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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

THE THREE COMMANDMENTS OF GONZO WEEKIY:

 Art is as important as science and more important than money

 There is life after (beyond and before) Pop Idol
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 little magazine, which is something I am very proud of, and which continues to go from strength to strength.

I don't take recreational drugs anymore. My ingestion rates had been dropping slowly for years, but four and a half years



ago I finally gave up smoking cigarettes and, therefore, it seemed like a bloody silly thing to do to carry on smoking joints. And if I wanted to get hold of the harder stuff (which I haven't taken in a long time) I have no absolutely no idea where I would



GULLIBLE'S TRAVELS

...the powers that be in Exeter Health Authority never knew that I indulged in herbal and/or chemical means of recreation. If they had, it would have been much easier for them to have got rid of me.

look, even if I wanted to. Which I don't. But between the age of seventeen and my mid-fifties, I smoked marijuana to a greater or lesser degree.

This isn't going to be one of those "I used to take drugs, me!" editorials, but it is necessary to go into this amount of detail in order to frame the story I am trying to tell. Thirty years ago or more, I was in the process of leaving/being kicked out of my job for the National Health Service. Bizarrely, considering the nature of this particular piece of writing of mine, the powers that be in Exeter Health Authority never knew that I indulged in herbal and/ or chemical means of recreation. If they had, it would have been much easier for them to have got rid of me. But as it was, they wanted to see the back of me and I



was in the process of going through the mother and father of all nervous breakdowns, and whilst the fact that I was going to be leaving the NHS in fairly short order was never in doubt, the divorce settlement had to be fleshed out, and as anybody who has been through a divorce will know, this is nearly always a painful and debilitating experience. So, for the first time in my adult life I wasn't working, and was trying to hold it all together whilst my mental health was spiralling out of control. These days I am far more of the adverse effects aware of cannabinoids upon one's mental health, but back then I was just letting my "freak flag fly" and I was smoking more marijuana than I had ever done before.

And now the story begins.

I used to be friends with a well-known (at least amongst the alternative community in Exeter) hippie, and, as I was still quite a well-behaved bourgeois little fellow at heart, he was the only source that I had for any substances that might make my life feel less shit than it did already. So, I used to go round to his flat quite regularly to buy a 'teenth' of what we still called "Afghan black", which may well have been so, because the long, drawn out wars between Britain, America, and their allies and the warlords of Afghanistan were not to start in earnest for another ten years or so. He lived in a bedsit in one of those quiet Edwardian terraces of houses that could - in those days, at least - still be found surprisingly close to Exeter city centre. He and I would spend a happy afternoon listening to music, smoking weed and putting the world to rights.

One afternoon, he had a mutual acquaintance visiting him. This mutual acquaintance was somebody whom I disliked intensely, and had always done my best to stay away from. Under other circumstances I would have made my excuses and left politely, but I wanted to take possession of my 'teenth' and was only too aware of the druggie etiquette that one should never reveal to a third party that so-and-so is a drug dealer.

So, although I was pretty certain that the bloke whom I cordially disliked knew perfectly well that our mutual friend was a purveyor of illegal substances, I decided that the 'code of the Potheads' was every bit as inviolable as "The Code of the Woosters", and so I sat on my friend's bed, feeling a bit like a spare prick at a wedding, as my friend and the bloke whom I disliked so much chattered on cheerfully about people and places that were of no interest to me.

I was getting bored, so I looked around for something to occupy me, and I saw a number of comics. They were printed on remarkably good quality paper for an alternative comic of those days, and as I idly leafed through them, I very soon got sucked into the literary world therein. The comics were called 'Big Bang' and were by

اللعنة لهم إذا كانوا لا تأخذ نكتة



a bloke called Pete Loveday. They told the story of a hapless middle-aged bloke called Russell, his mate Andy (an ageing punk Lothario) and a collection of other characters, some of whom I was sure that I had met over the years. And the whole thing was set in what – to me, at least – was a fictionalised version of Barnstaple in the first few years of the 1980s.

It seemed to me then, and seems to me now, that Big Bang comics and their various successors, were the nearest thing to an English analogue of Gilbert Shelton's 'Fabulous Furry Freak Brothers', although there was something quintessentially English about Big Bang, which its transatlantic cousins lacked.

Whilst I have always been a fan of the Grateful Dead, and various other bits and pieces of American psychedelia, I always thought that English psychedelia had something that everyone else lacked. Perhaps because it was in England that Charles Dodgson became Lewis Carroll, and as a result, Alice first went fossicking down the rabbit hole. But whereas American psychedelia always seemed to be harder edged and more about the drugs than the mystery, its counterpart on this side of the pond opened a door into a mysterious world which, whilst analogous to our own, was full of mysterious nooks and crannies where few but 'heads' feared to tread. It was round about this time that I founded the Centre for Fortean Zoology, at least in part to explore a world that appeared to exist alongside our own, and which was populated by animals, myths, and monsters, that 'straights' could never comprehend. Russell, Andy and his friends also lived in this world of magick, myth, and make believe, and as I read on, I became massively hooked.



By the time I eventually left my mate's flat with my precious lump of hashish in the inside pocket of my jacket, I was a confirmed fan of Pete Loveday, and I have been so ever since.

A year or two later, I was at a festival somewhere on the North Devon/Somerset border. It featured The Groundhogs, Blurt, and various other people whom I cannot remember now. But it was here that I finally met Pete Loveday. He was a selfeffacing, modest man, fifteen years or so older than me and he was kind enough to let me babble on about how Russell inhabited a "liminal space between the worlds", although I'm sure I must have been irritating in the extreme. We said our goodbyes, and to this day I've never seen him again.

Fast forward twenty-five years or so, and through the good offices of Alan Dearling I finally got Pete's contact details and wrote to him, diffidently, asking him whether he would be interested in us re-publishing his collected works. I even told him about the festival on the border of North Devon/ Somerset so many years before, although I refrained from mentioning that I was the stoned fat bloke babbling on about reality tunnels and liminal spaces. A few days later, he gave me a ring, and we got on like a house on fire. And the rest is history. The first volume of the collected Russell will be out later this year.

I hope that you enjoy this issue, and that you continue to support us. I am deeply grateful that so many of you do.

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



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

so what's it all about, Alfie?

11

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



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 threedozen 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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PETER GABRIEL GENESIS **KING CRIMSON RUSH** YES GENTLE GIANT ETHRO TULL CAMEL KFLOYD THE WHO EEN DAVID BOWIE

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diegospadeproductions & 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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A GLASTONBURY ROAM-ANCE https://www.music-news.com/news/ UK/139475/Glastonbury-Festival-getting-900k-funding-from-government

Glastonbury Festival will receive £900,000 funding after having to cancel in 2020 and 2021.

The iconic Worthy Farm event is being supported as part of the UK government's latest Cultural Recovery Fund announcement, with more than 2,700 organisations being supported a combined £400 million in grants and loans to help with the impact of the coronavirus pandemic.

An announcement from Culture Secretary Oliver Dowden confirmed: "Glastonbury Festival will receive £900,000 to help the festival continue in 2021, with two smaller events this year, as well as to carry the festival through to 2022."

In a statement, organisers Michael and Emily Eavis said: "We're extremely grateful to be offered a significant award from the Culture Recovery Fund.

"After losing millions from the cancellation of our last two Festivals, this grant will make a huge difference in helping to secure our future.'

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

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The news comes days after Glastonbury confirmed a special 'Live at Worthy Farm' live stream event on May 22 with the likes of Coldplay, Haim and Damon Albarn taking to the stage.

FILTHY LUCRE https://www.music-news.com/news/ UK/139515/Glen-Matlock-thinks-Sex-Pistols-could-have-made-more-albumstogether

Glen Matlock thinks the Sex Pistols would've made more albums if they had stayed together.

The 64-year-old bassist - who formed the iconic punk band with Johnny Rotten, Steve Jones and Paul Cook - left in 1977 and was replaced by Sid Vicious before the release of their one and only album 'Never Mind the B******, Here's the Sex Pistols'.

Appearing on the 'Rockonteurs with Gary Kemp and Guy Pratt' podcast, he said: "I think we would never have done 10 albums...

"It was never gonna happen, but we could have made another two or three albums I think."

B. E. HUTORUSUN

(Buccessor to WM. LEGGATE.) 180 MAIN ST.9 (Buccessor to WM. LEGGATE.) 180 MAIN ST.9 MANUFACTURER and Dealer in HARNESSES, SAD LARS. Also, Trunks, Fallies and Carpit Bars. Conch Gig and Tuly WHIPS, &c. gr Realpring dons at short motios. 8 Weicostes, Jan 18

Opening up on his departure, Glen has discussed his issues with the band's manager Malcolm McLaren, and suggested he never realised the musicians were actually talented.

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He added: "I would say this now, but I could see that coming, that was the way it was going, to be like a punk rock Bay City Rollers kind of thing ...

AND WE ALWAYS BELIEVE HIM https://www.music-news.com/news/ Underground/139268/Prime-Ministerpromises-to-fix-Brexit-crisis-for-creativeindustries

This week the Prime Minister gave evidence to MPs and said the Government was working 'flat out' to find a solution to mobility issues around visas, work permits and moving goods between the UK and EU.

When questioned by the Liaison Committee of MPs, Prime Minister Boris Johnson praised the creative industries and said that challenges around touring and cultural exports 'must get ironed out' as part of 'a two way street' with the EU. Johnson also said that the Government was working 'flat out' in bilateral conversations with EU member

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WHO GONZO? WHY GONZO? WHAT GONZO?

What? You don't know who Hunter Thompson is/was/might have been/ will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

A potted history of his life and works

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

"When the Pentagon feels free and even gleeful about killing anybody and Everybody who gets in the way of their vicious crusade for oil, the public soul of this country has changed forever, and professional sports is only a serenade for the death of the American dream. *Mahalo*."

Hunter S. Thompson

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states. This is crucial for securing visa-free touring and work permit exemptions for musicians and other creative professionals.

These comments followed questions from Julian Knight MP, Chair of the Digital, Culture, Media and Sport Committee who also asked about the challenges with the return of live performance, particularly related to COVID cancellation insurance. In response, the Prime Minister praised the work of his Government colleagues in supporting the return of the sector.

WILL THEY HAVE TO SELL THEIR BATHWATER? https://www.music-news.com/news/ Underground/139434/Don-t-miss-out-on-

Underground/139434/Don-t-miss-out-onthe-OnlyFans-creative-industriessupport-fund

OnlyFans, the social media platform revolutionising the connection between creators and fans, has only another eleven days to access its Creative Fund. The inaugural fund is offering a grant to a group of four specially selected musicians to kick start their careers.

For 2021, a group of talented celebrities will join forces to act as the judging panel, choosing four final winners out of a pool of entries, open to anyone aspiring musicians over the age of 18. English rapper and singer Stefflon Don, musician and DJ, Joe Goddard, designer and man about town Henry Holland and singer and actress

HARVEY HAPPY https://www.music-news.com/news/ Underground/139481/PJ-Harvey-The-Peel-Sessions-1991-2004-to-be-availableon-vinyl

May 28th sees the reissue on vinyl of the 2006 collection of PJ Harvey sessions with the late BBC Radio 1 DJ John Peel, spanning recordings from the start of her career in 1991 up to 2004.

Originally released two years after Peel's death in 2004, the record came with a tribute message from Harvey in the liner

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The Gospel According to BART

My favourite roving reporter has good news for us this week. Yes have rescheduled their tour:

"Yes have rescheduled their upcoming tour to 2022. The band had previously rescheduled the Album Series dates from May 2020 to May 2021, but given the ongoing uncertainty with the Covid pandemic the shows could clearly not go ahead.

The dates will see Yes celebrate their 1974 album Relayer by playing it in its entirety, as well as classic tracks from the band's extensive catalogue

In a statement the band have said: "Due to COVID restrictions across Europe and for everyone's safety we need to reschedule our forthcoming European tour dates for 2022."

https://www.loudersound.com/ news/yes-reschedule-uk-tour-to -2022



notes which read, "More than I would ever care to admit for fear of embarrassment to both sides, but I sought his approval always. It mattered. Every Peel Session I did, I did for him. It is with much love that I chose these songs, in his memory. A way of saying 'Thank You', once more. Thank You, John.

The release was cut by Jason Mitchell at Loud Mastering under the guidance of John Parish.

OF COURSE IT WI

https://www.music-news.com/news/ UK/139412/It-will-never-die-Tony-Iommiweighs-in-on-rock-is-dead-debate

Tony Iommi doesn't believe rock will ever die.

The Black Sabbath axe-slayer said the "rock is dead" debate has been thrown around for decades and he insisted there will always be an appetite for the genre.

The 73-year-old musician told Consequence of Sound: "I don't think rock is going to die. That's been said for years. I mean, how many times I've heard that statement over the past 50-odd years? It's quite a lot, really.

"I think good music is not going to go. There's always going to be a market for it. There are going to be an amount of bands that fall by the wayside — as there always is, there always will be. But there are certain bands that are going to stick out and going to be there. You've got Metallica up there — they're not going to go away. They've got a lot of fans and they've got a great fanbase. There are a lot of bands out there. No, the music is not going to go away."

RADIO ETHIOPIA

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https://www.music-news.com/news/ UK/139503/Patti-Smith-launches-freeweekly-newsletter-for-fans

Patti Smith is treating fans to a free, weekly online newsletter, containing poetry, music and "ruminations" from the punk legend herself. The Gloria star took to Instagram earlier this week to announce she's teamed up

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with email subscription platform Substack for the newsletter, telling fans: "Writing is what I do, and have since twelve, imagining myself Jo March. Meditations, crime novels, and poetry, hidden in stacks of notebooks, written in every stage of life. Now, in the time of the pandemic, isolated from family, friends, and fellow workers, we are reinventing our processes."

She explained: "Through Substack I plan to form an inter-connective body of work for a responsive community. Each week I will post my weekly ruminations, shards of poetry, music, and musings on whatever subject finds its way from thought to pen, news of the mind, pieces of this world, free to all."



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The amazing inside story of the Alice Cooper group, by their original guitarist Michael Bruce.

Written by the Alice Cooper group guitarist, keyboard player and main songwriter, 'No More Mr. Nice Guy' is an anthology of the band that encapsulated the decadent spirit of the 1970s. Following the group on their journey from Arizona garage band to eventual rise to stardom, it reveals the truth behind the drinking and the rock 'n' roll. This "true life" story includes the hangings, the executions, the ghoulish makeup, the egos and of course, the rock 'n' roll. Revised and updated it includes previously unseen photographs and memorabilia.

Much to the excitement of Alice Cooper Group fans worldwide, Gonzo Multimedia have released Michael Bruce's critically acclaimed biography in a Limited Edition Box Set! The Box set contains a signed certificate, book, 1996 interview CD, and reproduction of Alice Cooper Group memorabilia.

Limited to 250 Units, and signed by Michael himself.

Also available as a standard-edition paperback.

PRATT, DOWNES & SCOTT, O. P. BARCHOFT.



Many years ago, when I first read Clinton Heylin's exhaustive history of the bootleg industry, I learnt how one bunch of cheeky entrepreneurs, whom I cannot remember, put out a massive boxset of twenty or so Led Zeppelin albums. What a pity, I thought, that the legitimate music industry is not in a position to do something similar. Thirty years or so later, I am part of the legitimate music industry, there is no such thing as bootlegging - because you can see anything you want to see on YouTube, or download it through bittorrent – and it doesn't really matter anyway, because it seems that pretty well anything that can be released is being released.



Just another day in the Gonzo mail order despatch office.

YES IN CASE



A very special delivery from the Gonzo Mail Order department. LOL



As part of this ethos, more effort is being made to produce one-of-a-kind collectors' items than many conventional releases. I'm not saying this is a good thing or a bad thing, and that it's probably just a thing.

One of the most impressive of these special collectors' releases comes from those wacky fellows at Gonzo (oh yes, I AM one of those wacky fellows at Gonzo), who are putting together a massive thirty disc compilation to mark thirty years since the 'Union' album by Yes, back in 1991.

I'm one of the few people who actually like the Union album. Most of the band didn't, but I thought it was far better than anyone else did. There was a god almighty schism in Yes, at the beginning of the 1980s, whereupon Rick Wakeman and Jon Anderson departed the band to be replaced by Trevor Horn and Geoff Downes (no relation). The resulting album, 'Drama', was far better than anyone thought it was going to be but after the resulting tour, Horn and Downes left, taking long-term guitarist Steve Howe in their wake. Howe and Downes formed a progressive pop band called Asia, whilst Yes brought in their original keyboard player, Tony Kaye, who had left the band a decade before. They also introduced South African guitarist, Trevor Rabin, and the resulting band hit their period of greatest commercial success, with an album called '90125' and a single called 'Owner of a Lonely Heart'.

At the end of the decade, Jon Anderson, Rick Wakeman and Steve Howe teamed up with original drummer Bill Bruford to form a band called – with absolutely nil originality – Anderson, Bruford, Wakeman and Howe, and their resulting self-named album was jolly good indeed. They toured, presenting "An Evening of Yes Music" because for legal reasons, they weren't allowed to present themselves as any part of the band past or present.

Most of the heads were massively impressed by the ABWH album, and loathed the Yes output with a vengeance. Imagine our surprise, therefore, when – halfway through recording their second album – ABWH teamed up with the then current lineup of Yes, combined the albums that the two bands had been working on individually, and called the resulting mishmash 'Union'.

Now, don't get me wrong. Although many of the band are scathing about this record, I really like it. Although whether I like it enough to spend three figures on a flightcase full of thirty discs and all sorts of other stuff, I don't know. Heck, who am I kidding? If I had the money to spare, which - being a hardworking widower in a wheelchair – I'm afraid that I haven't, of course I would buy it.

So, let's learn some more about the boxset:

2021 marks the 30th anniversary of Yes' Union tour, featuring eight members of the legendary band. A special limited edition Super Deluxe box set is being released with a whopping 30 discs, featuring 26 CDs and four DVDs. It arrives May 28, 2021, via Gonzo Multimedia.

The Yes members performing on the tour were (alphabetically) Jon Anderson (lead vocals, acoustic guitar), Bill Bruford (electronic drums, percussion), Steve Howe (guitar, backing vocals), Tony Kaye (Hammond organ, keyboards, sound effects), Trevor Rabin (guitar, lead vocals, backing vocals), Chris Squire (bass, backing vocals), and Rick Wakeman (keyboards, synthesizers).

The set features a multi-camera shoot DVD, with an accompanying soundtrack mixed by Rabin from the Shoreline Amphitheatre show on August 8, 1991*. The collection is supplemented by a mixture of fan recordings, desk tapes and FM radio broadcasts.

Wakeman said about the project, "It has been well documented that I loathed the Union studio album as the whole project was taken out of our hands and destroyed by those handed the responsibility for finishing it off. However, the Union tour was another matter. Probably the most amazing and enjoyable tour I have ever been on with Yes and I am so glad it was recorded and filmed as it was an incredibly special time that can never be repeated. The Union tour is for me, the most important event in Yes history."



The first Yes Union 30 flight case off the production line in China.



Yes Union 30 Live Super Deluxe Box Set

CDx2+DVD: Pensacola Civic Center, Pensacola, FL April 9, 1991

CDx3: Worcester Centrum, Worcester, MA 17th April 17, 1991

CDx2+DVD: Nassau Coliseum, Uniondale, NY April 20, 1991

CDx3: Hanns-Martin-Schleyer-Halle, Stuttgart, Germany May 31, 1991 (FM Broadcast)

CDx3: Wembley Arena, London, UK (2 discs) June 29, 1991 FM Broadcast and Star Lake Amphitheatre, Burgettstown, PA July 24, 1991

CDx3: Alpine Valley Music Theatre, East Troy, WI June 26, 1991

CDx2+DVD: Madison Square Garden, New York, NY July 15, 1991

CDx3 Spectrum Theatre, Philadelphia, PA July 12, 1991

CDx2+DVD: Shoreline Amphitheatre (Remastered) Mountain View, CA August 8, 1991

CDx3: Yokohama Bunka Taiikukan, Yokohama, Japan March 4, 1992

The collection also includes: Numbered certificate, reproduction tour program, reproduction AAA laminate, reproduction cloth passes, 10 band photos, two posters.

Shoreline Amphitheatre, August 8, 1991 Setlist

Yours Is No Disgrace

Rhythm of Love

Shock to the System

Heart of the Sunrise

Clap

Make It Easy

Owner of a Lonely Heart

And You and I

Drum Duet

Changes

I've Seen All Good People

Solly's Beard

Saving My Heart Whitefish / Amazing Grace Lift Me Up Keyboard Solo (Rick Wakeman) Awaken Roundabout

We weren't there ourselves, but here is photographic proof that the Gonzo packaging department are massively busy putting these remarkable boxset artefacts together.





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

I am not even going to attempt to keep an up-to-the-minute journal of events, but I would like to try and produce an ongoing oral history of what happens, and how – most importantly – it affects the readers of this magazine. Please grab me on Facebook, (using my personal account as Jonathan Downes, rather than the magazine account) or by email at jon@eclipse.co.uk if you want to contribute. After the Covid Lockdown Sound of Silence What next? What's happening now? Music, the Arts, Gigs and Festies... *Ruminations with*

alan dearling

World Health Organization: <u>https://www.who.int/news</u>

Another helpful source used by a lot of press agencies: <u>https://ourworldindata.org/coronavirus</u> So much talk of the 'light at the end of the tunnel', 'New Normal' and 'Getting back to normal', but what will it mean for musicians and all the creative folk involved in gigs, festivals and events in the UK and beyond? Unfortunately, 'confusion' appears to be the name of the game. It's not just the advice and pandemic rules and restrictions. We've all changed. And we are very divided. Conflicted. Sadly, a lot of 'disunity'. Many of my close friends and colleagues are now on different sides of the Covid debate. Herd immunity - get everything open - or, keep everyone safe. Will vaccinations solve everything, especially if large sectors of local populations refuse the jabs? Where and when should face coverings be worn? Then there's the mental health problems created or exacerbated by the lockdowns, and in some cases terminal, economic impacts on some of the venues where music has previously been a way of life. As restrictions are relaxed, how will we,



Source: Hale, Webster, Petherick, Phillips, and Kira (2020). Oxford COVID-19 Government Response Tracker – Last updated 3 March, 23:00 (London time)

Note: There may be sub-national or regional differences in restrictions. The policy categories shown may not apply at all sub-national levels. A country is coded as having these restrictions if at least some sub-national regions have implemented them. OurWorldInData.org/coronavirus • CC BY

individually and collectively, feel about face coverings and social distancing, as, perhaps, gigs and festivals start to happen again?

And it seems to be becoming more problematic. Questions about personal freedom; travel; costs and red-tape with Brexit visas and rules; climate change issues – to travel by plane or not? Then, there's the threats posed by potential street protests and violence – arson and bombs at Covid test centres in the Netherlands – and (as of last month) swathes of new Covid cases in countries like the Czech Republic, Italy, USA, the Netherlands and across Brazil. There's so much expert advice and data. So many diverse experiences and opinions. But, a lot more questions than answers. Also, a definite concern about informationoverload.

Personally, I'm not taking on any music and arts commitments that involve leaving the UK at the moment. I want live music to return – but safely for the performers and the audiences. Usually, I would have at least three or four European events in my diary – certainly in Lithuania and the Netherlands, and often in Denmark, Germany, Portugal and Hungary. I've also been chatting on-line with musician friends who I miss in Australia.





I'm hoping that the Golden Lion and Trades Club venues in the Upper Calderdale Valley in Yorkshire can safely re-open. I hope that Chris Tofu and Continental Drifts can get their acts back into venues and festies. I love the small indie festivals – but I also enjoy the big tribal gatherings, the large EDM dance festivals, where there seem to be more world-citizens and an eco-friendly vibe. And then there's pub music in local boozers like the Weavers' in Todmorden



with its Monday Club of live music.

But, we're not there yet. Instead, I've nothing booked until working at Kozfest in Devon, late in July. Then, off to take pics and report on the amazing agricultural folk-punk of the Cropdusters' first gig in over ten years at the Barnstompers weekend down in Dorset. Later in September, I'll be taking pics and reporting on the Southdowns festival in West Sussex and, with a little bit of luck,







chatting with Steve Harley for an interview. It's fingers crossed time. Glass half-full...

Next, let's hear from my muso-friend, Andy Burden.

Luv 'n Respect, and keep safe and well, to Andy, his partner, Marnie, and to all you readers and music-lovers. *Alan (Dearling)*

Covid, Festivals, Brexit & eye of newt Andy Burden

(main photos: Marnie Burden)

I'm no conspiracy theorist but the dates on which the UK government does things often makes me wonder, it's like they've got a druid, a witch and other pagans locked in a back room at Westminster! I can see them now stood round a cauldron, totems aplenty advising our 'leaders' on how to progress – as one example, the start of the first UK lockdown close to Spring Equinox, the end of current restrictions, Summer Solstice! I always seem to notice that changes seem to be on, or around, the solar festivals, I'm sure the final Brexit talks were on or around Imbolc as well, strange times! I should have written all these dates down really because there have been other instances (and then I could have started a conspiracy theory! Maybe I have!).

Throughout the lockdowns it's been interesting and somewhat frightening, to say the least, watching the rise of all these wayout theories doing the rounds on social media. There's obviously nothing like a global pandemic to bring them all out of the woodwork! Because our generation has never had to endure this sort of global crisis, akin to a war-like situation, nobody knows exactly how to cope or react. The changes to our freedom in our everyday lives - shops and businesses closed, queuing for food at supermarkets - it's not something we could really have envisaged or prepared for. Although the warning signs have been there over the last couple of decades with SARs, Swine Flu, Bird Flu and Foot & Mouth disease etc. There's a common factor here it's plain to see and it's no conspiracy theory, the monoculture nature of modern agriculture and animal farming practices need to change or lockdowns are going to become a common theme of our planet's future. As a vegan I suppose I'm biased and annoyed that a global pandemic caused by people messing about with animals has



Marnie's view from the stage, Obscene Extreme, Czech, 2019



affected me. I know it's a lot more complex than that, but leaving animals alone would be a good start.

As a musician that plays in DIY punk bands I've been fortunate to have been able to travel all over Europe, Scandinavia and Basque playing festivals, squats and the DIY spaces that abound outside of the UK.

The last few years I've toured hard, with the worry of Brexit in the back of my mind, trying to get as much in as possible before the worst happened. And here we are now, in the middle of a global pandemic, and Brexit is pushed through making this lifestyle, my way of life, almost impossible. I'm sure people will find a way.

The underground culture is strong across the world, but jumping in a van with your instruments and band mates to spend a few weeks driving around Europe, crossing many borders is now a thing of the past and we need to somehow adapt.

You're not going to get rich playing the underground European 'circuit', but that's not why people do it. You get well looked after abroad, fed, watered, somewhere to stay and generally paid enough to keep you going in fuel to get to your next destination – it's idyllic. What makes it all worth while is the people you meet and seeing the real side of towns and cities that you might not be able to connect with on a 'normal' holiday abroad.

Whilst in lockdown, friends of ours in Belgium have been evicted from a longterm squat in Liege (HTH). Many of the larger, well-known, long-running squats in Europe are also under threat from development and gentrification. ADM in Amsterdam has been evicted and some of their community are now on a temporary site known as the Sludgefields. And Kopi, one of the biggest and best squats I've been to in Berlin, is currently under threat of eviction after twenty-seven years of existence. These squats are home to many varied people from across the world. Kopi often has up to seventy full-time residents living in a community that if fragmented might never be able to find another space of that size where they can keep their community together.



Andy unloading in Sweden, 2019 – cannot remember where!



I know everyone's in the same boat at the moment, missing family and friends, feeling isolated, but I feel the underground grass roots festival, squatting and DIY scene is taking a bit of an extra hammering. Community is at the core of these scenes' existence. We have many, many friends who we could normally meet up with at various annual events. I might go a whole year without seeing some people I can call friends and just pick up where we left off, you know you're going to see certain people at certain times of the year, one thing's for sure: nothing is certain anymore. When you're used to being lucky enough to being out and about most weekends of the year travelling around playing gigs, meeting up with people, the lockdowns are going to hit you hard. Like many people, we tried to keep being creative, adapting to playing live music through social media to keep people and ourselves to some degree connected. We helped out with the Virtual Stonehenge Festival 2020 which turned into a bit of an all-consuming affair for the whole of June! But it was on the



whole mostly well accepted and enjoyed by a lot of people who were beginning to feel fragmented from community.

As soon as the initial lockdown restrictions were lifted, we hit the road to Wiltshire and played live on the Drove at Stonehenge, we also pulled up and played at Avebury and Silbury Hill (in photo), nine-volt-battery-powered performances to whoever was around. Not the same as being in a packed-out room or festival field, but it felt good to be out and about. The last outdoor performance we did was Autumn Equinox 2020 on the banks of the infant river Swale at Keld, high up in the Yorkshire Dales with a small group of close friends – bliss!



Andy T Band - Live on The Drove @ Stonehenge 20th July 2020 - YouTube



https://www.youtube.com/watch? v=0hYffDI-hyA Stripped-down lockdown garden performance for Virtual Stonehenge June 2020 More recently, back in lockdown, we continued with online performances. We were asked to contribute a couple of songs to a fund-raising event to raise some money for medical expenses for a well-known, Greek punk community member needing expensive cancer treatment (There's no NHS in Greece). The event was a huge success raising over twenty thousand euros - that is the true power of the underground, even in the midst of a global pandemic people can come together virtually and make a real difference. Forty-two bands from across the global DIY punk community came together to create nearly three hours of lockdown performances and we were truly honoured to be a small part of that. The performance went out live on youtube, so people watching (over eight thousand views on the night) could comment in real time. When the Andy T Band were up (which was a pre-recorded couple of songs from when we could get together in a rehearsal room just before the most recent lockdown), the band were wearing face coverings which was requested by the owners of the rehearsal rooms in Todmorden. The first two comments were, "Take your masks off."

How are we going to move forward? Even in the underground/grassroots scenes it's starting to look like a complex issue, face covering or not, vax vs anti vax - flat earth anyone? The real worry now though, is how do we maintain this global underground community when Brexit won't allow us to visit and perform in other countries?

Just this week the UK government has given us our 'Roadmap' out of the pandemic ... let's see. Within hours, social media was alive with gigs and festivals coming back to life. The possibility of small grassroots festivals and gatherings towards the end of this Summer is looking possible, even small indoor gigs are

looking like a possibility. We've been booked for a few already, but I'm still not overly convinced. There's still lots of 'ifs and buts', but I'm willing to play a part and try to bring back what everyone's missing. But is it going to be the same as it was before? Are we heading for a 'new normal', or are we going back to normal? I don't have any answers. I'm as confused as everyone else. I've got close friends who work for the NHS, and they say Covid 19 is real – that's good enough for me. So, how do we look after our own when restrictions begin to ease and we can once again gather together? Like everyone else I'm craving to sing, dance, hug, travel and reconnect with our extended family & friends but I think things might be a bit different for some time yet. Peace & Love – Andy Burden.



https://www.youtube.com/watch? v=dG7tW9q5-NQ#

<u>Ash / Marnie / Andy - Lockdown Feb-</u> <u>ruary 2021 Performance</u>

Free to watch but if you want to donate a quid or two to <u>paypal.me/</u><u>huntmonitors</u> that would be ace! AnarchKaraoke Two of the songs are from our ancient 1980s' back catalogue the others are covers of some of our favourite songs! No copyright infringement intended!!! 1. Perfect Past - Famous Imposters 2. Brainstorm - Hawkwind 3. Arrival in Utopia ...








MOREMASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES Double CD set. The very best of Yes, Wakeman style 1062203CD



THE STAGE COLLECTION Recorded live in August 1993 in Barries Aires 1993 (1997)



THE BURNING The original Semultrack album, back in print at last!



TIME MACHINE Guest vocalists melude John Parr, Tracey Acherman, Ashley Holt, and Roy Wood PPEJECICE



LURE OF THE WILD With Adam Wa heman. Entirely instrumental 996203520



GASTANK Double DVD set, Rick's classic 1962 mosic and chat show MGRUERAG

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-Chris Packham

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PRATT, DOWNES & SCOTT,



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

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

ELDRIDGE 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.



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

TITE REPORTS

MICHAEL DES BARRES ON MAXIMUM ROCK AND ROLL MIRNINGS VAM - HAM ET CH21 SIRIUS IN ((XXXX))

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."





WEB RADIO

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!



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.



18-10-2020 - SHOW 380 - Tim Buckley

Alex Lilley:	Love in Three Colours
T.Rex:	Explosive Mouth
KMFDM:	Superhero Dub
Tim Buckley:	
Tim Buckley:	Coming Home to You
The Leaf Library and the Scattered Orchestra:	
	Something on Paper
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Tim Buckley:	
The Boo Radleys:	
-	Monuments for a Dead Century
Big Mama Thornton:	
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Jimmy Haskell and his Orchestra:	
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Natalie Stern:	L
Abbie:	All the Sad Young Men
The Microphones:	
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Tim Buckley:	
	Mucky Old Shoes
	I'd Swear There was Somebody
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https://www.mixcloud.com/jonathan-downes3/18-10-2020-show-380-tim-buckley/



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 multiinstrumentalist 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 shear 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-447-02-19-2021/



Tatsurou Ueda https://soundcloud.com/tatsurou-ueda/ sets/tatsurou-ueda-selected-works-1984

The AirWaves https://www.facebook.com/ OfficialTheairwaves/

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Roa's Ark https://www.facebook.com/RoasArk

Elysian Sun https://www.facebook.com/ ElysianSunband

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 <u>https://www.youtube.com/user/</u> manfrommu

And his Website www.merrellfankhauser.com

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

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





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.

BETWEEN YOU & ME



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 videogames 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!

Fish's Solo Career

Season 2, Ep. 4

We take a side-step from Marillion for one week, for a look at Fish's solo career, from Vigil In The Wilderness of Mirrors to his final album, Weltschmerz. We also answer the question of why we're not a Marillion AND Fish podcast, and begin with a wholly unnecessary Fish-related pun-off...

https://shows.acast.com/between-you-and-me/episodes/fishs-solo-career



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 bestselling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Coco-palooza!

It's all about Commander Cobra in a special show, including 20 questions the gang has always wanted to ask CC, why comedian Robin Williams was a dick, how many Dallas Cowboy cheerleaders can you fit inside a helicopter and how not to vomit while airborne. Also, a heated debate on whether Popeye was in the US Navy or the Coast Guard, Plus Switch explains how he had rum for breakfast & then suddenly shaved off his beard.



https://radioactivebroadcasting.net/military-firstresponder-channel/itemlist/category/237-militaryx-files-with-mack-maloney

> Listen Here

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

THOSE HE HAVE LOST



Zuhur Dixon زهور دکسن)) (1933 – 1933)

Zuhur Dixon was an Iraqi poet. She was born in 1933 in Abu Al-Khaseeb. Dixon later moved to Baghdad with her husband. Her writing deals with the role of women in a very traditional society.

Her work was included in the anthologies Modern Arabic Poetry: An Anthology and This Same Sky: A Collection of Poems from Around the World. Dixon died on 22 March 2021, aged 88.



Hana Hegerová (1931 – 2021)

Hegerová was a Slovak singer and actress. Often referred to as the Queen of Czechoslovak chanson, she gained

COLLATED BY THE GIN REAPER

popularity primarily as a singer of chansons. Outside of her homebase, Hegerová has attained a recognition especially in German-speaking countries. She lived in Prague, Czech Republic.

Don Heffington (1950 – 2021)

Heffington was an American drummer, percussionist, and songwriter. He was a founding member of the Los Angeles alternative country band Lone Justice. He performed with them from 1982 to 1985. Heffington was also a member of the bluegrass band Watkins Family Hour, recorded three solo albums, and was a session and touring musician for various artists, including Lowell George, Bob Dylan, Emmylou Harris, Jackson Browne, Victoria Williams, the Wallflowers, the Jayhawks, and Joanna Newsom.

Heffington died on March 24, 2021, at his home in Los Feliz, Los Angeles.

He was 70, and had been hospitalized for leukemia prior to his death.





Corinne Chapelle (1976 – 2021)

Chapelle was a French-American violinist. She was born in California, her father was French and her mother Tunisian. She started her violin studies as a two-year-old and gave her first concert one year later. She studied with Yehudi Menuhin at his school in England, following which she studied at the Juilliard School of Music and joined Pinchas Zukerman's class in New York. Upon hearing Chapelle at the age of fifteen, Yehudi Menuhin said about her: "One of the most promising talents of her generation".



These studies were further complemented by working with Ana Chumachenco, Lorand Fenyves and Josef Gingold.

Chapelle received various awards at international violin competitions. She won 1st Prize Julius at the Stulberg International String Competition, 1st Prize of the Los Angeles Music Center Spotlight Awards, the Jascha Heifetz Violin Award, as well as top prizes at the inaugural International Liana Isakadze Violin Competition in St. Petersburg and the International Montreal Musical Competition.

She has represented the United States around the world as an International Ambassador of Music, appearing at the Senate Caucus in Washington, D.C. and premiering the Barber Violin Concerto in China.

THOSE HE HAVE LOST

After battling a very rare and aggressive form of cancer for several months, Chapelle died on the morning of March 23, 2021, after suffering a stroke.



Noel A. 'Nollaig' Bridgeman (1946 – 2021)

Bridgeman was an Irish musician, best known as the drummer and co-founder of the blues rock band Skid Row. Bridgeman enjoyed a long career after emerging from the Irish blues boom in the 1960s and went on to record and play with Skid Row, before becoming a much in-demand drummer in both studio sessions and in concert.

He also played and recorded with Jackson Browne, Sharon Shannon, Steve Earle, Dónal Lunny, Paul Brady, The Chieftains and The Corrs.



Jean Baudlot (1947 – 2021)

Baudlot was a French music composer, most notable for composing music for videogames in the 1980s and 1990s and collaborations with Richard Clayderman, Nicolas de Angelis, Michèle Torr and Joe Dassin. He also represented Monaco in the 1979 Eurovision Song Contest under the pseudonym Laurent Vaguener.



Coosje Wijzenbeek (1948 – 2021)

Wijzenbeek was a Dutch violinist and violin teacher. She educated many violinists who



later became successful, including Rosa Arnold, Emma Breedveld [nl], Noa Eyl, Janine Jansen, Carla Leurs [nl], Hebe Rosanne Mensinga, Philippens [nl], [nl], Francien Schatborn Lisanne Soeterbroek [nl], Joël Waterman, Annebeth Webb, Jeroen van der Wel [nl], Amarins Wierdsma [nl], Noa Wildschut, Anna Schultsz and her nieces Judith Wijzenbeek and Nadia Wijzenbeek [nl]. She was the figurehead of the Fancy Fiddlers, a string ensemble in which her students gained important stage experience. Wijzenbeek won the Kersjes van de Groenekan Prijs [nl] in 2007. In 2013, she became a knight in the Order of the Netherlands Lion.

Wijzenbeek died on 26 March 2021, aged 72.

Cornelia Catangă (1958 – 2021)

Catangă was a Romanian fiddle-singer of Roma origin.In 1979, she sang for a short time with Romica Puceanu. In 1985 she had her first show at the Polyvalent Hall.

Since 1986 she toured abroad and released her first LP in 1989, accompanied by the Ion Onoriu's orchestra.

She sang together with her husband Aurel Pădureanu. Catangă died on 26 March 2021, aged 63, from COVID-19 in Bucharest during the COVID-19 pandemic in Romania. Catangă was buried on 27 March 2021 in the Ghencea Cemetery.





Brett Bradshaw (- 2021)

Faster Pussycat is an American rock band from Los Angeles, California, formed in 1985 by vocalist Taime Downe, guitarists Brent Muscat and Greg Steele and bassist Kelly Nickels. The group has since gone through numerous lineup changes leaving Downe as the only constant member. They broke up in 1993, but reformed in 2001. Faster Pussycat has released four studio albums to date: Faster Pussycat (1987), Wake Me When It's Over (1989), Whipped! (1992) and The Power and the Glory Hole (2006). They were one of the most successful hard rock bands of the late 1980s and early 1990s, having sold over two million records worldwide.

Original drummer Brett Bradshaw died this month

Zafir Hadžimanov (Зафир Хаџиманов) (1943 — 2021)



Macedonian singer, composer and actor who spent most of his adult life in Belgrade. He was married to singer and actress Senka Veletanlić, with whom he

has a son, Vasil Hadžimanov, a widely known jazz musician. He died on 27 March 2021 at the age of 77 due to complications caused by COVID-19 infection.

Malcolm Cecil (1937 – 2021)

Cecil was a British jazz bassist and record producer. He was a founding member of a leading UK jazz quintet of the late 1950s, the Jazz Couriers, before going on to join a number of British jazz combos led by Dick Morrssey, Tony Crombie and Ronnie Scott in the late 1950s and early i1960s. He later joined Cyril Davies and Alexis Korner to form the original line-up of Blues Incorporated. Cecil subsequently collaborated with Robert Margouleff to form the duo TONTO's Expanding Head Band, a project based on a unique combination of synthesizers which led to them collaborating on and co-producing several of Stevie Wonder's Grammywinning albums of the early 1970s. The TONTO synthesizer was described by Jon Blistein in Rolling Stone as "revolutionary".

Cecil sold TONTO in 2013 to the National Music Centre in Calgary. Through John Leimseider, the museum finished a complete restoration of the synthesiser five years later, with Leimseider dying shortly afterwards. TONTO continued to be on display there at the time of Cecil's death.l

Cecil died on 28 March 2021. He was 84. and suffered from an unspecified long illness prior to his death.



Keiko Tōyama (遠山慶子) (1934 – 2021)



Tōyama was a Japanese pianist, known for playing Mozart and modern French music. She was recognized by French pianist Alfred Cortot while he was in Japan.

When she was 20 years old she went to Paris, France to study at École Normale de Musique de Paris. She won the 2009 Mainichi Art Award. Tōyama died on 29 March 2021, aged 87, from a brain tumour.

Hans Kinds (1947 – 2021)



Kinds was a Dutch guitarist from Assen. He was the guitarist in the band The Rocking Strings that evolved into Cuby & the Blizzards in the 1960s. He played on the first singles of Cuby & the Blizzards and the LP Desolation. Kinds left the band in 1967 to do military service. He was not replaced by another guitarist.

Kinds returned to the band in 1970 as a 'road manager' and had this role until 1972. At the two farewell concerts in June 1973 (Bellevue, Assen) and February 1974 (VARA Nederpopzien, Hilversum) he played for the last time for the band as a guest guitarist. He became the stage manager at Theater De Kolk in his hometown Assen.

Kinds died on 29 March 2021, aged 74, from a long illness.



Agnaldo Timóteo Pereira (1936 – 2021)

Pereira was a Brazilian singer and politician.

Agnaldo Timóteo began his career singing in freshman programs on radios in Caratinga, Governador Valadares and Belo Horizonte, where he became known as the " Minas Gerais' Cauby Peixoto". He moved to Rio de Janeiro and started working as a driver of the singer Ângela Maria. Meanwhile, he continued his career and gradually became known nationally for his voice. Timóteo became famous when recording the Roberto Carlos' song Meu Grito. After he recorded several romantic hits as Ave-Maria, Mamãe and Os Verdes Campos De Minha Terra. He recorded more than 50 discs.

His political activity began in 1982 when he was elected federal deputy in Rio de Janeiro, by Democratic Labour Party (Brazil). In the mid-term, Timóteo fell out with Leonel Brizola, the party leader, and moved to the Democratic Social Party. In the Electoral College on January 15, 1985, which chose the Brazilian President (who had the Tancredo Neves victory), Timóteo voted for Paulo Maluf. He applied in 1986 for governor of Rio de Janeiro and was defeated; in 1994, he was re-elected Congressman.

In 1996 he was elected councilor in the city of Rio de Janeiro, but failed to secure reelection in 2000. Timóteo moved to São Paulo and in 2004 was elected councilor for the Progressive Party (Brazil), but due to disagreements with Celso Russomanno, went to the Liberal Party (now the Party of the Republic). Timóteo died in Rio de Janeiro on April 3, 2021, at the age of 84, due to COVID-19, after he had been hospitalized in the intensive care unit for seventeen days.



Shaukat Ali, also known as Shaukat Ali Khan, (1944 – 2021)

Ali was a Pakistani folk singer. Born on 3 May, 1944, into a family of artists in Malakwal, a town in District Gujrat (now falls in new District Mandi Bahauddin Punjab, Pakistan).

Shaukat Ali began singing, while at college in the 1960s, receiving help from his elder brother Inayat Ali Khan. He was introduced into the Pakistani film world as a playback singer by the renowned film music director M Ashraf in the Punjabi film Tees Maar Khan (1963).

From the late 1960s, he performed ghazals and Punjabi folk songs. As a folk singer, he was not only popular in Punjab, Pakistan but also in Punjab, India. Shaukat Ali also toured and performed overseas wherever there were significant population centres of Punjabi immigrants like in the UK, Canada and the US.

Shaukat Ali was known for singing Sufi poetry with great vigour and a wide vocal range, for example Heer Waris Shah and Saif ul Maluk.

Shaukat Ali received the 'Voice of Punjab' award in 1976. In July 2013, he was honoured with the 'Pride of Punjab' award by the Pakistan Institute of Language, Art and Culture (PILAC). He gave a live performance at the 1982 Asian Games in New Delhi, and was awarded the highest Pakistani civilian Presidential award Pride of Performance in 1990. His song "Kadi Te Hass Bol Vey" was used in the 2009 Indian movie Love Aaj Kal. He also released a track titled "Jagga". Shaukat Ali has also given performances at the All Pakistan Music Conference events and also appeared frequently Pakistani on television shows.

He is the father of Pakistani singers Imran Shaukat Ali, Ameer Shaukat Ali and Mohsin Shaukat Ali.

Shaukat Ali passed away on 2 April 2021 at CMH Lahore where he was getting treatment for liver failure. His funeral prayers were offered (2 April 2021) between Maghrib and Isha at Samsani Johar Town in Lahore.





Simon Bainbridge (1952 – 2021)

Bainbridge was a British composer, a professor and head of composition at the Royal Academy of Music, London, and visiting professor at the University of Louisville, Kentucky, the United in States. Simon Bainbridge was born in London. He had his first major break with Spirogyra, written in 1970 while he was still a student. This work displays a passion for intricate and sensuous textures that remained the hallmark of Bainbridge's style. He was educated at Highgate School and the Royal College of Music. After graduating from the Royal College of Music, he studied with Gunther Schuller at Tanglewood; his fondness for American culture was occasionally portrayed in works such as Concerto in Moto Perpetuo (1983), which contains echoes of American minimalism, and the be-bop inspired For Miles (1994). In the 1990s, his work took on a new expressive dimension such as in Ad Ora Incerta (1994) which earned him the Grawemeyer Award in 1997. Simon Bainbridge died on 2 April 2021, aged 68.



Gabi Luncă (1938 – 2021)

Luncă was a Romani singer of urban lăutarească music from Romania, born in Vărbilău, Prahova County in Romania. Her father was also a lăutar, a violinist very respected among lăutari because he was a "notist" (he knew how to read music). Her mother died when she was very young and

this left a major impression on her life; many of her songs deal with the "mother" theme...

She was one of the favourites of Romania's communist ruler Nicolae Ceauşescu and his wife Elena. In the later part of her life, Gabi Luncă converted to Pentecostalism and started singing exclusively religious music. She was married to the accordionist lon Stan-Onoriu.



lon Dumitrache (1950 – 2021)

Ion, better known as Nelu Ploieșteanu, was a Romanian fiddle-singer. He was one of fiddle-singers the most-known from Romania. He first worked at the age of 18, when he has started singing in his native village when his father died. At the time, he had learned to play the piano and accordion. He served in the army for a year and four months in Brasov and Timisoara. After the army, in 1970, he moved to Bucharest to a relative. He played the accordion at the Ion Vasilescu Magazine Theater for 6 months, with Ion Albesteanu as his conductor.

In 1979, he left for the first time on a tour abroad, with the Mugurelul Ensemble (France, Italy, Belgium and the Netherlands). often He had the opportunity to stay abroad, but refused because he wanted to "bring back the old Romanian music." He missed his whole family, but he had to leave for the sake of his family. He always left to be able to support them.

Nelu Ploieșteanu had five children: four daughters and one son. His son, Mihai, died in April 2018. On the morning of 2 April 2021, Nelu Ploieșteanu died from complications of COVID-19 at the Floreasca Hospital in Bucharest.

Quindon Tarver (1982 – 2021)



Tarver was an American singer. He was best known for his covers of Prince's "When Doves Cry" and Rozalla's "Everybody's Free" for the 1996 film William Shakespeare's Romeo and Juliet. Tarver was born in McKinney, Texas.

He started out singing in a church choir. In 1996 he appeared as the choir boy in the Baz Luhrmann movie Romeo and Juliet, costarring Leonardo DiCaprio and Claire Danes. Tarver's covers of "Everybody's Free (To Feel Good)" and Prince's "When Doves Cry," were included on Romeo and Juliet's soundtrack, which earned double platinum status for selling two million copies.

His album, Quindon, was released in 1996 by Virgin Records and included the single It's You That's on My Mind, which charted in Australia and New Zealand. Under the same management as then teen sensations Immature/IMx, Smooth, Gyrl, and B2K, Tarver began to appeal to a large market of teens and subsequently toured the world with the likes of Immature, Brandy and Monica.

Tarver contributed to the soundtracks of feature films Kazaam (A&M Records) and Down in the Delta (Virgin Records). He made appearances on Good Morning America, Soul Train and American Idol Seasons 2 & 7, in which he finished in the Top 50. He has worked with artists Faith Evans, Playa, Tiny (of Xscape and VH1's Family Hustle) and Nokio (of R&B group Dru Hill). He has worked with record producers Johntá Austin and Troy Taylor.

In 2008, Tarver and DeMario "Raz-B" Thornton, a former member of B2K, spoke publicly in an interview with VIBE magazine about abuse suffered as children at the hands of their manager and producer Chris Stokes, and the singer Marques Houston. In 2010, Thornton covertly recorded a conversation with Tarver, where both men discussed details of their abuse. The tape's online release prompted Tarver to make a statement that he had not consented to the conversation being made public. In 2019, Tarver publicly identified himself as gay.

Tarver was killed in an auto accident in Dallas, Texas, on April 2, 2021.



Oscar Kraal (1970 – 2021)

Kraal was a Dutch professional drummer. Kraal started drumming with Rosa King & Upside Down.

Later he drummed with Candy Dulfer's Funky Stuff and toured with the band over the world.



He also toured with Keith Caputo, Frank Boeijen and Postmen. Kraal founded his own band Seven and released an album. Later he played with Anouk, The Dutch Eagles, Niels Geusebroek and Milow.

In March it was announced that he was terminally ill. Kraal died on 1 April 2021, aged 50.



Jane Marian Manning OBE (1938 – 2021)

Jane Manning was an English concert and opera soprano, writer on music, and Visiting Professor at the Royal College of Music. She has been described by one critic as "the irrepressible, incomparable, unstoppable Ms. Manning – life and soul of British contemporary music". Manning's London debut came in 1964, at a Park Lane Group concert together with her mentor Susan Bradshaw. She gave her first BBC broadcast the following year, singing Pierrot lunaire. She first sang at a Henry Wood Promenade Concert in 1972, and was part of The Matrix with Alan Hacker.

She founded her own virtuoso ensemble, called Jane's Minstrels, in 1988, together with her husband. The group played music by Henry Purcell, Edward Elgar, Frank Bridge, Percy Grainger, Anton Webern and Arnold Schoenberg.

Manning specialised in contemporary music. Her voice and sense of pitch made her a leading performer of new music. She was noted as a performer of Schoenberg's Pierrot Lunaire.

Manning married the composer Anthony Payne in 1966. He composed his first piece for her one decade later, titled "The World's Winter".

She subsequently sang it at the Cheltenham Festival in 1976. She did not use her married name professionally.

Manning died on 31 March 2021, at the age of 82.





Jadwiga Wysoczanská-Štrosová (1927 – 2021)

Wysoczanská-Štrosová was a Czech operatic soprano. She was a soloist of the National Theatre in Prague. Born Jadwiga Wysoczanská in Prague, she became a soloist at the National Theatre in 1960, where she performed the title roles of Smetana's Libuše, Dvořák's Rusalka, Verdi's Aida, and leading roles such as Donna Anna in Mozart's Don Giovanni and Tatiana in Tchaikovsky's Eugene Onegin. She took part in a 1961 recording of Rusalka, as Woodsprite I.

Wysoczanská died in Prague on 31 March 2021, aged 93

Clarita "Claire" Crisostomo dela Fuentede Guzman (1958 – 2021)

Clare was a Filipino singer. She achieved celebrity status in the late 1970s with the jukebox hit "Sayang" and was given the title "Asia's Sweetest Voice" because of her singing style. She was dubbed "the Karen Carpenter of the Philippines" because of her contralto's resemblance to that of Carpenter's. Her first album in 1977 was then the Philippines' biggest seller at the time of release. She went on to record seven more albums. Besides "Sayang", she was also known for hits like "Minsan-Minsan" and "Nakaw na Pag-ibig".

Dela Fuente left show business in her mid-20s after reaping its financial rewards. She was married by that time, having tied the knot at 19 to a man 10 years her senior. In 1993, she set up the King of Kings Transport, which had to fold up a few years later, not turning out to be the lucrative business she had hoped it would be.

In December 2006, her husband and best friend for more than 28 years, Moises (Boy) de Guzman, died after a five-month struggle with cancer. He was survived by dela Fuente and their two sons, Gregorio (Gigo; born 1986) and Gracielo (Mickey; born 1996). Dela Fuente died on the morning of March 30, 2021, at the age of 62, due to cardiac arrest arising from complications of COVID-19. She was admitted to the Pope John Paul II Hospital and Medical Center in Las Piñas, where she had been hospitalized after testing positive for COVID-19.

Haja El Hamdaouia الحاجة الحمداوية)) (1930 – 2021)

Haja was a Moroccan singer and songwriter, known for singing Moroccan Chaabi and Aita. El Hamdaouia was born in 1930 and grew up in Derb Sultan in Casablanca where she started singing from a young age. She sang in front of the "patchwork" Orchestra.

She created her own style of pop music with traditional Moroccan kaftan.

Her songs are considered pop classics which were adapted by many current Moroccan pop musicians. She performed together with famous artists such as Cheb Khaled and Hamid Bouchnak



A Few Facts About Plastic Pollution



Stonehenge World Heritage Site

FROM THE BULLDOZERS!

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visit stonehengealliance.org.uk for further details



Hello and welcome to Gonzo news for April!

David Essex is releasing a new album on 15th May which is a compilation of his early work, entitled The Early Years.



David says

"In the Sixties, I was bemused and a touch bewildered, after playing drums and singing at the same time, in pubs and seedy clubs.

I met a man who would change my life. Derek Bowman.

Derek was a show business writer and critic for various newspapers.

He saw the band I was playing with at the time, "The China Plates" and for a short while managed the band."

Post this period, this is a collection of David's early recordings, recorded mid sixties to the seventies.

Read more and pre-order the album here









New to Trevor's store is a very rare Japanese Import CD of 90124

Also there are a few of the signed and numbered 'Changes' Box Set (2nd Pressing) still up for grabs! Plus plenty of choice with the new merchandise, and signed CDs!



(1191145



Fashion have been busy signing photos and CDs as new additions to their store. The CDs are breakouts from the Fabrique Box Set and are all hand signed.



70





Here's a photo of Rick endorsing the prototype of the Yes Union 30 Box Set. For release on 3rd May, this is a spectacular 30 Disc set which includes Numbered certificate, Reproduction Tour programme, Reproduction AAA Laminate, Reproduction cloth passes,10 band photos & Poster x 2 all presented in a fantastic Flight Case.

There are plenty more great offers on the store, including a 4 Vinyl Set and Test Pressings, plus merchandise!



The Daevid Allen Family Trust (D.A.F.T.) store is now live and is offering some wonderful Gong related merchandise, T shirts, Mugs & Water Bottles, Face Coverings and Tote Bags.

On the store there are many designs and styles available including short and long sleeved T Shirts, Hoodies and Gilli Smyth merchandise.





New Releases on Cog Sinister

Ed Blaney:

Urban Nature (featuring Mark E Smith) and Ed Blaney. The Serverance on Signed Vinyl, Signed CD and Unsigned CD Urban Nature - 9/10

Louder than War. Read the review!

Watch Ed Blaney 'Faith In Nature' Video here! https://www.youtube.com/watch? v=82AoSwVy5bs



New on the store for The Fall:







Live From The Vaults - Los Angeles 1979 Live From The Vaults - Glasgow 1981 Live at the Knitting Factory L A 2001 Live at the ATP Festival 2002 Live at Moho Live, Manchester 2009 Live at the Knitting Factory New York 2004






Beautiful People Box Set is shipping now!

Beautiful People "If 60's Were 90's" Box Set Consisting of over 50 sampled Guitar Riffs, Lead Vocals & Word Raps From Guitar God Jimi Hendrix

Commissioned by legendary record producer and former creative head of the Jimi Hendrix Estate Alan Douglas in 1990, the cleverly titled "If 60's Were 90's" by the band Beautiful People, is a truly unique and seminal record.



The box set contains:

Three CD's + DVD Paper parts, Signed and numbered certificate

The Beautiful People store also offers a 2CD signed by Duncan Elder AKA Du Kane, Youth Remixes CD and exclusive merchandise



New to the store Brand X - Livevox. The Official Bootleg 6 CD Box Set

Progressive/Jazz/Art Rock - this superb collection can be ordered here



74

SU.



Yes Solos CD out now!

I am often asked if I can repeat some of the solos I have done over the years on stage again, and the answer is always "no". Possible something including some of the musical ideas that cropped up in the original solo, but that would be as far as it goes.

Hopefully, there are still some more inspirational solos left in me! Rick Wakeman - Norwich, UK 2021



Out now on the Gonzo Store, is Martin Carthy Live In Belfast 1978.

Folk legend Martin recorded it live at the Sunflower Folk Club, Belfast, 20th October 1978.

The concert was recorded by Geoff Harden at the Sunflower Folk Club, Belfast and has a FM sound quality.



Released on 9th April, Another Road by Mary Hopkin is a brand new collection of ten songs written, performed and produced by Mary herself.

The songs are inspired, Mary says, by "fragments of personal history," and observations on life in general.

Her vocals are intimate yet brushed with her own haunting backing vocals which have become a signature sound.

Mary also played keyboards, guitar, percussion and even the accordion inherited from her mother.



Eric Bell Live In Sweden DVD is ready for shipping now.

Filmed on June 11th, 2016, this high picture and sound quality DVD captures the full performance by Eric and the band, and features Romek Parol on drums and Dave Wintour on bass.

The film, shot by five cameras, and beautifully edited, features fantastic versions of 'Whiskey in the Jar', and 'The Rocker', along with tracks such as; 'Shake Your Money Maker', 'Hoochie Coochie Man', 'Further On Up The Road' plus many more. The 9th of April sees the release of The Best Of Bath Festival 1969-1970.

These 3 discs feature the restored recordings from both festivals! The Bath Festival of Blues and Progressive Music was a counterculture era music festival held at the Royal Bath and West Showground in Shepton Mallet, Somerset, England on 27–29 June 1970.

Bands such as Pink Floyd and Led Zeppelin performed.



Search the Gonzo Store to find merchandise, CDs, LPs and DVDs from an array of artists and genres.

More news from us soon!

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



🔟 Gonzo #32 The Dutch Festie c ...

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E Gonzo #30 The Mick Abrahams...

actions 📼



📃 Gonzo #27 The Prog shirt

actions 👻



📃 Gonzo #24 The Daevid Allen shirt

actions +





E 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



https://nodogleftbehind.org/



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



Magnifique By Mick Swagger

UK Rapper/Producer Mick Swagger is quickly making a name for himself on the UK scene. I first saw him in 2019 at the B -Line Recordings Rope-A-Dope event in Bristol where he impressed with his style and wordplay, especially during an open mic cipher.

Magnifique is his second album, the first being 2019's Villianaire which was entirely produced by the man himself. For Magnifique he has brought in two of the most respected beat makers out there in Farmabeats (UK) and Nicholas Craven (Canada) but, not just that, there are also a number of notable features to add that extra element. Those featuring are







Twizzy, Doc Terror, Brotherman, DJ Mad Handz, CL BRKS, Micall Parknsun, COSM and George Bucks.

If you have heard Villianaire or Mick's other releases (Swaggerahki EP with Hiarahki & Stock Market EP with Pri-D) or caught him on a feature (such as COSM & Micall Parknsun's Aspetta) then you will be eager to hear this one. If you're unlucky enough to not have heard Mick yet, then I urge you to get acquainted with his music...

Anyway, before I get off track, let's get into Magnifique:

The first four tracks are produced by Farmabeats...

Jesus in Adidas drops with some laidback drums and an almost middle east vibe. This mixed with Mick's slick wordplay immediately gets your attention and you can't help but, slowly nod ya head while Mick flips it like the second coming on the Hip Hop tip and turning all you non-believers into believers.

Up next is the title track and the heavy beat with flute and guitar over it puts you into an almost dreamlike state which allows you to focus on Mick's lyrical flow and, as he creates a wealth of visions in your mind, you understand why putting Mick Swagger on your beat makes it Magnifique.

You might still be sat in your seat but,

now the beat is pounding and head nod, mixed with some flute and violin which transports you to an opium den in Sherlock Holmes era. As you float along this etheric plain Micall Parkunsun joins Mick Swagger to deliver some of those Bars For Life. The last track from Farmabeats is on that Posse cut vibe with a heavy beat and some angelic vocals. Mick is joined by COSM, George Bucks, Twizzy, Doc Terror, Brotherman and DJ Mad Handz. The track, Buss Fire, sees each emcee loading up catapults with pure lyrical fire, then unleashing them on your ears. Which means you can hear it coming but, you can't stop the inevitable. And if that was not enough DJ Mad Handz rounds things off with a deadly volley of flame tipped arrow like cuts.

The remainder of the album is produced by Nicholas Craven...

Following that pounding to end the first half of the album you are aroused by an upbeat vibe infused with a mariachi style guitar which perfectly matches Mick as he takes us through music story telling whilst reminding us of one thing, to shut the fuck up while We're Talking. Love for You has a more Jazzy piano vibe and features CL BRKS and Micall Parknsun on a track that explores all the things and people we love in life, the kind of things that complete us and make us whole.

Mover has a soulful jazz vibe and looks at the ways people make moves in life, the kinda moves that help us just get by or make something of ourselves. It's all about waiting for that right moment and then seizing it. From a jazz vibe to a more laid-back, funk-driven feel as Donuts looks at all those little things that we enjoy and that make us feel good and it is all about that feel good vibe. The track rounds off with Mick giving some welldeserved shout outs.

The album rounds off with a bonus track. The Next Dimension is proper soulful, funk fuelled, head nod, body moving track. On this one Mick is doing exactly what the tracks suggests and is taking

those bars to a new dimension. So, just carry on kicking back and letting your mind wander...It seems to me that one of the good things to come out of the current world situation and being locked down so much is that it is giving artists time to produce some outstanding work and Mick Swagger is no exception. Magnifique is a quality piece of Hip Hop. Its deep laidback vibe means that it will permeate every cell of your body, regardless of where you are when you're listening to it. You might be in the car, out for a walk or chilled out at home with a beer or enveloped in a purple haze, this one suits it all, if you ask me...

While Mick's voice and style are all his own, with his captivating use of similes and seamless wordplay, it does fit perfectly with the likes of COSM and George Bucks. Mick has joined these two to from the Ant Hill Mobb, so be sure to keep watch for these guys in the future. But let's not take anything away from Mick. He has brought in two top producers who have crafted a musical sound scape that flows perfectly from start to finish. It's the perfect platform for Mick and those guest artists, all of whom add their own individual spark to the project which, combined with Mick Swagger, lights the whole project and lets it smoulder away in your consciousness.

This is definitely not one to miss.

As we recover from the effects of these global issues, albums like this will continue to set the bar ever higher by drawing on real life whilst looking between the lines and inviting people to think for themselves and look deeply at what is going on around them and to openly question the current paradigm...

Magnifique by Mick Swagger is available from today.

Thanks for reading,

On that note,

I'm Out.



Weightless' and Ambient Well-being Alan Dearling gets all minimalist...

alan dearling



'Weightless' from Marconi Union, as reported in the 'Independent':

"A new study by US researchers has revealed that playing the "world's most relaxing song" before surgery could be just as beneficial for calming a patient's nerves as medication.

Patients in the trial were either given the drug midazolam or played the song "Weightless" by the British ambient band Marconi Union for three minutes, while having an anaesthetic to numb a region of the body.

The song performed well as a sedative in the study of 157 people, although patients said they would have preferred to choose their own music.

'Weightless' was written by the UK band Marconi Union in 2012 specifically to reduce anxiety, blood pressure and heart rate."

'Weightless' is now being used in Music Therapy as an 'alternative to drugs' for calming pre-surgery nerves. Mindlab International, the organisation behind the research at the University of Pennsylvania have announced in the BMJ journal, that the power of this song is 'outstanding' compared to any other song they have ever tested. They reported that: "Weightless induces a 65% reduction in anxiety and a 35% reduction in usual physiological resting rates."

Marconi Union:

'Weightless' from Ambient Transmissions Volume 2.

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



I think that I first came across the term 'ambient' music when listening to American, Terry Riley's 1968 composition, 'Rainbow in Curved Air'... gentle repetition, tape loops, whirling jazzy electronica...

I was mesmerised and hooked:

https://www.youtube.com/watch? v=5PNbEfLIEDs



A SYMPHONY OF AMARANTHS



He always saw the music as being connected with meditation, spirituality, drugs and 'trips'. Here's a rather fab interview with Terry in 2015:

https://www.youtube.com/watch? v=XMKJ9J1Lzf4

... and then there was Neil Ardley's 'A Symphony of Amaranths' (1971). More harmonic loops and jazz overlays, snippets https://www.youtube.com/ sounds: of watch?v=eF0YiGKXGX8





Michael Nyman is both a classical and electronic composer.

But, he knows how to write a catchy tune, using repetition and ambient frameworks, which are frequently a hallmark of his work.

His score for the Peter Greenaway film, 'Drowning by Numbers' (1988) is a good example (Live from the Blazers Ensemble):

https://www.youtube.com/watch? v=JFlXbvwK9R8&list=RDJFlXbvwK9R 8&start_radio=1&t=22

But he's prolific and many of his soundtracks are great, stand-alone pieces. 'The Piano' is loved by many, but I especially like 'Carrington' from 1995:



https://www.youtube.com/watch? v=udZ9XUgLsr4



Much of this was all a long time before **Brian Eno** had moved sideways from Roxy Music and started a one-person campaign to popularise ambient music for airports, lifts, films – in fact, anywhere! His brother, **Roger Eno**, along with **Harold Budd** are also a major 'players' in this genre.

And, for much of the public, the hypnotic sounds of 'Tubular Bells' from the young **Mike Oldfield** is their most abiding memory of ambient, repetitive minimalism. 'Ommadawn' from 1975 is probably a better example of the music from **Mike Oldfield**. Not exactly ambient, but folk sometimes forget what a sensitive guitarist Oldfield can be. Here he is live in quite a memorable performance in Edinburgh at the Gateway Theatre in 1980:

https://www.youtube.com/watch? v=GvNt4D2eB9I

Brian Eno's 'Ambient 1' arrived in 1978; stark and chilly loops of tinkling keys and swooping waves of sound. It exemplifies the contradictions of ambience – background sounds maybe, but encompassing dreamscapes that wrap around listeners like a security blanket:

https://www.youtube.com/watch? v=vNwYtllyt3Q

Here's 'Echo' – a fascinating documentary about the gorgeous soundscapes created from the mind of **Brian Eno** in collaboration with **Harold Budd**. Especially worth checking out the 'Plateaux of Mirrors':

https://www.youtube.com/watch?v=K7Dm -ne-iSY

Eno: "A halo of ringing sounds..."





In the 1990s, on the Canaries' island of Lanzarote, I visited a number of inspiring locations created by nature-artistarchitect, **Cesar Manrique**.

The wondrous underground lava-tubes of Jameos del Agua resounded to minimalist music his friends in **Solar** had created. This is also played throughout his partly underground volcano home and now museum.

The space, place and music somehow achieves a wonderful holistic sense of

'being' – an environmental, holistic, 'oneness'.

These very special ambient sounds are a perfect fit for the very special spaces he designed and turned into a range of alternative realities.

I still love this album. Evocative and sensual – a perfect match of land and soundscapes.

https://www.youtube.com/watch? v=X5YhYUV-LW0

Many film soundtracks have benefitted from the subtlety and sometimes even stridency that ambient music can contribute.

Philip Glass and **Steve Reich** are two of the composers who have made an extraordinary range of contributions.

I started my journey into the mesmerising musical worlds **of Philip Glass** with the mixture of sound and visual images used in the film, 'Koyaanisqatsi' from 1983:

<u>https://www.youtube.com/watch?v=v6-K-arVI-U</u>

KOYAANISQATSI

ko.yaa.nis.qatsi (from the Hopi language), n.
1. crazy life. 2. life in turmoil. 3. life out of balance. 4. life disintegrating. 5. a state of life that calls for another way of living.



Steve Reich is probably the grand-daddy of ambient music.

He started releasing albums way back in the 1950s and '60s – but the most accessible of his music came in the late '70s and 1980s on the ECM label.

He's often cited as the 'inspiration' of the ambient music from Eno and even the sounds Brian Eno created with David Bowie.

Steve Reich's 1980 album, 'Octet/Music For A Large Ensemble/Violin Phase' is not a bad place to start:

https://www.youtube.com/watch? v=wqQVSohnLdA

I heard **Virginia Astley's** very fine 1983 album soon after its release.

It features 'found sounds' of nature and gentle music, aptly named, 'From gardens where we feel secure'. Pastoral, floating – ambient but complex and serenely simple. A real personal favourite:

https://www.youtube.com/watch? v=TSXxP1GN9Nk



Finally, you may find inspiration from 'The Dream Circle' (1994) by American, **Steve Roach.**

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Alan (Dearling)



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SEVENTH WONDER TIARA FRONTIERS MUSIC

It has been eight years since the last album from Seventh Wonder, but they are finally back with their fifth studio album with just one line-up change from 'The Great Escape'.

I am not really sure why it has taken so long for them to release this, but I assume the blame should be placed squarely on the shoulders of singer Tommy Karevik who also joined Kamelot with whom he has released three albums. But they are back, and in many ways it is almost as if they have never been away.

This is very polished melodic rock with symphonic overtones and great vocals (yes, I know they are often classed as prog metal, but while this is a great album, prog metal it isn't).

Tommy Karevik is recognised as being one of the best frontmen around, and here he is being given the perfect playground. Given bass player Andreas that Blomqvist, guitarist Johan Liefvendahl and drummer keyboard player Andreas "Kyrt" Söderin have all been in the band since 2000 it should be no surprise they lock in well, while drummer Stefan Norgren (ex: Lion's Share) drives the music along with a much more powerful and dynamic approach to many in this field. This is melodic and powerful, and far heavier than would often be expected from bands on the Frontiers label. Let's hope it isn't quite so long until the next one.





SHIBALBA STARS AL-MED HUM AGONIA RECORDS

It is quite safe to say that in many ways this is a very unusual album indeed. Formed by members of Greek and Swedish black metal bands, Acherontas and Nåstrond, it has a focus on expressing shamanic, trance-like states. New Age with ambient Black Metal mixing Not only do they utilise anyone? synthesisers and guitar drones but also bring Tibetan horns & singing bowls, & trumpets, darbukas, bone horn ceremonial bells & gongs as well as percussion instruments made of bones and skulls. There is a deep underswelling, a feeling that while the mind may be relaxing it is actually being lulled into something which is sinister and quite dangerous.

Co-founder Acherontas V. Priest commented (original spelling): "The Secret Society of Shibalba dives deep into the unmapped Astral oceans and corridors of Stars Al-Med Hum. Orchestrating a journey to the most obscure spheres beyond human perception, the pathways of otherworldly ingression and ecstasy, a newborn entity is brought to the Light. A soundtrack to the sexual Tantric Magick Meditation and a Sinister vocalization of the darkest corners of the psyche, as the Adept ascends to the astral worlds, the ones below and the ones above, within

trances of lucid slumber and Inner awakening. Planes of All and Nought, envisioned by impulses and vibrations while the disciples of the sonic architects are dancing to invoke the sabbatical names of unspeakable Goddesses of the Moon. Kundalini and Brahmanic theurgy combined to solar and lunar atoms ascending and entwined around the spinal medulla, projecting the soul by mantras sacred and ancient, to the Astral worlds of Stars Al-Med Hum".

There are times it reminds me of Mongolian hunnu rock band The Hu, with a tribal feeling far removed from the normal Western style of music, yet somehow also feeling incredibly familiar. This is ambient black metal being given a twist which works incredibly well indeed.



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 onepagers 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 subculture 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!



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 10th 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, 'Spacepirates') 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 10th 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.



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 remarkable series of books which disprove any suggestion that prog died with the advent of punk...



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 pege concert program.

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Captain Obeah Man The spirit of Captain Beefheart is haunting our town.

Tankerton, a small suburb of my home town of Whitstable, sits on the North Kent coast overlooking the Thames estuary. It consists of a promenade, a shopping street, and a late-19th century housing estate of gridded streets. The population is overwhelmingly white (98.7 percent) with a significant number (22.3 percent) of retired people.

I often go there to take my sister's dog for a walk. It was on one of these afternoon jaunts that I first caught sight of it, on a side street, on a whitewashed stretch of wall: the spraypainted portrait of a man with a moustache, a halo of stars and moons, and the single word "Adapter" floating nearby.

Dropout Dropout

I probably would've recognised the face anyway, but it was addition of that outof-context word which confirmed the man's identity for me. The face, I knew, belonged to Don Van Vliet, better known as Captain Beefheart, a singer/ composer from the 1960s to the early-80s, and the word was a reference to his song "Dropout Boogie," from his debut album *Safe As Milk*, released in 1967. The word "adapter" is repeated 12 times in the song and is so insistent as to be almost like a chorus.

Later I passed another spray-painted image of the Captain, and later again my brother-in-law directed me to a third. There may be more. In each case there are words or numbers attached. In one it's the number 777. In another, the name Nick Knox. I thought at first that that must be the signature of the artist, but it turns out that it's also the name of the drummer in the Cramps.

After that I wrote an article for my local online magazine and put up a post on Facebook asking people if they recognized the face. Many suggestions were put forward, including Burt Reynolds, Roy Wood, and Borat. Not many people got it right. That's the thing about Beefheart: to those of us who know him he's an almost mythical figure, up there with the greats of 20^{th-} century music; but to the vast majority of people he's completely unknown.

He's very much a man's musician. Many men idolize him. Women generally find him unlistenable. If you want to clear a room fast, just put on Trout Mask Replica, his legendary 1969 album, produced by Frank Zappa, and released on Zappa's Straight label. I've seen people run screaming for the door after less than 10 seconds of "Frownland," the opening song on the album, with its harsh chords, strange melody, cacophony of clashing time signatures and rasping, unfathomable lyrics.

On the other hand there's an analysis of that same song on YouTube, by composer Samuel Andreyev, who says of the album that "If you are a music student and you haven't sat down and listened to this entire record at least four times, then your musical education is woefully inadequate," adding that "it is an amazing, amazing achievement." Andreyev's analysis lasts for 31 minutes and 50 seconds. The song itself is one minute and 41 seconds long. My own relationship with Beefheart goes back to *Safe As Milk*, which I first heard on <u>John Peel</u>'s weekly <u>Top</u> <u>Gear</u> programme on the BBC. That would've been in 1967 or 1968. I was 14 years old. John Peel had recently been recruited from <u>Radio London</u> by the Beeb for the launch of its <u>Radio 1</u> pop channel.

To this day Peel remains probably the most significant influence on British independent music, helping to launch the careers of David Bowie, Marc Bolan, Pink Floyd, and a host of other luminaries of the underground scene in the UK. He was also a champion of West Coast American music, including Captain Beefheart.





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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks Director, Africa Region The Nature Conservancy

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



Hawkwind Earth Visitors Passport -The "Hawkwind Passport"

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

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

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

A CORD TO MORE AND TO A CORD TO A CO

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The Son's

Being Mainly

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!

Living Ghosts

Josth Devon

I used to know a bloke who used to walk dogs for a living. Every day he used to drive to Bideford where he took varying numbers of the local domesticated subspecies of the grey wolf out for their daily exercise. He had quite a few clients who – for one reason or another – were not able to give their pets the exercise that they should have. One of his clients, who – for obvious reasons – shall remain nameless, hired him to walk the dog, because they were sadly suffering from the sort of disease that unfortunately you don't get better from.

He is a nice chap, and very sensitive and I am sure that he did the old dear a world of good, not only by taking the dog out each day, but by providing an extra spark of human comfort that all of us so badly need.

One day a few years ago he was walking up the drive to the front door of his client's house, he could clearly see a figure sitting in the favourite chair through the glass windows of the conservatory. He called out a cheery

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greeting, but his client didn't appear to hear him. He let himself in, and called out another greeting, but again there was no answer. Puzzled, he went into the conservatory but there was no-one there. He then saw his client at the other end of the house, and he is convinced that – because of the client's infirmity – there is absolutely no way that they could have got from one end of the house to the other in the allotted time span even if they had wanted to. He could even position himself so that he could see where his client was sitting, and where he was convinced that he had seen his client sitting at the same time.

That very afternoon he telephoned us very puzzled, and ever-so-slightly shaken.

A doppelgänger (German "double walker") is a paranormal double of a living person, typically representing evil or misfortune. The word also is used to describe the sensation of having glimpsed oneself in peripheral vision, in a position where there is no chance that it could have been a reflection. Doppelgängers often are perceived as a sinister form of bilocation and are regarded by some to be harbingers of bad luck. In some traditions, a doppelgänger seen by a person's friends or relatives portends illness or danger, while seeing one's own doppelgänger is an omen of death.

In Norse mythology, a vardøger is a ghostly double who precedes a living person and is seen performing their actions in advance. In Finnish mythology, this is called having an etiäinen, i.e., "a firstcomer". In Ancient Egyptian mythology, a ka was a tangible "spirit double" having the same memories and feeling as the original person. In one Egyptian myth titled "The Greek Princess," an Egyptian view of the Trojan War, a ka of Helen was used to mislead Paris of Troy, helping to stop the war. In some myths, the doppelgänger is a version of the Ankou, a personification of death.

Was the spirit of his client, so close to the end of his physical journey through life, that their spirit was able to be somewhere apart from its body? Was it a premonition of Matthew's client's impending departure from this vale of tears? We don't know, we only chronicle these things, not try to explain them. However, we are reminded of a story Jon's father once told us.

In 1944 my Dad was a Merchant Naval Radio Officer who was caught up in the middle of the Battle of the Atlantic. Some of the stories that he told about being torpedoed, and being swept overboard and back on board again in storms, and even being on the bridge of an oil tanker when it was struck by lightning were absolutely horrific. But one little story does stick in our minds.

One stormy night he was the Officer of the Watch, and as the storm was receding, he clearly saw a middle aged woman with a shotgun under her arm and a brace of dead rabbits in her hand. The woman walked across the deck in front of the bridge, looked straight at him without any sign of recognition and disappeared. As shaken as my friend the dog-walker was sixty six years later, he took a swig from a hip flask of whisky that he had secreted in his pocket, and continued about his business.

He had recognised the lady at once. Her name was Marjorie Rawlins and she was the mother of a friend of his older sister. After the war was over, he went back to England, met up with the friend again, and in 1947 married her. Twelve years later I was born.

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We believe every word that my late father told us, and we believe every word of my friend's story as well. However we have not an inkling of an explanation. How about you?

The hippy hippy shake

So-called `new age travellers` are, depending on which viewpoint you take, either a be-dreadlocked and somewhat sleazy blot on the face of England's green and pleasant landscape, or people engaged in a brave, if slightly futile rearguard action against the market forces of consumerism and our increasingly technological society. Trish was a traveller for the best part of eighteen years, and spent six of those years with her old ex-school bus parked up on an ancient Celtic burial mound in the middle of Bodmin Moor. She became a traveller, or so she claims, essentially because of her deep dissatisfaction with the ethos of the late 20th Century, and she was convinced that by adopting a nomadic and open air lifestyle she could get closer to the answers to the fundamental questions of life. She now lives in a tiny stone cottage deep in the heart of Bodmin Moor and is the first to admit that her experiments in an alternative lifestyle didn't work. In the summer of 1997 she told us "I suppose that I am still searching for the answers but maybe that is my fault rather than because of flaws in my chosen lifestyle".

During her years on the road she had some very strange experiences, including a number which involved Unidentified Flying Objects, entities which closely resembled the Grey archetypes, and even events which seem very closely aligned to those reported by some survivors of the `abductee experience`. She reluctantly told us of her experiences: "Now, nearly 40 years old, and a grandmother twice over, I live in the relative safety of an old stone cottage in a tiny village in Cornwall. I am no closer to finding out whether or not `the truth is actually out there but I do know that the universe is a very strange place, and that we are far from knowing ALL the answers!

During the early 1980s I was at a free festival at Otmoor with a number of other travellers, when I saw something which has since become one of the most familiar archetypes of contemporary Ufology.

We were lying on the grass outside our tents, gazing up at the night sky. Out of the corner of my eye I saw a bright light, high above us. As I focussed my eyes on it I could see that it was a huge, white triangle of light which appeared to be many yards across hovering high above the ground. I pointed it out to my companions. One of them, who has since become a very well known figure in the new-age community saw it with me, but with the sang froid that has since become his trademark, he just took it in his stride. We watched this wondrous phenomenon for about ten minutes as it hung motionless in the sky above us. Then it moved off to one side and vanished as quickly as it had arrived. I would like to stress here that I had not partaken of any of the wares so freely available at such events, and whereas I cannot speak for my companions, I was neither drunk nor stoned. The archetype of the `triangular space-craft` has since become a common one, and I take more than a little pride in the knowledge that I was a witness to such an event long before they became commonplace".

In 1982 she was at the free festival at Stonehenge when she was the unwitting witness to another possible UFO sighting.

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She was married in a druid ceremony at the stones that year, and asked an acquaintance of hers, called Dee, to take some photographs with her camera. When they were developed. three saucer shaped objects could be clearly seen in the sky above the monument. Unfortunately the prints and negatives are long since lost casualties of a lifestyle which did not really lend itself to the preservation of material possessions!

Sipping tea, in a neat sitting room, she told us, in a surprisingly `matter of fact` voice of some extraordinary experiences in her life:

"During the early winter of 1994 my children Jenny (13) and Leif (8), and I had, what was possibly the eeriest experience of a life which has not exactly been renowned for its `normality`. At the time we had been living at the ancient burial mound at Treslea Downs for about five years, and I was driving my Peugot 104 late one night up the primitive cart track towards the bus in which we lived. Because of the rudimentary nature of the track which was pitted with potholes and obstacles I was concentrating on the path ahead when I saw a light flashing to the side of the car. I braked suddenly, and looked up towards the sky. There to the side of us was an enormous object hovering about twenty feet above the trees on the left hand side of the path. Although this seems needlessly surreal, the best analogy that I can give is that it looked like the air filter from a car, only at least forty foot across, with bright yellow lights shining out of what seemed to be portholes in the side of the `craft`.

I turned to my children and said "What the hell is that up there?". They, being of a generation to whom such things are commonplace (at least in their books, television programmes and playground games), said calmly and in matter-of-fact voices "It's a spaceship, Mummy". I was feeling far less sanguine about the incident and drove far faster than I should have done in such road conditions until I reached the relative safety of my park-up.

As I shepherded my children into the bus I looked back over my shoulder but the object was gone. I have always had the impression that it was hollow like a giant ring doughnut, although I have to say that when I asked my children to draw the object they both depicted it as a traditional 'flying saucer'. Their perceptions of the event differed from mine in other ways as well. Leif was insistent that the object was covered in blue, red and green lights".

She insisted that we telephone Jenny now grown up with children of her own for an independent corroboration of her story. She too described swirling red, blue, green and yellow lights around the object. Trish gave us a knowing smile and continued with her story:

"I have also always had the impression that we were only able to see the `thing` (as Ivan T Sanderson would, undoubtedly have called it), from one particular angle. It was as if it was not wholly part of our three dimensional reality, and it appeared almost to have been painted on to the sky.

A year before, together with a group of other travellers who were temporarily parked up at the Burial Mound, I had seen a large, red ball of light zig-zagging across the moor about five hundred yards away and about a hundred feet above the ground. I have a residual impression that

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there was some sort of beam of light coming out of the object as if it were 'scanning' something on the ground beneath it, but the really strange thing about this particular incident is that although, once again, we had not been partaking of consciousness altering substances, my recollections of the event (and those of my companions) are almost psychedelic in their lucidity. It is almost as if for one moment in time, we had entered what Ted Halliday describes as 'The Goblin Universe' - a realm where the day to day realities of the space-time continuum no longer make any logical sense.

My sighting of the Unidentified Flying Air-Filter, in 1994, however was far from being unique.

At about a quarter past seven on a Wednesday night three weeks before Christmas that year, my friend Annie was driving towards the open air theatre at Upton Cross on Bodmin Moor. Her teenaged daughter was in the car with her as they drove across the wild moorland. They saw a flash in the sky, and Annie, thinking that it was no more than sheet lightning, made an inconsequential remark about there being a storm brewing. Suddenly, an immense circle of light, which appeared to consist of a regular pattern of what she could only describe as 'electric-blue car headlights' appeared in front of the car. About half a minute later it vanished as quickly as it had appeared.

The next night Annie mentioned her sighting to colleagues at an evening class at the local Community College. They were unconvinced and treated her account with amused scepticism. Three weeks later one of them came up to Annie to apologise, saying that another friend had seen exactly the same thing, on the same night and in the same location."

A more sinister series of events took place in the summer of 1989 whilst Trish and her family were living at a `Travellers Park-Up` at Stibb Cross in North Devon.

"My boyfriend at the time had a series of encounters with what he described as a `little grey alien`, very similar to those depicted on the front cover of Whitley Streiber's book `Communion`.

One night he was driving along the road together with my daughter Jenny who was about eight years old at the time. She remembers seeing a ball of white and yellow light `about the size of a football` suspended in the road in front of them. With no time to stop they drove straight through the light which appeared to enter the car and go to straight through it. She remembers how the light felt strangely warm although she can remember suffering no ill effects from her experience. My recollections of Mark's account at the time, however, are somewhat different. I remember him telling me how, terrified, he reversed away from the light and drove away as fast as he could, and that another car on the same road did exactly the same thing and both cars reversed down the road as fast as they could.

My boyfriend started to suffer from unusual tiredness and used to go to bed extremely early. Each morning when he awoke he had strange triangular red `burns` on his arms, and I think once, on his neck. Although they appeared to be burns these regular isosceles triangles did not blister and seemed not to cause him

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any pain. He was convinced that these marks were somehow linked to the alien entity that he nicknamed 'George'. He even claimed that 'George' had sat in the car with him one night and attempted to communicate with him. A Druid friend of mine, known to the cognoscenti as 'Badger' was driving my car one night when she had a momentary sighting of what appeared to be a very similar entity in the rear view mirror. This activity seemed to be inextricably linked to the location where we were camped because when we left Stibb Cross we seemed to leave 'George' behind us.

Jenny also saw what she described as little figures running off into the undergrowth on a number of occasions, although now, she has half convinced herself that they were rabbits or birds going about their natural business. Other weird things happened at the same time. On a number of occasions we saw strange flickering lights in the night outside our bus. On one night a car which was parked outside rolled downhill into a convenient bush but although the ground was wet there were no tyre marks. A few days later a similar incident happened but this time the events were even more inexplicable as the car seemed to roll uphill into a muddy ditch from whence it had to be pulled out by a tractor!

Another day we found a burnt out car in the middle of the moor. The strangest thing about it was that there were no scorch marks on the ground around the vehicle and it seemed as if it had somehow been transported to the place where we found it. My boyfriend became obsessed with the imagery of the archetypal Grey after his encounters with 'George', and for months afterwards he made tiny alien heads out of modelling clay. Long after we left Stibb Cross, the psychic reverberations of that sinister spot haunted our whole family, and even now the memories leave us all with a chill down the back of our necks.

I would rather not venture an opinion as to the nature of the things that I have seen. Whether or not they are beings from another part of the Galaxy, from another dimension, from another reality I don't know. I have a sneaking suspicion that they are just part of the way that things are, and that they can be experienced by anyone who turns their back upon the city for a simpler existence beneath the stars".



JONATHAN DOWNES

MID COLONAL ROV a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg



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 General's Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

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

www.martinspringett.com/

https://spacewreckrecords.bandcamp.com







Thom the World Poet

Rob Ayling writes:

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

RAMANUJAN

Conversation is a competitive enterprise when everybody wants to be right You can shout over others, invoke authorities plead, harass, or negotiate a compromise. But certain facts get messy-Flat Earth Society, Square Circles and other contradictory data confluences make all data subject to the loudest voice on the Internet. Wikipedia ,Google or Wikileaks?Snopes.com? Subjecting urban legends to factual analysis fails when money enters the building. Oil and gas are toxic industries,but,like cigarette production, they attract government subsidies...

Fracking causes earthquakes and pollutes water supplies, but is still attracting government financial support. YOUR TAXES AT WORK! Leave aside anomalous enterprises-ETs, UFOS, Bigfoot and the Loch Ness monster... Contradictory data throws doubt upon such faith-based studies. Folk still believe in Third Eyes and phlogiston, spirit voices and seances Religions have saints, devils, daemons and martyrs for their faiths. But now we have facts, and science, investigations and rigorous searches for truth. Supermarket tabloids exploit our fears and insecurities, and ex-Presidents capitalize upon them

You do have to break eggs to make an omelette, but it is best to boil them before painting them with brightly colored illusions...

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

http://www.zazzle.co. uk/streetfightingshirts



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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The Who and I

TONY KLINGER

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the world of gonzo according to Interview of gonzo according to Interview of gonzo according to



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

PS shows can be downloaded

http://maraines88.podbean.com/

And so, dear friends, we have come to the end of another issue, and – once again – I am taking my life into my own hands by dictating this to the lovely Olivia on Tuesday, in the full knowledge that something newsworthy may well happen between now and publication date on Friday.

However, I have my fingers, toes, and all other extremities firmly crossed, and I hope it will all be okay.

I would like, for a few paragraphs, to say thank you to a member of the magazine editorial team, who is often overlooked. The proofreading used to be done by my dear wife, but as you know (or I assume you know), she died of cancer last summer.

Proofreading is a bloody horrible job, and – with the possible exception of indexing – it is the job that I dislike most in what I do. And so I was massively grateful when Phil Bayliss, a mate of Alan Dearling's and occasional contributor to the magazine, kindly offered to take over the onerous task.

And so, come rain, come shine, he does this, without getting any reward whatsoever. And I would just like to say thank you. I really appreciate what you do, Phil, and I would like everybody to know this.

We will be back in a couple of weeks, and we have all sorts of exciting things in the pipeline for you. One of the things that I enjoy most about doing this magazine is the fact that I truly have no idea what the career trajectory



of this magazine is, or is going to be in the future. Like so much of my life, I am just making it up as I go along, which – as far as I'm concerned, at least – means that the journey that we are all on as readers or writers (or, indeed, proofreaders) of this peculiar publication continues to be an adventure. And you know what? I wouldn't have it any other way!

See you next time.

Hare bol,

Jon

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