

GONZO



#429/30

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GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

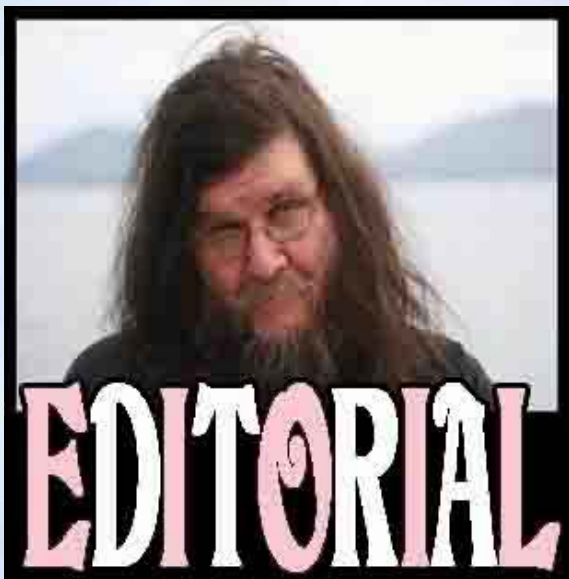


Corinna Downes

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 another issue of this magazine, which I started totally under false pretences and which has since taken on a life of its own. At the end of last year, we marked the fortieth anniversary of John Lennon's death. And, not entirely coincidentally, I have

found myself listening to quite a lot of John Lennon's music recently, and – despite the fact that he has been one of my favourite artists since the 1970s, and I thought that I knew his albums inside out – I find myself re-evaluating the music as I get older.

Let's start with the most dramatic, and possibly most controversial, of these.

John Lennon's first solo album, a collaboration with his future wife, Yoko Ono, was called 'Two Virgins' and is most notable in the eyes of history for featuring photographs of John and Yoko with their kit off on the front and rear covers. The music inside is generally agreed to be a bloody awful row, but as I get older, I find myself more and more drawn to music which some people refer to as "a bloody awful row". And I have found a strange and wild beauty in the sonic excesses of people like Throbbing Gristle, and their related



GULLIBLE'S TRAVELS

as I get older, I find myself more and more drawn to music which some people to refer to “a bloody awful row”.

acts. And so, feeling more than slightly bonkers the other night, I decided to give ‘Two Virgins’ a listen for the first time in thirty-six years.

I can be certain of my timings here, because, before the other night I only ever listened to the album once.

Back at the fag-end of 1985, my first wife and I were living in my little house

in Exeter, and I was far more obsessive about my collection of John Lennon artefacts than I am now. I dearly wanted his first three records which he categorised as “Unfinished Music”.

The "Unfinished Music" series was an attempt by the pair to keep a record of their life together. With Ono's Grapefruit in mind, they had imagined that the sound was not etched into the



vinyl's grooves but was meant to be created by the listener's mind. Lennon described "Unfinished Music" as "saying whatever you want it to say. It is just us expressing ourselves like a child does, you know, however he feels like then. What we're saying is make your own music. This is Unfinished Music."

Unbeknownst to either of us, a company whose name I forget had re-issued 'Two Virgins' that year, and so Alison was very chuffed to be able to buy me a copy for my Christmas present. I managed to screw the whole thing up by finding it for sale in HMV and excitedly telling her, and to compound everything, when I listened to it on Christmas morning, I thought it was terrible. I have always been quite enamoured of 'Revolution 9' on The Beatles White Album, and I had assumed that this was going to be a whole album's worth of the same. But it wasn't.

When I listened to it with new ears the other night, I found that it was far less shambolic and far more structured than I had originally thought, and that the claims that John and Yoko had made of it being a soundscape produced by them on their first night together, and thus a piece of *musique concrete documenting a milestone in their personal story, was far more than self-indulgent bollocks. If one listens to it as a soundscape rather than bemoaning the fact that it is something other than what yer average John Lennon fan would have liked to have heard, then it certainly makes more sense and even has some moments of fragile and primal beauty.*

Buoyed up by the success of my first venture into the realms of John and

Yoko's Unfinished Music, I moved onto the second album, 'Life with Lions'. Another record which I owned, back in the day, and another record which caused more than its fair share of marital strife. Again, it was the fault of HMV, who had a copy totally out of the blue in their racks. I had a week's grocery money in my pocket and spent most of it on this record. Twenty-four quid was quite a lot of money in those days, and my wife was not pleased that I had spent so much money on a record that she assumed I would only ever listen to once. She wasn't quite right this time. The whole of side one consists of a live recording from an avant-garde jazz festival at Cambridge University in 1969, and from the first time I heard it I have found the resulting piece of music – 'Cambridge 1969' – to be hideously enthralling. It consists of Yoko's wordless screams, howls, and ululations, accompanied (if that is the word, which it probably isn't) by wails of atonal feedback produced by John Lennon messing about with his guitar and an amplifier. I have always thought it was rather beautiful, and think much the same of a similar piece which can be found on 'Live Peace in Toronto'. So, over the years, I listened to it quite a lot, and when I renewed my acquaintance with it on Spotify the other night, I found that it still did what I expected of it. The four tracks on the other side are, I'm afraid, fairly pointless. One is completely silent in some sort of a homage to John Cage, one is the recording of the heartbeat of Yoko's unborn baby who would later miscarry, but the other two tracks still had a certain amount of inventiveness and, in my moon-addled state the other night made a certain amount of sense.



"With the great beauty and fit in a beautiful appearance. The long, well-cut to prove he had a habit" —Paul Beltrami
Illustrated Model No. 1. The Vogue. The New York Times.



Those of you who have had enough of reading my descriptions of generally unlistenable-to avant-garde music will be quite pleased that I fell asleep before I could get to 'The Wedding Album', and that my mental state has moved away from the avant-garde in the intervening days.

But, the fact that music which I had originally hated now struck a chord with me made me wonder about some of the rest of John Lennon's solo output. I had always generally agreed with the consensus which is that the 1970 'Plastic Ono Band' album was the best thing he did, followed by the following year's 'Imagine', which was more of the same but sugar-coated, and that with the possible exception of 1974's 'Walls and Bridges', the rest of his solo output was somewhat disappointing.

So, I charged myself with the task of listening to Lennon's music with new ears, and – mildly surprising even myself – the results were not what I expected them to be.

However, I shall carry on talking about this in a future editorial. I would also like to reassure those of you who were worried that I was no longer continuing with my ongoing investigation into how to make money playing word games on my iPad. I am, indeed, still doing this, but as I still haven't got as far as \$99.50, I am going to wait until have progressed a little further before I tell you all about it.

So, I hope you enjoy this issue, and I will see you again in a couple of weeks.

Hare bol,

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

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

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

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

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Phil Bayliss
(Ace backroom guy on proofing and research)

Dean Phillips
(The House Wally)

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

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

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

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

Contact us with bribes and free stuff:

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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ROLLING STONES
JOHN DIXIE DREGS
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



IT'S GREAT TO BE STRAIGHT YEAH
<https://www.music-news.com/news/UK/138120/Shawn-Ryder-is-still-seeing-aliens>

Shaun Ryder - whose 2013 series, 'Shaun Ryder On UFOs', saw him travel around the world in search of the truth about UFOs - has insisted his home is still being invaded by extraterrestrial beings, after he previously claimed they came to his home in a "spider" spaceship.

He told the Daily Star newspaper's Wired column: "I don't go spotting for it, it just f***** -appears! Once these things are on you they make you sound like a t***

because they keep appearing in front of you and coming around where you are.

"Obviously, I have to say -something and then everyone thinks I'm a **** cos I'm off me f***** napper.

"It is how it is, they're f***** here - they were here -before us, probably."

SUPREME
<https://www.music-news.com/news/UK/138108/Diana-Ross-remembers-The-Supremes-bandmate-Mary-Wilson>

Diana Ross has saluted the memory of her The Supremes bandmate Mary Wilson following her death on Monday night.

"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



The legendary singer passed away "suddenly" at her Las Vegas home, aged 76, and on Tuesday, her old classmate and fellow band co-founder Ross took to Twitter to share her sadness at the loss.

"I just woke up to this news, my condolences to you Mary's family," Ross wrote.

"I am reminded that each day is a gift, I have so many wonderful memories of our time together. The Supremes will live on in our hearts (sic)," she went on.

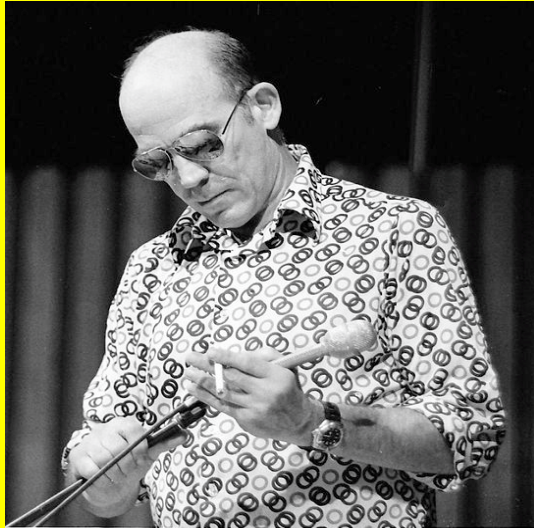
Ross also released a formal statement to the online Entertainment Tonight, saying:

"I remember Mary's joy and love during happier times and our love and years together. I recall 'the good old days' with a smile in my heart and a song in my heart during these changing times. I'm happy to have known her. Love and condolences to her family."



REG SEZ
<https://www.music-news.com/news/UK/138052/Sir-Elton-John-calls-for-short-term-fix-making-it-easier-for-British-musicians-to-tour-Europe>

Sir Elton John has spoken out after musicians were left out of the Brexit trade deal, meaning they may have to acquire visa for every European country they wish



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](https://www.music-news.com/news/UK/138027/Queen-are-considering-releasing-a-recording-of-one-of-their-first-gigs)

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

“How many more of these stinking, double-downer sideshows will we have to go through before we can get ourselves straight enough to put together some kind of national election that will give me and the at least 20 million people I tend to agree with a chance to vote FOR something, instead of always being faced with that old familiar choice between the lesser of two evils?”

Hunter S. Thompson

to perform in, a policy which critics fear mean may lead to such a large rise in costs, artists will be unable to afford to play in the EU.

Branding the current situation "ridiculous", Elton wrote for The Guardian newspaper: "Either the Brexit negotiators didn't care about musicians, or didn't think about them, or weren't sufficiently prepared.

"They screwed up. It's ultimately down to the British government to sort it out: they need to go back and renegotiate."



QUEEN THE FIRST
<https://www.music-news.com/news/UK/138027/Queen-are-considering-releasing-a-recording-of-one-of-their-first-gigs>

Guitarist Brian May recently heard a tape of Queen performing at Imperial College London, a recording he didn't know existed, and he thinks its something they should be proud of.

He said: “We’re debating what to do with it. A few years ago we’d have felt very protective and thought, ‘Nobody should hear this because we’re very rough.’”

“But now, in the position that we are in our lives, we feel forgiving. We’re not ashamed of where we were at that time. It was us against the world.”

The Gospel According to *BART*

I received an interesting thingy from my favourite roving reporter this week. He sent along to me a terse note reading:

"Interesting Opinions here Mate .. Bart in America"

And by golly he was (as always) spot on.

<https://ultimateclassicrock.com/underrated-genesis-songs/>

Genesis were some variant of underrated at each point in their career.

In the proggy Peter Gabriel era, they were mostly a U.K. chart phenomenon, landing only two entries on the *Billboard* 200. And albums like *The Lamb Lies Down on Broadway*, built around a philosophical, phantasmagorical concept, were destined to divide critics.

Then as they evolved into a more streamlined, hook-oriented act with [Phil Collins](#) behind the mic, they faced a new category of negative feedback: Some original fans bemoaned the lack of 20-minute epics, and the stuffiest journalists cried "sell-out" at smooth hits like "Invisible Touch."



AND I ALWAYS THOUGHT HE WAS SO WHOLESOME

<https://www.music-news.com/news/UK/138048/Wolf-Alice-star-Marilyn-Manson-filmed-up-my-dress-at-festival>

Marilyn Manson has been accused by Wolf Alice star Ellie Rowsell of filming up her skirt without permission.

The Rock is Dead singer has been dumped by his record label and longtime manager following accusations of abuse from his ex-fiancee, Evan Rachel Wood, and other women that emerged last week.

Now Rowsell has weighed in, tweeting: "Solidarity to Evan Rachel Wood and those calling out Marilyn Manson. It's sad to see people defending him, just because he put his depravity in plain sight doesn't give him a free pass to abuse women."

THE ^{gonzo} NEWSROOM



MEANWHILE
<https://www.music-news.com/news/UK/138016/Sharon-Osbourne-Marilyn-Manson-always-treated-me-with-respect>

Sharon Osbourne has fired back at trolls who have called her out for working with alleged sex abuser Marilyn Manson.

The shock rocker's former fiancée, Evan Rachel Wood, sparked a deluge of claims about Manson earlier this week when she identified him as her abuser, insisting he groomed her for sex acts when she was a teenager.

Several other women have also come forward with damning accusations, which

have cost Manson a record label deal and two TV acting roles, and former collaborators Trent Reznor and Wes Borland have also taken aim at the Rock is



Dead singer, who has denied the allegations against him.

WHEN DOVES DIE
<https://www.music-news.com/news/UK/137991/Prince-s-beloved-white-dove-Divini-dies>

Prince's Paisley Park Estate has announced the female bird previously owned by the late music legend - who passed away in April 2016 at the age of 57 - flew to the heavens on Tuesday (02.02.21) at the grand age of 28.

THE ^{gonzo} NEWSROOM

A statement issued on Prince's estate's website this week read: "Paisley Park today announces the passing of Divinity, the female white dove once owned by Prince Rogers Nelson, following a recent decline in health due to age. Divinity died peacefully on Tuesday, February 2, 2021 after 28 years of life. One of the original doves Prince kept at his iconic Paisley Park complex, Divinity was an ever-present fixture for countless Paisley Park tours, events, and productions."

Alan Seiffert, Executive Director of Paisley Park, shared that Divinity was "one of the enduring links to Prince for thousands of fans".

I REMEMBER JEEP

<https://www.music-news.com/news/UK/138073/Bruce-Springsteen-calls-for-unity-in-first-ever-commercial>

Bruce Springsteen called for unity in his new advert for Jeep - his first-ever commercial campaign. In the commercial, which debuted during the Super Bowl on Sunday, Bruce is seen driving his own Jeep around Kansas, Colorado, and Nebraska, as his voiceover explains the need for the world to band together. "All are more than welcome to come meet here in the middle," he says. "It's no secret the middle has been a hard place to get to lately, between red and blue, between servant and citizen, between our freedom and our fear."



THE ^{gonzo} NEWSROOM

MAYBE IT'S TIME TO STOP THINKING ABOUT TOMORROW
<https://www.music-news.com/news/UK/138092/Christine-McVie-doesn-t-think-Stevie-Nicks-will-tour-with-Fleetwood-Mac-again>

Christine McVie doesn't think Stevie Nicks will tour with Fleetwood Mac again.

The 77-year-old singer and guitarist has revealed her bandmate no longer wants to perform live, while bassist John McVie is feeling "frail" after he battled cancer and other health issues last year.



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.





Appearing on BBC Radio 2, Christine was quizzed on whether the band - which also currently includes Mick Fleetwood, Mike Campbell and Neil Finn - would hit the road for another run.

She said: "That's an impossible question to even answer. If we do, it will be without John and without Stevie.

"I think I'm getting a bit too old for it now, especially having had a year off. I don't know if I can get myself back into it again

NILE'S SADNESS
<https://www.music-news.com/news/UK/137872/Nile-Rodgers-unable-to-bury-late-mum-due-to-Covid>

Disco legend Nile Rodgers is struggling to find closure a month after his mother's death because her body remains "in the back of a refrigerator truck" due to the Covid-19 pandemic.

Beverly Goodman, 82, passed away on 27 December after a battle with Alzheimer's

disease, but the coronavirus chaos has meant he's been unable to give her a proper farewell.

In a pre-taped episode of the Crisis What Crisis podcast, which aired on Friday, the Chic star said, "Today is the 26th and I haven't been able to make any funeral plans. She's in the back of a refrigerator truck. Talk about crisis."

Nile says the situation has been extremely difficult for him and his loved ones, but he realises many other families are also dealing with the same circumstances.

"It's horrible, breaking our hearts," he explained. "When you go there and you see something that's so graphic like that, it really reminds you of images of people thrown into mass graves."

The singer had shared his heartache at losing his mum with his Instagram followers just after Christmas, confessing her loss had left him feeling "numb".

A
JOURNAL

OF THE

Plague Year:

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

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

L O N D O N :

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

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

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



Covid points of view:

Alan Dearling has assembled some reports and posts on the Covid pandemic, vaccinations, curfews, restrictions, and views on 'personal freedom' and 'safety'. He has anonymised the identities of a number of commentators. For the last six months (or perhaps more now), Alan has, with sadness, been predicting the spread of civil unrest, riots and increasingly polarised opinions in more and more fractured societies and communities across Europe and beyond.



NBC reportage of the riots against Covid curfew and vaccinations in Amsterdam and Eindhoven:

[https://www.nbcnews.com/video/protesters-torch-covid-test-center-in-holland-on-first-day-of-curfew-99949125643?](https://www.nbcnews.com/video/protesters-torch-covid-test-center-in-holland-on-first-day-of-curfew-99949125643?cid=sm_npd_nn_fb_ma&fbclid=IwAR1d0ISC5C286pXOjxcN9JGTIHfNopDcL7KFIQ6AD8H6ld3V_-gYgROSMFs)

[cid=sm_npd_nn_fb_ma&fbclid=IwAR1d0ISC5C286pXOjxcN9JGTIHfNopDcL7KFIQ6AD8H6ld3V_-gYgROSMFs](https://www.nbcnews.com/video/protesters-torch-covid-test-center-in-holland-on-first-day-of-curfew-99949125643?cid=sm_npd_nn_fb_ma&fbclid=IwAR1d0ISC5C286pXOjxcN9JGTIHfNopDcL7KFIQ6AD8H6ld3V_-gYgROSMFs)

NHS England on Covid vaccinations:

<https://www.nhs.uk/conditions/coronavirus-covid-19/coronavirus-vaccination/coronavirus-vaccine/>

Tipi Dave:

I've thought long and hard about the situation facing the world by the pandemic.

As I see it, vaccination would be in effect a protection from a virus by infecting me with it.

My decision not to have it may be seen as selfish, but my reasoning is along the lines that the world is already far too overcrowded. I'm prepared to take my chances. If my fate is to catch and die from anything, be it Covid or something

alan dearling

else, so be it. I don't judge those that want to have the vaccine. Some may consider me selfish, but if they have the vaccine, me not doing so won't make any difference. I have considered a more drastic form of suicide, but as I've already said, I'm happy to leave it to fate.

Love and respect

Jail tales from Australia video (posted on UK FB page) with this comment: *Scum! Won't be long before they try this shit in the UK!*



(You'll need to copy and paste this – it won't hyperlink successfully. Sorry)

<https://www.facebook.com/JailTales/videos/300431261213815>

Andy Worthington (real name and personal opinions)

So this morning I received my first dose of the Oxford-AstraZeneca vaccine, which I was given because I'm in a high risk category as someone with a rare blood disease. I received my vaccination at my local doctors' surgery in Lewisham, and it was a very well-organised affair, with numerous volunteers helping the NHS staff administering the vaccines. In case anyone needed reminding, this is the NHS organising itself to do its job, and getting wonderful support from local community volunteers.

This is in stark contrast to the private companies who have been given eye-wateringly huge amounts of money by the Tory government — like the £22bn spent on the failed 'test and trace' system, "helmed by Conservative peer Dido Harding and mostly run by contracting giants Serco and Sitel through thousands of call centre workers", as Wired explained in November — and who have mostly failed to deliver anything of value.

So how am I feeling? Well, a little tired, I must admit, but otherwise fine — and I did quite spectacularly fail to take it easy after the vaccination, cycling into the City and the West End this afternoon in search of my daily photo for my ongoing photo-journalism project 'The State of London.'

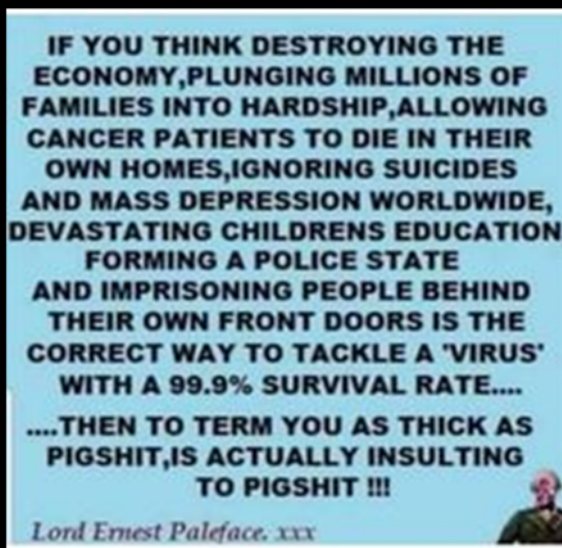
It's reassuring to see the vaccine being rolled out so successfully, with over 5.4 million people now having received their first vaccination, and I can only hope that those opposed to vaccinations, and caught up in all kinds of fears about it, realise how damagingly counter-productive their position is. Vaccines have eradicated smallpox worldwide, and have massively reduced instances of polio, as well as delivering numerous other triumphs in the global struggle against disease.

The world is a much safer place, from the point of view of health, because of vaccines, and yet the anti-vaxxers seem, explicitly, to be willing us to return to a world in which we are ravaged by preventable diseases, and suffer many more deaths as a result.

For 'The State of London', see:
<https://www.facebook.com/thestateoflondon/>

Fred says:

Having just searched for #greatreopening on here and Twitter there seems to be a small but vocal support for this on the 30th January...looks like there's a Telegram group for it also.



This is undoubtedly a dangerous idea.

Trying to get businesses to open en masse on one day, before it's safe could have a devastating effect on virus numbers, the NHS is struggling enough as it is.

None of us are enjoying this situation I'm sure, and despite difference of opinion we're absolutely in this together. I loathe the Tories and they're doing a terrible job at controlling the pandemic in the UK. They've let the virus get out of control, but so have some of the public to an extent it's true.

God knows I look forward to the day we can go out and have fun again, but only when it's safe for everyone to do so.

Alan Dearling adds, re-The Great Reopening:

We will be lucky if much will be open in the UK even by the autumn of 2021. More people in hospital ICUs, more deaths, concern over how effective vaccines will be both to protect individuals and also the spread. Same around the whole world. This is totally fake news

Marcus: Here is a good collection of why lockdown causes more damage than good:

<https://HealthTruth.info/weve-got-it-all-wrong.../>

Janet:

I spent about 4.5 hours out and about getting shopping, short walk for my doggy and then dropping flowers off for a friend in town today who is poorly and waiting for test results after numerous scans and tests. Shopping was 'essential to me shopping'. More paint and DIY stuff, dog food, groceries and a few little bits on my travels for Dad's birthday next month. Supermarket hopped through 7 different stores. Exhausting! Probably not entirely 'legal'.



11:32

Safari



Tweet



Robin Monotti
@robinmonotti



THE GREAT REOPENING
UK follows Italy's lead. #IoApro
becomes #IOpen. Coming to the UK
on January 30th. #IOPEN.
Because you should not be asking
government permission for anything at
all. UK is OPEN.



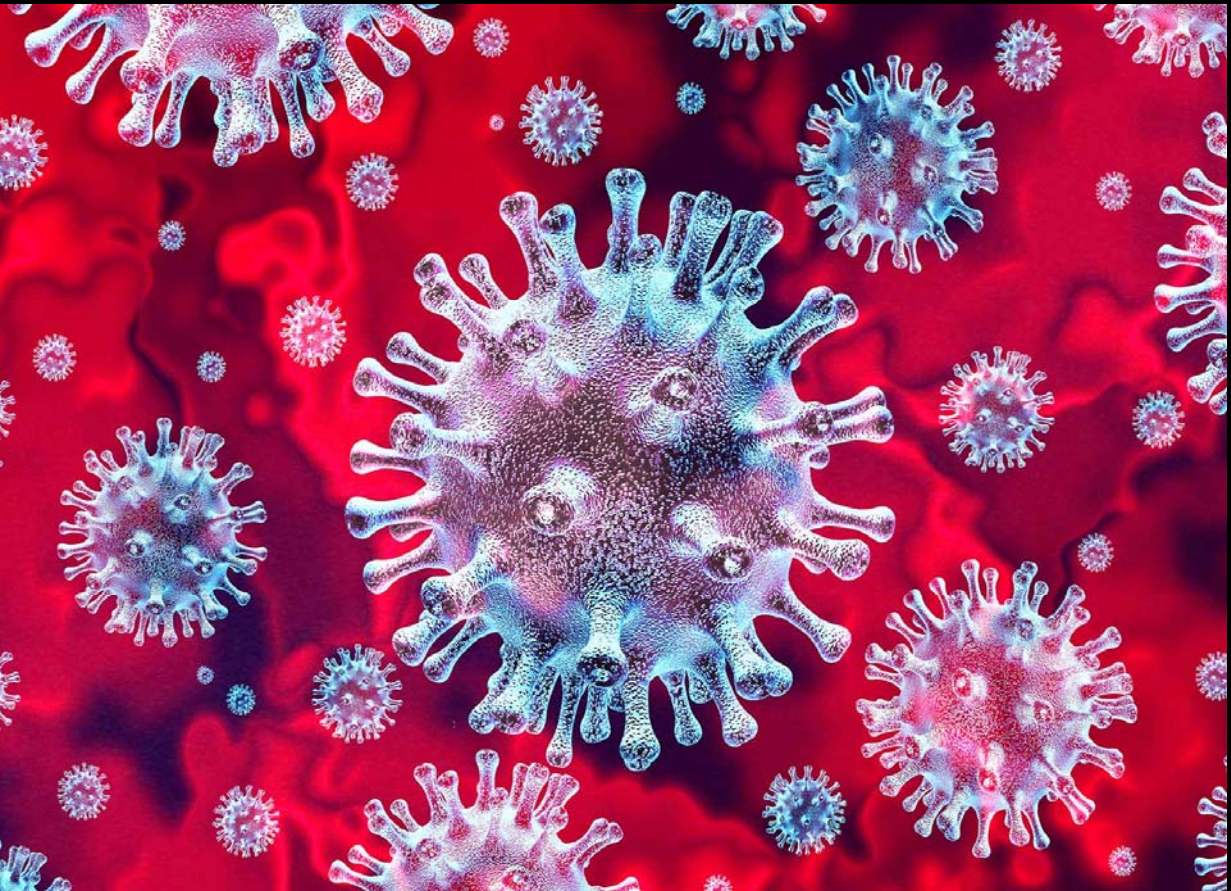
Tweet your reply



Ready for a rest? Want to get away
for a break from Covid?

Time for a break - wake up in the
New Normal. Book your Cryogenic
Holiday today. One-off payment or
direct debits accepted.

www.newnormaltoday.com





Covid Connections *Collated by Alan Dearling*

Stuart Lindsay and myself were both school students at the Bognor Regis Grammar School in West Sussex (which went comprehensive in 1967). It was a popular seaside resort back in the '60s. Since we left school in 1969 we've maintained contact and I sent Stuart an invite to contribute a personal view on life in the USA during the Covid pandemic. He has very kindly obliged. The new buzz-phrase is: 'No-one is safe until everyone is safe'. My own view is that the world is now a fair bit safer with President Biden having replaced Donald Trump. But, all life is inter-connected and it is a very fragile balance at the moment. Looking at the

USA from the UK, it appears to be mother-lode of many conspiracy theories and anti-lockdown/anti-vaccination campaigners. So, in the coming months and years, as we hopefully edge out of the current Covid crisis, success in supporting and calming the edgy and frightened citizens will depend to some extent on the sanity of our politicians and governments. Over to Stuart...

Covid Capital of the World – Arizona, USA

Stuart Lindsay

I am a physicist who relocated from the UK to the USA forty years ago. I teach at a large public university and run a research lab in the 'Biodesign Institute' at the University.



Though my focus is physical science, my goal is improving human health, an area where there are surprisingly good opportunities for physicists. However, I moved to the USA for one, and only one main reason: I was offered a job in Arizona, a place I fell in love with at first sight. I continue to love it with a passion that is renewed with every desert sunset.

That said, for many weeks now my beloved Arizona has topped the Covid Charts with 100 to 150 cases per 100,000 population. At least 10% of our population have been infected and one in 600 have died to date in this State. It is much worse still in minority communities, particularly in the vast open vistas where Native American communities are based and where health care resources are sparse.

Why is the situation so bad in one of the most economically developed countries in the world? One answer is a lack of centralized health care and an almost non-existent public health infrastructure.

But the main answer has been lack of leadership, and worse than that, divisive leadership. A president who branded the media as 'Fake News'. A president who has generated over 30,000 documented lies (many about the pandemic itself). This is not a person to provide intellectual and moral leadership to the country.

Mask utilization needs to be at the 90 - 95% level to reduce the spread of this disease significantly, so the President's words, and his devoted cult, have fanned the flames of the pandemic.

He has taken pleasure in ripping up scientific advice. And the results are both tragic and pathetic: Devastated relatives have been quoted as saying something like "How could dad be dying? Everyone knows Covid is a hoax to get at President Trump". The (substantial) number of Trump cult members live in an Orwellian world of inverted truth. Not since Josef Goebels has a politician proved so adept at the 'Big Lie'.



Public health is, perhaps, the one area in which collective action is absolutely essential. Yet much of the American ethos is focused on the rugged individual: "You can't force me to wear a mask - it's against my constitutional rights", and this ethos has fed on Trump's rhetoric. Since the main function of masking is to prevent spread of the disease by asymptomatic individuals, 'individual freedom' comes at the expense of others, often many others. Thanks to the Trump Cult, nearly half the population believes there is no problem, so there is remarkably little panic amongst the general public as the disease rages.

That said, there is a rump of believers in a civil society. Masks are worn, distances kept and hands washed. These folks tend not to be supporters of Trump. A number of legislators have come down with (and some have died of) Covid. Almost all are members of the Republican Party. The only exceptions that I know of are three unfortunate Democratic members of the US congress locked in a room at the US Capitol with unmasked Republicans during the recent riot.

The pandemic is as cruel as any other mindless force of nature. It is the poor and less-well cared for who have suffered the worst outcomes and morbidities. 900 members of the Navajo Nation have lost their lives.

This is out of a resident population on the reservation of 170,000 - a death rate of about 1 in 200.

The flip side of that is how the privileged, particularly the educated and privileged, have done well this past year. While half of those in the lowest third of income brackets cannot pay bills, the upper third have gained in wealth as the stock market has flourished. Jeff Bezos, Mark Zuckerberg and Elon Musk made \$115 billion in 2020. Our family is not in that lofty income bracket, but I have been able to work remotely and have not lost a penny. The same is true for the families of our three daughters (though our oldest daughter quit her teaching job rather than return to the classroom). We all mask-up with the luxury of virus-fighting N95's, and Amazon delivers all our worldly needs. And we avoid any and all crowds. So the whole family has stayed Covid-free. The grandkids have had a hard time with online school but they are getting by. And a number of us have had (or will get) the vaccine soon.

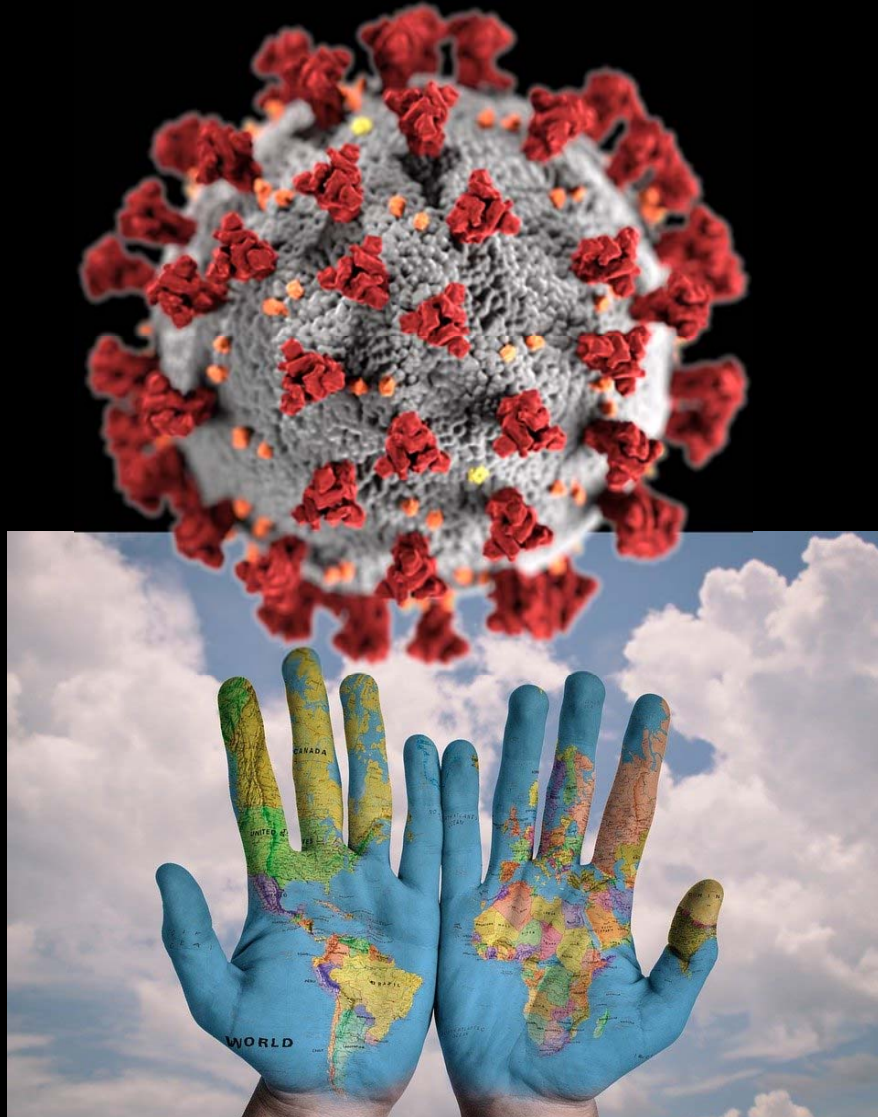
And there are upsides to this wild-west Covid Capital of the world: lots of open space and an outdoors-friendly climate. We are lucky to live on the side of a desert mountain reserve on a large lot surrounded by towering saguaro cactuses and distant neighbours.



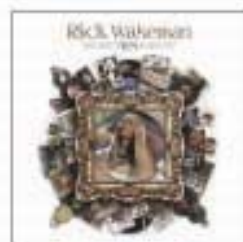
So we can get to share a drink sitting outside while watching the desert sunsets cast their red glow on the mountains. The howls of coyote packs sometimes break the silence. Covid has not taken the beauty away from this special place. As I write this, tomorrow will bring a new president, and a new order to America. The future begins to look brighter, and grandkids will be hugged again.

I hope those poor souls captured by the Trump cult see the results for themselves and learn from them.

A post-script: Things are looking brighter as the new administration takes over. The torrent of lies from the top has been turned off, and I see the support for lunatic inventions about the pandemic beginning to shrivel. It won't go away quickly though. The 'bubbles' that the internet has created will ensure that many remain trapped in webs of fantasy. Unfortunately, they will pay a price of poor health and more wretched lives.



MORE MASTERPIECES from RICK WAKEMAN



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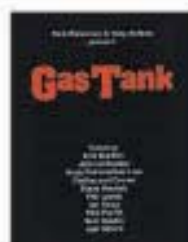
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Guest vocalists include John Parr, Tracey Aclorman, Ashley Holt, and Roy Wood

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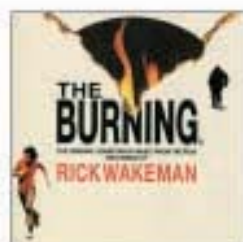
WZ41-42



COUNTRY AIRS

The original recording, with two new tracks

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The original Soundtrack album, back in print at last!

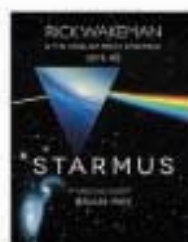
HFG204CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG203CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

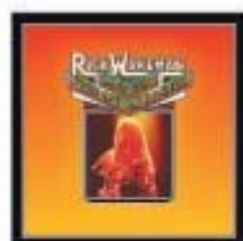
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

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THE PHANTOM OF THE OPERA

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CAN YOU HEAR ME?

Featuring The English Chamber Choir

W44-42005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



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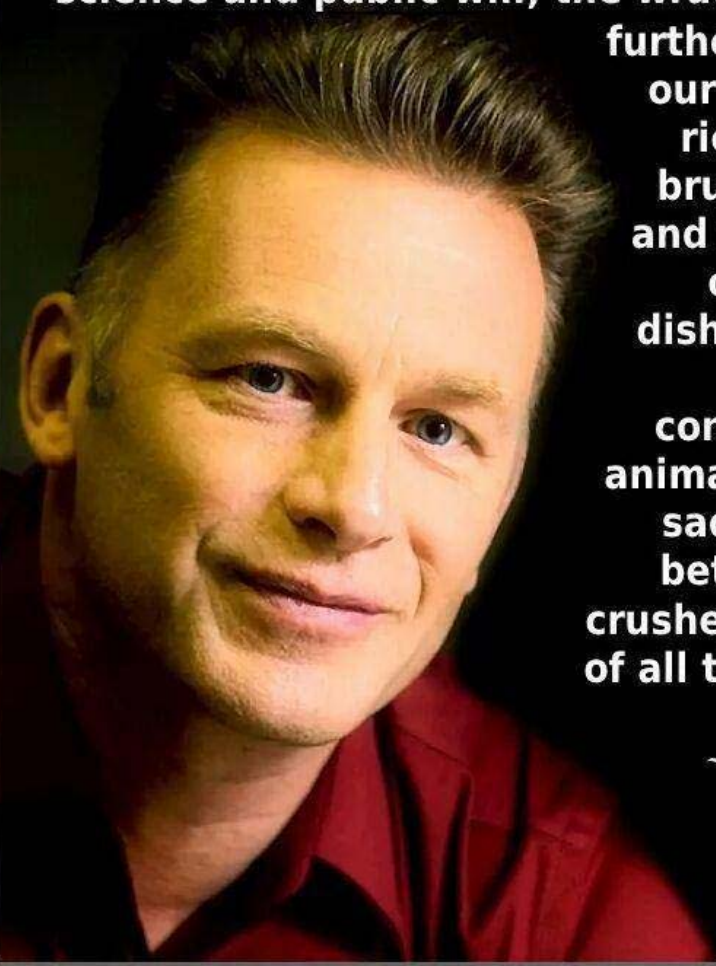
REGULAR LINE OF PACKETS
 Between Norwich and Philadelphia.
 Sails on WEDNESDAY of each week.
 The line is composed of the following Packets:
 New Schr. James L. Day, Capt. Nash.
 " " Mary H. Chappell, Capt. Griffin.
 " " Capt. Lewis, Capt. Lewis.

The above remains
 commanded by exper
 Freight from Norw
 Bale Goods for the
 ion over the Norw
 Freight devoted to

The subscriber, by appointment from the Honorable
 of Patents, Agent of the U. S. Patent Office for
 ceasing and forwarding to the said models, designs or
 manufactures to be patented, & deposited with which
 will be sent free of expense and risk and will discharge
 the prepare Certificates, Specifications, Assignments, and all
 the necessary Papers and Drawings; will make and re-
 late American and foreign words, to test validity of inven-
 tions, and confer patents on foreign and native

NORWICH & ...
 The above remains
 commanded by exper
 Freight from Norw
 Bale Goods for the
 ion over the Norw
 Freight devoted to

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



-Chris Packham

f stop.the.cull



PROVIDENCE & ...
 The Grafton and No
 viding Worcester at 1
 Books kept at the Cit
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 the General Stage Of
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 leave Providence at 7
 morning and evening t
 report boats.
 morning and evening t
 ceator with trains t
 tickets sold at Provid
 rich and Worcester
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 are Providence for
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 ville, Northbridge, Whit
 stons, Waterford, Woon
 co, Ashton, Lenox, Val
 Pawtucket. **MAAC HINCKLEY, Sup't.**

RIGHT NOTICE—Goods remaining at depot 48
 hours after they are ready for delivery will be charged stor-
 No freight received after 5 P.M. W March 23.

SEEDS. Together with a general assortment of Western
 Wares, Baskets, &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 Packages should be
 accompanied with written orders and signed parcels, so
 that it may be done with correctness.
 July 7. dwil **TYLER HARRINGTON.**

**TURAL and HORTICULTURAL IMPLEMENTS AND
 MACHINES.** Also, Grass, Garden, Field and Flour
SEEDS. Together with a general assortment of Western
 Wares, Baskets, &c. &c.
 All persons wishing to purchase any of the above men-
 tioned articles, are invited to call and examine his stock,
 with the assurance that they will find a choice selection,
 of good quality, and at fair prices.
 Worcester, May 10. 187. **OTIS CONVERSE.**

Team Propeller Freight Line.
NEW STORE!
 Warden Block, No. 44 Front St,
 WORCESTER.
 HE 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
 under Arrangement commencing May 1.
THROUGH PASSENGER TRAINS.
 Worcester at 8 1/2, 1 1/2 A. M., 8 40 and 4 P. M.
 The last on the arrival of the New Haven Train.
 8 1/2 A. M. train will take up no one east of Framingham
 engers will leave Millbury at 8 1/2 A. M. and 4 P. M.
 engers will leave Holliston 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 & 8 A. M., 11, 6, 8, & 9 P. M.
 7 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 Fran-
 ingham.

WHOLESALE & RETAIL
Western Produce Store.
 FOR SALE.
 2000 BUSHELS SHORTS;
 5000 do. Northern CORN;
 200 bushels OATS;
 500 do RYE;
 150 do BEANS;
 3000 lb. BUCK WHEAT FLOUR;
 CORN AND RYE MEAL.
OTIS BRAMAN,
 Worcester, Feb 11. 21 13 Washington Square.

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,
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 Way Stations for Springfield or beyond, or to take up
 passengers for Worcester at Way stations west of Fran-
 ingham.

H. E. HUTCHINSON,
 (Successor to WM. LEGGATE,) 180 MAIN ST.
**MANUFACTURER and Dealer in HARNESS, SADDLES,
 BRIDLES, Coach, Chaise and Draft COL-
 LARS.** Also, Trunks, Valises and Carpet Bags. Coach
 Gigs and Tug WHIPS, &c. &c. Repairing done at short
 notice.
 Worcester, Jan 18

J. H. ENIGHT'S HAT STORE, 159 Main St
 B. S. LEONARD.
 Feb 25, 1877.

PRATT, DOWNES & SCOTT,
 (Successors to T. W. & D. P. BANCROFT.)



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.



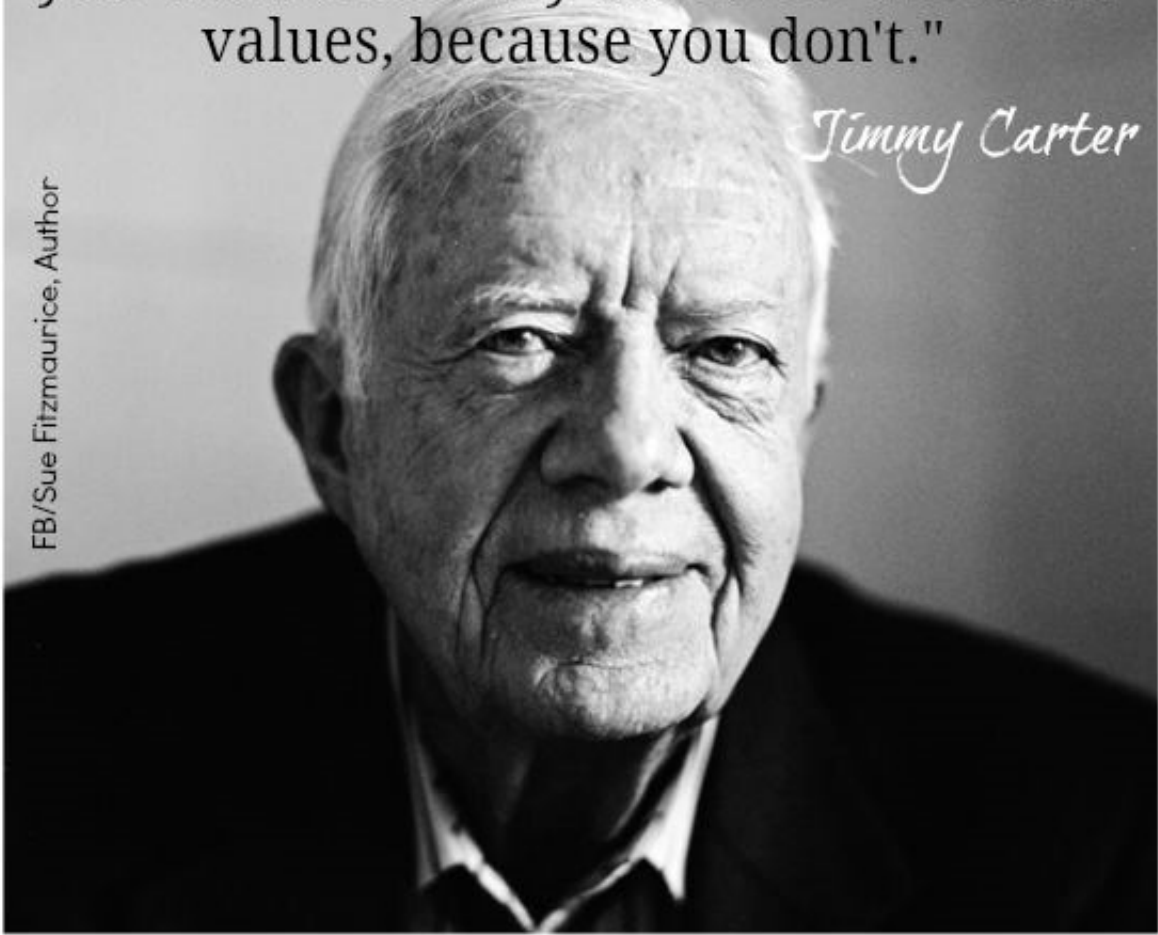
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

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 OLDFHAM)

"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-downes3/13-09-2020-show-375-eddie-gales-ghetto-music/>



13-09-2020 – SHOW 375 – Eddie Gale's Ghetto Music

F-Minus: Sweating Blood

Meridian Brothers: Los Golpeadores de la Cumbia

Bob: That's What Tomorrow Brings

Eddie Gale's Ghetto Music: A Walk with Thee

Less Bells: Fiery Wings

Particles: Trumpet Song

Callum Easter: Tell 'em Boy

Agnetha Faltskog: Ge Dej Till Tals

Marvin, Welch and Farrar: Simplify Your Head

J Zunz: America is a Continent

Ariwo: Flameback Dance

Eddie Gale's Ghetto Music: Fulton Street

Ennio Morricone: Estate

Native Harrow: Shake

Simon Collins: Becoming Human

Laura Lee Perkins: Oh La Baby

Sorbet: Birth (My First Day)

Young Jesus: (Un)knowing

Tvii Son: Am I

Flaming Lips: Dinosaurs on the Mount

Baby Huey: A Change is Gonna Come

Eddie Gale's Ghetto Music: The Coming of Gwili

Lucy Reed with Bill Evans: Little Girl Blue

Sun Ra: Hours After

Shizo Fun Addict: Crossing Over

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-01-15-21/>



13-09-2020 – SHOW 375 – Eddie Gale's Ghetto Music

F-Minus: Sweating Blood
 Meridian Brothers: Los Golpeadores de la Cumbia
 Bob: That's What Tomorrow Brings
 Eddie Gale's Ghetto Music: A Walk with Thee
 Less Bells: Fiery Wings
 Particles: Trumpet Song
 Callum Easter: Tell 'em Boy
 Agnetha Faltskog: Ge Dej Till Tals
 Marvin, Welch and Farrar: Simplify Your Head
 J Zunz: America is a Continent
 Ariwo: Flameback Dance
 Eddie Gale's Ghetto Music: Fulton Street
 Ennio Morricone: Estate
 Native Harrow: Shake
 Simon Collins: Becoming Human
 Laura Lee Perkins: Oh La Baby
 Sorbet: Birth (My First Day)
 Young Jesus: (Un)knowing
 Tvii Son: Am I
 Flaming Lips: Dinosaurs on the Mount
 Baby Huey: A Change is Gonna Come
 Eddie Gale's Ghetto Music: The Coming of Gwili
 Lucy Reed with Bill Evans: Little Girl Blue
 Sun Ra: Hours After
 Shizo Fun Addict – Crossing Over
 David Crosby: I'd Swear There was Somebody Here

**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>

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=wiHWtvvd9Ds>

**Listen
Here**

**AGROCHEMICALS : CHEMICAL FERTILISERS
PESTICIDES, WEEDICIDES, MICROBIAL
CONTAMINATION**

**POOR SANITATION
& DRAINAGE
DRILLING /
FRACKING**

**INDUSTRIAL
CHEMICALS LIKE
GAS & WASTE**

**WATER
& FOOD
POLLUTION**

**DOMESTIC
CHEMICALS
& WASTE**

**CARBON
MONOXIDE
VEHICALS**

**DEFORESTATION
& SOIL EROSION**

**ENVIRONMENTAL POLLUTION
MELTING OUR PLANET**



*Created By;
Madhulika Agarwal*

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!

The End of the Fish Era

Season 1, Ep. 11

In this season 1 finale, Paul and Sanja take a look at the bonus demos that would've become the fifth album Marillion made with Fish - if he hadn't left the band. Plus, they reflect upon the legacy of the Fish era, and give a glimpse into what's coming up in future episodes. Also, Paul does the greatest impression of Fish ever committed to audio.

<https://shows.acast.com/between-you-and-me/episodes/the-end-of-the-fish-era>

**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."

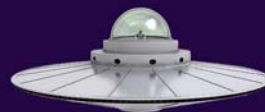


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Why is the US Navy's Area 51 inside the Bermuda Triangle?

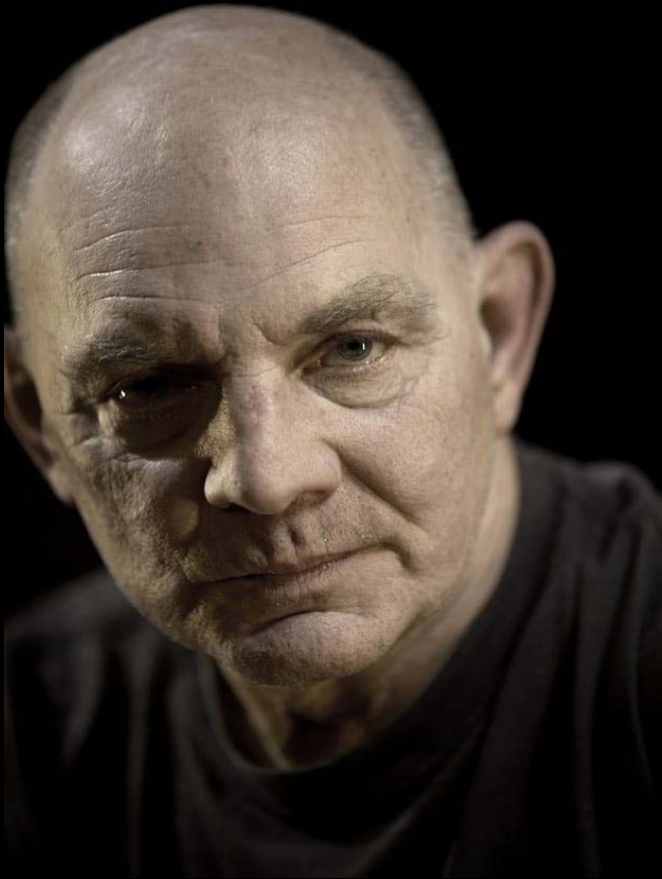
The gang discusses AUTEK, the Navy's highly-secret base on Andros Island in the Caribbean. Navy cryptologist Matt Roberts talks about serving aboard the aircraft carrier, USS Teddy Roosevelt, at the same time its pilots encountered the famous "Gimbal UFO." Also, Cobra reveals he was once forced down at Area 51 and held by the authorities. Special guest: Ella the Psychic.



Listen
Here

<https://radioactivebroadcasting.net/military-first-responder-channel/item/4629-why-is-the-us-navy-s-area-51-inside-the-bermuda-triangle>

He died on 26 January 2021, at the age of 76 after suffering from COVID-19 during the COVID-19 pandemic in Sweden.



Lars Göran Ingemar Norén
(1944 – 2021)

Norén was a Swedish playwright, novelist and poet.

His plays are realistic and often revolve around family and personal relations, either among those who are impoverished and rooted at the bottom of society, or those who live in material comfort but emotional insecurity.



Cara O'Sullivan
(1962 – 2021)

Cara was an Irish coloratura soprano. She grew up in The Lough, Cork. Both of her parents and her grandparents on both sides were singers, though not professionally. She is survived by 3 siblings, including sisters Aoife and Nuala. Nuala represented Cork at the Rose of Tralee in the 1980s. O'Sullivan had one daughter, Christine, an accountant. O'Sullivan lived in Frankfield, Cork.

THOSE WE HAVE LOST

COLLATED BY THE GIN REAPER

She was nicknamed "Caradiva" by her friends.

O'Sullivan's family noted that her voice began to develop at the age of 12. She attended the Cork School of Music, where O'Sullivan stated that at 17 the head of the school, Jack Murphy, told her parents: "She can go anywhere in the world, she can be anything she wants to be, she can go to the very top."

O'Sullivan achieved her first major role in 1996 at the age of 34, as Donna Anna in Don Giovanni with Welsh National Opera. The world renowned Australian soprano Dame Joan Sutherland helped O'Sullivan to prepare for the role. In 2018, O'Sullivan was diagnosed with early-onset dementia which led to her retirement from professional singing. Celebratory concerts were organised in her honour in Cork and Dublin.

On 26 January 2021, it was announced that Cara O'Sullivan had died.

Her passing was marked by an outpouring of tributes to her talent and her outstanding contribution to music in Ireland and internationally, with *The Irish Independent* stating that "[Ms O'Sullivan] was famed for her support of charitable events - and her sense of humour."



**NSND Nguyễn Trung Kiên
(Kiến Xương, Thái Bình)
1939 – 2021)**

Kiên was a Vietnamese classical singer and People's Artist. With the late Quý Dương and Trần Hiếu, Kiên was counted as the 3C Trio (Vietnamese Tam ca 3C, from tam ca 3 "cụ") - a term modelled on the Three Tenors.

**César Isella
(1938 – 2021)**

Isella was an Argentinian singer and songwriter of folk music. He joined Los Fronterizos (The Bordermen) from 1956 to 1966, was one of the main figures of the

THOSE WE HAVE LOST



"Movement of the New Songbook", and in the 1990s he discovered and sponsored the singer Soledad Pastorutti. He has written the music for "Canción con todos" (Song with everyone), regarded as the Latin American anthem.

He was Director General of the Teatro General San Martín, and vice president of the Sociedad Argentina de Autores y Compositores de Música (SADAIC).

It includes musicalizado poets like Nicolas Guillen, José Pedroni and Pablo Neruda.

Apart from "Song to everybody", Isella has composed many outstanding songs, including "Animaná Fire", "Song of the simple things", "song by far", "Song for awakening a black (poetry of Nicolás Guillén), "Song of Tenderness", "The nation divided" (poetry by Pablo Neruda, etc.)

He died from a coronary disease.

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**Sibongile Khumalo OIS
(1957 – 2021)**

Khumalo was a South African singer. She sang classical, jazz, opera, and traditional South African music. She was noted for singing at the inauguration of Nelson Mandela in 1994, as well as the final of the Rugby World Cup the following year. She was appointed to the Order of Ikhamanga in 2008.

Khumalo released her final album, *Breath of Life*, in 2016. She cited financial and artistic difficulties for the seven-year hiatus, explaining how the time she spent recording in a studio was sporadic as an independent artist. She also reportedly trained as an *inyanga* (a traditional doctor) during this time.

Khumalo died on 28 January 2021. She was 63, and suffered a stroke following a long term period of illness prior to her death.



**Sandra DesVignes-Millington
(1957 – 28 January 2021),**

DesVignes-Millington better known as Singing Sandra, was a Trinidadian calypsonian who won the Calypso Monarch title at the 1999 and 2003 carnivals. Sandra Des Vignes-Millington – more commonly known as Singing Sandra – stands as Calypso's biggest female icon thanks to her achievements in and contributions to an art form that was once dominated by men and machismo. Although it is challenging to state just one song as her most famous due to the nature of the progression of her music and popularity, it is certainly easier to say that she has indeed come a long way since her debut at Sparrow's Young Brigade tent in 1984.

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While at Young Brigade, she earned both the local National Calypso Queen and St Maarten Queen of the World titles in 1987 with “Sexy Employees”, more popularly known as “Die with My Dignity”. The song mirrored Sandra’s image and spiritually strong moral standing, and was an immediate hit with women in society who identified with the images of male chauvinism in the workplace. Sandra moved onto greater accomplishments and won the National Calypso Monarch in 1999 by singing her two megahits “Song for Healing” and her trademark rendition “Voices from the Ghetto”. She created history in what was definitely the year of the women. Another famous song of hers which was an immediate hit with the soca faithful is entitled “Lie Lie”.



Ahmed Achour
(Arabic: أحمد عاشور)
(1945 – 2021)

Achour was a Tunisian composer and conductor. He led the Tunisian Symphony Orchestra from 1979 to 2010 and taught at

the Higher Institute of Music in Tunis. He died in Tunis after a long illness, aged 75.

Achour has presented numerous concerts with symphony orchestras in Moscow, St. Petersburg, Paris, Brive-la-Gaillarde, Rabat, Algiers and produced operas by Carl Maria von Weber, Abu Hassan, in Sofia (Bulgaria). He won the National Music Prize in 2005. Achour died on Friday January 29, 2021, at the age of 75.



Grady Gaines
(1934 – 2021)

Gaines was an American electric blues,

THOSE WE HAVE LOST

Texas blues and jazz blues tenor saxophonist, who performed and recorded with Little Richard in the 1950s. He backed other musicians such as Dee Clark, Little Willie John, Sam Cooke, James Brown, Jackie Wilson, and Joe Tex. He released three albums.

Gaines worked as a session musician for Peacock Records. He played on Big Walter Price's "Pack Fair and Square" and Clarence "Gatemouth" Brown's "Dirty Work at the Crossroads," before joining Little Richard's fledgling backing band, the Upsetters, as its leader in 1955. Gaines recorded infrequently, but he played on Richard's "Keep a Knockin'" and "Ooh! My Soul."

The Upsetters carried on after Richard "retired" in 1957. They toured with Dee Clark, Little Willie John, James Brown, Jackie Wilson, and Joe Tex.

The band recorded for Vee-Jay Records in 1958 backing Clark. Gaines also led Sam Cooke's backing band until Cooke's death. Several recording sessions followed for Gaines and his band for various labels, including Vee-Jay, Gee and Fire.

Once the Upsetters disbanded, Grady toured with Millie Jackson and Curtis Mayfield. He stopped playing in 1980. Gaines' wife was Nell Gaines, they remained married until his death in 2021.



**Hilton Stewart Paterson
Valentine
(1943 – 2021)**

Valentine was an English skiffle and rock and roll musician who was the original guitarist in The Animals. He was inducted into the Rock and Roll Hall of Fame in 1994 and into Hollywood's Rock Walk of Fame in 2001 with the other members of The Animals.

Following The Animals breakup in 1966 Valentine produced several solo albums including All in Your Head (1969) and It's Folk 'N' Skiffle, Mate! (2004). He also toured New England and participated in several The Animals reunions.

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In 1963, the Animals were starting to form and Chas Chandler heard about Hilton Valentine's wild guitar playing and asked him to join what was then the Alan Price Combo. Eric Burdon was already a member and John Steel joined immediately following Valentine's arrival. Within a few months, this group changed their name to the Animals.

While the Animals are often remembered most for Burdon's vocals and Price's organ, Valentine is credited with the electric guitar arpeggio introduction to the Animals' 1964 signature song "The House of the Rising Sun", which inspired countless beginning guitarists. It was played on his Gretsch Tennessean guitar which he bought in Newcastle in early 1962 while he was still with the Wildcats, and a Selmer amplifier. Later, in 1964, Rickenbacker gave him a 1964 Rose Morris guitar to use along with a 12-string model.

Valentine continued to play and record with the Animals, until the first incarnation of the band dissolved in September 1966. Along with Eric Burdon, Chas Chandler, Alan Price and John Steel, Valentine was inducted into the Rock and Roll Hall of Fame in 1994.

In his later years, Valentine resided in Connecticut. He died there on 29 January 2021, at the age of 77. Valentine was married to wife Germaine, who revealed the news of his death on 30 January 2021, at the age of 77.



Temur Tsiklauri (1946 – 2021)

Tsiklauri was a Georgian pop singer and actor.

He was a member of the ensemble Iveria. Honored Artist of the Georgian SSR in 1980, People's Artist of Georgia in 1990 and Honorary Citizen of Tbilisi in 2010. He was a member of the band VIA Iveria.

Tsiklauri died in Gori on 1 February 2021, after contracting COVID-19 during the COVID-19 pandemic in Georgia.

THOSE WE HAVE LOST



Dustin Neil Diamond (1977 – 2021)

Diamond was an American actor, director, stand-up comedian and musician best known for his role as Samuel "Screech" Powers throughout the Saved by the Bell franchise.

Diamond was born in San Jose, California, the son of Jaimee and Mark Diamond. His father taught digital electronics for a computer processing firm and his mother

was a computer operator for Pacific Bell. Diamond was Jewish, and attended Zion Lutheran School.

Diamond began acting as a child. He became known for playing Samuel "Screech" Powers on the television show Saved by the Bell, a role he played for close to thirteen years from its beginning as Good Morning, Miss Bliss (1988–89) through its final incarnation, Saved by the Bell: The New Class (1994–2000). Continuing the series into college, Saved by the Bell: The College Years shows most of the cast transplanted into not only the

THOSE WE HAVE LOST

same college, but also the same college dormitory, where Screech continued his typical misadventures. The College Years was cancelled after one season. Diamond returned to Bayside High as Principal Belding's assistant in The New Class episodes, remaining with the show until its cancellation.

In 2006, Diamond directed and released his own celebrity sex tape, Screeched – Saved by the Smell. According to Melanie McFarland's retelling of a press release, Diamond initially said the tape got out because he and a group of friends had a "monthly gathering" wherein they exchanged such tapes.

Several years later, Diamond said in a Where Are They Now? interview on the Oprah Winfrey Network that he was not in the sex tape; rather, a stunt double had his likeness superimposed.

Diamond was also a musician and formed an alternative metal band called Salty The Pocketknife. Diamond played bass and wrote much of the music as well. Shortly after recording their first album, the band split up due to internal disagreements. In early January 2021, Diamond was diagnosed with stage 4 small-cell lung carcinoma. He completed one round of chemotherapy in Cape Coral, Florida, but died from the disease on February 1, 2021, at age 44.



**Libuše Domanínská
(née Klobásková, married
Vyčichlová)
(1924 – 2021)**

Domanínská was a Czech classical soprano who had a career in concert and opera from the 1940s through the 1970s. She was a leading member of the Brno National Theatre and later the Prague National Theatre where she sang a repertoire of 50 roles, especially as Janáček's Jenůfa, Káťa Kabanová and The Cunning Little Vixen. She was instrumental in making the composer's operas known internationally, both in recordings and guest appearances.

In concert, she performed oratorios and masses by Bach, Handel, Haydn, Mozart, Beethoven and Dvořák, and Lieder. She sang the soprano solo of Janáček's Glagolitic Mass at La Scala in Milan.

Domanínská died in Hodonín on 2 February 2021, at the age of 96

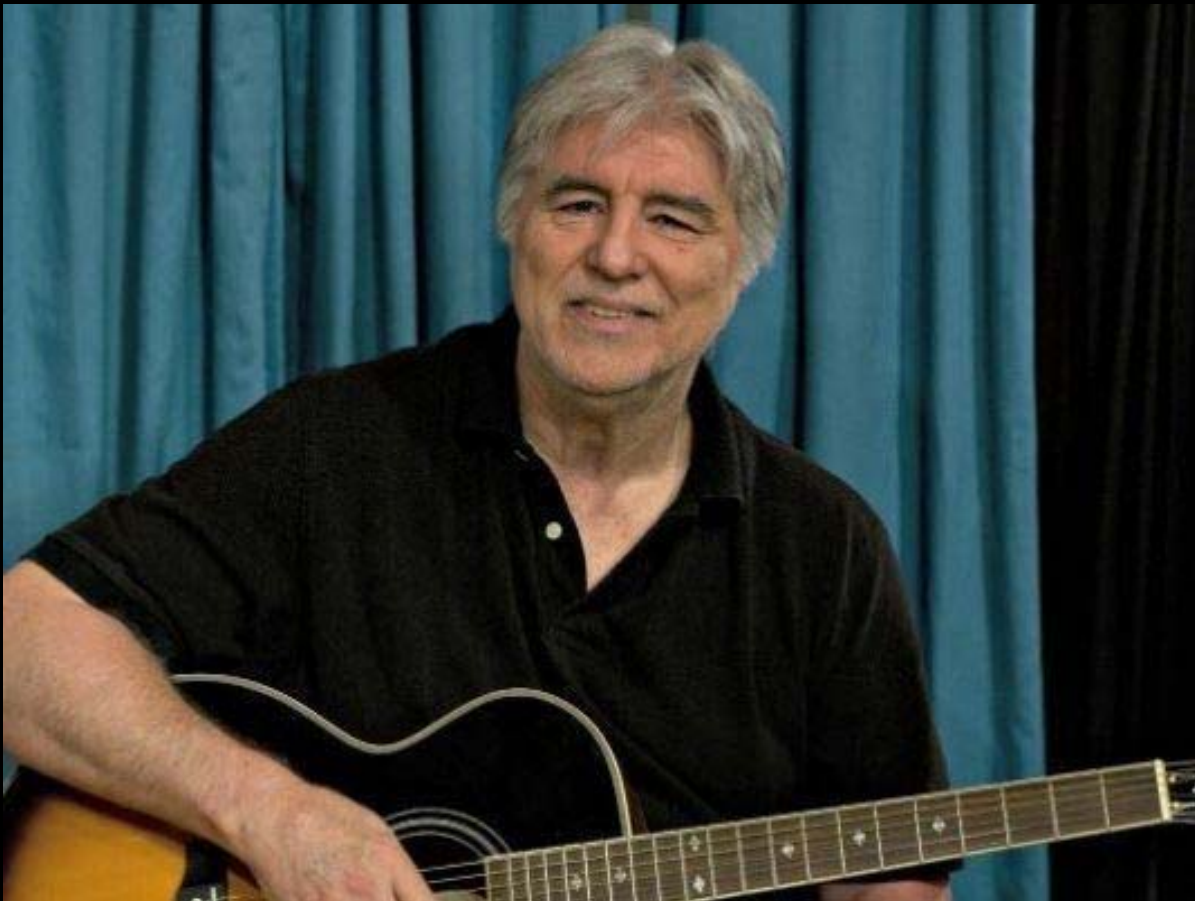
THOSE WE HAVE LOST

James Dexter Weatherly (1943 – 2021)

Weatherly was an American singer-songwriter who wrote mostly pop and country music. He played quarterback at the University of Mississippi, while also writing music with his own bands. He subsequently chose song writing over a football career.

Weatherly was born in Pontotoc, Mississippi, on March 17, 1943. He attended Pontotoc

High School, where he was an all-star quarterback for the school's football team. He also started writing songs and formed his own bands during this time. He went on to study at the University of Mississippi. He was a backup quarterback on the Ole Miss Rebels football team that was undefeated in 1962. The team successfully defended their Southeastern Conference championship the following season with Weatherly as their starting quarterback. He subsequently received honorable mention All-American honors in 1964. Upon graduating, he chose to pursue music over a career in football.



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Weatherly wrote songs for almost 50 years. His best-known song is "Midnight Train to Georgia", recorded by Gladys Knight & the Pips. It peaked at number 1 on the pop and R&B charts, and went on to win a Grammy Award. The song was subsequently inducted into the Grammy Hall of Fame in 1999, and was chosen by the National Endowment for the Arts and the Recording Industry Association of America as No. 29 of the 365 Songs of the Century. Ray Price has recorded 38 of Weatherly's songs. Both Gladys Knight & the Pips (in 1972) and Bob Luman (in 1973) had top five records with "Neither One of Us". Other artists who have recorded Weatherly's songs include: Glen Campbell, Kenny Rogers, Asha Puthli, Neil Diamond, Kenny Chesney and Garth Brooks.

Weatherly made his recording debut with "Jim Weatherly & The Vegas" on 20th Century Fox Records in 1965. He then formed The Gordian Knot with one LP released by Verve Records and also later by RCA Records. He was offered a solo recording contract with Buddah Records after the success of "Georgia", and he released a number of albums in the 1970s. As an artist, Weatherly had a pop and adult contemporary hit with "The Need to Be" and a country hit with "I'll Still Love You".

Weatherly was inducted into the Nashville Songwriters Hall of Fame in 2006. Five years later, he was enshrined into the Mississippi Musicians Hall of Fame. He was inducted into the Songwriters Hall of Fame in 2014. He was also conferred the Governor's Award for

Excellence in Music by the government of Mississippi that same year.

Weatherly died after collapsing on February 3, 2021, at his home in Brentwood, Tennessee of natural causes. He was 77.



Anne Feeney
(1951 – 2021)

Feeney was an American folk musician and singer-songwriter, political activist and attorney. She began her career in 1969 as a student activist playing a song at Vietnam War protest, one of many causes she embraced. She started a rape crisis centre while still a student and earned a law

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degree seeking to effect social change, but ultimately decided engaging through music was her calling. Blending Irish music with American folk and bluegrass, as well as her political message, she recorded twelve albums and toured most of the period from 1991 to 2015, attending rallies and joining the concerts of groups like Peter, Paul and Mary.

On November 19, 1977, she married labor attorney Ron Berlin. She and Berlin had two children, Dan (b. 1979) and Amy (b. 1981). The marriage ended in divorce in 1995. In 2002, she married Swedish political artist Julie Leonardsson.

In August 2010, while touring in Sweden, Feeney was diagnosed with small cell lung cancer. She underwent treatment for that, as well as a MAC infection in her lungs. Her friends held benefit events to pay her living expenses. Feeney recovered and returned to touring, but the cancer returned in 2015.

Feeney was in rehabilitation for a fracture in her back when she contracted pneumonia related to COVID-19. She died at UPMC Shadyside hospital in Pittsburgh on February 3, 2021, aged 69, with her family by her side.



Kristiaan "Kris" De Bruyne (1950 – 2021)

De Bruyne was a Belgian folk music, kleinkunst and rock singer and guitarist, born in Antwerp.

His best-known songs are Amsterdam, Vilvoorde City, Lydia d'Ile Dieu, Het Varken van de Hoge Venen, Waar ik voor leef, Lieve Jacoba, Ballerina's, and two songs he recorded with the band Lamp, Lazerus & Chris: De peuschil and De onverbiddelijke zoener.

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Michel Trepont (1928 – 2021)

Trepont was a Belgian operatic baritone whose repertoire extended from the 18th century to the creation of contemporary works. His brother was Pol Trepont (1923 –2007), operatic tenor and one time director of the Théâtre de Mons.

Wambali Mkandawire (1952 – 2021)

Mkandawire popularly known as Mtebeti Wambali Mkandawire was a Malawian jazz singer and activist. He was born Greenwood Mkandawire in 1952 in the Congo to Malawian parents from the Mlowe village in the Northern district of Rumphu and then later lived in Mzuzu. He wanted to become a musician but his grandparents were against the idea since he was still a student. When he dropped out of school in the 1970s he put his efforts into music.

Wambali lived in Mzuzu where he set up a mission rural centre and pastoring an indigenous church. Together with his wife, Wambui, they started a publishing



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company, “Kajimete Arts Publishing,” to help promote Malawian talent.

His release of “Zani Muwone” in 2002 (produced by JB Arthur, co-founder of the Instinct Africaine label, together with Sibusiso Victor Masondo), and owner of Joe’s Garage Recording studio in Johannesburg brought him popularity in South Africa and in Malawi. Wambali was soon invited to perform at the NORTH SEA JAZZ FESTIVAL 2002 in Cape Town. This album also won him many international awards including being the first African to win the WIPO (World Intellectual Property Organisation) AWARD FOR CREATIVITY.[2] In 2007 Wambali launched his album ‘Moto’ and retired from public performances. He returned in 2011 with the launch of a worship album ‘Liberty’. In 2015 he launched a purely Jazz album titled Calabrash Breath.

He died aged 68 of COVID-19 during the COVID-19 pandemic in Malawi on 31 January 2021.

Ladislav Štáidl (1945 – 2021)

Štáidl was a Czech musician, guitarist, pianist, conductor, bandleader, composer, lyricist, music arranger, singer, and businessman. His older, prematurely deceased brother Jiří Štáidl was also a musician and lyricist.

On 28 October 2015, President Miloš Zeman awarded him the Medal of Merit. On 31 January 2021, he succumbed to complications associated with COVID-19 at the General University Hospital in Prague.



THOSE WE HAVE LOST



Sophie Xeon (1986 – 2021)

Xeon known mononymously as Sophie (stylised in all caps), was a Scottish musician, record producer, singer, songwriter, and DJ. Known for a brash and "hyperkinetic" take on pop music, Sophie worked closely with artists from the PC Music label, including A.G. Cook and GFOTY, and produced for acts such as Charli XCX, Vince Staples, Kim Petras, Madonna, Let's Eat Grandma, and Namie Amuro.

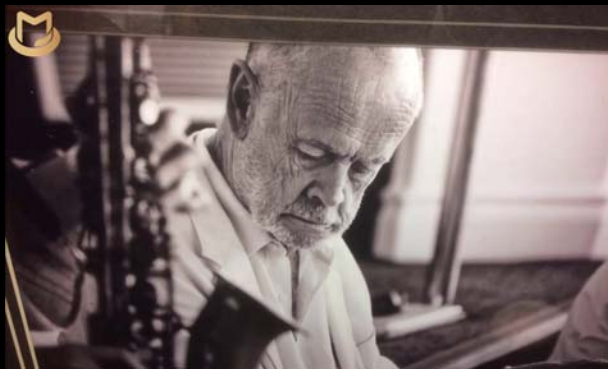
Sophie, who initially remained anonymous and later came out as a trans woman, came to prominence with singles such as "Bipp" (2013) and "Lemonade" (2014), which were collected on the compilation

Product (2015). Sophie's debut album *Oil of Every Pearl's Un-Insides* followed in 2018, earning a nomination for the Grammy Award for Best Dance/Electronic Album.



THOSE WE HAVE LOST

Sophie died in January 2021 after an accidental fall in Athens, Greece. Pitchfork called Sophie "the influential British producer who molded electronic music into bracingly original avant-garde pop".



Mike Turner (1977 – 2021)



Turner best known as Double K, was one half of hip hop duo People Under The Stairs, serving as a vocalist/MC, DJ, and producer. He recorded and produced 10 albums and over 20+ singles, EPs, and compilations with People Under The Stairs.

He also recorded and produced two solo albums as LA Mike, "Uhh, I Hope Y'all Got Your Sunglasses On Out There" (2002) and "Clinophobia" (2017).

On January 30, 2021 Turner passed away at his home from unknown causes.

Jeremy Michael Lubbock (1931 – 2021)

Lubbock was a Grammy-winning English pianist, conductor, orchestrator, music producer, arranger, composer, and songwriter.

In the late 1950s, he made some recordings as a singer and pianist, and started a career in which he toured round the world as a performer and arranger, in which he acquired a special talent.

He moved to Los Angeles with his family in 1977, and worked on Joni Mitchell's album Mingus, and Minnie Riperton's final album Minnie. In following years, he worked with David Foster, Quincy Jones, Chicago, and many others. He won Grammy Awards for his arrangements on Chicago's "Hard Habit to Break" in 1984, and for Celine Dion's "When I Fall in Love", from the film Sleepless in Seattle, in 1994. He also received 11 additional nominations for his arrangements. As a songwriter, Lubbock co-wrote "The Best of Me", recorded by Cliff Richard, Barry Manilow, and many others. Lubbock died in Oxfordshire, England, in 2021, aged 89.

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Matt Harris
(? - 2021)



The Posies are an American power pop group.

The band was formed in 1987 in Bellingham, Washington, United States, by primary songwriters Jon Auer and Ken Stringfellow.

They are best known for their radio hits "Golden Blunders" (from Dear 23), as well as "Dream All Day", "Solar Sister" and "Flavor of the Month" (from Frosting on the Beater).

Their powerful melodic music has its origins in Merseybeat and the Hollies. They are influenced by Hüsker Dü, XTC, Elvis Costello and Squeeze.

Matt Harris, the bass player from 2001–14 died early in 2021.



Jaime Murrell
(1949 – 2021)

Murrell was a prolific Christian music composer in Latin America. He was born in Panama City, and was a secular music national talent in the 1970s. He sang leads for a group by the name of "The Mozambiques" in Panama City. He died from COVID-19 at age 71 in Miami, Florida, during the COVID-19 pandemic in Florida.



Nolan Frederick Porter
(1949 – 2021)

Porter was an American R&B singer and songwriter who recorded two albums and six singles in the early 1970s.

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His best known song is "Keep On Keeping On", a northern soul track popularized in 1978 by the Manchester and Salford band Joy Division, when they used the guitar riff from Porter's song for their track, "Interzone", on their debut album, *Unknown Pleasures*.

Based in Los Angeles, Porter's first recorded song (as Nolan) was a version of Van Morrison's "Crazy Love" released on the Lizard label in 1971. Two other 45s were released on Lizard, including "Keep On Keeping On" before he switched to the larger imprint ABC for two final 45 releases.

Porter died at his home in Van Nuys, Los Angeles, on February 4, 2021, at age 71.

Gil Saunders (died February 4, 2021)

Saunders was an American soul singer who came to fame as lead singer with Harold Melvin & the Blue Notes. Saunders was born in Philadelphia and sang in church from an early age. He developed his style after David Ruffin of The Temptations and Marvin Junior of The Dells and, encouraged by family and friends, pursued a career in music. He formed his first group as a teenager, which eventually merged into a neighbourhood act called New Day. During a live performance, he was noticed by the Philadelphia singer, songwriter and producer Harold Melvin. Following a tour of England, Melvin recruited Saunders, in 1982, to replace then lead singer David Ebo in his group Harold Melvin & The Blue Notes.



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They toured extensively overseas with acts like Billy Paul and The Three Degrees. During a London concert performance, Saunders was introduced as the new lead singer of Harold Melvin & Blue Notes. In 1984, Saunders sang lead on the international dance music hit "Today's Your Lucky Day" from the Harold Melvin & The Blue Notes' album Talk It Up (Tell Everybody). Saunders recorded and toured with Harold Melvin and the Blue Notes for ten years before pursuing a solo career. His performances with the group were documented in a 1986 P.B.S. television special.



Arthur Christopher Orme
Plummer CC
(1929 – 2021)

Plummer was a Canadian actor. His career spanned seven decades, gaining recognition for his performances in film, television, and theatre. Plummer made his Broadway debut in 1954, and continued to act in leading roles on stage playing Cyrano de Bergerac in *Cyrano* (1974), Iago in

Othello, as well as playing the titular roles in *Hamlet* at Elsinore (1964), *Macbeth*, *King Lear*, and *Barrymore*. Plummer also performed in stage productions *J.B.*, *No Man's Land*, and *Inherit the Wind*.

Plummer was born in Toronto and grew up in Senneville, Quebec. After appearing on stage, he made his film debut in Sidney Lumet's *Stage Struck* (1958), and won great acclaim for his performance as Captain Georg von Trapp in the musical film *The Sound of Music* (1965) alongside Julie Andrews.

In January 2010, Plummer received his first Academy Award nomination for his portrayal of author Leo Tolstoy in *The Last Station* (2009). Speaking to the Canadian Broadcasting Corporation in an interview that aired on March 7, 2010,[73] Plummer added, tongue-in-cheek, "Well, I said it's about time! I mean, I'm 80 years old, for God's sake. Have mercy." On Oscar night, March 7, 2010, however, he lost to Christoph Waltz.

At the age of 89, he appeared in a leading role in *Departure*, a 2019 Canadian-British TV series by Global for NBC Universal about the disappearance of a trans-Atlantic flight. He starred as murder mystery writer Harlan Thrombey in Rian Johnson's ensemble mystery film *Knives Out* alongside Ana de Armas, Daniel Craig, and Chris Evans.

At age 90, Plummer was set to return to *Departure* for season 2. Due to the 2020

THOSE WE HAVE LOST

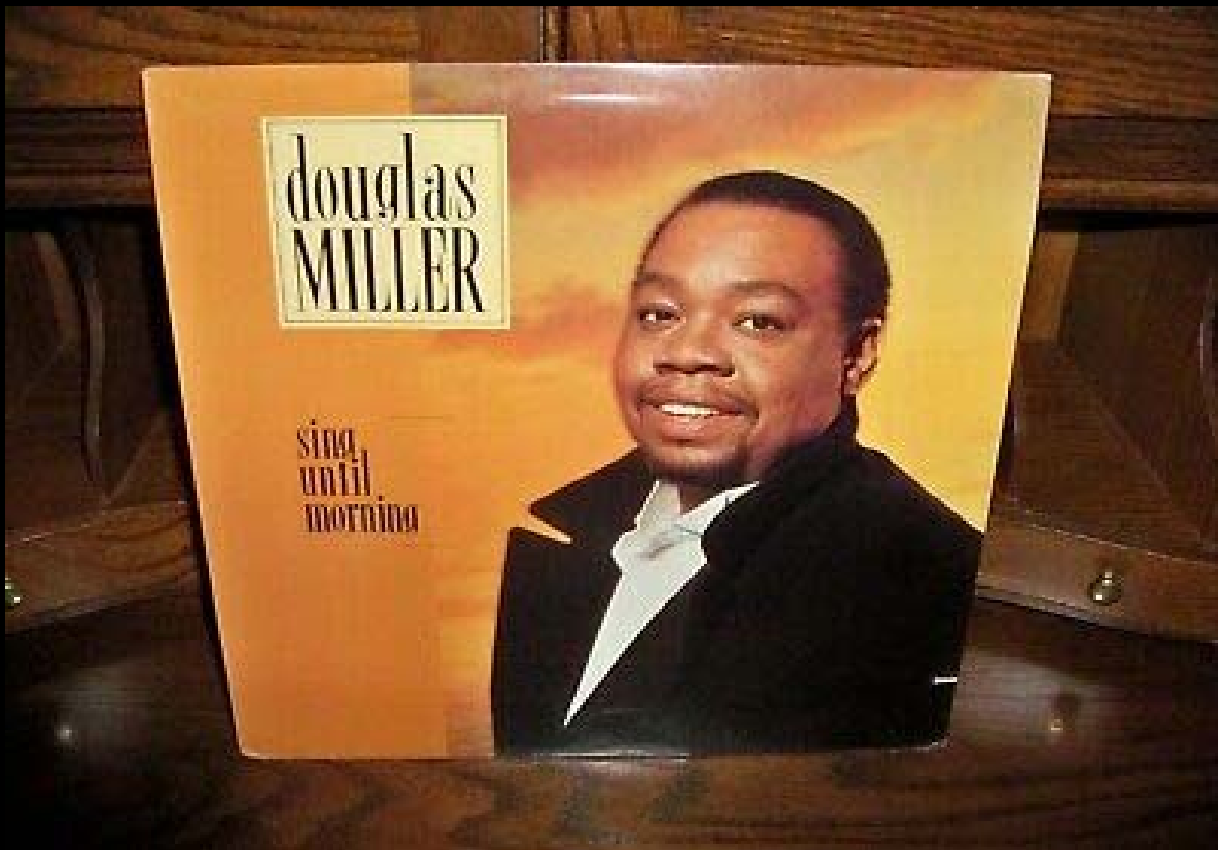
COVID-19 pandemic and Canadian travel lockdown, he would film his parts from his home in Connecticut, instead of venturing to Toronto, in 2020 and 2021. In 2021, at age 91, Plummer was set to play the lead for a big screen film adaptation of Shakespeare's King Lear, to be filmed in the summer, in Newfoundland, under director Des McAnuff. He died before filming commenced.

Following the announcement of his death, his *The Sound of Music* co-star Julie Andrews paid tribute to Plummer, stating "The world has lost a consummate actor today and I have lost a cherished friend. I treasure the memories of our work together and all the humour and fun we shared through the years."

Douglas L Miller (1949 – 2021)

Miller was an American gospel musician. He started his music career, in 1984, with the release of, *I Still Love the Name Jesus*, that was released by Atlanta International Records.

This album along with five others placed on exclusively the Billboard magazine Gospel Albums chart. He released albums with A&M Records, Light Records, Word Records, Atlanta International Records, and Rejoice Music Group.



THOSE WE HAVE LOST

Örs Siklósi
(1992-2021)



AWS (pronounced ah-vi-esh) is a Hungarian metal and post-hardcore band formed in 2006 by Bence Brucker, Dániel Kökényes and Áron Veress. The band's name is often humorously explained as an acronym for a random phrase. Their music is characterized by diversity, powerful performances, and sudden changes, which utilizes metal, psychedelic rock, alternative and post-rock styles. Up to now, they have released four studio albums, two live albums and fourteen video clips. Their music videos often have juxtapositions of images of violence and celebrities in order to bring light to problems that the world faces, exhibiting what they call being "anti-celebrity". They represented Hungary at the Eurovision Song Contest 2018 in Lisbon, Portugal, with the song Viszlát nyár.

On 6 February 2021, the band announced on Instagram that lead singer Örs Siklósi had died on 5 February from leukaemia at the age of 29.

Ricardo Silva Elizondo
(1954 - 2021)



Elizondo was a Mexican singer and actor best known for his dubbing of American animated cartoons and Japanese anime into the Spanish language.

His works include the Spanish Latin American version of the Dragon Ball Z theme, "Cha-La Head-Cha-La", and the second opening of Digimon.

Aside from his dubbing and singing career, Silva has an extensive track record of participating in Mexican telenovelas such as El premio mayor, Amigas y rivales and Destilando amor.

He has also participated in comic shows such as Al derecho y al derbez.

THOSE WE HAVE LOST



Mary Wilson (1944 – 2021)

Wilson was an American singer and concert performer best known as a founding member of the Supremes, the most successful Motown act of the 1960s and the best-charting female group in U.S. history, as well as one of the all-time best-selling girl groups in the world.

The group released a record-setting twelve number-one hit singles on the Billboard Hot 100, ten of which Wilson sang backing vocals for.

Wilson remained with the group following the departures of other original members, Florence Ballard in 1967 and Diana Ross in 1970, though the group disbanded following Wilson's own departure in 1977.

Wilson later became a New York Times best-selling author in 1986 with the release of her first autobiography, *Dreamgirl: My Life as a Supreme*, which set records for sales in its genre, and later for the autobiography *Supreme Faith: Someday We'll Be Together*.

Continuing a successful career as a concert performer in Las Vegas, Wilson also worked in activism, fighting to pass Truth in Music Advertising bills and donating to various charities.

Wilson was inducted along with Ross and Ballard (as members of the Supremes) into the Rock and Roll Hall of Fame in 1988.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



Plastic constitutes approximately

90% of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

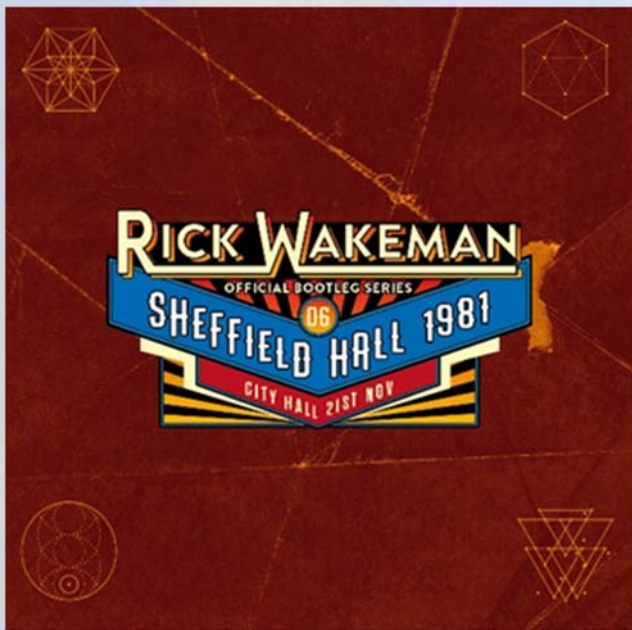
FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details



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

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

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

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

Well done to everyone involved.

Track Listing:

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

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





The Fall Live in Motherwell 1996”

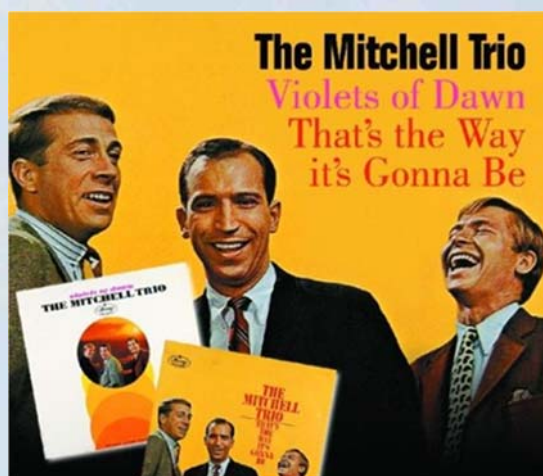
Label: Cog Sinister
Release Date: 3rd April 2020
Catalogue Number: COGGZ132CD
Barcode: 5056083206025
Format: CD Album

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

TRACK LISTING

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

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



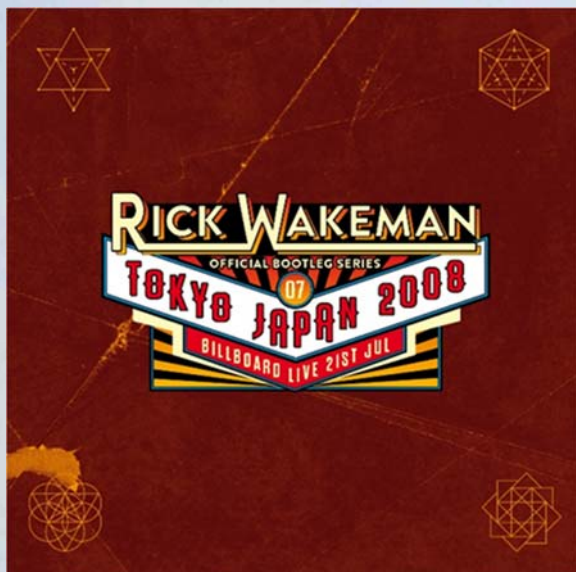
The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

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

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

Track Listing:

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



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

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

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

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

Well done to everyone involved.

Track Listing:

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



Barrie Guard & David Cunningham
"Zina"

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

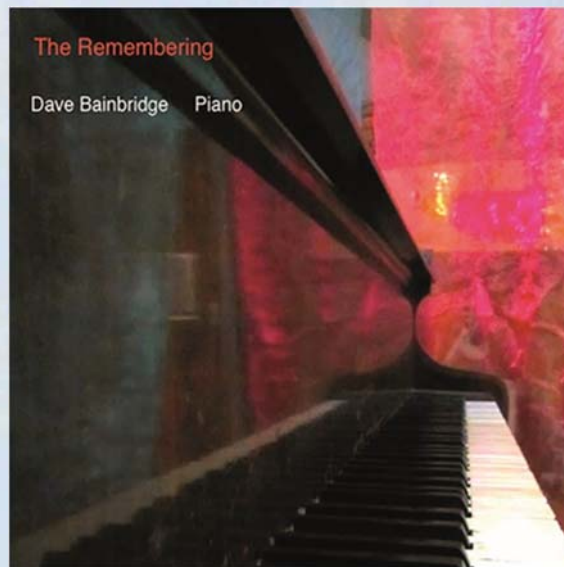
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis,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

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

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

Track Listing:

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



Dave Bainbridge "The Remembering"

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

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

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

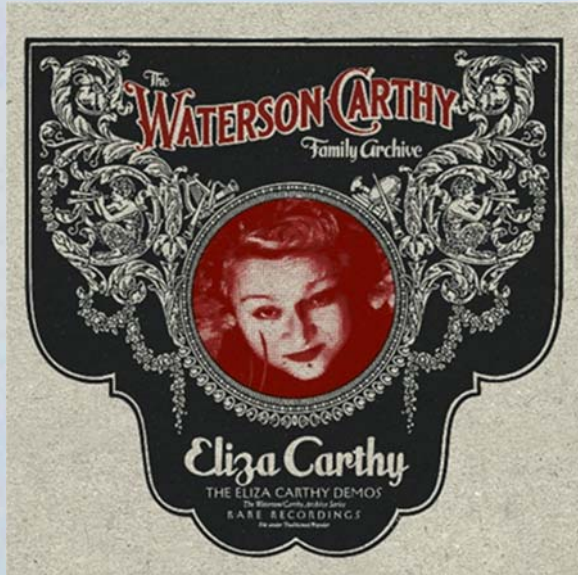
Dave Bainbridge - December 2015

Track Listing:

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



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



Eliza Carthy “The Eliza Carthy Demos”

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

If there is such a thing as British folk music royalty, then Eliza Carthy is undoubtedly the Princess Royal. She is the daughter of English folk musicians singer/guitarist Martin Carthy and singer Norma Waterson, and started making her own mark on the scene at the age of thirteen. Carthy formed the Waterdaughters with her mother, aunt (Lal Waterson) and cousin Marry Waterson. She has subsequently worked with Nancy Kerr, with her parents as Waterson-Carthy, and as part of the "supergroup" Blue Murder, in addition to her own solo work.

She has twice been nominated for the Mercury Music Prize for UK album of the year: in 1998 for Red Rice, and again in 2003 for Anglicana. Carthy was a guest on the album Mermaid Av-

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

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

Track Listing:

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



Bad News “F**k Off Bad News”

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

Track Listing:

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

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



The Fall "Live in Newcastle 2011"

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

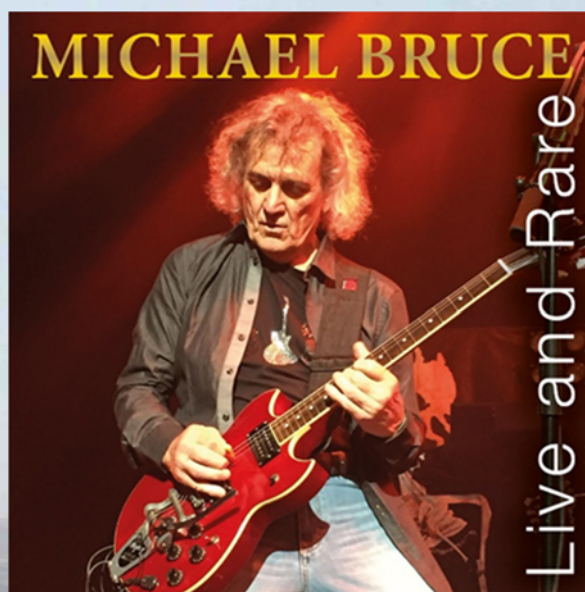
When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement,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

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

Fantastic!

TRACK LISTING

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



Michael Bruce "Live and Rare"

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



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mck Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

From a Song About Plastic Pollution to Ocean Aid Concerts

I am leading the way with songs about plastic pollution with Where Does All The Plastic Go?, but as well as writing this song I also came up with an idea for an

Ocean Aid concert. Think Band Aid and Live Aid, but this time it would be about raising awareness about threats to the oceans and the marine life in them, as well as raising funds for organisations like Sea Shepherd and Greenpeace that are already out there taking action to save the seas and the life that lives in them.

Where Does All The Plastic Go? has gained some great publicity. I was recently featured on pages 80 and 81 of The Wave magazine, published by the Rotary Club of Wyndham Harbour in Australia. I am soon to be a guest speaker for the Rotary Club too. Where Does All The Plastic Go? got me featured too in The Portugal News in 2019 with a photo on the front page and



STEVE ANDREWS



the caption: "Singing against pollution." Same year, a new book entitled SPAM Stop Plastica A Mare by Italian radio host Filippo Solibello was published. In it there is a 4-page chapter with the same title as my song: Where Does All The Plastic Go? It was a real honour being included in this book because Filippo is well known in Italy and he was touring his country promoting his work and telling people about my song and concert plan. He even got a copy of SPAM to Pope Francis. He was going to invite me over to Italy to take part in some events over there. Everything was looking up and then the pandemic happened causing lockdowns and restrictions that we have all experienced ever since.

However, Covid-19 has caused people to adapt to the way we have been forced to live last year and this one, and for musicians who can no longer play live on physical stages at venues, and at music festivals, the new way of playing concerts has been online via services like Zoom and

livestreaming on Facebook, Youtube, Twitch and elsewhere. This got me thinking that much as I would love one day to see a massive Ocean Aid Concert in a stadium somewhere with really big name bands, singers and musicians from the world of popular music today taking part, there is no reason at all for much smaller concerts being held online. In fact, the more of them the better and on an international basis. After all, plastic pollution is a worldwide problem. I realised as well that I have been doing a lot of talk about Ocean Aid but what we really need is action. Until there is enough notice being taken of my idea, the way ahead is for me to organise a concert to get things rolling. This is now happening. On 10 February, with the aid of James Lane, co-host of ReW & WHO? shows, the first Ocean Aid Concert will be taking place. It will be available on several platforms, and will feature many of the regulars from Rew Starr's show,



including myself, Rew, Brute Force, Carol Lester, Donald Sztabnik, Mimsey MacCormack, Dennis Doyle, Tucky Parkis, Joel Landy, RocknRoll Johnny Bod, Michael G. Potter, Yvonne Sotomayor. Kenn Rowell, Marilyn Larkin and Ondine PM. It will be in aid of Sea Shepherd and I am hoping to raise \$5,000 for the organisation. All donations will go directly to the charity via the JustGiving website.

Many people think of our home planet as Mother Earth but I have been thinking we should think of the seas as Mother Ocean. Science has told us that it was in prehistoric seas that life began. Ocean

Aid Concerts will be raising awareness of many more threats to the oceans besides plastic pollution. Overfishing, trawling, deep seabed mining, acidification, dead zones from agricultural run-off, nuclear waste dumping, military testing, coral bleaching and Climate Change are all taking a very heavy toll.

It is my hope that my idea and efforts will motivate musicians worldwide to think about taking part in Ocean Aid style events, and to raise funds for the many organisations doing what they can to stop the dangers to marine life.

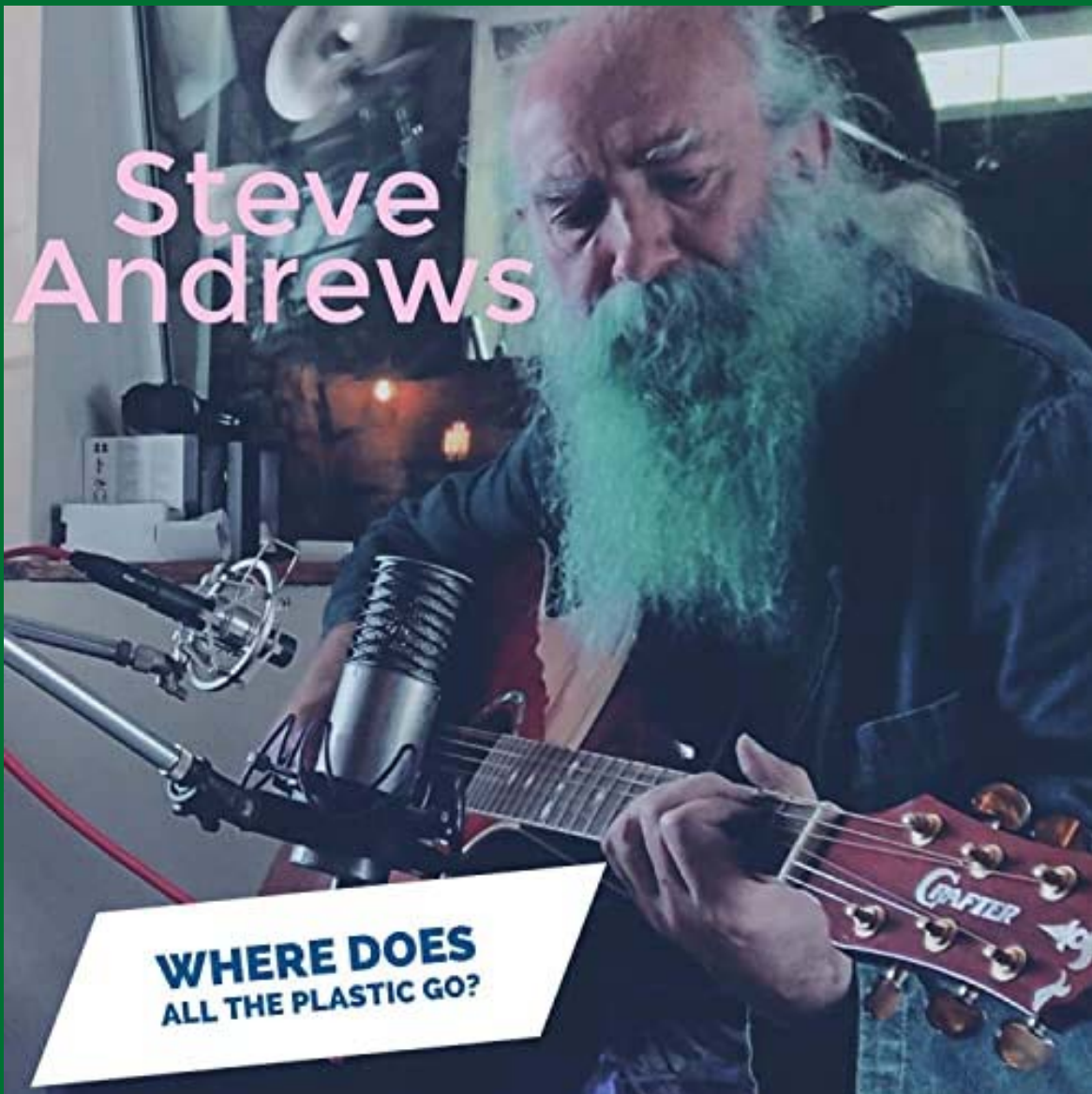
FILIPPO SOLIBELLO

A photograph of a seahorse and a pink straw with cotton wool ends against a blue background. The seahorse is positioned in the upper left, and the straw is on the right, with the seahorse's tail wrapped around the straw's middle section.

**STOP
PLASTICA
AMARE**

**30 PICCOLI GESTI
PER SALVARE IL MONDO
DALLA PLASTICA**

MONDADORI



There are plenty of celebrities in the music and entertainment world who have spoken out about plastic pollution. Mick Jagger, Kanye West, Brian May, Chrissie Hynde and Cerys Matthews are some of the stars who spring to mind, who have talked about their concerns over the threat from plastic waste to the oceans and the world at large . Imagine a concert in a stadium with all the media coverage it would get with big names like these on the bill.

It could happen if enough interest is generated. We need to take action! We need to save the seas!

Link for Ocean Aid Concert: <https://www.hotindiamedia.com/>

Link for Ocean Aid Concert Sea Shepherd fundraiser: <https://www.justgiving.com/fundraising/steveandrewsthebardofely>

Rotary Club of Wyndham Harbour The Wave magazine: https://issuu.com/rcwh/docs/issue_3-reduced

The Portugal News: <https://www.theportugalnews.com/news/portugal-based-singer-songwriter-sings-about-plastic-pollution/51089>

Vincent On Horseback

by
Uncle Mic Nitro

It seemed right to me that I started 2021 with the new album by Uncle Mic Nitro, Vincent On Horseback. Why, well the answer is simple. Four years ago, it was the release of Mindstate Krakatoa and the chance to collect my vinyl from the man himself that was the catalyst which catapulted me to Infinite Sounds and was the first album release I reviewed.

That review was raw and full of energy and I might have matured a little since then but, getting the chance to review this new release, which has been eagerly awaited for a couple of years now, was simply too much for me and had to be done.

Once again, the emcee from my home city of Southampton has brought in a quite wicked line up of guest artists to stand tall alongside him. They include Joe Burn, Ultramagnetic Ced Gee, Ramson Badbonez, A.J., Juga-Naut, Micall Parknsun, Klashnekoff, Greg Blackman, Krash Slaughta, Jabbathakut, DJ Tones and B-Line Recordings Specifik, not to mention a special guest appearance from one Noah Churton, a definite star in the making.

Now legend has it that even with family life and the birth of his son, Mr Mic Nitro was not resting on his laurels and the

legend states that during these missing four years he was still able to amass enough material to fill more than just Vincent's horse's back? Is the legend true? Well if the odd post on social media is to be believed then yes but, will it ever come to light? Who knows, I guess we will have to wait and see what happens after Vincent rides off into the sunset.

Anyway, I digress.

As often happens with listening to an album this one took me on a trip through the Hip-Hop Wild West. Now the not so dusty streets of Southampton, even the outskirts of the said city, may not seem like the right setting but, let me take a little artistic licence as I transport you to a Wild West setting in no particular space and time or universe...

In the dusty afternoon sun, a mysterious dark figure cuts a stark contrast to the bright sun. As he saddles his horse, the breeze blows a tumbleweed of old wack lyrics scribbled on various lined paper but, the dark figure pays it no mind and continues about his business. His saddle bags crammed full of notebooks, around his waist is strapped two Colt 45's, Mic Peacemakers, under his hat and beneath his scalp his mind is ablaze with mind-bending lyrical fury...

From the left a group of figures approach and one calls out to the dark figure by the horse. "Hey Vincent, you leavin' so soon MoFo, we ain't even..." But, before he can finish his sentence, the mayhem begins...

The pounding beat of Doc Ryan Mac's production hits, with a mix of piano, horn and electronic hints and our hero lets off

STEVE RIDER



UNCLE MIC MIXED - VINCENT ON HORSEBACK

an unrelenting hardcore vocal display that pulls no punches and serves as a warning to those who step up that you better Play Dead if you don't wanna get served. DJ Tones steps from the shadows and lets fly with twin Derringer cuts. The group of figures stand dumbfounded trying to reach for their own mic's but, before they can draw, Featurecast steps in with a jazzy horn-infused proper head nod beat. DJ Tones switches to a pair of sawn-off, double-barreled turntables delivering devastating cuts, while our hero is joined by that son of a gun, Joe Burn. Together they whip up a vocal frenzy that leaves the challengers' heads spinning and threatens to Snap Ya Neck. Before the dust can settle the leader of the band steps up to the challenge. Now our hero has faced this dude before and that time Bod got slapped up but, will it be the same this

time? From the clouds of dust, Krash Slaughta appears and opens up with deafening volley of frantic cuts and a big beat that booms with a cinematic vibe. Our hero is flanked by Ultramagnetic Ced Gee and Ramson Badbonez. One after the other they take turns to lyrically slap the taste from Bod's mouth. The result being the same as last time, Bod Gets Slapped Up (The Krash Slaughta Remix).

Our mysterious hero leaves this town and heads off hoping to finally leave the bad times behind but, along the way he meets Zasa who is in need of rescuing from some mumbling bandits. So, a short melee ensues as A.J. and Specifik join the fight. Quick-draw rhyming and Gatling-gun cuts obliterate the competition as DJar One Drops some frantic beats with some cinematic gun smoke to boot.




UNCLE MIC NITRO - VINCENT ON HORSEBACK


SIMON FRANKLAND SHAWN DOWNING B-LINE RECORDINGS HIP HOP BE BOP RECORDS PRESENTS
 AN ALEX CHURTON/OLLIE KNIGHT/RYAN MAC/FEATURECAST/KRASH SLAUGHTER/SPEAKS/MICALL PARKINSUN/DJAR ONE PRODUCTION
 AN ALEX CHURTON ALBUM
 STARRING UNCLE MIC NITRO/JOE BURN/CEC GEE/RAMSON BADDONEZ/AJ/JUGA-NAUT/MICALL PARKINSUN/KLASHNEKOFF/GREG BLACKMAN/NOAH CHURTON
 UNCLE MIC NITRO/OLLIE KNIGHT/JOHN DYER "VINCENT ON HORSEBACK"
 FINAL CUTS DJ TONES/JABBATHAKUT/SPECIFIK
 VISUAL DESIGNER JOHN DYER
 TURF WAR GENERAL TIM SUB ONE BENNETT/DRUM LORD STEVE CHRISTEY/ACCORNS RYAN GOODEN MIXED BY ZACK CHISWELL
 EXECUTIVE PRODUCERS ANNI CHURTON/ROBERT CHURTON/THOMAS CHURTON/NICHOLAS CHURTON/LUKE QUINN
 DIRECTED BY ALEX CHURTON/OLLIE KNIGHT/JOHN DYER





Our hero gets back on his horse and resumes his journey. But, as he enters a deep canyon, flanked by steep hills he becomes uneasy and realises, almost too late, that The Hills Are Alive. Speaks' pounding drum production signals that all is not as it seems, then the introduction of an eerie guitar vibe adds to the high strangeness. It looks as if our hero is descending into the mouth of madness as he battles with the feeling of eyes on him all the time, wrestling with reality and the workings of his own mind. As he battles the demons within and without, he removes several bottles of liquor from his saddle bags and fuelled by an 80's synth vibe, courtesy of Ollie Knight and Uncle Mic Nitro, he seeks solace from the darkness. But, in taking a sip from the first bottle, and as the fiery liquid burns its way down his throat, he blinks and wonders to himself should he really Keep Drinking?

Realizing that the liquor is no good for him our hero needs something to satisfy his thirst and so, remembering the recipe of a popular drink, he sets off to gather the ingredients. From Ollie Knight he gets some liquid Jazzy vibes with a Hip-Hop feel-good injection of fizz and some lemons. Then he enlists the assistance of Juga-Naut and the slicing skills of one Jabbathakut to be left with a refreshing hit of Hip-Hop Lemonade providing exactly what he needs. Feeling refreshed our hero sits back and his thoughts turn to home, the journey behind him and old friends. He closes his eyes and his mind drifts to roaming the land with some of those he called brothers. A heavy boombap style beat kicks in from one of those bros, Ryan Mac. The beat and distant memories of sublime cuts from Jabbathakut stir more memories of Klashnekoff and Micall Parknsun and he drifts off into the dreamworld of their adventures, wicked tunes, opium dens, saloons and acting like New Planet Goons. Waking from this weird dream he stares at dawn's early light, as it peeks over the horizon, and his memories shift to those early mornings at home. As these memories rise within him, Micall Parknsun drops a piano heavy laid-

back vibe and our hero sits up, wipes the sleep from his eyes, and muses over the ups and downs of life, relationships, and the hard edge you often need just to get by. He also thinks of his son, Noah, and helping him find Where The Monster Is and the pure love of his words, which still ring in his ears as he sets off on the final leg of his journey. As the sun rises steadily higher, our hero looks forward to his journeys end and soon enjoying everything it means to be truly home.

As he steps foot on the path that will take him back to his loved ones, our hero is joined by Greg Blackman. As they ride together for a short time, they are accompanied by the soulful production of Ollie Knight and Uncle Mic Nitro and together they reminisce on a long career and the highs, lows, challenges, fun times had along the way and what is like to write. The upbeat vibe here is the perfect way to keep ya head nodding. Although our journey is nearing its end, and as the sun begins to set, there is still time for one last fun-filled blast as our hero decides to empty his ammunition into one last hoorah. A Coming To America sample kicks us off, blending into some huge banging beats with an instantly recognisable classical backdrop that will have you dancing on your toes and screaming along with our hero, Fuck You! The perfect way to end the journey is for our hero, along with Featurecast's production, to provide us with something akin to a truly unapologetic and energy filled Hip-Hop Opera, accompanied by Jabbathakut who deftly chews up records and spits out cuts. With his ammunition spent our hero lays his trusty mic guns in a velvet-lined box and places them in his saddle bag and one last time we see Vincent On Horseback as he rides off towards home and into the sunset...

OK, so I know this is not your average review-style piece but, you know, this is what came to me and that is always what I go with. Uncle Mic Nitro aka Alex Churton has said this will be his final album.

Seeing him head off into the sunset is sad because this album is one of those instant classics that can also be given the moniker of being a true masterpiece.

Being one of the UK's hardest spitting emcee's, his talent is almost certainly second only to very few. He may well consider himself as too old and fat but, I have to say that there are few out there who have the lyrical prowess and presence on the mic that he does. He showed it with Dark Craftsmen and with his own Uncle Mic Nitro releases he has, in my view, cemented his place in the history of the UK scene.

To bring us Vincent on Horseback, he has walked a journey through the shadow of death and come out the other side as a slightly more polished version of himself. However, in becoming this more polished version, he has lost none of that edge, that unapologetic hardcore and 'not afraid to speak his mind' self. Still more than able to create dazzling wordplay and an ability to drill syllables into your ears with the speed of the fastest gun in the West and force of jack hammer. The whole album flows as effortlessly as water will flow across a wide range of landscapes, always flowing forwards and cutting its own path towards the ocean.

As I always like to point out, Vincent On Horseback is a complete package.

The production is inspired and creates a whole range of soundscapes that can take you anywhere and draws on the skills of producers local to the south coast and beyond here in the UK but, also stepping further afield to bring exactly the sound that is needed. The guest artists all fit precisely into the mix and bring exactly the kinda mind weaponry needed, from the those who are newer to the scene to the cream of the UK scene, those more legendary figures. There is no one here that is out of place for any reason. They only serve to enhance that which is already there, all standing shoulder to shoulder.

No release of this nature would be complete without the stunning artwork that has been provided by John Dyer. John's Artwork and design is second to none and truly adds that extra dimension that takes a release like Vincent On Horseback, to the next level.

I'd also like to give a special mention here to the original version of Bod Gets Slapped Up. If you have not heard this yet, then you need to. It was released by Burning Anger/Britcore Rawmance as part of the Seven Deadly Sins 7" series. So, check that as well, I'll drop a link below.

So, as the sun sets over the prairie (in this case, that is the stark vision of Southampton docks with it's huge shipping cranes and a hint of the New Forest in the background) and we consider the legacy of Uncle Mic Nitro, we hope (well I'm hoping anyway) this is not the last we have heard from him and perhaps some music from the vaults or the odd guest appearance will still see him dropping more verbal delights. But whatever happens, we say thanks for the musical madness and wish him the best for the future.

Who knows, we may yet see the Son of Nitro in the years to come.

Vincent On Horseback is released by B-Line Recordings and Hip Hop Be Bop Records, very soon.

I would like to give a personal big shouts and thanks to Alex Churton (Uncle Mic Nitro) for being the catalyst that sent me on the way to doing what I now do, Shaun Dowling of Hip Hop Be Bop Records for asking to review this and for the amazing care package last year, and last but by no means least, Simon Frankland (Specifik) of B-Line Recordings for all the B-Line records I've been asked to review. And for the amazing Rope-a-Dope events that have introduced me to so many friends and created an amazing community of people.

On that note,

Peace, I'm out...

Steve.

LINKS

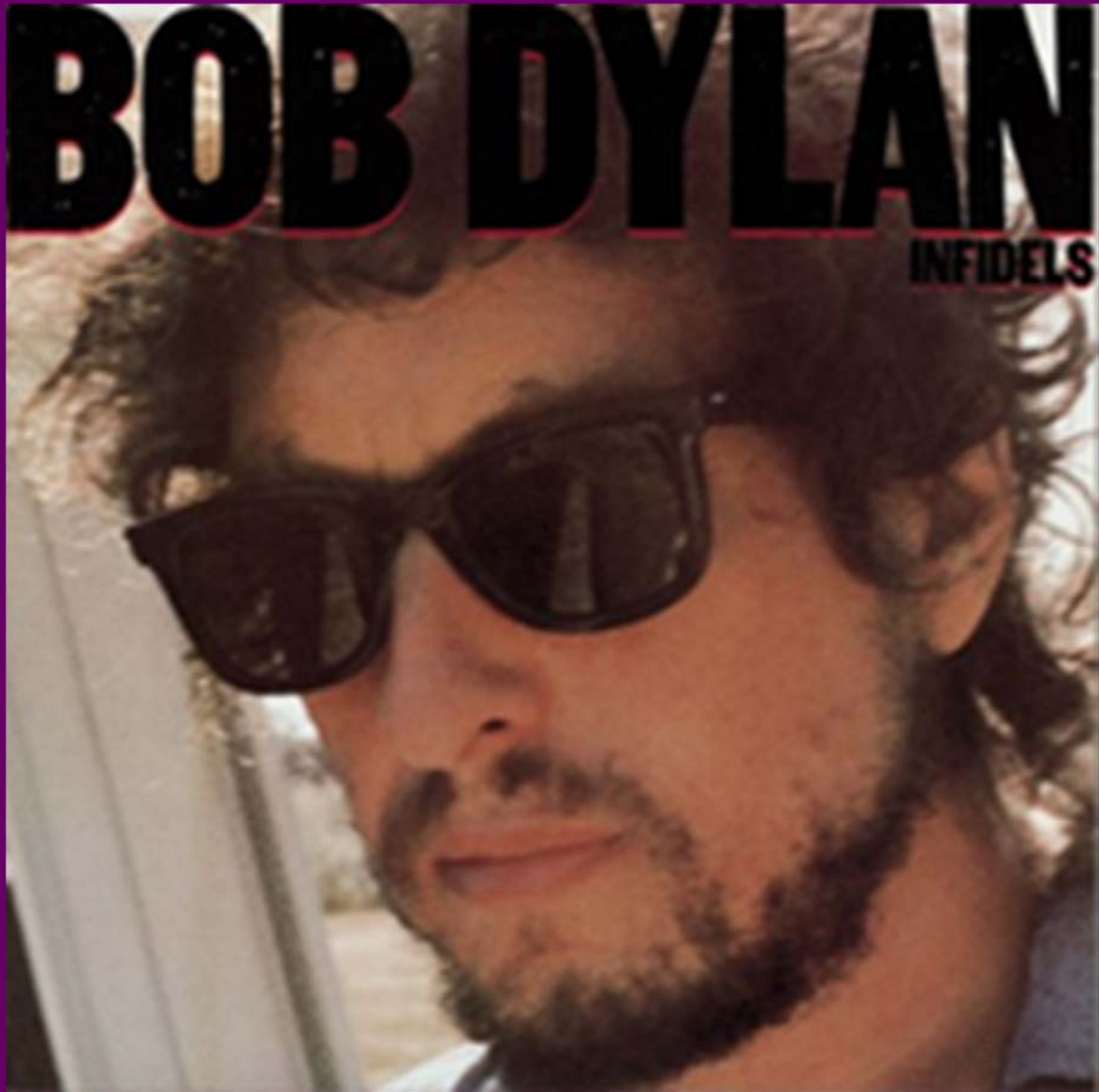
Buy the Album here: <https://hiphopbebop.com/>

Uncle Mic Nitro on Bandcamp: <https://unclemicnitro.bandcamp.com/>

John Dyer: <https://digitaldyer.bigcartel.com/>

Specifik on Bandcamp: <https://djspecifik.bandcamp.com/>

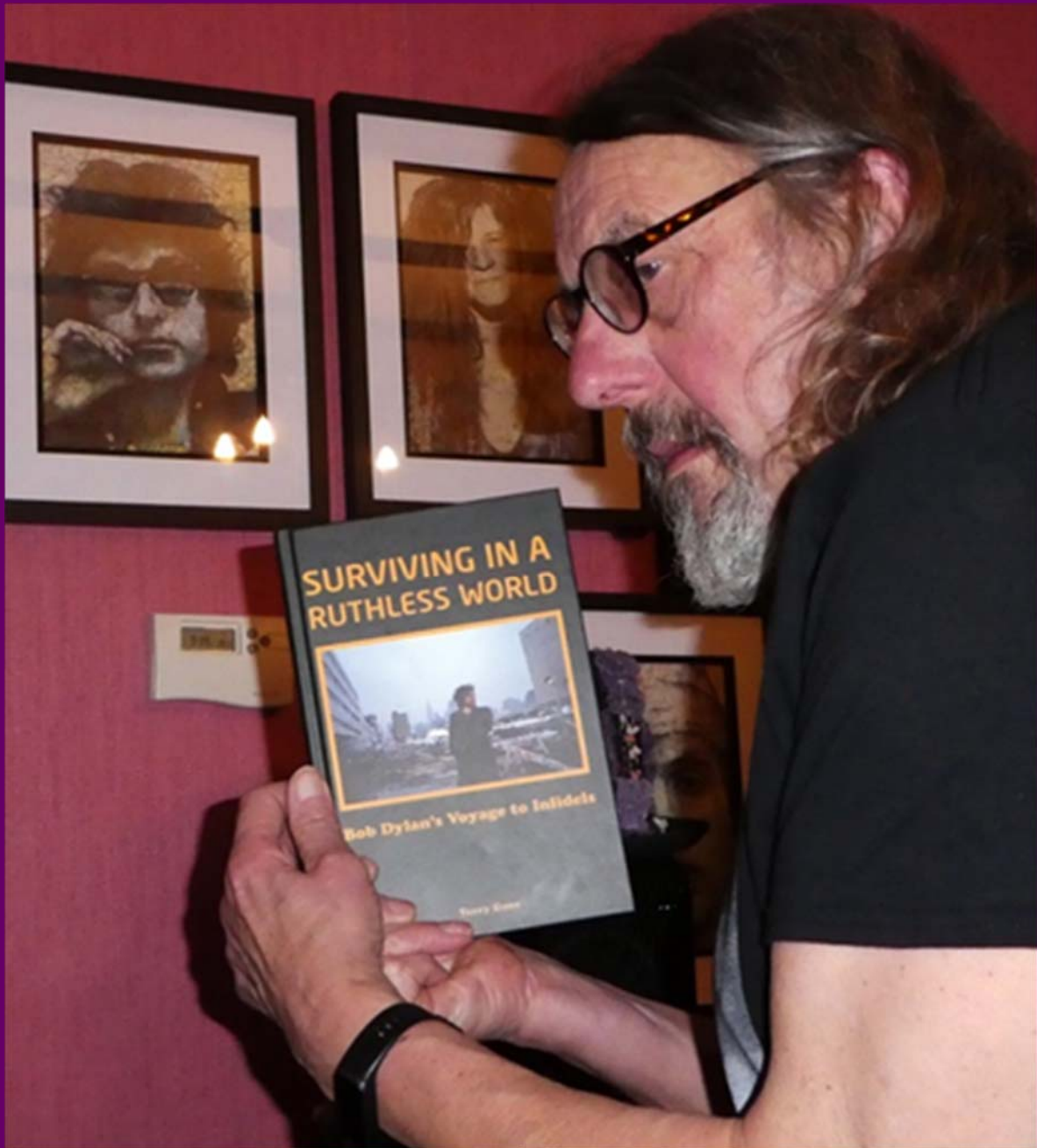




**Surviving in a Ruthless World:
Bob Dylan's Voyage to Infidels
by Terry Gans
(Red Planet Books 2020)**

*Some thoughts and meditations
from Alan Dearling.*

alan dearling



A new book about the many devils in the detail of one of Bob Dylan's oft-forgotten albums.

It's a strange forensic trip into every conceivable nook and cranny of the words, recording sessions, notebooks, scribbles and the 'vagueness' (as Joan Baez calls it) that surrounds His Bobness. Investigative author, Terry Gans calls it the, "*Mystery and magic*" of Bob's art. Consider it an academic anorak investigation. But it's a lavish production, hardback, and including some high quality photos.

There's much in this book that is fascinating for the disciples of Bob. It links Bob's time on his co-owned yacht, 'Water Pearl', as it sailed around the Caribbean islands. Much reggae was listened to. Gans tells us, "*...he allowed the sounds of the Islands to seep into the rhythm of his writing and the music he envisioned for the writings.*"

As a reader of Gans' book, and one quite interested in Bob's writings and mystique, I went on the voyage with a developing sense of awe, frustration and marvel. 'Infidels' was recorded in a series of sessions early in 1983.

It was developed by Dylan for his recording label, CBS Records, as an antidote to the previous run of three albums, regarded widely as Dylan's Gospel (born-again) Trinity of albums: 'Slow train coming', 'Saved' and 'Shot of Love'. Did CBS co-head really phone Bob and say of the next album: "*No fucking religion – not Christian, not Jewish, not Muslim. Nothing?*"

On the yacht, Dylan had filled a lot of notebooks with jottings, potential lyrics, song structures, titles and more. These and much other material are now housed in the Bob Dylan Archive in Tulsa, Oklahoma, established in 2016. It also houses all the published lyrics for 'Infidels', the session recordings and many images – Terry Gans was granted access to this diverse and richly confusing treasure trove on Bob-stuff. He also interviewed some, but not all of the key players – neither Bob himself, nor, musician and the co-record-producer of 'Infidels', Dire Straits' Mark Knopfler.

The structure of the book is not one designed or suited to the casual reader. It's far more akin to a university thesis; the product of a research project.

This makes it hard work. Eighteen main potential tracks, 16 originals from Dylan (and dozens of other covers, jams and snippets) were recorded at the Power Station Studio in Manhattan by Bob (playing guitar, harp, piano and more) with an elite core group of musicians: Mark Knopfler – guitars; Alan Clark – keyboards; Mick Taylor – guitars; Sly Dunbar – drums, and Robbie Shakespeare – bass. A formidable team and a departure for Dylan. Likewise, this was his first album using digital techniques of cut-ins, multiple overdubs and quick fixes. A heck of a lot of new recording toys for Dylan to tinker with. Perhaps too many! Yet the actual digital recordings were onto 32 minute long master tapes. Only eight tracks made it to the album, which was originally intended to be titled by Dylan as, 'Surviving in a Ruthless World', which became 'Infidels', but Gans really offers no



clue as to why.

At an early juncture in the book, Terry Gans suggests that you go and listen to the album. Stream it if you must. And he repeats Frank Zappa's wise words that talking about music is like, "...*dancing about architecture.*" I'm not sure this book really adheres to that suggested dictum, instead providing microscopic analysis of every version of the lyrics, recordings and ephemera. Each of the potential 18 tracks forms a chapter in the order in which they were first recorded. Published lyrics first, followed by extensive notes under the headings: 'writing' and 'recording'. It's often a seriously challenging 'read'! For me, this is wryly evidenced in Terry Gans' final comment on an oft-bootlegged version of the rather wonderful song, 'Blind Willie

McTell', a song left off the album.

Gans suggests: "*It is interesting to listen to, but horrible to hear.*"

The 'meaning' of Dylan's songs has filled many books. From 'Dylan on Dylan' (Cott, J., 2006), we can learn much about how the more we read them, the more obscure the lyrics often become.

We are "...*prisoners in a world of mystery*", as Dylan sings in the song 'Highlands'. And, "*Even if I could tell you what the song is about I wouldn't.*" He's the ultimate chameleon – the ever changing and evolving poet and scribe – saying, "*I change during the course of a day. I wake and I'm one person, and when I go to sleep I know for certain I'm somebody else.*"



Terry Gans offers plenty of detail concerning the words and recording sessions from 'Infidels'. There's a lot on religion and interpretations of songs as metaphors for the state of Israel. He also offers some pretty obscure information on the tracks that didn't make it on to the album that was released. And he speculates on the very different album that could have been created in the CD age without the 42 minutes vinyl time constraints. Whether they are 'insights' is in the eye and mind of the beholder. Gans suggests that. *"We guess. We surmise. We speculate. And we project."* 'Infidels' contains much fine playing, some memorable songs such as 'Jokerman', 'Sweetheart like you', 'Neighborhood Bully', 'License to kill' and 'I and I'. The 'Jokerman' video is worth watching, a clever mash-up of art, Dylan and some cut-up icons of history:

<http://www.bobdylan.com/video/jokerman/>

And the live recording with a pick-up bunch of musicians for TV show, 'Late Night with David Letterman':

<https://www.youtube.com/watch?v=SP--PD1BcGE>

(the 'Infidels' tracks come later in the video, so scroll forward).

This is very Dylan – and definitely and defiantly not what you would expect from an artist promoting his new album. 'Contrary', might easily be Bob's middle name!

That much does come over in Terry Gans' minutely detailed new book.

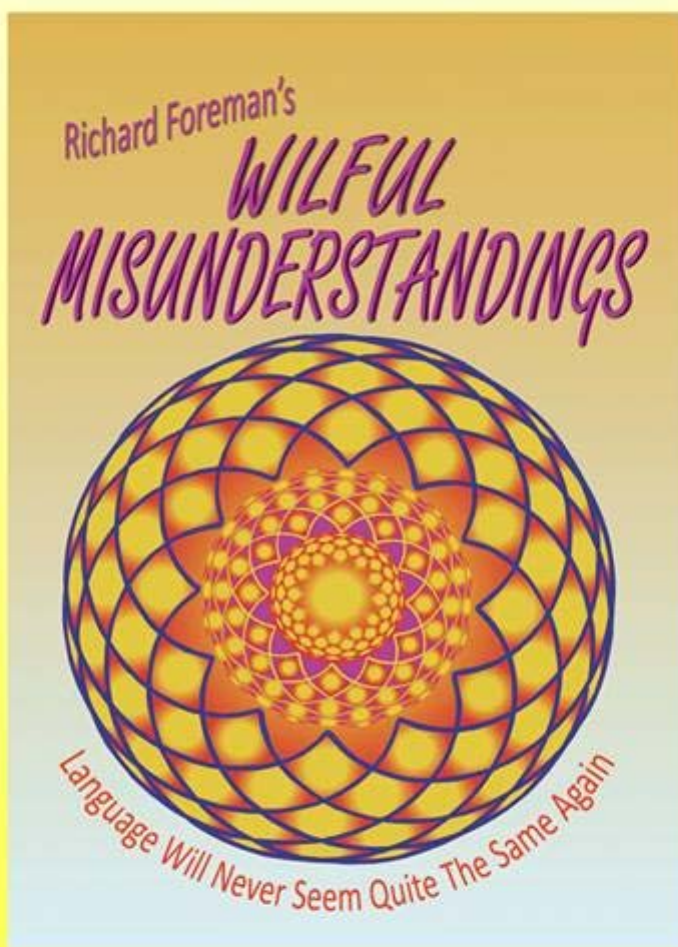


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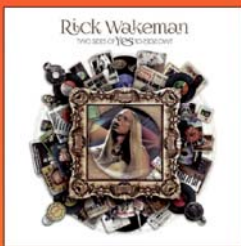
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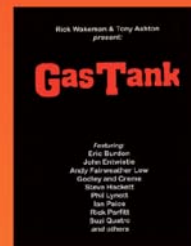
The Stage Collection

Recorded live in August 1993 in Buenos Aires MFGZ004CD



Time Machine

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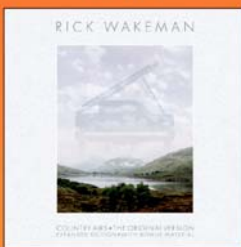
Gas Tank

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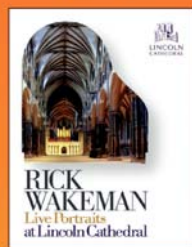
The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey MFGZ028CD



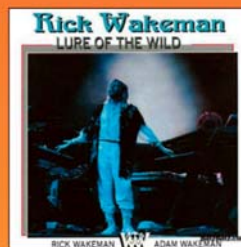
Country Airs

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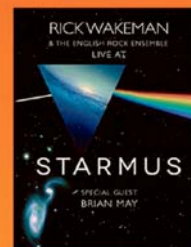
Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious! MFGZ029



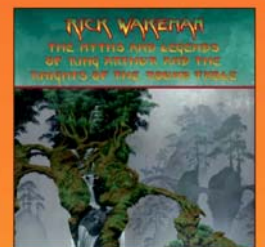
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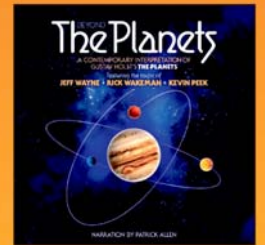
Can You Hear Me?

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KEV'S WORLD



TIDES FROM NEBULA
SAFEHAVEN
SPV/MYSTIC

Tides From Nebula are an instrumental post rock progressive Polish quartet, comprising Adam Waleszyński (guitar), Maciej Karbowski (guitar, keyboards, piano), Przemysław Węglowski (bass) and Tomasz Stołowski (drums). Released in 2016, this was their fourth full-length studio album, and shows a band as much influenced by Muse as much as they have

been by Tool, and even Jean Michel Jarre and Kraftwerk. That's not to say that there are swathes of endless synth layers, but rather that musically they come across with many broad repeated strokes of the musical palette as opposed to anything that is sharp, vibrant and staccato.

The result is an album which in many ways quite dreamy, taking the listener away into a more reflective world, but the main issue is the lack of dynamics within, which means that after a short while the listener starts to become quite bored with music which seems to be all working at exactly the same level. It's not that there is anything inherently bad with what they are doing, just that one wishes for a bit more life within it. Krautrock for a modern age? Maybe, but while there is definitely a place for this style, and it is well played, it's just not for me.

[https://
tidesfromnebulaofficial.bandcamp.com](https://tidesfromnebulaofficial.bandcamp.com)

KEV ROWLAND



TÍR NA NÓG
THE DARK DANCE
TIR NA NOG RECORDS

In Irish mythology and Scottish mythology, Tír na nÓg ("Land of the Young") is one of the names for the Celtic Otherworld. It is also the name of a somewhat mythical Irish folk band formed in 1969 by Leo O'Kelly and Sonny Condell, who were received huge critical acclaim for their three studio albums before calling it a day in 1974. Over the years they have continued to perform sporadically, and a new generation of fans discovered their original albums, plus some new live and demo collections. But in 2015 the unthinkable happened, O'Kelly and Condell released their first new studio album as a duo in more than 40 years.

A short three years later and I am playing it, and then comparing it back to their debut from 1971. They may have mellowed slightly, and have a warmer sound, but there is no doubting that this is a direct continuation from their earlier works. They were rightly seen as one of the most important bands coming out of the folk scene, alongside contemporaries Incredible String Band and Fairport

Convention, and here show that they have lost none of their desire for experimentation as they happily sit between folk and prog folk, and fans of either genre would find this to be indispensable. Throwaway numbers such as the whimsical "I Pick Up Birds At Funerals" sit happily alongside the more forceful "Ricochet", resulting in the important question of "Why haven't you been releasing more albums in the last forty plus years?!!" They may have taken far too long to get back into the studio, but they have come back with something which is an absolute delight that is guaranteed to put a smile on the face of listeners.

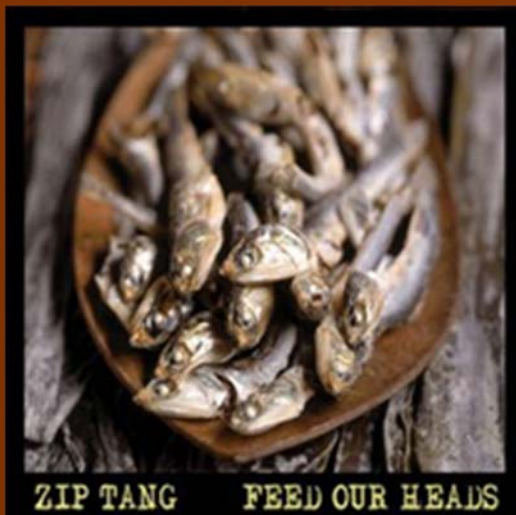


THE VINTAGE CARAVAN
GATEWAYS
NUCLEAR BLAST RECORDS

In some ways it is hard to believe that this is the work of an Icelandic trio in 2018, as opposed to a British quartet from the Seventies, but The Vintage Caravan are back with their fourth album and yet again they prove that they know exactly what they want, and have no plans at all of changing their approach. This is classic hard rock, with just a hint of

blues and a touch of prog, as they create something which is whole and hearty. Of course there is going to be an organ on it somewhere, and of course it will be a Hammond, but it is used sparingly and for the most part this is all about bass, guitar and drums combining to create something that is heavy and with a groove, bringing to mind the likes of Free, Budgie and Mountain.

Influenced by the early Seventies, there is certainly no hint of anything from the last forty years in what they are doing, but I for one see nothing wrong with that whatsoever. But, while it is a solid album, it isn't indispensable, and while I enjoyed it while I was playing it the tunes were soon gone from my mind. The Vintage Caravan are a band who have their place, and if you really want a blast from the past from a band that are going today then this is for you, but while it is a wonderful homage it must be said that it can never be as good as the real thing.



ZIP TANG
FEED OUR HEADS
INDEPENDENT

Some ten years ago I was lucky enough to be sent the first two albums by Zip Tang, 'Luminiferous Ether' and 'Pank', and I was

incredibly impressed not only by the gorgeous digipaks from an independent band, but the quality of the music which was quite unlike anything else coming out of the scene at that time. I was told that they were recording a third album, and that I would be sent it to review, but then heard nothing and attempts to contact the band went nowhere. Fast forward to 2018, and one day I received an email from guitarist/singer Perry Merritt. It transpired that the person who used to undertake their publicity had long parted from the band, and they were trying to get back in touch with those who had been involved previously, and would I be interested in hearing their last three releases? Would I?

'Feed Our Heads' was released in 2010, with the same line-up from the previous albums, namely Perry, Fred Falller (drums), Marcus Padgett (keyboards, woodwind and vocals) and Rick Wolfe (bass, mandolin and vocals). The band move between multiple styles, so one is never sure what is going to come next. Their jagged attack is reminiscent of early Mr So & So combined with Poisoned Electrck Head, while there is also plenty of Zappa, Soft Machine, Gentle Giant and kitchen sink. Yes, definitely lots of kitchen sink. One minute they can be frenetic with music so sharp that they are all at risk at cutting themselves on the notes, and then they move into a mandolin folky number with flute and acoustic guitar, and drums that have a major impact by not being involved at all! I really enjoyed their first two albums, and this continues in the same vein, showing that here is a band that is truly progressing through the music by refusing to sit in any particular area for too long, and within individual numbers there is so much going on that the only way to enjoy it is by paying close attention.

But, for all the cleverness and intricacy, this is still an incredibly enjoyable and accessible album which is a delight from start to end.



ZIP TANG
DAS REBOOT
INDEPENDENT

Following on from 'Feed Our Heads' it took three more years until Zip Tang released their fourth album, 'Das Reboot'. Although the band at this time was still the original quartet, changes were afoot, and not long afterwards they parted ways with sax/keyboard player Marcus Padgett and Perry took over most of the writing. Although the front cover of this album is stark, it is still a digipak with other artwork inside. It certainly stands out against their other releases, and musically there has been something of a change to what they had been doing previously. Whereas the first three albums can be seen as being directly related to each other with a very similar approach, this shows the band again moving out and changing their approach. It is also the first album where two of the songs are attributed to just one of the guys, Perry, whereas all other music up to this point had always been attributed to the complete band.

Although there are times when the heavy attack and jaggedness normally associated with the band can be easily heard, there are plenty of others where the band slow it down and take it more easy. The impression is of a band that is in flux, and I get the impression that this was a hard album for them in many ways. There is definitely a lot less sax from Marcus on this release, and while Fred is driving this far more forcefully from the back, there are times when it comes across more like Tangerine Dream than Poisoned Electric Head or Mr. So & So, which is how I normally associate them. When they hit it hard, they are still very much a force to be reckoned with, of all their albums this is my least favourite as although there is significant contrasting styles it doesn't always gel as it should.



ZIP TANG
PRIVATE SHANGRI-LA
INDEPENDENT

And so, onto the difficult fifth album, which came out in 2015. Not only had the band lost saxophonist and keyboard player Marcus Padgett, they had decided not to replace him and to continue as a trio.

Fred Faller provided drums, Rick Wolfe was on bass and vocals while Perry Merritt provided vocals, guitar and synth. Also, there are no guests whatsoever, which means that musically this was a shift as sax and woodwind had previously been a major part of the band's sound. Interestingly, this album finds the guys much more of a cohesive and complete unit than they had been on 'Das Reboot', and they were also releasing this only two years on from the last, which along with the change in direction is quite an achievement.

The jagged approach is back, along with gentler sections (which may or may not include acoustic guitars), but this time the feeling is of dynamic contrast and the different sections working to accentuate the other instead of competing against them. They twist, they turn, and Rick is providing an absolutely filthy bass sound which ensures that the acoustic guitar is stark in it's difference. The music is sharp, with venom and bite, refusing to conform to what people think progressive rock should be like, but it easily moves from this to something smooth and more relaxing, but one can never be sure of what is coming next.

At times this is strongly commercial, but then they throw in some Zappa-like twists which takes the song in a totally different direction. The guys could easily have thrown in the towel with the departure of Marcus, but instead have revitalised and produced an album which has a great deal in common with their early works while also moving in a new direction. 2017 saw the band again go through a shift with the departure of original founding member/ bassist Rick Wolfe. But they have found a new bassist and will soon be recording their next album.

This is a concept that Perry has been working on for the last couple of years. Zip Tang is not a name known by many progheads for some reason, but five albums in they're not slowing down. This is an excellent return to form and I am looking forward to the next one with great interest.



ARSIS
VISITANT
AGONIA RECORDS

'Visitant', is the first new album from famed metal act Arsis in five years, and to show they mean business it was recorded, mixed and mastered at Audio Hammer Studio with producer Mark Lewis (Whitechapel, DevilDriver, Cannibal Corpse). It features cover artwork and layout from Mark Riddick (Arch Enemy, Morbid Angel, Varathron) and features guest appearances by Trevor Strand (The Black Dahlia Murder) and Malcolm Pugh (Inferi). The Virginia Beach-based quartet derived its name from the musical term "arsis and thesis", in which "arsis" refers to the unaccented part of a measure.

The name's origin comes as no surprise, considering co-founder's James Malone's classical education in music (as well as providing guitar and vocals for Arsis, he is a skilled violinist and a composition major), which in turn adds a whole new layer to the way in which they sound. This is death metal that is righteously tinged with black and thrash influences, but is completely dedicated to expanding the reaches of melodicism and technicality in the genre.

Many people may point to the aggression of the twin guitars, the over the top vocals, or the drum attack as to why this band hit so hard, but for me the star of the sound is Noah Martin whose intricate bass playing pins everything together. There is a warmth to his sound, and he can be found providing either perfect support or counterpoint, working either with the drums or the guitars to ensure that each song is being taken into the stratosphere. Arsis commented on 'Visitant': "With a meticulous attention to detail and hooks, we feel as though we have created our most honest and dark record to date". Guitarist and vocalist James Malone elaborates: "I wanted to do something different with the lyrical themes for this album and it was just a natural move to incorporate a passion for horror into Visitant. As I was doing my part of the writing I tried to capture the tone and atmosphere of some of my favourite films (Silver Bullet, From Beyond, Prince Of Darkness). It was a very satisfying and fun album to write and I think it might be what fans consider a 'worthy follow-up' to 'A Diamond For Disease'."

This, their sixth studio album, shows that Arsis have no intention at all of slowing down, and have created something that is taking melodic technical death metal into new areas, stretching the genre so that in some ways it is almost becoming mainstream, while still pushing the boundaries of acceptability. Well worth investigating.



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



THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

WYRD

North Devon

Regular readers of this magazine will have noticed that the ongoing story of my childhood in Hong Kong come to an end. A book of the story is now available.

I have found that running them as a serial in the magazine is basically the only way that I ever get a book finished, so I beg your indulgence.

For the last 5yrs I have been trying to write a book about my peculiar experiences in North Devon. In its own way it has as much drama and grotesque strangeness as the two Xtul novels (see previous page). SO, in a desperate attempt to finish it, I am going to start serialising new bits in the magazine as I write them.

Hold on, it's going to be a bumpy ride!

AUTHOR'S NOTE

There is a major difference between Political and Physical Geography. The latter is a construct of Mother Nature, whereas the former is a construct of our own species. The concept of North Devon as used in this book, however, is basically one of my own. The name has been used for centuries, and covers an area that includes much of Exmoor, and south as far as Bampton or even Tiverton. However, I live in a little village called Woolfardisworthy, which is about nine miles west of Bideford, and the 'North Devon' that I write about in this book is basically a twenty mile radius of my home; the area that I have explored and investigated for much of my adult life. Another way of putting it is that the 'North Devon' as defined by this book is basically Torridgeside and the surrounding areas within the post code of EX39, but 'Weird EX39' would be a terrible title, even for one of my books.

INTRODUCTION

For those who wonder what and why..

I am a cryptozoologist, author, novelist, and

– amongst other things – the director of the Centre for Fortean Zoology. Although I am now pretty well crippled, in the last three decades I have chased vampires in Mexico, monsters at Loch Ness, the bloodsucking chupacabras in Puerto Rico, bigfoot in Canada, filmed strange creatures in an Irish lake, gone looking for ghosts, ghouls, skunk apes and UFOs, and generally travelled the world in search of things that are usually considered to be beyond the wit of man.

But you don't have to go to Roswell for UFOs, or the Tower of London for ghosts. You don't have to go to the South Seas for sea serpents, West Virginia for flying apparitions or even Transylvania for werewolves. OK, Torridgeside doesn't have any lake monsters, but that is basically because we don't have any lakes worth mentioning, but everything else listed can be found here, and you might be surprised to find out how much there is.

My friend and mentor Tony 'Doc' Shiels has been telling me for years and years that the concept of 'normality' is a particularly dodgy one. "I don't know why all you bloody Forteans make such a fuss about all this stuff", he grunted at me as we sat in a particularly sleazy bar in Killarney.

I took a gulp from my beer and gestured to him to continue, which he did at length.

I tended to agree with him. When I first became involved in investigating the apparently inexplicable I read a lot about what are known as 'Window Areas' This doctrine was popularised by writers such as John Keel and – on the face of it – makes a lot of sense. A 'Window Area' is defined as being places where there is far more 'paranormal' or 'supernatural' activity than one would normally expect. Different researchers have different definitions and

different explanations for such things depending on their belief system and their social and spiritual background.

Now, first of all, I want to make a couple of things clear I dislike the terms 'paranormal' and 'supernatural' mainly because I think these things are perfectly natural and perfectly normal! It is merely that we don't understand how and why they work. This is why I prefer using the word 'weird'.

To understand this one needs to look at the derivation of the word weird. It comes from an Anglo-Saxon concept which is roughly corresponding to those of fate or destiny but involving complex interactions of universal necessity and individual choice within a cosmos beyond any fixed notions or concepts of mortal minds.

'Weird' is a pleasantly arcane term for things that we do not understand and for which we – at present – do not have a cogent explanation.

I am also quite happy to refer to these things as 'Fortean phenomena'; such things being named after Charles Hoy Fort (August 6, 1874 – May 3, 1932), an American writer and researcher into anomalous phenomena.

Today, the terms Fortean and Forteana are used to characterize various such "things" as Charlie Fort would undoubtedly have characterised them. Fort's books sold well and are still in print today and his work continues to inspire people, who call themselves Forteans, and he has even influenced some areas of science fiction.

But I digress. The reason that I don't like the term 'Window Area' is that, in my experience there truly isn't any such thing.

I have found that whenever I have bothered to look hard enough, everywhere has a whole



catalogue of apparently insoluble mysteries and phenomena.

Whenever I have investigated areas with even higher levels of peculiar activity than the rest, I have found geochemical or other physical conditions which – in my humble opinion – act strongly to influence the events in question.

My approach towards investigating such things is a broadly scientific one. I have – on occasion – described myself as a ‘scientist’ because I ‘do science’. I am not a qualified scientist, but then again neither were Gerald Durrell or Charles Darwin, to give just two examples (not that I am giving myself even vaguely upon the same level as such enormously influential men). I am actually a journalist, editor, an author with a background in mental health and who has

been an amateur naturalist since childhood. However, the fact that I haven’t got a degree in one of the natural sciences (or anything else for that matter) does not mean that I approach the investigation of strange phenomena in an unscientific manner.

Whilst there are some things which I believe are truly inexplicable, the vast majority of incidents that I have investigated have straight forward, even mundane explanations. But don’t take my word for it, let me tell you a story to illustrate this.

The medium who lost her marbles

Some years ago I received a telephone call late one night from a very frightened woman living just outside Torrington. She told me that for several weeks, every time that she

had gone into her front porch she had found one or more marbles (of various designs) on the doormat. At first she thought nothing of it, assuming that it was nothing more than a bizarre (and slightly surreal) prank by local children. Over the next few weeks the marbles continued to appear, and getting annoyed, she decided to seal up her letterbox with a metal box which would collect her mail, but wouldn't allow it, or anything else to drop to the floor.

The marbles, however, continued to be deposited on her doormat, and what was even more uncanny was that the arrival of these things was preceded, on each occasion, by a rattle at the door. On several occasions she had been in her Sitting Room, heard the tell tale rattle and looked out of her front window. There was never anyone there, but invariably there were one, two, and on one occasion five glass marbles on her doormat.

By this time she was badly frightened and she consulted a local psychic. The psychic duly arrived, had a cup of tea and proceeded to go into a trance. In a voice ridden with foreboding she informed the lady of the house that there was 'an unquiet spirit' in residence and that it was trying to contact the household by means of these marbles, for reasons of its own. On being questioned further, the psychic announced that this unquiet spirit was that of a small child who had died and whose spirit was stuck in limbo. The psychic then picked up one of the marbles, screamed (claiming that it was red hot) and started to mutter in some arcane language. She then came out of her trance, took her twenty five quid consultancy fee and left.

By this time the lady of the house was both frightened and very upset. A few months earlier her daughter had given birth to her first grandchild - a boy who had been stillborn, and she was by this time convinced that the 'unquiet spirit' to which the psychic had referred was that of her dead grandson.

She then telephoned me.

The materialisation of inanimate objects (usually called apports) under mysterious circumstances is a fairly well-known (if rare) phenomenon often associated either with mediumship circles or poltergeist activity, and I was initially quite excited by this case. However, years of experience have taught me that things like this are never quite what they seem, and so, although I promised that if necessary I would visit to investigate the case in person, I first asked for the telephone number of the self-styled psychic.

When I telephoned "Mystic Marjorie" (no, that isn't her REAL name but I have enough respect for the laws of libel and slander in this country not to reveal her identity further), she was less than helpful. Belligerently she told me that she and her spirit guides had the whole affair under control, and that I was only going to do an immense amount of damage if I became involved. She then tried to charge me a twenty five quid consultancy fee, before slamming the telephone down.

I then telephoned back the 'marble lady' (as I had begun to think of her), to make an appointment to visit her. She wasn't in, but her son was and he was shaking with hysterical laughter.

The mystery had been solved.

Apparently, a few weeks before she had bought a fancy roller blind at a car boot sale (incidentally the same one at which she had met "Mystic Marjorie"). She had duly installed it in her porch covering a little dormer window which she had kept open to provide fresh air. The roller blind had been weighted with marbles, and there was a tiny hole in the end of the weighted bit. Every time the wind blew, the roller blind moved shedding marbles in its wake, and the rattle on the door was nothing more than the sound of the marbles bouncing off the metal letter holder she had installed on the inside of her letter box.

He apologised for wasting my time and rang off.

I found the whole affair mildly amusing apart from the obvious and grave distress that had been caused to the lady (and presumably her daughter), by the self-styled "psychic" (who obviously had about as many magic powers as my dog Prudence), who for reasons of her own (not entirely unconnected with the twenty five quid `consultancy fee` had reopened relatively fresh emotional wounds and caused the family completely unnecessary distress.

The moral of the story, is never buy cheap furniture (or an expensive psychic) that you find in a car boot sale.



JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



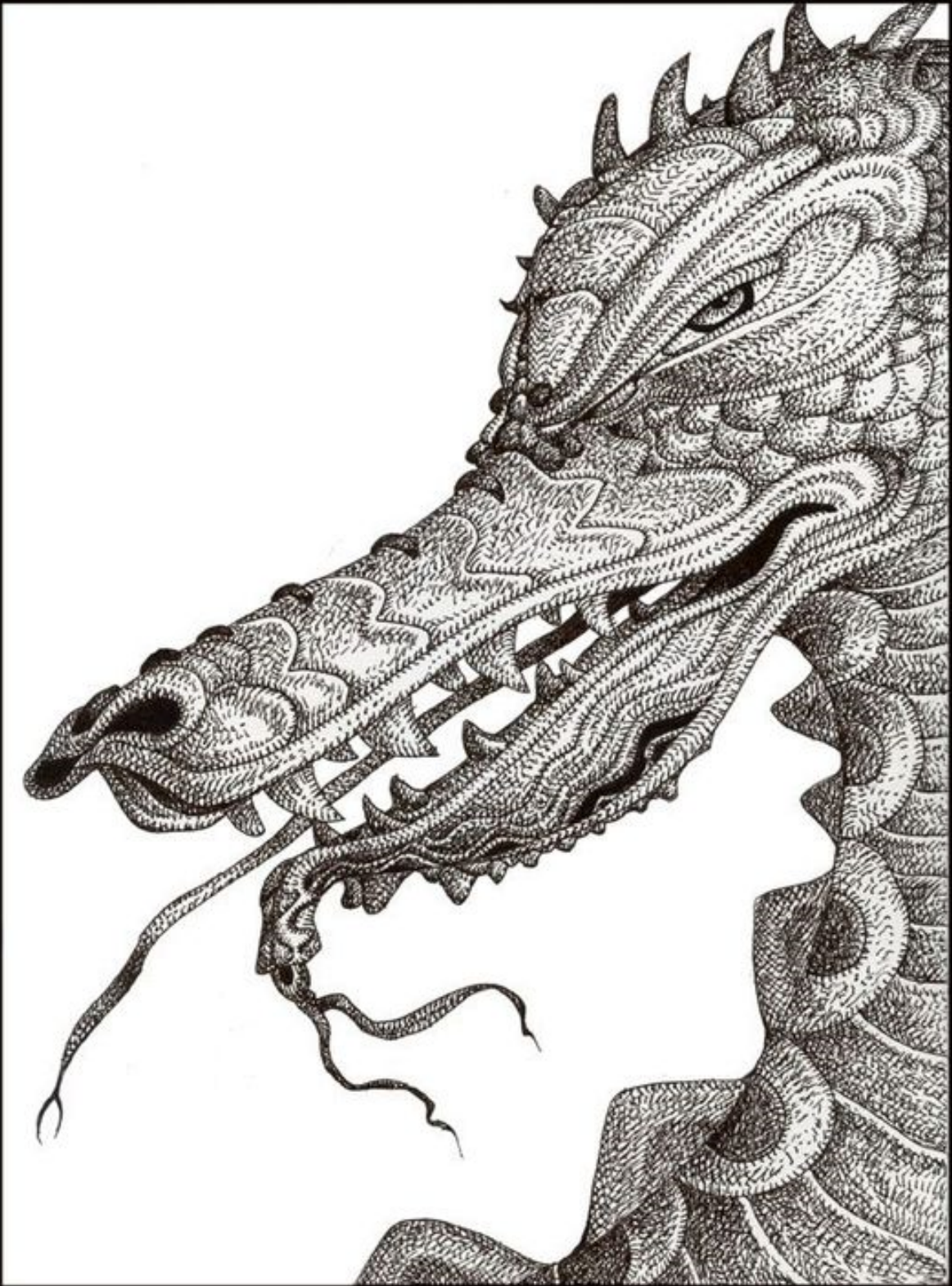
THE TIME TRILOGY
A GARDENING CLUB PROJECT

SARI ALESH / DREW BIRSTON / KEVIN LALIBERTE
MARTIN SPRINGETT

ON ...

MRR
Melodic Revolution Records

www.melodicrevolution.com
www.gardeningclubmusicandart.ca





Thom the World Poet

Rob Ayling writes:

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

RETURNING TO LIVE

POETS FOLLOW MUSICIANS

When it comes to performance and venues
So, too-the re-opening of Libraries and Community Centers
will require safety guidelines and vigilance.
Profit-making Festivals show a military mode of control-
limiting numbers and employing rigorous safety measures.
But we are small as Austin venues, and safe distance may not be possible
We have seen the death of venues, part of the Legend of Austin
Large-scale venues have been used as Covid testing/injection sites
but the Muse must look to Australia for re-opening guidelines
Think "bubbles""quarantine""marshalls"- all impossible for small venues
Economies of scale seek Governmental support.
Austin has Council support,but not enough for re-opening
Hence poetry and music zooms from every room,
watching American Heritage acts performing @Australian Festivals
but not in their own home town...SXSW online. Same with Austin City Limits.
Poets and musicians come out LIVE on Sunday nights to Spoken n heard at Kick Butt Coffee
Shop
and that is starting-to make a difference. Economies of scale?-More OPEN,LIVING and FREE!
(with masks on and social distancing... also on SKYPE!)

!

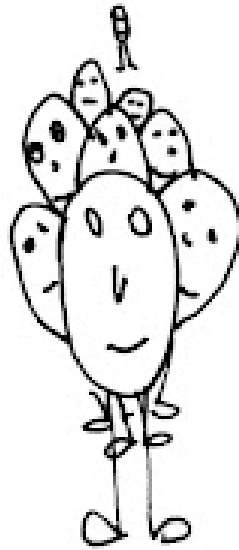
"Ev'rywhere I hear the sound
of marching charging feet, boy"

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

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

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...



RAF Dickies

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**

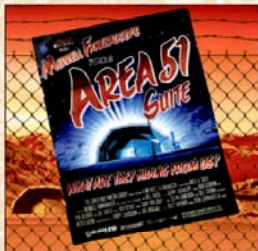


Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

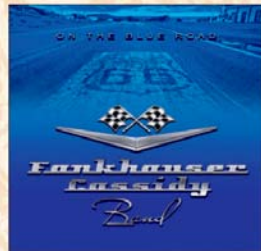
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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 myths. 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



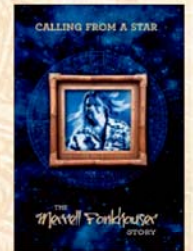
The Return to Mu

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

PS shows can be downloaded

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

Like so many people in Britain, the sudden burst of seasonal weather has impacted upon us. As you all know, I am particularly interested in British butterflies, and sincerely hope that this wintry interlude will act as it should, and kill a lot of the parasites and micro-predators which have had such a negative impact upon British butterfly numbers in recent years.

And as for those who complain about the amount of snow, I remember on several occasions during the 1970s that we were literally snowed in, with snow drifts reaching the height of the upper windows of our house for days on end.

However, I will be the first to admit that this current weather is a pain in the arse for us on a personal level. Carl was meant to be coming down today but snow in Warwickshire precludes it. Hopefully he will be down tomorrow. He is a dear sweet boy and we miss him.

It is bloody cold outside, but we have no snow, and have had none to speak of. It is probably because of the cold rather than affection, but **Lilith Tinkerbell** spends something in the region of 16 hours a day curled up with me like a feline parasitic twin, and it is rather disconcerting when she has border disputes with **Squeaky Biscuit** whilst all the time being snuggled down in my armpit.

Usually when this happens, **Captain Frunobulax the Magnificent**, aka **Peanut**, (I wonder if you can guess



which of his names was given by me, and which by my dear late wife) strides into the middle of the fray, cuffs both the girls round the ear, and honours me with his noble presence for a ten minute cuddle before he starts to absent-mindedly chew on my beard and I shoo him away. Then **Lilith** comes back, and the whole saga starts again.

I hope that all of you are surviving this wintry spell better than some of the people I see on the news. As you may or may not know, my brother is a chaplain and lives in Germany, and there was so much snow early in the week that he had to carry out his parochial duties on skis!

Stay safe.
Hare bol,
Jon



THE BEST LAID PLANS

Twice the Music... For a Great Price!



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

Legendary Gigs Vol 1+2

From the Vaults Vol 1+2

The Classic Albums

Heroes of Psychedelic Rock Vol 1+2

The Classic Albums

Jazz Master's Vol 1-4

The Classic Albums Vol 1

Legendary gigs Vol 1

Jazz Master's Vol 1

Live and Studio

Legendary gigs Vol 1

The Classic Albums

The Classic Albums Vol 1

The Early Years Vol 1

American Folk Revival Legends Vol 1

Arthur Brown

Captain Beefheart

Gregg Kofi Brown

Man

Michael Bruce

Sun Ra

Albert Lee

The Selecter

Art Pepper

Atomic Rooster

Billy Cobham

Hookfoot

Al Atkins

The Beach Boys

Pete Seeger

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

GONZO
MULTIMEDIA



All titles are available at: www.burningshed.com

Weekly magazine: www.gonzoweekly.com

