



GONZO

Payne and Pleasure

**How Freda Payne is Healing Us
Through Song**

#433/4

ISSN 2516-1946



Subscribe to Gonzo Weekly

<http://eepurl.com/r-VTD>

Subscribe to Gonzo Daily

<http://eepurl.com/OvPez>

Gonzo Facebook Group

<https://www.facebook.com/groups/287744711294595/>

Gonzo Weekly on Twitter

<https://twitter.com/gonzoweekly>

Gonzo Multimedia (UK)

<http://www.gonzomultimedia.co.uk/>

Gonzo Daily Blog

<https://gonzo-multimedia.blogspot.com/>

LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

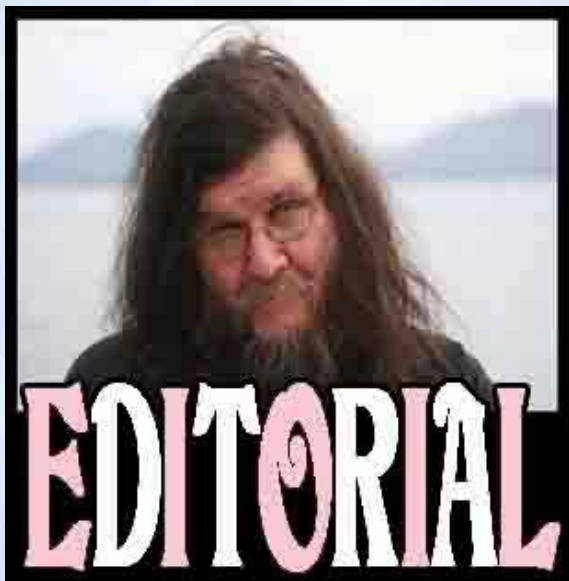


Corinna Downes

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 increasingly bizarre little magazine.

It is quite gratifying to know how many of you out there in Readerland have been following the trajectory of this magazine for some considerable time, and so I feel almost (but not quite) guilty for making

you sit through a story which you have probably read to a greater or lesser degree already. But I am rapidly becoming an old man, and one of the advantages of being an old man is that one can repeat oneself like a tedious old git. And as I am rapidly approaching such a stage of my life, I'm going to do it anyway.

The story, for me, goes back to a record fair in Salisbury in 1987. I strongly suspect that the Statute of Limitations on being a Bootleg Tape Dealer will have run out a long time ago, so I am reasonably secure in letting you all know that, back at this time, my first wife and I eked out our meagre earnings as nurses for what were then known as the 'mentally handicapped' by flogging such illegal recordings at weekends.

On a stall next to ours was a friendly dude whose name I am embarrassed to say, I have completely forgotten, but we were quite friendly at the time, and he was kind



GULLIBLE'S TRAVELS

The story, for me, goes back to a record fair in Salisbury in 1987.

enough to gift me one of those records which completely changed my life forever. I know that when I talk to younger people of my acquaintance they find it hard to come to terms with the idea that a couple of ounces of black plastic with a hole in the middle could actually change somebody's life to any appreciable degree, and I understand this disbelief, but for those of us of a certain age, this was undoubtedly

the case.

My life changed when I first saw Cockney Rebel on Top of The Pops in 1974. My life changed when I first heard 'Anarchy in the UK' a couple of years later, and my life changed on that summer's day in 1987, when my nameless buddy gave me a cassette, which had 'Box Frenzy' by Pop Will Eat Itself on one side, and something called '1987: What the Fuck is Going On?'.



This was, of course, the debut album by two performance artists/record producers/chaos magicians, operating under the name of 'The Justified Ancients of Mu Mu'. And this haphazard mixture of cheeky but totally illegal samples and Bill Drummond's broad Scottish rapping totally captivated me, and set me on one of the life paths that I have followed ever since.

And so, I annoyed my friends and family for years, by ranting on about this band. They spoke to me in the same way that punk had, providing a mixture of art school chicanery, semi-legal tomfoolery, and surreal nonsense, which I was to also get a few years later when I discovered the work of, and made friends with, the legendary Tony 'Doc' Shiels.

But you've heard all this before. You've also heard how, four years ago, and about eighteen months before my life irretrievably fell apart, the aforementioned JAMMs came back out of retirement to present a gloriously surreal chemical long weekend of performance art, or – perhaps – performance, art, and only a smattering of new music (which wasn't new at all). I found myself as completely entranced (maybe, "en-PURE-tranced") as I had been back in the summer of 1987, and my on-going love affair with these people, which has never actually completely gone away, stormed back into my life and set me off on a whole psycho-miasmatic journey such as I had never been on before.

WALL OF FAME

The KLF Re-Enactment Society's Wall of Fame:

The KLF Re-Enactment Society's Wall of Fame is an ongoing roll call of names that will include those that have contributed in various ways to The Society's standing in the world of Re-Enactments. These are the names included as of now:

Mark Silver; James E; Darren Tyler; Andy Lee; Jethro R Binks; Matthew Dixon; Clarkson Clarkson; John Barrett; Better For Birds; Taras Young; Eric Floyd; Israel Sánchez Fuster; Lee Holden; Ghislain Rozet; Erik Jorgenson; Matt Wells; Mr. Hopkinson; Peter Robinson; Nick Gilmour; rh morgan; Paul Jeff; Jim McCauley; Dominic Parker; Tom Edwards; Andrew McCombe; Gary Aster; Ian Redfern; Stuart Betts; Darren Tyler; Stephen Rennicks; Bill Perry; Simon Stokes; Fredrik Wik Clarke; Snafu Principle; Stephen Clarke 1980; Chris Payne; Dominic Wade; Blazblog Overseer; Bill Butt; Jai Nelson; Thomas Touzinsky; Andrew Moss; Jim McCauley; Andrew Robinson; Mervyn Diese; Jonathon Collis; Chris Burgess; Jonathan Downes; Scaramanga Silk; Mark Love; Ben Graham; John Horabin; HOPPO; Stuart Heritage; Pries Verhon; Darren Tyler; Kevin Lowe; Kurt Savage; Ade and Amanda Cartwright; Nix Moriarty; Mike Cooper; Stephen Clarke 1980; Stephen Mejias; Phil Nash; Johanna Dornell; Robin Scarlett; Luke Elston; Becci James; Al No; Ben Purdy; Amilcar Ortega; Mari Gustafson; El Clayton; Ian Bell; Michelle Olley; Alexander Grundy; Kate Alderton; Toby Berryman; Mandie Buchanan; Giles Gage-Perkins; Lisa Lovebucket; Emma Hill; Vicky Pea; John Alfred; Will Humphreys; Gary Aster; Gerry Taylor; Peter Homeland; Bill Perry; POP inc; Tom Robinson, DJ Renegade (aka Robert Stringer), NOISESURFER, Darren Hubbard; VHS Digger; Knockman Knock; EMF; Ian SPZ; Peter G; Rob McNeil; Dai Kuwa; Axel Laudan; Travis Lyle; David Hopkinson; Stuart Goldie; DJ Food; Matthew Dixon; Andy Lee; David Hopkinson; Lazlo Nibble (aka Ernie Longmire); Glenn Skelhorn; Kaiser Chiefs; Tim Hunter; Lily Allen; Andrew McCombe; Richard Brown; Pete Cracknell; byPrimo; Darren Tyler; Gunner Tim Denton (rip); Leslie Smith; 808 State; Dan Dares; The Mekons; The Cube Microplex; Abigail Brady...



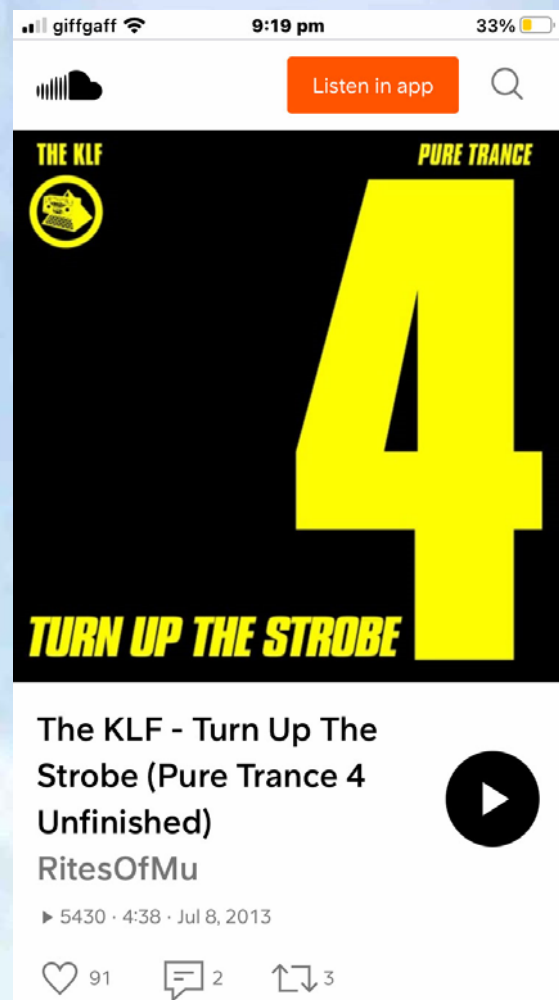
No, actually, that's not at all true. My rediscovery of the JAMMS took place four years earlier, when I read a biography of the band by the immortal and invisible John Higgs, and it was this that set me off onto a psychic career path, which led me to rediscovering the joys of Discordianism, deciding what to do with the goddess if I was ever going to meet her, and even starting my own little art project which – to date – has encompassed a four track CD, two novels, and a bunch of other writings and recordings which are less easily available.

But you know all this. I'm sure you do.

Although I had not attended the three day event in Liverpool in late August 2017, I had followed matters intently - mostly through the medium of Twitter - and I even ended up contributing a few of my inky fingered scribbles to a collaborative novel, which was the second part of a trilogy that had been kickstarted into action by the events in Liverpool that summer.

It had basically become a part of the shared knowledge amongst the Mu Mu

Gang (of whom nobody is the leader) that the whole ethos of the three day event,



which was called 'Welcome to the Dark Ages', by the way, was to kickstart a new generation of artistic inhabitants of Mu Mu Land. I had been aware that there were some people who had taken – as had I – the work of the KLF as inspiration for them to carry out their own art projects. I was also aware that there were some people who had sampled, remixed, slavishly copied, or otherwise fucked about with, the impressive body of work which had been left here when Bill and Jimmy went off to do whatever it was they were going to do next. But I truly had no idea what enormous body of work we are talking about.

On Mondays, I join in a Bible class via Zoom. Many of you will probably know that my brother is a high ranking Army Chaplain and is stationed in Germany, from whence he broadcasts this stuff over the cyberwaves. Although my personal religious beliefs are a weird mishmash of Christian, Pagan, Krishna Konsciousness, and a sort of kneejerk Pantheism, I enjoy these Bible study classes both from an intellectual and a spiritual point of view, and also as a chance to reconnect with my brother and sister-in-law. So, yesterday was Monday. We spent a long and complicated day transferring over my office computer into the sitting room so that I can now do all the video editing I need to without risking falling arse over tit onto the concrete floor of the office every time I go up and down the stairs. For various surgical reasons with which I shall not bore you, my old friend and compadre, Graham Iglis, has to put me to bed at night, because I am unable to remove the rather natty surgical boots I now wear as a matter of course.

So, I went to bed extremely early so I didn't keep the poor bugger waiting,

whilst my family, friends and I investigate the mysteries of the Gospel according to St. John. And in doing so, I completely forgot to take my medication.

Fast forward nine hours, and it is the middle of the night and I completely cannot get to sleep. So what do I do? I listen to the recently streamed 'Come Down Dawn' and pootle about on my iPad, where I found this: <https://klfrs.com>.

This website purports to be the home of something called the KLF Re-enactment Society, whose mission statement is as follows:

"The KLF Re-enactment Society exists...

The KLF Re-enactment Society exists to re-enact events in the history of The Justified Ancients of Mu Mu, The Timelords, The KLF, The K Foundation, The One World Orchestra, 2K but not K2 Plant Hire Ltd.

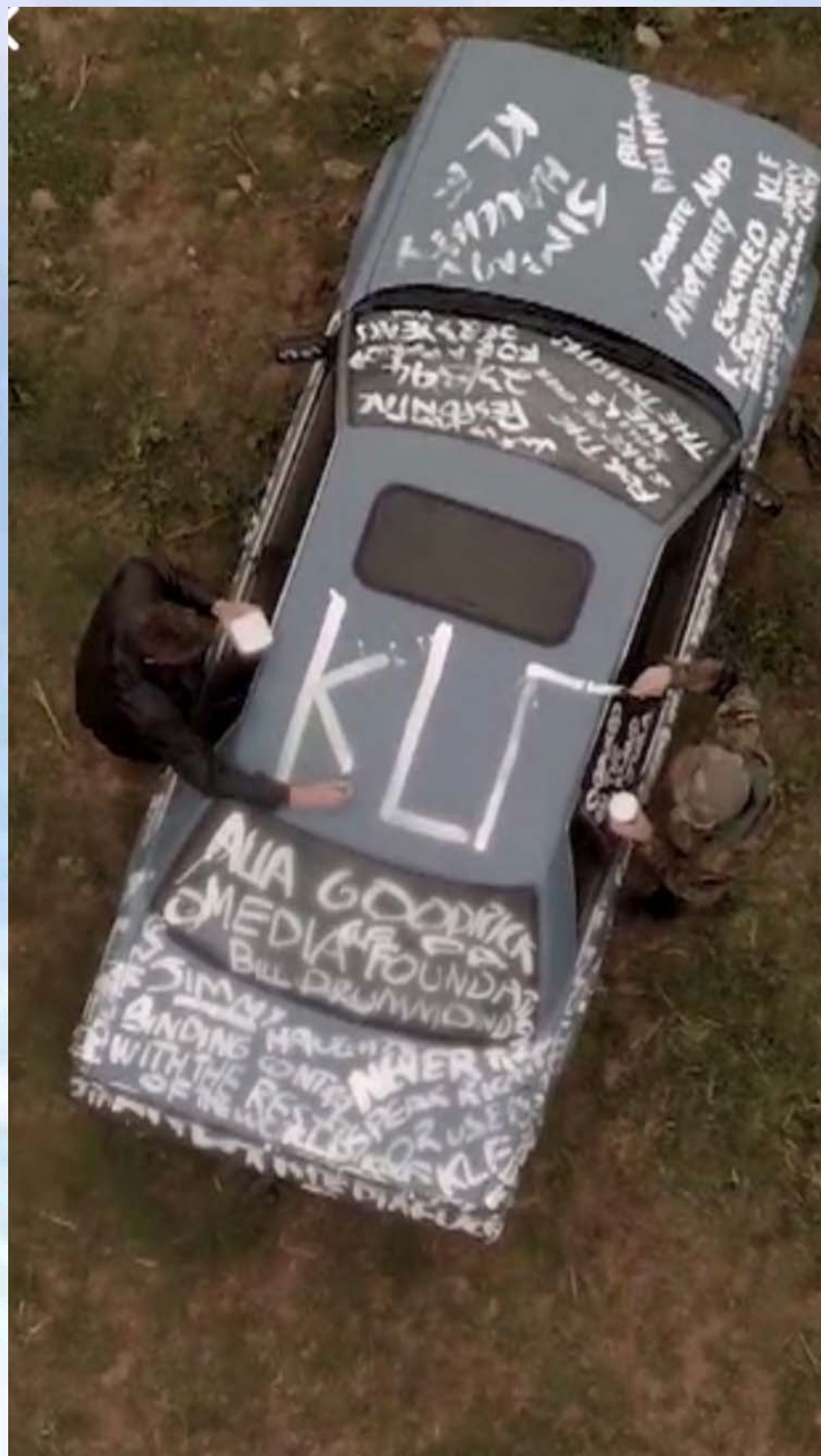
The KLF Re-enactment Society is free to use realism, neo-realism and post-realism methods when interpreting events in these histories.

The KLF Re-enactment Society welcomes animals, children, women, men of a certain age and inanimate objects to re-enact.

The KLF Re-enactment Society requires no subscription fees to be a member – just commitment to a truth that can never be proved.

The KLF Re-enactment Society was officially founded on the 1st of January 2021. Rumour has it that it will last until the 31st of December 2043. Others claim it will close after five tight years.

The KLF Re-enactment Society welcomes all documentation of KLF Re-Enactments



that have been re-enacted after the 1st of January 2021, and emailed to admin@klfrs.com for consideration to be added to The Society's List"

As is always the case with matters appertaining to the JAMMs, it is impossible to tell whether this website is a fan site, a parody, a homage, or even Bill Drummond and Jimmy Cauty fucking about.

I am not even going to hazard a guess. But whether it is directly or indirectly the result of their machinations, there is an enormous amount of JAMMs-related product either on, or linked to, this site. And guess what?

Right at the bottom of the page marked 'HISTORY', you will find a paragraph which reads:

"The KLF Re-Enactment Society's Wall of Fame is an ongoing roll call of names that will include those that have contributed in various ways to The Society's standing in the world of Re-Enactments. These are the names included as of now..."

And this is the most astounding thing. Very nearly thirty-four years after I first heard their music, just have a look about halfway down the list of names. Yes, it's me!

I'm rapidly becoming ancient, but I hope that I am usually justified.

Love to you all.

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:

Jonathan Downes,
Editor: Gonzo Daily (Music and More)
Editor: Gonzo Weekly magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy,
Bideford, North Devon
EX39 5QR

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

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

AVAILABLE NOW!

Amazon.com and Gonzomultimedia.co.uk

www.diegospadeproductions.com @diego_spade diegospadeproductions & MORE!

PETER GABRIEL GENESIS
KING CRIMSON RUSH
YES GENTLE GIANT
JETHRO TULL CAMEL
PINK FLOYD THE WHO
QUEEN DAVID BOWIE
KANSAS
ZAPPA
EMERSON
LAKE & PALMER
LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH
& MORE!



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



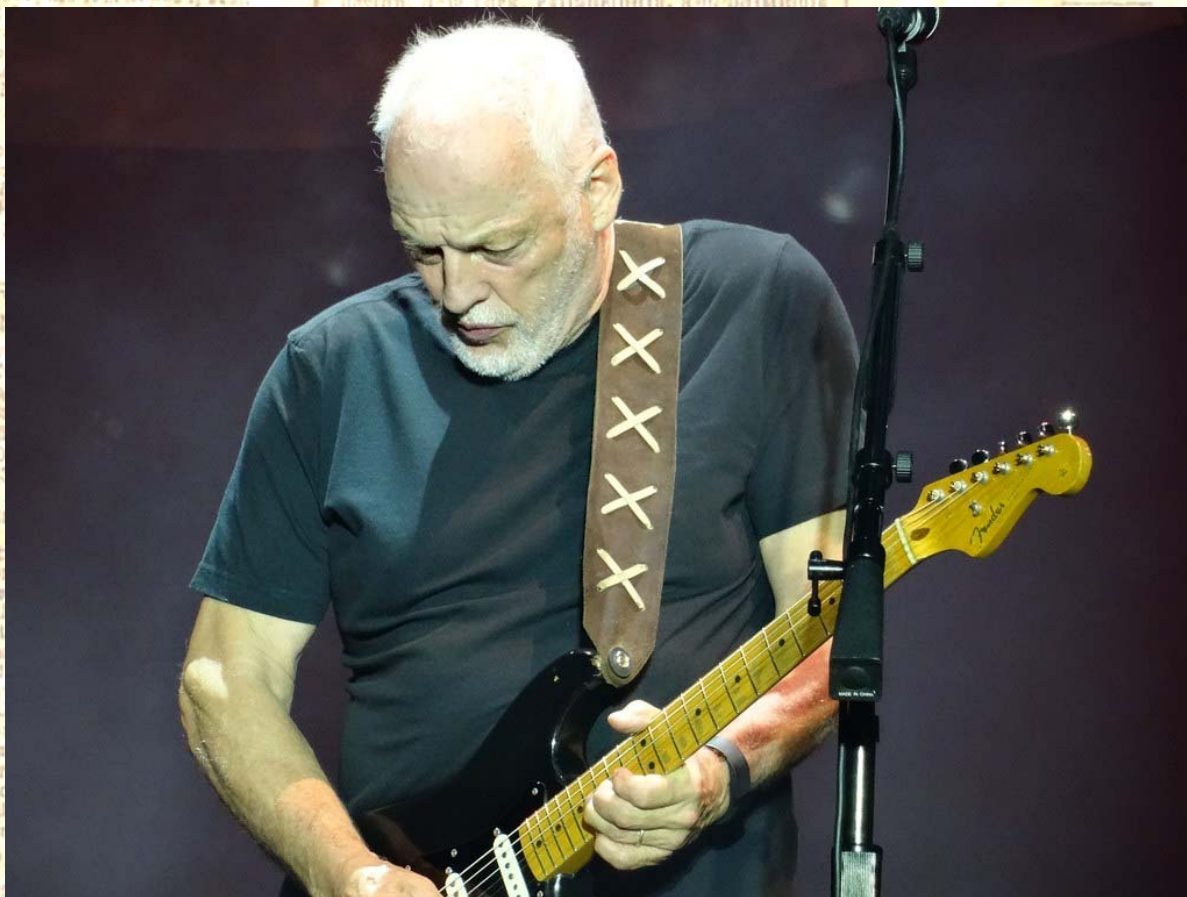
diego spade
productions

www.diegospadeproductions.com

@diego_spade

diegospadeproductions

THE ^{gonzo} NEWSROOM



MOMENTARY LAPSES

<https://www.music-news.com/news/UK/138813/David-Gilmour-dashes-hopes-of-a-Pink-Floyd-reunion-as-he-s-done-with-playing-live>

David Gilmour insists he "absolutely" doesn't want to go back to the group and play stadiums again, as he enjoys being able to be "free to do" what he wants.

Speaking to Guitar Player magazine, he said: "It has run its course, we are done. I'm all for Roger doing whatever he wants to do and enjoying himself.

"But I absolutely don't want to go back. I don't want to go and play stadiums. I'm free to do exactly what I want to do and how I want to do it."

EVER GET THE FEELING YOU'VE BEEN CHEATED

<https://www.music-news.com/news/UK/138633/First-look-at-Danny-Boyle-Sex-Pistols-series-Pistol>

Principal photography has begun in London on Pistol, the six-episode FX limited series about the legendary Sex Pistol guitarist Steve Jones, based on his

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

John Maynard Keynes

memoir *Lonely Boy: Tales from a Sex Pistol*. *Pistol* is executive produced and directed by Danny Boyle, created by Craig

Pearce and written by Pearce and Frank Cottrell Boyce.



THE ^{gonzo} NEWSROOM

Slated to air in 2022 on FX on Hulu, the series will faithfully capture the story of the Sex Pistols, the British-born, anti-establishment musical icons.

SHAGGY BUNNY STORY

<https://www.music-news.com/news/UK/138635/Shaggy-lead-tributes-to-late-reggae-legend-Bunny-Wailer>

The 52-year-old Kingston-born dancehall megastar has declared the passing of the legendary singer - who passed away in hospital on Tuesday (02.03.21), aged 73, after suffering a stroke in 2020 - as "one of the lowest moments in the history of our culture".

The 'It Wasn't Me' hitmaker added that losing Bunny - who performed in The



Wailers alongside the genre's hero Bob Marley - is a "great loss for reggae and the Jamaican people".

He wrote on Instagram: "It's clear that 2021 will not be a better year than 2020, this is one of the lowest moment in the history of our culture. Bunny Livingston aka: Bunny Wailer founding member and sole survivor of the trio the Wailers is no longer with us. This is a great loss for reggae and the Jamaican people and Reggae fans around the world. You have made us proud king' rest well. Condolences to the family. R.I.P. Bunny .. your music will forever wail!!! (sic)"

THE ^{gonzo} NEWSROOM



EX-WIVES EH PHIL?

<https://www.music-news.com/news/UK/138655/Phil-Collins-ex-wife-eyeing-another-million-dollar-auction-payday>

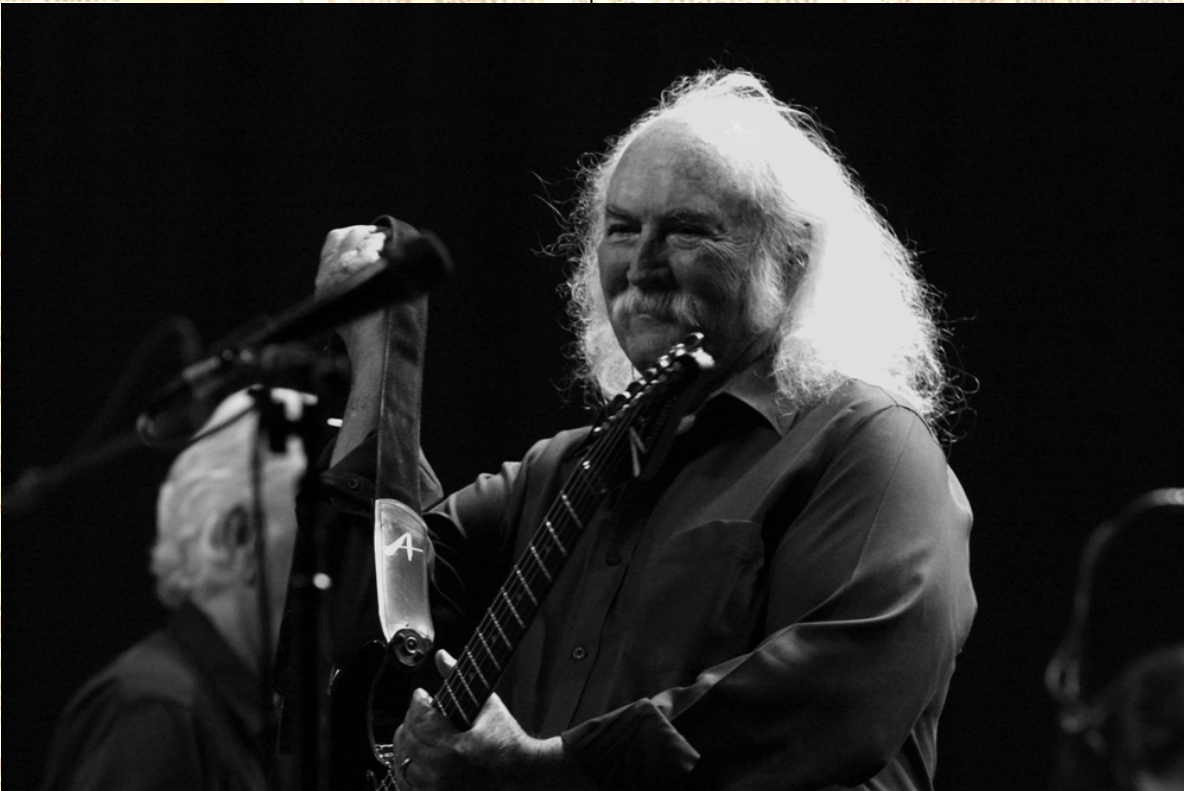
Phil Collins' ex-wife is hoping to strike it rich once more by auctioning off another

bundle of possessions, including one of the rocker's music awards. Orianne Cevey banked over \$2.1 million (£1.5 million) at Kodner Galleries in Florida in early February, with Phil's gold records and other accolades fetching \$22,000 (£15,750).

Now, according to Page Six, she is selling off another of his honours, a gold record awarded for the singer's 2002 album, Testify.

DON'T BE CROSS CROS

<https://www.music-news.com/news/UK/138654/David-Crosby-sells-back-catalogue-to-music-mogul-Irving-Azoff>



THE ^{gonzo} NEWSROOM

David Crosby has become the latest rock legend to sell his back catalogue to music mogul Irving Azoff's Iconic Artists Group. The Crosby, Stills & Nash star has partnered with the Iconic music manager on a wide-ranging deal to monetise his recordings.

Iconic has purchased the publishing and recorded music rights to the catalogue, which includes David's solo work as well as his output as a member of The Byrds, Crosby, Stills & Nash, and Crosby, Stills, Nash & Young, according to Billboard.



BROWN ROSES

<https://www.music-news.com/news/UK/138660/Ian-Brown-pulls-out-of-Neighbourhood-Weekender-dues-to-Covid-regulations>

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 undersigned, by appointment from the Commission of Patents, in virtue of the U. S. Patent Act, for receiving and forwarding to the said, models, specimens or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will dispatch the proper Certificates, Specifications, Assignments, and all the necessary Papers and Drawings, will make references into American and foreign works, to test valid claims, inventions, and render advice to local and foreign inventors respecting their claims. *Patent Office, Europe and other countries.*

JOHN L. DOWNER & SCOT

THE ^{gonzo} NEWSROOM



The track is available for streaming now and comes with an accompanying animated, mixed-media video created by Spencer Ramsey.

Discovered deep in the legendary artist's vaults on a hand-labelled cassette tape, 'Junco Partner' was a constant throughout Joe's career. He first discovered the song on a scratchy R&B compilation in the 1970s and it became a staple on the setlist of Joe's first band, the 101ers, before recording it with The Clash for the seminal 'Sandinista!' album in 1980 and it being a mainstay of live shows until the very end of Joe's career with The Mescaleros. This previously unreleased home recording of 'Junco Partner' sees Strummer wailing

through the song with just a guitar, offering an intimate insight into his unique vocal delivery and distinctive driving rhythmic guitar playing.

'Junco Partner (Acoustic)' is available now at all DSPs and streaming services; 'ASSEMBLY' arrives 26th March on Limited Edition 2xLP Red vinyl, gatefold 2xLP 180g black vinyl, CD and digitally for streaming and download.



LIVING NEXT DOOR TO ALICE
<https://www.list.co.uk/article/124311-alice-cooper-admits-bob-ezrin-is-only-other-person-who-really-gets-the-character/>

Alice Cooper - whose real name is Vincent Furnier - has opened up on his working relationship with the producer, which started on 1971's 'Love It To Death', and the impact it's had on the legendary alter ego.

THE ^{gonzo} NEWSROOM

He told *Classic Rock* magazine: "Bob and I are the only two that really know Alice. When we're writing or listening back to a song, we may look at each other and go, 'Alice would never say that'."

"We look at Alice in a third person: 'Listen to the way he sings this, Alice wouldn't sing it that way.' And that's how we treat Alice."

WHO'S NEXT?

<https://www.music-news.com/news/UK/138732/Roger-Daltrey-unsure-if-The-Who-will-make-another-album>

Roger Daltrey - whose most recent LP with the iconic group was 2019's 'Who', their first in 13 years - has weighed in on the state of the music industry and insisted there isn't a "record market anymore".

He told *Uncut* magazine: "Will there be another Who album? I don't know. There's no record market any more. Everybody talks about streaming, but have you seen what artists get from that? It's a joke."

"It was great to get an album out there, something that the fans liked, and I was really proud of it. But far too much money was spent making it."



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**

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

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

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

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



Covid and festies: Boom in Portugal *Alan Dearling reports on developments, plans, hope and fears...*

I've been extraordinarily privileged to be a performer and guest at the mighty Boom festival. It's a very special place – being a permanent festival/arts site which is being developed on eco-green principles. It's located in the heart of the Portuguese countryside, but performers and revellers from all over the world often travel via Spain, since it can be an easier coach journey from Madrid rather than Lisbon.

It is most definitely not your average festi! It's primarily an EDM (Electronic Dance Music) celebration, but, spread across the huge Boom site there are many workshops and smaller stages for everything from holistic therapies and sweat lodge, talks, discussions and demonstrations, art installations, through to big-scale dance ceremonies and interactive performances. It's a special place run by some amazing people – but – like every other massive or smaller arts and music event, it is currently in a state of suspended animation because of the Covid pandemic.

I thought that it would be interesting for more people to learn about the current Boom plans. As far as anyone can plan for anything at the moment! I've also included a few of my pics of the Boom festival to give a glimpse into a liminal world that offers a psychedelic portal to a completely off-world experience.

It ain't for everyone. It's hot, it's loud. It's about ecstatic dance... an almost mythical, mystical space... it's huge and takes hours to traverse...and in its heart

alan dearling



is the massive lake...but it is also a functioning and symbolic example of how festivals can support bio-diversity and sustainability. That includes permaculture gardens and some remarkable irrigation systems.

Composting toilets for a week for up to 100,000 staff, performers and punters. Plus, a massive programme of separated waste, recycling and massive composting. It works because the participants are all involved. And have opportunities to get involved, share ideas, mix, mingle, love and dance!

But, it is much more than just another dance-a-thon!

B-O-O-M!!!

Here are the 'current plans' from Boom HQ.

They raise some interesting, controversial and challenging issues around face coverings, vaccinations, sanitary bubbles and much more.

Definitely food for thought. In the UK, many of my festival organiser friends, musicians and creators are also extremely concerned about the impact of Brexit. It appears that all sorts of paperwork, which may cost a lot of money and is extremely bureaucratic, seems likely to create significant additional barriers to international travel for performers (and support teams) to and from the UK (and their gear). Carnets and visas: apparently, every individual performer/artist/photographer will need one of each for each border crossing, with attendant risks of having gear impounded. I have hit this major problem myself in the past - you just do not expect to need papers proving ownership of a musical instrument or a camera when you are entering or leaving each country for a gig or a festival. A double whammy in the face of the impact of Covid restrictions.

Note: The links in this communiqué work, but much of the content is in Portuguese!

Dear Boomers,

Uncertainty has become ever-present. This pandemic is making us experience hope, despair and catharsis in a matter of seconds.

Portugal is going through the harshest peak of the pandemic so far. A recent newsletter from a Portuguese newspaper dating the 10 February 2021 was titled “**A normal summer? Not in 2021...**” The affirmation is self-explanatory. It follows a statement by vaccination plan coordinator Henrique Gouveia de Melo: “**Without herd immunity, our summer will not be normal.** Perhaps we may be able to relax restrictions slightly, but precautions will remain in place”.

While navigating these **uncertain waters**, with an **open mind** and your **unconditional support**, we would like to openly communicate our thoughts and efforts.

https://expresso.pt/coronavirus/2021-02-10-Covid-19.-Depois-da-discussao-sobre-salvar-o-Natal-vem-ai-o-salvar-o-verao--Nao-acredito-num-verao-pior-nem-melhor-que-em-2020?utm_content=Ver&utm_medium=email&utm_campaign=Boom_2021_What_We_Know_So_Far&utm_source=sendinblue

Here are our updates regarding the production of Boom Festival, since our last newsletter:

https://www.boomfestival.org/boom2021/news/boom-news/2020-rewind/?utm_source=sendinblue&utm_campaign=Boom_2021_What_We_Know_So_Far&utm_medium=email

- **We're continuing our efforts** to realise the 2021 edition;





We have joined several associations of cultural promoters to discuss the comeback of festivals with national decision-makers. The concept proposed to Portuguese political institutions is that of festivals as sanitary

bubbles: masks and social distancing would not be required; entry upon submitting evidence of a negative Covid-19 test or taking one at the gates would be required; vaccination wouldn't be required.





However, entry would be guaranteed with evidence of vaccination.

https://eco.sapo.pt/2021/01/08/promotores-apresentam-propostas-ao-governo-para-retomar-festivais/?utm_source=sendinblue&utm_campaign=Boom_2021_What_We_Know_So_Far&utm_medium=email

This proposal, presented to the Ministry of Culture

https://www.portugal.gov.pt/pt/gc21/area-de-governo/cultura?utm_source=sendinblue&utm_campaign=Boom_2021_What_We_Know_So_Far&utm_medium=email

...and the national healthcare authorities, DGS,





https://www.dgs.pt/?utm_source=sendinblue&utm_campaign=Boom_2021_What_We_Know_So_Far&utm_medium=email

...aims to establish the necessary conditions to bring culture back. **So far, there hasn't been an official response as to whether this proposal can be accomplished;**

We are facing the present situation with a **realistic mindset: if we can't make Boom Festival take place in 2021, we will organise other, smaller events at Boomland.**

Boomers from 172 countries/territories were expected to attend the 2020/2021 edition. We're well aware of the importance of planning this trip ahead of time - and thus it is our utmost priority to inform you if the festival will take place in 2021.

We must **first and foremost guarantee your health, sanitary safety and freedom, in tandem with your access tickets and the safety of acquired services.**

This is the basis upon which we've **established the boundaries** to make Boom happen in 2021 and **without the following prerequisites, it will not be possible to construct adequate conditions to realise the festival this summer:**

- **Physical distancing and masks mustn't be necessary:** can you imagine dancing at the Dance Temple, Alchemy Circle or at the Sacred Fire, amid a crowd of people using masks? Impossible;
- It must be **possible for the worldwide community to be present;**
- There must be **clear protocols**, issued by the Portuguese national health authorities, on how to deal with festivals: there are none to this date;
- **The vaccine must not be mandatory to enter the festival.** We believe taking the vaccine is an individual choice. However, **testing negative for Covid-19 or taking such a test on-site** this year would guarantee entry;



It must be possible for us to **start building new structures at Boomland from 1 April**, alongside the international art & architecture team.

This is where we're at. Until our next newsletter, make sure to tune in to the **Liminal Podquests**,

https://www.boomfestival.org/boom2021/media/films/boom-broadcast/liminal-podquests/?utm_source=sendinblue&utm_campaign=Boom_2021_What_We_Know_So_Far&utm_medium=email

the **Boom Toolkit for Covid-19**,

https://www.boomfestival.org/boom2021/media/films/boom-broadcast/boom-toolkit-covid-19/?utm_source=sendinblue&utm_campaign=Boom_2021_What_We_Know_So_Far&utm_medium=email

Unite - Let the Music Unite Us,

https://www.letthemusicuniteus.com/?utm_source=sendinblue&utm_campaign=Boom_2021_What_We_Know_So_Far&utm_medium=email

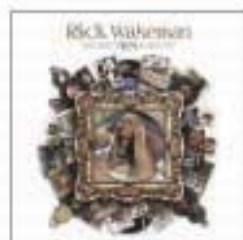
...and to join the **Boom Festival Bazaar** community.

https://bazaar.boomfestival.org/?utm_source=sendinblue&utm_campaign=Boom_2021_What_We_Know_So_Far&utm_medium=email

Let us remain **positive** and **united**. Soon we'll be **dancing together** at Boomland!



MORE MASTERPIECES from RICK WAKEMAN



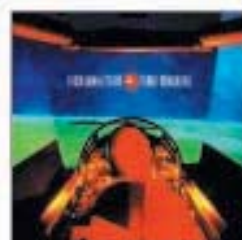
TWO SIDES OF YES

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



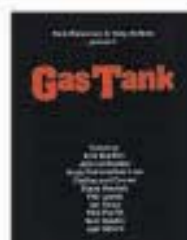
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
HFG2003CD



GASTANK

Double DVD set. Rick's classic 1982 music and chat show
HFG2002DVD



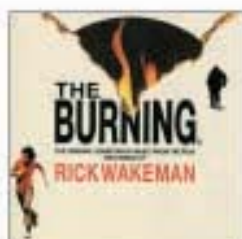
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG241-CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



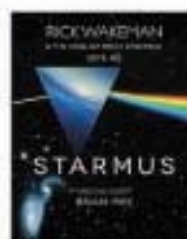
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



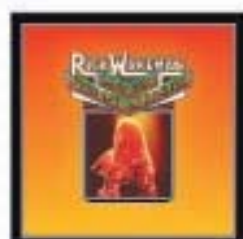
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2019CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



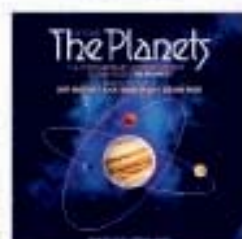
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG40005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



The underscriber, by appointment from the Comptroller of Patents, Agent of the U. S. Patent Office for receiving and forwarding to the said, models, sketches or manufactures to be patented, & deposited therein, which will be sent free of expense and risk, and will dispatch the proper Certificates, Specifications, Assignments and all the necessary Papers and Drawings; will make enquiries into American and foreign works, to test validity of inventions, and receive advice of legal and scientific matters.

1854, Worcester, for sale, at the sale of AGRICULTURAL and HORTICULTURAL IMPLEMENTS and MACHINES. Also, Grass, Garden, Field, and Flower SEEDS. Together with a general assortment of *Wooden Ware, Baskets, &c. &c.*

All persons wishing to purchase any of the above mentioned articles, are invited to call and examine his stock, with the assurance that they will find a choice selection of good quality, and at fair prices.

Worcester, May 10. 1854. OTIS CONVERSE.

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER.

THE subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of **WHOLESALE GROCERIES,** and a large assortment of **WINE, BRANDY, &c.** which the citizens with every article

AND BE

THE subscriber continues to run THE EXPRESS between Boston and Worcester, for the transmission of Packages, Baskets, Blank Notes, Specie, and Merchandise generally. **Three Times each way Daily.**

Particular attention given to paying, collecting and negotiating notes, drafts, bills, and purchasing and selling merchandise, produce, &c.

All packages must be directed to his care.

The subscriber is alone responsible for property entrusted to his care, and no risk is assumed by the Boston and Worcester Rail Road Company.

Packages by this line forwarded from Worcester to Boston, Newburyport, Taunton, Fall River, and New Bedford; also, to Portland, and all parts of Maine.

Freight for goods to be returned by this Express.

Office—**HARDEN & CO'S Office, 2 Court Street**
Boston, J. H. KNIGHT'S HAT STORE, 163 Main St.
Worcester. R. S. LEONARD.

Feb 25, 1857.

PRATT, DOWNES & SCOTT,
(NEW & O. P. BACROFT.)



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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

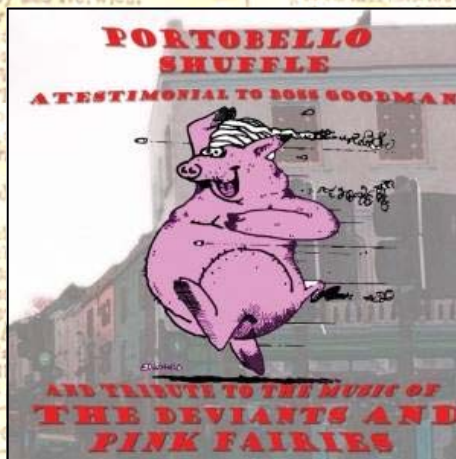
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
MAXIMUM ROCK AND ROLL
MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))
SATELLITE RADIO
(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



your  cards
someecards.com



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

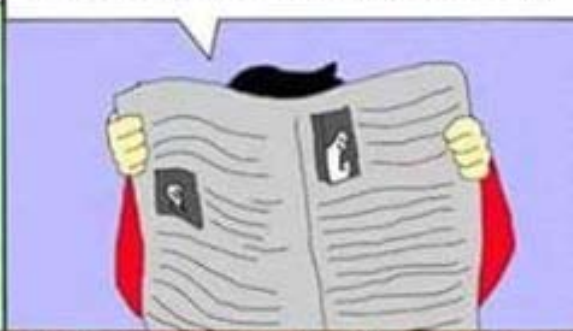
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



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



Sex?



No...

Prog



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





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

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

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

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



04-10-2020 – SHOW 378 – Green Seagull:
Cloud Cover

The Blues Magoos:	Psychedelic Resurrection
Black Rose Maze:	Let me be Me
Pink Fairies:	Do It
Green Seagull:	Made to be Loved
Native Harrow:	If I Could
Dana Gavanski:	At Last I am Free
Robert Wyatt:	Another Great Victory
Soundgarden:	Come Together
The Frugal Sound:	Norwegian Wood
Danny McCullough:	Blackbird
The Apartments:	Pocketful of Sunshine
The King of Luxembourg:	The Queen of Luxembourg
Green Seagull:	Little Lady in the Amplifier
Green Seagull:	Dream You're Living
Emerson, Lake and Palmer:	Brain Salad Surgery
Electric Soft Parade:	Hove Park
1000 Violins:	Let me Charm the Pants off Your World
Gaming:	Deleted Scene
Michael Scott Dawson:	All Things this Isn't
Crystal Jacqueline and Icarus Peel:	By the Way (session)
Strawberry Switchblade:	Go Away
Manchester Collective:	Prologue
Vulcan Freedom Fighters:	Animal Flesh
Augustus Pablo:	Revelation Time
Wil Malone:	Winter in Boston
Vestals:	Sleep or Dream
Green Seagull:	Belladonna
Outrageous Cherry:	The Astral Transit Authority
Alf Garnett:	Goodbye
David Crosby:	I'd Swear There was

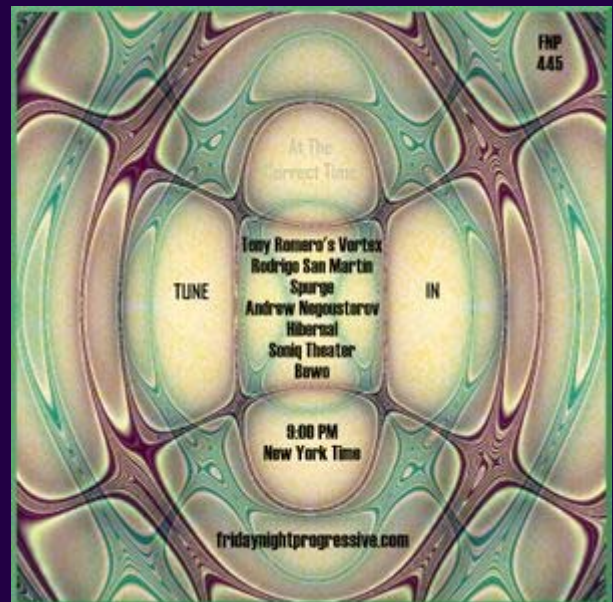
**Listen
Here**



I first came across Friday Night Progressive totally by accident, but I soon found myself beguiled by the style and taste of presenter M Destiny who presents a weekly two-hour show showcasing all sorts of progressive music that you are unlikely to hear anywhere else. This is surely a man after my own heart. I also very much approve of the way that it is the hub of a whole community of artists, musicians, and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.

<https://www.mixcloud.com/ronald-marquiss/fnp-445-02-05-21/>



Tony Romero's Vortex
<https://www.facebook.com/TonyRomerosVortex>

Rodrigo San Martín
<https://www.facebook.com/Rodrigo-San-Martín-118531091497202>

Spurge
<https://www.facebook.com/thespurgeband>

Andrew Negoustorov
<https://www.facebook.com/andrew.negoustorov>

Hibernal
<https://www.facebook.com/hibernalband>

Soniq Theater
<https://www.facebook.com/Soniq-Theater-216292108406845>

Bowo
<https://www.facebook.com/bowocmusic>

Listen
Here

Friday Night Progressive



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

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

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

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

Regular readers of my inky fingered scribblings, here and elsewhere, will have heard me talk about my old friend, Paul Rose. They will also be aware that, starting in 1993, Paul was the head honcho of the Channel 4 teletext video-games magazine, called Digitiser. Quite a few of Digitiser's readers, including me and my mate Richard Freeman, had next to no interest in video games, but tuned in daily, just because of Biffo's ridiculous humour.

Biffo and I became friends about thirteen years ago, and have collaborated on a few things since then.

The latest project from Biffo and his adorable wife, Sanja, is a podcast about Marillion. For those of whom are not in the know, Marillion are a long-

standing British progressive rock band, and – also for those of you not in the know – my late wife Corinna once went on a date with their drummer, many years before meeting and marrying me.

So, with all these personal and professional links, how could I not add Mr and Mrs Biffo's new project to the Gonzo Web Radio section in this esteemed magazine?

And you know what, readers? I have done just that!

Seasons End - Side 1

Season 2, Ep. 2

With Seasons End already two-thirds written by the time Steve Hogarth joined Marillion, how much of his own identity was he even able to stamp onto the band? This week, we begin to find out, as Paul and Sanja get their hooks into Seasons End. Sanja has the best theory ever as to what King of Sunset Town is really about, and Paul comes up with an EXCELLENT title for a Marillion singles collection...

<https://shows.acast.com/between-you-and-me/episodes/seasons-end-side-1>

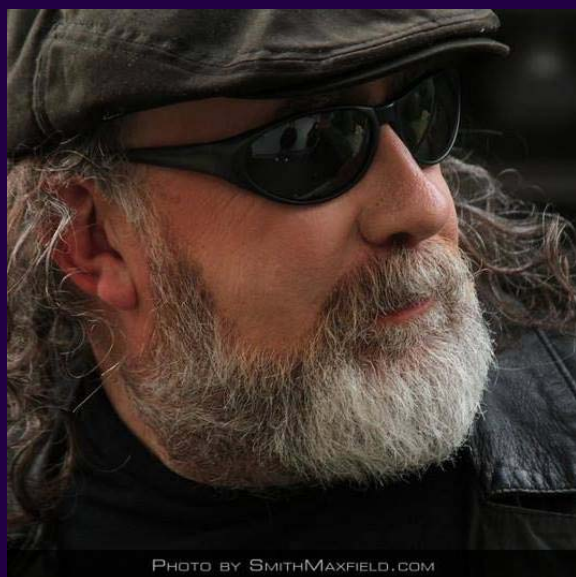
Listen
Here



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

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

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

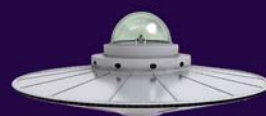


AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Where's the World's Most Haunted Battlefield?

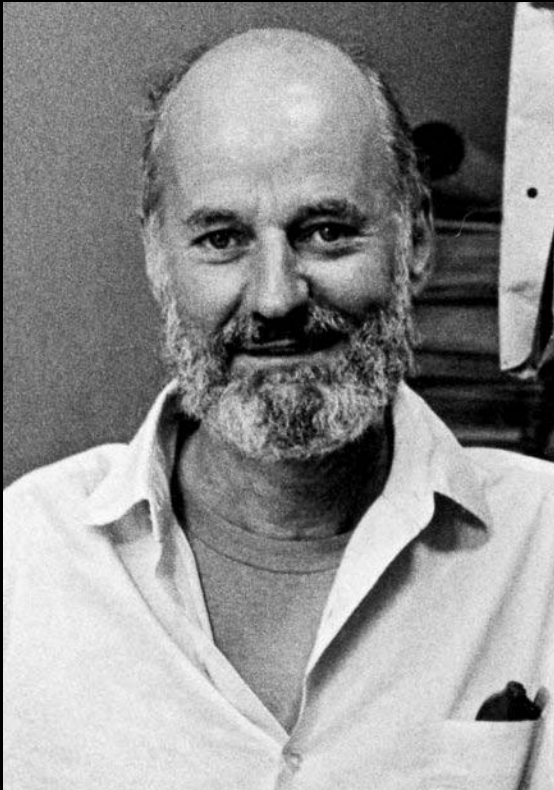
Hollywood writer Gary Olsen & the gang count down the Top 10 Scariest Movies Ever Made. Psychic William Stillman talks about paranormal activity at Gettysburg. Switch reports on "This Day in UFO History." Also, why it was a bad idea to photograph deceased relatives back in the 1800s. Special Guests: Willy Clubb & Raven.

<https://radioactivebroadcasting.net/military-first-responder-channel/item/4643-where-s-the-world-s-most-haunted-battlefield>



**Listen
Here**

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



Lawrence Monsanto
Ferlinghetti
(1919 – 2021)

Ferlinghetti was an American poet, painter, social activist, and the co-founder of City Lights Booksellers & Publishers. He was the author of poetry, translations, fiction, theatre, art criticism, and film narration. Ferlinghetti was best known for his first collection of poems, *A Coney Island of the Mind* (1958), which has been translated into nine languages, with sales of more than one million copies.

When Ferlinghetti turned 100 in March 2019, the city of San Francisco proclaimed his birthday, March 24, "Lawrence Ferlinghetti Day".

Ferlinghetti was born on March 24, 1919, in Yonkers, New York. Shortly before Lawrence's birth, his father, Carlo, a native of Brescia, died of a heart attack in 1919. His mother, Clemence Albertine (née Mendes-Monsanto), of Sephardic Jewish descent, was committed to a mental hospital shortly afterward. He was raised by an aunt, and later by foster parents. He attended the Mount Hermon School for Boys (later Northfield Mount Hermon) graduating in 1937. He attended the University of North Carolina at Chapel Hill, where he earned a B.A. in journalism in 1941. He began his career in journalism by writing sports for *The Daily Tar Heel*, and he published his first short stories in *Carolina Magazine*, for which Thomas Wolfe had written.

Following service in the U.S. Navy throughout World War II, in which he served as a skipper of a submarine chaser in the Normandy invasion, Ferlinghetti earned a master's degree in English literature from Columbia University in 1947 with a thesis on John Ruskin and the British painter J. M. W. Turner. From Columbia, he went to the University of Paris to continue his studies and earned a doctoral degree in comparative literature with a dissertation on the city as a symbol in modern poetry.

THOSE WE HAVE LOST

COLLATED BY THE GIN REAPER

He moved to San Francisco in 1951 and founded City Lights in North Beach in 1953, in partnership with Peter D. Martin, a student at San Francisco State University. They both put up \$500 dollars. In 1955 he bought Martin's share and become the primary owner of the City Lights bookstore and established a publishing house with the same name. The first series published was the Pocket Poets Series. Ferlinghetti was arrested for publishing Allen Ginsberg's *Howl*, which resulted in a First Amendment trial in 1957, when Ferlinghetti was charged with publishing an obscene work—and acquitted.

Ferlinghetti penned much of his early poetry in the vein of T. S. Eliot. Ferlinghetti told poet and critic Jack Foley, "Everything I wrote sounded just like him." Yet, even in his poems inspired by Eliot such as Ferlinghetti's "Constantly Risking Absurdity," Ferlinghetti is ever the populist as he compares the poet first to a trapeze artist in a circus and then to a "little charleychaplin man."

Reflecting his broad aesthetic concerns, Ferlinghetti's poetry often engages with several non-literary artistic forms, most notably jazz music and painting. William Lawlor asserts that much of Ferlinghetti's free verse attempts to capture the spontaneity and imaginative creativity of modern jazz; the poet is noted for having frequently incorporated jazz accompaniments into public readings of his work.

In 1998, in his inaugural address as Poet Laureate of San Francisco, Ferlinghetti urged San Franciscans to vote to remove a portion of the earthquake-damaged Central Freeway and replace it with a boulevard. "What destroys the poetry of a city? Automobiles destroy it, and they destroy more than the poetry. All over America, all over Europe in fact, cities and towns are under assault by the automobile, are being literally destroyed by car culture. But cities are gradually learning that they don't have to let it happen to them. Witness our beautiful new Embarcadero! And in San Francisco right now we have another chance to stop Autogeddon from happening here. Just a few blocks from here, the ugly Central Freeway can be brought down for good if you vote for Proposition E on the November ballot." The result was Octavia Boulevard.

In March 2012, he added his support to the movement to save the Gold Dust Lounge, a historic bar in San Francisco, which lost its lease in Union Square.

Alongside his bookselling and publishing, Ferlinghetti painted for 60 years and much of his work was displayed in galleries and museums throughout the United States.

Ferlinghetti died of interstitial lung disease on February 22, 2021, at his home in San Francisco at age 101.

THOSE WE HAVE LOST



Anna Kast
(1981- 2021)

Little Big is a Russian rave band founded in 2013 in Saint Petersburg. The band consists of Ilya "Ilich" Prusikin, Sergey "Gokk" Makarov, Sonya Tayurskaya, and Anton "Boo" Lissov. Their first full-length album, *With Russia from Love*, was released on 17 March 2014. The group has released three albums and nine singles. On 1 March 2021 Little Big announced on Instagram that founding member Anna Kast had died.



Ian North
(1952 – 2021)

North was an American musician, producer, and painter known for being part of the bohemian punk movement in United States with his power pop band Milk 'N' Cookies. Ian North was born in Brooklyn, New York, United States. He grew up in Long Island. He received his first guitar at age 12, but being virtually tone deaf, could not play any songs other than those he composed. In 1970, he slowly started to get serious about his artwork.

North has four children. His first born son is artist Sammy thrashLife. North died of complications following a heart attack on February 28, 2021.

THOSE WE HAVE LOST



**Jorge Antonio Oñate
González
(1949 – 2021)**

González was a Colombian singer and composer, one of the most renowned of the vallenato musical genre. As of 2004 and since the beginning of his career in 1968 he had achieved 25 gold discs, 7 platinum discs and 6 double platinum for his sales, among other numerous musical accomplishments. He had also successfully entered politics as councilor of his hometown, while deputising for Alfredo Cuello Dávila, representing the department of Cesar.

Oñate was son of Daniel Gonzalez and Delfina Oñate and was the youngest of three siblings. He married Nancy Zuleta and had three children with her; Jorge Luis, Delfina Ines and Jorge Daniel. He also had another son (also named Jorge) from an extramarital relationship with a woman named Claudia Dangond. Oñate died of complications related to COVID-19 during the COVID-19 pandemic in Colombia on 28 February 2021, one month short from his 72nd birthday.



**William Willard Sanders
(1930 - 2021)**

Sanders was an American political cartoonist and author known for his cartoons and commentary on civil liberties and civil rights. Sanders was born on October 14, 1930, in Springfield, Tennessee, where he spent his early childhood. His parents moved to Pompano Beach, Florida, where he was an All-State basketball player for Pompano Beach High School and played quarterback for the football team. He attended Western Kentucky University on a football scholarship and established a single season NCAA passing record, completing 66.7% of his passes in 1953. At WKU, he met and married Joyce Wallace. They have four daughters, Cathy, Vicky, Cheryl and Denese.

Sanders career has been marked by controversy. His first published cartoon after college was a comic strip for the 8th

THOSE WE HAVE LOST

Army base newspaper in Seoul, which was terminated by the commanding general because one of the episodes involved the general and a Korean prostitute.

Shortly after he started work for The Kansas City Star, the Letters Editor said that Sanders had “caused more letters in a month than we’ve had in the last five years.” In an interview with Holiday magazine, Star columnist Bill Vaughn said readers would suddenly “call us up in the middle of the night, denouncing us as comsymps and pree-verts.”

His cartoons critical of the way Milwaukee police officers seemed to fade into anonymity after disputed arrest tactics resulted in the editor of the police newsletter coming into the Journal contact editor’s office calling Sanders “a dirty, filthy man,” and demanding to know why the Journal kept “pigs” on the paper. In a feature article on Sanders, Newsweek described him as the “Milwaukee Journal’s ornery and unorthodox house cartoonist,” whose “stinging bite rivals that of Herblock.”

In addition to national syndication, his cartoons were frequently reprinted in Time, Newsweek, The New York Times, The London Observer and Izvestia. He contributed animated political cartoons to The Morning News on CBS-TV, 1975. He covered the Vietnam War as a reporter-artist just prior to the Tet Offensive.



Danilo Rustici (1949 - 2021)

Osanna are an Italian progressive rock band.

The group originated in the Vomero neighborhood of Naples with the union of Lino Vairetti (voice), Danilo Rustici (guitar), Massimo Guarino (drums), Lello Brandi (bass), from the first line-up of the band Città Frontale, and Elio D'Anna (flute and sax), former member of the Showmen.

Osanna were among the first bands in the world to present themselves theatrically in their shows, featuring costumes and made-up faces

Danilo Rustici died on 26 February 2021, at the age of 72 from the effects of COVID-19.

THOSE WE HAVE LOST

Robert Dennis James
(1952 – 2021)

James was an American rock singer-songwriter who was best known for his work with the band Montrose. Born in Struthers, Ohio, James moved to the South Bay area of Los Angeles in 1963.



THOSE WE HAVE LOST

His early bands The Symbols of Time, Shatterminx, and Swan included David Pack (Ambrosia), Joe Puerta (Ambrosia), Robert Fleischman (Journey), and Marc Droubay (Survivor). In early 1975 he was chosen by Ronnie Montrose as the replacement for vocalist Sammy Hagar in the band Montrose and is featured as lead vocalist and co-songwriter on the Montrose albums Warner Brothers Presents... Montrose! (1975) and Jump On It (1976).

After leaving Montrose in early 1977 he reunited with his pre-Montrose original band Swan who recorded demos at Capitol Records with Montrose engineer Charles Faris and performed live in the Los Angeles area. In 1978 he relocated to New York to join the Anglo-American group Magnet who were mentored by Danny Goldberg,

Phil DeHaviland, Jerry Moss, and Peter Frampton. Magnet featured Frampton's former Humble Pie bandmate Jerry Shirley on drums, and released the album Worldwide Attraction on the A&M label in 1979. During this period James was approached by Aerosmith manager David Krebs as a possible replacement for Steven Tyler. In early 2021, album format videos for "Dusk Summons the Sky" by Shatterminx and "The Lost Album" by Swan, showcasing Bob's pre and post Montrose recordings, were posted to YouTube. Bob died at his home in Las Vegas, Nevada, in February 2021 at the age of 68.

Sardool Sikander (1961 – 2021)



THOSE WE HAVE LOST

Sikander was a Punjabi singer associated with Punjabi-language folk and pop music, who made his first appearances on radio and television in the early 1980s with his introductory album, "Roadways Di Laari". He also acted in some Punjabi language films, like Jagga Daku. Sardool's father, the late Sagar Mastana, was a famous tabla player who invented a special type of tabla that was played with a thin bamboo stick. Sardool was married to Amar Noorie.

Sikander was undergoing treatment for various medical issues including kidney damage, uncontrolled diabetes, and multi-organ failure. He died from COVID-19 during the COVID-19 pandemic in India on 24 February 2021, at the age of 60 at Fortis Hospital Mohali in Chandigarh with his wife and two sons at his side.

Peter Ostroushko (1953 – 2021)

Ostroushko was an American violinist and mandolinist. He performed regularly on the radio program A Prairie Home Companion and with a variety of bands and orchestras in Minneapolis–Saint Paul and nationally. He won a regional Emmy Award for the soundtrack he composed for the documentary series Minnesota: A History of the Land (2005).

Born August 12, 1953, and of Ukrainian ancestry, Ostroushko grew up in northeast Minneapolis where he first took up mandolin at age three.



THOSE WE HAVE LOST

He released numerous recordings and was a regular performer on the A Prairie Home Companion radio

Ostroushko's first recording session was an uncredited mandolin player on Bob Dylan's Blood on the Tracks. He toured with Robin and Linda Williams, Norman Blake, and Chet Atkins. Ostroushko also worked with Emmylou Harris, Willie Nelson, Johnny Gimble, Greg Brown, and John Hartford among many others.

Ostroushko suffered a stroke in January 2018 and stopped performing. A GoFundMe page was set up to assist with medical bills. He died of heart failure on February 24, 2021 at the age of 67.



Sylvia Murphy (1931 – 2021)

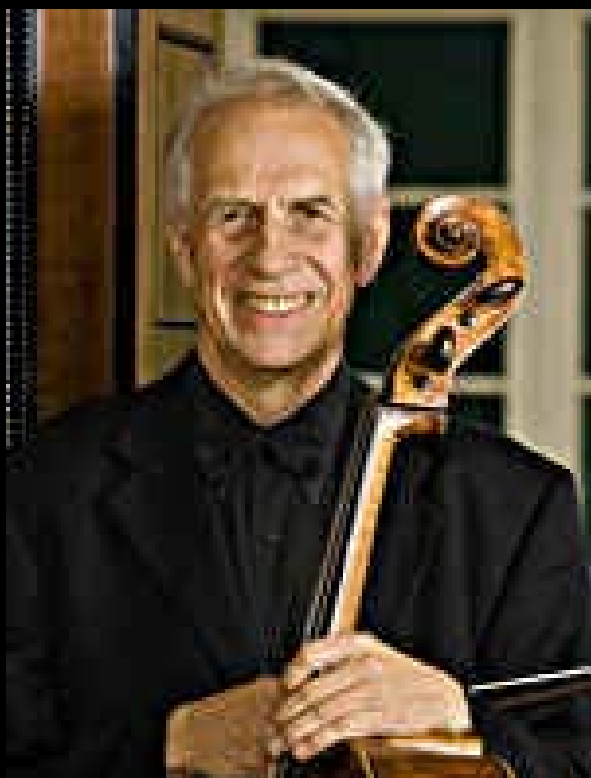
Murphy was a popular singer on radio and television programs on the CBC in Canada from 1949 to 1964. She got her start in nightclubs, and then was the featured singer on the radio programs Coca-Cola Refreshment Time and Club O'Connor with Billy O'Connor.

She moved to television with a break on Cross-Canada Hit Parade and later became the singer for Jack Kane's Orchestra on the Jack Kane Show, Music Makers and Music '60. She was also a regular performer on the Wayne and Shuster Hour.

Murphy was married to Charles Templeton. Her children include comic-book artist Ty Templeton; internet entrepreneur Brad Templeton; TV host and director Deborah Burgess; and prominent tax attorney Michael Templeton, a partner at McMillan LLP.

She later married William C. Tate, GM of Garrett Manufacturing Limited, a leading aerospace manufacturer.

THOSE WE HAVE LOST



Wolfgang Boettcher
(1935 – 2021)

Boettcher was a German classical cellist and academic teacher. He was principal cellist of the Berlin Philharmonic, and a founding member of The 12 Cellists of the Berlin Philharmonic. From 1976, he was professor at the Hochschule für Musik Berlin. From 1986 to 1992 he was artistic director of the Sommerliche Musiktage Hitzacker chamber music festival.

Born in Berlin in 1935, Boettcher was given a cello by his mother, who had bought the instrument from the black market. He studied cello at the Hochschule für Musik Berlin with

Richard Klemm. In 1958 he won second prize at the ARD International Music Competition in Munich together with his elder sister, the Mannheim pianist Ursula Trede-Boettcher.

He was cellist of the Berlin Philharmonic from 1958 to 1976, becoming principal cellist in 1963. He played with conductors such as Sergiu Celibidache and Herbert von Karajan, violinist Yehudi Menuhin, and baritone Dietrich Fischer-Dieskau, performing at festivals including the Salzburg Festival and the Lockenhaus Chamber Music Festival and on concert tours to various European countries, Israel, Japan, and South America.

Together with his two sisters, pianist Ursula and violinist Marianne, Boettcher formed a piano trio that continued to give concerts even in his old age. He was married to Regina Vollmar, the niece of his godfather Eberhard Preußner. The couple had a son and four daughters, including the actress Anna Böttcher. Boettcher died in Berlin on 24 February 2021 at age 86.



Luz María Puente
(1923 – 2021)

THOSE WE HAVE LOST

Puente was an American born Mexican pianist. Her son Jorge Federico Osorio is also a pianist. Puente died on 23 February 2021, aged 97.

In 2008 the Mexico City Chamber Orchestra paid tribute to her during a concert for her career as a soloist and teacher of several generations of pianists. On 26 January 2015, the National Council for Culture and the Arts and the Academia Medalla Mozart A.C. awarded Puente the Medal in the Merit Category, along with Gallya Dubrova, Natia Stankivitch and Virgilio Valle. In September 2017 she received the Bellas Artes medal.



Sergiu Natra
(1924 – 2021)

Natra was a most creative and original of classical composers. His most important compositions include: Symphony in Red, Blue, Yellow and Green, Horizons Symphony, Invincible Symphony, Tongues of Fire Symphony, Memories Symphony,

Future In The Past symphony, The Meaning Of Life Symphony, Earth and Water Symphony, 2020 Symphony, Secrets Symphony, Variations for Piano and Symphony orchestra, Song of Deborah for symphony orchestra and voice, Sacred Service for symphony orchestra. He was particularly known for his harp compositions, including "Music for Violin and Harp", "Sonatina for Harp", "Prayer for Harp", "Divertimento for Harp flute and Strings orchestra", "Music for Nicanor", "Commentaires Sentimentaux", "Ode To The Harp" and "Trio in One Movement no. 3". Natra and his wife Sonia, had two sons, Danny and Gabi. He died in February 2021 at the age of 96.



Sean Kennedy
(1985 - 2021)

Deez Nuts are an Australian hardcore punk band that formed in Melbourne, Victoria in 2007. The lineup currently consists of vocalist JJ Peters, guitarist Matt Rogers a.k.a Real Bad and drummer Alex Salinger. The band has released one EP and five studio albums. Bass guitarist Sean Kennedy committed suicide aged 35 in February 2021.

THOSE WE HAVE LOST



Mark de Brouwer (c. 1970 – 2021)

Mark de Brouwer was a Dutch disc jockey at VARA and Radio 10 Gold. De Brouwer made his debut at national radio when he was eighteen years old at VARA. After three years he moved to Radio 10 Gold where he worked for 15 years. His best known programs were 'Sixties At Six', 'Seventies At Seven', 'Hitweek' and 'Forgotten 45's'. He also made promos for radio stations: Radio 10 Gold, Power FM, Love Radio and JFK FM. He also worked for BNR en Radio M Utrecht. From 2008 to 2011 he worked behind the scenes at 100% NL.

De Brouwer died on 23 February 2021, aged 50.

Yalchin Rzazadeh (Azerbaijani: Yalçın Rzazadə) (1946 - 2021)



Rzazadeh was a Soviet period Azerbaijani pop singer. He became famous for his clear voice and perfect articulation. In 1963 he studied acting at the film school in Baku in Azerbaijan. After completing his studies, he went to the Conservatory where he studied voice. He was invited to work as a soloist for the state radio and television. In the early 1970s he took part in the master classes at La Scala in Milan to upgrade his vocal skills. Some of the best composers of that time, including Jahangir Jahangirov, Tofiq Guliyev, and Emin Sabitoghlu, wrote music especially for him. Yalchin Rzazadeh passed away in 2021.

Aleksandar "Sanja" Ilić (Александар "Сања" Илић) (1951 – 2021)

Ilić was a Serbian composer and keyboardist. He founded the group Balkanika in 1998, and with them he represented Serbia in the Eurovision Song Contest 2018 in Lisbon, Portugal, with the song "Nova deca".

THOSE WE HAVE LOST



He was previously the keyboardist of the Yugoslav band San from 1971 to 1975.

Ilić was born on 27 March 1951 in Belgrade. His father was a composer, while his brother Dragan is a musician and member of the band Generacija 5. Ilić was married to Serbian actress and model Zlata Petković until her death in 2012. They had one son together who was born in 1984.

Ilić began his music career at age 12, when he composed a song for Serbian singer Dragan Laković. At age 16, he composed the song "Baj baj baj", which was later performed by Bisera Veletanlić at Jugovizija 1976, placing third. He graduated from the University of Belgrade Faculty of Architecture. Ilić continued his music career in the 1970s, performing in various bands such as Vragolani and San.

He later composed the music for the Red Star Belgrade football team anthem. In 1982, he composed the song "Halo, Halo" which represented Yugoslavia in the Eurovision Song Contest 1982, performed by Aska.

He later composed the song "Princeza", which attempted to represent Yugoslavia in the Eurovision Song Contest 1984.

In 1998, Ilić founded the music ensemble Balkanika, and they performed their first concert together in 2000. With Balkanika, he represented Serbia in the Eurovision Song Contest 2018 in Lisbon, Portugal, with the song "Nova deca". Ilić died on 7 March 2021 in Belgrade, twenty days short of his 70th birthday, due to complications caused by COVID-19 during the COVID-19 pandemic in Serbia.



Joseph Kiambukuta Londa (1949 — 2021)

Londa known as Josky Kiambukuta, was a performing artist, singer and songwriter and composer from the Democratic Republic of the Congo, formerly known as Zaire. As a member of TPOK Jazz he played alongside Franco during their most popular period in the mid-1960s until the late 1980s.

THOSE WE HAVE LOST



Lars-Göran Petrov (1972 – 2021)

Petrov often abbreviated as L-G Petrov was a Swedish singer of Macedonian origin. He was best known for his work with the band Entombed. In 1991, he was forced to quit Entombed, due to Petrov "making an ill-advised pass" at the girlfriend of Entombed drummer Nicke Andersson.

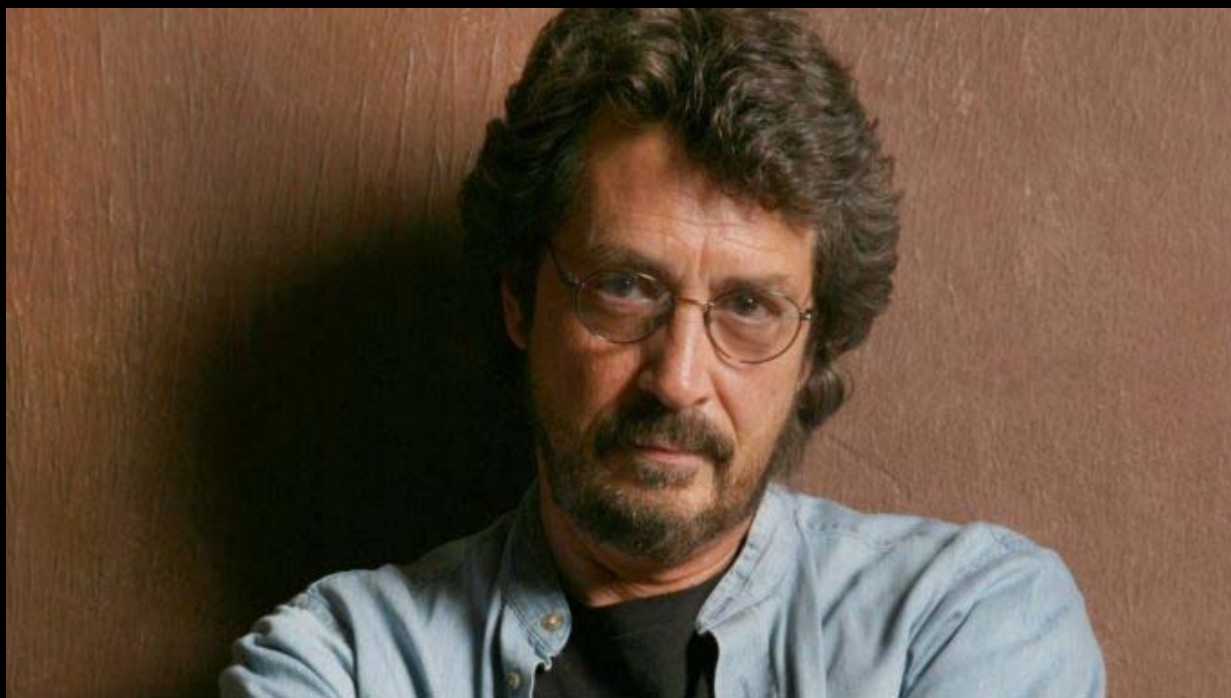
He contributed the vocals for fellow Swedish death metal band Comecon's debut album *Megatrends in Brutality*.

In 1992, he returned to Entombed. He also played drums in Morbid, which featured Mayhem vocalist Per Yngve "Dead" Ohlin in its original line up.

In 2013, Entombed A.D. was formed by the line-up of Entombed at the time, excluding guitarist Alex Hellid, who had decided to split with the remainder of the group. He was also the lead vocalist of a death metal supergroup called Firespawn, which features Victor Brandt (also of Entombed A.D.), and members of Necrophobic, Unleashed and Dark Funeral.

Petrov died on March 7th, 2021 after a long battle with bile duct cancer.

THOSE WE HAVE LOST



Michael Stanley Gee (1948 – 2021)

Gee was an American singer-songwriter, musician, and radio personality. Both as a solo artist and with the Michael Stanley Band (MSB), his brand of heartland rock was popular in Cleveland, Ohio and around the American Midwest in the 1970s and 1980s.

Helmut Winschermann (1920 – 2021)

Winschermann was a German classical oboist, conductor and academic teacher.

He founded the Deutsche Bachsolisten ensemble for historically informed performances, and was their conductor from 1960 until his death. They made many recordings and toured internationally, especially to Japan. Winschermann founded the instrumental ensemble Deutsche Bachsolisten in 1960, in order to provide historically informed performances of the music of Johann Sebastian Bach and his baroque contemporaries. He initially divided his time between playing the oboe and conducting the group, but later focussed on conducting solely. Under his direction they have made a multitude of recordings and toured widely internationally. They are particularly popular in Japan, having visited there at least 14 times.

THOSE WE HAVE LOST

In 2010 the group celebrated its 50th anniversary in a concert at the Beethovenhalle in Bonn, with the 90-year-old Winschermann conducting his own orchestration of Bach's Goldberg Variations. He turned 100 in March 2020. He was found dead at his home in Bonn on 4 March 2021, eighteen days short of his 101st birthday.

Tony Hendra (1941 – 2021)

Hendra was an English satirist, actor, and writer who worked mostly in the United States.

Educated at St Albans School (where he was a classmate of Stephen Hawking) and at St John's College, Cambridge, he was a member of the Cambridge University Footlights revue in 1962, alongside John Cleese, Graham Chapman, and Tim Brooke-Taylor.

Hendra was probably best known for being the head writer and co-producer in 1984 of the first six shows of the long-running British satirical television series *Spitting Image*, and for starring in the film *This Is Spinal Tap* as the band's manager Ian Faith.

Hendra died on 4 March 2021 of amyotrophic lateral sclerosis.



THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



**35
BILLION**
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%

of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

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

Facts found on ecowatch.com



SAVE

Stonehenge World Heritage Site

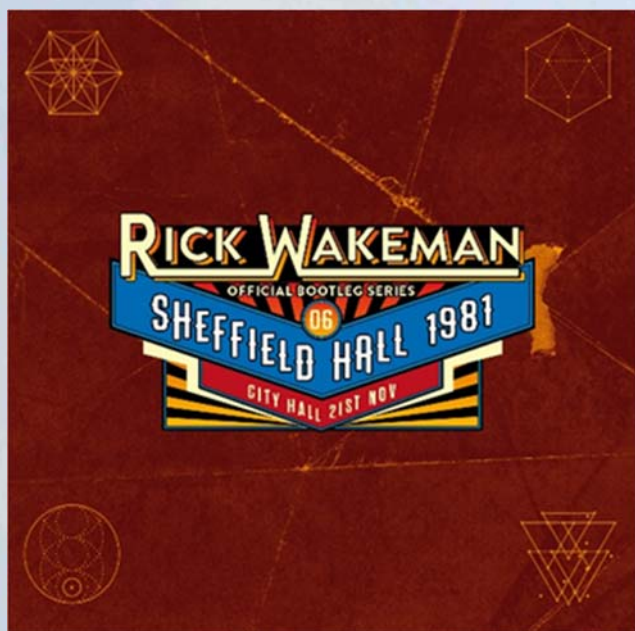
**FROM THE
BULLDOZERS!**

**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details



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

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

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

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

Well done to everyone involved.

Track Listing:

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

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





The Fall Live in Motherwell 1996”

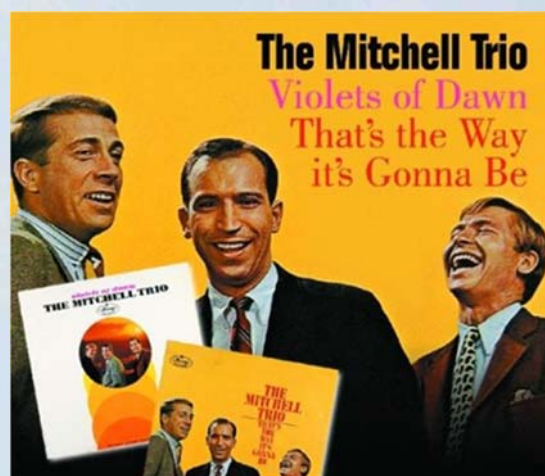
Label: Cog Sinister
Release Date: 3rd April 2020
Catalogue Number: COGGZ132CD
Barcode: 5056083206025
Format: CD Album

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

TRACK LISTING

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

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



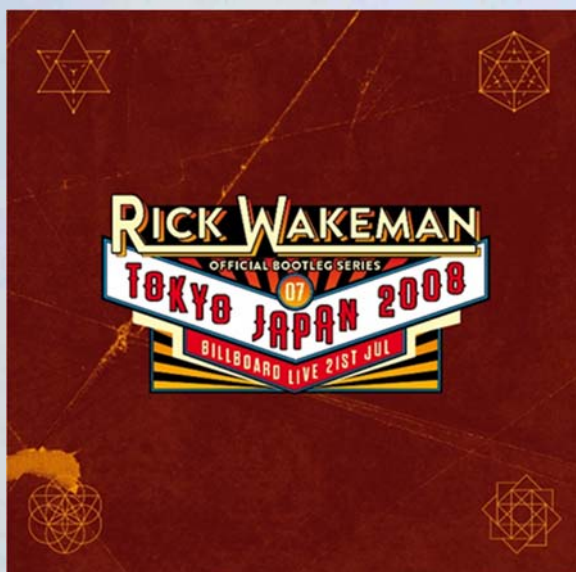
The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

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

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

Track Listing:

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



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

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

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

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

Well done to everyone involved.

Track Listing:

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



Barrie Guard & David Cunningham "Zina"

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

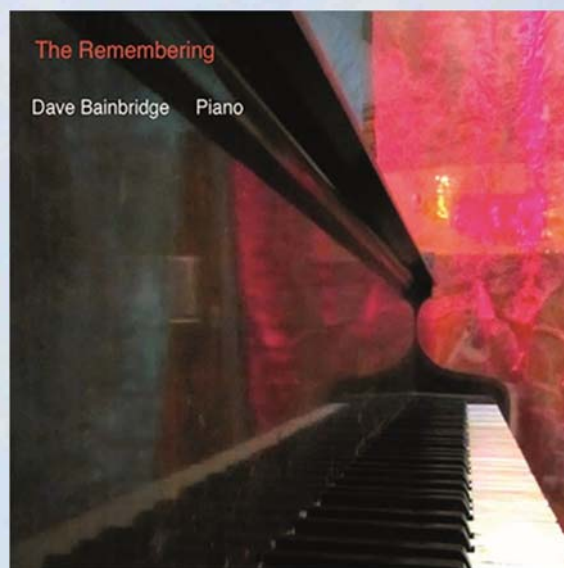
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis,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

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

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

Track Listing:

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



Dave Bainbridge "The Remembering"

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

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

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

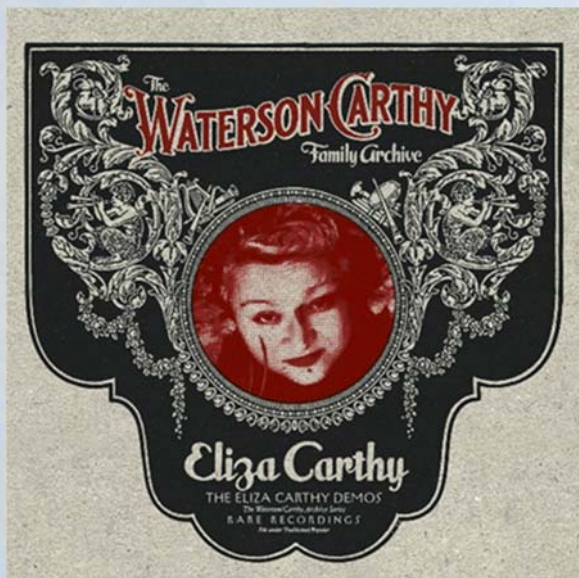
Dave Bainbridge - December 2015

Track Listing:

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



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



Eliza Carthy “The Eliza Carthy Demos”

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

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

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

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

Track Listing:

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



Bad News “F**k Off Bad News”

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

Track Listing:

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

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



The Fall "Live in Newcastle 2011"

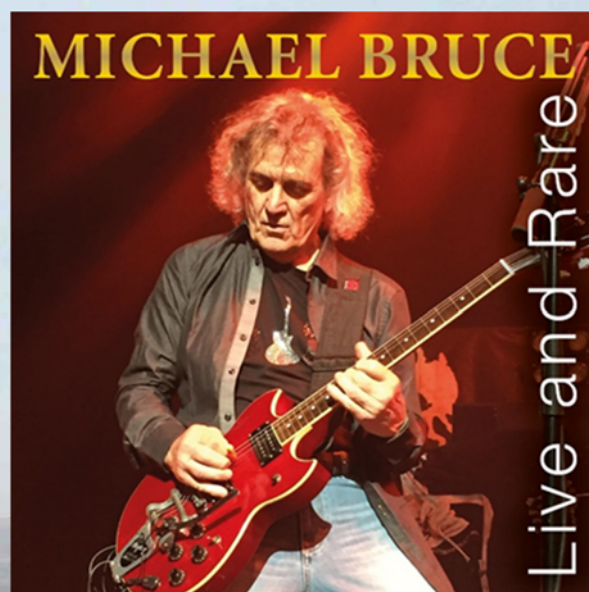
Label: Cog Sinister
Distribution: Plastichead
Release Date: 10th July 2020
Catalogue Number: COGGZ134CD
Barcode: 5056083206049
Format: CD Album

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

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

TRACK LISTING

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



Michael Bruce "Live and Rare"

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



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

When we started flying missions, we had no idea where this adventure would take us. We just knew that pups were in danger, so we had to help them. Over ten years later, thanks to YOU, we've run hundreds of missions and rescued more than 13,000 animals across the country! Just as importantly, we're stronger than ever and ready to keep flying.

That's why we're very excited to make a big announcement. Starting today, we are changing our name to No Dog Left Behind. It reflects the national network of shelter partners we've built in our first decade of work.

Pittsburgh will always be the heart of our operation, and everything we do is thanks to the love and support of our Steel City volunteers and supporters. Thanks to YOU, our mission is growing. We are excited to see where the next ten plus years takes us!

One more thing....

While the large majority of the animals we have helped over the years have been dogs, we do equally love our little kitties. We are super excited to show you our new Cat logo, No Cat Left Behind! She doesn't have a nickname yet and we are definitely open to suggestions!

Jonathan & Brad



**NO DOG
LEFT BEHIND™**
Saving Animals | Enriching People



Tennessee Rescue

By **Tiffany DeCosmo** | February 22nd, 2021 | Categories: Food Drives

For 38 dogs a journey from Danger to Safety provided a second chance and a renewed hope for a brighter tomorrow.

A two-day mission to Tennessee in our Landplane, with PAART Landpilots Carolyn and Caitlyn, who happened to be mother and daughter, occurred over this past weekend. Since they were mother and daughter, and in their own Covid pod, a mission like this was finally possible.

Great work Carolyn and Caitlyn!

Each of these precious lives is special and during this unprecedented time dealing with the rigors of Covid, we are especially happy to see 38 dogs now have the chance to help enrich the lives of the people. The animals went to foster through Bridge to Home. Please contact them if you are interested in adoption.

<https://nodogleftbehind.org/2021/02/22/rescued-from-tennessee/>



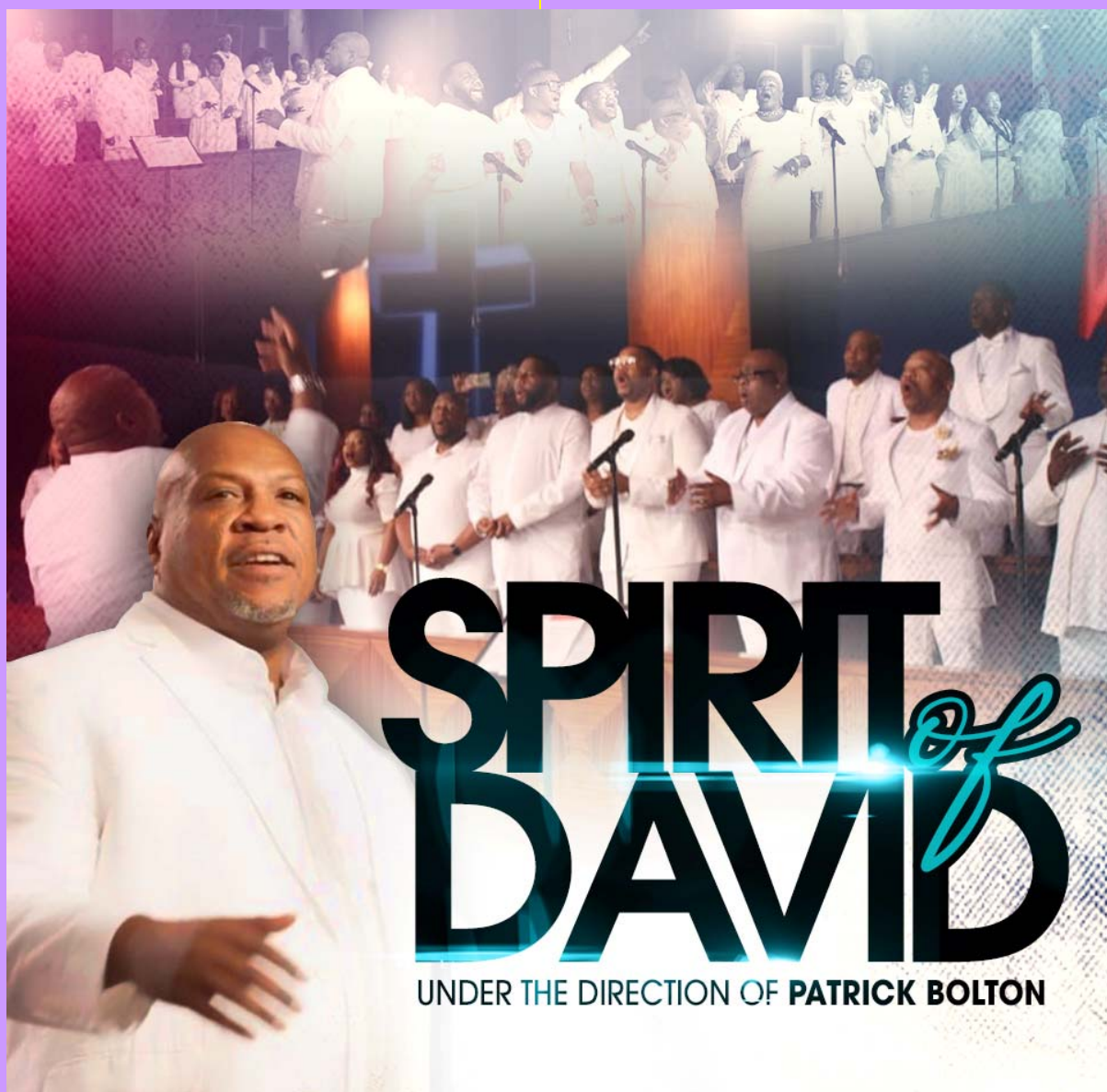


FROM PAYNE TO PLEASURE: How Freda Payne Is Healing Us Through Song

I remember a time, a generation ago, where the scent of patchouli wafted through the streets of Hollywood, and flowers were handed out as part of a universal greeting of love.

Posters saying ‘Make Love, Not War’ festooned Hollywood Blvd., while just a bit west, the Sunset Strip was ground zero for the burgeoning music business that emanated from the canyons that emptied out onto Sunset.

The promise of peace and love didn’t last long. The fragrance has turned to unburnt gasoline and the posters carry the images of profiled and dead Americans. Yet recently, there was a voice that sang out above the din, lamenting what had been and ‘what love could be, if you were still here with me’.



If those words reminded you of the hit “Band of Gold”, then you may know that Freda Payne is more than a songstress – although her genius was firmly rooted in Motown, otherwise known as Detroit, where Freda hails from – it might be the voices of Billie Holiday and Ella Fitzgerald that not only steeped Freda in jazz, but also raised her awareness of who she is and how she could make a difference outside of the music industry.

This is the Freda that we know: the artist, the advocate and the apostle for social change. Anne-Marie Johnson, vice-president of The Man/Kind Project, a non-profit that fights racism and intolerance through the arts, recognized Freda’s power early when organizing a response to the

deaths of George Floyd, Brianna Taylor and others at the hand of law enforcement.

Anne-Marie explained, “Ms. Payne was the first artist we reached out to, and she’s been incredible from day one. From conceptualizing our vision to performing that vision, Freda has been nothing less than an absolute dream and professional to work with. Her voice is on point. That’s why she is an icon!”

Anne-Marie along with this reporter secured the rights to perform Bill Withers’s “Lean On Me”, and brought in director Gev Miron as well as producers Ken Kiernan and Michael Stern to create a unifying music video that leverages Withers’s message of community, with an emphasis on UNITY.





Joining Freda is rapper Lil Joe and Patrick Bolton's inner city The Spirit of David Choir.

Possibly the most visible component of the unifying theme of Wither's song is the inclusion of the Los Angeles Police Dept. choir.

Miron captured images of Los Angeles police officers embracing Los Angelenos of all colors, which ran counter to the scorched earth footage of violence and racial outrage. Captain Aaron McCraney, who organized the police choir suggested that "what people see in the video's short news clips, where police officers go out of their way in making positive contacts with the community, happens day after day, through millions of contacts a year."

Freda's voice wafts over and punctuates the imagery of hostility voiced by the throngs marching in the streets, calling for the de-funding of law enforcement. But what may be the most dramatic hook, is when rapper Lil Joe emerges, his fist raised in the familiar sign of racial identity and power.

His bi-lingual rhymes hit the listener and viewer like a punch in the chest, creating a sonic momentum of rage that is tempered by hope.

And Freda, the singers, the musicians, and all of us accomplished something that many thought impossible: We created unification and de-funded fear. We found the common ground that had all but escaped us.

"Freda was amazing...but what really got me was how the genius of bringing the LAPD in to sing with us, and to see the energy and love between the LAPD and The Spirit of David Choir", observed choir director Patrick Bolton, who makes a memorable appearance in the video.

"The LAPD is acknowledging that those who are protesting the shootings have a voice, and that Freda's voice is the glue that will bring people together."

During a break in shooting the video, I had a chance to chat with Freda, and make sure that the tempo of empathy that we were trying to establish was going to be therapeutic to our torn community.



Freda had a solid take on what we were trying to do, as evidenced by a session in producer Michael Stern's studio, where Stern's support and

input jived with Freda's sense of channeling empathy through her voice. I was merely at that session to watch, and Freda's words now revived my faith in our message.





“This is a healing.” Freda assured me. “This whole video is a healing effort. Music is healing, and that’s what it’s doing. It’s making people stop, look and listen. The whole effort was about all of us, the police choir, the gospel choir. When Lil Joe comes out, at the time he comes out – that was an ingenious move, to insert that, because it brings in another demographic.”

Captain McCraney added an important point. “When you look at the positions of Black Lives Matter, and you look at the positions of the LAPD, you’ll find that they are not that far apart. With the exception of de-funding, but even there we have some agreements regarding what can be done.”

This is why we chose to describe this effort to find common ground “De-Funding The Fear”.



It is only by including all voices in an open dialogue that we can inoculate ourselves against a pandemic of ignorance. Yes, a pandemic that is not unlike Covid. It infects all of us to some degree. Freda delivers a vaccine that first protects the heart, then activates the mind. We have the power to fight a disease whose symptoms are dead African Americans. We shall overcome.

On March 20, you'll be able to see the power of music in the fight to effect social change. Every time an African American is profiled, hassled, humiliated and ultimately gunned down – we all pay a price. But if anything can unify us, it is the passion we have to acknowledge that the problem exists, and then work to eliminate its effects on the community. No child need fear if their parent will return from work. No parent need keep an eye on a window and calculate the trajectory of a drive-by bullet. No brown or black-skinned people need fear that ignorance and hate will profile and assess their worth.

We fight and we sing. You are invited to be with us on March 20, at 6 p.m. Pacific Time for the premiere of TEARS: The Event Against Racism and Stereotyping CommUNITY / ReSOLUTION. We will be kicking off this 6-part series with a performance of Lean On Me.

www.themankindproject.org

On March 26, Michael Goetz and Rodrigo Rios will be releasing Freda Payne's "Let There Be Love". Recorded at Capitol Records' Studio A, Freda performs 'duets' with Johnny Mathis, Kenny Lattimore, Dee Dee Bridgewater and Kurt Elling. Find out more about it on Freda's website: www.fredapayne.com

A trailer to our episode and a teaser of Lean On Me can be seen at www.themankindproject.org

Patrick Bolton's "Spirit of David Choir" is one of Los Angeles' most eminent gospel choirs. Please see their Facebook page at <https://www.facebook.com/CORspiritofdavid/>



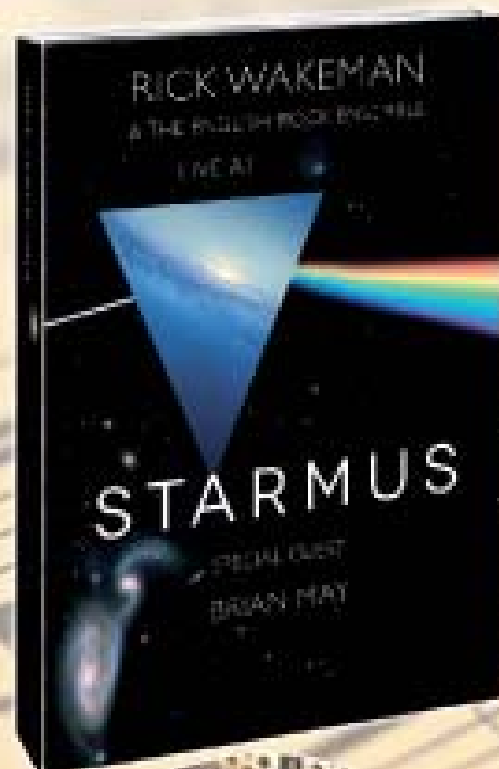
BRAW presents

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

Fifth Symphony

by

Big Smokin' Joe

One thing I decided to do, on moving to Somerset, was to link up with some local artists and finally in 2020 that began to happen. Following the end of the first lockdown I saw an advert for the launch of an album titled Fifth Symphony by one Big Smokin' Joe. The ad appeared in several places around Glastonbury including The King Arthur Pub, Heart of the Tribe Gallery and Rogues Gallery (the owner of which I got to know through Styles of Somerset). So, as you do, I went on social media found Big Smokin' Joe and dropped him a message. Following that we met up in a sun-drenched Glastonbury for a bit of a chat and Joe was kind enough to give a copy of the album and invite me along to the Album launch night. So, it was only right that I drop a review for everyone.

Now due to all the restrictions caused by the pandemic the album launch party, which was to be a mini-tour around Glastonbury, ended up being the last night before lockdown 2 came into force, the 4th November 2020. It was a cracking night with some great music and great people.

Before I digress too much let's do the right thing and jump straight into the album and a quick track by track breakdown...

The album kicks off with Joe taking all those young rascallions back to school on Welcome Class. Just a little tongue-in-cheek intro that demonstrates his love for one Sean Price. From that light-hearted start we step into a laidback track with some electric floating through the background as Joe drops his Opening Prayer, and here he gives us some background and reasons for dropping the album and then hitting a shout out to all those who have brought his music. The vibe remains on the laidback tip with some sweet piano and flute as Mr Joe gives us a look at what it is to be Big Smokin' Joe on a daily basis and reasons why you should or shouldn't hire him.

From being laidback to a big funky, seventies soundtrack vibe with funk up piano and bass as Too Nice demonstrates a deeper side to Joe as you get the feeling here this is a person you can come to, even on your worst days and take some time to step away from dark side of life. Five Times hits with heavy boombap feel with some dope piano and bass to boot. This track is all about this being album five, dropping nuff wrestling references and just saying crazy shit for a laugh, no offence...

More wrestling references drop on Say Woo, heavy on the piano vibe here as we are treated to trip around the life of Joe, Hip Hop and the kinda things you do that make you say WOO like Ric Flair. The piano vibe keeps coming but, this time fuelled by a big head nod beat that creates a vibe you could lose yourself in as Joe drops similes a plenty as we get a glimpse into his mind in Underbelly Again.

STEVE RIDER



From the underbelly of the underground, we are jolted back to reality with a flute which blends with a pounding beat and a chilled-out guitar vibe on James Brown, as we look back and forward in life, Hip Hop and the things that make it, what it's all about...

Sway Shit hits us hard and heavy with some deep dark piano and brass elements, get a message that you need to take inspiration from what you see around you and turn that, even if it's ill-gotten gains, into something positive to entertain. There is also an important message behind Own Two where it's all about doing it for yourself and knowing you don't owe anyone. It's all you and this realisation hits you as you drift

along to a jazzy piano vibe and chilled head nod beat. From deep understandings to a light-hearted look at the seduction of the flesh between two people with Dark and Seductive, all over a deep and seductive guitar vibe and a beat to get ya foot tappin' and ya head goin' too, yeah...

Killa Bee drops with by taking funky bass to the next degree and the beat here fits Joe's verbal delivery perfectly as he drops line after line about the art of boxing and hitting hard from the first bell. Class Dismissed is a short thank you message from Joe to a fresh and floaty vibe that puts you in mind of waking on a summer's day or something.



Photo: Copyright S. Rider - Infinite Images



Anyway lets get back to the funky head nod vibe its Will & Joe, looking at a brighter future by having fun at those live shows, you remember live shows right...

So, what can I say about this album...

After chatting with Joe, going to the live show, and listening to the album one thing is perfectly clear, Big Smokin' Joe is all about having a laugh and keeping both feel planted fairly and squarely in the good times and that is something that is so important. Now, it's true, that not everyone will agree with the way he does this on some tracks but, not everyone agrees all of it reflects the kinda stuff we talk about everyday and the way we joke about it.

Everyone will make an inappropriate comment here and there and it's ok as there is no bad intentions, it's just about making light of any situation and finding a place inside where you can laugh about it, let off steam, all in a good way.

In fact, you could say this album is like a group of friends sat around chatting over a few drinks and a doobie or three, just chewing the fat and taking a comedic look at life. That is what I get from Joe's brand of Hip Hop and that's cool because we have comedians in the world and we need that in Hip Hop too and if you like that, then you need to listen here as this is definitely your thing.

To be honest I really enjoyed every aspect of this album from that light-hearted vocal style to the mixing up of vibes across the album it all works really well and is the kinda album you can bung on and have a good time listening to on you own or with a group of mates.

The album is produced and written entirely by Joe himself and that is no mean feat in today's world.

The fact he has dropped five in such a short space of time is more than impressive.

What is also impressive that Joe does not use a host of guest artists on his albums, even though he knows plenty, it's all him doing his thing. But, not just that, he releases everything himself through EyeManifest Records and does his own artwork and clothing range too, I mean props where props are due right.



California Dreamin'



Fifth Symphony



Three Part Saga Vol IV



Three Part Saga Vol. III



Three Part Saga - Vol II: Wrestlin' Myself



Fourth Wall



Three Part Saga



Single Minded



Second Breakfast

Now Big Smokin' Joe loves Basketball and plays a lot at Abbey Park in Glastonbury, as pictured on the album cover by Miss Ana.

So, in terms of basketball how does this album score, that's simple Fifth Symphony is a slam dunk, no question and its available now.

On that note,

Peace, I'm out.

Steve

LINKS

Buy the Album on Bandcamp Here:

<https://bigsmokinjoe.bandcamp.com/music>

Big Smokin' Joe Official Website:

<http://bigsmokinjoe.com/>

Big Smokin' Joe YouTube:

<https://www.youtube.com/channel/UCwLLafAKM0045fYIL0IbI0w>





Two books from Victorian times. Inspirational (but, somewhat uneven 'reads') providing visions of utopian and dystopian futures:

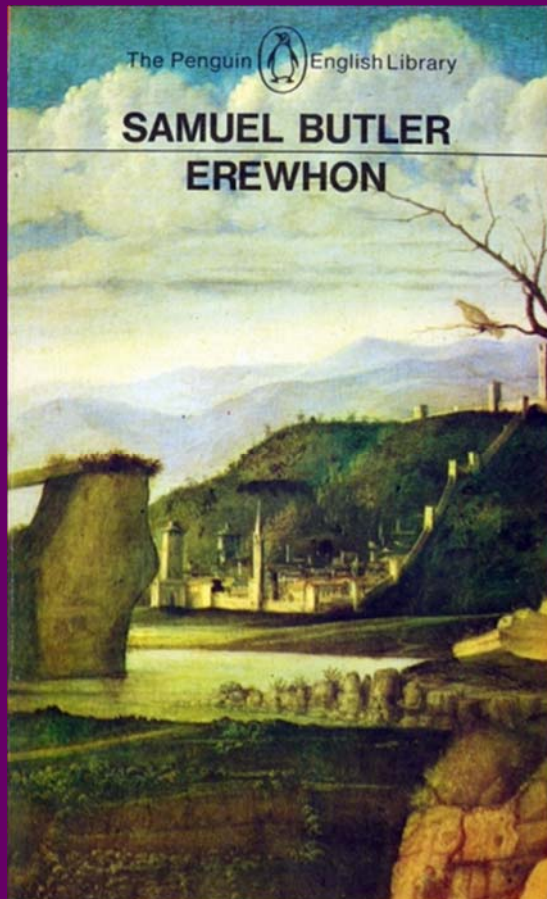
'Erewhon' by Samuel Butler (1872)

'News from Nowhere' by William Morris (1890)

Alan Dearling considers some of the mythic ideas and concepts of 'Nowhere', 'Utopia', 'Erewhon' and 'Nusquama' (Thomas More's imaginary island, 'Nowhere'), that have provided rich inspiration for generations of musicians (and other writers).

+++++

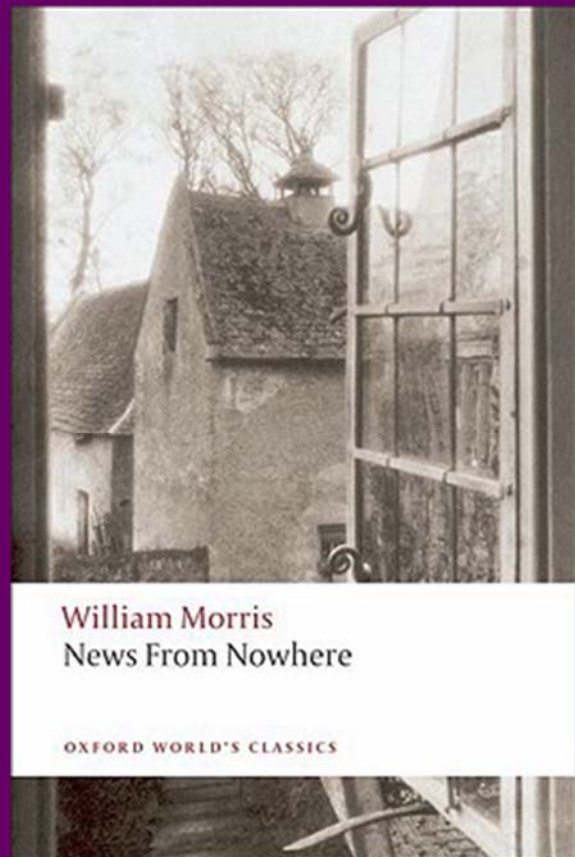
alan dearling



"...A dream will always triumph over reality, once it is given the chance..."

(Stanislaw Lem)

Very few ideas, books, films, music, scientific inventions arrive fully-formed. Most are influenced and conceived within the context of the social, economic and political times of their creation. They are also created through



some sort of symbiotic process of evolution, using building blocks 'borrowed' or 'appropriated' from other creative minds. The range of utopian/dystopian, futurological literature is immense. It has always held a fascination for me personally, but I'd guess that is true for many people. We all need dreams and visions, fantasies, escapism into other worlds and universes!



"Alice laughed: 'There's no use trying,' she said; 'one can't believe impossible things.'"

"I daresay you haven't had much practice," said the Queen. "When I was younger, I always did it for half an hour a day. Why, sometimes I've believed as many as six impossible things before breakfast."

(Lewis Carroll)

Today, many achieve this ‘escape’ from the daily drudge of reality through video games and virtual reality, but books (and comics and graphic images!) are the foundation of many of these ideas, whether it is from much older sources, or, those that are far more recent. This sort of work, sometimes called ‘speculative fiction’, is found in a range of genres: science fiction; science fantasy and futurism/futurology are probably the most obvious. To name but a few of those works, a ‘tasting-list’ if you like, these include Thomas More’s ‘Utopia’ (1516), John Bunyan’s ‘Pilgrim’s Progress’ (1678), Jonathan Swift’s ‘Gulliver’s Travels’ (1727), H.G. Wells’ ‘Time Machine’ (1895), Lewis Carroll’s ‘Alice’s Adventures in Wonderland’ (1865) and ‘Through the Looking-Glass’ (1871), Aldous Huxley’s ‘Brave New World’ (1932), Ayn Rand’s ‘Anthem’ (1937), George Orwell’s ‘1984’ (1949), Arthur C. Clarke’s ‘Childhood’s End’ (1953), Philip K. Dick’s ‘Do Androids dream of Electric Sheep?’ (1968), Stanislaw Lem’s ‘The Futurological Congress’ (1971), Robert Anton Wilson and Robert Shea’s ‘The Illuminatus Trilogy’ (1975), Margaret Attwood’s ‘Handmaid’s Tale’ (1985), Neil Gaiman’s ‘Neverwhere’ (1996) and

Alan Moore and Dave Gibbon’s ‘Watchmen’ (1986-7, International Edition, 2014).

“...Reality is that which, when you stop believing in it, doesn't go away...”

(Philip K. Dick)

“...What power would Hell have if those imprisoned there were not able to dream of Heaven?...”

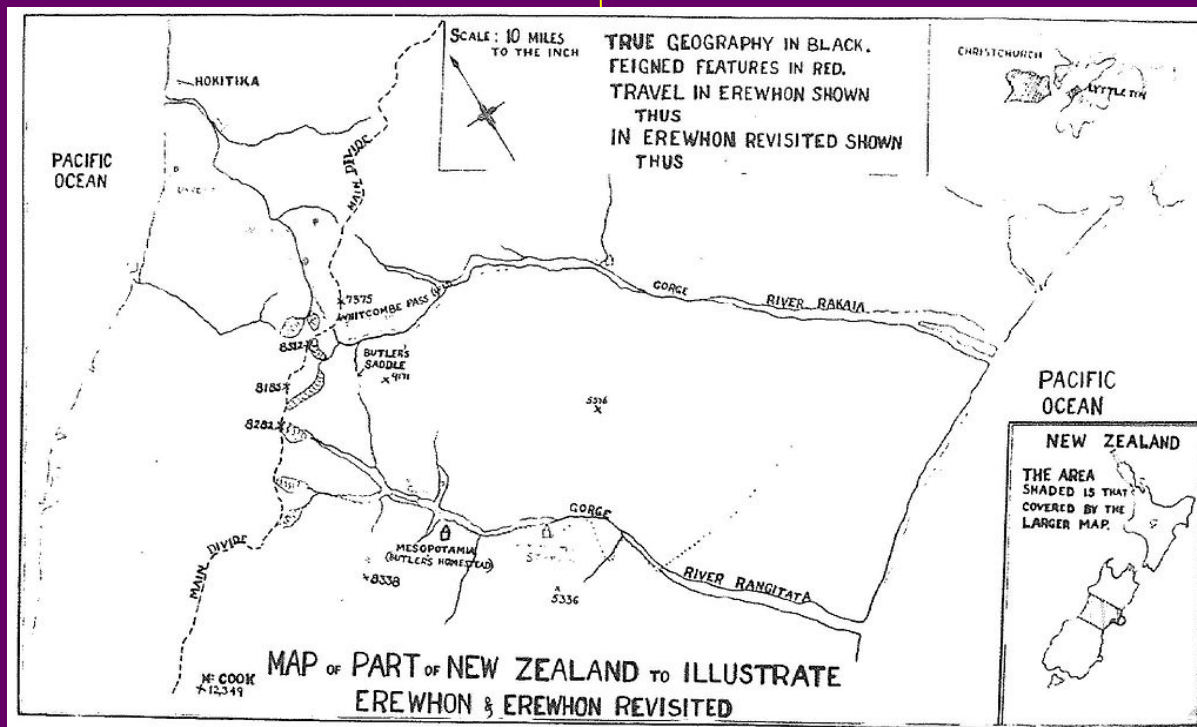
(Neil Gaiman)

+++++

Samuel Butler’s ‘Erewhon’

In a 1945 broadcast, George Orwell praised the book and said that when Butler wrote: ‘Erewhon’, it needed, *"imagination of a very high order to see that machinery could be dangerous as well as useful."*

Samuel Butler had personal experience as a sheep-farmer in New Zealand and it obviously inspired his mythical country of ‘Erewhon’, an anagram of ‘Nowhere’ – almost Nowhere backwards! His book is something of a response to Charles Darwin’s ‘Origin of Species’, published in 1859.



Butler was the son of a clergyman and like many Victorians had extremely mixed (I'd suggest, confused) emotions regarding Science and Religion. In 'Erewhon', Butler's protagonist makes a voyage to a country much-resembling New Zealand, but then during some leisure time, explores the mountainous terrain, looking for new land suitable for sheep-rearing or for gold-mining. He sets out with a native companion, Chowbok, and suddenly finds himself alone in another world – Erewhon.

The locals put him under a kind of house-arrest. His crime? Wearing a watch!

The values of Erewhon are perhaps a 'mirror-image' of those in Victorian England. Correctional treatment programmes are carried out by Straighteners. 'Illness' is the greatest crime, whilst robbery and embezzlement are minor misdemeanours. Possession of 'machines' and machine-made items, is a serious offence too.

"The judge was fully persuaded that the infliction of pain upon the weak and the sickly was the only means of preventing weakness and sickness from spreading."

Life in Erewhon is based on 'courtesy' and 'harmony', but it is underpinned by anti-science. Education is controlled through 'Colleges of Unreason', which are founded on the doctrine of hypothetics, which are fervently anti-machine, out of fear of the machines taking over, we suppose:

"The lower animals progress because they struggle with one another; the weaker die, the stronger breed and transmit their strength. The machines themselves being unable to struggle, have got man to do their struggling for them..."

Samuel Butler's writings and thought-processes are messy and disjointed.



They wobble between a Luddite world where the destruction of machines is the Law, tinged with hints of extreme Eugenics.

"They hold that the unborn are perpetually plaguing and tormenting the married of both sexes...they would not have been here if they would only let peaceable people alone."

Butler adds, as a point of confusion really:

"I cannot think that they seriously believed in their mythology concerning pre-existence: they did and they did not; they did not know themselves what they believed."

Butler's narrator discovers that Erewhon's philosophic/religious base had been, in part, an extreme Vegan one – 'The Rights of Vegetables'. Erewhon learned this from the Old Prophet.

"If it was sinful to kill and eat animals, it was not less sinful to do the like by vegetables, or their seeds."

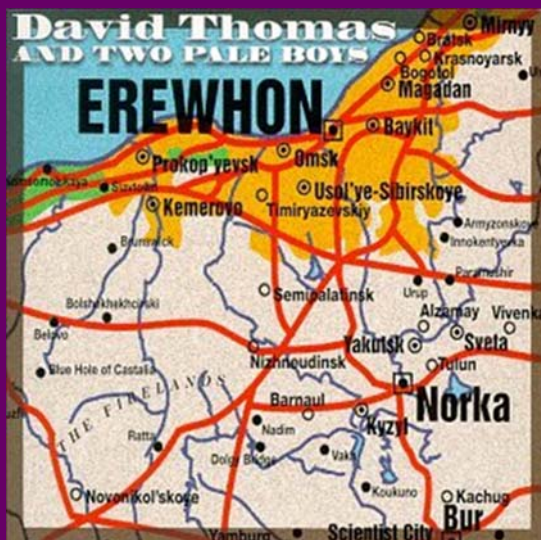
However, this went through topsy-turvy changes, as, after a public outcry, meat-eating was once more allowed.

"Which shows greater signs of intelligence? He (man), or the rose or the oak?"

Absolutely Bonkers!

* * * *

And here is a selection of music inspired by the book (or perhaps just the Erewhon title):



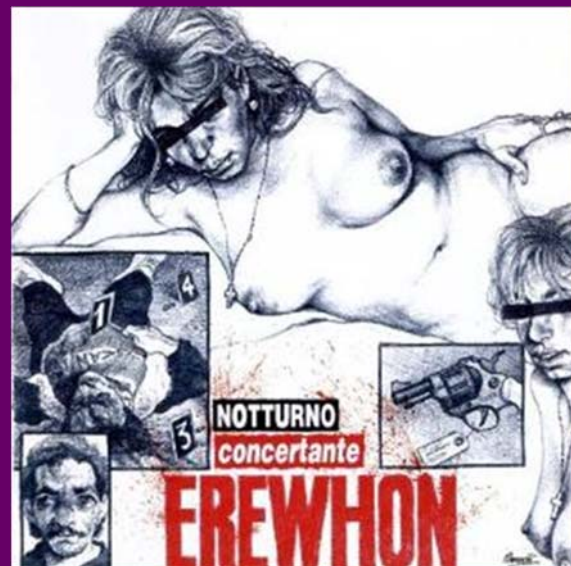
David Thomas album,
'Erewhon' (2006):

<http://www.ubuprojex.com/david-thomas/david-thomas-erewhon.html>

"This is the radical debut of David Thomas and Two Pale Boys, a band dedicated to creating songs out of nothing - not rambling improv but atmospheric, nuanced, structured songs that never existed before. Erewhon is an album about places that don't exist."

Amazon review online:

"(It) is, of course, David Thomas, leader of Pere Ubu, those ambassadors of the absurd, and Erewhon (apart from being a famous book) is 'nowhere' spelled backwards. Erewhon is also David Thomas backwards, in a way, coming on like Tom Waits after a serious bout with hallucinogenics. With the assistance of Keith Moline and Andy Diagram, he's put together a record that's not quite like anything."



Progressive folk-rock band from Italy:

NOTTURNO CONCERTANTE.

Their 1993 album 'Erewhon', described in 'Prog Archive' online review:

"Italian folksy neo-prog influenced by the English scene bands. This band uses lots of acoustic guitar, which makes the neo sound very mellow."

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



‘The Road to Erewhon’, is a slice of countrified hokum. A track from ‘The Big Ugly’ film soundtrack (2020), written by Adam Marc McGrath and performed by **The Eastern**.



<https://www.youtube.com/watch?v=qlZT16gjH8c>

But here’s some other-worldly gamelan weirdness: ‘Erewhon’, by **Hugues Dufourt** – 3rd Movement (others are available!), performed by **Line on Line**:

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



But wait a minute...Erewhon has also seeped into video gaming and is alive and well at the base-camp, filled with guitar noodling in this **Tom Clancy game**:

<https://www.youtube.com/watch?v=-5RMoIrUsJU>

+++++

William Morris, ‘News from Nowhere’

William Morris is probably now best known for his decorative arts: wallpapers, fine book editions, decorative arts, stained glass and furniture. The museum and gallery devoted to his life is at Walter House in Walthamstow (the Morris family home from 1848-56). It provides plenty of opportunities to view his eclectic talents. It is well worth a visit when possible.

<https://www.wmgallery.org.uk/>



As with ‘Erewhon’, ‘News from Nowhere’ is a clunky read. Parts of the story-line are classic romantic adventure – the journey along the Thames, exploring its history and present. But mixed in, is a good deal of polemic. Morris wanted his narrator, the now quite elderly, William (the) ‘Guest’, to operate as a kind of human sponge.

In the story he has been transposed to England some 130 years in the future. Chapter-by-chapter we listen to Morris’s own views on society, politics, industrialisation, women’s rights, art, nature, leisure and work. We do so through both Guest’s perspective and from the people he meets on a river voyage (notably old Hammond, Dick, Clara and Ellen), whilst sculling up the Thames from Hammersmith to the upper reaches of the Thames above Oxford, near to his own rural property, Kelmscott Manor.

As Guest discovers, Parliament House at Westminster has become the Dung Market.

Essentially, the book is a mechanism to explore aspects of William Morris’s own desire for a return to something akin to a more pastoral, pre-industrial, socialist society. However, he also examines, albeit quite superficially, some of the downsides of the new society where there is no private property, the environment is celebrated and protected, and where work is fun and noble. But, without competition and struggle, something is missing – which is perhaps why Morris loudly espoused communalism, and was vehemently opposed to state socialism, whilst being quite an avid fan of Karl Marx.

‘News from Nowhere’ is not a great piece of fiction, but it is filled with ideas that are very current and worth considering in the 21st century. Here are some samples.

Work as ‘attractive labour’ – Victorian Britain was incredibly divided – the towns and growing cities were heavily polluted and the poor often lived the lives of the damned – poverty meant squalid conditions and short lives, whilst the rich made their fortunes through rampant industrialised capitalism.



Slave-labour in the view of the Marxist/ Socialists. Morris appears heavily conflicted about the benefits of scientific advancements and machinery, and his romantic view that work should be a largely pleasant, “*exercise of the mind and body*” and that ‘new handicrafts’ and ‘hand-work’ should be the ideal, today feel quaint. But, he may be closer to some truths in his opposition to a situation where society has allowed “*machines to be our masters and not our servants.*”

Education is not compulsory – it’s viewed as the ‘art of knowledge’ and learning through doing and being closer to nature:

“...(children) often make up parties, and come to play in the woods for weeks together in the summer themselves, and get to know the wild creatures; the less they stew inside houses the better for them, living in tents, as you see. We rather encourage them to do it; they learn to do things for themselves.”

Morris hoped for an **Egalitarian society**. He seems to have believed in a rather naïve and idealised mix of devolved governance and opportunities to develop the ‘commonweal’ – perhaps, some sort of localised ‘community co-ops’ combined in some way with communes and collectives.

“That leads me to my last claim, which is that the material surroundings of my life should be pleasant, generous, and beautiful; that I know is a large claim, but this I will say about it, that if it cannot be satisfied, if every civilised community cannot provide such surroundings for all its members, I do not want the world to go on.”

Environmentalism – In ‘News from Nowhere’ the London of 2020 has become filled with trees, parks, nature and much ugliness has been removed. The people are handsome, as are the buildings and there’s a harmony with nature. Indeed, industrial Manchester has disappeared completely. His ‘Nowhere’ is not a total rural idyll, yet it is a society that has been transformed into one that is more in balance and harmony with nature. Or, so it seems...

* * * * *

And here are some of the musical offshoots probably inspired by 'News from Nowhere'.



Nick Cave: 'More News from Nowhere':

<https://www.youtube.com/watch?v=8MajmI5j7Bs>



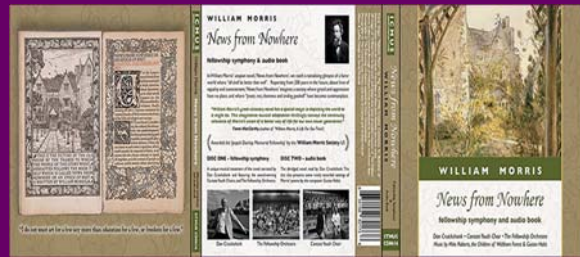
His 28th single released in 2008 from the album, 'Dig Lazarus, Dig!'.
Graeme James from New Zealand – album and track: 'News from Nowhere'. Nice video!

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



'Bringing the News from Nowhere' – a William Morris inspired song by **Leon Rosselson**, sung by **Nancy Kerr**.

<https://www.youtube.com/watch?v=8GFdMKH7-Vc>



Words and music from the: **The Fellowship Symphony**: <https://www.crowdfunder.co.uk/nfn>

500 performers recorded over a seven year period at the William Morris Gallery (2015).



Darkstar album (2013), 'News from Nowhere': https://www.youtube.com/watch?v=1eEGtC_Jh5k



And perhaps, and probably, '**Road to Nowhere**': **Talking Heads** (1985). <https://www.youtube.com/watch?v=LQiOA7euaYA>

The most wonderful **David Byrne** certainly knows about William Morris and probably **Samuel Butler** too!

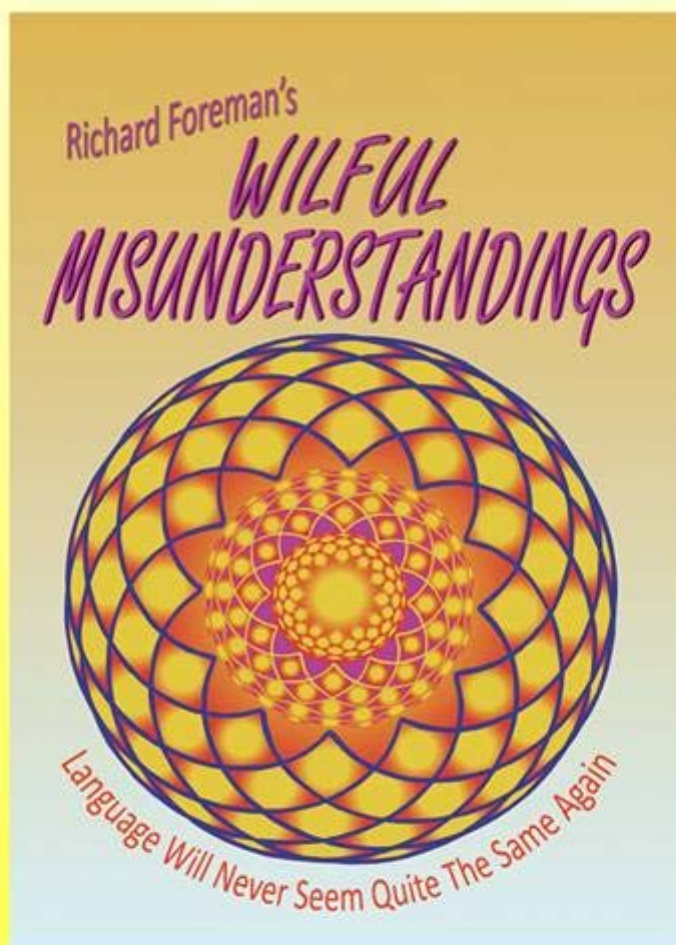
"We know where we are goin', but we don't know where we've been."

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

Cost £6.95 (+p&p) at:

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

All copies from Lepus can be signed by the writer on request
For sample stories & more info visit: Richeff.moonfruit.co



Launched now!

RICK WAKEMAN

WWW.RWCC.COM



Launched now!



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



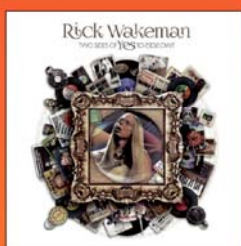
G'ole! – Motion picture soundtrack

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



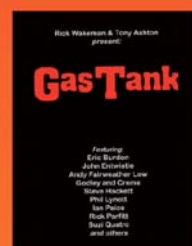
The Stage Collection

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



Time Machine

Guest vocalists include Ashley Holt, and Roy Wood
MFGZ019CD



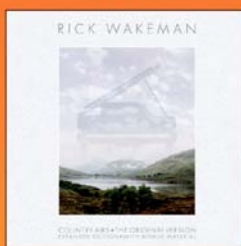
Gas Tank

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



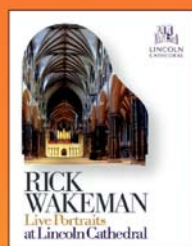
The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey
MFGZ028CD



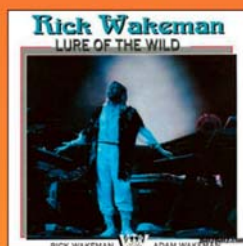
Country Aairs

The original recording, with two new tracks
MFGZ014CD



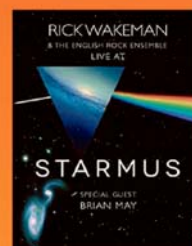
Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!
MFGZ029



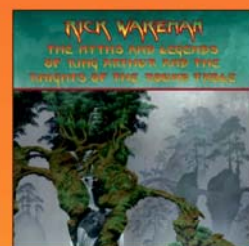
Lure of the Wild

With Adam Wakeman. Entirely instrumental
MFGZ003CD



Starmus

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



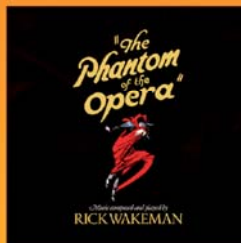
Myths and Legends

Double CD set. The expanded 2016 version
MFGZ017CD



Live at the Winterland Theatre 1975

Live in San Francisco
MFGZ015CD



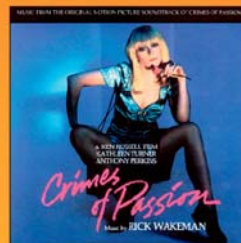
The Phantom of the Opera

Double CD + DVD
MFGZ005CD



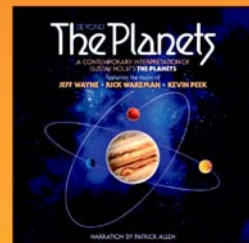
Can You Hear Me?

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 and all other good music retailers



KEV'S WORLD



TERROR
TOTAL RETALIATION
NUCLEAR BLAST RECORDS

LA based Terror have always been a name synonymous with hardcore, sticking hard to the faith since their inception in 2002. After six studio albums, a series of live albums, splits, compilations and EP's under their belts, the scene veterans are back with their latest album. Thirteen songs, less than thirty minutes in total length, they toy

with rap on "Post Armageddon Interlude", but the rest of the time this is abrasive, old-school, hardcore punk mixed with plenty of thrash tendencies. There is nothing pretty about this, this is all about turn it up and disappearing into a mosh full of violence and sweat. More than fifteen years in the scene and they show no signs at all of slowing down yet, if you want true original hardcore then look no further.

VINCE BELL
OJO
MULATTA RECORDS

This is a somewhat unusual album, in that for the most part it is spoken word with some quite different accompaniments, from flamenco guitar to avant garde jazz, Americana, percussion and more. Bell actually made his name as a songwriter, with the likes of Nanci Griffiths and Lyle Lovett recording his material. When it comes to singing, which happens on some numbers, he sounds to me as if he is struggling.

KEV ROWLAND

These songs just aren't up to the quality of the rest of the material. His spoken word voice, speaking his poetry over the top of the music, is incredibly breathy, earthy, and compelling.

The album shows what might have been, if he had not fallen into the singer-songwriter country music of some numbers, as these just aren't in the same league as the others. The flamenco guitar of Pedro Cortes is superb, and I would have loved to have heard more numbers like "Bads and the Better" where the mix works incredibly well. Bell has a strong control of words, and brings in emotions when speaking that are just lost when he sings. Intriguing and interesting as opposed to being totally essential.

WALFAD
AN UNSUNG HERO, THE SALTY RAINS
AND HIM
LYNX MUSIC

Just a year on from their debut, and Polish band Walfad (We Are Looking For A Drummer) were back in the studio. They had dropped to a quartet after 'Ab Ovo', with Wojciech Ciuraj now being the sole guitarist. This now allowed their music to open up, with far more space within it, as there are times when he allows himself to concentrate on the singing and not provide any guitar at all. This means that there is a lot of space within the sound, with some luxurious bass lines often taking the lead melodic role with keyboards providing a background to be played against. It took me a while to think what band they reminded me of, but finally it clicked that in many ways they are following a very similar path to Credo after Mike Varty had joined the band. Credo had yet to morph into the huge sounding outfit they

were to become, and in many ways this album contains the same amount of naivety, and is all the better for it.

All the vocals are in English, yet the booklet contains all lyrics in both Polish and English, as are the song titles, which makes me wonder if there has been a Polish language version as well, as I have come across that previously with other bands. Millenium's keyboard player Ryszard Kramarski was on hand to assist with the production, and the result is a very clean sounding album. The second song, "Leaves", is broken into four sections but it is only possible to play this as a single song on the CD, and at more than eighteen minutes long shows that the young band have a great deal of confidence. The album is laid-back for the most part, and is solid and enjoyable neo-prog.

WALFAD
MOMENTUM
INDEPENDENT

2016 saw Walfad back with their third album, two years on from 'Unsung Hero'. In the intervening time the band had been through some changes, and although singer/guitarist Wojciech Ciuraj and drummer Kacper Kucharski (apparently the band got their name from his inability to come to rehearsals) are still there, they have both a new keyboard player in Dawid Makosz and a new bassist in Radosław Żelazny. Not only has this album been released in both English and Polish language versions, but this time there are separate booklets and covers. The English shows the elevated woman with a red skirt (and a different wall), while the Polish has the woman in green. Mind you, it's probably not a good idea to pay too close attention to the lyrics, as they don't always seem to make a lot of sense.

There is a feeling here that the band have grown in confidence, and the approach is somewhat more direct with strident guitar and less of a concentration on the bass. Although there are still elements of Credo, there is also plenty of Muse and a band moving much more into the rock arena and moving away slightly from the traditional neo-prog roots they had previously. Both new musicians have fitted in well, and the swirling piano on the title cut is wonderful, ripping and creating waves of sound I could lie in all day. Wojciech is content to riff and take lead melodies when the song requires it, and is more forceful and definitely more present than on the previous release. Good use of different keyboard sounds, combined with a more powerful approach (which can also be light when required, providing strong contrasts), really demonstrates a band starting to come into their own.

**WALFAD
COLLOIDS
EMET RECORDS**

Walfad were back with their fourth studio album towards the end of 2018, and between this and their previous one, singer/guitarist Wojciech Ciuraj had found time to release a solo album which was inspired by the Polish romantic poetry of Adam Mickiewicz. None of the musicians involved in the solo effort had been in Walfad, and on the subsequent band album only bassist Radosław Żelazny previously been involved (and then only on 'Momentum') so it really is a brand new band with Wojciech driving it on. Unfortunately their web site hasn't been updated in a few years, so I actually have no idea what has been happening within the band, but it is certainly unusual to see such a change in just two years.

The band has also reverted back to a quintet, which is what they were like for the debut, bringing back an additional guitarist.

This album does feel very much like a logical progression from the last one, even though most of the band have changed, with twin guitars providing additional depth and bass to the sound. There isn't as much space within the music as one has come to expect, but it still feels fresh and inviting. The use of a Hammond Organ is also a nice touch, as it adds to depth and presence, powering over the top of piano or other keyboard sounds. Even though there is a larger rock element, the different approach to keyboards has meant the band now appear even more melodic and much more crossover than previously. The vocals are sweetly sung (apparently the album has again been released in two versions, one English and one Polish), and the album is beautifully produced and engineered. Walfad have yet to make much of an impact outside their home country, but having now heard all four of their studio albums I am at a loss to understand why that is, as this is again an incredibly accessible and enjoyable piece of work.

**WOJCIECH CIURAJ
BALLADY BEZ ROMANSÓW
EMET RECORDS**

In between the third and fourth Walfad albums, singer and guitarist Wojciech Ciuraj took time out to record a solo album, bringing in different musicians and flavours from what he had been doing within the band setup. It is based on the works of Adam Mickiewicz, who is apparently often referenced as Poland's greatest poet.

One of his most popular books was 1822's 'Ballady i romanse', so I presume this is being reference in the title. Unlike the Walfad albums this is only available in Polish, which given that it is referencing Polish poetry makes total sense. The album shows Ciruaj embracing his more reflective side, and especial mention must be made of the use of flute, which adds additional melody, and some gorgeous bass, while his own singing is some of the finest I have heard from him.

He definitely seems to come to life more in this style of music, which contains great depth, beautiful arrangements and some luscious guitar as well. I have never had an issue listening to music with vocals in another language, as it allows me to drift into the sound, only to be woken up the superb guitar solo contained within the title track itself. I enjoy Walfad's albums, but having played this quite a few times now I hope that this isn't the last we hear of this approach, and that Ciuraj returns with another of these in the near future, as this has wonderful nuances and pop melodies contained within a highly accessible album.

**TIGER MOTH TALES
STORY TELLERS PART TWO
WHITE KNIGHT RECORDS**

When fans talk about Genesis, they tend to fall into one of two camps, either those who prefer Gabriel as singer, or those who prefer Collins. I have always thought they are missing the trick, as my favourite period is that which features Steve Hackett, and this album fits in nicely with the end of his time with Genesis and his early solo works. Multi-instrumentalist Pete Jones has been spending most of the year providing

vocals, keyboards and saxophone with the mighty Camel, but somehow he has also found time to write and record a new batch of songs which are often whimsical, even humorous, yet also an absolute delight from start to end.

After the reaction to 'The Depths of Winter' Pete decided to return to the 'Story Tellers' concept of composing songs based on stories some of his favourite childhood authors, this time including Hans Christian Andersen and A.A. Milne. As well as providing all instrumentation and vocals, he decided this time to sing some duets with his long-term singing partner Emma Friend, which certainly adds an additional element of quality to what is already a stunning album, and her performance on the ballad "Eternity" is quite superb. Back in the day, it wasn't unusual for prog bands to record something light hearted and silly, from "Benny The Bouncer" to "The Hare Who Lost His Spectacles". All I can say about "Three Little Pigs" is that I love the Python-esque approach, especially the false starts to the song. I've played it multiple times, and each and every time I find myself smiling. I have a funny feeling this album is going to end up in my Top Ten for the year.....stunning.

**TONE TANNER
SHOT...
BANDCAMP**

I've only just come across this 2016 album from multi-instrumentalist Tone Tanner, and I am so glad I have. It is a concept album telling the story of "55 year old Barry - a cocksure but ultimately failed musician. Pissed off with his failures, he makes some bad decisions and his world goes tits up."

Tone provides all the music himself, and has also added in some snippets from speeches (love the one about how a white boy can't play the blues), and the result is a blues album which sounds as if it was recorded back in the Fifties. I have been listening to much more blues in recent years, and if I was to liken Tanner to anyone it would be with Lightnin' Hopkins, or to move forward a few years then with Tony TS McPhee. It is electric, it is exciting, on the edge, traditional raucous electric blues. One can imagine the sweat coming down the walls as he plays in one dive after another, and the result is an album which is simply essential to anyone who enjoys the blues as they used to be played. We get some nylon, we get some slide, and Tanner shows that white boys really can play the blues.

Apparently Tanner is highly active on the live circuit on the UK, both totally solo and with a band, and on the basis of this is well worth checking out.

**TREAT
TUNGUSKA
FRONTIERS MUSIC**

Treat may have taken a break at one point during their career, but the current line-up of Robert Ernlund (vocals), Anders Wikström (guitars and backing vocals), Patrick Appelgren (keyboards, guitar and backing vocals), Jamie Borger (drums), and bass player Pontus Egberg (King Diamond) features just one person, Egberg, who wasn't on their 1985 debut 'Scratch and Bite'. This is the first album I have heard from the Swedish group, and there is no doubt that there are some fine hard rock musicians here, just a shame that the arrangements and production let it down

so much. Here is an album where every attempt has been made to sanitise and polish it out of existence, and while there may have been some punch and threat in there when they recorded it that is unfortunately now long gone.

I am sure that there are going to be some very happy fans of the band out there, and certainly this album is being raved about on the web, but there just isn't enough variation and power in this for me and it soon fell into the background. Fans of bands such as Eclipse, Hardline, Pretty Maids, Harem Scarem and Danger Danger may well find plenty here to enjoy, but there isn't enough edge for me.

**TRIP LAVA
OUNDS
SHARK RECORDS**

Multi-instrumentalist Joel Lee dropped me a line one day and asked if I would be interested in hearing his latest album, and as I continue in my search to hear weird and interesting things I of course answer in the positive and eventually the postman delivered me the CD (if you think there is no such thing as distorted time, just trying sending things to New Zealand). I was immediately intrigued by the artwork, and had already surmised that the album title was a simple anagram, but wasn't expecting to discover that all 9 numbers were also all anagrams, and all starting with the letter "O". I think my favourite title of these is "Oomsmushr", which apparently is the sound of someone hallucinating.

My musical expectation by this time was for something fairly light and humorous, but it is only on the surface that this transpires.

This album is intense, mixing psychedelia, space rock, RIO, krautrock, avant garde and so very much more into something which is incredibly compelling. This isn't music that could ever be listened to in the background, as it demand close attention, it is something that should only ever be played when the listener has time to sit down and devote themselves to it. The melody if often led by the keyboards, but the most important instrument is probably the bass, which underpins it all and keeps it tied together. This is progressive music which is refusing to sit anywhere the mainstream, and instead of following a path well-travelled is instead taking a machete and breaking through new ground. Bands such as Hatfield and the North are an obvious point of reference in some ways, and if you want your progressive music to be truly that, instead of regressing over tried and trusted areas, then this is for you.

URIAH HEEP
LIVING THE DREAM
FRONTIERS MUSIC

I have a picture of Mick Box in his natural environment, on stage, and nearly fifty years on from when Uriah Heep were formed he is still there. True, there have been some line-up changes over the years, but from 1986 to 2007 they were the same five guys treading the boards wherever anyone would have them play, often without record label support. Phil Lanson (keyboards) and Bernie Shaw (vocals) have been in the band since 1986 (although they started working together in Grand Prix before that), while drummer Lee Kerslake had to retire in 2007 due to ill health, and was replaced by Russell Gilbrook while bassist Trevor Bolder sadly passed away in 2013 and was replaced by Davey Rimmer.

This is their 25th studio album, and although they have become more polished over the years, there is still a Hammond Organ as the backbone, while Mick Box is refusing to settle into his dotage. Apparently he is 71 years old now, and is still teaching young 'uns a trick or two.



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

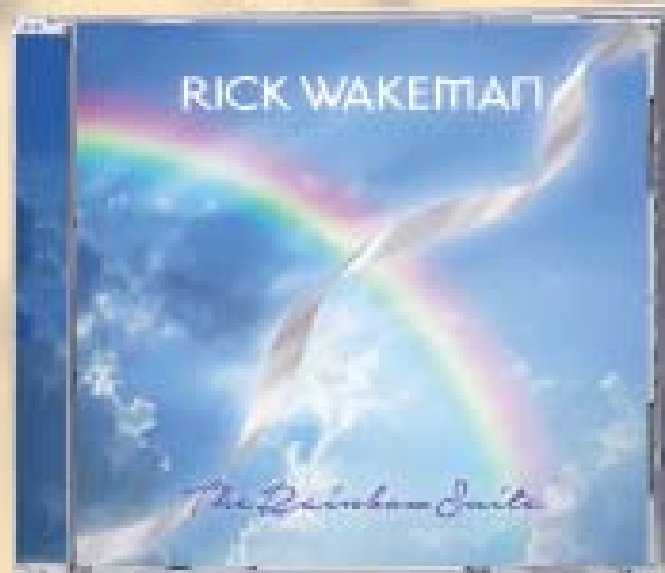
DVD / CD of The Gospels performed live in California – never seen before.

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



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.





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

WYRD

North Devon

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

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

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

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

On Valentine's Day 2006, my father died. He was 81. As a result I inherited the old family house in rural North Devon, and I moved the Centre for Fortean Zoology [CFZ] lock stock and barrel into my new country home. As regular readers of my inky fingered scribbles here and elsewhere will know, the CFZ is the largest and fastest growing cryptozoological research group in the world. At any one time we are carrying out anything up to a dozen research projects and expeditions across the globe.

Cryptozoology is the study of hidden or unknown animals, and such creatures, belonging to a species wholly or partly unknown to science, are usually collectively referred to as 'cryptids'.

Many researchers are interested in a related category of mystery animals often termed the 'pseudo-cryptids'. These include animals which are out-of-place: known species which by accident or artificial introduction (or sometimes both) live in a geographical area where one would not normally expect to find them. An example being big cats on British moorlands, but more of those later. However, not all out-of-place animals occur because of human intervention.



Others are accidental migrants blown off course by inclement weather or unusual marine currents, and yet more are known species of animal that seem to be dramatically increasing their geographical range.

Other 'pseudo-cryptids' include outsized, or oddly coloured individuals or groups of animals of a known species. A good example of this is the golden frogs of the United Kingdom which are the subject of one of the current CFZ research projects.

The third category are zooform phenomena. These are not animals at all, but are entities or apparitions which adopt or seem to have animal or part-animal form. This is where we, at least partly, enter science fiction territory. In many ways, these elusive and contentious entities have plagued the science of cryptozoology since its inception - and tend to be dismissed by mainstream science as thoroughly unworthy of consideration. Zooform phenomena seem to be a mysterious blend of paranormal manifestation and mythological icons.

Although most of what we study are flesh and blood animals, and as such fall firmly into the field of zoology, others – such as the zooform phenomena described above, and the vampires that I have hunted on several occasions across Central America – most definitely are NOT, and it is because of this arcane approach to our subject, that some people within the more mainstream branches of zoology seem to treat us warily.

As far as I am concerned, what we do is a perfectly reputable branch of science. However, what makes this property completely perfect for the headquarters of what is almost certainly one of the world's best-known foriegn organizations is that it is haunted! Now, even the most masterful paranormal spin-doctor could work for months before coming up with anything more perfect. For we don't just have the one ghost, there are lots of them, and at least one of them is a damned nuisance!

Most of the house was built in 1804, but it was built on the fire-damaged ruins of a substantially older building, and we believe that parts of the Dining Room, especially the fireplace, may be anything up to 300 years older than that! The Dining Room floor is paved with gravestones, which the builders either bought or nicked from a local graveyard, and I feel that it is less than a coincidence that several people have seen a shadowy female figure wearing a black skirt walking across the room at a time when there were no women in the house. My friend Kaye, who is more like a sister than a friend to me, and whom I have known for over forty years has seen a shadowy female figure walking along the path outside the Drawing Room window, and two other members of my staff have glimpsed 'her' (the ghost I mean, not Kaye), outside the window, and walking across the main lawn.

I have seen a ghostly tan and white dog on two occasions, and another volunteer has seen a spectral ginger cat.(sounding very much like my childhood pet 'Perkins' who

died 25 years ago), walking from the Drawing Room into my office. The girlfriend of another colleague saw a shadowy figure wearing a tall hat at the top of the main staircase, which is intriguing, because it was here that I had my most unsettling experience.

Although I lived here during my childhood, I left home in quite a stormy manner in 1981, and only returned in the summer of 2005 when my father was dying, and I realised that we not only had to bury the hatchet, but that as I was not prepared to let the old man finish his days in a horrible Nursing Home, there was nothing to be done but for me to leave my home in Exeter and move in with my father for however long he had left. On a personal level, it was the best decision that I ever made, because not only did I repair the most important relationship of my life, but we actually became close friends in the eight months before he died.

But I digress.

I told my father that because I am self-employed, I would have to continue working from his house, and that as I would be unable to leave the office for more than a few days, I would have to bring my office with me. He agreed, so I installed various members of my team in the spare bedrooms and got on with the task in hand.

The first night we were there, I was woken up at about 2 am by the most godawful clanking noise that I have ever heard. My father was practically bedridden at the time, and I assumed that he had tried to get to the bathroom, and got his zimmer frame stuck in the door, and was in some distress. I threw on a pair of shorts and ran to help.

But there was no-one there, and it was deathly quiet.

So I went back to bed... and five minutes later the noise started again.

This time I assumed that one of my colleagues was blundering about, and as they have all been known to enjoy a jar or two at times, I thought that one of them was drunk and staggering around the landing, so – not in the best of tempers – I jumped out of bed again and went to administer justice.

Again.... Nothing. They were all sleeping the sleep of the just, and apart from some discordant snoring from Graham's room there was no sign of anything untoward. So I went back to bed again.

The third time I went out onto the landing to investigate the noise, it continued as I paced up and down the landing. I was shocked to see some ornaments (wooden animals that my late Mother had brought back from Africa fifty years ago), moving of their own volition on one of the shelves, and – almost instinctively – I shouted a few words of the Latin Exorcism which have served me well in the past, and – to my relief – the noise stopped.

I then switched to English (and with the Anglo-Saxon expletives modified for inclusion in this magazine) I said:

“Look you fucker, whoever you are. I don't know, and don't really care if you are an unquiet spirit, or just something else that happens to live here, but you are keeping me awake! If you leave me alone, I'll leave you alone, but if not I'll exorcise the fuck out of you. Now shut up and let me go back to sleep!”

...and it was quiet for the rest of the night. There have been other similar episodes since, but not so violent, and I have never been forced to threaten the undead with my (non existent) bell book and candle again.

I told my father about this and he was quite upset. He was convinced that I had just been rude to my mother!

Apparently he had heard my mother breathing in bed next to him each night since she had died four years previously. I reassured him, and – to my pleasure – he duly reported that the following night my Mum was back!

I didn't believe this story at all. After all, he was very old and very ill, and on quite high doses of morphine, and I was sure that these were wish-fulfilment hallucinations on the part of a man who had met and fallen in love with my mother in the early 1930s when they were both children, and who had been with her practically constantly for the next 70 years until cancer had parted them.

However, I think I was wrong!

The night before his 81st birthday in January 2006, his left lung collapsed, and I spent the night sitting up with him holding his hand as he gasped for breath. Then I heard it! There were only two of us in the room (and my dog was downstairs) but I could distinctly hear three lots of breathing!

As my father lapsed into a fitful sleep I spoke briefly to my Mum. I told her that it was wonderful that she was there (if she was, in fact, there, and not a figment of my tired imagination), and that I hoped that she would stay with us for however long Dad had left.

He went into hospital a few days after, and died two weeks later, and – as I came to terms with my grief – I realised that if, indeed, I had heard my mother's spirit in some form or other, a small miracle had happened – the two lovers had been reunited on Valentine's Day.

Now, I am a scientist. I don't believe in Hocus Pocus, and Mumbo Jumbo, but sometimes one is forced into realizing that weird stuff does happen. All the other ghosts have manifested themselves in the two months since my Dad died, but I have never heard my mother again...

One of the weirdest manifestations of my particularly weird little house is what my late wife and I called 'The Shape Shifter'. As I mention above, there is a long history of sightings of what appears to be a lady in grey, walking along the path outside my sitting room window. However, she is far from being the only ghostly inhabitant of that little stretch of concrete and gravel.

The story, as far as I am concerned, goes back to the winter of 2005, when my father was on his deathbed. My old friend and business partner, Graham Inglis, and I had charged ourselves with the task of looking after him, and whilst there were other members of the Centre for Fortean Zoology who spent protracted periods of time in Woolsery, sharing the burden of care duties as well as cryptozoological ones, on this particular occasion about which I write, apart from my father, Graham and I were the only two people in the house. At the time, I had an elderly sheltie x collie called Tessie. We had inherited her from an ex-girlfriend of Graham's upon her untimely death, and we were all very fond of her. However, it was the first time in living memory that there had been a dog living at Myrtle Cottage, and I often wonder if, somehow, the advent of 'man's best friend' upon an aether which was totally unprepared for her, might have caused what happened next. But what I can tell you for certain is that it was Tessie who was the first victim of 'The Shape Shifter's' machinations.

Because my father was in a terminal decline, and his state of health was very dodgy indeed, Graham and I had got into the habit of carrying the CFZ walkie-talkies around with us; these were things that we had bought for field exercises when we were scattered over a relatively wide distance and didn't have mobile phone coverage. They had been particularly useful in the previous year, when we were carrying out a number of pieces of field work in and about a smallholding in South Devon, where "something" had attacked a pony, leaving quite serious scars

As we have always been interested in these peculiar attacks upon domestic livestock, when the police contacted us, we were only too glad to become involved. But that is another story. And, as so often seems to be the case, I am in danger of becoming side-tracked.

I had got into the habit of joining my father for a drink most evenings, and I would sit in a tall, chair in the corner of his bedroom (now my bedroom) while he sat up in bed. On this particular occasion, I was sitting up there, chatting to my father and drinking Bourbon and coke, when my attention was caught by something I could see, out of the window.

It must have been a full moon, or nearly so, because although it was an hour or two after sunset, I could see the path way below us that leads from the back door to the front door, and there – trotting along happily – was Tessie.

I was particularly annoyed. Her eyesight was beginning to go, and although she was allowed to wander in and out of the house at will during the hours of daylight, we felt that for her to do so on a winter's night would be a recipe for disaster.

So, I reached for the walkie-talkie and called to see if Graham was there. Slightly indignantly, I said that he must have left the back door open, because Tessie was wandering about outside.

Even more indignantly, he replied that he had done nothing of the sort, and just as he said this, Tessie came trotting into the bedroom, only seconds after I had seen “her” disappear around the curve of the house outside. It would have been completely impossible for her to have travelled back indoors, through the kitchen, the dining room, up the stairs, and along the corridor to my dad’s room in that time.

And this was only the beginning.

A year and a half later, my father had died, and I had acquired a wife and two lovely stepdaughters. The elder of them was (and is) Shoshannah, who at the time was studying to become a vet.

Here, for the benefit of any of my transatlantic chums, I should probably point out that a vet is an animal doctor, not somebody who fought in Vietnam. She was doing a three-week work placement at a vets in Holsworthy.



Corinna and I were only too happy to have her and her friend Aurelia (also a veterinary student and also doing a work placement locally) stay with us for the duration of their time in Devon.

Every evening at about five o'clock, we would wait for one or both of the girls to arrive home, whereupon Corinna would bustle into the kitchen and do arcane things with teapots and biscuits. On one particular occasion in early September, the two of us were sat in our office, doing one or more of the tasks which are far less mind-numbingly awful if done together. We both heard the gate open and shut, and we both saw Shosh's unmistakable profile – tall, thin, and with long, red hair – as she walked past the front door. Slightly surprised that she didn't stop to greet us, Corinna went through to the kitchen, assuming that my stepdaughter was in a hurry, needing to use what my mother delicately used to call "the facilities". But there was nobody in the kitchen. Assuming that she had gone upstairs to the bathroom, Corinna started making tea, but the house was silent and there was no sign of Shosh.

Just then, about three minutes after we had already seen "her" walk past the door, the gate opened again and both girls came in, chattering together like cheerful magpies at the top of the yew tree outside my window. This time, as was normal, they both stopped to greet me, and – being the irritating old steppapa that I like to be on occasions, I told them that they weren't allowed into the house until they told me something interesting.

They both made rude faces at me and scampered up the path to the kitchen, still chattering away.

But this was not the only occasion by far.

On another occasion, a year or so later, one of the people who – at the time – lived at the Centre for Fortean Zoology, had gone up to the village shop at the top of the street.

At the time, I still ate meat and I was feeling more than slightly peckish, so I asked him to bring me back a pork pie.

He was gone quite a long time and I was getting more and more interested in the idea of that pork pie, and so when I heard the gate go, I began to salivate like Pavlov's Dog (okay, I'm exaggerating a bit, but I was very much looking forward to that pork pie).

Again, I saw the unmistakable silhouette of my erstwhile CFZ volunteer walk past the open door, ignoring me. Again, he had a totally unmistakable silhouette, being even fatter than me and with the resulting unmistakable walk that us fat men have to deal with.

"Oi, where's my pork pie?" I shouted, rather testily. But there was no reply. Maybe he had gone into the kitchen to cut it up and to provide me with a jar of Branston pickle, I thought hopefully. So, I sat back, patiently, following the old adage that everything comes to those who wait.

I'm sure everyone reading this knows where this is going by now. A few minutes later, the gate went, and in came my pork pie. I told my lodger about his doppelgänger, but I suspect that either he didn't believe me or that he was too engrossed in thoughts of his own teatime snack.

And these are only two of the occasions that I, my late wife, and occasionally others, have encountered the mysterious 'Shape Shifter'. I have no idea what could cause such a phenomenon, and despite the fact that I see it as my job to look for answers to the great mysteries which surround us, on this occasion, I have completely drawn a blank.

I wonder if anybody reading this has any similar experiences.

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

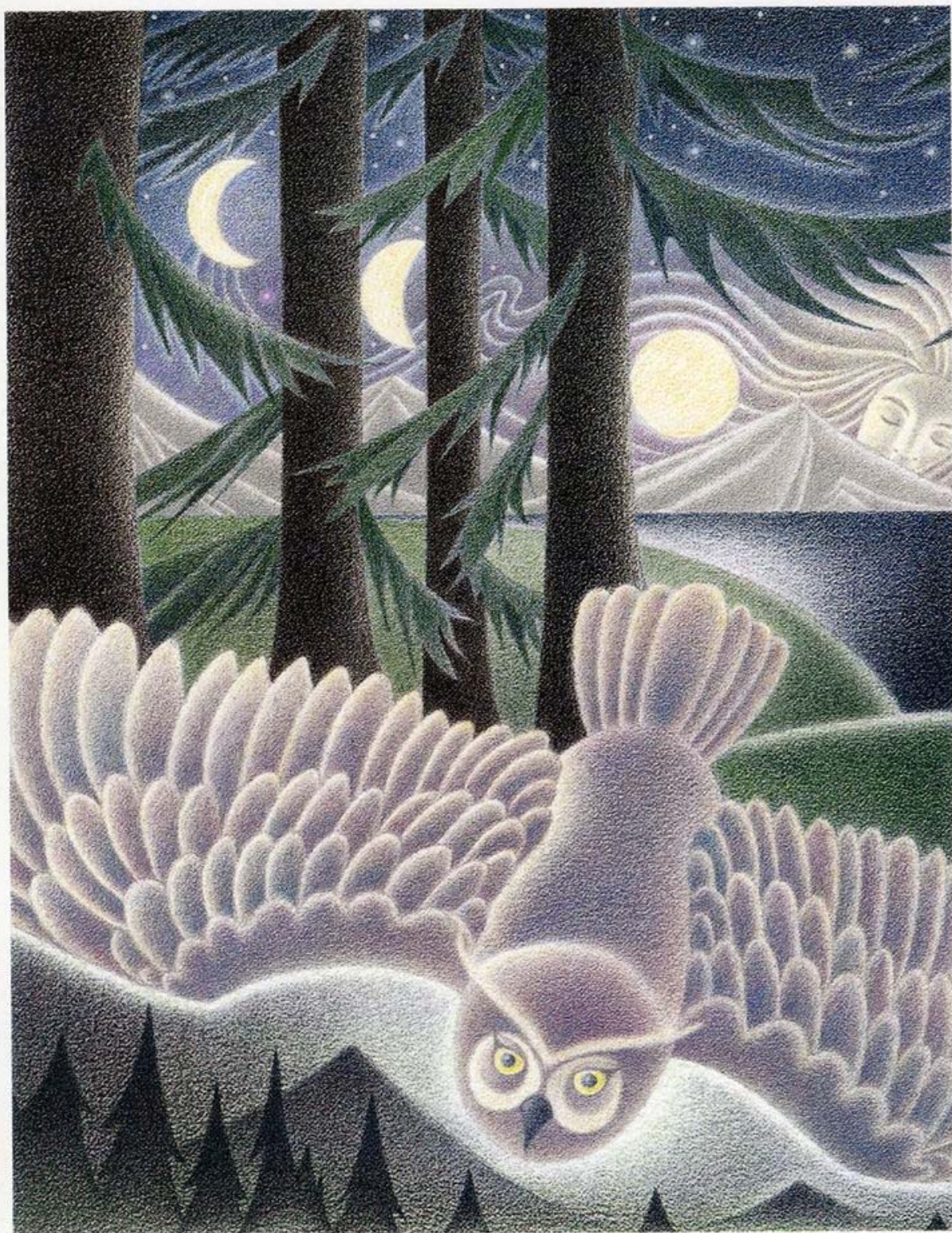
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

THE GARDENING CLUB



A VOICE IN THE EVENING WOODS





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!!!"

WHAT HAVE WE LEARNED THIS PAST YEAR

OUR SURVIVAL SKILLS HAVE BEEN SHARPENED

Since solitary confinement and collective lockdown

We have all had to adjust -to losing public gatherings,concerts,venues and Festivals

We have lost many of our elders. Grief is universal,as is stress(and PTSD)

None of us are immune from this sense of loss. We are disconsolate.

We want to return to NORMAL(not the NEW NORMAL)

A virtual hug from behind a mask is not a REAL hug.

Bookstores,libraries cinemas,restaurants-our very lifestyle altered

Stores limit customers,like shelves have limited stocks. Supply chains strain.

Plague may begin with our elders, but it mutates among the young and careless.

We have learned to change as this virus changes. To learn its ways. To alter ours.

None of us will ever be the same again. We are all one year older and a thousand years behind

!



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

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

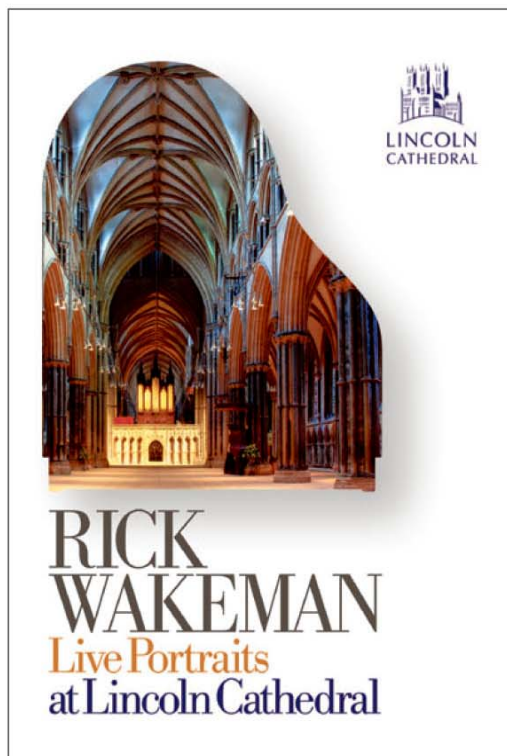


AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

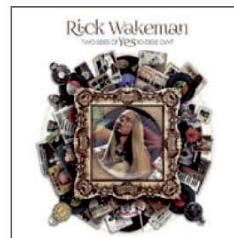
from RICK WAKEMAN



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



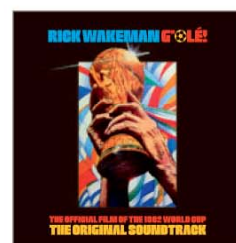
TIME MACHINE

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



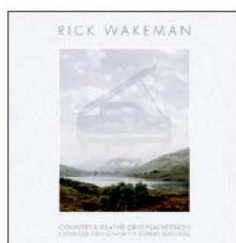
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



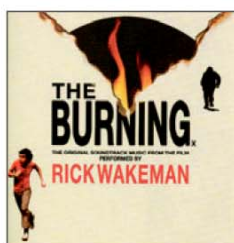
GOLÉ!

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



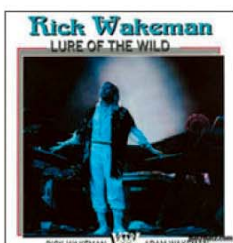
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



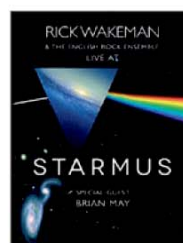
THE BURNING

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



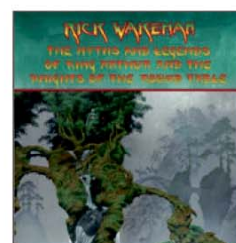
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



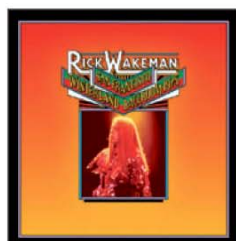
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



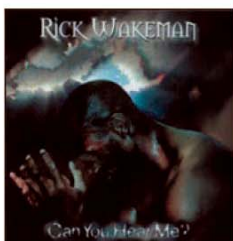
LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



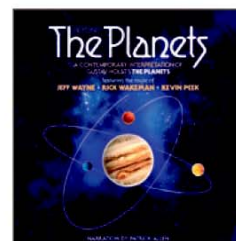
CAN YOU HEAR ME?

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



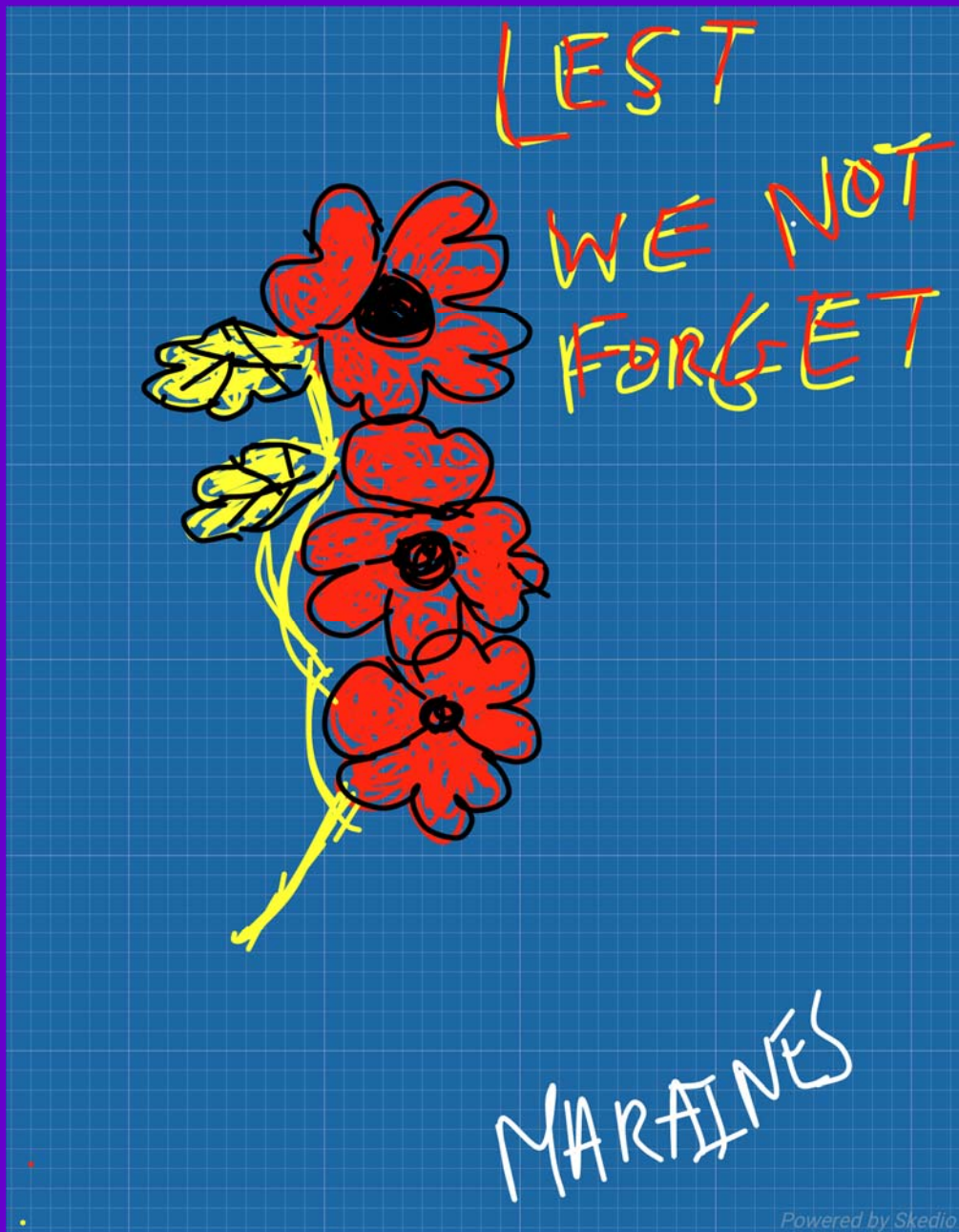
WAKEMAN'S MUSIC EMPORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers



THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so, ladies and gentlemen, we reach the end of another issue. And, as is my practice, I am dictating this to Olivia on the Tuesday of publication week, because diabetic neuropathy has made my hands quite considerably painful, and so I do as little actual typing as possible, which is a bit of a bummer when one is a writer for a living. It may be only Tuesday, but I am secure in my assertion that the newspapers and general mass media here in the United Kingdom, and probably all across the English speaking world, will be full of nothing but the shitstorm caused by the interview between Oprah Winfrey and the Duke and Duchess of Sussex, which was broadcast on CBS on Sunday night, and on ITV over here a day later.

My mate Louis is a clever little fellow, and he managed to get it so he could livestream the interview and pass the audio on to me, roughly as it happened. With my journalistic hat on, I wanted to make sure that I would know what the fuss was about for myself, rather than waiting until I read the BBC's version of events the next day. And I am glad that I did, because it was a very interesting interview.

But that's not what I want to talk about. The thing that I find most disturbing is how events of an undoubtedly important socio-political nature have been allowed to become "TV Events". As the conventional television industry dies a slow death after a long war of attrition with the new and more attractive streaming services such as Netflix, and the DIY ethic of YouTube, I suspect that we are going to see more of these "TV Events". And it is not too big a paradigm shift for one to imagine the state of affairs where one of the once huge media conglomerates decides to bolster up the viewing figures



of their ailing TV networks by manufacturing the news rather than just reporting upon it.

However, as I have said on a number of occasions in these pages, I am more than slightly paranoid, and have read too much dystopian science fiction for my own good. But I would suggest that those of us interested in things should keep a weather eye open for what happens next.

Just sayin'.

See you next week.

Hare bol,

Jon



THE BEST LAID PLANS

Twice the Music... For a Great Price!



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

Legendary Gigs Vol 1+2

From the Vaults Vol 1+2

The Classic Albums

Heroes of Psychedelic Rock Vol 1+2

The Classic Albums

Jazz Master's Vol 1-4

The Classic Albums Vol 1

Legendary gigs Vol 1

Jazz Master's Vol 1

Live and Studio

Legendary gigs Vol 1

The Classic Albums

The Classic Albums Vol 1

The Early Years Vol 1

American Folk Revival Legends Vol 1

Arthur Brown

Captain Beefheart

Gregg Kofi Brown

Man

Michael Bruce

Sun Ra

Albert Lee

The Selecter

Art Pepper

Atomic Rooster

Billy Cobham

Hookfoot

Al Atkins

The Beach Boys

Pete Seeger

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

GONZO
MULTIMEDIA



All titles are available at: www.burningshed.com

Weekly magazine: www.gonzoweekly.com

