

GONZO



#415/6

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# HIGH FIDELITY

# GONZO

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## LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

THE THREE  
COMMANDMENTS OF GONZO  
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this increasingly peculiar little magazine, and this editorial is going to be even more peculiar than usual, because it is going to begin with the end of last issue's editorial, which I managed to miss off when I put the last issue together.

It reads:

"Now, I am going to be a completely rotten bugger here, and this is where I'm going to leave you for this issue. Because, not only do I have a considerable amount more to impart, but I am still engaged in my little experiment. And so, I will pick up the threads of this editorial in two weeks' time."

As regular readers will remember, the editorial in the last issue was the first part of my ongoing struggle to see if one could actually make money out of those ubiquitous computer games which have recently popped up unbidden on everybody's mobile devices and phones.

Well, here is a brief update on what I have self-deprecatingly described with a pun referencing Dean Swift.

And the answer is... I don't know yet. It is getting more and more obvious that, if one can make money out of this nonsense, it is going to end up taking up more effort than it would do to find a more legitimate way of financing one's endeavours. And it is



## GULLIBLE'S TRAVELS #2

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As regular readers will remember, the editorial in the last issue was the first part of my ongoing struggle to see if one could actually make money out of those ubiquitous computer games which have recently popped up unbidden on everybody's mobile devices and phones.

interesting that my investigations into this stuff have completely coincidentally happened at the same time as a different publisher of games intended for the mobile phone and device market has also been in the news. And not in a good way.

The following story appeared on the BBC News website last week:

"Two misleading ads for mobile games that

bear little relation to the actual product have been banned by the Advertising Standards Authority (ASA).

The ads, for the Homescapes and Gardenscapes games, both come from developer Playrix.

They showed a game where users pull pins in a specific order to solve a puzzle - though the actual games had totally different "core



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gameplay".

The ASA said the ads should not be used again.

In recent years, a number of mobile games have used ad videos that show puzzle game mechanics they do not use - or barely use - prompting complaints from gamers."

And the BBC article goes on to say that:

"Some mobile game developers "are actively targeting consumers that are more likely to pay for in-app purchases, or sit through a higher number of ads," explained Matthew Bailey, a games analyst at Omdia."

Well, I am sitting through an insane number of ads in pursuit of my self-imposed goal, but it is because I am doing my best to channel my own inner Julian Dibbell, rather than because I have any realistic hope of making any money of it. Indeed, I have promised my friend and fellow traveller through the realms of cyberspace, Louis Rozier, that if I do end up getting a hundred bucks at the end of this, I am probably just going to spend it on something silly as a suitable ending to what has, after all, been a surreal and oddly gonzoid endeavour.

So, what have I learnt so far?

The thing that I think is most interesting is that, despite the fact that I know that these games are basically a con, and I'm perfectly aware of the way which the mechanism of this con works, I still get those teensy winsy bursts of endorphins to reward me every time that I reach a new level, or attain a pointless reward.

What I don't get, on the whole at least, is any of the much larger endorphin rushes that are – I imagine – intended to be got from watching the adverts. Although the adverts are (unless I am ridiculously missing the point

entirely here) aimed at the 48% of our species who have both X and Y chromosomes, the only reaction they engender in me, having seen so many of them over the past few weeks, is a mild irritation.

As I intimated last time, the sex hormonal rewards which have been inserted within these adverts are much more subtle than the usual ones in online advertising, which appear usually to feature a fourteen year old boy's idealised human figure, who is so obviously a mammal that it almost embarrasses me. And whilst on the subject of the mammalian attributes of these idealised females of our species, if real women had been like that a few million years ago, we would have become extinct very quickly, purely because half our species would have been so top heavy they would have never learnt to walk upright.

No, the sexualisation of these adverts is far more subtle and far more interesting.

As I think I alluded last time, the subtext of the whole thing is that if you play these games, and by association make a lot of money, then ordinary girls (like that chick on the bus that you always fancied) are going to suddenly find you irresistibly attractive.

Well, of course they're not going to, and neither are you going to win a large amount of money from these games, because it is becoming ever more obvious how they work.

In the early stages of the game, your rewards are quite considerable; several dollars at a time. Once, even eleven dollars. And furthermore, you can get these rewards every five or ten levels that you complete.

However, as the game continues, the rewards get less and less, and when, for example, by the stage where I am now with \$99.49 in my virtual 'kitty', I am getting no more than two

Level 512 136 +53

ACE PEG PAGE

**EARN FREE COINS** ✕

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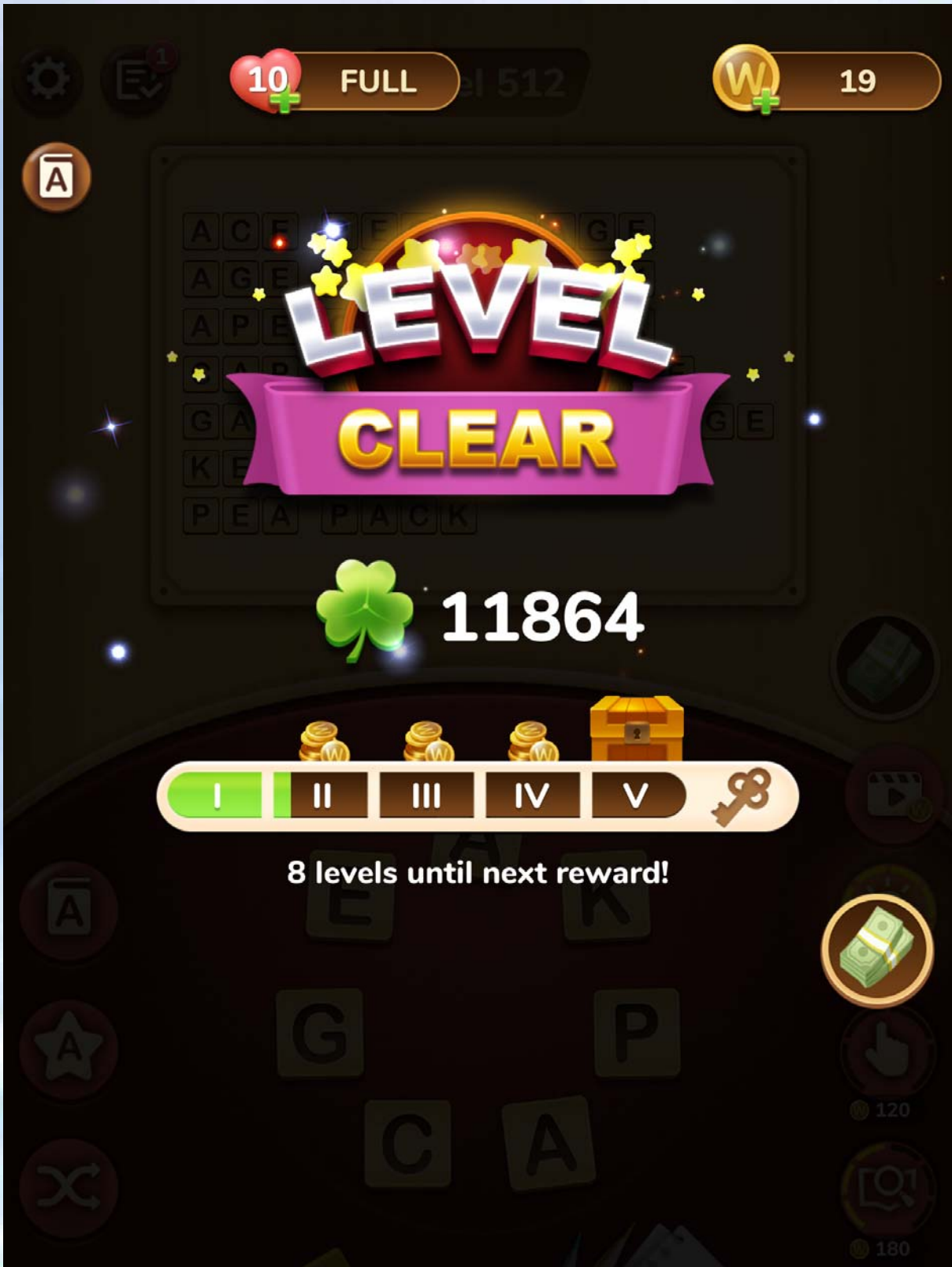


W +30

 **WATCH ADS**

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60 120 180





cents reward every thirty levels. I strongly suspect that the makers of the game have incorporated a sort of built in obsolescence, whereby they hope and confidently expect that everyone will give up playing once it is obvious they're not going to make any money, by which time the game designers will have got quite a considerable amount of kickback from the hundreds of thousands of people who have sat through all the adverts, in the desperate hope that - in these decadent days where it seems to me that, with very few exceptions, the people leading our countries across the world are nothing but a bunch of rotters - they will make a few quid, which they probably very badly need.

There is something particularly unwholesome about these games. They are targeting people across society who are unsatisfied with their lot, either sexually, financially, or socially, and are cynically manipulating this dissatisfaction. What they didn't reckon with was being presented with a stubborn old hippie with a bad attitude, who - in those horrible hours in the middle of the night, when he's waiting for his medication to kick in, who is too tired to read, and has a badly behaved little dog snuggled up under his armpit - plays this repetitive word game for hours just because he can.

And so, my Gullible's Travels continue.

I am learning a lot about the crappier end of Capitalism, and even a little about myself, on this journey. Maybe the next issue will see the final part of the story, but I wouldn't bank on it!

See you next time.

Hare bol,

Jon



#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

**Alan Dearling,**  
(Contributing Editor, Features writer)

**Douglas Harr,**  
(Features writer, columnist)

**Bart Lancia,**  
(My favourite roving reporter)

**Thom the World Poet,**  
(Bard in residence)

**Graham Inglis,**  
(Columnist, *Hawkwind* nut)

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

**John Brodie-Good**  
(in memoriam)

**Jeremy Smith**  
(Staff Writer)

**Richard Foreman**  
(Staff Writer)

**Mr Biffo**  
(Columnist)

**Kev Rowland**  
(Columnist)

**Richard Freeman,**  
(Scary stuff)  
**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

**I**N 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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JOHN DIXIE DREGS  
TYX HEART WINGS P.F.M.  
HAPPY THE MAN KATE BUSH



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



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# THE <sup>gonzo</sup> NEWSROOM



## ANGER IS AN ENERGY

<https://www.music-news.com/news/UK/135703/John-Lydon-got-a-fleabite-on-his-penis>

John Lydon loves to leave the front door of his Venice Beach villa open so local wildlife is free to explore, but he was left with a painful itch when one of them carried a parasite into his abode.

He told Mojo: "That's where the squirrels come in and walk around. Even little birds hop in now and again when they fancy a peanut."

"I don't touch wild creatures or turn them into pets, I leave them alone - and them me."

"[But a flea] bit my willy. No, the squirrel didn't bite me, it was the flea. I wouldn't let a squirrel near my penis. My God! I'm a married man!"

## GORILLAZ GUY OPINES

<https://www.music-news.com/news/UK/135696/Damon-Albarn-thinks-live-music-is-a-good-prescription-for-coronavirus>

Damon Albarn understands that the health

"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



crisis is a "medical emergency" but insists it is also an "existential one" too as he urged governments to allow people to play and listen to live music if they wish to.

He said: "It's a medical emergency but an existential one as well. You've got to allow music to continue ... We are trying to

preserve everyone's health at the moment so passionately, we mustn't ignore live music in that prescription.

"If people are willing to perform, they should be allowed to, no one should be forced to do anything but if people are willing then somehow we can make it work so everyone can feel comfortable and participate."

The 'Girls & Boys' hitmaker recorded the Gorillaz new album in lockdown and whilst he says it shows the "inevitable" anxiety of the period, he was pleased their Zoom studio sessions "didn't seem to inhibit music in the end".

He added: "That anxiety is inevitably in it, that we all share. We had planned we'd fly to Atlanta and meet [Elton] there, and that became impossible, but somehow we still found that spirit via Zoom. It's been an important lifeline for creative work. I've never worked like that, it's always been an in-the-room process, but it didn't seem to inhibit music in the end."



The Gospel According to  
**BART**

Look what my favourite roving master of reportage just sent me:

"Steve Hackett has announced he will release a brand new solo acoustic album, *Under A Mediterranean Sky*, through InsideOut Music on January 21. It's Hackett's first acoustic album since 2005's *Metamorphus*. You can see the new album artwork and tracklisting below.

The new album, recorded during lockdown with long-time musical partner Roger King, is musical journey around the Mediterranean.

"A lot of acoustic ideas had been forming over the years, and it felt like the perfect time to create this album," notes Hackett, "a time to contemplate the places we've visited around the Mediterranean with the kind of music which evolved from the world of imagination."

<https://www.loudersound.com/news/steve-hackett-to-release-new-acoustic-album>

commented on the recent Black Lives Matter protests and admitted "it's about bloody time".

The 76-year-old rocker - who looked up to and shared a stage with the late great blues legend Chuck Berry - admitted that black music is "the reason I'm here".

**BOB IN THE FREE WORLD**  
<https://www.music-news.com/news/UK/135611/Neil-Young-s-brother-Bob-has-released-his-debut-single-at-the-age-of-78>

Neil Young's older sibling felt compelled to put out his first song, 'Hey America', after watching US President Donald Trump on TV.

And ahead of the presidential election on November 3, the former golfer has released his political anthem with his backing group, The Peterboroughs, which features Neil, 74, on harmonica and vocals.

The songwriter also teased that there is more new material to come.

On why it has taken him until now to share his music, Bob explained: "I didn't set out to become a songwriter and singer at 78 years of age.

"It was and is an organic event. I was watching Donald Trump on TV a couple of years ago and wrote down a few lines. When I got home, I found I could play those lines on guitar. Gradually, it became what it is now. It took a while to be able to play and sing the song from start to finish. When I could finally accomplish that, it was a victory.

**DOLLY GORILLAZ**  
<https://www.music-news.com/news/UK/135471/Gorillaz-would-love-to-do-a-song-with-Dolly-Parton>

Blur star Damon Albarn and artist Jamie Hewlett's cartoon band got Sir Elton John on the track 'The Pink Phantom' and The



# THE <sup>gonzo</sup> NEWSROOM



DOLLY PARTON

Cure's Robert Smith on 'Strange Timez' on their latest album, 'Song Machine, Season One: Strange Timez', which is out today (23.10.20).

And now they've set their sights on getting the country music legend to drop a verse or two on a future track, as well as fitness legend and actress Jane Fonda.

Jamie - who is behind the visuals for Gorillaz - also revealed they had been in the studio with Dionne Warwick, but she didn't approve of the "imagery" they used.

Asked who their dream special guest would be in an interview with The Sun newspaper, Jamie said: "It changes. We were after Dionne Warwick for many years and we had her in the studio a couple of times but because she's a pretty full on Christian, she questioned some of the

imagery, which was fair enough. I'd like to work with Jane Fonda, her just doing a narration set to music. Dolly Parton who could be quite magnificent."

**SHEER HEART ATTACK**  
<https://www.music-news.com/news/UK/135558/Brian-May-feared-he-would-die-during-heart-scare>

Brian May feared he was going to die when he was hospitalised following a heart attack.

The Queen rocker was admitted to hospital in May after what he initially believed was a severe muscle injury he had suffered while gardening - and required three stents in his heart due to the cardiac episode.

However, the 73-year-old reacted badly to



# THE <sup>gonzo</sup> NEWSROOM



medication and suffered a stomach haemorrhage, and he has now revealed that at one point he worried he was going to die.

"It was shocking," he said during an interview with U.K. TV show Good Morning Britain. "That's the point where I nearly lost my life - not the heart attack strangely enough. If anybody wants to talk about it, get in touch with me.

"You have to be so careful with the medication that they give you. It's great for the stents, it's great for the heart, it's not very good for the rest of your body and you can really go down. It's a tightrope you walk."

The star is now undergoing extensive rehabilitation - a process he believes is going well.

**REVELATIONS ABOUT GENESIS**  
<https://www.music-news.com/news/UK/135554/Genesis-reunite-in-studio-rehearsing-for-their-first-tour-in-13-years>

Tony Banks, Mike Rutherford and Phil Collins reunited in London to prepare for 'The Last Domino? Tour', which kicks off next April.

The run will mark their first jaunt since 2007's 'Turn It On Again: The Tour'.

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

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# THE <sup>gonzo</sup> NEWSROOM



## JOHNNY'S BEEN GOOD

<https://www.music-news.com/news/UK/135499/John-Lydon-pulled-Public-Image-Ltd-album-because-of-his-wife-s-Alzheimer-s>

John Lydon had to scrap a planned Public Image Ltd album because he was too preoccupied on his wife's Alzheimer's disease.

The 64-year-old rocker had gone into the recording studio with the band earlier this year but admitted he ended up scrapping the "rubbish" songs he'd written as he wasn't in the right place due to his spouse Nora's dementia diagnosis.

Asked by MOJO magazine about the rumoured record, he said: "It was a very difficult time even before the lockdown, because of Nora's Alzheimer's, which had just kicked in.

"We were in a recording studio in the middle of the country with nothing but sheep about and her mind just freaked out.

"All my attention was on that, and the bits of songs we did put together were rubbish-y and confused.

"I wasn't together. It was my fault. I couldn't juxtapose between a 'happy' album and all that calamity."

But John has since come to terms with 78-year-old Nora's condition and has viewed it as a "test" to his confidence.

The 'Land of Confusion' hitmakers will be joined by Phil's son Nic Collins on drums, and longtime lead guitarist and bassist Daryl Stuermer.

The tour was originally due to take place in November, but was delayed until 2021 due to the COVID-pandemic.

Phil is unable to play the drums because of his longstanding spinal condition.

On his son stepping in for him, he said recently: "I didn't elbow him into the band. You can't force a drummer onto these guys."

But his bandmates had some initial reservations about enlisting the teenager.

Tony said: "When I first heard Phil was using Nic, I thought it was a stupid thing to do. Nic was only 16.

**E. E. HUTCHINGS,**  
(Successor to W. M. LEGGATE.) 100 MAIN ST. &  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Shako and Drift OOL. LANE. Also, Trunks, Porters and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.  
Worcester, Jan 15

**PRATT, DOWNES & SCOTT,**  
(Successors to T. W. & O. P. BARONOFF.)  
Worcester, Feb 24, 1877.



# EYEWITNESS

I first heard about Iona through an interview I did with their guitarist, David Bainbridge, after he had told me about their particular brand of spiritual, progressive, Celtic rock music, and I sought out their back catalogue only a

few years before the band announced on their Facebook page that they were suspending recording and touring as a group, apparently amicably. They cited other commitments, rather than the ubiquitous 'musical differences'.



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## THE IONA BOX SET





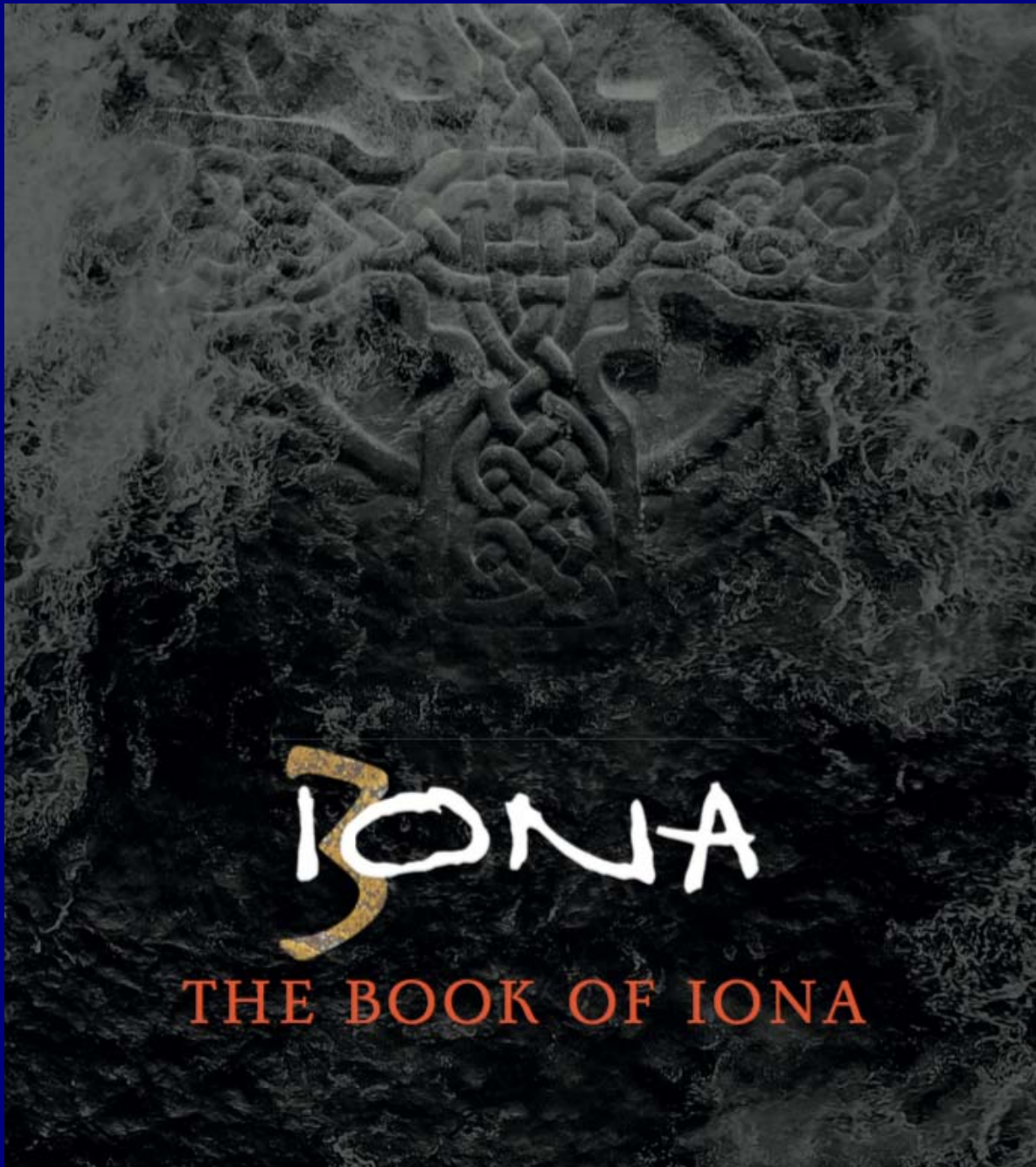


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"We do not know what will happen in future years, whether we will get together again as Iona," the band said. "The door will remain open, but for the foreseeable future, the next and exciting chapters of our journey will involve other avenues."

Now, Gonzo Multimedia are very proud that they have put together a definitive box set of Iona's career on a massive seventeen CDs. And here, you can see David Bainbridge himself helping put it all together.

Those crazy guys at Gonzo, eh?





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

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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](mailto:jon@eclipse.co.uk) if you want to contribute.

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# Covid Connections: with Martin Slade in the Republic of Ireland

## *Intro: Alan Dearing*

**Alan Dearing** spent his first year at the University of Kent (UKC), way back in 1969, sharing a room in 'digs' with **Martin Slade**. It was in a bungalow about half an hour walk from the university campus, traversed along a dark, hilly, country road in the village of Tyler Hill. One local pub, which had a friendly sign up in the door, refusing service to university students!

Martin and myself were two very unlikely bed-room dwellers. I was a scruffy, Afghan-coated, would-be 'hippy' intellectual. Martin was polo-jumpers and a natural-born 'boffin'.

**Alan** dimly remembers that year with mixed emotions, saying,

*"I was younger than Martin – Martin was a Science student: chemistry – I was studying Part One Social Sciences (politics, economics, sociology, law, social history) over four terms. Plus live music - big and small music gigs, theatre, writing, editing, taking photographs, attending lots of film-shows, student politics and protest (we had a big student protest and occupied the university admin*

*buildings over secret files), sport, table-football, bars on and off campus. I wanted to play hard as well as study. And, of course, we didn't know then that we were living in the heart of what became known as 'the Canterbury Scene'. Martin was at UKC to study! Culture clash...*

*Our landlord and landlady were postgrad students. Nerdy and old fashioned. They provided a minimal breakfast and cocoa and a biscuit at about 9 or 9.30pm when they liked us back and tucked into our shared room. Not even remotely akin to my idea of wild university days! This suited Martin much more than me... but we had to co-exist...we decided that for vaguely harmonious relations we needed to find a shared interest. It was music. We had both bought a stack of vinyl albums with us and our room had a reasonable quality radiogram. Each night we each chose at least one side of an album to play, taking turns to play our favourites. We both pushed and provoked, testing the other person – Martin with classical music, me with the likes of the Doors and the Incredible String Band...it was funny, annoying, a bit childish, but we actually cemented a friendship over a shared love of the Beatles.*



# INCANT



WEDNESDAY MARCH 18 1970

A newspaper for the University of Kent at Canterbury

Edition No. 53

## Cornwallis occupation — challenge to authority



Picture by Phil Gutteridge.

THE University is at present involved in the most important event in its history. For the first time the University has to meet students' demands for a more democratic and more open university. Questioning has already begun, the actual start of the strike.

What is equally striking is that a similar process has been underway in all universities throughout the country, so that it is now in only that the history of the strike has been questioned.

a dozen universities, with 20 words on each. Kent was said to be demanding representation and considering the nature of further buildings.

Incidentally, towards the end of the strike on 11 students in Oxford who were in trouble with the President were a group of students who had been expelled from the University of the City of London.

The University of the City of London is a university with which we are in contact, and the actions of other universities, in Oxford.

The University, which has a few more

things do not want to do this. Maybe they do not want to have our demands and opinions handed down to them.

Such an idea is naturally supported by the Students' Union, in terms of its President. The three students who had just been expelled from the University of the City of London, and the University had more chance to deal of students' "early" arguments, that the Cornwallis occupation had to argue back.

What this attitude of

should have been to their personal files, and the fact of support against striking students in Oxford, that there should be no violation of individual's rights to have their own opinions, and that demands should be met for administrative representation.

Now the question is, what is the significance of the demands? Two thousand students and what the House demands to return to normal representation, and the University's

If there are more demands for the university authorities on staff and students, there is an immediate implication of distance between the two bodies. There is an element of control and support, it is not the right to make on the part of the students, but, of course, to make by their standards.

If on the other hand, there are no more demands, the University is not in control, and there is the possibility of a further strike, a long time ago on Cornwallis, and

then, the whole thing has become a fight between the two bodies.

To hold such an opinion is to misunderstand the facts. The occupation was a direct challenge to authority, with the obvious goal of creating an open university. It was to be done the authorities do not give and is clearly impossible.

On the other hand, the authorities have the right to act in a way which is always in the interests of the University, and it is not possible to do this in any way.

to that a decision for the initial action, that means the original one responsibility.

That is why there are so many ideas of occupying various buildings, and occupying them, and other means to maintain and extend political consciousness among the student bodies.

Such a situation is not the case and it is not the case of the University of the City of London, which is the only one in the country.

Martin adds: "Our landlord and landlady were recently married chemistry graduates. He was a small man and she was a hefty blonde. He was studying for a masters in chemistry whilst she was studying for a PhD. I do remember their joint bath-night sessions when we kept a low profile in our room, noting with some amusement the squeals coming from the bathroom!"

Fifty years on...Martin and myself keep in touch...We've lived very different lives, but both us have 'lived lives' and some. Martin recently told me a bit about his work-life: "After UKC, I found it was obvious that without a post-grad degree, I was going nowhere in industry so I went to University of Sussex, initially to do a masters (I would have something to show for the year if the money ran

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out) and this led to a DPhil in organometallic chemistry. It was a wonderful time, working with FRSS and chemistry Nobel Laureates. As an aside, my supervisor, now no longer with us, was on the last kinder transport train out of Prague in 1938.) Then a career in the generic pharmaceutical industry, with the last work being as a co-inspector with the WHO.”

Now you can hear about his current experiences having recently re-located to the Republic of Ireland... Read on...”

## **Covid times in the Republic of Ireland**

### **Martin Slade**

For various reasons, we decided to move to Republic of Ireland. Top of the list was that our grandson is Irish by birth and has started his second

year at school. We want to see him grow up. Our youngest son had moved to Thailand to teach English and our eldest son is likely to move with his fiancé to her native Australia. Our immediate links to the UK are becoming weaker.

We finally moved to Ireland last December to temporary accommodation, rented to us by a friend. It is north of Galway, close to Loch Corrib (which is the eastern edge of Connemara) and the town of Headford, just in County Mayo. This house is centred around a 250 year-old thatched cottage with a large extension, located on an acre plot in a rural area. We have always chosen rural rather than urban living and this suited us.

A friend, who loves driving, drove a van for us with valuable items and freezers, last November and we took a car to leave in the garage. The main move was early in last December, with most of our possessions going into a self-store in Limerick with some going to a big garage owned by the



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mother of a friend of our daughter's in a small town in County Clare, near Ennis.

The removers treated our goods very badly and we still have an on-going argument with the insurance company. It seems as though the removers changed the terms and conditions after we had paid! Unfortunately, this seems typical of the UK. I've noticed that over the years the social etiquette of respect and consideration for others, personal integrity etc. has now gone and the attitude is now, "...me, me, me, me" and "stuff you Jack!" I suppose that the obvious examples of this can be found in Westminster and Downing Street.

The attitude in the west of Ireland is much more to our liking and how the UK used to be when we were growing up. The concept of time is a bit elastic but attitude of people is much more civilised.

We were settling in for the winter in Headford and managed to get a reasonable internet connection. As events began to develop, this proved to be invaluable. We met the local farmers, who were very kind and helpful, and started to look into how we registered for the various formalities in Ireland. The key is to apply for, and be assigned, a PPS number, the equivalent of the UK's National Insurance number. Without the PPS numbers, nothing happens. Time was spent contacting estate agents, looking at the various websites to find a house or bungalow much closer to where our daughter and grandson live, which is in Shannon. After looking at several properties, in February we found the house near Ennis that we eventually

bought, (finally moving in June). Even though it is a rural area in the west of Ireland, we have been able to be connected to the internet with a fibre-optic connection direct to the house. When I last checked with the laptop connected directly to the router, we were getting 450Mbps download. The world was turned upside down around February/March when the Covid 19 pandemic started. Since I have a long-standing lung condition, we had to self-isolate. This was no problem since we were in a remote area and could go for walks etc. and rarely see anyone. When we did, the required separation distance was followed. (To this day, we have not heard of anyone who has contracted the virus in the local area - fortunately.)

A friend of ours with a family, has a son who is a junior hospital doctor. For a while, he was in the front-line at Galway hospital working with Covid 19, and it was a worrying time for him. He is now undertaking other duties and so away from direct contact with Covid.

When we were in the house near Headford, we found that the local supermarket would deliver groceries. We would send an email in the morning, someone from the supermarket would phone around the middle of the day to discuss the final order, we would make payment by card and delivery would be later that day. Compared with some people, we were fortunate and had it easy.

Just by chance, I have been interested in viruses for a long time and the lock-down gave me a chance to find a book on-line and start to learn the elementary aspects of viruses. Also, I found a colossal



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**Photo: The view from the new house looking east. In the far distance, you can just make out some hills which are on the west bank of Loch Derg, a big lake which is part of the river Shannon.**

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amount of work being published. However, using Google was useless, but Google Scholar gave access to the original papers. Covid 19 is known as SARS COV 2 and is very similar to SARS (SARS COV 1), MERS, 'flu and cold viruses. A lot of work was being undertaken to examine the treatments for SARS COV 1 and MERS. There are papers, some published at the start of the pandemic, on face masks and studies on how respiration droplets can be spread. Also, a recent paper reports that SARS COV 2 can survive on some surfaces, such as stainless steel, some plastics, for up to 28 days at 20 degrees centigrade. Therefore, we think it is obvious that the way to curtail the spread of SARS COV 2 is for everyone outside to wear face masks and pay rigorous attention to hygiene. There are ways to treat the air in indoor spaces.

However, the general media appear not to be bothered/interested in this work. There seems to be a school of thought that the requirement to wear masks is an infringement of civil liberties and only part of the long-term plan for the control of the population. I prefer the explanation that it is an effective way of controlling the spread of the virus, and displays concern and respect for others. Since the effect of this virus can range from being asymptomatic to death, utmost care is needed. I never bother with 'social media' and so have limited exposure to fake news. (Anecdotaly, reports are that the content of social media range from drivel to on-line bullying which is so bad that some teenagers are driven to suicide.)

The number of science programmes on TV and radio is virtually nil. The way science is now ignored is disappointing. For example, a co-

winner of the 2020 Nobel Prize for Physics is a British astronomer and there are two ladies who are joint 2020 Nobel Prize winners for Chemistry. The way that women have been ignored is a disgrace (e.g. Prof. Jocelyn Bell Burnell) but there were no reports of celebrations etc. for joint female winners. (Anyway, that's one rant over!)

As I write this, there are concerns in the Republic about a surge of cases, particularly in Dublin and County Donegal. The latter is believed to be due to the close location to two hotspots in Northern Ireland, Derry/Londonderry and Strabane, on the eastern bank of the River Foyle. We are now in a lockdown with a maximum allowable travel distance from home of 5km.

### **Restrictions in the Republic of Ireland will last until December 1 2020.**

Under the restrictions:

- Pubs, restaurants and cafes will only provide takeaways and deliveries.
- Public will be asked to work from home, except for essential workers.
- People will have to restrict movement to 5km of their homes.
- No social or family gatherings in homes or gardens.
- Non-essential retail, hairdressers, barbers and salons will close.
- Funerals will be limited to 10 people.
- Weddings will be limited to 25 people.
- Schools and creches will remain open.
- Elite level sports can continue.
- Construction will be allowed to continue.

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We moved in June, knowing that the new house, albeit high spec., had been neglected and, in some instances, not completed, but we are getting on top of the jobs.

One issue is that we are close to The Burren, (below) a unique landscape, and the limestone bedrock is very close to the surface on which the house is built. We are working on getting some raised beds constructed so that we can grow some fruit and vegetables. However, work is slow. In the west of Ireland, the pace of life is very laid-back and the concept of time somewhat elastic.

In the middle of May, I was unwell and it was found that I had a low pulse rate. I was admitted to the cardiac department of Limerick hospital and received absolutely magnificent treatment which ended up with having a pacemaker/ICD implant. Not an

event on the schedule, but it explained why I felt ill and am much better now. I was wired up to various machines and had cannulas installed for different procedures.

Following the suggestions on medication from the US President Trump, there was much amusement, debating which cannula would be used for disinfectant and which for the bleach...

Major jobs to get done when we moved included registering with a GP, transferring car registration and driving licences. All these have been completed successfully. After the end of this year, UK driving licences will not be valid in the Republic of Ireland. It has to be seen what will happen at the border between Northern Ireland and the Republic. Covid restrictions and different regulations either side of the border make that more





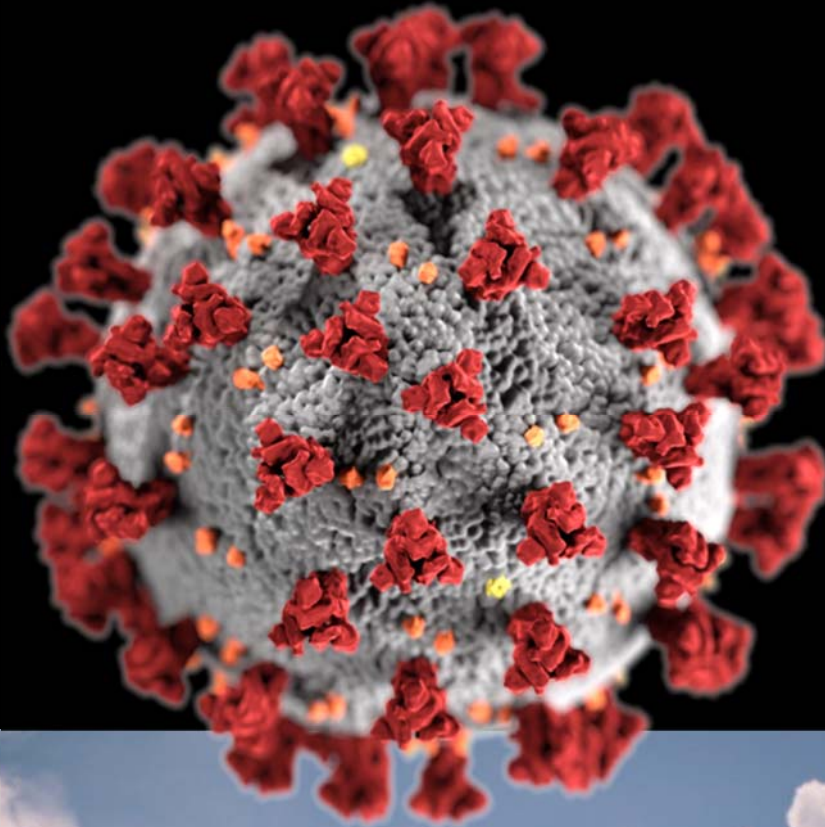


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Photo: Loop Head, the most south-westerly part of Co Clare on the north of the Shannon estuary. This is just a bit south of the Cliffs of Moher.

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complex. Although we personally have not crossed the border, it appears that the only indication is a notice regarding speed limits; km/hr in the Republic, mph in Northern Ireland. The vast majority of the population on both sides will not tolerate a hard border, so we will have to see what happens.



# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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

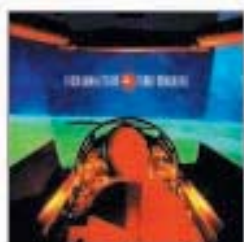
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## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

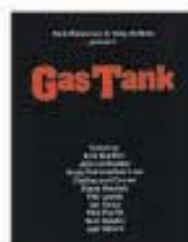
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## TIME MACHINE

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

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## GASTANK

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

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Soundtrack album featuring Tony Fernandez and Tactac McAuley

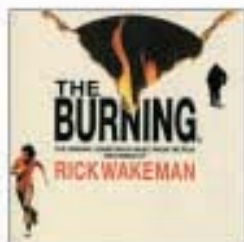
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The original recording, with two new tracks

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The original Soundtrack album, back in print at last!

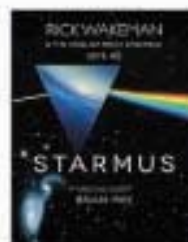
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## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



## STARMUS

With Brian May and The English Rock Ensemble. DVD

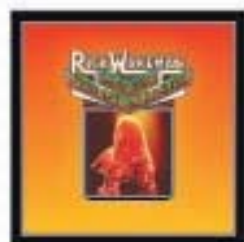
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## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

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## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

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## THE PHANTOM OF THE OPERA

Double CD + DVD

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## CAN YOU HEAR ME?

Featuring The English Chamber Choir

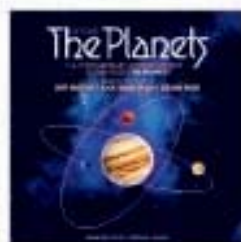
W44-CD005



## CRIMES OF PASSION

A wicked and erotic soundtrack!

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## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

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WAKEMAN'S MUSIC EMPORIUM

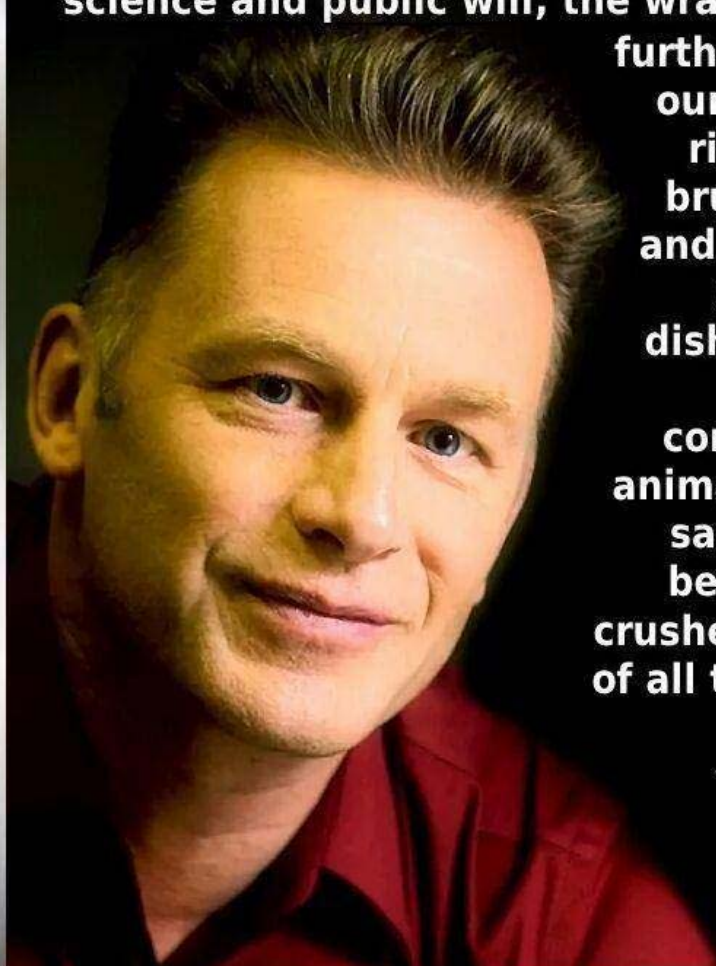


Available from [rickwakemansmusicemporium.com](http://rickwakemansmusicemporium.com)  
and all other good music retailers



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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THE subscriber, by appointment from the Hon. Secy of Patents, Inventor of the U. S. Patent No. 66, for receiving and forwarding to the artist, models, sketches or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will deposit the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of patents, and receive notices to defend and prosecute the same.

NORWICH & W...  
The above vessels are  
commanded by experienced  
Freight from Norwich  
Bale Goods for this  
line over the N. York  
Freight directed to  
ACCOMMODATIONS  
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. A. S.  
Leave Worcester at 6  
Fares 175-180, with  
the care.  
Norwich, July 21.

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

Worcester, Southbridge, and Sturbridge  
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 ARRANGEMENTS COMMENCING MAY 1.  
THROUGH PASSENGER TRAINS.  
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.  
The last on the arrival of the New Haven Train.  
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 Fram  
ingham.  
8 1/2 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  
Plants, 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. Sent TYLER HARRINGTON.

Worcester, Feb 11. dtd 13 Washington Square.  
E. E. HUTCHINGS,  
(Successor to W. M. LEGGATE,) 180 MAIN ST. &  
MANUFACTURER and Dealer in HARNESSES, SADDLES,  
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.



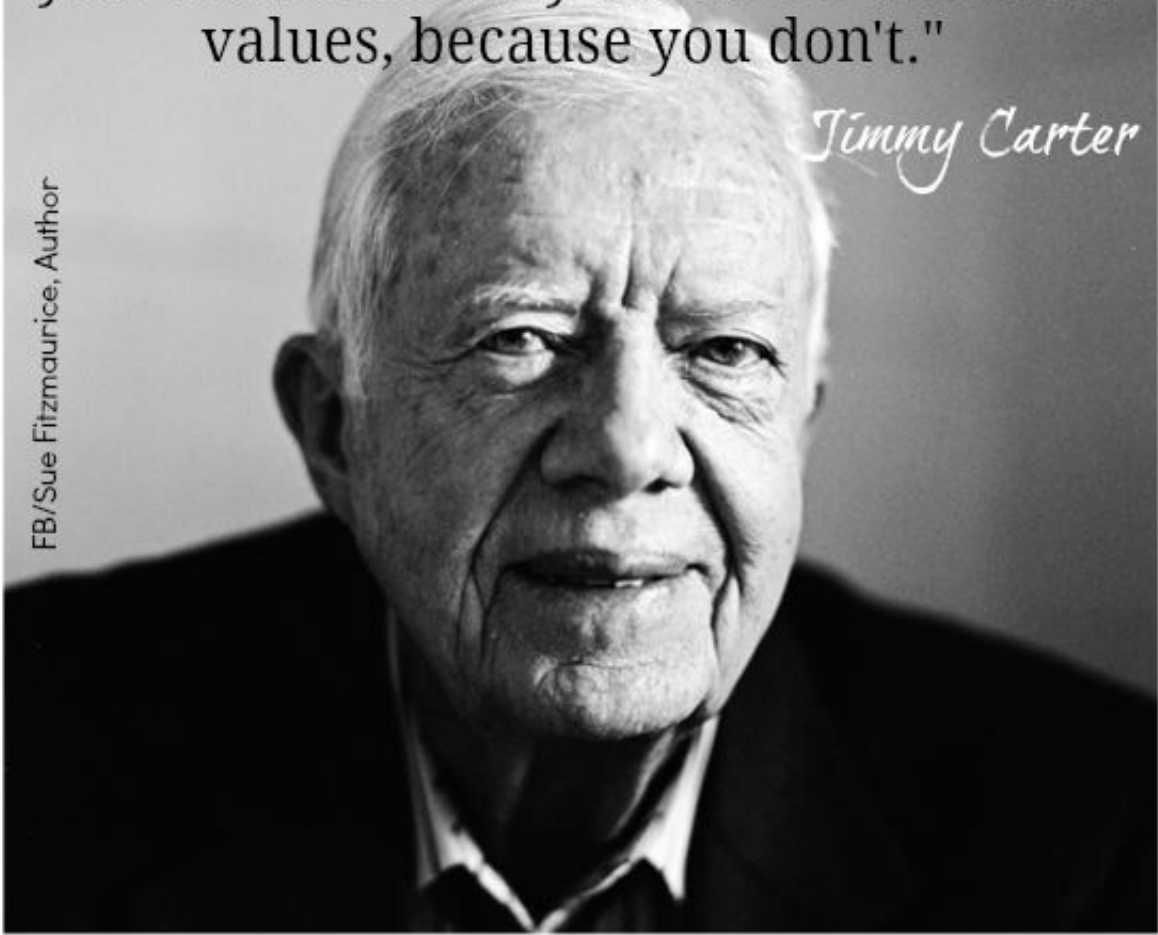
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. [arsydeedee@yahoo.co.uk](mailto:arsydeedee@yahoo.co.uk)

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

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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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

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

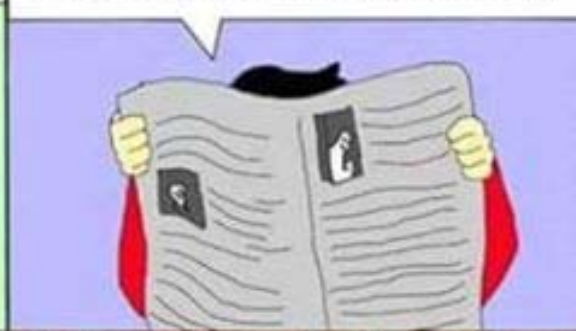
I agreed, and then the floodgates opened. We have regular weekly shows from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in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



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



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



Sex?



No...

Prog



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





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/26-07-2020-show-368-baal-and-mortimer/>

Spanky and Our Gang: Commercial  
Cliff Zeppelin: Good Times, Better Times  
Gurgles L'Espirit du Clocher  
Baal and Mortimer: Atopos/Prothesis/Kingdom Rest/Showcase  
We're Late for Class: The Nautically Themed FF Champion  
The Wedding Present: Once More  
Ian Williams: URA 325  
Nightports w Betamax: Sparke  
Tamara Montenegro & Naoba: Momota Carenado  
Baal and Mortimer: Caryatid Fall/H Delires  
Brenda and the Tablulations: Walk on By  
Eight Rounds Rapid: Tricks  
The Blizzard King: In the Ghetto  
David Courtenay: The Isolation Symphony  
Kaguu: Jacaranda  
Waaju: Grown  
Etuk Ubong: Africa Today  
Kudsi Erguner: Moonrise  
Bab L'Bluz: Ila Mata  
Baal and Mortimer: War Light/The Ship of Fangs/Arthurs Moon  
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.

<https://www.mixcloud.com/ronald-marquiss/fnp-436-10-30-2020/>

FNP 436

**AKENATHON**  
**Cristiano Varisco**  
**The Yellow Box**  
**Sudler's Row**  
**Tripping Dog**  
**Diatom**  
**Tiger Moth Tales**  
**PULSONICA**

[fridaynightprogressive.com](http://fridaynightprogressive.com)  
9:00 PM New York Time

AKENATHON

<https://www.facebook.com/Akenathon.rock.progresivo/>

Cristiano Varisco

<https://www.facebook.com/variscocristiano/>  
The Yellow Box

<https://www.facebook.com/TheYellowBoxMusic/>  
Sudler's Row

<https://www.facebook.com/sudlersrow/>  
Tripping Dog

<https://www.facebook.com/trippingdog>  
Diatom

<https://www.facebook.com/diatom.band/>  
Tiger Moth Tales

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PULSONICA

<https://www.facebook.com/PULSONICA-271754738874/>

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*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](http://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**



**REBEL FOR LIFE**



# 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**

# BETWEEN YOU & ME



## Marillion from Fish to h

Regular readers of my inky fingered scribblings, here and elsewhere, will have heard me talk about my old friend, Paul Rose. They will also be aware that, starting in 1993, Paul was the head honcho of the Channel 4 teletext video-games magazine, called Digitiser. Quite a few of Digitiser's readers, including me and my mate Richard Freeman, had next to no interest in video games, but tuned in daily, just because of Biffo's ridiculous humour.

Biffo and I became friends about thirteen years ago, and have collaborated on a few things since then.

The latest project from Biffo and his adorable wife, Sanja, is a podcast about Marillion. For those of whom are not in the know, Marillion are a long-

standing British progressive rock band, and – also for those of you not in the know – my late wife Corinna once went on a date with their drummer, many years before meeting and marrying me.

So, with all these personal and professional links, how could I not add Mr and Mrs Biffo's new project to the Gonzo Web Radio section in this esteemed magazine?

And you know what, readers? I have done just that!

### Script For A Jester's Tear - Side 2

#### Season 1, Ep. 4

It's time for a deep dive into second side of Marillion's first album, Script For A Jester's Tear - the classic Garden Party, Chelsea Monday and Forgotten Sons! Things get a bit in-depth when we start talking about songs dealing with war. Well, in-depth and disrespectful... Sorry, Fish!

We also let slip which member of the band we named our car after...

<https://shows.acast.com/between-you-and-me/episodes/script-for-a-jesters-tear-disc-2>

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).

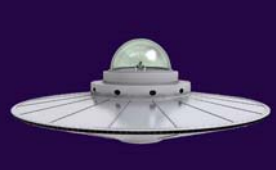
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### Top Ten UFO Frauds

Mack, Juan-Juan, Cobra & Switch talk with military historian Ross Sharp on the Mystery of Hitler's Best Friend. Switch reports on non-alien humanoids seen at some UFO landing sites. Also, Top Ten UFO Frauds, plus Bob the Ghost interrupts the show on-air. Special guest: Lois Lane.



Listen  
Here

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## GREW UP WITH JAMES BOND

Read the paperbacks after seeing the films

Regarded Sean Connery as the original and the best Bond

Watched other films with Sean-particularly A FINE MADNESS

where he played a poet institutionalized (better than ONE FLEW OVER THE CUCKOO'S NEST)

But one personal detail of his private life stood out-

his first wife was (Australian)Dr.Diane Cilento,whose research on the role of Vitamin C and the common cold

still stands up to scrutiny today.Sean was so imposing a figure in cinema as Bond

he was satirized in TRAINSPOTTING.of course,he was in forgettable films like THE UNTOUCHABLES remake,

but I will never forget him as the lead in ZARDOZ,where he led his people in an attack upon their "enlightened"oppressors.

This was the film that John Boorman got paid to make after the success of DELIVERANCE.

This tiny film meant more to me than any Bond remakes.Sean was also a fine golfer,

and represented Scotland well in the world.But he lived in the Bahamas..

Thom Woodruff



Sir Thomas Sean Connery  
(1930 – 2020)

Connery was a Scottish actor. He gained recognition as the first actor to portray fictional British secret agent James Bond in film, starring in seven Bond films between

# THOSE WE HAVE LOST

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1962 and 1983. Originating the role in Dr. No, Connery played Bond in six of Eon Productions' entries and made his final appearance in the Jack Schwartzman-produced *Never Say Never Again*.

Connery began acting in smaller theatre and television productions until his breakout role as Bond. Although he did not enjoy the off-screen attention the role gave him, the success brought offers from famed film directors such as Alfred Hitchcock, Sidney Lumet and John Huston. Those films included *Marnie* (1964), *The Hill* (1965), *Murder on the Orient Express* (1974), *The Man Who Would Be King* (1975), *A Bridge Too Far* (1977), *Highlander* (1986), *The Name of the Rose* (1986), *The Untouchables* (1987), *Indiana Jones and the Last Crusade* (1989), *The Hunt for Red October* (1990), *Dragonheart* (1996), *The Rock* (1996), and *Finding Forrester* (2000). Connery officially retired from acting in 2006, although he briefly returned for voice over roles in 2012.

Connery died in his sleep on 31 October 2020, aged 90, at his home in the Lyford Cay community of Nassau in the Bahamas. His death was announced by his family and Eon Productions; although they did not disclose the cause of death, his son Jason stated that he had been unwell for some time. A day later, Connery's wife Micheline Roquebrune said that he had dementia in his final years.



**Viola Smith (née Schmitz)**

**(1912 – 2020)**

Smith was an American drummer best known for her work in orchestras, swing bands, and popular music from the 1920s until 1975. She was one of the first professional female drummers. She played five times on *The Ed Sullivan Show*, as well as in two films and the Broadway musical *Cabaret*.

Smith never married. She had been engaged to be married, but the man was drafted into World War II, and the engagement was cancelled. At the time of Smith's 107th birthday in November 2019, it was reported that she occasionally still

**THOSE WE HAVE LOST**

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drummed with bands in Costa Mesa, California, as one of the oldest living mainstream musicians. Smith died on October 21, 2020, at her home in Costa Mesa, California, at age 107. She had been suffering from Alzheimer's disease in the time leading up to her death.



**William Frederick Blinn**  
(1937 — 2020)

Blinn was an American screenwriter and television producer. As a screenwriter, Blinn wrote episodes of *Rawhide*, *Here Come the Brides*, *Gunsmoke*, *The Rookies*, and *Fame* (where he also served as executive producer). In 1971, Blinn wrote the screenplay for the television movie *Brian's Song* for which he won an Emmy and Peabody Award. He won a second Emmy in 1977 for his work on the miniseries *Roots*. Blinn also created two series for producing mogul Aaron Spelling:

*Starsky & Hutch* (Blinn later produced the 2004 film of the same name). He also wrote the script for Prince's *Purple Rain*.



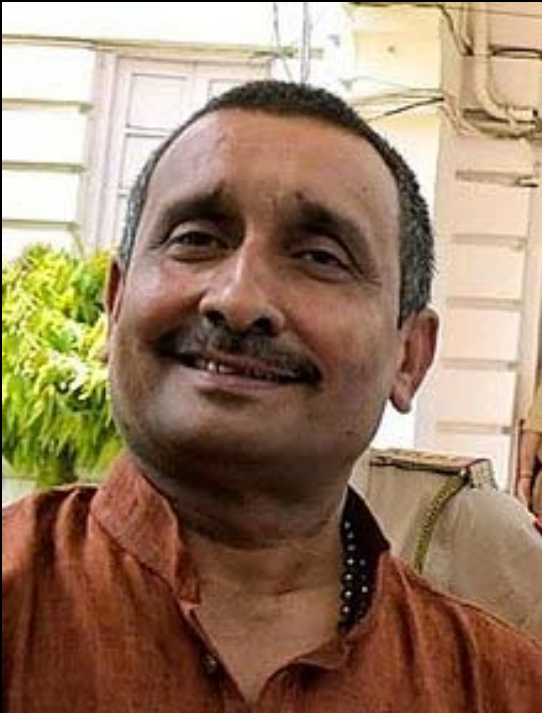
**Margie Marie Bowes**  
(1941 – 2020)

Bowes was an American country music singer who was popular in the late 1950s. She had a top 10 country hit, "Poor Old Heartsick Me", in 1959. She was briefly married to Doyle Wilburn of the Wilburn Brothers. In the late 1960s she appeared in a movie called *Golden Guitar*. In 1995, Bowes was in a car accident, suffering a serious foot injury resulting in numerous operations. Prior to her car accident, she worked for many years in the medical field.

# THOSE WE HAVE LOST

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Bowes died on October 22, 2020 in Brentwood, Tennessee after an extended illness.



**Kuldeep Singh**  
(1940 – 2020)

Singh, better known as K. Deep, was an Indian singer of Punjabi-language folk songs and duets. He sang most of the duets with his wife, singer Jagmohan Kaur. The duo is known for their comedy characters Mai Mohno and Posti. Poodna is another notable song by the duo. He was the first to sing songs penned by Shiv Kumar Batalvi. In 2010, he got PTC Life Time

Achievement Award, along with Babu Singh Maan, which was presented to him by Punjabi singer Gurdas Maan.



**Jerry Jeff Walker**  
(born Ronald Clyde Crosby)  
(1942 – 2020)

Walker was an American country music singer and songwriter. He was a leading figure in the outlaw country music movement. He was best known for having written the 1968 song "Mr. Bojangles". Walker had an annual birthday celebration in Austin at the Paramount Theatre and at Gruene Hall in Gruene, Texas. This party became an enormous event in Texas and brought some of the biggest names in country music out for a night of picking and swapping stories. The New York Times Magazine reported in June 2019 that

**THOSE WE HAVE LOST**

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Walker was among hundreds of artists whose material was reportedly destroyed in the 2008 Universal Studios fire.

Walker was diagnosed with throat cancer in 2017. He died of the disease on October 23, 2020, at a hospital in Austin, Texas. He was 78.

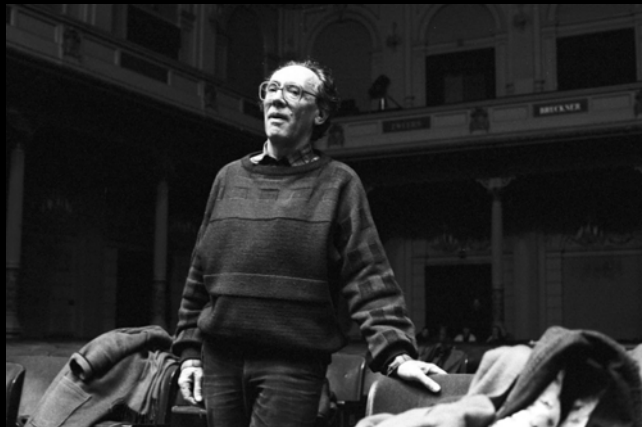


Dolores Caballero Abril  
(1935 – 2020)

Abril was a Spanish singer and actress. Dolores Abril specialized in the genre of copla. She was romantically and professionally partnered with singer-songwriter Juanito Valderrama from 1954 until his death in 2004. Together they released numerous albums, most notably *Peleas en broma*, and toured Spain with various shows such as *Voces de España* (1962), *Mano a mano* (1963), *Su Majestad*

*la alegría* (1967), and *Revolera en el Price* (1968).

In 2009 she was awarded the "Claveles de la Prensa" prize by the Press Association of Seville. She was the mother of singers Juan Antonio Valderrama [es] and Juana Dolores Valderrama. On 25 October 2020 after living secluded for many years, Abril died in Seville at the age of 81.



Jan Boerman  
(1923 – 2020)

Boorman was a Dutch composer who specialised in electronic music from 1959. He was born in The Hague. The Delft Polytechnic in Utrecht, from which the Institute of Sonology was developed, housed the first electronic music studio in the Netherlands after the Philips laboratory in Eindhoven, which was not generally open to composers.

THOSE WE HAVE LOST

Boerman studied at the Royal Conservatory of Music in his home town, with Léon Orthel (piano) and, from 1945, with Hendrik Andriessen (composition). From 1956 onwards, Boerman worked in the electronic studios of Delft Polytechnic, Utrecht State University and of The Hague Royal Conservatory of Music, where he has also taught electronic composition (after 1974) and piano. From the 1970s, he integrated live electronic music with instrumental and vocal music. Boerman also composed theatre and ballet music, "music for the listening museum" and, in collaboration with architect Jan Hoogstad, "music as architectonic space". From 1974, as Professor of Electronic Composition at the Royal Conservatory in the Hague, he assisted many young composers in finding their way forward. Notable students include Sinta Wullur. He died in October 2020 at the age of 97.



Rosanna Carteri  
(1930 – 2020)

Carberi was an Italian soprano, primarily active from the 1950s through the mid 1960s. After her debut in Rome at age 19 as Elsa in Wagner's Lohengrin, she appeared in leading roles internationally, based at La Scala in Milan. She participated in world premieres such as the title role of Pizzetti's *Ifigenia*.

Carberi decided to retire from opera in 1966 aged 36 to devote her time to her family. Carberi died on 25 October 2020 in Monte Carlo at the age of 89. She had been the last

Jan Boerman  
The complete tape music



DCNE MUS  
Records

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living singer interviewed in Lanfranco Rasponi's landmark series of interviews of retired divas, *The Last Prima Donnas* (1982).



Diane di Prima  
(1934 – 2020)

Di Prima was an American poet, known for her association with the Beat movement. She was also an artist, prose writer, and teacher. Di Prima authored nearly four dozen books. Di Prima spent the late 1950s and early 1960s in Manhattan, where she participated in the emerging Beat movement. She spent some time in California at Stinson Beach and Topanga

Canyon, returned to New York City, and eventually moved to San Francisco permanently.

She edited the newspaper *The Floating Bear* with Amiri Baraka (LeRoi Jones) and was co-founder of the New York Poets Theatre and founder of the Poets Press. On several occasions she faced charges of obscenity by the United States government due to her work with the New York Poets Theatre and *The Floating Bear*. In 1961 she was arrested by the Federal Bureau of Investigation (FBI) for publishing two poems in *The Floating Bear*. According to di Prima, police persistently harassed her due to the nature of her poetry. In 1966, she spent some time at Millbrook with Timothy Leary's psychedelic community.

Di Prima's works are held at University of Louisville, Indiana University, Southern Illinois University, and the University of North Carolina at Chapel Hill.

In 2009, di Prima became San Francisco's poet laureate. Di Prima died on October 25, 2020. She was 86 years old.

THOSE WE HAVE LOST



**Mahesh Kanodia**

(1939 – 2020)

Kanodia was a singer and a politician from Gujarat state in India. Mahesh Kanodia was born on 27th January 1937 at Kanoda village (now in Patan district, Gujarat), India. He completed his primary education from Shahpur School in Ahmedabad. He worked in Gujarati cinema for four decades as a musician, singer and composer. He performed with his actor-singer brother Naresh Kanodia.

He represented the Patan constituency in Lok Sabha four times. He died on 25 October 2020 in Gandhinagar following a prolonged illness. He had paralysis for six years before his death. His younger brother Naresh Kanodia died two days later.



**Stanley Augustus Kesler**

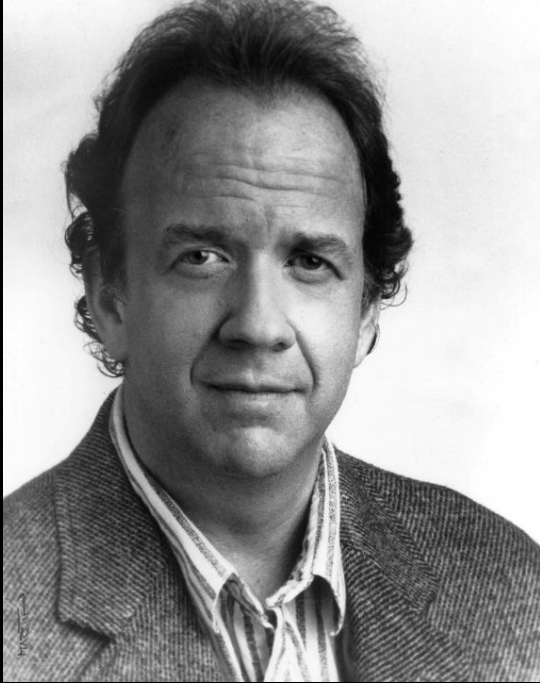
(1928 – 2020)

Kesler was an American musician, record producer and songwriter, whose career began at the Sun Studio in Memphis, Tennessee. He co-wrote several of Elvis Presley's early recordings including "I'm Left, You're Right, She's Gone" and "I Forgot to Remember to Forget", and played guitar and bass on hit records by Carl Perkins and Jerry Lee Lewis. As a producer, his successful records included "Woolly Bully" by Sam the Sham and the Pharaohs.

He retired from the music industry in the early 1990s, and lived in Bartlett, Tennessee. He died on October 26, 2020 in Murfreesboro, Tennessee, from bone cancer.

**THOSE WE HAVE LOST**





Robert Harper  
(1944 – 2020)

Harper, known professionally as Bobby Ball, was an English comedian, actor and singer. He was best known as one half of the double act Cannon and Ball, with Tommy Cannon (real name Thomas Derbyshire). They hosted their own ITV show, The Cannon and Ball Show, for nine years between 1979 and 1988. Ball then went on to star in various sitcoms and dramas including Last of the Summer Wine, Heartbeat and Not Going Out. In 2005, Ball took part in the fifth series of I'm a Celebrity...Get Me Out of Here!.

Ball died at the Victoria Hospital in Blackpool on 28 October 2020 at the age of 76, from complications of Chronic Pulmonary Obstructive Disease.



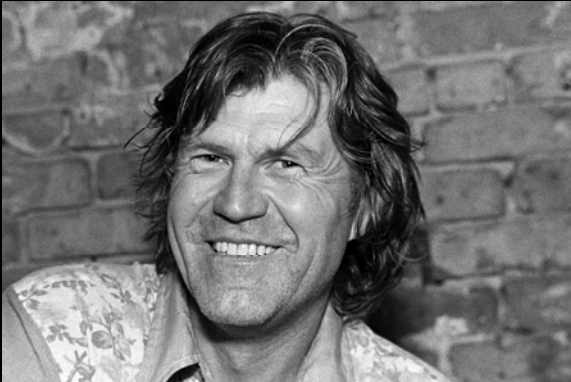
Carlos Enrique Estremera  
Colón  
(1958 – 2020)

Colón was a Puerto Rican Salsa singer who was a native of Santurce, Puerto Rico. Estremera, who was an albino, was nicknamed -and billed- as "El Cano" ("The Light-Colored Haired One"), a word which is commonly used in Puerto Rico to refer to people of light complexion. He was arguably the most famous albino in the Caribbean country, and as such, raised public awareness of the condition's traits and limitations (such as limited vision, which Estremera openly acknowledged, even in the occasional song).

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It was announced on 25 September 2018, that Estremera was battling pulmonary fibrosis, a condition that is common among albino people. On 2 November 2018 Mr Estremera underwent a dual lung transplant operation at a Philadelphia Hospital. After almost a year of his surgery, Estremera was back in Puerto Rico, striving and undergoing physical therapy to regain strength in his legs. The dual lung transplant performed at Penn Medicine in Philadelphia was an amazing success. Cano Estremera died in San Juan, Puerto Rico on October 28 2020 at age 62.



## Billy Joe Shaver (1939 – 2020)

Shaver was an American Texas country music singer and songwriter. His work came to the attention of Waylon Jennings, who filled most of his album *Honky Tonk Heroes* with Shaver's songs. Other artists,

including Elvis Presley and Kris Kristofferson, began to record Shaver's music. This led to him getting his own record deal.

The first few recording companies he signed with soon folded. He was never able to gain widespread recognition as a singer, although he never stopped recording his own music. On his records, he has been accompanied by other major rock and country music musicians such as Willie Nelson, Nanci Griffith, Chuck Leavell and Dickey Betts (of the Allman Brothers), Charlie Daniels, Flaco Jiménez, and Al Kooper.

After losing his wife, Brenda, and his mother to cancer in 1999, Shaver lost his son and longtime guitarist Eddy, who died at age 38 of a heroin overdose on December 31, 2000. On April 2, 2007, police in Lorena, Texas, issued two arrest warrants for Shaver on charges of aggravated assault and possessing a firearm in a prohibited place, in connection with an incident outside a tavern, Papa Joe's Texas Saloon, in Lorena two days prior, on March 31, in which Shaver shot a man, Billy Bryant Coker, in the face with a handgun. Coker's injuries, however, were not reported as life-threatening. Shaver died on October 28, 2020, from a massive stroke at the age of 81 in Waco, Texas.

# THOSE WE HAVE LOST



Paul-Baudouin Michel

(1930 – 2020)

Nichel was a Belgian composer, professor, and writer. He was a member of the Royal Academy of Science, Letters and Fine Arts of Belgium. After he attended at the Conservatoire Royal de Mons, Michel continued his studies at the Queen Elisabeth Music Chapel, where he worked on composition under Jean Absil and graduated in 1962. He worked in orchestral conducting and musical analysis at the Académie d'été in Nice. He then became director of the Académie de musique de Woluwe-Saint-Lambert, where he taught harmony and the history of music. He was a professor of music at the Conservatoire Royal de Mons and the Royal Conservatory of Brussels. Paul-Baudouin Michel died on 30 October 2020 at the age of 90.



Béla Síki

(1923 – 2020)

Siki was a Hungarian pianist. He was born in Hungary, where he was a student in Budapest of Leo Weiner and Ernest von Dohnányi at the Franz Liszt Music Academy. He moved to Switzerland in 1945, where he studied with Dinu Lipatti and won the 1948 Geneva Competition. His international solo career led him to perform on all five continents with distinguished conductors and orchestras.

THOSE WE HAVE LOST

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In 1965, he moved to the United States, teaching at the University of Washington in Seattle; between 1980 and 1985 he taught at the University of Cincinnati College-Conservatory of Music, moving back to Seattle in 1985, where he taught until his retirement in 2001. Siki died on 29 October 2020 in Seattle, aged 97



Rance Allen  
(1948 – 2020)

Allen was an American Bishop, Minister, and gospel musician, and the founder and leader of the Rance Allen Group. Known for his extremely wide vocal range and powerful singing voice, Allen became known as the main lead vocalist and the leader of the influential group. He was the senior pastor of the New Bethel Church Of God In Christ in Toledo, Ohio, since its July 1985 establishment. In November 2011, Rance Allen was elevated to the office of Bishop in the Church of God in

Christ, for the Michigan Northwestern Harvest Jurisdiction.

Allen and his group had performed with many gospel musicians throughout the country, including Andrae Crouch, Marvin Winans, Bebe and Cece Winans, the Clark Sisters, Kirk Franklin, Marvin Sapp, Tye Tribbett, Shirley Caesar, Donnie McClurkin, Bernard Jackson Jr. and Mary McLaurine Glover. He also performed for President Barack Obama at a White House Celebration of Gospel Music and was nominated for five Grammy Awards. Allen died on October 31, 2020 from complications due to a recent medical procedure. He was 71 years old.



Marc Fosset  
(1949 – 2020)

Fosset was a French jazz guitarist born in Paris. He learned to play guitar left-handed after seeing Yves Montand and Didi Duprat

# THOSE WE HAVE LOST

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perform, and was also influenced by Django Reinhardt's style. With Michel De Villers, Fosset began accompanying jazz and blues musicians in the Trois Mailletz club in Paris. He joined the rock band Magma, played with René Urtreger and Claude Guilhot, and in 1976 he founded a trio with Franco Manzecchi and Patrice Galas. In 1977 he formed a duo with Patrice Caratini. In the 1980s and 1990s, he toured with Stephane Grappelli. Fosset retired in 2010, because of Parkinson's disease. He died on 31 October 2020, aged 71



**Pedro Iturralde**  
(1929 – 2020)

Iturralde was a Spanish saxophonist, saxophone teacher and composer. Iturralde was born in Falces on 3 July 1929. He began his musical studies with his father and performed in his first professional engagements on saxophone at age eleven. He graduated from the Royal Conservatory of Music in Madrid, where he studied clarinet, piano, and harmony.

He went on to lead his own jazz quartet at the W. Jazz Club in Madrid, experimenting with the combined use of flamenco and jazz, and making recordings for the Blue Note label. In 1972 he undertook further study in harmony and arranging at the Berklee College of Music in Boston. He taught saxophone at the Madrid Conservatory from 1978 until his retirement in 1994. He made recordings with the renowned flamenco guitarists Paco de Lucia (Hiaspavox, 1968), Paco de Algeciras and Pepe de Antequerra (Columbia YS-2072-H, 1967) and Paco Cepero (CBS, 1975). He also recorded with jazz vocalist Donna Hightower on her I'm In Love with Love album (Columbia, 1974) and arranged/conducted on her El Jazz y Donna Hightower album (Columbia, 1975). He died in Madrid on 1 November 2020.



**Phillip Krokidis**  
(1969 – 2020)

Krokidis known professionally as Phil K, was an Australian electronic music DJ and

# THOSE WE HAVE LOST

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record producer from Melbourne. He was a member of the "Aussie breaks" music scene which also includes other Melbourne DJs such as Nubreed and Andy Page. In addition to DJing, Phil K also produced alongside Habersham and Dave Preston in The Operators and was also a member of Hi-Fi Bugs and Lostep. He was known primarily for his DJing of breakbeat music, but often weaved in other genres such as ambient, deep house, and techno and did not pigeonhole himself with a particular genre.

On 1 November 2020, Phil K died of bladder cancer, aged 51.



## Katherine Nicole McKibbin

(1978 – 2020)

McKibbin was an American rock music singer-songwriter who finished third in the debut season of the reality television series American Idol. Prior to American Idol, McKibbin appeared in the first season of

Popstars. In May 2007, she released a pop song called "Unleashed".

On November 1, 2020, McKibbin was taken off life support after suffering from a brain aneurysm on October 28. She is the fourth American Idol finalist to die after Michael Johns in 2014, Rickey Smith in 2016, and Leah LaBelle in 2018.

McKibbin was found unresponsive in Arlington, Texas, as confirmed by her son Tristen Langley.



## Trippunithura Narayanaiyer Krishnan

(1928 – 2020)

Krishnan was an Indian Carnatic music violinist. Along with Lalgudi Jayaraman and M. S. Gopalakrishnan he was considered part of the violin-trinity of Carnatic music. He was awarded the Madras Music Academy's Sangeetha Kalanidhi in 1980. He was also the recipient of the Padma Bhushan, India's

# THOSE WE HAVE LOST

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third highest civilian honour, in 1992, and earlier, the Padma Shri, India's fourth highest civilian honour, in 1973.

"incredible wit and encyclopedic knowledge [which] played a huge part in the show's history.



**John Gibb Marshall**  
(1953 – 2020),

Marshall, better known by the stage name John Sessions, was a British actor and comedian. He was known for comedy improvisation in television shows such as *Whose Line Is It Anyway?*, as a panellist on *QI*, and as a character actor in numerous films, both in the UK and Hollywood. Sessions died of a heart attack at his South London home on 2 November 2020, aged 67. The day after he died, Danny Baker described him as "terrific company and always a true talent". The team behind the BBC television programme *QI* praised his



**Faustas Latėnas**  
(1956 – 2020)

Latėnas was a Lithuanian composer, theatre manager, politician and diplomat. He composed mostly incidental music, and also scores for films and television. He was vice-minister of the Lithuanian Ministry of Culture, advisor to the Prime Minister in cultural affairs, and cultural attaché in Moscow.

From 1996, he was vice-minister of the Lithuanian Ministry of Culture, also the country's advisor for cultural affairs the following year. He was from 1999 director of the National Drama Theatre, and from 2000 director of the National Youth Theatre of Vilnius. In 2005, he served again as vice-minister. From 2006 to 2008, he was cultural advisor to the Prime

**THOSE WE HAVE LOST**

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Minister. He was cultural attaché at the Embassy of Lithuania in Moscow from 2011 to 2012, and then again advisor to the Prime Minister until 2016.

Latėnas died at age 64.

## Kenneth William David Hensley (1945 – 2020)

Hensley was an English singer-songwriter, multi-instrumentalist and producer, best known for his work with Uriah Heep during the 1970s. He wrote or co-wrote the majority of Uriah Heep's songs during this period, including the hit singles "Lady in Black" (on which he sang lead vocals), "Easy Livin'" and "Stealin'", as well as "Look at Yourself", on which he also sang lead vocals, and "Free Me".

In September 2008, Hensley went on stage again with former Heep bandmates Lawton, Kerslake and Newton along with ex-Focus guitarist Jan Dumée, for the "Heepvention 2008" fans meeting.

Hensley continued to write and record a series of new albums, beginning with a collection of songs under the title of *Love & Other Mysteries*, recorded near his home in Spain and followed in 2011 by *Faster*, his first studio recording of new songs with his live band, Live Fire. A CD of one of his solo concerts was released by Cherry Red Records in 2013, shortly followed by a live CD recorded with Live Fire during a September/October tour. *Trouble*, an album of 10 new songs recorded with a revised Live Fire line-up was released, again by Cherry Red, in September the same year.

In later years, Hensley and his wife lived in the village of Agost near Alicante in Spain.



# THOSE WE HAVE LOST



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

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

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

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

Well done to everyone involved.

Track Listing:

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

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





## The Fall Live in Motherwell 1996”

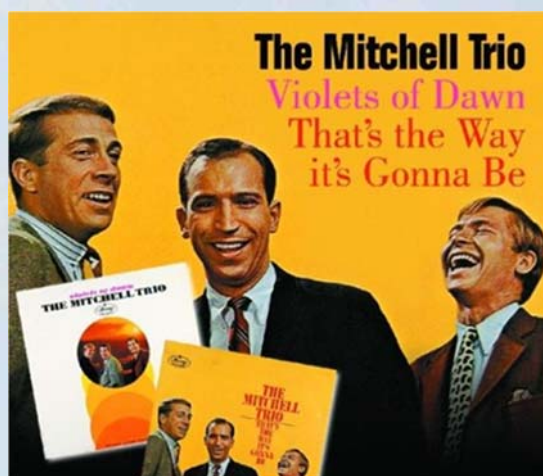
Label: Cog Sinister  
Release Date: 3rd April 2020  
Catalogue Number: COGGZ132CD  
Barcode: 5056083206025  
Format: CD Album

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

### TRACK LISTING

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

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



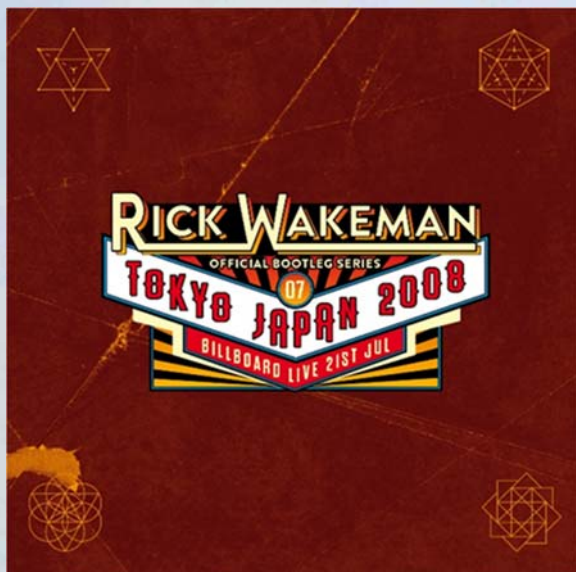
## The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

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

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

### Track Listing:

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



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

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

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

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

Well done to everyone involved.

**Track Listing:**

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



**Barrie Guard & David Cunningham**  
"Zina"

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

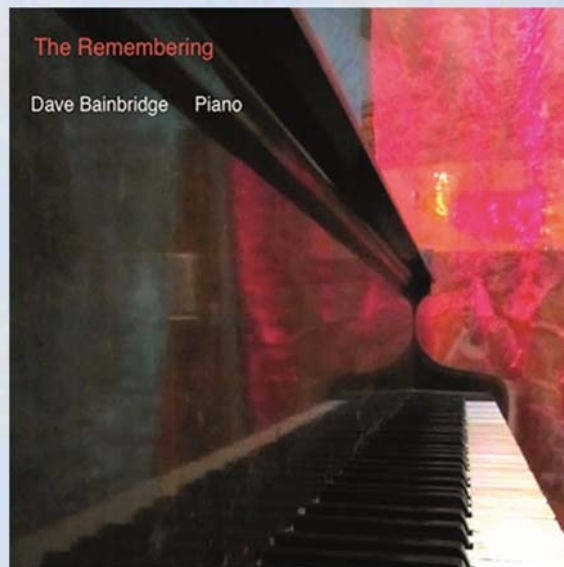
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis,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

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

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

#### Track Listing:

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



### Dave Bainbridge "The Remembering"

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

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

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

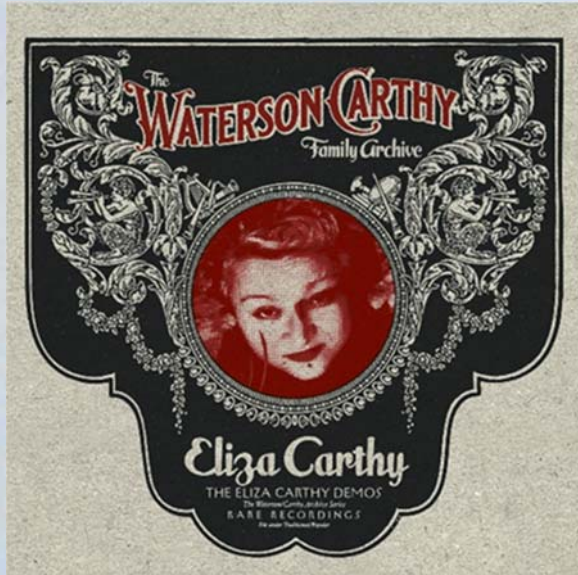
Dave Bainbridge - December 2015

#### Track Listing:

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



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



## Eliza Carthy “The Eliza Carthy Demos”

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

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

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

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

### Track Listing:

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



## Bad News “F\*\*k Off Bad News”

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

### Track Listing:

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

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



## The Fall "Live in Newcastle 2011"

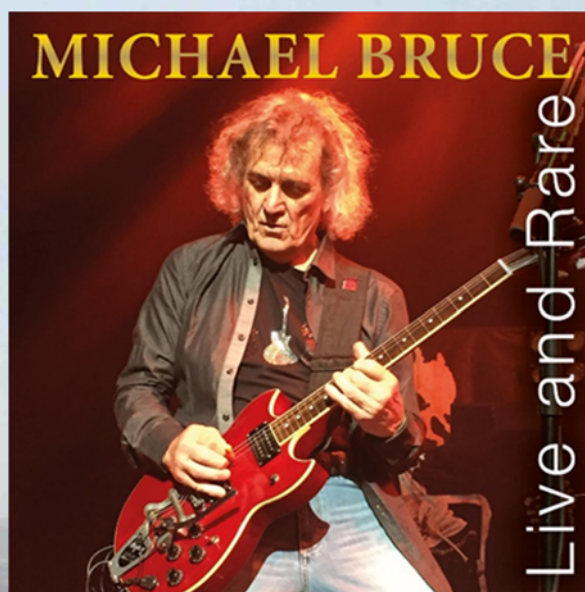
Label: Cog Sinister  
Distribution: Plastichead  
Release Date: 10th July 2020  
Catalogue Number: COGGZ134CD  
Barcode: 5056083206049  
Format: CD Album

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

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

### TRACK LISTING

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



## Michael Bruce "Live and Rare"

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





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actions



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actions



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

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

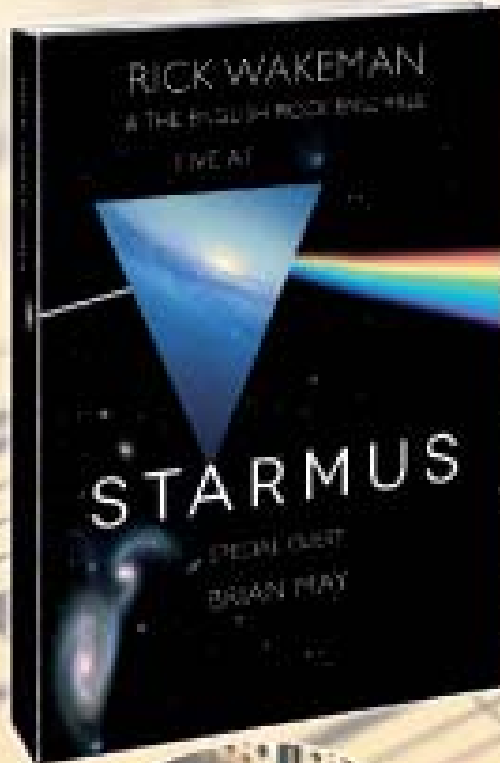
**RAW** presents

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# *Rick Wakeman & Brian May*

*live from*

## **STARMUS 2015**



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



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M.C. OLIVER TWIST  
**MALAWI**

produced by **Skasei**

Malawi  
By  
Oliver Twist  
Single review

Following an eight-year hiatus, MC Oliver Twist is back with a new single due for an imminent release. That Single is Malawi and is inspired by the years he lived in that country from 1980.

Malawi is one of those vibes that is so

**STEVE RIDER**



easy to nod your head to. Kicking off with a funky piano into, the beats drops, and MC Oliver Twist takes you on trip back to his days in Malawi and how he first discovered music and the sound of the beat. However, it doesn't end there as we are transported to a time where plastic bags were used as a football, fists were touched no matter your skin colour and food came from where ever you could get it. From there we are transported to the days he learnt to moon walk and learn every line of Billy Jean and on to being the first white kid to rap and sport an afro and more.

Malawi is a very personal journey through some of the key moments in the

life of MC Oliver Twist and you get this deep feel for the discovery of music, the clothes he wore, you also have this mental image of creating a football from Plastic Bags under the blistering sun on a pitch of dried earth. The beat has an almost tribal quality and with the piano vibes running through it, the pace of the track carries you along. MC Oliver Twists delivery is slick, clear and concise, and his wordplay perfectly captures the essence of the individual stories.

There is nothing more you could want from an Emcee who has not released anything since the 2012 release Thunderkid EP through Chess Moves

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Cartel. Malawi is sure to be one of those tracks that will get plenty of respect and airplay and, to be perfectly honest, rightly so.

Production on Malawi comes from Chris Warner and it is mastered by Dirty Joe.

To get a bit more of a feel for the background of the track I put a few questions to MC Oliver Twist and as you will see the answers do give you a greater sense of understanding:

1-You moved to Malawi in 1980. We get some feeling for what it was like from the track but, what was that time like for you.

*My dad had just got his BA in Civil engineering and took a position in Malawi looking after the design and infrastructure of the road system.*

*It was a magical time. As a youngster making friends from all over the world, since the school I went to was one of only two English speaking international schools in the country.*

*It was essentially a boarding and day school. Those kids whose families lived hundreds of miles away like my own family, that was the only choice really. All us kids used to cry at night-time from missing their parents. But we got through it with study, sports, and music. There was a lot of abuse from teachers, not just physical. It affected me for decades, until I made the decision to forgive. Forgiveness has been the most healing from my own perspective.*

*I played for the football team as centre midfield, I was young but went on to have trials in later years for Farnham and Farnborough LOL. I scored twice in the selection games but weren't picked, mainly I think cuz my attitude was terrible. I was a right cheeky shit.*

2-With Malawi being in South Africa,

how did that shape your music and did some of that come from the local tribal music.

*Absolutely yeh!*

*Malawi is more central Africa, known as the warm heart of Africa, solely because the people are so humble. Just living a house made bricks made me feel privileged and embarrassed in a way. We connected as friends through our mutual love of fun laughter and pranks.*

*We used to listen to the radio, but we never had an actual radio, we used a telephone received connected to the wire mosquito grills on the windows to hear local music. It was all in Chechewa which I hadn't learned so all I was listening to was the instrumentation, which spoke to all of us and lifted our spirits. Getting into poetry as a young age, then going on camp outs with some of the school and local farmers and elders. The elders would gather round the campfire with their drums and percussion instruments, I'm talking all hand-crafted instruments. So they'd play and eventually I got the confidence to recite my spoken word stuff, which was very basic and non-rhythmical back then, So yeh that definitely shaped my taste and certainly influenced me towards storytelling and composition structure.*

3-So, you have been away from music for a few years even though you continue to write, what was the reason for coming back to the scene at this time.

*Intelligent Madness disbanded in 1998/9 to pursue 9-5 jobs and we remain very close friends to this day actually. Yes, I went ahead as a solo emcee. Luckily had one release on 12" with Aerosolik Records back in 2002. I've written solidly for 30 years in fact, only just now have I felt that the composition and texture of content has improved greatly.*

The reason for coming back. Pretty simple. Life side-lined me, illness nearly killed me twice. And I hit a point so low that I nearly took my own life. In that very instance, something incredible happened. And I made the decision to grab life by the scruff of the neck and get back to finishing tracks from over 20 years ago! Malawi is actually the fourth version. I rewrote the lyrics five times, so that has been the most enriching to me personally. We have a solo album with a couple of features, so I'm hoping for release next year.

4-Are you planning to revive and release some of your previous unreleased tracks

Some of the lyrics and concepts, some of the old productions are being re vamped, Chris is a brilliant producer. Chatting to the others. Some are in, some are not. But all 100% supportive. I reached out to many producers and artists to see who'd be interested in doing stuff. So, I've been quite lucky really. Currently working with some long-established artists and musicians. The Malawi tune is currently being re used

by Nkomba. My friend Ron Nkomba I grew up with in Malawi, that's his band. I reconnected with him after 40 years nearly. So, the live acoustic version is on the way. That was an incredible turn of events. As soon as I heard his music, I knew what was on the cards. So, we just went from the original version. Very grateful to everyone that has helped me back onto my feet, and to those that didn't. Made us more determined.

Huge thanks to MC Oliver Twist for asking me to review Malawi and for answering these few questions and giving such wicked insights into his life and music.

Malawi is released on Bandcamp, check the link below.

<https://mcolivertwist.bandcamp.com/track/malawi>

Peace Out,

Steve





**New music Reviews: The songs of  
Dylan and Lennon**

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alan dearling

# Blonde On The Tracks



## Emma Swift

### **Emma Swift: Blonde on the Tracks**

Australian-born, Nashville-based, Emma, is an incredibly understated performer. Something of a new 'wow', if you've not come across her yet. This is her eight-track set featuring interpretations of Dylan songs. A clever, tongue-in-cheek title... I think it's an impressive evocation of Dylan's lyrical mastery. A bit epic in fact!

'Queen Jane Approximately' opens the proceedings. A very Byrds-like rendering of Dylan, packed full of jangling, psychedelic guitars courtesy of Emma Swift's partner, Robyn Hitchcock,

something of a psych-icon himself, and one-time member of the Soft Boys.

Video for Queen Jane Approximately:

<https://www.youtube.com/watch?v=2R94s8vxi9A>

Emma savours Dylan's words, makes many of them her own, and offers a set of nicely nuanced readings of some of Dylan's most treasured songs like 'A Simple Twist of Fate', 'Sad Eyed Lady of the Lowlands' and the recent masterpiece of linguistics, 'I contain Multitudes'. Emma's voice soars, swoops and sometimes snarls. The familiar emotions are all there, despair, loneliness, longing,





regret. The arrangements and instrumental playing is exemplary, including plenty of exquisite slide-guitar, walking bass-lines and rolling riffs.

For me, the ‘heart’ of this collection is in the first five tracks, with the final three tracks becoming somewhat anti-climactic. But we probably need that as a relief after the intensity of the first tracks, especially the bedroom-noir of the ‘Lowlands’, with its sad-eyed prophet with her ‘eyes of smoke’.

If there’s a down-side to any Dylan collection it is density of the words and images contained. My original days of

Dylan-listening, long before Emma Swift was born, were of Bob’s vinyl albums. And you could play a ‘side’ that fitted the mood of you and your mates. And then, not necessarily play a second side! Eight tracks of Dylan songs is a Lot of Dylan!

This is a classy album. And it makes Dylan’s words and emotions resonate. Well done, Emma!

You can join Emma at The 5 Spot in Nashville, TN. An intimate show of songs from ‘Blonde on the Tracks’ as well as a bonus new song, ‘The Soft Apocalypse’. Emma is joined by Ryan Brewer on keys

and Robyn Hitchcock on guitar:

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

**John Lennon: double box set: Gimme Some Truth (2020)**

Gimme Some Truth video:

<https://youtu.be/WbhktzkGoH0>

‘Yet another Lennon retrospective’, I can hear you thinking! There have been a lot of them and this one is as much a piece of ‘conceptual art’ as it is showcase for Lennon’s greatest hits. The artwork for ‘Gimme Some Truth’, plus the CD and LP booklets and the typographical art comes from Jonathan Barnbrook. He was

the graphic designer who worked on David Bowie’s albums, ‘Heathen’, ‘Reality’, ‘The Next Day’, ‘Blackstar’ and more

**Tracklistings:** ‘Instant Karma! (We All Shine On)’/‘Cold Turkey’/‘Working Class Hero’/‘Isolation’/‘Love’/‘God’/‘Power To The People’/‘Imagine’/‘Jealous Guy’/‘Gimme Some Truth’/‘Oh My Love’/‘How Do You Sleep?’/‘Oh Yoko!’/‘Angela’/‘Come

Together’ (live)/‘Mind Games’/‘Out The Blue’/‘I Know (I Know)’/‘Whatever Get You Thru The Night’/‘Bless You’/‘#9 Dream’/‘Steel And Glass’/‘Stand By Me’/‘Angel Baby’/‘(Just Like) Starting Over’/‘I’m Losing You’/‘Beautiful Boy (Darling Boy)’/‘Watching The Wheels’/‘Woman’/‘Dear Yoko’/‘Every Man Has A Woman Who Loves





Him’/‘Nobody Told Me’/‘I’m Stepping Out’/‘Grow Old With Me’/‘Happy Xmas (War Is Over)’/‘Give Peace A Chance’

For Lennon fans, this is worth buying, even if you already have most of his solo works and a collection or two.

revolutions, primal scream therapy. Love. Poetry. Hope. Peace. The range of material is simply stunning. Lennon never had one single sound. He had many. Many styles. He was also born to perform. He was a one-off. A legend. A prophet. This collection reminds us that we still need the presence

“No short haired, yellow bellied, son of ‘Tricky Dicky’ is gonna. mother hubbard, soft soap me with just a pocket full of oil”

Why? Because it is an amazing audio experience. These really are ultimate mixes. We share an intimate space with John. We hear his sensual whispers, his screams, his love, warmth, humour – and his anger and rage! It’s a reminder too of what he contributed to the Beatles - his vocal range, psychedelic phrasings. The contrasts are all here. Lush soundscapes, carnivalesque, baroque, complex arrangements, phased-instruments, starkness, simplicity, snippets of dialogue, rock ‘n’ roll, piano ballads,

of John Lennon in our lives. In 2020 – in ‘Strange Days, indeed – Strange Days, indeed!’

An old video of ‘Nobody told Me’, still worth a peek:

[https://www.youtube.com/watch?v=v\\_0di2IL440](https://www.youtube.com/watch?v=v_0di2IL440)

A collection of remixed solo songs by John Lennon, ‘Gimme Some Truth’, was released on what would have been John Lennon’s 80th birthday.



# 4EVR PHIDEAUX

Some 16 years ago I first came across Phideaux Xavier and his band and was incredibly impressed not only by the music they were making but also by the fact he was giving CDs away to anyone who asked for them! Fast forward to 2020, and he has now made his complete digital catalogue available free of charge, so it felt the time was right to finally catch up, and ask him the serious questions, such as

## *Who, what and when is Phideaux?*

When I was 13, I devised a "character" that I could be to make music. I used to be named Scott Riggs and it was not a name that I associated with my true self and so I wanted to

create a larger than (my) life character who could make the type of fantastical music I loved to listen to. So, through a sequence of events, I came up with the name Phideaux Xavier and started making music under that name. Eventually, I realized that I needed to honour that by legally changing my name. There are many benefits to a name change - for those esoteric types, it is a psychic shift and can be understood through one's "numerology". I loved all those occult things and especially wanted to explore the fringes of music and society. There is so much hidden history throughout the ages from seekers of wisdom. I love Philosophy and science as well as the various spiritual disciplines and use my artwork to examine and integrate what I encounter.

When I was young, I was moved by The Beatles, Alice Cooper, Frank Zappa, and Jethro Tull. I was the youngest and my sister was a typical teenager who had the latest groovy records and I learned all about music from her. I admired Ian Anderson because the music of Jethro

# KEV ROWLAND



Tull seemed so singular and visionary and I felt Ian's personality come through. I wanted to be a musical visionary. I was never attracted to excellent instrumentalists. That's not to say that I don't love a great Wakeman keyboard solo, but I was more excited by the concepts and thoughts in the albums I was consuming. Especially I loved the album artwork. Rock and Roll was a whole package. The booklet in Magical Mystery Tour, the Tull newspaper, Zappa liner notes... These were the texts of a new esoteric tradition, one whose authors included Roger Dean, Paul Whitehead, Hipgnosis, Vaughan Oliver. I wanted to contribute to the canon of Rock LPs.

I was never good at engineering and although I made tons of recordings, my work remained forever primitive until I started working with Gabe Moffat and stepping up the production of my albums. I'm fortunate to know many artists and musicians from my youth and they primarily contribute to the work I've done thus far. So, at this point, Phideaux is me, but it is also a body of work over several disparate, eclectic albums.

*What are your earliest musical memories and who/what inspired you to start playing music and what motivates you now?*

As I said, my sister was playing records in the house when I was a kid. My mother was also always listening to Jazz piano music and my brother brought the soul records home. I took guitar lessons at a community centre when I was 10 (with a guitar I pinched from my sister who had lost interest) and that teacher introduced me to Genesis and Renaissance and taught me about open chords and arpeggiated picking. By learning to play Donovan, Renaissance, Moody Blues I recognized how songs were put together and set about devising my own. I then was urged to get an electric guitar by my flute playing friend Amanda Lynne (an excellent artist who is doing some work for future album covers) and we joined with our friends Molly and Linda to make a band called Mirkwood. From there, we added Valerie Gracious and morphed into a new wave band called Sally Dick & Jane. Once college beckoned, that project ended, and I started making tapes where I would play all or most of the



instruments. That is when I started making outsider alt pop and more experimental stuff. From there I got multitrack decks as they became affordable and started trying to create professional grade music. I was never very good at playing instruments and my stuff was very messy. I tried to make an album (Friction') but it didn't rise to the sound level that I'd hoped, and I got swept up in my day job and stopped making

music for a decade.

*When did you start performing, what is the story behind the recording of 'Friction', and then why did it take so long for 'Fiendish' to appear?*

In the early 90s as I tried to engineer myself, I made several recordings which formed the basis of my album Friction. At the tail end of that process I decided to simplify things and return to







working with acoustic guitar. To that end, I enlisted my friend Ariel Farber and her husband Will to form a band called The SunMachine. It was essentially a "folk/progressive rock" thing. We didn't have a drummer, but Will doubled on percussion, keyboards, sax and guitar. His multi instrumental capacity allowed for an expanded sound and we added a flute player and bassist, created a repertoire, and played various NYC clubs. Eventually, I felt the pull of electricity and wanted to work in a more rock/glam mode. I'd just produced a song for another artist and met a drummer named Rich Hutchins, or Bloody Rich as he is known. He was the perfect musical brother because he understood glam and

progressive rock like Tull and Alice Cooper/Bowie, but was also deeply immersed in punk rock attitude, which I found very attractive. I never liked things that were too musicianly and preferred a primitive approach. However, I loved the classic 1970s production, especially the British stuff. So, Rich and I created and rehearsed an album called 'Ghost Story' in 1995/96. After the recording of that album, I was disappointed by the mix and abandoned music as I left for California to work in Television production. It wasn't until 2001 that I was able to contemplate music again. So, despite having abandoned our previous work, I contacted Rich, who was gracious enough to work with me again, and we embarked on what



would become 'Fiendish'. Once again, I was disappointed with the mix and feeling frustrated asked my friend Gabe Moffat to mix the album. The results of that were so great that I was then able to retrieve 'Ghost Story' from the dustbin and upgrade that album. So, in truth 'Fiendish' is the third attempt and 'Ghost Story', which was my official 2nd release, is truly my first album (proper).

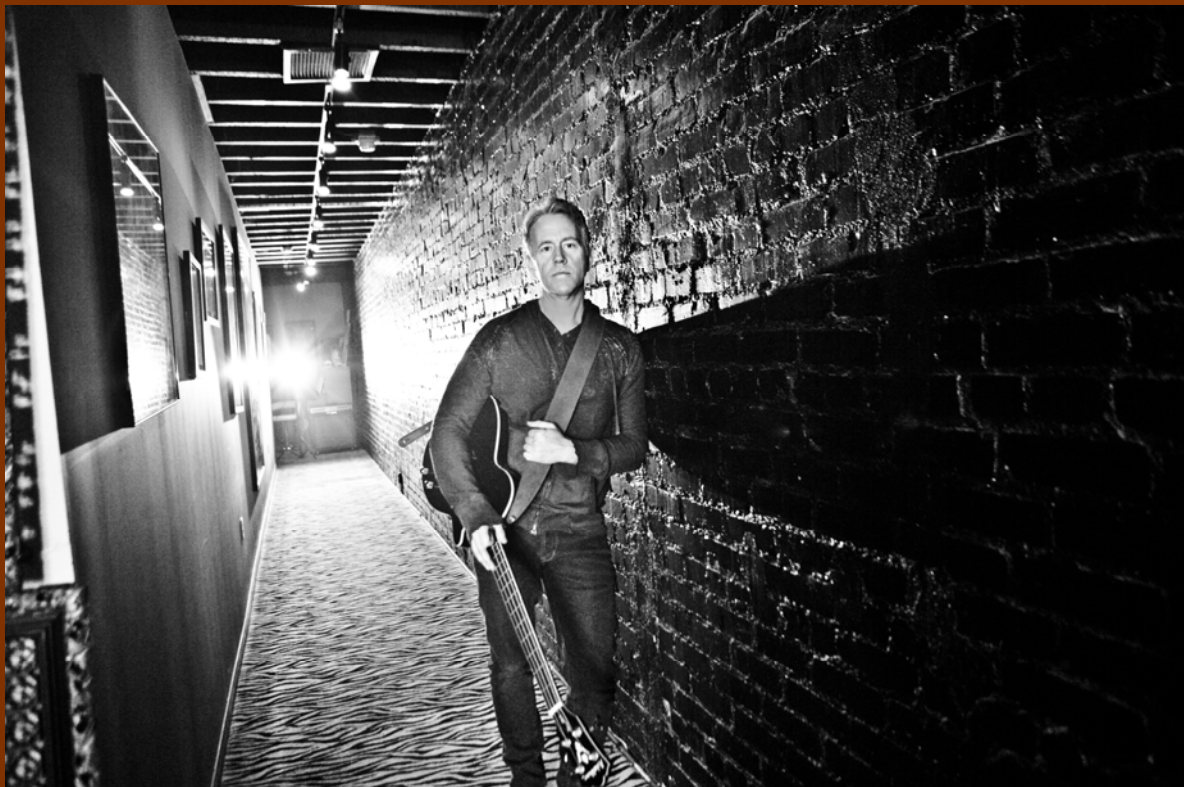
*How did the band evolve, as many of the people who worked on 'Fiendish' have been involved in your music throughout your career?*

The "band" Phideaux evolved because I was asked to perform live in France at Festival Crescendo. And upon receiving that invitation, I contacted the various people who had played on the albums and asked if any were willing to come and play live. I got 9 replies in the affirmative and so a 10-piece ensemble was created. As we rehearsed for the concert, it all seemed to gel together because 7 of us had grown up in the same small New York village so we had a lifelong history. The additional 3 guys were probably both intrigued and put off by

this, but it was easy to create the chemistry. After Crescendo, I wanted to make an album with only those 10 people and 'Number Seven' was born. In fact, it was during the 'Number Seven' sessions that I changed my method of recording. Previously, it would just be myself and Rich (my drummer) recording the basic tracks and everyone else was overdubbed later. With 'Number Seven' we started the process of recording with most of the band simultaneously performing. That is one of the reasons I love 'Snowtorch' (the follow up to 'Number Seven') because it's got a lot of live playing.

*How did Matthew Kennedy become involved, as many people will recognise him from Discipline?*

When I made 'Fiendish' I asked two people to produce the album - first Mathew Parmenter of Discipline and then Kramer, who has a long and distinguished career as a producer and had played with Daevid Allen and made some very peculiar and wonderful albums. Mathew turned me down, but he was encouraging of my music and I ended up sending him





the various albums as I made them. He was playing one of them on a car trip with Mathew Kennedy who then reached out to me on MySpace and we became friends. When I was recording 'Doomsday Afternoon', I was looking for some extra input and since I'd played most of the bass on my previous albums, I didn't have a "go to" guy for bass. So, I thought it would be a fun experiment to ask Mathew to play bass on the 'Doomsday' album. We'd never met in person, but I went to meet him at the airport and we came immediately to my house where Gabe and I plugged him into the Pro Tools session and Mathew just played the album from beginning to end. He'd done his homework, knew the whole thing and just played it all straight through. So, obviously that was love at first sight!

*How would you describe your music to someone who has not previously come across it?*

I would describe my music as eclectic, humour, pretentious, psychedelic, progressive rock with an emphasis on texture and studio effects. Possibly as headphone candy. It is doomy, mournful,

sad and tragic, but occasionally uplifting. I shy away from major keys and I love my 60s and 70s, but there are sometimes hints of the 80s. I'm definitely "retrogressive rock". For the most part, I like melody and music that seems familiar but has a twist. I seek to align with the western canon of rock music, especially from the United Kingdom. I have no interest in creating some new progression of atonal, jazz or to reinvent like Bartok. I am strictly pop rock music with aspirations, you will find me next to I 'Talk To The Wind' - not 'Starless And Bible Black'.

### *Why the gap after 'Snowtorch'?*

After 'Number Seven', there was a plan to make an album of "odds and sods" called '7½'. We had two unreleased songs, "Tempest Of Mutiny" and "Out Of The Angry Planet", as well as "Strange Cloud" which had been recorded for a Musea compilation project about Dante's Purgatory. There was an outtake from 'Number Seven' as well as two re-recordings of earlier songs from my unofficial first album 'Friction' which would have formed the structure of

'7½'. However, as luck would have it, we started another piece while recording "Strange Cloud". I had a habit of booking a full weekend to record a small bit of music. And so, in order to maximize my time with my band mates, I would often prepare other things for us to record. At the session for "Strange Cloud", we also recorded a work in progress called "Star Of Light". It was basically the first 10 minutes of 'Snowtorch' as well as the last 5 minutes. It was too long to be on the odds and sods album but seemed like a whole project in and of itself. As we were working on finishing '7½' I got distracted by the idea of expanding "Star Of Light" and we moved our attention to that process. I figured "Star Of Light" which became 'Snowtorch' was more "of the moment" and it would be ideal to put out a fully new, holistically conceived work rather than a collection of bits and pieces. 'Snowtorch' was completed relatively quickly and at the same time we were offered to perform at RoSfest in USA, which was a prestigious festival. Getting the band together to rehearse takes a lot of planning and effort and often during that time, recordings fall by the wayside.

It was while playing RoSfest that I kept getting asked when we would release the final part of the Doom Trilogy. What people may not realize is that when we play live the songs are quite different from the albums. That's mostly due to the idea that a lot of studio trickery goes into the albums that won't translate in a live arena. Live is a different beast, so I am always looking for a way to reinterpret the songs. Plus, by the time you play music live it evolves. Since we are not a live band by nature, we don't have many gigs (10 people can't fit on that many stages). So, we really explore the music in the recording studio for the first time, which means that it might be slightly undercooked. Strategies to finish an album are often in the realm of production vs. performance, but you can't rely on that live, so we change things up. I remember going to see Gentle Giant when I was a kid and marvelling at how different the songs were when they played them live. That made an impression on me.

It was during RoSfest that I realized that we had added bits and pieces to the music of "Great Leap" and "Doomsday" and that I could use those band created





moments to form the basis of the third part of the trilogy. So, after RoSfest, I started writing 'Infernal'. During this time, I'd also worked on a side project called Mogon, which I had recorded (but not finished) two albums. So, those were also side-lined in favour of 'Infernal'. We recorded the basic tracks for 'Infernal' in 2012, but the completion of the album was delayed by various day job requirements and it ultimately took 7 years to finish. In the middle of that time, I put out an unofficial "sampler" of some of the unreleased things (which you can

find on my Bandcamp). It was simply called "Phideaux Mogon Bloodfish Promotional Issue" and included some live works as well as songs from '7½' and the two Mogon albums. So, technically there was something about two years after 'Snowtorch', but it was not an official album.

However, 'Infernal' was a great learning experience for me and I got a little bit possessed in the recording and refining of the album. I think I went to the same place Brian Wilson went with 'Smile' - a

nearly Twilight Zone where you get so into an album you almost can't find your way back out. Luckily, I was able to emerge and release the darned thing. I love Infernal and am glad it took the time it took.

Right now, we are mixing a live album containing a selection of various performances through the years, which will include much of 'Doomsday Afternoon' as well as the 'Chupacabras' recording that was on the Promotional Issue. I'm also recording a "solo" album, which is separate from the 10-piece band. The Mogon albums are still in play and not only will '7½' come into existence, but it now has a sister album provisionally titled 'Informal' which is a companion piece to 'Infernal'. Life marches on and I'm trying to get into my archives and use this "down" time to finish my older projects.

***How would you define the difference between Mogon and Phideaux and why did you feel the need to separate the two?***

While I was recording 'Snowtorch', I had a few days in the studio recording a track for a compilation album about Dante's Purgatory. The session was Rich Hutchins on drums, Mat Kennedy on bass and Mark Sherkus on keyboards. Mark had to catch an earlier plane than the other two and when he left, his keyboard rig still set up and we had a couple hours left in the studio. I told Rich and Mat and Gabe (engineer/producer) to give me 20 minutes and then come back and we would record a "new" song - one I would invent in those 20 minutes. What emerged was a track called "The Chairs" (homage to Eugene Ionesco's brilliant play). I invited the gents back and briefly gave them the chords and "whispered" the changes as we recorded the first takes. Those whispers became an integral part of the track. The track was a bit more 80s - New Order, Sisterhood, Magazine influenced, and I realized it was not exactly "Phideaux" music. The word that popped into my head was Mogon and

thus was born a new side project. A smaller, simpler, more direct, and less laboured style of music. I later undertook a full session for only Mogon music. I think we did 2 or 3 sessions dedicated entirely to Mogon related music. There will be 3 Mogon albums in all. Unfortunately, between work and my general methods of perfectionism, those albums may take a while to find their release. However, you can hear some tracks on a free download called "Bloodfish Promotional Issue" - available on Bandcamp.

***You have made all of your digitally available albums free of charge, how and why did that decision come across?***

My objective has never been to make money per se. So, when the virus caused mass lockdowns, I thought people might be bored and through their internet trawling come across my work. To that end, I thought it would be ideal during a time when people were stressed for cash to let my work be heard for free. I think people will support the artists they love, and I was just trying to spread the love in return. I hope it introduced my music to a new set of listeners. And I hope they will pass it along.

***If someone has a look at all those albums, but hasn't previously come across their music which ones should they start on and why those?***

When I look at my music, there are "charmed" albums and "laboured" albums. The "charmed" albums are those whose songs seemed to suggest themselves to me, whose very existence seemed to spring forth with little interference from me. Those albums (for me) are 'Doomsday Afternoon', 'Ghost Story', 'Snowtorch' and 'Infernal'. Then, there are the albums whose existence is a bit more fraught, a bit more "laboured". Those albums would be 'Fiendish', 'Chupacabras' (although the song itself is "charmed"), '313', 'The Great Leap' and 'Number Seven'. They are attempts, hopes, wishes not quite fulfilled. The audience seems to agree...

### *What's next?*

I have so many things I want to do, both with my archives as well as finishing my newest "solo" album. This album has been in the works for the last 3 years and has grown into a bit of a sprawl. However, I took a break and was working on my ancient archives recently. It gave me some perspective and I think I now have a path forward on this new album. So, be on the lookout for some new and re-released material in 2021. I had hoped for a 2020 Doomsday reissue, but the virus and money issues put that on the back burner. However, we are excited to use 2021 and 2022 as years for productivity. Stay tuned, wish me well and let's hope life returns to normal soon. I Have a feeling '21 is gonna be a good year...

I do want to highlight a few videos we recently put out. One was a photo montage from the recording session for "Love Theme From Number Seven" which is a fun film Mathew Kennedy made from footage and photos. Also, he edited a live tape of "Chupacabras" that we performed at Festival Crescendo in France in 2007. I recommend both those videos if you want to see some visual Phideaux music. Aside from that, be on the lookout because there is a lot more music coming, it just takes time.

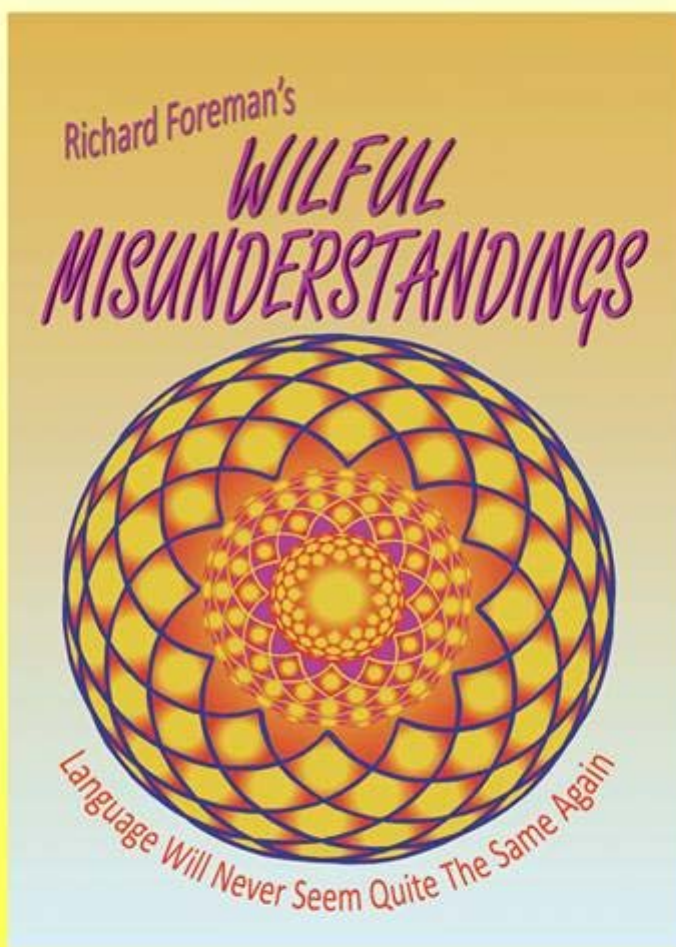


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# Tony Klinger

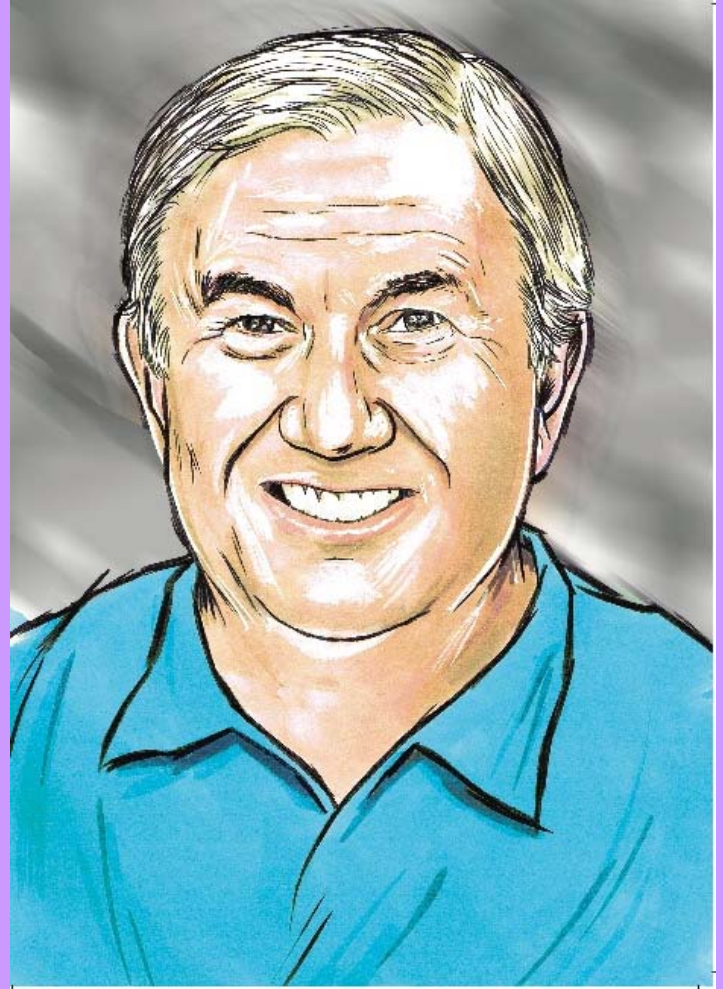
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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.

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## YOU GOTTA LAUGH

I was watching some people with their dog walking in the countryside yesterday. Let's be honest, I am not nature boy, and the reason for me being in the green area, grass I think is the name, is because they were selling me an ice cream cone with a Cadbury's Flake in it. In England we call this concoction a 99, and it was what God invented for sunny days. Forgive the interruption. I looked at these people with their

dogs and I compared to other families with their children. No question, the people were treating the animals better than the other families were treating their kids.

What sets us apart from the animals, our ability to laugh, to see the funny side of things? Animal lovers will always insist that their pet dog, cat, mongoose, fish or lizard is laughing, smiling or expressing angst. But, and I am sorry to have to insist, this is not true.

Leibniz, the early 18<sup>th</sup>. Century German philosopher said, "It is the knowledge of necessary and eternal truths which distinguishes us from mere animals, and gives us reason and the sciences, raising us to knowledge of ourselves."

Animals are lovely, if you like that kind of thing, but they don't have any sense of humour. They are, in fact, very limited intellectually. You could say the same about many of their owners, or if I am to be politically correct, keepers. Please be aware any animal nuts, that I do like animals myself, and that I have had many pet dogs, fish and even a tortoise or two when I was an ankle biter. I just don't ascribe human abilities to the little beasts. I also don't, and you should whisper this, hug any trees. They're really nice to look at, but they don't look cuddly to me.

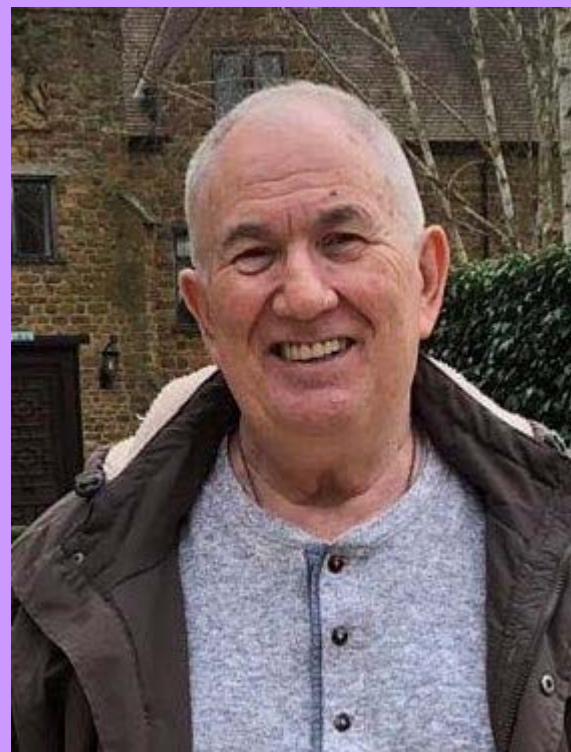
Humans don't learn to have a sense of fun and the ridiculous; we are born with this ability. There is something attractive about us when we smile, and that's why almost every photograph you see has a smiling face in it. We look at our best when we're happy. Animals can be happy or sad, but that is based purely on their basis needs being met or otherwise. They can't express emotion facially or verbally; they don't have the mental agility. Their brains simply don't have the capacity or the synapses.

You could think differently had you watched the recent episodes of

Britain's Got Talent, or America's Got Talent. Both these television shows featured dogs with immense ability. Dogs that could dance backwards, and in one case stand on a rope and seemingly, take a bow (wow)! Of course one does have a slight suspicion that these might be very small people in a dog suit, but that aside. These were very talented dogs. The one in England was probably able to quote Shakespeare. It was a great dog. But it isn't a person. Please stop going berserk whenever you see a cute animal, you'll only encourage the balls of fur.

Happily the animals did not win the contests and although they might consider litigation I for one was gratified that they were left to bark in the dark.

All animals are equal, but some animals are more equal than others, as George Orwell stated in his book, Animal Farm. We should all look after fellow humans first and animals come somewhere down the list. Please remember, humans are the animals that are more equal.



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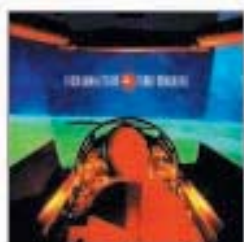
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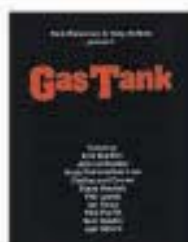
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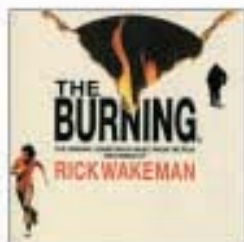
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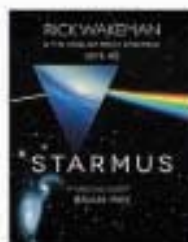
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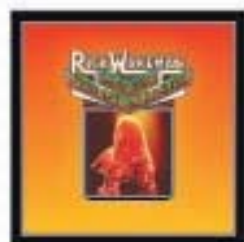
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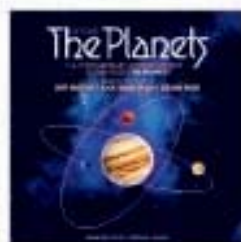
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# KEV'S WORLD



**MONUMENTS  
THE AMANUENSIS  
CENTURY MEDIA**

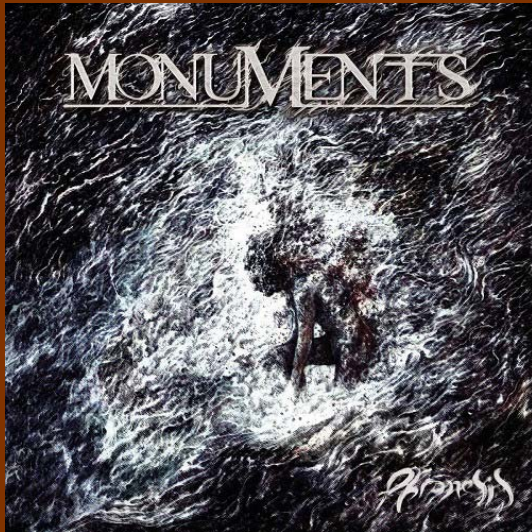
This 2014 album was the second full release from the British metalcore act, following on from 2012's 'Gnosis', and in the intervening time they had parted ways with singer Matt Rose who was replaced by Chris Barretto (ex-Periphery). A new singer can create a total change to a band's sound, but Barretto is incredibly adept at mixing up the styles so that it often sounds as if there are two quite

distinct and different singers, instead of just one man. What makes Monuments stand out for me is the high use of melody, with strong swathes of keyboards when the time is right, all combined with a djent style approach. All of this makes them a cut above the norm within the genre. Metalcore is probably my least favourite sub-genre, as often it is never one thing or another and consequently is less than any of the component parts, but when it is in the hands of a band who really know what they are doing then it is shifting dynamic after contrasting melody and they bounce off each other to create something quite special.

When the band decide to go full out, then Barretto is more than up to the task, but while he is giving it full-on sore throat the guys underneath are not only ripping it up but are bending chords to create something that is Meshuggah, but much more. When they want to be delicate then they produce songs, or at least sections of songs, that sound as if they could be played on the radio. Then of

**KEV ROWLAND**

course they throw away the rulebook along with any opportunity of being played commercially and instead rip everyone a new one. Metalcore isn't for everyone, and it is rarely for me, but this is an enjoyable romp by a band who really mean whatever style of music they are performing at the time.



**MONUMENTS**  
**PHRONESIS**  
**CENTURY MEDIA**

It took four years from 'The Amanensis' for Monuments to return with their third full-length album, by which time they had not only lost the services of long-term drummer Mike Malyan, but also his replacement Anup Sastry, who on this album has put up an impressive display so newest member Daniel Lang will have a lot to do when they head out on tour. Although this is still a metalcore album, they are starting to concentrate even more on the metallic elements, which are incredibly brutal. This means that when there is a slight respite in proceedings, such as the introduction to "Mirror Image", one knows that it is going to all come crashing back in a minute.

There is a huge contrast in styles both

between songs and within songs, so that the listener is never really sure where the music is going to go, and strong melodic vocals may have mayhem beneath them, or simpler chords may have Barretto throwing up his lungs. One of the bands they have played with recently was Protest The Hero, and that must have been a match made in heaven. I have long been a fan of the Canadians, and it was wonderful that I finally managed to see them play about eighteen months ago, and the styles of the two bands are both complementary and different, and both can really rip it up when the need arises. Monuments keep improving with each album, and it will be interesting to see what they come up with next time, and indeed if they can actually keep the same line-up together from one album to the next!



**NECRONOMICON**  
**UNLEASHED BASTARDS**  
**EL PUERTO RECORDS**

To say this band has been through the wringer over the years is something of an understatement, but more than 30 years on from the debut album they are still going, and now they return with their ninth studio album. Okay, so only singer/

guitarist has been there since the beginning, and bassist Marco is the only other person who has been there for five years, but they have refused to give up. It possibly doesn't help their cause that there are multiple recording artists with the same name, and there was even another German Necronomicon in the Seventies, but these guys are a thrash band who don't see any reason at all for changing their style.

At times they become highly melodic, with more than a hint of Halloween as they move more into power metal than their own iconic punk thrash style, and this is a shame as although interesting I would much have preferred for them to have become more abrasive and move back into the raw style with which they built their name. The result is an album that has some high points, but isn't consistent enough to make it really stand out from the pack. While it will appeal to those who have been following them for some time, I can't imagine it will gain them many new fans.



**NEVERWAKE**  
**INCINERATE MELODIC**  
**REVOLUTION RECORDS**

Released in 2016, this six-song EP is not

really the style of music I associate with MRR, but the more I played it the more I realised why Nick Katona had signed the band as although metalcore is the order of the day, these guys are way more polished than I would normally expect from the genre. It is when they allow themselves to rip into material such as "Hypocrisy", where there are some blistering guitar runs and intricate melodies, where they really shine. More songs like this and they would have been onto a real winner, but as it is there are only six songs. No, wait, the final song is a "radio edit" of the title cut which is all of 17 seconds shorter than the original, so make that five. But do we really have to talk about the fifth song? Can we pretend that there were only four and that they were really good and I really enjoyed them? Please?

Okay, so the fifth song on this EP is a five-minute version of "Thriller". Yes, that "Thriller". Now, the problem with only playing the audio I can't tell if they are taking the piss and having fun, or if they genuinely believe that they are adding something to the musical canon. If it is the former then maybe, just maybe, I can forgive them and I'm just not getting the joke. If it is the latter then god help us all. Johnny DiCarlo has a great voice, but this just makes me cringe. I do look forward to hearing more from NeverWake, as their version of metalcore combined with heavy melodic rock is very listenable indeed, but please, no more Michael.



**ORGIA PROVEDNIKOV  
UHODYASCHEE SOLNTSE  
PROGSHINE**

2007 saw the release of the third full-length album from Orgy of the Righteous, 'Ukhodyaschee Solntse' (The Leaving Sun). Yet again the band is refusing to conform to anyone's idea of what progressive rock should sound like, and indeed doesn't seem to have a firm idea themselves! The opening number is a moody instrumental, with both acoustic and electric guitars combining to create something that is progressive atmospheric doom, then they follow that with a crunching metallic number which immediately makes one realise that they have moved a long way musically from their breakthrough 'Doors! Doors!' which was released just two years earlier. They really are unlike any other Russian band I have come across, although their strange and eclectic style does make me think of classic Cardiacs at times.

Of course, the number which follows sounds as if it has been heavily influenced by Oriental music, as if they are attempting to bring Chinese and Tibetan styles and cultures into the rock scene. In some ways it is as if three totally different bands recorded the first songs on the

album, and that it is a compilation of various artists as opposed to one group. Vocally the song also is quite different to the previous, and with the lyrics in Russian it is impossible for the Westerner to understand what is going on, and the only way to truly get into this album is to let go of all preconceived ideas and just go with the flow. I have been incredibly impressed with all their albums, and this is yet another that I highly recommend. Their catalogue has been made digitally available through Progshine, and are all well worth investigating.



**ORGIA PROVEDNIKOV DLYA TEH,  
KTO VIDIT SNY VOL.1  
PROGSHINE**

The fourth full-length album from Orgy of the Righteous, 'For Those Who See Dreams Vol.1', finds themselves treading a fine line between bombast, Russian folk, metal, prog and pronk and when it works it comes off very well indeed, but there are also times when it feels more of a parody and that it is being played with tongues firmly in cheek. In some ways this is their most accessible album, and the way they throw in elements such as female operatic vocals, humming, and complex drumming is a delight and the use of a whistle makes one almost think

of Horslips. But there are also elements when one can imagine asking a Western comedy rock band to play some Russian music, without doing any research, and it could end up like some of this.

It is their least balanced album, and consequently their least successful to my ears, which is a shame as when they get it right as with the trumpet on “The Catcher In The Rye”, then their ideas and approach definitely shine. Certainly one of the most interesting bands to come out of Russia, this is not the album to start with when investigating their canon but one to turn to having already come to terms with their music.



**ORGIA PROVEDNIKOV**  
**ШИТРОК**  
**PROGSHINE**

2012 saw the release of the four-track EP ‘Shitrock’, and the led title track provides an excellent example of what is so good about these guys when they get it right. Musically there is plenty of folk metal, along with pronk and prog, and while the guitars crunch and are incredibly heavy there is also room for brass, a balalaika and probably the kitchen song. It flexes, it moves, it twists and moves through myriad styles and fashion, all of which

just makes the listener want to turn it up just that little more. The EP is incredibly intense, with a great deal going on, as the music is powered and pushed along.

Three of the songs are less than four minutes in length, while the last is in excess of ten, and it is this that shows just what this band are really capable of. There are times when it feels like modern opera, with over the top baritone male vocals and a female soprano who has been multi-tracked to sound like a choir, all with robust folk metal accompaniment underneath. This feels much like a return to form than their previous album, as there is no longer a sense of parody and instead here is a band determined to carry through their vision.



**ORGIA PROVEDNIKOV**  
**ВПЕРЕД И ВВЕРХ**  
**PROGSHINE**

‘Onward and Upward’ is a live album recorded on the ‘For Those Who Dream. Vol.1’ tour at Club Point, in Moscow, on February 19<sup>th</sup> 2010, and was released in 2014. It features the whole of the most recent album, as well as plenty more material (total playing time here is nearly two hours – originally released as a triple



disc set including a DVD, I have the digital version which doesn't include that). Although I wasn't a massive fan of the previous studio album, here it makes so much more sense and feels far more genuine. The band is a quintet, but while drummer Alexander Vekhov contents himself just with percussion, and singer Sergey Kalugin only provides acoustic guitar, the other musicians all provide multiple instruments. Add to the core band the three guests, and they manage to reproduce their complex sound incredibly well on stage.

The crowd really get into proceedings, singing along with the songs, shouting for the band and genuinely having a great time, and it certainly seems as if the band was as well. Russian Cardiacs playing folk metal with no respect for people think that prog music should be like? Maybe? This is music that is so far out of the mainstream that it almost comes back on itself, and I have found that of all their albums this is the one to which I keep returning as there is such a pervading feeling of unity and oneness. Over recent years I have been lucky enough to discover some great bands coming out of Russia, and these guys are certainly one of the very finest and this is a superb album that is well worth investigating.



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



# THE COMPLETE GOSPELS

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

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

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

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

## **Special Limited Edition Boxset containing**

Signed by Rick Wakeman and numbered certificates.

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

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

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

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## The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from [www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)



# c.j.stone

#

## BIG BROTHER IS WATCHING YOU

One of my favourite films is the Matrix. Not Matrix Reloaded, or Matrix Revolutions—which are just glorified cowboy movies with special effects and philosophy—but the original Matrix.

What I like is the theme of the movie, that the world is a computer-generated illusion.

At one point the character Morpheus speaks to Keanu Reeves' Neo, after he

has been released from the controlling power of the machines. He shows him the battered landscape of a post-apocalyptic world, beneath a boiling sky. "Welcome to the desert of the real," he says.

It's a great line, spoken with relish by Laurence Fishburne, who plays Morpheus.

When I saw the movie for the first time it struck me that it was an allegory of the

### BIG BROTHER BACKGROUND



© Study.com

state we live in.



How do we know what is real and what is not?

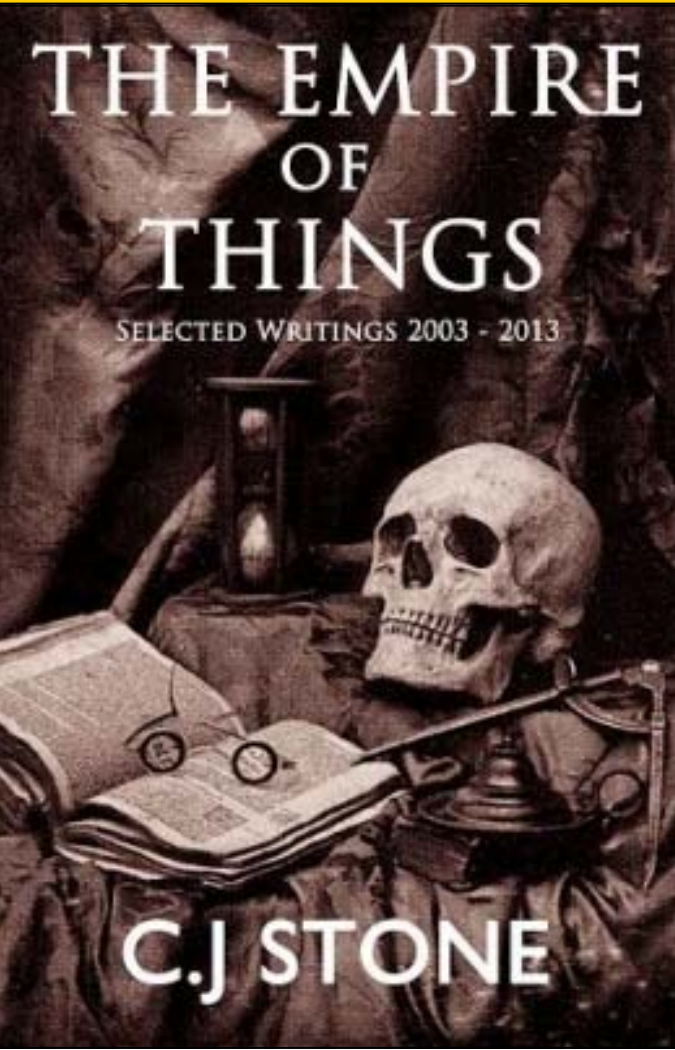
Contemporary neuroscience tells us that what we perceive as real is only a three-dimensional hologram happening in the brain. It is a perception of reality, not reality itself.

This is made more complicated by the

fact that this secondary perception—this perception of perception—is filtered through ever more evolved and remote processes: such as language, such as culture, such as art, through the beliefs we share and the conceptual baggage we accumulate to interpret it all.

“Conceptual baggage.” That’s a good phrase. It brings to mind a perpetual tourist on a never-ending journey to a nonexistent package holiday, getting to yet another transit point during yet another change of transportation, dragging along a trolley full of the accumulated baggage of his compulsively acquired souvenir-collection. Which is how I sometimes feel about myself. Always on a journey, never arriving anywhere.

**Read on**



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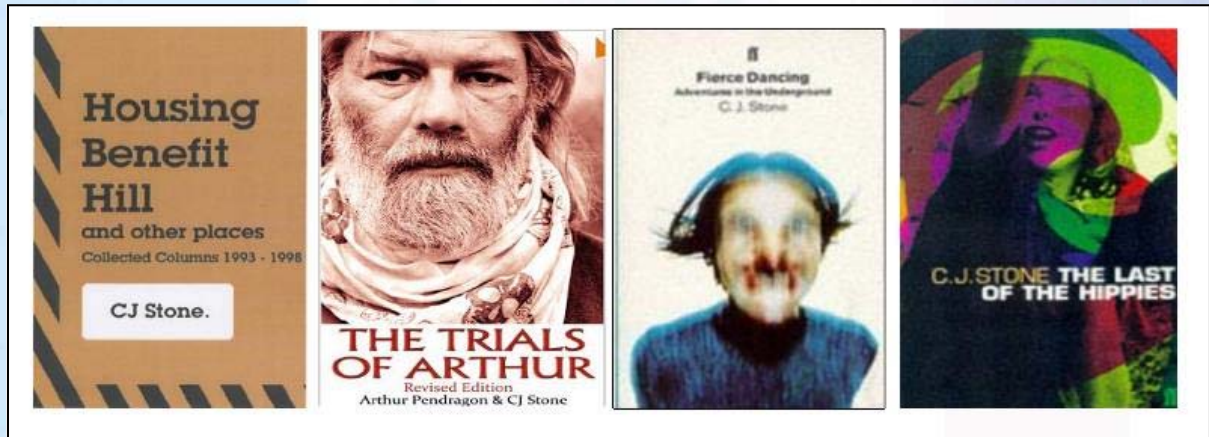
*Times Literary Supplement*

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

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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](http://nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.





# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

The application form is available via [Hawkwind.com](http://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.



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# 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/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>

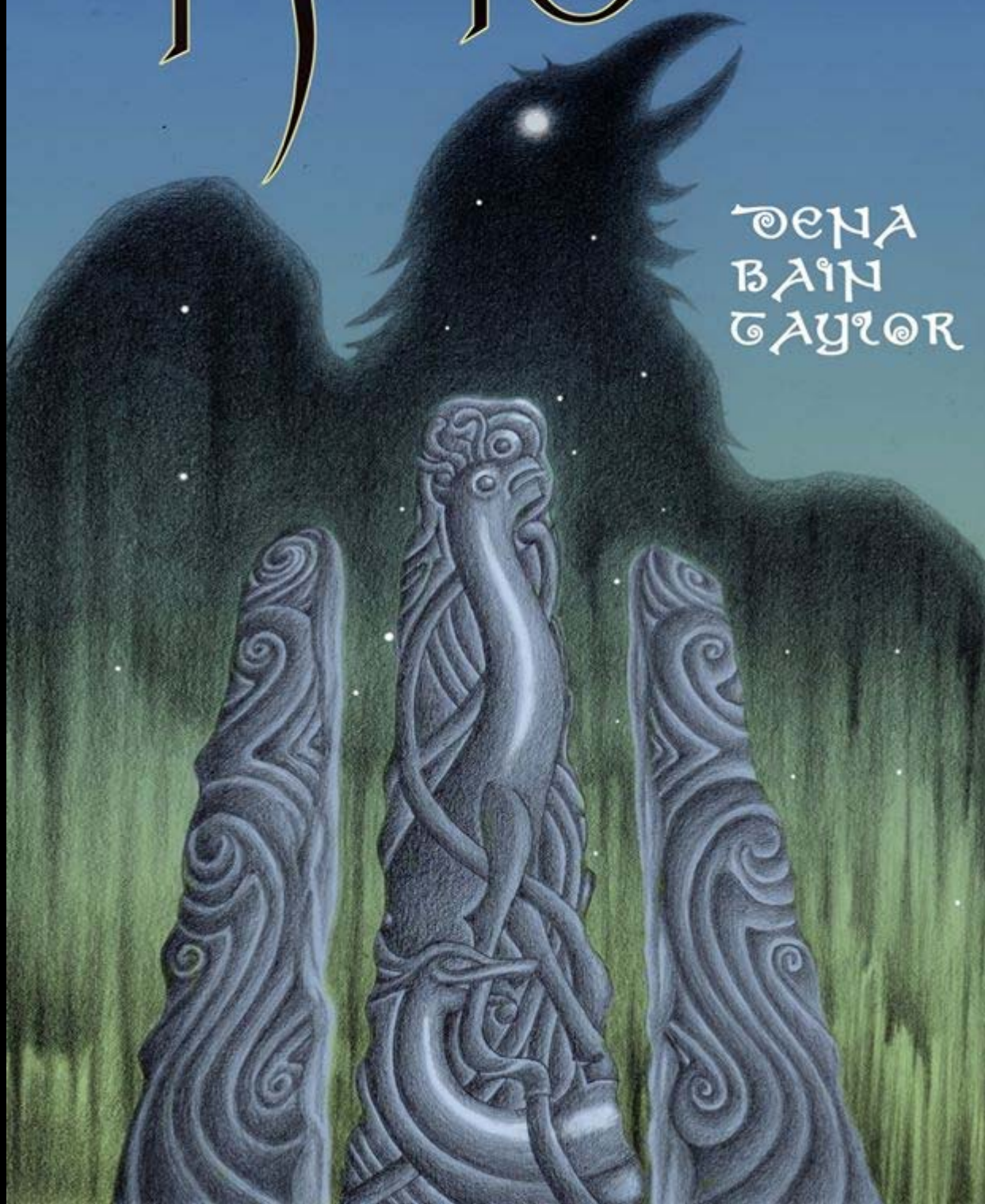


NIGHTS IN THE GNARLY GARDENS

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!!!"

## PEARL HIDDEN IN MUD

Sword in a Lake.Truth in a Shadow.

Light in a look.What she said when you were listening.

Warnings and advice repeated ad infinitum.Give up the search/just becoming

is a participle with the function of a verb.Even in the Mystery Train of pain, there is comfort in the Before and Healing afterwards..Halloween and so few tribes of children.Tables laid out on the lawn,distanced and awaiting..

Moon tonight as a temptation.Cloud cover comes in for protection.November stands outside,smoking.The fires of Night are Dreams for the Sharing.Little Buddha

and his Buddharinas repeats the admonitions-Middle Path demands Extreme Actions.

Oscillating between Energy and Enervation,you reach for the SLOW DOWN button.

But when the ride stops,you drop another quarter in.The ride is enough  
You do not need to actually ever arrive.

!

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

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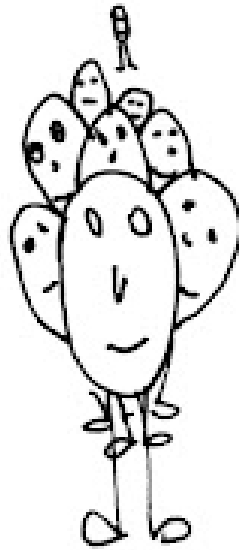
*“Music from both the mind and heart...”*



[www.rwcc.com](http://www.rwcc.com)

# THE NINE HENRYS

GONZO  
MEDIA  
GROUP



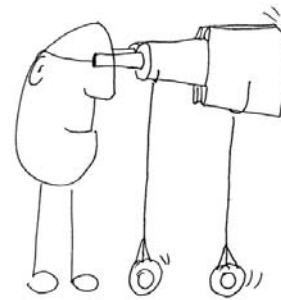
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

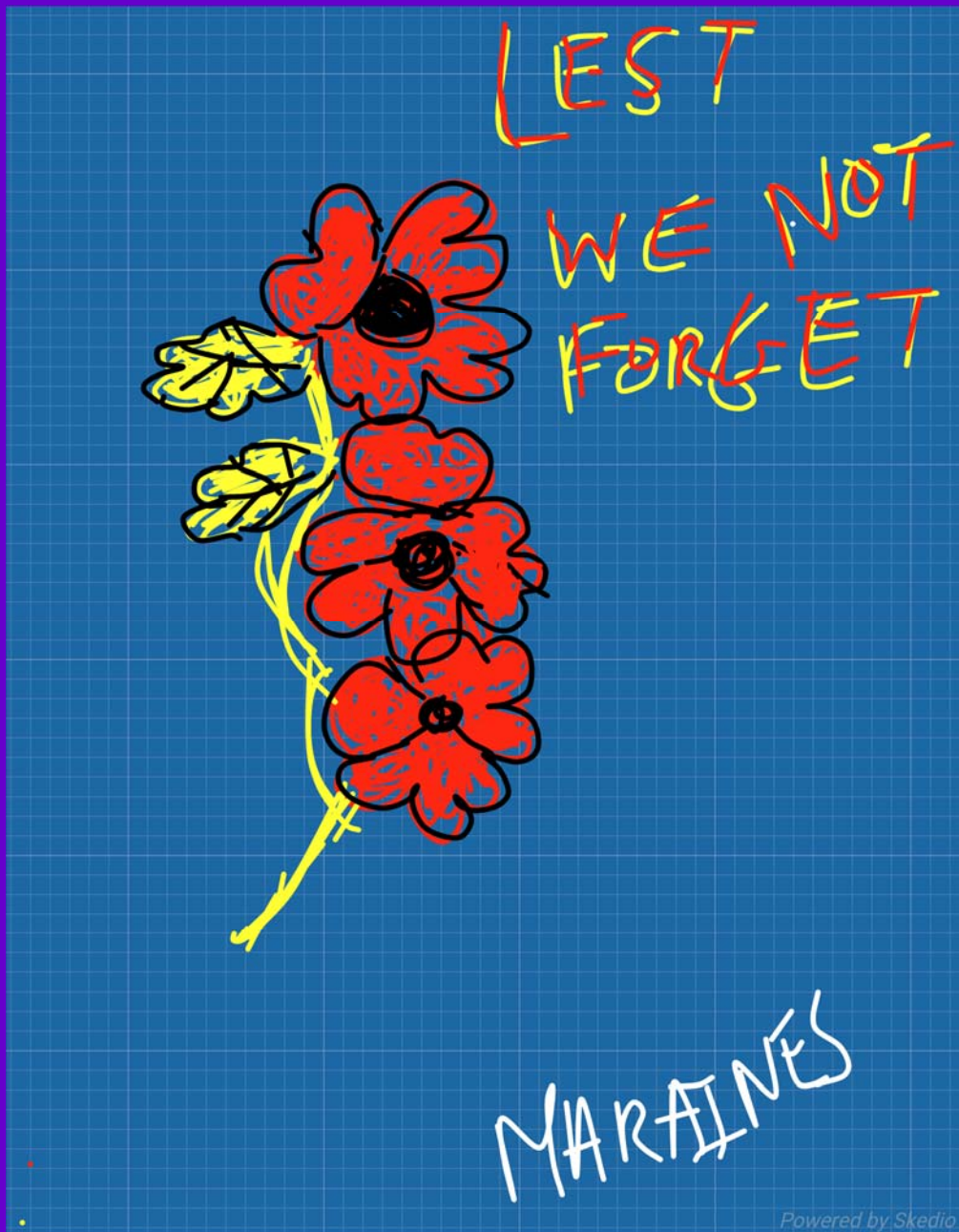
There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically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



Henry marvelled at his new perambulative glasses  
- Jupiter being his new neighbour

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/>



It is a sign of the times that I have managed to totally cock the parish magazine that I do up. Although it's not really any of my fault. We were running late anyway (which was my fault) but I had carried out a long consultation with our Rector, who is a delightful lady named Jane. Together we had put together all sorts of things about how the church was going to operate in these difficult times, and how nice it was that things were returning to normal.

But, of course, they didn't return to normal, and last weekend, Boris Johnson told us all that we are back in some semblance of the lockdown.

Although schools and universities will remain open, places of worship are amongst the institutions which have to close.

And so, all the stuff that Jane and I painstakingly composed the other day is completely irrelevant and out of date. But, guess what? The parish magazine went to press, finally, on Friday; several days late but the day before our beloved leader – whose deliberately messed up hair cut is truly beginning to annoy me – put the kybosh on all our plans.

Weird, huh?

I am very tempted to find a karaoke version of Prince's 'Sign of the Times' and to write my own words about signs of these particular times over the top. But, it would be an awful lot of hard work, and I don't think that the entertainment value which I could wring out of the process would make the game worth the candle. Anyway, I have far too many other things that I need to be getting on with to labour myself with yet another pointless vanity project.

So I will leave it all for this issue. I am dictating this to the lovely Olivia on Tuesday, which means that, tonight, is the



American election, and either the Land of the Free will end up with a new president, or the world will be saddled with four more years of the current one. Once again, I am in the weird position of writing something that's not going to be read until Friday (at the earliest), when you will already know what happened.

I'm just going to quote Pete Townshend and say: "meet the new boss, the same as the old boss".

Let's hope that the most powerful nation on earth won't be fooled again.

Until next issue.

Hare bol,

Jon



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**Albert Lee**

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**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](http://www.gonzoweekly.com)

