



GONZO

#431/2

# EVANS ABOVE

ISSN 2516-1946



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## **LEST WE FORGET**



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

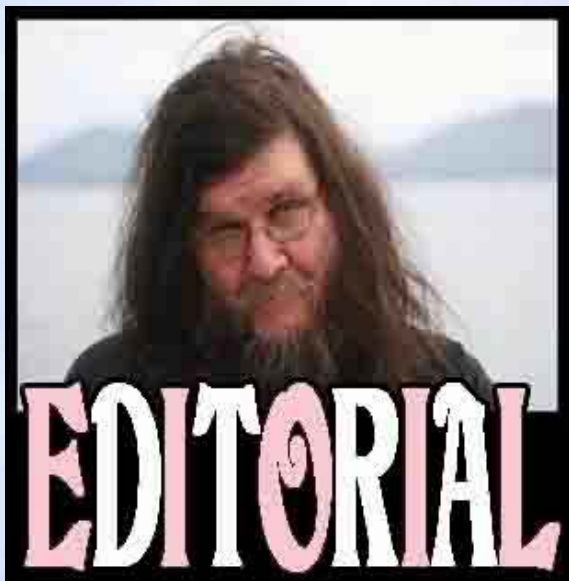


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 remarkably peculiar little magazine, which keeps on going, despite it all, and progresses slowly but surely with every successive issue.

I started a peculiar, convoluted, and what I suspect is going to be a long, drawn out journey this week, and as so often is the case,

it started because of the Justified Ancients of Mu Mu.

Seven or eight years ago, I read a biography of the band written by a geezer called John Higgs. A year or so after that, Higgs came to the Weird Weekend as one of our guest speakers, and after that I became quite a John Higgs fanboi and have read most of his books. It so happens that, last week, I was reading his short book on William Blake, when I discovered – totally by accident – that the KLF had released their second compilation of music on YouTube. And then I received an edition of John Higgs's newsletter, which is always a smashing read, and can be subscribed to for free here:

<https://johnhiggs.com/newsletter/>

It was obvious that he was going to address the re-issue programme from the Justified Ancients of Mu Mu, and I was surprised but somewhat gratified to discover that he'd had no idea that this was going to happen.



# GULLIBLE'S TRAVELS



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# it amuses me to hypothesise that, actually, nobody else knew about it at all, until they happened

Apparently, it was arranged at the highest level of Transcentral (or wherever they are these days) and it amuses me to hypothesise that, actually, nobody else knew about it at all, until they happened.

Higgs also addressed some misgivings that some of the KLF fan base had expressed upon hearing the news:

“But I could understand why some felt a little

let down. What the KLF had done seemed to be against the spirit of everything they stood for. Surely they were the Kopyright Liberation Front, eternally at war with the music industry? From their deletion of their back catalogue in 1994 to their refusal to use the name ‘KLF’ or reissue music when they returned in 2017, they stood apart from the music industry and refused to play by its rules. It wasn’t clear what had caused them to







back down now. Did signing up to the industry's standard distribution channels weaken their myth in some way?"

He then proceeded to deconstruct the reissue campaign in terms of the philosophy of William Blake, who – if you do not know – died over two hundred years ago. Blake is probably best known to most people reading this as the geezer who wrote 'Jerusalem', beloved of the Women's Institute, Emerson, Lake and Palmer, and – you've guessed it – the Justified Ancients of Mu Mu. But Blake was far more than this.

Blake was a poet, painter and philosopher, who was largely unrecognised in his own time, but I think it was John the Baptist who said that prophets remain unknown amongst the people with whom they live. A prophet is without honour, he said, in his own land. However, he is now recognised as one of the most important figures in the history of poetry and visual arts during the Romantic Age.

What he called his prophetic works were said

by 20th-century critic Northrop Frye to form "what is in proportion to its merits the least read body of poetry in the English language". His visual artistry led 21st-century critic Jonathan Jones to proclaim him "far and away the greatest artist Britain has ever produced". In 2002, Blake was placed at number 38 in the BBC's poll of the 100 Greatest Britons.

I'm not going to quote anymore of Higgs's argument, because you should really subscribe to his newsletter and read it yourself, but I will tell you his conclusion:

"The KLF's abandonment of what they used to stand for can be seen as the dropping of their own mind-forged manacles and a return to the limitless liberation that their music was always about. As the overall title they've given their re-release programme tells us, the intended journey is 'Sample City Through Transcentral.' That title makes most sense, perhaps, during their now re-released track It's Grim Up North, when the white noise and techno eventually gives way to the sunrise of Blake's Jerusalem."



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Now, I was also reading a book by my old mate, Andy Roberts. It is an autobiography of the notorious Michael Hollingshead, who claimed to be the man who introduced LSD to Britain and went on to “turn on the world”. You might well ask how and why I am reading two quite heavyweight intellectual works at the same time. The answer is simple. For years, I have got into the habit of reading e-books in bed. This was mostly because I didn’t want to keep Corinna awake, but since her death, my habits have progressed largely unchanged, and so most of my reading is done in bed, on my iPad. However, very kindly, Andy Roberts sent me an autographed copy of his book, and so I was reading that downstairs and William Blake upstairs. And, some of my internet surfing on the back of these two remarkable books led me to some very peculiar digital places, and thus to Aldous Huxley.

According to those jolly nice people at Wikipedia:

“Aldous Leonard Huxley (26 July 1894 – 22 November 1963) was an English writer and philosopher. He wrote nearly fifty books—both novels and non-fiction works—as well as wide-ranging essays, narratives, and poems.

Born into the prominent Huxley family, he graduated from Balliol College, Oxford with an undergraduate degree in English literature. Early in his career, he published short stories and poetry and edited the literary magazine *Oxford Poetry*, before going on to publish travel writing, satire, and screenplays. He spent the latter part of his life in the United States, living in Los Angeles from 1937 until his death. By the end of his life, Huxley was widely acknowledged as one of the foremost intellectuals of his time. He was nominated for the Nobel Prize in Literature seven times and was elected

Companion of Literature by the Royal Society of Literature in 1962.”

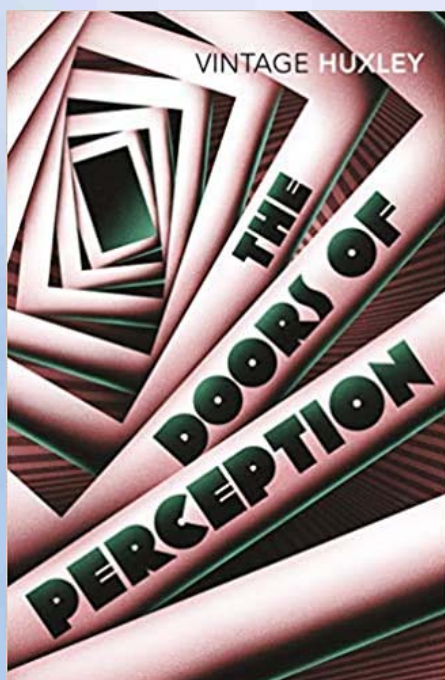
Like most people, I sincerely suppose, the only book of Huxley’s that I had read was ‘*Brave New World*’, which is a utopian fantasy first written in the 1930s, set in a futuristic one world state, whose citizens are environmentally engineered into a chilling intelligence-based social hierarchy, which takes the Indian caste system and places it within a horrific technocracy. I read it when I was a teenager, having had it recommended to me by my mother, whom I suspect never knew about proselytisation of LSD and peyote. I re-read it in my twenties, and have not read it since, although last week I picked up an e-book version of it for 99p, and so I shall be reading it again soon.

The other thing that most people reading this magazine will know about Aldous Huxley is that *The Doors* named themselves after Huxley’s 1954 book, *The Doors of Perception*. But I sincerely suspect that very few of them have read it. Having arrived at Huxley via the roundabout path I have explained, I sat down to read it with some interest and it did most of the things that I thought it was going to do. However, another book which is really a philosophical essay called ‘*Heaven and Hell*’, which was published two years later and which derives its title from a book by William Blake called ‘*The Marriage of Heaven and Hell*’, explores the relationship between the psychedelic experience and that which one can supposedly reach via meditation, self-flagellation, fasting, sleep deprivation, or even vitamin deficiencies, starvation, and sepsis. I have written elsewhere, I have always sneered at those people who claim that they were taking drugs in order to (as an ex-girlfriend once said) “explore alternate states of mind” or even more annoyingly, to “advance their spiritual selves”.









On the occasions that I took psychedelics (mushrooms and acid, usually not together) forty years ago, I certainly did it for the recreational value rather than for any other reason, and the various drugs I have taken since have either been for fun or for self-medication. But, a serious perusal of Huxley's thesis in the second one of these books does provide a cogent argument for why the claims of spirituality involving psychedelic experimentation may not be as nonsensical as I had always thought them.

It is seldom that, having reached my advanced years, one finds a paradigm that one has accepted as a truism for four decades or more overturned after just one reading of a book of philosophy. Mind you, in my humble opinion, Carlos Castaneda was still dodgy as fuck, and I would not recommend that anybody reads his books hoping that they will make a difference in their life.

I hope you enjoy this issue.

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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Editor: Gonzo Weekly magazine  
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Woolfardisworthy,  
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EX39 5QR

Telephone 01237 431413  
Fax+44 (0)7006-074-925  
eMail jon@eclipse.co.uk



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

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

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

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

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

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

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

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

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



# ROCKIN' THE CITY OF ANGELS

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

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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 Summari, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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

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

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

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

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



## Covid Music and Arts #12

*More alternative online entertainment  
curated by Alan Dearling*

It's a bit old-time down-homesy, but there's something rather lovely about the **Transatlantic Sessions**. Folk-based artists from Scotland, some with Celtic connections, and lots from the t'other side of the Big Pond. Lots of fiddling about... think Aly Bain, Emmylou Harris, Jerry Douglas and many more... in fact, 3 hours 24 minutes worth... so enough to curl up by the fire and watch with a nice hot toddy!

[https://www.youtube.com/watch?v=VsD4snTewqA&feature=emb\\_rel\\_end](https://www.youtube.com/watch?v=VsD4snTewqA&feature=emb_rel_end)

We've just lost yet another world renowned jazz player. I guess some would dub **Chick Corea** as being immortal!



His music will certainly live on. Live in Budapest. Chick Corea with The Vigil (2015).

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alan dearling



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Intense, intricate, jaw-dropping at times, but also fun! For his mother: Anna's Tango:

<https://www.youtube.com/watch?v=GVDg1hxACHl>



**John Russell, Channel 4 'Crossing Bridges' 1984.**

<https://www.youtube.com/watch?v=6QxfllSux14>

More intense still, free jazz improviser and my good friend and old work-mate, **John Russell**, has also recently left the building. He played alongside many of the greats of his somewhat esoteric world, including Derek Bailey, Thurston Moore, Lol Coxhill, Evan Parker, Steve Beresford, Fred Frith and many more. A diamond geezer.

**Mysterious Todmorden UFO cases** of Alan Godfrey & Zigmund Adamski - with Collin Lyall & Andy Kershaw. A new video.



[https://www.youtube.com/watch?v=th03A2QS98A&fbclid=IwAR1Vz0WE1h6CkyIRatEZhdGaGcl5DQ7\\_HKDR1pTeM8E9zBa5UMNMXBsSlkU](https://www.youtube.com/watch?v=th03A2QS98A&fbclid=IwAR1Vz0WE1h6CkyIRatEZhdGaGcl5DQ7_HKDR1pTeM8E9zBa5UMNMXBsSlkU)



Internet sensations, the singing **Marsh family: 'Have the new Jab':**

<https://www.youtube.com/watch?v=ZnbOKH9Oe9s>





Ex-footballer, **Lou Macari** has established an **eco-pod village** for **homeless folk** inside a Scottish warehouse. Fabulous.

<https://www.facebook.com/bbc5live/videos/791598205035597/>

Daniel Gaudi shared this link: **“AFRICAN HEAD CHARGE's Bonjo & Drums Of Defiance nyabinghi project** is finished.

The production of this beautiful and spiritual album of roots reggae nyabinghi came out really really nice, it took me 3 years, we're all lookin fwd to share it with you. Stay tuned!”

Only a wee clip, but it made me smile:

<https://www.facebook.com/daniel.gaudi.1/videos/3503225073133406>







Here's friend, **Neil Warden** in lockdown guitar mode.

<https://www.facebook.com/neil.warden/videos/2940666229525585/>

He says on his FB feed:

*"Here's an early lockdown (recorded last*

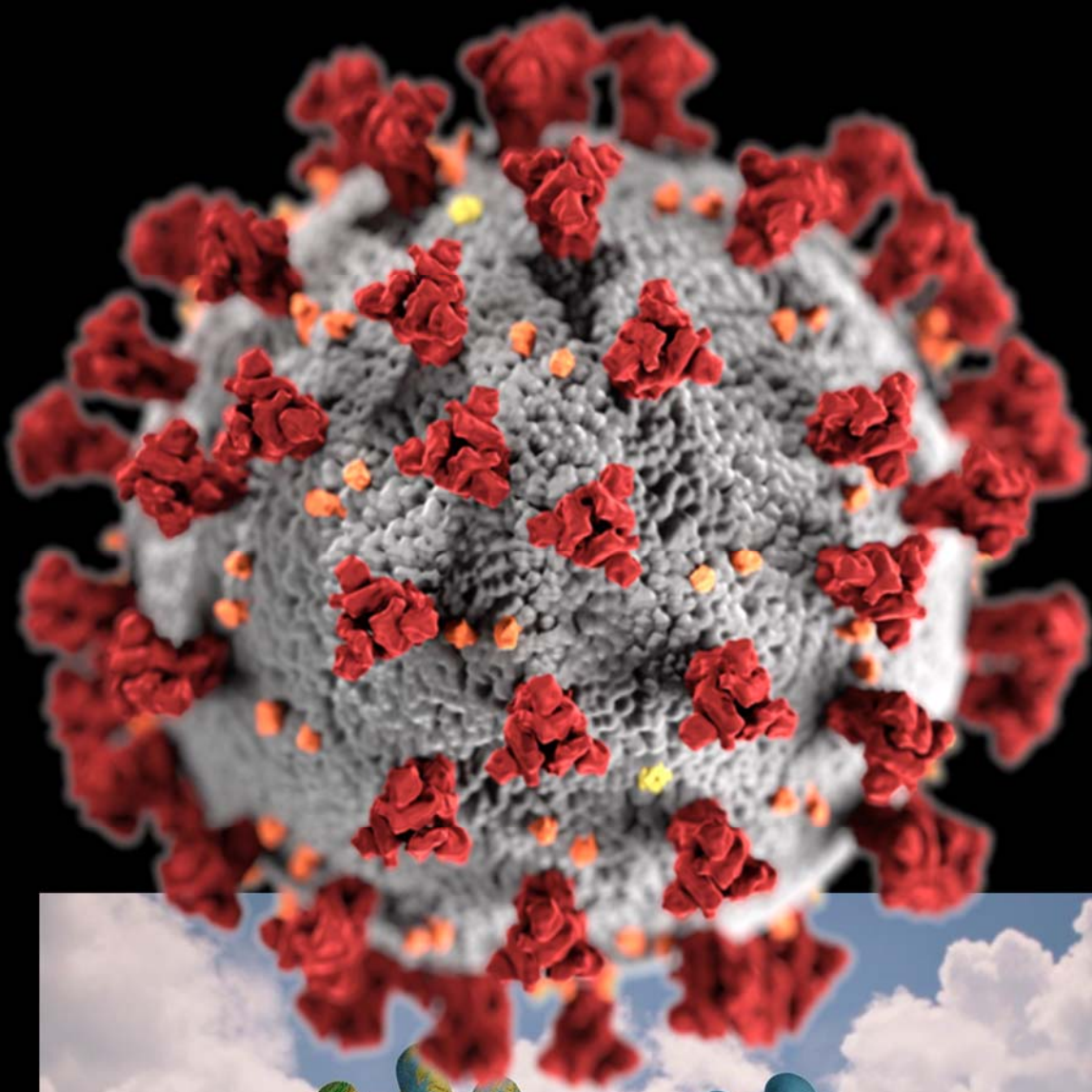
*April) version of Revelation (Russel Ferrante) as played by Robben Ford. I hadn't played this for many years, used to jam this with Tam White/Boz Burrell and also with Foss Paterson."*

And, here's a link to Tam and Boz leading the band in Edinburgh circa 2000 as part of the Fringe Festival. Both much missed

in  
Scotland  
and  
beyond.  
<https://>

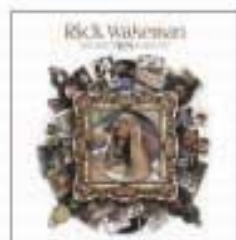








# MORE MASTERPIECES from RICK WAKEMAN



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Double CD set. The very  
best of Yes, Wakeman style  
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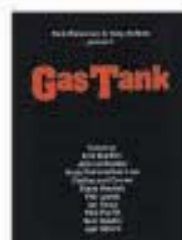
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Recorded live in August  
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Guest vocalists include John  
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HFG2013DVD



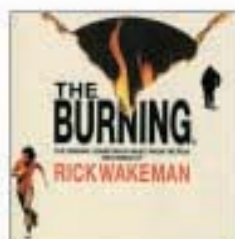
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and Jackie Medley  
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with two new tracks  
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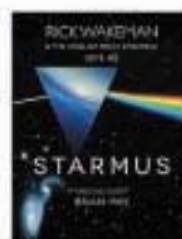
## THE BURNING

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With Adam Wakeman.  
Entirely instrumental  
HFG2013CD



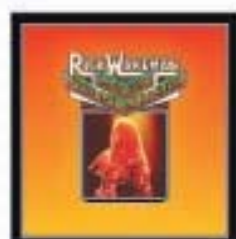
## STARMUS

With Brian May and  
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Double CD set. The  
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**Worcester.**  
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dit

**PRATT, DOWNES & SCOTT,**





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 CLEAVIER

## 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.

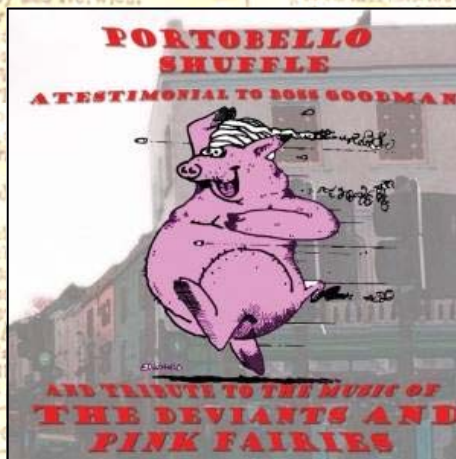






# I'M ON BOARD!

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.  
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LITTLE STEVEN'S  
UNDERGROUND GARAGE

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SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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

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

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

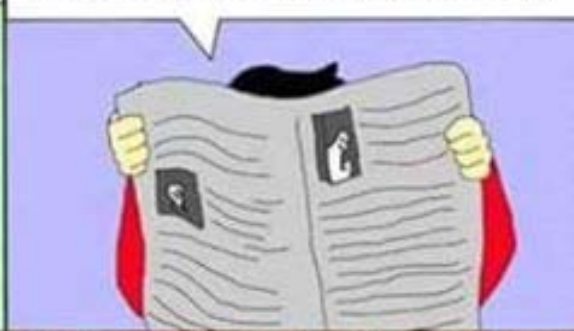
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Bye Daddy! I'm leaving  
for my date tonight!



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



Sex?



No...

Prog



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







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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/27-09-2020-show-377-all-that-jazz/>



### 27-09-2020 – SHOW 377 – All That Jazz

Carla Bley and Paul Haines: Holiday in Risk Theme

Ella Fitzgerald: Rhythm and Romance

John McLaughlin and the Mahavishnu Orchestra:

Meeting of the Spirit

Jazz Sabbath: Fairies Wear Boots

Art Blakey and the Jazz Messengers: Cubano Chant

Donovan: Get Thy Bearings

Pat Metheney Group: Another Life

Rothko: Burn Darkness in the Fires

Bo Mesun and Martin Archer: Einstein a No-No

Krononaut: Mob Kindu

The Average White Band: Pick up the Pieces

Frank Zappa: Night School

Vince Guaraldi Trio: O Nusso Amor

Duke Ellington: Moon Maiden

Return to Forever: Vulcan Worlds

Patrice Rushen: Let Your Heart be Free

Billie Holiday: Glad to be Unhappy

Jon Brooks: Well Then

Chick Corea: But Beautiful

Chet Baker: When I Fall in Love

Dr John: Such a Night

Roy Ayers: Coffy is the Color

Makaya McCraven: Everybody Cool

DJ Shadow: Building Steam with a Grain of Sand

Don Ellis: Uh-Huh

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 honoured space.

<https://www.mixcloud.com/ronald-marquiss/fnp-443-01-22-21/>



Temple of Switches  
<https://tenkvandool.bandcamp.com/>

Fren  
<https://www.facebook.com/frenkrakow>

Astronomusic - Adrianne Simioni  
<https://www.facebook.com/Astronomusic>

Tom Kelly  
<https://tomkelly1.bandcamp.com/>

Sloth Metropolis  
<https://www.facebook.com/SlothMetropolis>

Seaorm  
<https://www.facebook.com/angel.ontalva>

Six Days End  
<https://www.facebook.com/sixdaysendofficial/>

Gandalf's Fist  
<https://www.facebook.com/gandalfsfist/>

ONLY  
<https://www.facebook.com/Ony-128343966123>

**Listen  
Here**

# Friday Night Progressive





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

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

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

<https://www.youtube.com/watch?v=wiHWtyd9Ds>

**Listen  
Here**





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

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

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

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

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

With an index here:

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

**Listen  
Here**



# BETWEEN YOU & ME



## Marillion from Fish to h

Regular readers of my inky fingered scribbles, 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!

### Introducing... Steve Hogarth

#### Season 2, Ep. 1

Season 2 of BYAMPOD kicks off with Paul's 1989 reaction to the then-new Marillion singer, Steve Hogarth, and - particularly - what he thought of the band's debut single with H, Hooks in You. Also... Sanja is moved to horrible tears by the story, and... contrary to what Paul says repeatedly, it's Harry De Mazzio, not Harry De Maggio.

<https://shows.acast.com/between-you-and-me/episodes/introducing-steve-hogarth>

Listen  
Here

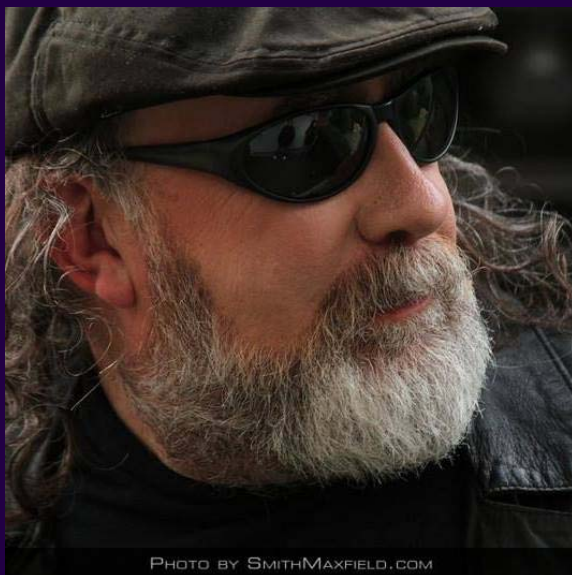




Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

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

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



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

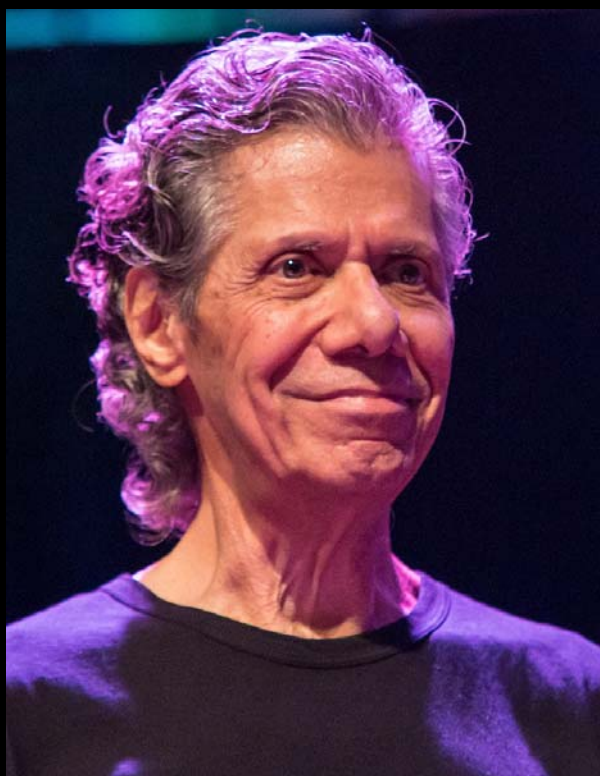
### The Mystery of June 28, 1980

The gang talks to TV writer Paul Coyle about his work on Star Trek, Hercules, Xena and Superboy. Switch reports on the baffling connection between five paranormal events that occurred on the same day in 1980. Also, the World's Top 5 Strangest Military Bases. Special guests, Willy Clubb & Agent X.



<https://radioactivebroadcasting.net/military-first-responder-channel/item/4637-the-mystery-of-june-28-1980>





Armando Anthony "Chick"  
Corea  
(1941 – 2021)

Chick Corea was an American jazz composer, keyboardist, bandleader, and occasional percussionist. His compositions "Spain", "500 Miles High", "La Fiesta", "Armando's Rhumba" and "Windows" are widely considered jazz standards. As a member of Miles Davis's band in the late 1960s, he participated in the birth of jazz fusion. In the 1970s he formed Return to Forever. Along with Herbie Hancock, McCoy Tyner, Keith Jarrett and Bill Evans,

he is considered one of the foremost jazz pianists of the post-John Coltrane era.

Corea continued to collaborate frequently while exploring different musical styles throughout the 1980s and 1990s. He won 23 Grammy Awards and was nominated over 60 times. Corea died of cancer at his home in the Tampa Bay area of Florida on February 9, 2021, at age 79. He had only recently been diagnosed.



Corrado Francia  
(1947 – 2021)

Francia began singing at a young age, participating in competitions in Umbria, which helped him earn notability and sign with Fonit Cetra. In 1967, he participated in the 4th Mediterranean Song Festival in Barcelona. That same year, he appeared on the television show Settevoci. In 1968, he collaborated with Carmen Villani, Marisa Sannia, and Claudio Villa to record an album featuring songs performed at the Sanremo Music Festival 1968. He also participated in the Un disco per l'estate

# THOSE WE HAVE LOST

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that year. After 1968, he mostly focused on singing locally and participating in very few events. In 2008, he performed in the Cantamaggio ternano in Terni with the piece Nun basta armette Maggiu.

Corrado Francia died in Terni on 8 February 2021, at the age of 74, one day after his birthday.



**Servando Cano Rodríguez**  
(1942 – 2021)

Rodríguez was a Mexican singer-songwriter, producer, and impresario. He helped launch the careers of Cornelio Reyna and Ramón Ayala, as well as the groups Los Tigres del Norte, La Mafia, Intocable, and Grupo Pesado. In 1988, Rodríguez was aided to organize concerts and tours by Oscar Flores, creator of the artistic agency Representaciones Artísticas Apodaca. The pair then worked together to help organize concerts for Bronco and Vargas de Tecalitlán. On 11 April 1992, Rodríguez organized an event in Naucalpan for Bronco, Sonora Santanera, Los Yonic's,

and Los Barón de Apodaca. In 1996, Rodríguez severed his ties with Flores.

Servando Cano Rodríguez died in Monterrey on 8 February 2021 at the age of 78.



**Johnny Rogan**  
(1953 – 2021)

Rogan was a British author of Irish descent best known for his books about music and popular culture. He has written influential biographies of the Byrds, Neil Young, the Smiths, Van Morrison and Ray Davies. His writing is characterised by "an almost neurotic attention to detail", epic length (the first volume of Requiem for the

# THOSE WE HAVE LOST

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Timeless is more than 1,200 pages long) and a curiously ambivalent, sometimes positive/sometimes hostile response from the subjects of his biographies.

His first book *Timeless Flight*, an acclaimed biography of The Byrds was published when he was still a student at Oxford's Lady Margaret Hall. This work was subsequently rewritten as the 700-page-plus volume *Timeless Flight Revisited*. The work won considerable acclaim, including biography of the year in *Record Collector*, in which it was described as "One of the best biographies ever written...Expansive enough to rival *War And Peace*, Johnny Rogan's definitive Byrds biography comes close to matching the emotional, if not geographical, range of Tolstoy's epic novel. One of the achievements of *Timeless Flight Revisited* is the way in which it matches its narrative flair with the incisiveness of its critical comment... But it's the narrative drive that makes the book so extraordinary. With its detailed research and fascinating interview material, *Timeless Flight Revisited* is a compelling portrait of collective turmoil, peopled by characters who win our sympathy at the same time as they earn our disbelief." Similar accolades were forthcoming from *Billboard*, *Time Out* and *Q Magazine* ("This is, at least, the best biography of a group ever written"). Unusually, the book has been revised extensively in every decade since its original appearance.

Rogan went on to write more than 20 other books, mainly in the field of music

and popular culture. These included epic biographies of Neil Young (*Zero To Sixty*) and Van Morrison, plus work on John Lennon, The Kinks, Wham!/George Michael (*Virgin Yearbook "Book of the Year"*), Crosby, Stills, Nash & Young and The Smiths. Neil Young is quoted praising Rogan's work on the back of the biography along with a five-star review from *Uncut* and several other prominent music publications.

The best-selling *Morrissey & Marr: The Severed Alliance* attracted considerable attention not least from Morrissey who famously said: "Personally I hope Johnny Rogan ends his days very soon in an M3 pile-up."



Roza Sabiryanovna  
Akkuchukova  
(Russian: Роза  
Сабирьяновна Аккучукова,  
Bashkir: Роза Сабирйән  
кызы Аккучукова)  
(1950 – 2021)

# THOSE WE HAVE LOST



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Roza was a Russian and Bashkir pop singer. She started singing in 1973 and became the Director of the Bashkir State Philharmonic Society in 1997.

In 2009, she was honoured as a People's Artist of the Republic of Bashkortostan. Akkuchukova was born in Abzakovo in the Bashkir Autonomous Soviet Socialist Republic.

Her parents were highly respected in the Bashkir community, as many of her siblings obtained leadership positions in the government.

She moved to Ufa and attended a musical school, graduating in 1972 and becoming a professional singer. That year, she joined the Bashkir State Philharmonic Society and started touring in many cities and towns across the Soviet Union.

In 1997, she became Director of the Bashkir State Philharmonic Society, a position she maintained until her death.

She also was a People's Artist of the Republic of Bashkortostan, honoured in 2009.

Roza Akkuchukova died of COVID-19 during the COVID-19 pandemic in Russia in Ufa on 8 February 2021 at the age of 70, four days before her 71st birthday.



## Stefano Mazzonis di Pralafera (1949 – 2021)

Stefano was an Italian opera director. He directed the Opéra Royal de Wallonie from 2007 to 2021. Born into Nobility in Rome, Mazzonia di Pralafera was a lawyer early in his career.

He became director of the Teatro Comunale di Bologna in 2004, and subsequently moved to Belgium to lead the Opéra Royal de Wallonie in 2007. He directed several pieces by Italian composers, such as Giuseppe Verdi, Giacomo Puccini, Gioachino Rossini, Gaetano Donizetti, and others.

Stefano Mazzonis di Pralafera died of cancer in Liège, Belgium on 7 February 2021 at the age of 72.

His term as Director was set to expire on 31 July 2022.

# THOSE WE HAVE LOST



## Rosalind Cron (1925 – 2021)

Cron was an American alto-saxophonist. During the 1940s she played with the International Sweethearts of Rhythm, an all-female jazz big band. She toured and performed for American soldiers in post-war Europe and was broadcast on national and international radio.

Following the war Cron led and participated in female big bands, while teaching extensively. In later life, she lived in Los Angeles. Cron is regarded as a pioneer of female big-band music. Cron married and raised two sons. During her last years she was living in sheltered accommodation outside Los Angeles.

Cron was featured in the independent short documentary film *International Sweethearts of Rhythm: America's Hottest All-Girl Band* (1986) produced and directed by Greta Schiller and Andrea Weiss. The film presented a history of the first racially integrated all-female jazz band in the United States. Cron was one of six surviving band members interviewed in the film.

Cron's story features in *Swing Shift* (2000) by Sherrie Tucker. She writes of Cron's role in the Sweethearts; that they represented "intersectional feminists ahead of their time"; "women of color and white women; lesbian and straight, all loving each other and working effortlessly together".

Cron is also profiled in the documentary film *The Girls in the Band* (2019), which traces the history of female big-band musicians. Cron is regarded as a pioneer of female big-band music. The Smithsonian Institution has a collection of items related to the International Sweethearts of Rhythm donated by Cron and others.

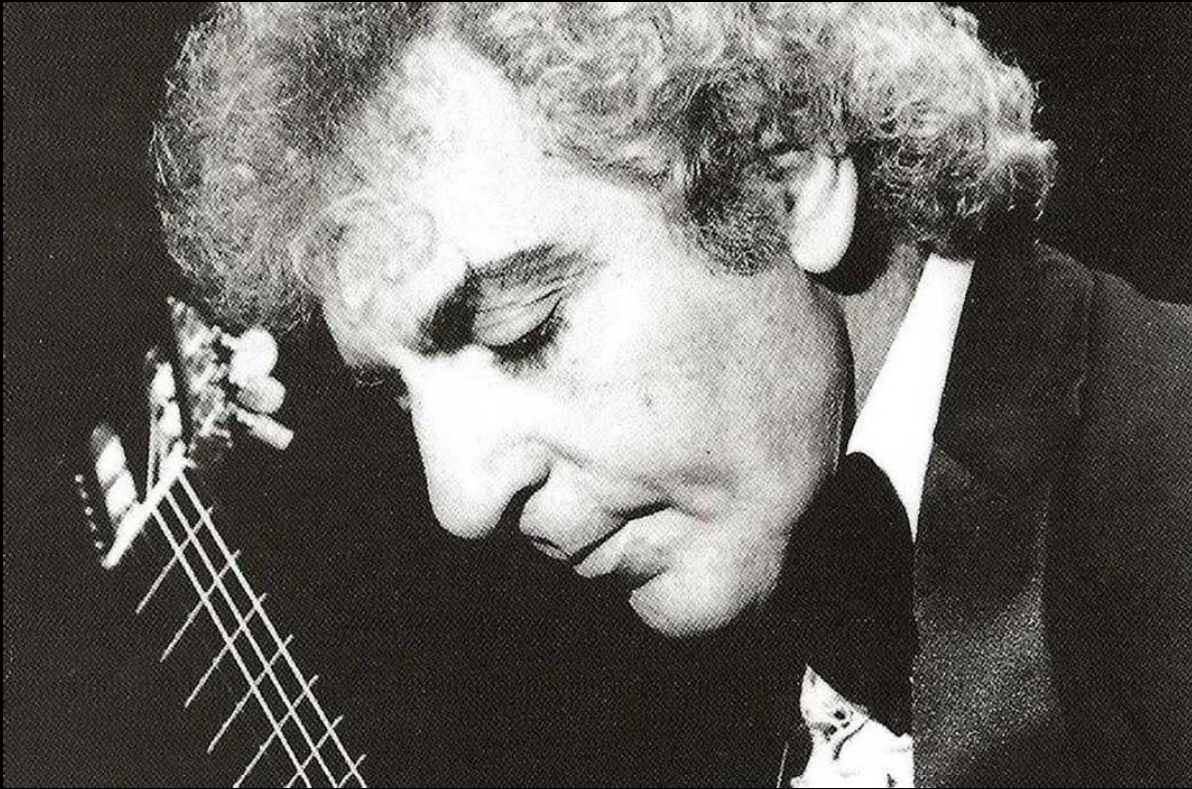


## Bruce Nicolas Berger (1938 – 2021)

Berger was an American nonfiction writer, poet and pianist. He was best known for a series of books exploring the intersections of nature and culture in desert environments. Berger's book *The Telling Distance: Conversations with the American Desert* won the 1990 Western States Book Award and the Colorado Book Award.

# THOSE WE HAVE LOST





### Jorge Scibona (1931 – 2021)

Scibona, known professionally as Jorge Morel, was a classical guitarist and composer from Argentina. Morel was born in Buenos Aires. His father taught him the rudiments of classical guitar from age seven.

He went on to study advanced guitar at the internationally renowned academy of Pablo Escobar in Buenos Aires, and after graduating, joined Escobar in radio and concert performances.

Morel left Argentina to perform in Ecuador, Colombia and Cuba, where he recorded his first solo LP and was featured in a weekly TV show. Vladimir Bobri, then President of the Classical Guitar Society in New York, lent his recognition and support to Morel after hearing him perform in Puerto Rico. This led to concert engagements in California and Hawaii and Morel's eventual debut at Carnegie Hall in 1961. At this time, he recorded his second LP for Decca Records and subsequently recorded three more albums. Morel appeared at Lincoln Center's Alice Tully Hall in New York, Queen Elizabeth Hall and Wigmore Hall in London, National Concert Hall in Dublin, and Suntory Hall in Tokyo.

# THOSE WE HAVE LOST

Over the years he performed in many countries including Argentina, Brazil, Canada, Colombia, Cuba, Ecuador, Puerto Rico, France, Italy, the Netherlands, Norway, Poland, Scotland, Spain, Sweden, Finland, Greece, Singapore, Germany and more.

After moving to New York City, Morel performed nightly at the jazz venue The Village Gate, owned by Art D'Lugoff, who became his manager for a period of three years. During his performances at the Village Gate, he shared the bill with jazz legends such as Erroll Garner, Stan Kenton, Herbie Mann and others. Around this time, Morel met Chet Atkins and established what was to become a lifelong friendship. Chet demonstrated his admiration for Morel in a very tangible way when he helped to arrange for the recording of another album with RCA Victor. Morel was represented by Columbia Artists Management for a total of seven years throughout the 1970s and toured all of North America and Canada performing approximately 70 concerts a year.



Lee Sexton  
(1928 – 2021)

Sexton was an American banjo player from Letcher County, Kentucky. He began playing the banjo at the age of eight and was proficient in the two-finger picking and "drop-thumb" (clawhammer) traditional styles of east Kentucky. He also sang. His Whoa Mule album includes recordings from a 1952 home recording with fiddler Fernando Lusk to recordings made in 2001. Four solo songs also appear on Smithsonian Folkways album Mountain Music of Kentucky.

In 1999 Kentucky governor Paul Patton presented Lee with the Governor's Award in the Arts.



Antonis Kalogiannis  
(Greek: Αντώνης  
Καλογιάννης)  
(1940 – 2021)

Kalogiannis was a Greek singer. In 1966, Kalogiannis met with composer Mikis Theodorakis, who helped launch his career.

# THOSE WE HAVE LOST



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During the Greek junta, he went into exile and recorded protest songs with Maria Farantouri. During the 1980s, he established himself as a love singer. On 11 February 2021, Antonis Kalogiannis died of a heart attack at the age of 80.



## Milford Graves (1941 – 2021)

Graves was an American jazz drummer, percussionist, Professor Emeritus of Music, researcher/inventor, visual artist/sculptor, gardener/herbalist, and martial artist. Graves was noteworthy for his early avant-garde contributions in the 1960s with Paul Bley, Albert Ayler, and the New York Art Quartet, and is considered to be a free jazz pioneer, liberating percussion from its timekeeping role.

The composer and saxophonist John Zorn referred to Graves as "basically a 20th-century shaman."

Graves joined Albert Ayler's band in 1967, replacing Beaver Harris. The group performed at Slugs' Saloon, at the Newport Jazz Festival, and on July 21, at John Coltrane's funeral. (Recordings of this performance were released in 2004 on the compilation *Holy Ghost*.) Later that year, the group recorded *Love Cry*. Graves left Ayler's band when Impulse! began pushing Ayler in a more commercial direction.

Graves recorded *Black Woman* with Sonny Sharrock in the late 1960s and began playing with drummers Andrew Cyrille and Rashied Ali on a series of concerts titled "Dialogue of the Drums." Graves and Cyrille also recorded and released an album without Ali and with the title "Dialogue of the Drums" in 1974. During this time, Graves studied to become a medical technician and managed a lab for a veterinarian.

In 1973, Bill Dixon helped secure Graves a teaching position at Bennington College, where Graves taught until 2012. (Dixon had previously brought Jimmy Lyons, Jimmy Garrison, Alan Shorter, and Alan Silva to Bennington.)

In 1977, Graves released two albums under his own name: *Bäbi*, which featured reed players Arthur Doyle and Hugh Glover, and *Meditation Among Us*, with a Japanese jazz quartet composed of Kaoru Abe, Toshinori Kondo, Mototeru Takagi, and Toshiyuki Tsuchitori. During the early 1980s, Graves also began working with dancer Min Tanaka.

# THOSE WE HAVE LOST

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Graves was diagnosed with amyloid cardiomyopathy in 2018, and was informed he had half a year more to live. He died on February 12, 2021. He was 79, and suffered from congestive heart failure prior to his death.



Louis Clark  
(1947 – 2021)

Clark was an English music arranger and keyboard player. He trained at Leeds College of Music. Clark was the conductor and arranger of the orchestra and choir hired to back Electric Light Orchestra's sound, introduced on their album *Eldorado* in 1974. He assisted Jeff Lynne and Richard Tandy in writing the string arrangements

for the studio albums *Eldorado*, *Face the Music*, *A New World Record*, *Out of the Blue*, *Discovery* and *Xanadu*. He later played synthesizers for ELO during their Time tour. In 1983 he returned to arranging and conducting the strings on the *Secret Messages* album, and in 1986 he played keyboards again with the band on their small number of live dates.

Later he also joined the tour for *ELO Part II* in celebration of the band's 25th anniversary. He continued to work with ELO successor group *The Orchestra*. In 1977, Clark arranged the music of *Renaissance* for their Albert Hall concert with the RPO.

In the early 1980s, he conducted the Royal Philharmonic Orchestra on a series of records under the title *Hooked on Classics*. In 1985, he again worked with *Renaissance* singer Annie Haslam and the band's lyricist Betty Thatcher with the RPO to produce the album *"Still Life"*. In 1982, he released the album *"The Royal Philharmonic Orchestra Plays the Queen Collection"*, recorded by the Solid Rock Foundation. In 1983, he released the album *"The Royal Philharmonic Orchestra Plays Beatles Collection"*, recorded by the Solid Rock Foundation, at the 20th Concerto Anniversary of The Beatles, having as guest artists Joan Collins, Elena Duran, Honor Hefferman and Roy Wood.

Louis Clark died on 13 February 2021 in Elyria, Ohio, fourteen days short from his

# THOSE WE HAVE LOST



74th birthday. His death at the age of 73 was announced by his wife, Gloria, on his Facebook page. No cause of death was revealed, but he had been ill for months and had suffered from kidney issues. In her post announcing his death, his wife Gloria wrote, "He passed very peacefully surrounded by love. This morning he watched Premier League soccer and listened to The Beatles, two things he loved. This afternoon I told him I loved him, he said I love you too, and we kissed. He was gone five minutes later. We love this man forever and always. He was a good man, loved by many and will be greatly missed by all. We want to thank family, friends and fans who have always loved and supported him."



Peter Graffam Davis  
(1936 – 2021)

Davis was an American opera and classical music critic. He was the classical music critic for the magazine New York from 1980 until 2007. He also wrote for The New York Times, Musical America, and Opera News among other publications. He previously worked for The New York Times and authored the book, The American Opera Singer.

Davis married Scott Parris in 2009. They remained married until the former's death. Davis suffered a stroke in 2018. He died on February 13, 2021, at Mount Sinai West in New York City. He was 84, and suffered a brief illness prior to his death.



Sydney Devine MBE  
(1940 – 2021)

Devine was a well known Scottish singer. He was born in Bellside, a settlement near the village of Cleland, North Lanarkshire, Scotland, in January 1940. He was sometimes referred to as 'Steak and Kidney'. In 2003, Devine became a Member of the Order of the British Empire (MBE) for services to music.

# THOSE WE HAVE LOST

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In September 2017 Devine, at the age of 78, announced a nationwide tour with his daughter, Debby McGregor, Scotland's leading female ventriloquist, nearly 20 years since his previous tour.

He died in February 2021, at the age of 81.



**Enrico Greppi**  
(1960 - 2021)

Bandabardò is an Italian folk band. It was formed in 1993. Bandabardò is noted as a live band. Their album *Tre Passi Avanti* charted at No. 7 in Italy the week of its release, and *Bondo! Bondo!* charted at No. 10.

Members include Enrico Greppi, called Erriquez (vocals and guitar), Alessandro Finazzo (voice and guitar), Marco Bachi (bass), Andrea Orlandini (keyboard), Alessandro Nutini (percussion), and Jose Ramon Caravallo Arma (percussion and trumpet). The band hails from Florence, and members have spoken about the state of live music in their city. Erriquez died on the morning of 14 February 2021, at the age of 60 from cancer.



**Ari Gold**  
(1974 – 2021)

Gold was an American pop singer and songwriter. He was openly gay and regularly addressed both his being Jewish and gay and also starred in an autobiographical theatre production *Ari Gold – Untitled: The Making of a Gay Pop Star*. Gold was born and raised in the Bronx, New York City, in an Orthodox Jewish family. He was discovered while singing at his brother Steven's bar mitzvah at the age of five.

He was awarded top prize alongside Steven and his other brother, future comedian Elon, at the First Annual Jewish Children's Song Festival. Gold landed his first job as a professional singer and actor by performing the lead role on the CBS Children's recording *Pot Belly Bear: Song and Stories*. The album went platinum and led to his successful career as a child vocalist. He sang over 400 jingles, provided various voices for *Cabbage Patch Kids* and

# THOSE WE HAVE LOST



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cult favorite Jem providing vocals for the song "A Father Should Be..." by Starlight Girl Ba Nee which appeared in the episodes The Jem Jam Part 1 and the final episode A Father Should Be.... He also performed back-up vocals for Diana Ross.

After graduating from the Ramaz School in Manhattan, Gold studied at Yale University. He then transferred and received his BA from New York University. Gold died from leukemia on February 14, 2021, at age 47. RuPaul, whom Gold had described as a mentor, was among those to express condolences on social media.



**Steuart John Rudolf Bedford**  
**OBE**  
**(1939 – 2021)**

Bedford was an English orchestral and opera conductor and pianist. He was the brother of composer David Bedford and of singer Peter Lehmann Bedford and a

grandson of Liza Lehmann and Herbert Bedford. Bedford's elder daughter Charmian Bedford is an operatic soprano working internationally.

Bedford was particularly associated with the music of Benjamin Britten, and conducted the world premiere of *Death in Venice* in 1973.

Bedford also conducted Britten's other operas, and made an orchestral suite of music from *Death in Venice*. Between 1974 and 1998, he was one of the Artistic Directors of the Aldeburgh Festival.

In 1989, he became joint artistic director with Oliver Knussen. His other work in contemporary opera included conducting the 1996 world premiere in Monte Carlo of Lowell Liebermann's *The Picture of Dorian Gray*, and also the 1999 US premiere.

Bedford conducted several commercial recordings of Britten operas, including the first recording of *Death in Venice* (Decca), as well as *The Turn of the Screw* (Collins Classics, since reissued on Naxos). He also recorded his *Death in Venice* suite and the major vocal cycles by Britten.

Bedford was appointed Officer of the Order of the British Empire (OBE) in the 2016 New Year Honours for services to music.

# THOSE WE HAVE LOST



**Golnoush Khaleghi**  
(1941 – 2021)

Khaleghi was a Persian-American musician and conductor. She was the first Persian woman conductor. Khaleghi was born in Tehran and studied at the Persian National Music Conservatory, Mozarteum Salzburg and the University of Wisconsin. From 1975 to 1979 she was the conductor of National Iranian Radio & Television Choir, known as "Hamavazan". Shortly after the 1979 Revolution she moved to the United States. In 1985 she founded Rouhollah Khaleghi Orchestra to preserve Persian music in the United States. The orchestra's

activities was halted in 1990 due to financial difficulties.

Golnoush Khaleghi died in Washington, D.C., United States on 15 February 2021. She was 80. Khaleghi is survived by her husband, American organist Stephen Ackert and two sons, Ramin (David) and Julian.



**Raymond Lévesque**  
(1928 – 2021)

Raymond was a Canadian singer-songwriter and poet from Quebec. One of the pioneers of the chansonnier tradition in Quebec, he was best known for writing "Quand les hommes vivront d'amour", one of the most famous pop standards in French-language popular music.

Lévesque was born in Montreal on October 7, 1928. He learned piano under Rodolphe Mathieu and drama under Madame Audet. Shortly after, he met his wife, Marie

# THOSE WE HAVE LOST



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Georgette, and they married soon after. Inspired by the work of Charles Trenet, he began writing songs in the 1940s and started performing in various cabarets around Montreal. He had his first significant breakthrough in 1947, when he was invited to perform several of his songs on CKAC radio by Fernand Robidoux. He was cohost with Colette Bonheur of the variety series *Mes jeunes années* on Radio-Canada from 1952 to 1954. He subsequently spent several years living in France, where he recorded for Barclay Records and had his songs recorded by French artists such as Bourvil, Jean Sablon, Cora Vaucaire and Eddie Constantine. During this time he wrote "Quand les hommes vivront d'amour", which was inspired by the contemporaneous Algerian War; first recorded by Constantine, the song has since been recorded and performed by many artists in both France and Canada. Other noted songs he wrote during this era included "Les Trottoirs", "La Vénus à Mimile", "Le Coeur du Bon Dieu" and "Rosemont sous la pluie".

After returning to Quebec in 1959, he took acting roles in several téléromans and hosted the children's television series *Coucou*, and cofounded a boîte à chansons called *Chez Bozo* with Jean-Pierre Ferland, Clémence DesRochers, Hervé Brousseau, André Gagnon and Claude Léveillé. In 1968, he also began to write poetry and plays, and became politically active in the Quebec separatist movement.

In 2016, a new song written by Lévesque, titled "Les jours d'amour", was recorded and released by singer Marie-Josée Longchamps. He died on February 15, 2021, in Montreal. He was 92, and had been diagnosed with COVID-19 during the COVID-19 pandemic in Quebec in the time leading up to his death.



Ghédalia Tazartès  
(1947 – 2021)

Tazartès was born into a Judaeo-Spanish family in the 10th arrondissement of Paris. He quickly ascended into a musical career, with musician David Fenech defining his music as "unclassifiable". He rarely performed in concerts and released few albums, but was still able to make a living from dance, theatre, and cinema.

# THOSE WE HAVE LOST

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Tazartès was often perceived to be in the Musique concrète genre, thanks to his manipulation of Revox tapes, although he later discovered the works of Pierre Schaeffer and Pierre Henry. He collaborated with Michel Chion on the albums *La Ronde* and *Diasporas / Tazartès*. According to Pierre Hemptinne, "What interests him is what these sound objects have to say about the world around us, the tangible and intangible world, the world of commercial and non-commercial exchange. It makes them more talkative, it makes them talk by plunging them into arrangements which are foreign to them. He cuts and edits sound images according to the techniques used in cinema and this technique brings out their meaning".

Ghédalia Tazartès died in Paris on 9 February 2021 at the age of 73.



Cedrick "Swab" Cotton  
( - 2021)

Ideal was an American R&B quartet from Houston, Texas, United States.

The group debuted in 1999 and was composed of brothers Maverick "Mav" and Cedrick "Swab" Cotton, their cousin Wayne "PZ" Perry, and high school friend Jay "J-Dante" Green, all graduates of Lamar High School in Houston. The group is best known for the hit songs "Creep Inn", "Get Gone", and "Whatever".

In 2004, the group signed with Neutral Ground/Universal Records and began work on their sophomore album, tentatively titled *From Now On*. Guest producers for the project were to include Bryan-Michael Cox, Rockwilder, Nisan Stewart, Mike City, and Battle Cat. The lead single was slated to be the Cee-Lo Green-featured "Makin' Time", however neither the single nor the album were released. On February 9, 2021, group member Cedrick "Swab" Cotton was fatally stabbed at a convenience store in Houston.



Soul Musaka,  
(1989 - 2021)

Musaka, known professionally as Soul Jah Love was an award-winning Zimbabwean musician credited as a pioneer of mainstream Zimdancehall.

# THOSE WE HAVE LOST



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He was declared a hero for his contributions to music. Among several hit singles, Soul Jah Love had tracks "Ndini Uya Uya", "Gum-kum" (2012), "Pamamonya Ipapo." (2016) Posthumous work included "Ndichafa Rhini" (2021).

Soul Jah Luv died at the age of 31 after succumbing to diabetes, which was diagnosed when he was seven years old.



David Grammont  
(1967 – 2021)

Grammont, better known under his stage name Tonton David was a French Reggae singer born in Réunion. He was renowned for his raggamuffin performances, but used influences of soul music, gro kâ (from the French West Indies), the Zairian rumba.

Tonton David had a turbulent childhood in a suburb of Paris. He left his family aged 14

and had a successful career in music with songs featuring powerful and political lyrics. In 1990, Tonton David had his big break when he was featured in a TV report about "Black Paris". Following that performance, Tonton David was signed by the Virgin record label. Shortly after, he recorded "Peuples du monde", which was featured in French rap compilation Rapattitudes.

Le blues de la racaille released on 2 December 1991, was his debut album in which he explored social issues such as unemployment, poverty and racism, becoming a figurehead for a whole generation of disenchanted French youth. In 1991, he performed in front of an audience of 12,000 music fans at the Fête des Kafs in Saint Denis, La Réunion and in 1992 at the Reggae Sunsplash festival in Kingston, Jamaica. In 1993, he released his second album Allez leur dire recorded in Memphis, Tennessee. "Sûr et certain" taken from the same album was released as a single. 1995 saw his biggest success to date with the release of the song "Chacun sa route", which was used in the soundtrack of the film Un indien dans la ville. His third album Récidiviste in 1995 included the single "Pour tout le monde pareil" and featured a collaboration with rai star Cheb Mami in "Fugitifs". His fourth album Faut qu'ça arrête was more heavily influenced by Haitian music, after he collaborated with Haitian musician Papa Jube. His death, in Metz (France), was announced on 16 February 2021.

# THOSE WE HAVE LOST



**Carmelo Domenic  
Licciardello  
(1956 – 2021)**

Carmelo known by his stage name Carman, was an American contemporary Christian music singer, songwriter, television host, life coach, and evangelist. An Italian American, Carman was born in Trenton, New Jersey. As a child he performed in his mother's band; as a teen, he found some success performing at casinos in Atlantic City. While attending an Andraé Crouch concert, he became a born again Christian, and embraced evangelical Christianity.

Carman began battling cancer, multiple myeloma, in 2013 and he was given a prognosis of only three to four years to live. By early 2014, Carman claimed medical tests indicated his body was free of cancer. In December 2017, at the age of 61, Carman married Dana. His new family

included one son, five daughters and nine grandchildren. In January 2020, Carman announced his cancer had returned. He resumed live concert church tours June 2020. Carman died on February 16, 2021 at a Las Vegas, Nevada, hospital after a series of complications resulting from surgery to repair a hiatal hernia, 28 days after his 65th birthday.

**Ludmila Victorovna Alioșina  
(Людмила Викторовна  
Алёшина)  
(1930 – 2021)**

Ludmila Alioșina was a Moldovan mezzo-soprano opera singer. Since 1957 she had been working as a chorister and as a soloist at the National Opera and Ballet Theater "Maria Bieșu" in Chișinău, teaching singing at the State Conservatory "Gavriil Musicescu". She appeared in over 120

**THOSE WE HAVE LOST**



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opera roles. She was awarded the Distinguished Artist of the MSSR in 1974 and the People's Artist of the MSSR in 1980. Alioşina died on 16 February 2021, aged 90.



**Françoise Cactus**  
(1964 – 2021)

Cactus, born Françoise van Hove, was a French musician and author, active in Germany, best known as co-founder, vocalist, and multi-instrumentalist in the band Stereo Total. Cactus wrote several novels as well as contributing to German papers such as Die Tageszeitung.

Prior to founding Stereo Total with Brezel Göring in 1993, Cactus played in the West Berlin band die Lolitas, one of only a few Western bands to play officially unsanctioned gigs in East Berlin during the final years of the dictatorship. Françoise Cactus died aged 56 on 17 February 2021 in her Berlin home after having suffered from breast cancer.



**Marc Floyd Ellington OStJ DL**  
**HonFRIAS**  
(1945 – 2021)

Ellington was an American-born folk and folk-rock singer-songwriter, guitarist and bagpiper. He recorded in Britain in the late 1960s and 1970s, and became active in conservation work in Scotland, restoring his home at Towie Barclay Castle, Aberdeenshire.

Marc Ellington was awarded an honorary degree from Aberdeen University because of his conservation work, and was appointed the Deputy Lieutenant of Aberdeenshire, and a member of the Heritage Lottery Fund Committee for Scotland. He was also a board member of the Historic Buildings Council (1980–88),

# THOSE WE HAVE LOST

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Grampian Enterprise, and the British Heritage Committee. He was a non-executive director of Historic Scotland (2005–11), a board member of Banff and Buchan College and a Trustee of the National Galleries of Scotland (2002–10). He set up the Scottish Traditional Skills Training Centre.

In 2015, he led a project to erect a cairn to those from the Cabrach area who lost their lives during the First World War, which was inaugurated by the Prince of Wales. A keen sailor, he also commentated at the annual Portsoy Small Boats Festival. Marc Ellington developed a serious heart condition, and died on 17 February 2021.



## Andrea Lo Vecchio (1942 – 2021)

Andrea Lo Vecchio was an Italian composer, lyricist, record producer, singer-songwriter and entrepreneur. Born in Milan, Lo Vecchio started his career in

1962, performing as a singer-songwriter and a guitarist in local music halls and clubs. In 1963 he won a contest for new artists and subsequently got a contract with CBS. In 1964 Lo Vecchio made his professional debut as a songwriter with the song "Era troppo bello", which was performed by Wilma Goich and won the Festival delle Rose. The same year he founded a cabaret in his hometown, "Le Clochard", where performed notable artists such as Bruno Lauzi, Gufi and Cochi e Renato. In 1966 he sold the cabaret and founded the nightclub "Student's Club"; the same year he started a long and fruitful collaboration as a songwriter with Roberto Vecchioni. In 1967 he participated in the RAI musical show Settevoci, where he launched his song "Ho scelto Bach", with whom he also participated in the Festivalbar.

In 1968 he debuted as a producer for the album Casatschok by Dori Ghezzi and for the self-titled album by Roberto Vecchioni. In 1969 he composed the music for "If I Only Had Time", which was performed by John Rowles and became an international success. In 1976 Lo Vecchio founded, together with Detto Mariano and Enzo Scirè, the label "Love Records", which published works of Mario Del Monaco, Bobby Solo and Léo Ferré, among others. In the 1980s he curated the collection "Profili Musicali", published by Ricordi. Lo Vecchio died of complications from COVID-19 during the COVID-19 pandemic in Italy on 17 February 2021, aged 78.

# THOSE WE HAVE LOST



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## Omar Moreno Palacios (1938 – 2021)

Palacios was an Argentine folk singer-songwriter, guitarist, and gaucho. He died from encephalitis.



## Gene Summers, (born David Eugene Summers) (1939 – 2021)

Summers was an American rock singer. His recordings include "School of Rock 'n Roll", "Straight Skirt", "Nervous", "Gotta Lotta That", "Twixteen", "Alabama Shake", "Fancy Dan" and his biggest-selling single "Big Blue Diamonds".

Summers was inducted into the Rockabilly Hall of Fame in 1997 and The Southern Legends Entertainment & Performing Arts Hall of Fame in 2005. He still performed worldwide and celebrated his 50th anniversary as a recording artist in 2008 with the release of *Reminisce Cafe*. Gene Summers was married to songwriter Deanna Summers from 1961 until her death in 2017. They have three sons Dusty, Steve and Shawn.

Gene's family posted news of his death on his Facebook page after a month-long hospitalization due to an injury sustained at home.



## Ewart Beckford OD (1942 – 2021),

Beckford, known by the stage name U-Roy, was a Jamaican vocalist and pioneer of toasting. U-Roy was known for a melodic style of toasting applied with a highly developed sense of timing.

# THOSE WE HAVE LOST

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Ewart Beckford was born in Jones Town, Saint Andrews Parish, Kingston, Jamaica, on 21 September 1942. He was raised within a religious and musical family; his mother was an organist for the choir at a local Seventh-day Adventist church. The sobriquet U-Roy originated from a younger member of his family who found it difficult to pronounce his first name. Beckford attended Denham Town High School in Kingston. As a young man Beckford listened to the music of Louis Prima, James Brown, Ruth Brown, Fats Domino, Rufus Thomas, Smiley Lewis and was especially influenced by the vocal phrasing of Louis Jordan.

In 1970, Jamaican singer John Holt (lead vocalist of the Paragons) heard Beckford toasting over a Duke Reid track at a dance. Holt told Reid about the performance and on his recommendation Reid asked Beckford to come and see him and an informal recording deal was arranged. Beckford's first two singles released on Duke Reid's Treasure Isle label, "Wake the Town" (1970) and "Wear You to the Ball" (1970), were Jamaican hits and established his reputation as one of Jamaica's most popular toasters.

Beckford then went on to work with other major producers on the island including Lee "Scratch" Perry, Bunny Lee, Phil Pratt, Sonia Pottinger, Rupie Edwards, Alvin Ranglin and Lloyd Daley.

1971 saw the release of Beckford's DJ version of The Paragons' "The Tide Is High". Beckford first toured the UK in 1972 with the artists Roy Shirley and Max Romeo. The tour was organized by Rita and Benny King; the owners of R & B Records based in Stamford Hill, London.

Beckford's album *Dread in a Babylon* was released in the US, Europe and Jamaica by Virgin Records in 1975. The album achieved significant sales in the UK which was due in part to the ongoing expansion of the Virgin label and stores. The track "Runaway Girl" from the album was released as a single in Europe that same year. The success of *Dread in a Babylon* led to a series of Tony Robinson produced albums: *Natty Rebel* (1976), *Rasta Ambassador* (1977) and *Jah Son of Africa* (1978). Beckford's international popularity led to the album *Natty Rebel* being released in 1976 on Virgin's imprint Front Line label in Nigeria as well as in France on Virgin and Polydor.

Beckford's death was confirmed on 17 February 2021 when his partner, Marcia Smikle, told the Jamaican newspaper *The Gleaner*. Trojan Records was also informed about his death. As of 20 February, no cause of death has been made public, although he suffered from diabetes, hypertension, and problems with his kidneys prior to his death, and had been undergoing surgery at the hospital.

# THOSE WE HAVE LOST





## Miles Seaton (1980 -2021)

Akron/Family were an American folk-influenced experimental rock band active from 2002 to 2013. Former members have lived in Portland, Oregon; Los Angeles, California; and Joshua Tree, California.

Though each member of the band—Dana Janssen, Seth Olinsky, and Miles Seaton—can be relegated to loosely defined roles, all members played several instruments and sang, as evidenced by their shows and recorded material.

Live, the band used improvisation and three-part harmonies in prominence. On their self-titled debut record, field recordings of a creaking chair, thunderclaps and the white noise of a television find their way alongside psychedelic and electronic elements, guitars and a glockenspiel.

Miles Seaton died at age 41 in February 2021.

## Mark Anthony Morales (1968 – 2021)

Morales better known by the stage name Prince Markie Dee, was an American rapper, songwriter, producer, and radio personality. Morales was a member of the Fat Boys, a pioneering rap group that gained fame during the 1980s. Morales was the vice-president of Uncle Louie Music Group.

Morales was born on February 19, 1968. He established Disco 3 together with Darren Robinson and Damon Wimbley in the early 1980s. After winning a talent contest at the Radio City Music Hall in 1983, they signed a contract with the show's promoter. The promoter recommended the group rename themselves the Fat Boys, in reference to their weight. Morales once dated and was engaged to rapper Pepa sometime during the mid-1980s. He died on February 18, 2021, in Miami, one day before his 53rd birthday. The cause of death is not known.

## Violeta Dávalos Lara (1969 – 2021)

Lara was a Mexican operatic soprano. She won several prizes and awards. Dávalos died on 18 February 2021, aged 52 from peritonitis.

# THOSE WE HAVE LOST



**Jerold Don Ottley**  
(1934 – 2021)

Ottley was an American music director and choral conductor. He served as the director of the Mormon Tabernacle Choir from 1974 to 1999. During his tenure, he established the Choir's annual Christmas concert and appointed its first female organist. Prior to that, he was assistant chair of the University of Utah's Music Department. Ottley and his wife were diagnosed with COVID-19 in November 2020, during the ongoing pandemic in Utah. He died on February 19, 2021, in Salt Lake City, at age 86, from complications of the disease.

**Philippe Chatel**  
(born Philippe de Châteleux  
de Villeneuve-Bergemont de  
Duras)  
(1948 – 2021)

Chatel was a French singer-songwriter. After starting in the company of Henri Salvador, Chatel became familiar with Georges Brassens and then started writing his own songs. He started in 1977 with *J't'aime bien Lili*, and subsequently wrote and performed *Ma lycéenne*, *Tout quitter mais tout emporter*, and *Mister Hyde* [fr]. In 1979, he rose to worldwide fame with his writing of the comedy musical *Émilie Jolie*.

In 1997, a second version was adapted and he directed an animated edition in 2011 with Francis Nielsen. The album for this version won Best Children's Album at the 1999 Victoires de la Musique ceremony. A performance was again adapted in 2018, with less famous actors than previously presented.

Chatel was the son of television director François Chatel and was married to Catherine Chatel, with whom he had two children, Émilie (born 1975) and Nicolas (born 1981).

In 2006, Chatel was involved in a serious accident while on a quad bike near Aix-en-Provence and spent three months in a coma. He spent some time in a wheelchair and rehabilitation, and was slightly paralyzed in his jaw for life.

Chatel died of a heart attack on 19 February 2021 in Paris, four days shy of his 73rd birthday.

**THOSE WE HAVE LOST**





**Joe Burke**  
**(1939– 2021)**

Burke was an Irish musician. He was considered one of the foremost button accordion players of all time. Among the awards he received were RTÉ's Traditional Musician of the Year (1970), the AIB Traditional Musician of the Year, the Lifetime Achievement Award from the Irish World (both 1997), an award in Musical Mastery (Boston College, 2000), and Gradam an Chomhaltais (2003). A Joe Burke Tribute Concert was held in Galway in 1997 on his reception of the AIB award.

His death was announced on 21 February 2021.

**Richard James Shephard**  
**MBE, DL, FRSCM**  
**(1949 – 2021)**

Shephard was a British composer, educator, and Director of Development and Chamberlain of York Minster.

He was acclaimed as one of the most significant composers of church music of his time. As well as Shephard's prolific musical career, he also had a career in education. For a number of years Shephard worked as a member of staff at Godolphin School and Salisbury Cathedral School. In 1985, he moved to York, becoming headmaster of York Minster School and Chamberlain of York Minster. He remained headmaster of the school until 2004 when he stepped down, and was then Director of Development at York Minster, co-ordinating fundraising. He was Chamberlain, in this role he served as cantor at evensong and matins, leading the responses.



**THOSE WE HAVE LOST**

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He was appointed MBE in the 2012 Queen's Birthday Honours list for his services to music and education. In the same year he was appointed a Deputy Lieutenant of North Yorkshire. He died on 20 February 2021 at the age of 71, one month short of his 72nd birthday.

## Gene Taylor (1952 – 2021)

Taylor was an American musician. Taylor began his musical training as a drummer at age eight but two years later he had picked up both the guitar and his initial piano skills from boogie-woogie pianist-neighbours. Around the age of 16 he began working with some of the big names in the West Coast blues scene including Big Joe Turner and T-Bone Walker.

In the mid-seventies he joined the James Harman Band and had a stint as pianist for boogie group Canned Heat between November 1974 and May 1976. From 1981 to 1984 he toured with The Blasters, and in 1986 finally recorded his first solo album, Handmade. His The Return of the Formerly Brothers, recorded with Amos Garrett and Doug Sahm in 1987, won a Juno Award the following year for Best Roots & Traditional Album.

From 1993 to 2007, Taylor played with The Fabulous Thunderbirds amongst various other projects.

He recorded an eponymous second solo album for Pacific Blues in 2003 partly accompanied by James Harman and Bill Bateman. This album included a version of "Pinetop's Boogie Woogie".



## Hélène Martin (1928 – 2021)

Martin was a French singer and songwriter. Born in Paris, Martin is the daughter of a university teacher (Sciences Po), and started singing in cabarets in the 1950s. In 1962, she recorded poems by Jean Genet who encouraged her. Jean Vilar asked her to stage a show based on poems by René Char for the Festival d'Avignon, interpreted by her and Roger Blin, Francesca Solleville, Bachir Touré (1966). She was a friend of many poets and writers, including Louis Aragon and Jean Giono. Surrealist poet Philippe Soupault published a book on her.

In 2009, aged 81, she gave a last performance at the Théâtre des Bouffes du Nord.

# THOSE WE HAVE LOST





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

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

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

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

Well done to everyone involved.

Track Listing:

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

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







## The Fall Live in Motherwell 1996”

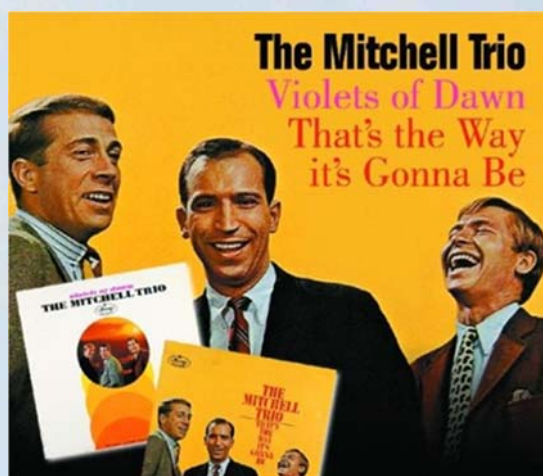
Label: Cog Sinister  
Release Date: 3rd April 2020  
Catalogue Number: COGGZ132CD  
Barcode: 5056083206025  
Format: CD Album

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

### TRACK LISTING

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

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



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

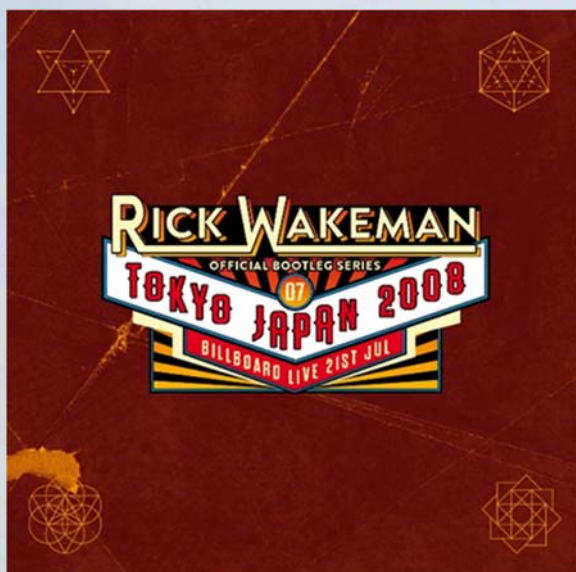
Label: Gonzo  
Catalogue Number: HST477CD  
Barcode: 5056083201600  
Format: CD Album

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

### Track Listing:

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





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

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

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

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

Well done to everyone involved.

## Track Listing:

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



## Barrie Guard & David Cunningham "Zina"

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

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

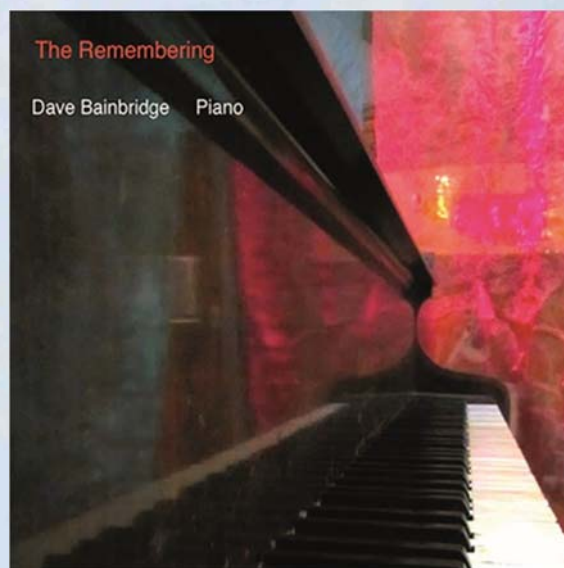
David Cunningham is a composer and music producer from Northern Ireland. He is probably



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

#### Track Listing:

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



#### Dave Bainbridge "The Remembering"

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

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

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

Dave Bainbridge - December 2015

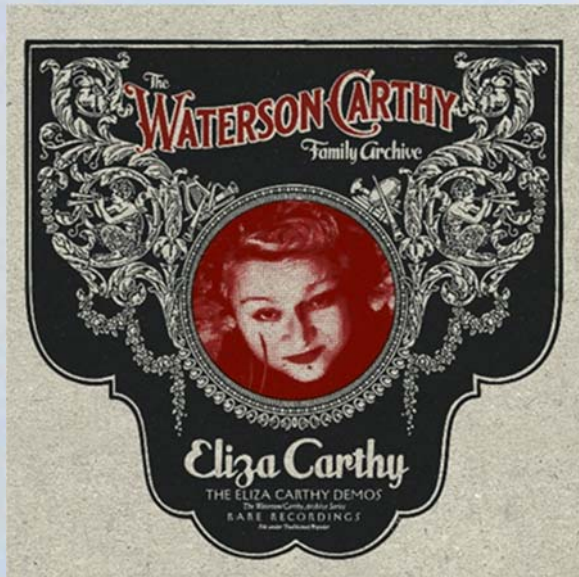
#### Track Listing:

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





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



## Eliza Carthy “The Eliza Carthy Demos”

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

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

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

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

### Track Listing:

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



## Bad News “F\*\*k Off Bad News”

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

### Track Listing:

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



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



## The Fall "Live in Newcastle 2011"

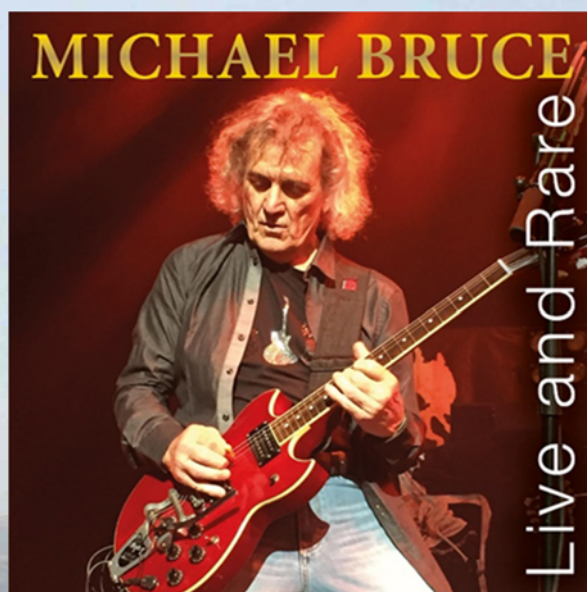
Label: Cog Sinister  
Distribution: Plastichead  
Release Date: 10th July 2020  
Catalogue Number: COGGZ134CD  
Barcode: 5056083206049  
Format: CD Album

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

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



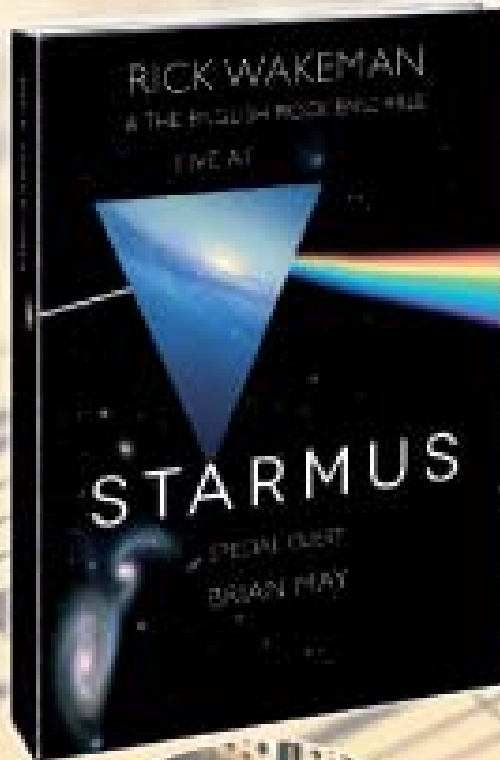
**BRAW** presents

Forthcoming releases from Rick Wakeman & Friends

# *Rick Wakeman & Brian May*

*live from*

## **STARMUS 2015**



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



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



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

# Q&A with Mad Iccy

Years and years ago, in a universe far, far away – well, actually, about thirty five years ago, in a hospital about fifty miles away from where I'm sitting, dictating this to the lovely Olivia – there was an overweight staff nurse with a bad attitude. He didn't really want to be a nurse, and had dreams of being a music journalist. Elsewhere in the hospital, there was a young man called Icarus Ruoff, who worked with the hospital ancillary services. He was younger than the aforementioned staff nurse by five or six years, he had a Mohican haircut, a very pretty girlfriend, and – like the staff nurse – had a particularly bad attitude. Three and

a half decades later, these two social malcontents have been reunited in the pages of this magazine.

Let me introduce you to my old mate, Mad Iccy...

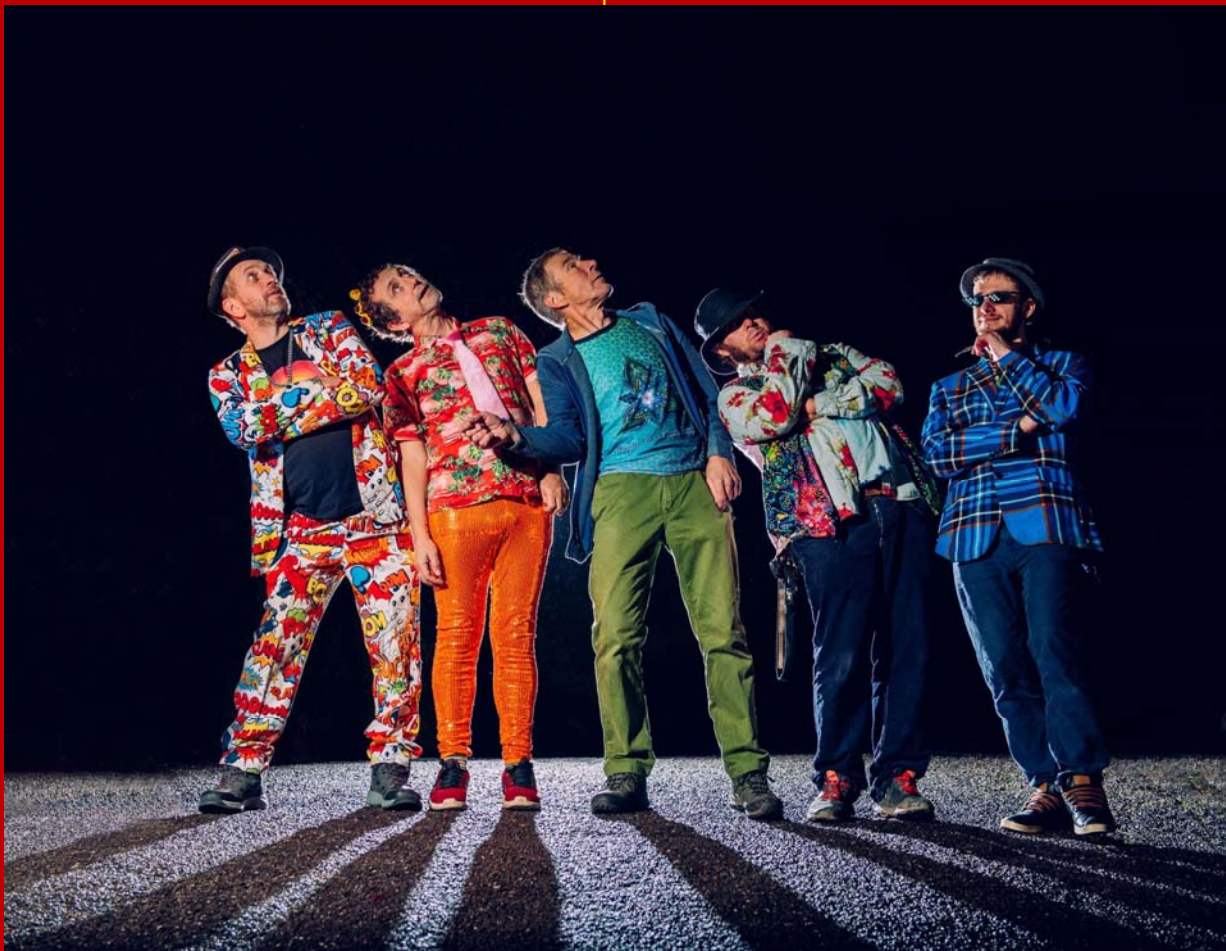
Mad Iccy has a little chat with Tor Rubble, lead vocalist with Ska Punk Funk outfit Dr Splink who I happen to rather like.

Being an avid “pigeonholer” I can't quite get Dr Splink into a box but If think along the lines of Trojan Ska Reggae meets The Blockheads you won't be far off track.

*So can I start off by asking you for a little background information please?*

Favourite Movie:

Blade Runner and the new one is pretty good as well.







*Favourite Food:*

Thai, nothing compares with a really good Thai meal.

*Favourite Venue:*

Any outdoor venue, I went to the a few years ago to The Minack Theatre truly amazing, Eden Project is pretty special.

*Favourite Instrument:*

Saxophone. Hazel O' Conner - Will You? What a tune?

*Top 5 (or more) Favourite Musicians:*

Dick Lucas (seen live more than any other artist)  
David Bowie  
Henri Mancini  
Fat Boy Slim got me into writing dance music  
Lemmy

*First Gig you went to?*

Tenpole Tudor swords of a thousand men tour, I was 11, my older brother took me but it sold out about 3 people ahead of us in the queue and we were turned away at the door

My most influential gig was Conflict in Exeter about 86 due to a gang of far right Skinheads breaking in for a punch up and then watching Colin disappear backstage to return with about 20 baseball bats to hand out to anyone who wanted one.

*Who and Where was the most influential Gig you have attended?*

I nearly saw Conflict live, I guess it must have been in 1986 Ashford Kent. Never happened. Conflict got banned from playing live gigs just as this gig was about to start,

possibly their last booked gig? Lots of Kent punk sat out side waiting

But probably most influential is Carter the Unstoppable Sex Machine, first band I saw with backing tracks. Blew me away the energy that two people on stage could produce! The idea of writing music that could be performed over is amazing. Obviously now we can all write music from the comfort of our front rooms.

Festival Treworgy was also absolutely mad max crazy festival.

*Who or what are your main musical influences?*

All sorts of everything from Ivor Cutler to Bowie, Conflict to Desmond Decker, Chemical Brothers To Jungle Brothers.

*Do you have a song makes you think, damn I wish I had written that? and if so what is it ?*

The Automatic – Monster  
I remember when it came out I was sure I had been writing similar lyrics in the car a few months before, it felt very familiar.

*Do you believe in collective thought?*

I am not sure but I do think people on the other side of the world from each other can have the same idea at the same time.....

*If you could create a Superband who would it consist of ?*

Norman Watt-Roy on Bass, Jimmy Hendrix on Guitar, Animal on Drums, Bowie on Vocals & David Holmes on Synthns and Keys.

*Also on that theme if you could collaborate with any one artist dead or living who would you choose?*

That's tough, there's so many...





I am always on new musical adventures writing a lot of new material in my spare time and I have been so lucky to have worked with so many incredibly talented people. I would say about 40 odd in Devon alone, I have just started collaborating with Alan Dearling on a project in the last few days.....But ..... must be Bowie, sadly impossible.

Any of Madness want a new project ? I am ready !

Jerry Dammers here I am?

I'm happy to work with anyone with enthusiasm and a bit of talent.

It's quite obvious that you are still a music fan but do you ever get Starstruck? and if so then by whom?

When I supported the Blockheads and Ruts DC and meet them all back stage, been into them since I was a wee nipper

I upset Dick Lucas last time I spoke to him, I was very drunk and introduced my friend's boy as his love child as a joke, he wasn't very pleased. But I reckon he'll forgive me.

I met Jerry Dammers from the Specials a few years ago after watching him DJ a set at One Love a dub and reggae festival. I was very star struck but I did pluck up the courage and go over and say hello. I thought later about all the things I should have said and I would have like to have said. Loved the Specials growing up had all their albums. Had the Special AKA album. He was one of the peaceful fighters highlighting racism to the world. He did a huge amount for Nelson Mandela and fighting apartheid in South Africa, and I don't think he is credited anywhere near enough for raising the fight and profile in this country and around the world. I would have liked to have said this to him.



Instead I called him a legend, shook him by the hand gave him a Dr Splink sticker and scurried off sheepishly.

*If murder for crimes against music was legal, who would get it?*

I like all music at the right time: I'll dance to the Spice Girls in the right mood, I even danced to a generator before now... really does depend on what mood I am...

*Ahhh, you're lucky, there is heaps of music I cannot abide and plenty that actually makes me angry.*

No actually, Simon Cowell

*Well that's a start, I guess.*

*We all know you write and sing, but do you play instruments and are you any good at them?*

I can play keys / piano-ish, bass-ish. I was lent a trombone for a bit once. Could get the odd note out. I can sing -ish

I am lucky, I have Cubase and can play what I want to hear into a midi keyboard or bass badly, and press quantise.

So I can program music and produce music but not play well enough to play out professionally. And I have tried, oh dear sorry chaps.

Other than Music related stuff do you have any other interesting interests?

I have taken up Bee Keeping and Archery over lock down.

Gardening, I have an allotment and polytunnel.





I have also been keeping an old Dodge 50 truck on the road for the last 6 years, well .... or not, as the case is right now, as it failed it mot again as it been stood still most of last year so had issues with the brakes etc.

Playing words with friends, chess, backgammon and poker.

*Who do you think might be a FUN person to go to the pub with? (ahem...)*

Please any time lccy we could have a few in Exmouth and talk Endorse It and such like.

I loved to go to spend a bit of time with Mark Thomas, creative comically brilliant mind, very funny. Thinks outside and around the box and makes things happen

*And of course, who do think might be a total pain in the arse to go to the pub with?*

Any Tory or Snobs I hate snobby people.

*What (if any) is the Shittest Job you've ever had?*

Bean packing as a summer job, literally packing broad beans ready for market.

*What is the stupidest question you have ever been asked?*

Do you want a pint?

*Briefly, your thoughts on:*

James Blunt?

Crime against music.

The Blockheads?  
The best musicians on the circuit

Coldplay?

Criminal

Cauliflower Cheese?

It's not a roast diner without it

Brexit?

CRIME!

Covid 19?

Learning curve for the planet. I hope we do learn as a species and replace greedy neoliberalism and capitalism with a more planet-focused humanistic approach to its biodiversity, its plants and husbandry of its wonderful creatures.

*Ultimately here I would ask you if you wanted to promote anything (which would generally be gigs). So fill yer boots if you can.*

We had 12 festivals booked for 2020, I am not sure how many will run this year but at present these two are trying to go ahead.

Incider Festival 30th April - 2nd May  
<https://www.fuelledbycider.com/incider>

Bearded Theory September 9th -12th  
<https://beardedtheory.co.uk/>

*Ok Mate, thanks for your time..... hopefully we will see each other somewhere at some point in the not too distant future...*

Get yourself educated about Dr Splink & listen to their NEW ALBUM for free at:

[www.drsplink.co.uk](http://www.drsplink.co.uk)  
<https://drsplink.bandcamp.com/>  
[www.soundcloud.com/splinker](https://www.soundcloud.com/splinker)

Watch at:

<https://www.youtube.com/channel/UC1BGbwaCdQaoJyoSHMMP7A/videos>





## What Beetlez? by Cut Beetlez

### Album Review

It was back in 2014 that Finnish DJ/Production Duo, Cut Beetlez, dropped their debut privately pressed 7" EP High Jump. A few years later and thanks to the legendary figure of Oxygen, the duo would land a deal with Bristol based AE Productions and they dropped the instant classic 12" single Droppin' Needles in August of 2017.

Since that time the guys have worked behind the scenes to craft this album, while releasing other projects alongside

artists such as The Good People (Cut People EP 2019), A.F.R.O (Overflow singles 2020) and Nice Guys (CBNG LP 2020).

As the Cut Beetlez are a DJ/Production duo it was clear these guys would need some vocal talent to grace the album. Looking back over their previous releases it was clear that those guest would be in the form of some heavy hitters in the game. So, it will come as no surprise that What Beetlez? features the kind of guest appearances that will have most of you dribbling into your corn flakes. Check this line up: The Good People, El Da Sensei (Artifacts), Guilty Simpson, Rah Digga, J-Live, Oxygen, Reks and Soundsci. Also featured and UK emcees Truck and Retna. If you are not hooked by now, do you really know your hip hop?

So, let's not delay this any longer as the album is 15 tracks deep and after several years in production, can you really wait...

# STEVE RIDER



---

Featuring...

**El DA SENSEi,  
Guilty Simpson,  
J-Live, RAh DigGA,  
ThE Good PEople,  
OxygEn, Soundsci,  
REtnA, Truck  
& REks**

AE040

There is no messing about as it kicks off, following a short scratch-intro, with Sucka Duck featuring The Good People. Banging head nod straight out of the gate with those dope beatz, dope rhymes and dope cutz. There is no denying this is how you do it, get the people moving from the get go and turntable wizardry here is a treat to the ears. There is no letting up here as the pounding beat and funky horn drops you into Rolling with Guilty featuring Guilty Simpson. He schools you to exactly what it is to be, and rolls with the man himself, mix in this some classic Beetlez cutz and you are well and truly now in the Beetlez-verse. Time to make it funky, yep more funk than a dead skunk, with React as Rah Digga steps up the mic

and delivers line after line of realness that leaves those in the crosshairs with their feelings hurt. Time for a little bit of Cut Beetlez turntable magic on the human beatbox tip with Fat Beetlez and it's all about cuttin' up some of that Fat Boys beatbox dopeness.

Time to rock out with El Da Sensei on El Number 1 and no time like the present to jazz things up a little whilst keeping it head nod hip hop. El Da Sensei expertly displays why he is number 1 in this rap game. Good To You sees The Good People return for their second appearance on an upbeat track that retains a jazzy vibe. This one has the potential to get you tapping your feet in time to that feel good





vibe from the Cut Beetlez and The Good People's lyrical painting of everything that makes you feel positive. Just what you need in these crazy times. If you thought rock n roll and hip hop don't go, think again as the Beetlez drop a funky rock style vibe for Now Rockin'. This has J-Live laying down some slick vocal lines that do one thing, keep ya rockin' till the Cut Beetlez drop their scratch section, at which point you'll be diggin' out the invisible Sp1200's...

This is the point, if you have a vinyl or cassette version, you'll be fillin' it to side two. If you have the digital version, you can ignore what I just said and let it roll on into MF Beetlez for some more turntable fun n games that tells you

exactly what Cut Beetlez are all about. Next we have the return of The Good People on Never Negative, with the Cut Beetlez bringing a pounding beat and some jazzy vibe running throughout. The Good People bring a deep message about not being drawn into the negativity you see all around you. It's all about flippin' the perspective and looking on the bad times with more optimism and not to let it bring ya down.

Keeping that positive vibe flowing is The Piano Song a jazzy, funk-up vibe of a track to keep ya head on tha nod and with a little appearance from your host Oxygen. This is one for the jazz club, nice. Jump Outta Speakers sees the second appearance from El Da Sensei on





a jazz heavy track that is everything you want. El Da Sensei drops the kinda lyrical bombs that put you in mind of street parties and graffiti-covered subway trains, while the Cut Beetlez keep energy so high it literally does jump outta the speakers.

Bars was originally released as a digital only single back on 1st January and features Reks on the mic. A piano heavy banging track full of frantic cutz. This might be a short but, the impact is no less heavy as Reks drops the bars hard and heavy, after all it is all about the bars. Time to take it funky on that upbeat tip as we have the final appearance of The Good People on Good Matafakas, a proper jazz funk vibe on the track that is all about those good matafakas all over the world,

and yep thats you included. This album would not be complete if Droppin' Needles wasn't included and here is the original cut of the track. A thumping beat with various guitars looped all through creating a unique sound that shows exactly what the Cut Beetles are all about, featuring super group Soundsci crafting a verbal vision of the one thing hip hop has at its heart, the Vinyl Record. The final track on the album is the title track What Beetlez and features Truck and Retna on this horn heavy banger with some slick cuts and turntable trickery. Truck and Retna bring two slick verses with two different mind-bending themes which leaves you with one thought as the track ends, damn What Beetlez? Man, it's the Cut Beetlez...



You can see why this album took time to create. Everything about it screams Hip Hop in its purest form. At its birth Hip Hop was a DJ and Emcee and here the Cut Beetlez are the DJ element and they have brought in a legendary line up of some of emcees at the top of their game.

What this does is to bring alive that core, that root of what is Hip Hop. For those of us that grew up with the Hip Hop sound, this is everything we love about it in one place. For those younger generations who were not there, this is about as good a foundation sounding album as you can get in the current climate.

Years ago we marvelled at Hip Hop records that had big beats that got you moving, featuring the freshest emcees who had the skills to spit def lines or create the most amazing visions from their story telling. And it was all polished off by the DJ's skills on the One's and Two's, mixing or cutting up bringing new life from old records.

But, in the digital age where sampling is easy and kids can make a track and even have a set of digital turntables on their phone, the Cut Beetlez have captured the true essence of what we call Hip Hop music. They've crafted it for a new generation while staying true to its roots.

Their production and DJ skills are second to none and, what is also a huge credit here, is the choice of emcees. Bringing instantly recognisable names from both sides of the pond shows a mutual respect between the artists and a desire to put together good music that spans the ages and borders from cities to cities, coast to coast and country to country.

Something else this album says to me is this: Hip Hop is alive and well and lives in the hearts and souls of DJs, emcees, producers, engineers, artists, and listeners all across the world. It truly is one culture to unite like-minded people who do not see borders that separate us but, one thing that unites us all...

As always with a release like this, it is a complete package and I just want to shout all those behind the scenes as well as giving you the complete lowdown on who did What?:

Production is by the Cut Beetlez with beats by HP Lovescratch and cuts by DJ J-Man & HP Lovescratch. The Album mixing and mastering is by the legendary Rola. The cover photo is courtesy of Cut Beetlez with the back cover photo by Jyri Keronen. The Cut Beetlez Haircuts by Voxyhair Joensuu  
Art Direction and Design is by Mr Krum (dedicated to Joey Deez).

What Beetlez? Is available now through AE Productions on digital, Yellow Vinyl and Limited-Edition Cassette.

Huge thanks to the Cut Beetlez and Mr Fantastic @ AE Productions.

On that note, I'll leave you to the Beetlez, What Beetlez? The Cut Beetlez of course...

Peace Out,

Steve

LINKS (all links open in a new window)

Buy What Beetlez? from Bandcamp here:  
<https://aeproductions.bandcamp.com/album/what-beetlez>

Buy from the AE Webstore here:  
<https://www.ae-productions.co.uk/shop>

Cut Beetlez on Bandcamp here:  
<https://cutbeetlez.bandcamp.com/>

Cut Beetlez on Spotify:  
<https://open.spotify.com/artist/75uudNEPFGwcf2Q2Xe9ffH>

Cut Beetlez Instagram:  
<https://www.instagram.com/cutbeetlez/>

Cut Beetlez on Soundcloud:  
<https://soundcloud.com/the-cut-beetlez>



# Sian Evans:

## KOSHEEN

Web site: <https://sian-evans.com/>

*In Conversation with Alan Dearling*

**Alan:** Many thanks, Sian, for agreeing to have this chat.

I'm interested in your views on the Old Skool Traveller festies through to the EDM scene today, your days in Kosheen, and what you are up to at the moment? But, we can also discuss just about anything else that you fancy!

---

alan dearling





**Alan:** To start the ball rolling, can you tell me a bit about your childhood and the influence of your parents' and grandparents' music? I think that was around Cardiff...

**Sian:** *I grew up on a terrace opposite a mountain in Risca.*

*Our end of terrace was in constant shade but we spent all day out in the weather, scaling mountains making dens and*

*picking (and eating) wild berries. Tubs empty we returned home black tongued and innocent. "There wasn't none mam!"*

*We were afforded so much freedom then.*

*I feel this lockdown is tougher on us latchkey generation, who were only visible at meal times, than it is on the 'helicopter nanny culture,' young people live with today.*

# Mike Harries Root Doctors



*The only order was at my Grandparents', where we would eat bread, cheese and an apple pie on Sundays, birthdays and Christmas, by LAW, then to do a 'turn' in the front room.*

*My cousin Meryl and I would do something from 'Grease', my mum would sing 'Dandelion daisy and daffodil', and cousins would play anything with strings, whilst auntie Amy, bolt upright on the piano would accompany ... until it came to my solo.*

*My Taid (Welsh for grandad) was a Farrier at the pit and had done his fair share of underground with the pit ponies. He would go to work in a suit, a Proud man. He was the Founder and conductor of the Aber Valley mail voice choir. He also taught piano for decades to the children of the Aber Valley for pennies. Some to concert standard. He didn't believe that music should be reserved for those who could afford to pay for it. He taught piano until he was in his 80s for 50 pence an hour.*



## IS HE A TRAVELLER?

**Dole Scrounger**

**Drongo**

**MOTOR MECHANIC**

**Poet**

**New Ager**

**MEDICAL  
BRIGAND**

**PERFORMER**

**Artist**

**CRUSTY**

**Brew Crew**

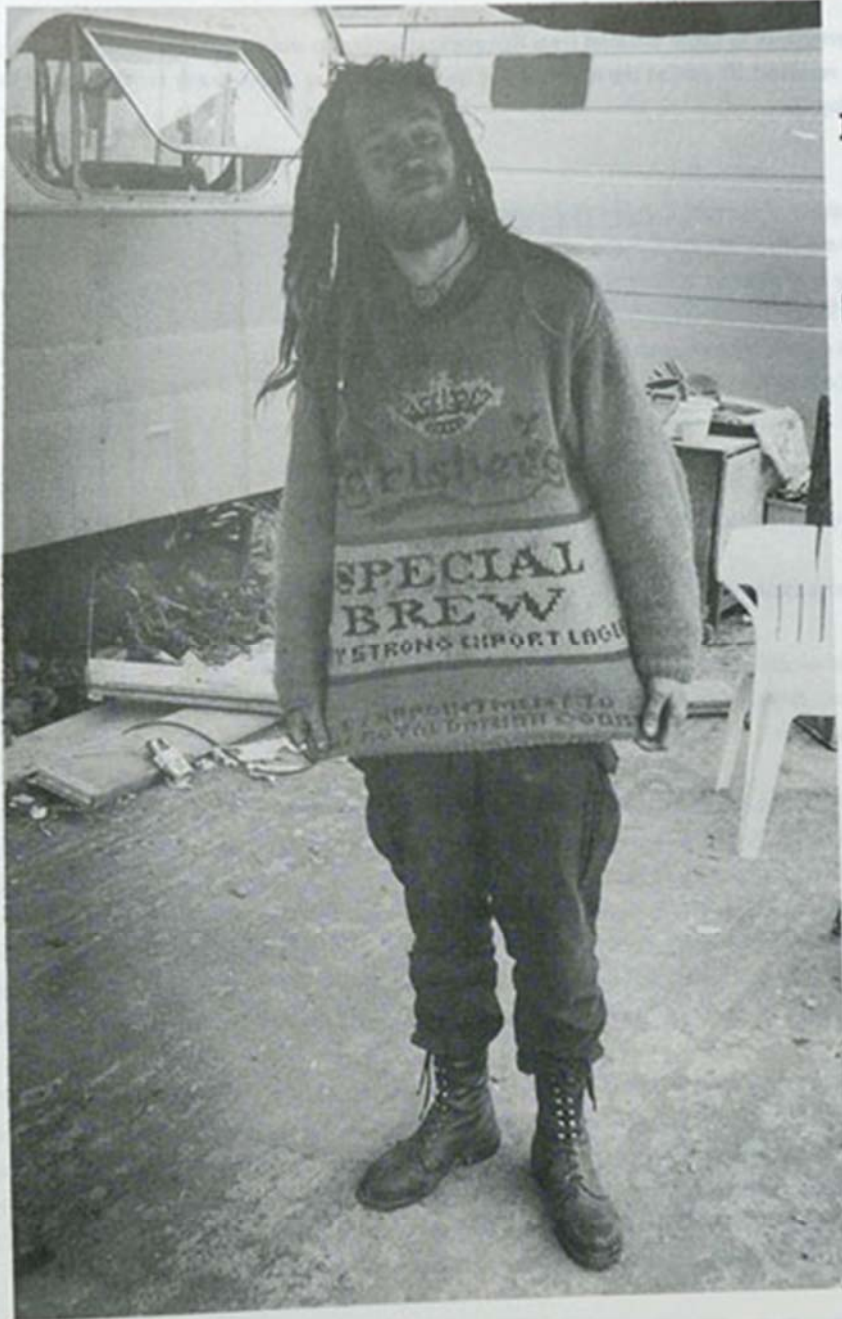
**PARTY ANIMAL**

**PACIFIST**

**Cheesy  
Quaver**

**HIPPY**

**ORBITAL**



"Actually it's Adam wearing a pullover his granny knitted him."



*He would proudly accompany me whilst I sang Welsh songs and some Haydn, which I would get so anxious about I would develop tonsillitis, but he was so proud of me. He taught me to sing and more importantly, to love music.*

*I left home on the end of my dad's boot two weeks before my GCSE and moved into a Biker Squat in centre of Cardiff. I sold flowers in the street, sang at every jam and became embroiled in Cardiff's musical culture.*

*Life was a lot simpler in those days, I rented a two-bed house with sometimes up to seven musicians and artists, all crammed in playing music, eating lots of toast and cooking lentil curry together! We would sit up all night playing music, talking and dreaming our futures.*

**Alan:** And I believe you learned a lot of the songs from those artists and performed them live with a lot of other musicians. Can you tell me a bit about those early days?

**Sian:** *I was cutting teeth. Watching all the artists around me.*

*The internet was a baby at this time so we went to gigs. Learned from the greats. Leanne Harding was my shining light, and when she retired, I humbly took her gig in 'Mike Harries & The Root Doctors'. These were big shoes to fill so I stepped up.*

*In one band, early on, I was backing singer, I was struggling with hearing myself in the monitor!! I complained, only to be told: "You ain't here to hear yourself, you are here to shake your ass and look pretty..." This was a turning point for me.*

**Alan:** You were heavily immersed in the Rave and Party scene...can you share some memories of some of the people, artists, places?

**Sian:** *If we knew then how much freedom we had in comparison to today! We were wild and free. We would take sound systems into the woods and within a few hours there would be hundreds of people from all walks of life, all cultures, all dancing under the stars.*



'A guide to'

# Camping Etiquette And Campsite Rules



Always leave the campsite as you found it, and set the  
communal toilets on fire.....

A LADYBIRD BOOK



*The electronic music revolution was just what we needed to empower us, and we became more politicised and active than ever.*

*Having been kicked out of my family home, and running for my life, I left the city and took to the hills.*

*I found the family I was in search of in the travelling community. None of us had very much, but what we had we shared. I was already a mum and struggled to provide for Yves alone, but within this community I had support from some amazing life changing people who supported me and my son Yves and gave us the confidence to live the way we wanted to.*

*Far from idyllic, it was tough, but I was accepted.*

*Here is where I really began writing. It was to be a while before those songs found their place but living with people as colourful as the nature we lived in was inspirational.*

*Out of this bunch of raggle taggle ravers came producers, musicians, dancers, politicians, revolutionaries, acrobats, circus, festivals, record labels, a whole industry of pioneers and visionaries.*

*We would not have the festival culture we do if it weren't for these star gazers.*

*I think that is what I remember the most. Feeling the energy of a collective high and the new found confidence in what we were capable of.*

**Alan:** I've read on your web site that you had a baby and opted out of the music scene for a while, or, weren't you fully into it back then? I know (or knew in some cases) a number of the original ex-Convoy crew who set up their tipis and

yurts in Talley Valley in Wales. Was that where you lived with your baby?

**Sian:** *My son and I lived in all sorts, all over.*

*I remember the first night we stayed in our tipi. He was painted up as an Indian and so excited. Until he realised my firewood was damp and my fire skills not quite tipi ready!! .. he hung out of the bottom flap, eyes streaming, "I don't think I want to be an Indian any more Mam."*

*They were a plump, happy, dirty tribe of kids, horses roamed free as did they! The foal when he crashed out in the sun made a shady cwtch (Welsh for cubbyhole with a cuddle!) for them to snooze and chatter, all leaning on his belly.*

**Alan:** I was involved in the Big Green Gatherings that grew out of the green fields at Glasto, and knew a lot of the early new Travellers, whose economy was orbital around festies.

I lived on a narrow boat in the late '80s/early '90s...and happened to be moored at Upton-on-Severn when the Castlemorton rave happened. I cycled the four or five miles over – I was actually meant to be meeting some of my Traveller friends at one of their events which was prevented from happening by the police.

I have to say I didn't enjoy the constant, incredibly loud beats produced from Spiral Tribe. Or, the effect that the noise and behaviour of some of the punters had on the local communities. Really alienating. It also helped to make a bad Criminal Justice Bill worse. Any thoughts?

**Sian:** *I have to agree. I loved the ethos of what we were doing, the energy and the open door that our parties offered disenchanting youth from all over, but there are always elements that take it too far. Or try to take over.*



# THE BATTLE OF THE BEANFIELD



**Edited by Andy Worthington**

With photos and contributions by Alan Lodge, Tim Malyon,  
Neil Goodwin, Gareth Morris, Alan Dearling and others



*There are always gonna be party-ers who take it too far and the clean up after these events just got messier and messier. I remember when you would be sent off site if you sold booze at a rave, but there were darker elements at work.*

*Eventually the tribes' reputation got the better of the scene and the majority of original members took off to Europe, I believe.*

*However, as I said before, out of that chaos came some incredible people organisations and businesses. Cut from that same psychedelic cloth.*

**Alan:** In the 1990s I got to better know members of Bedlam, Circus Warp, the Exodus Collective and the Spirals (and earlier on, Archaos) and their music, and started to enjoy the 'events' — run by the techno tribes and dance collectives who travelled across Europe and also the

scene in Goa. It was at this time I put together the book 'No Boundaries: new Travellers on the road outside of the UK' about the post Criminal Justice and Public Order Act 1994...and 'Youth Action in the Environment', with lots of inputs from the Road Protestors. Then, later, I published 'The Battle of the Beanfield'. What are your memories of that time?

**Sian:** *You sound like one of my lot! I bet we have met before...!! Steve Bedlam is an inspiration.*

*I was at Twyford (anti-road protest camp), took me an age to hitch there with my son in a buggy! I lived at Kings Hill for a while and lower rocks where I met many of the Donga (tribe) who were instrumental in many of the gatherings and actions I attended. Newbury blew all of our minds, and brought us all together again with a sense of purpose and force.*



*I think back to the wide-eyed optimism on our dirty faces as we shone thru the dirt with our one motive to save the planet.*

*We were just lighting the touch paper. Since then our issues have not left the public consciousness, never more than now.*

**Alan:** Dance, disco and trance have been part of the music scene all my life. Bands like Hawkwind and Quintessence used repetitive beats, and reggae sound systems offered drum 'n' bass for dancehall and sound-clashes. Frankie goes to Hollywood and the KLF brought techno beats to the masses and I guess that posses like Leftfield, Chemical Brothers, Zion Train and Faithless refined it. DJs joined with live artists. Are these part of your induction into Dance culture(s)?

**Sian:** *Can I say it's a bit unfair to throw all that music at me at once! Each has its own experience and story... One at a time please...x*

*We would get stoned and listen to Brian Eno, Gong, Hawkwind, Cocteau Twins... then came the mighty ORB.. Blew me away!!*

*Acid was an important genre for me. The timing and the space was, for some reason, why to this day, I love it! I gravitated more towards the jungle groove as I am into hip hop.*

*My son's dad lived in Bristol. I felt a pull to the city, enchanted by Portishead, Tricky, Massive Attack and Smith & Mighty, and the hum of the underground.*

*Electronic music crept into the world then went OFF.*

*It was a free for all, NEW MEDIUM, everyone is welcome.*

*I found it very natural to fit melody over the D&B tempo, attending Ruffneck Ting parties and kidnapping the Mic off the Mcs and singing sweet little bars that seemed to go down a treat.*

*This is where I met Markee.*

**Alan:** How would you describe the music you produced with Kosheen?

**Sian:** *I remember it was magic. I cycled over to the Ledge, a massive house shared by all the Bristol scene.*

*I had a housing association flat opposite Ajax, the other side of town.*

*I was preparing for some pointless vocal over heavy bass.*

*What I was given was something quite different. Strings in swell, emotive, dynamic, I was at home.*

*The songs fell out of me. Something new was born in me.*

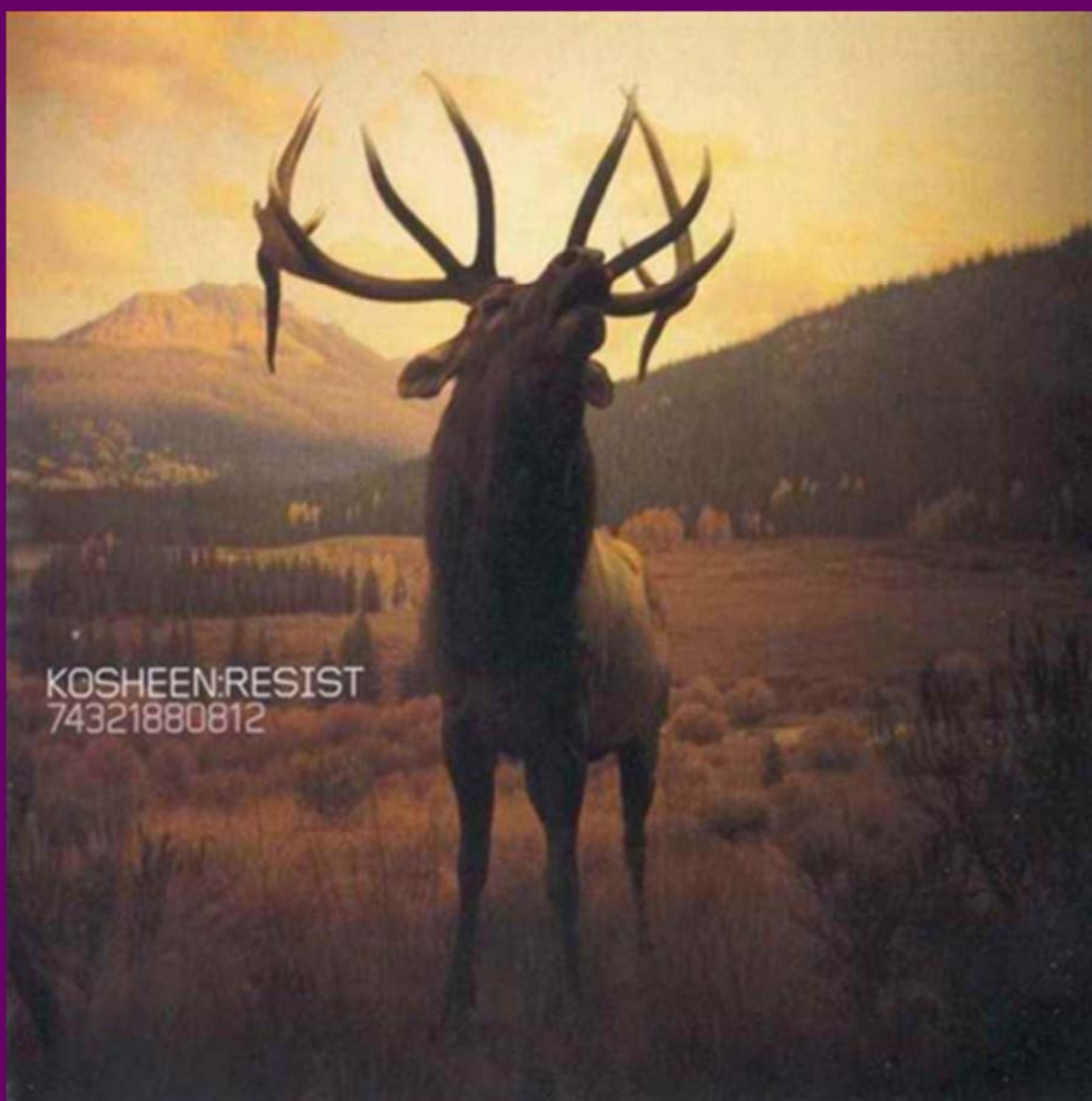
*The Welsh folk songs of my childhood, the Americana of my youth, the hip hop and the rave all had somewhere to go.*

**Alan:** I have all five of the Kosheen albums, from 'Resist' to 'Solitude' and the 'One Night' Kosheen DJ mixes. At times it is very deep drum 'n' bass, timbres of tribal beats, and sometimes closer to pop and disco... How do you see that process of 'evolution' and the development of your own writing?

**Sian:** *There is a big story here.*

*I poured everything into 'Resist' and 'Kokopelli' albums. Like a top off a bottle.*

*I felt free in the studio.*



*When we got signed I begged the guys not to sign our publishing away... we did!*

*It didn't matter, soon the blinding light of success was glaring and I was on the wheel.*

*Touring schedule was inhumane, no management, but the shows were breath-taking. I was in my element. Front woman on main stages, living my dream touching souls.*

*I was the only woman on the tour bus, separated from my son. I struggled with the schedule and my son struggled with*

*the separation. Kicking off in school and being absent when I would call home. I was so worried about him. I couldn't jump off the merry-go-round, it was the only option to continue to keep a roof over my son's head.... If he was ever there!!*

*The single guys lived it up. I tried to keep up but it all started to break down.*

*I felt isolated and unsupported. We had some great crew but I wasn't one of the guys. I was closed out. Exhausted and very lonely.*



*My drinking was crippling me but the performances were flawless.*

*When you write it's a sacred space, you need to feel totally safe to do it. I didn't feel safe. I stopped writing for a long time.*

*This, in my understanding, is why the music on 'Solitude' and 'Independence' is so different from the earlier works. I was still writing and was hungry to write, but the divide in the band was showing in the music.*



*I took my foot off the gas. I put my foot on a collaboration, with Dan Stein (DJ Fresh).*

*'Louder' with DJ Fresh went intergalactic...*

*I love a lot of the songs on the other 2 Kosheen works, I wrote them.*

*I didn't have much say on how things were put together.*

*I raised more than once that the songs were getting thin. That we should stay with the Kosheen vibe.*

*Darren and Mark just didn't think that*

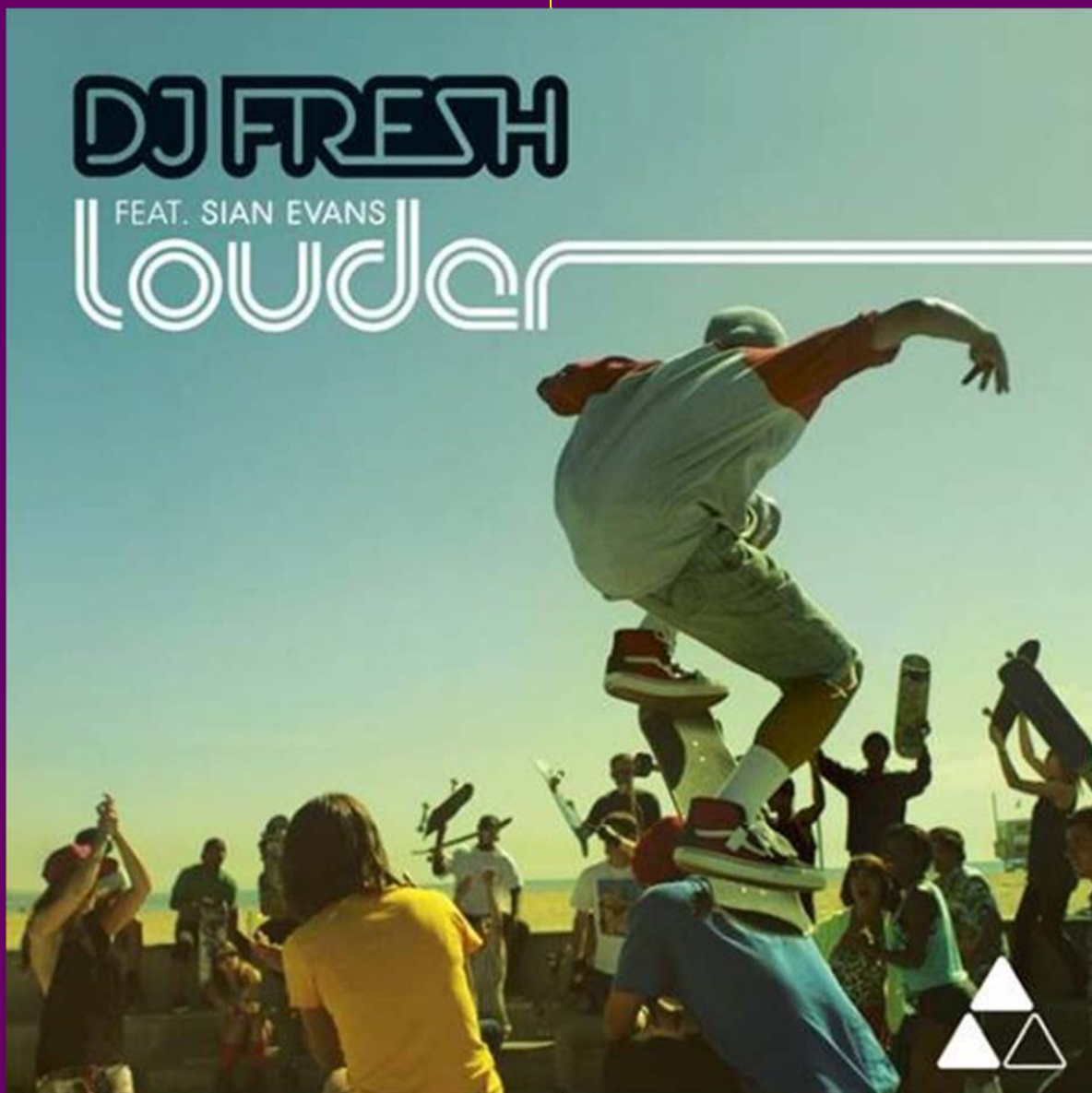
*was cool enough. Took it on a darker dubbier trend. I didn't fully connect.*

**Alan:** You are probably best known for the tracks, 'Hide U' and 'Louder' – both huge chart hits, especially 'Louder' with DJ Fresh. Did these hits open doors for Kosheen or did they create any tensions for the Kosheen members?

**Sian:** 'Hide U'... is a lovely story.

*The guys liked to have a chilli eating competition. They had made this loop. Like a Tango.*

*It was playing, they were eating chilli!*





*I just jammed the song like a mantra. I was thinking about how I wish I could protect my son from the world. He was getting bullied.*

*The guys scrambled over to the desk and hit record...*

*That's how it happened, one take.*

*I remember being so excited about the collaboration with DJ Fresh. I told the guys, they snorted and fluffed feathers. They didn't want to know. I had done a couple other collabs and they had mocked them.*

*I wanted to go out as Kosheen /DJFresh, but was advised not to by the band.*

**Alan:** I've seen a lot of videos of Kosheen performing live and, more recently, of your unplugged shows. You seem to love your interaction with the audience...is that about right...are you missing it?

**Sian:** *Where do I begin?*

*My Taid (Welsh for grandad) taught me how to pull your heart through your music. He also taught me to have eye contact. Believe in what you are singing, even if you don't know what the words mean. Feel.*

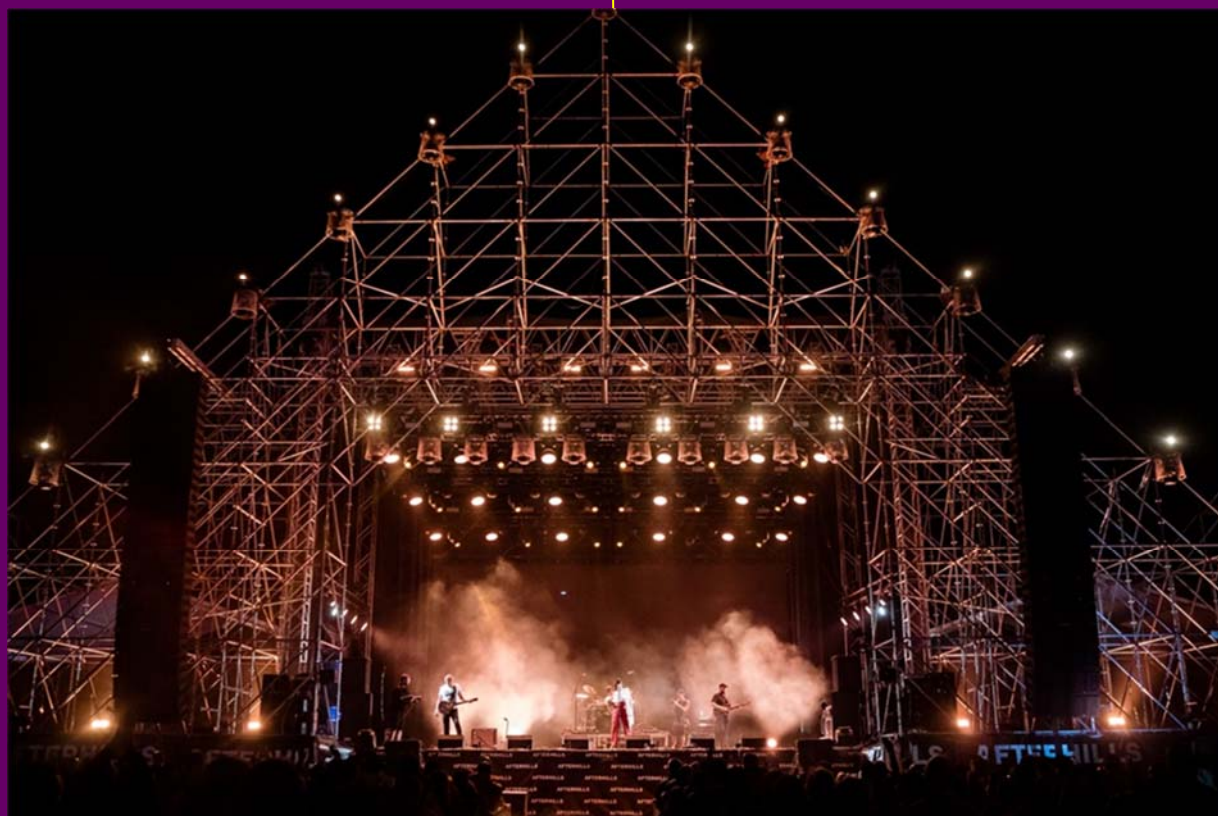
*I also respect that each person there in front of me has invested in this experience and I will do my best to share it with them, and they will leave feeling lifted.*

**Alan:** I recently reviewed Lady Gaga's latest album, 'Chromatica'. She seems like a complete chameleon, able to reinvent herself and work in almost any musical genre. From Edith Piaff to Pop Diva. Do you see any similarities with yourself?

**Sian:** *We are Artists.*

*We are clowns and chameleons, all of us. I would like to think that we open a window for everyone to be whatever mood takes them for a couple of hours.*

*But then I am old fashioned x lol*



**Alan:** In recent years, I sometimes feel that the DJ events create much more energy than live bands. Not all the time – I still love the smaller more edgy festies like Kozfest, Landjuweel, London Re-Mixed and Surplus. But when DJs like Raja Ram, Gaudi, the late (great) Andrew Weatherall, A Guy called Gerald, Eat Static and more, get the sounds banging and pump up the adrenalin in the audience...something ecstatic does seem to happen? How do you see the relationship between live musicians and djs?

**Sian:** *I guess we all help each other.*

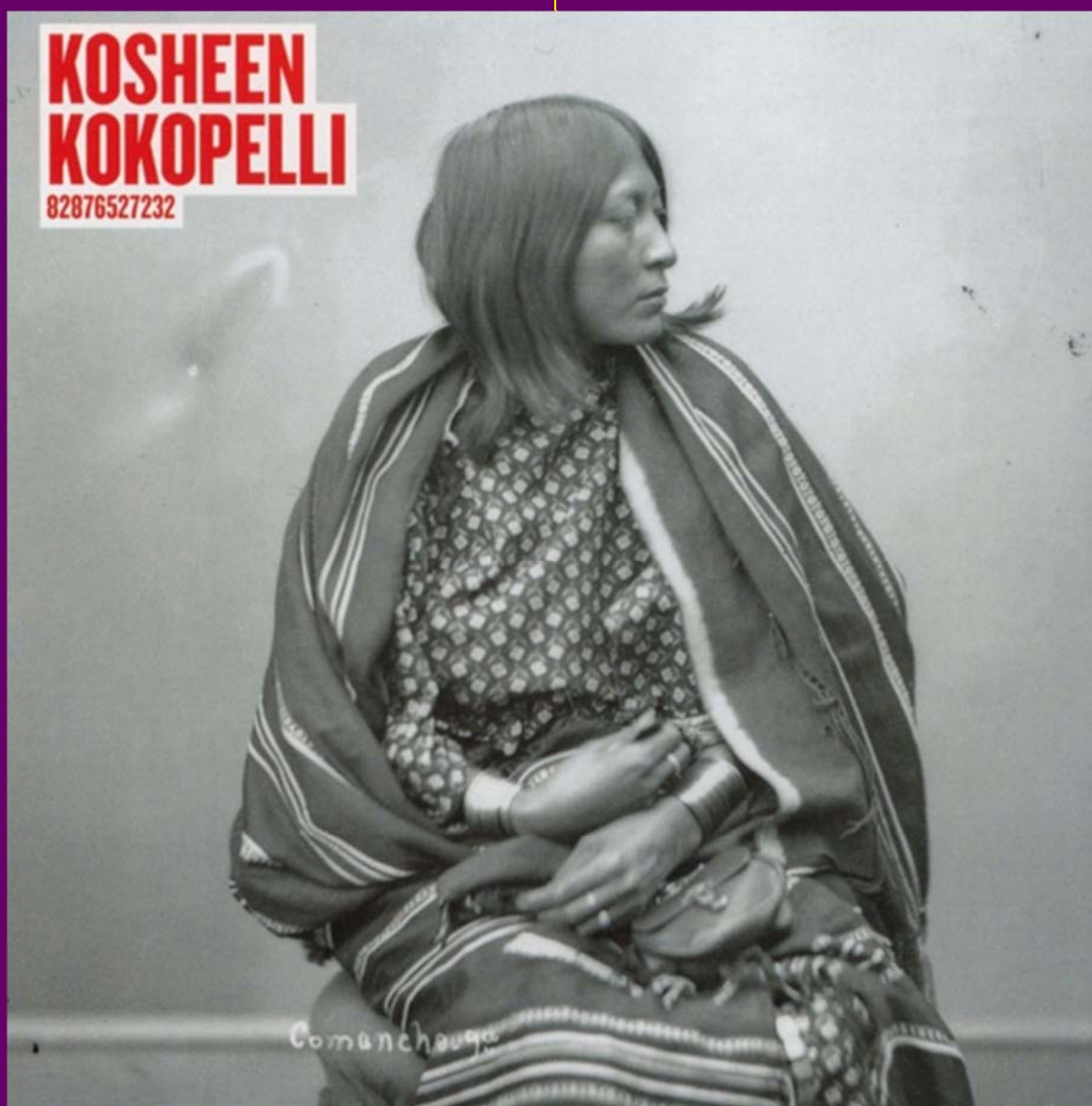
*If a DJ is playing your tunes you are gonna reach more people than you can physically, so we have a lot to be grateful for.*

*My life was changed by the artists you mentioned above*

*We have said goodbye to too many recently...*

*They live on in our music and in our hearts.*

*Personally I like to see a band. I love that human contact between the performers the music and the party.*





**Alan:** Kosheen's five albums are a considerable body of work. From darkness and underground sounds, jungle and pop, through to the exotic fringes of techno. Quite an achievement. Do you have a favourite Kosheen album? I'll own up, I really like 'Kokopelli' and 'Damage'!

**Sian:** 'Kokopelli'.

*I had a lot of songs written for 'Resist' album before I met Markee and Darren.*

*'Kokopelli' was when I felt I could call myself a songwriter, a far cry from the back-up singer with no monitors from the 80s!*

**Alan:** I believe that Kosheen officially disbanded in 2016. But it is probably you, Sian Evans, who is best known for two skills. One, the strength of your song-writing and, two: your amazing, soaring vocal performances. You've always said that you can strip out the Kosheen bank of sounds and perform 'stripped down',

virtually unplugged. You've been doing that in a series of live performances since 2016, but no solo album yet? I believe that you've been working on it? Here's the link to some of your unplugged performances. They are really atmospheric:

<https://sian-evans.com/video/unplugged/>

**Sian:** *Ok, so at present I have recorded beautiful versions of so many tracks, some you wouldn't think of.*

*I pulled some favours and got some incredible musicians together. Recorded 15 or 20 tracks acoustically, orchestrally.*

*Let's just say it has been made very difficult for me to release this work.*

**Alan:** You've also been collaborating with a number of other artists on their releases. What are some of your high points?

**Sian:** *Ahh so many... x... collaboration is why we do it. It's the best feeling.*



**Alan:** Anyway, to end, a couple of more general questions. First up, what are your hopes and dreams for the future?

**Sian:** *That we will be on a stage near you soon.*

**Alan:** And, in the current (or, given Covid, recent) music scene, who are you most enjoying watching/listening to at the moment, both in terms of live work, and on record?

**Sian:** *Buddhist healing mantra, Audio Books, Stevie Wonder.*

**Alan:** I love the huge buzz and electricity that is generated at major festival events like OZORA, but I also love the intimacy and camaraderie of smaller, more intimate gigs, such as at the Golden Lion in Todmorden, where I've been lucky enough to see many major international DJs and live bands perform.

What are your views on that?

**Sian:** *I'm happy for you. I love them all for different aspects.*

*I love to see my audiences, always preferred a nice old theatre. Brixton Academy, KoKo.*

*I love a nice intimate festival. However, Boomtown is an exceptional spectacle realised by a tribe of exceptional people.*

**Alan:** Many thanks for sharing some of your thoughts, experiences and more. Luv 'n Respect.

**Sian:** *It was a great pleasure.*

\*\*\*\*\*  
\*\*\*\*\*

**Alan:** Big thanks and hugs to Maria Kon and Sian Evans for facilitating this interview and the use of official Sian Evans and Kosheen press photos. Check out the links...

Official Facebook:

<https://fb.me/SianKosheen>

Official Instagram:



<https://www.instagram.com/siankosheen/>

Official Twitter:

[https://twitter.com/Sian\\_Kosheen](https://twitter.com/Sian_Kosheen)

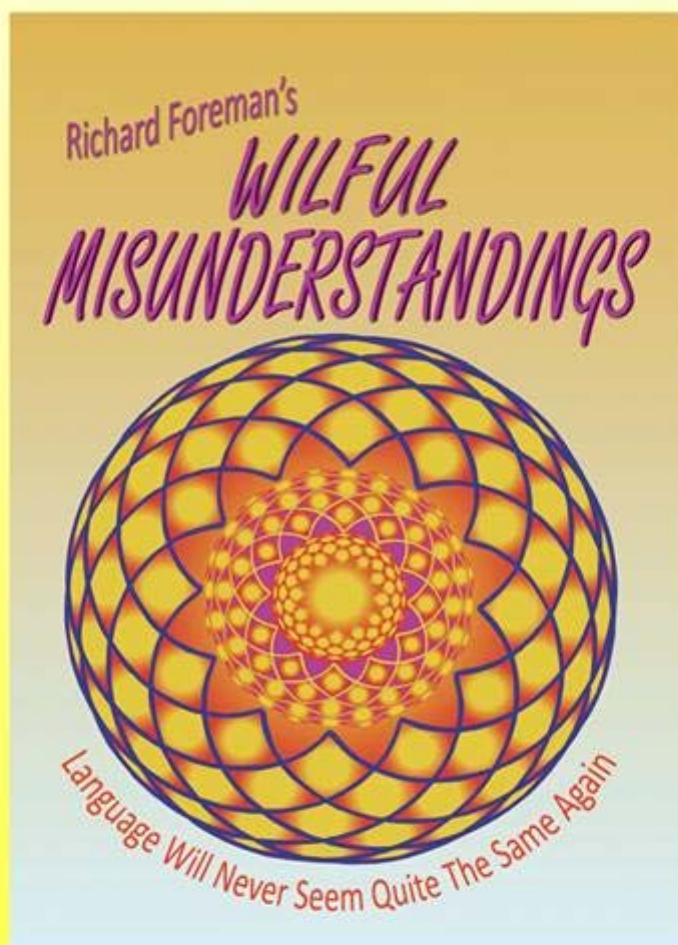


# Expect the Unexpected!

'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

'Utterly beguiling and often unsettling... a tour de force of storytelling.' (David Caddy, editor 'Tears in the Fence')

'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)



Readers' comments:

'Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind.'

'A sanctuary, a haven, a totally immersive other world...'

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

## Richard Foreman's Wilful Misunderstandings

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<http://lepusbooks.co.uk/wilful-misunderstandings/>

All copies from Lepus can be signed by the writer on request  
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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](https://www.nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.







# **SAVE**

## **Stonehenge World Heritage Site**

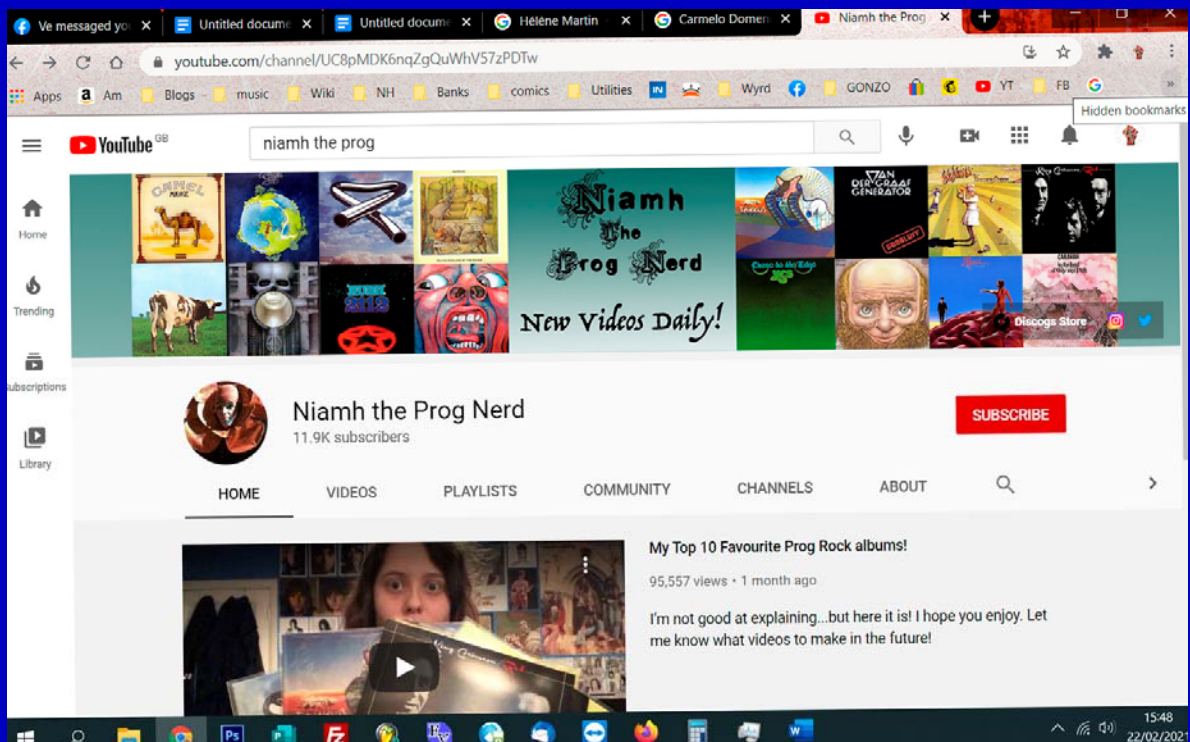
# **FROM THE BULLDOZERS!**

**PLEASE SIGN  
THE PETITION**



**change.org**

**visit [stonehengealliance.org.uk](http://stonehengealliance.org.uk) for further details**



I always try to bring new talent to these pages much in the way that I used to try to bring new talent to the Weird Weekends when I still promoted them. It is one of the most enjoyable parts of the job.

Well, here is a new talent, and furthermore somebody I discovered almost by accident. And guess what kids, for once it is not a man of advancing years with a beard and wild staring eyes. I was going to entitle this first column "Please allow me to introduce myself", but not only is this young lady not Lucifer, but

she cannot be described as a man of wealth and taste. So, once again, one of my bright ideas for a headline was scuppered.

## INTRODUCING NIAMH.....

Hello to everyone reading, my name is Niamh Burnett and I run a YouTube channel/blog called 'Niamh the Prog Nerd'.

# NIAMH

## the prog nerd



Here I upload content to do with progressive rock from all decades and occasionally talk about my personal record collection. On Saturdays, I feature my father for a segment called 'Saturdays With Dad' where I bring him onto the channel to discuss music and his own personal outlook on the subject.

I first discovered progressive rock through the movie 'School Of Rock' starring Jack Black. He gave one of the students Rush's 1976 classic '2112'. It was an album from a band I had never heard of, so I decided to give it a try. At this point, I would not have been listening to long twenty minute epics and I was completely mind blown from the complexity and beauty of this record. I had to find out what genre this was and more of it. Through that one encounter, I discovered some of the greatest music my ears had ever been blessed with.

Albums such as 'Close To The Edge' by Yes and 'In The Court of the Crimson King' by King Crimson shaped the start of a beautiful and long lasting relationship with this intriguing genre of music.

When my dad got hold of the news I was getting into progressive rock, he was absolutely thrilled! A genre he had not listened to since its decrease in popularity by the end of the 70s. He recommended to me 'Tarkus' by Emerson, Lake and Palmer; an album he was completely immersed in when he was my age in the early 70s. I trust my dad's musical taste, so I listened to it and to this day it still gives me shivers. When I first heard it, I was in my first year of sixth form and I had a deadline the next day. I dropped what I was doing and devoted that time to enjoying that record. In the sixth form, I studied music technology which broadened my musical horizons.





**Prog Nerd Reviews #3: Pawn Hearts by Van Der Graaf...**

4.7K views • 1 week ago



**The Canterbury Scene! || The History and Bands Involved!**

15K views • 1 week ago



**Queen: A Night at the Odeon Super Deluxe unboxing!**

3.5K views • 2 weeks ago



**My Dads Favourite 70s Albums! || 1970-1974 ||**

14K views • 2 weeks ago



**Spontaneous Music Chat**

4.9K views • Streamed 2 weeks ago



**My YES Collection (+ solo albums)**

5.6K views • 2 weeks ago



**Prog Nerd Reviews #2: Moving Pictures by Rush!**

4.5K views • 2 weeks ago



**January 2021 Listens!!**

9.7K views • 2 weeks ago

It really helped having teachers who were passionate about the subject of music.

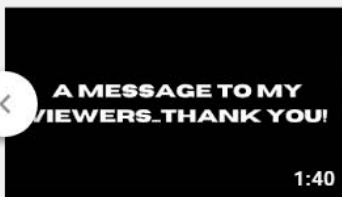
My goal in life is to work in a studio environment, whether that be producing or engineering and my love of music only got stronger from this point. As soon as I was able to record my own music and learn how to mix and master it, I was pleased. Perhaps one day I could be working with the people I have looked up to and admired for a long time!

I recently reignited my love of the genre by getting into the world of Emerson, Lake and Palmer in early November 2020. Through that, I discovered so many more lesser known prog groups and that is where the idea for my YouTube channel came from. If nobody in the real world was going to listen to me ramble on

about progressive rock and why it's so great, then the wonderful folks of the YouTube prog rock community may take a glance at what I have to say!

As someone who is young and currently has a lot of time to devote to music, I thought this channel would be great to introduce my generation to the weird and wonderful world of progressive rock music.

I've been running a series where I review a prog album once a week and when I read the comments, it is really heartwarming to see people saying they've listened to the albums I review and suggest or even the older folks who haven't touched their copy of Red by King Crimson in over 35 years and revisiting the music they once adored or even still currently adore! It's great seeing people of all ages enjoying a genre that once ruled the world.



**10,000 Subscribers...WOW**

3K views • 1 week ago



**My Dads Favourite 70s Albums! || 1975-1979 ||**

9.2K views • 1 week ago



**My Favourite Progressive Rock Epics!**

8.5K views • 1 week ago



**REUPLOADED || Steven Wilson - The Future Bites...**

6.1K views • 1 week ago



With the resurgence of progressive rock in the US and parts of Europe, these groups are doing a phenomenal job of keeping the genre alive and well. Bands such as Dream Theater, Porcupine Tree, Opeth and TOOL are a few groups that I loved before delving into the world of 70s progressive rock and what they are doing at the moment is what the world needs!

The videos I would like to showcase to you are the following:

- <https://youtu.be/G1Xyl2z34uQ> my video discussing the history of The Canterbury Scene
- [https://youtu.be/3\\_k1BdMO5d4](https://youtu.be/3_k1BdMO5d4) my video discussing my favourite progressive rock epics
- <https://youtu.be/kF2kGoCpKp0> my video discussing my favourite progressive rock album covers
- <https://youtu.be/obT01ANa1GI> my top 10 favourite progressive rock albums
- [https://youtu.be/3U\\_-TuuEDLI](https://youtu.be/3U_-TuuEDLI) discussing my dads favourite progressive rock aum



**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.

The advertisement features a collage of images including the 'No More Mr. Nice Guy' book cover, a 'rock & folk' magazine cover with Alice Cooper, a 'SPECIAL CONCERT EDITION' poster, and various memorabilia like a signed certificate and a CD.





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## The Burning – Motion picture soundtrack

Limited edition signed and numbered box set MFGZ024CD

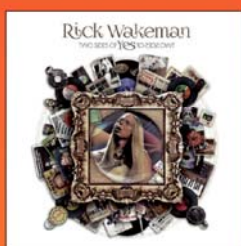
- CD1 – The soundtrack
- DVD – The Burning, the movie
- 8 x replica lobby cards
- Replica Japanese press pack
- 6 x replica press pack photos
- A3 repro Japanese poster
- 10"x8" replica press photo
- Numbered certificate, signed by Rick Wakeman



## G'ole! – Motion picture soundtrack

Limited edition signed and numbered box set MFGZ025CD

- CD1 – G'ole! Soundtrack to the 1982 FIFA World Cup movie
- CD2 – Hero – Soundtrack to the 1986 FIFA World Cup movie + unreleased demos
- DVD – G'ole!, the movie
- A3 replica movie poster
- 10"x8" replica press photo
- A4 reproduction of the 20 page premier programme
- Numbered certificate, signed by Rick Wakeman



## Two Sides of Yes

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



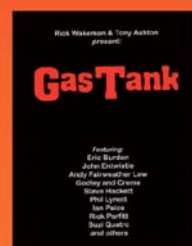
## The Stage Collection

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



## Time Machine

Guest vocalists include Ashley Holt, and Roy Wood  
MFGZ019CD



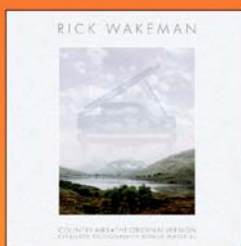
## Gas Tank

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



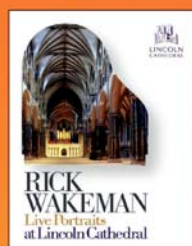
## The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey  
MFGZ028CD



## Country Airs

The original recording, with two new tracks  
MFGZ014CD



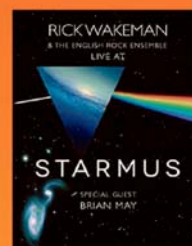
## Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!  
MFGZ029



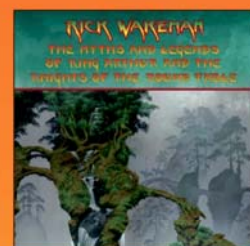
## Lure of the Wild

With Adam Wakeman. Entirely instrumental  
MFGZ003CD



## Starmus

With Brian May and The English Rock Ensemble. DVD  
MFGZ019DVD



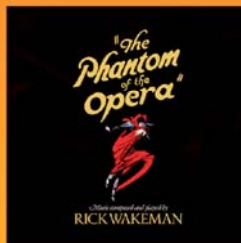
## Myths and Legends

Double CD set. The expanded 2016 version  
MFGZ017CD



## Live at the Winterland Theatre 1975

Live in San Francisco  
MFGZ015CD



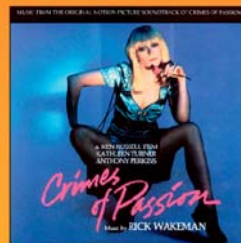
## The Phantom of the Opera

Double CD + DVD  
MFGZ005CD



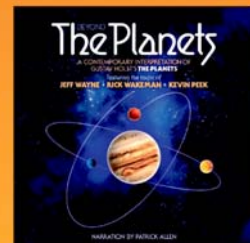
## Can You Hear Me?

Featuring The English Chamber Choir  
HRHCD005



## Crimes of Passion

A wicked and erotic soundtrack!  
MFGZ018CD



## Beyond The Planets

With Jeff Wayne and Kevin Peek  
MFG009CD



WAKEMAN'S MUSIC EMPORIUM

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





# KEV'S WORLD



## **PHIDEAUX & MOGON PROMOTIONAL ISSUE BANDCAMP**

I have been a fan of Phideaux Xavier and his work for a long time now, but have only recently come across this album. Apparently it was produced for Nearfest (I'm guessing in 2012 as that was when it was released) as a way of letting people discover more of his music. Even now it is still available from his Bandcamp site totally free of charge – if I remember

correctly, he released his initial albums for the same cost, and back then it was for a physical disc. I know nothing about the disc in terms of who plays on it, or when the live songs were recorded, while I believe Mogon was another project from Xavier containing the same musicians as his other band but in a different style.

His voice is always front and centre, and he brings together sounds from the progressive and art rock worlds, often with a very healthy dose of psychedelia as well. There are times when his music is reminiscent of early Seventies Pink Floyd, at others it is more singer-songwriter, while there is always a big sound. It may be more laid-back and less in your face than other prog acts, but he has continued to produce incredibly consistent and enjoyable albums over the years, and even though this is a sampler it is still incredibly interesting. While the Mogon numbers are interesting, especially for their use of horns and strings, it will probably be to the Phideaux songs that the fan will gravitate,

# KEV ROWLAND

and to the epic live rendition of the title cut from his 2005 album, 'Chupacabras'. There is a vitality, a real speak between Phideaux and the female singer, plus a levity and space between all the musicians as this twenty minute long number evolves. I can't play this without a smile on my face as it is just so much fun. It may have taken me six years to come across this, but I am so glad I have. Did I mention it is free? Of course, any monies you do donate will go to his next project.

<https://phideaux.bandcamp.com>



### **PHIDEAUX INFERNAL BLOODFISH MUSIC**

Back in 2006 Phideaux released the first album in a trilogy, 'Great Leap', and followed it up the next year with 'Doomsday Afternoon'. There have been two studio albums since then, but now, seven years after 'Snowtorch' and 11 years on from part two, the trilogy comes to a close with 'Infernal'. The artwork is also linked to the other two albums, in case the casual listener doesn't realise.

I have long been a fan of the project initially put together by Phideaux Xavier and Richard Hutchins (can it really be 15 years since 'Fiendish'?), and many of the players in the band have stayed the course, although I did notice one new interesting name among the current band, namely Matthew Kennedy who of course is also bassist in the mighty Discipline, another of my favourite bands.

This double CD set contains 19 songs, and lasts just under 90 minutes with only one lengthy number, the 14-minute long "From Hydrogen With Love". This is all about music and songs as opposed to exercises in self-indulgence. With three different female lead singers also playing their part, as well as plenty of backing singers, it means that Phideaux has plenty of support and although he is an excellent singer in his own right, he passes much of the work over to others. Reminiscent at times of the gentler side of Pink Floyd, this is an album which lures in the listener and refuses to let them leave. Although in many ways the music is quite simplistic, there are plenty of instances when there is a complex nuance which adds finesse to what is already compelling music. Although the arrangements are often multi-layered, there are plenty of times when it all falls away to leave singers with just a piano or guitar for accompaniment. The piano is an incredibly important part of the structure, often underpinning what is taking place, while guitarist Gabriel Moffat knows exactly when to be restrained or when to come to the fore and provide some much-needed aggression.

The music is often at the gentler end of the spectrum, with arrangements and production that allow the music to feel like a soft blanket keeping the listener



warm, but it is never too sweet or one-dimensional. It is an album that I can play repeatedly without getting tired of it, and that isn't often the case. There are times when it bounces along, others where it is more reflective, but always a delight. Yet another incredibly strong addition to his canon, let's hope it isn't so long for the next one.



**PIAH MATER**  
**THE WANDERING DAUGHTER**  
**CODE666**

Brazilian-based progressive death metal outfit Pia Mater was formed in 2010 by guitarists Luiz Felipe Netto and Igor Meira, as an outlet for their personal approach to sombre melodies, high-energy riffs and unconventional song structures. 2014 saw the release of their debut album 'Memories of Inexistence', since when they have brought drummer Kalki Avatara onboard, and they are now releasing their second album. These guys move between some progressive and melodic rock elements, as well as going full into death and even atmospheric black metal. There are times when the vocals are melodic and softly sung, others when they have been influenced more by Dio, and then others where they are incredibly gruff and unintelligible.

Now, I like my metal to be complex, and there is no doubt that these guys really know what they are doing, with some incredibly complex passages. The issue here is that they are so good at the multiple different styles on show, that it actually detracts from the music as a whole. They jump around from one style to another within the same song, multiple times, and it becomes quite hard to listen. It is undoubtedly clever, and there is no doubting their skills, but there are times when "less is more" and I know I didn't enjoy this album nearly as much as I would have done if there had been more focus on what they were doing.

Eclectic in many ways, I found this a really difficult album to get inside, and even playing it multiple times just got me more annoyed with it, and I just can't warm to it at all which is a real shame as they certainly know what they are doing.



**RENÉ LUSSIER QUINTETTE**  
**RENÉ LUSSIER QUINTETTE**  
**BANDCAMP**

This is the first time I have come across Lussier, but apparently he is well-known in his native Canada, having provided more than sixty film soundtracks and thirty albums, for which he has won

multiple awards. He has been involved in multiple projects and bands, with the most well-known being The Fred Frith Guitar Quartet. As well as working with different collaborators, he has composed commissioned works for Vancouver's Now Orchestra and Hard Rubber Orchestra, Société de Musique Contemporaine du Québec, and New York ensemble Bang on a Can, among others. What all of his works has in common is that he improvises and experiments, and that is definitely true of this album.

I have never come across a quintet of this musical line-up. For a start there are two drummers (and it can't be guaranteed that either of them are playing at any one time let alone both powering through together). Then add to that an accordionist, and another musician who switches between euphonium and tuba. That just leaves Lussier himself, who provides electric guitar and daxophone. No, that's not a typo, but is an electric wooden experimental musical instrument which was invented in the Eighties. Musically this is RIO crossed with free jazz and krautrock, and is far out in left field that the guys have actually left the stadium and are somewhere in the next state. Musically it is a mess, as the guys go off on tangents and create strange sounds and arrangements, yet somehow it all makes sense at the same time, and that is something I am having real problems getting my ears around. Every fibre of my being tells me that this is awful and how on earth can I be listening to this weird collection of instruments and experimental ideas. Yet at the same time I find myself enjoying it as there is something within it that holds it together. There is a structure which all the guys adhere to, and although it may be weird and twisted, it is most definitely there,

and they can spin in a new direction as a single entity, or drop the music dead. Strange and unusual it may be, but it is also a compelling piece of work for the deranged.



**SALVA**  
**OFF THE DEEP END**  
**WHITE KNIGHT RECORDS**

Only two years from their last album, and Swedish quintet Salva are back with their fifth album. I enjoyed 'Sigh of Boreas', so was looking forward to this one, but for some reason this just didn't gel at all. Yes there are some wonderful vocals and harmonies, plenty of Seventies style keyboards and loads of guitar, but there is something about this that just doesn't work. In many ways the whole album feels quite one-dimensional and when I played it for the first time I had real issues getting through to the end, as it felt as if it was almost a combination of "prog by numbers" and Seventies classic rock with some orchestral and choirs thrown in for good measure.

By the time I had played it three or four times I had got to the point where I was



tolerating it, but by now I was just feeling quite bored. The spark just isn't there for me, and I can't explain why. Possibly the song quality isn't what it could be, as there is no doubt the guys can play and sing, but this album was a struggle for me, and given the amount of music I have to listen to, for me this wasn't worth the effort. Possibly I will feel differently if I play it more, but I just don't have the inclination to do so, as there are times on numbers such as "Brickshort" where it actually feels quite amateurish in the vocal approach.



**SANGUINE HUM**  
**NOW WE HAVE POWER**  
**BAD ELEPHANT MUSIC**

Sanguine Hum began as a musical collaboration in the early 2000's between school friends Joff Winks (vocals, guitar) and Matt Baber (piano, keyboards, guitar), who were both inspired by artists such as the Flaming Lips, Tortoise, Aphex Twin and Frank Zappa.

Operating under three different monikers – Joff Winks Band, Antique Seeking Nuns and Nunbient – during which time Brad Weissman (bass, Chapman stick, double bass) and drummer Paul Mallyon joined

the party - the band eventually settled on the name Sanguine Hum with the release of their first album, 'Diving Bell', in 2009. Paul left after that album, being replaced by Andrew Booker, but has returned as a guest in time for the sequel to 2015's acclaimed concept album 'Now We Have Light'.

The story of Don continues through a surreal lyrical and musical landscape, as the band continue in their efforts to really sound like no-one else in the prog scene yet also being instantly accessible and interesting.

Steven Wilson has obviously been a major influence on the band, but less with his solo albums but more with Porcupine Tree and (especially) no-man, while there are times when Tangerine Dream come into play, as well as Big Big Train. Interestingly, they are classified by ProgArchives as a neo-prog outfit, but if I was going to shoehorn them into a sub-genre then I would move more towards Crossover as there are strong pop elements in their music.

It is such an easy album to listen to, while never falling into the trap of being easy listening, and there is a great deal going on from all involved, even though it may come across as simplistic at times. A trumpet is brought in on a couple of numbers, to add additional depth, and overall this is a sheer delight from beginning to end. There is a high use of piano underpinning the sound, while guitar is rocked sparingly and the ear is drawn towards the vocals at all times.

An album of real songs, this is both fresh and refreshing, something to relax with at the end of the day.



**SNAKES IN PARADISE  
STEP INTO THE LIGHT  
FRONTIERS MUSIC**

Back in 2000, I was lucky enough to see Lynyrd Skynyrd at the Hammy O, but to be honest what I was really excited about that night was the support band, The Company of Snakes. I longed for the days when Whitesnake were a proper band, and here was Bernie Marsden, Micky Moody and Neil Murray playing as if it were 1980 all over again. I'm pretty sure the singer that night was Robert Hart, but later that year he was replaced by Stefan Berggren. Fast forward quite a few years, and we have what is being mooted as the latest version of the band (which started life as The Snakes, then The Company of Snakes, then M3). But, and this is a huge "but", it doesn't contain any ex-members of Whitesnake, which was the whole point, but just Berggren along with (I'm guessing from the names) some other Swedish musicians.

There is no doubting that he has a great voice (although his choices on "After The Fire Is Gone" wouldn't leave one to think that), but this album just leaves a bad taste in the mouth. The songs are not worth talking about, often get faded out (a cardinal sin), and while the cover is very reminiscent of classic Whitesnake, that is easily the best thing about the whole album. I just hope no-one goes to see these guys thinking they are going to get a classic 'Snake experience, as, if the album is anything to go by, that's not what is going to happen. Yuk.



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





# THE COMPLETE GOSPELS

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

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

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

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

## ***Special Limited Edition Boxset containing***

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



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



The background of the entire page is a vibrant, multi-colored collage. It features various elements including a large orange sun-like circle on the left, a green and yellow wavy pattern at the top, and a purple and blue abstract design on the right. In the center, there is a faint, circular emblem containing a stylized figure and the word "EARTH".

# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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





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



JONATHAN DOWNES



# WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

[tinyurl.com/13jgqcbg](https://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".

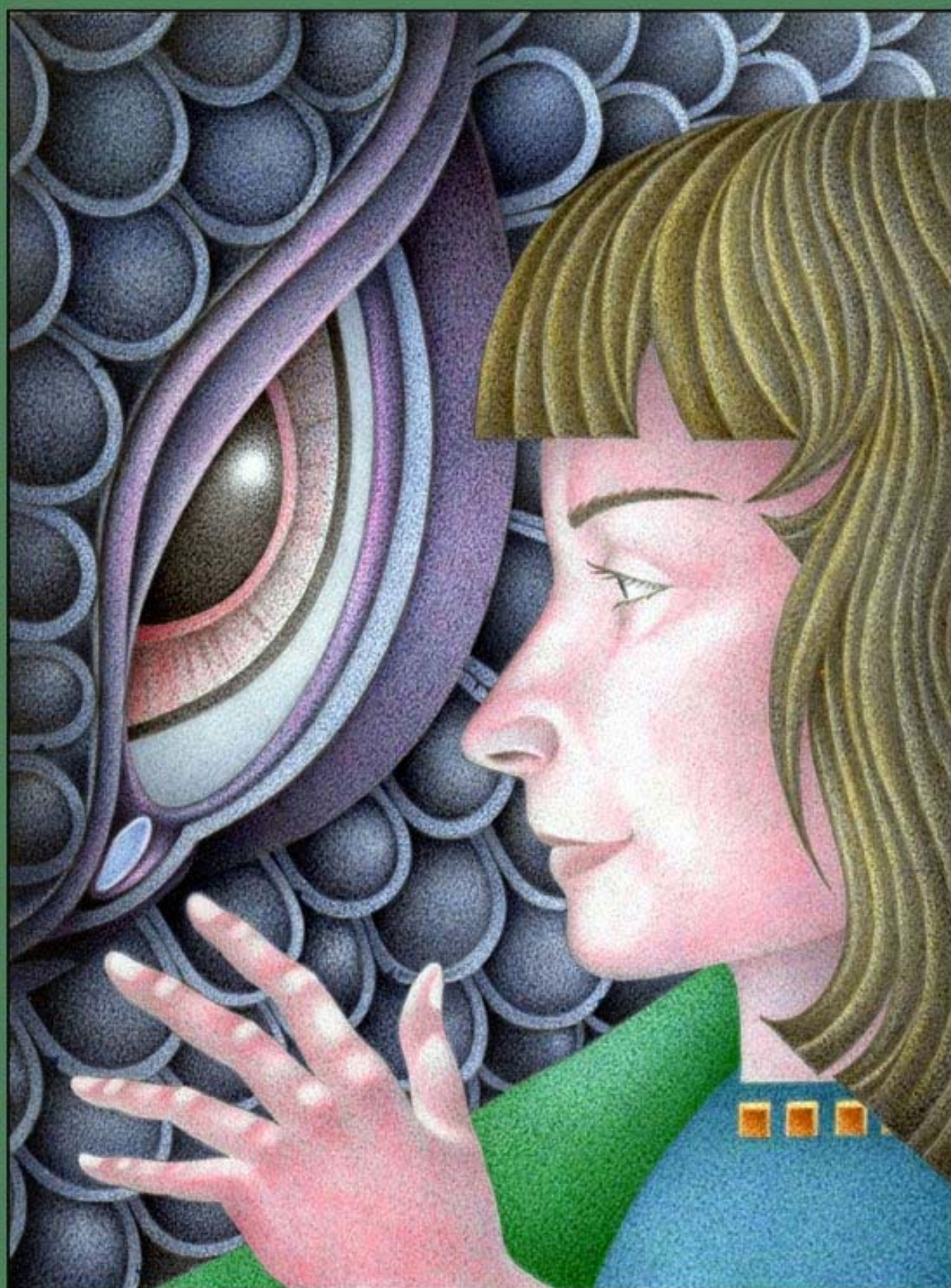
[www.martinspringett.com/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>



Mr Tulkinghorn









# 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!!!"

## CORPORATE vs GOVERNMENT

HERE IS THE NEWS(CENSORED VIA FAKEBOOK)

Information to Australians was banned by Fakebook who refused to pay their sources. Who owns you?

Lawsuits later, they will pay their sources

They claim to be efficacious in social media exposure (People die of exposure). Data mining takes work

Journalism is work. It needs compensation.

Our news is not owned by government nor corporation

Yet both seek to control our free flow of information

You cannot blackmail a country, nor subject their news to sanction

Let FAKEBOOK pay for its access to what is happening in each nation.

(and (by the way)UBER drivers are employees, not independent contract-

ing...

!





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

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



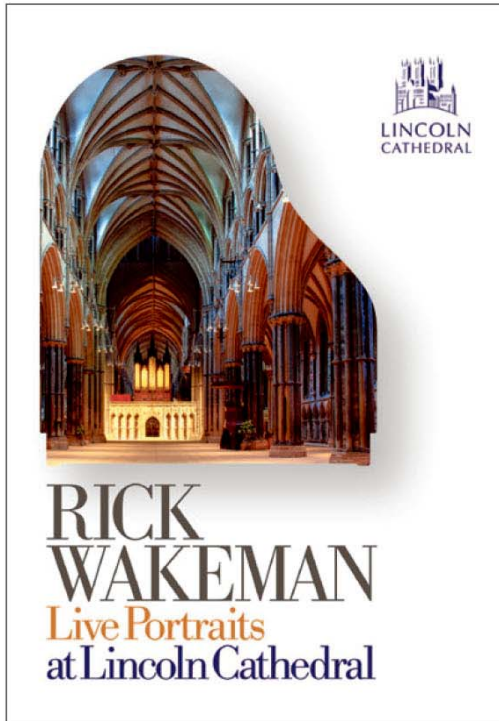
AULD MAN'S BACCIE

RESONATING WITH THE BLUES



# MUSICAL MASTERPIECES

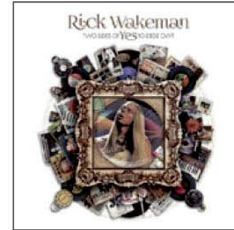
## from RICK WAKEMAN



### LIVE PORTRAITS AT LINCOLN CATHEDRAL

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

- RICK WAKEMAN  
MFGZ029DVD + AUDIO CD SET



### TWO SIDES OF YES

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



### TIME MACHINE

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



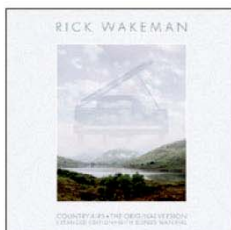
### THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



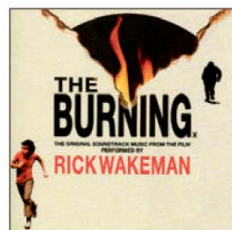
### GOLÉ!

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



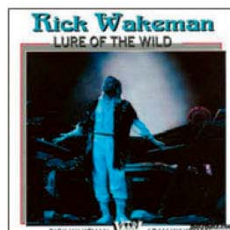
### COUNTRY AIRS

The original recording, with two new tracks  
MFGZ014CD



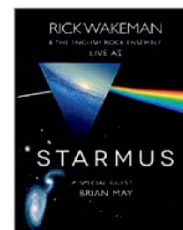
### THE BURNING

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



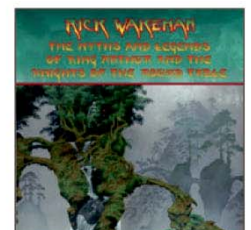
### LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
MFGZ003CD



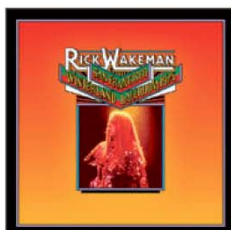
### STARMUS

With Brian May and The English Rock Ensemble. DVD  
MFGZ019DVD



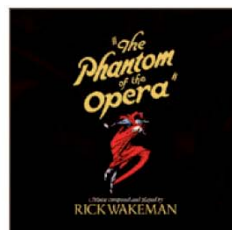
### MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
MFGZ017CD



### LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
MFGZ015CD



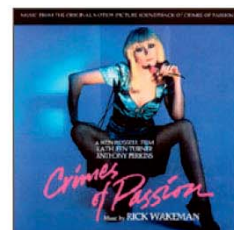
### THE PHANTOM OF THE OPERA

Double CD + DVD  
MFGZ005CD



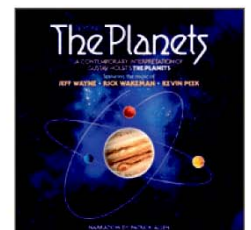
### CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HRHCD005



### CRIMES OF PASSION

A wicked and erotic soundtrack!  
MFGZ018CD



### BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
MFG009CD



WAKEMAN'S MUSIC EMPORIUM

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

GONZO  
MULTIMEDIA





# The Who and I

TONY KLINGER

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

**Limited Edition Box Set, signed and numbered by Tony Klinger**

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



**PLEDGEMUSIC**

# Merrell Fankhauser

## THE BEST OF MERRELL FANKHAUSER

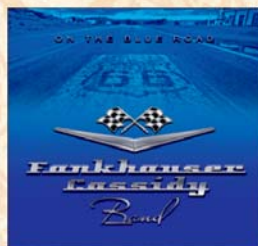
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music – from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



### Area 51 Suite

Instrumentals inspired by the UFO mythos. With extra televisual footage!  
HST101CD + DVD



### On the Blue Road

Featuring the late Ed Cassidy, formally of psyche legends Spirit. Double CD  
HST126 DOUBLE CD



### The Return to Mu

Originally released in 2003, this hard to find album is now finally available on CD  
HST054CD



### Signals from Malibu

Astounding vocals, classic songs and a night to remember  
HST300CD



### Calling from a Star

This extraordinary book tells a unique story of one of the founding fathers of surf rock  
BOOK CAT NO. 9781908728388

**GONZO  
MULTIMEDIA**

All titles are available at: [www.burningshed.com](http://www.burningshed.com)  
Weekly magazine: [www.gonzowebly.com](http://www.gonzowebly.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 and if anyone wants to be part of it or if come along for the ride they are welcome".

PS shows can be downloaded

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



So I was reading one of the biographies of John Lennon's last year. I can't remember who wrote it but it was based on the Fred Seaman accounts. Quite regularly it referred to something called Mercury in Retrograde, about which I've never heard.

Apparently it is an astrological period of time that happens three times a year and which adversely affects machinery, communications, and romantic relationships. A few years ago Corinna was studying something arcane, and brought the subject up again. I always respected what my late wife I thought, but I always suspected that Mercury in Retrograde was bosh.

Now Mercury is indeed in Retrograde, and I am having computer problems, car problems, website problems and massive communication problems with practically everyone with whom I have to deal. Is this a vindication of what my late wife, and the equally late John Lennon used to believe? Or is it just proof, if proof were needed, that the world is crap. Bah!

It has been a curate's egg of the week. I had my Covid inoculation on Thursday evening, and I was warned by Carl that various members of his family who have had it have felt pretty crappy for a few days. And I did feel crappy after my inoculation, and the crappiness lasted several days. In fact, it is Tuesday afternoon, and I still don't feel hundred percent. But let's wait and see how it goes. Various members of my household and social circle believe that there is something massively sinister about the vaccination programme, and have warned me against it. I think that is probably arrant nonsense, but that their hearts are in the right place. If, however, sometime in the next few days Graham or Carl post on Facebook that I



have turned bright green, and grown gills, then we will all know that they were right all along. And I am probably now fully paid up and trackable agent of the secret government. Do I care? Not really. There are other good and bad things. The car passed its MOT much to my surprise, and three slates blew off the roof. I have been locked out from various websites, some of them due to my idiocy, others not. It appears that I may have been unwittingly breaking various Inland Revenue legislation by filling in the wrong paperwork. I don't think I owe them any money, but I may have to do a whole pile of retrospective bumph.

Maybe there *is* something in this Mercury in retrograde nonsense.

See you next issue.

Jon



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