

GONZO



it was 40 years ago today

#419-20

ISSN 2516-1946

GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this singular little magazine. I am very proud of what we have achieved with these pages (I know that it is still called the 'Gonzo Weekly' but we went into fortnightly mode when Corinna was first taken ill, and with the extra workload that is on our plates now she is

gone, is it not going to change back any time soon). We have gone from a weekly newsletter to a 120-page fortnightly magazine, and we cover a wide range of stuff that is not just music, but all the things which I think will interest the people who listen to the sort of music that we do.

Last issue, I introduced you to Steve Rider as a new member of the team, but it was just as we were going to press that I realised – with a jolt of embarrassment – that there is somebody else who, whilst not exactly new, needs to be introduced to you all. Some years ago, Alan brought his mate Phil Bayliss on board as an occasional contributor and somebody who checked Alan's work for typos before sending it on to me. Corinna was, of course, the sub-editor of this magazine since its inception, and in her absence, it is my great pleasure to introduce you to the fact that Phil has taken over her role of making sure that I fix any cockups that I may have inadvertently made. And as I make a hell of a lot of cockups, Phil has his



GULLIBLE'S TRAVELS

So, although I was aware of The Beatles, they didn't really impact upon me to any great extent. It was four years after they split that I first became a fan, when a school friend of mine leant me his big brother's copies of 'Help!' and 'Sergeant Pepper's Lonely Hearts Club Band'.

work cut out for him!

Welcome aboard, Phil.

A lot of Baby Boomers have claimed that one of the defining moments of their lives was knowing where they were when they heard that Kennedy had been shot. Well, I was only four, and whilst I remember hearing about it, I had no real conception of who Kennedy was or – let's face it – what the United States of

America were. But, in early December, 1980, a few days after I had returned from a mini expedition to Hong Kong, I woke up, and came downstairs to breakfast to be greeted by my father, who sneered at me, saying that one of "those horrible long haired twits that you like" had been shot in New York the night before. It was, of course, John Lennon, and I am mildly ashamed that my first thoughts were that this meant that The Beatles were





never going to reform, when I should have been thinking of Yoko and Sean at this unparalleled time of horror for them. My father continued to snipe at me all the way through breakfast, claiming that the murder had been carried out by another middle-aged man who had finally had enough of his sons being obsessed with this disgusting human being, etc etc etc.

I was completely devastated. Not because my father was being an arse; I was used to that. But, because John Lennon had only very recently returned from five years of self-imposed exile from the music business, and whilst, like many people, I had been fairly underwhelmed by the comeback album 'Double Fantasy', and – sadly – had to agree with Charles Shaar Murray's conclusion that much of the record was irrelevant unless you were forty years old and married to Yoko Ono, I was tremendously excited to see what was going to happen next. And now we all knew. Nothing was going to happen next!

Although I lived through the sixties, I spent

them in Hong Kong, which was then a British Crown Colony which – for me, at least – had very little in common with the 'Swinging Sixties' back in the UK. So, although I was aware of The Beatles, they didn't really impact upon me to any great extent. It was four years after they split that I first became a fan, when a school friend of mine lent me his big brother's copies of 'Help!' and 'Sergeant Pepper's Lonely Hearts Club Band'. After listening to both albums obsessively for a weekend, I became a devoted fan. And over the next few years I listened to as much Beatles music as I possibly could. I had a very unhappy adolescence, both caused and exacerbated by my uncomfortable relationship with my father, and the vistas that music like that of The Beatles opened in my head helped me deal with the horrors of my day to day life. And so, I listened to everything I could find from The Beatles, both together and apart, and read as many books as I could on the subject, eventually becoming somewhat of an expert.

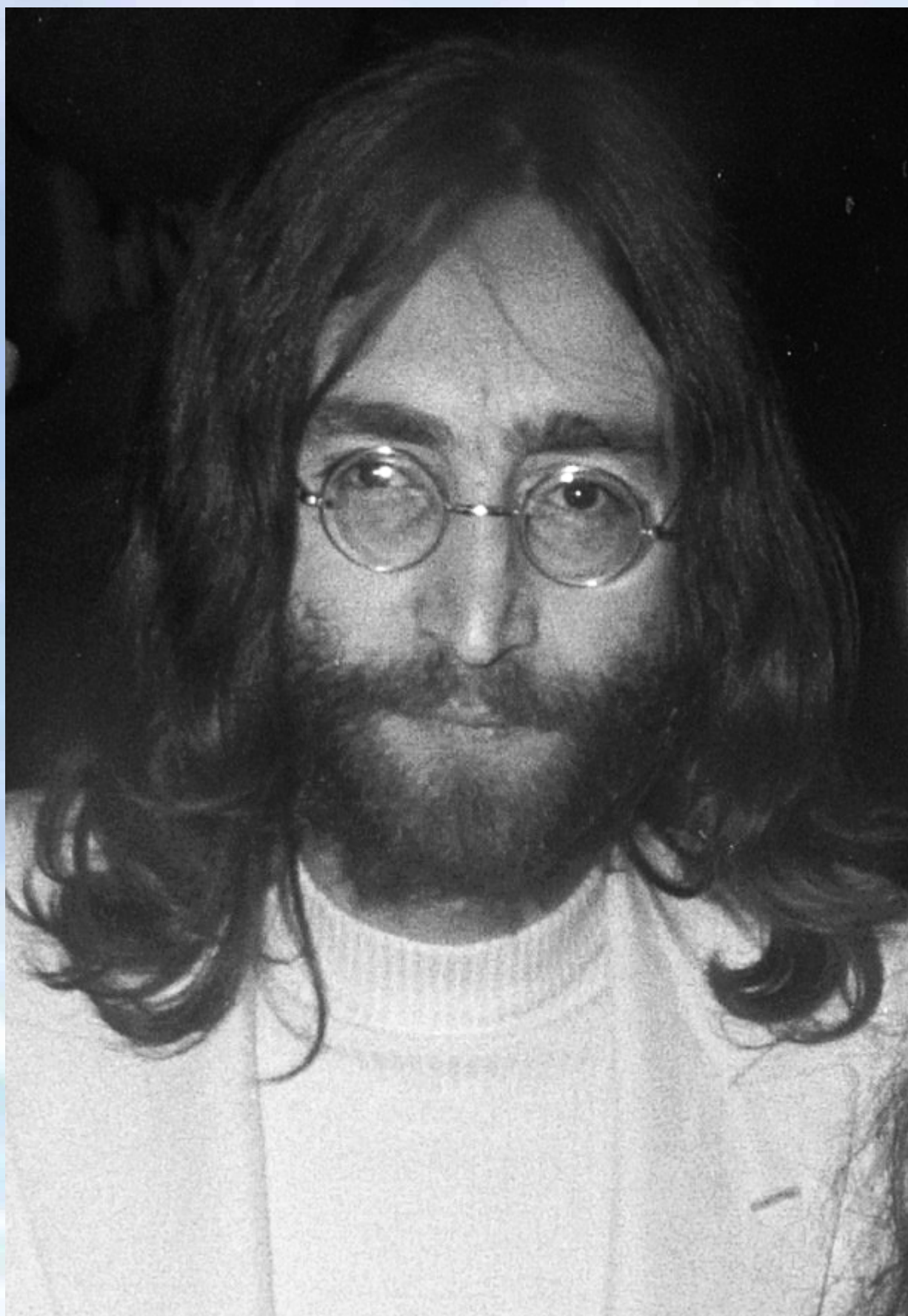


I soon decided, for all sorts of reasons, that my two favourite solo Beatles were John and George. Whilst Ringo had produced a whole series of pleasant singalong records, and Paul swerved in an uncontrolled manner between great music like 'Band on the Run' and 'Venus and Mars', and absolute childish bollocks like his musical setting of 'Mary had a Little Lamb', John and George produced consistently intelligent and emotionally satisfying music. Eventually I managed to get hold of all the non-experimental albums from the two of them, and although I had to temper my opinion slightly because both 'Some Time in New York City' and 'Mind

Games' left a lot to be desired, John Lennon still remained my favourite Beatle. And now he was gone.

Eight years after his death, I wrote my first book. And it was – unsurprisingly – a not very good book about Beatles' bootleg recordings. It is totally out of date now, but copies do turn up on eBay, and – if you are interested enough – there is a copy in the music department of Exeter Public Library, where I did a Joe Orton and went in and wrote in the pages some years ago. Like I said, it wasn't a particularly good book, but it launched me

اللجنة لهم إذا كانوا لا تأخذ نكتة



upon the career trajectory which has brought me here, dictating this editorial today. My first wife sent a copy of the book to Yoko Ono, and, when I didn't hear back from her, I completely forgot about it. A few months later, however, I got a Christmas card. This was particularly weird, because it was July at this point. But the Christmas card bore a coloured drawing of John Lennon's, and was signed "Happy Christmas, War is Over, love Yoko and Sean" and I treasure it to this day. Indeed, those of you who have been to my humble abode will have seen it framed and hanging on the wall in pride of place.

And ever since then, I have felt a warm bond of affection with Yoko Ono and her son. A few weeks ago, when Alan wanted to have his John Lennon article (which appears in this issue) published in time for what would have been Lennon's 80th birthday, I disagreed. Everybody and his aunt were publishing articles in time for that anniversary, but – especially as I am still emotionally reeling from the shock of losing my wife and creative partner – I wanted it to come out to mark the 40th anniversary of when Mark Chapman wanted to secure himself a place in the history books by shooting a celebrity rock musician.

Yoko, my dear, my heart still goes out to you.

Love and peace,

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

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

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

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

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Phil Bayliss
(Ace backroom guy on proofing and research)

Dean Phillips
(The House Wally)

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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



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THE ^{gonzo} NEWSROOM



John Lennon



ODDLY POIGNANT SEEING THIS ISSUE'S THEME
<https://www.music-news.com/news/UK/136224/The-album-John-Lennon-signed-for-his-killer-Mark-Chapman-is-up-for-auction>

The album John Lennon signed for his killer Mark Chapman is up for auction. The music icon signed the record hours before being murdered by Chapman outside The Dakota apartment building in New York City in December 1980. The historic copy of 'Double Fantasy', his collaboration album with Yoko Ono, was actually submitted as evidence in the New York Police Department's investigation into Lennon's murder. And according to Goldin Auctions, the police markings from the

investigation still appear on the record. The auction house has confirmed that bidding on the record will open on Monday (23.11.20), with bids set to begin at \$400,000.

Earlier this year, Chapman apologised to Yoko Ono for killing the music legend, describing what he did as an "extremely selfish act". After being denied parole in New York, Chapman said: "I just want to reiterate that I'm sorry for my crime. I have no excuse. This was for self-glory. I think it's the worst crime that there could be to do something to someone that's innocent. He was extremely famous. I didn't kill him because of his character or the kind of man he was. He was a family man. He was an icon. He was someone that spoke of things that now we can speak of and it's great."

Chapman explained that the murder was

"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

motivated by "self-glory" and selfishness.



SAVE OUR SCENE
<https://www.music-news.com/news/Underground/136430/Save-Our-Scene-London-and-Bristol-protests-announced>

Save Our Scene UK (SOS) has today announced further protests to raise funds and awareness for musicians, who are still yet to see any financial support from the British Government.

Following the successes of their London protest in October and marking the end of the UK lockdown, SOS is launching two further bike ride protests, in London (Dec 3rd) and Bristol (Dec 4th).

October's protest saw hundreds of musicians and music lovers take to the streets in the capital and cycle to The Houses of Commons, alongside a rickshaw equipped with a DJ (Josh Parkinson) and some bloody loud speakers.

This time SOS will be taking to the streets and being led by a Land Rover with a fully equipped DJ booth. Boris may even hear it from Bristol.

Leading the London protest will see Jess Bays b2b with Josh Parkinson. Jess, tipped by DJ Mag as 'One to watch' regularly performs with the likes of Annie Mac, Hannah Wants, MK, Derrick Carter and most notably Sam Divine, whose label DVINE Sounds has become a key part of her career ascent.

The campaign, raising funds and awareness for musicians all over the UK has partnered

The Gospel According to **BART**

My favourite roving reporter sent me something rather interesting this week:



"Fish has announced a surprise live album, to be released this Friday. A Fish In The Lemon Tree was recorded at the singer's only gig he performed this year, at Aberdeen's Lemon tree venue in March of this year. All proceeds from the new album will raise money for Fish's touring band and road crew.,

"Losing all our concert touring in 2020 has been both a huge emotional and financial hit for everyone concerned however I was lucky that, although I didn't qualify for government support, my wife and I had the record company mail order business to get us through the year," the singer explains.

<https://www.loudersound.com/news/fish-announces-surprise-live-album>

Crock of Gold: A Few Rounds with Shane MacGowan, directed by Julien Temple and produced by Depp, was initially sent to press in the U.K. without subtitles. However, after some complained that it was hard to work out what the Fairytale of New York singer was saying at points, subtitles were added for the upcoming cinema and U.S. release.

Speaking to the BBC, Temple acknowledged that MacGowan's "strange mixture of Irish and English" could be an "acquired listening skill" at times.

"We certainly knew that in the States we would have to possibly subtitle it," he said. "In the end it is a decision for the distributors to make."

IDRIS MEETS MACCA
<https://www.music-news.com/news/UK/136382/Sir-Paul-McCartney-set-to-be-interviewed-by-Idris-Elba-for-BBC-One-special>

Sir Paul McCartney is set to be interviewed by Idris Elba for the BBC One special 'Idris Elba meets Paul McCartney'.



THE ^{gonzo} NEWSROOM

The Beatles legend and the 'Luther' star will be filming their chat in London in the coming weeks, with the 60-minute entertainment special set to air in December.

The 'Let It Be' hitmaker, 78, and the 48-year-old actor will discuss McCartney's six-decade-spanning career in music, from penning his first song at the age of 14, his time in the world's biggest band, and his most recent music, including his 26th solo LP, 'McCartney III', the long-awaited conclusion to the trilogy collection.

McCartney said: "I'm looking forward to sitting down to a chat with the mighty Idris!"

Idris shared: "When I was asked if I wanted to speak to Paul McCartney, after I realised it wasn't a joke, I immediately said yes ... who wouldn't?! I am a massive fan of Paul's! His work has inspired and driven me as a musician, and once I get through the shock of sharing the stage with him, I'm excited to talk about his music and craft. What an honour! Looking forward to sitting with you Paul."

KEEF THE GARDENER
<https://www.music-news.com/news/UK/136333/Keith-Richards-has-taken-up-gardening-amid-the-coronavirus-pandemic>

The 76-year-old Rolling Stones rocker found himself a new hobby to keep him occupied during the first lockdown - and he's loving his "more normal way of life" after years of excess.

In an interview with Goldmine magazine, the former hell-raiser - who recently revealed he has quit alcohol and cigarettes completely - said: "I saw the garden grow - really quite unbelievable.

"I spent the whole summer actually admiring the garden and also doing a bit of gardening myself - watering the veggies and the stuff.

"I got into a more normal way of life, which is un-normal."

Keith has spent several months "in hiding" with his wife Patti at their Connecticut home.



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THE ^{GONZO} NEWSROOM

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Winter Arrangement.

THE Steam Propellers will leave Norwich for New York, The Eastern, Capt. Gunn, Mondays at 4 o'clock P.M. The Queen, Capt. Williams, Wednesdays at 4 o'clock. Leave New York for Norwich.

NO MORE MR NICE GUY

The amazing inside story of the **Alice Cooper group**, by their original guitarist **Michael Bruce**.

Written by the Alice Cooper group guitarist, keyboard player and main songwriter, 'No More Mr. Nice Guy' is an anthology of the band that encapsulated the decadent spirit of the 1970s. Following the group on their journey from Arizona garage band to eventual rise to stardom, it reveals the truth behind the drinking and the rock 'n' roll. This "true life" story includes the hangings, the executions, the ghoulish makeup, the egos and of course, the rock 'n' roll. Revised and updated it includes previously unseen photographs and memorabilia.

Much to the excitement of Alice Cooper Group fans worldwide, Gonzo Multimedia have released Michael Bruce's critically acclaimed biography in a Limited Edition Box Set! The Box set contains a signed certificate, book, 1996 interview CD, and reproduction of Alice Cooper Group memorabilia.

Limited to 250 Units, and signed by Michael himself.

Also available as a standard-edition paperback.



A
JOURNAL

OF THE

Plague Year:

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

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

L O N D O N :

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

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

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



Covid Connections Bob Hedger (aka Jah Buddha), musician, in Paris in Covid Times

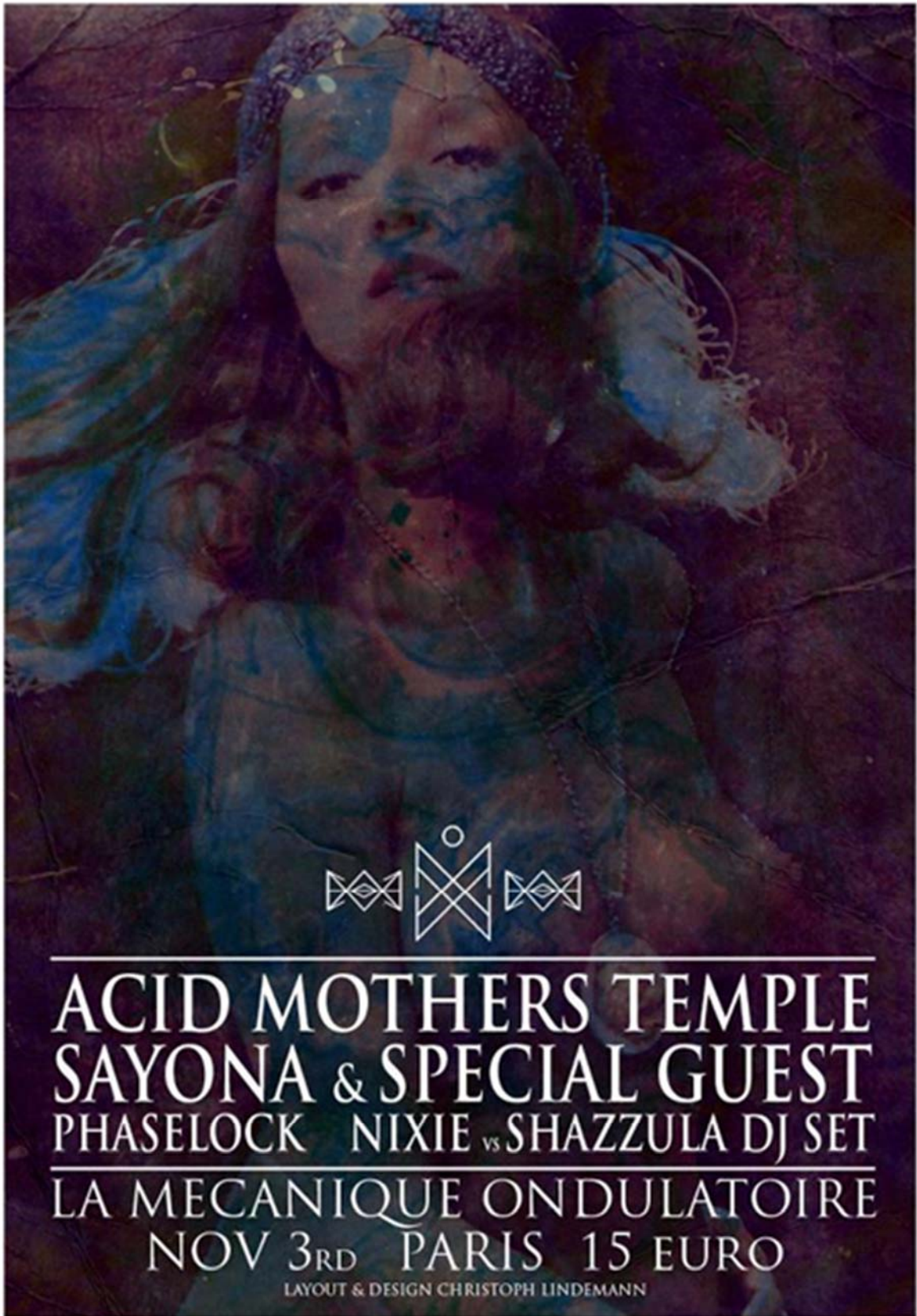
Covid Introduction from *Alan Dearling*

I know Bob through his involvement in the Glissando Guitar Orchestra and in Phaselock with his mate, Pascal Vaucel. I love his psychedelic floating soundscapes. World music that is uplifting, mesmeric and brings a smile...we need more of this...Phaselock: <https://youtu.be/KJH9BkcfyKM>

Like so many creators, musicians, artists and staffers of gigs and festivals across the world, Bob has had an abysmal soul-crushing 2020. Bob and myself would normally be criss-crossing paths in the UK and Europe at festies and gigs. We're

both part of the extended family of old Freak sisters and brothers. But the best we've managed during Covid-times is to keep in touch through Facebook and exchange a few rants, links and updates on 'what we cannot do'! But my friends are beginning to suffer the same finger-wagging criticism and in-fighting that is befalling communities and society generally across Planet Earth. At the beginning of the lockdown there were many signs of kindness, love, caring and some potentially positive moves towards a new more compassionate world. But that seems to have changed. Now, seemingly more and more folk are looking to air their grievances and criticisms. Sharing conflicting theories, ideologies and information on Covid and responses to it. Everyone has chosen their own experts. Or, so it seems. Very sad.

Before handing you over to Bob, here are some examples of material that has been shared with me in good faith (even if tongue-firmly-in-cheek). Each piece of the Covid jigsaw seems reasonable enough. But in many cases it is making us more angry, frightened, frustrated and unstable. What is Real? What is Mis-information? What is downright Fake?



ACID MOTHERS TEMPLE
SAYONA & SPECIAL GUEST
PHASELOCK NIXIE vs SHAZZULA DJ SET
LA MECANIQUE ONDULATOIRE
NOV 3RD PARIS 15 EURO

LAYOUT & DESIGN CHRISTOPH LINDEMANN

While several drug trials are ongoing, there is currently no proof that hydroxychloroquine or any other drug can cure or prevent COVID-19.

The misuse of hydroxychloroquine can cause serious side effects and illness and even lead to death.

WHO is coordinating efforts to develop and evaluate medicines to treat COVID-19.



#Coronavirus

#COVID19

27 April 2020

FACT:

There are currently no drugs licensed for the treatment or prevention of COVID-19



Worryingly, mental health issues are increasingly to the fore. Friends and family members are increasingly arguing, loudly disagreeing and finding faults in each others' behaviours. Communities are being split apart. There's more building of barriers. Responses to new government rules and recommendations appear to be about spreading 'distrust', 'disunity', a growing ethic of shop-thy-neighbour, with each set of new rules, tiers and

restrictions. Perhaps more than ever before, we need positivity, inclusivity, communality and compassion.

Our future, the Brave New post-Covid World is looking like an ever more dystopian nightmare...rather than an opportunity to re-learn and re-think our beliefs and behaviour. Luckily, there are still a few more humorous moments...chinks of light in the ever-darkening skies of gloom and doom.



X Reduce your risk of coronavirus infection:



Clean hands with soap and water or alcohol-based hand rub

Cover nose and mouth when coughing and sneezing with tissue or flexed elbow



Avoid close contact with anyone with cold or flu-like symptoms

Thoroughly cook meat and eggs



No unprotected sex with live wild or farm animals



World Health Organization

How To Legally Decline A Vaccine

STEP 1.)

DO NOT 'refuse' a vaccine. Otherwise you will be considered belligerent. Instead you can politely decline the service by doing the following:

STEP 2.)

Ask the doctor, "**Does the vaccine have MRC-5 in it?**" (THEY ALL DO)
These are aborted fetal cells and other DNA.
If the vaccine contains MRC-5 you have the **RIGHT** to decline.

STEP 3.)

Also ask, "**Is there a possibility of a "LATROGENIC REACTION?"**"
(an adverse reaction caused by multiple compounds or drugs interacting with each other) from the vaccine (THEY ALL DO).
- When the doctor says, "yes it does," that is your "Get Out Of Vaccine Free Card." Thank the doctor for their offer and walk away.

Remember doctors have sworn the Hippocratic Oath (Which is to do no harm) They must honour it.
This is how we can **legally (and respectfully)** decline their offered mandated services and there is absolutely nothing they can do about it. Now you know!



PLEASE SHARE WITH EVERYONE YOU CARE ABOUT!

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O.M.G.!!!!!!

**0.004% of the world population
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Current population: 7.786.140.000 people

Coronavirus deaths: 333.000 people

Do the math.



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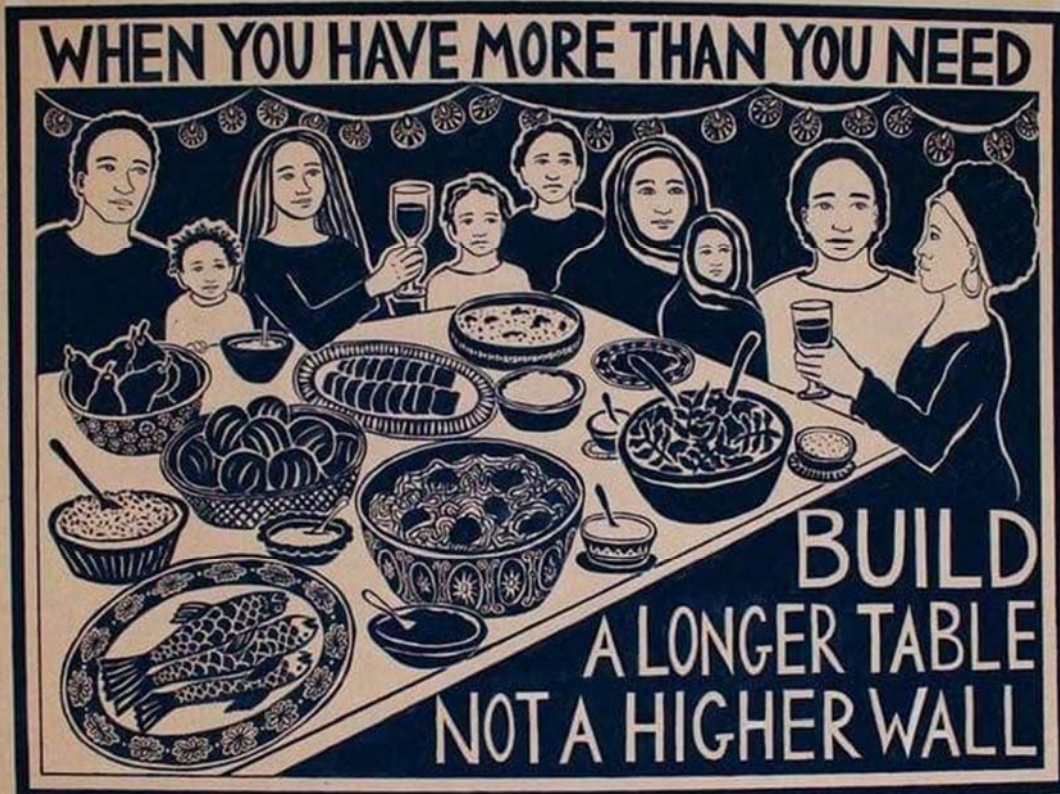


Party in quarantine times



LITHUANIAN
COUNCIL FOR
CULTURE

Alan Dearling is proud to be receiving some support for his creative writings from his European friends in Lithuania during the Covid pandemic.



Bob Hedger (Jah Buddha) tells us:

Gigs, working on, going to, playing. Gigs must be at least how 80% of my time is filled. Since March there have been no gigs, so no work, no live expression, no downtime pleasure. I live in Paris and even though outside of France I am considered to be a musician, here in, what is my chosen home, I make a living as a stage and events manager, machinist and sometimes as a local crew roady. I began to suspect that this COVID 19 thing was going to be something different back in January. The indicators that I picked up on were that my fellow crew members were treating this very seriously and already social distancing. No handshakes on meeting at work or on leaving was a big red flag as this is such a part of social be-

haviour and politeness. This for crew members, myself included, was pretty uncommon behaviour as we usually just soldier on through illness and injury with little or no change to our 'normal' routines. So this was very different.

Work kept coming in and I was in that midseason fatigue state that often occurs at the end of winter and talking about needing a break. Then, in February, gigs started to get postponed, by the 1st of March gigs were getting cancelled and there were noises coming from government that strict measures were likely to come in, but no-one had any idea of what that could possibly be. I watched out for myself, hand-sanitiser, keeping a distance but I'd still go out for a beer after a particularly hard job. At that point there was no suggestion of any of gigs that I



had lined up in the UK (as a musician) being cancelled. Then on March 10th everything here in France was cancelled and we went into a lockdown. A document was needed to justify any excursion from one's home and there were very strict criteria, the police were everywhere carrying out random checks to make sure that you had the right authorisation. Paris ground to a halt. The parks were closed as were bars and restaurants, cinemas, theatres, concert venues etc. An incredible peaceful calm descended on this noisy city. Summer seemed to come early as March was sunny and warm.

I was exhausted from too much work so I

was happy to have a break. I have a balcony that I would sit and read on, soaking up the sun and fresh air. The smells from the closed park opposite where I live were amazing, like being in the countryside. The silence meant that birdsong and the geese in the lake would be the soundtrack of each day. My days are ones where normally I either play/practice/record music or I am working. There's no way of fitting both into 24 hours which meant that I had a lot of unfinished projects that I wanted to get on with so that I could move on. I saw this downtime as an opportunity to recharge the internal batteries and get on with catching up on musical projects that had been in various





states of completion for over a year. I also could now do some serious practice for a concert that was booked in Rugeley UK on March 21st. The gig got pulled as the UK followed France into lockdown. As I'd fully prepared for it, I recorded a live set and offered it to the organisers as a gift for all the ticket holders.

Then the idea of doing an Easter Sunday Glissando Guitar Orchestra performance of Daavid Allen's '7 Drones' live online came up. Easter Sunday is when Daavid had his initial vision back in the '60s and we, members of GGO, thought that the world needed some positive healing vibrations generated. So began two weeks of online rehearsals. It was so great to see all the other members of the Orchestra. It was via the internet but after a few sessions it was as close to being together as it

could be. The banter, the jokes, the catching up, the silly disguises that some would wear for the rehearsals all lifted the spirits. We tried several online platforms to get the thing sounding right. Our long suffering sound engineer Jay Cantebriidge took on all the technical trouble-shooting, organisation of sessions and configuring each musicians' internet and audio equipment. It was a huge task. In the end we went with Zoom but it was fraught with problems. It was the only platform that didn't completely fail us during the weeks of trials. While we were slightly disappointed by the audio quality of Zoom, the audience response made it all worthwhile. It brought us all 'up' and it seemed to be exactly what people needed.

I continued to record live improvisations and every now and then releasing them on

Bandcamp for free download. Work had now postponed until at least the autumn but the French government begrudgingly intervened so that the private insurance that we in the entertainment industry have to pay into (I know it's a weird one but it makes sense when you really look into it) would cover us for the lockdown period. It helps but only covers 2/3rds of my normal earnings so things were getting tight. Then something totally unexpected hap-

pened, people began to pay for the free downloads. On Bandcamp there's a free or you can pay what you want option. For May, June and July revenue from Bandcamp just about covered the missing 3rd. It also meant that as this was my only earnings, I could psychologically call myself a professional musician again. I know that it's splitting hairs but it's very good for the morale. I've kept up the output and had time to go through old files that were



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spattered all over sd cards, hard disks, mini discs and put together a few 'Archive' releases and I also had time to bring out double album of rare tracks combined with some remixes and remasters of my earlier stuff that I wasn't happy with. Time was usefully filled up and I honestly couldn't even begin to suffer from being bored. As one project finished then another one would pop up.

At the end of June thoughts and online chat began to turn to the subject of this year's Kozfest, the 10th anniversary edition. All the bands and organisers were loosely throwing around the ideas about

maybe doing something on line. Nothing concrete was decided but then at the start of July we heard that Kozmik Ken had died. This was and is still, devastating news. It made putting on some sort of musical event even more important, the outcome was that it was decided to put together an online Kozfest in his honour. I spent rest of the July preparing a solo set and Andy Bole asked me to record and film my parts for a collaboration for his set. Eventually the Kozfest , 'Stoned at Home' online weekend took place in August. Due to internet outages at Kozfest HQ the original broadcast at the end of July had to be delayed until the connection was fixed. It was organised just like a



real festival. Sets were timed and for four days you'd 'run' between different Youtube broadcasts from midday to midnight with an active chat stream that was just like the Kozfest bar. It was amazing. I even got the post-Kozfest blues during the week following. It was all put together by Paul Woodwright.

Around June/July I was told that I had two tracks included on Fruits De Mer's 'Head in the clouds' 2xLP w/2CD box set that would be released in September. It's over four hours of music in tribute to the Berlin School pioneers of the '70s. A very proud moment for me to have music included let alone two tracks. All these events served to keep me motivated and positive. Lockdown began to ease late August, the wearing of masks became the norm and staying in as much as possible was advised. I did manage to get 8 days work in September. Supervising maintenance in one of the venues that I contract for. This was in preparation for re-opening in October, however, sadly the

resurgence of the virus and the resulting second lockdown put an end to that. When I went to work in September it was with everything up-to-date on the music front, so time enough for new things and time for work. The mental change was striking. I was once again happy to be doing my job, over the moon to see my work colleagues. There was no point where I thought, "I could be at home now finishing that track/album."

The lockdown has had its positive effects. But then when it all calms down, what is my first thought? I want to see a band... I miss it so much. I would go to at least one gig a week since 1973. I love local small gigs. Seeing bands that I've never heard of. Yes, I hear a lot of crap, but I also get to hear some magnificent music. I never subscribed to the complaints of, "music today... blah blah blah". There are young musicians out there playing phenomenal music. You just have to get out there and find it. I will embrace it even more when it kicks off again. To think that I used to



complain about having to go to gigs alone. Now that will never be an issue. Bring it on!

Here are links to a lot of my Covid lockdown musical output:
Re-mixes/Re-masters:

<https://jahbuddha.bandcamp.com/album/reissues-remixes-remasters-and-rarities>

Moon variations:

https://jahbuddha.bandcamp.com/track/november-moon-parts-1-2-live-improvisation-05-november-2020?fbclid=IwAR3iHyFOWxPhB2qXmD_gkBhqtFV9LyT68wzWRFASazi6prXfVfvi3G2NmPs

Kozfest:

<https://jahbuddha.bandcamp.com/album/live-kozfest-stoned-at-home-festival-2020>

Head in the Clouds:

<https://www.fruitsdemerrecords.com/clouds.html>

Andy Bole Kozfest 2020 set:

https://www.youtube.com/watch?v=K_P3Vf2CcJY&ab_channel=deviantamp

My live solo Kozfest 2020 set:

https://www.youtube.com/watch?v=1yO4oinU72c&ab_channel=deviantamp

The Glissando Guitar Orchestra 7 Drones live Easter Sunday 2020

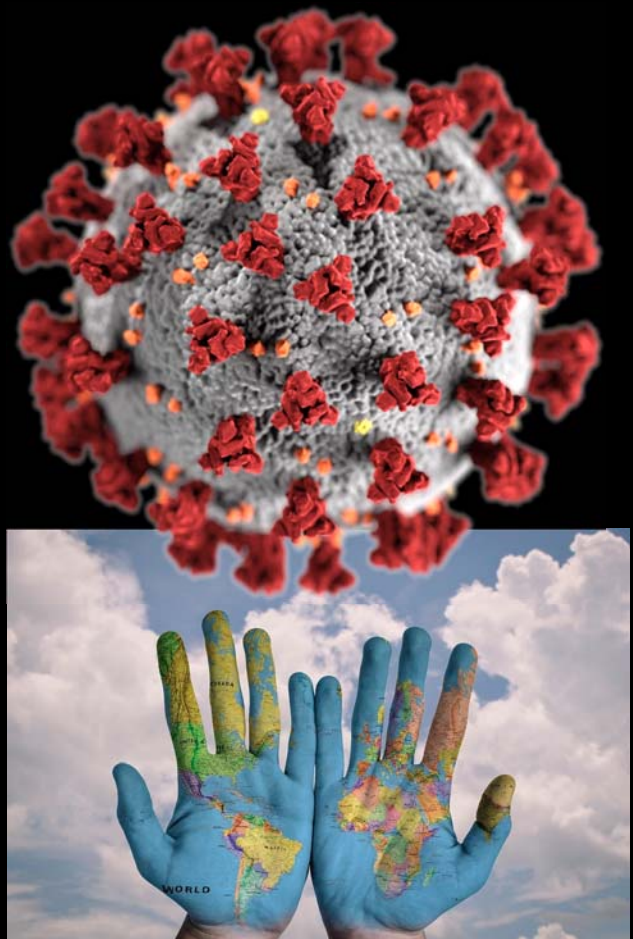
:

https://www.youtube.com/watch?v=aOO-yDp6uhg&ab_channel=JayCantebrigge

Time to buckle down....

A little 'refresher' reading. So many parallels to today's pandemic. There was a deadly third and fourth wave and the pandemic of 1918 lasted two years. How heads of government around the world can say that this second increase in infections was totally unexpected is beyond me. What is that saying? He who doesn't learn from history is condemned to repeat it. Come on leaders we've had 100 years to prepare for this.

Bob Hedger (Jah Buddha)



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

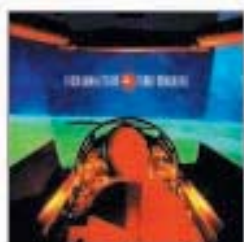
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

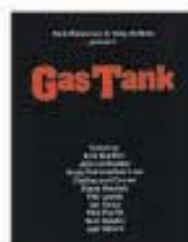
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

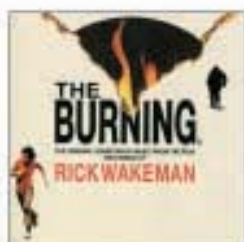
WZ41-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

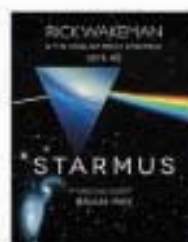
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG206CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

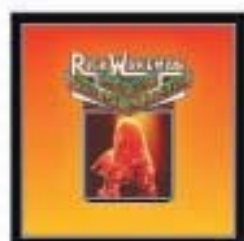
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG208CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG209CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG210CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

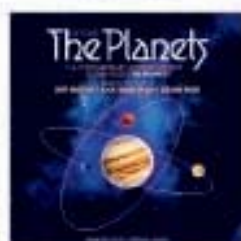
W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG211CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG212CD



WAKEMAN'S MUSIC EMPORIUM



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and all other good music retailers

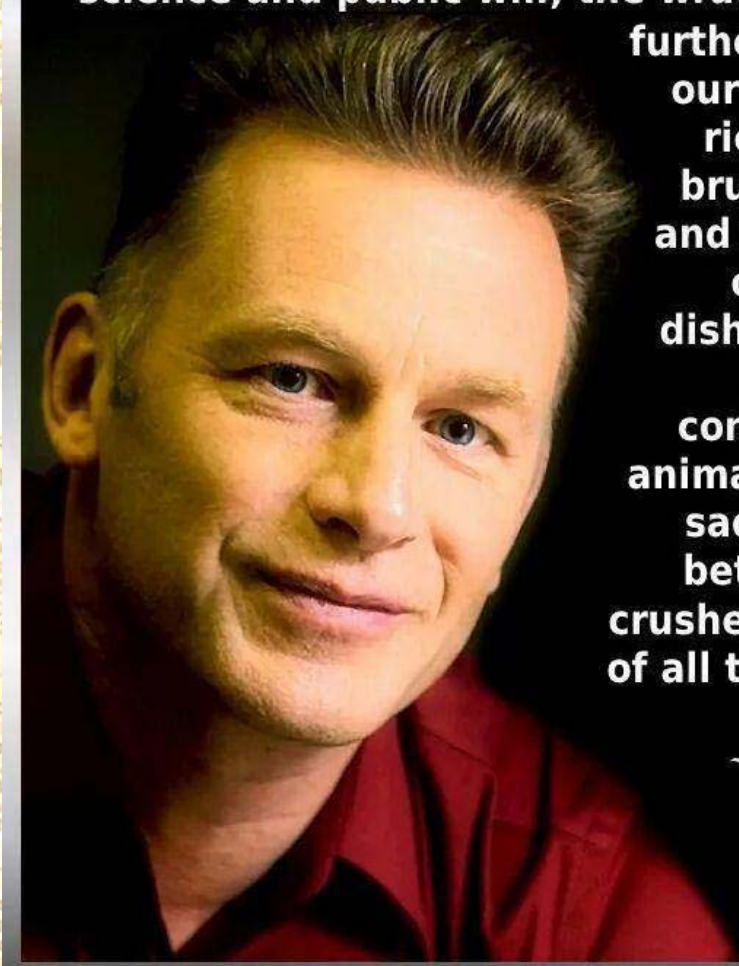


REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
 Sail on **WEDNESDAY** of each week.
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This subscriber, by appointment from the Board of Patents, Agent of the U. S. Patent Office for receiving and forwarding to the said models, designs or manufactures to be patented, or deposited there, which will be sent free of expense, and such aid will be given. He prepares Claims, Specifications, Assignments, and all the necessary Papers and Drawings; will make references to American and foreign works, to test validity of inventions, and receive notices of infringement. Large and

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



[f stop.the.cull](https://www.facebook.com/stop.the.cull)



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

NORWICH & W.
 The above vessels are commanded by experienced Captains. Freight from Norwich to Boston at 4 p.m. Monday. Freight from Boston to Norwich at 4 p.m. Monday. Freight from Boston to Norwich at 4 p.m. Monday. Freight from Boston to Norwich at 4 p.m. Monday.

PROVIDENCE & W.
 The above vessels are commanded by experienced Captains. Freight from Providence to Boston at 4 p.m. Monday. Freight from Boston to Providence at 4 p.m. Monday. Freight from Boston to Providence at 4 p.m. Monday.

TEAM PROPPELLER FREIGHT LINE.
NEW STORE!
 (Warden Block,) No. 44 Front St., WORCESTER.
 This subscriber having recently opened a New Store, with a fresh stock of FINE Groceries, is prepared to furnish the citizens with every article at the lowest prices.
THROUGH PASSENGER TRAINS.
 Worcester at 8:15 A.M., 3:40 and 4 P.M.
 Boston at 9:30 A.M., 1:30 and 4 P.M.
 Worcester at 6:15 A.M., 9:15, 11:45, 1:15, 4:15, 6:45, 8:15 P.M.

SEEDS. Together with a general assortment of *Wardens Fire, Barkets, &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. *Wm. TYLER HARRINGTON.*
WHOLESALE Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
 2000 do. Northern CORN;
 200 bushels OATS;
 600 do RYE;
 100 do BEANS;
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OTIS GRAMM,
 Worcester, Feb 11. at 13 Washington Square.

NEW STORE!
 (Warden Block,) No. 44 Front St., WORCESTER.
 This subscriber having recently opened a New Store, with a fresh stock of FINE Groceries, is prepared to furnish the citizens with every article at the lowest prices.
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 (Successor to Wm. LEGGATE,) 180 MAIN ST.,
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Shoes and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. Repairing done at short notice.
 Worcester, Jan 15

PRATT, DOWNES & SCOTT,
 (Successors to T. W. & O. P. BARRETT.)
 150 MAIN ST.,
 WORCESTER.



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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





I'M ON BOARD!

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



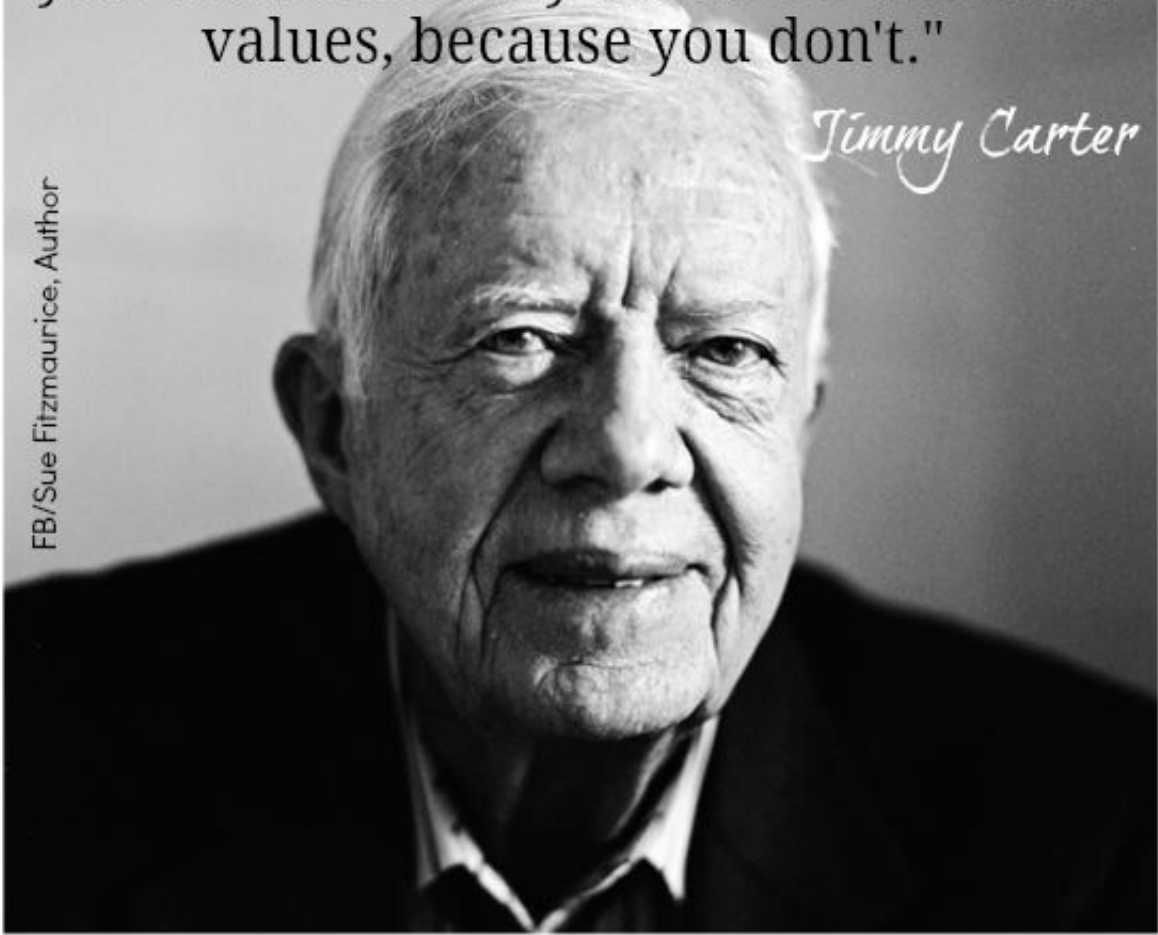
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

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 (FILLING IN FOR ANDREW LOOG OLDTAM)

"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.

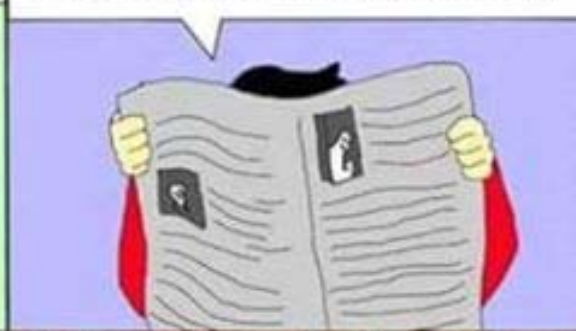
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for 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/upload/jonathan-downes3/strange-fruit-show-370-smell-rosesghosbox/complete/>



09-08-2020 – SHOW 370 – Smell Roses/Ghosbox

Justin Hopper and Belbury Poly: Intermission
Introduction
Ammar 880 feat. Sofiane Saidi: Zine-ezzine
Blue Oyster Cult: Pocket
Beautify Junkyards: A Garden by the Sea
Obskyr: The Long Eared Owl
Magna Carta: Time for the Leaving
Wil Malone: It Don't Come Easy
Curved Air: Back Street Luv
Kevin Rowland: Thunder Road
The Cryptids are Alright: The Day Before the Dam Broke
A Fleeting Glance: Theme of the Beginning
Quantum Wave: Bounce
Sharron Kraus: Tell me Why
McCarthy: You Had to go and Open Your Big Mouth
The Dubwegians: Pretty Colour Dub
Mel Torme: A Nightingale Sang in Berkley Square
Bhajan Boy (feat. Prana Crafter): Strung Out
E444e: Rum Mountain
Ron Geesin: Alone
Quest Ensemble: The Other Side
Her Chariot Awaits: Line of Fire
Red Sand: Dust and Hope
Plone: When Everyone's Asleep
Belbury Poly: They Left on a Morning Like This
Justin Hopper and the Focus Group:
Intermission Conclusion
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
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/>

**Listen
Here**

Friday Night Progressive



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

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

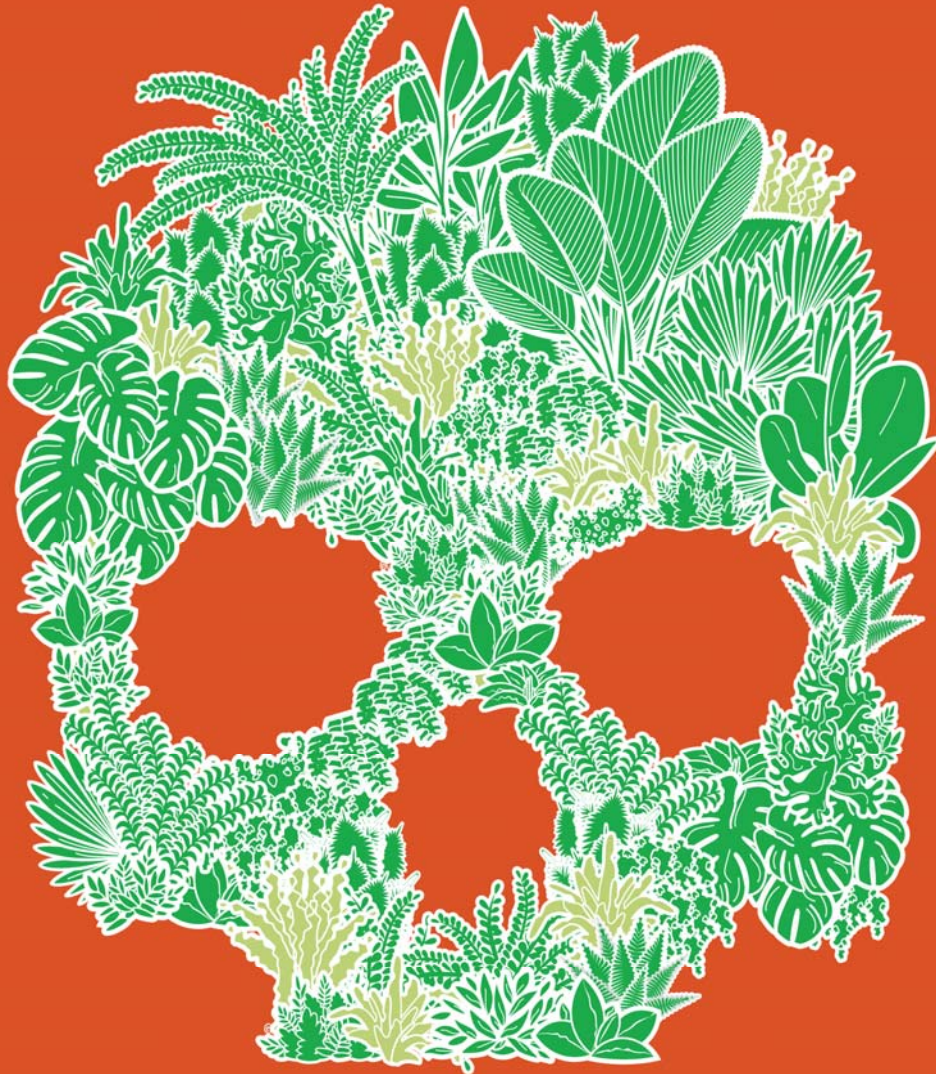
And his Website www.merrellfankhauser.com All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company - ASCAP

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

**Listen
Here**

"WHAT WE ARE DOING TO THE FORESTS. . . IS BUT A MIRROR REFLECTION OF WHAT WE ARE DOING TO ONE ANOTHER."

Chris Maser



**JOIN US IN DEMANDING
ACTION ON CLIMATE CHANGE
& THE EXTINCTION CRISIS**

@XRCHICAGO  XRCHICAGO.ORG

**extinction
rebellion**
***** CHICAGO

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!

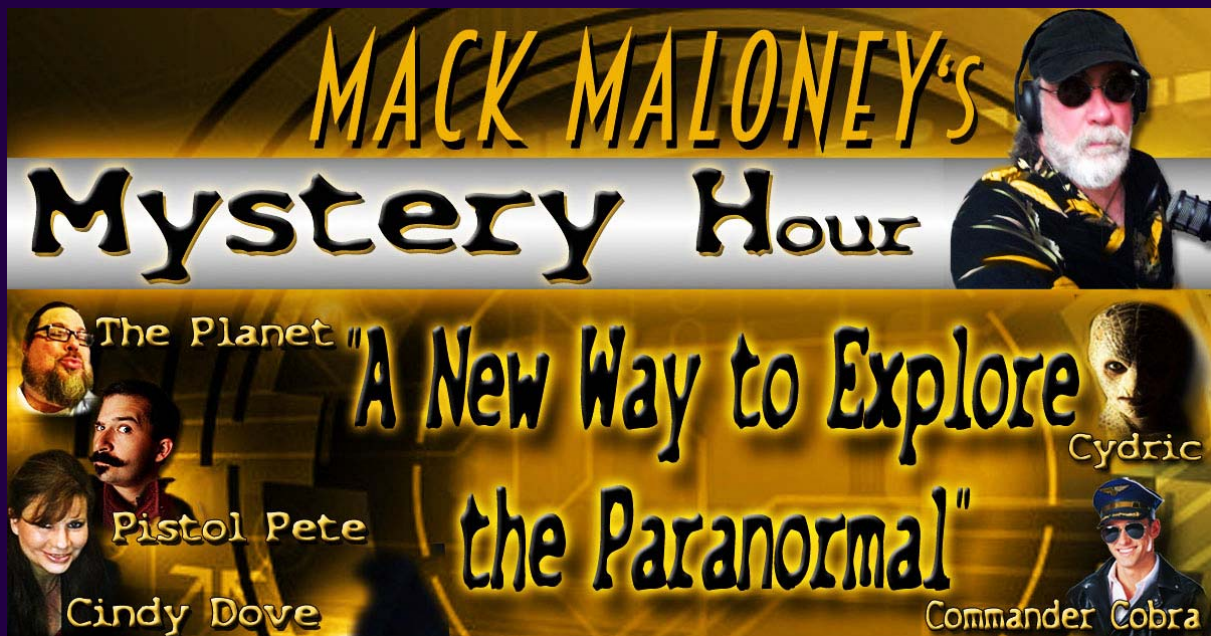
Misplaced Childhood - Part 1

Season 1, Ep. 7

And so we come to Marillion's biggest album ever.... their two biggest singles in Kayleigh and Lavender... suddenly, the band were bona-fide international rock stars, with all the pressures that brings. This week, Paul recounts how he first got into the band, and how it changed his life, while Sanja offers some interesting perspectives on what it might all be about...

<https://shows.acast.com/between-you-and-me/episodes/misplaced-childhood-part-1>

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).

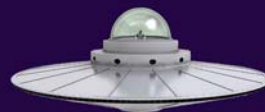
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Juan-Juan & the Haunted Computer

Saluting our nation's wounded veterans, Mack, Juan-Juan, Cobra & Switch talk to Brig. General Tom Landwermeyer & Kathleen DeVito of "Homes For Our Troops," the best veterans' charity in the country. The gang discusses Ouija Boards & their connection to the paranormal. Juan-Juan relives his encounter with a haunted computer. Coco reveals that Mrs. Cobra likes it when he dresses up as Batman. Special Guest, Empath Valerie LaFaso.



Listen
Here

<http://radioactivebroadcasting.com/military-first-responder-channel/item/4496-juan-juan-the-haunted-computer>



Mick Tyas
(1957-21020)

Mick joined The Whisky Priests in 1988, following a callout we made during an interview we gave on BBC Radio Teesside saying we needed a new bass player. Mick rang up, came round to meet my twin brother Glenn and me and the rest, as they say, was history.

After he left The Whisky Priests originally in 1995, he formed a band called 'The Wickerman', featuring various ex-members of The Whisky Priests and Blyth Power, who toured in Europe but released no

official recordings.

Later, he was one-third of an acoustic folk trio called 'Tippin' the Wink' with husband and wife Richard & Sylvia Doran. They self-released one album in 2011 called 'The Devil's In The Detail'. All three of them guested on my Mad Martins triple album.

During The Whisky Priests Reunion Tour in 2018, he showed his versatility, playing tenor banjo, bouzouki and mandolin (instead of his trademark bass).

In the last few years, Mick and me rehearsed and played a handful of gigs as a duo. We had planned to make an album and tour more regularly but it never came to be.

Outside of music, Mick was a keen walker and rambler who climbed all the major peaks of the UK. He was interested in conservation, nature and the countryside and was a caretaker of many popular local public footpaths. He was a regular and recognisable figure walking the banks of the River Wear around Durham City.

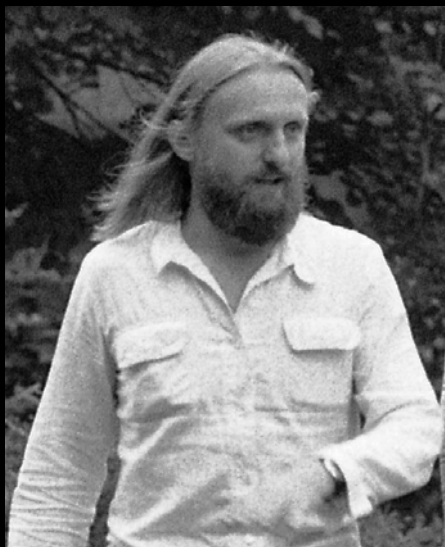
But he was at his happiest and most content playing music, which was his main passion.

There has been a considerable outpouring of sadness and grief towards the loss of Mick on social media since the announcement of his passing. He touched a lot of people through his music.

Publicly, his larger than life personality shone through and people always saw him as the life of the party, which in many ways he was, but deep down he was a very private person. **Gary Miller**

THOSE WE HAVE LOST

COLLATED BY THE GIN REAPER



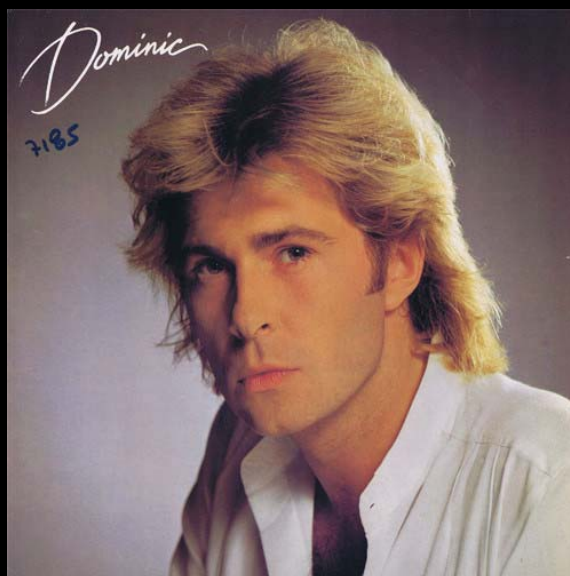
László Benkő
(1943 - 2020)

Omega is a Hungarian band formed in 1962, which has been described as the most successful Hungarian rock band in history. They have released more than 20 albums in both Hungarian and English. After several early personnel changes, their classic lineup came together in 1971 and was intact for more than forty years.

Bass guitarist Tamás Mihály was a member of the band from 1967 to 2014, and keyboardist/singer László Benkő was in the band continuously since 1962. László Benkő died on 18 November 2020, after a long illness. Tamás Mihály died three days later, on 21 November 2020. Less than a week after the deaths were announced, the band announced their latest album, Testamentum.



Tamás Mihály
(1947-2020)



Dominic Grant
(1949-2020)

Guys 'n' Dolls were a UK pop group, initially comprising a three-girl/three-boy

THOSE WE HAVE LOST

line-up and later becoming two-girl/two-boy. They featured David Van Day and Thereza Bazar, who later formed the massively successful Dollar, and Julie Forsyth (daughter of entertainer Bruce Forsyth). In the mid-1970s, they scored UK top-ten hits with the singles "There's a Whole Lot of Loving" and "You Don't Have to Say You Love Me". Singer Dominic Grant died at his home on 18 November 2020 at the age of 71.



Anthony Hooper
(1939 – 2020)

Hooper was an English singer-songwriter and musician. He was best known as a

founder-member of Strawbs together with Dave Cousins and double bassist Ron Chesterman. He left The Strawbs in 1972 after their album *Grave New World*, when it became obvious that the band was moving further away from its folk roots towards rock and progressive rock. He rejoined for a 10-year stint in 1983. Hooper had been the guitarist in the Ceilidh and barn dance band, Pitchfork, since 1986, and was also a member of Misalliance. Hooper died on 18 November 2020, at the age of 81.



Michael Joseph Budds
(1947-2020)

Budds was an American musicologist, and longtime professor, at the University of Missouri in Columbia, Missouri. In addition to teaching, he wrote and edited a number of works, including a widely used

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textbook on American popular music. Also a philanthropist, he established the Budds Center for American Music Studies at the University of Missouri School of Music where he taught. Budds was a contributor to The New Grove Dictionary of American Music; The New Grove Dictionary of Jazz; Women & Music: A History; Bleep! Censoring Rock and Rap; and American National Biography. As a member of the College Music Society he served as editor of the series Monographs and Bibliographies in American Music. He also authored a number of works, including: Rock Recall: Annotated Readings in American Popular Music from the Emergence of Rock and Roll to the Demise of the Woodstock Nation (1993), Jazz in the Sixties (1978), Jazz & the Germans: Essays on the Influence of "hot" American Idioms on the 20th-century German Music (2003).

He was the first musicologist inducted into the Missouri Music Hall of Fame. Budds taught at Missouri for 37 years, until his death on November 19, 2020.

Chen Ailian
(Chinese: 陈爱莲)
(1939 – 2020)

Chen was a Chinese dancer. She was born on November 14 according to the lunar calendar in Shanghai, and her ancestral home was Panyu, Guangdong. Her father died in 1950 and her mother in 1951 leaving her at age 11 with just her younger sister.



THOSE WE HAVE LOST

In 1952 she became a student at Central Academy of Drama (中央戏剧学院) in Beijing where she trained in classical Chinese dance and classical ballet with internationally renowned teachers. In 1963 she became a major trouper in China Opera and Dance-Drama Theatre. Chen is expert in the skill of dance, and is good at Chinese classical dance and folk dance.

On 21 November 2020, she passed away at her home, aged 80. Before she passed away, she required her family to help her put on the costume of A Moonlit Night among Flowers by the Spring River (Chinese: 春江花月夜) for her in order to "leave the world without any regrets".

of the biggest bands in the lower North Island. Keyboard player Rehu died this week. Father to Karen, Linda, Darrin, Ross and Natalie and partner to Valerie.



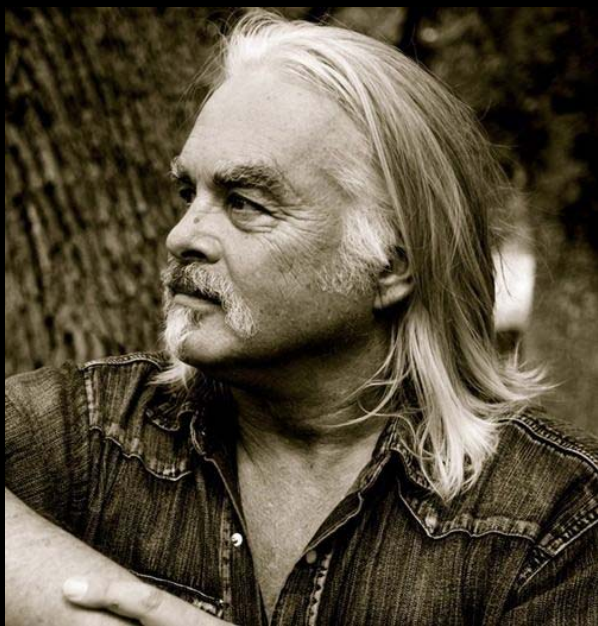
Rufus Rehu
(1939=2020)

The Quincy Conserve (commonly known as Quincy Conserve) was a New Zealand group that were active from 1967 to 1975. Originating from Wellington, they were one

i_o
(1990-2020)

i_o, the producer who collaborated with Grimes on 'Violence', has died at the age of 30. The musician, born Garrett Falls Lockhart, passed away on Monday (November 23). Lockhart's passing was confirmed in a statement shared to his official Twitter account. "This extremely talented spirit taught us that even if nothing matters, you can still lead with love," the statement read. "Garrett's truth and soul lives on through the music he shared."

THOSE WE HAVE LOST



Hal Michael Ketchum
(1953 – 2020)

Hal Ketchum was an American country music artist. He released eleven studio albums from 1986 to 2014, including nine for divisions of Curb Records. Ketchum's 1991 album *Past the Point of Rescue* was his most commercially successful, having been certified gold by the Recording Industry Association of America. Between 1991 and 2006, Ketchum had 17 entries on the *Billboard* Hot Country Songs charts, including three that reached No. 2, "Small Town Saturday Night", "Past the Point of Rescue", and "Hearts Are Gonna Roll". Ketchum's music is defined by his songwriting and folk music influences. On April 14, 2019, Ketchum's wife, Andrea, announced on his Facebook page that early-onset senile dementia including Alzheimer's disease had progressed to the point that he

could no longer perform. Ketchum died at his home in Fischer, Texas on November 23, 2020 at the age of 67.



**Guillermina Jiménez
Chabolla**
(1930 – 2020)

Chabolla known professionally as Flor Silvestre, was a Mexican singer, actress, and equestrienne. She was one of the most prominent and successful performers of Mexican and Latin American music, and was a star of classic Mexican films. Her more than 70-year career included stage productions, radio programs, records, films, television programs, comics, and rodeo shows.

Famed for her melodious voice and unique singing style, hence the nicknames "La Sentimental" ("The Sentimental One") and

THOSE WE HAVE LOST

"La Voz Que Acaricia" ("The Voice That Careses"), Flor Silvestre was a notable interpreter of the ranchera, bolero, bolero ranchero, and huapango genres. She recorded more than 300 songs for three labels: Columbia, RCA Víctor, and Musart. Flor Silvestre appeared in more than seventy films between 1950 and 1990. Beautiful and statuesque, she became one of the leading stars of the "golden age" of the Mexican film industry. Silvestre died on 25 November 2020 at her home in Villanueva, Zacatecas



Camilla Dolores Wicks (1928-2020)

Wicks was an American violinist and one of the first female violinists to establish a major international career. Her performing career included solo appearances with leading European and American symphony

orchestras including the New York Philharmonic, Philadelphia Orchestra and Chicago Symphony Orchestra. Wicks married in 1951 and, at the height of her career, she retired for a few years in order to devote herself to her five children. Wicks later resumed her performing career intermittently and became a much sought-after teacher. She taught in a number of American faculties including Louisiana State University, University of Michigan, and Rice University.

She was invited to head the String Department at the Oslo Royal Academy in the early 1970s and was awarded a lifetime Professorship there. Many of the violinists of the leading Norwegian orchestras, including Henning Kraggerud, were among her former students. In 1999, she was made a Knight of the Royal Norwegian Order of Merit for her contribution to music in that country. Wicks held the Isaac Stern Chair at the San Francisco Conservatory before retiring in 2005. Studio and concert

THOSE WE HAVE LOST

recordings have been reissued on the Music & Arts, Biddulph and Simax labels.

Wicks died on November 25, 2020, at the age of 92.

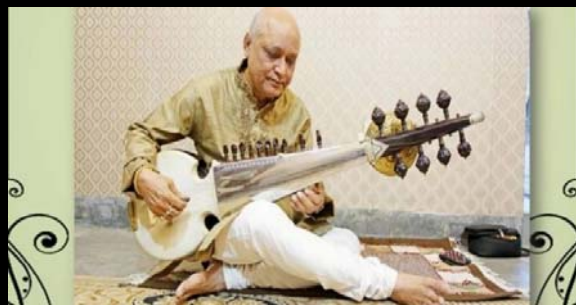


Vladimir "Jamir" Salenga Garcia
(1978 – 2020)

Jamir was a Filipino singer and the main vocalist of the nu metal band Slapshock. The band was formed during the University of the Philippines Fair on February 14, 1997, which marked their first ever gig. By

early 1998, original singer Reynold Munsayac left, and Garcia was soon afterwards brought in to replace him. The band's name came from funky guitar plucking and chord slapping technique that characterized much of the nu metal sound. Rap-funk-punk-metal fusion band Red Hot Chili Peppers are a major influence.

Amid social struggles, Slapshock are very vocal and profound with their stands on issues facing Filipinos. Rampant piracy in the country is one problem most artists are concerned with. "We get affected because we pay taxes to the government, then they can't even protect us," Garcia complained. On November 26, 2020, Garcia died after committing suicide by hanging in Quezon City. He was brought to Metro North Medical Center and Hospital,⁷ where he was declared dead



Shahadat Hossain Khan
(1958–2020)

Khan was a Bangladeshi musician. He was the only son of Ustad Abed Hossain Khan. He came from a family of notable musicians of the sub-continent. He is the grandson of Ustad Ayet Ali Khan (the

THOSE WE HAVE LOST

youngest brother of Ustad Allauddin Khan), and nephew of Ustad Ali Akbar Khan, and Ustad Bahadur Khan.

Khan died on 28 November 2020 due to COVID-19 at a hospital in Dhaka.

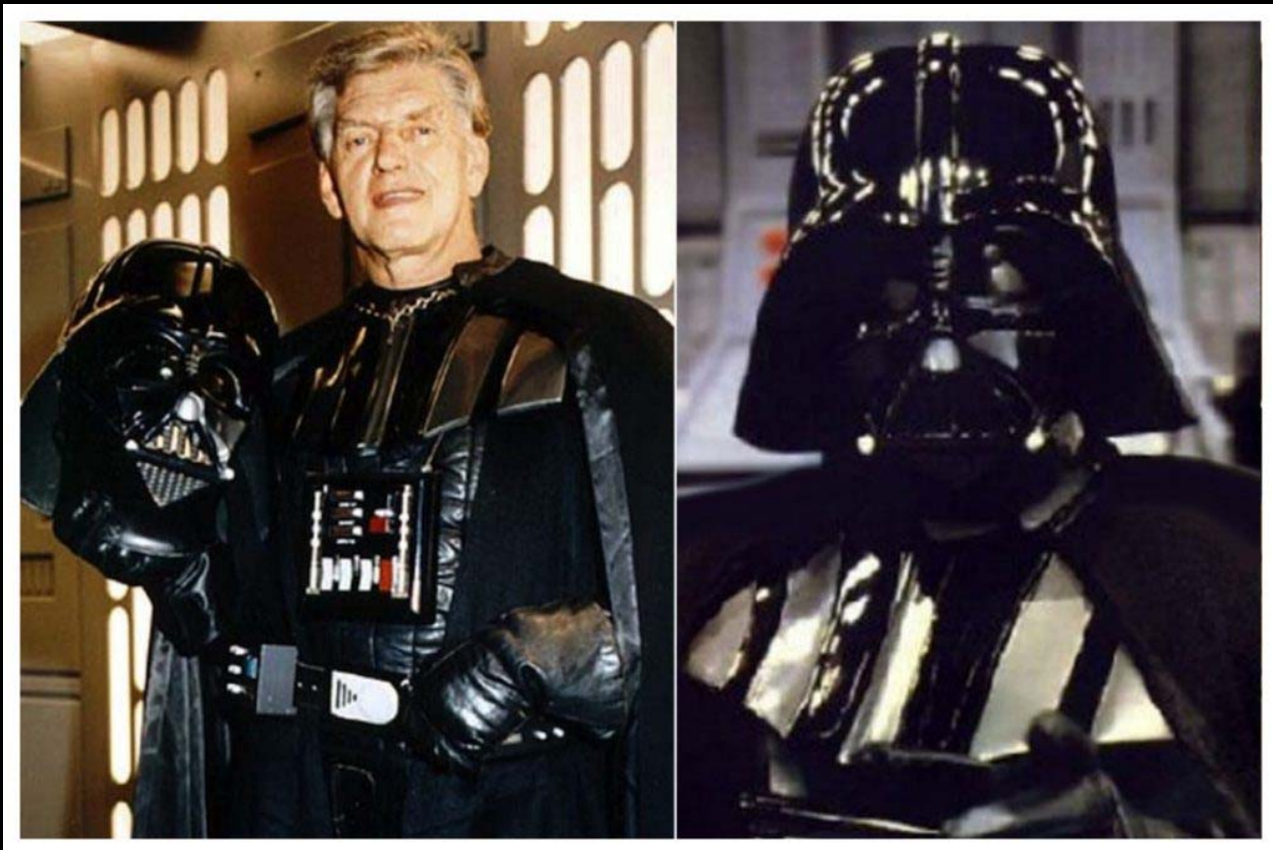
David Charles Prowse MBE (1935–2020)

Prowse was an English bodybuilder, weightlifter and character actor in British film and television. Worldwide, he was best known for physically portraying Darth Vader in the original Star Wars trilogy (with the character's voice being performed by James Earl Jones); in 2015, he starred in



a documentary concerning that role, entitled *I Am Your Father*.

Prior to his role as Vader, Prowse had established himself as a prominent figure in the UK as the first Green Cross Code man, a character used in road safety public information aimed at children.



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Piotr Strojnowski
(1960-2020)

Daab is a Polish reggae band. They were previously named Daab – Muzyka serc (heart music). They played in the Netherlands, France, Denmark and USSR. In 1985 they released their new album called DAAB which had hits like Kalejdoskop moich dróg, Fala ludzkich serc, W zakamarkach naszych dusz, Fryzjer na plaży (instrumental), Ogródu serce. The last of these has become a standard recommended for study in Polish schools. After this some changes in the band

occurred. They added a new member Tomasz Pierzchalski and removed Jarosław Woszczyzna and Piotr Strojnowski who died in November, 2020 aged 62.



Miroslav "Miša" Aleksić
(Мирослав-Миша
Алексић)
(1953-2020)

Aleksić was a Serbian musician, best known as the bass guitarist for the Serbian and former Yugoslav rock band Riblja Čorba. Miša Aleksić started his career in 1970 in a band called Royali as their bass guitarist and vocalist. In 1970 the band won second place at the contest organized by editors of Radio Belgrade show Veče uz radio.

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In 1971 Aleksić went to United States of America where he graduated at Pikesville High School in Pikesville, Maryland. With other students he formed rockabilly band Shih-Muh-Fuh (abbreviation from Shit Motherfucker). Influenced by the music of Grand Funk Railroad, Deep Purple and Led Zeppelin, after returning to Yugoslavia, Aleksić formed SOS with Dragan Štulović (guitar), Dragan Tasić (guitar) and Stevan Stevanović (drums). After Tasić left the band SOS continued performing as a trio. In 1977 Štulović and Stevanović left the band and were replaced by Rajko Kojić and Vicko Milatović. In 1978 Aleksić, Kojić and Milatović formed Riblja Čorba with a former Rani Mraz member Bora Đorđević.

On 29 November 2020, Aleksić died following complications from COVID-19.

Dennis Regino Magloyuan Magdaraog (1961–2020)

Magdaraog known professionally as April Boy Regino (Tagalog: [re'hino]), was a Filipino singer, songwriter, and musician who popularized the novelty songs "Paano Ang Puso Ko", "Umiiyak Ang Puso", and "Di Ko Kayang Tanggapin" in the 1990s. He always wore a baseball cap in public as a trademark. Regino died in the morning of November 29, 2020, at the age of 59. He was diagnosed with prostate cancer in 2009 while living in the United States. In 2013, he announced that he was already cancer-



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free after years of battling the illness. In 2015, the singer shared that he was suffering from diabetic retinopathy, which is an eye condition that can cause vision loss and blindness in people with diabetes.



Dan Morrison
(1979-2020)

Area-7 (also known as Area 7) are an Australian ska punk band. Formed in Melbourne in 1994, they have released four studio albums, No Logic!, Bitter & Twisted, Say It To My Face and Torn Apart. At the ARIA Music Awards of 2000, Bitter & Twisted was nominated for ARIA Award for Best Rock Album. Whilst AREA-7 has never "officially split", since 2005 the band has been playing "when they feel like it" or as they put it, "for special occasions".

Drummer and founding member Dan Morrison died on 1 December 2020.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



Enough plastic is thrown away each year to circle the Earth

4 times!

ONE MILLION

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



35
BILLION
plastic water bottles are thrown away every year

Plastic constitutes approximately

90%

of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details



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

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

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

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

Well done to everyone involved.

Track Listing:

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

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





The Fall Live in Motherwell 1996”

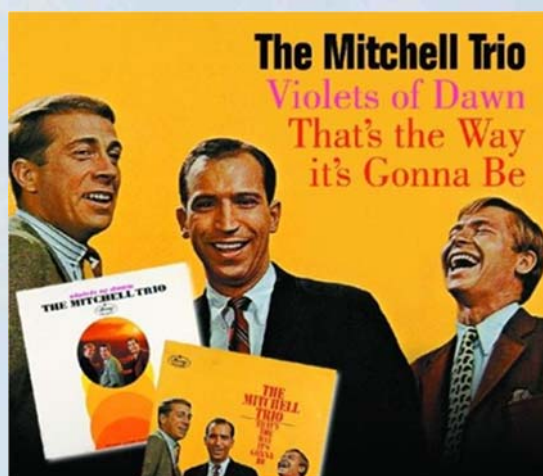
Label: Cog Sinister
Release Date: 3rd April 2020
Catalogue Number: COGGZ132CD
Barcode: 5056083206025
Format: CD Album

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

TRACK LISTING

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

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



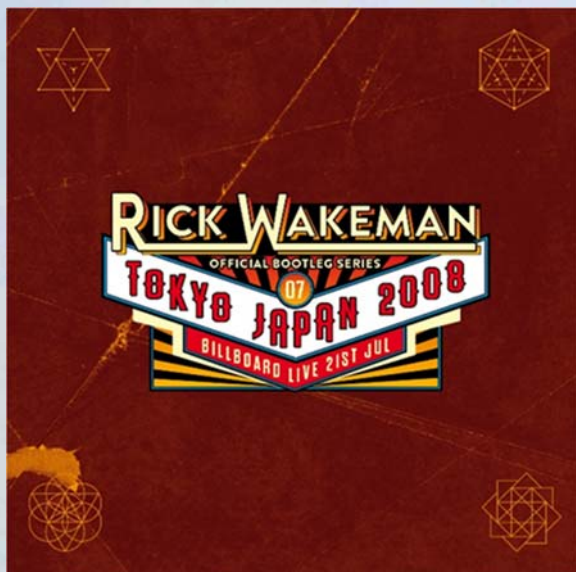
The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

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

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

Track Listing:

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



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

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

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

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

Well done to everyone involved.

Track Listing:

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



Barrie Guard & David Cunningham
"Zina"

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

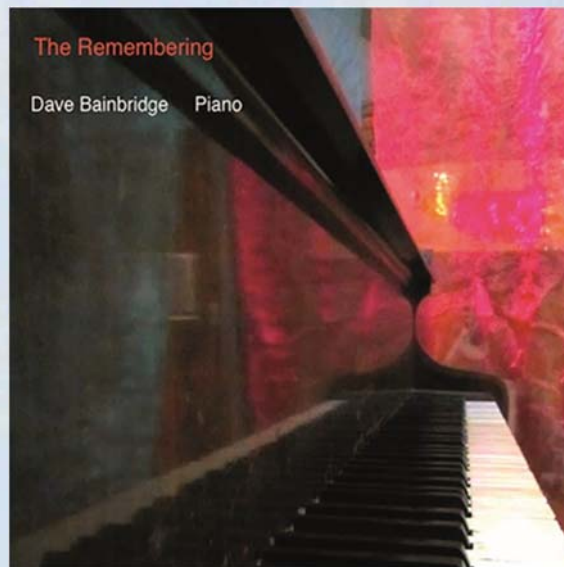
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis,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

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

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

Track Listing:

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



Dave Bainbridge "The Remembering"

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

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

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

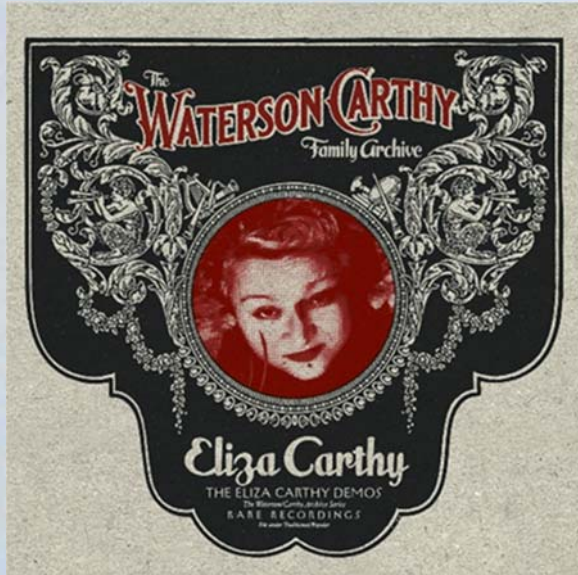
Dave Bainbridge - December 2015

Track Listing:

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



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



Eliza Carthy “The Eliza Carthy Demos”

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

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

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

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

Track Listing:

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



Bad News “F**k Off Bad News”

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

Track Listing:

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

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



The Fall "Live in Newcastle 2011"

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

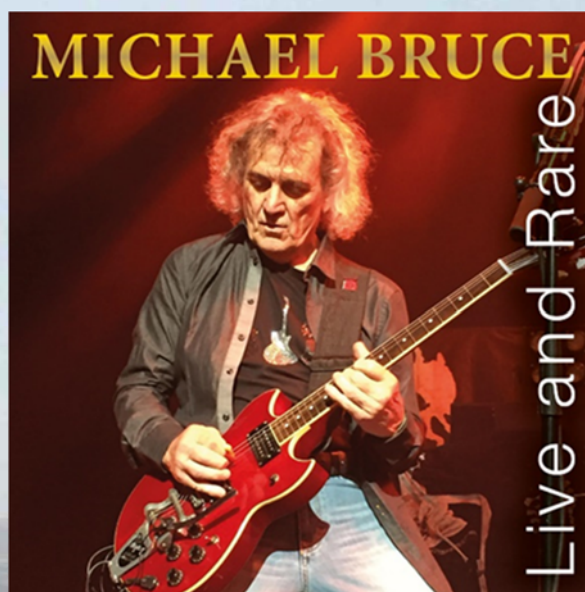
When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement,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

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

Fantastic!

TRACK LISTING

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



Michael Bruce "Live and Rare"

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



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mck Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

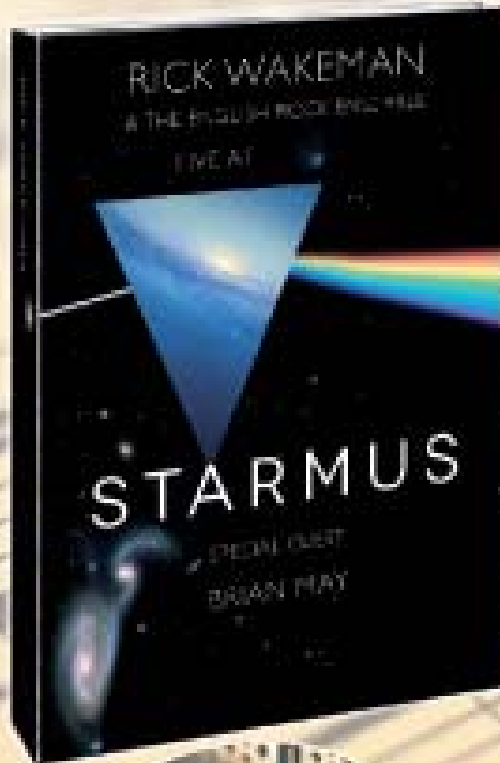
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

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.



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



Available to pre-order from www.rickwakemansmusicemporium.com

Agent Invasion / Creatures of the Night

By

Double
Agents

Single
Review and
Top-Secret
Intelligence

Now you might not think that Hip Hop would be the place you would find covert operations and espionage. But, with the tenth chapter in the Seven Deadly Sins series, Burning Anger/ Britcore Rawmance have stepped in the shadowy side of the Hip Hop

underground to unleash the a new force in Hip Hop, the Double Agents.

The Double Agents are four people you might know on the outside as mild mannered artists from England, Germany and Australia. They're at the top of their game, bringing some incredible Hip Hop releases to your shelves and delighting more at shows across Europe and beyond.

During that time, these four guys have been gathering Hip Hop knowledge and secrets from all over the world. And not only that, they have lived and breathed essence and the core values of Hip Hop. Their knowledge and dedication is second to none, from the very birth of culture to the present day. All this information they have gathered has been kept under wraps until the time was right to release it, and that time begins now.

So, say hello to the Double Agents:

The incredible duo of Whirlwind D & Specifik from the UK, German producer Frankie Roar, and the insane emcee Kid Lyrical from down under. Together these four have dropped their first single to draw on all this Top-Secret Hip-Hop knowledge, called Agent Invasion and Creatures of the Night.

Not knowing if this single was going to self-destruct in 5 seconds, I found a dark place away from windows, prying eyes, and ears. I slipped on my headphones keyed up the two tracks and pressed play...

STEVE RIDER



The intro of **Agent Invasion** draws you in with heavy brass tones and a verbal dictation that references the fires of the past. Something that put me in mind of the Bronx in New York where Hip Hop grew from the desolate urban wastelands and the fires of gang culture. But, you are quickly transported to the future as Frankie Roar's pounding production hits. Whirlwind D, Specifik and Kid Lyrical take us on a vivid audible ride into the shadows detailing, in no uncertain terms, how they operate and what they are here to do. The Double Agents are here to slip from the shadows and deliver a crushing blow to the enemies of the culture, then slip back from whence they came, leaving only the enemies' woes as any evidence they were there.

Creatures of the Night sees us drawn into the shadows, the murky world where the Agents dwell. A place where stealth, poise and dedication to the cause are paramount. There is no room to hesitate in the execution of your duty. Whirlwind D and Kid Lyrical handle the deadly lyrical duties, which dazzle and confuse the enemy, then Specifik puts down the mic and steps behind the turntables to cut down their opponents like a hot knife through

butter. Frankie Roar's production creates a dark and sinister vibe, the perfect backdrop. He makes it known that if you inhabit the shadows in the underground and you're an enemy of Hip Hop, beware because the Double Agents will be there and they are ruthless...

I was relieved that these files did not self-destruct, and I was even more glad I was not an enemy of the Double Agents. Why had they chosen me to listen and report on their first public mission? I don't know the answer to that but, as a drank a stiff drink which I cradled in still shaking hands, I mused on what I had just heard and those thoughts came thick and fast.

Frankie Roar's production is slick and can change the vibe of the track to suit the situation in one deft move leaving their enemies confused and never able to anticipate their next move. He also arranged, mixed, and mastered both tracks showing that his experience leaves no room for error and there is no way anyone can infiltrate such a tight group.

Whirlwind D brings a wealth of lyrical experience and an unrivalled depth of

knowledge. He delivers this with a deadly calmness that will strike fear into even the most fearless of emcees. Like a lyrical ninja he walks the shadows ready to deliver a lyrical death blow which you will not see coming but, you will understand every moment once it hits.

Kid Lyrical has a hardcore, almost insane style in his delivery. Stepping from the shadows directly into your face, he delivers his mind-numbing style in an unapologetic nature, not giving a damn if you survive or not but, if you do survive, you awake realising he has stolen the very soul from the core of your being.

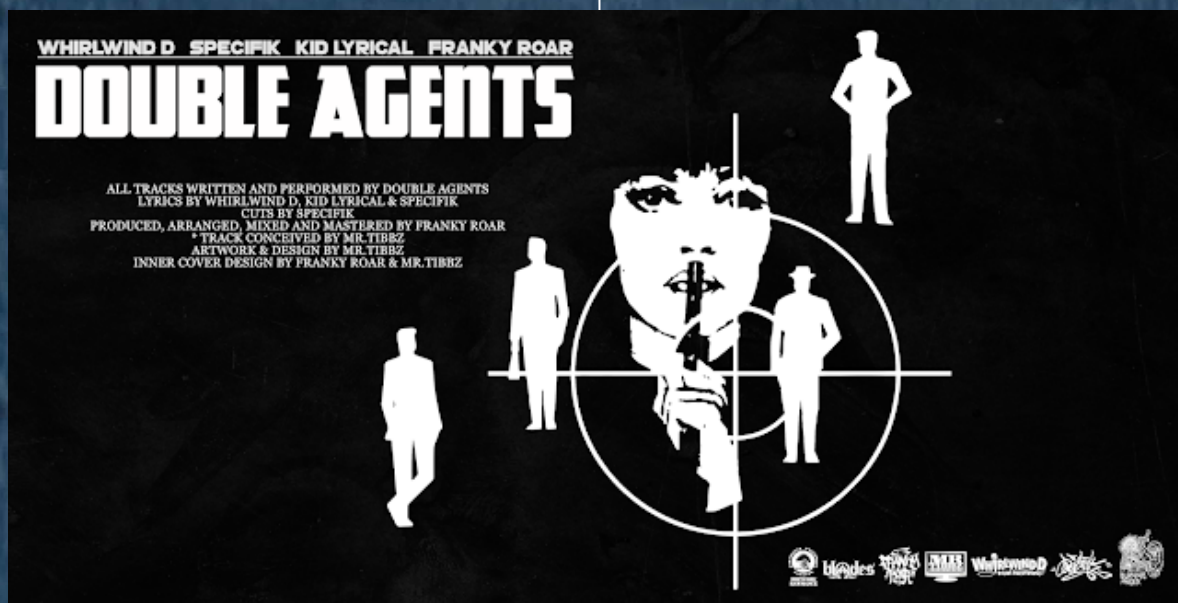
Specifik is the multitalented member of the group. On one hand he can drop a lyrical delivery, from a concealed holster, something you were not expecting leaving you dazed and confused. Then, as you stumble blindly wondering what just happened his unrelenting volley from the 1's and 2's slices through your consciousness like cold steel of a Ninjatō.

At the back of my mind was a worrying thought, the Double Agents have a far-reaching circle of associates which includes Mr.TIBBZ

who handles design and who also had the original concept behind Creatures of the Night. There is also Todhart and everyone at Burning Anger/Britcore Rawmance who have provided a way for the Double Agents to release this incredible and important work. It begs you ask yourself, what next, where, when and with whom will they strike next?

As the thoughts began to subside and my hands stopped trembling a deep realisation came over me which was both reassuring and troubling, these four guys coming together form a lethal crew like no other. As a single unit they are more than able to take on and complete the kind of complex missions it might take a whole clan to complete. As I finally closed my eyes and welcomed the oblivion of sleep my dreams were haunted by the notion that you can be scared or you can be excited but, either way the Double Agents are here and there is no one and nothing to stop them.

Even in sleep I was not free from the reach of the agents. I dreamt of what I would ask them should I ever meet them, and as questions floated through my unconscious awareness, the Double Agents answered. Was it



DOUBLE AGENTS

AGENT INVASION
CREATURES OF THE NIGHT

even a dream or had they put something in my drink?

Let tell you what happened...

Firstly, I wondered if it always a plan to do something special for SDS 010?

To be honest it all started when we all received invitations from a secret organisation to assemble for something momentous – no other detail was given. Having been shown the contents of a briefcase that had been smuggled through at least 3 continents and via a network of criminal organisations, we all knew we had a common shared purpose. As for SDS 010, well this was in fact the case code for our first mission behind enemy lines. In fact, a series of coincidences occurred in a short space of time associated with this coding. Not only was it the case code, but also an input key for a server linked with organised crime and of course the cat. number of our record with Britcore Rawmance. This is no coincidence...watch this space.

I then mused further on how the Double Agents come together or how were they selected?

I think I have answered this question above, however each agent was selected for specific skills. Franky Roar was enlisted due to his ability to crack any code and move stealth-like through the dark web producing dope beats, whilst Whirlwind D was chosen for his safe cracking and bomb disposal skills as well as razor sharp lines. Specifik is a known master of martial arts and can single-handedly take down even the most heavily armed gangsters (and sucker MCs and DJs) with nothing but a 1mm diamond stylus and his bare hands. Finally, Kid Lyrical is a skilled expert of deception and can move from place to place unseen whilst spitting lyrical venom.

Something critical. I was wondering just what is the Double Agents' Modus Operandi?

I'm afraid we can't reveal too much as we are sworn to secrecy and it would endanger yourself as well as anyone else reading this text. What we can say is that Double Agents are engaged in all-levels of international espionage. The hip hop aspect is simply a front, much like early pioneers such as Paul Winley Records whose hip-hop labels were a

front for more covert activities. Whilst we embrace this 'front' with impeccable skill and a love for all the elements of the culture, we are embedded in the darkest corners of the underground world-wide.

I speculated if the agents would be working exclusively for burning Anger/Britcore or will they lend their talents further afield?

This is a topic that hasn't been discussed at this stage, mainly because of our on-going operations against political dictators across the world. However what is certain is that this marks only the first chapter. We already have a number of operations waiting to go hot and as soon as we are called upon the DA Crew will be representing with more killer beats and rhymes.

Finally, I had to ask, what is the Agents next mission or is that top secret?

We may have said too much already and as indicated before, we wouldn't want to endanger you and your readers. What I can do at this stage is to offer you a vision: Double Agents skills and proficiencies alongside a blueprint firmly rooted in the benchmark set by artists such as Kobalt 60 and Hardnoise, wrapped into a web of intrigue...

On waking from what was either a dream or a drug induced coma, I wondered just where this was all going. Would I ever be the same person again and had I and indeed Infinite Sounds now been drawn into an underground world of covert ops and Top-Secret Review missions. Only time would tell...

Agent Invasion / Creatures of the Night is available now. Check out the covert links below.

This is Steve,

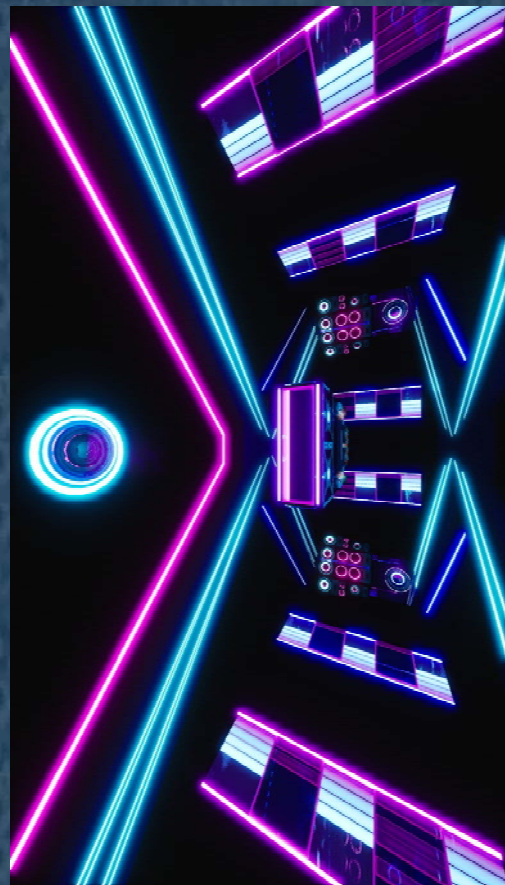
Reality beckons, Peace Out.

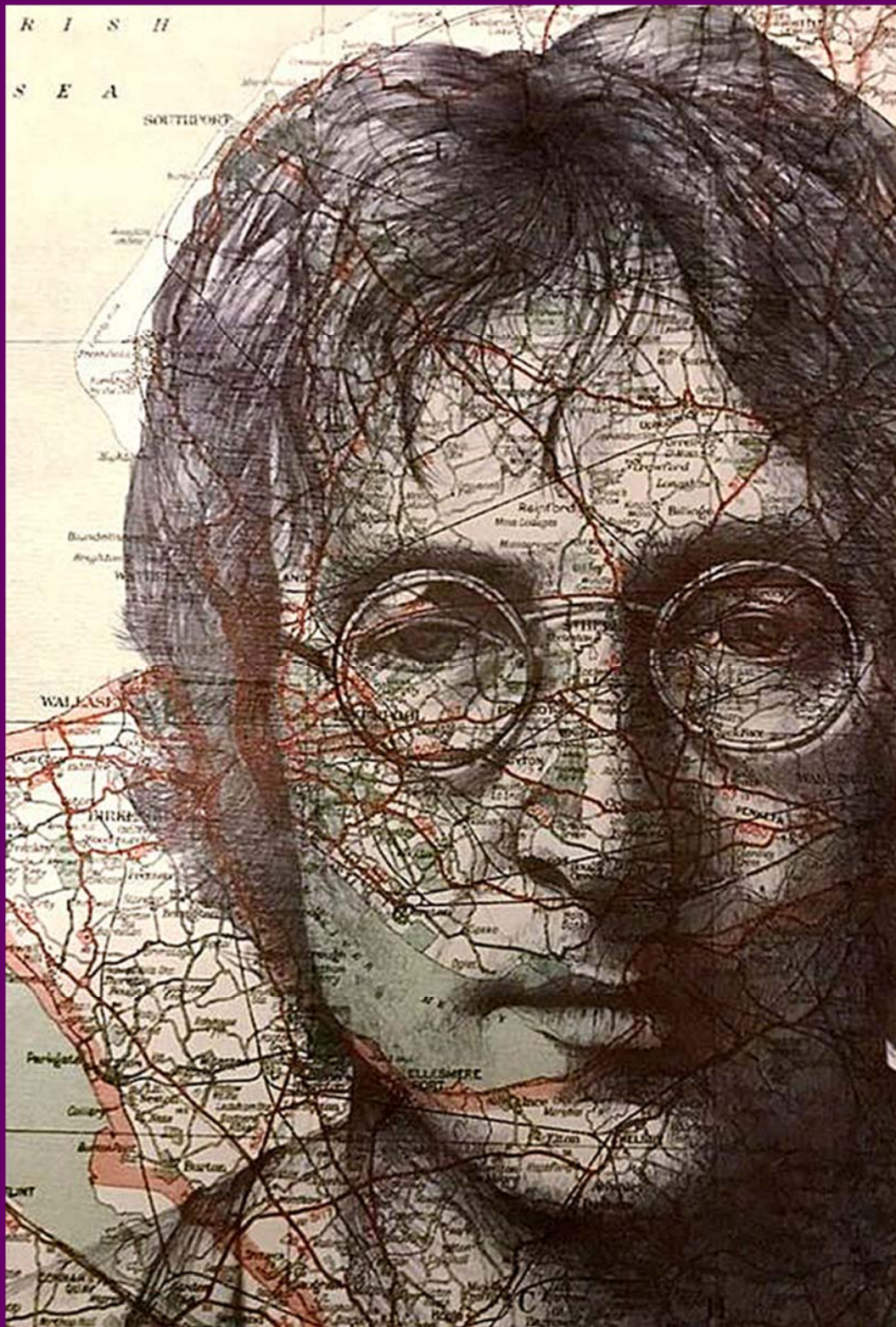
Buy the Single HERE:

<https://burning-anger.com/shop/music/britcore-hardcore-hiphop-12s-lps-7s/double-agents-agents-invasion-creatures-of-the-night-7inch/>

Test Pressings Still Available HERE:

<https://burning-anger.com/shop/music/britcore-hardcore-hiphop-12s-lps-7s/double-agents-agents-invasion-creatures-of-the-night-7inch-testpress/>





Remembering John Lennon and the UK underground counter-culture

(Artwork: Pip Pickles)

Some thoughts about John in these Covid times...from Alan Dearling

alan dearling

Many of my mates and co-workers from various times were centrally involved with the development and blossoming of the UK's underground music, media and arts scenes. I was on the periphery (I was just getting ready for my university mis-education!) and became much more involved from about 1968 onwards. Among the early 'movers and shakers' were my two friends, Dave Robins and Graham Keen – both sometime editors of 'international times'. Graham was significant photographer of that time – the mid to late '60s as flower-power and hippy ideologies overtook his more Bohemian world of jazz. But he was there at the opening of the Indica Gallery which Paul McCartney rather than John Lennon cofounded. You can see Graham's pic of Barry Miles, John Dunbar, Marianne Faithful, Peter Asher and Paul, to the left of Terence Pepper who curated Graham Keen's '1966 and All That' photographic exhibition.

But to put the 1966 Indica Gallery and Yoko Ono's show there in context, here's

Paul (in the Beatles' 'Anthology'):

"People were starting to lose their pure pop mentality and mingle with artists. We knew a few actors, a few painters, we'd go to galleries because we were living in London now. A kind of cross-fertilisation was starting to happen.

While the others had got married and moved out to suburbia, I had stayed in London and got into the arts scene through friends like Robert Fraser and Barry Miles and papers like the 'international times'. We opened the Indica Gallery with John Dunbar, Peter Asher and people like that. I heard about people like John Cage, and that he'd just performed a piece called '4' 33"' (which is completely silent) during which if someone in the audience coughed, he'd say, 'See?' Or someone would boo and he'd say, 'See? It's not silence – it's music'.

I was intrigued by all of that. So those things started to be part of my life. I was listening to Stockhausen, one piece was all





little plink-plonks and interesting ideas. Perhaps our audience wouldn't mind a bit of change, we thought, and anyway, tough if they do! We only ever followed our own noses – most of the time anyway. 'Tomorrow Never Knows' was one example of developing an idea.

I always contend that I had quite a big period of this before John really got into it, because he was married to Cynthia at that time. It was only later when he went out with Yoko that he got back into London and visited all the galleries."

But this was the time and place, the Indica Gallery, when John first saw Yoko's work (photo: Graham Keen), met her, and became gradually in thrall. The late 1960s was like that. A time of heady optimism, social upheaval and 'dreams'. And the underground press in the UK, first with 'international times' was launched on 15 October 1966 at The Roundhouse at an 'All Night Rave' featuring Soft Machine and Pink Floyd.

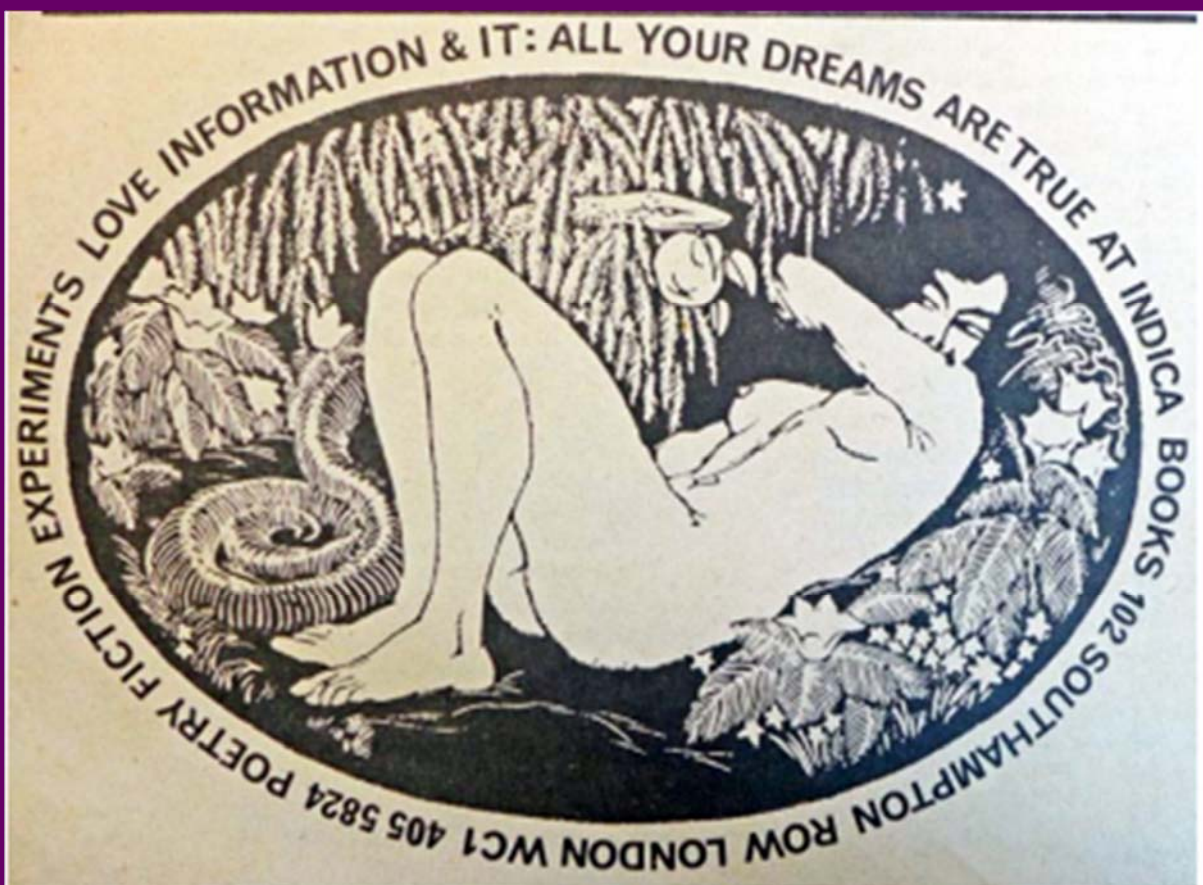
Here's what it says in 'Wikipedia':

"The event promised a 'Pop/Op/Costume/Masque/Fantasy-Loon/Blowout/Drag Ball' featuring steel bands, strips, trips, happenings, movies... The launch was described by Daevid Allen of Soft Machine as 'one of the two most revolutionary events in the history of English alternative music and thinking.' The IT event was important because it marked the first recognition of a rapidly spreading socio-cultural revolution that had its parallel in the States."

Barry Miles takes up the story:

"It started at 11 p.m., the Pink Floyd and the Soft Machine played and everyone was given a sugarcube as they entered. People were still arriving at 3 a.m."

John quickly became a fan of the underground media. In fact, throughout his sadly shortened life he fought for the underdog, the oppressed, and against war,



This man has talent...



One day he sang his songs to a tape recorder (borrowed from the man next door). In his neatest handwriting he wrote an explanatory note (giving his name and address) and, remembering to enclose a picture

of himself, sent the tape, letter and photograph to *apple* music 94 Baker Street, London, W.1. If you were thinking of doing the same thing yourself - do it now! **This man now owns a Bentley!**

capitalism, out-dated drugs' laws, censorship, popular and less popular causes ranging from support for the Black Panthers and the IRA, to John Sinclair, jailed for possession of two marijuana cigarettes. But at times it was messy, John was wonderfully naïve. Despite the conflicting pressures of co-running the idealistic, but doomed business empire, known as Apple Corp, he wanted to be part of the 'revolution'. He was featured in 'international times' in a rather wonderful advertisement

attempting to recruit new talent to the label. A very mixed message regarding fame/money/talent!

'Miles' reminds us: *"With very few exceptions, underground papers were non-commercial; written by and existing only to serve their community. The staff often did not get paid, no one made any profits. The people who made the papers created communities and a culture, and thus shaped the identity of each of the papers. A lot of IT's readers smoked marijuana, and*



Remember
ST PEPPERS
LONELY HEARTS
CLUB BAND

IS



The Beatles



New Parlophone LP on sale now

Parlophone PML 3013 (Mono) PML 3017 (Stereo)

EMI Music Company Ltd., London, England

some of them took LSD. As the British counter-culture grew and developed, IT became the chief outlet for news of the alternative lifestyle with articles on ley lines, numerology, Arthurian legends, Eastern mysticism, Tim Leary and his cohorts, macrobiotics, vegetarianism, ecology, communal living and of course drugs."

John Lennon was frequently featured in both 'international times' and Richard Neville's 'Oz'. And the Beatles helped support the underground media by placing adverts for their albums in the

papers.

John Peel's career was virtually created by 'Beatlemania' over in the USA. By becoming an instant Liverpool and Beatles' expert, he started work in the US, post- a short period in the army. Peel's 'Perfumed Garden' column in 'it' and programme of the same name on Radio London in 1967 were much loved. Along with his colleague, Kenny Everett, they absolutely championed the new psychedelic Beatles. Miles suggests that, "...Sgt. Pepper's Lonely Hearts Club Band's first play reduced Peel to tears, and became an



essential part of the Perfumed Garden playlist; its atmosphere, a mixture of psychedelic strangeness and images drawn from everyday British life, was reflected in Peel's presentation style, alternately dreamy and down-to-earth. As a Liverpudlian, he sought to distance himself from the fashionable cliques of 'Swinging London', hoping that his programme, its ethos expressed in the Beatles' song, 'All You Need Is Love', would appeal to a wider audience."

Peel wrote regularly for 'it' and in 1968 according to the Beatles' Fandom page on the web they published a somewhat mysterious 'Memo to J.L.' – but I cannot locate it – despite a fairly serious search on the internet! John Lennon certainly was a guest on Peel's 'Night Ride' on 11 December 1968. Less known, perhaps, is the fact that John Lennon also provided financial backing for a re-launch of 'international times' in 1974.

Both 'international times' and 'Oz' were regularly harassed and raided by the police. In fact, Oz magazine was at the centre of the longest obscenity trial in British history in 1971, after it was raided by the obscene publications division of the Metropolitan Police.

Felix Dennis, Jim Anderson and Richard Neville were charged with conspiring to corrupt the morals of the young after the magazine printed an issue curated by a group of school children, which included a rather naughty and sexually explicit parody of the cartoon, Rupert Bear. The Friends of Oz campaign group was established and The Elastic Oz Band was formed. 'God Save Us' featured John Lennon and Yoko Ono as part of their fund-raising protest over the trial.

Again quoting Barry Miles, he provides a link between those heady times in the late '60s and early '70s with 2020:

"But I think that there is a lot of brave journalism out there, mostly on the net,

including Wikileaks (despite what has been happening recently with Assange). The fact that the police feel it is necessary to have undercover agents in the students' movement, in the animal rights movement, and presumably in any left wing radical groups, shows that there is still a spirit of dissent in Britain (I don't follow the USA closely enough any more to say what's happening there). Not everyone in Britain has become a mindless consumer and I think there is only so far that you can push people, even if they are being brainwashed by the right-wing press. Maybe we will see the return of the legendary 'London Mob' and people will carry Gove and Hunt and Johnson's heads through the streets on pikes. After Trump getting in and Britain voting to leave Europe anything can happen, even the most unlikely. I am pleased to see that IT is, in fact, still publishing. There was even a paper edition a few months ago, so 50 years on the old underground is still putting out roots."

The UK's underground press was a major force for counter-cultural change. At its height International Times was printing 44,000 copies and each copy was often read by four or five people. Oz, in the '60s, was selling about 30,000 and a great deal more during the obscenity trial of 1971. John Lennon and Paul McCartney played a significant role.

Another quirky episode in John and Yoko's life maybe has a tenuous link with 'international times' and the underground counter-cultural scene. Sid Rawle, frequently hung around the 'it', Release and BIT alternative information and publishing offices, probably Oz too (the 'counter culture' was like a small 'family', friends and fall-outs included!). I think it is probably where John Lennon and Sid Rawle first bumped into each other. According to **Tracy McVeigh in the 'Observer' newspaper (22/9/2012):**

"John Lennon bought Dorinish – twin

green mounds linked by a natural causeway, lying just 15 minutes from the west coast of Ireland – in 1967 and got planning permission, although he never got as far as building. He shipped in a multicoloured caravan and took both his wives there.

'He was besotted with the place by all accounts,' said Andrew Crowley (a local estate agent). But at the height of Beatlemania Lennon wasn't ready to settle into his island retirement and so he offered it out, rent-free, to Sid Rawle. Rawle, the man the newspapers liked to call the 'King of the Hippies', was the founder of the Digger Action Movement. He was a New Ager, interested in self-sufficiency, when he was summoned to the Beatle headquarters in 1970 and offered the use of Dorinish by Lennon to try to build his utopia. Rawle had great plans for livestock and lobster pots and vegetables. But as 30 hippies with their



Carnaby Street costumes and teepees arrived, local residents were horrified, remembers Sam Kelly, 63, a retired farmer from nearby Westport."

In my book, 'Travelling Daze' I included a long section about Sid, who, for better or



worse, played a significant role in new Traveller history in the UK. I put a lot of it together with considerable help from the Jeremy Sandford (author of 'Cathy Come Home' and many other fabulous books). Jeremy and myself were involved with Sid, getting him to tell his life story orally. He wasn't very trustworthy – a born 'story-teller'. But Lennon was impressed with Rawle's 'revolutionary rhetoric' and gave his group 'custodianship' of Dorinish for the 'common good'. Here are a few extracts:

Sid Rawle: *"We decided we would hold a six week summer camp on the island. Then we would see what came out of that and decide whether we wanted to extend our stay. It was heaven and it was hell. We lived in tents because there were no stone buildings on the island at all."*

The 'Connaught Telegraph' reported in March 1971: *"After a year of seething anger, Westport has finally declared war on the 'Republic of Dorinish' – but the commune finally closed down of its own volition the year after, when a fire destroyed the main tent used to store supplies."*

You can see why John Lennon admired the visionary hippy, **Sid Rawle, who told Jeremy Sandford:**

"There's talk of community in war time. We can be ordered to go and fight and die for Queen and Country. In peace time, is it too much to ask for just a few square yards of our green and pleasant land on which to rear our children on? That's all we want, myself and the squatters and Travellers and hippy movements I've been involved with... And if we achieve that, what else? 'What else' is what I call the 'Vision of Albion'. We have to reclaim some of the ancient wisdom. The wisdom of ancient Albion."

Video of Dorinish by Shay Fennelly:

<https://www.youtube.com/watch?v=FrK8ejzWD9Y>

Sam Kelly in 'The Observer' article adds:

" 'You saw them waiting to go out, and some of them were back pretty quick, too. It didn't suit too many of the rich, pampered kids. In town we just all thought the man must be making a lot of money out of it all, but then thought, fair game to him when he made it through that first winter. We thought the place would be flooded with drugs, but not a sign of them – flooded with letters is all. People writing to him and sending money from all over the place.'

'You never saw them in town. Only Rawle himself came in for anything they needed – the welfare cheques, of course. He didn't even have a boat: he'd hoist a white bedsheet up when he wanted Tommy, one of the local guys with a boat, to come and get him,' said Kelly, who said he doesn't think that the hippy era left a lasting legacy.

'We're maybe a bit more bohemian than most parts of Ireland, but we had pirates living here long before the hippies. Sid Rawle was more a dreamer than a drug crazy.' "

And that is even more of a truth for John Lennon too!

John from 'Anthology':

"I've grown up. I don't believe in father figures anymore, like God or Kennedy or Hitler. I'm no longer searching for a guru. I'm no longer searching for anything. There is no search. There's no way to go. There's nothing. This is it. We'll probably carry on writing music forever."

Would that it were true.



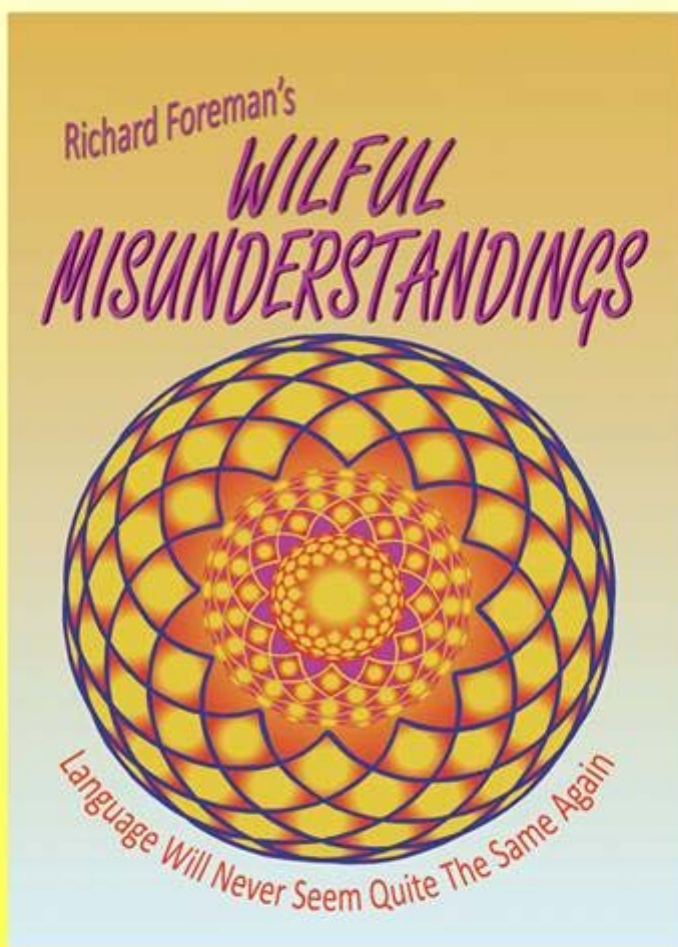
Alan Dearling with the statue of John Lennon in Vilnius, Lithuania.

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Who is this Fuh-king Guy aka Brute Force?

When I first heard and saw Stephen Friedland, aka Brute Force, on Rew Starr's ReW & WhO? show online from New York City, I was instantly impressed with his songwriting and performance. I could easily see why at one stage in his fascinating and incredible career he actually had two of The Beatles supporting him. I thought he would make an ideal musician to be interviewed for *Gonzo Weekly*, so here it is, an interview with the musical genius they call Brute Force:

SA: You have had a long and much-acclaimed career as a musician, singer and songwriter, but how did you get started?

BF: I had my first attraction to playing piano when I saw my Mother playing the piano in the basement of our home in Jersey City, NJ. At the age of 8 or 9 I would go to the piano, after dinner, and improvise melodies, mostly on the black keys. That is not a racial statement. This helped me discover the sound of melody, that music was sound, that sound was the phenomenon. I heard both my Mom singing at the piano and Dad singing acapella. There was always the TV experience available to see singers entertaining, and to hear people singing in Temple. And I would be trained a few years later to sing the prayers which I would sing at my Bar Mitzvah at 13 yrs. Music gradually became part of my life. When I was in



STEVE ANDREWS

high school I began writing poetry and short stories. I remember vividly, when I had a job at a beach club, an employee singing along with a Little Richard song on the radio. It was the afternoon...he was singing and dancing and very excited. That was so wonderful to feel the excitement of how a song motivated a person. Eventually, in the middle and late 1950s I would begin writing songs, putting together the words



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BRUTE FORCE 1975

and music. The rock genre was doo wop. My fave was Fats Domino. I also liked listening to the blues, Muddy Waters, Jimmy Reed. I listened to Beethoven and Bach. I grew to love country music. When I was approx 8 I can recall listening, in Jersey City, to Hank Williams on WWVA, Wheeling West Virginia, singing *Kawliga*. The timbre of his voice was very intriguing. The genre attracted me. My tastes became eclectic. Later in college I got interested in musique concrete John Cage & electronic music. I tended to avoid atonal, non-melodic jazz.

When I began songwriting it was like I wanted to write “a song”. Nowadays it’s no particular method, like a game of chance. Perhaps this poem or lyric I wrote a year ago fits with a melody I just composed. Sometimes both lyric and melody occur together. Some melodies ought to remain just melodies. Poems, poems.

Along with becoming a songwriter I was flat out writing songs extemporaneously at parties, and becoming an entertainer. Should a piano be in the room I would say, “Any topic, any idea, I’ll write a song,” and I would improvise upon the suggested idea.. Usually it was comedic. This would later become a part of my work as a performer in clubs. Really no difference as I write this. I haven’t rehearsed this article, I am doing it as it happens. Life is, at least it can be, an improvisation.

My performance experience, tho, started way back in Grammar School (Stevens Hoboken Academy) when I played a prop person, dressed in black, moving things, in a Japanese Noh Play. It was my first stage experience, actually being on stage, in front of an audience. Performance was also bolstered when I saw my Mother and Brother in Arthur Miller’s, *All My Sons* at a Jewish Civic Theatre production. And the backstage mystique was there. Later in high school and various

colleges, I really became an actor, always trying out for plays, and getting parts. These days as a member of SAG (Screen Actors Guild), I work as a BG (background) actor and occasionally get an audition. Readers of this article may have see me as the Hare Krishna acolyte, dancing in white (my Yoga clothes, and it was freezing Winter) at the end of *Ghostbusters*, and a Director in the Enrique Iglezias/Nicky Jam video, *El Perdon (Forgiveness)*.

SA: How did you get the name Brute Force?

BF: Around 1967 when I was a Token and we were recording my songs, with me as the lead singer and artist. I thought that I ought to have a *show biz* name, a rock name, as Stephen Friedland didn’t seem the most appealing, as a rock singer. This is an important moment in my recording career because had I kept my name Stephen Friedland I would have gotten more respect. I’ll come back to this thought. So we were recording a song called *The Fall*, a dance tune, “*You put your right foot behind your left foot, you put your left foot behind your right foot, and if you notice what you’re doing you’re walking backwards..*” and I mentioned a name which I had coined for myself - to show you where my psyche was at the time - that name being, *Crude Brute*. And right after I mentioned it, Jay Siegel, lead singer of the Tokens, blurted out, “Brute Force!” And that’s how that happened.

SA: Please tell us a bit about your time with The Tokens.

BF: I had a girlfriend whose father was Billy Gussak and he was a drummer who worked in the studio with Bill Haley and His Comets. Billy and I worked on a few songs of mine and he took me into New York City to record a song, *Fried Chicken*. I still do in comedy sets, as part of the *Big Burp Theory* which explores the way the Universe was



created. That God burped and that created the stars and planets...but the question is, if God burped...what was eaten? And I sing *Fried Chicken*...So Billy took me in to record that and to meet Hugo & Luigi, music producers at RCA. They liked a song, *Teenage Castle*, which became a Little Peggy March track. Hugo & Luigi saw the talent in me and recommended I visit the Tokens over at 1697 Broadway, at 53rd & B'way. I did, played them a few songs and landed a job as a songwriter. A job as a songwriter! Holy shit! I was on Broadway in the last days of Tin Pan Alley when songwriters would visit a publisher and sing a song live. There was a recording studio 4 floors up and sometimes I would rush upstairs with my bandmates, Phil, Mitch, Hank or Jay, and we'd produce a demo of a song I had just composed that day. I'd bring the demo to a publisher or a producer for an artist. Say they liked it, they would produce it and...there would be another single

recorded of one of my songs. Bernadette Peters, The Creation, Del Shannon, Joe Graves, are a few names of the talented artists who sang music I wrote. When one of the Tokens left I took his place, playing keys and rhythm guitar. Now I am a Token! My career is starting to grow. I'm touring with them, writing songs for their publishing co, writing and singing on advertisements. Like I'm 24 when I joined with them. I stayed with them into the years when I recorded *I, Brute Force*, *Confections Of Love* at Columbia, *Needles of Evergreen*, on Warner Bros, and *Extemporaneous* on BT Puppy. THEN, Big drum roll pls... In 1967 I wrote a poem about a furry King...see there in those 2 words, "furry king" I would have heard the sound, "fuh" in "furry" and quickly then heard "fuh king", and then began writing the song which has been an important part of my career, *King Of Fuh*. The next question goes into *King Of Fuh*, which has just been released again, this time on ACE Records.

SA: You are famous for the song *King of Fuh* and getting the support of George Harrison and John Lennon but how did this come about, and what happened with Apple?

BF: Now this question was written by a super-talented person, a songwriter, recording artist, ecological activist, and author on nature and plants ... Steve Andrews, so even though he must know what he's talking about, I must be careful because he uses the word, "famous". This is one thing for which I have participated in the entertainment industry...to be famous. Yet here I am in my apartment, it's during the Pandemic, performance at comedy clubs or music venues is curtailed because of Covid 19, and I'm writing about myself! How famous is that? Well it's a fame which carries with it the absolute weight of many years of censorship, especially the censorship of *King Of Fuh* by Capitol Records, who was to be the distributor of Apple 8. A letter by the then President of Capitol, Stanley Gortikov to George Harrison, and intended for all The Beatles, which is given an entire page in a non-fiction book, *The Roof*, (about the Beatles last concert on the roof of 3 Saville Row), by Ken Mansfield, is quite clear in defaming me, slandering me, by claiming that the song contains "the F word", that it is in "bad taste", "imperils" the rapport Beatles have built with the public, and would antagonize the public...yet I composed song... *The King of Fuh*. The 45 is a piece of plastic, yes? I am a living, breathing human being. The executive was saying that the song/I was in "bad taste", that the song/I would imperil the Beatles, that the song/I would antagonize the public. The warning worked. *King Of Fuh* was held back from distribution in 1969. In 1971, I formed a record company, Brute Force Records, with Jeff Cheen and manufactured 1,000 records...A courageous DJ at a station in NYC

played it and, as the story went, the telephone board lit up like a Christmas tree. No one would play the song over the radio.

I was kind of shell-shocked for a while after the 45 was dead. I even had a motto for a while, "*The King of Fuh* is a rusty old car." I became a cult figure. And then the Brute Force single also went nowhere. I didn't realize at that time that that Apple 8 would become the rarest Apple single ever and that it would become a very expensive collector's item! I've heard that John Lennon's copy went for around 8K.. Most are in the 3.5-4K area, and always growing in value. Of course I get nothing. The copyright laws might be modified to include a percentage for an artist on a collector's record, yet don't hold your breath. I have a Brute Force Memorabilia Pak on eBay containing my ONLY copy of Apple 8 (at the time Apple gave me 50 and I gave them all away) + other mementos of my Apple experience.

Apple Records placed it in a compilation in 2010. 41 years later, *Come And Get It, The Best of Apple*. Figure that! I'm on a compilation with Mary Hopkin, James Taylor, Billy Preston, Ronnie Spector...and, as the title says, I'm one of The Best of Apple...

Where the rubber meets the road. Although people at comedy shows howled approval, the song also would offend club owners, and I'd get fired. For instance, in 1967 before the song was recorded, I played *King Of Fuh* at the Parisian Room of the Plaza Hotel when opening for Lainie Kazan. Dick Cavett, Ethel Merman and David Frost were in the audience. Looking on from offstage was a gentleman who was a hoity-toity so and so head of a Hotel Association or some such group...And there was Brute Force singing a song about Beauty and Individualism. Though the song caused a stir and laughter it got Lainie in trouble...



Now what is this all about? Am I an evil man? Do I desire to upset people with naughty words? We all know that the word, "fuck" is not in *King of Fuh*. So what is at play here? My feeling is that there are rituals in culture and one of those rituals is Language Taboo which says, you know, you can't say certain words, at certain times and/or places. "Fuck", of course, is one of the words which has a long relationship with Language Taboo. Now taboo is a magical thing. Not logical or rational. It's not like there is a curse upon a person who says, "fuck", but there is a fear, people fear saying things because they think, think that something bad, something magical bad will happen, upon the sound of the word. It's everything which is NOT the open mind, the Language Taboo is. And Stanley Gortikov, the President of Capitol Records, and then the President of the Recording Industry Association of

America, a definite suit, could sit comfortably in his air conditioned office and compose a letter, which he would have imagined was of his creation. Yet his mind was so hypnotized by fear of the Federal Communications Commission, so rottenly skewed by fear to push a 28-year-old singer/songwriter off the cliff of fame. In today's nomenclature to "cancel" a young Jew of Russian heritage, on the brink of international fame...known by the world.

I swear to all the Gods or Non-Gods or energy systems in this Universe, to all the critics, the music and show biz writers...I would have been beautifully noticed throughout the world, in 1969, but for the censorship. And not had to play with the appellation of "famous" in 2020, 51 years later, as I still visualize a concert of 20,000, with silverblue light gently illuminating a concert grand piano, then, "Ladies and

Gentlemen... Brute Force, The King of Fuh". In a grand costume of purple velvet, and wearing Lennonesque shades, I stroll comfortably onto stage. Then as applause dies down, thank the people for being, as George Harrison once thanked me in a personal letter.... "Thanks for Being.", and sing a particular song... Ah well, que sera sera.

When I was in grammar school, Stevens Hoboken Academy, I stood on the sidewalk right across from a park, and in that park Eva Marie Saint and Marlon Brando were doing a scene in *On The Waterfront*. I mention this memory, in relation to my Apple experience, to call attention, to absolutely identify, with Marlon's words to his brother, played by Rod Steiger, in a cab: "You don't understand...I coulda been somebody..." I'm sure you also recall this famous scene...

The song has legs. Say someone who uses the word "fuck" regularly in their speaking pattern has never heard *King Of Fuh*, and then hears it, that will be a funny thing in their mind the usual meaning of "fuck" is cracked up and the person laughs. That's what a comedian needs in a comedy show...good laughs. Nowadays there is rarely a person who is so up-tight that the "beep" will go off in their brain and they'll be offended. When there are children in the room, say at a club or a house party...beforehand I try to speak to the parents...13 is the age which by me is OK to let a child listen. I don't want to shock a parent who has brought a child to a show. But I don't mind at all shocking the mind of an adult.

And the power of the song continues as currently ACE Records in the UK has released a single 45 with the same coupling as was on Apple 8, *Nobody Knows/King Of Fuh*, this time *Nobody Knows* is the A Side, and that's a good thing. Why? Coz Nobody Knows What's Goin' On In My Mind But Me proposes

a very necessary reality: that our mind is our own. How radical and outrageous can I get to communicate to the world that your mind is your own?...Not government, not anyone else owns it, or has a right to your mind.

The whole thing is a scandal, anyway. Soundwaves can cause people to get uptight, can be used in torture...but to cause the censorship of a song? It is an absolute scandal that humanity is not an aware humanity, an enlightened humanity, that 10s of quadrillions of people have been born and died and not only do people censor speech but people have increased the capability to be cruel to each other, perfected methods of slaughter, not learned how to live in Peace, as this all goes on, as a little rock and watery planet spins thru an endless Universe, as the people continually make laws, form great squads of people to control other quantities of people, as if *Do unto others as You would have them do unto You* were not enough. And someone downs another martini somewhere in the South Pacific. I believe by this time the human being has developed a stupidity gene.

SA: I understand you have visited the UK and performed there in the past, so what are your memories of that time?

By the year 2000 a musical genius, Gareth Jones, known as Grandmaster Gareth, from Birmingham, England, had become a Brute Force fan. He also had a 9-piece band, Misty's Big Adventure, and constantly toured England. He contacted me and eventually came over with his brother, and we formed a friendship and decided to collaborate. I would come over to England, with Lilah, Daughter of Force, and we'd do a tour. Basically it all happened rather perfectly. Here's a band backing me in a rehearsal studio, we're in England, and it's magic! It's like it all happened so quickly, that time and 2 more times, touring England. The people were always the greatest, the members of Misty's Big Adventure.

Daughter of Force and myself stayed with an amazing musical family in Birmingham, Jenny and Colin Baines. Like I say it went so quickly. The opening set was choreographed a bit as we staged the *Coronation of The King of Fuh...* At a packed Academy Club in Birmingham, a solemn Processional played as I slowly walked to the stage, & the announcer said, "Here... A legend in his own time... from New York City...Brute Force." So now I'm singing *King of Fuh* in 2001, backed with a great band, 32 years after the Beatles placed me on Apple.

Misty's is still together. Probably since *Gonzo Weekly* is in the UK, some Misty's fans would be reading this. Their music is beautifully arranged, and played, a good amount is comical, which probably attracted Grandmaster Gareth to Brute Force in the first place. He told me that it was the *I, Brute Force Confections of Love* album which he discovered and *Tapeworm of Love*. That closed the deal for him. Playing with them was of course a blessed dream, something which happens beautifully and like everything...passes. And especially being together with my daughter, Lilah, on stage in England, backed with Misty's....more than a dream.

SA: What is Planetnetwork and please tell readers about your Pledge of Allegiance?

PLANETWORK Communications Network has a plan for a planet, a network around a planet. PLANETWORK. Simply, the ritual of pledging allegiance to a Nation is morphed into pledging allegiance to a planet. We don't interfere with any real estate transactions, or get into border disputes. We recognize that there is one borderline and that is the curved surface of Earth. The pledge of Allegiance to the planet says, "I pledge allegiance to my planet and to the

Universe, all around and within me, one Spirit indivisible with Eternity for All."

So we are addressing, really, more than just "being here", on the planet Earth. The Universe and Spirit are also given allegiance.. So it's a jam packed pledge which is found as a poster at <http://planetnetwork.world>. Additionally the pledge is set to music. The pledge can be sung by choruses in schools, at social gatherings, and the plan is to bring this message and this music into the consciousness of humanity. It's possible people can realize that there is an indivisible bond between them and that they share a common Country. We don't tell anyone you can't be This or That. PLANETWORK's plan promotes Planetary Nationality, and urges everyone to also identify with their individual home, such as Earth American, Earth European, Earth Asian, etc.

SA: You are a regular performer on the ReW & WhO? Show but how did you come to know Rew Starr?

BF: Rew and I met at her live club show at Otto's Shrunken Head in NYC. ...I heard about the room and learned about Rew...contacted her and she gave me a slot. Daughter of Force and Aro, Grandson of Force joined me on a subsequent gig and interview. That was great as I sung *Firefly*, a spiritual song very suitable for kids, in which a firefly calls out for another firefly to meet in a garden.

Rew Starr is a powerhouse, musician and graphic artist and well known in the live NYC music scene, has a totally happy persona, lovely voice and MCs her podcast in which many artists do their thing, sing their songs.

SA: Your current plans and projects?

To live, stay healthy, not eat too much junk food, keep happy, rehearse my music so I can be ready for a gig,

**Who is
This
Fuh-King
Guy?**



rehearse with Daughter of Force, rehearse comedy, write songs, record songs, promote and market current product such as The ACE Records 45 rpm. Continue to market Brute Force merchandise such as the "Who Is This Fuh-King Guy" T-shirt on social media. Constantly post on social media, Facebook, Twitter and others. Seek financing for film and stage scripts. Finish two books. Notice stacks of files mounting. Bring enlightenment to humanity.

Now picking up on the search for a rock name and if I had kept my name Stephen Friedland as the artist, rather than Brute Force, I would have gotten more respect. When I was at Columbia Records I endured, without any pushback from me, coz I guess I was hypnotized by being recorded by a big company. I endured being dehumanized this way. The promotional department wrote things about me which were entirely lies. Nothing to do with who I was, a brilliant, young Jewish American man of Russian heritage. Instead I was falsified as someone who came from a different state. I was educated in a false school and the entire promotional piece was a disgusting lie. The whole thing was a fiction. Imagine Columbia was spending bucks recording me and lying about me. That didn't happen with Dylan. That didn't happen with Paul Simon. SO WTF was happening I'll never be quite sure, except it wouldn't have been so difficult to record as Stephen Friedland. I mean the music, the songs, were the same. My psyche, however, the brain in my head was not functioning quite correctly. Coz should my name simply have been who I was then the Columbia promotional department would have addressed me as a real person, perhaps, in an office, over lunch?. But the Columbia promotion on Brute Force was written **without speaking to me**. My fault. I had no management. No one schooled in showbiz who could guide me. A man, an agent who was assigned to help on

the Confections album, one Wally Amos, who was to become Famous Amos, the cookie manufacturer, was rather miffed when I threw my album on his desk and said something stupid like, "Here, do something with this." Well that was equivalent to losing a lifetime of free chocolate chip cookies. I was a rather brusque, vulgar person at times. My choice of the pseudonym Brute Force detracted from my entrance into the musical industry as a real person. Yet I stuck with the pseudonym. Kept it as I plodded along into the Apple deal. I now feel rather free of it. Brute Force is a part of what I do. Figure it out. I didn't force (no pun intended) anyone to use a pseudonym. It was in me. My idea of Identity. See? I simply had no idea of who I was, of my identity anyway. And understand, I wasn't Stephen Friedland either. At that time, as I am now. I was invisible at the point of Identity, that is, what animates a person, the Self, the Soul, universal energy, a subtle essence which permeates everything. I AM...Not Brute Force, not Stephen Friedland. Yet, and please understand, this is important, for all of that, ...you gotta be real.

SA: Anything else you would like to add?

BF: This is a dangerous question and I could go on and on, so I have to quit while I'm ahead. Ahead of what is the question. Being in self-quarantine is not so bad for me...I'm 80 now. I stay home a lot anyway. Performers love to perform and when I'm on stage, & there is a live audience, singing my songs and doing my off-the-wall comedy chunks and bits, that's always very fulfilling. Performing with Daughter and Grandson is so good for us all. Since I was a young man, although walking through the labyrinth of earning a living by holding jobs which were not in the entertainment industry, I have always been a singer/songwriter/performer. Performing on Internet Podcasts is very intimate, the camera is right there. A lot of performers are now on Internet. Yet I love a live audience

and continually plan to be alive for audiences, and make it through this covidarama. So I leave your company with this, by unknown Poet, Dainty Kindness, Alter-Ego of Brute Force.

As the night now grabs this part of a world,
while light strokes a great portion too,
there are zones of twilight which precede and follow
where dark and light mix.
Even great Nature shows that there is light, dark and twilight...
now see this cauldron of phenomena infused with our life,
all life, and add the constancy of weather,
feast, famine, and what we say is Time.
How miraculous that one nanosecond exists!
How sad that everyone can't be free from a law, or thrown stone, or whiplash.
How long will it take?...Not long, in cosmic time.
You would have thought by now we would have learned how

to live together...after all these thousands,
tens of thousands of years.

Hold on lovers. Hold on haters.
There is more to this than we know.
We only know 1/2 the story anyway.
Courage to face the unknown.
We can discover who we R.
Now BOOK ME!

Thx to Gonzo Weekly, and Steve Andrews. Anyone who wants to communicate w/me, pls do at stephenfriedland@gmail.com.

Website:

www.brutesforce.com/confections.

BRUTE FORCE ® is a trademark owned by Stephen Friedland.



nowhere man records



**ORGIA PROVEDNIKOV
DLYA TEH, KTO VIDIT SNY VOL.2
PROGSHINE**

2016 saw Orgy of the Righteous return with their fifth full-length studio album, the follow up to 'For Those Who See Dreams Vol.1' which had actually been released some six years earlier. In between they had released a few EP's along with the superb live album

'Onward & Upward'. Some 16 years since their debut, and the quintet were still the same as on the very first album, although here they had added multiple more guests to create the sound they wanted. Special mention must be made of Yelena Yurkina, whose operatic soprano vocals add a very strong additional element to the band. Although she is only a guest, she has been performing with the band for some years and can be heard on the live album which was recorded in 2010.

Although they have brought in additional brass and keyboard players, as well as the usual cello, they haven't diluted their sound or approach and again have produced an incredibly strong work. The failings from the previous album have been addressed and again we have a band that is firing on all cylinders as they move through multiple styles of music, often bringing ethnic folk and metal crashing into prong and opera to create something that is so very different indeed to everything else that is around. This is music that truly is progressing, refusing to conform to what anyone may feel

KEV ROWLAND

should be performed, and truly tramples boundaries and barriers as they continue to follow their own path and delight those who manage to discover their music. Russian progressive music continues to excite and delight as it contains so many different influences, none of the normal Genesis or Yes clones here, as although there may be times when they sound as if they have been affected by King Crimson or VDGG it is more that the Western ear is trying to work out what on earth is going on! Orgy of the Righteous are one of the most impressive bands I have heard in recent years, and their whole canon is worth investigating, although I would probably start with the live album and their second release 'Doors! Doors!' and then move onto the rest.



NORM MACPHERSON
BLUE SKY AFTER PLEASANT RAIN
INDEPENDENT

Norm MacPherson is a Victoria (British Columbia, Canada) Music Hall of Fame Inductee 2010, with a Lifetime Achievement Award, and is well known for recording and touring with multiple bands (interestingly he is also an active bassoon player with the Sooke

Philharmonic Orchestra, Victoria Chamber Orchestra, and The Victoria Civic Orchestra). He is also guitarist in The Gardening Club, the band put together by singer/guitarist/artist Martin Springett, and co-produced their last album, 'The Riddle'. Martin keeps sending me videos of Norm recording in the studio, and he has a wonderful delicate approach to electric guitar.

As Norm says, "After 55 years of playing guitar in blues, rock, and country bands and 55 years of playing in symphony orchestras, I thought it was time to put the two together. These are some of my favourite classical pieces arranged for guitars as well as a couple of my own creations. And I did include the bassoon." Released as a digipak, with wonderful artwork of course from Martin throughout, this is an album which is delight to listen to. Norm has a high clear sound on guitar, and his love and knowledge of different forms of music allows him to combine the styles in a way that stay true to the originals yet also add additional insights. I am not 100% convinced that the percussion always works, but there are times when he is providing slide as on "Adagietto" when it all makes perfect sense. He can be reflective, and while he can be forceful when the mood is right, this album is emotional and passionate in a way that shredders who produce millions of notes to the bar can never imagine.

In the digipak there is a little history of each song, although I had to smile when I heard his "Air", a version of Bach's "Air On The G String" which to those of us of a certain age raised in the UK will always think of as the Hamlet advert. Here it has been treated with reverence and respect and if Gary Brooker had been known as a guitarist instead of a keyboard player he

would have been delighted with this. To listen to samples (and buy the album of course) then visit <http://normmacpherson.com> – it really is a delight.



**OPERA OSCURA
DISINCANTO
ANDROMEDA REX**

'Disincanto' is the debut album by Opera Oscura, a group created by keyboard player Alessandro Evangelisti and guitarist Alfredo Gargaro, together with Leonardo Giuntini (bass) and Umberto Maria Lupo (drums). Somewhat unusually the band also comprises two female lead singers in Francesca Palamidessi and Serena Stanzani. This isn't the only thing that is out of the norm, as while a symphonic approach to metal is often fairly commonplace these days, the mix of progressive, classical and operatic styles in with a gothic touch is certainly not what I expected when first listening to this.

But, what makes this album such an interesting listening event is the way the guys move between different styles and flavours of music, allowing themselves

complete freedom to do whatever they like. This means that the music may just be delicate rippling piano, with some gently picked acoustic guitar: the rhythm section may or may not be involved, the guitar may turn electric and be riffed hard, or it could be providing a delicate solo. There again the piano may instead be changed into curtains of keyboards or there could be powering organ over the top of it all. Then there are the vocals of Francesca and Serena who may sing independently, together, as rock vocalists or classical singers, whatever is right for the music at hand.

It is hard to fathom that this is a debut, as there is a strong use of space and restraint, and it is these that really add to the overall feel of the album. When they want to blast out they can, and become a symphonic gothic metal band, but when they want to produce sheer acoustic beauty then they can do that as well. The way they move between the styles both within and between the songs is wonderful, and the result is a debut I have enjoyed playing immensely. I really look forward to the next album, and as this was released towards the end of 2017 I can only hope that isn't too far away. www.operaoscura.com. My only niggle is that this is just 30 minutes long, so next time can it be double that please!





ORBITER
BACKYARD PLANETARIUM
INDEPENDENT

Orbiter was created in October of 2016 by Mike Antoch (guitars) and Mike Sangapore (drums) in southern Connecticut. Both being in (separate) metal bands for many years had given them the drive to pursue different musical paths – one that they had not heard before. After several practices together, they realized their musical interests were almost identical and they were creating a spark in their sound that felt fresh to them. Initially they recruited their friend Justin Tart on bass, but after a few shows they parted ways. They have since brought in Sean Reid to complete the line-up, but by the time he joined Antoch had already completed bass on the EP.

Six instrumental numbers, approximately 24 minutes long, it is obvious that they have been heavily influenced by the likes of Animals as Leaders or Between the Buried and Me. The music contains complex riffs and note patterns, with bass and guitar often following the same incredibly complicated route through the music while the drums drive it along frenetically from the back. There is a

good use of dynamics, with the guys changing the pace quite dramatically, and the use at times of repeated riffs allows the brain to reset until the next over the top guitar solo kicks in. This is an interesting romp through instrumental metal, and while not essential is certainly interesting and enjoyable. Whether they can maintain interest for a complete album remains to be seen, but I certainly look forward to seeing what they come up with next.

<https://orbiter1.bandcamp.com/releases>



OUR MIRAGE
LIFELINE
ARISING EMPIRE RECORDS

According to the record company this quartet are post-hardcore, while to me they come across as metalcore, which shows just how useless some of these labels are! What is not in doubt is that this is a band who are following in the steps of bands like Atreyu, bringing in a lot of melody and strong vocals (as well as secondary far harsher singing), combining this with well thought out lyrics (there are songs about depression etc). The music is jagged, and there is a

real passion about them, with lots of space to allow them to pump in the energy when they need to. The production has definitely been aimed at commercial radio, as there is an impression that what is heard on the album isn't what they will be like in concert – it is as if the top edge, bite and aggression has been removed so as not to frighten the punters.

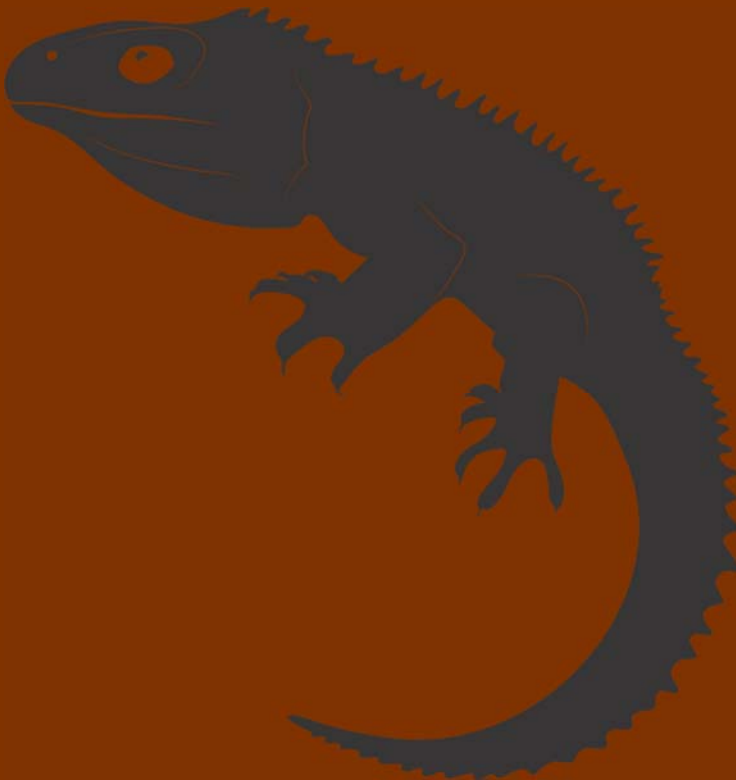
The end result is an album that is going to find them a lot of fans, but whether there is the real depth to keep them satisfied is another matter altogether. The album does tend to wash over the listener, but I am also very aware that this is one of my least favourite forms of metal so it does have to be something outstanding to really make an impression on me, and this one simply doesn't. Apparently they have gained quite a following in their first year of existence, and there are lots of people eagerly awaiting this release, it's just that I'm not one of them as while it is okay, to my ears it can never be any more than that.



OVERTURE
OVERTURE
MELODIC REVOLUTION RECORDS

This Italian progressive band were initially formed out of the ashes of Sons of the Rascals in 2010, but it took some years for the current line-up to come together and finally record this their debut album, which was released earlier this year on Melodic Revolution Records. This certainly doesn't sound like a "new" band, but much more as if this was a lost album from the Seventies, such is the influence of that decade. The flute is an important melodic element, but far more tuneful and less forceful than the likes of Jethro Tull, more in common with the stylings of Martin Orford. As with most Italian bands, the keyboards are an incredibly important part of the overall sound, but here there is plenty of piano alongside the more bombastic elements, which again gives a more mature and controlled feel. It is that maturity that shines through on this album, and this never feels like a debut from a "new" group.

One of the highlight for me is the



simple use of bass chords at times within songs, the switch from single notes to multiple has a high impact, but it is never over the top, just an additional element of class when the time is right. Songs such as "Il Mendicante" are sheer delight, with piano then having vocals placed against them, then acoustic guitar, and when the full band comes in the flute takes it to a whole new level. This is progressive rock music to get lost inside, to be enjoyed with a huge smile on the face as there is just so much to discover and take in. One thing I'm not a fan of however, is the switch from Italian to English halfway through the album. If someone suggested to the band that it might be a way of gaining more fans outside their home country, then they got it wrong. I found it incredibly annoying when I first heard it, and it still jars now even though I have played it multiple times but that really is nit-picking on what is quite a glorious album. Let's just hope that they get back into the studio soon, and that there isn't too long



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



THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

NEWS FROM THE POTTING SHED

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

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

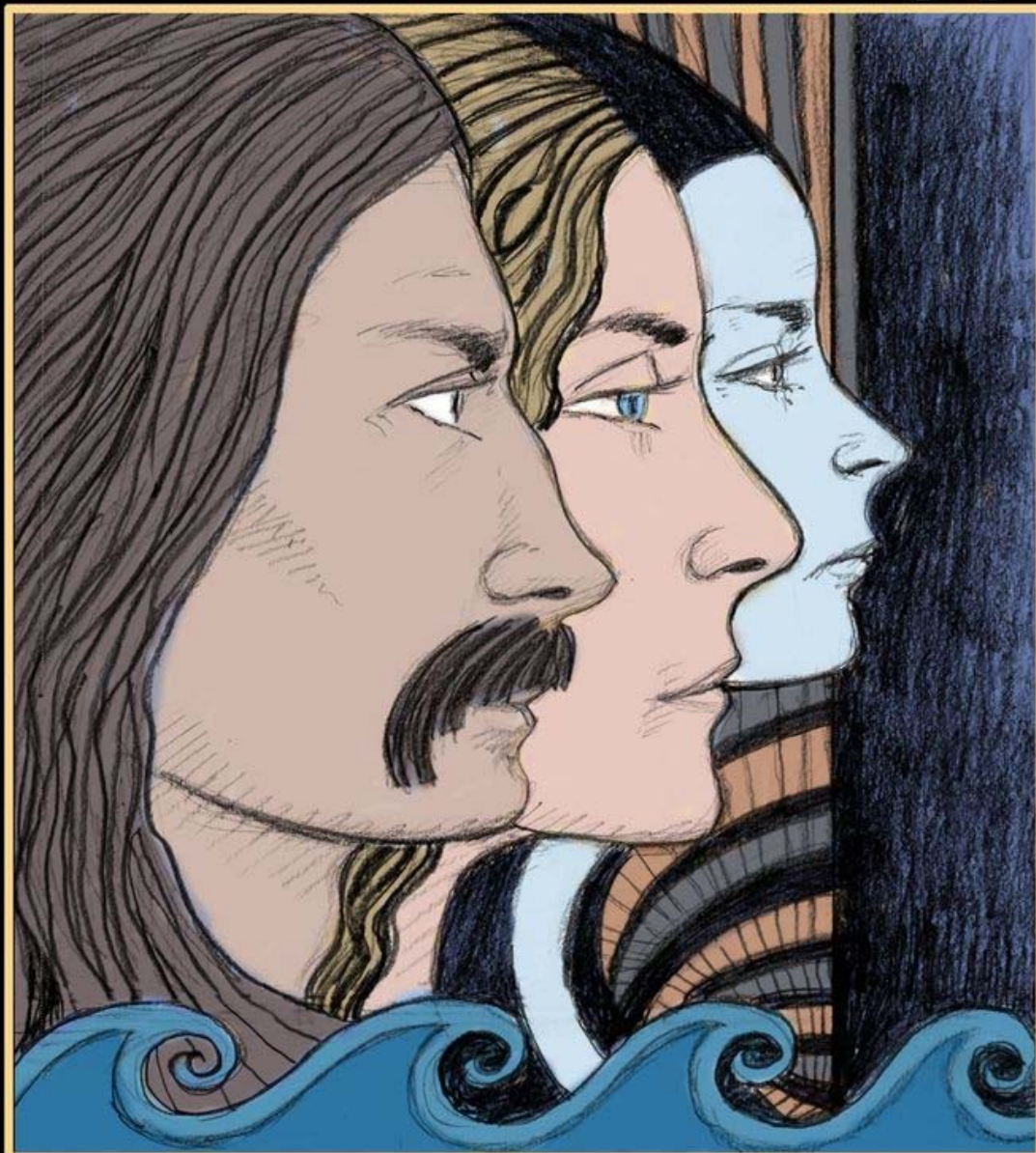
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

the time trilogy



A GARDENING CLUB PROJEKT





Thom the World Poet

Rob Ayling writes:

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

AND IT WAS AT THAT TIME

Deep gratitudes surfaced-
For continuity and continuance
For generosity and gregariousness
For steps taken toward and away from
You realize counted breaths. There may not be time
to give away all you "own"/nor to Bless all you love
with continuous kindnesses. Your ghosts gather, smiling
There are more of them. You speak. They listen. They do not need to speak-
they occupy your Dreaming. The Beauty of Continuance is this-
all long-range steps are Remembrance. Short-term/lost fogs/mists.
So you recall all childhoods/all occasions of kindnesses.
Adolescence. Awkwardness.
Early adulthood seeking pathways and perfection. Then, settling in,
as if FOREVER had a lease. And you were OCCUPIED.
It is as if the measured cups are baked to ACCEPTANCE. You are formed, and
forming
ways to adapt to changed circumstance. Every story shared is a teardrop
and a cup of tea.
There are so many! Boil the billy-we may be here for a long dreaming
time...
!

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


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

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

from RICK WAKEMAN



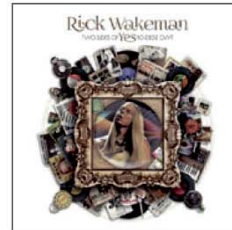
LINCOLN CATHEDRAL

RICK WAKEMAN
Live Portraits
at Lincoln Cathedral

LIVE PORTRAITS AT LINCOLN CATHEDRAL

'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral. The concert is based on many of the tracks from the Piano Portraits album plus additional pieces, all embellished as can only be achieved in a staged live setting.'

- RICK WAKEMAN
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style
MFGZ013CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
MFGZ012CD



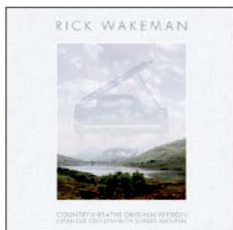
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



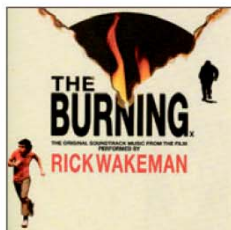
GOLE!

The soundtrack album, available as a limited edition luxury box set
MFGZ025CD



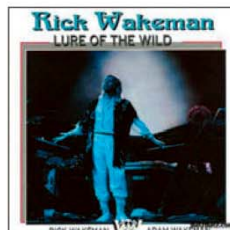
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



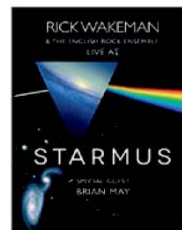
THE BURNING

The original Soundtrack album, back in print at last!
MFGZ024CD



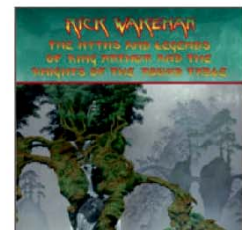
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



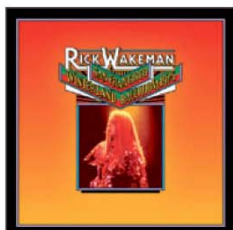
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



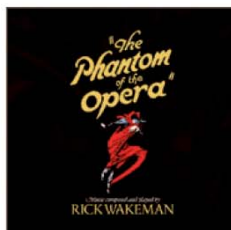
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



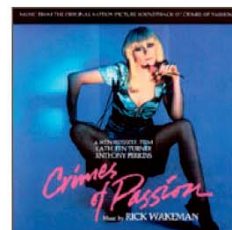
THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



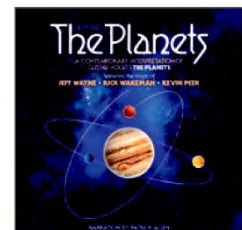
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
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and all other good music retailers



The Who and I

TONY KLINGER

Angry management, crazy people, women jumping naked out of giant cakes, fireworks going off in your hand, trips to the Pleasure Chest, run ins with Steve McQueen, afternoon teas with Ringo Starr, drunken sessions with Rick Danko of The Band, hotels demanding money up front before we checked in, travelling, constantly travelling, all the while trying to juggle schedules, money and egos, that's what I remember from my time with the Who when I was making a film, "The Kids are Alright" with, for and about them.

Limited Edition Box Set, signed and numbered by Tony Klinger

Box set contains the book, audio book / CD, repro memorabilia, reproduction *Kids are Alright* press kit and photos. Available in other formats only from **Pledgemusic.com**



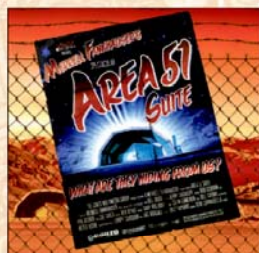
 **PLEDGEMUSIC**

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

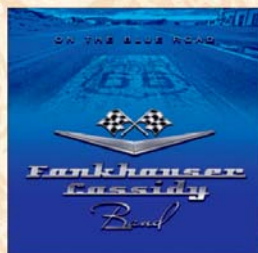
The Best of Merrell Fankhauser contains a 16-page booklet with rare photos and sleeve notes by Merrell, tracing his career from the early 60's to the present. Includes tracks by **Merrell and the Exiles, Fapardokly, HMS Bounty and MU**, plus solo material. DOUBLE CD SET GONZO HST074



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Instrumentals inspired by the UFO mythos. With extra televisual footage!

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Featuring the late Ed Cassidy, formally of psyche legends Spirit. Double CD

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The Return to Mu

Originally released in 2003, this hard to find album is now finally available on CD

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Signals from Malibu

Astounding vocals, classic songs and a night to remember

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Calling from a Star

This extraordinary book tells a unique story of one of the founding fathers of surf rock

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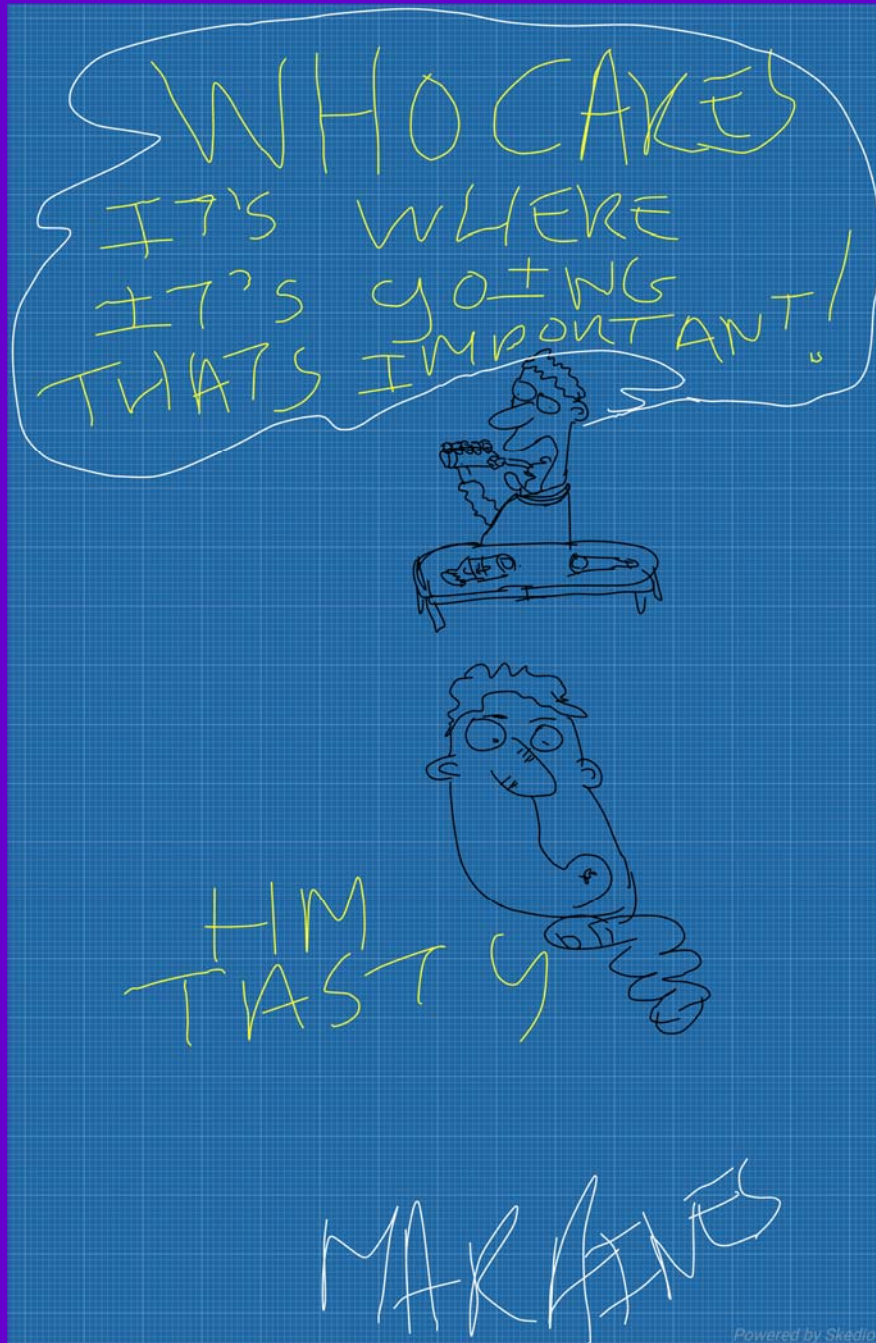
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MULTIMEDIA

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Daily blog: <http://gonzo-multimedia.blogspot.co.uk>



THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

So what can I tell you about this lasty fortnight?

Well apart from blogs and correspondence and trying to get a head start on next week's magazine I have been writing a Christmas song as requested by the Hartland team Rector, who is a lady with whom I can do business. What else? There has been quite a lot of cake and ongoing skirmishes with Lilith about the ownership of said cake.

The advent of two little boys - Cayde and Muhammed - born to two of the CFZ girls - Emily and Guin - has made me a Great Uncle twice over. Muhammed was born last week and Cayde a few weeks back, but stuff got in the way of me announcing it. I like being a Great Uncle. I have the beard for it.

My left leg is cured (ish) and my right one is improving (hoooray). But I now have to wear weird stockings to improve my circulation and amuse the younger generation. Meanwhile I had a jolly conversation about Pink Floyd and The Rolling Stones with my nurse practitioner.

And so the series of big cat sightings in Halifax turned out to be a publicity stunt because a local sporting team have changed their name to 'The Panthers'. I was convinced by the first one, intrigued by the second, but by the time of the third alleged CCTV pictures were splashed across the Internet I



was beginning to be much less than convinced. Karl and Louis also helped study these three videos, and Louis – in particular – was less convinced than the rest of us. Well done that man!



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Michael Bruce

Sun Ra

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Atomic Rooster

Billy Cobham

Hookfoot

Al Atkins

The Beach Boys

Pete Seeger

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

GONZO
MULTIMEDIA



All titles are available at: www.burningshed.com

Weekly magazine: www.gonzoweekly.com

