

GONZO



#423/4

BETCHA BY GOLLY WOW

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GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear friends,

Welcome to the first issue of this peculiar little magazine for 2021. 2020 was such a horrible year for everybody (particularly for me and my family) that I am happy to join in the (largely) superstitious cries of joy that the year is now behind us. But, we all know it doesn't work like that at all.

Years, like everything else by which we measure our lives and the world around us, are largely a completely artificial construct, with only the fact that our increasingly beleaguered planet has made a complete circuit of the sun not being something that we've made up ourselves.

And whilst I am actually prepared to accept the broad brushstrokes of astrology, in that – especially in the years before food was available from all quarters of the world anytime you wished, and our diet was basically seasonal – there will be some broad facets of personality traits in common between people born at the same time of year. But that is about as far as my belief in astrology goes. And so, whilst I would love to believe all the people who tell me that 2021 is rising under a new set of stars or something like that, personally I think that that is superstitious bollocks, and that in 2021 we shall face the same problems as we did in 2020. The only thing which I hope will



GULLIBLE'S TRAVELS

I would love to believe all the people who tell me that 2021 is rising under a new set of stars or something like that, personally I think that that is superstitious bollocks

have changed will be our approach to solving said problems.

I am dictating this, I have to admit, during the fag end of 2020, and so I don't know whether the general populace of the United Kingdom stayed at home on New Year's Eve or not. I sincerely hope that they did, because - to my mind at least, knowing what I do about epidemiology - I would hazard a very informed guess that

the biggest cause of our current second spike of COVID-19 was partly the irresponsible behaviour of the people who gathered on beaches, had mass illegal raves, and - if I can say this without being accused of racism - took part in mass public demonstrations, both for and against Black Lives Matter. However, here I would like to say that although I was involved in all sorts of other things at the



time and didn't pay much attention, it did seem to me like the Black Lives Matter protestors behaved much better, and observed both social distancing and mask wearing far more diligently than their opponents. But still, everybody should have stayed at home and not congregated in public. And the second obvious cause was the fact that universities were open for business in the autumn.

One of my brood of unofficial nephews (who shall remain nameless for obvious reasons) was appalled to find that, when he was due to go to back to university this autumn, all sorts of social events which would certainly have encouraged the breaking of social distancing rules had been organised by the powers that be. But, as Lazarus Long once said, one should never underestimate the power of human stupidity.

One of the things that I find particularly disturbing about this second spike of coronavirus cases, and the ensuing Lockdowns and Tier Systems is the way that the mood of the country has changed.

Back during the first lockdown, everyone appeared to be feeling positive. People were talking enthusiastically about a 'New Normal' and sharing photographs which appeared to show how, in the absence of Homo sapiens, Mother Nature was making great inroads into redressing the balance of pollution and degradation that our own unpleasant species had caused.

"Wow!" everybody said in bright-eyed glee. "Maybe we are going to reach a golden age of mankind after all." And the more wide-eyed and innocent of the eco brigade were talking about how, in this new golden age, mankind and Mother Nature would live in harmony, like

something out of a New Seekers record.

But, of course, it didn't work out like that.

I'm doing this from memory, because my team and I are still in the process of making my library fit for use again after having been an old lady's bedroom for six years plus, but in 'The Book of Merlin', a sort of epilogue to 'The Once and Future King', which had actually been written as part of the first draft of the first volume, way before Disney had got a hold of it, there is a beautifully written dialogue between the elderly King Arthur and the timeless wizard Merlin. Basically, Merlin is saying that to call our species Homo sapiens is fairly ludicrous, as so much of the time we don't act in an intelligent manner. He suggested Homo ferox (ferocious man) or Homo stupidus (stupid man) as being far more appropriate. And, looking around at the mood of so much of the country, it is hard not to agree with him. Because the mood of optimism and good vibes from back in the spring has been replaced by anger and bitterness, often along racial or tribal lines, and the well-meaning bonhomie of 'clap for the NHS' has been replaced with all sorts of weird and dark stuff on Twitter, one particularly inexplicable vein of which seems to be claiming that there are parallels between our National Health Service and Nazi Germany. This is, of course, bollocks, but – nevertheless – it is disturbing that people are thinking this way, and it should be noted that these arguments exist if only so we can get a better holistic view of what is happening.

I don't know whether, by the time you people out there in Readerland get around to reading this, the terms of Boris Johnson's finally negotiated exit from the European Union will have been made





**"THE
WORLD IS
UNDER
COVID19
ATTACK"
Black Ink
Sketch by
Wissam
Shekhani**

public. Personally, I suspect there will be very little difference between the terms of this agreement and those which Theresa May negotiated several years ago. It is just that dear old Boris, with his silly hair and 'hail fellow, well met' attitude, is better at delivering bad news than Theresa May, who was, I suspect, pushed into the leadership position largely because she was so unlikeable that the country wouldn't feel sorry for her when it all went tits up.

Indeed, although I suspect that by the time you all are reading this, our transition period out of the EU will be finally over, just in the way that I will make an informed guess that President Trump will have finally fucked off from the White House, I would not be altogether surprised if one or both of these important historical events singularly failed to happen.

So, there you have it. We, both nationally and globally, are facing an uncertain future. And, just like most journalists in my position, I have filled up my first editorial of the year by talking about this uncertain future. But, unlike most journalists in my position, I am being honest about the fact that I truly haven't got a fucking clue what's going to happen, and whilst we are undoubtedly living in very interesting times, they are very scary ones as well.

But, I sincerely hope that you and I will be there to see them together.

Hare bol, and happy new year,

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)
Douglas Harr,
(Features writer, columnist)
Bart Lancia,
(My favourite roving reporter)
Thom the World Poet,
(Bard in residence)
Graham Inglis,
(Columnist, *Hawkwind* nut)
C.J.Stone,
(Columnist, commentator
and all round good egg)
John Brodie-Good
(in memoriam)
Jeremy Smith
(Staff Writer)
Richard Foreman
(Staff Writer)
Mr Biffo
(Columnist)
Kev Rowland
(Columnist)

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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LED ZEPPELIN E.L.O.
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JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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



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THE ^{gonzo} NEWSROOM

LAZARUS RISES

<https://www.music-news.com/news/UK/137241/David-Bowie-s-Lazarus-to-stream-on-his-birthday>

A filmed production of David Bowie's musical Lazarus is to be streamed on what would have been the late icon's 74th birthday.

The stage show was written by the late singer and Irish playwright Enda Walsh the year before Bowie's death in early 2016. Lazarus is inspired by the novel *The Man Who Fell to Earth*, which was adapted for the screen in 1976 with Bowie as the star, and features songs he wrote and composed.



Dexter actor Michael C. Hall starred as the show's lead Thomas Jerome Newton, who Bowie portrayed in the '70s film, in both the New York and London run of the show. A film of the London production is what will be streamed.

Tickets are now available for the

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.



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

"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

livestream, which takes place between 8 and 10 January at different times depending on timezone.

Lazarus was first performed at the end of 2015 and was one of the last works Bowie completed before his death on 10 January 2016.

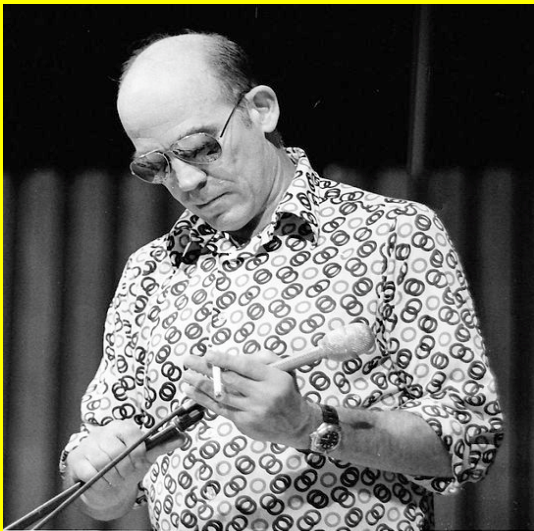
LONG MAY THEY RUN
<https://www.music-news.com/news/UK/137286/Neil-Young-sells-50-per-cent-of-his-music-catalogue-for-an-estimated-150-million>

Neil Young has sold 50 per cent of his music catalogue said to be worth an estimated \$150 million (£110 million).

The 75-year-old music legend is the latest artist to sign a lucrative deal with Hipgnosis Songs Fund, following their recent acquisition of 100 per cent of former Fleetwood Mac musician Lindsey Buckingham's entire music collection and producer Jimmy Iovine's producer royalties.

Half of Neil's music collection amounts to 1,180 songs.





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...

"History is hard to know, because of all the hired bullshit, but even without being sure of "history" it seems entirely reasonable to think that every now and then the energy of a whole generation comes to a head in a long fine flash, for reasons that nobody really understands at the time—and which never explain, in retrospect, what actually happened."

Hunter S. Thompson

The firm's founder, Merck Mercuriadis, said: "This is a deal that changes Hipgnosis forever.

"I bought my first Neil Young album aged seven. 'Harvest' was my companion and I know every note, every word, every pause and silence intimately.

"Neil Young, or at least his music, has been my friend and constant ever since."



ROD THE MOD

<https://www.music-news.com/news/UK/137185/Rod-Stewart-cheated-hotels-out-of-phone-bills>

Rod Stewart conned his way out of massive hotel phone bills by convincing staff they must have made a mistake.

The football-mad rocker used to call home and listen to big Scotland games on TV when he was on the road, racking up hotel charges that he would then dispute.

In an appearance in a new documentary about Scottish soccer star Denis Law, Stewart recalled one phone bill he was handed as he checked out of a U.S. hotel in late 1973.

"To get to the 1974 World Cup in

The Gospel According to **BART**

The worst thing about what is euphemistically known as the festive season is that all your timings go out of kilter. However, some bits of news which were planned originally as festive things still stand up in January such as this piece from my favourite wedding reporter.

A band with the wonderful name of I Am The Manic Whale released a new free Christmas download album on their bandcamp. The Christmas Selection Box features covers of Chris Squire and Alan White's 1981 seasonal favourite Run With The Fox as well as Queen's epic Ogre Battle from 1974's Queen II, Joni Mitchell's The Dawntreader and more.

"As part of the funding process for releasing Things Unseen, we offered to record cover versions of songs chosen by fans," explains bassist and vocalist Michael Whitman. "These songs are collected together here for everyone to enjoy, alongside some live recordings of songs from Things Unseen and some new original material.

<https://www.loudersound.com/news/i-am-the-manic-whale-cover-chris-squire-and-alan-white-queen-and-more-on-free-xmas-download>

Germany, we had to beat Czechoslovakia," he recalled.

"This was another game I didn't see, because I was working with the Faces, but I remember it like it was yesterday... I used to phone up, and my dad would put the phone by the television and I would listen for the whole game," he went on, adding: "Then they would send me a bill for hundreds of quid (pounds)."

"I would say, 'What person in his right mind would be on a phone call for 90-odd minutes?' and they would say, 'Oh, yes, I suppose it is a mistake, Mr. Stewart', and I would get a bill for 10 quid," the 75-year-old recollected.

NEVER WALKING ALONE

<https://www.music-news.com/news/UK/137228/Sir-Paul-McCartney-pays-tribute-to-old-friend-Gerry-Marsden-following-death>

Sir Paul McCartney has paid tribute to his old friend Gerry Marsden following his pal's death.

The Gerry and the Pacemakers frontman passed away at the age of 78 after suffering a heart infection and the Beatles legend has promised to always think of the 'You'll Never Walk Alone' singer "with a smile".

Paul wrote on Twitter: "Gerry was a mate from our early days in Liverpool. He and his group were our biggest rivals on the local scene. His unforgettable performances of You'll Never Walk Alone and Ferry Cross the Mersey remain in many people's hearts as reminders of a joyful time in British music.

"My sympathies go to his wife Pauline and family. See ya, Gerry. I'll always remember you with a smile."

The 78-year-old musician also shared a photo of the Beatles with Gerry and the Pacemakers and the late Roy Orbison from 1963.



EYEWITNESS

And so, just when one least expects it, something potentially extraordinary happens.

If you read Alan Moore's remarkable 'From Hell', which is an erudite if ever-so-slightly speculative retelling of the Jack the Ripper mythos and so immeasurably better than the horrible Hollywood movie, the events in Whitechapel back in 1887 kick-started the horrors of the 20th

century by influencing the conception of the baby who was to grow into adult Hitler. John Higgs, who is an author and philosopher for whom I have an immense amount of time, suggested in his book on the KLF that Bill Drummond and Jimmy Cauty may have kick-started the 21st century, and the financial instability therein, when they carried out a piece of ritual magick in a deserted boathouse on



the Scottish isle of Jura. This is where, in 1994, they burnt a million pounds of their own money as a burnt offering to Lady Eris, or something like that. Whether you believe in the efficaciousness of such things or not, it is irrefutable that one should see this pair of Situationist art pranksters as magicians just as much as one does them as musicians. Bill Drummond's writing, in particular, is full of exercises in geomancy or earth magick as far back as his managerial shenanigans with Echo and the Bunnymen, back in the day. And leopards do not change their spots, neither does the Aethiop change the colour of his skin, although it is probably politically unsafe to say so in these dubious days.

And now, a third of a century after Bill and Jimmy first worked together as the Justified Ancients of Mu Mu, exactly to the day, they are back. And by fuck, do we need them now more than ever!

This much is sure, but now it gets a little complicated.

Thirty years ago, the duo were the most successful singles selling artists in Britain, and then – for a whole slew of reasons, none of which are really important at this point – they committed professional suicide, withdrawing from the music business and deleting their entire catalogue. Now, 26 or 27 years later (I can't remember exactly which, and it doesn't matter, or does it?) they announced their return to the music marketplace, on New Year's Day. In typically eccentric manner, not by issuing a press release but by flyposting a communique in the form of a poster stuck to the wall of a tunnel on the Kingsland Road in London. Which is, I

believe, where Bill Drummond happens to live, but even if I am wrong about that, this unprepossessing thoroughfare on the outskirts of London plays an important part in the mythos surrounding the Justified Ancients of Mu Mu and their latter-day activity.

A lot of people are reading a lot of things into this announcement. And before we all get carried away, I would like to say that - from where I am standing – the only thing which is certain is that the KLF have released a slightly incohesive compilation album called 'Solid State Logik 1', containing all their hit singles and with no other attempt at any sort of conceptual integrity.

Their communique appears to suggest that there will be a whole string of other reissues, which will include some unreleased material. What I don't think they have said is that they are going to be back as a working unit producing new music. But then again, they haven't not said that either, and with Britain, America and Europe facing unprecedented social, political and immunological problems, this is, I think (and I suspect that an awful lot of people will agree with me) the time for some crazy-passionate art magick.

Various places in Britain, the United States, and other parts of Europe, have seen strange obelisks appearing, and huge trolls made of varnished wood have appeared across Denmark. Whether these have anything to do with the reappearance of the Justified Ancients of Mu Mu, or whether this is just part of the anarcho street art narrative popularised by people like Banksy, I don't know, but even if all these things are unrelated, they have one major thing in common

SAMPLECITY THRU TRANCENTRAL

SAMPLECITY THRU TRANCENTRAL is a period story told by KLF

SAMPLECITY THRU TRANCENTRAL is told over five nonconsecutive chapters

SAMPLECITY THRU TRANCENTRAL is told using the medium of streaming

SAMPLECITY THRU TRANCENTRAL features The KLF

SAMPLECITY THRU TRANCENTRAL features The JAMs

SAMPLECITY THRU TRANCENTRAL features The Justified Ancients of Mu Mu

SAMPLECITY THRU TRANCENTRAL features The Timelords

The five chapters are

- KICK-OUT D'JAMs
- PURE TRANCE SERIES
- COME DOWN DAWN
- MOODY BOYS SELECTED
- SOLID STATE LOGIK (Parts 1 & 2)

There will also be OUT TAKES



Chapter Five: SOLID STATE LOGIK (Part 1) will be streamed on the 1st of January 2021

KLF exist.

KLF have appropriated the work done between the
1st of January 1987 and 31st of December 1991 by
The Justified Ancients of Mu Mu,
The Timelords
The KLF

This appropriation was in order to tell a story in five chapters
using the medium of streaming.

The name of the story is SAMPLECITY THRU TRANCENTRAL.

The five chapters are:

1. Kick Out The JAMs,
2. Pure Trance Series,
3. Come Down Dawn,
4. Moody Boys Selection
5. Solid State Logik (Parts 1 &2).

If you need to know more about the work done by The Justified
Ancients of Mu Mu, The Timelords or The KLF, you can find
truths, rumours and half-truths scattered across the internet.

From these truths, rumours and half-truths, you can form your
own opinions.

The actual facts were washed down a storm drain in Brixton
some time in the late 20th century.

Further information can be found on a poster, fly posted under a
railway bridge on the Kingsland Road in London on the 31st of
December 2020.

2021 CALENDAR



100% UNOFFICIAL

SOLID STATE LOGIK



1



KLF COMMUNICATIONS 7" HIT SINGLES 1988-1991

with the activities of Bill and Jimmy; an attempt to improve our lot by making the world a more magical place. Or a concerted effort to rupture the walls of our collective reality tunnels in order to improve the mental health of an increasingly beleaguered population.

But what do I know?

But I can tell you one thing: just the prospect of the armies of Eris riding into battle on our behalf. Makes the prospect of 2021 seem a little less horrific than if it were purely a rerun of 2020.

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

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

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

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

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

Covid Connections: Frank's Covid- times in Amsterdam and Hamburg

*An interesting personal
account from Alan
Dearling's international-
activist friend*

I've known Frank for about seven or eight years, and worked alongside him as part of the international Free Cultural Spaces Symposium (FCS) group which was established in the Netherlands. Frank and myself have met at a number of squats, free spaces and demos across Amsterdam, at Uzupis Free Republic in Lithuania's Vilnius, and at Christiania in Copenhagen, Denmark. He's a lifetime green-activist. An impish presence. Naughty but nice, if you know what I mean!

In meetings and on the street at 'happenings', Frank always gives 101%. His own 'free space' is at Doel near Antwerp close to the Belgian border,



build lunatics, peculiar poets, pundits, actors, singers, musicians, indigenous peoples

Come and bunch up with old provos, all ages hippies, organic peasants, independent inventors, artists, realistic dreamers

and foolosophers... Attend your 'Homo Ludens' with playmates from around the world

Christiania Cultural Association
presents
the 5th *Futurological Symposium*
of **FREE CULTURAL SPACES**

* Individuals and Collectives *



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www.webofhubs.org

www.christiania.org

which has been a contested space for many years. It's currently a ghost-town, but an amazing space for street artists. Frank continues his fight to make it a free space that can offer opportunities for creative people to live, work and offer alternatives. And, as an example for others. Here's what Frank has been getting up to during the Covid pandemic.

Frank tells us:

Over here I'm doing quite fine - after working as a janitor through a temp-agency last school-year I've found a part-time job at a high school in Amsterdam for three days a week. It's a nice building, half of it is antique, the other half of the building is just two years old. At least I can stay there for the rest of the year, so bills are paid and enough spare time remains. But spare time is getting more

and more boring, with no cultural activities whatsoever...

My biggest achievement this year however, was cultural-historical in essence: the Municipality of Amsterdam finally acted on its intention to put street-name signs on the remaining 'gangen', so-called dead-end alleyways - small corridors that used to lead to backhouses and workplaces.

Over the last 15 years I came up with the idea to commemorate those gangens with name-signs, and recently I was asked to pick over 100 of those 'gangen'.

Here are a few examples of the translated list of some of the gangens from the centre of Amsterdam, and a few pictures as well.



The pictures from gangen are respectively: Drie Roemersgang (Rozenstraat 222), Pakkersgang (Geldersekade 34) and Klapmutssteeg (Nieuwendijk 62-70), in case they need to be located.







<i>Head-street</i>	<i>Location</i>		<i>Dutch</i>	<i>German</i>	<i>English</i>
<i>Amstel</i>	<i>tussen</i>	20-22	<i>Coffer de Moorsgang</i>	<i>Koffer des Totesgang</i>	<i>Case of Deaths' gang</i>
<i>Amstel</i>	<i>voorheen</i>	38-48	<i>Schuitenvoerderssteeg</i>	<i>Lastkahnführergasse</i>	<i>Barge-operators' alley</i>
<i>Amstel</i>	<i>voorheen</i>	156-170	<i>Wapen van Delfsteeg</i>	<i>Wappen von Delftsgasse</i>	<i>Coat of Arms of Delft-alley</i>
<i>Binnen Bantammerstraat</i>	<i>tussen</i>	10-12	<i>Kollegat</i>	<i>Colleloch</i>	<i>Witch hole</i>
<i>Binnen Brouwersstraat</i>	<i>tussen</i>	29	<i>Smidsgang</i>	<i>Scmiedsgang</i>	<i>Blacksmiths' gang</i>
<i>Binnen Brouwersstraat</i>	<i>nummer</i>	32-36	<i>Mandenmakersgang</i>	<i>Korbherstellersgang</i>	<i>Basketmakers' gang</i>
<i>Binnen Visserstraat</i>	<i>nummer</i>	16-18	<i>Kuipersgang</i>	<i>Böttchersgang</i>	<i>Coopers' gang</i>
<i>Binnen Visserstraat</i>	<i>voorheen</i>	22-24	<i>Kattengang</i>	<i>Katzengang</i>	<i>Cats'gang</i>
<i>Binnen Visserstraat</i>	<i>tussen</i>	23-25	<i>Gruttersgang</i>	<i>Lebensmittelhändler</i>	<i>Grocers' gang</i>
<i>Bloedstraat</i>	<i>tussen</i>	6-8	<i>Grauwmonnikenklooster</i>	<i>Graue Mönche Kloster</i>	<i>Graymonk monastery</i>





Only FCS-activity for me was, by the way, a visit to the Hamburger Gängeviertel in September, where I met Claudia while she was co-organizing their 11th Birthday-festival Pandemia. This legalized squat is a fantastic achievement: a real mini-society in the middle of the vibrant city of Hamburg. And impressive that they were able to put up a permitted festival in the midst of Covid-restrictions. 'Though it was weird to get confronted with the rules around mouth-masks standing in a free space...

I'm sure sometime in the 2020s we'll meet there for a Futurological Free Cultural Spaces Symposium, they seem more than capable to host and organize.

Anyway: a merry transition into 2021. We will keep up the good work!

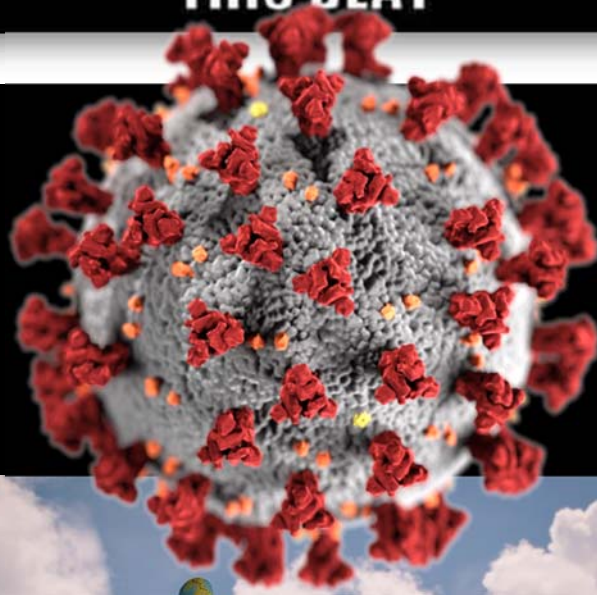
*Best regards,
Frank*



UK 2035



**A FEW MORE MONTHS AND WE'VE GOT
THIS BEAT**



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

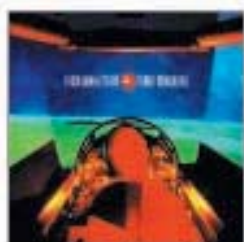
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

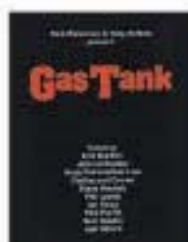
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

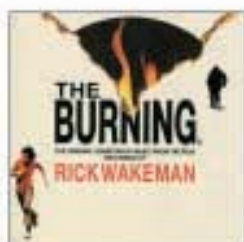
WZ41-40



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

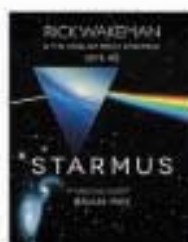
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

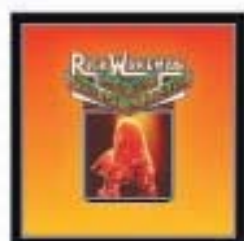
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG205CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

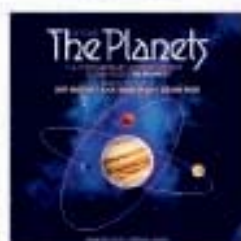
W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



WAKEMAN'S MUSIC EMPORIUM

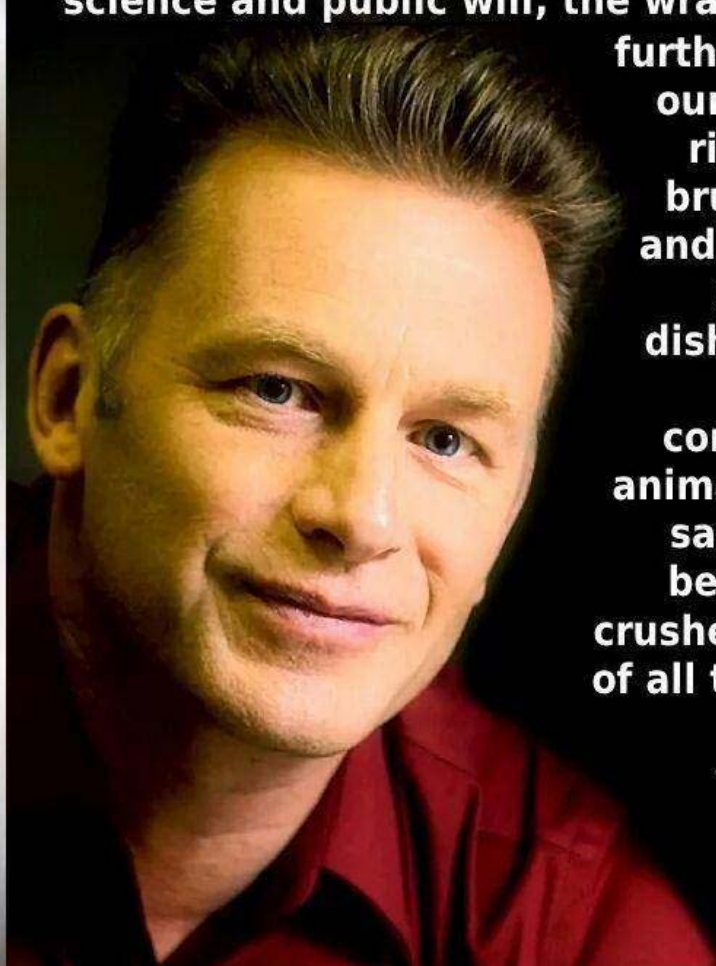


Available from rickwakemansmusicemporium.com
and all other good music retailers



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

-Chris Packham



 stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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

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

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

NORWICH & W...
The above vessels are
commanded by experienced
Freight from Norwich
Bale Goods for this
line over the N. York
Freight directed to
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the
Western, and Providence
NEW YORK
Leave Worcester for
except Sunday, on the
Boston at 6 P. M.
Leave Allyn's Point
except Monday) at 10
F. A. S.
Leave Worcester at 6
Fares 175-100, with
the care.
Norwich, July 22.

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

Worcester, Southbridge, and Sturbridge
Steam Propeller Freight Line.
NEW STORE!
Warden Block, No. 44 Front St.,
WORCESTER.
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
now prepared to furnish the citizens with every article
at the lowest prices.
AMONG ARRANGEMENT COMMENCING MAY 1.
THROUGH PASSENGER TRAINS.
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
The last on the arrival of the New Haven Train.
8 1/2 A. M. train will take up on one east of Framingham
passengers will leave Millbury at 8 1/2 A. M. and 2 P. M.
passengers will leave Millbury at 7 A. M. and 4 P. M.
4 P. M. train will not stop at Way Stations to take
up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 6 1/2 P. M.
7 1/2 A. M. train will stop only to take up passengers at
Way Stations for Springfield or beyond, or to take up
passengers for Worcester at Way Stations west of Framingham.
10 A. M. train will take up one east of Framingham.
4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sunday.
8 A. M. train is the New York Steamboat Train, to
New York, to run as heretofore, without stops, except at
Springfield.

SEEDS. Together with a general assortment of Warden
Ware, Barrels, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also
at the General Stage Office, No. 1 Merchants Row.
It is very necessary that all Express Business should be
accompanied with written orders and signed personally,
that it may be done with correctness.
July 7. SWIFT TYLER HARRINGTON.

WHOLESALE
Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
2000 do. Northern CORN;
200 Bushels OATS;
500 do RYE;
100 do BEANS;
3000 lbs. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS GRAMM,
Worcester, Feb 11. 417 13 Washington Square.

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

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

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Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 6 1/2 P. M.
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to take up Western Railroad passengers at Brighton on
Sunday.
8 A. M. train is the New York Steamboat Train, to
New York, to run as heretofore, without stops, except at
Springfield.



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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





I'M ON BOARD!

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



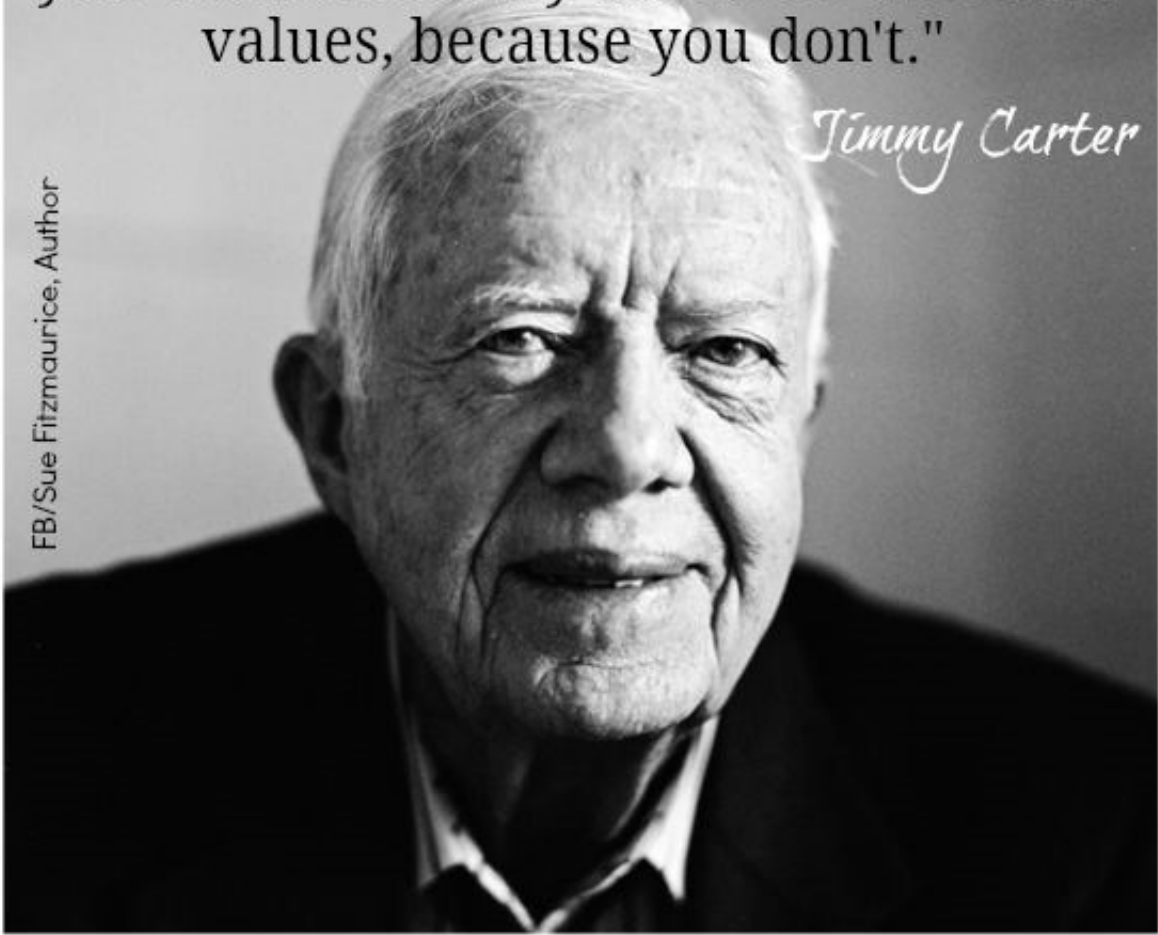
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH. 21 SIRIUS | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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



Sex?



No...

Prog



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





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/23-08-2020-show-372-thru-a-five/>

Medicine Head: Take Two Steps
Medicine Head: Indian Queen
Victoria Bourne and John Hinks (United Isolation Ensemble): Unborn Sheik
Gwenifer Raymond: The Three Deaths of the Red Spectre
Keith West: Riding for a Fall
Ozo: Anambra
Summit Up: All Right in the End
Harrison: Simply This
Medicine Head: White Dove
Floodlights: Walk Away
The Great Kat: Beethoven on Speed
Land of Talk: Footnotes
Native Harrow: Shake
Gilroy Mere: Adlestrop
Gong: Tri-Cycle Gliss
Sonic Boom: On a Summer's Day
Carlos Niño & Miguel Atwood Ferguson: Part III
Neil Young: Florida
Raymond Scott: Twilight in Turkey
Blind Willie Johnson: Dark was the Night Cold was the Ground
The Kingsmen: Louie Louie
Medicine Head: Slip and Slide
Medicine Head: The Season and the Sign
Rupie Edwards: Free up de Ganga
Rupie Edwards: That Wonderful Sound Part 2
David Crosby: I'd Swear There was Somebody Here

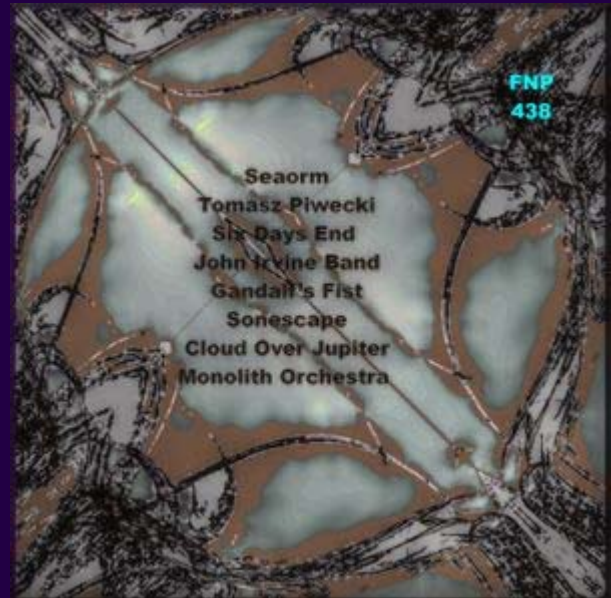
Listen
Here



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-438-12-4-2020/>



Seaorm
<https://www.facebook.com/angel.ontalva>
Tomasz Piwecki
<https://www.facebook.com/TomaszPiweckiMusic/>
Six Days End
<https://www.facebook.com/sixdaysendofficial/>
John Irvine Band
<https://thejohnirvineband.com/>
Gandalf's Fist
<https://www.facebook.com/gandalfsfist/>
Sonescape
<https://www.facebook.com/sonescape/>
Cloud Over Jupiter
<https://www.facebook.com/CloudOverJupiter/>
Monolith Orchestra
<https://www.facebook.com/bill.hamer.39>

Listen
Here

Friday Night Progressive



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

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

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

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

**Listen
Here**

THE REAL MUSIC CLUB



The Real Music Club has been a Brighton musical institution for over 15 years, founded by 'Judge' Trev Thoms, Tim Rundall and Stuart McKay as 'Real Festival Music' the idea was to bring the diverse styles of the anarchistic free music festivals indoors and to make sure the performers got paid. The club has always been run by a committee who decided on the acts that would be asked to play at the monthly shows and that meant that the music was as diverse as its members. I had been going to the club for a few years when Trev died and the loss of one of its founders was a bit of a setback. It did not put any shows on for a couple of months and, when I innocently said, 'You can't let it die down now' I got asked to join the committee. One of the first things I suggested was that we ran a Radio Show and we were offered a weekly slot on Brighton and Hove Community Radio – a station that Judge Trev had helped set up.

I have been doing the weekly shows for nine years now and the main ideas behind them are to promote

the live Real Music Club events by playing tracks for the participating artists and to find and play new and less mainstream music. I have had many guests on the show over those nine years and I usually ask them to bring in tracks that influenced them or that they particularly like and I talk to them about new releases and how they have got started in music.

It has normally gone out live from the BHCR studio but, during the Covid crisis, I have been recording the show at home. I still, however, do it as a live show. When I do the without guests I use tracks I have found or been sent and one of the other problems of the lockdown has been that I cannot browse the shelves of Resident Records in Brighton for new music. I often take a punt on something sometimes you hit lucky and find a new 'Wow!' This is a habit I got into back in the early 70s when I lived in Barking. Just down the hill from the station was a second hand record shop which had shelves of LPs marked 'Not For Resale'. Obviously a reviewer lived in the area and was selling off the stuff they were sent. It was this way I found 'Rupert Hine', an artist I have liked all through his career and, in many ways, that find set the theme for how I seek out music for the show.

There are eight years of archive recordings you can browse (we lost the first couple of years when the archive got wiped):

<http://therealmusicclub.com/radio-archive/>

With an index here:

<http://therealmusicclub.com/radio-show-index/>

Do have a listen.

**Listen
Here**

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!

12/21/2020

Christmas Special

Season 2, Ep. 5

It's our Christmas Special, in which we take a look at Marillion's long association with Christmas, and present a very special quiz - in which you can play along with Paul, as he crashes and burns spectacularly! Merry Christmas, everyone!

<https://shows.acast.com/between-you-and-me/episodes/christmas-special>

**Listen
Here**



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

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

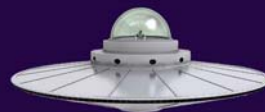
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Top Ten UFO Frauds, Redux

In one of the most requested rewind shows, the gang discusses the worst frauds in UFO history. Military expert Ross Sharp on the Mystery of Hitler's Best Friend. Switch reports on non-alien humanoids seen at some UFO landing sites. Juan-Juan takes a walk down memory lane. Also, Bob the Ghost interrupts the show on-air. Special guest: Lois Lane.



Listen
Here

<https://www.youtube.com/watch?v=UJ00-j0un6E>



Paulo César dos Santos
(1952 – 2020)

Dos Santos, better known as Paulinho, was a Brazilian singer and percussionist, member of the group Roupas Nova. He died at the age of 68, from multiple organ failure after a cardiopulmonary arrest aggravated by COVID-19.

Griffiths became interested in music at a young age and learned to play the banjo. At the age of 14, he was living in Trenchtown and looking for work, starting with masonry. While in Kingston, he met David Webber and Leonard Dillon, who was lead singer of The Ethiopians. He then formed a group with the two singers along with Leebert Robinson and Errol Grandison, which became The Gladiators. After the 2004 album *Father & Sons*, which he recorded with his son Al, he retired.

Albert Griffiths died on 15 December 2020 at the age of 74.



Sam Jayne
(1974-2020)

Love as Laughter is an American indie rock band. The band was formed in 1994 by vocalist and guitarist Sam Jayne as a solo project following the break-up of his previous band, Lync. In 2008, the band signed with Isaac Brock's label Glacial Pace and released the album *Holy*. At the time, the band featured Jayne, Ivan Berko on bass, Zeke Howard on drums, Andy Macleod on guitar and Robbie Lee on keyboards. Jayne was found dead on December 15, 2020, at the age of 46



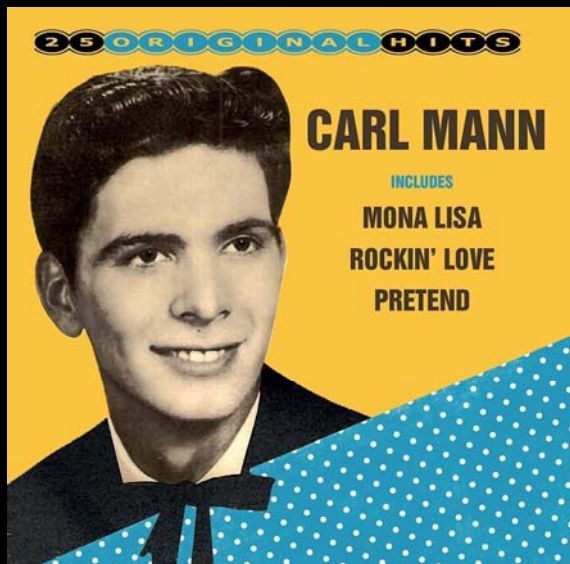
Albert Griffiths
(1946 – 2020)

Griffiths was a Jamaican reggae singer.

THOSE WE HAVE LOST

COLLATED BY THE GIN REAPER

Carl Mann
(1942 – 2020)



Mann was an American rockabilly singer and pianist. In 1957, he released his first single on Jaxon Records, "Gonna Rock and Roll Tonight" b/w "Rockin' Love". Several further singles on Jaxon followed, after which Carl Perkins' drummer, W.S. Holland, became Mann's manager, signing him to Sun Records. Sun owner Sam Phillips signed Mann to a three-year contract, and soon after Sun released Mann's rockabilly version of Nat King Cole's "Mona Lisa". Mann and Conway Twitty both released single versions of the tune at the same time, and both charted; it was sixteen-year-old Mann's first hit, peaking at No. 24 on the US R&B Singles chart and No. 25 on the Billboard Hot 100 in 1959.

Mann's follow-up singles were less successful; he covered several pop standards, but the only charting hit was

1959's "Pretend", which peaked at No. 57. Mann came out of music retirement in 2005, performing on the local Huntingdon Hayride radio show in his hometown. He continued to perform overseas and in the states, and record. A CD called Rockabilly Highway, featuring Mann, and Sun Records label mates W. S. Holland and Rayburn Anthony, was released in 2008. He was inducted into the Rockabilly Hall of Fame in Jackson, Tennessee, in 2006. In May 2011, a book on his life and music career called The Last Son of Sun was released. Mann continued to perform, including at Sun Record showcases in Las Vegas, "Viva Las Vegas" at Orleans Hotel in Vegas. Nashville's "Ink and Iron", and other venues. When dates allowed, his son, Richard Mann, joined him on stage to carry on the family tradition.

Mann died in Jackson, Tennessee on December 16, 2020, at age 78.

Jeff Clayton
(1954 – 2020)



Clayton was an American jazz alto saxophonist and flautist. Clayton studied oboe at California State University and

THOSE WE HAVE LOST

undertook a tour with Stevie Wonder. Following this he recorded with Gladys Knight, Kenny Rogers, Michael Jackson, Patti Labelle, and Madonna. With his brother John Clayton he founded The Clayton Brothers in 1977, and later formed the Clayton-Hamilton Jazz Orchestra with Jeff Hamilton.

He worked with Frank Sinatra, Sammy Davis Jr., Ella Fitzgerald, Woody Herman, Lionel Hampton, Ethan Smith, and Lena Horne, and played in the Count Basie Orchestra while under the leadership of Thad Jones. From 1989 to 1991 he was a member of the Philip Morris Superband. He also toured with Gene Harris, Dianne Reeves, Joe Cocker, B.B. King, and Ray

Charles. Jeff Clayton, a jazz alto saxophonist and flautist died on Wednesday, December 16th, 2020 after suffering from kidney cancer. He was 66 years old.

Ustad Iqbal Ahmed Khan (1954 – 2020)

Khan was an Indian classical vocalist from Delhi Gharana. Khan was born in 1954 into a family with a rich musical pedigree. Ustad Chand Khan and Ustad Jahan Khan were his grandfathers from the maternal and paternal sides, respectively. He was raised under the Delhi gharana of music.



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He began his musical performances at the age of four, guided by his grandfather and teacher, Ustad Chand Khan. He kept up the family traditions as an active promoter of Amir Khusro's musical works. He also composed music for popular serials and plays.

Khan died on December 17, 2020. He was aged 66.

Clay Anderson (1959-2020)



The original line-up of Junkyard included several members who were not a part of the group by the time they began recording. Max Gottlieb was the original guitarist and songwriter, and the original drummer was Johnny Hell and skateboarder Tony Alva was also briefly in the band. After these two left the group, the lineup stabilized around lead singer David Roach, guitarist Chris Gates, bassist Clay Anthony and drummer Patrick Muzingo.

Clay Anderson died in December aged 61.

Erminio "Pepe" Salvaderi (- 2020)



Dik Dik is an Italian beat-pop-rock band, named after the antelope Dik-dik, formed in the 1960s and still active. They were most popular in the late 1960s, when they released a string of hit singles with the contribution of renowned lyric-writer Mogol and songwriter Lucio Battisti, their greatest successes being "Sognando la California" and "Senza luce", respectively covers of "California Dreamin'" by The Mamas and Papas and "A Whiter Shade of Pale" by Procol Harum. Erminio "Pepe" Salvaderi died just before Christmas.

Kay Toinette Oslin (1942 – 2020)



THOSE WE HAVE LOST

Oslin was an American country music singer and songwriter. Best known for her 1987 top-ten hit country single "80s Ladies", she also had a series of other top-ten country hits during the late 1980s and early 1990s, four of which topped the Billboard Hot Country Songs chart. In 1995, Oslin had coronary artery bypass surgery. In June 2015, she was diagnosed with Parkinson's disease. She moved into an assisted-living facility the following year. She died on December 21, 2020, a week after being diagnosed with COVID-19. She was 78 years old.



Per "Pelle" Alsing
(1950 - 2020)

Roxette was a Swedish pop rock duo, consisting of Marie Fredriksson (vocals and keyboards) and Per Gessle (vocals and guitar). Formed in 1986, the duo became an international act in the late 1980s, when they released their breakthrough second album *Look Sharp!* Their third album *Joyride*, which was released in 1991, became just as successful as its predecessor. Roxette went on to achieve nineteen UK Top 40 hits and several US Hot 100 hits, including four US number-ones with "The

Look", "Listen to Your Heart", "It Must Have Been Love", featured on the soundtrack of *Pretty Woman*, and "Joyride". Their other hits include "Dressed for Success", "Dangerous", and "Fading Like a Flower".

On 19 December 2020, Roxette's longtime drummer Per "Pelle" Alsing died at the age of 60.



John Fletcher
(1964-2020)

Whodini is an American hip hop group that was formed in 1982. The Brooklyn, New York-based trio consisted of vocalist and main lyricist Jalil Hutchins; co-vocalist John Fletcher, a.k.a. Ecstasy (who wore a Zorro-style hat as his trademark); and turntable artist DJ Drew Carter, a.k.a. Grandmaster Dee.

The group has released six studio albums. 14 singles of the group hit the charts of the American magazine *Billboard*. 4 albums of the group were certified Platinum by RIAA, due to their loud single "Friends" that hit *Billboard* Hot 100. On December 23, 2020, Fletcher died at the age of 56.

THOSE WE HAVE LOST



Leslie West
(born Leslie Weinstein)
(1945 – 2020)

West was an American rock guitarist, vocalist, and songwriter. He was best known as a founding member and co-lead vocalist of the hard rock band Mountain. West was born in New York City to Jewish parents, but grew up in Hackensack, New Jersey, and in East Meadow, New York, Forest Hills, New York, and Lawrence, New York. After his parents divorced, he changed his surname to West. His musical career began with the Vagrants, an R&B/blue-eyed soul-rock band influenced by the likes of the Rascals that was one of the few teenage garage rock acts to come out of the New York metropolitan area itself (as opposed to the Bohemian Greenwich Village scene of artists, poets, and affiliates of the Beat Generation, which produced

bands like The Fugs and The Velvet Underground). The Vagrants had two minor hits in the Eastern United States; 1966's "I Can't Make a Friend" and a cover of Otis Redding's "Respect" the following year.

Some of the Vagrants' recordings were produced by Felix Pappalardi, who was also working with Cream on their album *Disraeli Gears*. In 1969, West and Pappalardi formed the pioneering hard rock act Mountain, which was also the title of West's debut solo album. Rolling Stone identified the band as a "louder version of Cream".

After Pappalardi left Mountain to concentrate on various production projects, West and drummer Corky Laing produced two studio albums and a live release with Jack Bruce under the name West, Bruce and Laing. West, along with keyboard player Al Kooper of Blood, Sweat & Tears,

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recorded with The Who during the March 1971 Who's Next New York sessions. Tracks from the sessions included a cover of Marvin Gaye's "Baby Don't You Do It," and early versions of "Love Ain't For Keepin'" and The Who's signature track "Won't Get Fooled Again". Though the tracks were not originally included on the album (recording restarted in England a few months later without West or Kooper), they appear as bonus tracks on the 1995 and 2003 reissues of Who's Next and on the 1998 reissue of Odds & Sods.

In the mid 1980s, just as he was overcoming drug problems, West was diagnosed with diabetes and his weight fluctuated over the years as he struggled with the disease. In the early 2000s he also survived a short bout with bladder cancer. In 2011, due to complications from his diabetes, West's right leg had to be

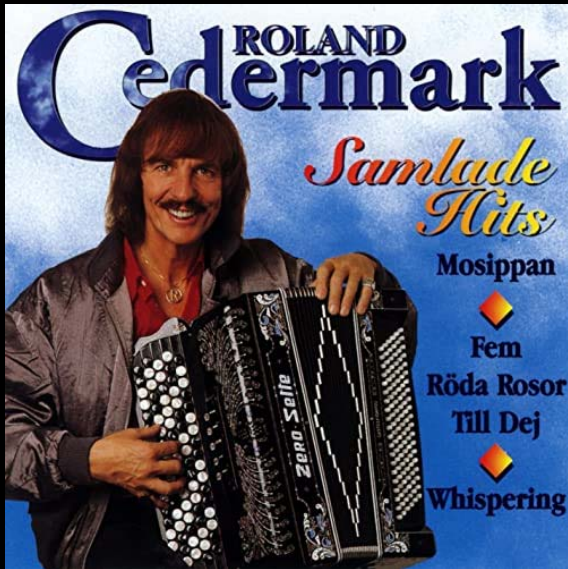
amputated. West went into cardiac arrest on Monday, December 21, 2020 and was rushed to a hospital in nearby Palm Coast where he never regained consciousness. After being contacted by Rolling Stone, West's brother Larry West confirmed that Leslie West had died.

Jean-Paul Volnay
(1952 – 2020)

Volnay was a French musician. He performed in the Sega genre of music and was the singer-songwriter for many titles, including L'Assassin, Le rhum la pa bon mèm, and Rouv' la porte.



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Roland Cedermark
(1938 – 2020)

Cedermark was a Swedish musician (accordionist). He was born in Älvros and

made his solo debut in 1976. He sold over 2 million records in Sweden. Amongst his hits were "Vandra varsamt" in 2010, "Någon behöver dej" in 1997 and "Whispering" in 1977. Cedermark died in Valsta, aged 82.

Ivry Gitlis
(Hebrew: עברי גיטליס)
(1922-2020)

Gitli was an Israeli virtuoso violinist and UNESCO Goodwill Ambassador. He performed with the world's top orchestras, including the London Philharmonic, New York Philharmonic, Berlin Philharmonic, Vienna Philharmonic, Philadelphia Orchestra, and Israel Philharmonic Orchestra. In 1968, he participated in The



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Rolling Stones Rock and Roll Circus film project, performing "Whole Lotta Yoko" with Yoko Ono and The Dirty Mac, recently released on DVD.

Since the end of the 1960s, Gitlis resided in Paris, France. He died there on 24 December 2020 at the age of 98.

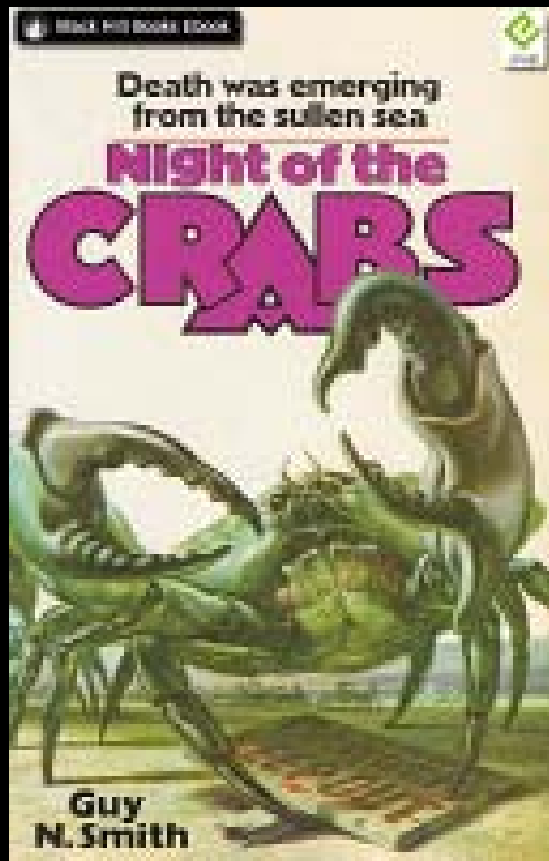


Mojmir Sepe
(1930 – 2020)

Sepe was a Slovenian composer, conductor, arranger and trumpeter. Sepe was married to Majda Sepe, a famous Slovenian singer, for whom he also wrote music. He died on Christmas Eve 2020, at the age of 90.

Guy Newman Smith
(1939 – 2020)

Smith was an English writer best known for his pulp fiction-style horror, though he wrote non-fiction, softcore pornography, and children's literature. A lifelong pipe smoker, Smith won the British pipe smoking championship in 2003. He collected pipes and smoking ephemera and also wrote a book on tobacco, *Tobacco Culture: A DIY Guide*. He was also an



active pro-smoking campaigner. Smith was married to Jean and they had four adult children, Rowan, Tara, Gavin and Angus. He died December 24, 2020 following a fall and complications related to COVID-19.

David Anthony Rice
(1951 – 2020)

Rice was an American guitarist and bluegrass musician. He was an influential acoustic guitar player in bluegrass, progressive bluegrass, newgrass and acoustic jazz. He was inducted into the

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International Bluegrass Music Hall of Fame in 2013. Rice's music spans the range of acoustic from traditional bluegrass to jazz-influenced New Acoustic music to songwriter-oriented folk. Over the course of his career, he played alongside J. D. Crowe and the New South, David Grisman (during the formation of "Dawg Music") and Jerry Garcia, led his own Tony Rice Unit, collaborated with Norman Blake, recorded with his brothers Wyatt, Ron, and Larry, and co-founded the Bluegrass Album Band. He recorded with drums, piano, soprano sax, as well as with traditional bluegrass instrumentation.

Tony Rice died at his home in Reidsville, North Carolina on December 25, 2020. He died while making his coffee, according to a statement from longtime friend and collaborator Ricky Skaggs.



Jaan Rääts
(1932 – 2020)

Jaan Rääts was an Estonian composer who worked extensively on Estonian film scores of the 1960s and 1970s. He was born in Tartu and became a member of the Estonian Composers' Union in 1957.



George Blake
(né Behar)
(1922 – 2020)

Blake was a spy with Britain's Secret Intelligence Service (MI6) and worked as a double agent for the Soviet Union. He became a communist and decided to work for the MGB while a prisoner during the Korean War. Discovered in 1961 and sentenced to 42 years in prison, he escaped from Wormwood Scrubs prison in west London in 1966 and fled to the Soviet Union. He was not one of the Cambridge Five spies, although he associated with

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Donald Maclean and Kim Philby after reaching the Soviet Union.

Blake died on 26 December 2020, aged 98, in Moscow



Victor Cuica
(1949 – 2020)

Cuica was a Venezuelan musician and actor recognized for innovation in the fusion of the Jazz with Afro-Caribbean music. He participated in Venezuelan cinema, between the 70s and 80s, with the character of Alexis in "Wanted motorized with his own motorcycle and a girl with a good appearance" along with the remembered actor, screenwriter and writer Fausto Verdial.



Julio César Rojas López
better known by his stage name Tito
Rojas
(1955 – 2020)

Rojas also known as "El Gallo Salsero", was a Puerto Rican salsa singer and songwriter. Rojas died on December 26, 2020, at the age of 65, after suffering a



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heart attack. He was buried at the Pax Christi Cemetery in Humacao, Puerto Rico.



Zouheïra Salem
(died 27 December 2020)

Salem was a Tunisian singer. She was part of the same generation of singers as Naâma, Oulaya, and Safia Chamia. Her most famous song, *Baja bled el mandara wa sabba*, was a tribute to her hometown of Béja. She died on 27 December 2020 in Tunis.



Armando Manzanero Canché
(1935 – 2020)

Canché was a Mexican Mayan musician, singer, composer, actor and music producer, widely considered the premier Mexican romantic composer of the postwar era and

one of the most successful composers of Latin America. He received a Grammy Lifetime Achievement Award in the United States in 2014. He was the president of the Mexican Society of Authors and Composers (*Sociedad de Autores y Compositores de México*). On 17 December 2020, Manzanero was hospitalized in Mexico City after being diagnosed with COVID-19. Manzanero died eleven days later from the virus, aged 85 on 28 December 2020.

Claude Bolling
(1930 – 2020)

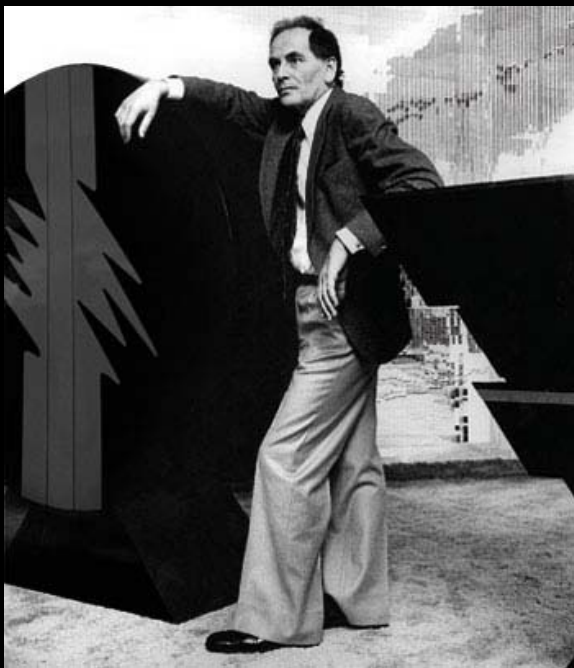


Bolling was a French jazz pianist, composer, arranger, and occasional actor. He was born in Cannes, and studied at the Nice Conservatory, and then in Paris. A child prodigy, by age 14 he was playing jazz piano professionally, with Lionel Hampton, Roy Eldridge, and Kenny Clarke. Bolling's books on jazz technique show that he did not delve far beyond bebop into much avant-garde jazz. He was a major part of the traditional jazz revival in the late 1960s, and he became friends with Oscar Peterson.

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He wrote music for over one hundred films. Bolling was also noted for a series of "crossover" collaborations with classical musicians. His Suite for Flute and Jazz Piano Trio with Jean-Pierre Rampal, a mix of Baroque elegance with modern swing, has been a top seller for many years, and was followed up by other works in the same vein. It was particularly popular in the United States, at the top of the hit parade for two years after its release and on the Billboard top 40 for 530 weeks, roughly ten years. Bolling was also notable as the composer of the Lucky Luke animated features Daisy Town (1971) and La Ballade des Dalton (1978).

Pierre Cardin
(born Pietro Costante Cardin)
(1922 – 2020)



Cardin was an Italian-born naturalised-French fashion designer. He is known for what were his avant-garde style and Space

Age designs. He preferred geometric shapes and motifs, often ignoring the female form. He advanced into unisex fashions, sometimes experimental, and not always practical. He founded his fashion house in 1950 and introduced the "bubble dress" in 1954. The Beatles, amongst others, were quick to recognise Cardin as "one step ahead of tomorrow".

Cardin died on 29 December 2020, at the American Hospital of Paris, in Neuilly-sur-Seine, at the age of 98. No cause of death was given.



Gösta Gunnar Linderholm
(1941 – 2020)

Linderholm was a Swedish singer. He was best known for the hit song "Rulla in en boll och låt den rulla" which was released in 1978. He wrote the music to the film Rasmus på luffen in 1981. Gösta Gunnar Linderholm (22 June 1941 – 29 December 2020) was a Swedish singer. He was best known for the hit song "Rulla in en boll och låt den rulla" which was released in 1978. He wrote the music to the film Rasmus på luffen in 1981.

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Phyllis Jean McGuire
(1931 – 2020)

The McGuire sisters were born to Asa and Lillie (Fultz) McGuire in Middletown, Ohio, and grew up in Miamisburg near Dayton. Their mother, Lillie, was a minister of the Miamisburg First Church of God, where, as children, they sang in church at weddings, funerals, and revivals. When they started singing in 1935, the youngest sister, Phyllis, was four years old. Eventually, they sang at occasions outside church, and by 1949 were singing at military bases and veterans' hospitals, performing a more diverse repertoire than they had in church.

The McGuire Sisters signed with Coral Records in 1952. In the same year, they appeared on Arthur Godfrey's Talent Scouts, and Godfrey hired them for his other shows, where they remained for seven



years. The November 1953 issue of *Cosmopolitan* called them "Godfrey's Merry McGuires". Phyllis McGuire, the last surviving member of the trio, died peacefully at her estate in Las Vegas, Nevada, on December 29, 2020, of natural causes; she was 89.

THOSE WE HAVE LOST

Henry Gibson "Seaman" Dan AM
(1929 – 2020)

Dan known as Seaman Dan, an Indigenous Australian, was a Torres Strait Islander singer-songwriter with a national and international reputation whose first recording was released in 2000. His album Perfect Pearl won him an ARIA award for Best World Music Album in 2004 and in 2009 won again with Sailing Home. In 2014 at the age of 85 he released A Caribbean Songbook, his tribute to the music of the West Indies. In 2016 at the age of 87 he released An Old Man of the Sea,

which was a finalist for an ARIA Award in the World Music category.

He died in Edmonton on 30 December 2020, aged 91.

Frank Kimbrough
(1956 – 2020)

Kimbrough was an American post-bop jazz pianist. He was born and raised in Roxboro, North Carolina. He did some work at Chapel Hill before moving to Washington, D. C. in 1980. His influences included Herbie Nichols, Thelonious Monk, Bill



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Evans, Vince Guaraldi, Keith Jarrett, Cecil Taylor, Paul Bley, and Andrew Hill. In 1981 he moved to New York City and released his first CD in 1988. In the 1990s he was a member of the Herbie Nichols Project becoming co-leader with Ben Allison. He had also worked with Joe Locke and was with the Palmetto label. Kimbrough played in sessions with Paul Murphy. He also played in the Maria Schneider Jazz Orchestra.

Alto Reed
(1948 – 2020)

Reed was an American saxophonist best known as a long-time member of Bob Seger and the Silver Bullet Band. His most recognizable performances include the saxophone introduction to "Turn the Page" and the saxophone solo in "Old Time Rock

The eagle-eyed amongst you will have noticed that quite a few people that have died over the past few weeks are not included in this issue's obituaries. This is not because we wish to slight their memories in any way, shape or form. It is because of the vagaries of the calendar over the festive season. It has been three weeks since the last issue, and the next issue will be next week. Therefore, the obituaries in this issue cover the time up to and including the end of 2020, and the whole shebang will be brought up to date in the next issue. Confused? Welcome to my world, kiddiewinks.



and Roll". Reed also recorded the soundtracks for two of Jeff Daniels' films, and performed with many bands and musicians, such as Foghat, Grand Funk Railroad, Little Feat, Otis Rush, Enchantment, Jamie Oldaker, George Terry, Dave Mason, Spencer Davis, Tico Torres, Dan Aykroyd, James Belushi, The Ventures, George Thorogood, Robin Gibb and in Romania with the band Holograf. Reed died of colon cancer on December 30, 2020. He was 72 years old.

Eugene Joseph Wright
(1923 – 2020)

Wright was an American jazz bassist who was a member of the Dave Brubeck Quartet. Wright's most notable work was with the Dave Brubeck Quartet, which he joined in 1958. He remained with Brubeck until 1968, as part of the classic line-up with Paul Desmond and Joe Morello, and featured in Brubeck's notable standards "Take Five" and "Blue Rondo à la Turk". He recorded more than 30 albums with the group. Brubeck himself wrote that Wright "grounded the group", allowing them "to play other tempos and do polyrhythmic things and he wouldn't budge from this grounded beat".

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



Enough plastic is thrown away each year to circle the Earth **4 times!**

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



Plastic constitutes approximately

90% of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

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visit stonehengealliance.org.uk for further details



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

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

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

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

Well done to everyone involved.

Track Listing:

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

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





**The Fall
Live in Motherwell 1996”**

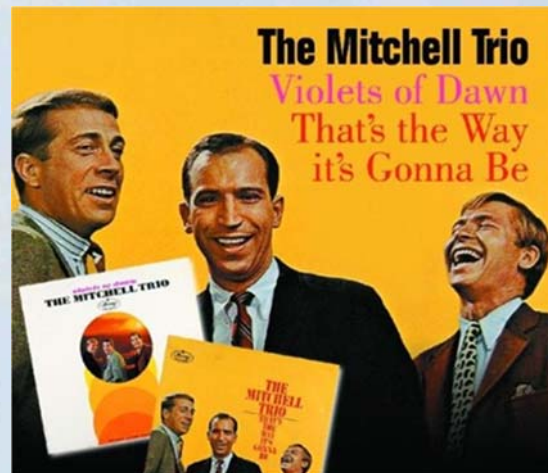
Label: Cog Sinister
 Release Date: 3rd April 2020
 Catalogue Number: COGGZ132CD
 Barcode: 5056083206025
 Format: CD Album

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

TRACK LISTING

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

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



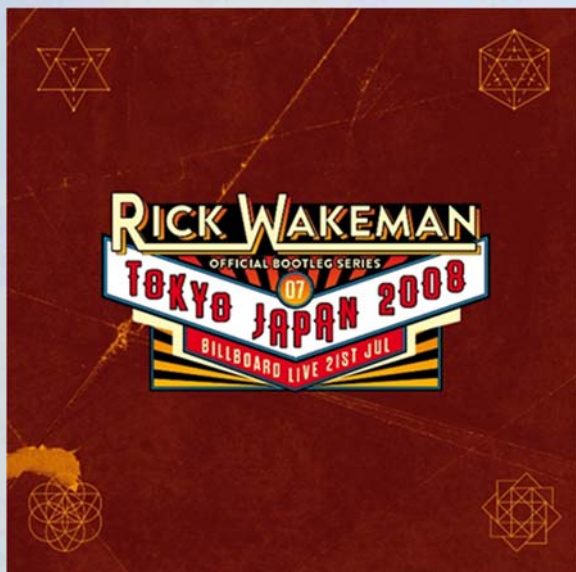
**The Mitchell Trio inc John Denver
“That’s the Way It’s Gonna Be”**

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

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

Track Listing:

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



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

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

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

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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

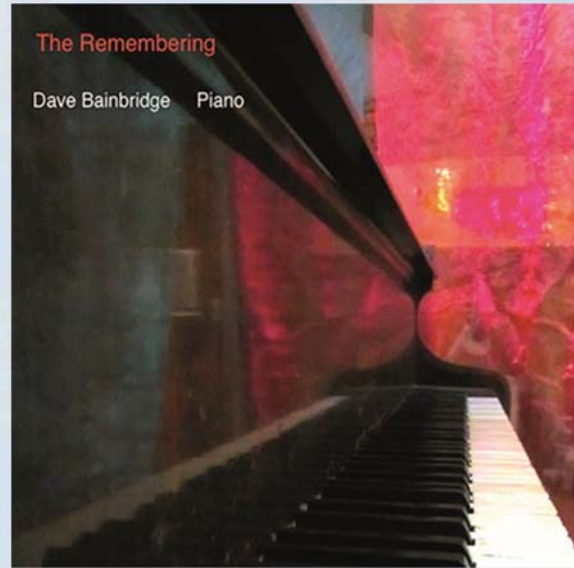
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis,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

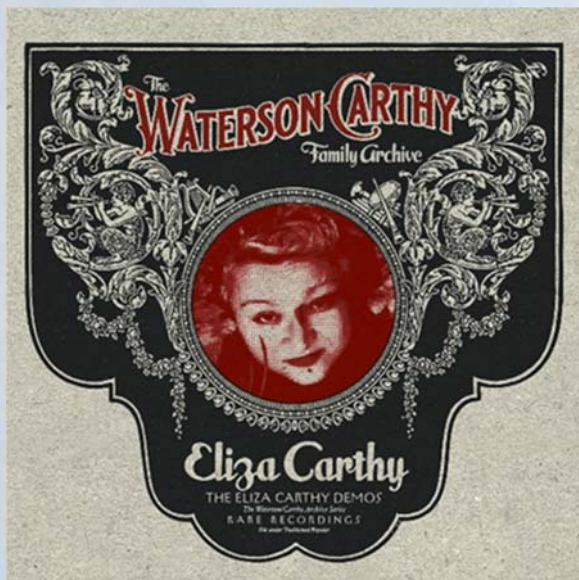
Dave Bainbridge - December 2015

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 Avenue 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 Mer-

chants 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"

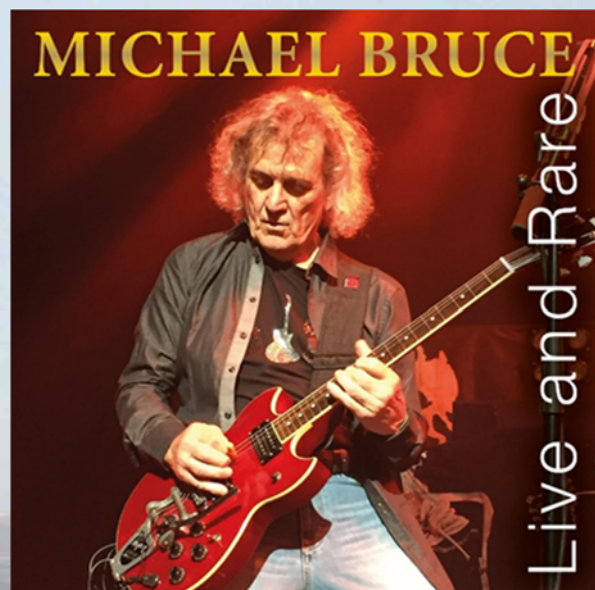
Label: Cog Sinister
Distribution: Plastichead
Release Date: 10th July 2020
Catalogue Number: COGGZ134CD
Barcode: 5056083206049
Format: CD Album

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 asso-

ciated with the late 1970s punk movement, the Fall's music underwent numerous stylistic changes, often concurrently with changes in the group's lineup. Nonetheless, their music has generally been characterised by an abrasive, repetitive guitar-driven sound, tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled yarn." They were always at their best on stage, and this collection captures them in full flow. Fantastic!

TRACK LISTING

Intro | Nate Will Not Return | Taking Off | Psykick | Cosmos | Strychnine | Cowboy George | Psykick Dancehall | I've Been Duped |



White Lightning | Greenway | Laptop Dog | Latch Key Kid

Michael Bruce
"Live and Rare"

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



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The 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

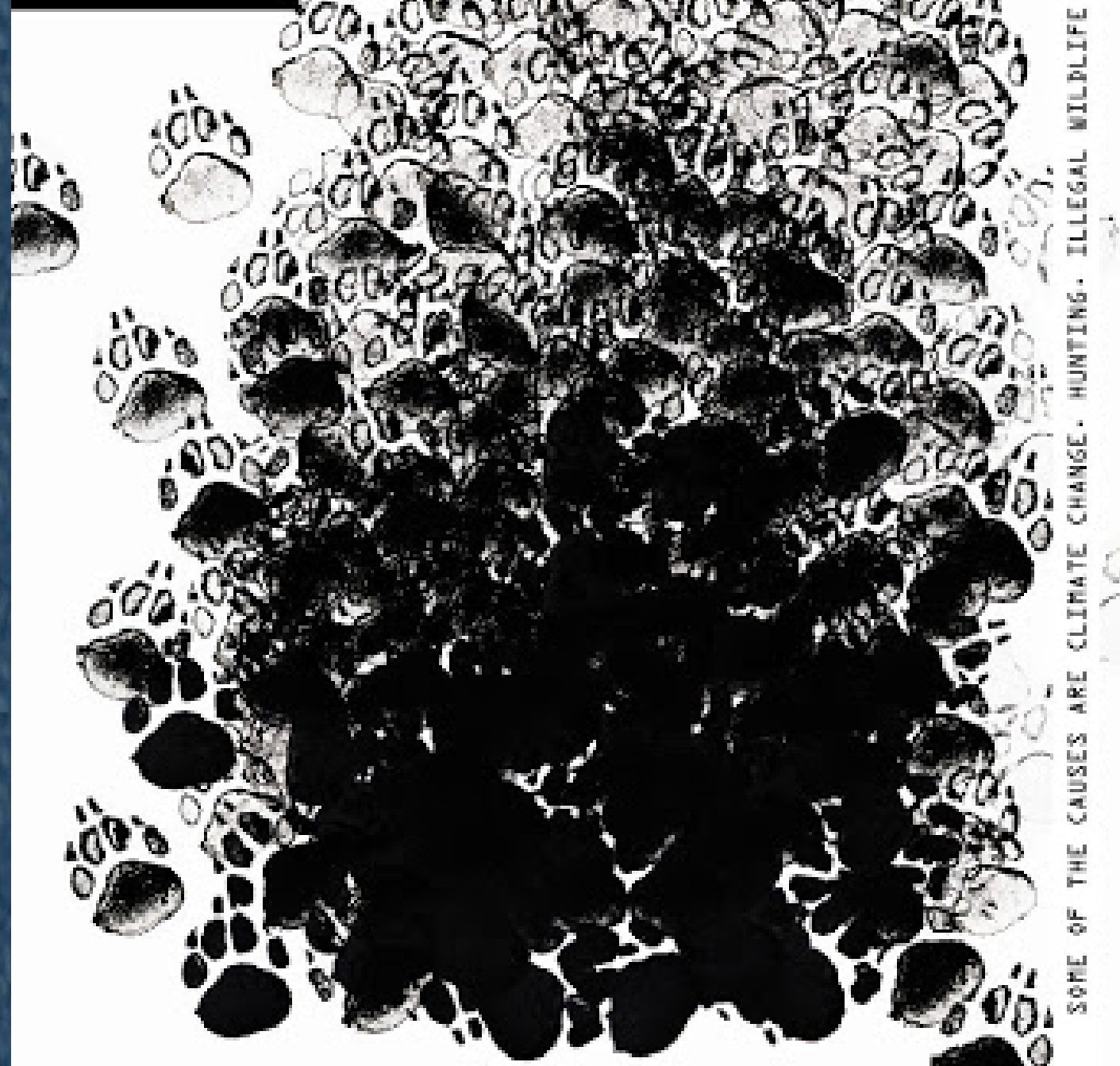


Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so I can pay our contributing writers. So, 'why not flog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

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

SAVE WILD- LIFE ANI- MALS

BEFORE THE
EARTH RUNS
OUT OF PAW
PRINTS.



SOME OF THE CAUSES ARE CLIMATE CHANGE. HUNTING. ILLEGAL WILDLIFE TRADE. LOSS OF HABITAT. POLLUTION.



STREAMS OF WHISKY

Gary Miller Interview

Part One

Many years ago, I came across a band called The Whisky Priests, who were quite unlike any other group I had ever heard. Led by Gary Miller and his twin Glenn, the band epitomized the working life of the miner, and their passion and honesty was raw and vital. I was fortunate enough to catch them at one of their rare London gigs, and we soon became friends. Over the years I have kept in touch with Gary, who sends parcels all the way to Aotearoa, and I still love his music and attention to detail. All his music is easily available on Bandcamp, and for the first time since we first met

some quarter of a century ago, here is an interview which in many ways is the definitive story of Gary, his music and his life. If you are already a fan then this is indispensable, and if not, you will be by the time you finish reading this.

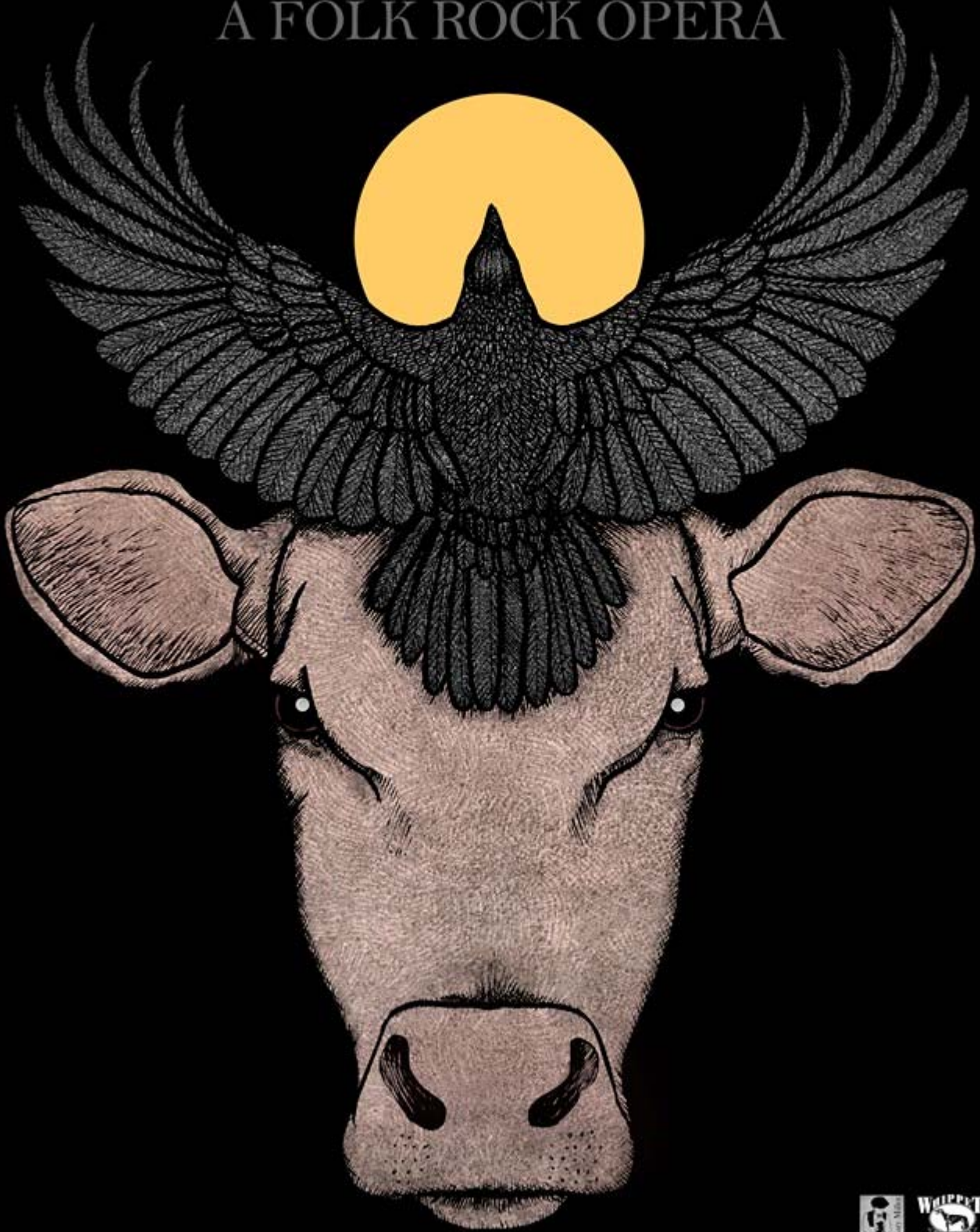
What inspired you and Glenn to pick up instruments in the first place, what was it like growing up?

The first 'instruments' I remember us picking up were a toy trumpet and a toy drum at the age of about 2 or 3 years old and marching 'round the living room making a hell of a racket to the sound of my Dad's military band albums.

We grew up in a small ex-mining village called Sherburn, three miles east of Durham City, which was like a great adventure playground to us, with moors and woods and a beck (little stream) which encircled the village in a horse-shoe shape and gives Sherburn its name (it means "bright stream"). Growing up,

KEV ROWLAND

GARY MILLER'S
THE BUTCHER BARONET
A FOLK ROCK OPERA



we were rarely indoors, there was just too much fun to be had outside. We were always getting into trouble. My Mother lived in Sherburn Village all her life and, along with her brother, my Uncle Tom, owned and ran the village grocer's shop, which they had inherited from my maternal grandfather. Once Glenn and me were born, she gave that up to become a full-time mother and housewife, whilst my uncle continued the business on his own, but because of her time spent working in the grocer's shop and having spent all her life in the village, literally everyone in the village knew her. To compound matters, my Dad taught Mathematics and Careers at the village Secondary Modern school, so everyone in the village knew him as well. Being part of a well-known family and being identical twins made Glenn and me anything but anonymous in the village, so we could never get away with anything!

My Dad was the youngest of three brothers. His two elder brothers, like their father, were coalminers. When my Dad was in his late teens, my Grandfather took what at the time must have been an unprecedented step as well as a huge sacrifice for the rest of the family. Witnessing how his two eldest sons had automatically followed him into the family tradition of working in the mines, which was a low-paid and awful job of work at that time, he determined that his youngest son would have the opportunity for a way out. Somehow, my Grandfather managed to save up and scrape together just enough money to pay for my Dad to go to college but only for a year, to complete a two-year teacher-training course in half the time. Because of what was at stake and the sacrifice involved,

my Dad told me that he didn't dare fail, so he succeeded and became a schoolteacher at the age of nineteen. This instilled in him a strong work ethic, which he passed on to Glenn and me.

Coming from a Durham mining family, through many generations, brass band music was a big thing. Every year, our parents would take Glenn and me to the Durham Miners' Gala (also known by its nickname 'The Big Meeting'.) Mingling with the crowds and watching the magnificent colliery banners and listening to the glorious uplifting sounds of the colliery brass bands as they proudly marched past, heads held high, made a deep and indelible impression on my young imagination.

My two paternal Great-Uncles, Joseph (Joe) and George Mains were colliery bandsman. My Dad harboured a dream of Glenn and me following in his two uncles' footsteps by becoming brass band musicians ourselves but we weren't keen on the idea, as it didn't interest us at the time. My Dad was disappointed, but he never pushed the matter.

At junior school, after learning to play recorder with the rest of the class, Glenn and me were taught viola but neither of us really took to it. Again, it simply didn't interest us at the time, particularly as we both felt we had been pushed into it.

On reaching Comprehensive school at the age of 13, we finally discovered a deep interest in music for ourselves, without being pushed or influenced in any way. We put a band together at school, with Glenn on keyboards and me on electric guitar and, even though we couldn't

really play, I started writing songs. It was really a way to try to do something rebellious and to express a lot of deep frustration through creativity. With a set made up of my earliest, long-forgotten songwriting attempts, and one or two covers, we played what can probably best be described as a hybrid style of punk and ska.

We rehearsed regularly but never graduated to playing live. In the meantime, while I was in the middle of studying for my 'A'-levels, the British Miners' Strike happened, amidst the closure of all of Britain's major industries and alongside other atrocities perpetrated by Margaret Thatcher, including the Hunger Strike in Ireland and the Falklands War. This all affected me deeply and my songwriting took on a more direct and socially-aware aspect. In order to reflect this, I felt that the sound of the band had to become simpler and more direct, so I swapped my electric guitar for an acoustic and a bit later, Glenn switched from keyboards to accordion. On leaving school in 1985, this band of schoolmates morphed into a fledgling version of The Whisky Priests.

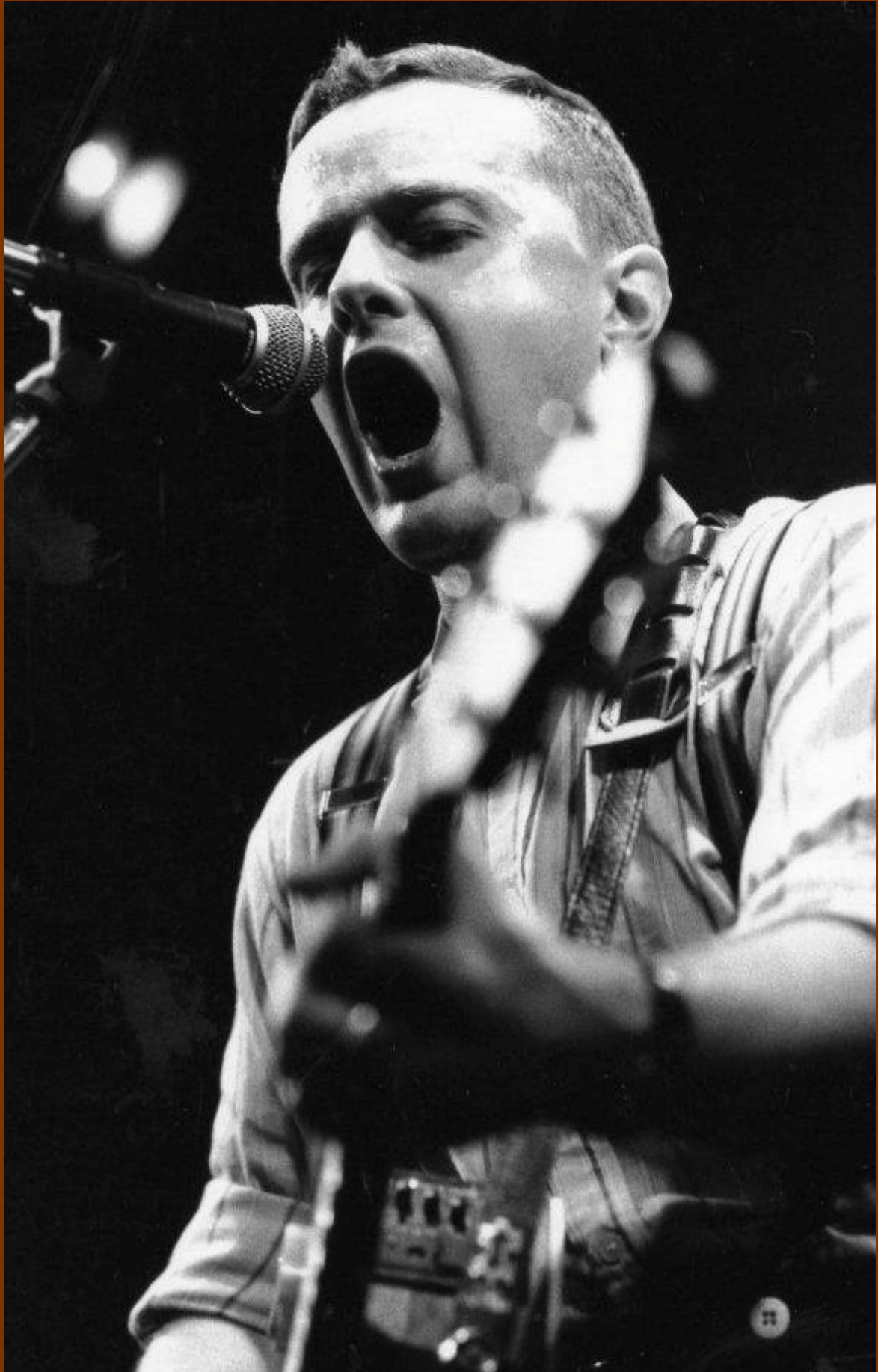
Your singing style is incredibly distinctive, why did you adopt that approach?

I didn't consciously adopt any particular approach. I was initially a reluctant lead singer; I was more or less forced into the role because there was no-one else either willing or able to do it. Then again, as it seemed I had taken on the mantle of principle songwriter, I suppose it was logical that I should be the one to sing the

songs anyway. When we started, none of us could really play, we were making it up and learning as we went along but that was what made it exciting and unique. For example, I always considered myself a songwriter first and a musician second. In fact, I still don't really class myself as a particularly skilled musician, technically speaking. With me it's more of an instinctive gift rather than something honed through practice. Early on, the music was so loud and raucous due to nobody having a clue what they were doing, the only way I could make myself heard above the din was to sing as loudly as possible (I was basically shouting), so I suppose my style grew unintentionally out of that. Post-Whisky Priests, my voice has become richer through age and I have become gradually more accustomed to singing in a much more relaxed and natural way, away from the clutter and clatter of The Whisky Priests. I feel that my singing is improving all the time. Even since the Mad Martins recordings, some of which were made as far back as 2013, I feel that the quality of my voice has improved a great deal and mellowed with age, though I would never really describe myself as a singer on a technical level either.

What was the original vision behind The Whisky Priests?

When I first got into music, I always wanted to be a songwriter, that was my main drive. I could never understand the concept of wanting to play in a covers band. I still can't to this day. To me, it was always about the creativity and being unique as well as using music as a vehicle



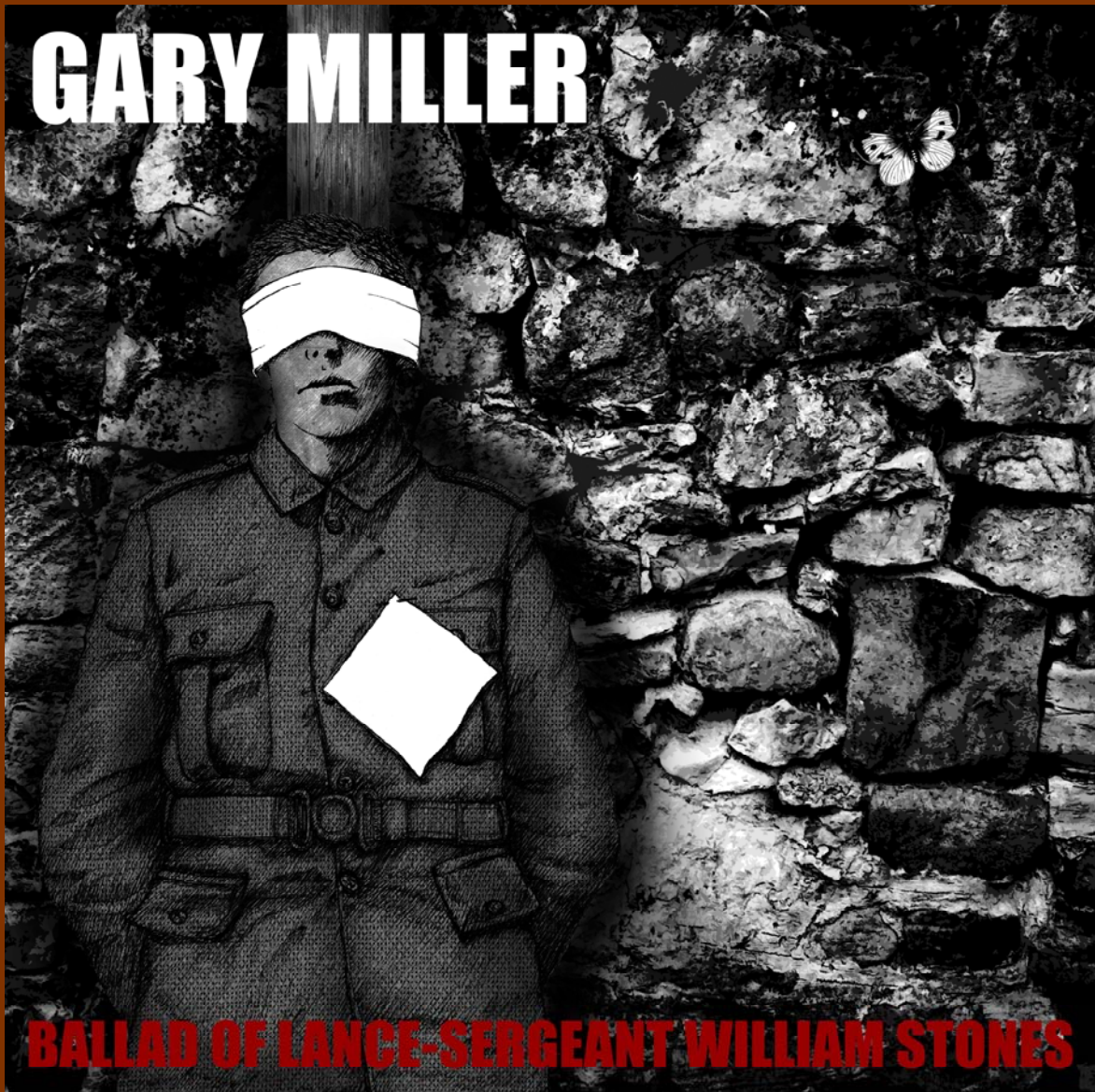
for my creativity and an outlet for all my emotions and personal frustrations.

The political and social climate of Britain in the mid-80's helped to shape my early vision. It made me more deeply aware than I had ever been before of my regional heritage and I wanted to reflect that through creatively. I also had a passion for history and a fascination with people. I was a keen observer of life and that all fed into my creative approach.

It was important during this early stage that the songs were short and snappy

with no unnecessary frills. The technical side of the music was less important than the energy and the passion. As a band of youthful mates, we were buzzing little balls of energy, all piss and vinegar, there was nothing gentle or delicate about our approach and what you saw was what you got. I also had the strong idea that a band should be like a gang on a mission, us against the world!

No-one had seen or heard anything like us before, we stuck out like sore thumbs. It confused a lot of people, they didn't know what to make of us. In our native





North East, we encountered a lot of resistance because we challenged people's perceptions. In the long-run that worked in our favour as it pushed us beyond our local confines and stopped us falling into the trap of becoming a big fish in a small pond type of local band that never breaks out of its home region.

It was all very clear in my mind at the time, though, I had all these strong images in my head. It was a very visual thing. That's how I write lyrics to this day, it plays out as scenes in my head, like a film.

Why did you set up your own record label from the beginning?

Well, our debut single, "The Collier" , released in 1987, was financed by our first manager, a guy whose first name was Marek (I can't remember his surname).

How he came to manage us was through our appearance on 'The Tube' TV show. We met him and a guy called Jona Cox in the Tyne Tees bar afterwards. The two of them were aiming to set up a music industry management company together and were on the lookout for up and coming artists for their roster. Enter The Whisky Priests! Jona was the music specialist whilst Marek was the businessman with the money. It was all looking very promising until they quickly fell out and went their separate ways. As their management company was still in its early stages, they had only signed two acts to their roster; us and a duo (I can't remember their name now). Marek and Jona agreed that they would each would take one act with them and would draw lots to see who ended up with who. Jona went off to become Head of A&R at the fledgling 'Go Discs!' taking the duo with him (I'm pretty sure they went on to have





a couple of hits that just about scraped into the Top 40), whilst we got lumbered with Marek whose only further dabbling in the music industry was to open a record shop in Newcastle.

In the meantime, we recorded “The Colliery” at a studio in Middlesbrough called Teesbeat, owned by a guy called Dimmer Blackwell who produced and engineered it. I think we recorded it over two days and each morning he would arrive in a pair of fluffy slippers and a massive pair of baggy, multi-coloured pantaloons, he looked ridiculous! Well, after that, it was difficult to take the

sessions seriously! Anyway, “The Colliery” was manufactured via Teesbeat and came out as part of their catalogue in a one-off pressing of about 1,000 copies, which we sold at gigs and on mail order. Shortly after that, we parted company with Marek, who, let’s face it, wasn’t much of a manager, but, to be fair, that single, which he financed, got us rolling.

In the meantime, Glenn and me had always been impressed by Jerry Dammers’ independent 2-Tone label and all the amazing things 2-Tone had achieved as an independent label throughout the early 80’s. It was all part of that D.I.Y. punk ethic of creating your own cottage industry, pioneered by the likes of the Buzzcocks with their “Spiral Scratch” EP, amongst others, which was very much in line with our own way of thinking. We always felt, if you want something doing right, do it yourself. So, it then seemed a no-brainer to set up a label of our own and to fully manufacture, release and promote the next release ourselves. We were young and highly self-motivated; we genuinely thought that we could achieve whatever we wanted and nothing and nobody could stop us. It was that naïve and youthful ideal of us against the world again.

Anyway, we realised we needed a name and a logo for the label. Growing up, I noticed that my Dad had loads of records on the legendary ‘His Master’s Voice’) HMV) label and their iconic image of a terrier sat next to an old gramophone really stuck in my mind. I thought, tongue planted firmly in cheek, they’ve got a dog to promote their label, we should have a dog to promote ours too! So, I thought,

what kind of dog might most be associated with Durham? Oh yeah, the whippet, why not call it Whippet Records? And the rest is history (laughs!).

WP have always had a very distinctive sound, with powerful lyrics, moving folk into the modern day. What were you trying to achieve?

I always had a very clear vision in my head of what I wanted to achieve as a songwriter and as I said earlier, it was all very visual. I just wanted to create

something both musically and lyrically that was unique to my very clear vision at that time. I never really saw it in commercial terms, it wasn't that calculated. Without wanting to sound self-indulgent or arrogant, I was doing it first and foremost for myself, my own personal artform, though I did hope to reach as many people as possible with it. There was a large amount of innocence and naivety about it but also a strong drive and determination. Overall, we took a very honest and deliberate approach, we weren't trying to fit into any kind of style or genre, it just came out a certain



way due to our passion and our instinctive way of playing. None of us were technical masters of our instruments but I think that worked in our favour as we had no preconceptions about how we should sound and our limitations gave us a unique style.

How did you first become involved with Keith Armstrong, and what led to recording an album of his lyrics?

I first met Keith in November 1989 when he turned up at the launch night for The Whisky Priests debut album 'Nee Gud Luck', at the Rose Tree in Durham. He had been looking for a locally-based band with a raw edge and an attitude that could collaborate with him and turn some of his poetry into songs. He approached Ross Forbes, who was chairman of the Durham Miners' Association (still is, for that matter), for recommendations and Ross told him he needed to contact The Whisky Priests. I can't for the life of me remember now if someone introduced us or if he introduced himself to me after the show but, anyway, we got to chatting at the end of the evening. He presented me with a signed and dedicated copy of his latest book of poetry and I reciprocated with a signed and dedicated vinyl copy of 'Nee Gud Luck'. As we parted company that evening, we promised to keep in regular contact, with a view to collaborating on some kind of project in the future.

Up until 'Nee Gud Luck', the progress of The Whisky Priests had been relatively steady but once we'd done the debut album, everything picked up a-pace. We undertook our first tour outside the UK,

consisting of 7 gigs in Germany, which snowballed into regular European tours and regular album releases. In the meantime, whenever I was back home in Durham, I would endeavour to meet up with Keith on a regular basis to discuss ideas for our collaboration. Meetings with Keith only ever take place in pubs. Our regular meeting place would fluctuate between The Half Moon, The Dun Cow or one or two other pubs in Durham City, depending on which one Keith wasn't barred from at the time (laughs!). Over the course of an afternoon and numerous alcoholic drinks of various kinds, Keith would present me with a seemingly endless cornucopia of poems, lyrics, and ideas, which I would take home and attempt to digest and imagine tunes for.

Through the course of several years of these meetings, Keith's catchphrase had become, "So, when is this collaboration going to happen, Miller?" The difficulty was finding the time to fit it into the band's, and particularly mine and Glenn's, hectic schedule. Not only were we playing 100-150 gigs a year during this period but we were putting out an album a year, while Glenn and me were self-managing the entirety of the band's business affairs in any spare moment we could find. It was beginning to feel that the collaboration with Keith was destined to remain unfulfilled.

Then, towards the end of 1994, while we were rehearsing new material for what was intended to be the next Whisky Priests album, and with studio time booked for early 1995, our then mandolin and harmonica player, Paul Carless, was suddenly forced to leave the band for personal reasons beyond his or anyone

else's control. This seemed to put the album we had been working on in jeopardy and the band was at a loss as to how to proceed. I nervously suggested to the others that I had a whole separate batch of material in development but that all the lyrics had been written by Keith Armstrong, and maybe we should abandon the material we had previously been working on and record these other songs of Keith's instead as the new Whisky Priests album. To say I was met with looks of bewilderment and disbelief is putting it mildly! But, with little else in place, it was decided by everyone that maybe we should at least give it a go and see what happens.

Suddenly, it all started to come together, and we were away. The sessions were looming, and it all had to be put together very quickly but somehow, we managed to make it work at the eleventh hour and we maybe just about got away with it. By the time we got into the studio, we barely had enough material prepared for a full album and so a lot of it had to be created in the studio almost from scratch. We had never worked that way before, but it was a great learning experience and it allowed us to be more experimental than we'd previously been. I would regularly come into the studio each morning with another song that I'd been working on at home the previous night, present it to the band there and then and away we'd go. It was incredibly spontaneous and "on the hoof", which made it stressful, yet exciting and exhilarating at the same time. Also, as we were a man down with Paul having just departed, in order to plug the gaps, Keith and me went through a list of mutual contacts and managed to rope in various locally-based mates, all

highly-respected musicians in their own right, at short notice, such as Jez Lowe, Chuck Fleming, and Marie Little to pop in and gave the whole thing some extra colour.

I remember seeing WP play more than 20 years ago, and in many ways, it felt more like a punk gig than a folk one. How did the mainstream folk and folk-rock bands view WP?

At the time, the mainstream folk scene really didn't know what to make of us, we just didn't fit in at all. To be fair though, we weren't going out of our way to try to fit in, we were too heavily focused on doing our own thing. We were very much in our own bubble and ploughing our own furrow. I think that's important for any artist, to be concentrating on doing what you want to do and not worrying about what anyone else is doing or trying to conform to other people's expectations. You have to find your own voice, your own sound, your own style, by doing what you do naturally, and I think, if nothing else, we did at least achieve that.

Yet, although we had a very raw approach, we had an enormous respect for the tradition, we felt we were simply doing our own thing within that tradition. We also felt we were moving it forward and bringing it up to date, plus at least we were putting something back by writing our own songs and putting our own stamp on it. In addition, through our audiences, we opened many people up to folk music in general, who had previously no knowledge or experience of it, as well





as to the heritage and culture of North East England, particularly abroad.

We never felt ourselves to be part of, or indeed tied to, any scene though. There was clearly a London scene at the time for raw folk/roots music but being based in North East England, we seemed as far away from that as it was possible to be.

We had a small handful of supporters in the folk media; Sean McGhee, the editor of 'Rock 'N' Reel' magazine was a big fan and hugely supportive; likewise Simon Jones, who wrote many great reviews of us for Folk Roots (now fRoots) magazine; as well as yourself, of course! Other than that, the folk media and armchair folk purists were generally wary or scornful of us, they just didn't get us at all.

Conversely, many of the major performers on the folk scene tended to understand where we were coming from and what we were trying to achieve. Folk legends like Martin Carthy and John

Kirkpatrick, for example, each referred to us in very complimentary terms.

When The Whisky Priests played Cambridge Folk Festival in 1990, I asked the lovely Ken Woolard (sadly he died a couple of years later) who had established the festival and was responsible for booking all the acts, what had prompted him to consider taking a chance in not only booking such a relatively unknown, young and up-and-coming band in the first place but also giving us such

prestigious time slots and billing. He replied that it was because he considered us the real deal, that he respected us for our authenticity, as he perceived it, and that he therefore wanted to give us a great opportunity. I thought that was a wonderful compliment.

Regarding other bands who were being labelled with the 'folk-rock' or 'folk-punk' tag back in those days, The Men They Couldn't Hang, in particular, were extremely supportive and regularly mentioned us in their interviews as a band they admired and respected. We owe them a lot for their genuine and unconditional support. We performed with them at the Cluny in Newcastle in December 2018, just after we'd completed our 'Bloody Well Back!' Reunion Tour, which was a lovely way to round things off with an extra gig at the end. That now stands as the last ever Whisky Priests performance.

Although there were more than a few line-up changes over the years, I personally felt that the band kept getting stronger, and the “Here Comes The Ranting Lads – Live” is an awesome set. The band seemed at the height of their powers, but after the tours to promote it the band folded quite quickly. What happened?

In 1995, Glenn and me found ourselves putting together a whole new line-up from scratch by drafting in three other people all at the same time. That line-up recorded our ‘Life’s Tapestry’ album and did some significant touring but it proved to be a complete disaster for a variety of reasons and sent us right back to the drawing board again.

After taking a year out to lick our wounds, during which time Glenn and me toured as an acoustic duo and I wrote a musical (which got shelved when circumstances changed again and never saw the light of day - there simply wasn’t the time available to give it the focus it needed), we put together another new line-up with three other people coming in. It was this line-up that recorded ‘Think Positive!’ and “Here Come The Ranting Lads” – Live!’. This particular line-up came across well both live and in the studio and it helped repair some of the damage caused by the previous line-up and gave us a kind of ‘Indian Summer’ for a while. Unfortunately, there were massive issues behind the scenes. By this time, we’d moved away from our roots and the essence of what the band was originally about, which is good in many ways as it felt for a while that we were moving forward creatively. But then it all seemed to stagnate due to the fact that the other

band members were constantly at odds with each other, with Glenn and me playing ‘piggies in the middle’, trying to hold it all together. It made things very difficult and uncomfortable. Added to that, the tours were becoming more intensive and grueling again.

In the end, something had to give, and some fell by the wayside due to burn-out while others simply had to be let go due to problems behind the scenes. Suddenly it was just Glenn and me again. We found ourselves having to begin yet again, totally from scratch. When the next line-up that we put together after that fizzled out, it seemed that we limped on for a while but by then, after so many setbacks, we’d had all the life and joy of being in a band sucked out of us. Glenn and me also both had young families by this time, and it seemed clear that it was time to move on and do something else.

You and Glenn formed an acoustic trio with Joseph Porter of Blyth Power, Mad Dogs and Englishmen, and released one great CD and toured. Why was there never a follow-up?

The easy answer to that is that we fell out, due to a conflict of interests, which was a great shame, as the three of us had all been friends and comrades in arms for a long time, but these things can happen in life.

**TO BE CONTINUED
NEXT WEEK....**

Masks of the
Morning Son by
Frisco Boogie -
Album Review

By
Frisco Boogie
Album Review



STEVE RIDER



MASKS OF THE MORNING SON

SONRISE
 JAILBIRD
 ANOTHER ALL NIGHTER
 RISE & SHINE - Ft Mr Go Get Yours
 4EVA
 BROKEN SKIES
 60 SECONDS
 WONDERS*- Ft G.GEROSO
 GRAVEYARD OF GUNS
 SPARECHANGE
 FROZEN FLAMES
 WHO DO U SEE?
 GETTING UP!
 ICONS** - Ft
 J LITTLE, THE DVS, GEORGE ELITE
 THANKFUL
 YOU OK NOW?
 WAYBACK
 47 SUMMERS - Ft Kam Rahmoun

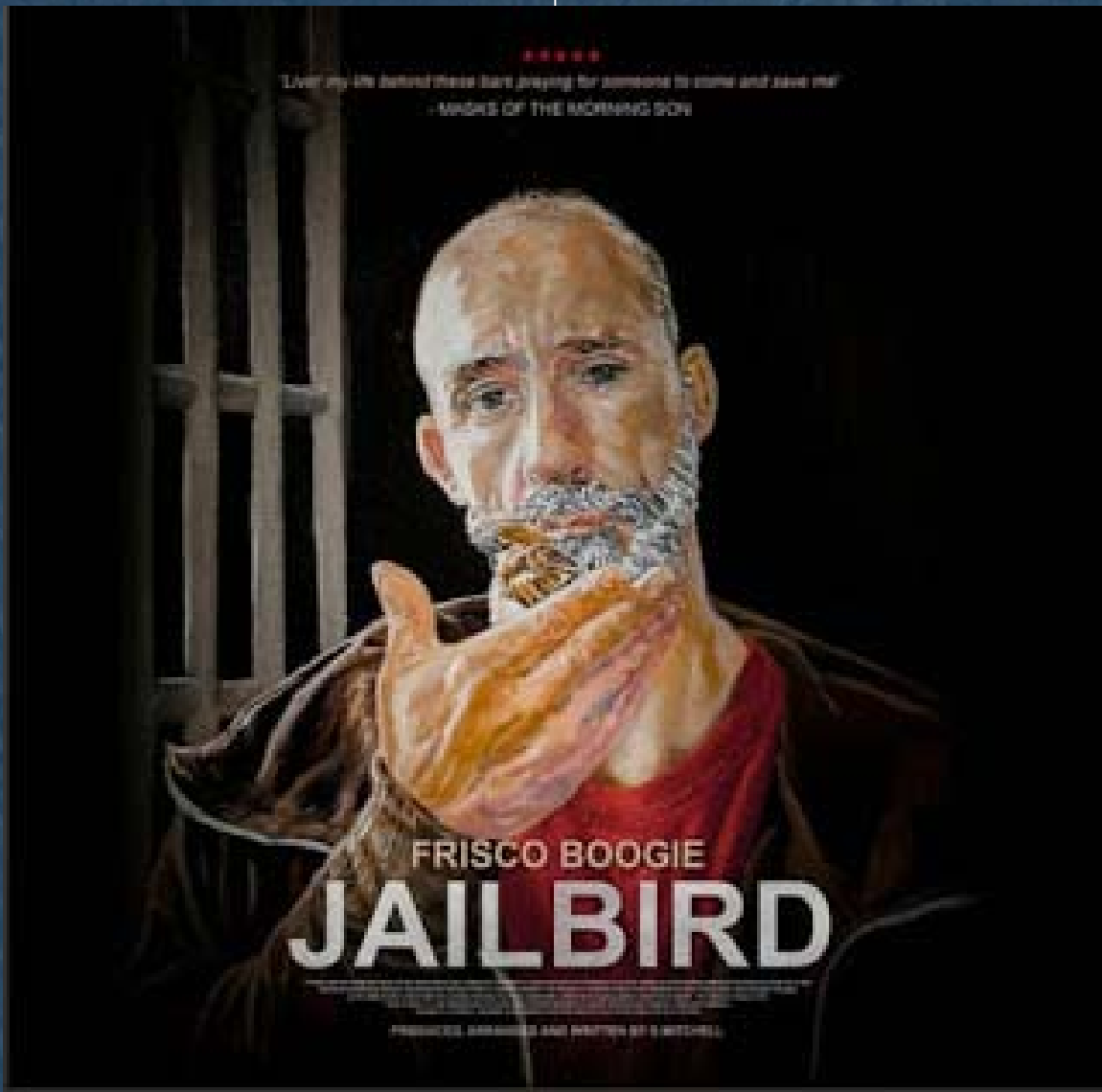
Produced, Written & Arranged By D.Mitchell
 *D.Mitchell/ Nick Starnett - ** D.Mitchell/J Little /TWA DVS Chris by Shorty Elite
 Artwork by D.Mitchell & K.Rahmoun - Mixed & Mastered by Mark Gamble

Masks of the Morning Sun is the debut solo album from Nottingham emcee Frisco Boogie. He has been releasing projects since 1993 which have either been solo or as one half of the duo Lost Island (Son Records).

The album displays the fact that Frisco Boogie as multi-talented when it comes to his music as he produces, writes, and arranges everything except the contributions by the guest artists. He has also spared no expense here dropping an album that is a full 18 tracks deep.

With that in mind, let's straight into it:

The album kicks off with Sunrise, the piano and violin give this track a very haunting vibe and that feel is matched by Frisco's lyrics that look at music, the world and the self, and the search light among the darkness. The second single taken from the album is Jailbird, the laid-back percussion vibe gives the track a more uplifting vibe for subject that looks at being caught in the cell of your own mind and the realisation that it sometimes easier to want to escape than it actually is to escape those confines. Jazzy horns and a head nod beat pull you into Another All Nighter, here Frisco looks at burning the candle at both ends just to keep the bills paid and a roof over your head. The soulful chorus adds that dreamy half-asleep feel to the track, something many



of us know only too well. Rise & Shine is short skit that acts as a aural pallet cleanser and features the soulful voice of Mr Go Get Yours.

4EVA brings that boom bap vibe with a chilled orchestral element which is the perfect backdrop for a track that looks at the one special person in your live and what makes her the one. Keeping it real life a stunning piano vibe and a beautiful chorus takes us into a deeply personal look at the loss of your mother on Broken Skies, the struggles and the pain of an experience that life cannot prepare you for and the ultimate realisation of how we grow from that. Switching it up here with the heavy hard vibe of 60 Seconds which is all about having one last minute and

what you would do with that minute. Time to kick back for a few minutes with the first single from the album, Wonders featuring G. Geroso. This chilled out track takes a look at the many different wonders that have and still do exist all around us and they affect us and the soulful chorus just adds to that feeling that there are so many wonders out there big or small.

The piano heavy vibe of Graveyard of Guns brings a deeply thoughtful vibe as Frisco Boogie looks at gun violence in a different light. Guns are and have been used by many different people for many different reasons, good or bad for personal or political reasons but, whatever the reason they are used to take a life, human



or animal but, the question is do the guns rest in peace? A melodic piano over a heavy pounding beat is the stage for Frisco on Spare Change, a track looking at homelessness and how money, something that has no actual value itself, causes so much misery for so many. Frozen Flames drops with a deep moody string laced vibe. A short track which looks at the fact that if you want the rewards you must put the work in, because without it you won't go anywhere. Choral voices ease us into the head nod vibe of Who Do You See? This one seems to look at how people around you only judge you for your looks and actions and rarely choose to know who you really are behind the external. A heavy beat , horns, electronic keys and a

healthy dose of cuts is a wicked back drop for Getting' Up, which is all about graffiti and getting your name up.

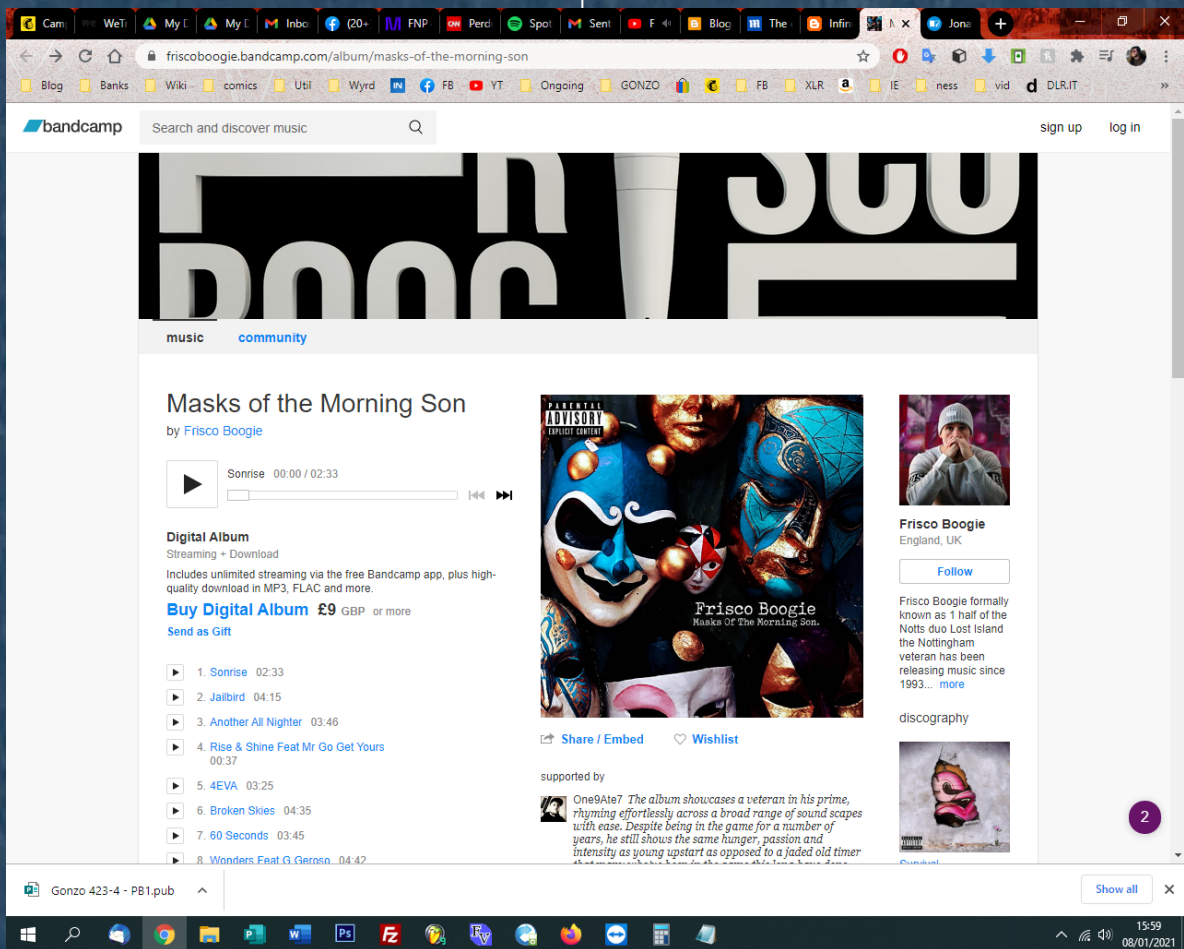
Iconz features TWR DVN, J Littles and Shortee Blitz and looks at the challenges of being a name in the game and looking at those we have lost. A solid banger with some uplifting string elements carries you along as you remember those names and the inspiration they brought. Time to take a moment out with the laid-back piano heavy vibe of Be Thankful, a short track with Frisco inviting you take a moment just to remember the things your truly thankful for. You OK Now? is a head nod beat with a piano element running through. Another deeply personal track looking back and remembering after the



loss of his father. Way Back keeps the vibe of reminiscing going, as Frisco takes us back to the days of way back, growing up, over an upbeat banger with piano and flute elements. Taking us out of the album is 47 Summers which features Kam Rahmoun. This has a more modern trap kinda vibe to it. A laid-back piano heavy vibe guides you on an other personal journey looking back over internal struggles and how it challenges those around you, how they see you and the ultimate outcome when you wake up and change your life around.

There is no doubt that this album is one of those that takes a long hard look at life and the personal experiences of the artist.

For me, this kind of deeply personal journey is important in these current times. They can be helpful both to the artist and the listeners. Here you have an experienced artist pouring their heart and soul into a musical journey through some of their rawest emotional experiences. There are so many moments across the album where it oozes emotion which, in itself, must be cathartic. For the listener they get this deeply emotional journey which may help see that there maybe things they are experiencing themselves in their own lives which they now realise they are not alone in dealing with and it may help them take their first step toward a brighter future. I felt there was a deeper message here that no matter who you are



and what mask you chose to wear for the world to see, it is important to remember that you are not alone and there are those out there who will listen so, don't be afraid to speak out.

For me, there was nothing I didn't enjoy about this album. The production was excellent, verbally it ticked all the boxes, showed superb wordplay and a desire to have every word understood. The whole album flowed well from start to finish and there wasn't anything that felt like it was put there just to make up the numbers. The subjects tackled were diverse and showed a strong character not afraid to open his heart.

Overall, Masks of the Morning Son is a solid and strong debut solo album. There are elements that are deep, emotional, and uplifting that so many will find enjoyable but, at the same time be able to associate with on a host of different levels.

Masks of the Morning Son is available to buy and stream now.

Huge thanks to Frisco Boogie for sending this to me.

Peace Out,

Steve

LINKS

Masks of the Morning Son on Bandcamp:

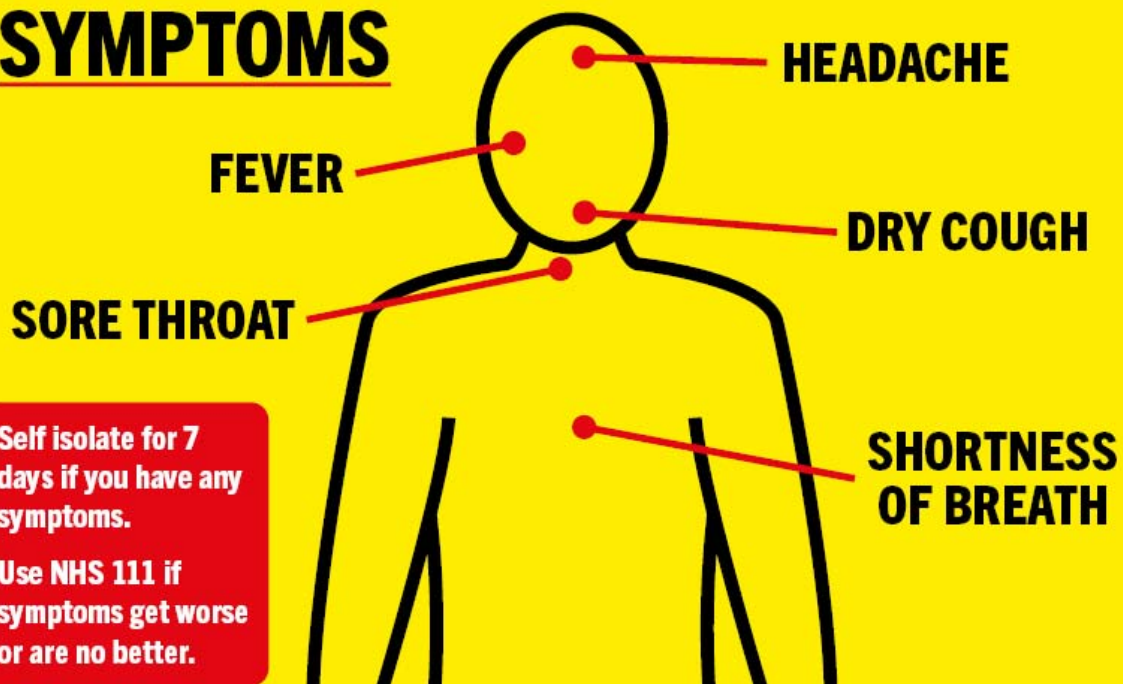
<https://friscoboogie.bandcamp.com/album/masks-of-the-morning-son>

Masks of the Morning Son on Spotify:

<https://open.spotify.com/album/47wkMG00KRt1OFczEGndvo?si=hvSg6JjDT6yaOjnsfTnGIw>

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SYMPTOMS



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HELP PREVENT IT



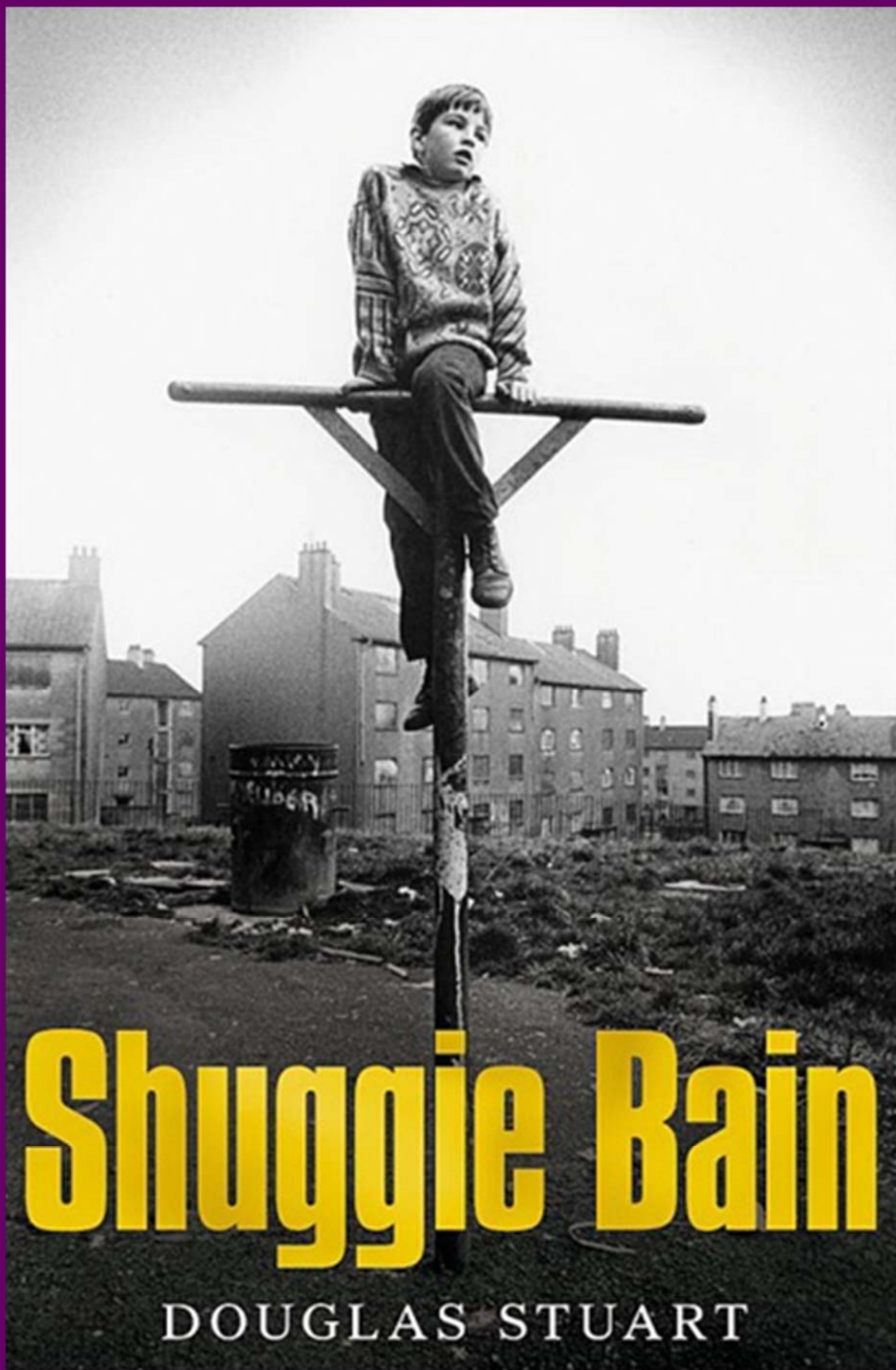


Shuggie Bain, the 2020 Booker Prize winner by Douglas Stuart (Picador)

In review by Alan Dearling

Over what should have been the Christmas festivities I was living for a few days in Shuggie Bain's world. It's an enveloping, transformative, technicolour account of the monochrome life in Glasgow's bleak housing estates – the places where the schemies live. Shuggie's world is one of bullying at school for being a 'poofter', a mother, Agnes, both proud and beautiful, plummeting into the gutters of swirling special brew and vodka. It's brutal, yet it glows and bubbles with life, vigour and hope. The pits and the ship-building yards are slag heaps and rusting graveyards. The poorest and most dispossessed have been decanted into out-of-the-city new housing schemes. Places that were once the bastions of the future, architects' dreams full of hope for a new future, that have shrivelled up, decayed and died. High rise tower blocks and shops boarded up with metal plates, perhaps taken from the dregs of the ship-yards. As Shuggie notes, just one Paki shop left to serve a community that lives on 'tick'.

alan dearling



Shuggie Bain

DOUGLAS STUART



Author, Douglas Stuart is Shuggie Bain. It's a very Scottish, a very Glasgow book, much of it is in dialect. The book is dedicated to the memory of his mother. Agnes in the book, a mum who daily retrieves her black seamed tights, her tight skirt and high heels, applies her make-up, slips on her angora jumper and

old mink coat – her persona. She was better than the rest. She never loses that belief. And, she is the worst and most bitter drunk. Raped, beaten-up, abused, forever a loser in love, she also gradually loses her children. Her life, the first and last cigarette of the day, the first dregs out of the bottom of last night's can. A half-life, exchanging her body in the back of a succession of





black hackney-cabs for another succession of carry out tinnies. Shuggie is the product of her communion with one of the drivers, Big Shug.

This is a Dickensian-style book. Brilliant in its dreich darkness. Human, engaging and all-encompassing. It is life as observed by the most abused kid on the scheme. Shuggie is the kid who doesn't fit in, not in his own head, not with his siblings, and certainly not with the other kids on the street or at school. Sometimes he attends school, most times he's too busy running messages for his ma. Picking up the benefits book and collecting the money that he or his mum turns into another carry-out to oblivion. Or, bunking-off and wandering the laundry rooms of tower blocks and searching for tiny glimmers of nature amongst the greyness of each day. It sounds depressing and degrading. It is, but the writing, the images of near-destitution are somehow glorious, hopeful and redemptive, closer to Oscar Wilde's, "We are all in the gutter, but some of us are looking at the stars." I've lived more than half of my working life in Scotland. My work for many years was in youth social work, trying to provide life-lines, last-ditch half-chances

for kids like Shuggie, his brother Leek and Shuggie's only friend, Leanne. I still live on a scheme, but I have escape routes, and always had them. 'Shuggie Bain' is real and memorable. You can live for a few days in the words and images it evokes. A testament to optimism, even if it is just a trip to the Bingo, the East End of Glasgow and the Barras and life seen through the bottom of a glass. In the end it is about humanity, about the human spirit. About survival. It's about Scotland the indomitable. Pride, prejudice, religious bigotry, alcoholism, sexuality, growing-up in poverty, brutality and kindness.

For the bairns (Douglas Stuart calls them 'bears') of the present, past and future on housing schemes and in poverty: Fortitude and Resilience = Survival.

Courage, ingenuity and being gallus, (potentially) = Escape.

Of its kind, it's a masterpiece. If you've only seen the soaps on the TV and don't have personal experience of the real day-to-day lives of the UK's poor...Read it...

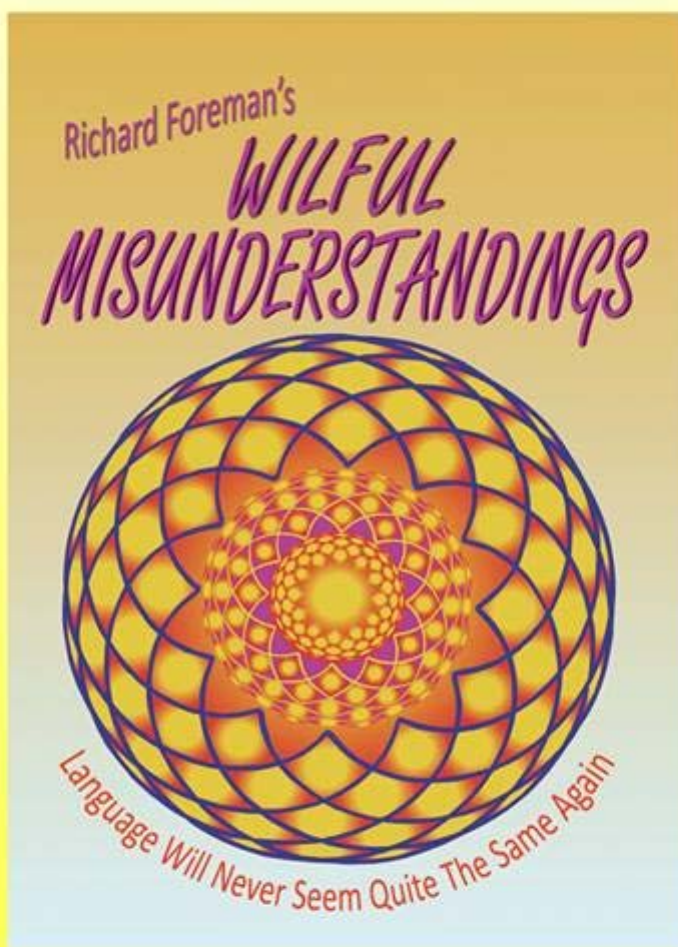


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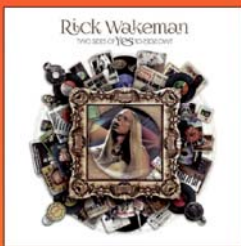
The Burning – Motion picture soundtrack Limited edition signed and numbered box set

- MFGZ024CD
- CD1 – The soundtrack
DVD – The Burning, the movie
- 8 x replica lobby cards
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 - 6 x replica press pack photos
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G'ole! – Motion picture soundtrack Limited edition signed and numbered box set

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CD2 – Hero – Soundtrack to the 1986 FIFA World Cup movie + unreleased demos
DVD – G'ole!, the movie
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 - 10"×8" replica press photo
 - A4 reproduction of the 20 page premier programme
 - Numbered certificate, signed by Rick Wakeman



Two Sides of Yes

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



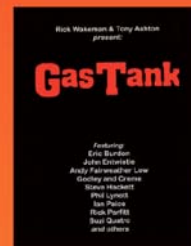
The Stage Collection

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



Time Machine

Guest vocalists include Ashley Holt, and Roy Wood
MFGZ012CD



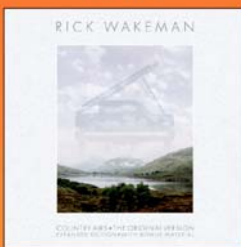
Gas Tank

Double DVD set. Rick's classic 1982 music and chat show
MFGZ020DVD



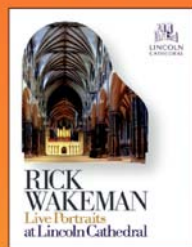
The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey
MFGZ028CD



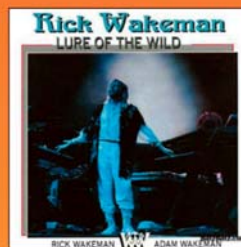
Country Airs

The original recording, with two new tracks
MFGZ014CD



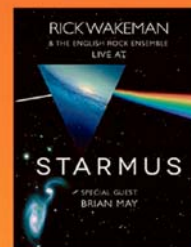
Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!
MFGZ029



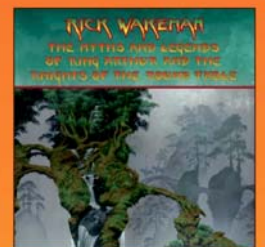
Lure of the Wild

With Adam Wakeman. Entirely instrumental
MFGZ003CD



Starmus

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



Myths and Legends

Double CD set. The expanded 2016 version
MFGZ017CD



Live at the Winterland Theatre 1975

Live in San Francisco
MFGZ015CD



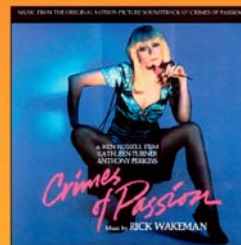
The Phantom of the Opera

Double CD + DVD
MFGZ005CD



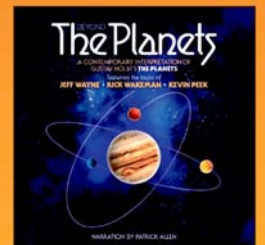
Can You Hear Me?

Featuring The English Chamber Choir
HRHC0005



Crimes of Passion

A wicked and erotic soundtrack!
MFGZ018CD



Beyond The Planets

With Jeff Wayne and Kevin Peek
MFG009CD



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KEV'S WORLD



SHINEBACK

DIAL

BAD ELEPHANT MUSIC

Is it really five years since Simon Godfrey (Tinyfish, Valdez) presented us with the debut Shineback album? Unlike the debut this isn't a concept, but is very much a progression in terms of ideas and approach. "We humans do a marvellous job of failing to communicate with one another, often when it matters most", says Simon. "All the songs on 'Dial' carry

that as an underlying theme. Musically, very much like the debut album and last year's 'Minotaur' EP, the new record seeks to hop the fences between genres, just to enjoy the process of getting dirty while in the hunt for buried sonic treasures". Alongside Simon's regular writing partner (and label mate) Robert Ramsay, guests returning from 'Rise Up Forgotten...' include Matt Stevens (The Fierce & The Dead), Dec Burke (Frost*, AudioPlastik, Darwin's Radio), Hywel Bennett (Dec Burke Band) and Henry Rogers (Touchstone, Mostly Autumn). New collaborators Tom Slatter, Daniel Zambas (We Are Kin), Karl Eisenhart (Pinnacle) and Simon's bandmates in Valdez Joe Cardillo and Tom Hyatt are also involved. There are quite a few people taking part, but normally this is just for one song (not all on the same one), so while there are five guest guitarists adding to proceedings, Matt and Karl combine on "Kill Devil Hills", while Tom Slatter is just on "Here I Am" and Hywel is on the title track, while Dec allows himself some real attack on "Consider Her Ways" so it isn't really a

KEV ROWLAND

guitar fest.

What really makes this work is the deftness and lightness of approach, with Simon using plenty of keyboards to create an environment for his vocals and ideas to really shine. There are times when the music is very much in a light, high register with virtually no bottom end, but this contrasts against a rocky approach, with the feeling that we are back in the early Eighties and synth-based power pop is the order of the day. Just listen to "Consider Her Ways" and I can guarantee that you will soon be singing along with the chorus and petitioning Chief Elephant to get this released as a single. This is an album which is just plain fun to listen to, and Simon firmly nails his prog credentials to the wall by closing the album with one song that is more than twenty-six minutes long, and one that goes past thirteen. In many ways it is a very modern album, also looking back into the Eighties and Nineties, bringing together multiple commercial styles with pop and prog to create something that is a load of fun, and never takes itself too seriously. The delicate emotional piano of the title song counterpoints what has gone before, and if ever an album deserves multiple plays it is this one as every time I have listened to it I have gained something else. When the debut album was released, BEM was very much in its infancy, but now is easily one of the most important prog labels around, so let's hope that this release gains the kudos and publicity it deserves, as this is a delight.



SOULHEALER
UP FROM THE ASHES
ROCKSHOTS RECORDS

Finnish band SoulHealer are back with their fourth album, their first since they went through a few line-up changes last year. What we have here is traditional heavy metal that contains huge elements of Saxon, Scorpions, Helloween and Blind Guardian. There are certainly times when I found myself smiling, and gently moving the noggin, but there are a couple of things that mean that this album isn't as good as the band think it is. Firstly, the songs themselves are quite boring to be honest: there is the feeling that the get up and go has already got up and gone, and they could do with upping the tempo and providing more aggression. I certainly get the impression that the production has watered down their attack, and that live they would be quite a different proposition. That is also the place where I would more likely forgive singer Jori Kärki, as there are times when he goes for notes that he just can't hit cleanly or with enough power.

The result is an album which most Metalheads will enjoy to a certain level, but it is unlikely that anyone will be frequently returning to it. Not bad, but certainly not brilliant either.



**SQUIDHAMMER METAL
POWER REMOVAL SERVICE
INDEPENDENT**

Squidhammer Metal idea was formed in 2009 on a farm outside of Watertown, Wisconsin by vocalist Jake Hiller and guitarist Jake Schultz. Over the years there have been some line-up changes, but eventually the quartet (Brevin Becker, drums, and bassist Scott Scharf complete the line-up) have completed their debut studio album. Heavily influenced by Pantera, it is easy to dismiss this album when only playing it through the once as being yet another heavy groove-laden band with little to offer. But, after this has been played two or three times the realisation slowly dawns that these guys really have something to offer.

The name may seem something of a joke, but the music certainly isn't. Hiller has a great gruff vocal style, while the rhythm section keep it tied down, but the true star is Schultz who is a real find. He is happy to blast off the solos or high counter melodies when he needs to, bringing feedback to bear if it feels right, but he has a Dimebag/Zakk Wylde approach to incredibly heavy riffs

combined with groove that definitely makes him stand out. This is no nonsense metal, which is out to ensure that there are no prisoners whatsoever as they have all been blasted through a wall by the sheer volume and attack of what is taking place. These guys must melt the stage when they play. It can only be a matter of time until this is picked up by a major, get past the band name and listen to some incredibly powerful metal. Visit their site at <http://www.squidhedz.com/> for more details.



**T CLEMENTE BAND
MAN MACHINE
INDEPENDENT**

Since I interviewed Robert Berry (3, plus many others) earlier in the year, we have been in contact quite a lot, but it is always through Messenger. So when he asked me for my email address one day, I wondered who was going to be getting in touch with me. The mystery was soon solved when Teddy Clemente dropped me a line, he and Robert had just been working together on his third album and had suggested that he get in touch. A short while later and this CD arrived in the mail, and even before playing it I was

already intrigued. Robert not only co-wrote and co-produced the album with Teddy, he also provides bass, keyboards, guitars and back-up vocals, and sat behind the drum kit was none other than David Lauser, who I will always associate with the mighty Sammy Hagar and albums such as 'Standing Hampton'. David and Robert also play together in December People, a band that plays at Christmas to raise money for charity. Teddy provides guitar and backing vocals, while lead vocals are by Amanda Dieck. So what is it like?

Apparently, 'Man Machine' is the third concept album from Teddy Clemente following how technology has changed the world and the dehumanizing effect it has on the working class. Clemente believes that corporations and governments are full of greed and don't concern themselves with the consequences of their actions. This is the third chapter of a story that started in the earlier albums 'Illusions' and 'Lost In Time'.

Musically this is solidly set in American rock from the Seventies and Eighties, very guitar-based with strong drums. With Robert and David providing all the support he could ever need, Teddy is able to play with swagger and panache, either staying with the riff or providing counter melody or solos as the need arises. There is total confidence in how the music is being portrayed, and it is no surprise to hear that they have played at Cambridge Rock Festival multiple times. Then at the front is Amanda Dieck, who is a real find. She can be soulful like Maggie Bell, providing the emotion, or be an out and out rocker like Doro, taking it all in her stride. Although she never hits the high soprano notes, she also reminds me of Floor Jansen, and yet again there is total

confidence in what she is doing. This confidence, combined with the musicianship and great songs, makes for a classic rock album which is a real delight. For any lover of this style of music, then this is essential.



**THE TEMPERANCE MOVEMENT
A DEEPER CUT
SNAKEFARM/SPINESHANK**

At the very top left of the artwork can be seen the word "stereo", and this combined with the feeling provided by the artwork itself makes one immediately think of the late Sixties/early Seventies, and as soon as the first note hits then one is totally transported back in time. Here we have The Faces meeting Free, with some Bad Company and Led Zep swagger thrown in for good measure. They have taken a load of British influences, have brought them right up to date, and then run with it. The title is in reference to recent struggles, as not only did founding guitarist Luke Potashnick quit the band before the release of last album 'White Bear', but he was followed by drummer Damon Wilson in 2016, while singer Phil Campbell started struggling again with drug issues. But, with new people onboard, and a new

found determination from Phil, the band are solidly back. With various awards behind them, along with a couple of tours with the Rolling Stones (Mick Jagger chose them specifically as a support act), they are now back with their third album, and what a delight it is.

Even though they kept being told that rock and roll was dying, and that they needed to move more into the mainstream and bring in outside writers, they have instead doubled down on their own style, and have captured a time long past, with an honesty and emotional passion that is poignant. They can rock like bastards, or slow it right down as on the title cut, where Phil sings far more gently and without the gruff element which makes him sound like a cross between Paul Rodgers and Dan McCafferty. This is a British album, by a British band, looking back almost fifty years for their influences, and then delivering in spades. Yet another truly superb album which needs to be heard.



TEN JINN
SISYPHUS
MELODIC REVOLUTION RECORDS

Formed in 1991, many progheads

became fully aware of Ten Jinn with their second album, 1999's 'On A Darkling Plain'. Lead singer/keyboard player John Strauss moved to Sweden in 2001, and although Ten Jinn released their third album 'Alone', in 2003, that was also the year of their final live show at Draken Theater in Stockholm. John returned to the States in 2004, but then undertook a Master's degree program for music theory/composition, and it took a long time for Ten Jinn to become operational again. But, in 2017, a mere 14 years on from their last album, Ten Jinn were back. Joining Strauss was drummer/bassist Mark Wickliffe, and guitarists Ken Skoglund and Mike Matier, so three of the quartet have been there since the debut while Skoglund was in the band for the previous album so this is very much a continuation as opposed to a brand new band trading under an old name.

'Sisyphus' is an eight-part programmatic work that tells the story of the founder and King of Corinth after whom it is named. Because of affronts to the gods while alive, Sisyphus was condemned in death to spend eternity in Hades rolling a boulder to the top of a mountain, only to have it roll back down each time he completed the task. It was originally conceived as a classical work (for string orchestra and piano), and was then reworked to include rock instrumentation and vocals so that it tied in with earlier albums. The band then started working on shorter songs to get it all up to album length, when the idea was mooted to undertake an instrumental mix which would be more indicative of the original concept. So the album contains just two songs, 26 minutes long each, with one being the instrumental version of the other.

Many bands have attempted, with lesser

or greater success, to combine orchestra with rock music, but generally these are approached from the rock side first, with orchestra then added to it. Here the reverse is true, as it was originally a classical piece with rock added. There is no doubt that of all rock bands, the one they have most in common with is The Enid, but there is less pomp, more piano. Also, the vocals are very strong indeed, and the result is something that is modern classical, progressive rock, singer songwriter, symphonic metal, all these things and so much more. For all its complexity, it is also an incredibly accessible album, one that feels wonderfully light even when though there is a great deal happening within it. Strange to think that there were 14 years between this album and the previous one as the band are tight, focussed, moving through multiple styles and facets with ease.

Since this release the band have produced the wonderful 'Ziggy Blackstar' album, which is a tribute to Bowie, and John tells me that he has almost completed writing "Worlds: the Four Worlds of the Hopi Cosmology" which is in four movements (worlds) total running time about 60 minutes. Whether they soon get back into the studio, or hit the festival circuit, is a matter of current debate. Whatever happens, Ten Jinn are back, and very much making up for lost time.



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



THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com



Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



The Eastern
Spongbird



THE WESTERN SPONGBIRD



A N A M O A N U



Winter Blue And Evergreen





Thom the World Poet

Rob Ayling writes:

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

OLD HENRY MILLER IS NOT OLD CHARLES CHINASKI

IS NOT OLD RAYMOND CARVER

Yet all hold Francois Villon smiles

Affirming darkness and shadows as honey and Light

Every experience grist for novels and poems of delight

Affirming the world "wherefore to ye are set"

Spilling beer and spinning stories with no regret

Prefer Somerset Maugham to Ernest Hemingway

Prefer Noel Coward to Oscar Wilde to Jean Genet

Prefer Bertolt Brecht & Alexander Ostrovsky to Gogol and Pushkin

Prefer John le Carre and Graham Greene to Ian Fleming

Prefer Agitprop and Blue Blouse, Pina Bausch and Dance Theater of Wuppertal

Prefer Voltaire, Benjamin Franklin, Thomas Jefferson, Samuel Beckett and Adrian Mitchell

Prefer Shav to Shaw, Joseph Campbell & Jung to Freud, Dostoevsky and Jodorowsky.

Prefer David Hare to David Mamet. Prefer Thomas Paine and Sam Shepherd.

Prefer Chief Joseph and Geronimo. Maria Montessorri, Sojourner Truth, Milan Kundera.

Prefer Will Rogers and Mark Twain, Nikola Tesla, Dr. Seuss.

Prefer the positive possibilities of 2021 over any previous co-creations

Prefer you listing your preferences. Prefer haiku.

!

A night scene of a riot. In the background, a large fire burns brightly, casting a warm orange glow. In the foreground, a line of riot police in full gear, including helmets and shields, stands facing the viewer. The scene is dark, with the primary light source being the fire and some streetlights.

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

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


A close-up, black and white photograph of a guitar's body. The focus is on the strings and the bridge area. The guitar's body is dark, and the strings are light, creating a strong contrast. The background is blurred, showing the perforated metal of the guitar's body.

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

from RICK WAKEMAN



LINCOLN CATHEDRAL

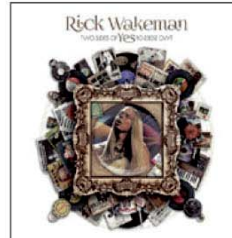
RICK WAKEMAN
Live Portraits
at Lincoln Cathedral

LIVE PORTRAITS AT LINCOLN CATHEDRAL

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

- RICK WAKEMAN

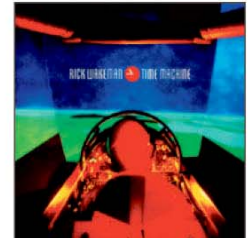
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

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

MFGZ013CD



TIME MACHINE

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

MFGZ012CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

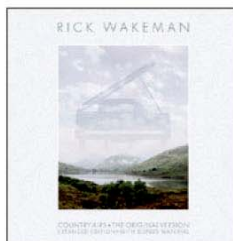
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GOLE!

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

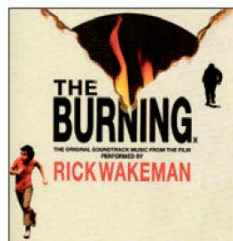
MFGZ025CD



COUNTRY AIRS

The original recording, with two new tracks

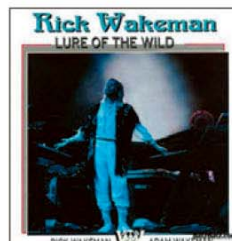
MFGZ014CD



THE BURNING

The original Soundtrack album, back in print at last!

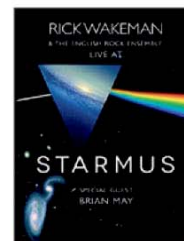
MFGZ024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

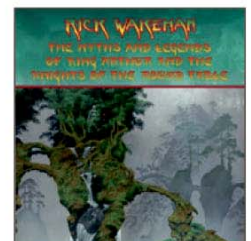
MFGZ003CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

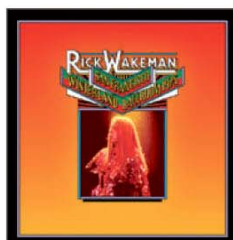
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MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

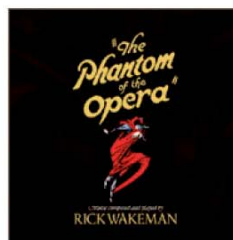
MFGZ017CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

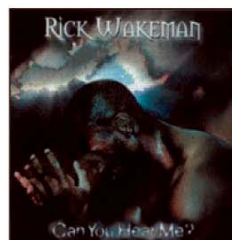
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THE PHANTOM OF THE OPERA

Double CD + DVD

MFGZ005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

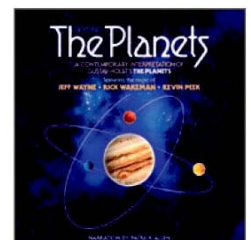
HRHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

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BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

MFG009CD

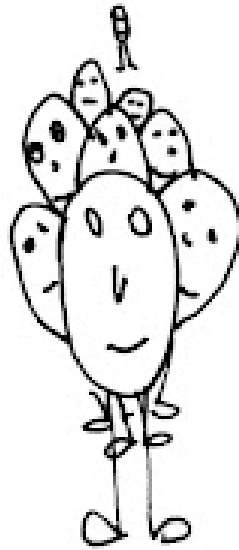


WAKEMAN'S MUSIC EMDORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers



THE NINE HENRYS



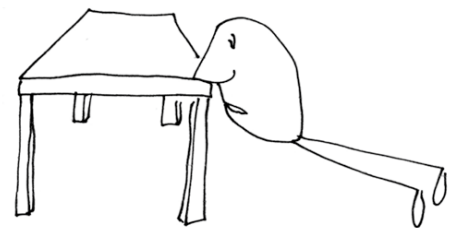
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



The Accidental Moustache Part Three

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



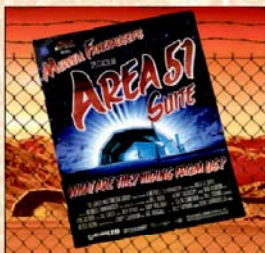
 **PLEDGEMUSIC**

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

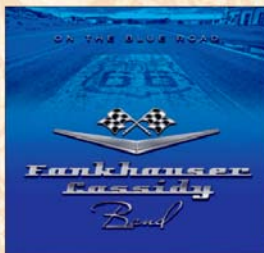
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



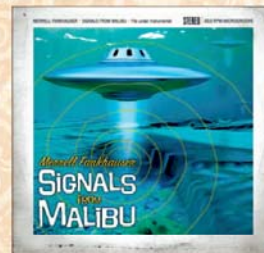
On the Blue Road

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

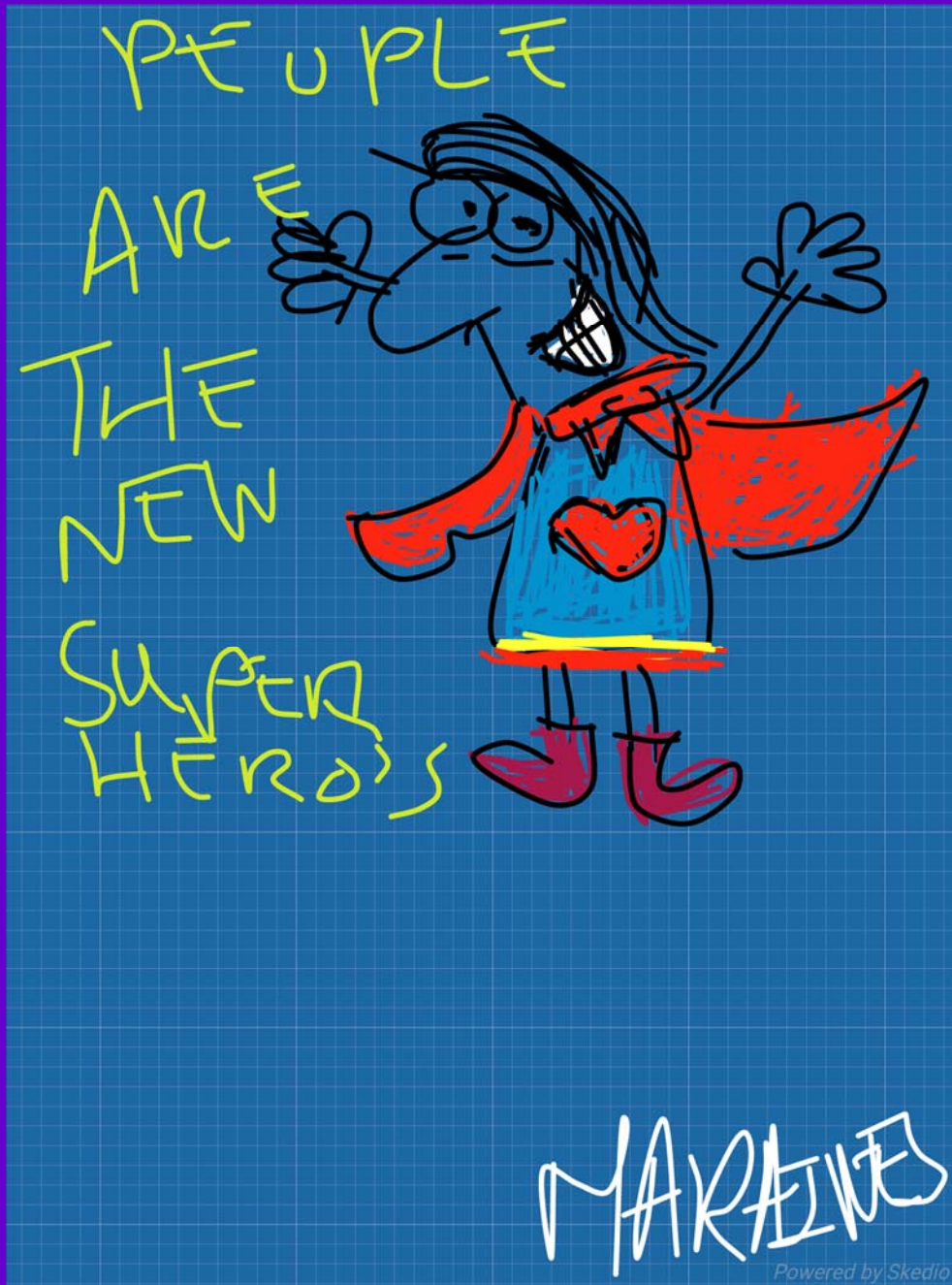
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Weekly magazine: www.gonzoweekly.com
Daily blog: <http://gonzo-multimedia.blogspot.co.uk>



THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

In early 1976 I became friends with a schoolboy a year or so younger. His name was Martin "Dickie" Dowding, he was a fine guitarist even aged fifteen or whatever he was then, and was happy to become embroiled in various projects of mine over the next few years. He would always tell an embarrassing story about me and events that I caused of which I have no memory whatsoever.

Apparently, he was aged about 17, which would've made me pushing 20. He was queued up outside the old Stella Maris convent in Bideford, which for many years was a girl's school, and he was hoping to gain entry to a dance there. The problem was that his ticket was forged, and he didn't want to attract any attention from the fierce looking nuns on the gate. Along comes me, slightly wasted, and shouts from the other side of the road: "Dowding you old M***** how the ***ing *** are you?" Whereupon the fiercest of the two nuns reached over and silently tore up his ticket.

So we went down the pub instead.

Seven or eight years ago his wife Sara died of cancer, and so, when Corinna died, I knew somebody who had been through the same thing before I had. Martin was heartbroken, and never really recovered. Yesterday he died of COVID-19 and 45 years of my life went with him.

He used to come out and have dinner with me and Corinna and Mother and we always enjoyed his visits. I don't know if I ever told him that I loved him, but I



always did. He was a quiet, gentle, unassuming man and the world is a considerably shittier place without him.



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

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Michael Bruce

Sun Ra

Albert Lee

The Selecter

Art Pepper

Atomic Rooster

Billy Cobham

Hookfoot

Al Atkins

The Beach Boys

Pete Seeger

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

GONZO
MULTIMEDIA



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