

GONZO



**Feliz Navidad, próspero  
año y felicidad**





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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 the final issue of this peculiar little magazine for 2020. I'm not going to look back and say a bunch of platitudes about what a wonderful year it has been, because it's been a horrible one, and at the risk of being self indulgent, I think I can say that my year has been worse than

most. In the last twelve months I have lost eight people, four of whom I loved, and I feel very battered and bruised. However, it is an undoubted fact that one of the few things that has helped me get through the horrors of the last twelve months has been the love and support that I have received from so many of the people in the Gonzo Weekly community. I truly don't know what I would have done without you all. Thank you from the bottom of my heart.

There is an oft quoted piece of prose, which was read by the late King George VI as one of his Christmas messages, and it talks about a conversation that he had with "the man who stood at the gate of the year", and it was a quote particularly beloved of my late godmother. And even though she's been dead thirty years now, whenever we approach what is euphemistically known as the Festive Season, I often think of it. Christmas is not a time of year that I'm fond of, and this year will be particularly poignant because



# GULLIBLE'S TRAVELS



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There is an oft quoted piece of prose,  
which was read by the late King George VI  
as one of his Christmas messages, and it  
talks about a conversation that he had  
with “the man who stood at the gate of  
the year”,

it will be my first Christmas alone for twenty years, and I will be glad when it's all done and dusted. But I do not want to be a miserable old so-and-so at a time of the year that I know many people enjoy very much indeed. So, putting my “Bah! Humbug!” firmly to one side, I want to write about something completely non-festive, but which I find rather interesting.

It's not very good for my anarchist

credibility, but for the last four years, I have been avidly following the Netflix series, *The Crown*. For those of you unaware of it, it tells the story – or rather, tells a fictional story based upon real events – of the last seventy-five years of the history of the British Royal family. And whilst I have taken a great deal of it *cum grano salis*, it has, I believe, in the broad brushstrokes at least, told the story of





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these tumultuous years rather well. But this latest series has been particularly interesting to me, because although I lived through the sixties and seventies, I was a child for most of it and the events portrayed either passed me by or had no real effect upon me. But the new series, which I have devoured intently, felt very different to me, at least, because I was a young adult at the time of the Falklands War, for example, and these events impacted upon me greatly. I know that, even twenty-three years after her death, to dare to criticise the late Diana, Princess of Wales, is seen as an act of heresy, and so I am only too aware that by doing so I am laying my head upon a cultural chopping block, but I always disliked her intensely. My late mother, whenever the subject came up, would merely sniff peevishly and mutter something about her lips being too narrow. But I really had no idea what she was talking about. No, as far as I was concerned, there was always something terribly insubstantial about her. It was the giggles, the admission that she was never very good at school (as if that was something to be proud of) and the fact that she would witter on about Duran Duran and Culture Club, rather than talking about anything with any proper cultural import, that irritated me. And when, after her death, it came out that she had co-operated fully with that nasty little shit Andrew Morton. Morton later stated that his main motivation in writing the book was to damage, if not destroy, the Royal Family. To me, this makes the late Princess of Wales nothing short of a traitor.

And the weird thing about this series of *The Crown* is that the two major characters in this series are the two women that I hold more responsible than anyone else for having damaged Britain's

culture and society during the 1980s; Princess Diana and Margaret Thatcher.

If you had told me, three decades back, that the lovely Gillian Anderson - who portrayed the sceptical FBI agent, Dana Scully in *The X-Files* - would not only play the part of Margaret Thatcher but do it so well that watching her one often forgets that she is an actress, I would never have believed you.

Indeed, the acting in this show is utterly unimpeachable. I don't know if anyone has made a documentary about the making of *The Crown*, but if there is such a thing, please let me know. I not only want to know how the actors are so completely magnificent, but - as a complete aside - I would be very interested to find out how and where location shots were filmed. I can't imagine for one moment that Her Majesty The Queen allowed a Netflix film crew into Balmoral or any one of the Royal palaces.

But I digress.

The main difference that I had found in watching this latest series to watching the earlier ones, is that it is so damned depressing. But, then again, the 1980s were so damned depressing. I spent most of the decade convinced that I, and everyone I knew, would either be nobbled by the secret government, or burnt to a crisp in the nuclear holocaust. And all around me, I saw the things which I thought made Britain a decent place to live, being rapidly dismantled as a result of the machinations of Diana and Margaret.

And this leads us onto something else which I find very interesting. For the first time, the Royal Family themselves have made it clear that they contest the veracity of the events portrayed. And this throws



NETFLIX

THE  
CROWN







up a number of alternative scenarios, which might be an explanation:

1. Netflix, for their own reasons, have decided to make shit up for the first time.
2. The Royal Family have, for the first time, started watching the world's most popular streaming service.
3. That the level of fictionalisation in series four is no more or less than it always has been, but that – because the events portrayed happened only four decades ago, and possibly even more importantly, because they mirror, uncomfortably, various events happening on the world stage as we speak – the series has suddenly become of political importance.
4. I know which one of these I believe, but I would be interested to hear from anybody reading this who has any comments to make on the matter.

I could go on, but I'm trying not very hard not to be in a bad mood this morning, and ranting about Margaret Thatcher is the sort of thing which is guaranteed to upset my equilibrium, or – like my mother would have said - my *amour propre*.

See you next year.

Hare bol,

Jon



#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

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

**Jeremy Smith**  
(Staff Writer)

**Richard Foreman**  
(Staff Writer)

**Mr Biffo**  
(Columnist)

**Kev Rowland**  
(Columnist)

**Richard Freeman,**  
(Scary stuff)  
**Orrin Hare,**  
(Sybarite and literary *bon viveur*)  
**Mark Raines,**  
(Cartoonist)  
**Davey Curtis,**  
(tales from the north)  
**Phil Bayliss**  
(Ace backroom guy on proofing and research)  
**Dean Phillips**  
(The House Wally)  
**Rob Ayling**  
(The *Grande Fromage*,  
of whom we are all in awe)  
and **Peter McAdam**  
(McDada in residence)

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

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

Contact us with bribes and free stuff:

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# *so what's it all about, Alfie?*

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

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

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

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

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

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

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

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



# ROCKIN' THE CITY OF ANGELS

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

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HAPPY THE MAN KATE BUSH  
& MORE!



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



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# THE <sup>gonzo</sup> NEWSROOM



**WELL IT MADE ME LAUGH**  
<https://www.music-news.com/news/UK/136826/Robbie-Williams-transformed-into-Boris-Johnson-for-tongue-in-cheek-music-video-Can-t-Stop-Christmas>

Robbie Williams transformed into Boris Johnson for tongue-in-cheek music video

'Can't Stop Christmas'. The 'Angels' hitmaker has unveiled the promo for his pun-filled festive song, which references the 2020 coronavirus pandemic. And for part of the video, he donned a blonde wig and blue suit to look like the British Prime Minister as he pretended to lead one of the government's Covid-19 press conference, with the slogan 'Can't Stop Christmas' on his podium.

The Dan Massie-helmed video begins with Robbie at home sat by an open fire and Christmas tree, before he turns on the TV to Boris (Robbie) joined by two scientific advisors. There's even an appearance from a dancing Theresa May (Boris' predecessor at Number 10).

## 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.

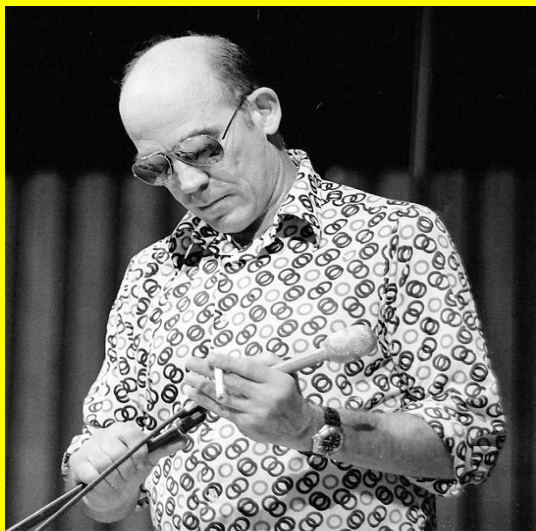
Much to the excitement of Alice Cooper Group fans worldwide, Gonzo Multimedia have released Michael Bruce's critically acclaimed biography in a Limited Edition Box Set! The Box set contains a signed certificate, book, 1996 interview CD, and reproduction of Alice Cooper Group memorabilia.

Limited to 250 Units, and signed by Michael himself.

Also available as a standard-edition paperback.







## WHO GONZO? WHY GONZO? WHAT GONZO?

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

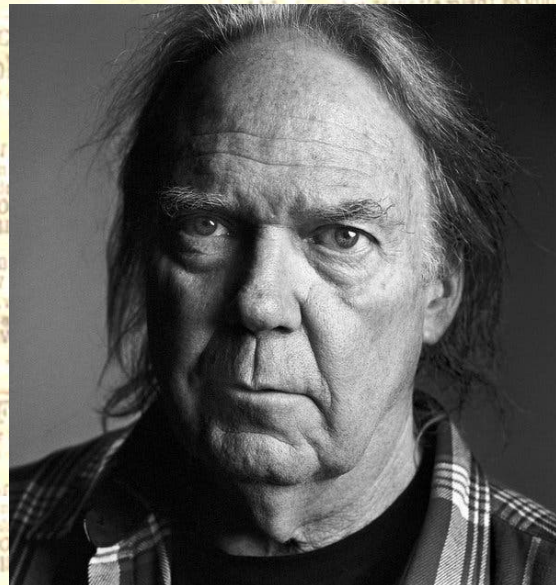
- [A potted history of his life and works](#)

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

"How long can we maintain? I wonder. How long before one of us starts raving and jabbering at this boy? What will he think then? This same lonely desert was the last known home of the Manson family. Will he make that grim connection.."

Hunter S. Thompson

In a joke about Covid-19 social distancing rules, the 'Rock DJ' hitmaker sings: "Santa's on his sleigh, but now he's two metres away!" On another line, he jokes that "socks and sanitiser will do fine" as a Christmas present.



**HE'S GOT A HEART OF GOLD**  
<https://www.music-news.com/news/UK/136824/Neil-Young-s-music-archive-is-free-to-listen-to-on-his-website-for-the-rest-of-2020>

Neil Young's music archive is free to listen to on his website for the rest of 2020. The 75-year-old music legend has given his fans the gift of his entire career's work online this Christmas to provide some comfort listening amid the Covid-19 pandemic.

In a statement on Neil Young Archives, he said: "We are doing well here and feeling good. We hope you are well, too.

"If you are locked down, we are here for you with hours of listening and cruising around through the years in movies. We want you to enjoy what we have to share at NYA ... It's my music and our lives. Peace."

Among the music released in the past

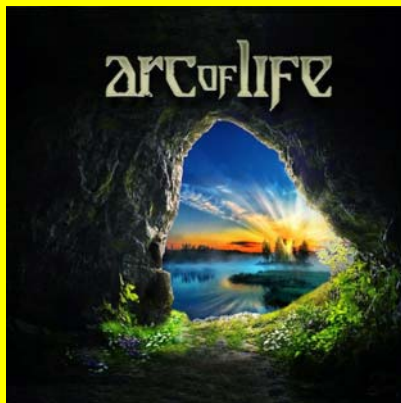


# The Gospel According to *BART*

This week I received a cryptic note from my favourite roving reporter. It read:

"Mate : curiouser & curiouser.. YES  
drama never ends .. "

Bloody hell Bart, you never said a truer word.



"Yes members Jon Davison and Billy Sherwood, along with occasional drummer Jay Schellen have launched a new progressive rock outfit Arc Of Life. The band have released a brand new video for their first ever single You Make It Real and they will release their self-titled debut album through Frontiers Records on February 12.

The concept behind Arc Of Life is, in keeping with the progressive rock philosophy, to craft creative, challenging, and ear-pleasing music that pushes boundaries."

<https://www.loudersound.com/news/yes-alumni-announce-new-band-arc-of-life-and-release-video-for-you-make-it-real>

five decades, is the 'Archives Volume II: 1972-1976' boxset, and his 'Fireside Sessions', which included a cover of Bob Dylan's 'The Times They Are A-Changin'".

## HE'S NOT MONKEYING AROUND <https://www.music-news.com/news/UK/136771/Sir-Elton-John-praises-Damon-Albarn-as-a-special-songwriter>

Sir Elton John praises Damon Albarn as a 'special' songwriter. The 73-year-old singer has collaborated with a number of different artists this year but the most important for him was playing piano and lending vocals on 'The Pink Phantom' for Gorillaz' latest project 'Song Machine, Season One: Strange Timez' because he enjoyed working with the frontman so much.

He said: "This year I've worked with Ozzy Osbourne, Lady Gaga, Surfaces and a Charlie Puth track that hasn't come out yet. I've been in a Teyana Taylor video. But Damon really is special. He's someone who I really, really admire."

The 'Goodbye Yellow Brick Road' hitmaker hailed Damon a "British jewel" for his diverse body of work and throwing himself into projects that interest him, rather than focusing on what will be commercially successful.







# EYEWITNESS



Prog legend Rick Wakeman has announced details of a special New Year virtual edition of his immensely popular Rick's Plaice show, which will take place on January 3 2021.

The show will be streamed around the world direct from Rick's home and tickets are available now. The online evening of live performance and laughter from

Rick's house will feature special guests Lee Pomeroy (of Yes featuring ARW fame) and Dave Colquhoun (current member of Rick's band) and songs from the keyboard maestro's own storied career.

Wakeman says, "I can't wait for the 'Rick's Plaice' New Year's Special to be











shown as for starters it will be an important guideline for me to know how much weight I need to lose in 2021! But more importantly, if you can have as much fun watching this show as we did making this quite unique New Year's Special, which includes such gems as some truly unexpected choice of music as regards the live performances, the Antique Rock Road Show, a rather unique Mastermind plus a few other surprises, then 2021 could really start with a smile all round, which I think we all need!"







SEE YOU AT  
**RICK'S PLAICE**

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A  
JOURNAL  
OF THE  
Plague Year:  
BEING  
Observations or Memorials,  
Of the most Remarkable  
OCCURRENCES,  
As well  
PUBLICK *as* PRIVATE,  
Which happened in  
~~L~~ THE WORLD  
During the last  
GREAT VISITATION  
In 2020

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

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

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

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





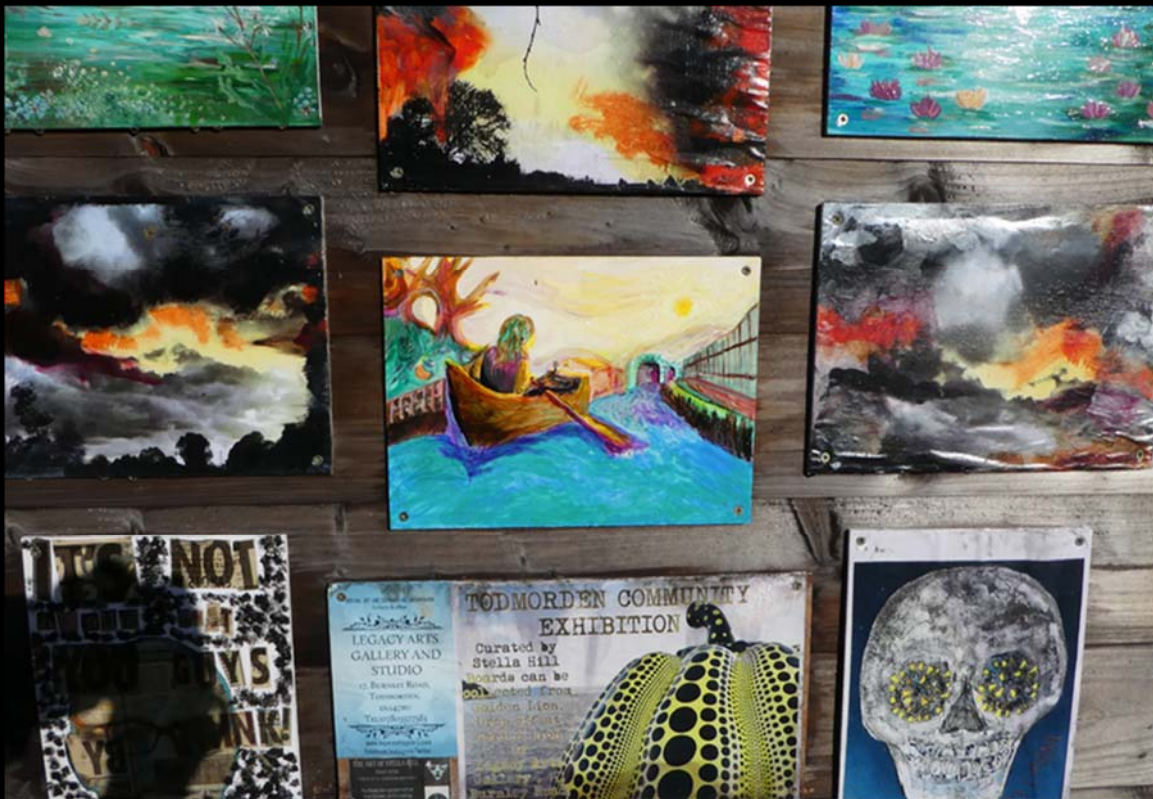
# Introduction to Covid Connections: Sam in Portugal

*Alan Dearling*

Sam Wilkinson and myself have been orbital around the new Traveller festi-scene for many years. In more normal times, we used to cross paths at a variety of the smaller, more alternative festivals. Like some of the best things in life that we tend to take for granted, she's just there...and the world is much the better for it.

Sam has continued to travel in Europe in a live-in vehicle during the whole period of the Covid pandemic lockdowns. I've not been travelling out of the UK and the last festival I worked at – was indoors in Stepney, London. That was 'London Re-Mixed' at the very beginning of March 2020. Since then, apart from one party night at the Golden Lion in Todmorden, alongside virtually all other promoters, venue owners, bands, performers, sound and site crews, photographers and writers –





it's been business-as-'abnormal'! On-line events, zoom calls, recordings done on phones and in home studios, and interaction mostly via social media networks. Strange times, unsettling and sadly riddled with bad-news stories of physical and mental illness and worse. Plus, more and more issues dividing individuals and communities, such as what constitutes a 'substantial meal', Covid passports, vaccines, Covid Tier levels, travel restrictions and bans, causes and effects of the virus and more.







I look forward to the times-changing and future opportunities to help in the building, creation and nurturing of a better 'normal', a more compassionate and creative, co-operative, eco-centric world.

A theme close to Sam Wilkinson's heart-lands.

In the meantime, a few images which have been shared recently with me by real friends and colleagues, folk who I cannot



meet up with in this dysfunctional time. Plus one or two of my own images relating to these extraordinary days, weeks and months that we are trying our best to live and survive through.

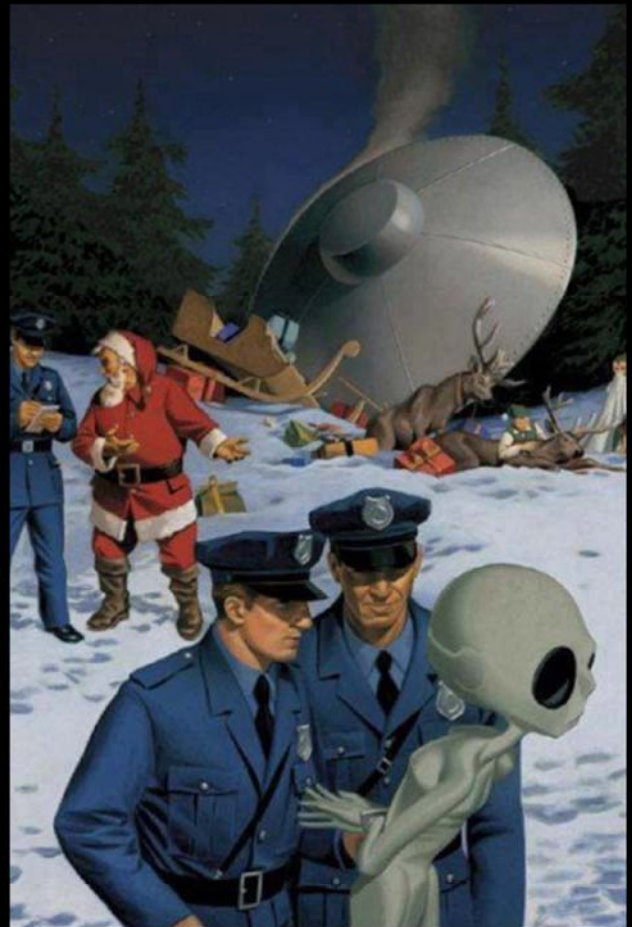
Hopefully, one or two will raise a smile.

**Luv Om. Alan.**

drink. Unfortunately I had no camera, for there was a picture that should have graced the cover of *Rugby World*.  
**PETER INSON**  
East Mersea, Essex

## Brexit declined

Sir, Your Latin teacher (letter, Jan 22) did not explain all the principal parts of her new verb *brego, bregere*. After the past tense *brex* (he or she left the European Union) there inevitably follows the supine *brectum* (we're all buggered).  
**RICHARD BROWNE**  
Former *Times* crossword editor,  
Havant, Hants



© Marten van Dijk / Greenpeace



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**If things  
return  
to 'normal'  
we haven't  
learnt our  
lessons**





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# Life on the Road during Covid-19 - Part 3: Portugal

*Sam Wilkinson*

A few months ago while on lockdown in Morocco I wrote a couple of pieces about how life was like on the road there for myself and my partner and the effect the pandemic was having in general to van dwellers. We finished off our Moroccan adventure with a few days in Essaouira and then a few days in Chefchaouen, both normally

very touristy. We felt very lucky to visit just as lockdown was easing with no other tourists in sight!

We were also lucky enough to make our way back to Portugal fairly painlessly with the help of the UK embassy who got us and our van a place on a ferry carrying mostly French nationals out of Morocco. Cases of Covid-19 were on the rise in Morocco as they started easing the lockdown, and we felt it was time to head back to Portugal which is where we are normally based most of the year. Portugal had done fairly well in keeping cases of the virus fairly low compared to other EU countries and deaths were also low. As we travelled through the south of Spain from the ferry we found people subdued, Spain had suffered many cases and deaths and their lockdown had been strict. The normal loud chatter of the Spanish in the bars was almost non-existent.

On entering Portugal things seem



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Waiting for the Ferry to Spain



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more relaxed and people generally happier. For us personally we were happy to be back in Portugal. It was mid-July and the summer was quieter than usual. There was a definite increase in the amount of rental campervans about for the whole summer. At a guess I imagine the growth in campervan holidays in general combined with the pandemic had led to an increase in people choosing holidays that are more self-contained. On the whole though, things were very quiet with what seemed like mostly Spanish tourists around.

A lot of our friends from the alternative community in the western Algarve had been posting online their views on the pandemic, from it being a hoax, being planned, being no worse than the flu, to more outrageous claims like 5G causing the pandemic and even that 5G had been installed in the street lights

of the village where we spend a lot of time. I had 'un-followed' many Facebook friends so as not to see the more outlandish claims. One friend had shared a video claiming that 5G was incredibly dangerous. When I questioned the contents of the video, particularly the people who claimed to be 'experts' and pointed out that the video-makers were right-wing Trump-loving Americans, he took offence and blocked me, but not before telling me he thought Trump had some good policies.

We were reluctant to go back to the village where we used to spend a lot of time due to all the people who seemed to have been sucked into online conspiracies. A lot of them were in denial about the pandemic and so had been having parties during lockdown and had not been social distancing at all. We were much more of the mind-set that although the governments worldwide were definitely not al-



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**A Quiet Beach**



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ways giving out correct information, the laws that had been passed were not necessarily necessary and the advice confusing, we believed that there was a dangerous virus and we wanted to make sure we protected ourselves and others.

What made us believe this is that every government in the world agreed that there was a pandemic of a virus that looked like it was more deadly than the flu. When do all the governments of the world agree on anything? Trump and Bolsonaro were high profile leaders that downplayed the pandemic, but there was no denying that this was real and happening. We also made sure we took in a wide range of news reporting and looked up reputable websites and journalists as well as listening to experts in their field. We researched many website articles and YouTube videos that our friends sent us and many came from conspiracy websites, info-tainers, or, people saying they were experts when they weren't.

So we arrived back in the western Algarve where we generally park-up over the winters and as there were so few tourists we parked at the beaches. Inevitably we bumped into people we knew which sometimes was OK with everyone being respectful and keeping a distance, but more often than not we were in the minority with our views.

Friends tried to hug and kiss us, and the first couple of times it was so quick that we let it happen! Two male friends even tried to kiss me on the lips! We then became ready for the huggers and kissers and turned them away before they got too close, with the exception of a couple of very good friends. Despite not judging any of our friends on their views or saying anything negative to them we had a few snide remarks. One friend said, *"They got to you then"*, when we refused to hug him and another said, *"Oh you're one of them"*, for the same reason!



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A Quiet Beach Car Park



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We also were disappointed by some of our friends' reactions to the Black Lives Matter protests. One friend when asked what he thought of the protests said they were all Marxists. Another, when asked whether he had seen the Colston statue being taken down during the BLM protest in Bristol said, *"Are we going to take down all statues then?"* When I said, *"Yes, any which cause offence"*, he didn't understand that concept and went onto say, *"Well everyone was racist before 1900."*

What has been interesting is how the alternative community seems to have been targeted by the right-wing and QAnon types on the internet. It seems that people who are anti-authority, who often do not believe what governments tell them and what mainstream media reports, are quite willing to believe a website with no authenticity or a stranger on YouTube with no reputable sources. We are trying hard not to let this become a divisive

issue and have respect for other people's views. We are trying to be compassionate and to understand that lockdown has affected people in a number of ways. Having said that, we are reluctant to mix with people who are acting as if there is no pandemic, and so we have shut ourselves off from some of the friends we would like to discuss things with.

We free-park in our van and have been in the same area in the Algarve since we got back from Morocco. We have found most other van dwellers respectful and not many people are mixing as much as they used to. There have been far less van dwellers around anyway so it's very easy to keep distanced!

We have noticed the people in the supermarket who don't wear their mask properly or who can't seem to understand the concept of social distancing. We try at all times to remain cool and not get wound up by others' unsociable



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Parking in our Campervan



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behaviour. We did have a slight altercation while waiting at the checkout in a supermarket during the summer. We asked a couple who were right up behind us to keep their distance as per the store policy. They refused and said as they had masks on it was OK. We had to just turn our backs and ignore them as it could have easily escalated into an argument!

There has also been a big backlash against wild or free camping this year in the Algarve. Part of the south coast of the Algarve, all of the west coast and the west coast of the Alentejo is all part of a Natural Park. In the Natural Parks parking overnight in any vehicle is prohibited. Many people, not just campervans have always still parked overnight as the signs are unclear and it has always been tolerated. Portugal in general is a very laid back country and as long as you are doing no harm you usually get left alone. There has always been some moaning from

some of the public in this area, but this year it seems to have escalated with lots of negative reporting against campervans in the media, anti-free-camping groups on social media and even local vigilantes waking people up in the night to evict them. I'm sure the pandemic has made feelings run higher than usual!

On a much more positive note there have been some good things to come from this time. My partner now has daily messages with his family in their WhatsApp group and weekly Zoom call with them all. People have had time to reassess their lives and do different things which can only be a good thing. Sadly, it seems everyone, especially politicians, are more concerned with the economy than the health of the people. I personally would be all for a UBI (universal basic income), rather than trying to get everything open again as soon as possible.



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A few Campervans parked in the Natural Park





### Sam Learning the Mandola

Personally speaking I had time to do more writing, update my website, build a website for the nFATs group and learn a musical instrument. One thing I now share in common with the comedian Bill Bailey is that we both learnt mandola during lockdown! While he is already a talented musician and can reel off some great stuff, I am still on 3 or 4 chord songs! I am getting there, can play and sing a few songs all the way through now and despite not being on lockdown any more I practise most days.

What can't be denied and must be acknowledged in order to move forward is the 'connections' in the Covid-19 pandemic, how it

spread and how it has, and is being handled, and Capitalism. How making money and politics have got in the way of actually caring for people. How Capitalism and Colonialism are inextricably linked and how Racism, Colonialism and Capitalism are all linked.

People moaned at the Black Lives Matter protests happening during a pandemic but it was something that had to happen. It was no coincidence that it happened during a pandemic, a pandemic which has been proven to disproportionately affect BAME people more. In such a fractured time it was inspiring to see some positive movements with some white



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people finally realising the place of privilege they come from and actually listening to BAME people.

With Brexit looming the UK seems increasingly fractured. The Covid-19 pandemic will have an effect on the global economy but Brexit will very much affect the UK more than most other countries. Ireland could possibly also be hit quite badly by Brexit but that remains to be seen, as at the time of writing things are still not very clear. One thing is for sure is that there are new shipping routes opening up between Ireland and France to cut out the drive through the UK that many lorries used to do.

I found it very upsetting to read about the asylum seekers that were hounded down in the hotels they had been put up in during the lockdown by the far-right activists in the UK. The hateful way these people act is beyond my comprehension and as a UK citizen I'm absolutely ashamed that there are people that think it's

OK to act this way. The UK I'd like to see is a welcoming place for all, somewhere known worldwide for its kindness and compassion. Unfortunately all it is known for is its hatred and racism.

A vaccination is in sight, perhaps some will even be having it by the time this goes to print. I do not believe the conspiracy theories against the vaccine and I will have it if necessary. I have never had a flu vaccine as I felt I didn't need it, but understand this is a different situation. I'm not 100% certain about vaccines in general but I wouldn't call myself an anti-vaxxer either. I do believe that it's important to get the correct facts and that are only from reputable resources not from someone on YouTube claiming to be an expert. From what I have read so far I am much more in favour of having the vaccine than not having it. I do also believe in personal choice and would respect people who choose not to have it.



Of course, a bit like the Brexit referendum, people need the true and proper facts and opinions from people who understand. If they don't get that they may make the wrong choice. I still think many people were ill-informed and not given the whole picture during the Brexit referendum. If they had received accurate information there may well have been a different outcome. The same applies to the measures taken to try and stop or slow the spread of Covid-19 and to the vaccines. People need to understand more about where to find authentic facts and figures, reputable websites, peer-reviewed papers and opinions by qualified people. At the end of it all, whether it's the Covid-19 pandemic, Black Lives Matter, Brexit or something else we must try and stand in solidarity

with each other as fellow humans. We need to keep dialogue open with those with different views and try to come from a place of love and compassion.

**Sam Wilkinson:**  
1 December 2020

Other work by Sam can be seen on her

[Positive Evolution](https://www.positive-evolution.org.uk)

website.

[www.positive-evolution.org.uk](https://www.positive-evolution.org.uk)







Sam Enjoying the Beach!

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# SIGHTS AND SOUNDS FOR A COVID CHRISTMAS



*Some musical moments  
and other magic found  
on the Web and shared  
by Alan Dearling.  
We really need this stuff  
in these Covid Times*



Portishead with the amazing Beth Gibbons with Glory Box:  
<https://youtu.be/C3LK5ELvZwI>

alan dearling





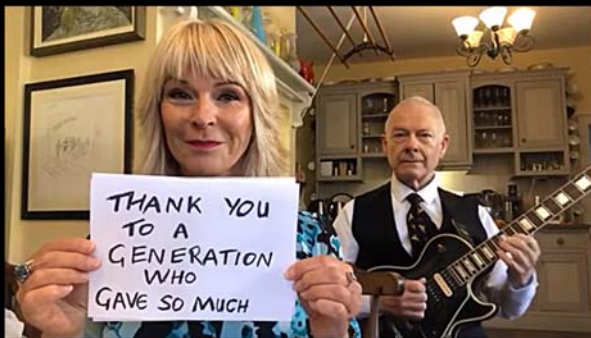
**Steve Vai:**

<https://www.facebook.com/stevevai/videos/659696931585612>



**The PERRO** (Planet Earth Rock & Roll Orchestra) Sessions with Garcia, Crosby, Kantner, Hart, Lesh, Kaukonen, Casady and more:

<https://www.youtube.com/watch?v=fLdMfFY9guo&t=318s>



**Toyah and Robert Fripp, 'Heroes':**

<https://www.youtube.com/watch?v=Te0qfJUidHQ>



**Ozric Tentacles** live at Glasto 1993 on the NME Stage:

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



**The Damned, 'Smash it Up':**

<https://www.youtube.com/watch?v=CBQCXe4vb0Y>



**Amy Winehouse** at just 21 years old with Jools Holland in 2004.

'Teach me Tonight':

<https://www.youtube.com/watch?v=uUMNRvopAdM&feature=youtu.be&fbclid=IwAR3kB8PnqSfOnb4COmcJq4987iqB-zEus019cXhm4LWCK9Ylg-6Xw4iDmyJA>

*We need to be cheering ourselves up with some great music.  
Sad that a few of them are no longer with us!*



**Peter Green's Fleetwood Mac** – ‘All Over Again’ (Live At The Warehouse - New Orleans). Absolutely stunning slow guitar blues:  
[https://www.youtube.com/watch?v=FxoEbbk92Q&feature=share&fbclid=IwAR3vNGef1eBPUPcRaEHb\\_HYMJ5JDBtd9t28k-3gaU69aJFwzs3cLxFkS4C4](https://www.youtube.com/watch?v=FxoEbbk92Q&feature=share&fbclid=IwAR3vNGef1eBPUPcRaEHb_HYMJ5JDBtd9t28k-3gaU69aJFwzs3cLxFkS4C4)



‘In Rainbows’, **Radiohead**, Live 2020 from The Basement. A Covid ‘treat’: <https://www.youtube.com/watch?v=sWqDIZxO-nU&feature=share&fbclid=IwAR3t-RxxrTq8Y-q09hQFnNqtLGEzapQok2zb0mhHHdfXLcJp-wAKWwKFagZA>



‘Love (in a Big World)’ from the remarkable voice and talent of **Kim Thompson**.  
<https://www.facebook.com/51084547378/videos/693087194605108>



Check out her album ‘The Hollows’. Link:  
<https://www.facebook.com/51084547378/videos/335607920464432>

**Ignorant publishes lockdown acoustic version of Banned from the Roxy**



‘Banned from the Roxy’ – acoustic version of Crass song for Covid lockdown-time from **Steve Ignorant**: <https://youtu.be/AtTNPqgAFYk>



Early **King Crimson** performance of ‘Cat Food’ with Greg Lake, Robert Fripp, Peter Giles, Michael Giles and Keith Tippett. This BBC Top of the Pops’ episode no longer exists, but this clip survived in a foreign edition, in black and white. And then has been hand-colored!  
 Link: <https://www.facebook.com/progrockland/videos/3520457624685982>





Perry Harris is a remarkable artist. Here's a video of 'Forest of the Imagination' during its creation. <https://www.facebook.com/watch/?v=2707711529462741>



ready with **Karine Polwart** for COP 2021 Climate Conference, hopefully in Glasgow. 'Enough is Enough'...participation time: <https://www.facebook.com/oimusica/videos/207740337426994>



**Pete Townshend** acoustic 'Drowned' at the Secret Policeman's Ball 1979. Pretty spell-binding playing and singing: [https://www.youtube.com/watch?v=2t9slqL\\_eSw&feature=share&fbclid=IwAR07aQeAFdRcViQHmufD7MpvPhwUtoMSvFZDoVImCEipiQCTqV2w3UvK4\\_I](https://www.youtube.com/watch?v=2t9slqL_eSw&feature=share&fbclid=IwAR07aQeAFdRcViQHmufD7MpvPhwUtoMSvFZDoVImCEipiQCTqV2w3UvK4_I)



**Terrestials**, 'Merceneraires' (If there is No Justice... There is No Law): <https://www.youtube.com/watch?v=LCZZJIO6f0k&fbclid=IwAR1HV4dk6d2bz9Mxz4GQNC0WY9fHaeYKsMVdKL4R4eRgEtYT9IsDJRM8GUA>



Jarvis Cocker produced this video for **Aphex Twin**'s mesmeric, 'On': [https://www.youtube.com/watch?v=38RMZ9H7Cg8&feature=youtu.be&fbclid=IwAR34scb5aMWGwGxhD\\_b3tXR6YnjDy8vufS2Hag2iNptW6xnYKZdU685TqqY](https://www.youtube.com/watch?v=38RMZ9H7Cg8&feature=youtu.be&fbclid=IwAR34scb5aMWGwGxhD_b3tXR6YnjDy8vufS2Hag2iNptW6xnYKZdU685TqqY)  
**Oi Musica** and the **Soudhouse Choir** getting



**Joni Mitchell** has meant so much to so many. Here she is displaying her unique talent on the Mama Cass Show in 1969 in fine form singing 'Both Sides Now': <https://www.youtube.com/watch?v=4NdsnFZm0X4>



### Cough Unguardedly Next To

In Covid times some artists are still true to themselves. Whether you agree with him or not, here's **Ian Brown**, 'C.U.N.T': <https://www.youtube.com/watch?v=8i3zF0pL5rI>

And, 'Little Seed Big Tree': <https://www.youtube.com/watch?v=gOHn6KurHE0&feature=youtu.be&fbclid=IwAR0Wdw7W8c8Dq7D9kwRXA8tMCEEj41B5LJTR-M9qM2f1VqG6saiuli7SQOE>

*"Under the spreading chestnut tree I sold you and you sold me:  
There lie they, and here lie we  
Under the spreading chestnut tree."*

— George Orwell, 1984



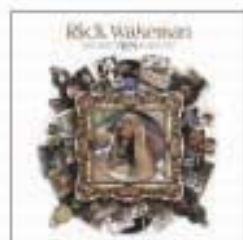
**Cat Stevens (Yusuf)**, early days – 'Lady D'Arbanville':

[https://www.youtube.com/watch?v=JzZjw-IVpYY&feature=youtu.be&src=Linkfire&Id=537af94f-46a0-4a5a-804d-8a051c3b3cd2&cld=d3d58fd7-4c47-11e6-9fd0-066c3e7a8751&vvs consumer\\_id=947072&vvs\\_tracking=vvs 3hVOwtQM370024](https://www.youtube.com/watch?v=JzZjw-IVpYY&feature=youtu.be&src=Linkfire&Id=537af94f-46a0-4a5a-804d-8a051c3b3cd2&cld=d3d58fd7-4c47-11e6-9fd0-066c3e7a8751&vvs consumer_id=947072&vvs_tracking=vvs 3hVOwtQM370024)





# MORE MASTERPIECES from RICK WAKEMAN



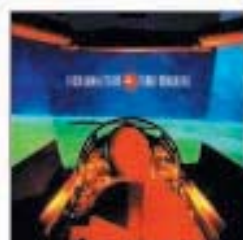
## TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style  
HFG2013CD



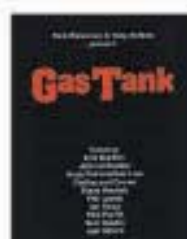
## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood  
HFG2012CD



## GASTANK

Double DVD set. Rick's classic 1982 music and chat show  
HFG2012DVD



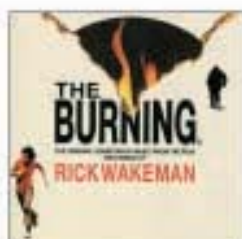
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
HFG241-CD



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



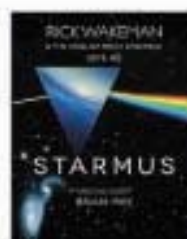
## THE BURNING

The original Soundtrack album, back in print at last!  
HFG2012CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



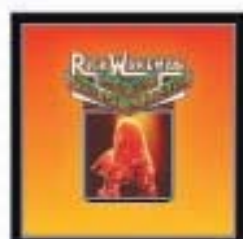
## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2010VD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2019CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2005CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG2005



## CRIMES OF PASSION

A wicked and erotic soundtrack!  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
HFG2019CD



WAKEMAN'S MUSIC EMPORIUM



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





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!

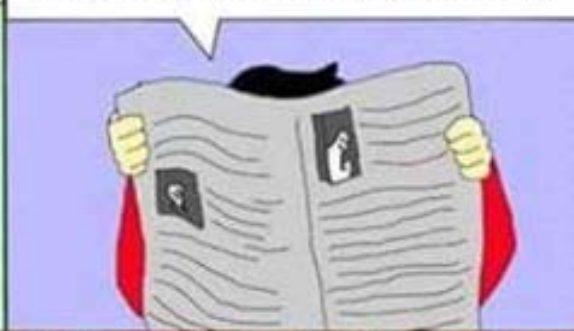
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Bye Daddy! I'm leaving  
for my date tonight!



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



Sex?



No...

Prog



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





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/show-371-fifty-foot-hose/>



16-08-2020 – SHOW 371 – Fifty Foot Hose

Gerhard Heinz: All you Ever Need is Beat  
 Sascha Paeth's Masters of Ceremony: Die Just a Little  
 Kevin Ayres: Stranger in Blue Suede Shoes  
 Fifty Foot Hose: Rose  
 Dana Gavanski: I Talk to the Wind  
 Kruangabin: Pelota  
 Bantu Mentale: The Forest Meets the Disco Queen  
 Shelagh McDonald: Odyssey  
 A. A. Williams: Melt  
 Bob Dylan: Black Rider  
 Fifty Foot Hose: God Bless the Child  
 Fifty Foot Hose: If Not This Time  
 Joe Byrd and the Field Hippies: You Can't Ever Come Down  
 Ryan Sawyer: Pygmy  
 Hardrock Gunter: Juke Box Help me Find my Baby  
 Keith Christmas: Robin Head  
 Szun Waves: Warming Up  
 Neil Young: Little Wing  
 Sarah Birch: Reverence  
 Fellowship of Hallucinatory Voyagers: Taith Yr Afon Teifi (River Teifi Walk)  
 Fifty Foot Hose: Opus 777  
 Fifty Foot Hose: The Things That Concern You  
 Fifty Foot Hose: Opus 11  
 Sparkle Division: Oh Henry  
 Pedro Lima: Maguidala  
 Barclay James Harvest: Song With No Meaning  
 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-437-indeprog-awards-2020-on-mars/>



Winners:

**FUSION**

Alessandro Bertoni Album: Monarkeys

Identikit - Album: Mind's Eye Meteorology

Kenner - Album: 8 Ball City

**INSTRUMENTAL**

IZZ - Album: Don't Panic

Pulsonica - Album: Entre Mundos

Diatom - Album: Diatom

**VOCAL**

Euphoria Station - Album: The Reverie Suite

Trampoline - Album: Happy Crimes

Coma Rossi - Album: Coma Rossi

**COMPOSITION**

Town Portal - Album: Of Violence

Anders Buaas - Album: The Witches of Finnmark Vol 3

The Bob Lazar Story - Album: Vanquisher

Multi Instrumentalist

1. Vincent Carr's Sumic

2. Tom Kelly

3. Bonzo Fimbres

**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](http://www.merrellfankhauser.com) All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company - ASCAP

<https://www.youtube.com/watch?v=wiHWtyvd9Ds>

**Listen  
Here**





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 2**

#### **Season 1, Ep. 8**

**Side 1 of Misplaced Childhood may contain the singles Kayleigh, Lavender and Heart of Lothian, but it's really one long song. Paul and Sanja stick out their thumbs, and take a perimeter walk, as they truly get to grips with this early Marillion masterpiece, section by section.**

<https://shows.acast.com/between-you-and-me/episodes/misplaced-childhood-part-2>

Listen  
Here

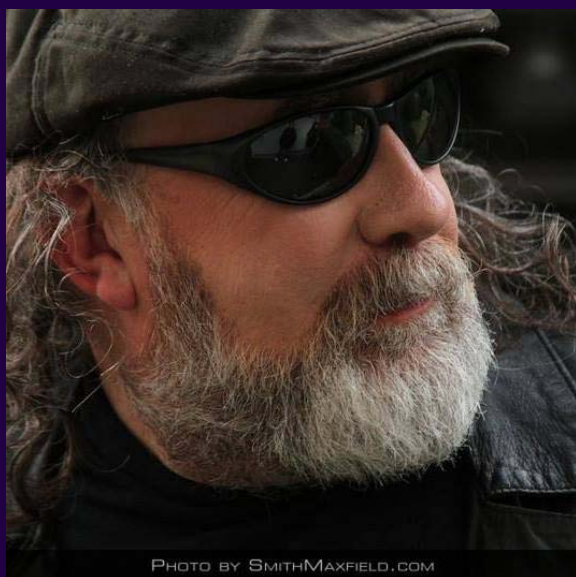




Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

"Mack Maloney is the author of the best-selling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

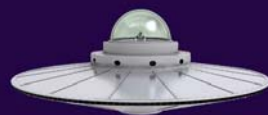
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### Shootout at the Pillow Factory

Mack, Juan-Juan & Switch talk with Dr. Bob Gross about a bizarre meeting he attended where NASA secretly discussed sending Native American astronauts to Mars on the belief that they were better suited than America's "regular" astronauts to handle any psychological conditions that might be found there. Switch reports on a series of inexplicable events happening in upstate New York. JJ recounts the time he was rushed to the hospital after an accident in a pillow factory. Special guest: Ella the Psychic.



**Listen  
Here**

[http://radioactivebroadcasting.com/military  
first responder channel/item/4497 shootout  
at the pillow factory](http://radioactivebroadcasting.com/military-first-responder-channel/item/4497-shootout-at-the-pillow-factory)



David John Moore Cornwall  
(1931 – 2020)

Cornwall, better known by his pen name John le Carré, was a British author of espionage novels. During the 1950s and 1960s, he worked for both the Security Service (MI5) and the Secret Intelligence Service (MI6). His third novel, *The Spy Who Came in from the Cold* (1963), became an international best-seller and remains one of his best-known works.

Following the success of this novel, he left

MI6 to become a full-time author. His books include *The Looking Glass War* (1965), *Tinker Tailor Soldier Spy* (1974), *Smiley's People* (1979), *The Little Drummer Girl* (1983), *The Night Manager* (1993), *The Tailor of Panama* (1996), *The Constant Gardener* (2001), *A Most Wanted Man* (2008), and *Our Kind of Traitor* (2010), all of which have been adapted for film or television

Le Carré died from pneumonia at Royal Cornwall Hospital, Truro, on 12 December 2020, at age 89.



Andrey Sapunov  
(1956-2020)

Voskreseniye (Russian: Воскресение) is a Russian rock band. The band was formed in 1979, when drummer Sergey Kavagoe decided to leave Mashina Vremeni and form

# THOSE WE HAVE LOST

## COLLATED BY THE GIN REAPER



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his own group. Kavagoe was joined by Mashina Vremeni's bassist, Evgeny Margulis. Alexey Romanov became the group's leader and songwriter, and Alexey Makarevich joined as guitarist. During this period the band released the successful albums Voskreseniye 1 (Russian: Воскресение 1) and Voskreseniye 2 (Russian: Воскресение 2). In 1980, Margulis left the group, after being invited to join the group Araks, and Konstantin Nikolsky, Andrey Sapunov, and Mikhail Shevyakov joined the line-up. In August 1982, Romanov and the group's sound engineer, Alexander Arutyunov, were arrested and charged with private entrepreneurial activity. The band went on a hiatus from 1982 to 1994, and former members played in several other groups. Romanov, Sapunov,

Nikolsky, and Shevyakov reunited in 1989 to play at the Druzhba arena in a concert celebrating the group's tenth anniversary. The group officially reformed in 1994, performing on March 12 with a line-up of Romanov, Sapunov, Nikolsky, and Shevyakov, with Nikolsky serving as the group's leader.

Sapunov died this month aged 64.

## Charley Frank Pride (1934 – 2020)

Pride was an American singer, guitarist, and professional baseball player.



# THOSE WE HAVE LOST

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His greatest musical success came in the early to mid-1970s, when he was the best-selling performer for RCA Records since Elvis Presley. During the peak years of his recording career (1966–1987), he had 52 top-10 hits on the Billboard Hot Country Songs chart, 30 of which made it to number one. He won the Entertainer of the Year award at the Country Music Association Awards in 1971.

Pride was one of three African-American members of the Grand Ole Opry (the others are DeFord Bailey and Darius Rucker). He was inducted into the Country Music Hall of Fame in 2000. According to a news item by the Associated Press, Pride made this comment in a 1992 interview: "They used to ask me how it feels to be the 'first

colored country singer' ... Then it was 'first Negro country singer;' then 'first black country singer.' Now I'm the 'first African-American country singer.' That's about the only thing that's changed".

Pride died in Dallas on December 12, 2020, of complications related to COVID-19. He was 86 years old.

## Ubirany (1940-2020)

Grupo Fundo de Quintal or simply Fundo de Quintal (Backyard Group, roughly) is a Brazilian Samba band formed in Rio de Janeiro at the end of the 1970s.



# THOSE WE HAVE LOST



The founding members of Fundo de Quintal, Almir Guineto (banjo / cavaco), Bira Presidente (pandeiro), Jorge Aragão (acoustic guitar), Neoci (tan-tan), Sereno (tan-tan), Sombrinha (acoustic guitar / chip) and Ubirany (hand-repique), used to perform on Wednesdays in the sambas at the headquarters of the carnival block Cacique de Ramos in the mid-1970s. With the introduction of instruments – such as tan-tan, hand-repique and banjo – the group created a completely innovative style in samba (which, later on, the Brazilian music industry called pagode).

Founder member Ubirany died this month.



Dame Barbara Windsor  
DBE  
(born Barbara Ann Deeks  
(1937 – 2020))

Windsor was an English actress, known for her appearances in the Carry On films and for playing Peggy Mitchell in the BBC One soap opera EastEnders. She joined the cast of EastEnders in 1994 and won the 1999 British Soap Award for Best Actress, before ultimately leaving the show in 2016 when her character was killed off.

Windsor began her career on stage in 1950 at the age of 13 and made her film debut as a schoolgirl in *The Belles of St. Trinian's* (1954) while studying Shipping Management at Bow Technical College. She received a BAFTA Award nomination for the film *Sparrows Can't Sing* (1963), and a Tony Award nomination for the 1964 Broadway production of *Oh, What A Lovely War!*. In 1972, she starred opposite Vanessa Redgrave in the West End

# THOSE WE HAVE LOST

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production of *The Threepenny Opera*. Between 1964 and 1974, she appeared in nine *Carry On* films, including *Carry On Spying* (1964), *Carry On Doctor* (1967), *Carry On Camping* (1969), *Carry On Henry* (1971) and *Carry On Abroad* (1972). She also co-presented the 1977 *Carry On* compilation *That's Carry On!*. Along with Jim Dale, she was one of the last surviving regulars on the series.

In August 2020, BBC News reported that Windsor had been moved into a care home in London. She died at 8:35 pm on 10 December 2020, at the age of 83. The episode of *EastEnders* broadcast on 11 December 2020 was dedicated to Windsor's memory. As well as this, the 2017 biopic *Babs*, which documented Windsor's life,

was also broadcast. Among those who paid tributes to her were her *EastEnders* co-stars, entertainers, politicians including Boris Johnson, former Prime Minister David Cameron and Leader of the Opposition Keir Starmer, and members of the Royal family Prince William - who described Windsor as "a true national treasure ... a giant of the entertainment world" - and Prince Charles, with his wife Camilla.

Džej Ramadanovski  
(Џеј Рамадановски)  
(1964 – 2020)



THOSE WE HAVE LOST



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He was a Serbian singer, known for his ballads and emotional vocal delivery. After being discovered by lyricist Marina Tucaković, he rose to prominence by coming second on the 1987 International Music Fair (MESAM) with "Zar ja da ti brišem suze". With songs such as "Nedelja" (1991), "Sunce ljubavi" (1995) and "Upalite za mnom sveće" (1996). Džej finished as the runner-up at the Grand Music Festival in 2008 with "Imati pa nemati" and was also nominated for the Male Folk Singer of the Year award at the 2011 Serbian Popularity Oscar.

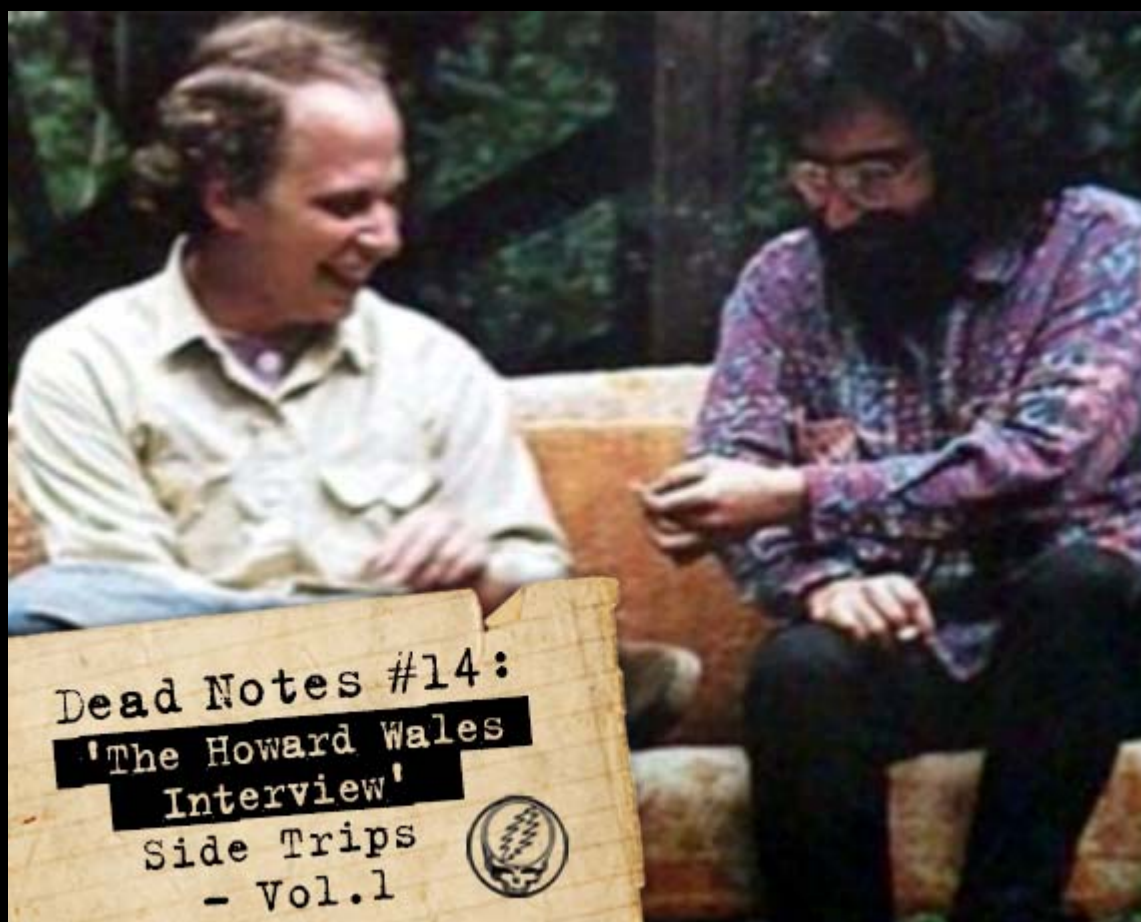
Babylon A.D. is a hard rock band formed in 1988. Babylon A.D. hail from the San Francisco Bay Area, California, United States. Original members, Derek Davis (vocalist/songwriter), guitarists and music writers Dan De La Rosa and Ron Freschi, drummer Jamey Pacheco and bassist Robb Reid were all in childhood rival bands. In 1989, Babylon A.D. caught the attention of Arista Records president and industry music mogul Clive Davis, who signed them at a live showcase in Los Angeles.

Eric Pacheco – bass guitar, backing vocals died on December 6, 2020, aged 53

Eric Pacheco  
(1967-2020))



THOSE WE HAVE LOST



Howard Wales  
(1943 – 2020)

Wales was an American keyboardist who worked in a wide variety of styles. He is perhaps best known for his collaborations with Jerry Garcia in the early 1970s. Wales was a session player for many musical acts, including Ronnie Hawkins, Freddie King, James Brown, and the Four Tops. Though he was adept at accompanying rock and R&B artists, he also played free-form jazz.

Later in his career he released several solo albums in this style.

Wales contributed to the 1970 Grateful Dead album *American Beauty*. He played organ on the songs "Truckin'" and "Candyman", and piano on "Brokedown Palace". Wales had a cerebral hemorrhage in November 2020 and died on December 7, 2020 at the age of 77.

# THOSE WE HAVE LOST





Jason Slater  
(1971 – 2020)

Slater was an American musician, record producer, mixer, and songwriter. Jason was a founding member and the original bassist for Third Eye Blind. After his departure, he was the bassist, songwriter and record producer for the rock bands Snake River Conspiracy, Microdot (with George Lynch), Revenge of the Triads (with Charlie Clouser and Troy Van Leeuwen) as well as for the short-lived rap rock project Brougham.

On December 9, 2020, Slater died from liver failure at a Maui, Hawaii hospital. He was 49 years old.



Harold Montgomery Budd  
(1936 – 2020)

Budd was an American avant-garde composer and poet. Born in Los Angeles and raised in the Mojave Desert, Budd became a respected composer in the minimalist and avant-garde scene of

THOSE WE HAVE LOST



Southern California in the late 1960s, and later became better known for his work with figures such as Brian Eno and Robin Guthrie. Budd developed what he called a "soft pedal" technique for playing piano.

Brian Eno called Budd "a great abstract painter trapped in the body of a musician". The Guardian said, "The core Budd sound of yearning piano motifs and reverb-laden impressionism is often called minimalism. But compared with the cyclical craft of Steve Reich and early Philip Glass, his low-key, expansive forays felt deftly maximalist. This has made Budd's craft synonymous with the dreamworld. An heir to Satie and Debussy, his music was treated and poetic, never kneejerk nor incautious."

Budd died on December 8, 2020, aged 84, due to complications from COVID-19.



# THOSE WE HAVE LOST





Vadim Petrov  
(1932 – 2020)

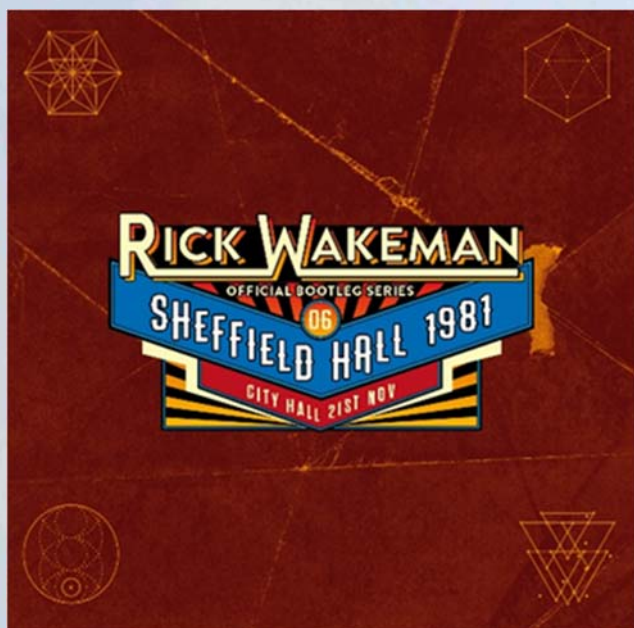
Petrov was a Czech composer of Russian-Czech descent. Petrov was a pianist and composer of classical and popular music. He stemmed from the family of a Russian emigrant of aristocratic origin (family Repnin), a family doctor, resident in Prague-Žižkov. At first, he attended a Russian high school in Prague district Pankrác, during which time he was preparing for his future piano and composition studies at the

Music Faculty of the Academy of Performing Arts (AMU), taking piano lessons with Berta Kabeláčová and music theory and composition lessons with Miloslav Kabeláč. At the Academy he was Jaroslav Řídký's student from 1952 to 1956. His graduation composition was the symphonic poem The Vítkov Hill (Vítkov – the place of the decisive battle in 1420 near Prague). He worked in the Prague Municipal Education Centre, where he was in charge of the Folk Entertainment department. In the 1960s he founded the People's Conservatory specialising in dance-music and jazz (now Jaroslav Ježek Conservatory and College), and became its first director.



# THOSE WE HAVE LOST





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”

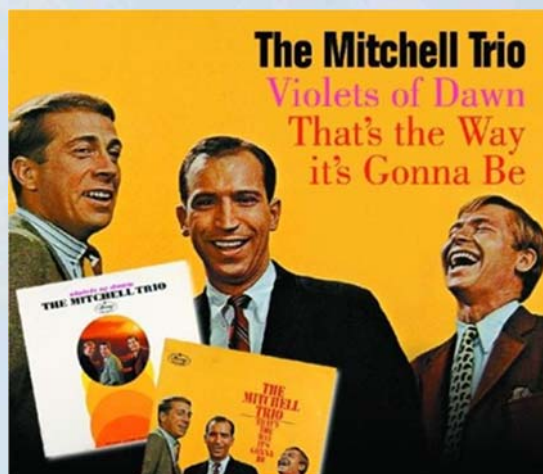
Label: Cog Sinister  
Release Date: 3rd April 2020  
Catalogue Number: COGGZ132CD  
Barcode: 5056083206025  
Format: CD Album

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”

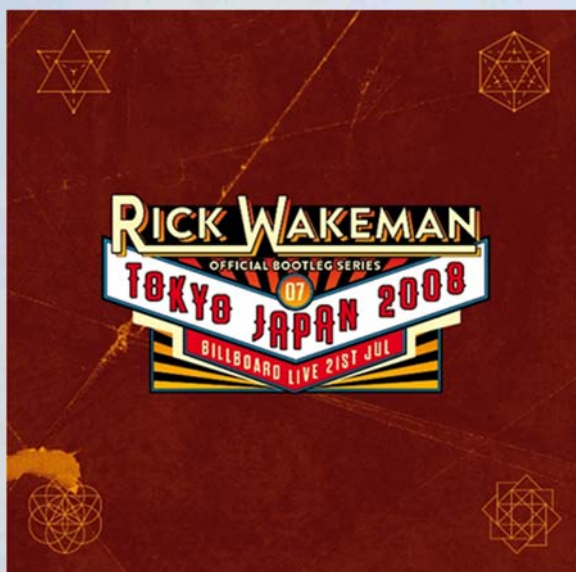
Label: Gonzo  
Catalogue Number: HST477CD  
Barcode: 5056083201600  
Format: CD Album

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.

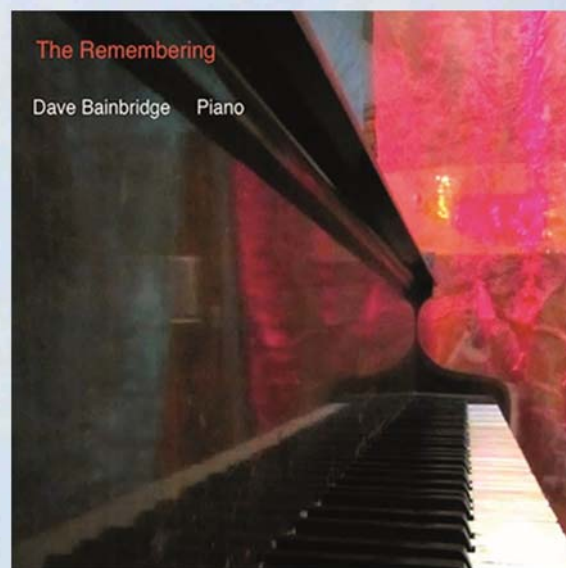
David Cunningham is a composer and music producer from Northern Ireland. He is probably



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

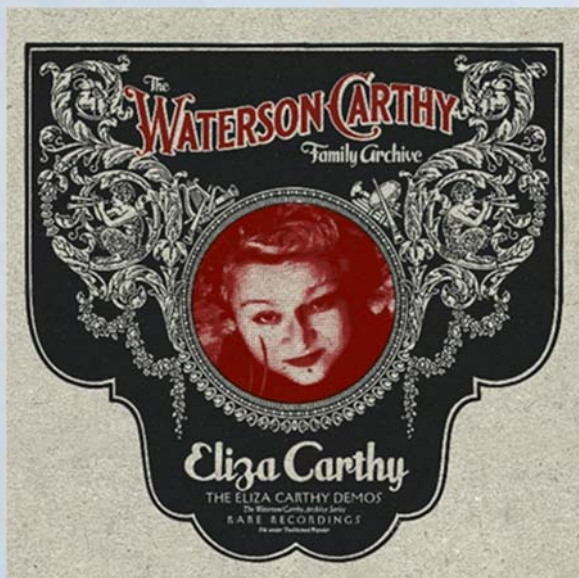
#### Track Listing:

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 Waterson-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

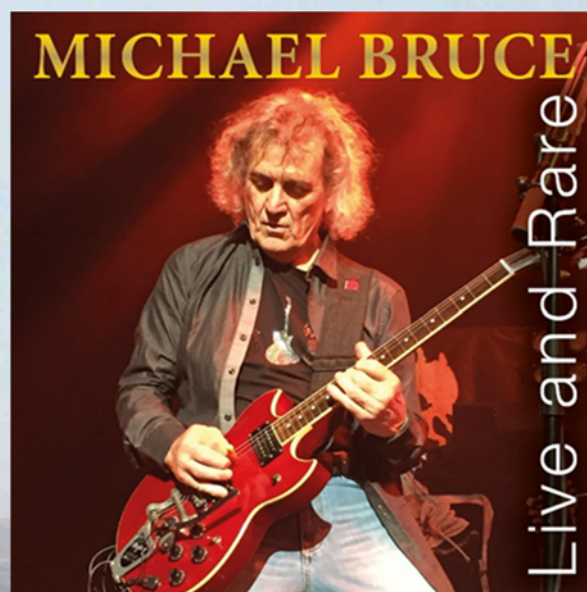
When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement,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

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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 Mick 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/gonzowebly>



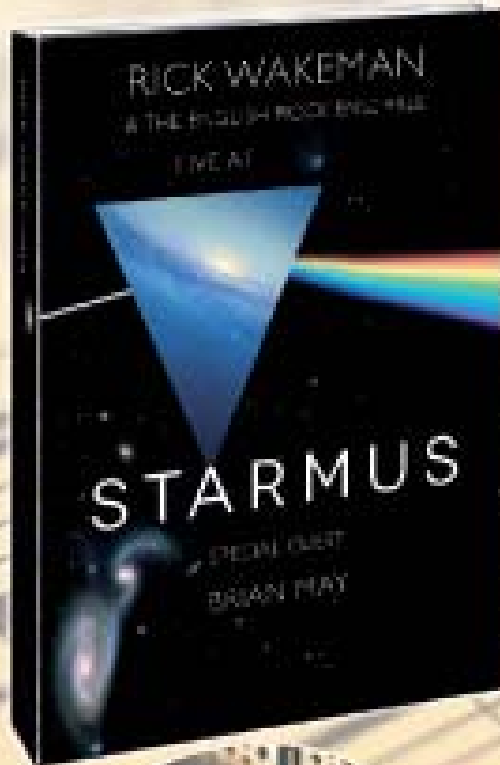
**BRAW** presents

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.

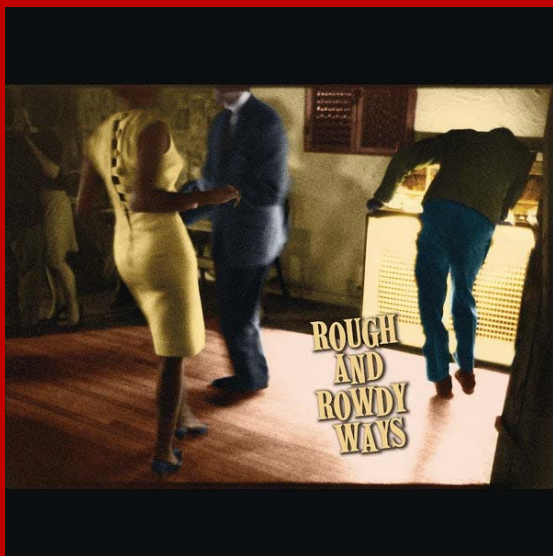


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# TOP 10



## 1. Bob Dylan *Rough and Rowdy Ways*

I don't think there are any surprises here. 12 years after his last album of original material and with his 80th birthday

looming up through the mist The recipient of a recent Nobel prize for literature presents his 39th album, and boy is it a corker! I am not sure if there is meant to be a question mark there, but I don't think so. After all, it isn't a question.

Bob Dylan has been confounding critics and doing work nobody expected him to do for much of his career. Okay, there have been other times in his career when he has done just what everybody expected, but this isn't one of those times. A double album containing the longest song he has ever released and a selection of arcanelly beautiful lyrics and performances which musicologists will be puzzling over for decades to come, this may be his final album, but then again it may not. But if it is it will stand as a fitting valedictory.

# 2020



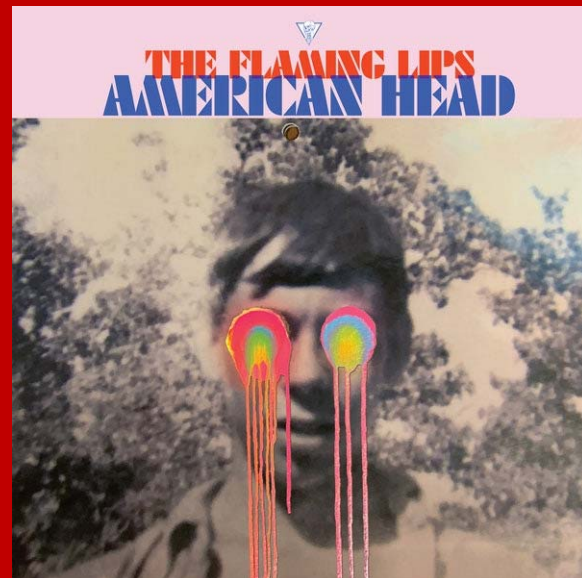


## 2. Gorillaz *Song Machine, Season One: Strange Timez*

This has been a year when we have all been forced into unpredictable responses to have two unforeseen times. But for Gorillaz this latest project came before COVID-19, although it seems oddly prescient. On 28 January 2020, the band officially released images via social media teasing a concept entitled Song Machine. A 23-second promotional single entitled "Song Machine Theme Tune" was released on streaming services with an accompanying video. Damon Albarn and Remi Kabaka Jr spoke to BBC Radio 1's Annie Mac for the official premiere, saying that Song Machine "may have an obtuse narrative arc at the end of each season, but it's more Ozark, than Designated Survivor. You just keep going until you run out of ideas."

The songs were released monthly, although they have now been collected together as an album, and despite the fact that they appear to have been written and recorded separately with the whole string of guest artists, the album feels more cohesive than many of their more recent

ones. And it's the sound of the band maturing. And I'm not just saying that because the guest artists include people like Elton John and Robert Smith of The Cure, but the songwriting seems to have more emotional depth to it than ever before, and it is easy to forget that the band members are just cartoons. Or are they?



## 3. Flaming Lips *American Head*

The Flaming Lips are one of the most infuriating bands around. They veer wildly between wilfully experimental and blissfully melodic. This, thankfully, is one of the latter. On March 23, 2020, Steven Drozd announced that the band's sixteenth studio album, titled American Head, was due for release in the summer. He went on to claim that the album represents a shift in identity as the band decided to focus on their American roots on the album.

I, and I suspect many other fans of the band assumed that this meant that they were going to do roughly what the Grateful Dead did on Workingman's Dead and American Beauty, and embrace what Gram Parsons called 'Cosmic American Music', and would

now be characterised as being at the Trippier end of Americana. But, to my surprise, it was nothing of the sort. Indeed, I have no idea what the band meant by focusing on their American roots on this album, but whatever they did it works. For the first time in about 15 years they have produced an album which not only messes with your head and makes you think, but is actually fun to listen to. All the intervening albums have made it to my annual top 10, but I very seldom listen to anything after *At War with the Mystics*. With this sublime record that is just about to change.



#### 4. Riz Ahmed *The Long Goodbye*

Rizwan Ahmed (born 1 December 1982), also known as Riz MC, is a British actor, rapper, and activist. As an actor, he has won a Primetime Emmy Award and has received nominations for a Golden Globe and three British Independent Film Awards. And I am embarrassed to admit that until I read about this album in the *Guardian* I had never heard of him.

He is a Muslim and this album is a loose concept album about the relationship

between South Asians and the United Kingdom, and is framed against the background of Brexit and the rise of right-wing nationalism in the UK. It sounds the sort of thing I would hate, but surprisingly it's not. He is a very literate rapper, and on the whole the things that he vents his spleen upon in his diatribes, are the things which make me angry as well. And he avoids other pitfalls of so many other young men of colour working in this genre and doesn't blame everything on Whitey. More men like him, and less like Tommy Robinson, and Britain might start being a decent place to live again.



#### 5. Pet Shop Boys *Hotspot*

I've been enjoying this band for well over thirty years, and apart from their debut album (and I know it is only a matter of taste), I don't think they've really put a foot wrong. In fact, I'm probably being a bit unfair on the debut album, but it lacked the cerebral and satirical edge of the later music, and didn't really do it for me.

But this one does!

One of the things that is interesting,



watching the career arc of these two musicians, is seeing not only how they adapt to the changing world around them, with their more politically edged songs, such as 'Social Media' which came out on a standalone four track EP a few years back, but seeing how the two musicians, who first played together as young men and who are now rapidly approaching old age, have adapted. And the answer is: with a grace and dignity which is – in my opinion at least – unmatched by any of their peers from the 1980s. This is a sombre and reflective album, and a very English one. Perhaps the highlight is 'Burning of the Heather', which is the story of an ageing man and his memories visiting a pub. It is beautiful, and elegantly complete in itself in a way that suggests that, if there is any justice in the world (and we all know there isn't), these two musicians will be lauded for many decades as national treasures. And yes, you can still dance to it.



## 6. Aiofe Nessa Frances *Land of no Junction*

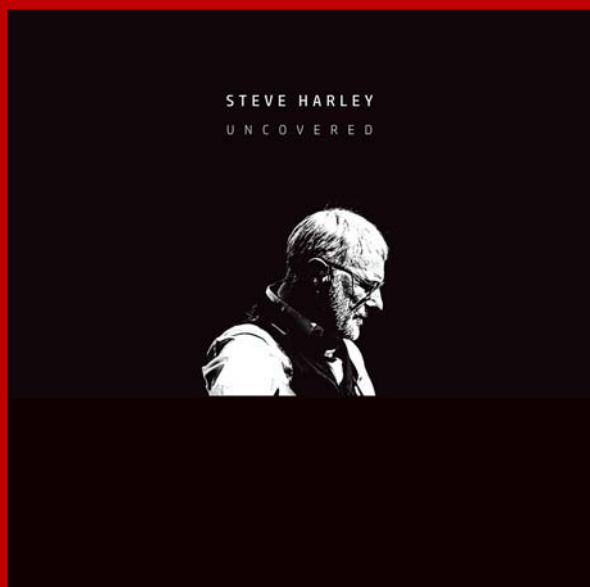
This is another of those records that came into my life totally by accident. This is a *mélange* of old-fashioned sounding keyboards and drum machines with timeless but understated guitar playing.



For those of you who remember the early 1980s, this sounds very much like an evolved version of the Young Marble Giants. However, whereas their music, and more importantly their use of a home keyboard and drum machine, was simply because it was the age of Thatcher and they couldn't afford anything better, when this remarkable young lady does so, it is a statement of a different kind. Her statement is that, whereas these days all sorts of sounds are available for the sonic palate of even the most impecunious musician and songwriter, the deliberate use of such sounds makes the point that, for Aiofe at least, these sounds provide a perfect launch pad for her extraordinary voice.

Now, I have no intention of falling into the clichéd idea that all Irish songstrels have some sort of closed circuit hotline to the Celtic Twilight of W. B. Yeats. They quite probably do, but there is a delicately gritty urban edge (if that isn't too much of a contradiction) to this girl's voice, and it perfectly matches the lyrical concerns of her words.

The deceptively simple backing explores a whole range of musical genres, and – on the third or fourth listening – you realise that the music here is far more complex and complicated than it seems.



## 7. Steve Harley *Uncovered*

I have a longstanding love/hate relationship with Steve Harley. Between 1973 and 1975 he was, by far, my favourite musician and songwriter. And the first few albums by Cockney Rebel are favourites of mine, the second of which has been in my top ten favourite albums since it came out. However, between 1989 and 1994, I worked with and for him, and our relationship went very messily tits up. Since then, I have eagerly listened to every new album he releases, and have usually been disappointed. So, when I read that he was going to be doing that staple of the rock star in the second half of his career and releasing an acoustic album of cover versions, I was far from being impressed. One of the things that had precipitated his and my parting of ways was him deciding to do a series of acoustic tours, which I told him that, in my opinion, would be interpreted as a cost cutting exercise rather than anything else. And so, my expectations of this album were not great.

I listened to it when it first came out earlier in the year and – I'm afraid to say – my expectations were largely met. However, the other night, when I was in one of my wistful

moods at 3 o'clock in the morning, when the burden of being a widower is particularly heavy, I put it on by mistake and realised that I had been guilty of having too many preconceptions. This is a beautiful and multi-layered collection of songs, mostly covers but a few by Harley himself. And it opens with an updated version of his 1977 song, 'Love Compared to You', which is actually – totally coincidentally – one of the songs I was considering having played at Corinna's and my wedding, but somehow the recording just didn't seem right in Woolsery church.

I usually dislike it when artists tinker with their own lyrics, but this rewrite works perfectly, and stands proudly alongside the songs by The Beatles, the Stones, Bob Dylan and David Bowie, which make up most of the rest of the album. But the thing which makes this record great is a mixture of the fact that Steve has made some very unpredictable choices of material (who else would have covered David Bowie's 1986 song, 'Absolute Beginners', which has forever been tainted by the fact it was the title song for an absolutely terrible movie) and his idiosyncratic vocal delivery. Well done Steve.



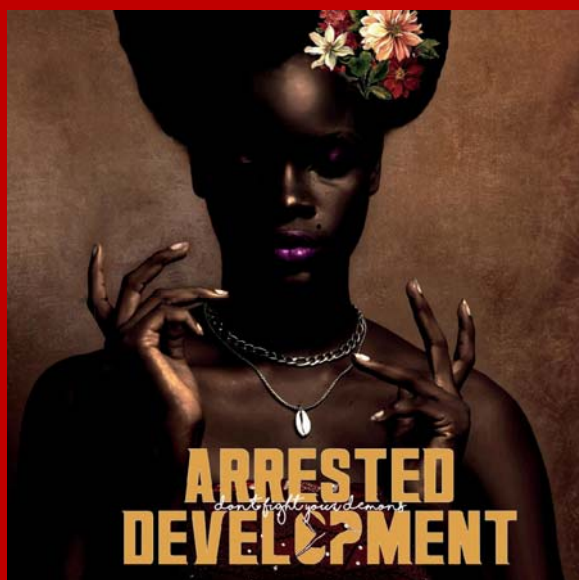
## 8. The Album Leaf *3022*

For those of you who are not aware, The



Album Leaf is a solo musical project of American artist, Jimmy LaValle. I first heard about them/him over ten years ago, when I read an intriguing review of some of their recordings, which described them as what would happen if computers had sex and needed make out music. The idea of make out music for computers was irresistible, and so I checked them out and have been listening to them ever since.

One of the things that I find most interesting about them is that LaValle uses a Fender Rhodes piano in ways that I don't think I have ever come across before. It has always been an instrument that I have liked but I don't think that anyone that I have heard has managed to use it so idiosyncratically. I have no idea what the movie '3022' is about, and unless it turns up on my iPad by accident from another quarter, I doubt whether I shall ever find out. Because this music is so beautifully evocative it has already conjured up all sorts of pictures in my head, most of which I have no intention of sharing. Ever. I have a sneaking suspicion that somehow this music will do the same for anyone that listens to it, and I am sure that each of you will have a different set of pictures.



## 9. ArrestedDevelopment *Don't Fight Your Demons*

I really like this album. Indeed, I have no idea why I have not come across them before. Despite the fact that they market themselves as a hip hop band, their music is more akin to Funkadelic or even Soul II Soul in that it provides an afrocentric, multilayered and textured musical backing to the increasingly complex emotions presented by the lyrics.

This is their first album without founding member Baba Oje, who died a couple of years ago at the age of 86. Twenty years on, they continue to produce consciousness raising revolutionary music, but in a positive manner. Looking around at the world today, in my eyes, we need more multiracial hip hop groups with albums named after a quote from Charles Bukowski. Because the message that these people present and – having done a little bit of a trawl through their back catalogue, it appears that the message that this group have always presented - is a positive and inclusive one, and further, one that works better in the current sociopolitical environment than many others I could mention.

But don't take my word for it, go out and buy it.





## 10. Frazey Ford *U Kin B the Sun*

I had been vaguely aware of Frazey Ford because of her membership of a band called the Be Good Tanyas, back at the turn of the century. And just like her work with them, this, her third solo album, has slices of country music, a whole bunch of soul music, and a big chunk of something entirely hers. Unlock a lot of music I listen to, this is the sort of music that even at its most serious is almost guaranteed to leave a smile on your face.

'The Kids are Having None of it' is an activist song masquerading as something



completely different, and states "the kids are having none of it / they can't be bought / they can't be taught your hate" and I don't know if it was written for and about the young environmental activists that I follow on Twitter, but it sure sounds like it from where I'm sitting.

There is something particularly satisfying about her voice. One of the reviews I read described it as a 'comfort blanket' and I understand completely what they mean. In a world where so much is insubstantial, shallow, and basically pointless, it is a refreshing change to find something different for a change.

I'm working my way through her back catalogue, and I think I shall be writing about her again very soon.







# Alejandro Jodorowsky, an extra-ordinary film- maker and Magus

Alan Dearling suggests that as a ‘pre-script’ as opposed to a post-script’: *“Embarking on, and fulfilling this personal journey into the World of Jodorowsky, has, almost by definition, required my own life to become obsessional. It has involved much scary, mind-altering stuff. Has it been good for my own mental health? Would I recommend it for others? Read on. Make up your own minds.”*

The films of Jodorowsky are unique, marginally bonkers, but also situated within an historical sequence of art-movements. They occupy a space and place which was birthed in earlier times, during the post-World War One era. Spawned by the political upheavals, times when artists, playwrights, film-makers and other creators saw themselves at the vanguard of the freedom-fighters, rallying the masses against censorship, and totalitarian regimes of both Fascist and Communist persuasions. But perhaps they were also quite incestuous, working within their own rarified ‘bubbles’. These artists issued manifestoes and exhibited their ‘works’ as part of ‘happenings’. Frequently in the name of ‘freedom’: Liberté, égalité, fraternité.

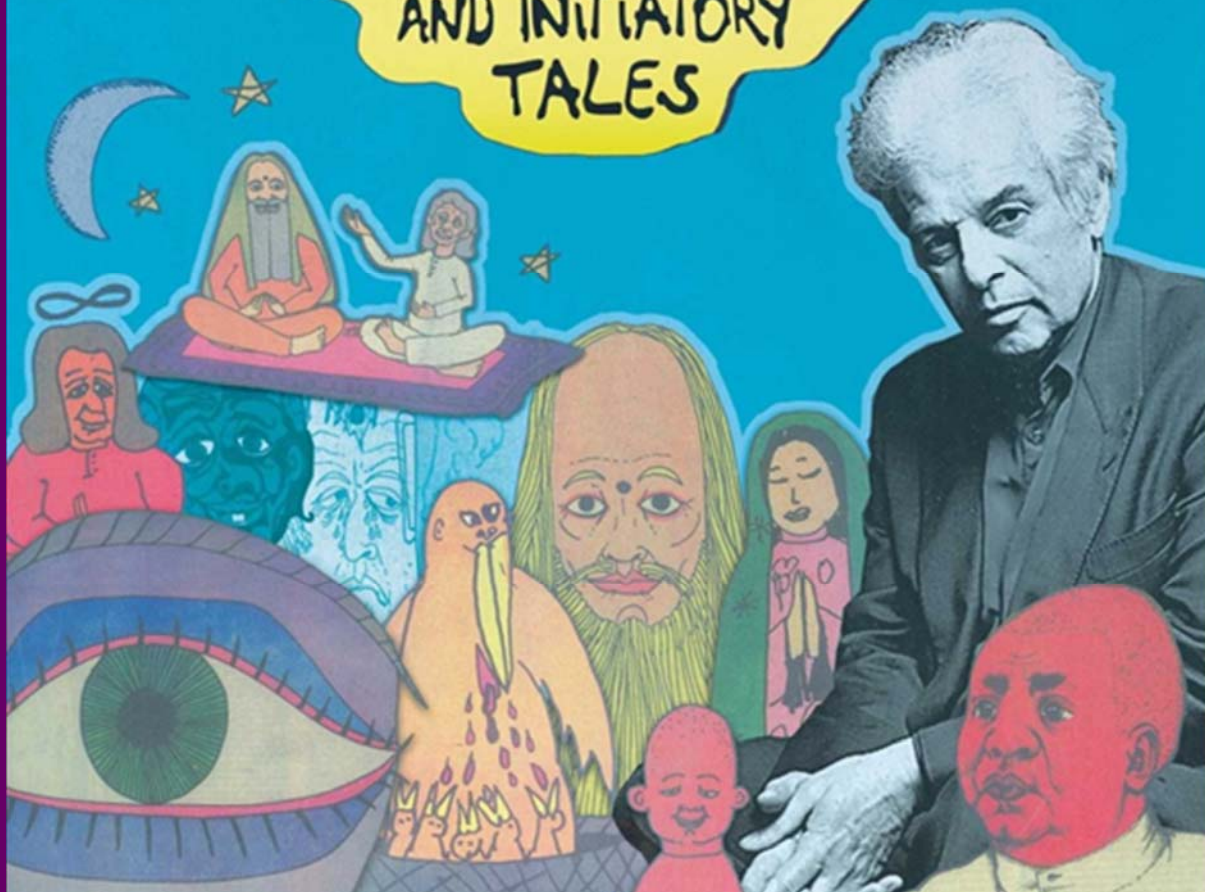
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alan dearling

ALEJANDRO JODOROWSKY

# THE PANIC FABLES

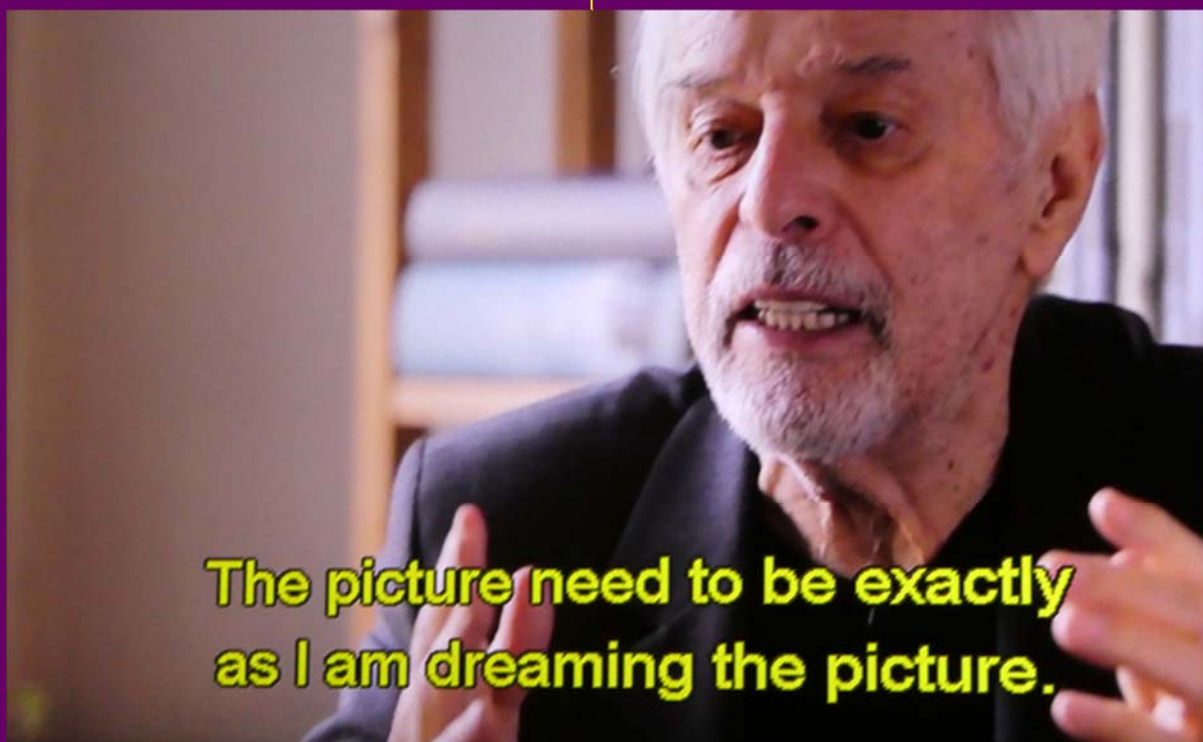
MYSTIC TEACHINGS  
AND INITIATORY  
TALES



Alejandro Jodorowsky was born in Chile in 1929, but developed his creativity in Mexico, France and Spain through writing and illustrating comics, involvement in theatre and film-making. He came to the fore as an international

artist late in the 1960s. His background in mime, as a puppeteer and avant-garde actor and writer, are all part of the early 'mix'. His work is alternately, surreal, violent, spiritual, perverse and always challenging. Also, it is packed full of parables, Zen mysticism and a strange mix of the





personal, religious and out-of-body mind games... To watch them requires an act of subjugation, a personal leap into the depths of unknown worlds, crammed with bizarre obsessions and behaviour. The films are acidic, sometimes repugnant, undulating with disquiet, rather than harmony. He is perhaps much more of a Monster of Cinema than a Mere Mortal. He probably sees himself as a Guru and Spiritual Master. His work

is a Homage to the Theatre of the Absurd and the Theatre of Cruelty (Antonin Artaud), Alfred Jarry, Jean Genet, Fernando Arrabal, Edward Albee, Samuel Beckett and Eugene Ionesco (and others): a world of human situations that according to Camus are both, "*meaningless and absurd*." His spiritual being and 'world-view' was heavily influenced by Ejo Takata (1928–1997), a Zen Buddhist monk, who he lived with in Mexico.



Alejandro is still alive in 2020, and his son, Brontis, who stars in many of his father's films, has taken on some of the directorial and other creative duties. Alejandro is plotting more assaults on our senses and sensibilities. And with Brontis seemingly a fully-fledged, chip off the old block of creative madness as his dad, plus more of the family involved...the Messianic Jodorowsky Dynasty continues...Full-frontal filmic lobotomies, perhaps?



### Fando Y Lis (1968)

The first feature film from Alejandro Jodorowsky. Stylised in its use of monochrome arts-film techniques. Think: Dali/Bunuel/Fellini/Pasolini. Alejandro didn't write it, yet it's strangely autobiographical. Cinematic. Non-linear. Revenge. Hate. Vengeance against mother and father. A surreal search for Oz or Tar? Ultra-violent. S&M basis for relationships. Pre-occupation with pain, torture, rape. We are told that Alejandro's own father Jaime, raped his mother, Sara, and that was his own conception! Trans-gender. Sublimation of the spirit. Transgression.

Sexual politics, or, are they sexual games? Domination, control, Days of Sodom? Desert scenes. Shades of 'Freaks' (Powell)? Abhorrent. Immoral, or, amoral? Vaudeville, jazz and slapstick. Anti-religion... Deformity, the paraplegic... parables, fables, transcendence, Zen. Non-realism. Darkness, menace and light... Sacrifice. Atonement. Biblical. The Gospel of the death of the parents. Destruction, rather than Resurrection. Anti-everything? A thing of wonderment. Trailer:

[https://www.youtube.com/watch?v=E\\_wpglZcWhw](https://www.youtube.com/watch?v=E_wpglZcWhw)





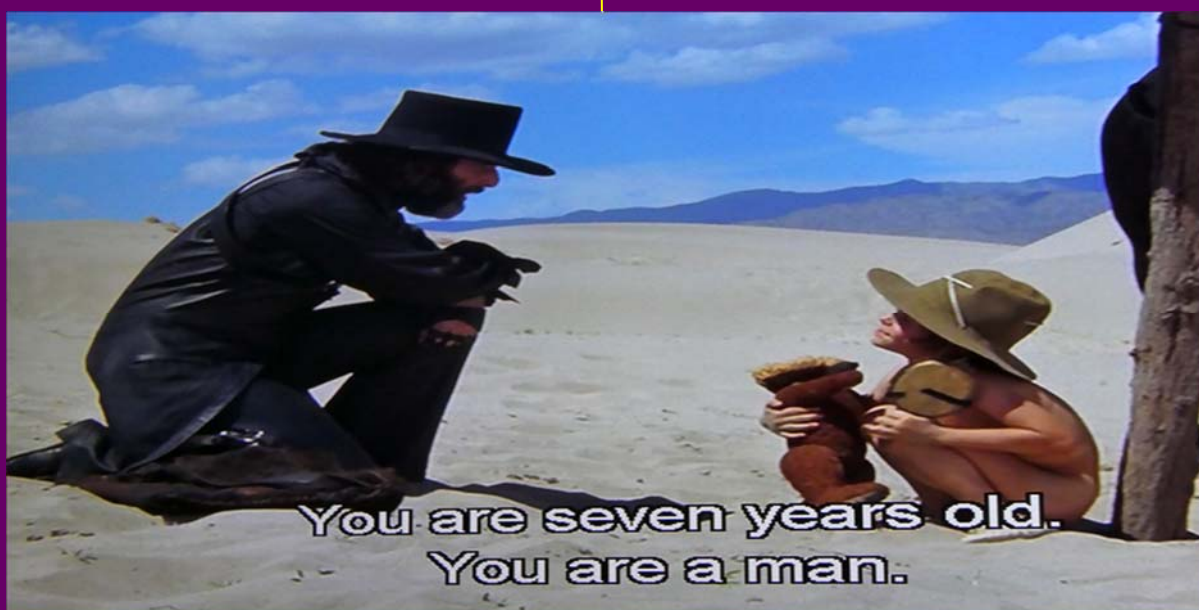


Before Fando Y Lis, Alejandro had made a short melodramatic film in France in 1957, '**La Cravate/the Severed Heads**'. You can view it in its entirety here. A silent film, almost a slice of Chaplin-esque Theatre, with surreal mime sequences and carnival, barrel-organ music. Obviously, Alejandro is one of the stars!

<https://www.youtube.com/watch?v=H1rhIqZDs2Q>

## El Topo (1970)

Relatively big budget. Alejandro stars along with his son, seven year-old, Brontis. Filmed in quite lurid colour. More deserts. Abuse, violence, murder, incest, necrophilia. More freaks. Even more of a morality, or anti-morality tale.





A Quest. To be the Baddest/Fastest/Gun-fighter...Good versus Evil. Alejandro as the main man. His son passes through various Rites of Passage. Or, is he God or Jesus?

Omnipotent. Over-the-top blood/red paint. Spaghetti Western in the genre of Sergio Leone. Just 'more so'.

Rights of initiation. Or games of chance? Tarot. I-Ching. The notion of perfection being bad. The women as Brujo witches competing, cajoling...carousing...arousing...mind-control, subjugation...madness and debauchery and the endgame as the ultimate orgy. Sacred Blood. Trailer:

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





In January 2019 the El Museo del Barrio in New York cancelled a major retrospective dedicated to Alejandro Jodorowsky after reassessing a controversial interview he gave in which he claims to have raped a female co-star, Mara Lorenzio. The act of sexual violence allegedly happened while filming a scene for the surreal Western *El Topo*. In the 1972 book, *'El Topo: A Book of the Film'*, Jodorowsky said: *"I really raped her. And she screamed."*

In his defence in 2019, Alejandro said, *"These words: 'I've raped my actress,' was said fifty years ago by El Topo, a bandit dressed in black leather that nobody knew. They were words, not facts, Surrealist publicity in order to enter the world of cinema from a position of obscurity. I do not condone the act of rape, but exploited the shock value of the statement at the time, following years in the Panic Movement and other iterations of harnessing shock to motivate energetic release."*

*I acknowledge that this statement is problematic in that it presents fictional violence against a woman as a tool for exposure, and now, fifty years later, I regret that this is being read as truth. My*

*practice is centred on healing and love. I invite further dialogue in the spirit of progress."*

## Holy Mountain (1973)

John Lennon and Yoko Ono were two of Jodorowsky's most vocal international fans after seeing *'El Topo'*. We are told that they personally invested at least £1 million into the production of *'Holy Mountain'*. The finances got messy. But they left the business negotiations in the hands of Beatles' and Rolling Stones' manager, Allen Klein. It's hard to un-pick exactly what happened, but Klein obtained the distribution rights to both these films, fell out with Jodorowsky, suppressed the distribution of the films – literally until 2006 and 2007, since when the films were brilliantly restored with enhanced colour and detail, and again became available on dvd (most recently from ABKCO, headed up by Jody Klein, previously Allen Klein and Co) and at some cinemas and film festivals (Cannes in 1973 and 2006).

So much for part of the 'back-story'. But it meant that *'Holy Mountain'* was released with an opening caption proclaiming that it was produced by said, Allen Klein.









It's the most accomplished and iconic 'cult movie' and Hallucinatory Head Trip ever made. Alejandro is the Alchemist in the film and his personal stamp is all over it. He stars in it, directs it, it's his script and much of the music is his mix, too. Some memorable World sounds from Alejandro, Don Cherry and Ronald Frangipane. It's an addled mix of drug-fuelled of images, episodic parables; it's anti-establishment and religion; filled brim-full with Zen and Tarot logic, illogic and magic; ultra-crammed with sex and violence. It is another set of Ritual Quests. Sort of. Biblical – apostles or acolytes of the

planets, Jesus as portrayed by The Thief, Tarot figures come to life ('our gateway to another dimension', according to Alejandro) – disciples of the Alchemist – on a journey to the promised immortality offered by summit of the Holy Mountain. Much visual and auditory debauchery, blood (and red paint), dismemberment of people, animals and birds along the way. Nice, it ain't. But as a film, it is the Ultimate Long Strange Unfathomable Trip! A psychedelic mind-fuck into the worlds of psilocybin mushrooms, LSD, mind-control, Zen and Sufi psycho-magic and Gurdjieff. We even have a scene in The Factory



where art is being created by paint-coated bums in homage (or a piss take) to/of Warhol! Parody and homage are frequently close bedfellows in Jodorowsky films. Redemption and enlightenment are only achieved through pain and sacrifice.

And, at the end, have we reached that Enlightenment? Hardly. More likely Dazed and Confused, and with all our senses numbed by the sheer barrage of Scenes-of-Excess. Does it make sense? Does it need to? Alejandro, the Alchemist, tells us at its conclusion, in yet another Zen-fuelled-moment: *"We have reached the top of Holy Mountain. Now, Real Life awaits us."* Perhaps and maybe, but not for some or the many, as they attempt to recover from this Assault and Battery of the Senses. It's certainly Jodorowsky's Signature Film. Potentially, his Crown of Surreal Creation. Through Ritual and Magic.

Trailer:

<https://www.youtube.com/watch?v=zerBaxPbA94>

## Tusk (1980)

Now impossible to obtain in any format or watch. A family fantasy film about an elephant. Here's a fairly weird, rough and rocky review of Jodorowsky in this director-for-hire 'Tusk' film:

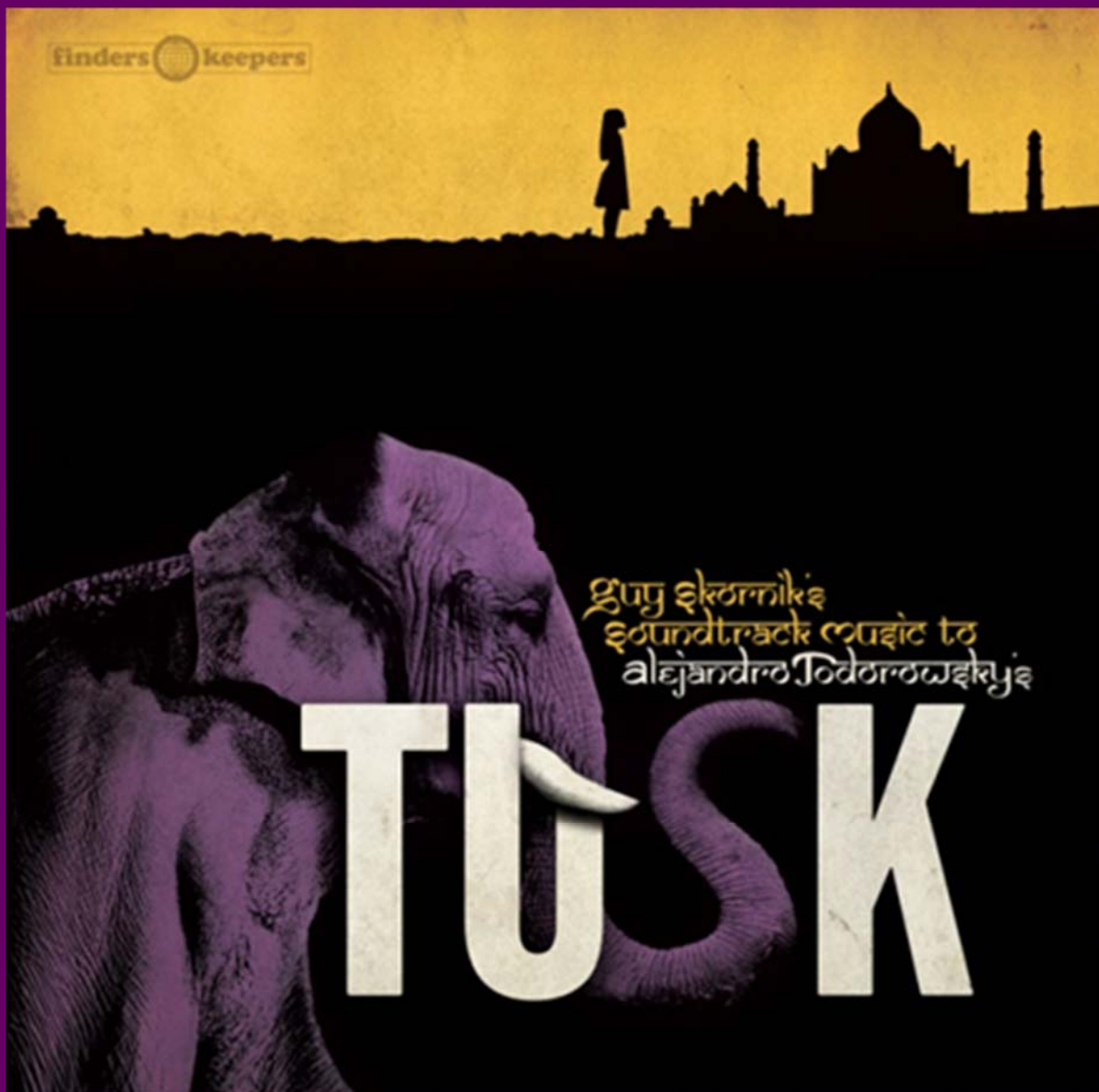
<https://www.youtube.com/watch?v=yg1AsfULJNk>

All that can be seen now is a French trailer for the missing family/children's film, 'Tusk':

<https://www.youtube.com/watch?v=vum6Ymho5TQ&list=PLUNy215K09YrD98xuiGru5doO9IhZNcWb&index=104>







There's also now a fascinating vinyl LP from the label, Finders Keepers, of the soundtrack from French electronic composer, Guy Skornik which features none other than Steve Hillage from Gong! We probably are not missing a lot!

### **Sante Sangre, 'Holy Blood' (1989)**

For this film, Alejandro had substantial financial backing and a new collaborator, Claudio Argento (younger brother of Italian Gallo/Horror maestro, Dario). There's more of a proper story. But it's

still certifiably mad, crazy, bad, nasty, largely illogical, mystical and messy. Many of the recurring Jodorowsky images of Jesus, religion, the Catholic Church, the State, Circus, prostitutes, freaks, dwarves, Down Syndrome people, theatre, mime, initiation rites of passage, and yes, another elephant, appear (and get buried!). It also involves lots of Jodorowsky children in the cast including Teo, Axel and especially Adan. They are all great. But the film is a confused and confusing muddle. And, of course, there's plenty of blood and mutilation. There are also some scenes that



are left indelibly etched on the viewer's brain-cell. Circus scenes – virtually mime set-pieces – are among them, and especially the sequences with the 'hands' of the Fenix, now an adult man (played by Axel) and the body of his arm-less mother. They are a single entity. It is probably an Oedipal homage to 'The Hands of Orlac'. As a film it's almost

impossible to categorise or describe. It includes elements of horror, torture and political commentary/intrigue, sado-masochism, fetishism, pathos, but it also includes a number of nods towards other films and film-making – we even have the Invisible Man in a reprise-role!

'Santa Sangre' doesn't seem to have the overall visceral lysergic acid-fuelled 'hit'







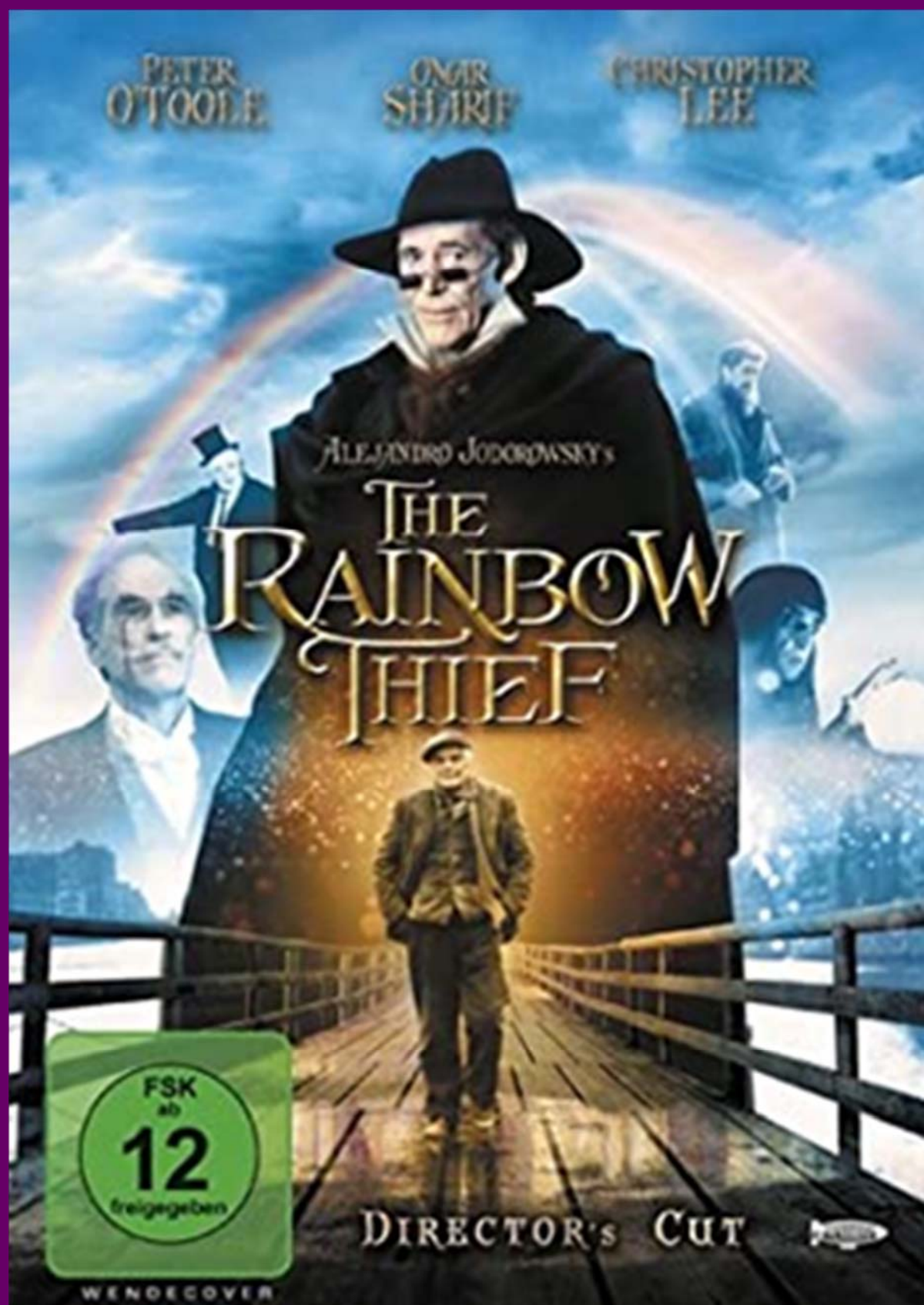
of some of Alejandro's films, but is still oddball, oblique and filled with more ideas and unique imagery than many directors ever achieve in a lifetime of movie-making. Trailer:

<https://youtu.be/PQ3x6YgsacY>

## The Rainbow Thief (1990)

Some odd imagery and set-piece semi-surreal schematics, but not really a Jodorowsky film. Alejandro apparently hated working with









the 'A List' stars' especially Peter O' Toole. Omar Sharif and Christopher Lee perform tolerably well, respectively over-acting as thief and a millionaire eccentric, at least as compared with the wooden, smiling, leering presence of Peter O' Toole, who wanders around rather aimlessly looking perpetually 'stoned'. It was ostensibly a British film, but filmed in Gdansk, which provides some great sets of dark streets and docklands. Just occasionally some genuinely surreal scenes, mostly involving dogs! Overall, a complete and total mess, but lacking in the off-the-wall spontaneity and madness of the Real Jodorowsky. Perhaps that's because of its stupid, often puerile script, which Jodorowsky was not allowed to change or discard. He's disowned it, saying that he was working as a film-director 'for hire'. Here's a link to the trailer:

[https://www.youtube.com/watch?v=JyJ37at7\\_UM](https://www.youtube.com/watch?v=JyJ37at7_UM)

## Dune (Director: Frank Pavich, 2013)

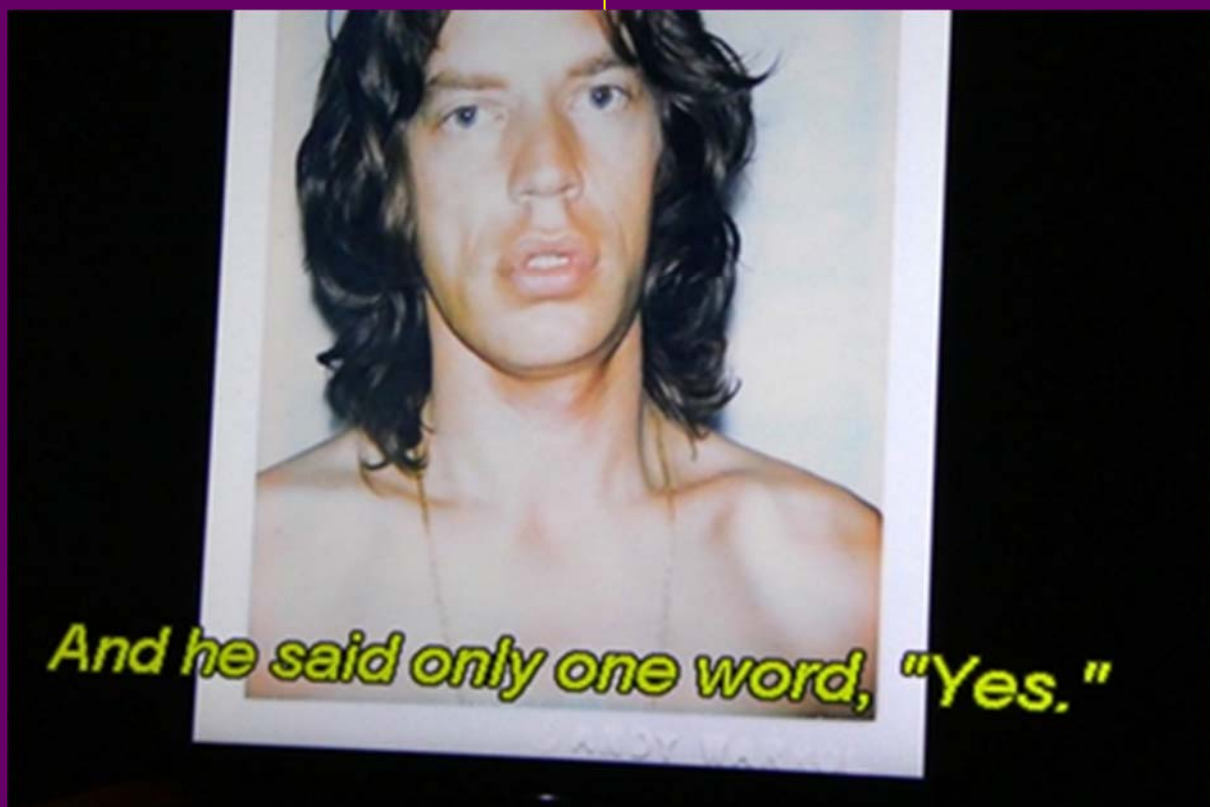
The film (sort of) of Frank Herbert's psychedelic sci-fi epic, 'Dune'. It never happened. This film is the documentary about the most amazing film that was never made. Fabulous stuff, and a real insight into the mind of the older Alejandro, Brontis, his son and the original creative team behind the Dune-that-never-was. Forget the David Lynch version. An aberration...

Alejandro spent over three years in the pre-planning, choosing the artists, stars and creative team. His son, Brontis (then aged 12) spent those three years training six hours daily in Zen and martial arts in order to take on the central role of 'Paul'. Alejandro had the Vision, Belief, Imagination and he was a Magus. Epic, Vast in Scope. The documentary underlines the fact that 'Dune' was Life for Alejandro. And Dune was Jodorowsky. In all his megalomaniacal magnificence. It would have been stupendous; visually stunning. It might also have ended up as being over 13 hours in length. Story-boarded by

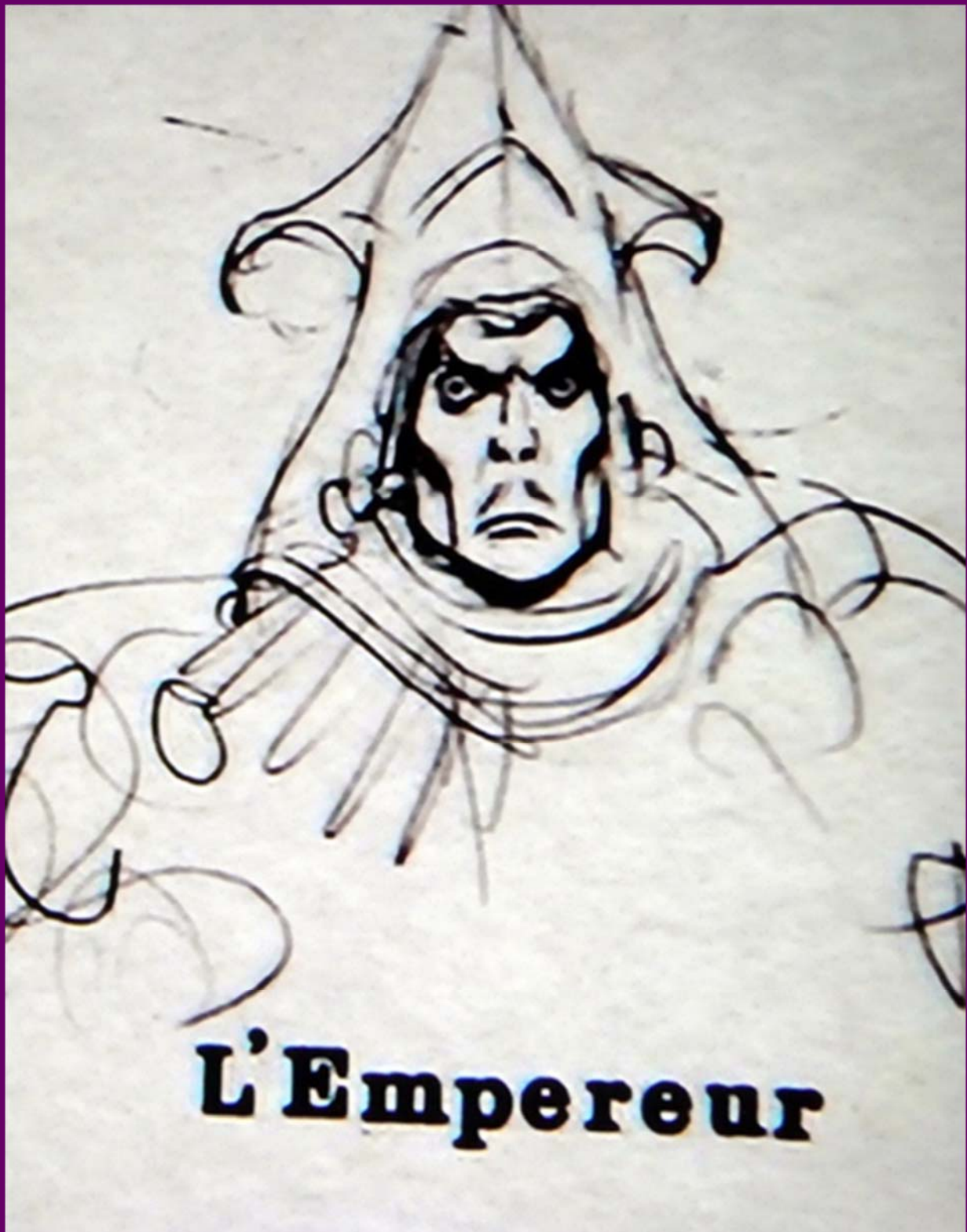


Alejandro, 'Dark Star' script-writer, Dan O'Bannon and artist, Moebius – the 1,000 page book of the film was completed and shared with studio after studio, Universal, Metro-Goldwyn-Mayer, Walt Disney... The documentary brings

this venture back to life. We meet many of the iconic characters who shared in the almost psychotic 'creation' of this Frankenstein-monster of a film which would have starred Salvador Dali as the Evil Emperor (at a possible \$100,000 a minute for his

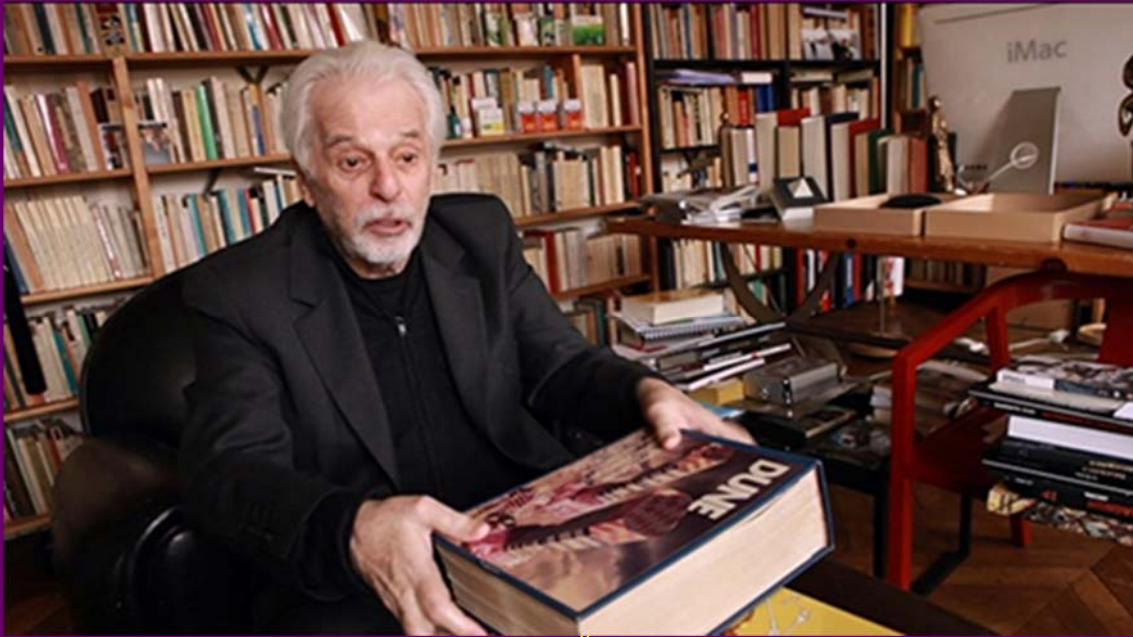






‘acting’); Orson Welles as Baron Harkonnen; Mick Jagger as Feyd-Rautha, and with sets designed by artists, H.R. Giger, Chris Foss, Jean Giraud

(Moebius); musicians Pink Floyd and Magma - all committed to the gargantuan project. It ultimately failed because of the sheer scale of its ambition. Or, just maybe because of Alejandro’s own obsessions and madness. Alejandro was not making a film



of Frank Herbert's books – he was imagining a new and radically different 'Dune'. Here's what he says about the film – rather disturbing, methinks!

*"It's different. It was my Dune. When you make a picture, you must not respect the novel. It's like you get married, no? You go with the wife, white, the woman is white. You take the woman, if you respect the woman, you will never have child."*

*You need to open the costume and to... to rape the bride. And then you will have your picture. I was raping Frank Herbert, raping, like this! But with love, with love."*

But it actually spawned and perhaps informed the content of the biggest sci-fi films that followed including, 'Star Wars', 'Blade Runner', 'Fifth Element', 'Raiders of the Lost Ark', 'Flash Gordon' and 'Alien'. Here's the trailer for the Trip:





<https://www.youtube.com/watch?v=m0cJNR8HEw0>

Alejandro and artistic friends including Moebius didn't waste all their hard work on the Dune story-board. Many of the ideas and images later appeared in the adult comics, 'The Incal' and 'The Metabarons'. And Alejandro still contends that his vision of Dune could still be made as an animation, now that the technology has caught up with his visionary zeal.

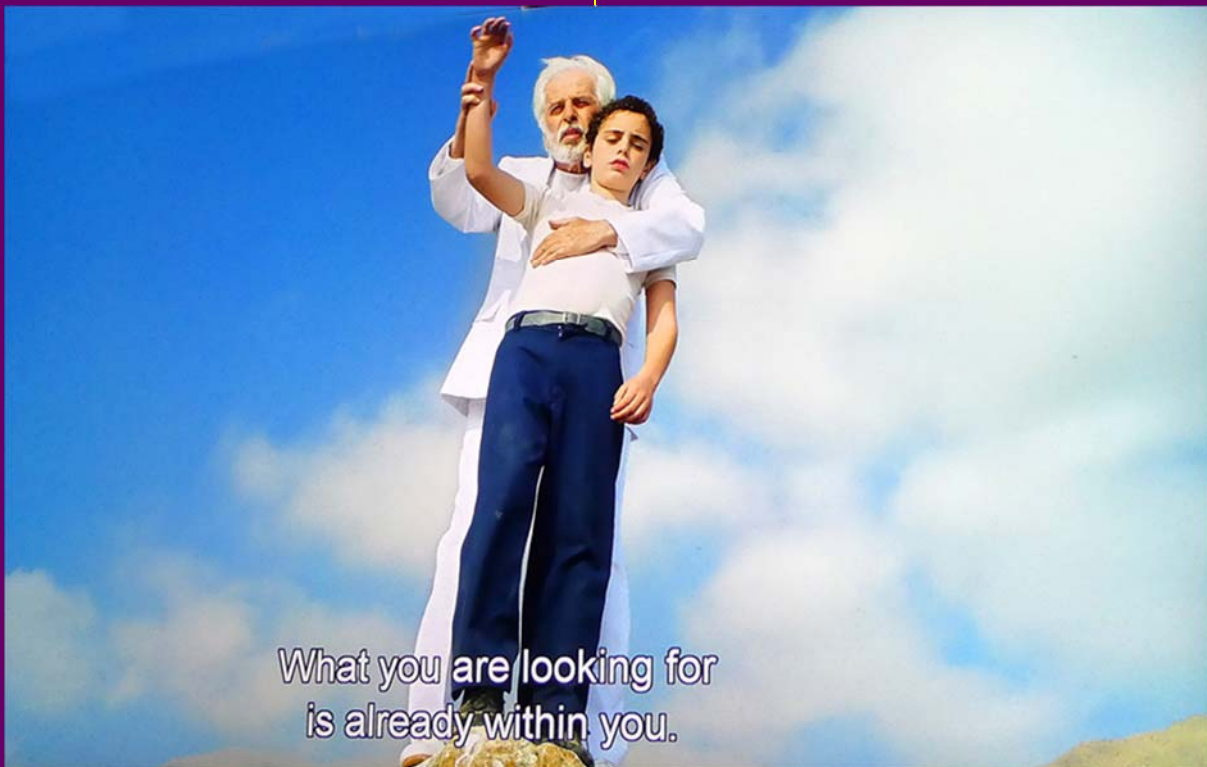
## The Dance of Reality (2013)

Alejandro had moved back to live in Chile in 2011. With help from crowd-funding on the internet plus the support and involvement of various family members he embarked two ambitious semi-autobiographical films about the life of



his parents and himself. This was the first instalment. Obviously it is obtuse, with many surrealist twists, turns and obfuscations. It's visually and intellectually a real return to form. But, it's long, and sometimes feels so... But mostly satisfying on all levels. Thought-provoking, endearingly personal, but with more political elements (Stalin and the Chilean president Ibaneta loom over many scenes), boundless leaps and flights of imagination. Chock-full of symbolism and multiple layers of meaning.

And also full of members of Clan Jodorowsky – acting roles as mother, son, grandchild, father, lover, terrorist, Communist,



What you are looking for  
is already within you.

jodorowsky - moebius

# THE INCAL

classic collection



Fascist, horse-trainer, killer, god, Jesus, spiritual guru. On the surface-level, it's

sort of a musical – an opera with a soundtrack to the family history provided by





Sara, Alejandro's mother. Plus, of course, circus scenes, biblical-proportioned deaths, resurrections, political uprisings, armies and carnage. Violent street scenes, war, kindness, retribution and even a parable of the 'Red Shoes'. There's also a strong underlying story of the oppressed and tortured Jew

in Chile and beyond. It was premiered at the Cannes Film Festival in 2013.

After 'Dune', it was 35 years until Alejandro worked again on a film with Michel Seydoux. This was the film. So, what is Reality? Is it bounded by the limits of our Imagination? Who are





# DECONSTRUCTING THE METABARONS

ALEJANDRO JODOROWSKY, JUAN GIMENEZ WITH CHRISTOPHE QUILLIEN



we? What is Meaning? Is Destruction an act of Creation?

As with all of Alejandro's films, it's complex sort of giant onion, with dozens,

or hundreds of layers. Episodic, non-linear – both baffling and endearing. Brontis Jodorowsky is particularly effective in the central role as Jaime, Alejandro's compulsively controlling dad, and Alejandro's

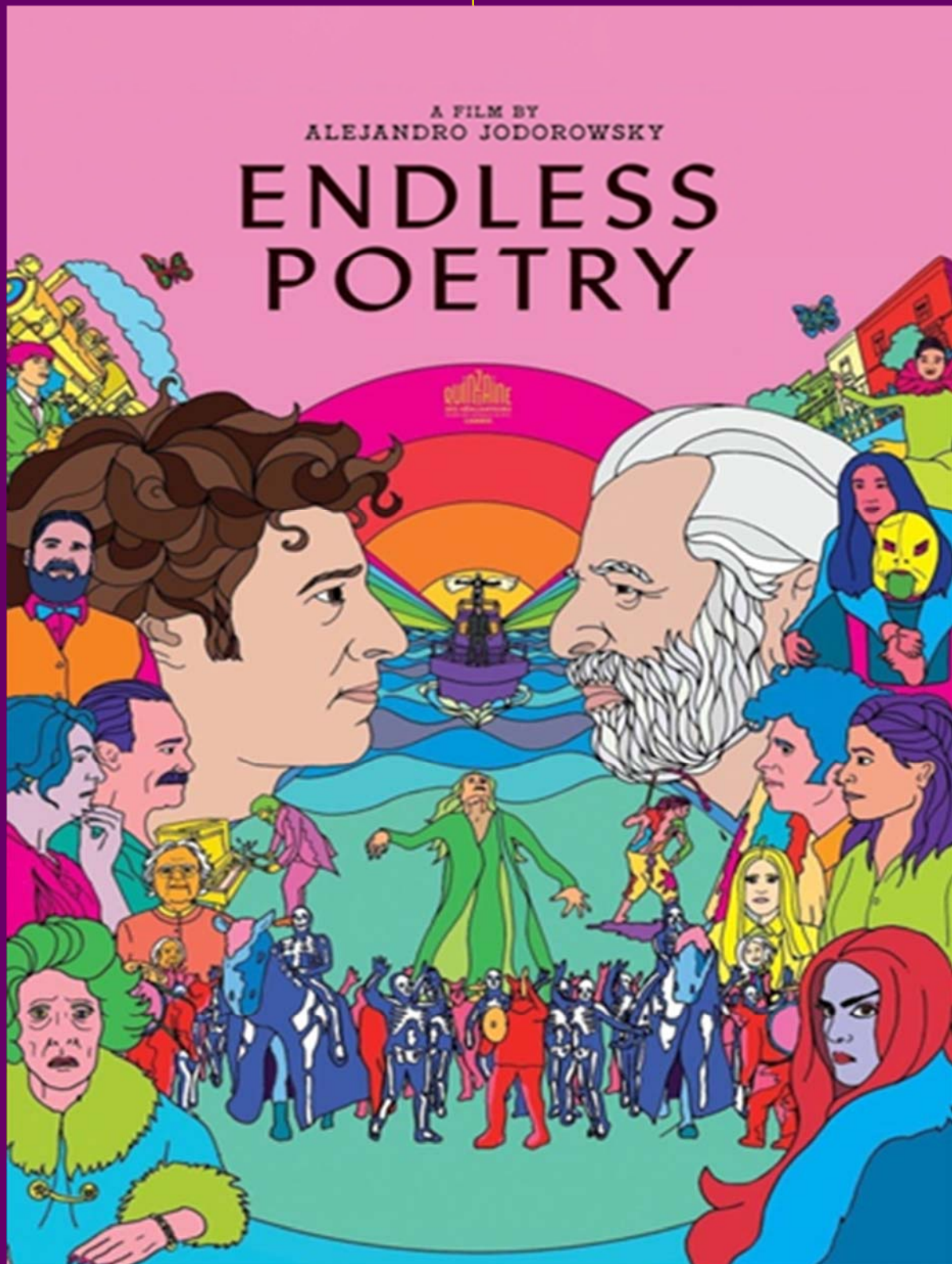


grandson, Jeremías Herskovits, is superb as the young Alejandro.

Long version of the trailer, a featurette, with plenty of Alejandro:

<https://www.youtube.com/watch?v=VWAKm-9v1-I>

## Endless Poetry (2016)



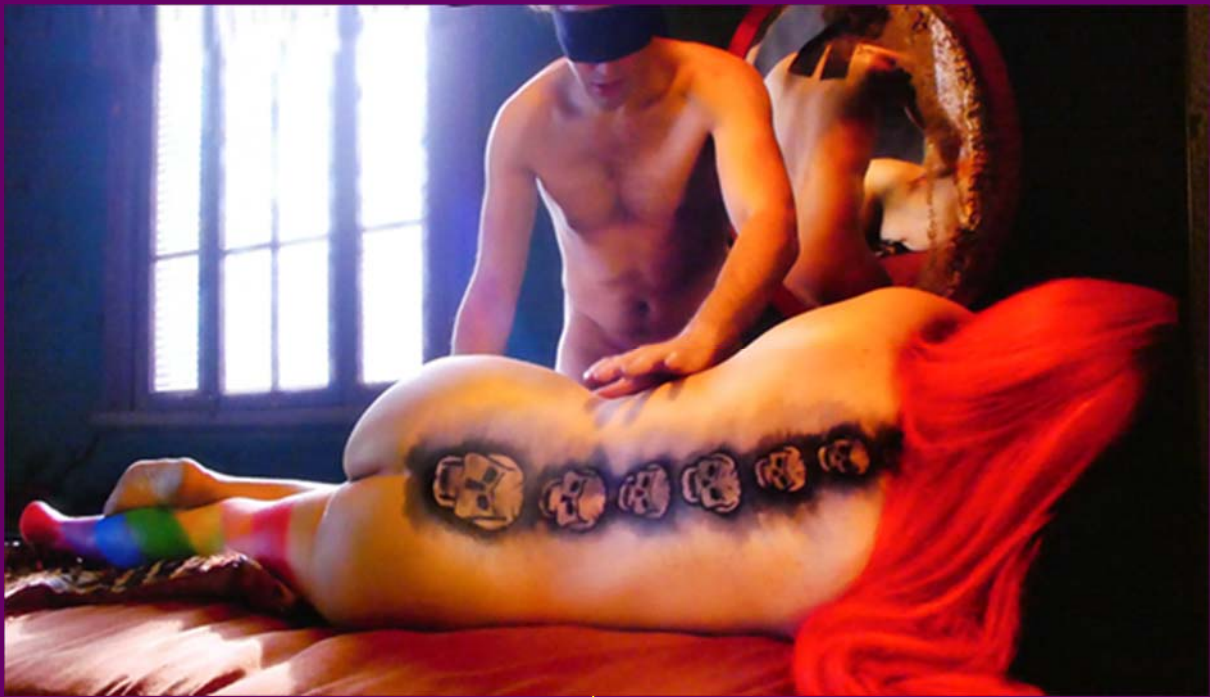


This is essentially the second part of the 'Dance of Reality'. I think it is the more powerful movie. It's easier to identify with the characters portrayed. More of Alejandro's re-imaginings of his own growing up, but this time it covers his

adolescence and into his young adulthood. It's another psycho-magical, surreal experience, but this film offers a bit more cohesion and story-line. Alejandro fights for independence from his father, decides he wants to be a poet, and is offered more op-







portunities to be part of the artistic community as the family moves to Santiago. His father, Jaime, is still portrayed as a hard-hearted (and once, a severed-headed) tyrant, but the youthful Alejandro is facing his own challenges as he tries to cope with sex, sexuality plus a greater than average number of existential questions about life, death, art and

reality! What is abnormal if there is no normal?

Some of the portrayals and performances by the actors in bringing the bohemian arts community of Santiago to life on screen, are jaw-dropping, phenomenal. No change there – vintage Jodorowsky! Adan Jodorowsky is superb as the teenage Alejandro



and is stretching his creative wings with his musical scores.

The scenes and action move with a rapidity that is never easy for the viewer or interloper. Suicides, beatings, circus scenes, sex, Fascists, a very familiar set of images and montage of Jodorowsky characters – but in ‘Endless Poetry’ it seems a bit more controlled, less-contrived, a blended-surrealist reality, if that makes any sense at all? But, don’t worry, there are still plenty of Theatre of the Absurd moments, like the two young poets on their mission to ‘walk the straight line’ – straight through someone’s house and life. Great stuff!

As with ‘Dance of Reality’, this film possesses a trance-like quality, hyper-neo-realism, perhaps? But the characters seem to be more three-dimensional than in many Jodorowsky sensory-assaults. Life really is ‘being lived’. We are all actors, not bystanders or onlookers. Is there one message? Perhaps. All of Life

and Death is a Performance! “The brain asks the questions, the heart gives the answers”. (Alejandro Jodorowsky)

Trailer: [https://www.youtube.com/watch?v=4L3\\_510gM-U](https://www.youtube.com/watch?v=4L3_510gM-U)

## **Ritual: Psycho Magic (2015. Directed: Giulia Brazzale Luca Immesi, Italian, from a novel by Alejandro Jodorowski)**

This looks and feels like an up-market piece of erotica transformed into art by the impressive cinematography, acting, and general weirdness. Part Gallo horror, part ‘Psycho’ meets ‘The Shining’. Add a pinch of ‘Rosemary’s Baby’ and a little ‘Repulsion’. Absolutely riveting on the eye. Stunning performances, filled with visual and mental tricks and treats. I watched it in German – and only understood a little – but in many ways ‘half-guessing’ the actual dialogue made it even creepier. Fascinating stuff.







It borrows many motifs from the Jodorowsky repertoire: a wind-up gramophone, bleached out wide-angle scenes, brooding close-ups, obsession, madness, drugs, blood, death, on-looking children, babies and a brooding theme of sexual exploitation and domination. Plus Alejandro in a small but sinister role!

And the lines: “...*bulging eyes with a twisted mouth...strange fruit.*” (Abel Meeropol, 1937).

Trailer:

<https://www.youtube.com/watch?v=Un9RacmLxVw>





## PsychoMagic: A Healing Art (2019, Documentary, available soon on dvd, probably)

Here's a short trailer. More madness and hallucinations! Alejandro proclaims, "*I have left my prison and invented Psychomagic.*"

[https://www.youtube.com/watch?v=dma9h0qw6A&list=PLSgcFXy\\_eB-Wd8T7DQp2cC\\_Nvfl\\_vGBtJ&index=2](https://www.youtube.com/watch?v=dma9h0qw6A&list=PLSgcFXy_eB-Wd8T7DQp2cC_Nvfl_vGBtJ&index=2)

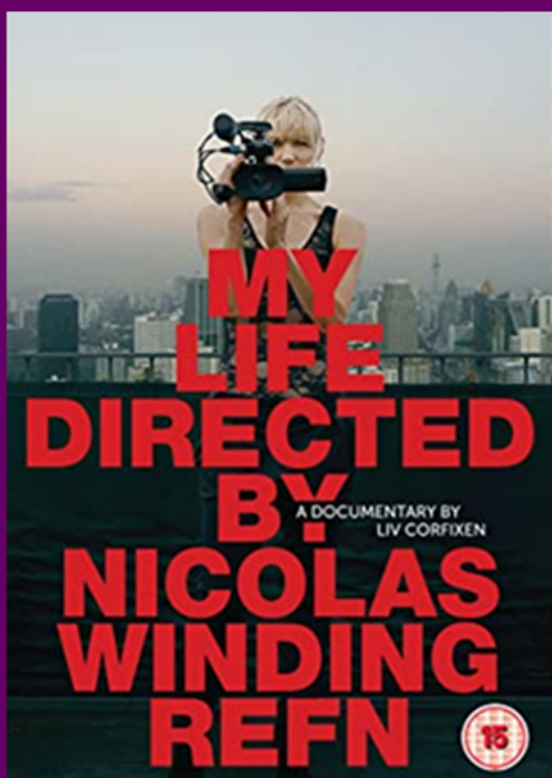
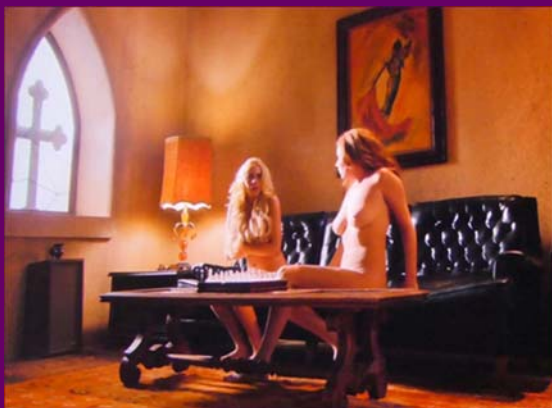
## 'Only God Forgives'

Is a 2013 crime film written and directed by **Nicolas Winding Refn** and starring Ryan Gosling, Kristin Scott Thomas and Vithaya Pansringarm. Filmed in Bangkok, Thailand, it is dedicated to Alejandro Jodorowsky, who also features in the documentary film, directed by

Refn's wife, Liv. It is ostensibly a record about the filming of 'Only God Forgives'. In it Alejandro talks of Nicolas as his 'spiritual son'.



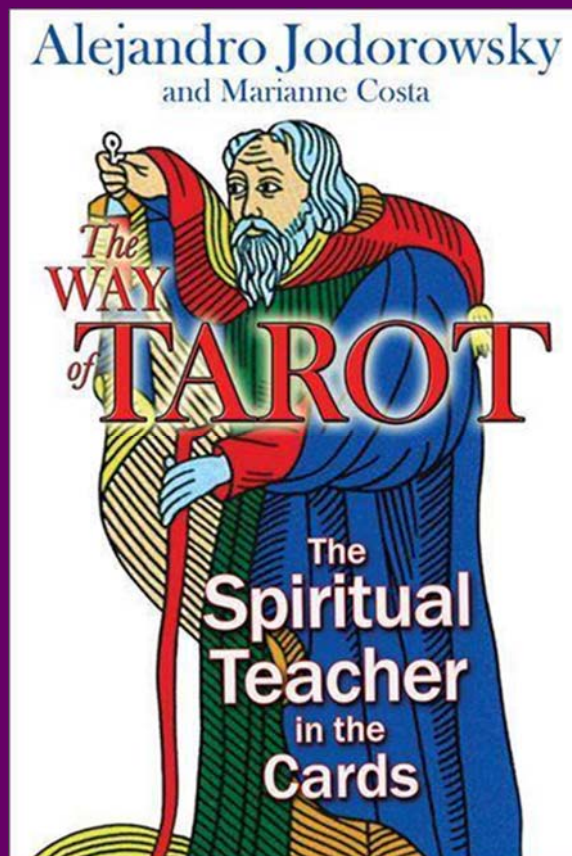




For myself, I can also see many of the themes and filmic elements of Jodorowsky in some of the work of director, **Robert Rodriguez**. His ultra-violent film *'Machete'* from 2010 focuses on the corruption of politicians (particularly the Governor, acted by a wonderfully over-the-top, Robert De Niro), police, the Church, drug barons and the retribution of a wild Mexican vigilante character played by Danny Trujillo, who is straight out of the blood and sex-filled Jodorowsky filmscapes. Foretells

Trump's America... *"The border crossed us..."*:

<https://www.youtube.com/watch?v=XXiuT5Zd8Do>



And, for the future? *'The Sons of El Topo'* (aka *'Abel Cain'*) is still a live project - but will Alejandro live long enough to complete it? Fingers crossed. Another cliff-hanger, perhaps.

This is well-worth a view, a now slightly dated French documentary-interview online with Alejandro:

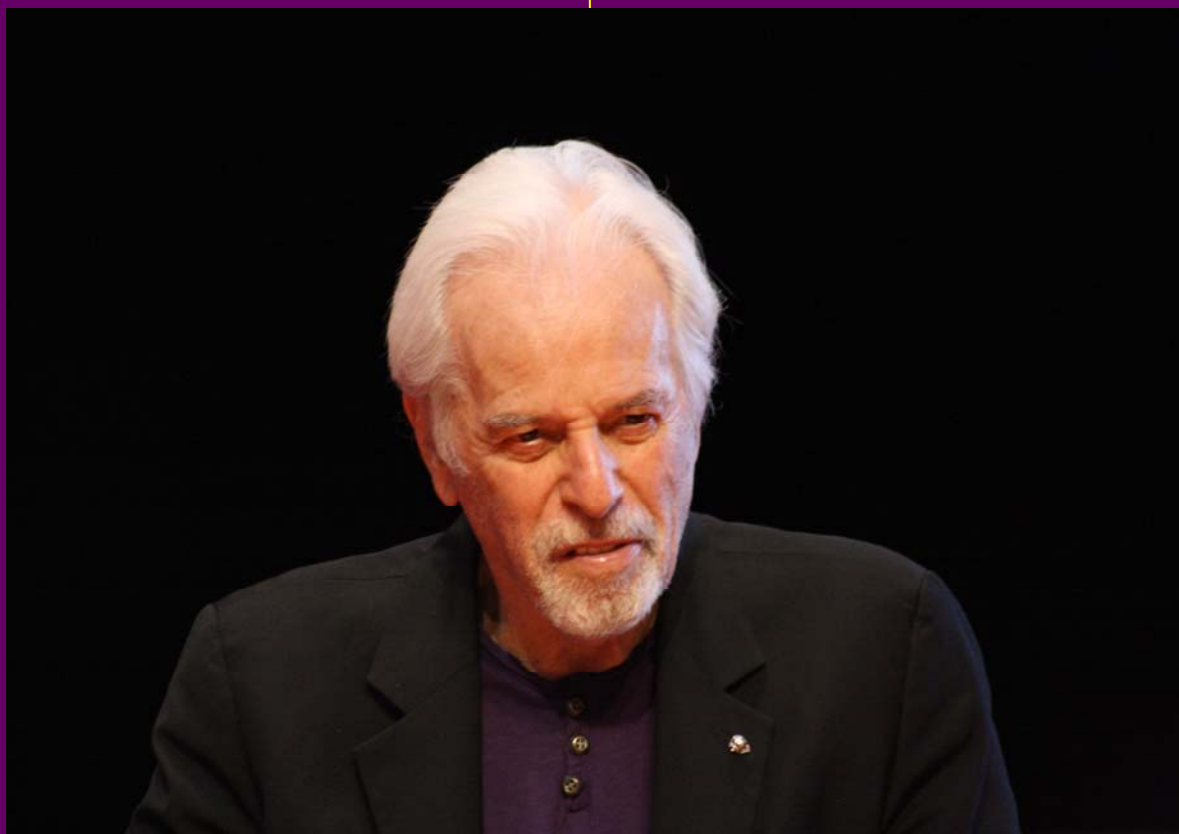
<https://www2.bfi.org.uk/news-opinion/sight-sound-magazine/interviews/alejandro-jodorowsky-pulling-rusty-brains-out-burrows>



Finally, here is Alejandro Jodorowsky on The Tarot, especially the Marseille set which he owns a copy of along with 1,500 other sets! What he calls, “*An Encyclopaedia of symbols*”:

<https://www.youtube.com/watch?v=IIZq8Nit0Vw>

His book on the use of and interpreting the Tarot has many admirers, world-wide. The ‘blurb’ for the book suggests that: *“Jodorowsky and Costa take the art of reading the Tarot to a depth never before possible. Using their work with Tarology, a new psychological approach that uses the symbolism and optical language of the Tarot to create a mirror image of the personality, they offer a powerful tool for self-realisation, creativity and healing.”*



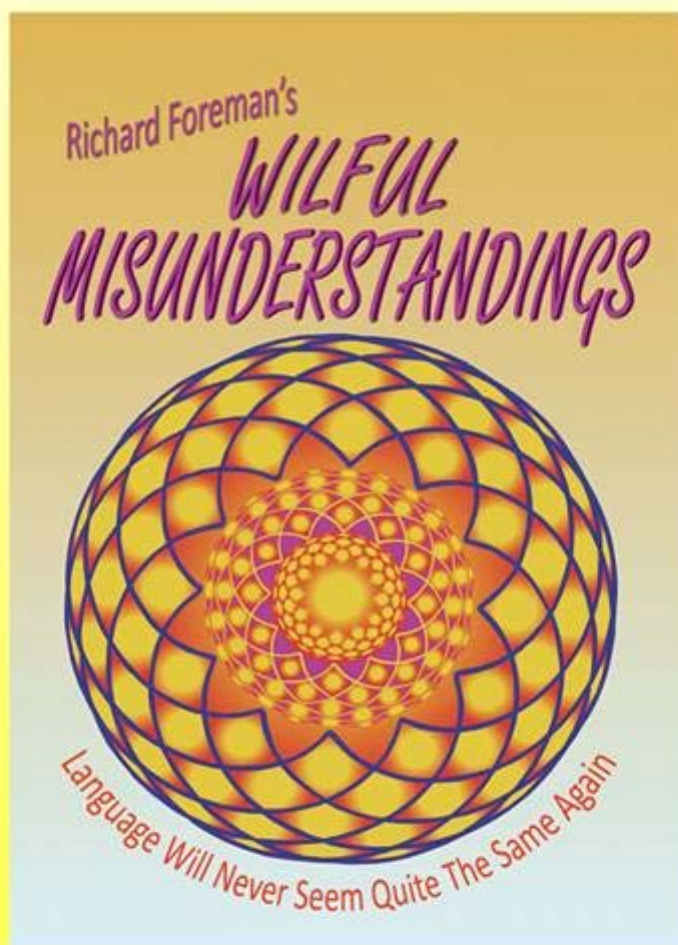


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'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

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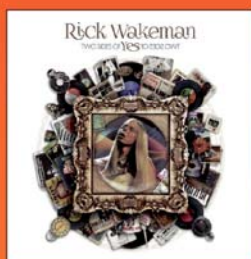
## The Burning – Motion picture soundtrack Limited edition signed and numbered box set MFGZ094CD

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- DVD – The Burning, the movie
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- Replica Japanese press pack
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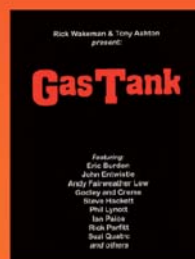
## The Stage Collection

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



## Time Machine

Guest vocalists include Ashley Holt, and Roy Wood  
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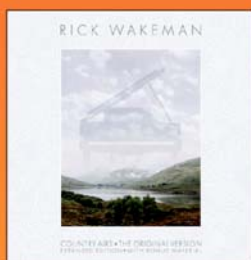
## Gas Tank

Double DVD set. Rick's classic 1982 music and chat show  
MFGZ090DVD



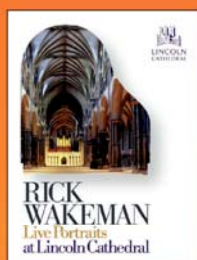
## The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey  
MFGZ098CD



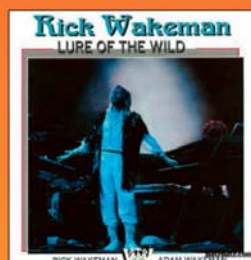
## Country Airm

The original recording, with two new tracks  
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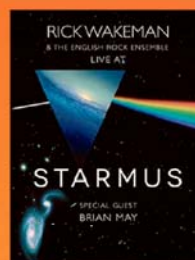
## Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!  
MFGZ029



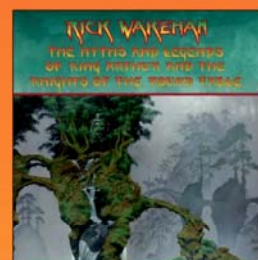
## Lure of the Wild

With Adam Wakeman. Entirely instrumental  
MFGZ003CD



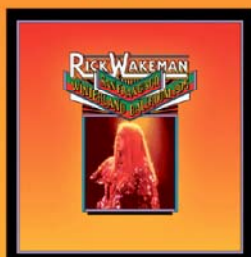
## Starmus

With Brian May and The English Rock Ensemble. DVD  
MFGZ019DVD



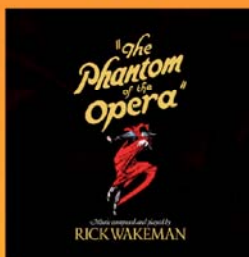
## Myths and Legends

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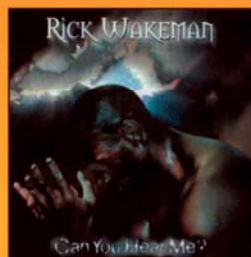
## Live at the Winterland Theatre 1975

Live in San Francisco  
MFGZ015CD



## The Phantom of the Opera

Double CD + DVD  
MFGZ005CD



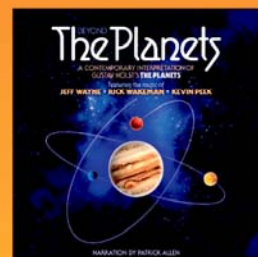
## Can You Hear Me?

Featuring The English Chamber Choir  
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# KEV'S WORLD



**PETRI LINDSTRÖM PROJECT**  
**HAIL TO SABBATH**  
**MELODIC REVOLUTION RECORDS**

Petri Lindström is the founder, bassist and creative force behind Progeland, whose debut release 'Gate to Fulfilled Fantasies' was released in 2014 to critical acclaim. He was also a member of Corvus Stone, and American prog metal band Voice of The Enslaved. This project has been put together as a way for Petri to work on music that may not be fitting for his other bands, and for his debut release he said that he "wanted to pay tribute to what

I consider to be one of the world's greatest rock bands. I have been influenced by the music of Black Sabbath since I first heard them at a very young age, so it was with this in mind, that I would record my first solo album as a tribute to Black Sabbath. However this is not an album of Black Sabbath cover songs, it is simply a tribute to a band that created a sound that inspired me as a musician."

While this is a fairly interesting release, where Petri allows himself to provide, bass, guitar and keyboards and brings in guests (most notably singer Blake Carpenter, who he works with in other bands), it is never really anything more than that. There are a great deal of bands out there who have been influenced by Sabbath and have then taken the music into different areas, but this almost feels like "doom lite". While Sabbath are an obvious starting point it is almost as if Petri really didn't know where he wanted to go with it and the result is an album which is pleasant enough without ever being essential. There are times when it is just far too melodic for what he is trying to do, and the layered guitars just don't contain the menace and power one would expect from someone providing a tribute to a metallic monster. The bass is also significant in the way that it just isn't heavy or powerful enough – although Iommi will always be viewed by many as being the musical mastermind behind the band, if it wasn't for

## KEV ROWLAND

Geezer's driving bass they would never have had half the impact. The result is an album that is fairly pleasant and fairly enjoyable, but far from essential.



**RACHEL CASWELL**  
**WE'RE ALL IN THE DANCE**  
**TURTLE RIDGE RECORDS**

As soon as this album starts, with a delicate and moving rendition of Sting's "Fragile" (from his 1987 album '...Nothing Like The Sun'), one knows that this is going to be something quiet special indeed. Rachel is a classic jazz singer, with a voice that is velvet and powerful, as happy providing scat as she is just rolling around the lyrics. Guitarist Dave Stryker has provided all the arrangements and also produced the album, and he has kept her voice very much to the fore and often takes a back seat himself so that Rachel is accompanied by drum, bass and piano. Rachel's sister, violinist Sara Caswell, also adds her talent to proceedings but only on three songs.

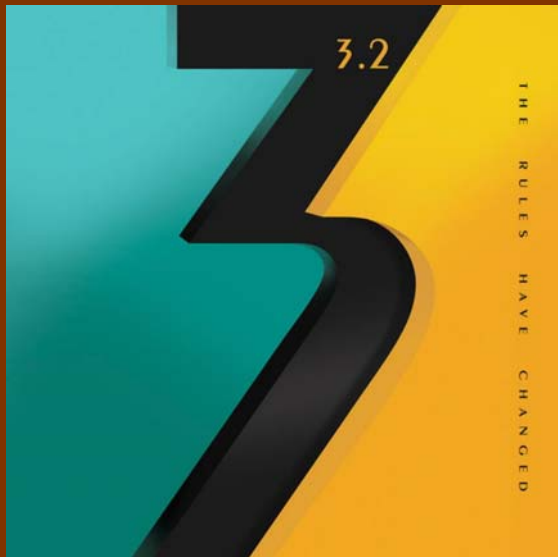
Recorded in just one day in May, this really has the feeling of a jazz singer in total control at all times, bringing in a warmth and dexterity with her voice that is a total delight throughout. Jazz singing rarely gets any better than this, and one can imagine her in a New York club holding the audience in the palm of her hand. The title song, originally by Feist, is taken away from the original and moved into something that is a soft jazz classic. This is a truly wonderful album, one which shows off Rachel's voice and talents, and is a delight from start to end.



**REBECCA ANGEL**  
**WHAT WE HAD**  
**TIMELESS GROOVES RECORDS**

This the debut release from 22 year-old singer Rebecca Angel, who here collaborates with Grammy-winning Jason Miles, who has produced recordings of celebrity artists including Miles Davis, Grover Washington Jr., Luther Vandross, etc. Here he produced and arranged the six songs (two of which are then repeated as remixes), as well as providing keyboards and bringing together quite a large entourage of musicians for the recordings. Although Angel has a good voice, there are times when she does appear to be struggling, and there is the feeling that in many ways this is an over-produced album. With keyboards more in the background, and with far less going on, then this wouldn't sound quite so busy and allow Rebecca more freedom to shine. With multi-layered vocals, the spontaneity has been taken away from this and the incredibly dated keyboard sounds makes one think of Seventies jazz played in clubs where people were concentrating on their beer and not their music. Not an album to which I will soon be returning as the soul has been sucked out of it.





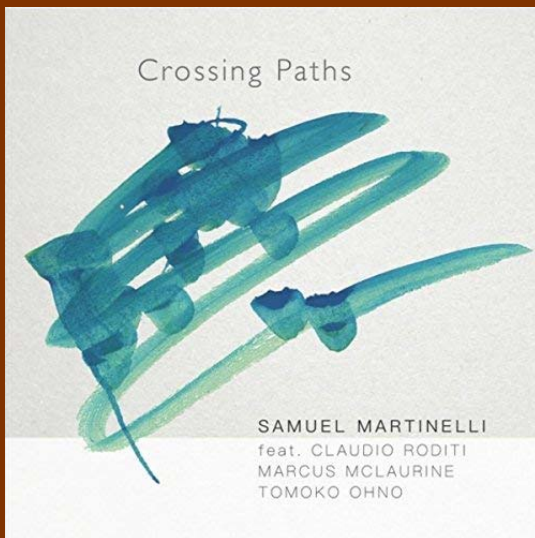
### 3.2 THE RULES HAVE CHANGED FRONTIERS MUSIC

Some thirty years ago, Keith Emerson, Carl Palmer and Robert Berry formed the band 3, and released the album 'To The Power of Three'. I always felt that it was a sadly maligned album, and far superior to what many ELP fans said about it, and there was certainly quite a lot of criticism. It was the only release by the band, with ELP reforming, and Robert moved onto other things. Fast forward to 2016, and a record label approached Keith as they wanted to release a live album of a performance recorded in 1988. Keith agreed and then forgot about it until one day the CD arrived in the mail, and one evening he listened to it while drinking a glass of wine. I asked Robert what happened, "He listened to the whole thing and immediately called me. His voice sounded so excited. He said "Robert, we were really a good band. No really, a good band." I couldn't believe me ears. I had always thought that but never thought he'd give it another chance, and there it was. The open door to my 28-year dream. After we spoke about how much fun we had had and how the spark on stage with the jamming was just the best time ever I broke the question. I said that a record company had been bugging me for years to do a follow up album but I knew he wasn't interested. I said "What about now Keith? Any chance you'd consider working with me to do one more really great album?" He gave it a mild "yes" and that was enough for me. I called the record company and asked if they were still interested, they were. I called Keith back, we discussed the ideal parameters

for such an album and the record company agreed to every detail. Keith was amazed at their deal, the advance involved, and the interest being so high. He was ready to start, so we did."

Only one song was used that was written during the original period, with the rest of the material being put together as Keith and Robert swapped ideas, and collaborated together while they were on the phone to each other. They also approached Carl to see if he wanted to be involved, but he was committed to his own band, so they decided that they would approach Simon Phillips once they had all the basic parts of the songs recorded properly. Sadly that wasn't to be, as Keith passed away before it got that far. This left Robert with the songs, the ideas, structures and sounds, and he felt the only thing to do was to record everything himself. Those who have followed his career will know that Robert is a multi-instrumentalist, but I have always thought of him far more as a guitarist and singer, but his parents were not only performers but also owned a piano store, and he had many years of piano lessons so also really knows his way around a keyboard (and was also drumming from a young age as well!).

The result is an album that is very much the sequel to the original, the album that is a follow-up to 'The Power of Three' in so many ways. It's not quite as bombastic, but it is hard to realise that the keyboards are from Robert and not Keith, as he has captured his style in so many ways, and there are certain sounds employed that one immediately recognises as having played their part on the original. Just 8 songs, 46 minutes long, there is no way that he sounds like the solo effort of a musician in 2018, but as if this is a band recording from the late Eighties full of power, passion, melody and dynamics. I defy anyone to listen to the change in style 3:20 into "Our Bond" and say that Robert hasn't captured what the original band and Keith was all about. As a tribute, this album is incredible. As a collection of music, this is simply superb. Absolutely essential, I can play this album all day and never tire of it. Wonderful.



**SAMUEL MARTINELLI**  
**CROSSING PATHS**  
**INDEPENDENT**

Samuel is a Brazilian-born drummer currently based in New York, and here he is taking the Latin styles of his homeland and mixing and melding them with jazz in a way that is both inventive and inviting. There is a lightness and deftness of touch in his playing, and while he keeps everything moving from the back, he rarely takes the lead himself and concentrates more on drums than adding additional layers of percussive complexity. Six of the eight songs are originals, and by having a simple quartet of Claudio Roditi (trumpet, flugelhorn), Marcus McLaurine (bass) and Tomoko Ohno (piano). The musicians all have considerable history behind them, with Claudio best-known for working with Dizzy Gillespie, and they bounce ideas off each other, dropping in and out of taking leads, and letting each other have plenty of room to breathe. It just isn't possible to listen to this without a smile, and gently nodding the head as this is what jazz is all about, great musicians just playing and having fun.

For a debut album, this is an incredibly enjoyable release: we are going to be hearing a great deal more from Samuel Martinelli, which is definitely a name to keep an eye on.



**SOFT MACHINE**  
**HIDDEN DETAILS**  
**MOONJUNE RECORDS**

There can be few British bands that can say that they have had as much impact on music as the mighty Softs, and here a mere 37 years after their last studio album they are back with a new one. Originally formed in 1966, with their debut album in 1968, they have continued to be at the cutting edge of fusion and have had some incredible musicians pass through their ranks. The band officially disbanded in 1978, then reformed briefly in 1981 and then 1984 before returning as Soft Ware in 1999, which in turn became Soft Works, before morphing into Soft Machine Legacy in 2004, and then at the end of 2015 they decided to drop the word "Legacy". But given that guitarist John Etheridge, bassist Roy Babbington and drummer John Marshall were all in the same line-up(s) in the Seventies, they have a more than valid claim to the name. The only member of the band who wasn't involved back then is Theo Travis, who provides sax, flute and Fender Rhodes. But, he joined Soft Machine Legacy as long ago as 2006, when he replaced Elton Dean after he had passed away.





Anyone who admits to enjoying Canterbury progressive rock or fusion will have multiple Soft Machine albums in their collection, and this one fits right in. John Etheridge is an incredible guitarist, and it takes someone very special indeed to step into the shoes of Allan Holdsworth, not once but twice. He is lyrical, dramatic, restrained yet over the top, simple yet complex, allowing the music to take him where it will. Every musician is an absolute master of his craft, and they push the envelope in so many ways. Jazz, prog, fusion, call it whatever you like but this is intricately crafted music that is both awe inspiring yet inviting, eclectic yet so very easy to get inside of, and the more time spent with it the greater the rewards. Some of these guys are nearly 80 years old now, yet show no sign at all of slowing down. This is an essential purchase.



**SL THEORY**  
**PROGRESSIVELY DARK**  
**MELODIC REVOLUTION RECORDS**

The three studio albums by SL Theory are all the work of one man, multi-instrumentalist Sotiris Lagonikas. But on this release he has restricted himself to just one instrument, drums, and is part of six-man band, to which he has added an additional four singers on top of lead singer Mike Karasoulis, and a string orchestra. Recorded live on March 3<sup>rd</sup> 2017, the band can be seen to be surrounding the ten-piece string section (conducted by Yiannis Antonopoulos), and with 21 people on the stage it must have been quite some spectacle.

The vast majority of the material is taken from

the three albums, but there were also a few new pieces written which were performed that night. The strings are playing live what was layered keyboards before, adding an additional lightness and quality. Karasoulis has an emotional voice, and here he is able to work either completely solo, duetting, or to pitch himself in as part of the harmonies. There is a real confidence and sense of aplomb and achievement with this release, with the band and strings working fully together as one. Obviously this is not the first time this has been tried, but here it really works as the style of progressive rock/metal definitely fits in well. When the band want to crunch then they go for it, but when they want to be acoustic and gentle then the string overlay is quite sublime.

Heavy, symphonic, majestic, bombastic, this may be a dark album in many ways, but there are plenty of contrasts and delights over this two disc, 20 song, 104 minute long set. 'Progressively Dark: A Concert For Group & String Orchestra' is a great introduction to the music of Sotiris Lagonikas, and it will be fascinating to see what comes next. Well worth investigating for all progheads into the heavier side.



**SEND REQUEST**  
**PERSPECTIVES**  
**SHARPTONE RECORDS**

I've played this album a few times now, and although I have tried really hard to get one name out of my head and expand upon it, I have failed. So, if you like Blink 182 then you'll

really enjoy this one. Yes, there are bits and pieces that sound more like the mighty Bowling For Soup (one of the best live bands I have ever seen, twice!), others which could possibly said to be influenced by Green Day, but, to be honest, here is a band that has taken the playbook developed by Tom DeLonge, Mark Hoppus and Travis Barker and delivered with so much passion on 'Enema of the State' (that album is 20 years old next year, can you believe it?), and run with the pop-punk style.

Like much music of this style, it is throwaway punk with little in the way of depth, but no-one can doubt that there are plenty of hooks and even though I tried hard not to like this I did find myself singing along with some of the really annoyingly catchy choruses. Somewhere this is being played on a radio station, I just know it. Not the sort of thing I would listen to out of choice, but there is no doubt they know their target market and have hit a bullseye.



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 certificate.

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](http://www.rickwakemansmusicemporium.com)



# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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





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





# 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!!!"

## I AM A ROBOT

I AM PROGRAMMED TO OBEY

I obey simple commands

My parts are replaceable

Someone designed me

My functions are limited

My intelligence is quantifiable

My apps are few but handy

I am easily replaced

They are making more like me every day

Seven billion to be exact

@ this rate, my model will be obsolete

And soon i will be extinct'

Replaced by a brighter shinier HUMAN 2.0

!



# 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...

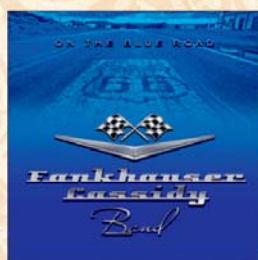
*The Best of Merrell Fankhauser* contains a 16-page booklet with rare photos and sleeve notes by Merrell, tracing his career from the early 60's to the present. Includes tracks by **Merrell and the Exiles, Fapardokly, HMS Bounty** and **MU**, plus solo material. DOUBLE CD SET GONZO HST074



## Area 51 Suite

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

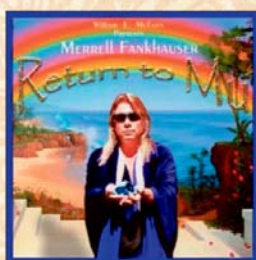
HST101CD + DVD



## On the Blue Road

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

HST126 DOUBLE CD



## The Return to Mu

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

HST054CD



## Signals from Malibu

Astounding vocals, classic songs and a night to remember

HST300CD



## Calling from a Star

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

BOOK CAT NO. 9781908728388

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MUSIC MEDIA

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Weekly magazine: [www.gonzowebly.com](http://www.gonzowebly.com)





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 set it up as I found video a bit hard. I just hope people like and support it. And if anyone wants to be part of it or come along for the ride they are welcome".

PS shows can be downloaded

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



And so, dear friends, here we are at the end of another year. It was the best of times, it was the worst of times. No, who am I kidding? It's been the worst of times, and it certainly wasn't the year which we immanentised the eschaton.

I'm not going to pretend that I enjoyed 2020. Indeed, I doubt if any of you would believe me if I did, but the emotional support that I have had from so many of you dear people out in the wider Gonzo universe has been absolutely overwhelming, and I cannot thank you all enough for your kindness. I truly am appreciative from the bottom of my heart.

I would like to be able to say that we here at Gonzo Mansions are all agog, looking forward to the new year and all the exciting things therein, but that would be a lie, and I've always done my best not to lie to you in these pages. We are all facing unprecedentedly peculiar times, and I think that anybody who is actually expecting things to go back to where they were a year or so ago is fooling themselves. We are in times of rapid change, and I very much doubt whether anything is going to be the same again.

The events surrounding the US Presidential election illustrate that perfectly. Who would ever have thought that one would see an American President behaving in such an undignified manner as the present incumbent is? And the fact that, even when looking forward to Joe Biden's inauguration in January, one is not sure whether President Trump will have buggered off by then or not, is just another illustration of the peculiar times in which we are living.



But, in the words of an ex-girlfriend of mine from twenty years back, "we shall jump off that bridge when we come to it". And I very much hope that we shall go through these undoubted trials and tribulations together. Art is, after all, a huge window upon the universe, and in this magazine as well as in my writing elsewhere on the subject, I have always set myself up to be the confessions of the window cleaner.

Happy Christmas, New Year, Hanukkah, Sol Invictus, or whatever other midwinter festival is observed by your tribe, and may 2021 be less of a shitstorm for us all.

Love and peace,

Jon



# THE BEST LAID PLANS



# Twice the Music... For a Great Price!



**Gonzo are offering limited edition twin CD sets from our vaults. Each includes two full CDs at a bargain price, so why not treat yourself to a musical treat (or two) today?**

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From the Vaults Vol 1+2

The Classic Albums

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Jazz Master's Vol 1-4

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Jazz Master's Vol 1

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**Arthur Brown**

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**Man**

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**Sun Ra**

**Albert Lee**

**The Selecter**

**Art Pepper**

**Atomic Rooster**

**Billy Cobham**

**Hookfoot**

**Al Atkins**

**The Beach Boys**

**Pete Seeger**

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

**GONZO**  
MULTIMEDIA



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