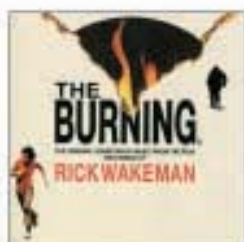
WZ41-40



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

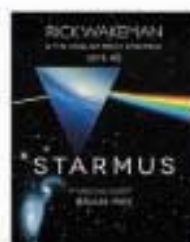
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

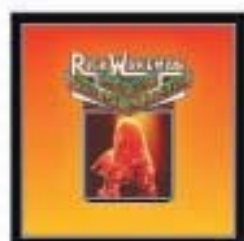
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG205CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

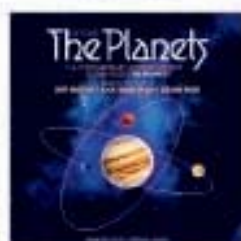
W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



WAKEMAN'S MUSIC EMPORIUM

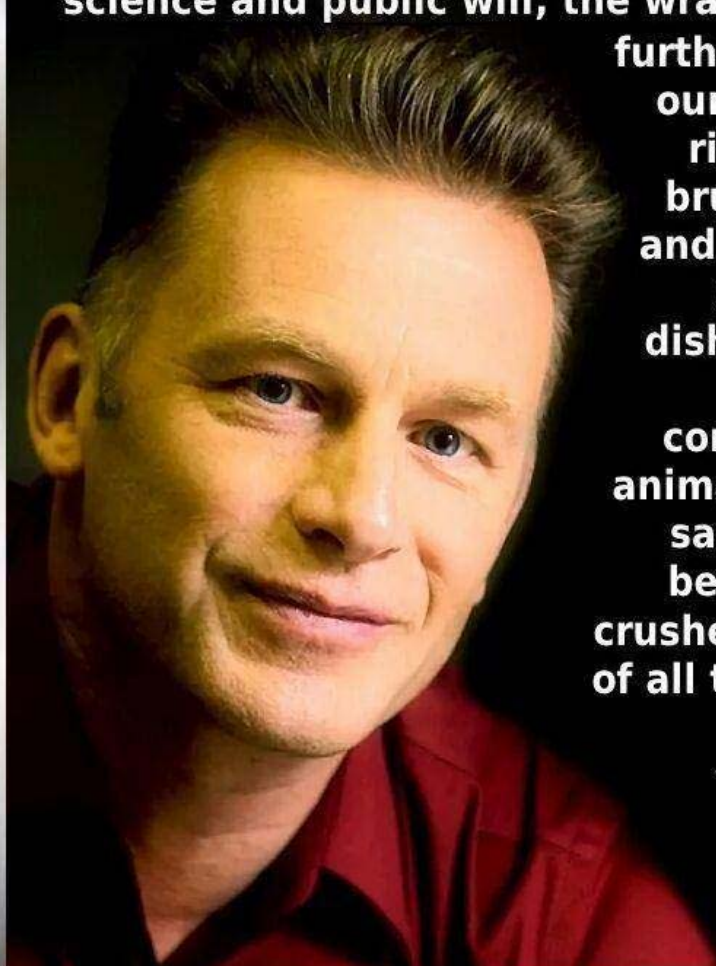


Available from rickwakemansmusicemporium.com
and all other good music retailers



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:
New Schr. James L. Day, Capt. Nash.
" " Mary H. Chappell, Capt. Griffin.

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NORWICH & W...
The above vessels are
commanded by experienced
Freight from Norwich
Bale Goods for this
line over the N. York
Freight directed to
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the
Western, and Providence
NEW YORK
Leave Worcester for
except Sunday, on the
Boston at 6 P. M.
Leave Allyn's Point
except Monday) at 10
F. M.
Leave Worcester at 6
Fares 175-180, with
the care.
Norwich, July 22.

Providence &...
The Grafton and New
Worcester at 10
Booke kept at the
Boe, N. E. Village, C
the General Stage Of
THE
Leave Worcester at 7
Providence at 7
morning and evening
support boats.
morning and evening
Worcester with trains
tickets sold at Providence
Worcester and Worcester
BRIGHT TRAIN
recondite Depot, Glouce
BRIGHT
Leave Uxbridge for Providence
Leave Providence for
the 6:20 A.M. train from
Worcester with train for Boston
the 5:40 P.M. train from
Worcester with train from Boston
on class tickets sold
stop at Millbury, Westborough, Orange, Fair
ville, Northbridge, Wrentham, Uxbridge, Millville,
Stoughton, Waterford, Wrentham, Hamlet, Millville,
Stoughton, Leominster, Valley Falls, Central Falls and
Pawtucket.
M. A. C. HINCKLEY, Capt.
BRIGHT NOTICE-- Goods remaining at depot 48
hours after they are ready for delivery will be charged storage.
No freight received after 5 P.M. of March 23.

Worcester, Southbridge, and Sturbridge
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 prices.
AMONG ARRANGEMENT COMMENCING MAY 1.
THROUGH PASSENGER TRAINS.
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
The last on the arrival of the New Haven Train.
8 1/2 A. M. train will take up on one east of Framingham
passengers will leave Millbury at 8 1/2 A. M. and 2 P. M.
passengers will leave Millbury at 7 A. M. and 4 P. M.
4 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.
10 A. M. train will take up one east of Framingham.
4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sunday.
8 A. M. train is the New York Steamboat Train, to
New York, to run as heretofore, without stops, except at
Springfield.
Passengers for Millbury and Sturbridge will take the 8 A. M.

SEEDS. Together with a general assortment of Garden
Tools, 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. 217 13 Washington Square.

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

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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





I'M ON BOARD!

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



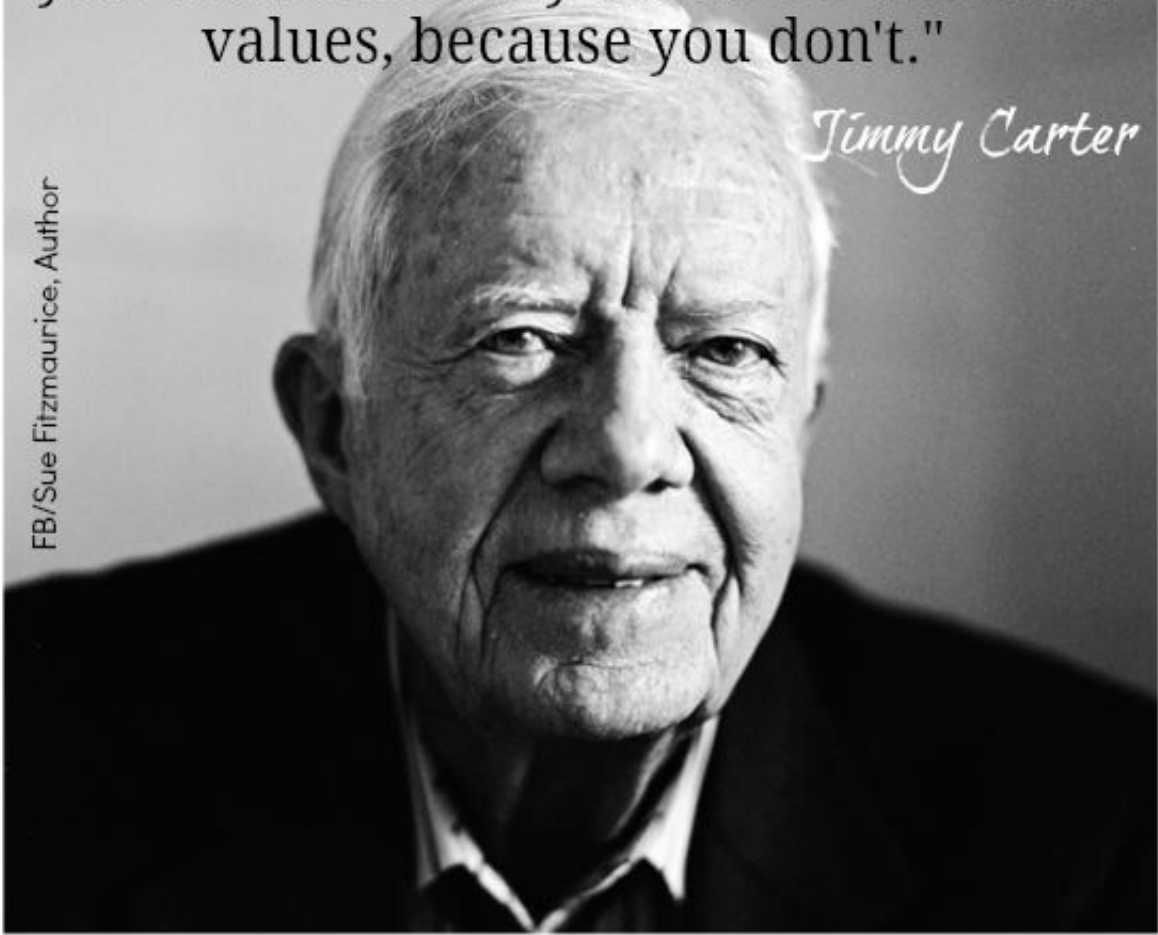
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

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.



your  cards
someecards.com



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

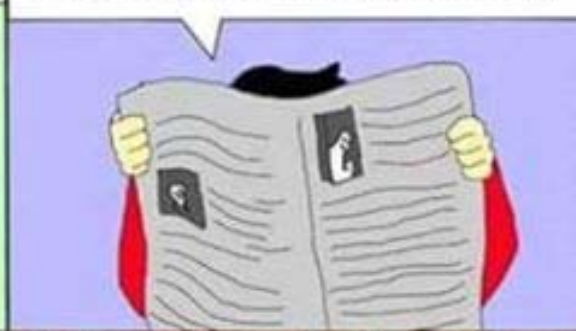
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



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



Sex?



No...

Prog



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





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/strange-fruit-show-364-smell-the-roses-dungeon-synth/>

28-06-2020 – SHOW 364 – Smell the Roses: Dungeon Synth

Bab L' Bluz: Il Mata
The Weekenders: Inelegantly Wasted In Papa's Penthouse
Pad In Belgravia
L'éclair: Carousel
Mimico: The Lost Sinner
Michelle Mercure: Solo Dance
The Architect: Run X Reverie
Etuk Ubong: African Struggle
Jazz Sabbath: Children of the Grave
Liraz: Zan Bezan
Faer Nomuth: The Sadist
Deathbard: Abandoned in a Cold War
Malcolm Arnold: Bringing in the Mule Trains
John Ylvisaker: A Gay Clinch
David Devant and his Spirit Wife: Pimlico
Chouk Bwa and the Angstromers: Sali Lento
Ghost Town Blues: Poor Man's Blues
Kansas Smitty's: Judgement
Greg Fox: Parasthesia
Toby Hay and David Ian Craig: Capel Y Craig – Improvisations
R B Russell: Midsummer
Molly Ringwraith: Ghost of H.P. Lovecraft
H.P. Lovecraft: At the Mountains of Madness
Whispering Mirrors: Calling Forth
The Eddie Thomas Singers: Harlem Nocturne
David Crosby: I'd Swear There was Somebody Here

Listen
Here



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

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



Monolith Orchestra
Alessandro Bertoni
Bonzo Fimbres
Atomic Time
<https://www.facebook.com/atomicband/>
Custard Flux
<https://www.facebook.com/custardflux/>
Lazleitt
<https://www.facebook.com/lazleitt/>
Tomasz Piwecki
<https://www.facebook.com/TomaszPiweckiMusic/>
The Unified One
<https://www.facebook.com/TheUnified1/>

<https://www.mixcloud.com/ronald-marquiss/fnp-381-ss-08-09-2019/>

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**

Maintaining Biodiversity

To preserve biodiversity, it is important to ensure the negative impacts of human interactions with ecosystems are kept to a minimum.

As the negative impacts of human interactions with ecosystems have become clearer, measures have been taken by scientists and concerned citizens to change these interactions and reduce their impacts on biodiversity.



Breeding Programmes

Breeding programmes for endangered species have been set up in zoos and wildlife parks. These aim to breed the animals in protected conditions and then release them back into the wild.



Protection & Regeneration

Rare and endangered habitats in nature reserves and national parks, for example, are protected by laws and regulations. Also, some habitats are being regenerated by careful management.



Reintroducing Hedgerows

Where farmers grow large areas of one type of crop (known as monoculture), hedgerows provide a haven of biodiversity. Many were removed in the past to make it easier to use large farm machinery, but they are now being reintroduced, sometimes with government grants.



Reducing CO₂ Emissions

Some governments are taking steps to reduce deforestation and CO₂ emissions. Many South American countries have laws that limit deforestation to preserve the Amazon rainforest. Many governments are also setting targets for lower CO₂ emissions.



Recycling

Efforts are being made to encourage people to recycle and reuse resources where possible to reduce the amount of waste being dumped in landfill sites.

Conflicting Pressures of Maintaining Biodiversity

Many of the measures aimed at maintaining biodiversity can conflict with the economic needs of a population. This is especially true in developing countries where ongoing economic development is vital for food, water and energy security.

For example, by implementing laws to prevent the deforestation of land that could be used for agriculture, mining and energy development, many countries risk damaging the economy and the livelihoods of local people.



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).

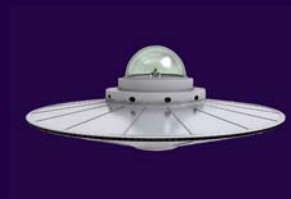
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Ella & the Three Voices

Mack, Juan-Juan & Switch talk to Dr. Louis Turi about his work in Astropsychology and his UFO abduction experiences. Long-time super-fan & pilot LJ Lilliman calls in to talk about her unopened collection of Wingman books. Ella the Psychic guesses what Switch, Security Chief Willy Clubb and Pistol Pete look like just by hearing their voices. Switch reports on people seeing strange things in the sky that aren't UFOS.



Listen
Here

<http://radioactivebroadcasting.com/military-first-responder-channel/item/4315-ella-the-three-voices>



Ian Mitchell (1958-2020)

A musician who was in the Bay City Rollers at the height of the frame has died. The guitarist joined the band in 1976, when he replaced bassist Alan Longmuir and although he left the group just seven months later, he made a long-lasting impression on the band.

A statement posted on the Bay City Rollers' Facebook page reads: "We are deeply saddened by the news of Ian Mitchell's death.

"Our thoughts and prayers are with his wife Wendy, their family and friends.

"Rest In Peace, Ian."

Fellow guitarist Stuart Wood has also paid tribute to the late star on the social networking site.

He said: "Very sad, sad news about Ian Mitchell.

"We'd like to send our love and condolences to [his wife] Wendy and all Ian's family and friends...

THOSE WE HAVE LOST

"You are in our hearts. I have many fond memories of Ian not only in the BCR days but also when we played together in the 80's with The Passengers..."



William Whitney Pursell (1926 – 2020)

Pursell was an American composer and onetime session pianist. He had a brief but successful career as a pop musician before continuing on as a session player. He is best known for the top ten hit "Our Winter

Love."

Pursell was born in Oakland, California and raised in Tulare. He studied composition in Baltimore and arranged for the U.S. Air Force Band while serving in World War II.

In 1962 he signed with Columbia Records, and the hit single "Our Winter Love" was released that year, which hit No. 9 on the Billboard Hot 100, in addition to hitting No. 4 on the Easy Listening chart and No. 20 on the Hot R&B Singles chart. A full-length album entitled *Our Winter Love* was released the following year. The album reached #15 on the Billboard 200 on the strength of the popularity of the title track. The arrangements for the album were made by Bill Justis and Pursell, and the orchestra was conducted by Grady Martin.

His follow-up single "Loved" reached Billboard position 121. Pursell later recorded for Epic, Henry Stone's Alston, and Dot, but never hit the pop charts again. He played piano on many of Johnny Cash's albums in the 1960s, and worked as a session musician and arranger for Patsy Cline, Johnny Paycheck, Hoover, Joan Baez, Eric Andersen, Scotty Moore, J.J. Cale, Willie Nelson, Dan Fogelberg, and others. In 1985, Pursell was named Composer of the Year by the Tennessee Music Teachers Association.

On September 3, 2020, Pursell's daughter, Laura, announced on Facebook that he had died at Vanderbilt Hospital in Nashville

THOSE WE HAVE LOST

after contracting COVID-19 and developing pneumonia. He was 94.

Rinat Ibragimov (1960 – 2020)

Ibragimov was a Russian-Tatar classical double bass player, best known as the principal bass of the London Symphony Orchestra and for his solo performances. After studying cello for ten years, Rinat Ibragimov switched to playing the double bass at age 16. He studied at the Ippolitov-Ivanov State Musical Pedagogical Institute in Moscow with Georgy Favorsky and at the Moscow Conservatory with Professor Evgeny Kolosov, where he also studied conducting

with Dmitri Kitaenko.

Rinat Ibragimov suffered a stroke in 2014, leaving him unable to perform, though he continued teaching occasionally at the Guildhall School. He died on September 2, 2020.

Lucille Starr (1938 – 2020)

Starr was a Canadian Franco-Manitoban / British Columbian singer, songwriter, and yodeler best known for her 1964 hit single, "Quand Le Soleil Dit Bonjour Aux Montagnes" ("The French Song").



THOSE WE HAVE LOST



Starr was born Lucille Marie Raymonde Savoie in Saint Boniface, Manitoba. She was raised in Port Coquitlam and Coquitlam's Francophone community of Maillardville, British Columbia, where she learned to play guitar, bass and mandolin.

Savoie started her musical career with the local group Les Hirondelles. She met and married country singer Bob Regan, and, using the stage name Lucille Starr, she began performing with him as a country singing duo called "Bob & Lucille". Between 1958 and 1963 they released several 45 rpm

records that were mainly covers of an eclectic mix of fashionable country, pop, rockabilly and folk songs of people such as



THOSE

Perry Como to Connie Francis.

At A&M Records, Starr recorded a song called "The French Song" that was produced by Herb Alpert. It was recorded in both French and English. In 1964, at a time when The Beatles dominated the music charts, "The French Song" was an international success that made Starr the first Canadian artist to have a record sell over a million copies.

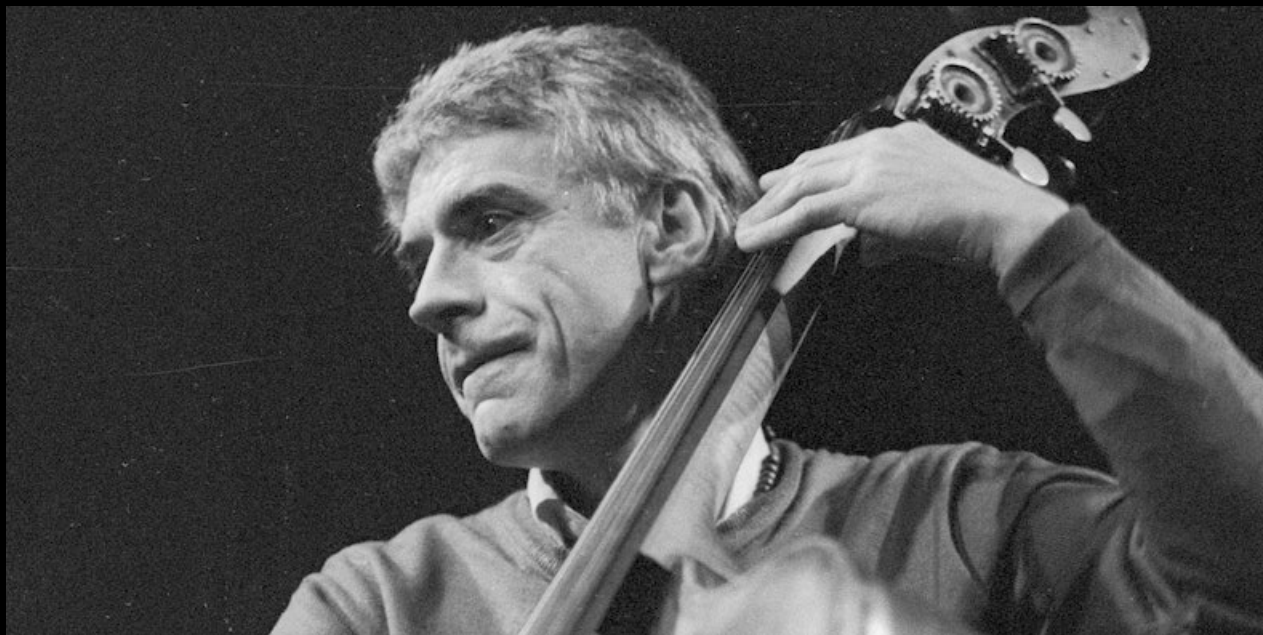
Back to You: the Life and Music of Lucille Starr, a jukebox musical with a script by Tracey Power, was performed at the Prairie Theatre Exchange in Winnipeg in November 2010.

Starr died, in Las Vegas, Nevada, in the early morning hours of September 4, 2020. The announcement of her passing was

made on Facebook by fellow Canadian artist, Joyce Smith.

Gary Peacock (1935 – 2020)

Peacock was an American jazz double-bassist. He recorded a dozen albums under his own name, and also performed and recorded with major jazz figures such as Albert Ayler, Paul Bley, and Bill Evans. In addition, he recorded over twenty albums with Keith Jarrett's "Standards Trio", which also featured drummer Jack DeJohnette, and which existed for over 30 years. DeJohnette stated that he admired Peacock's "sound, choice of notes, and, above all, the buoyancy of his playing."



THOSE WE HAVE LOST

Pianist Marilyn Crispell called Peacock a "sensitive musician with a great harmonic sense." He died peacefully at his home in upstate New York on September 4, 2020, with no cause of death immediately reported. He was 85.



Bruce Williamson Jr. (1970 – 2020)

Bruce Williamson was an American R&B and soul singer and a onetime lead singer for The Temptations. Born and raised in Los Angeles, California, Bruce started singing in

church at a young age. Williamson's love for music began after experiencing jealousy over his cousin's frequent choir leads. Having sung gospel music for most of his life, he also began singing R&B music in local clubs. Williamson later took his talent to the famous Las Vegas Strip, fronting the popular cover, funk band, BlackBerry Jam.

Williamson had shown interest in joining the legendary Temptations music group since 1994. In an effort to help sign a fellow Vegas group to a label, Williamson made a contact and friendship in Temptations vocalist Ron Tyson. In 2006, Williamson first learned from Tyson that he was a member of the group but said he was in denial of it until founding member Otis Williams called to tell him the news himself. Many of the Temptations' fans learned of Williamson's entry after former member G.C. Cameron told a New York City radio station that he was leaving the group to continue his solo career.

Williamson died on September 6, 2020 in Las Vegas after battling COVID-19. At the time of his death, Williamson was working on a gospel project with a reloaded BlackBerry band entitled Send the Rain.

THOSE WE HAVE LOST



Mohinder Singh Sarna
(a.k.a. S. Mohinder)
(1925 – 2020)

Mohinder was an Indian composer. He was born in a small town called Sillanwali in 1925. At the time the city was located in the Montgomery District of Punjab (British India). Mohinder's father Sujan Singh Bakhshi was a sub-inspector in the police

THOSE WE HAVE LOST

forces.

His father was transferred and the family moved to a comparatively larger city Lyallpur, British India now Faisalabad, in Pakistan, where young Mohinder in the 1930s started an apprenticeship with an accomplished Sikh religious vocalist Sant Sujan Singh.

He honed his skills for several years in accordance with classical music in the tutelage of Sant Sujan Singh. Initially he strived to be a singer. Later his family moved to Sheikhpura (now in Pakistan), close to Nankana Sahib, the birthplace of the founder of Sikhism (Guru Nanak).

Mohinder Singh eventually moved to become a music director in Filmistan Studio, which was churning out films. He composed music for them for almost half a decade. By the turn of the millennium, he was settled in US, often attending meetings with local music enthusiasts to offer his insights in 1990s and early 2000s. He passed away in Mumbai at the age of 95 on September 6, 2020.

Veikko Olavi "Vexi" Salmi (1942 – 2020)

Salmi was a Finnish lyricist. He wrote the lyrics to numerous popular songs for several prominent artists, including Irwin Goodman, Jari Sillanpää, and Katri Hele



na. His career as a lyricist began in the 1960s, and continued until his death. During his prolific career, he wrote the lyrics for over 4,000 songs, more than 2,400 of which have been recorded. In addition to song lyrics, he authored several novels and one collection of poetry. Salmi's latest work also included collaborating with Ilkka Lipsanen on a 60th anniversary album, and he also acted as a judge in a television programme on music lyrics.

Salmi was awarded the Juha Vainio Writer's Award in 1993 for his long and successful career as a lyricist. Another music writer's award, the Vexi Salmi Award, was named after him in 2003. Salmi died on September 8th, from a rapidly progressing disease. He was 77 years old at the time.

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

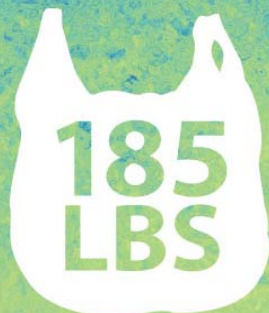


Plastic constitutes approximately

90% of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details



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”

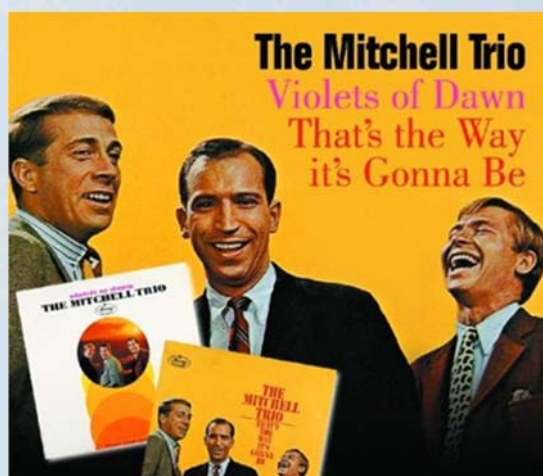
Label: Cog Sinister
Release Date: 3rd April 2020
Catalogue Number: COGGZ132CD
Barcode: 5056083206025
Format: CD Album

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



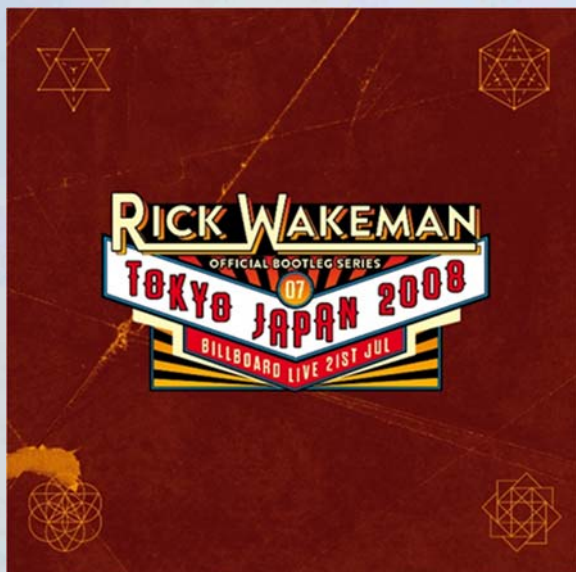
The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

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

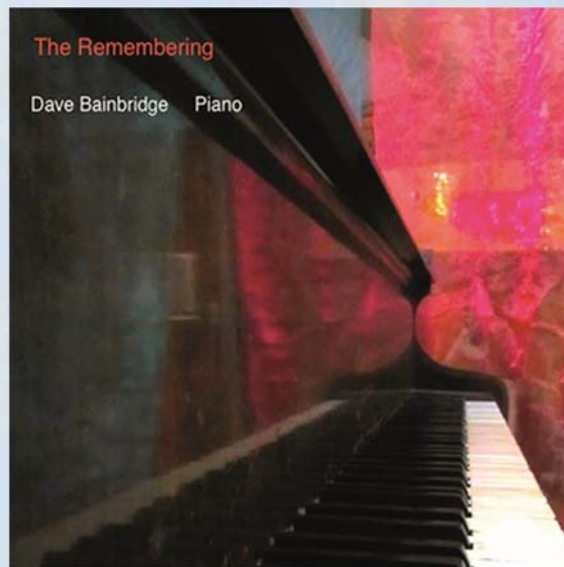
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis,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

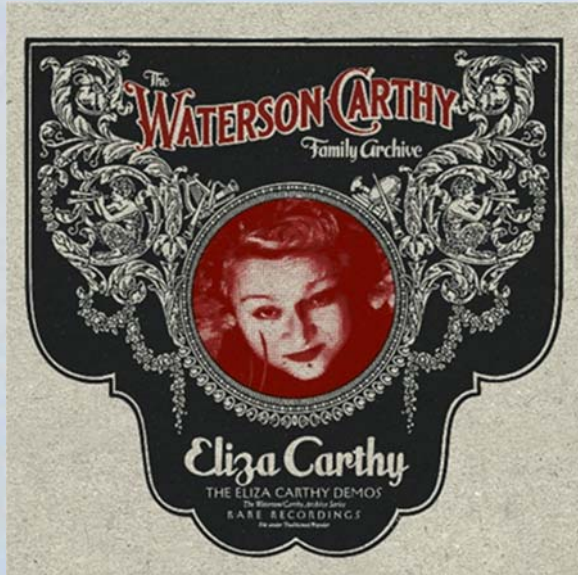
Dave Bainbridge - December 2015

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"

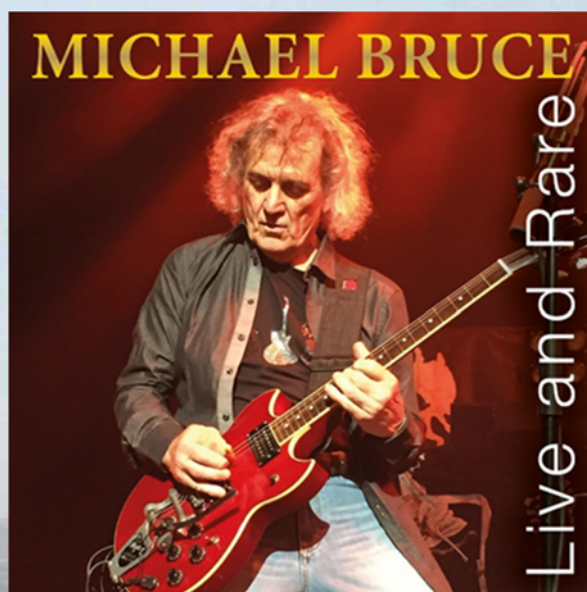
Label: Cog Sinister
 Distribution: Plastichead
 Release Date: 10th July 2020
 Catalogue Number: COGGZ134CD
 Barcode: 5056083206049
 Format: CD Album

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



YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



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>



12 cute and fuzzy Guinea Pigs boarded a plane and flew to a second chance. Yes... little piggies can fly. Pilots Jonathan Plesset

and Brad Childs, who may have a new doppelgänger, flew to Columbus, Ohio to bring 12 little piggies to a new beginning.



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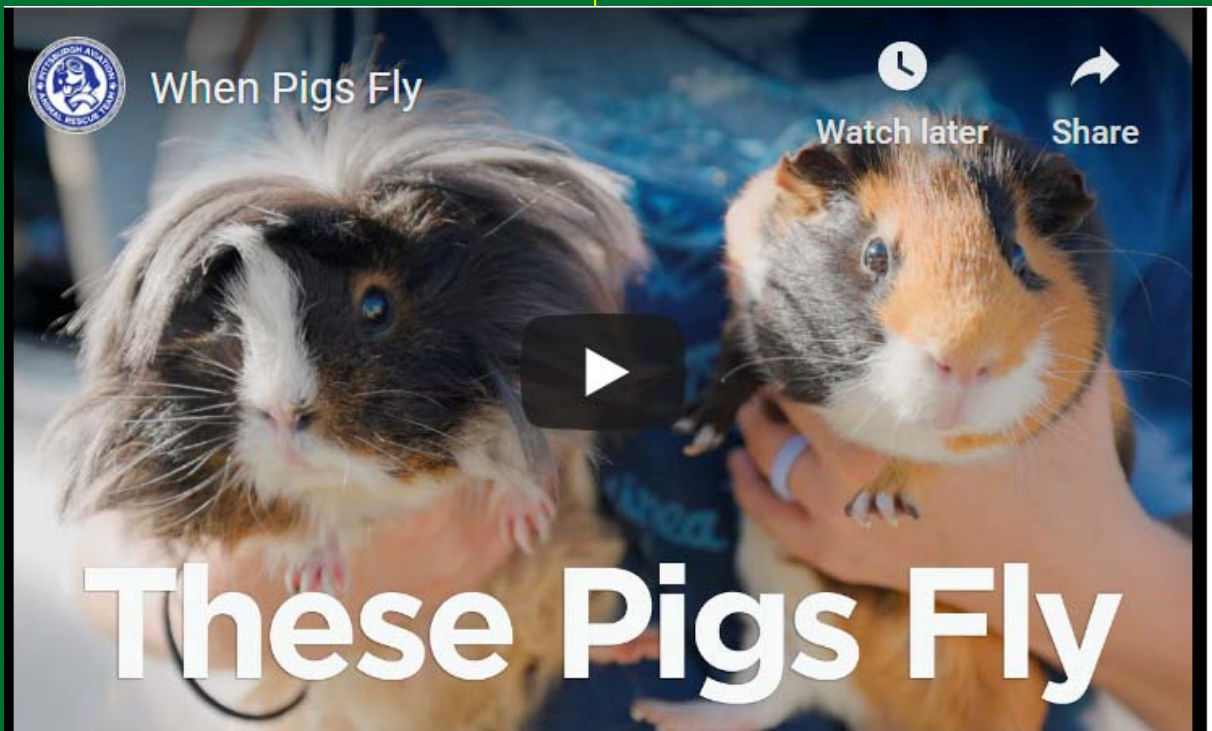
for homes for these little guys.

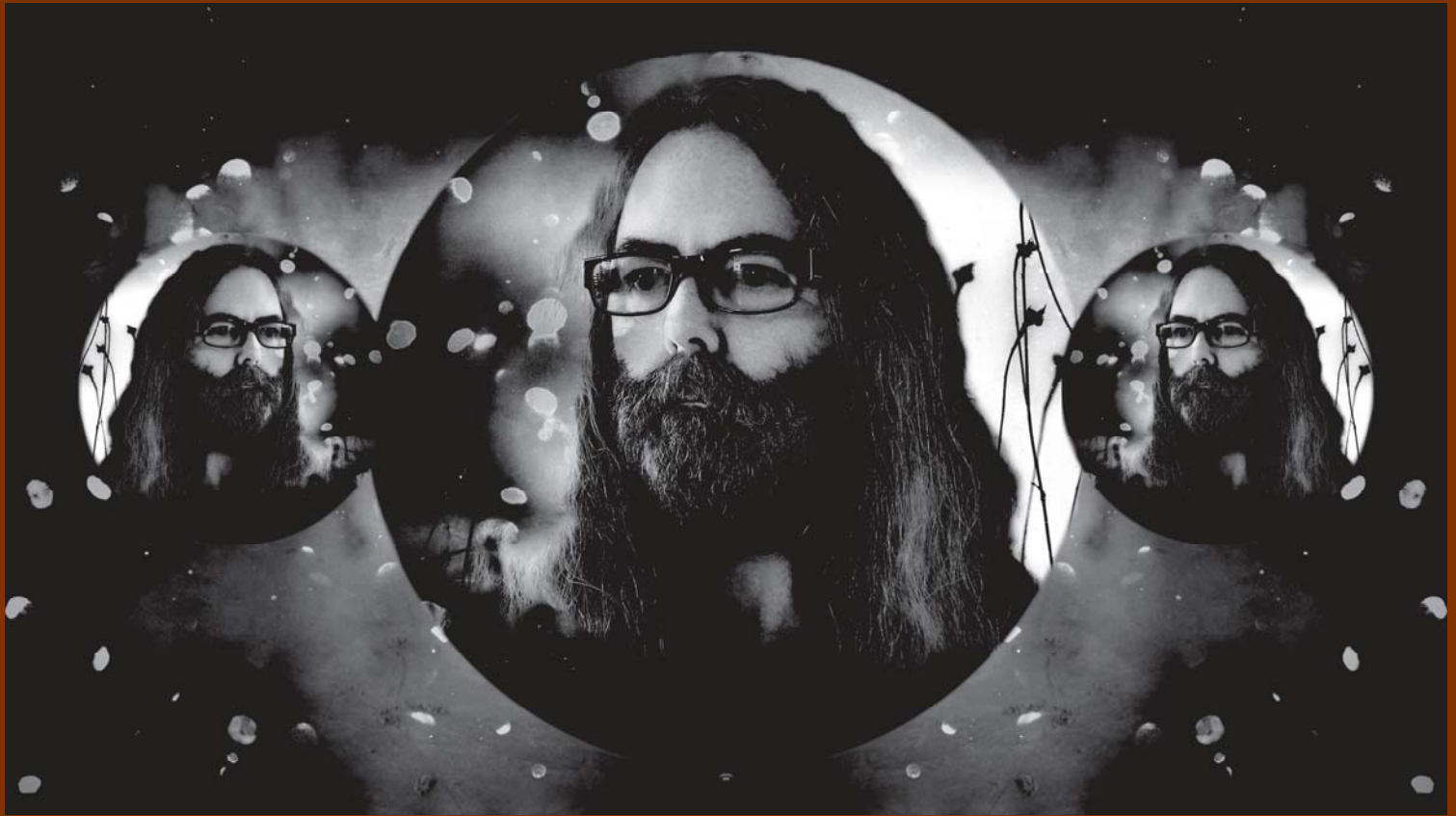
Thank you to our pilots, the support teams, and the amazing crews at Rickenbacker International and the Allegheny County Airport for helping us fly this unique rescue mission. Watch the video and learn how one of these piggies bears a striking resemblance to one of our pilots



Upon landing at Rickenbacker International Airport Brad and Jonathan met up with Woopsadaisy Guinea Pig Rescue where they were ready with 12 adorable piggies who needed airlifted to the folks at Wheel Care Guinea Pig Rescue who would be arranging

https://nodogleftbehind.org/2020/09/07/when_pigs_fly/





Elegant Simplicity

Steven McCabe and I were having a conversation recently about his latest album, and I felt that after nearly 25 years we really ought to sit down properly and do an interview, as for some reason it had never happened! I first came across Elegant Simplicity back in 1996 and reviewed both 'Natural Instinct' and a sampler album in Feedback #33. Both of these albums came to me as cassettes, and over the years I have become quite a fan. I think I have reviewed something like 15 of his albums, but still haven't got to the first 7! The man has been wonderfully prolific, yet to many in the prog scene he is somewhat unknown even though he has produced some wonderful music and has one of the best websites around. So, I guess the question has to be....

Who, what or when is Elegant Simplicity?

Elegant Simplicity was born in Leeds, Yorkshire and is an outlet for the music in my head made real! The early cassette releases featured just me playing anything I could get my hands on. Then I met Ken Senior (via an advert in a Prog magazine, I think) and he took care of the vocals. Some of the songs on the first CD release were in the live set of a band I was in based out of Harrogate. As budgets got bigger and the equipment I used got better, I reached a position where I was able to finance my first CDs. Since then, I have been able to utilise a full band on all but my Xmas singles - I do everything on them just for fun! Now I have musicians from all over the world contributing bass, drums, flute, sax, trumpet and even vocals! All I play is the guitar and keyboards! It's an expensive way of recording, but worth it for the extra vibe that they bring. As a result of all this, Elegant Simplicity is an entirely studio-based project.

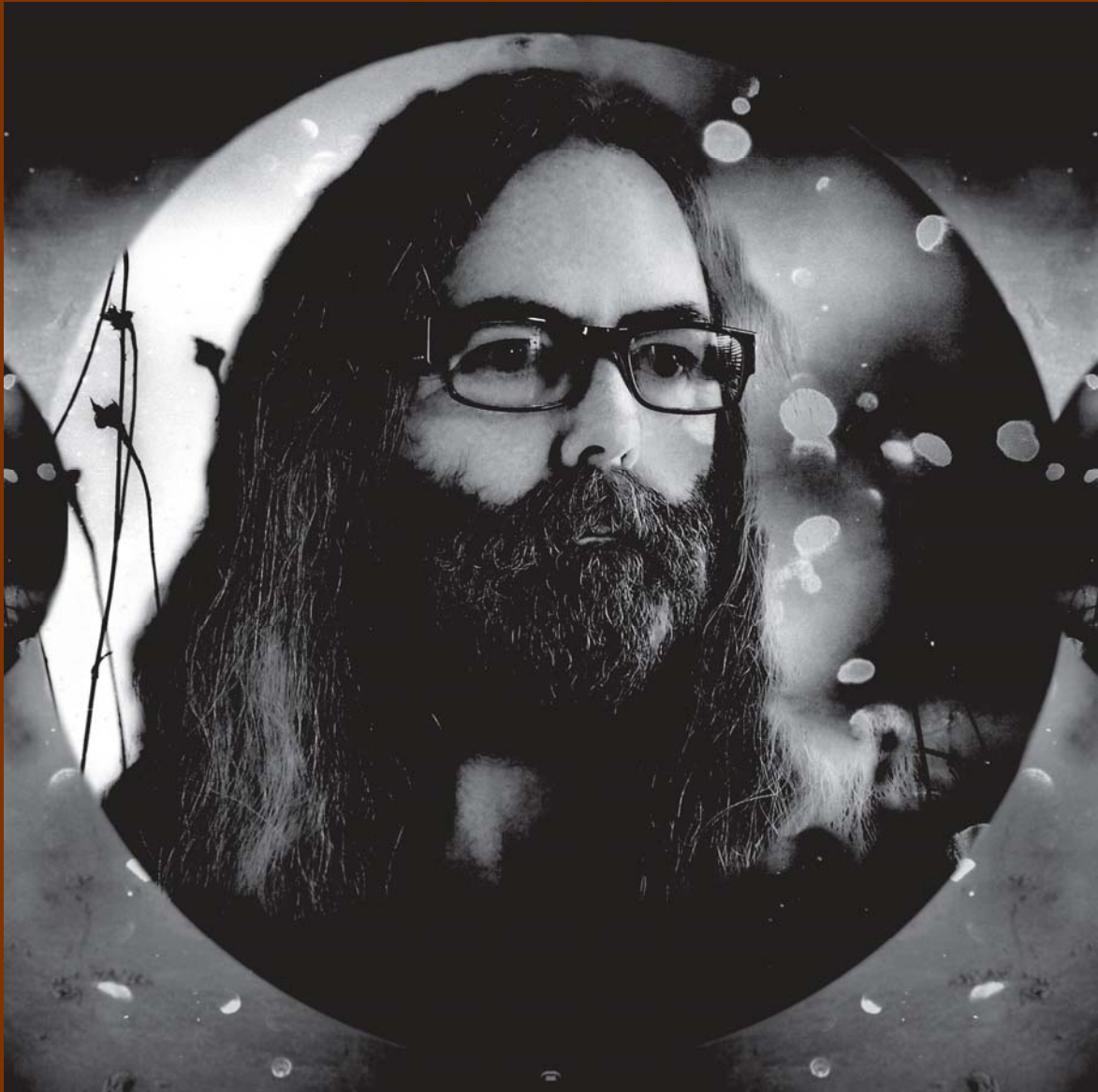
KEV ROWLAND

Who initially inspired you to get involved in music, why, and what keeps you motivated?

Up until I was maybe 17, I had no interest in music. I did learn some piano and music theory when I was very young but that was about it. Anyway, I used to do my homework with the radio on as a means of drowning out the noise from the house (I come from a very large family!). So, there I was - working away at who knows what - and I suddenly stopped doing it to listen to a song on the radio that affected me in the most profound way. The song was not some obscure thing (although to me, at the

time, it was!) and was none other than Comfortably Numb! Everything about it hit me between the eyes and the guitar solos simply floored me. That was it. From that point on, I desired above all else to get a guitar and learn how to play. I was studying fine art at the time and all that went out of the window as I became obsessed with music. I still have that obsession.

I somehow got a cheap electric guitar, no amp, a Flexi-disc blues play-along record and I was off! Must have spent 18 months playing an electric guitar without an amplifier! It was havoc on the fingers, but I practised like a demon. At one point



I thought I was really awesome - could play along with Black Sabbath records like there was no tomorrow. When I eventually got a decent guitar and amplifier, I was ready to join a band! I slapped adverts in all the music stores and got a call from a keyboard player based out of deepest, darkest Heckmondwike, Yorkshire, looking to get a Mahavishnu type band off the ground. I had no idea who they were (I was very much a metal music guy by then) but went for it anyway. We met and got along famously.

However, when it came to music, Malcolm was light years ahead of me. He had already been in many bands and after a few hours of rehearsal, I realised I was rubbish. I mean, I was a complete stinker. However, we decided to keep at it (nothing else to do in Yorkshire!). After about a year, I learnt more about guitar playing, harmony, melody from this guy than from anything that had come before it. I also picked up a love of progressive rock from him - he was a huge Camel / Caravan fan. We then got a drummer (Phil Sexton, from Leeds) and eventually did a good few gigs as a trio - ala Atomic Rooster - and were really rather good at it. All original songs either by me or Malcolm. Strictly no covers. Made us very popular in the working men' clubs! We made a live recording that got lost many years ago, but I still have some rehearsal recordings. They sound dreadful, recorded on cassette, but as time capsules go, a lot of fun to listen to.

The motivation for me is easy . . . as long as there is music in my head that needs to come out, I have no problem. I have always written tons of music, anyway, and I don't practice. As soon as I attempt to keep up with techniques or something, it ends up as a song and I can't let it go

until it is done. This is why in the early days I was releasing two or three cassette albums in a year. Never had writer's block, I'm lucky enough to say. For me, writing a song, recording it, mixing and mastering is better than simply blasting over scales and stuff. If I want to do that, I have plenty of backing tracks for that purpose. Time is very tight, so I have learnt to maximise my productivity.

When I eventually got a job, I bought a four-track recording machine and recorded as a man possessed. So many songs were laid down. One of the songs was called Elegant Simplicity. I played it to a colleague at work, along with a selection of other tunes. Serves him right for asking what I did with my spare time! After announcing that it was a lot like Ozric Tentacles (!) he suggested that I get a band together and call it Elegant Simplicity. So I did! Except for the actual band part!

How did you go about recording and producing your first cassette, all those years ago?

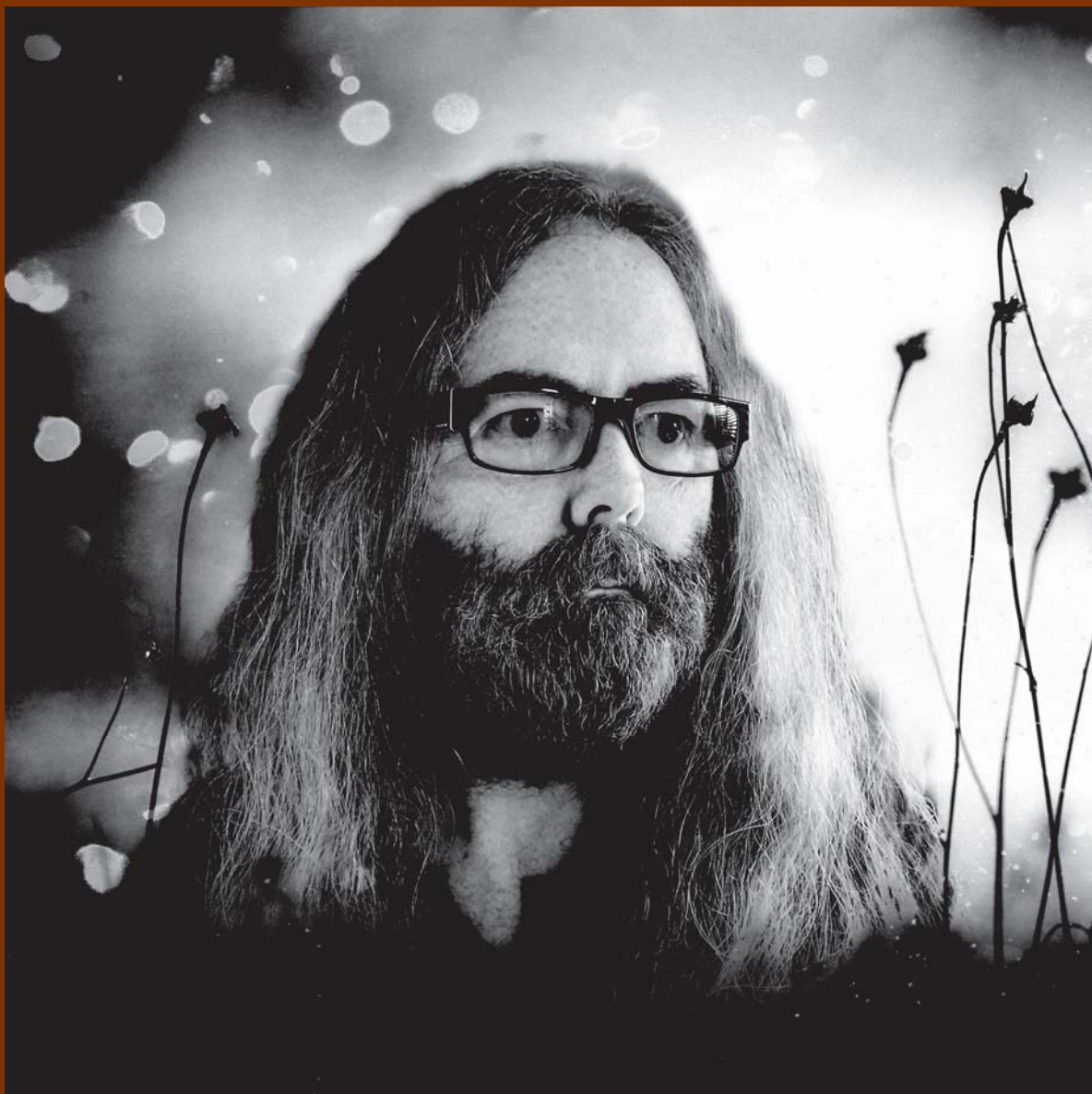
My first release was not 'Improper Advances' but a 7-track vocal album! I had a Philips two-track karaoke machine with a built-in microphone and a guitar socket. It had two cassette decks. So, using the sound on sound recording technique (as I later found out it was called) I managed to record a full album. Just that machine, a couple of guitars, a cheap keyboard, a Vox Continental Organ and my voice. Obviously, with the best will in the world, it was never going to be studio quality, but it isn't half bad. Lots of tape noise and the vocals aren't great but composition-wise, it had some strong material on it. I used the machine to duplicate copies of the finished product and hand drew the artwork, which was then photocopied. I think I made 10



copies altogether. No idea what I did with them, but I have one in the archive!

How would you describe your albums to someone who has never heard them before?

Above all else, I think Melody is the key thing for me. So, if you like a good tune or two, I think my music delivers. As cliché as it sounds, I always try and create something evocative and meaningful, even if the meanings are not that clear! There are influences from folk, prog, hard rock, jazz, fusion, new age, pop. A whole



melting pot. Anyway, here a few of my personal recommendations:

'All Life is One' is a great start as it has a couple of vocal numbers on it and some cool instrumentals. The vocalist on this release is not Ken, which surprised some folks! It has epic tracks, wonderful violin playing and a full complement of terrific musicians helping me out.

After that, I would plump for the harder hitting 'Kicking the Olive Branch'. This is very rocky (for me!) and has loads of guitar, violin, great drums and bass etc.

And it has a whopping 20-minute title track to boot.

Among the earlier releases, you can't go wrong with 'Architect of Light' (2014 remaster especially). This is 5 very, very long tracks with great vocals from Ken and lots of lyrical guitar and keyboard playing. Definitely one of my favourites. And if you like that, then Purity and Despair from 1998 would be a good fit, too.

And in a sort of summation of everything, the latest release 'The Ghost of A Smile' certainly does the trick. Again, some



epics, even more varied instrumentation (check out the trumpet playing!) and lots of great melodies. The next album will have vocals on it, too, as there is an 18-minute piece all wrapped up and ready for them!

Given that Ken Senior is also an active multi-instrumentalist was that something of a challenge to get him just to provide vocals?

Ken is one of those guys that loves to play and he's happy to just get in and do what is asked. I had just come out of a band I was in and already had recordings of some of the vocal songs that would end

up on 'The Nature of Change'. Thinking about it now, I don't ever remember giving them to Ken to listen to! I had heard one of Ken's Evolution cassettes and liked his vocal style - reminded me of Les Holroyd of BJH. So I just asked if he would be interested in doing some singing in exchange for some recording time (I had a pretty decent studio set up by then). He agreed. So we recorded all the vocals for my album and round about the same time, he would pop in and record everything for his 'First Signs of Life' CD. He played everything on his own album in my studio and I assisted with the production/engineering and what-not. I had really bad tendonitis at that



time, so he played acoustic guitar on one of the tracks that ended up on the 'Changing Views/Aquatorium' release many years later.

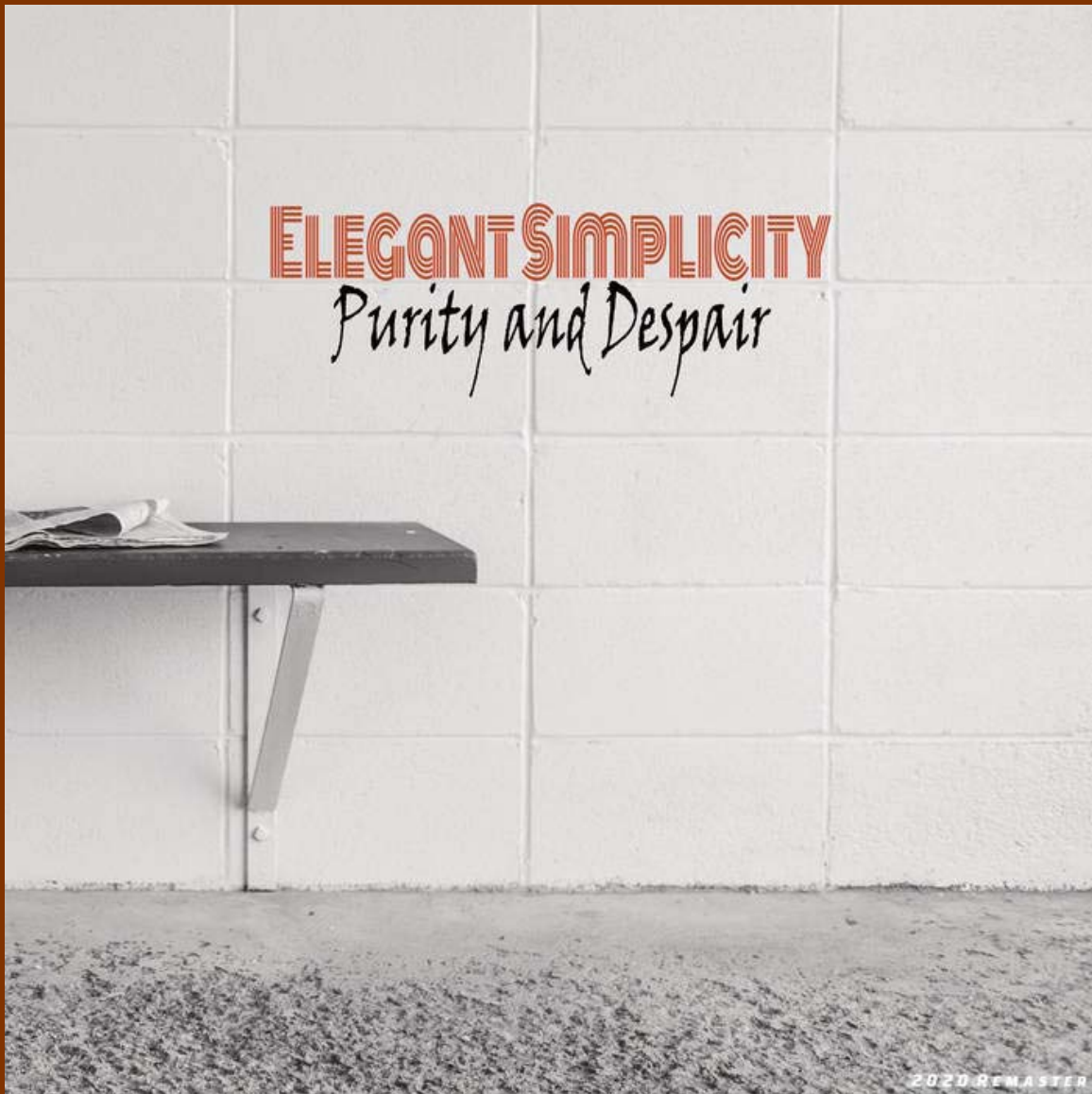
How do you explain to other musicians what you want to achieve? Do you demo all the parts yourself? Can you talk us through the process?

Because I use remote musicians nowadays, from all over the globe, it is occasionally a little bit tricky to get my ideas across. So, to ensure minimum disruption and maximum output, I record complete demos with me playing everything (as best I can!). For instruments I don't play, and I want unison parts with violin or sax, I play them on the synthesiser. For where I want solos, I simply leave gaps where I want them to be. I sometimes do a quick guitar or synth solo as a basic guide, though. Once that is done, complete with

drums and bass, I send two mixes - one complete and one without the part I want - for them to play along with. They simply play their parts and send them back to me for approval. So, sometimes I have them play versions of what I have already played but on sax etc. Whatever I ask them to do, though, I always insist that they don't slavishly copy my guide parts. I want them to put their own spin on it while being faithful to the tune. For improvised parts, I just let them rip as they feel best!

Up to 'Too Many Goodbyes' in 2007, you were releasing on average at least an album a year all the way back to 1992, but then there was a significant gap until 2013's 'Unforgiving Mirror', why was that?

The gap, AKA, the missing years!



That was due to a change in my personal circumstances. . . I became a father for the first time and moved into a tiny house, which meant there was no room for a studio and not enough time between all the domestic stuff and the very long commute to work to actually make any music!

The last three albums, including the new 'The Ghost of a Smile', sees you working in a very different fashion to previous with many more musicians who often only appear on one album. Why the change in approach and what has it done for you?

It's easy to hire additional musicians these days than when it was years ago (unless you had a big budget), but sometimes the people you used on one album are not available for the next. So it's either hang about waiting for availability or find someone else. As I like to keep producing work, it's quicker and easier to get someone else in and it has the added benefit of throwing a new spin on things. One of the bass players, for example, did some slapping and popping on one of the tracks which I had never considered before. He just did it and thought that it would suit the song. And it did!

Maurizio Antonino plays the drums on the new album, as he did on the previous 'Kicking The Olive Branch', are you no longer working with Christopher Knight? You had previously been involved for many years?

Chris is no longer working as a musician. Last I spoke with him, he had decided to pack it all in and take up crown green bowling!!! I've known a few musicians do similar things over the years: just suddenly pack it in. These have tended to be non-writers, strangely enough. Chris played on quite a few records, but we never actually met. I found him via a music magazine; we got in touch and it started from there. I would post him the songs; he would do his bit and post them right back. Those were the days! Can't believe how quickly we managed to get things done, though.

You use guests providing flute, trumpet and violin on the album, quite a move away from the early days. Why the change in approach?

Variety!!!! While I am fairly competent on the flute, I am no soloist: I can play what I write and that's about it. On a lot of the albums, I used symphonic instruments anyway, so I've always had a leaning in that direction. So, having a trumpet player or violinist makes perfect sense. The only reason why they are not on the earlier releases is that I either can't play the instruments, or it was too expensive to hire someone who could. Where I would have written for a violin or sax, I would play a keyboard or guitar solo instead. In short, I've always written parts for instruments other than guitar/bass/drums . . . just never had the means to do it! It's a very positive thing, for sure, but horrendously expensive.

Please describe the album and what you wanted to achieve with each track

Yes, the new album . . . my current favourite! Until the next one, of course! The album is not a concept album, but the tracks are thematically linked in that they deal with magic and mystery in some form or another.

Transfiguration

This song is all about change. Whether it be appearance or opinion or location. Anything, really, and how that impacts both positively and negatively on those around you. We all change over time - or have change thrust upon us - and it is not always for the best.

Heartbeat of the Nation

This changed from the original song (a ballad) and ended up being very anthemic. I thought it had a nice stomp to it - a heartbeat!

Seeing Magic

This is, at heart, a love song and deals with being so enraptured with someone that you can't help but think it is magic.

Avoidance of Mirrors

A song about growing older, which is a real pain and I hate it! Not the song, mind, which is quite groovy and littered with all the prog-rock trimmings you would expect.

Connected

This is a little semi-orchestral piece, almost a fragment of an idea. When I had finished it, it was going to languish in the 'done' pile and maybe dug out for

something else. But when I was compiling the album it made a nice bridge to the title track. It, er, connected them!

The Ghost of a Smile

As daft as it sounds, this one is about peripheral vision . . . seeing things that might be there out of the corner of your eye but then, again, they might not be. Whether it is an object or you thought you saw someone smiling at you, this tune attempts to convey those sort of feelings. Some lovely acoustic playing and lots of different sections. My favourite track on the album.

Fateful Fancification

This has a very long acoustic/orchestral intro and I was very nervous about doing it. It takes so long to get to the end section, which is a multi-layered trumpet solo-ed blast of a thing, that I thought people might get bored along the way. But it's a journey song, so you have to stick with it before it's goodness is fully

revealed. Love the trumpets on this and the guitar riffs are pretty cool, too.

What's next both for Steven McCabe and Elegant Simplicity?

I am currently remastering and releasing the very early albums. A lot of them are not available on any platform. So I am giving them a polish with new artwork, some gentle remastering and getting them out there. I am planning one remaster per month. The first one is '**Purity and Despair**' and that will be followed by '**Moments of Clarity**' and whatever else comes next. In no particular order! There are 12 albums to do, so quite an undertaking.

In the meantime, the next album is already written and recorded as full demos. I just need to book the additional musicians and find another vocalist. The centrepiece is a 20-minute vocal track which I think requires two singers! There are another 6 tracks and they are instrumental pieces. Some interesting surprises! One of the tracks is a country/prog crossover. As odd as it sounds, it is terrific. I found a great pedal steel player and it really has that authentic country sound to it. Very different! I may have even invented a new prog-rock sub-genre!

For more information on Steven and Elegant Simplicity then visit his excellent site at

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



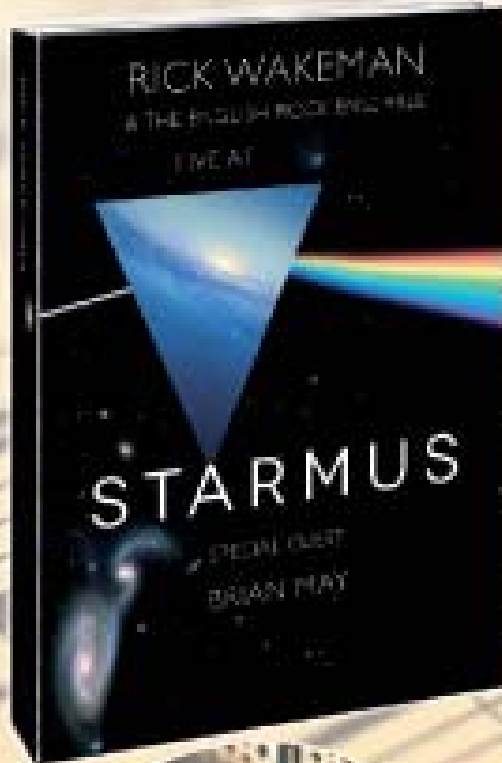
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Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the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



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



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The Death of Jimi Hendrix

'In this sacred grove there grew a certain tree round which at any time of the day, and probably far into the night, a grim figure might be seen to prowl. In his hand he carried a drawn sword, and he kept peering warily about him as if at every instant he expected to be set upon by an enemy. He was a priest and a murderer; and the man for whom he looked was sooner or later to murder him and hold

the priesthood in his stead. Such was the rule of the sanctuary.'

JG Frazer 'The Golden Bough' 1890.



TOM VAGUE



The British hippy festival summer of 1970 concluded on the Isle of Wight in at the end of August, with not very clearly defined battlelines drawn up between the hippy elite and the outsider freaks. Due to a dispute over ticket prices, the hill overlooking the official site became the Notting Hill-by-

sea alternative festival venue 'Desolation Row', subject to constant Hawkwind and Pink Fairies 'Pinkwind' appearances.

On the inside the bill featured Jimi Hendrix, the Who, the Doors doing 'The End', Jethro Tull, Free, Leonard Cohen, Joni Mitchell and Supertramp

(whose commune was, appropriately enough, in the Holland Park area). As Friends, IT and Oz combined to cover the festival as the Freck Isle of Wight newsletter, Mick Farren became the hippy Napoleon of Notting Hill, leading the field hippy revolt out of style, he claims unintentionally, in which the festival fences were stormed by the White Panthers, hell's angels and French anarchists

Into the British acid rock apocalypse flew Jimi Hendrix, to give by all accounts a lacklustre performance. Mick Farren thought he was acting like 'a man on a mission without a map'; Charles Shaar Murray called his set a virtual suicide note. Hawkwind remember him being too depressed to jam on 'Desolation Row', but they claim he agreed to play at Stonehenge with them. Alan Dearing recalls: 'I was at the Isle of Wight 1969 and 1970 festivals. My experiences of what happened are different than Farren's account which

always focused on the 'bit' he says took place. Everyone's experiences are unique. The pitched battles over the fences around the festival were mostly because there were fences. It became more aggressive as the security and stage announcements fanned the flames. The sound from the single mainstage was dodgy, but better up the hill - where seating was free. Hendrix did look uncomfortable with this band, but he also performed well on new tracks like 'Machine Gun'. It wasn't his best show and the audience was talking mostly about whether he and Miles would perform together. That didn't happen. This was also the last UK showing for Jim Morrison and the Doors. His set was dark and of a high calibre, but he was now a great bear of a man, not the leonine poet of earlier days.'

After the Isle of Wight riot, Hendrix's final Band of Gypsies tour ended at an even more apocalyptic sounding festival in Germany where hell's



angels burnt down the stage. Back in London, he had a series of meetings with Alan Douglas (who had just released the Last Poets album in the run up to the delayed opening of 'Performance') and his original manager, the former Animal Chas Chandler, as he attempted to extricate himself from his deal with Mike Jeffrey. Hendrix seems to have mostly stayed in South Kensington with his American super-groupie girlfriends,

Alvenia Bridges and Devon Wilson. But, as Jerry Hopkins summed up the Jimi Hendrix Experience, 'in the final weeks of his life Jimi slept in many beds.'

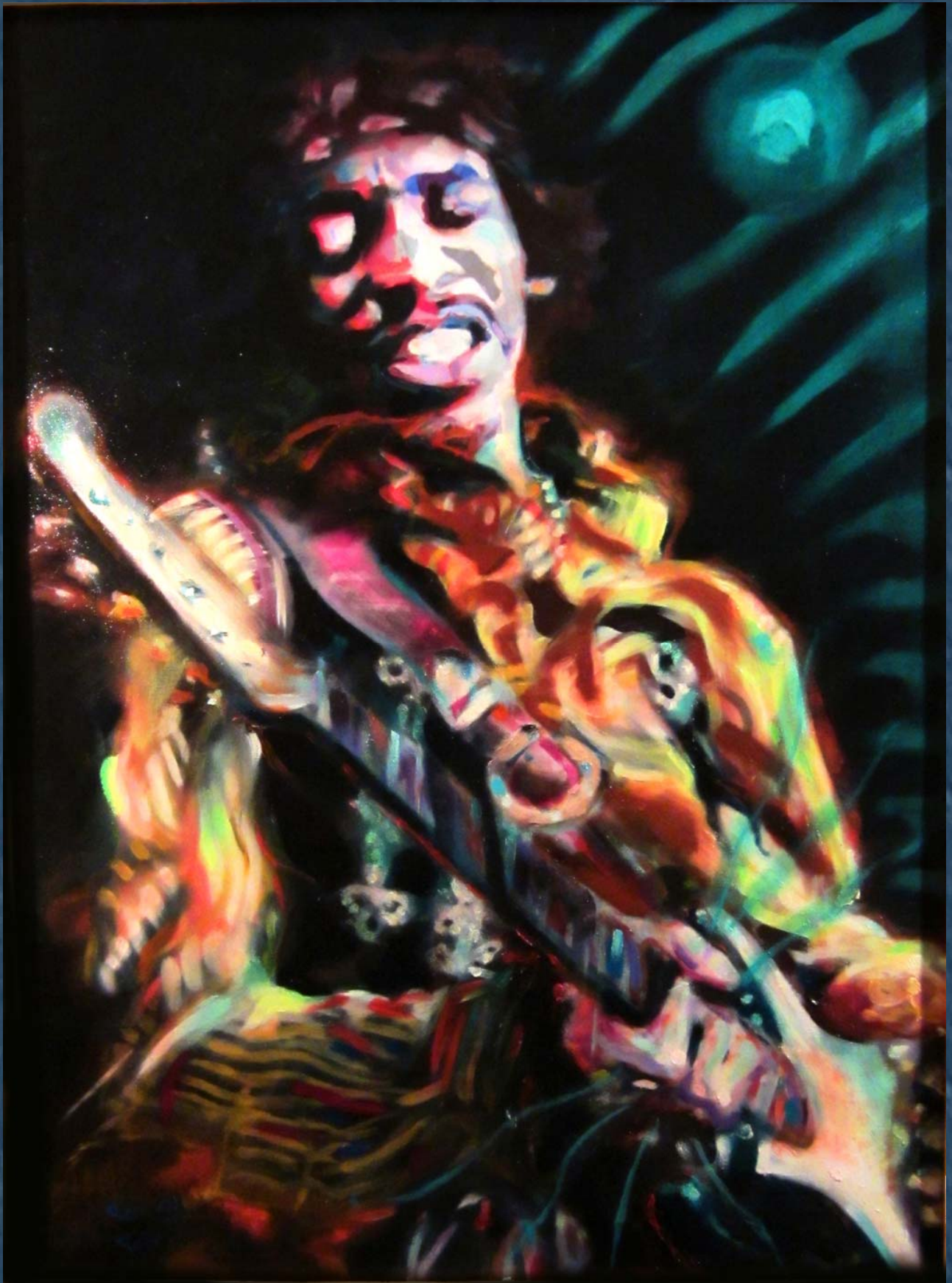
In the News of the World's investigation into 'Jimi's last lost days', he came to Notting Hill and 'smoked pot at various pads.' Jerry Hopkins has him 'on a roll, careening from flat to flat, club to club'. Another girlfriend,



Lorraine James told the News of the World, "Jimi was completely out of his mind." In the psychedelic madness at one Notting Hill pad they visited, she recalled a man jumping over the banisters and breaking his legs: "When all this was happening Jimi went mad and ran around the house shouting." He was quoted as saying, "I need help bad, man." Robin McKidd, a multi-instrumentalist who played with Lindisfarne and the Strawbs, recalled driving into Notting Hill one morning when 'all of a sudden this completely wasted dude comes out of nowhere and lands on the bonnet of his car'; the person who he recognised as Hendrix stumbled off refusing his offers of help.

On September 17/18, the day after Hendrix's last gig at Ronnie Scott's with War (the new group of the other former Animal Eric Burdon), he went to Kensington Market on the High Street (where Freddie Mercury of Queen was a stallholder at the time) and a party thrown by Mike Nesmith of the Monkees. After that he returned to Notting Hill for the last time, with his German iceskater girlfriend Monika Dannemann. He was reputedly last seen in Roy Stewart's Globe bar at 103 Talbot Road off Powis Square and/or the Mangrove restaurant at 8 All Saints Road. On the morning of September 18 1970, Jimi Hendrix ended up on Ladbrooke Grove in the basement of 22 Lansdowne Crescent,





then called the Samarkand Hotel after the Silk Road staging post in Uzbekistan. Lansdowne Crescent is at the epicentre of the upper-class Ladbroke Estate, on the summit of the Notting Hill knoll and the probable site of a Roman villa.

Having taken barbiturates earlier, Hendrix polished off a bottle of sleeping pills and was sick in his sleep. When Monika Dannemann realised something was wrong she apparently called round various rock personalities, and buried her dope in the garden, before calling an ambulance. According to the police report, he was alive when the ambulance arrived at Lansdowne Crescent but DOA at St Mary Abbot's hospital in South Kensington. Cause of death was 'inhalation of vomit due to barbiturate intoxication', later changed to an open verdict; probably a pharmaceutical miscalculation, rather than a deliberate overdose. Monika Dannemann claimed that she lived with Hendrix in the rented flat for 3 weeks, talking about life, the universe and everything. According to everyone else, he hardly stayed there at all.

With his hectic sex and drugs and rock'n'roll lifestyle, Hendrix couldn't have spent more than a few weeks in Notting Hill all told, and probably didn't die here but in the crosstown traffic south of Notting Hill Gate. Yet his local pop cultural legacy is second to none; apart from maybe Bob Marley, who also spent more time in the south of the borough. Other local Hendrix sites include the 'Purple Haze' house, 167 Westbourne Grove; another girlfriend/dealer's pad on Ladbroke Grove between Cambridge and Oxford Gardens; and the pop art gallery at 110 Golborne Road, on the Portobello crossroads, formerly the Japanese Asahi shop who in 2004 were attempting to sell a sofa they

claimed belonged to him.

In 'Once Upon a Time there was a Place Called Notting Hill Gate', the Wise brothers noted: 'One truly sad incident vis-à-vis the dayglo desperate life of rebel stars. It was on All Saints that Jimi Hendrix - perhaps the greatest jazz-rock guitarist of all - on the eve of music entering into total eclipse, either Oded or committed suicide, leaving behind his dying-to-be-loved, final farewell on a piece of paper' - possibly referring to his last Ladbroke Grove poem. Before Hendrix's residency, Lansdowne Crescent had hosted an office of the black underground paper *Hustler* in 1968, the Howard Marks associate IT editor Graham Plinston, and the '68 student leaders Dany Cohn-Bendit and Rudy Dutschke.

'The chick began to run after the black truck as it started up and rolled a little way before it had to stop on the red light at the Ladbroke Grove intersection. "Wait", she shouted. "Jimi!" But the camper was moving before she could reach it. She saw it heading north towards Kilburn. She wiped the clammy sweat from her face. She must be freaking. She hoped when she got back to the basement flat that there wouldn't really be a dead guy there. She didn't need it.' Michael Moorcock, 'A Dead Singer' (in memory, among others, of Smiling Mike and John the Bog) 'Moorcock's Book of Martyrs' 1974.

While he was still alive Hendrix was represented in 'Performance' as Mick Jagger's Powis Square basement lodger 'Noel' and in poster form. After fulfilling his "once you're dead you're made for life" prediction, he was resurrected by the sci-fantasy author Michael Moorcock, or his ghost haunts the street hippies of the Grove underground scene in the 1974 shortstory 'A Dead Singer' in

'Moorcock's Book of Martyrs'. 'Shakey Mo', the Deep Fix roadie from his Jerry Cornelius time travel novels, had spent too long in Finch's, the Duke of Wellington at 179 Portobello Road, suffering from severe acid-rock withdrawal symptoms, and become Hendrix's roadie on the astral plane. On a final Portobello stop-off, after visiting the Mountain Grill cafe at 275, Mo scores Mandies (Mandrax) on Lancaster Road and gets into a fight in Finch's, before his last gig DJing at an astral-rock party in an Oxford Gardens basement pad.

"Hi", said the newcomer. "I'm looking for Shakey Mo. We ought to be going." The black man stepped across the others and knelt beside Mo, feeling his heart, taking his pulse. The chick stared stupidly at him. "Is he alright?" "He's Oded", the newcomer said quietly, "he's gone, d'you want to get a doctor or something, honey?" "Oh, Jesus", she said. The black man got up and walked to the door. "Hey", she said, "you look just like Jimi Hendrix, you know that?" "Sure." "You can't be - you're not are you? I mean, Jimi's dead." Jimi shook his head and smiled his old smile. "Shit, lady. They can't kill Jimi." He laughed as he left.'

In Michael Moorcock's 1980 novelisation of 'The Great Rock'n'Roll Swindle' Sex Pistols film, Jimi, Marc Bolan and Sid Vicious follow events from the celestial Cafe Hendrix. In rock reality, the Hendrix guitar roadie Gerry Stickells was in a flat on Elgin Crescent when he was called to his last soundcheck at St Mary Abbot's hospital. Elgin Crescent (the next street but one down the hill from Lansdowne Crescent), of Madame Blavatsky and Nehru previous, acquired a tenuous Janis Joplin connection in 1998 when the 'Lord Won't You Buy Me a Mercedes-Benz' ad featured the bus stop at the Clarendon Road end. In the 90s the

Special Photographers' gallery, off Elgin Crescent on Kensington Park Road, presented a series of dead rock and jazz star exhibitions featuring Hendrix, Janis Joplin, John Lennon, Chet Baker and Sid Vicious.

Before Hendrix, the 'Telstar' producer Joe Meek, who was on Lansdowne Road in the late 50s, committed suicide in 1967; and the Hendrix associate Rolling Stone Brian Jones, who was in Powis Square in the early 60s, died of drug-related misadventure in '69. After the classic 'king of the hill' sacrificial demise of Hendrix, a succession of rock martyrs have met the same fate in the Grove or at least had local connections. The enigmatic folk recluse Nick Drake, who recorded at the Island studios on Basing Street, made a legendary last appearance on Cambridge Gardens in 1974 before committing suicide (recounted in Nick Kent's 'The Dark Stuff'). The same year, the occult bluesman Graham Bond, who was on Powis Terrace in the 60s, jumped in front of a train after an exorcism at Long John Baldry's house. Paul Kossoff, the guitarist of Free of 'All Right Now' fame who lived in Munro Mews off Golborne Road, ODED in 1976. Free are also worthy of note as the only band that refused to play for nothing at Mick Farren's Worthing festival.

Marc Bolan, who lived on Blenheim Crescent, died in a car crash in 1977; Steve Peregrin Took, of drugs misadventure on Cambridge Gardens in 1980; Pete Farndon of the Pretenders ODED on Oxford Gardens in 1983; Sid Vicious worked on a Portobello market stall; Ian Curtis appeared at Acklam Hall with Joy Division; Kurt Cobain of Nirvana visited Rough Trade on Talbot Road and posed outside 19 All Saints Road; Richey Edwards of the Manic Street Preachers was last seen in





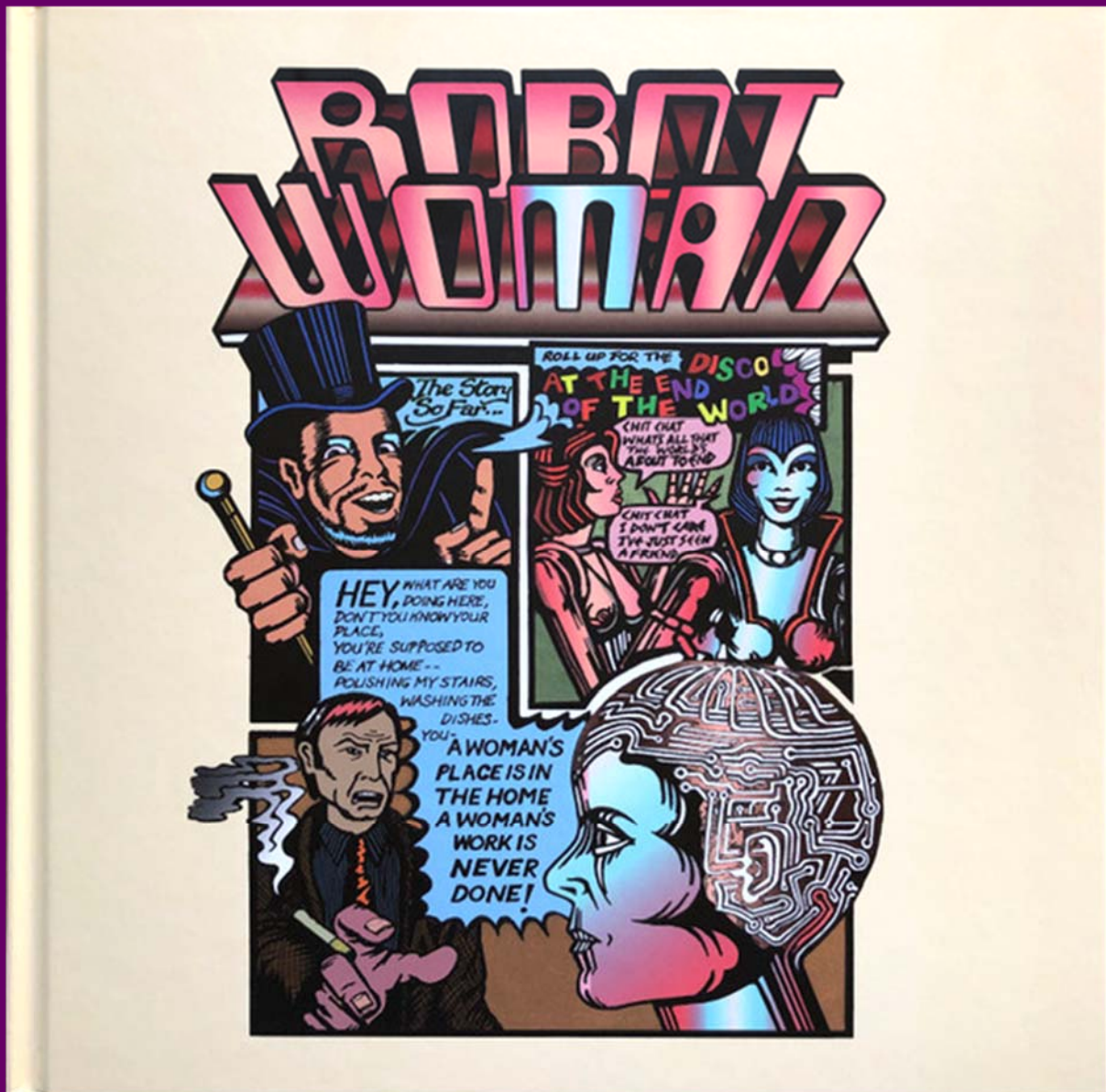
Sussex home, surrounded by her paintings of him on the astral plane. Whereas 'Foxy Lady' inspiration Kathy Etchingam became a respectable doctor's wife and sold off such sacred rock'n'roll relics as Jimi's stash box and ashtray at Bonham's. As Chas Chandler resumed his managerial duties on the Hendrix astral plane tour, in a posthumous All Saints Road link the Hendrix estate refused permission for 'Electric

Bayswater. Michael Moorcock's Hendrix ghost story is dedicated to the Hawkwind roadie/dealer Smiling Mike, who fell to his death whilst attempting to climb up a drainpipe to the Frenz office on Portobello. Hawkwind also paid their respects to him in 'Days of the Underground' on their 1977 album 'Quark Strangeness and Charm'. The Hendrix super-groupie Devon Wilson died in a mystery plunge from the Chelsea Hotel in New York. His manager Mike Jeffrey perished in a plane crash.

His last girlfriend, Monika Dannemann, committed suicide in 1996 after a quarter of a century legal catfight with his British girlfriend, Kathy Etchingam, who lived with him in the Handel/Hendrix blue plaque house in Mayfair, 23/5 Brook Street W1. Monika Dannemann never left the early 70s; after going out with Uli Roth of the German heavy metal band the Scorpions, she lived out her days as a sad recluse in her Hendrix shrine

Ladyland' material to be used in the All Saints group film 'Honest'. On the 30th anniversary of Hendrix's death, Paula Yates, The Tube presenter ex of Bob Geldof, died of drugs misadventure in St Luke's Mews off All Saints Road.

A fortnight after Hendrix died, the preliminary hearings of the 'School Kids' Oz trial began at Marylebone Magistrates Court. The adult Oz editors, Richard Neville, Felix Dennis and Jim Anderson, appeared dressed as school kids for the occasion. The same month Michael X was also committed for trial at the Old Bailey over the Black House 'slave collar affair'. Richard Neville concluded in Oz 31, the 'End of Era' issue: 'The flowerchild that Oz urged readers to plant back in '67 has grown up into a Weatherwoman (US hippy terrorist); for Timothy Leary, happiness has become a warm gun. Charles Manson soars to the top of the pops and everyone is making war and loving it.'



Some slightly scatological words and pics from Alan Dearling (with Thom the World Poet)

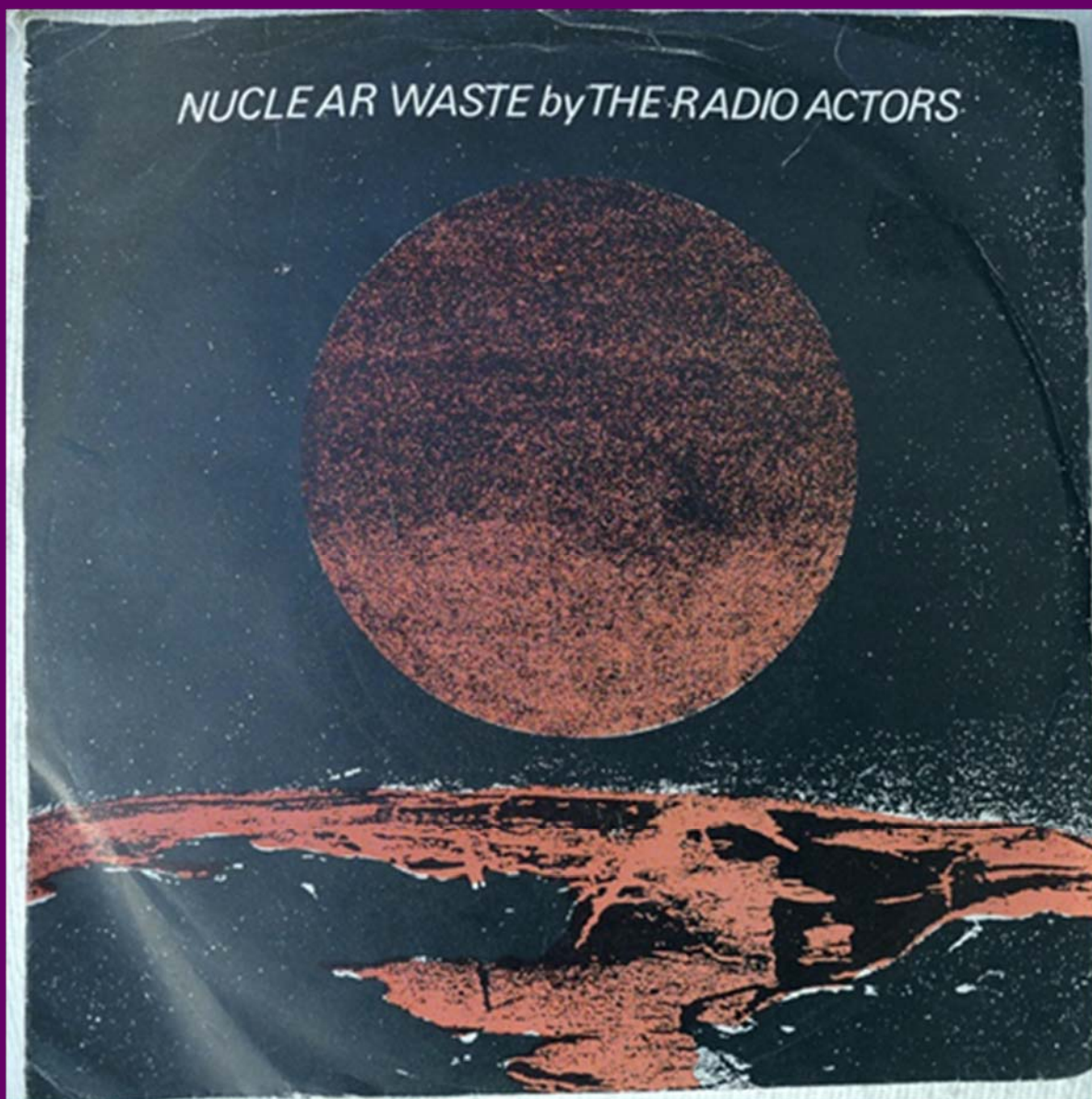
Gong Appreciation Society (GAS): <https://www.planetgong.co.uk/>

(If you are interested in buying this 64 pp book and 4 x CDs – you can view a video of Harry Williamson receiving his copy – Do try and buy from GAS, not through the usual suspects online – and it may be a lot cheaper!)

This book with its cartoon strip, words, lyrics, photos and much much more, is a 'collectors' item'.

The Gong 'family' and Planet has always been a complex and peculiar one to engage with. You might even say 'Gong' is something that you 'live in' or 'inhabit'. Conceptual and

alan dearling



mind-bending. It's certainly habit-forming. Daevid Allen was definitely the founder member, the original patriarch. But Gilli Smyth fulfilled the role as 'Mother Gong', but in fact the two founders of Mother Gong, were Gilli with her 1979 partner, Harry Williamson, complemented by an ever shape-shifting group of musicians and poet friends from France, Australia and Deia in the Balearics. Before 'Robot Woman' they had already recorded and released 'Fairy Tales' as Mother Gong – a poetic journey in story-telling and music.

Here's a link to Wassilissa:

<https://www.youtube.com/watch?v=tc1O7t1O1EE>

Earlier in 1976, Harry had also collaborated with Gilli, Nik Turner, Sting and friends as the Radio Actors on 'Nuclear Waste/Digital Love'. All proceeds went to the Ecological Party which later became the Green Party. To my mind, that was perhaps the birthplace of Mother Gong.

https://www.youtube.com/watch?v=_9Z00hKM8nY

No. CYS 1058



THE RADIO ACTORS
NUCLEAR WASTE/DIGITAL LOVE

Sting — Lead Vocals
Steve Broughton — Drums
Steve — Lead Guitar
Nick Turner — Sax & Vocal
Mike Howlett — Drums
Harry Williamson — Rythm Guitar & Vocals
Gilli Smyth — Vocals
Produced by Simon Heyworth
Concept: Nick Turner and Harry Williamson



NUCLEAR WASTE

Madam I'd like to assure you that this little
domestic reactor will never cause you any trouble
Nuclear Waste — we don't want that
Nuclear Waste — we don't need that
Atomic Power — we've got to leave this
Nuclear Age, behind-in our t-t-time

A fast breeder breaks all the rules
gives us something for nothing — that ain't true
and who makes the profit? — not me and you
and who runs the risks? — we all do!

Nuclear Fear — we don't want that
Nuclear Waste — we can't get rid of that
Nuclear Power — you're hoping we'll get used to it
Nuclear Accidents — I've had enough of it.

Do you find it attractive to be radioactive
emmiting killing rays?
splitting your atomswith a fission reaction
transmitting out of phase?

Strontium 90
I wanna live to see 1999
there's enough energy in the air and in the sea
to give us Power to live in Peace and Harmony

Nuclear Waste — we won't get used to your
Nuclear Waste — Ultimate pollution
Radiation — produces mutation
Disintegration — it's not evolution
Nuclear Children — you have the solution

New Killer Waste — better active today

than radioactive tomorrow
New Killer Waste — need a cure for cancer?
or your field — need the real answer
or maybe solar — fusion not fission
oh darling! — let me put my arms around you
Nuclear Waste — jamming my transmission
Nuclear Waste — damaging my vision
Nuclear Waste

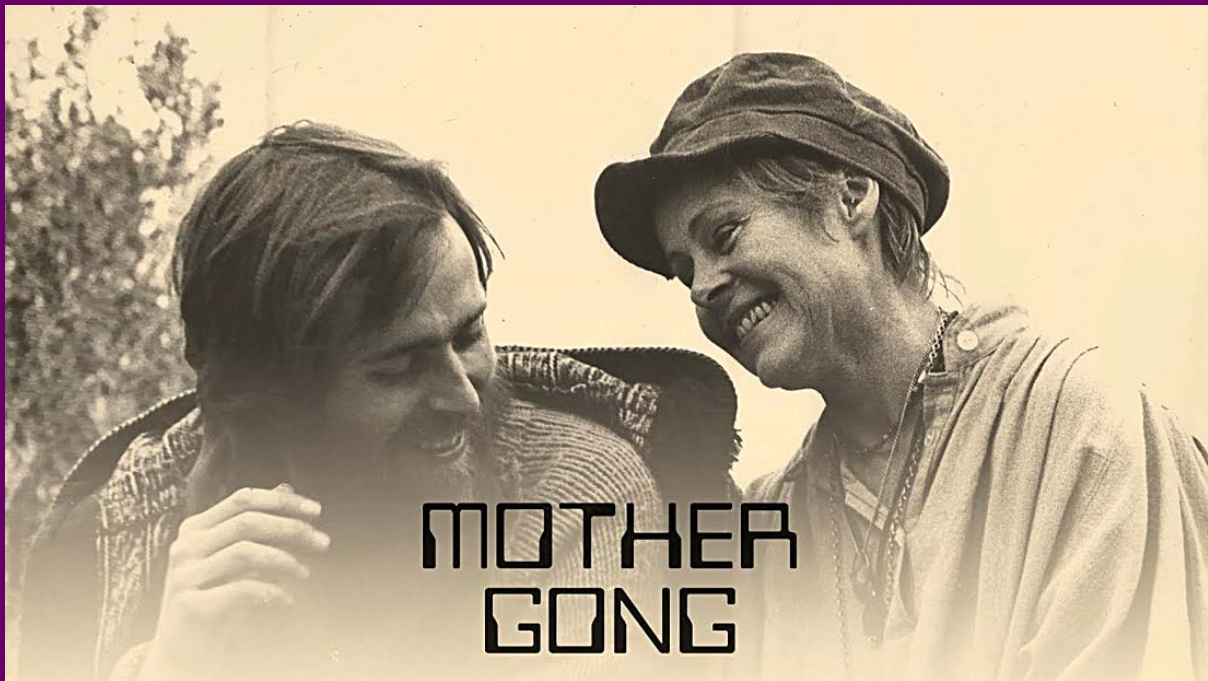
c Softrock Music 1979

RELEASED BY CHARLY RECORDS DISTRIBUTED BY SPARTAN RECORDS, WEMBLEY, MIDDX

The new Mother Gong collection brings together the three 'Robot Woman' albums on CD for the first time plus a fourth CD of out-takes, oddities and dub mixes chosen by Harry. Indeed, Harry Williamson son of Tarka author, Henry, is the curator of the entire package with some able help especially from Gong aficionado, Rick Chafin in 2017 from Kansas City. It's a predictably odd experience. A bit like going to a Musical Circus. All life is here, Human, Alien and Artificial Intelligence. It's a mad mix of story-telling, science fiction, theatre, and some fine musicianship. It's all over the shop, uneven, a slippery jello

'concept' to try and clutch hold of.

All things Gong are most definitely Wyrd and Wonderful. And the Witchy Gilli with partner Harry take the lyrics and music into a diverse range of curious musical genres overlaid with poetic images of 'robots for your personal use'! There's myriads of machine music, beatific melodies, layer upon layer of sounds, rhythms, static, noise, intergalactic symphonies with additional space whispers! Folk whimsy melding with Artificial Intelligence. Here's a wee sample of the title track:



<https://www.youtube.com/watch?v=Fx4XSuoFj74>

But, after a listen to the whole of the 4 albums, it is the themes of 'identity' and the 'roles' women are forced to play, that resonate. A lot of ideas about Machines and Artificial Intelligence. Plus the dangers posed by Humans, fascism, capitalism and greed, ravaging organic Earth/Mother Earth. A glimpse of 'Things to Come'! Super Hero, Gilli, is Beta the Robot Woman. She has transmogrified and feminised the mantle originally worn by Daevid's Zero the Hero. From CD3, 'It's you and me baby':

Beta: *"I'm not your mother and your lover*

I'm not your doll or your moll"

Chorus: *"Don't have to be a womanly woman or a manly man"*

It's quite a challenge to describe the indescribable! It all starts with a circus 'barker', in Frank Zappa early-Mothers of Invention style, telling us to... *"Roll-up, Roll-up, Welcome to the Disco at the End of the World...Big laughs, cheap thrills with the robot girls... With everyday problems like...*

How to stop your robot wife from thinking for herself and wrecking your automated house."

It's a bumpy ride. A sardonic and sometimes bitter travail with Man as the subjugating force and Woman as the potential Saviour. Harry Williamson writes of the Mother Gong during 1979-81 period: *"We were a living mix of Electric Cool Aid and Blade Runner."* To which Rick Chafin adds:

"About the only prediction from 'Robot Woman' that hasn't been realised yet is the comforting fact that 'They' are not charging for air."

Yet! Or, maybe they are, in a time when clean air is at a premium.

There's also a lot of mayhem, love and hopefulness. Musical styles chop and change. Hippy Whimsy and Joy even. Science Fantasy. From the 'Moving Walkway on CD2:

"Take your place on the moving walkway, please

We are happy to present an overview of the Astral Realms."



And barbed critiques of Capitalist Society, as in 'The Surreal Crazy Town' served up to a carnivalesque-circus beat:

*"The fat cats on fur mats
Electric clocks on Bowler hats
People frown in crazy town, crazy town
is burning."*

Here's another sample from CD2, 'Machine Song/The Sea':

<https://www.youtube.com/watch?v=2reRAJbTIxM>

"Any robot showing signs of self-motivation must be erased immediately."

Rock, prog, electronica, poetry. Improvisation: Especially on what I would call the Australian album, Robot Woman 3. I'm biased though. I have lived in Australia a few times with Mook and Shanto, the Nimbin Silly Symphony (Bee Bop, Brenda, Paul, John, Peter, Julie Butterfly, Lisa, Souza and Bruce), I've visited Daavid in his coastal retreat, shared poetic visions with Thom the World Poet, the Nimbin AllStars, Liz and Kim and many of the Terania protestors were my friends and acquaintances - poets and musos all, including Daavid Allen. Indeed they are part of my life too - so many tracks on this CD sound familiar and familial, because they are! Here's one of Mook's cartoon's

from ‘way back then’ in Nimbin Hippy Central! (He was Bee-Bop at that time, but composed music as Brendan Hanley).

Lots to make one smile too on Robot Woman 4. ‘Evidance’ the instrumental that kicks off the album is Pied Piper music – fairy tale jazz-folk sounds leading us in Medieval dance, featuring Didier Malherbe and Jan Emeric. Robot Woman 4 also reminds us that Mother Gong was an amorphous group of creative beings. Lots of members of the extended Gong dynasty. So many great musicians in addition to Gilli, Harry and their children, especially Orlando, including Guy Evans; Steve Hillage; Nik Turner; Mike Howlett; Didier Malherbe; Dave Cranenburg and Robert Calvert. There were many more...(and apologies to those I’ve missed...)

It’s all Certifiably Bonkers, of course!
And as Thom intones in ‘War is Over –

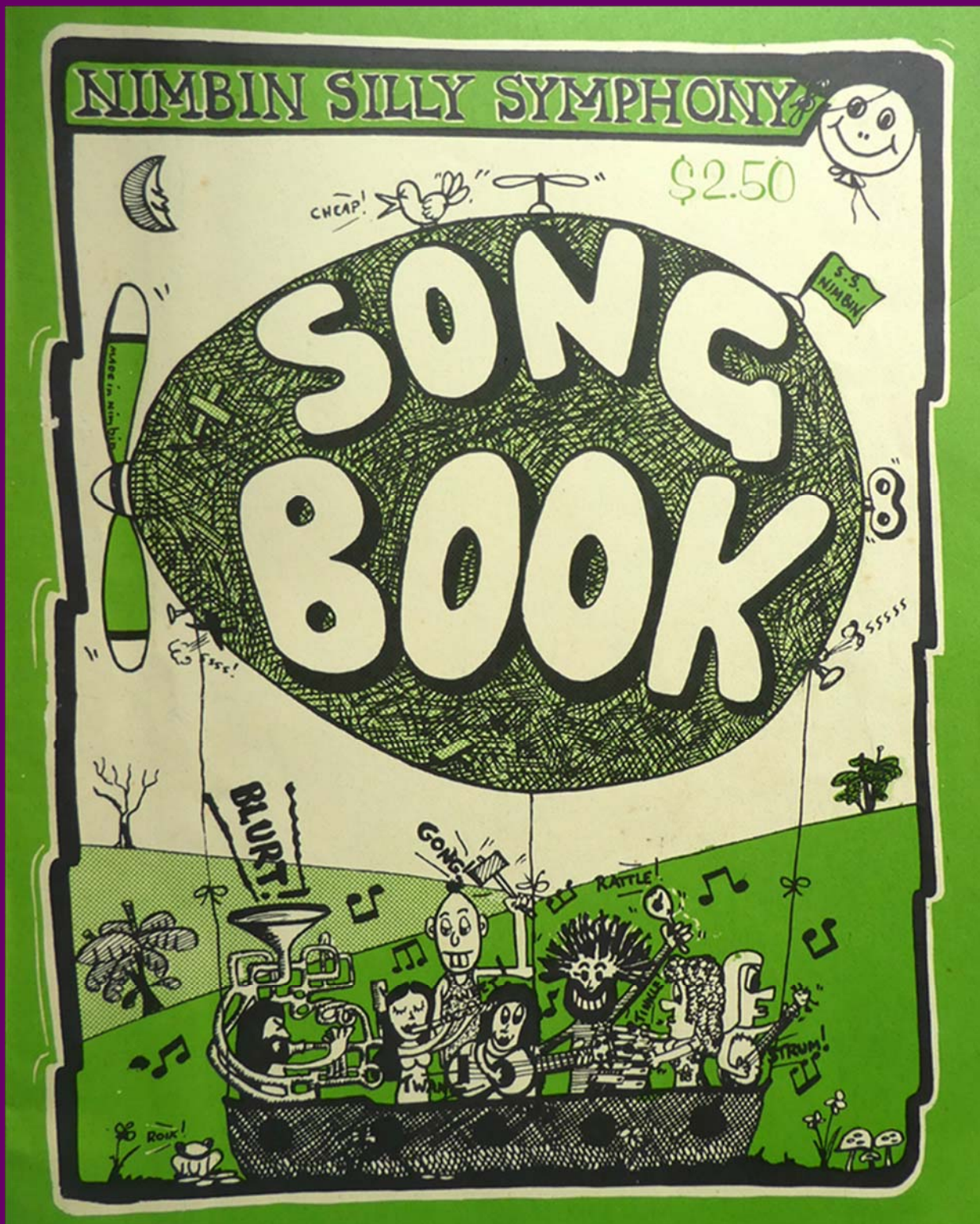
Armageddon – Wassillissa Flute’:

“Step right up for your Personal Holocaust!”

My friend, Thom the World Poet, was a contributor to both Mother Gong and Gong. He has just told me, and now us, (from his somewhat errant, but always illuminating, Gong-memory):

“Robot Woman features the poetry of Gilli Smyth, accompanied by Harry Williamson and Rob Calvert. Mother Gong was a poetry and music buffet that performed in Australia and England, and toured America in 1991. The materials on Robot Woman were also on LIVING ON THE BRINK and MOTHER GONG LIVE 1991. Gilli used SPACE WHISPER to maximum effect, and personified a ROBOT WOMAN who rebels against the housewife /slavery stereotype. I had worked with Gilli and Harry at LIVING





ROOM THEATER in Richmond, *CAFE YARTZ* in High St Northcote and Carringbush Library for the *LION & THE BUTTERFLY* readings.

We had also worked with Harry and sometimes Daavid Allen on *PEOPLE IN*

PERFORMANCE on 3CR Community Radio - sometimes Midnight to Dawn. And there was *CAFE JAMMIN* in Middle Park, close to where they lived in St Kilda - this venue was started by Daavid and became a base for Nimbin poets and musicians touring. I mention these venues,



as the material on ROBOT WOMAN was honed and sharpened at spaces like this. Harry continues his excellent sound engineering projects, and the 4 CD set is his wondrous work. The theme is timely - the performances catchy - the results for your eyes and ears astounding-ENJOY! Loved these people Alan - they were great influences and good exemplars of harmonic futures-adding visions, dreams, laughter, goodwill, community and joy in every moment - THANK YOU for letting more people know of their Light!"

Thom in full-life-force-flow: 'Call Yourself Poets':

<https://www.youtube.com/watch?v=NkCRrAfcI5E>

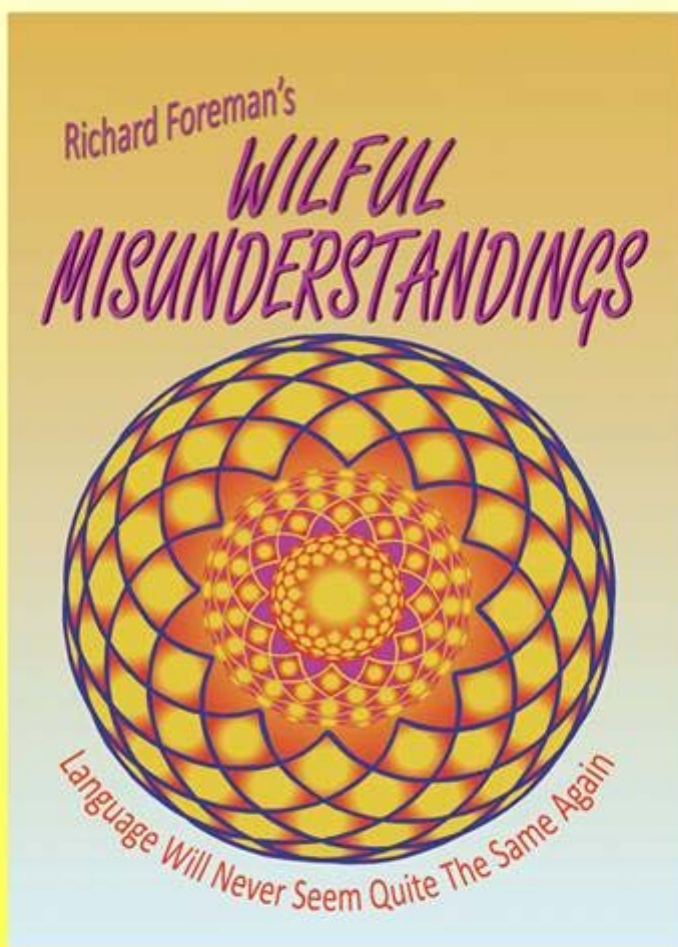


Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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

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Tony Klinger

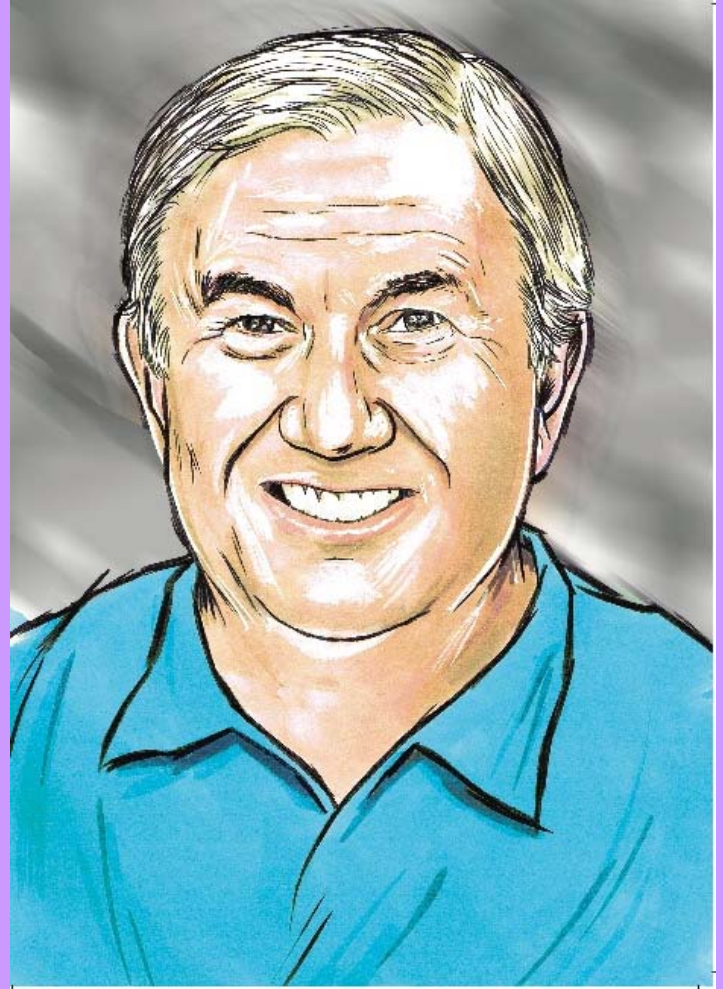
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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)



“my death”

Just before the start of 2012 I died. Luckily for me I was in a hospital at the time and was resuscitated within a couple of minutes. No white lights for me, no angels, and no celestial choir. Just waking up with my wife stroking my head and looking more worried than I had ever seen her. My family surrounding me while I had no idea what had happened.

It started fairly innocently with my going in for yet another growth removal from my scalp. This was about the fifteenth such procedure, most of them being uniformly standard procedures in which I had received local anaesthetic and had the growths excised. I had long since been used to the discomfort from these procedures. However, as time progressed the operations had become progressively bigger, more complex and uncomfortable.

The origins of these growths apparently started when, as a young man I had worked on distant and mostly very hot locations as a rapidly rising filmmaker. We filmed in and around the goldmines of South Africa for the big action movies "Gold" starring Roger Moore and again with him and this time Lee Marvin in the wild Skeleton Coast of that country for "Shout at the Devil", in Israel with Mickey Rooney and others in Barcelona, Vancouver, Malta, with Keith Moon in Los Angeles for "The Kids are Alright" and many other such places, almost always in the open air without a hat, and however hot it got. These were the days that the most we feared was a touch of too much sun, not enough liquid or perhaps a burnt skin. We had no idea we were at risk from skin cancer.

As time went by more often than not the tiny growths in my scalp or on my face were turning out to be pre-cancerous or basal cell carcinomas and then a month or so back I was told that one of the nasty little things was a squamous cancer. Fortunately the surgeon got to it good and quick and although there were a few nasty moments when I was calmly informed that they might have to check for secondary growths in my lymph nodes it turned out I was to receive the all clear.

I can confirm that the episode had me worried about secondary cancer and my family suddenly started wearing hats when they were outside. But I couldn't have been luckier, I had dodged the bullet, as it seemed I would need watching but no further treatment.

Just then, when I thought the saga was finally over I was discovered to have three, maybe

four more small but significant growths on my scalp. Yet again I was to have a procedure, the third in five weeks, this time to eliminate what should be the last of these. Now I was having what was referred to as "twilight sedation", more or less the same but less powerful than general sedation, but I was more or less to be "out of it." while the excision was made and skin grafts put in place from other parts of my body.

I am a 61 years old, film maker, writer, business man and one time academic and as brave as the next person, but I had undergone so many procedures on my head that I simply couldn't tolerate any more while aware of the surgeon digging and cutting into my head if I had the choice. I asked for sedation.

This was going to be general anaesthetic but because I have sleep apnoea the anaesthetist decided it should be the less dangerous form of sedation, known widely as Twilight sedation. "Not to worry." I was informed, "You won't remember a thing!" In fact for procedures one and two this was true. I was a little disconcerted that the surgeon found it necessary to hack off some of my hair after I had been so happy that I still had a fair covering but otherwise I was able to remain phlegmatic when I was told that yet another procedure was going to be necessary.

Everything appeared as if it was going to be a simple repeat of the first two little operations. The only difference was that my first anaesthetist was to be replaced by another fellow. He seemed perfectly fine when he introduced himself with the reassuring words that he was going to be using precisely the same methods as his predecessor.

I was prepared for the operation in the same very nice private room in the lovely surroundings of the smart and well-run private hospital. I wasn't nervous, as this was something I had undergone so many times I had lost count. Slippers and dressing gown on and I followed the nurse down to the operating theatre. On to the trolley, slippers and dressing gown removed and the anaesthetist tells me that he is going to slip in the catheter through which he is going to administer a tiny amount of sedation to start the procedure prior to wheeling me into

theatre.

I don't remember much after that since the sedation clearly worked very fast. From this point on I have to reconstruct what happened to me via the anaesthetist, the surgical sister, the chief technician and my surgeon. Very vaguely I remember not feeling right as I was being wheeled to the operating table. I started to struggle and apparently said something like, "I'm not feeling right, and I've got pins and needles in my arms and in my hands." The medical team immediately noticed that a red rash was appearing on my neck and shoulders and I was rapidly becoming more agitated.

The surgeon was simultaneously preparing the hidden area behind my left ear for a skin graft to my head as I became even more resistant. As this became too much for him to contain the crash team, led by the Chief Technician, realized that they had to take over my care. This was exactly what they had trained for and I shall always be grateful that the man in charge had been a paramedic in his native South Africa before settling in the UK. The team immediately ascertained that the pulse in my neck was very weak as were the others in my ankle and wrist. Very quickly my body was closing down totally. Apparently I was struggling with the five-person team who were trying to look after me. It had become a life or death battle.

My blood pressure now read 70 over 40 and my last pulse had vanished. I was immediately injected with more adrenaline but it didn't work. I had stopped breathing as my heart stopped. The Chief Technician had repeatedly thumped my chest hard trying to get a reaction. Another member of the team shoved a tube down my throat to breathe for me. Apparently there were five people all around me and I had failed to react to another shot of adrenaline. A little more than two minutes passed before they got my heart and lungs working.

In the meantime the hospital administrative staff were letting my wife know that there was a problem. They were very kind but quite direct, and when my wife asked if I was going to wake up brain damaged they responded with honesty that they didn't

know. I don't know how she coped with that information but cope she did, and immediately called our two kids that live fairly locally as the hospital advised her to get our family to hospital quickly.

After a few more minutes of doubt I was able to breathe for myself as my vital signs began to recover.

As ever our children responded wonderfully to an emergency and materialized as if by magic within minutes. I knew nothing about any of this. I was slowly being brought round in the post-operative room. My wife was insistent, she wanted to see me for herself. I began to recover consciousness with her stroking my head. My eyes opened to see her crying quietly. I was confused, everything but my head hurt. My chest felt like a herd of elephants had been tap dancing on it, and my ear felt like it had been half ripped off, but worst of all was the pain in my throat where the medical team had intubated me, inserting a tube into my larynx through which they had kept me breathing. But I had been blissfully unaware of the extraordinary minutes and hours leading to my finding myself in the recovery room.

My wife slowly began to explain what had happened to me as the medical team began their extraordinarily thorough checks to see if I had come through the ordeal without damage. For the next two days I was confined to the High Dependency Unit where I was monitored, measure, prodded and tested continually by the continually attentive staff.

Over these next days the entire team who had resuscitated me or been present visited me. I saw that they were more traumatized by what had happened than me. I began to realize that mine had been an extremely rare occurrence. Initially I hadn't take the whole situation terribly seriously, after all I was a very fit and active man, with the strength of an ox, used to being in control of situations, finding a way to make things bend to my will; I couldn't really take in the fact that this had been totally out of my control and that I had crossed the border and visited death. This realization came home to me when my anaesthetist came to see me for the second or third time and asked did I want him to take me through the entire

proceedings, no holds barred. I said yes and while he told me about my death I saw his eyes start to cry as he explained that he had never had this happen to him in twenty years of practice. His obvious trauma triggered my reaction as I started to feel just how near I had come to not being here for to enjoy the holidays and the future with my family and friends. It was then that I cried; yes some tears for me, but mostly in gratitude to whatever life force there is that decided it wasn't yet my time to leave this place. I'm not a religious man but at that moment I could have sworn that I looked up and the good Lord was smiling at me.

I was then taken by ambulance to the Cardiac Care Unit of Watford General Hospital and after a bit of a shuffle getting a bed they were wonderful to me. Yet more tests, this time organized by the Cardiac Consultants including angiograms were performed with amazing rapidity, good humour and kindness. Yes, apart from the discomfort and the food it was wonderful treatment. I have to admit for a privately insured person usually terrified of the idea of the NHS that when you're potentially really unwell it's a fantastic service.

The outcome for me is that almost unbelievably I have dodged the bullet yet again. I have no heart problems as a result of the problem that turned out to be anaphylactic shock brought about, almost certainly by my being severely allergic to the anti-biotic used in my sedative. No one could have known that this would have happened and no one is to blame. It only remains for me to book another operation, this time with different anti-biotic, to remove the lesions on my scalp.

The outcome was different than I could have anticipated. Tests went on for months from dedicated medical teams to determine the exact nature of my allergies that eventually confirmed the details. In addition there was a lengthy spell of time when I was running from hospital to hospital meeting new consultants for ongoing treatments for the seemingly never ending series of small growths on my scalp. Now the treatments were less invasive, sometimes involving the freezing off and at others small surgical procedures.

My new consultant deals with everything immediately, so instead of going home and thinking about what was going to happen the

new growths were removed straight away. If they could they treated these with a very mild form of chemo cream that would take six weeks of treatment for each incidence. I have so far had three cycles of this treatment, which involves five days of application, with two days off for each week. It burns the growth away and begins to hurt after a while but so far it has worked very effectively for me. So yes, the basal cell carcinomas seem to keep coming but I'm thrilled to be able to report that so far we are winning the battles, who knows about the war.

I have found there were dark times when I couldn't work, I simply wasn't very well and I admit to becoming clinically depressed. This alarmed my family and I was convinced to seek yet more medical intervention and that resulted in therapy and some happy pills. The former has benefited me enormously and I have tried to limit the intake of the mood altering medication.

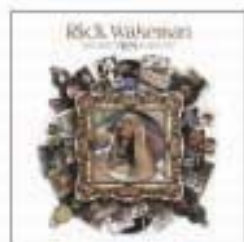
All of this meant my bills continued but for a long while there was no income at all. In the words of Charles Dickens character Mister Micawber "annual income twenty pounds, annual expenditure twenty pounds nought and six, result misery." We certainly had good reason for some misery but when you get to the bottom you either give in or go on.

I'm only now, a little more than a year later, beginning to see the famous light at the end of that previously very dark financial tunnel.

I still have that worry which just wouldn't go away. How many times could a person keep dodging the bullet? I hope and believe that I shall but I don't know what I've done to deserve this good fortune.

I don't know what I've been spared for, perhaps to write more books or make more films? More likely it is to spread the word that everyone needs to wear a hat when they're outdoors, especially in the hot sun if they don't want problems later in life. In the meantime I intend to try and enjoy every day as if it's my last, because one day it will be.

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HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

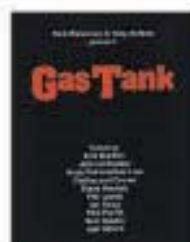
HFG204CD



TIME MACHINE

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

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GOLE!

Soundtrack album featuring Tony Fernandez and Tactar McAuley

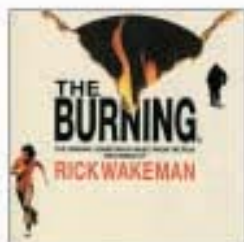
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The original recording, with two new tracks

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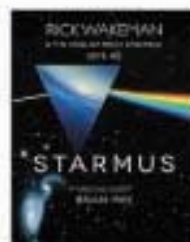
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LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

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STARMUS

With Brian May and The English Rock Ensemble. DVD

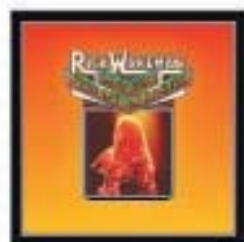
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG208CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG209CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG210CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

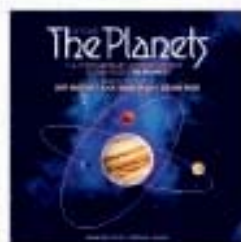
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CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG211CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG212CD



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KEV'S WORLD



**TWO OF A KIND
RISE
FRONTIERS MUSIC**

Back at the turn of the century, Fred Hendrix (Terra Nova) had become more and more interested in production and songwriting, so he started looking for new and fresh talent to develop. Following several suggestions from Frontiers Records' President and A&R Director, Serafino Perugino, Fred hooked up with not one but two female singers, Esther Brouns and Anita Craenmehr. After a few writing sessions, Fred had come up

with the idea of putting together a band who would attempt to channel Boston meeting Heart. To record the album, Fred brought in his Terra Nova bandmates Gesuino Derosas (guitar), Hans in't Zandt (drums), along with his brother Ron (keyboards), and the debut was released in 2007. More than a decade later and the band are back with the follow-up.

I'm really not sure about the Boston and Heart comparisons though, as what we have here is a pretty basic album with big choruses, which really does come across as Pat Benatar as opposed to anything else. It feels like a constructed projects as opposed to a band, albeit with some great guitar here and there. But, given that Terra Nova was formed as long ago as 1992, perhaps it isn't a surprise that the guys do know what they are doing on that score. This just feels like another Eighties female fronted band with a lack of singular identity, monosyllabic as opposed to verbose, without enough in the way of hooks to real capture and maintain interest. Music needs more depth, more heart (and in this case more Heart as well), otherwise it just drops into the background as this has.

KEV ROWLAND

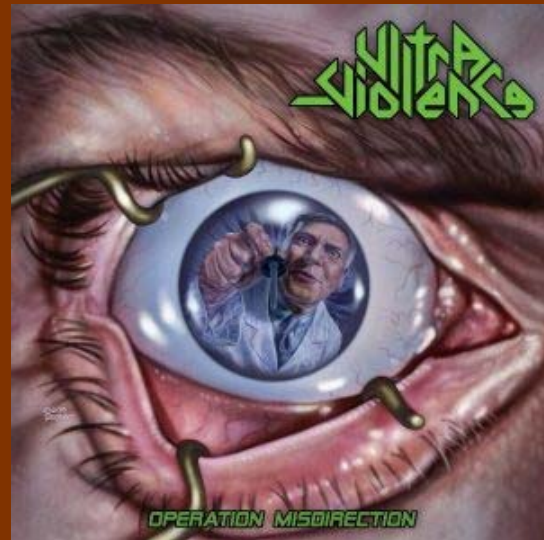


**TYMO
PURGE & RESET
INDEPENDENT**

Formed in Edmonton in 2015, Tymo released their debut album 'The Lone Wolf' in March of the same year. The band are Tim Tymo on vocals/guitar, Nick Schwartz on guitar, Harlen Jacobs on bass, and Marc Durie on drums. 'Purge & Reset' is their second full-length album, and was released last year. They state that "We love writing and performing and all have a common love for thrash metal. We wanted to reference our heroes such as Megadeth, Municipal Waste and Metallica and mix up that inspiration with our own brew and see what we came up and here we are. We want to give people a source of inspiration and excitement!"

More Municipal Waste than Metallica, and quite a long way removed from Megadeth, this thrash band are probably a load of fun live, but only some of that comes through on the album. Self-produced, this definitely has the feel of thrash from the mid-Eighties, when the scene was awash with bands all attempting to make their mark. There are some interesting elements here and there, especially when the two guitars combine the melody lines, but for the most part this is just yet another album that is going over old ideas without really adding anything dramatically new. Vocally Tymo has a lot in common with Hetfield, but his style doesn't contain the snarl and

aggression. Sometimes the only instrument that appears to be thrash are the drums, with the rest of the instruments falling into hard rock, and overall this is a mish mash of styles which is okay while playing, but doesn't demand repeats.



**ULTRA-VIOLENCE
OPERATION MISDIRECTION
CANDLELIGHT/SPINEFARM**

Ultra-Violence are an Italian thrash metal band from Turin, Italy, formed in 2009. After they released their second album, 'Deflect The Flow', they had their first line-up changes as the bassist and drummer both departed. It took a while to pull together the new line-up, but once that was completed they again hit the road playing shows and festivals all around Europe supporting bands like Discharge, Angelus Apatrida, Tokyo Blade and Rotting Christ, as well as playing some shows with Skull Fist in Japan. Now they are back with their important third album, the first with the new guys, so what is it like?

Right from the off it is obvious that here is a band that have paid their dues, and know exactly what they are about. This is powerful crunching thrash, with a strong production which allows the whole band to shine. Anthemic shouted backing vocals, combined with some simply superb drumming provides a backbone which is strong. Bassist Andrea Lorenti

deserves a shout out as his work is exemplary, tying down the foundation at some points, adding additional melodies or tracking the guitars at others. He adds additional finesse to songs such as “My Fragmented Self” which shows just how far removed these guys are from many of the new wave of thrash.

Then you have the twin guitars of Loris Castiglia (who also provides lead vocals) and Andrea Vacchiotti, which are heavy, hard, and full of steel. To survive with classic bands such as Discharge and Rotting Christ, two very different acts indeed, Ultra-Violence know what they are doing in the live environment, and here they have also managed to capture that intensity in the studio. It may not be the most amazing thrash album I have heard this year, but it is heads and shoulders above many.



**VENUES
ASPIRE
RISING EMPIRE**

I love the vocals coming from Nyves Krithinidou on this album, it is just a shame that it is metalcore and that there is also a male lead singer who is doing his best to destroy all the harmony which she brings to the album. This debut from German sextet Venues is bound to get a great deal of people saying wonderful things about it, but for me it is over-

produced, sterile, and without passion or soul. I would very much like to hear an album from Nyves which is far more pure metal, and without Robin Baumann being involved, as he is a distraction. The music is just way too polished as well, so although the band are obviously putting in the effort every single raw edge has been removed, sanded down and polished to a mirror-like sheen, whereas I want my metal to be grunty and raw.

I've not always been a massive fan of metalcore, and this album reminds me of everything I don't like about the genre, but I am sure that there are plenty of people out there who are going to prove me wrong and say this is an amazing piece of work. Never mind, I'm used to being in a minority – and I certainly can't see myself playing this again.



**YAGULL
YUNA
MOONJUNE RECORDS**

I have been fortunate enough to have been living with this album for a couple of months now, and I believe that it is still going to be another couple before it is actually released, but I can't wait anymore as I have to write about it, as this is simply one of the most beautiful and entrancing albums I have ever come across. This is the third album from Yagull, the first ('Films') being Sasha Markovic and some guests, while the second ('Kai') was Sasha (guitars, bass, percussion) and his wife Kana Kamitsubo

(piano) plus assorted guests. But, although I really enjoyed that album I felt they had missed an opportunity, and said “The interplay between the two musicians is simply beautiful, there is no other word for it, and I would have preferred to have heard an album filled just with their songs, with no other musicians, as there is no DESTRUCTION, KREATOR, SODOM, TANKARD, CORONER, HELLBASTARD, WATCHTOWER, VOI VOD, need for the purity of their sound to be messed with.” When Sasha and I made contact, he asked me if I would like to hear the new album, which had just been completed and was incredibly personal to him and Kana. How personal I only found out later, as while ‘Kai’ was named after their son, ‘Yuna’ is named after the child that would have been, as Kana suffered two miscarriages during the period of time it took to record the album, and Yuna was the name they had chosen.

Musically, Sasha and Kana decided this time to concentrate on the interplay between each other, with just a backing singer used on one song: everything else is just the two of them. As previously they have included a cover version of a classic song, but interestingly the one they have chosen this time is a new version of “Sabbath Bloody Sabbath” which also appeared on the debut, but as Kana wasn’t in the band at that time they have re-recorded it. Apart from that, and “Fall Winter” (which is credited just to Kana), every song was a collaboration between them, sometimes with Sasha credited first and sometimes Kana. “Searching For The Moon” was apparently written when they were asked to just play something during a photo shoot, and took less than five minutes, so they consider it a gift

The delicacy and understanding between the acoustic piano and acoustic guitar, from two musicians who know each other intimately, is too hard to describe. To say that it is a thing of beauty, creating a new world just from carefully selected notes which hang in the air, seems both twee and ineffectual, while this is an album of

considerable power and might. Sometimes the notes are rippling streams, while sometimes they just sit there, using space and time to bind them together. There is no desire to hurry, no need to fill the space with unnecessary adornment, everything has its place. This is an incredibly special album, something that feels very personal indeed, and we have been fortunate enough to be given a glimpse behind the curtain. It almost feels that we are interlopers, listeners who are trespassing on some hidden and private moment which we came across by accident, but couldn’t turn away. Whenever I finish listening to this album I always feel honoured to have been let inside, but also saddened that for most of us the real world isn’t how this music makes me feel. This is truly a wonderful piece of work, and I feel enriched by having heard it.



**ZEVIOUS
LOWLANDS
NEFARIOUS INDUSTRIES**

Since forming in 2007, Mike Eber (Smother Party), Jeff Eber (Dysrhythmia), and Johnny DeBlase (Sabbath Assembly, Many Arms) have sought to blur the lines between prog, jazz, and metal as Zevious. The band released their self-titled debut in 2008 which featured a more traditional acoustic sound and hinted at the compositional style the band was beginning to develop. Soon after, the band caught the attention of Cuneiform Records and released ‘After The Air

Raid' in 2009, abandoning the traditional sound of their first record for a more power-trio style involving louder volumes with a leaning toward melodic/polymetric compositions. The subsequent years marked a period of frequent touring and musical development for the band. In 2013 they released their second record for Cuneiform, 'Passing Through The Wall', which is where I first came across them, giving them a 5* review, saying that they wouldn't know what to do with "a straight 4/4 time signature and verse/chorus number if it hit them over the head with a baseball bat."

Well, nothing has changed, although since Cuneiform are no longer really releasing albums (still can't believe that a label as influential as they have had to drastically change their business model to survive), they have now moved on and for their latest album are signed with Nefarious Industries. The instrumental trio are still pushing that garage, metal, new wave underground mentality, but bringing that into line with fusion, jazz, RIO, doom, post rock and even trance to create something that is incredibly intense and powerful. It is as subtle as a sledgehammer, and really can cause headaches, but is also melodramatic and alluring. It is music which is compelling, bringing the listener in, shutting the door, and then bombarding them with sounds that feel almost as if they are part of a waterboarding experiment, yet even though the door is unlocked there is no desire to walk back out again. This isn't easy music to listen to, but by giving it the time it deserves the listener comes away having had an amazing experience.



**POLTERGEIST
BACK TO HAUNT
PURE STEEL RECORDS**

Formed out of the ashes of Swiss speed metal band Carrion, Poltergeist were formed in 1988, and proceeded to tour with the likes of Destruction, Kreator, Sodom, Tankard, Coroner and Voivod, and released three albums. However, after a 1993 tour with Coroner it was decided to call it a day, with some of the guys then turning up in Gurd. Fast forward to New Years' Eve 2013, and bassist Marek Felis, guitarist V.O. Pulver and singer André Grieder met up and reminisced over old times. One thing led to another, and soon they had put together a new version of the band. Marek departed again in 2016, but André and V.O. are still the driving force, as they were all those years ago.

October 2016 saw the first new album from Poltergeist in 23 years, and it certainly doesn't sound as if the line-up had only been together for a relatively short time, as here is a band that are determined to live up to their history. V.O. has been providing vocals and guitar in Gurd since Poltergeist broke up, who are very much an active unit, and while André hasn't been nearly as active, he still has a good voice. The result is thrash that is incredibly melodic, reminiscent of elements of Iron Maiden together with Anthrax and Testament. The more I played this the more I found that there is something about this album which really appeals to me. There is a welcome naivete which combines with strong riffs and thumping backbone which ensures that this is something that delivers on so many levels.



**ABORTED
TERRORVISION
CENTURY MEDIA**

Formed more than 20 years ago, Belgian brutal death metal act Aborted are back with their tenth full-length release, following on from 2016's 'Retrogore'. One always knows what Aborted are about, and with this album they deliver, they really deliver. From the gentle introduction through the chaos and hellstorm they unleash, this is quite some album. It is easily the best album I have heard from them, and I have seen others also asking if it is better than their 2003 monster 'Goremageddon: The Saw and the Carnage Done', but everyone agrees it is the best album they have released in years.

The drums are being driven by a demented human octopus, the blast beats are everywhere, and there are many times when this album is moving into grind territory, such is its ferocity and unparalleled violence. The guitars crunch, the vocals come from the gut, but just when one thinks it can't get any heavier they slow it down, or lighten it up, all so that when they come back and put the hammer down everyone gets punched with the change in pace and attack. They remind me somewhat of Cryptopsy in the way they understand dynamics and vary the pace, of Nile in the way they can bring the technical element to bear when they need to, and Carcass and Napalm Death in terms of unrelenting attack when it is required. Luckily, the production is up to the job, and the result is a brutal death metal album that any fan of the genre definitely needs to get.



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



[https://
www.gonzopublishers.com
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THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



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c.j.stone

Evolutionary Evangelism

<https://www.splicetoday.com/writing/evolutionary-evangelism>

I've had this weird sensation of late. I'm in a shop, or on the street, surrounded by others, when I get this startling feeling of being outside of myself and looking down on the world. All of a sudden it seems very strange to me. We humans seem like oddly-shaped, twittering mammals, perched up on our hind legs, and living almost entirely in a world made up of the products of our brains, horribly divorced from nature and from the planet we inhabit.

It's a commonplace to refer to the

human race as the high point of evolution. As Shakespeare put it: "What a piece of work is a man! How noble in reason! How infinite in faculty! In form, in moving, how express and admirable! In action how like an angel! In apprehension how like a god! The beauty of the world! The paragon of animals!"

Not some of the people I know! Noble in reason? Infinite in faculty? The beauty of the world? Overweight, opinionated and petty-minded would be



a better description. Drunk on their own sense of self-importance. And I include myself in that.

As it happens Shakespeare wasn't referring to evolution when he wrote those lines. Evolution hadn't been invented yet. In Shakespearean times the world was still made in six days, and women were squidged together out of lumps of clay wrapped around a freshly plucked rib.

How times have changed. These days we have DNA and genetic engineering. We don't need plucked ribs. We have [stem-cells](#) instead.

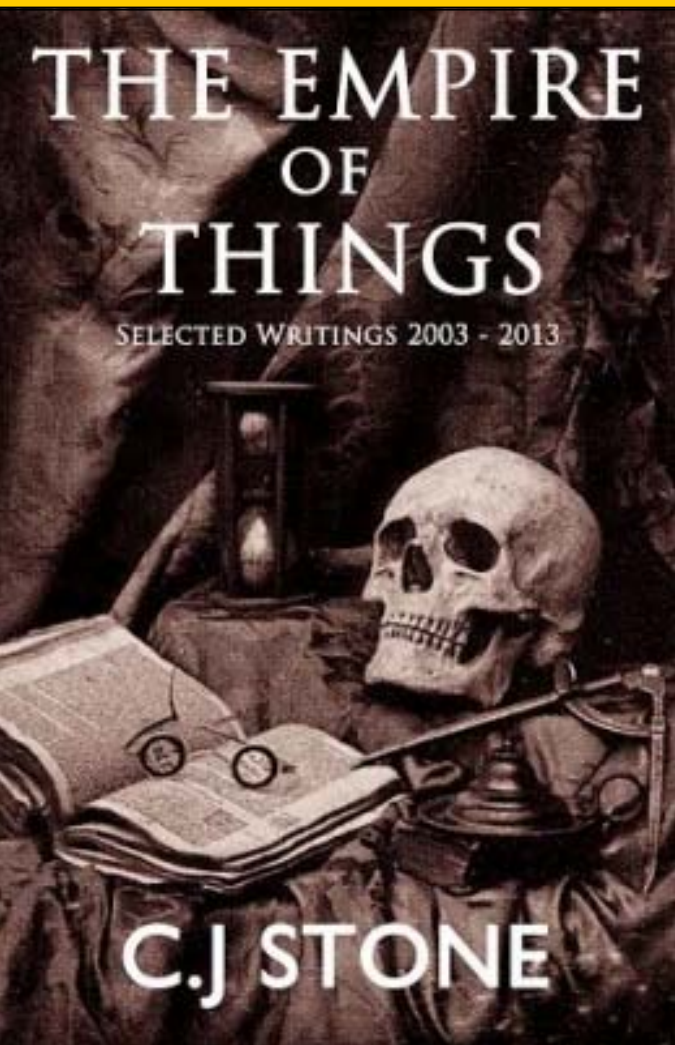
I have two friends who don't believe in evolution. One's a fundamentalist Christian, who thinks we're all being conned by secular relativism, and insists that the world is a lot younger than we're led to believe. The other is a follower of [Madam Blavatsky](#).

My friend, the follower of Madam Blavatsky, said: "There's no such thing as evolution. Look, the lion is already perfect, the hippopotamus is perfect, and the crocodile is perfect. Who's ever heard of an un-evolved crocodile? None of the animals need to evolve. The only thing that has yet to evolve on this planet is humans."

I liked that line. I told it to my friend the fundamentalist Christian, and later I overheard him saying it to someone else. I should've warned him that the line derived from Madam Blavatsky. Maybe then he might've thought twice about using it.

I like planting thoughts in people's heads.

Read on



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"Stone writes with intelligence, wit and sensitivity."

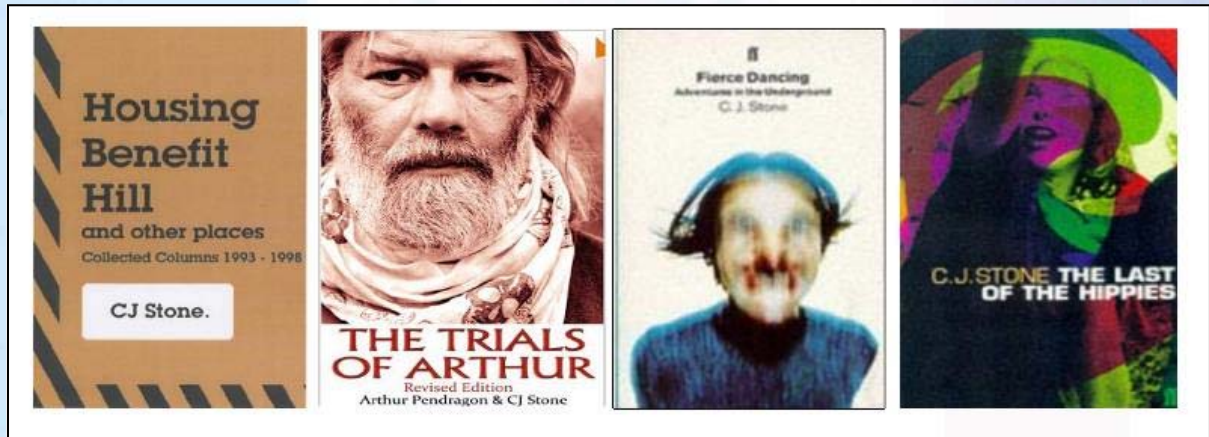
Times Literary Supplement

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Herald

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Independent on Sunday



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<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

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<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

Fierce Dancing:

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

The Last of the Hippies:

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OTHER BOOKS BY
C.J.STONE

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



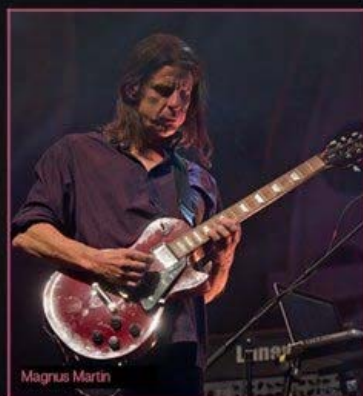


The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..#

Things are remarkably quiet on the Hawkwind front... the band and also the fans appear to have 'gone dark'. Assuming that 200 fans actually did attend the mini Hawkfest at the end of August, it seems they either haven't recovered yet, or they're lacking Internet and digital cameras!



HAWKWIND LIGHT ORCHESTRA



Dave Brock



End Meeting

CARNIVOROUS

Now, Facebook is highly ephemeral, and trying to find specific topics a few days after they occurred is notoriously difficult. Facebook just was not designed for archive retrieval. But, so far as I can tell, no reports or video clips have been posted on Facebook by anyone who was at Hawkfest. Hawkwind Forum ditto. Youtube ditto.

Such apparant apathy is pretty dismal. A couple of years ago, this state of affairs would have been unthinkable. There's an old adage that 'no news is good news' but I don't think that applies in this instance!

The event, assuming it actually took place, was aimed as being an extra event, rather than a replacement for the delayed Hawkfest 2020, now put off until August 2021.

HAWKWIND

LIGHT ORCHESTRA

CARNIVOROUS

Meanwhile, the release date for the new Hawkwind Light Orchestra studio album, "Carnivorous", is set for 16 October, 2020.

It was recorded during the coronavirus pandemic lockdown, having started life as a solo project by Dave Brock during the winter of 2019, and the record company - Cherry Red - stated on the day it was announced that

the album "effortlessly resumes the space rock voyage embarked upon by the full band."

This presumably means that the direction prior to the "Road To Utopia" / "All Aboard the Skylark" Mike Batt excursion has been resumed, although some might question whether "Into the Woods" really is a space rock album.

The track listing includes a couple

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



of minor talking points, too. "Dyna Mite" presumably is NOT a cover version of the 1973 glam rock song by Mud, although it would be an intriguing idea, were that so. And "Repel Attract" might

possibly be something that derives from the track "Levitation", maybe! Or maybe not.

Anyhow, there's just a month to go, before we find out.





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

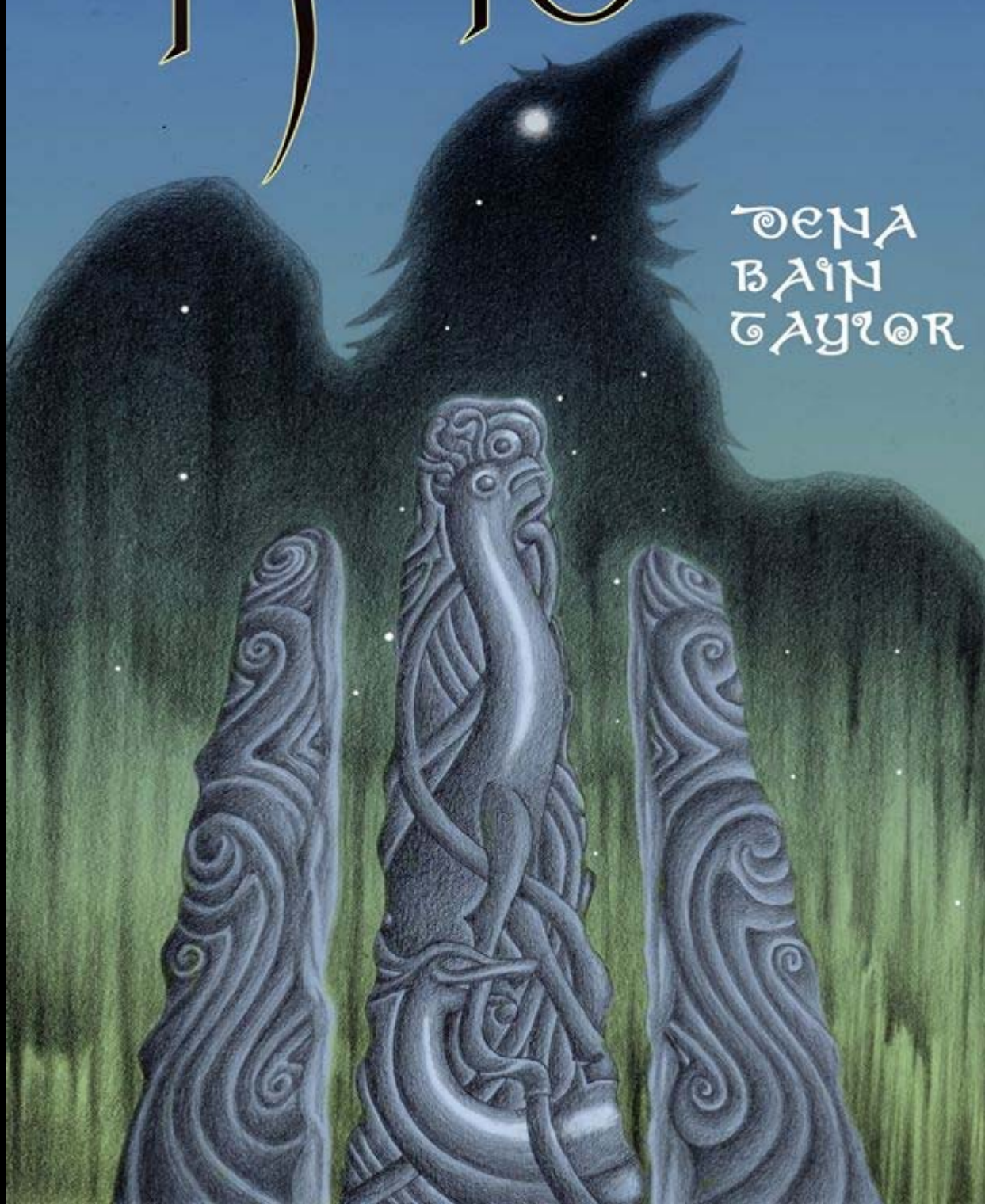


NIGHTS IN THE GNARLY GARDENS

ILLUSTRATION BY MARTIN SPRINGETT

BONES AND KEEPERS

DENA
BAIN
TAYLOR





Thom the World Poet

Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with 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!!!"

COUNTING BUTTERFLIES

So i went down to the Border
not to feed the asylum seekers
nor to demand release of children from cages
nor to stop the separation of families
or the privitisation of prisons
nor even the abuse of human rights
More to see those Magnificent Monarchs
Flipping the Border with Milkweed Brilliance
Their short lives a flight of Beauty
Alighting only to pollinate and perish
Both Nature and Human Nature One in This
If Beauty is a Song
We need to Learn the Words/and Sing their Chorus=
SAVE ALL BUTTERFLIES!

!

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

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AULD MAN'S BACCIE

RESONATING WITH THE BLUES

RICK WAKEMAN



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material*

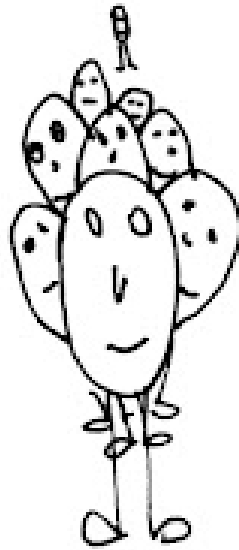
COUNTRY AIRS

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THE NINE HENRYS



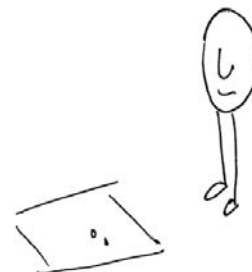
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

"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...



Retinal Judo

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/>

And so, once again, ladies and gentlemen, we come to the end of another magazine. And once again I'm cheating, because although this is the last thing you are going to read in this estimable publication, I actually dictated it three days ago, on Tuesday, having just returned from a mildly stressful visit to the doctor's surgery.

Yes, boys and girls, no sooner had I pretty well got my right foot healed than I have done something stupid to my left leg. Two large ulcers appeared on there the other day, and being diabetic I was terrified that these would turn out to be spontaneous ulcerations caused by the disease. That way is a long and winding road that eventually leads to amputations.

But, thankfully, it was nothing of the sort. It was just yours truly being a clumsy old bugger again. Ahh, it was ever thus.

So, I had to go to the doctor's surgery to have my nurse do the dressings and show Graham how to do any in the future. Plus, I got a lecture, and my bloods taken.

All of this, plus a visit to Asda, took far more time than it should have done, and so I am in a Gadarene rush to get all these dictations finished so the lovely Olivia and I can get on with our lives.

Thank you very much to everybody who has sent kind thoughts and good wishes on my bereavement. It is very kind of you and I will be writing to you all individually eventually, but at the moment – as I am sure you will



understand – my emotional nerves are far too raw for me to deal with it all.

So, apart from that, what else have I got to tell you? The Gonzo Grand Fromage phoned me the other day to tell me about the box sets by Trevor Rabin, America, and David Essex. Which all contain some very groovy things. I actually liked David Essex, back in the day. He was pleasantly arty and unconventional, and his bass guitar lead songs still resonate in my head to this very day. I wonder if I can blag a copy of the box set from Rob. It would be nice to think so.

And that's about all we have time for. I will see you in another couple of weeks.

Hare bol,

Jon



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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

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Weekly magazine: www.gonzoweekly.com

