

# GONZO



#435/6

# HAWKWIND GET JIGGY

ISSN 2516-1946

# GONZO

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## LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

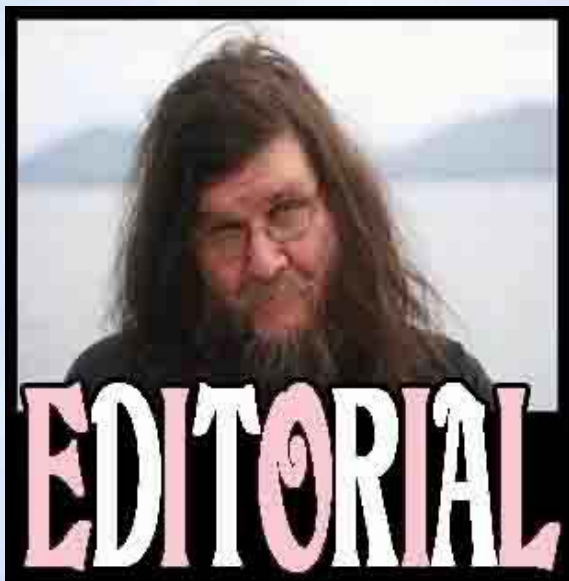


Corinna Downes

THE THREE  
COMMANDMENTS OF GONZO  
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this ever more peculiar little magazine. First of all, I would like to apologise for a couple of omissions from the last issue. Both of them are entirely my fault, and I crave your indulgence. I forgot to put Richard Stellar's name as author of the piece

about the Los Angeles anti-racism campaign and Freda Payne. And Kev Rowland's column appeared without any illustrations. The latter is being repeated in this issue with the illustrations included.

Again, many apologies. This ageing thing is far less pleasant than anyone warns you, and I can feel my dotage rushing up over the horizon to meet me.

I think it is probably another sign of my approaching old age, but I have spent much of my spare time in recent weeks revisiting the cultural events of my childhood and adolescence. Sadly, but not really surprisingly, so many of the icons of my younger days are now dead, disgraced, or forgotten. For example, I remember watching an episode of Top of the Pops one Thursday at the end of 1972 or the beginning of 1973, when the show featured Gary Glitter, T-Rex, and Slade. Gary Glitter, whose real name is Paul Gadd, is probably the most reviled show



# GULLIBLE'S TRAVELS

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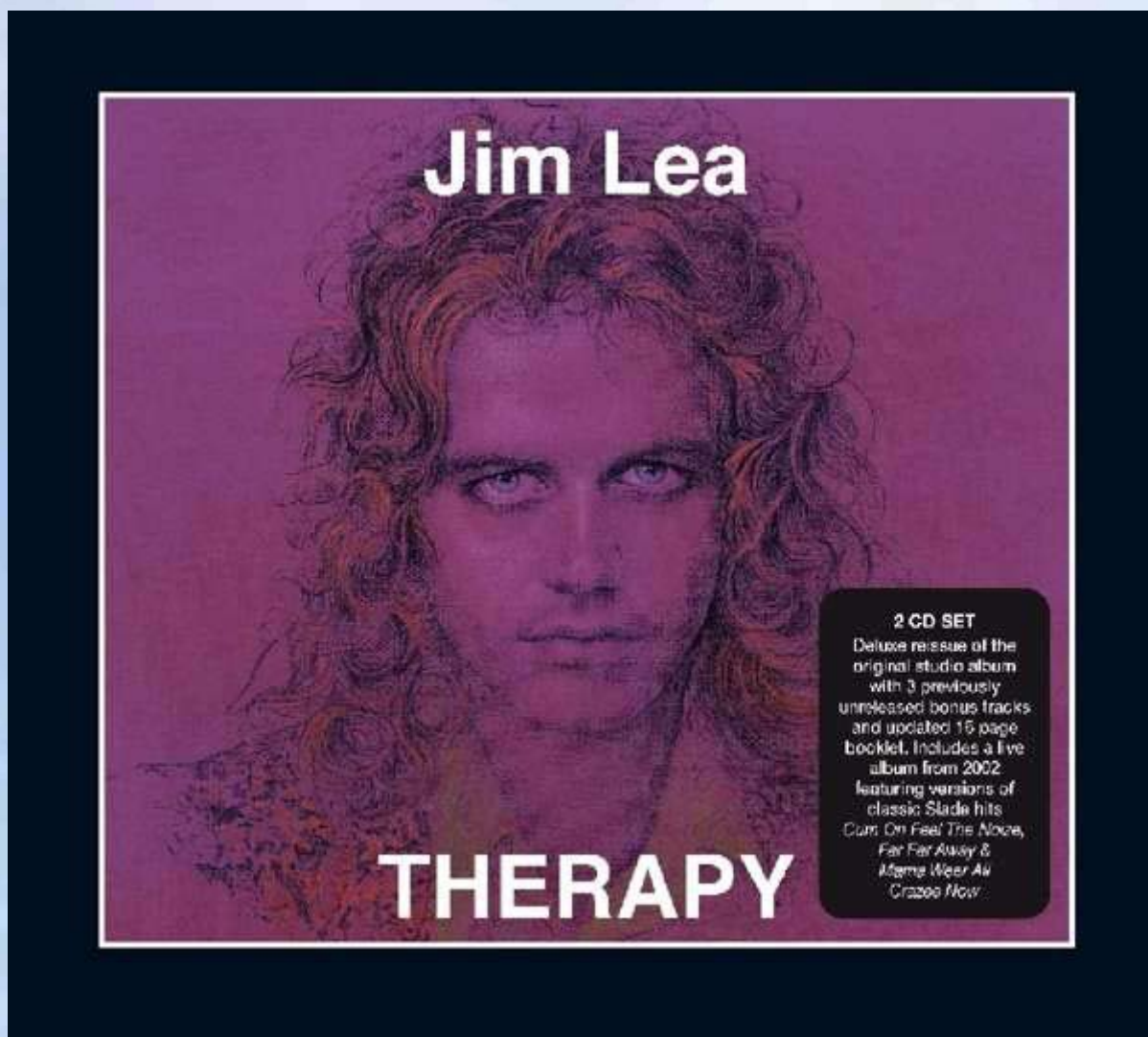
# One Thursday at the end of 1972 or the beginning of 1973, when the show featured Gary Glitter, T-Rex, and Slade

business figure still alive, though a quick trawl on YouTube shows that whilst his image was always ridiculous and rather unwholesome, some of the music was really rather special. It is no surprise, therefore, that the Justified Ancients of Mu Mu (yes, them again; you didn't think I could get through an editorial without mentioning them, did you?) sampled chunks of one of his early records for use

in their first big hit.

It is also interesting that the six/eight beat used in his first hit single has become known as the 'Glitter Beat', despite the fact that it has been used by lots of other people, with Grand Funk Railroad and Yoko Ono coming to mind as proponents of it. So, despite the fact that his personal life has been revolting, Gary Glitter's name has lived on within the musical community.





Marc Bolan is probably the closest to the paradigm of a rock and roll idol. He died while he and his girlfriend were wasted, in a totally avoidable car crash, before his 30<sup>th</sup> birthday. And despite the fact that his glory days were well behind him, he was still having enough hit singles for his demise to make the front pages.

Slade, however, may have gone their separate ways a long time ago; Noddy Holder and Jim Lea left the band in the early 90s with the other two continuing until early last year, when guitarist Dave Hill sacked drummer Don Powell by email, under mysterious and rather acrimonious circumstances. But all four are still alive.

All four are still with their long-term partners. And all four are at least vaguely involved in show business.

But this brings us neatly onto the next big subject. Jim Lea, who was born in 1949, is both the youngest and the most talented of the quartet. And he has been the one who has been least visible on the world stage since the band split up. Whereas Noddy went on to a career in television and – as we have seen – the other two continued for many years on the revival circuit, Lea went to ground, having only played a couple of minor concerts – both in Wolverhampton – since.



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However, last night I found that not only is his first solo album, 'Therapy', dating from 2007, available to stream on Spotify and presumably a whole bunch of other streaming platforms, but that a six-track record called 'Lost in Space' came out in 2018, and I had never heard about it. That too can be found on Spotify. And I would recommend that you check them out, because they are both excellent records.

However, this got me thinking. Why is it that quite a lot of the main movers and shakers in bands have relatively disappointing, or at least low-key, solo careers? As well as Jim Lea, I am thinking particularly of Joe Strummer of The Clash, who had a massively disappointing solo career. Not that his albums were bad. But they were massively inconsistent with more filler than one would have liked. I don't usually buy compilation albums, but it would be nice to have a properly

curated collection, which brings together the best of his tracks with The Mescaleros and The Latino Rockabilly War with some of the prime bits cherry picked from the various film soundtracks he worked on over the years. My favourite of these, if I may digress for a second, is the 1987 album, 'Walker', which is the soundtrack for the film of the same name, and is the most perfect encapsulation of Strummers's various Latino and rock and roll fixations that he was to release before his untimely death.

And there are others. It could be argued, and – indeed – has been argued, that even within The Beatles, the solo careers of both Lennon and McCartney do not live up to the promise that one would have hoped for from the music created when they were still in the band. I'm not sure enough about this to come down on one side or the other of the argument, but I would





hesitantly say that only two of John Lennon's solo albums – the first proper one from 1970 and 'Walls and Bridges' from four years later – live up to the promise that one would have hoped for from the man who wrote 'Come Together'. But, then again, I have discovered recently that even the slightest of his solo offerings are nowhere near as bad as many pundits within the business of rock and roll journalism have branded them. So, I guess, that it is just as much a matter of individual taste as anything else.

But even within the most lauded careers of rock and rollers, there are fallow periods. Bob Dylan spent a big chunk of his middle career making records which don't really cut the mustard, and Pete Townshend didn't make any albums with The Who between 'It's Hard' in 1982 and 'Endless Wire' twenty-four years later. Even his solo records dried up after 'Psychoderelict' in 1993. The Who spent most of the intervening years doing world tours and releasing live albums. But as I bought several of those live albums, I'm in no position to criticise.

So, we go back to my original question. Why is it that such promising composers as Jim Lea have produced such a meagre catalogue? This question intrigues me, and I suspect will continue to do so. But in the meantime, go to Spotify and check out his two albums. They are truly magnificent.

Enjoy this issue.

Hare bol,

Jon



#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

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

**Jeremy Smith**  
(Staff Writer)

**Richard Foreman**  
(Staff Writer)

**Mr Biffo**  
(Columnist)

**Kev Rowland**  
(Columnist)

**Richard Freeman,**  
(Scary stuff)

**Orrin Hare,**  
(Sybarite and literary *bon viveur*)

**Mark Raines,**  
(Cartoonist)

**Davey Curtis,**  
(tales from the north)

**Phil Bayliss**  
(Ace backroom guy on proofing and research)

**Dean Phillips**  
(The House Wally)

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

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

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

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

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# so what's it all about, Alfie?

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

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

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

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

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

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

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



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

# ROCKIN' THE CITY OF ANGELS

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

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HAPPY THE MAN KATE BUSH  
& MORE!




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



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OF THE

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Of the most Remarkable

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As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

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

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L O N D O N :

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

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

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



As I write this, it is exactly a year since the United Kingdom first went into lockdown. And I think it is interesting to compare where we are now with where we were then. Chief Scientific Advisor Patrick Vallance shocked the nation when he told an evidence session led by the House of Commons Health and Social Care Committee:

“To put it in perspective, every year in seasonal flu, the number of deaths is thought to be about 8,000 excess deaths.

So if we can get this down to numbers of 20,000 and below, that is a good outcome in terms of where we hope to get to with this outbreak, but it is still horrible.

That is still an enormous amount of deaths and it is an enormous pressure on the health service. And having spent 20 years as an NHS consultant as well as academic, I know exactly what that looks and feels like.”

Today, Her Majesty the Queen reflected on the “grief and loss felt by so many”, as the official death toll in the UK has risen from 364 a year ago to 126,172 today.

Looking back, it is easy to see how 20,000 deaths would have been a good outcome. God help us all.

But a lot more has changed. A year ago, Britain was full of the ‘Spirit of the Blitz’ as they clapped for carers, and every Sunday evening the peace and quiet of my rural retreat was shattered by blaring pop music as, for ten minutes, we were all supposed to dance for the NHS, or something like that.

I didn’t feel like dancing because my wife was terminally ill, and her needs overtook everything else in my existence. On top of that, I’d managed to injure my foot, and there was a very real possibility that I might have had to have it amputated. Luckily, that never came to pass and one year on I am a widower, but my injuries have been healed.

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# STATE OF THE NOTION ADDRESS

FREE

# METRO

WEDNESDAY, AUGUST 5, 2020

THE WORLD'S MOST POPULAR FREE NEWS



## Spitting Heirs

Andrew and Boris get taken down by puppet satire show

Page 4




# Kate's still MAJESTIC in a mask

DUCHESS SETS THE PERFECT EXAMPLE ON HER ROYAL VISIT

Pages 6-7



# OPEN BORDER LED TO COVID KILLING MORE



Welcome: Passengers arrive from virus hotspot Milan in February PHOTO: JIM

## MPs: GRAVE ERROR TO DROP CHECKS AS INFECTIONS SURGED

by DANIEL BINNS

LETTING thousands of passengers with coronavirus enter the UK was a 'grave error' that 'significantly increased' the spread of the deadly disease here, say MPs behind a damning report.

It is 'inexplicable' that checks and restrictions on travellers were dropped in mid-March, with quarantine rules only returning in June, the Commons home affairs committee found. Up to

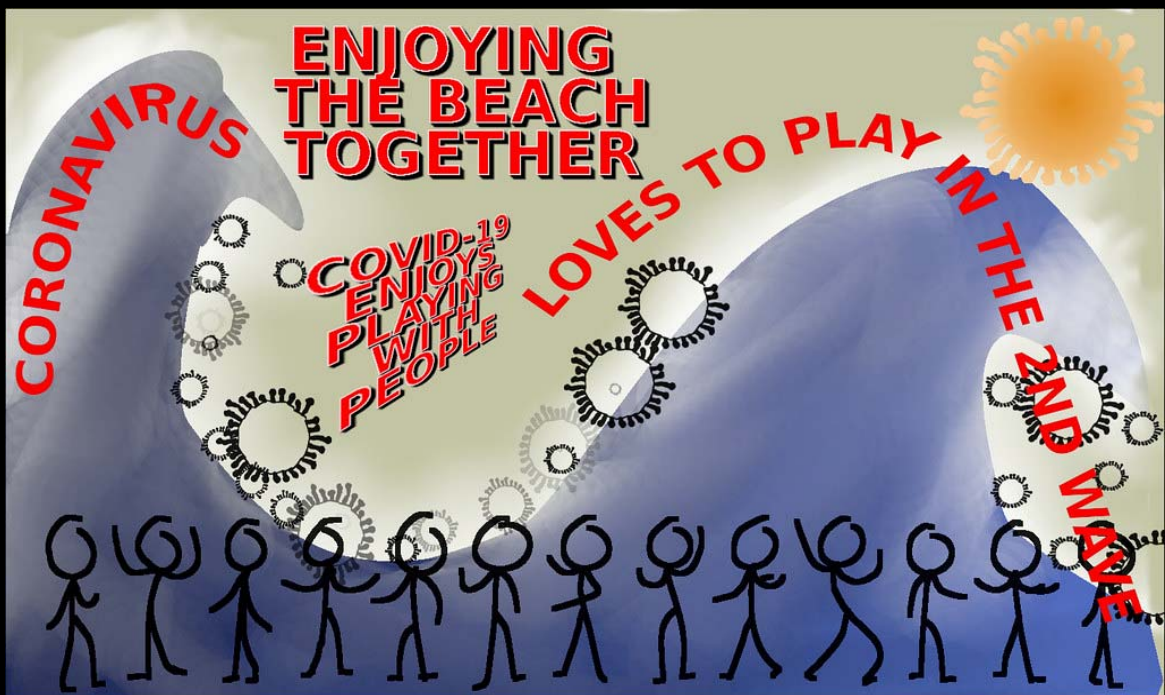


10,000 infected people may have entered the country in March alone, the MPs were told by one leading

expert. Britain was 'almost unique' in allowing free access as other nations were shutting borders and imposing airport temperature tests, committee chair Yvette Cooper said.

She added: 'The government's failure to have proper quarantine measures in place in March as the infection was spreading fast was a grave error and meant Covid spread faster and reached

Continued on Page 4



Despite it all, Britain was a surprisingly hopeful place back in the spring of 2020, but the hope and optimism soon withered and died.

Back in another existence, I worked as a journalist for a UFO magazine, and I noted with interest that the number of extra-terrestrial related conspiracy theories ebbed and flowed depending on how satisfied the general public were, on the whole, with the government of the day. And as the vast majority of these conspiracy theories were related, somehow, to the government of the day, this makes some sort of convoluted sense. Even fifty years after the event, enormous numbers of people believed that an alien spaceship had crashed in the desert near Roswell, New Mexico, and that the American government had been covering it up ever since. But the conspiracies didn't stop there. Everybody from President Clinton to Michael Jackson was implicated in some of this

nonsense, and as satisfaction with the British government got lower and lower as the ruling Conservative party approached the end of their eighteen-year tenure in power, these conspiracy theories got stranger and stranger. I would like to say that they got more unbelievable, but as the Tories desperately hung on to power with the assistance of the Ulster Unionists, more and more people believed them.

However, even as the world celebrated the 50<sup>th</sup> anniversary of the Roswell incident, UFOs were only a niche interest group, populated largely by the tin-hat brigade and people like me, who had a general sociological interest in such things, what is happening now is far more disturbing. Because, for the first time in my life, I am seeing a very similar paradigm shift amongst the general public both here and in America. Earlier in the year, we saw what happened when a group of nut jobs and their fellow



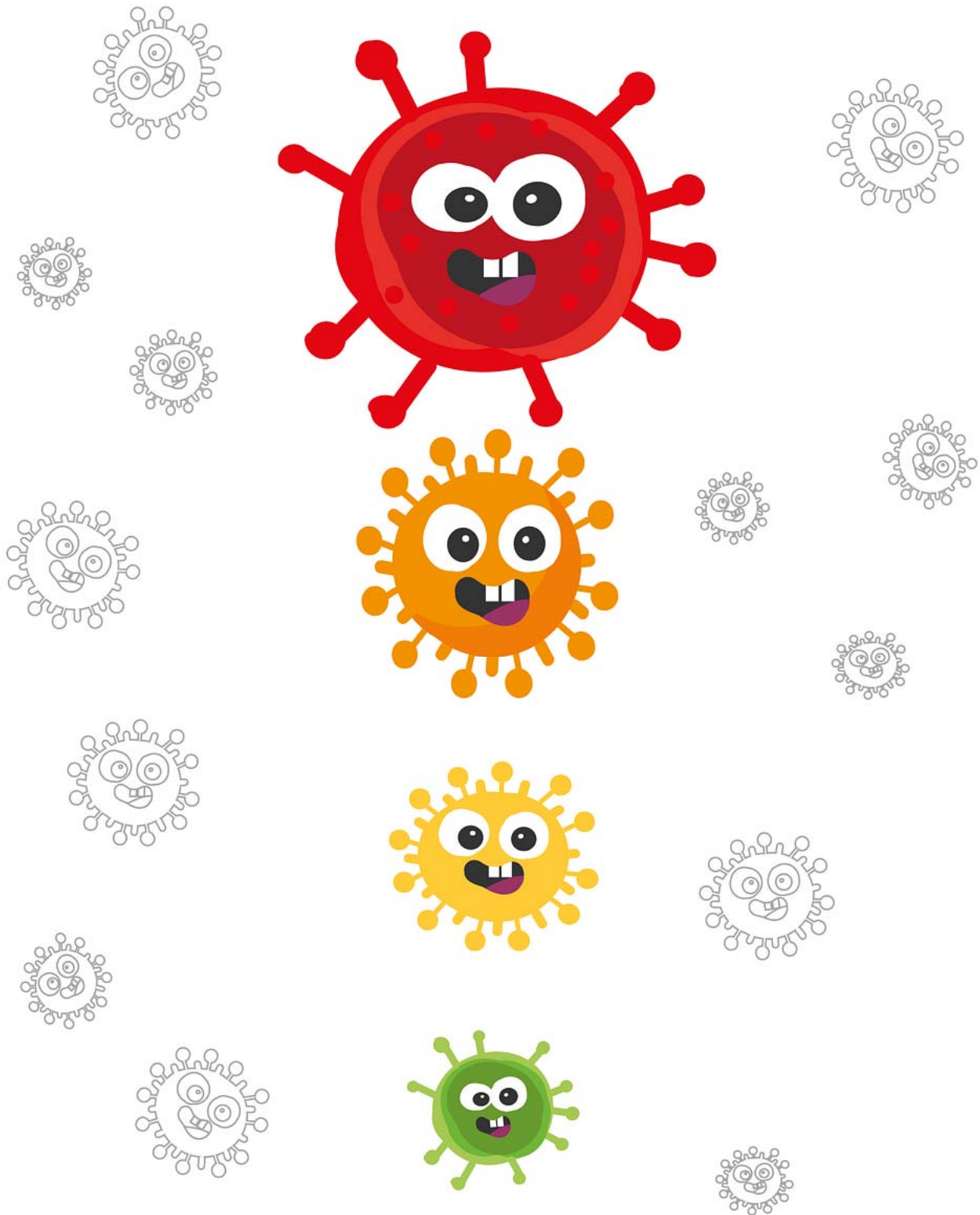
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travellers - hopped up on inflammatory rhetoric from then-President Trump and his lawyer, Rudy Giuliani - invaded the Capitol in Washington DC, with the express intention of overturning the result of last November's Presidential Election by force. It all seems to be part of the same popular groundswell in right-wing political affiliation that led to the Capitol invasion that people in the United States in particular seem to believe that being made to wear protective masks or have inoculations against the coronavirus is tantamount to communism. Indeed, there have been riots, shootings, and even murders, provoked by the subject.

Thankfully, we have gun control in this country, but even if we didn't I don't think that there would be the level of violence associated with these protests in the United States. Because, in a lot of cases, it is the same people who believed, back in 1997, that Michael Jackson's stage costumes had been back-

engineered from materials found in the Roswell crash fifty years earlier, and who made fetching little turbans out of silver foil, which they kept concealed under woolly bobble hats, to make sure that neither the government nor the aliens would be able to steal their thoughts, who believe the worst of the conspiracy theories here in the UK this time around. What I find particularly disturbing is that there are people who are well within my friendship circle, and even one person in my extended household, who truly believe that the coronavirus inoculations are part of a grand plan by a shadowy cabal, fronted by the Queen and Bill Gates, and being carried out by the United Nations, who intend to cull the human race by something like 80% in order to combat climate change. Or is it that climate change is a hoax thought up by these people in order to justify bringing in Martial Law across the western world? I forget.





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Although I am guilty of laughing at these things, mainly because I laugh at most things - because if you don't laugh, you cry - I believe there is a very serious socio-political mechanism being exhibited here. Both in the UK and the United States, there have been recent general elections featuring opposing candidates, who ideologically were diametrically opposite each other. And, the followers of the losing candidates on both sides of the Atlantic were bitterly disappointed in the results of these elections.

On both sides of the Atlantic, many people are very unimpressed with the way that their leaders have tackled the coronavirus pandemic, and I think that what happens next in both our countries is going to be of manifest importance to the political history of our nations over the next ten years.

In the UK, for example, recent cuts to the Armed Forces have provoked widespread criticism, but it is what happens next when the lockdowns are relaxed that is important. In the UK, last summer, when the lockdown was first relaxed, large numbers of people ignored the government guidelines and rushed to massive social gatherings, and as we know, this had very sinister and fatal results.

Now, everybody in power is openly saying that the coronavirus will not have gone away. It will be back regularly, every winter, for the foreseeable future. And, interestingly, a historian I was listening to on a Beatles podcast said as an aside that, in his opinion, we are now regressing to a pre-modern era, when winter was the Plague Season, and that

people would be celebrating the end of winter because they themselves had survived it.

This reminds me of a line from Pete Townshend's 'Lifehouse', in which he said that birds sing so cheerfully because they have survived the night.

I would like to think that people will behave responsibly once the initial lockdown phase is over, but I have very big doubts on the matter.

When the lockdown started at the beginning of the year it was impossible to get hold of delivery slots on any of the online supermarkets. It appeared that everybody was taking the government's advice to 'stay at home and save lives' literally. In recent weeks, it has been as easy to get a supermarket delivery slot here in North Devon as it is under normal circumstances.

One can only extrapolate from that the idea that, despite their initial good intentions, people are no longer shopping online. What this means is either that people are on self-imposed hunger strike, or that they don't give a toss about the lockdown anymore. I suspect the latter.

However, the voice of reason in the form of my beloved stepdaughter, Olivia, who is – as most of you know – also my secretary, is that they've hired more delivery drivers. She is both nicer and more optimistic than I am.

So, from where I'm sitting, it all still looks pretty dystopian. But I hope that I shall be proved wrong.

What do you think? **JD**



# MORE MASTERPIECES from RICK WAKEMAN



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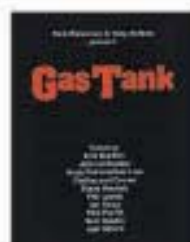
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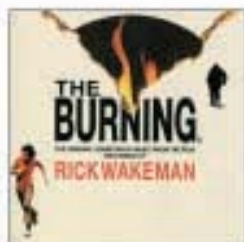
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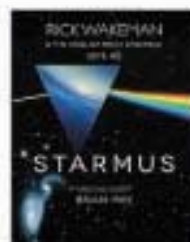
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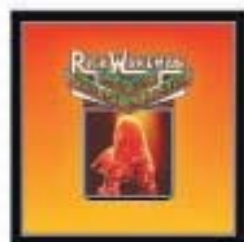
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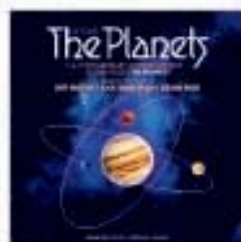
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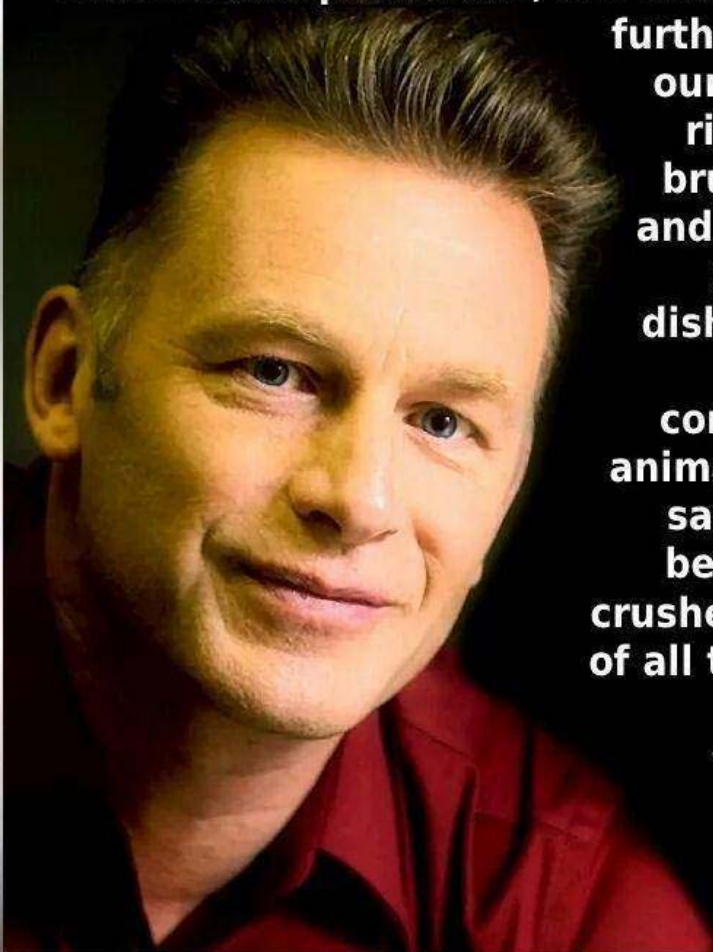


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It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside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

-Chris Packham



stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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Between Norwich and Philadelphia.  
Sail on WEDNESDAY of each week.  
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New Schr. James L. Day, Capt. Nash.  
" Mary H. Chappell, Capt. Griffin.

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Sail on WEDNESDAY of each week.  
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into American and foreign works, to test the validity of  
titles, and render advice on all matters connected with  
Patents, and render advice on all matters connected with

NORWICH & ...  
The above vessels are  
commanded by experienced  
Captains, and are fitted  
with the best of every  
kind of cargo, and are  
ready to receive the same.  
Freight forwarded to  
all parts of the world.  
For particulars apply to  
the Agents, Messrs. J. & C.  
Packham, 100 Water Street,  
New York.

Providence & ...  
The Grafton and ...  
leaving Worcester at 10  
Books kept at the  
No. N. E. Village, C  
the General Stage Of  
leaving Worcester at 7  
Providence at 7  
morning and evening  
support boats.  
Morning and evening  
Worcester with trains  
tickets sold at Providence  
Worcester and Worcester  
STOIT TRAIN,  
Wholesale Depot, Gro  
SPIC  
leaving Uxbridge for  
Providence for  
the 6:20 A.M. train  
leaving with train for  
the 5:40 P.M. train  
leaving with train from  
Providence for  
Worcester, Southbridge, and Sturbridge

MACHINES. Also, Grass, Mowers, Saws and  
SEEDS. Together with a general assortment of Woods  
Ware, Baskets, &c. &c.  
Office, N. E. Village, Central Hotel, Worcester, and also  
at the General Stage Office, No. 1 Merchants Row.  
It is very necessary that all Express Packages should be  
accompanied with written orders and signed personally,  
that it may be done with correctness.  
July 7. J. TYLER HARRINGTON.

Western Produce Store.  
FOR SALE,  
2000 BUSHELS SHORTS;  
1000 do. Northern CORN;  
500 bushels OATS;  
500 do RYE;  
100 do BEANS;  
3000 lbs. BUCK WHEAT FLOUR;  
CORN AND RYE MEAL.  
OTIS GRAMER,  
Worcester, Feb 11. 211 13 Washington Square.

H. E. HUTCHINGS,  
(Successor to W. M. LEGGATE,) 180 MAIN ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES,  
BLANKETS, BRIDLES, Coach, Harness and Draft COL-  
LARS. Also, Trunks, Valises and Carpet Bags. Coach  
Oils and Talc WHIPS, &c. Repairing done at short  
notice.  
Worcester, Jan 18

Half Worcester, for the sale of all kinds of AGRICUL-  
TURAL and HORTICULTURAL IMPLEMENTS AND  
MACHINES. Also, Grass, Mowers, Saws and  
SEEDS. Together with a general assortment of Woods  
Ware, Baskets, &c. &c.  
All persons wishing to purchase any of the above men-  
tioned articles, are invited to call and examine his stock,  
with the assurance that they will find a choice selection  
of good quality, and at low prices.  
Worcester, May 10. 1857. OTIS CONVERSE.

NEW STORE!  
(Warden Block,) No. 44 Front St.,  
WORCESTER,  
THIS subscriber having recently opened a New Store,  
No. 44 Front Street, with a large stock of  
FAMILY GROCERIES,  
is prepared to furnish the citizens with every article  
of the season at the lowest prices.  
The subscriber continues to run THE EX-  
PRESS between Boston and Worcester, for  
the regular transmission of Packages, Families,  
Bank Notes, Specie, and Merchandise generally.  
Three Times each way Daily.  
Particular attention given to paying, collecting and ne-  
gotiating 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, Lowell, Fall River, and New Bedford;  
and also, to Portland, and all parts of Maine.  
Freight free for goods to be returned by this Express.  
Office—HARNDEN & CO'S Office, 8 Court Street  
Boston; J. H. KNIGHTS HAT STORE, 189 Main St.  
Worcester.  
Feb 25, 1857. R. S. LEONARD.

team Propeller Freight Line.  
NEW STORE!  
Warden Block,) No. 44 Front St.,  
WORCESTER,  
THIS subscriber having recently opened a New Store,  
No. 44 Front Street, with a large stock of  
FAMILY GROCERIES,  
is prepared to furnish the citizens with every article  
of the season at the lowest prices.  
The subscriber continues to run THE EX-  
PRESS between Boston and Worcester, for  
the regular transmission of Packages, Families,  
Bank Notes, Specie, and Merchandise generally.  
Three Times each way Daily.  
Particular attention given to paying, collecting and ne-  
gotiating notes, drafts, bills, and purchasing and selling  
merchandise, produce, &c.  
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to his care, and no risk is assumed by the Boston and  
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Packages by this line forwarded from Worcester to  
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and also, to Portland, and all parts of Maine.  
Freight free for goods to be returned by this Express.  
Office—HARNDEN & CO'S Office, 8 Court Street  
Boston; J. H. KNIGHTS HAT STORE, 189 Main St.  
Worcester.  
Feb 25, 1857. R. S. LEONARD.



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

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

## Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

**What sort of person are you?**

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





# I'M ON BOARD!

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



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

[arsydeede@yahoo.co.uk](mailto:arsydeede@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

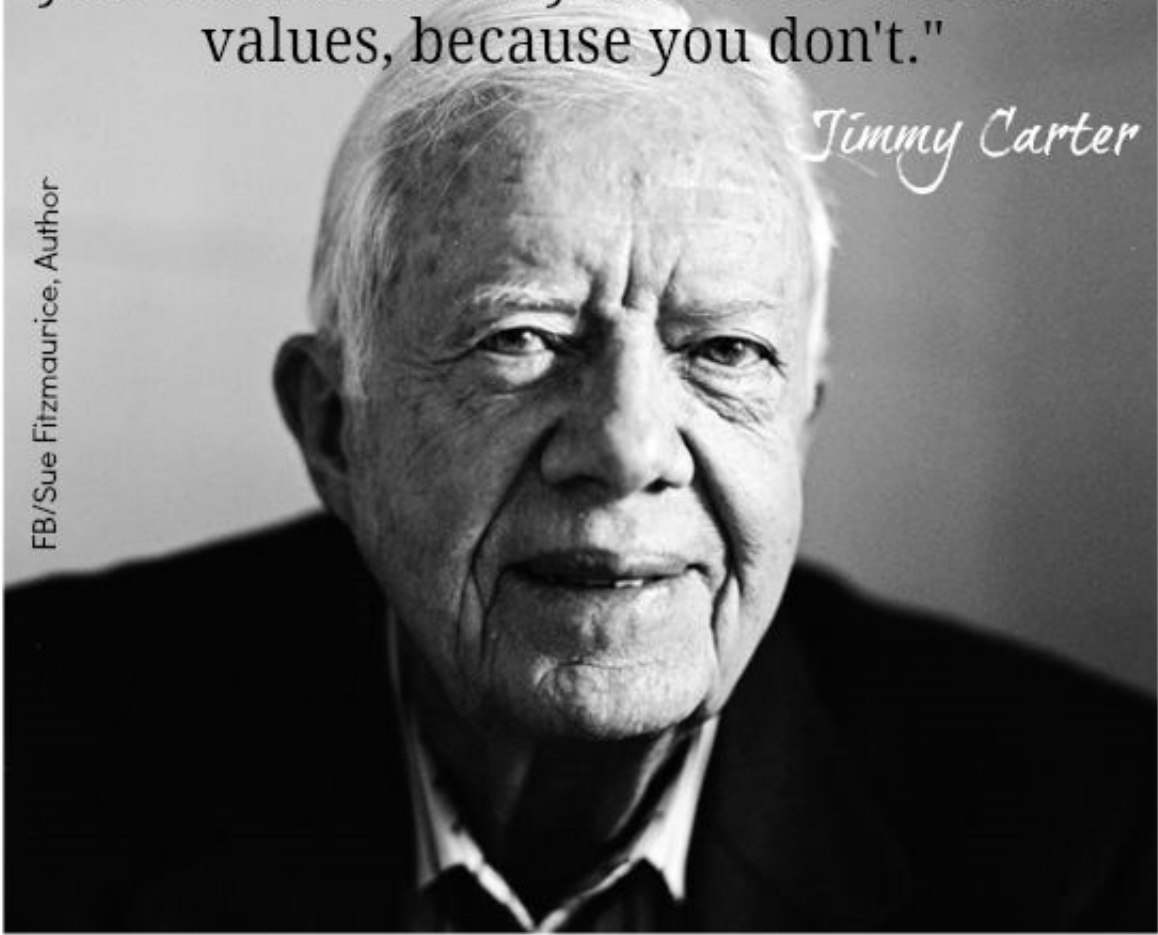
(FILLING IN FOR ANDREW LOOG OLDHAM)



"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.



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

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

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

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



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



Sex?



No...

Prog



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





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/11-10-2020-show-379-make-more-noise/>



### 11-10-2020 – SHOW 379 – Make More Noise

Mr. Spock's Music from Outer Space: Music to Watch

	Space Girls by
The Cure:	Lovesong
Black Marble:	Emma's House
Devil's Dykes:	Plastic Flowers
Girlschool:	Take it all Away
Sugararray Rayford:	Homemade Disaster
Meridian Brothers:	Cumbia de la Fuente
Fish:	Man with a Stick
Josie and the Pussycats:	It Don't Matter to me
Hjaltalin:	Baronesse
Young Jesus:	Magicians
Bill Callahan:	Cowboy
Dolly Mixture:	Been Teen
The Flatbackers:	Pumping Iron
Reynard:	Travel in Time
Raj Quartet:	Whoops! What a Palavar
Mock Turtles:	No Good Trying
Paul de Jong:	Announcement/This Flower
	Will Fade and Die
Junkboy:	Redwood
Grab Grab the Haddock:	Nothing you Say
Cosey Fanni Tutti:	Such is Life
Soft Hearted Scientists:	Westward Leading
Prolapse:	Chill Blown
Skeletal Family:	Burning Oil
We've Got a Fuzzbox and	We're Gonna Use It:
	XX Sex
Beres Hammond:	Irie and Mello
Bird Radio:	Never to Be
David Crosby:	I'd Swear There was
	Somebody Here

**Listen  
Here**



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-446-02-12-2021/>



#### ARTISTS:

Simon McKechnie

<https://www.facebook.com/Simon-McKechnie-465442803545308>

Fierce And The Dead

<https://www.facebook.com/fierceandthedead>

PROAGE

<https://www.facebook.com/proAgeBand>

The Chemistry Set

<https://www.facebook.com/TheChemistrySetUK>

Esthesis

<https://www.facebook.com/esthesismusic>

TRODON

<https://www.facebook.com/trodonid/>

Fatal Fusion

<https://www.facebook.com/fatalfusion/>

Cloud Over Jupiter

<https://www.facebook.com/CloudOverJupiter>

Sudler's Row

<https://www.facebook.com/sudlersrow>

DUSD

<https://www.facebook.com/MarquissMusic>

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>

His Website : [www.merrellfankhauser.com](http://www.merrellfankhauser.com)

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

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

**Listen  
Here**

# THE REAL MUSIC CLUB



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen  
Here**

# BETWEEN YOU & ME



## Marillion from Fish to h

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

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

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

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

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

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

### Seasons End - Side 2

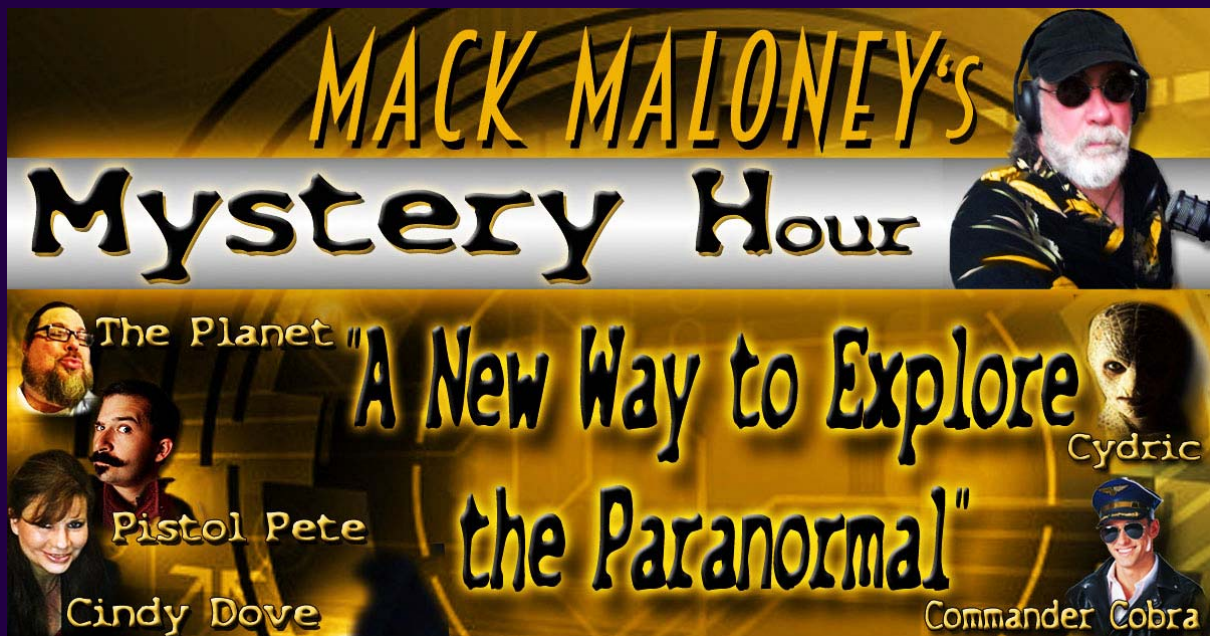
#### Season 2, Ep. 3

This ep, wraps up our look at Seasons End, and summarises Marillion's debut release with Steve Hogarth. Also, we delve into the BYAMPOD postbag for the first time, and keep getting interrupted by our cat...

<https://shows.acast.com/between-you-and-me/episodes/seasons-end-side-2>

Listen  
Here





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

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

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

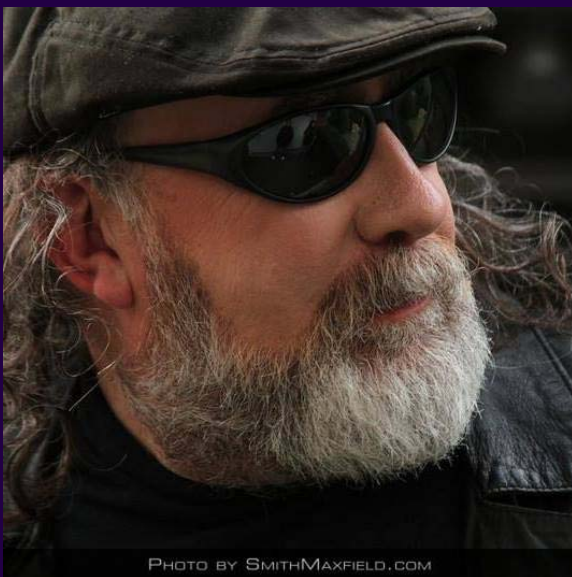


PHOTO BY SMITHMAXFIELD.COM

## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### My Favorite Aunt Was in the Gestapo

The gang talks to Dr. Bruce Solheim about his relative's involvement with Hitler's despised secret police. Author Matthew Roberts on his new paranormal-themed book, "Initiated."

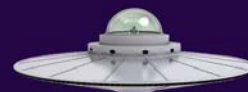
Army war vet & paranormal podcast host Jessie Kwasney on his unusual combat experiences in Iraq.

Also, Top Ten Weird Warships, a discussion on why the British Navy would name one of its ships, the HMS Pansy, and what U.S. military service has the worst food.

Special guest: Empath Valerie Lofaso.

<https://radioactivebroadcasting.net/military-first-responder-channel/item/4650-my-favorite-aunt-was-in-the-gestapo>

Listen  
Here



<https://radioactivebroadcasting.net/military-first-responder-channel/item/4650-my-favorite-aunt-was-in-the-gestapo>



## Mark Whitecage (1937 - 2021)

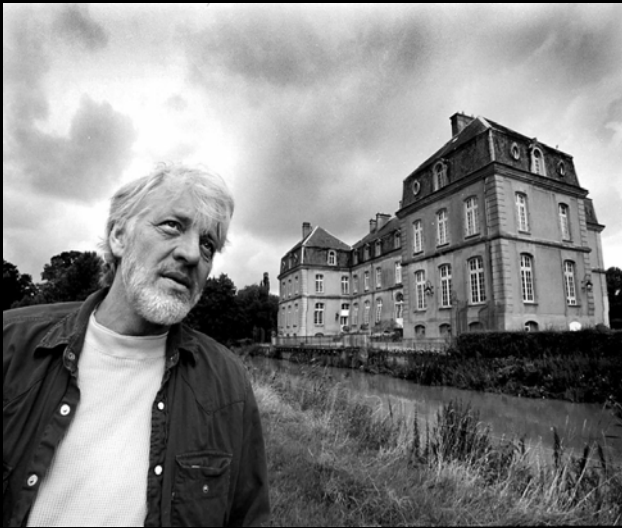
Whitecage was an American jazz reedist. He played in his father's family ensemble as early as age six. In the 1980s, he played with Gunter Hampel's Galaxy Dream Band, Jeanne Lee, and Saheb Sarbib. After touring solo in Europe in 1986, he put together two bands as a leader, Liquid Time and the Glass House Ensemble. In the 1990s, his first release with Liquid Time was chosen by Cadence Magazine as one of the year's

best albums. He worked in the Improvisers Collective from 1994, and began releasing albums on CIMP in 1996. Late in the 1990s he worked with Anthony Braxton, including in performances of Braxton's opera, Trillium R. He also played with William Parker, Perry Robinson, Joe Fonda, Dominic Duval, Joe McPhee, Steve Swell, Richie "Shakin'" Nagan and Sikiru Adepoju.

He was married to clarinetist Rozanne Levine; they performed together with Perry Robinson in a trio called Crystal Clarinets.

# THOSE WE HAVE LOST

## COLLATED BY THE GIN REAPER



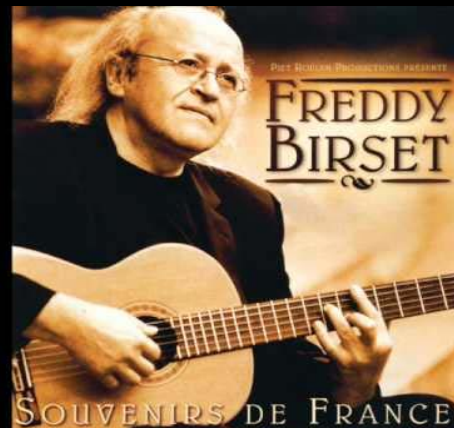
## René Taesch (1952 – 2021)

Taesch was a French photographer, musician, and writer.

Taesch grew up in Petite-Rosselle in Lorraine to an impoverished family. After several years of factory work and even stints of homelessness, he developed a passion for photography, music, and writing. In 1997, he had a collection titled *Portrait de groupe avant démolition* published by Stock. The photographs expressed life on the streets and was accompanied by texts by Denis Robert. That same year, he appeared in the documentary *Journal intime des affaires en cours* by Philippe Harel. In 2007, he published his autobiography, *Rue des Singes*.

In 2014, he exhibited his collection *Human Matos* at several museums and galleries, particularly the House of Culture and Recreation in Metz. In addition to his photography, Taesch was a musician, performing krautrock with Dewendel's *Dämbe*. In 2017, they released a track titled *Der Himmel Brennt* under the *Les Disques de la Face Cachée* and *Schnitz Production* labels.

René Taesch died of cancer in Metz on 9 March 2021 at the age of 69.



## Freddy Birset (1948 – 2021)

Freddy was a Belgian singer. During the 1980s, he sang French chansons individually, in a trio and at the Dutch *Metropoolorkest*. He played guitar and sang at the orchestra of Rocco Granata.

His grandson is Ibe Wuyts with stage name *IBE [nl]*, who won *The Voice van Vlaanderen*. Birset died on 9 March 2021, aged 73.

# THOSE WE HAVE LOST



**Len Skeat**  
(1937 – 2021)

Skeat was a British jazz double-bassist, and the younger brother of Bill Skeat, a saxophone player (1926 – 1999). He was born in the East End of London, and worked with the Ted Heath band. During the 1970s, he was in demand and almost resident at the Pizza Express Jazz Club, and Pizza on the Park Jazz Club (closed 2010) in London.

He was a member of the band, Velvet. Skeat recorded with Mel Tormé, Ben Webster, Billy Eckstine, Lionel Hampton, Scott Hamilton, Helen Merrill, Lou Rawls, Harry Edison, Denny Wright, Digby Fairweather, Spike Robinson, Eddie Lockjaw Davis, Stéphane Grappelli, 'Dick Morrissey, Bill Watrous, and Randy Sandke. He was also a member of the Eddie Thompson Trio and Charly Antolini's Jazz Power.



**Adrian Armand Bărar**  
(1960 – 2021)

Adrian was a Romanian guitarist and composer. He was the founder of the Heavy metal band Cargo. He died from COVID-19 on 8 March 2021 in his hometown of Timișoara during the COVID-19 pandemic in Romania.

**THOSE WE HAVE LOST**



Shuichi "Ponta"  
Murakami  
(村上 秀)  
(1951 - 2021)

Murakami first learned to play French horn, but switched to classical percussion as a teenager before settling on the drum kit. He worked extensively as a sideman on jazz sessions in the 1970s and 1980s, with, among others, Sadao Watanabe, Yosuke Yamashita, Kazumi Watanabe, Akira Sakata, and Takashi Kako. He founded the group Ponta Box (featuring sidemen Masahiro Sayama and Masatoshi Mizuno) which recorded three albums for JVC Victor and appeared at the 1995 Montreux Jazz Festival, and has recorded several albums under his own name. He also worked as a session musician for J-pop stars for several decades.



Roger Trigaux  
(1951 — 2021)

Trigaux was a Belgian musician, making rock music. He mainly played guitar, but also sang and played keyboard. He was co-founder of Univers Zero and later founder of Present. Trigaux was born in Brussels. He released two albums with Univers Zero in the late 1970s: *Univers Zéro* (1977, later renamed into 1313) and *Heresie* (1979), including compositions of Trigaux. Trigaux left the band in 1979 and started his own band Present. Their first album in 1980 was *Triskaidekaphobie*. The second album, *Le Poison Qui Rend Fou*, was recorded but not released. He had a bad time in his life and quit the band. After Trigaux stopped Present, the album was later released by Cuneiform Records.

THOSE WE HAVE LOST

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From 1990 he started again making music, and reformed the band Present. They made several more albums. Their third album was *Ceux du dehors* and fourth album *Uzed*.

Trigaux died in Brussels on 10 March 2021 after a long illness.

**Lyudmila Alekseevna  
Lyadova  
(Людмила Алексеевна  
Лядова)  
(1925 – 2021)**

Lyadova was a Russian composer who lived and worked in Moscow. During World War II, Lyadova and her mother became active in concert brigades to entertain the troops, where Lyudmila played and sang popular songs.

By November 1943, she had already written a children's miniature on poems by Agniya Barto and Petrovsky and other works including a piano sonata. She appeared in Moscow in a showcase for young talent, and two years later won a performance prize in Moscow for a duet with Nina Panteleeva. The duo went on to tour successfully and participated in variety shows and summer theater.



**THOSE WE HAVE LOST**

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In February 1951 Lyadova was admitted to the Union of Soviet Composers, and soon afterward the duo broke up as she spent more time working as a composer. She collaborated with poet Georgy Hodosov to produce about one hundred songs, and also worked with poets Sergey Mikhalkov, Yevgeny Yevtushenko, Nikolay Dorizo, Lucia Zubkova, Boris Bryansky, Vladimir Petrov, Tamara Ponomareva and others.

Lyadova was admitted to hospital in June 2020 with COVID-19 during the COVID-19 pandemic in Russia. She died due to complications from the illness on 10 March 2021, nineteen days short of her 96th birthday.



## Stephen Scott (1944 - 2021)

Scott was an American composer best known for his development of the bowed piano. This is a form of extended technique which involves a grand piano being played by an ensemble of ten musicians who utilize lengths of rosined horsehair, nylon filament, and other utensils to bow the strings of the piano, creating an orchestra-like sound. Scott borrowed the technique from C. Curtis-Smith, who invented it in 1972. Scott founded the Bowed Piano Ensemble in 1977, for which he composed. His work is associated with the minimal style of composition.

Scott studied with Homer Keller at the University of Oregon. He taught music at Colorado College since 1969, becoming a full professor there in 1989. He also taught at Evergreen State College and has served as visiting composer at the Aspen Music School, New England Conservatory of Music, Princeton University, the University of Southern California, and at several universities and conservatories in Australia and Europe. Several recordings with Scott's Bowed Piano Ensemble have been released by New Albion Records, Albany Records, and Navona Records. Scott has performed and composed pieces in a thirteen limit tuning by Terry Riley.

# THOSE WE HAVE LOST

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## Sally Ann Grossman (1939 – 2021)

Grossman was an American model and the wife of Bob Dylan's one-time manager, Albert Grossman. According to some Dylan biographers, she introduced Dylan to his first wife Sara (although this claim is disputed by Dylan's stepson, Peter Lownds). She operated the Woodstock-based Bearsville Records following the death of her husband in 1986.

Grossman was born Sally Ann Buehler in Manhattan on August 22, 1939. Her father worked as an actuary; her mother was the executive director of the Boys Club. She attended Adelphi University and Hunter College, but became more interested in the folk music scene in Greenwich Village.



She consequently dropped out of school to work as a waitress in establishments such as Cafe Wha? and The Bitter End. Sally is best known as the young woman languorously stretched out on the cover of Dylan's 1965 album Bringing It All Back Home. She also appeared briefly in the D.A.



Pennebaker documentary, Dont Look Back, which covered Dylan's 1965 concert tour in England. The album photograph came about after Dylan spent the summer writing and recording at the Grossmans' home. Grossman stated in a 1996 interview that she took part because "I was around, and Bob just asked me to do it".

After the death of her husband Albert in 1986, Grossman took over the management of Bearsville Records, the record company he founded in 1970, as well as the two restaurants they had established together.

# THOSE WE HAVE LOST



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She was also responsible for refurbishing his barn and transforming it into Bearsville Theater, thus realizing a dream of her late husband. Grossman recounted that she was compelled to carry out the renovation sooner than she had anticipated due to amendments to the municipal zoning bylaw that would have prevented her from starting a music venue. The theater opened in 1989; she eventually sold it and the other businesses in 2004. She was noted for being an "imposing businessperson" while eschewing media publicity. Towards her final years, she worked on a documentary covering Albert Grossman.

Grossman died on the night of March 10–11, 2021, at her home in the Bearsville area of Woodstock. She was 81; the cause of death has not yet been determined.

## Raymond Charles Campi (1934 – 2021)

Campi was an American rock and roll musician, nicknamed "The King of Rockabilly". He first recorded in the mid-1950s. Campi's trademark was his white double bass, which he often jumped on top of and "rode" while playing.

He was born in New York City, in April 1934, and lived in Yonkers, New York, during his earliest years. After his family moved in 1944 to Austin, Texas, Campi began a lifetime of performing and



recording music in numerous genres, including folk, country, and rock and roll as well as rockabilly. Early on he recorded on Domino Records.

In the 1950s, Campi recorded for several labels, including Dot Records, and recorded the first tribute record to the 1959 Buddy Holly plane crash, "The Ballad of Donna and Peggy Sue", backed by the Big Bopper's band. He also worked with a diverse range of singers, including Mae West (who recorded his song "Caterpillar") and Ian Whitcomb.

His musical career took off in the early 1970s when he was rediscovered by Ronny Weiser, the owner of Rollin' Rock Records. Campi began touring Great Britain and Europe and regularly played at festivals there.

# THOSE WE HAVE LOST

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He also recorded with German, Finnish, British and Dutch rockabilly bands over two decades, and produced his own albums with artists such as Rosie Flores, Bobby 'Fats' Mizell and Ian Whitcomb. Campi performed on several solo albums by Kevin Fennell his lead guitarist from 1977 to 2015. Campi also performed and recorded with his longtime musical associate Rip Masters.

Campi died in his sleep at home on March 11, 2021 at the age of 86.

## Florentín Giménez (1925 – 2021)

Giménez was a Paraguayan pianist and composer born in Ybycuí, Paraguairí Department.

In his teens, he learned to play the drums and became a member of the Orchestra of Popular Music, directed by Severo Rodas. In 1945, at the age of 20, he learned to play the piano and became a pianist in Ramón Reyes' Orchestra, where he stayed until 1947, when the Paraguayan Civil War forced him to leave the country and settle in Argentina.

After the war, he returned to Paraguay and formed his first orchestra, "Ritmos de América" (America's Rhythms).



Because of his protests against the government, Giménez was labeled a communist and arrested in 1953. He was jailed for several months. Upon his release, he signed a contract to play with his orchestra in more than 80 Brazilian cities, but the government refused to allow him to leave the country.

In 1956, Giménez left Paraguay. Among his symphonic works are "Minas cué", "El río de la esperanza", "Ciclos", "Fantasía Étnica", and "Misa Paraguaya".

He has also composed music for plays and films. He died from COVID-19 during the COVID-19 pandemic in Paraguay, three days short from his 96th birthday.

# THOSE WE HAVE LOST

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## Maximiliano Djerfy (1974 - 2021)

Callejeros (streetwise, or stray dogs) was an Argentine rock band that gained notoriety when the nightclub where they were playing, República Cromañón, was set on fire during one of its shows, killing 194 attendees, in 2004.

The band was formed in mid-1995 by a group of young people of Villa Celina, Greater Buenos Aires. They were known initially as Río Verde ("Green River") and mostly played covers of Chuck Berry, Creedence Clearwater Revival and Patricio Rey y sus Redonditos de Ricota. At the end of 1996 the band changed its lineup and recruited new members.

Given the extensive change to the original group, in January 1997, they changed their name to Callejeros. A new guitarist and a saxophonist came into the band between late 1999 and early 2000, and it is with this lineup that Callejeros recorded the three albums it has released to date.

The night of December 30, 2004, the band played a concert at the club República Cromagnon, in Buenos Aires. During the show, someone in the audience lit a small firework that threw light balls up, which impacted a plastic fibre net that held the acoustical panels (made of foam rubber, to lower costs) and combustion begun. The club was overcrowded (there were more than four thousand attendees, and it had a capacity of two thousand people) and the emergency exits had been (illegally) locked from the outside.



THOSE WE HAVE LOST

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The fire spread and eventually killed 194 people, mostly due to burnings in the respiratory tract and inhalation of carbon monoxide. Among the dead spectators were relatives of various band members, as well as the band manager's wife and the lead singer's girlfriend. The band was investigated by the authorities regarding their responsibility in the tragedy, because it was well known that the audience frequently made use of pyrotechnic devices during their shows; though in this case Callejeros had asked them not to, to no avail. In April 2011, the six band members were convicted of murder.

In April 2011, an appeal court retried them and found the members of the band guilty, sentencing each of them to eleven years in prison. Guitarist Djerfy died this week.

## Raoul Casadei (1937 – 2021)

Casadei was an Italian musician and composer, most famous for his contribution to the liscio. Casadei was born on 15 August 1937 in Gatteo, Italy.

His musical career started at 16 when his uncle Secondo gifted him a guitar. At the end of the 1950s he started participating in Secondo's Orchestra Casadei, soon after renamed "Orchestra Secondo e Raoul Casadei". In the 1960s the Orchestra Casadei spread liscio music around all Italy. In 1971, at Secondo's death, Casadei took the lead of the orchestra.



# THOSE WE HAVE LOST

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His main purpose was to let liscio be known worldwide through the values of his own Romagna, singing about themes like family, love and friendship.

During the 1970s liscio experienced a surge ("liscio boom"): several orchestras and liscio school were formed. In 1973 Casadei composed one of his greatest hits, Ciao mare. In the following years other songs experienced great success: Simpatia, La mazurka di periferia, Romagna e Sangiovese, Romagna Capitale, Tavola grande. He took part in the 1973 Festivalbar and the 1974 Sanremo Music Festival. He also composed themes for TV, films and spots, and took part in movies and photo comics.

He died on 13 March 2021 due to complications relating to COVID-19 during the COVID-19 pandemic in Italy.



TROOP is an acronym for "Total Respect Of Other People". The group is most notable for a series of number-one R&B hits, including popular cover versions of the songs "All I Do Is Think of You" and "Sweet November", originally performed by musical acts The Jackson 5 and The Deele, respectively. They also had a number-one hit with the original song "Spread My Wings".

Reggie Warren died on March 14, 2021 after an extended illness. He was 52.

## Reggie Warren (1968 - 2021)

Reggie Warren sang in Troop, an American R&B group from Pasadena, California, United States. The group has had three number-one singles and ten top-ten singles on the Billboard R&B Singles chart. They have also completed five albums, which include three certified gold and one certified platinum album.

## Douglas John Parkinson (1946 – 2021)

Parkinson was an Australian pop and rock singer. He led the bands Strings and Things/A Sound (1965), the Questions (1966–1968), Doug Parkinson in Focus (1968–1970, 1971), Fanny Adams (1970–1971) and the Life Organisation (1973).

# THOSE WE HAVE LOST



Doug Parkinson in Focus's cover version of the Beatles' track "Dear Prudence" (May 1969) peaked at No. 5 on the Go-Set National Top 40. The follow up single, "Without You" / "Hair" (October), also reached No. 5. Parkinson also released solo material and performed in musical theatre productions.

In 1968 Parkinson married Suzie Clark, who later became his talent manager; the couple had two children. The family were long-term residents of Sydney's Northern Beaches. The couple also ran their own record label, Roy Boy Records, from 2005, which issued Parkinson's latter day solo material.

Douglas John Parkinson died on 15 March 2021, aged 74, at his Northern Beaches home.



## Dragoljub Đuričić (Драгољуб Ђуричић) (1953 – 2021)

Dragoljub was a Serbia-based Montenegrin drummer. Đuričić started his career in the early 1970s in Herceg Novi, playing in local bands. In the mid-1970s he moved to Belgrade, where he soon started to perform with pop singers. He was a member of the progressive/hard rock band YU Grupa, jazz fusion band Leb i Sol, hard rock band Kerber. He performed with pop singer Zdravko Čolić and singer-songwriter Đorđe Balašević and worked as a studio musician. He formed several drum bands, performing with them across the world. He was also known for his role in the 1996–1997 protests in Serbia, during which he led a company of drummers, and for his participation in the overthrow of Slobodan Milošević.

Đuričić died on 15 March 2021 in Belgrade at the age of 68 due to complications caused by COVID-19 during the COVID-19 pandemic in Serbia.

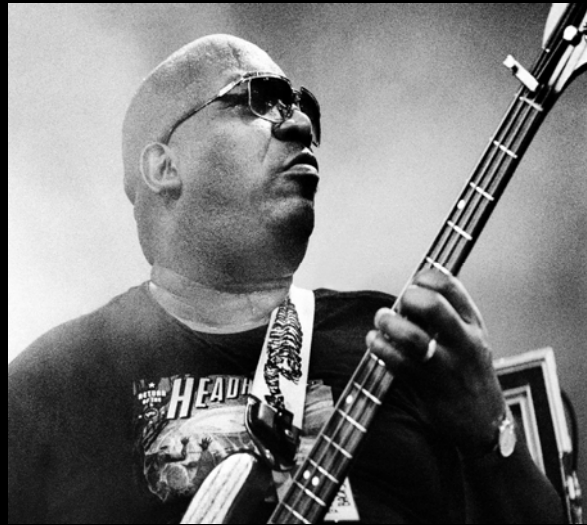
# THOSE WE HAVE LOST

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**Emilia Fadini**  
**(1930 – 2021)**



Fadini was a Spanish-born Italian harpsichordist, musicologist and teacher. She is considered as one of the pioneers in the study and performance of historically informed early music in Italy. Fadini died in Gorlago on 16 March 2021, aged 90.



**Paul Jackson**  
**(1947 – 2021)**

Jackson was an American jazz electric bassist and composer. He played on several of Herbie Hancock's albums, including Head Hunters and Thrust.

He was born in Oakland, California and began playing bass at the age of nine. At the age of 14, he performed with the Oakland Symphony Orchestra and went on to study at the San Francisco Conservatory of Music.

He died on March 18, 2021 at age 73 in a hospital near Tokyo, Japan, ten days before his 74th birthday.



**Cristian Alejandro**  
**Cuturrufu Contador,**  
**(1972 – 2021)**

Contador was a Chilean jazz trumpeter. He died from COVID-19 on March 19, 2021 in Santiago.

**THOSE WE HAVE LOST**



## Corey Steger (1979 - 2021)

Underoath is an American metalcore band from Tampa, Florida. Originally formed on November 30, 1997 by vocalist Dallas Taylor and guitarist Luke Morton, the first lineup of the group was completed with the addition of second guitarist Corey Steger, bassist Rey Anasco and drummer Aaron Gillespie. Anasco was soon replaced by Octavio Fernandez. Following the departure of Morton in early 1999, Underoath signed to Takehold Records and released its debut album *Act of Depression*. The band followed up its debut a year later with *Cries of the Past*, which featured new members Matthew Clark on bass (Fernandez moved to rhythm guitar) and Christopher Dudley on keyboards. Clark was replaced by Billy Nottke in 2001 and later Grant Brandell in January 2002, while Timothy McTague took over from the departing Steger, who died in March 2021, aged 42, in a car accident.

## Freddie Redd (1928 – 2021)

Redd was an American hard-bop pianist and composer. He is best known for writing music to accompany *The Connection* (1959), a play by Jack Gelber. According to Peter Watrous, writing in *The New York Times*: "Mr. Redd hung out at jam sessions in the 1950's and played with many of the major figures, Sonny Rollins to Art Blakey, and worked regularly with Charles Mingus. When things got tough, he just moved on, living in Guadalajara, Mexico, and in Paris and London."



He

returned to the United States in 1974 and resettled on the West Coast; he became a regular on the San Francisco scene and recorded intermittently until 1990. In 2011, he resettled in Baltimore. Redd struggled to establish himself commercially; however, musically, his creative lines, particular voicings and innovative compositions solidified his reputation.

# THOSE WE HAVE LOST



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He worked with such musicians as Jackie McLean, Tina Brooks, Paul Chambers, Howard McGhee, Milt Hinton, Lou Donaldson, Benny Bailey, Charles Mingus, Louis Hayes, Al McKibbon, Billy Higgins, Osie Johnson, Tommy Potter, and Joe Chambers, among others. He even contributed organ to James Taylor's original 1968 recording of "Carolina in My Mind".

Redd recorded several albums as leader, including two other Blue Note albums (although the last of these was not issued for many years).

In 1989, his three Blue Note albums were reissued as The Complete Blue Note Recordings of Freddie Redd, the liner notes of which quoted Jackie McLean as saying: "You never know what town you'll see [ Freddie ] in. He's always been itinerant. Freddie just appears from time to time, like some wonderful spirit."

Redd completed a European tour in 2013, and two albums he made that year – Reminiscing and (with Butch Warren) Baltimore Jazz Loft were issued in February 2021.

Redd died in New York City on March 17, 2021, aged 92.



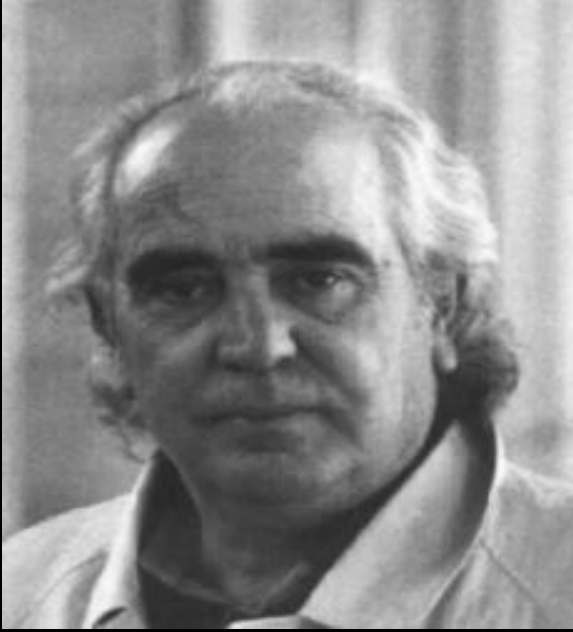
## Matt Miller (1987 - 2014)

Titus Andronicus is an American indie rock band formed in Glen Rock, New Jersey, in 2005.

The band is composed of singer-lyricist-guitarist Patrick Stickles, guitarist Liam Betson, bassist R.J. Gordon, and drummer Chris Wilson. The group takes its name from the Shakespeare play Titus Andronicus, and has cited musical and stylistic influences such as Neutral Milk Hotel and Pulp.

Original keyboardist Matt Miller died in March 2021 at the age of 34.

# THOSE WE HAVE LOST



**Antón García Abril OAXS**  
(1933 – 2021)

Garcia was a Spanish composer and musician. Between 1974 and 2003, he was the head of the department of Compositions and Musical Forms (Composición y Formas Musicales) of the Madrid Royal Conservatory.

In 1982 he was elected a member of the Real Academia de Bellas Artes de San Fernando in Madrid. In 1994, he was awarded Spain's Premio Nacional de Música for composition, and in 2008, he was also named a member of the Real Academia de Bellas Artes de San Carlos in Valencia.

He died on 17 March 2021, at the age of 87 from COVID-19.

**Mayada Bseliss**  
(ميادة بسيليس)  
(1967 – 2021)



Bseliss was a Syrian singer. She began her career in 1976. She released her first album in 1986. In total she released 14. In 1999 she won an award for Best Arabic Song. Bseliss gave concerts worldwide, including at main venues in the United States, Spain, and Egypt. After losing her battle with cancer, Bseliss died on 17 March 2021, aged 54. An outpour of tributes to Bseliss by Syrian celebrities as well as other media authorities and fans from all around the world proved her legacy as an influential voice in the Levantine region and beyond.

**THOSE WE HAVE LOST**



## Daniel Fredrick Sartain (1981 – 2021)

Sartain was an American musician from Center Point, Alabama. His music encompasses a variety of genres, including rockabilly, punk rock and the blues.

After releasing two self-produced albums through independent record labels, in 2005 Sartain released *Dan Sartain vs. the Serpientes*, his first commercially-available studio album through the San Diego, California-based Swami Records. This was followed by *Join Dan Sartain* in 2006. In 2007 he toured as an opening act for The White Stripes and The Hives, releasing a new single on Jack White's Third Man Records entitled "Bohemian Grove".

In 2010 Sartain released his fifth album, *Dan Sartain Lives*. His single "Walk Among the Cobras Pt.1" can be heard in the "Russell episode" of the video game *The Walking Dead: 400 Days*.

Sartain died on March 20, 2021 at the age of 39.



## Trisutji Djuliaty Kamal (1936 - 2021)

Kamal was an Indonesian composer. She was born in Jakarta and grew up in the Sultanate of Lange in Binjai, Sumatra.

# THOSE WE HAVE LOST

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She studied piano and composition with Henk Badings at the Amsterdam Conservatory, and continued her studies at the Ecole Normale de Musique in Paris and the Santa Cecilia Conservatory in Rome. After completing her studies, Kamal returned to Indonesia in 1967 and began working as a musician and composer. In 1994 she founded the Trisutji Kamal Ensemble, which performs with two pianos, Indonesian traditional vocals, instrument and dance. She died aged 84.



**Shahied Wagid Hosain  
(1962 – 2021)**

Hosain was a Surinamese singer.

He was born in 1962 in Magenta, Koewarasan, Suriname. When he was 10 years old, his family moved to Utrecht, the Netherlands and two years later to The Hague.

In the 1980s he was most known for the song “Oh my love” and singing songs of Indian singer Mohammed Rafi.

In 2012, he performed his last big show in the Anthony Nesty Indoor Stadium. Later he was diagnosed with cancer.

In 2021 he was awarded by the president of Suriname an Honorary Order of the Yellow Star (knight class).

Wagid Hosain announced in February 2021 that he had a terminal illness. He died a month later in his hometown The Hague, the Netherlands, on 21 March 2021, aged 59.

**THOSE WE HAVE LOST**

# A Few Facts About Plastic Pollution



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

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



Plastic constitutes approximately

**90%** of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

**50%**

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

Facts found on [ecowatch.com](http://ecowatch.com)

# SAVE

## Stonehenge World Heritage Site

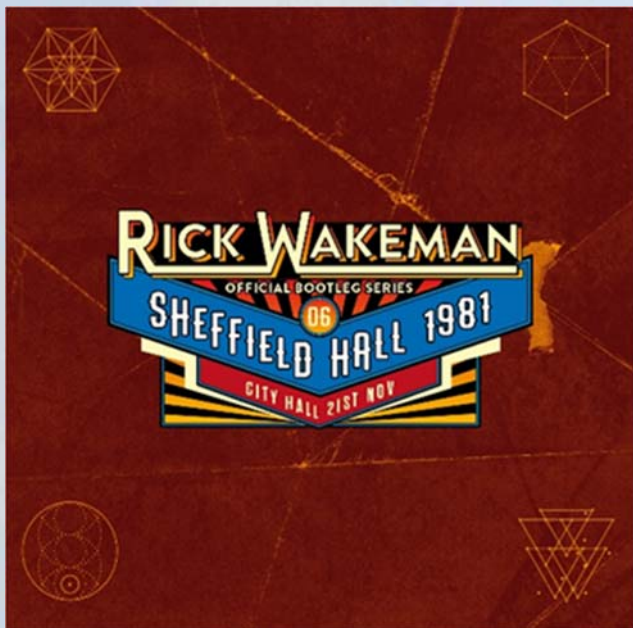
FROM THE  
**BULLDOZERS!**

**PLEASE SIGN  
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[change.org](https://www.change.org)

visit [stonehengealliance.org.uk](https://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”**

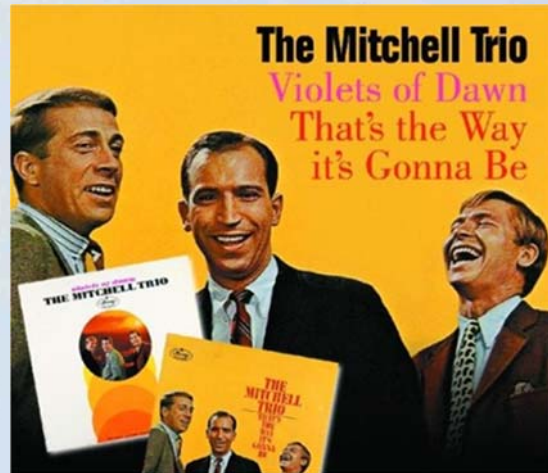
Label: Cog Sinister  
 Release Date: 3rd April 2020  
 Catalogue Number: COGGZ132CD  
 Barcode: 5056083206025  
 Format: CD Album

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”**

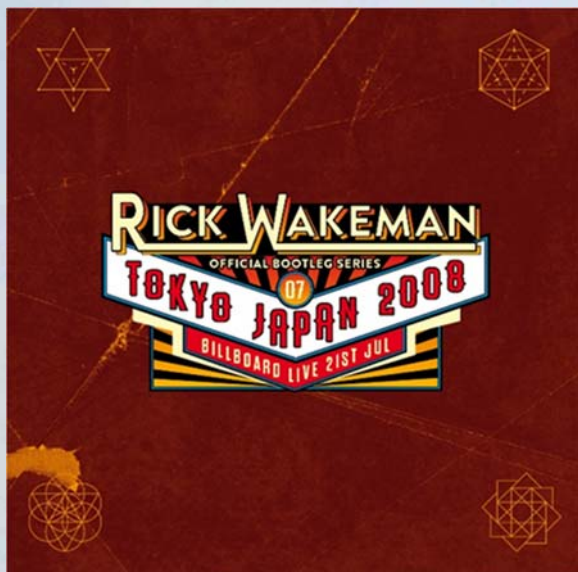
Label: Gonzo  
 Catalogue Number: HST477CD  
 Barcode: 5056083201600  
 Format: CD Album

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

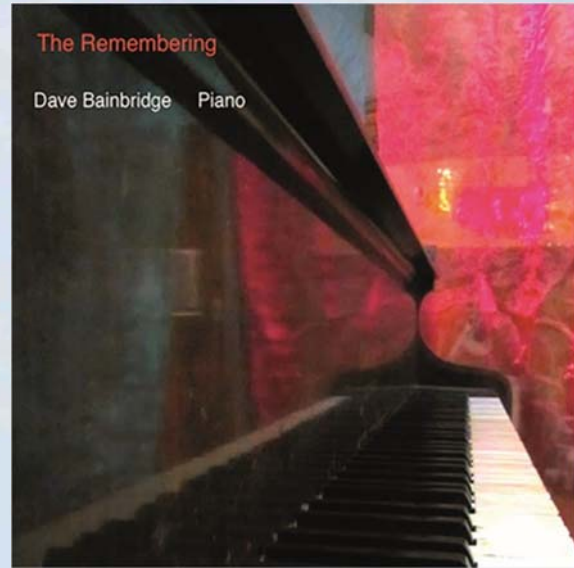
*Zina* is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this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

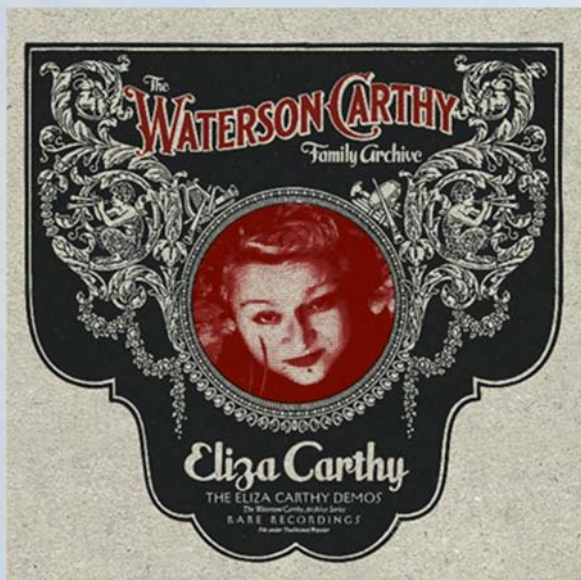
Dave Bainbridge - December 2015

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 Waterston-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"**

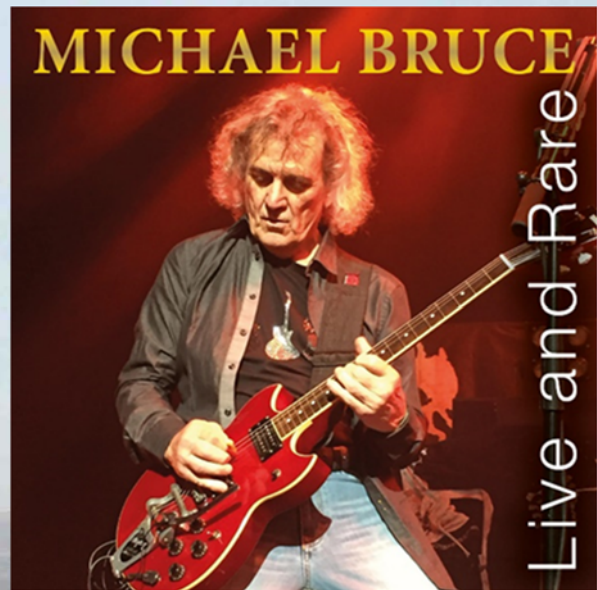
Label: Cog Sinister  
 Distribution: Plastichead  
 Release Date: 10th July 2020  
 Catalogue Number: COGGZ134CD  
 Barcode: 5056083206049  
 Format: CD Album

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/gonzoweekly>



## 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

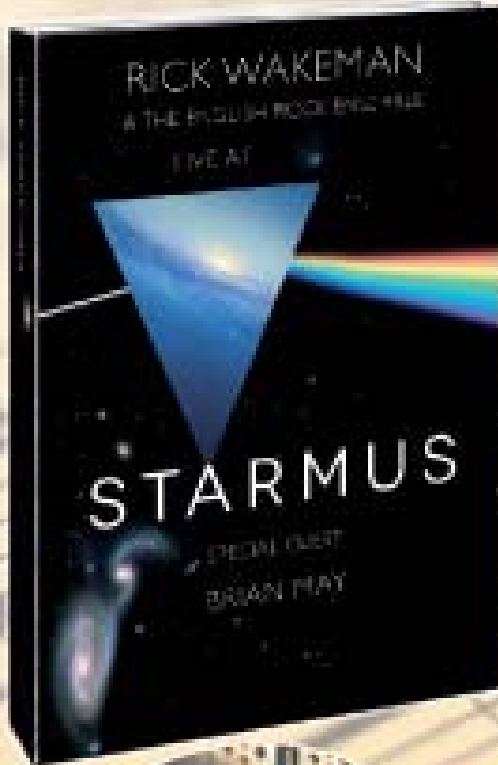
**RAW** presents

Forthcoming releases from Rick Wakeman & Friends

# Rick Wakeman & Brian May

live from

## STARMUS 2015



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



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



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

# Q&A with Mad Iccy

Years and years ago, in a universe far, far away – well, actually, about thirty five years ago, in a hospital about fifty miles away from where I'm sitting, dictating this to the lovely Olivia – there was an overweight staff nurse with a bad attitude. He didn't really want to be a nurse, and had dreams of being a music journalist. Elsewhere in the hospital, there was a young man called Icarus Ruoff, who worked with

the hospital ancillary services. He was younger than the aforementioned staff nurse by five or six years, he had a Mohican haircut, a very pretty girlfriend, and – like the staff nurse – had a particularly bad attitude. Three and a half decades later, these two social malcontents have been reunited in the pages of this magazine.

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

*Now he could be seen as a failed rock musician who didn't make the most of all the opportunities that were laid out in front of him; or as a privileged person*



## ICARUS RUOFF



who has lived an interesting life full of variety and freedom. Personally as an avid avoider of rat racing and an avid lover of Andalucia I tend to agree with the latter.

Q&A with Mad Iccy

Iccy has a little chat with former minor internet hit singer turned one hit wonder Kunt, from Kunt and the Gang and punk offshoot, The Kunts.

Hi Kunt and thanks for giving me some of your time...

I really want to this start by letting you know that I have narrowly and accidentally missed you doing your show twice; first time back in Exeter around 2009 when my dopey ex son in law was a support act - to be fair he couldn't support himself but we are where we are.

I also bought tickets for Maguires in Liverpool on your farewell tour, but I forgot what day it was and missed the gig. I'm more on the ball these days because the next gig I forgot to attend was Status Quo, and Rick Parfitt died not long after, so now I feel like I might be cursed....

# THE Kunts

Friday December 25th 2020 NO.1 FOR XMAS!

**EXCLUSIVE!**  
Pages 1-32  
(NOT PAGE 3 THOUGH, OBVIOUSLY)

# BORIS JOHNSON IS A FUCKING CUNT

he's a fucking cunt

he's a fucking cunt

Boris Johnson

is a fucking cunt

He's a fucking cunt, yes, he's a fucking cunt. Boris Johnson is a fucking cunt, he's a fucking cunt, he's a fucking cunt.

Boris Johnson is a fucking cunt, he's a fucking cunt, yes, he's a fucking cunt. Boris Johnson is a fucking cunt, he's a fucking cunt, he's a fucking cunt, Boris Johnson is a fucking cunt, he's a fucking cunt, yes, he's a fucking cunt.



Boris Johnson: He's a fucking cunt.



*But I am aiming to get tickets for the next Coldplay tour and not turn up in the vain hope of something nasty happening to them.*

**I digress....**

**So you steered away from being Kunt in late 2016 and as always there is someone waiting in the wings to fill your boots, In this instance it took a minute or two till Boris Johnson and Covid 19 said "Hold my Pint". At what point did you decide to restart being prolific on youtube and then ultimately almost steal Christmas from that Ladybaby bloke?**

I sort of ambled back into it all off the back of writing my book, i, Kunt. I did a crowdfunder to cover the cost of the book printing and got carried away and promised everyone a punk album, which then took 18 months to sort out because I'd forgotten what a fucking nightmare it is sorting out rehearsal arrangements with 3 other people and their wives' social schedule and childcare arrangements. But it was from all that *Boris Johnson Is A Fucking Cunt* sprang from.

**It's All about You....**

**Favourite Movie:**

Police Academy. When Commandant Lassard turns to see Mahoney pop his head out from under the podium is my favourite moment in any film ever.

**Favourite Food:**

Sunday Roast. I could happily have a Sunday Roast every day of the week but then I'd end up a big fat Kunt.

**Favourite Instrument:**

Stylophone. It's one of my goals to be the face of Stylophone and take it back to the masses after its image was tarnished by Rolf Harris's frenetic fingerwork on underage girls.

**Top 5 (or more) people, for whatever reason:**

Stan Ridgway  
Norman Wisdom  
Rik Mayall  
Fred West  
The Fonz

At one time or other in my life I've wished I was all of them.

**First gig you went to?**

The Macc Lads at the Kilburn National Ballroom. I was 16, green and very intimidated. Because the moshpit looked so scary, me and my two schoolmates found these great seats right at the front of the balcony upstairs. The minute the Macc Lads came on, everyone on the top level threw their pints over the balcony onto the crowd below and we got fucking drenched.

**Who/where was the most influential gig you have attended?**

I've definitely seen better gigs over the years, and saw some great performances by the likes of Madness, the Inspirals, They Might Be Giants, Blur, Sheep on Drugs, etc. etc. in some tiny little club venues but in terms of the effect it had on a young kid who was already obsessed and impressed with swearing it would have to be that Macc Lads one.

**Who or what are your main musical/comedic influences?**

I grew up listening to Madness and the fact they all seemed to be having such a laugh came across in their music and videos and definitely had a massive impact on me. I was also a fan of Depeche Mode from pretty young, and musically I fell into making electronic music partly because I could do it on my own, then go and gig without having to run it by anyone else.

I suppose comedy-wise watching the Young Ones and Comic Strip must have filtered into everything somewhere along the line.

**Do you have a song makes you think, “Damn, I wish I had written that” or at least re-written it, and if so, what is it?**

Raindrops Keep Falling On My Head.

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

Johnny Rotten, Debbie Harry, Graham Coxon, Peter Hook and A. Linn

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

Norman Wisdom. I had a mad dream years ago that he invited me up onstage for a duet and it finished up with all the audience of OAPs rolling around with their trousers and pants off. It was actually quite harrowing.

**Obviously you have gigged all over the place, so do you have a favourite venue?**

That's a hard one. If I had to pick I'd say Fab Cafe Manchester, a little retro sci-fi themed bar I played probably double figures of times without ever getting attacked. Nice people, nice atmosphere, and nice and up close. Happy times.

**I guess you are generally busy doing lockdown music related stuff but do you have any other interesting interests?**

Without realising I have started collecting morbid memorabilia. My collection so far includes a painting by John Wayne Gacy and one of Jimmy Savile's jumpsuits.

**Who do you think might be a fun person to go to the pub with?**

Raoul Moat.

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

*Bill Cosby. Too stressful trying to keep an eye on his drink sprinkling.*

**Before music, did you have “normal” jobs? If so, what was the shittiest?**

The one I enjoyed least was working in an American-themed jeans shop called Gasoline Alley in Lakeside Shopping Centre, Thurrock. The pay was shit, in Winter you never saw daylight, the acting manager made us listen to Bruce Springsteen all day and the family that ran the business were a two-faced bunch of cunts. But apart from that I have some very fond memories of the old place.

**And on that note, who or what made you think: “Fuck day jobs... I'm gonna do this?”**

I never dreamed I'd be able to give up the day job but the tipping point happened in 2008 after a few years of gradually building up a little gigging circuit, which was in part thanks to the internet coming along and MySpace enabling you to be able to find fans directly and them find you without the filter of the record companies, agencies and media. That's all fucked again now thanks to monetisation and algorithms. Since I packed in gigging I went back to working on and off for a mate, he always gets me in when there's a high ceiling that needs painting.





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

I would have to murder Oasis, and by that I mean the Gallaghers obviously, and whatever cunts they borrowed off Weller and Ocean Colour Scene to drag it all on after they booted out Bonehead and Tony McCarroll. I'd probably do it like Derek Bird, a shooting frenzy at their rehearsal room or something.

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

What would you rather do, be born back into your mum's cunt as an adult with full consciousness of what is happening, or crammed down your dad's Jap's eye and back into his ballbag?

**Briefly, your thoughts on:**

**Boris Johnson?**

I've met people like him before who say they can do something whether they can do it or not, and then it turns out they can't actually do it, they just said they could. But those people just lost a business a couple of hundred quid or mixed an E.P. badly, they didn't kill 100,000 people.

**Cauliflower Cheese?**

Yes please.

**Coldplay?**

Contrived mawkish ballads for people who buy framed art from B&Q. Not my words, that was the press release for their last album.

**Britain's Got Talent?**

It doesn't make me angry, it just makes me sad. And angry.

**Raul Moat?**

Proof that Gazza's a lovely, thoughtful bloke deep down but just has FUCKING TERRIBLE judgement.

=====

**I'd normally use this bit for plugging gigs but obviously that's out of the question at the moment, so feel free to add any links or plugs here ...**

Cheers. There's some new Boris Johnson Is A Fucking Cunt T-shirts for sale, plus loads of other stuff and links to all our social medias at [www.katq.co.uk](http://www.katq.co.uk)

**Thanks for your time man, really appreciate it.**

Some great questions there mate, really enjoyed it.



Freeflow  
Throwdown  
by  
Mike Mac

This release is one of those from the crates. Originally recorded a few years back with Mike freestyling over some beats it has been brought up-to-date polished up and is now in the light of day and soon for all to hear.

I don't want to give this one a huge intro so I'm just gonna dive straight in...

STEVE RIDER



---

The Intro is a proper boombap head nod beat that forms the backdrop for a host of big names to drop shouts to the man himself so, just let this one sink in, damn.

3 Styles Official hits your ears with more of that slammin' head nod vibe and nice guitar adding that extra dimension. Mike starts by dropping some shout outs before telling how the project came together and really kicking off that freestyle feel.

Next, we slide into Get This which features TRZ. It's a nice piano heavy upbeat track with a sung intro and chorus and is really all about the good times and what makes you feel good. A big beat with melodic organ is the sound for Social Media, which see's Mike wading in on the popular apps and website that not only keep us connected but, also invade our space and, to a point, control our lives.

From the ups and downs of social media we drift into a banging beat with some piano and electronic elements that see us look into the life of a Lab Rat. This one looks deep into Big Pharma, prescription drugs, G.Ps and the whole idea that it is not about a cure, because there is no money in a cure.

Break Down is a proper upbeat piano fuelled, head nod beat. The track is all about breaking it down about life, it's just that simple. It's time to get funky with Love & Respect which has a such a wicked guitar and those hand claps just make you wanna move to the beat. The track is all about being aware of those negatives in your life but, keep that in its place for the thing you want to bring to the surface is your positive awareness, which will keep you where you want to be.

We end with the New Style Outro on an upbeat mix of synth and brass elements. It's the kinda short freestyle flow that this is all about and why an emcee does what he does.

For me I really liked how this was done. That freestyle vibe to it really gave the whole thing that authentic Hip Hop vibe and made me cast my mind back to the early 80s when I first got into Hip Hop. The whole freestyle thing was so big with freestyle battles and emcees throwing down. That was what gave rap that extra dimension and energy and Mike has ably captured that here with Freeflow Throwdown.

I know it is not entirely freestyle but, it does have that feel about it. At times it feels gritty and raw, with areas where you feel it could be a bit more polished, such as with the New Style Outro, where the lyrics are almost hard to discern at times. But, all this adds to what I feel he was trying to achieve here and it certainly gives it that element of the underground.

The whole idea for this release was to take concepts, ideas for titles which were suggested by friends on Social Media and then to create the individual tracks around that and you can't help feeling that he has achieved exactly what he set out to do.

The project is cohesive both musically and vocally, you can throw it on and get a real buzz out of it. It also shows exactly what you can achieve when you come up with an original concept for a project.

The fact this is a few years old does not take away from its relevance in today's climate and it is definitely a release you should not underestimate.

Freeflow Throwdown is due to be released sometime in the future. If you really want to hear this then drop some comments and who knows what might happen...

Peace,

I'm out,

Steve

# Tightus Hiatus EP by

# Billy White vs Pheend Supreme

Tightus Hiatus is the follow up to 2019's *Run to the Helicopter* album from Canterbury emcee Billy White.

This new EP see's Billy teaming up with long time creative partner Pheend Supreme who provides the production.

I was really interested to listen to this one as reading through the pre-release material it stated that, together these two have formed a tight partnership. They have an understanding of just how the other works which has led to a winning synergy. With Tightus Hiatus, the two have put together something that has that boom bap style hip-hop and Billy's own entertaining rap style. Now, I admit that I have not heard the previous album and reading the promo material piqued my interest somewhat.





So, with that in mind let's drop straight into a track by track look at the EP:

The EP is a proper head nod straight outta the gate with Mic Serenade that is infused with a funky guitar vibe to get you moving as Billy really demonstrates his verbal wordplay skills.

If that track had you jumping about a little too much, then Bounce will chill you out with a lazy electronic feel that will have some of you sparking one up.

Whilst at the same time the beat may have you tapping your toes as Billy spins your mind into a purple haze.

Heavy Thoughts brings back that laid back funk vibe that puts you in mind of the early 70's. The message from Billy here is all about the rough times we all go through in life. How we do or don't react to them has such an effect on how we walk forward. We keep that kinda 70's funk feel with White Poet. This one will have your body swaying as we are treated to what it is to be the poet Billy White.

That jazz funk vibes remains but, now switches it up as No Ends sees Billy take us down the path of life and the hurdles, opportunities, and ups n' downs that we face but, the ultimate realisation is that it will all be alright in the end.

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The last track of the EP, Hiatus, treats us to a slick, chilled guitar vibe that is matched by laid back beat. Hiatus really sums up the EP and that there will be no resting just looking forward, OH Yeah! You gotta love those Flash Gordon samples, classic.

What is evident here is that, if you have not heard Billy White before, then this one is a treat for you. Billy White shows that he can do exactly what he says he can do, from speaking on social issues and the trials and tribulations of everyday life to just flipping it and having a great time on the mic about anything that takes his fancy. Let's not forget here that Billy's skills are matched perfectly by the production of Pheend Supreme who provides the musical backdrop that perfectly matches the tone Billy puts across verbally. You can really see why these guys work so well together, and that chemistry makes this ep such a pleasure to listen to.

It is hard to know what else to say about Tigtus Hiatus, this is one of those releases that you chuck on in the car, at home or on your headphones and have a great time from start to finish. There is nothing weak here, just six tracks of pure boom bap hip hop for ya ears. Credit where credit is due, when two people work so well together and produce such polished material, they can only do good things in the world of Hip Hop Music and that can only be a good thing.

So, give it up for Billy White and Pheend Supreme, the south east of the UK is in good hands.

Tigtus Hiatus is presented by Air Whipped Productions and is available to stream in all the right places so, you know what to do...

Peace, I'm Out

Steve

## LINKS

Remember to check all the usual social media.

Stream on Spotify Here:

<https://open.spotify.com/album/1AyC5akUK2QENZgy7V2jVN?si=bQJI0J3ZQbS2HfHLBXCFzQ>

Amazon Music:

<https://music.amazon.co.uk/albums/B08NC3WD9S?marketplaceId=A1F83G8C2ARO7P&musicTerritory=GB>

Apple Music:

<https://music.apple.com/gb/album/tigtus-hiatus-ep/1539861961>

Billy White YouTube:

<https://www.youtube.com/user/BillyWhiteHipHop/featured>

# NEW MUSIC & REVIEWS

## Alan's New Music Round-up *Another collection of responses to 'new-to-him' music releases from Alan Dearling*

\*\*\*\*\*

### **Youth Meets Jah Wobble: *Acid Punk Dub Apocalypse***

Titans of bass sounds. Youth (Killing Joke) and Jah Wobble (Public Image Ltd) are joined by some illustrious mates, such as Hollie Cook, Rhiannon and Vivien Goldman on this new album. Overall, more dub-style than punk, tinged nicely with a flavour of Acid House and Indian ragas. And shed-loads of 'hooks'. Heavy beats, danceable. You shouldn't be sitting in your armchair...get moving... Cheerful and uplifting music to shake off the cobwebs and dispel the pandemic clouds.



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alan dearling

It is also a reminder that we sadly lost beat/sampler, Andrew Weatherall in 2020. Drummer, Tony Allen, has left us too.

Lots of variety which is good. Deep Dub on 'Full Metal Dub' and 'Panzer Dub', a lighter touch on 'Breaking shells', and psychedelic out-there sounds on 'Rhino'.

Probably my favourite track is the Marley-like rhythms of 'Rise Me Up' featuring Blue Pearl's Durga McBroom's vocals...

<https://soundcloud.com/user4928218/sets/youth-meets-jah-wobble-acid-punk-dub-apocalypse-digital>

## Celeste: Not Your Muse

There's quality music in every era. New music. New women and guys with something to say.

Originality never stopped, though some nay-sayers would have us believe that the only good music is 'old school music'! Amy Winehouse had that spark. You can almost imagine Amy looking over Brit-Award winner, Celeste's shoulder, as she sings, 'Love is Back'. Celeste and her team have created a heady mix of old-style music, tinted skilfully with a new unique look and sound, not just a hasty make-over. So, now we have Celeste. Her debut album is a powerful statement. It's a classy act. The title track claims that she's 'Not Your Muse', but for many she will be!

It is soulful, sultry. There's a vulnerability which is endearing. It's also filled with glowing, effervescent pop, pumping, young and arrogant.

For example, 'Stop This Flame', which could be Lady Gaga on fire. Then again, it oft-times seems to sound like something transposed into 2021 from a smoke-filled jazz bar populated by the ghosts of Lauren Bacall, Humphrey Bogart, Marilyn Monroe and even Doris Day.



*“Isn’t it strange, how people can change?”*

If you are older and distrustful of modern pop...go on, give this a chance. It’s a first step...Celeste is at the beginning of her journey. A bright young talent who should develop in some intriguing ways... Meanwhile, this is a powerful opening salvo... This isn’t from the album, but is really rather special; a duet of ‘You Do Something to Me’ with Paul Weller:

<https://www.youtube.com/watch?v=IUPsKZfuXi8>

Celeste’s website:

<https://www.celesteofficial.com/>

## Brewer’s Daughter: Jara

I’ve been aware of Rhiannon Crutchley’s exquisite playing and tones on a 1887 Wolf Bros fiddle for some time now. She’s part of the indie-festi and Traveller circuit and I’ve seen her a few times with the band, Tarantism. She currently lives on a narrowboat. Just like I used to. So, it seemed entirely natural when she let me know that she had a new album ready for release under the ‘Brewer’s Daughter’ moniker. I’ve let the music from the album seep into my psyche. It’s a varied smorgasbord of powerful songs. It has been a ‘grower’ – it now feels like an old friend – but at first it left me puzzled because it isn’t folk, definitely isn’t rock.







In fact that is a lot of its strength. It's intense, lyrical and personal. It's acoustic music, but fully formed and rounded. Sometimes it almost becomes too intense. A life of bumps, grinds, set-backs, challenges – shared in her songs:

*“If this is the soundtrack  
To the life of me  
Play it in a minor key.”*

Rhiannon has assembled a fine collection of songs and tunes and musicians. Some bouncy, cheerful material, but much that features her voice, which is an unexpected instrument. Often gravelly, edgy, earthy, occasionally sneering, even a bit strident. I found myself thinking,

*“...this reminds me a bit of Billy Bragg.”*

That's probably because the words are worth listening to and thinking about... For instance, (from 'Cork' the opening track):

*“My old man's got a new dream  
Another life  
Far from me.  
My friends from travellin'  
Have found a place to  
Stop.”*

All but two of the tracks are Rhiannon's own compositions. An original talent and well showcased on the 'Jara' album. Her arrangement of Dave Sudbury's 'Burn the Wagon Down' is also a great track, redolent of way of the vardo, traditional Gypsies and travelling people.

<http://brewersdaughter.bigcartel.com/>

<https://facebook.com/thebrewersdaughter>

## Zion Train: Illuminate

A few months before the Covid lockdown, I had a great night, right at the front of stage at the OZORA festival in Hungary, taking photos and even talking to members of Zion Train.



I've known some of their members, especially Neil Perch, since their very early days, rising as they did from amidst the politically aware activists engaged in the underbelly of the alternative indie music scene of dance tent reggae, with their distinctive, very jazzy, dubby sounds. This new album, the first in five years, is an affirmation of their grandeur and power. It features a host of different vocalists and styles. The melodic, brass, and drum 'n bass sound is still alive 'n' kickin'.



They are more of a collective than a band. 'Universal Egg', their hub, is virtually a blueprint for a 'way of life'. 'Illuminate' features a veritable host of nine guest vocalists, toasters and MCs, controllers of the mix.

Vocals have often featured on Zion Train albums, but 'live' they are sometimes stripped down to a deep dub dj-set. In the UK, I believe that they were one of the first live acts to transcend the gap between the hard-core, Rasta sound-system parties and the festies. I booked them for a street party in Lyme Regis in 1990s, but also saw them in mainstream Babylon at Glasto. I'm a fan of Cara's vocals, so 'We Shall Rise' is a favourite, but 'Unity' with Prince David is very much emblematic of the Zion Train sound with its insistent bass line. Long may they live on...

Universal Consciousness!

'We Shall Rise':

<https://www.youtube.com/watch?v=sr1jO15oArs>

<https://ziontrain.bandcamp.com/album/illuminate>

## Lila Iké

This young lady is a phenomenal soulful, reggae talent.

But none of her work seems to be available on CD/vinyl in the UK. More's the pity!

But, I've downloaded her ep, 'The ExPerience' and a couple of her singles.

'Where I'm Coming From'.

Habitat Studios, broadcast on BBC1Xtra from Jamaica 2020.

[https://www.youtube.com/watch?v=HhSB53Nhj\\_8](https://www.youtube.com/watch?v=HhSB53Nhj_8)



## Fergus McCreadie: Cairn

I'm a long-time fan of classic, piano-led modern jazz. Music that is far more than 'wallpaper' and 'lounge', but is melodic, brimming with textural complexity. 'Cairn' is a new and rather wonderful addition to this milieu.

If you know and like the music of Keith Jarrett, Dollar Brand and EST, this is for you. If you don't know those artists – but like beautifully produced sonic adventures – this is for you.

Spacey, atmospheric, emotional, lovingly crafted and really, just jaw-droppingly beautiful. Often euphoric, with distinctive bass-lines and sympathetic percussion, twisting and twirling, blending perfectly with the up-front, dynamic keyboard.

Fergus is young and Scottish. This is the second album from him and his trio, the first from 2018, 'Turas' (Journey) is also rather wonderful.



They are both haunting, highly musical and offer jazz inter-laced with elements of Scottish folk music. Ideal for folk who claim not to like jazz, as well as aficionados.

Here is a live video of title track, 'Cairn':

<https://www.youtube.com/watch?v=W5RcJQQ56iY>

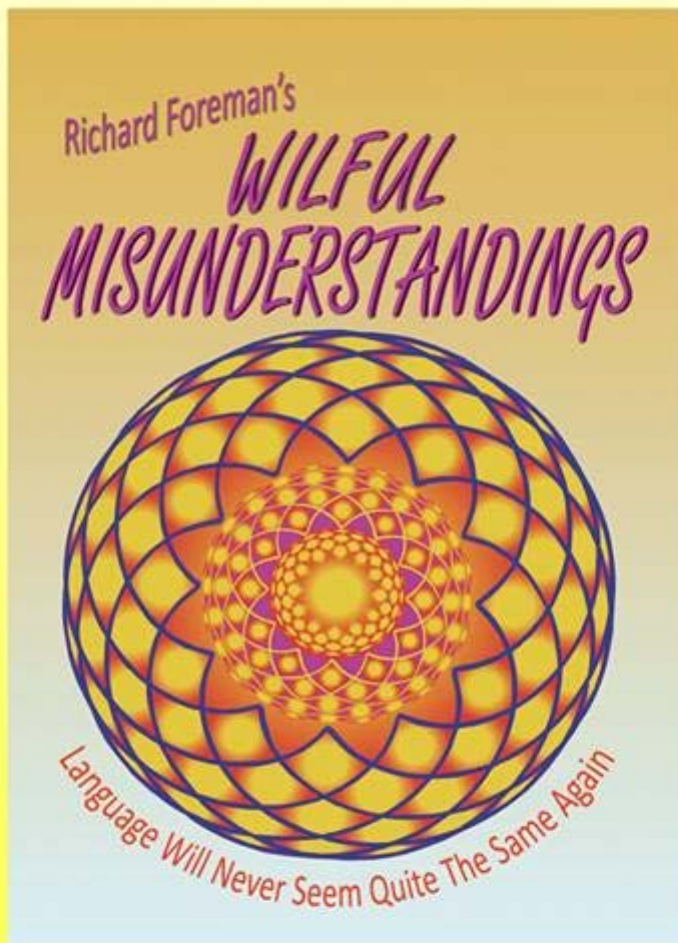


# Expect the Unexpected!

'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:

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# Rew Starr's To Sir, With Love has Lulu's blessing

Back in 1967, there was a very popular film with the title *To Sir, with Love*, which some of you may remember.

The movie starred Sidney Poitier and its theme song, with the same title as the film, became a massive number 1 hit for Lulu. Moving right up to date, a cover version of the song has just been recorded along with a video of Rew Starr performing *To Sir, with Love*, backed by her band the ReWlettes.

This new version actually has the approval of Lulu who replied to Starr on Instagram saying "you have my blessing for sure."

The video, directed by Christopher Martini, has just been released on 23 January. This new version of *To Sir, with Love* by Rew Starr and The ReWlettes is a lot more than an updated arrangement of a past hit song, because the project created in partnership with Zest Radio Show, was set up to support Feed The Children.

Every view of the video pays 10 cents towards the charity, so please, please, please, go and watch it!

**STEVE ANDREWS**



Starr cares a lot about helping other people. As a Rock 'n' Roll Mom herself she thinks and knows a lot about children and their needs. She has held workshops for kids in the past.

Starr is truly multi-talented. Besides being a singer, a songwriter and a musician, she is also an actress, a music teacher, and an artist. Starr was the country sensation Loretta Lunch in the indie film *Hipster Breakfast*.

She is a living legend in New York's East Village music and arts scene, and the New York Times called her a "Firebrand." She has also been described as "a female Lou Reed," and her music has a New Wave/Punk flavour to it. Her song *U Suck* was featured on The Bad Girls Club TV series on the Oxygen Network, and won the Best Punk Song of 2011 award in the Pirate Radio Treasure Chest Rock Star contest.



While *Skeletonz* was a semi-finalist on Little Steven's Underground on Sirius Radio. Other popular songs include *Imperfect Girl*, *I Don't Wanna*, *Addicted To Sleaze* and *Eating Disorder*. Think Blondie with a harder edge. Think indie rock with a Dylanesque touch.

Starr has performed alongside many greats from the world of music such as Patti Smith, Regina Spektor, and Joey Ramone. The late great Alan Merrill was a special friend of hers and is very sadly missed.

Besides having played at countless venues and events in the US, Starr has toured the UK, and fronted various line ups of musicians. The ReWlettes, her current band, are Starr on guitar and vocals, Anne Husick on bass, May Lo on keyboards and vocals, and Tami Johnson on drums. Starr is happy fronting a group or performing solo with just her guitar. Like Neil Young, who is one of her favourite singer-songwriters, Starr can give a sensitive acoustic performance or a rocking amplified one.

REW & WHO SHOW, Wed. Nov. 11th 2015

Turn on, tune in!

4 PM Live at <http://www.rewandwho.com>



Hosted by REW STARR with co-host ALAN MERRILL

Guests- DONNA SUSAN / MR. 8 MM and KEN SILVERMAN

ARYANA CELENDIA / RAY GALINDO / NATASHA /

ROBBIE BEAN / TARIQ

For the past year, aided by James Lane at the controls, Starr has been hosting ReW & WhO?, a weekly live-streamed show on Facebook but via Zoom. It has been perfect as an example of online entertainment during the pandemic lockdowns and boasts a regular team of performers, including living legends like Brute Force, who became famous for his song The King of Fuh.

The ReW & WhO? show welcomes performance by singer-songwriters, bands, and poets from around the world.

Although most of the regulars are from NYC. Mimsey MacCormack, Carol Lester, Donald Sztabnik, Dennis Doyle, Tucky Parkis, Joel Landy, Yvonne Sotomayor, Kenn Rowell, Rock 'n' Roll Johnny Bod, Michael G. Potter, Cheri Dahl, Zest RadioShow, Princess Pamela, Ondine PM, Marilyn Larkin and Trenchcoat Maynard are all part of the ReW & WhO? 'family.' So am I, which is how I came to be writing this! The show is very organic and no one knows who will drop in or exactly what will happen.





Why not check it out? And why not take a look at *To Sir, with Love* by Rew Starr and The RewLettes, and help Feed The Children while you are doing so?

*To Sir, with Love* - The ReWlettes:  
[https://youtu.be/BpGs\\_ATn1B8](https://youtu.be/BpGs_ATn1B8)

Rew Starr:  
<https://www.facebook.com/rew.asterik>

<https://soundcloud.com/rewstarr>

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

<https://www.youtube.com/c/ReWSTaRR>





Launched now!

# RICK WAKEMAN



Launched now!

[WWW.RWCC.COM](http://www.rwcc.com)



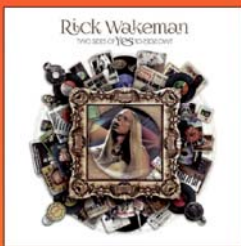
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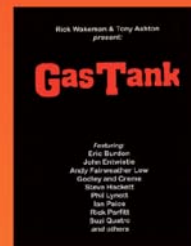
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### Time Machine

Guest vocalists include Ashley Holt, and Roy Wood

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### Gas Tank

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

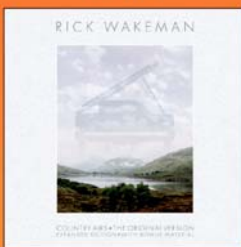
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### The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey

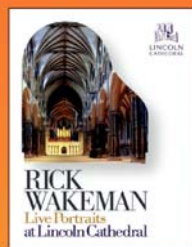
MFGZ028CD



### Country Airs

The original recording, with two new tracks

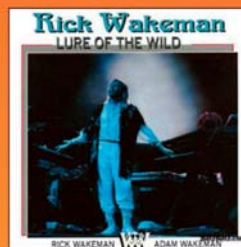
MFGZ014CD



### Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!

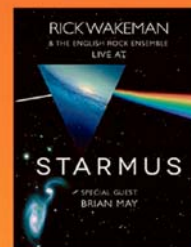
MFGZ029



### Lure of the Wild

With Adam Wakeman. Entirely instrumental

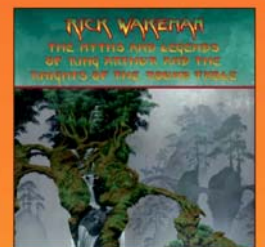
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Live in San Francisco

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Featuring The English Chamber Choir

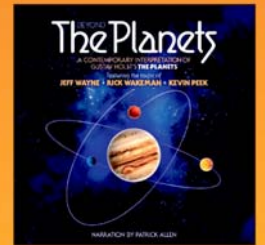
HRHC0005



### Crimes of Passion

A wicked and erotic soundtrack!

MFGZ018CD



### Beyond The Planets

With Jeff Wayne and Kevin Peek

MFG009CD



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# KEV'S WORLD



**JP AHONEN**  
**BELZEBUBS (THE BOOK)**  
**TOP SHELF PRODUCTIONS**

It has been a while since I have reviewed a book and must confess that in more than 30 years of writing this is the first time I have ever been asked to review a comic book: but I am so glad this has been sent to me. Finnish artist JP Ahonen has taken a loving nuclear family, and just given them the slight switch that they are all black metal fans who wear corpse paint all the time.

We follow the story of the band, the daughter's issues with wanting a "straight" boyfriend, and all the trials and tribulations one expects in a normal family.

The humour reminds me somewhat of the wonderful Calvin & Hobbes series, taking a plot and spinning it 180 degrees. For example the son, Leviathan, is a disappointment when he removes his corpse paint and wants to say grace before a meal.

You don't have to be a follower of the genre to enjoy this volume, and even laugh out loud, but if you have some knowledge then it does add an extra level. Fancy going to the City of Dis and eating at either Dimmu Burger (this cracks me up each time I see it, I mean, this is solid gold!) or Pub-Niggurath (always felt these guys deserved way more credit)? I've been through this multiple times now, and the jokes don't get old, while the stories which mix between long epics told over multiple strips and one-pagers contain solid artwork.

While this can be read and enjoyed at face value, it is also an interesting take on the concept of an outsider and sub culture and portrays this as a happy loving family who in their own way are totally well-adjusted. Available through Amazon and are the usual book outlets this is a solid enjoyable read which I know I am going to be turning to time and again. Apparently there is also an album coming out through Century Media in April as well, so watch this space!

**KEV ROWLAND**

**PROGATOM  
SPIRAL  
MJELVA MUSIKK**



'Spiral' is the second album from this Norwegian quintet, following on from 2015's 'Sagittarius A'. Probably the most well-known member of the band is guitarist Mattis Sørum, previously in Pictorial Wand. With a name such as theirs, the band are setting out their stall for all to see, knowing that there will be many who can't get past that, while at the same time also setting themselves up for the critics to take pot shots at them. None of this is really fair, as while this isn't a classic album in any sense of the word, it actually isn't that bad either. Here is a band who aren't afraid to bring in classic keyboard sounds, have plenty of harmony vocals, can really rock when the time is right yet are also happy to have reflective acoustic guitars or reverbed piano with little room for error.

There is a huge amount here to love, but for some reason for all the times when it really shines there are also times when it misses the mark. Due to multiple reasons I have played this album far more than I normally would when coming to a review, but I still can't settle and don't know why. Some numbers, such as the instrumental "Sirkel" are simply stunning with their layered early 70's hard progressive sound, dominated by driving guitar, but as for some of the others...

I am sure this album is going to find a great deal of fans out there but I am going to hold judgement until I hear something else from the band. Maybe next time.

**RAIN  
SPACEPIRATES  
AURAL MUSIC**



Imagine if you will Wolfsbane and Accept coming together to produce NWOBHM flavoured power metal with a very heavy bottom end, and then you may get close to what this Italian band released in 2016. Actually, this is still the most recent new release by the band who have had more than a few line-up challenges during their career, but when a band can state they will soon be celebrating their fortieth anniversary then that is something that should be expected. Prior to this album I must confess I hadn't come across them before, and there isn't that much information available about them on the web (doesn't help when they have a one-word name which is a common word), but I have definitely been missing out.

True, there isn't anything dramatically new about what they are doing, and the songs are never exactly memorable, but when it is being played at the right volume there is something about this which just makes me smile.

This is metal which is all about having a good time, not trying to be anything more than music to get people moving and into the party mood. It has both the naivety of NWOBHM and the polish of power metal, combined with some reasonable tunes and plenty of riffs. There are a few power ballads, but they always keep the chords close to hand and never become too schmaltzy. Not a band or album which will ever set the world on fire, but this shows just why they have been around for so long.

**RAIN**  
**DAD IS DEAD (10TH**  
**ANNIVERSARY EDITION)**  
**AURAL MUSIC**



Originally released in 2008, October last year saw Aural Music celebrating the 10<sup>th</sup> anniversary of the album by reissuing with new artwork by Umberto Stagni, new remastered tracks plus a second bonus CD containing the previously unreleased 'Live in Russi 2010'. This package now contains 24 songs and is an impressive 103 minutes in length. Although this is the older album, the sheer length combined both with great songs and live versions means this is the album to start with if you haven't come across these Italian metallers prior to this. I swear some of the songs wouldn't sound out of place on Wolfsbane's mighty 'All Hell's Breaking Loose Down at Little

Kathy Wilson's Place' (boy was I pissed when Blaze joined Maiden a few years later). This is power metal, played powerfully, with stacks of aggression, great hooks, all combined with a serious dose of commerciality. This was the first album to feature singer Francesco "Il Biondo" Grandi (who had left by the time of their latest, 'Spaceirates') and he has the perfect presence and vocal style to really make his presence felt over the top of a punching backline. Accept have again also been an inspiration, but classic Wolfsbane are at the forefront of what they are doing and anyone who remembers them in their prime should be seeking this out. Aural Music often release music which is quite removed from the mainstream, but in Rain they have a band who could, and should, easily be featured on hard rock radio. They are certainly an act I am going to keep an eye on, as this is both incredibly solid and a load of fun to listen to. If you enjoy classic metal with influences from the new wave, then this is definitely something you should be seeking out.

**RAUSCH**  
**RAUSCH**  
**INDEPENDENT**



In 2018 my good friend Olav furnished me with a copy of Doug Rausch's second album which had recently been released.

Some months later Doug tracked me down and we started having regular contact. During that period, I mentioned that I hadn't heard the debut, and if he would like it reviewed... So, although 'Book II' was released in 2018, 'Rausch' actually came out as long ago as 2009, and we are now in the 10<sup>th</sup> anniversary year.

In some ways I find it incredibly surprising there was such a gap between the two, and in other ways possibly not so much. I have lost count of how many times I have played this album recently but know that it is a great deal many more times than I would normally for something I was planning to review.

Doug is first and foremost a pianist and came to public attention when Jordan Rudess (Dream Theater) heard a college demo and then asked him to perform in the very first Keyfest. This helped in attracting guitarist/bassist Gary Wehrkamp (Shadow Gallery) with drums provided by Joe Novolo and Doug everything else, while Rich Mouser (Neal Morse, Spock's Beard, Dream Theater) was also involved. The result is an album, where piano is often at its heart, combined with some stunning guitar, and a mix of styles which should be said to be eclectic.

Imagine Wheatus combined with Queen, mixing it up with Bowling For Soup, with some Galahad or IQ thrown in for good measure, topped up with a little Pallas, and you may get close to what this album is like. It is light, it is joyous, and every time I play it I enjoy it just that little bit more. The balladlike "B.P.M.S." is acoustic, gentle, and totally irreverent.

It is a Seventies album to its very core, and will be enjoyed by anyone who wants to search it out. Doug has a new website, <https://rauschband.com/home>, so visit it, stream some songs and see what I making a fuss about.

This is fun, and sometimes that is all I want from my music.



**RISE OF THE NORTHSTAR  
THE LEGACY OF SHI  
NUCLEAR BLAST**

ROTN are back with their second album, and describe their music as crossover, although in some ways it is almost polarising in its extremes. Take classic Slipknot, Machine Head and Pantera and let the groove melt your brain with downtuned riffs and then they throw in hip hop and rap which is so well done that although at times they are Deftones, at others they are far more mainstream friendly and then throw in yet more riffs. It has been produced with the expectation that the listener is going to crank it as loud as their ears will allow, and all credit must be given to Joe Duplantier (Gojira who recorded and co-produced the album in his Brooklyn, NY based Silver Cord Studio.

Some reviewers are even hailing this as classic Biohazard, and while that it is a step too far for me, I can understand where they are coming from. Personally, this album is more one I can appreciate than one I enjoyed throughout, just because when they move into the hip hop area, they are very good at what they do, but that isn't a style of music I enjoy listening to. When they are crunching it down then that is when, for me, they are very much at their best. This won't be for everyone, but if you are interested in this crossover style combined with a theatrical manga image, then this could be worth checking out.



**ROZ VITALIS  
ELEPHANT LIVE  
BANDCAMP**

Roz Vitalis have been one of the most consistent progressive rock bands out of Russia for many years now, always stretching boundaries with avant garde and jazz inspired music, and this their latest album definitely shows them playing to their strengths. Recorded at two different venues in Saint Petersburg and Narva in 2018, the line-up now has a new drummer in Evgeny Trefilov, while band leader keyboard player Ivan Rozmainsky has also brought in saxophone player Ilya Belorukov which also allows the band to spread their wings even further. While four pieces are from their most recent studio album, 'The Hidden Man of the Heart', the other three are new compositions.

It is completely instrumental, and while Rozmainsky is at the heart of everything which is taking place, the use of sax on five of the numbers and clarinet on the other two has the band combining jazz, avant garde and elements of VDGG to create something which is sometimes challenging, always fascinating and certainly never boring. No one can accuse Roz Vitalis of wanting to follow the prog mainstream but instead are out there attempting to push boundaries and create something which is truly progressive and not another clone.

This album has been released through Bandcamp, and I urge you to discover not only this but also the back catalogue of one the most interesting and enjoyable prog bands around.



**SECTLINEFOR  
DON'T MAKE THIS ABOUT YOU  
INDEPENDENT**

Go on, buy this, I dare you. Over the years I have written many thousands of reviews, and there are some poor deranged souls out there who believe what I write and use them as a basis to discover new music (after all, I always say what I think about an album, so instead of just writing about music I really enjoy I also write about music I think is awful, and then say why, but I digress). I can almost guarantee that if you make it all the way through this confused psychotic mess of an album you will wonder if I should be carted off to the loony bin. After four or five plays just to show how confused you are, you may start to think that maybe I haven't lost every one of my marbles, and possibly there is something in this. It will take at least ten complete plays before a listener starts to realise that this is something very special indeed, something that is so far off the mainstream it could be on another planet. Faith No More combined with Can, Throbbing Gristle playing with Zappa, RIO and avant garde to the max.

As they say themselves, “It may have only been in the early hours of 2017 that Sectlinefor first crawled out of their bedrooms and onto the London scene, but their own breed of industrial alternative metal has definitely left some sort of a scar behind. It’s a funny-looking scar which, in the right kind of light, could resemble a smiley face. It’s not an injury anyone could take seriously. Hardly even noticeable. But a scar all the same...

So ask yourself: do you like your music to be pristinely polished with a high budget cloth made from the finest silk? Do you prefer your sponges to be delivered with a pretty little bow and a personalised name tag? Bad luck, buddy. Throw this press release in the recycling bin immediately and look in the other direction, because things are about to get very ugly. However, if you remember eating dirt as a child and loving the taste, then close your eyes and open your mouth. I have something to show you.”

Their debut album pushed the boundaries, this one refuses to believe they even exist.



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***

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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.

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

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

This is Rick and Orchestra at their finest !!!



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



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](http://nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.





**The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..**

Hawkwind jigsaw puzzles!

Things have been rather quiet on the Hawkwind front in the last year, thanks to the Coronavirus situation.

Even the release of "retread" Hawkwind compilations by murky or back-street pop-up record labels seems to have been on the wane!

However, there has been some social media activity here and there...





Dave Brock did do a few 'how to' tuition-type videos for the Hawkwind Official Group page on Facebook, one of them, posted last year, showing how to tune an acoustic specifically for playing Hurry On Sundown.

Now, it's not normally the 'done thing' for an article writer to insert themselves into the story - but when I got my Covid vaccine earlier this month, while wearing a Hawkwind t-shirt, I posted that photo onto the Hawkwind page, and it got a large numbers of likes... but also a few boos

from some anti-vaxers!

And, this week, Hawkwind announced three soon-to-be-available jigsaw puzzles, based on some rather well-known album covers.

Fan reaction has been mostly surprise mingled with amusement, one fan wondering when we'll have the matching pipe and slippers. Many Hawkwind fans are of advancing years, of course, and maybe we do "need a crochet Hawkwind blanket to put over our knees", as one reader mused.





The jigsaws are available on the Plastichead record company site, at [plastichead.com](http://plastichead.com). They are 500-piece jigsaws, although as one comment on Facebook points out, there's no indication of the size of the finished item. Presumably not CD-sized - or one would hope not. The jigsaws are on sale currently priced at £17.99 each (about US\$23).

Some are disappointed at the puzzles only being 500 piece, citing a need for puzzles to be at least 1,000 piece one to be challenging.

For instance, if the Warrior one was based on the original double foldout album design, and also 1,000-piece, that would be rather more demanding. Also, presumably, a heck of a lot more expensive!

Looking at the photos of all three, it seems they've all been cut from the same standard jig, and so that means someone with all three jigsaws could mix and match the various pieces, and create composite images. That might make an interesting online competition during lockdown - submit a photo of your best 'pick and mix' album cover mash-up.



Finally, a brief item about the Census recently held in England and Wales (Scotland is next year).

While stating one's religion as 'Jedi' is still quite popular, it seems some Hawkwind fans have taken the opportunity to describe their religious orientation as 'Church of Hawkwind' -

that being the name of an album of theirs, back in 1982.

Census data will be available to historians and social researchers in the future, so this hopefully will ensure the 'Masters of the Universe' cement a place in Humanity's future history!

plastichead.com/catalogue.aspx

PAGE 1 OF 2

SORT BY [dropdown] 1 ... 2 NEXT PAGE

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<p><b>HAWKWIND</b></p>	<p><b>HAWKWIND</b></p>	<p><b>HAWKWIND</b></p>	<p><b>HAWKWIND</b></p>



# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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



# 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!**

### **Kelpie tales**

If you are driving to Woolserly from most of the rest of the country, you will have driven along the A39 from Barnstaple, and turned off at the village of Bucks Cross. After about a mile you will pass through a small hamlet of half a dozen houses and then go down a steep hill. At the bottom of the hill, you will drive over a bridge that crosses a small stream, and pass a lone house on the left hand side before driving up a steep hill which leads into Woolserly village itself.

The lone house has just been rebuilt on the site of another house that used to be a mushroom farm (which is totally irrelevant), the hamlet is called Cranford, and the stream is called Cranford Water, and this is quite possibly the longest passage that has ever been written about it.

Now, I don't know how much of this is true, but it was certainly commonly believed amongst the younger people of the village, back when I was one of them.

Whilst lots has been written, and – indeed – filmed as regards the Allied servicemen who became Prisoners of War in Germany and Occupied Europe, far less has been written and practically nothing filmed about the German servicemen who were taken prisoner by the Allies.

I have read on a number of occasions, however, that the conditions under which prisoners of the Axis Powers were incarcerated by the British were far less draconian than they were for their counterparts in mainland Europe.

It has been reasonably well attested that more than a few German prisoners were granted parole, and were allowed to leave their prison camps in order to work, having given their word of honour that they would not attempt to escape, for many of the landowners in the farming industry. This was particularly useful, because although farmers and agricultural workers were amongst those who were exempt from the call up under the 1939 Military Training Act, the farms were left undermanned, especially as government policy became further reviewed as the war continued and the need for men to join the Armed Forces grew greater.

Women didn't join combat units in those days, and with nearly all the men between the ages of 18-41 years old away at the war, the social structure of the countryside (in particular) was unlike anything that had been seen before. And so, the advent of significant numbers of fit, healthy, blonde and blue-eyed strapping young lads from the rich agricultural lands of the Central European Plain, was a godsend to the farmers who would otherwise never have managed to get the harvest gathered in.

But it wasn't just the farmers who were suffering privations with most of the young men away at the war. It is certain that, despite the political differences between our two countries, romances between these German soldiers and the young (and not so young) women of the region were not unheard of. And so, at least according to what I was told as a boy in my early teens, it was in Woolsey. I don't know where the captured German soldiers, sailors, and airmen, were stationed. And I don't know to which farm they had been assigned. I did know the name of the young woman who took centre stage in this little tragedy, but I was told more or less in confidence, and so I shall not break that confidence even now, half a century later. But, allegedly at least, there had been a romance between a good-looking young airman and a comely young farmer's daughter. Apparently this romance continued until the end of the war, when, suddenly, as the rightful young men of the district slowly began to return home, the prisoners of war were shipped in stages back to their fatherland. And this is where the tragedy took place. The young man in question, heartbroken at the thought that he would never see his lover again, hung himself from one of the trees deep in Cranford Wood. His girlfriend is said to have shot herself with her father's shotgun.

She allegedly survived for some years, and, possibly as a result of the injuries sustained, gave birth to an exceedingly unhealthy baby boy, who was one of my patients back when I worked with such people in the early 1980s.

I have no idea if this story is true or not. My friend David and I always set the tragic drama in and around Cranford Water, mainly because, up until they were demolished in late 2020, there were still Nissen



Huts in the garden behind the house, and whilst – when we knew it – it was a mushroom farm, David and I imbued it with a desperately sad backstory.

Back in the mid 1970's, the village was quite isolated and was – in my opinion at least – a far more cohesive society than it has been in more recent years. One of the oft discussed facets of village life is the fact that everybody seems to know everybody else's business so, when in the early 1970's the rumour went around the young folk that three of their number; the son of a wealthy local businessman, his sister, and his girlfriend had started practising witchcraft, the story spread like wildfire.

Now, you have to remember that as L.P Hartley wrote in 1953, the past is indeed a different country where they do things completely differently. And, in a world where neo-paganism is the fastest growing religion in the country, there are 'Mind,

Body and Spirit' sections in every book shop and even some supermarkets, and pretty well everybody has got access to high speed broadband, general knowledge of witchcraft is far more widespread than it was four decades ago.

Back then the only thing that most people knew about the subject was from the novels of Dennis Wheatley, and the occasional pictorial in the 'News of the Screws' featuring Maxine Sanders capering around with her kit off!

As a 14 year old, and further more one coming from a relatively strict Christian household, I knew even less than most people.

However, my friend David and I had an advantage over most of our contemporaries; we knew the woodlands around our village intimately.

And so, when it was suggested two or three of us go out and investigate the stories suggest that dark Eleusinian rights were taking place in the woods by Cranford Water, we had a pretty good idea of how to proceed.

Truly, our motivation was of the highest order. My mother was a devotee of the now discredited books by Dr Margret Murray, especially *The Witch Cult in Western Europe*. This claimed that before Christianity had swept the continent, the ancient religion of Western Europe venerated an ancient fertility goddess analogous to Diana or Demeter.

When I had been a child at primary school in Hong Kong, my favourite subject had been Greek Mythology, so the idea that such rights were going on upon my figurative doorstep, was an exciting one. I imagined that the celebrants of these arcane rituals would be wearing long white robes, and possibly playing lyres.

I think that a little bit of Ray Harryhausen's imagery from 'Jason and the Argonauts', had probably crept in there somehow as well.

So, on the appointed afternoon during one of the blisteringly hot late July days which don't seem to happen anymore, four of us, furtively creeping along Red Indian-style walked along the road that still exists from Kennerland Cross toward the Parkham Ash crossroads at the top of Cranford Hill. About three quarters of the way along, there is a dip, and at the bottom of the dip, the stream which eventually runs through Cranford Water passes under the road. Becoming, if anything, even more furtive than before, we followed the course of the stream southwards.

Sneaking along the course of the tiny stream for about twenty minutes we found ourselves approaching a natural clearing where, the previous summer we had all played at being Red Indian Braves.



We could hear the sound of voices, and as we crept slowly nearer we could hear that they were chanting. None of us had ever seen 'The Wicker Man' but we knew enough to know that a horrible fiery fate was likely to await any good churchgoing lads who stumbled into the middle of an arcane Pagan ceremony, so we made damn sure that nobody saw us.

This is probably a good thing. Because, as we got closer we could see, instead of the dignified Hellenic ceremony that we had envisaged, there were three teenagers, no more than three years older than we, standing facing each other waving sticks in the air. But the real shock was that they didn't seem to have any clothes on.

All attempts at being serious ethnographic explorers went out the window at the sight of bare flesh and we ran away giggling.

This may mean nothing, or it may mean everything, but it – for me at least – only serves to underline my assertion that Cranford Water, and the surrounding woods are a very strange place indeed.

One night a salesman acquaintance of mine back in about 1980 was driving home after a long day's toil delivering pet supplies around the pet shops of North Devon.

It was a chilly spring night at about nine o'clock, and I met him by chance in the pub about half an hour later. He had been driving back towards the village, and when he drove over the bridge at Cranford Water a man-sized, in fact an oversized ("It was as big as you, you fat bugger" he said) figure stepped into the road in front of the car.

"There wasn't a hope in hell of stopping in time," he told me in the pub after quaffing several pints of lager and blackcurrant (well it was the beginning of the decade that taste forgot). Therefore, it was probably just as well that the speeding car (he was well known in the village for having a tendency to drive like a maniac) went straight through the figure (and not in an-internal-organs-splattered-all-over-the-Queen's-Highway kind of way).

Years later, in the late 1990s after I had begun to make somewhat of a name for myself as a chronicler of strangeness in all its myriad forms, my father telephoned me with another weird story.

Apparently one of his neighbours had also been driving home one evening when they had seen a "golden globe of light" hovering over the road. She put her foot to the floor and juddered to a halt in a far more lady-like manner than the previous witness. At my parents' Golden Wedding celebrations a few months later I met her, and she told me that she could see it hovering in the middle of the road, and it appeared to have occasional spikes of what she described as "golden lightning" sparking out of it. The globe was quite small – about the size of a watermelon – and after a few minutes moved off following the course of the water upstream until it soon vanished from sight. I didn't have to ask her whereabouts when she had seen it, but she confirmed my suspicions. There was, indeed, yet another incident of high strangeness at Cranford Water.

A less benign incident happened in 1975 when one of the girls who lived in the village was walking home from seeing her boyfriend.

In those days, there was a bus from Bideford, but it only stopped at Bucks Cross, so anyone wanting to get home after a date had to walk a mile and a half back from the bus stop. In these degenerate days, it is hard to imagine parents allowing their teenage girls to walk such a distance in the middle of the night, but it was commonplace in those days. However, according to the rumours on the school bus, (which were never anything more than rumours) the girl was crossing the bridge at Cranford Water in almost pitch darkness, illuminated only by pale moonlight, when she felt someone come up behind her and wrap their arms around her chest so tight that she could hardly breathe. She struggled free, and swung round to face her assailant.

Needless to say, there was nobody there, and she ran home.

But, the strangest story about Cranford Water is that of the ghost cow. There were two farmers (one who lived up the hill at Cranford, and one who lived in the village itself) who had herds of cattle in fields quite a way from their farms, and both of them (one walking east, and one walking west) had to take their herds across the bridge at Cranford Water in order to take them in for milking.

Both farmers, (long dead) told me independently that something monumentally peculiar was wont to happen during the journey. They would, of course, count their cows before they left the home field, and again when they got back to the farm. Invariably the numbers would tally.

However, if they were to count their herd whilst they were approaching or crossing

Cranford Water, there would always be one extra. One of the farmers told me that after several years of this happening he endeavoured to solve the mystery by marking each of them with water-soluble yellow paint, plonking his herd in the middle of the bridge, and separating out all the cows that had been marked. As he was about three quarters through the task, he told me that he felt a sense of panic, became unaccountably dizzy for a few seconds, and lost count of what he was doing. He then heard a cackle of wild laughter and out of the corner of his eye saw a tall human figure running off through the woods.

My friend David and I walked with both farmers on a number of occasions, and tried counting the herd each time. Neither farmer would allow any jiggery-pokery with yellow paint, but – with no word of a lie – each time we counted the herd, there was one extra cow as they crossed the old stone bridge.

But then again, both of us failed our Maths O-Level (that's GCSE for you under forties) with dismal ignominy. And I still count on my fingers to this day.

Now, I give you all these stories for what they are worth, which as none of them are able to be corroborated (pers. comm. from a bunch of long dead villagers, and the author's father, does not really cut it in academic circles). But it is, I think, of mild interest that so many quasi-fortean occurrences were reported from the same place (and by the way I have ignored a UFO sighting and a big cat sighting from twenty years apart), even though they are apparently disparate and unconnected with each other.

Or are they?

In Scottish folklore there is an entity called the kelpie or waterhorse, which is supposed to be generally malevolent in nature, and which can take on a variety of human and ungulate forms – usually equine. However, if one believes in such things, and I really have no opinion on the matter, then possibly a bovine analogue of the kelpie from the south west of England might not be beyond the bounds of possibility.

But who in their right mind could believe in such a thing? What do you mean, right mind?

But I shall leave you with two stories, one of which can be corroborated without embarrassment.



At Christmas some years ago, Corinna (my long-suffering and increasingly forteen wife) and I were driving home from a Christmas party at the home of some close friends (ironically the sister of `David` whom I mentioned earlier).

We were driving back across Cranford Water at about midnight when both of us saw a tall, wild-eyed figure standing by the side of the road gesticulating wildly towards the heavens. Was it some drunk from the village pub wandering home far too late on a midwinter's night? Or could it have been the same phantasm who has scared various hapless passers by and farmers over the years? We both decided that discretion was the better part of valour and didn't stop to find out.

If you don't believe me, you should have asked my wife. She was much nicer than me.

The last story is even less easy to verify.

In September 2009 I was in Bideford, preparing for what turned out to be a momentous trip to Ireland. I went into one of the High Street chemists to buy some travel sickness pills.

I don't get seasick, but I thought that it was a possibility that one of my companions would do. There, behind the counter was a face that I recognised. I hadn't seen her for thirty five years or more since I caught a glimpse of her, with her brother and another girl through the coppiced trees at Cranford Water.

"Hello. I didn't recognise you with your clothes on", I didn't say. But believe me, I was tempted.

JONATHAN DOWNES



# WILD COLONIAL BOY

*a childhood with animals and ghosts in hong kong*

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



# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>







# 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!!!"

## OCTOBER 2020-NASA DISCOVERS WATER ON THE MOON

Not potable water, and certainly not in drinkable amounts  
just the possibility of water in the rocks and craters..

Now Mars yields up that thin possibility-more maths than science-  
that the planets close to being habitable

have this one essential resource. Water is heavy  
and energetically, cannot be rocket boosted in large quantities.

It needs to be recycled, and modes of finding and making water  
have to be employed(if human astronauts wish to land/live on Moon /Mars.  
Unresolved this continuing issue/let us reverse the desert ecologies of earth  
before we land on the ancient areas of terra firma on any other planets  
other than our only Gaia.

!



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

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

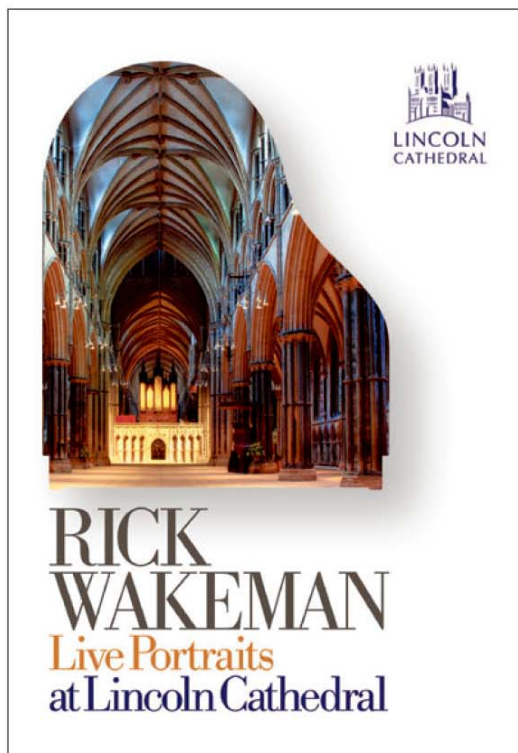


**AULD MAN'S BACCIE**

**RESONATING WITH THE BLUES**

# MUSICAL MASTERPIECES

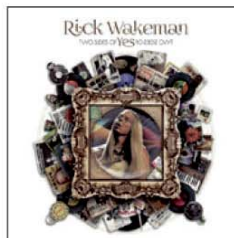
## from RICK WAKEMAN



### 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  
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### TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood  
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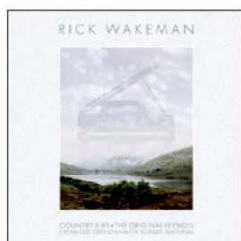
### THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



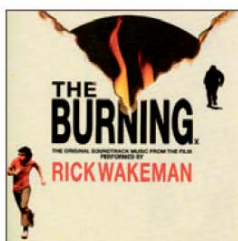
### GOLÉ!

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



### COUNTRY AIRS

The original recording, with two new tracks  
MFGZ014CD



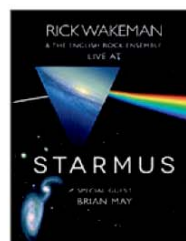
### THE BURNING

The original Soundtrack album, back in print at last!  
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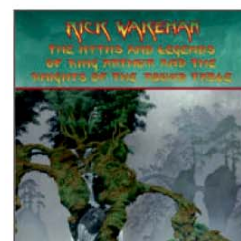
### LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
MFGZ003CD



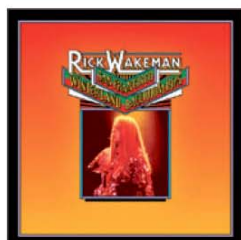
### STARMUS

With Brian May and The English Rock Ensemble. DVD  
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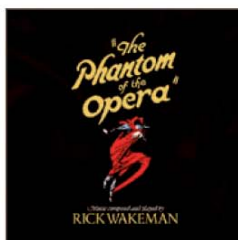
### MYTHS AND LEGENDS

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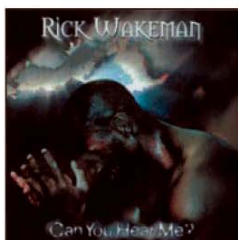
### LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
MFGZ015CD



### THE PHANTOM OF THE OPERA

Double CD + DVD  
MFGZ005CD



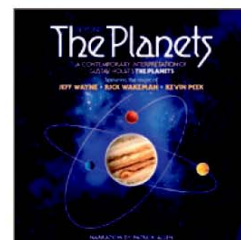
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HRHCD005



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MFGZ018CD



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With Jeff Wayne and Kevin Peek  
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# The Who and I

TONY KLINGER

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

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

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



 **PLEDGEMUSIC**

# Merrell Fankhauser

## THE BEST OF MERRELL FANKHAUSER

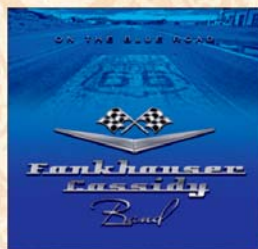
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



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



### On the Blue Road

Featuring the late Ed Cassidy, formally of psyche legends Spirit. Double CD  
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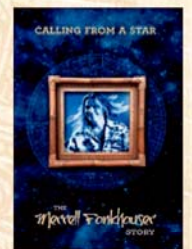
### The Return to Mu

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

Astounding vocals, classic songs and a night to remember  
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### Calling from a Star

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

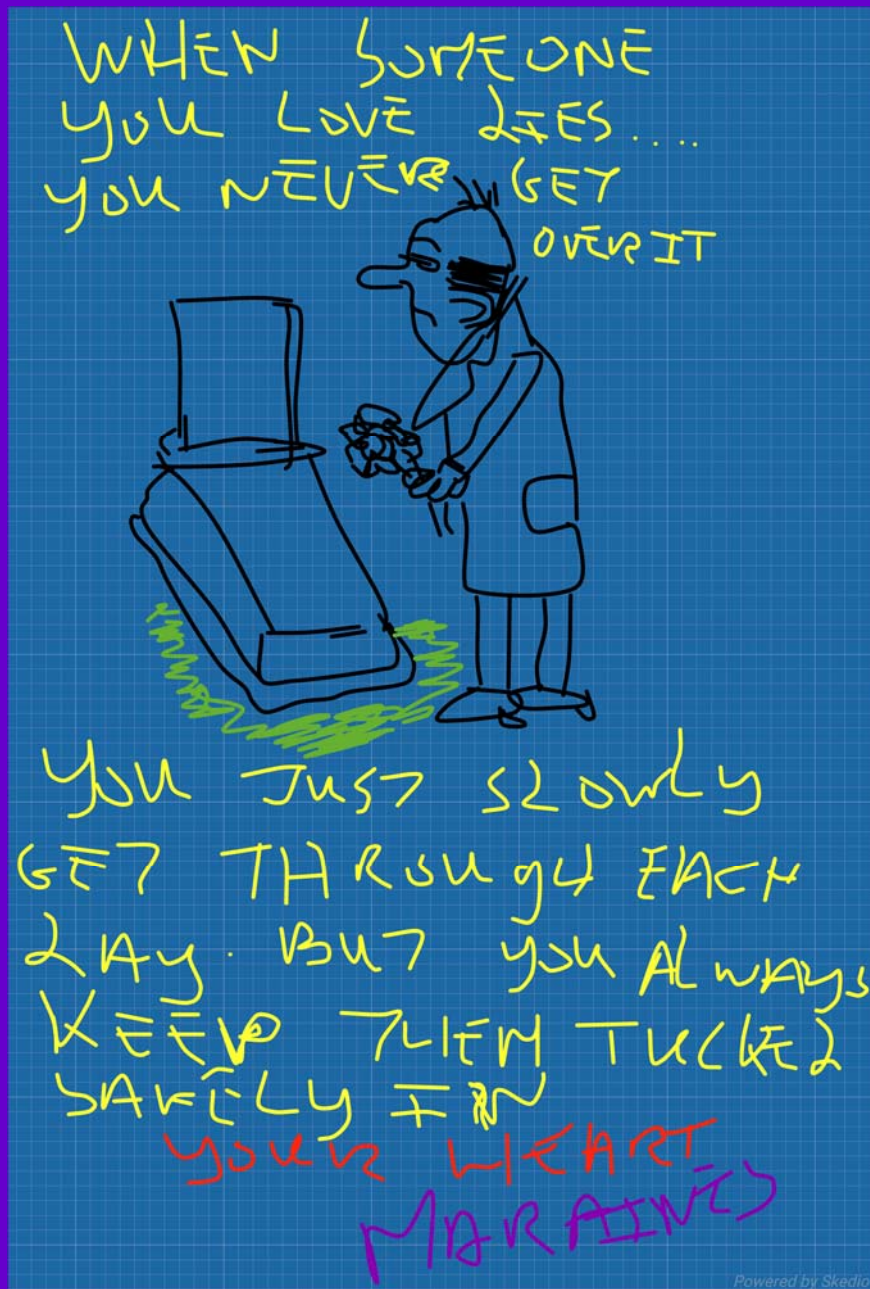
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THE WORLD OF GONZO ACCORDING TO

# 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, my friends, we come to the end of another issue. Once again, I am sitting here dictating to Olivia on a Tuesday lunchtime, hoping very much that we don't get overtaken by events and that what I am writing about now will stay vaguely relevant for another few days.

I am finding that I am feeling rather pleased with myself at the moment. For all sorts of reasons (mostly concerned with my increasingly fragile physical state), I have been forced into having to changed my MO for quite a lot of what I do. One example of this is the fact that I find it increasingly difficult to use a computer mouse and have – reluctantly – been forced to start using a trackball. It doesn't help that my only previous experiences with trackballs were not positive ones: my father had one for much the same reasons as me, and I always hated it, and threw it away after only a few days of trying to make use of it after his death. And somebody who used to work for me whom I disliked intensely used one, and always went on about it ad infinitum, something which did little to endear the apparatus to me.

But now I have joined the happy band of trackball brothers, and I am in the enviable position of being able to tell you that I can now disprove one of the



great truisms of the English language. You can, indeed, teach an old dog new tricks, and as the old dog in question, I am feeling rather proud of myself for having learned them.

I look forward to seeing you all in the next issue, a couple of weeks down the line.

Hare bol,

Jon



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