

GONZO



**THE TIMES THEY ARE A
CHANGIN' #439/40**
ISSN 2516-1946

GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this increasingly peculiar little magazine. As I get more immobile, I spend most of my days sat at my new computer desk, which is positioned next to my favourite armchair, with my back to the window of what used to be my mother's Drawing

Room. I either type, or dictate to Olivia, or to the voice recognition software on my iPad, and most of the time I have a little black cat curled up in the crook of my elbow.

My new computer with the swish new 1080p monitor, that Louis - the producer of my weekly webTV show 'On The Track (of Unknown Animals)' - bullied me into buying, acts as my eyes on the world, and I often feel, particularly since the Covid pandemic has limited the number of people I can actually see, like I am isolated at the top of a tall mountain, looking down on creation. If I am to expand this analogy further, the stuff that I write in this magazine and other places is like a diary of what I see as I look down from my mountainous isolation. In fact the more I think about it, the more I rather like this analogy, because after a year of solitude and eight months of bereavement, I really am beginning to feel isolated. And if it were not for my vantage points on the rest



GULLIBLE'S TRAVELS

...because after a year of solitude and eight months of bereavement, I really am beginning to feel isolated.

of the world through my computer and iPad, I really don't know what I would do.

Last week, a very old man died. He was, of course, Prince Philip, Duke of Edinburgh, Prince Consort, Lord High Admiral, and a whole bunch of other things. He was a great, if occasionally controversial, man and served this country tirelessly for the last seven decades. It may come as somewhat of a shock to some people that I

am a monarchist, but I think that having a hereditary head of state is something which allows this country to avoid the catastrophe of being ruled by a politician. Because although I find British and American politics a fascinating and indeed enthralling spectator sport, one of the things which I dislike most in the world are politicians. I agree with one of the characters in 'The Moon is a Harsh Mistress', a 1963 novel by Robert Heinlein,





who said that the best political system would be if the officials in it had to be dragged, kicking and screaming, into the positions because they truly didn't want to do it, but who, for the time that they were in office, carried out their duties to the best of their ability. Many people found it hard to rationalise my self-avowed political status as a Rational Anarchist with my support of the royal family, but truly it makes sense to me.

Anyway, Prince Philip died last week, and, as a nation, we are currently observing a week's mourning. And fuck me ragged, I had no conception of the social shit that was about to hit the fan.

Yes, I am perfectly aware that there are people who do not share my political views. Everybody has a perfect right to believe whatever they wish to believe, and usually I support their right to do so.

Prince Philip was my father's great hero, and my father – to the day he died –

resented the fact that, at the age of eleven, when he was in bed with measles, the Queen's grandfather, George V, died and my father had to listen to sombre funeral music on the BBC rather than whatever it was that he would have normally listened to at the age of eleven. But I am sure that never in his long life would he have objected to the fact that the BBC did play funeral music in order to mark the passing of the monarch. It was only that George V was inconsiderate enough to die at the time that my father was in bed with measles to which he objected.

And so, fast forward to 2021. My father has been dead for fifteen years, and the nation is mourning the Prince Consort. Except that it's not. Whilst many of us are sad that an era is now over, and that Her Majesty the Queen, age 93, is having to carry on alone, the BBC received 100,000 complaints that on the evening of the Prince's death, BBC1 and BBC2 broadcast

NEWS

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Entertainment & Arts

BBC receives 109,741 complaints over Prince Philip coverage

3 days ago



REUTERS

Millions of people watched coverage of the Duke of Edinburgh's death on Friday

The BBC has confirmed it received 109,741 complaints from the public over its coverage of the Duke of Edinburgh's death.

The corporation cleared its schedules to cover the news when Prince Philip died on Friday, at the age of 99.

EastEnders and the MasterChef final were replaced by news programmes, while BBC Four was taken off air completely.

The BBC said it was "a significant event which generated a lot of interest both nationally and internationally".

It added: "We acknowledge some viewers were unhappy with the level of coverage given, and impact this had on the billed TV and Radio schedules.

"We do not make such changes without careful consideration and the decisions made reflect the role the BBC plays as the national broadcaster, during moments of national significance.

"We are grateful for all feedback, and we always listen to the response from our audiences."

The corporation's fortnightly [complaints report](#) was published on Thursday.

The figure makes the coverage of Prince Philip's death the most complained-about piece of programming in BBC history.

- [Prince Philip funeral: What are the plans and timings?](#)
- [MasterChef crowns winner after Philip death delay](#)

BBC One moved the MasterChef final to 14 April, so viewers were then able to find out who had won the amateur cookery series hosted by Gregg Wallace and John Torode.

Other programmes that have previously attracted a high volume of correspondence included the broadcast of Jerry Springer: The Opera, which received 63,000 complaints in 2005, and Jonathan Ross and Russell Brand's prank call to actor Andrew Sachs, which drew 42,000 complaints in 2008.

The BBC was not alone in adjusting its schedule to reflect Prince Philip's death, with ITV and Channel 4 both broadcasting extended news coverage.

However, many viewers turned away as the day wore on, with ITV's Friday night [suffragette](#) and BBC's [comedy](#) in comparison to the earlier week.

Top Stories

[salisbury poison suspects 'linked to czech blast'](#)

The Czech Republic expels 10 Russian diplomats after linking the operatives to a 2014 explosion.

3 hours ago

['Pockets' of transmission of S.A. variant in England](#)

8 hours ago

[More than 19 million watch Philip's funeral in UK](#)

2 hours ago

Features



[student suicide: would parents know before it's too late?](#)



[The chef who will never eat again](#)

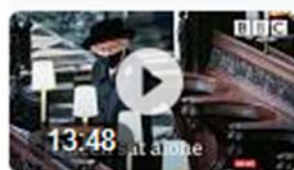


[Prince Philip funeral: story of the day](#)



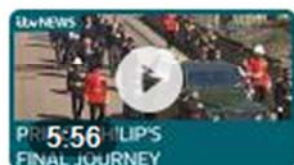
[small touches that showed it was Philip's funeral](#)





[Prince Philip's funeral: The Queen and nation bid farewell ...](#)

YouTube · BBC
9 hours ago



[Prince Philip: Queen leads Royal Family as Duke ...](#)

YouTube · ITV News
21 hours ago



[The Funeral of HRH The Prince Philip, Duke of Edinburgh ...](#)

YouTube · BBC
23 hours ago



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<https://www.theguardian.com> › [prince-philip](#) ▼

[Prince Philip | UK news | The Guardian](#)

9 hours ago — Play Video. **Prince Philip**: royal family releases photo montage set to elegy by Simon Armitage – video · Queen alone with her thoughts as duke is ...

<https://www.biography.com> › [royalty](#) › [prince-philip](#) ▼

[Prince Philip - Death, Family & Facts - Biography](#)

9 Apr 2021 — **Prince Philip**, Duke of Edinburgh, Earl of Merioneth and Baron Greenwich, was also known as **Prince Philip** of Greece and Denmark, was the only ...

Siblings: Princess Cecilie of Greece and Den... **Born**: June 10, 1921

<https://www.hellomagazine.com> › [tags](#) › [prince-philip](#) ▼

[Prince Philip, Duke Of Edinburgh: Celebrating The Life Of The ...](#)

16 hours ago — **Prince Philip**, Duke Of Edinburgh News. Celebrating the life of **Prince Philip**, who passed away at Windsor Castle on 9 April 2021, aged 99. The Queen's husband, ...

Date of death: 9 April 2021

Place of death: Windsor Castle



tributes to him all evening, and BBC4 didn't broadcast anything. Therefore, people missed an episode of Eastenders, the finals of Masterchef, and an evening of automated re-runs of Family Guy. There are an awful lot of things about which I would complain in this country. There are even things that I would – and have – complained about to the BBC. But to complain about the state broadcasters doing a duty is – to my mind, at least – both annoying and ridiculous.

What is considerably worse and what shows that the people responsible have little or no grasp of the meaning of what they're actually saying, took place amongst the Twitterati, some of whom said that this country was behaving like something in Stalinist Eastern Europe in the 1950s. They were complaining

because so many billboards, newspapers, and television screens on every channel carried the dead Prince's face. They obviously have a very short memory, because this is exactly what happened in 1997 when Diana, Princess of Wales, died in a car crash and again in 2002 when Elizabeth, the Queen Mother, died. There is nothing Stalinist about it. We are a nation who largely like to celebrate its leaders when they are gone. And we are not the only ones. I remember the events in France fifty years ago, when Charles de Gaulle died, and before that, America when President Eisenhower died. I think that had anybody complained during the periods of mourning for either of these two men that they were unable to watch their favourite cooking programme on TV, then they would have been in danger of their lives from the wrath of the populace.

اللجنة لهم إذا كانوا لا تأخذ نكتة

I am not saying that everybody has to agree with me. They don't. I am not saying that everybody has to be a Royalist. They don't. I am not saying that everybody has to mourn the death of somebody who served this country for seventy years, although in my opinion they should. But what I am saying is that here, in the 21st century, when we as a species are facing eco-armageddon, political and social unrest, and a very real possibility of wars across the world being caused by famine and a lack of water, amongst a hundred other existential crises, to complain that the media in this country - especially the state-owned media in this country - are mourning such a well-regarded public figure for a few days, meaning that they can't watch some scheduled light entertainment programmes is absolutely ridiculous and makes me massively angry, although it probably shouldn't. To quote another character in another novel by Robert Heinlein; one should "never underestimate human stupidity".

And the day that His Royal Highness, the Prince Philip, Duke of Edinburgh etc, died, I'm afraid that I did.

Bah!

Enjoy this issue. I will be back in a couple of weeks, and hopefully will be in a less misanthropic mood.

Love,

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

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

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

Richard Freeman,
(Scary stuff)

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

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Phil Bayliss
(Ace backroom guy on proofing and research)

Dean Phillips
(The House Wally)

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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



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

ROCKIN' THE CITY OF ANGELS

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

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HAPPY THE MAN KATE BUSH
& MORE!





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



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THE ^{gonzo} NEWSROOM



MATT IT WAS REALLY NOTHING

<https://www.music-news.com/news/UK/139855/Morrissey-slams-The-Simpsons-bosses-over-hurtful-and-racist-portrayal-in-new-episode>

Morrissey was less than impressed with the latest episode of The Simpsons, which features an animated character inspired by him. The episode, titled Panic on the Streets of Springfield, a reference to the song Panic by Morrissey's former band The Smiths, aired on Sunday and featured Lisa Simpson making an imaginary friend named Quilloughby - a depressed indie singer from 1980s Britain voiced by Benedict Cumberbatch.

The rocker, who wasn't involved in the show, took to Facebook to release a lengthy statement in which he attacked the writers behind the episode for portraying him as a racist.

Insisting The Simpsons had taken a "turn for the worst" in recent years, he wrote: "Sadly, The Simpson's (sic) show started out creating great insight into the modern cultural experience, but has since degenerated to trying to capitalise on cheap controversy and expounding on vicious rumours."



MADDA GET YOUR GUN

<https://www.music-news.com/news/UK/139851/Madonna-takes-aim-at-gun-control-laws-in-the-U-S>

Madonna has doubled down on her gun control comments, despite upsetting some followers with her efforts to restrict the sale of weapons in the U.S.

She has urged politicians to create a "new vaccination" to prevent senseless killings following the recent deaths of Adam Toledo and Daunte Wright.

Toledo, 13, was shot dead by a police officer in Chicago, Illinois on 29 March, while Wright, 20, also died after being shot by a cop in Minnesota on 11 April during a traffic stop. Both deaths have since prompted protests and greater demands for police and gun control reform.

IMAGINE McCARTNEY

<https://www.music-news.com/news/UK/139848/Sir-Paul-McCartney-shocked-in-a-pleasant-way-by-McCartney-III-Imagined-remixes>

Sir Paul McCartney was "shocked in a very pleasant way" by the contributions to

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

John Maynard Keynes

'McCartney III Imagined'. The former Beatles legend released the star-studded collection, which features the likes of Idris Elba, Damon Albarn, St. Vincent and more, last week.

And the 78-year-old music icon has compared being sent the new interpretations of the tracks from his 18th solo album as like receiving "a Christmas gift" each time.

McCartney is quoted by The Sun newspaper's Bizarre column as saying: "It started by people asking me if I had any bonus tracks and I said, 'No, not really, 'McCartney III' is like a giant bonus track.'

FINE YOUNG CRIMINALS
<https://www.music-news.com/news/UK/139772/Suggs-Madness-saved-us-from-a-life-of-crime>

Suggs says music saved him and his bandmates from a life of crime.

The Madness frontman was arrested for affray as a teen growing up in Camden, north London, and in the band's upcoming three-part docuseries, 'Before We Was We: Madness by Madness', the 60-year-old



musician recalls how joining the group in 1977 was a "crossroads" in his life.

He shared: "Being in the band was like an extension of being in a gang — apart from the fact it wasn't just us smashing up phone boxes and kicking traffic cones down the road together.

THE ^{gonzo} NEWSROOM

"It was at a crossroads. A lot of those people we knew at that time did get into serious crime."

"We were all a little bit involved in that sort of thing and graffiti was the first thing. Music was a huge step in the right direction."

CAN YOU DO THE FANDANGO?

<https://www.music-news.com/news/UK/139828/Queen-were-close-to-bankruptcy-before-A-Night-at-the-Opera-success>

Queen were so heavily in debt before the release of 1975's *A Night At The Opera*, they would have been forced to split if the album had not been a success.

The band's fourth album, which featured the hits *Bohemian Rhapsody* and *You're My Best Friend*, became a lifesaver for the

rockers, who would have been forced to give up on their dreams if it had flopped.

"We were not only poor, but we were in debt," guitarist Brian May says in a new video posted on the group's YouTube page.

"Then I thought it might be a nice idea to just ask some other people to remix and just reimagine them."

"It was a delight when the tracks started coming in."

"Every time it was like a Christmas gift."

"Nobody was given any strict briefs, so it was really interesting to see who did what."

"Some shocked me in a very pleasant way, because I had no feelings as to what they ought to do."

NO MORE MR NICE GUY

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

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

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

Limited to 250 Units, and signed by Michael himself.

Also available as a standard-edition paperback.



A
JOURNAL

OF THE

Plague Year:

BEING

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

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

L O N D O N :

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

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

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



**One Step
Beyond!
... the Dutch
Covid festi test
rabbits and
guinea pigs!**

*Alan Dearling
reflects on possible festi
and music/arts event
futures for later in 2021*

A day and a week are a long, long time in the current government lockdowns and Covid world orders. With a 'Third Wave' of infections, new Covid strains, new lockdowns sweeping across Europe, and beyond in the Indian sub-continent, South America and Africa,

there's no single silver bullet. No silver vaccine spoon. Few silver-linings to shield the realities that are just around the Hope Street corner... The options and possibilities are beguiling, diverse and potentially divisive. It all seems a long, distant, far-off time ago that the first lockdown occurred and there was talk of the 'wartime, blitz spirit'...and 'communities over-brimming with care and kindness'.

Local communities, societies, and entire countries are riven, split, divided on issues of personal freedoms and safety concerns. No easy options. Certainly no safe ones apart from a lifelong curfew...

Covid passports and certificates, many more tests, more vaccinations, more tracings, a traffic-light system for world travel and more quarantines all look set to become elements of the next New Normal(s). And with a wide range of high and medium profile sports, music and arts events on the world horizons,

alan dearling

more and more ‘experiments’ are set to take place. They satisfy a range of political and social goals – opening up society and the economy – allowing people to mix and have some fun – but they are inherently risky. At least one or two steps beyond many of the current ‘health safety’ rules of social-distancing, face-coverings and travel bans and restrictions. Likely changes also allow governments off the proverbial ‘hook’ – enabling them to shift responsibility onto citizens – ordinary people – in essence, part of a pass-the-blame-game, perhaps.

The Netherlands seem to have been at the forefront of the social experiments to test the potential for ‘safe’ festivals and larger public gatherings.

“For many of those lucky enough to score a golden ticket to Biddinghuizen this past weekend, they say that if this is the new normal, they’ll take it.

‘I’m having the time of my life,’ says 52-year-old Tinneke from Rotterdam, one of the older attendees. ‘Everybody’s happy. We miss this. We want to be free. We want to dance and hug and drink beer and just have a good time. That’s what life’s all about, right?’ ”

From the **DutchNews.nl**:

<https://www.dutchnews.nl/news/2021/03/back-to-live-dutch-test-how-to-have-a-party-like-its-2019/>

I gather that the Biddinghuizen event was part paid for by the Dutch government to test the safety, or perhaps the ‘efficacy’ of such an event. Tickets were limited to, I think, 1,500 per day for each of the two days. Everyone was tested for a negative Covid result before entry; and participants wore motion sensors - and were meant to wear face coverings - but most did not.



Back to Live: Dutch test how to have a party like it's 2019

Society

March 24, 2021 - By Lauren Comiteau



Those same participants were due to be tested two weeks after the festi. It's proving hard to find out the 'findings' and lessons learned. Here's the most informative data I've located at this source:

<https://www.avinteractive.com/markets/live-events/fifteen-hundred-party-pilot-music-festival-covid-testing-31-03-2021/>

"The (Back to Live) festival was the seventh and final in a series of Fieldlab -organised indoor and outdoor events

put on to test Covid safety measures. More than 6,200 people participated in the previous six experiments, of whom 41 tested positive asymptotically beforehand. Five people tested positive afterwards, although it is unclear whether their infection was contracted at an event or elsewhere, e.g. through infection by a housemate."

Andreas Voss, is the senior Fieldlab researcher. Here is what was reported in 'Netherlands News Live':

"According to Voss, with pre-testing in the summer it should be possible to



Covid restrictions: Can music festivals be safely planned?

organize concerts, theater and cinema visits on a limited scale with certain measures. 'If the numbers are going down again and the threat of the third wave is less, then this should certainly be safely possible.'

Voss is a bit more skeptical about festivals; the investigation has yet to show whether this is safely possible. A festival, says Voss, is more risky because of the large number of movements and contact moments. After all, more contact moments mean a greater chance of contamination. On the other hand, according to the researcher, it does help that festivals are often outdoors and there is therefore a lot of ventilation."

As for festivals scheduled for 2021, Boom in Portugal and Primavera Sound in Spain have now been postponed to 2022. The UK's massive Reading and Leeds events are still due to happen. Download, Glasto and Belladrum are cancelled, postponed or transmogrified into Virtual online events. Transmit has been moved to September.

Personally, I still have three festies in the UK where I should be working: Kozfest, Devon; Barnstomper in Dorset, and Southdowns in Sussex. I'm currently not taking on any commitments outside of the UK. Fingers tightly crossed. Nothing is cast-iron certain in these strange times.



We will dance in 2022: Primavera Sound Barcelona postpones its next edition until next year

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As far as I can see it, the key questions for festies, for safety and financial viability (and fun!) are:

1. Travel to and from the events
2. Face coverings
3. Testing
4. Vax
5. Social distancing

Plus, for organisers, there's no insurance available, and all the issues around safeguarding, security and routines to ensure health, safety and personal freedoms. It's a potential legal, moral, social, ethical and health - nightmare. And then there's Brexit...

The BBC's Netherlands' correspondent is Anna Holligan. Here's the report that she posted after the Dutch festi:

<https://www.bbc.co.uk/news/av/world-europe-56462200>

Anna also appeared on a BBC Radio Scotland special feature about the implications of the Dutch experiments. She commented how it felt very strange, "*stepping outside of society*" with 9,000 new Covid cases per day still being reported in the Netherlands. With

'kissing, dancing' and 'partying like 2019', the Dutch government was essentially paying for science to generate some Covid data results – even if it meant that the punters at the festi were test 'bunnies'! Naked Scientist, Cambridge-based virologist, Chris Smith, was also on the same radio programme. He said, "*We need to prove that vaccinations are keeping us safe*", adding that he was "*optimistic...but it's not just as simple as testing*".



Live audience to attend Eurovision



Scots dub-vixen, dj, Phoebe Inglis-Holmes, was the third expert voice on the Radio Scotland programme. Phoebe said that she was soon meant to be dj-ing in Croatia, adding: *“I cannot wait to get back...I’m looking past the health issues...there just needs to be a simple test then we can have entire festivals from New Zealand to Holland every weekend.”* She also pointed out that Scotland was the only country where background music in pubs had been banned!

But, for the Dutch (and in the UK), it is part of a much bigger plan for sports, arts and music events this summer, including, I gather their hosting of the Eurovision Song Contest with a crowd of 3,000. And here is a link to the advance publicity and debate around the Dutch Eurovision 2021 in May: <https://escextra.com/2021/04/01/audience-eurovision-2021/>

After the Biddinghuizen test festi, I put out a request on my Facebook page for feedback from friends who live around

Amsterdam. I've not had as much back from the Netherlands as I'd hoped, but here are a couple of perceptive, interesting, and worrying comments about the rise of far right Nazis under the 'Freedom' banner, which has also motivated some on the left. They reflect my own experience from folk I know well, respect, but don't necessarily agree with, who are involved with UK and European festivals and gigs. Here's a fairly typical response from one festi-organiser I'm friends with: *“Bloody*

knew it 🤔 They can shove their vaccinations where the sun don't shine.” This opposition, much of it increasingly volatile, is a growing phenomenon – particularly in France, Germany, the Netherlands, Australia, the USA and now in the UK, where the personal freedom issues – to **not** be vaccinated or wear face coverings, or take tests or give up personal data, are all becoming bound-up in the rules and regulations potentially involved in the gradual re-opening of pubs, venues and events.



Aja Waalwijk

“I wasn't there nor read much about it if it comes to tests afterwards. I'll be alert though if it comes to some info on that. In the Netherlands especially the right wing nationalists are demonstrating for 'freedom'. They even want to organize a demonstration against the mayor of Amsterdam. Unfortunately they won many votes during the recent election. These voters don't seem to realize that their anti-covid measures are just a smoke curtain for a more nationalist and thus e.g. racist agenda.”

Ruchama Noorda

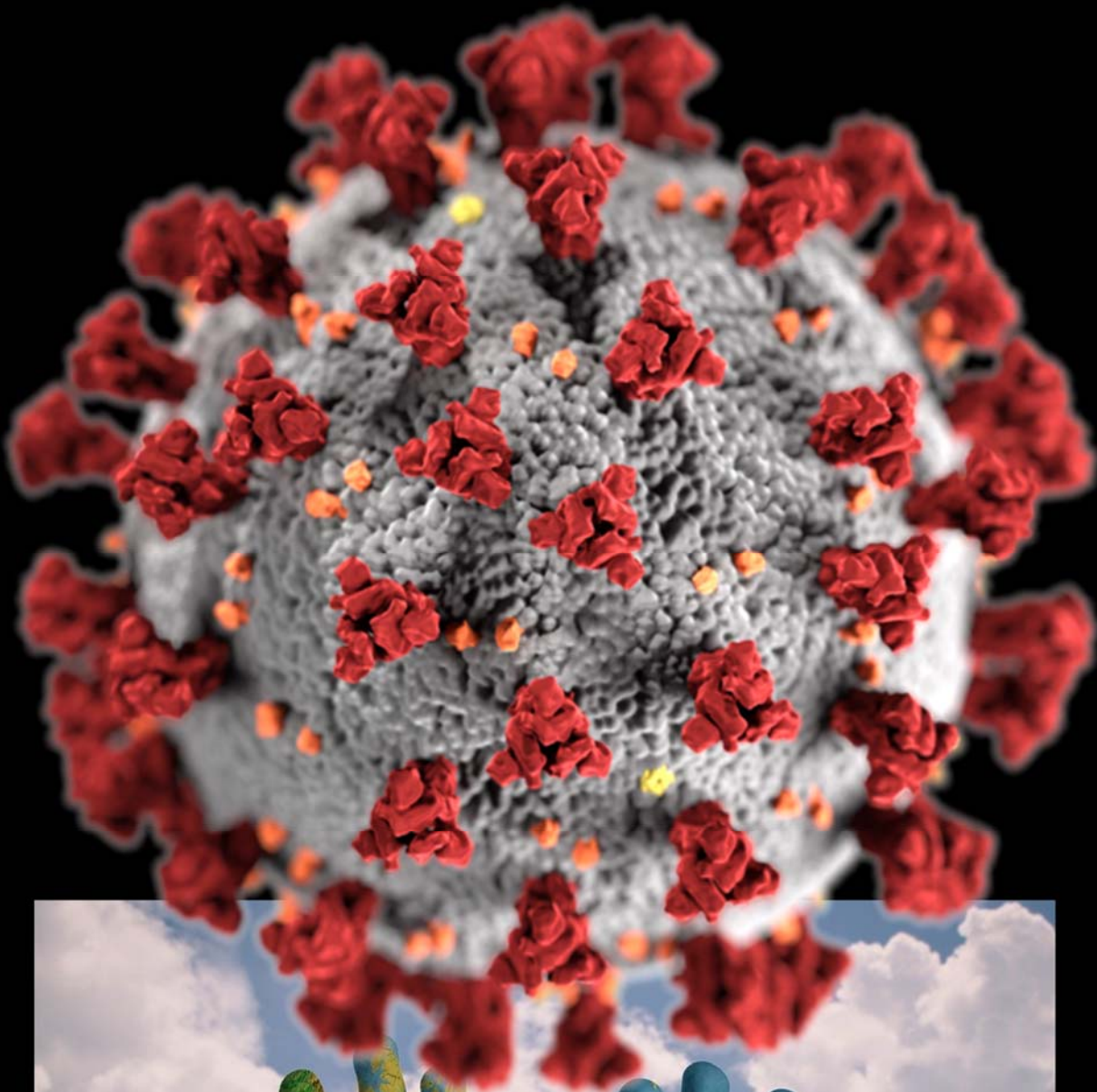
“Yes there were several test concerts and a football game not really interesting and then a lot of protests against Covid

measures everywhere, people marching for a very unclear concept of freedom hand in hand with neo-nazis.”

The dream-image, the hope, or, the mirage of parties, music, dancing and fun is in lots of people's peripheral vision. The current restrictions are incredibly debilitating for mental health and social cohesion. My friend, Aja Waalwijk is an artist in Amsterdam, but a citizen of the free-cultural spaces of the world. He has been producing a series of Covid-related images. This one is entitled:

Everyone's No Man's Land (Daily Life-Line):

DESTROY
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BEFORE
THEY
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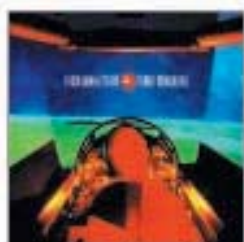
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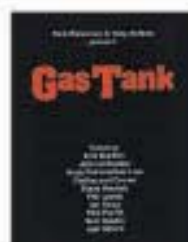
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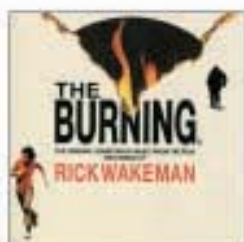
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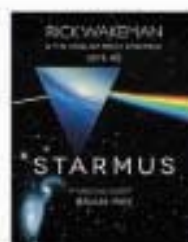
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LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

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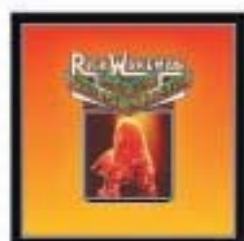
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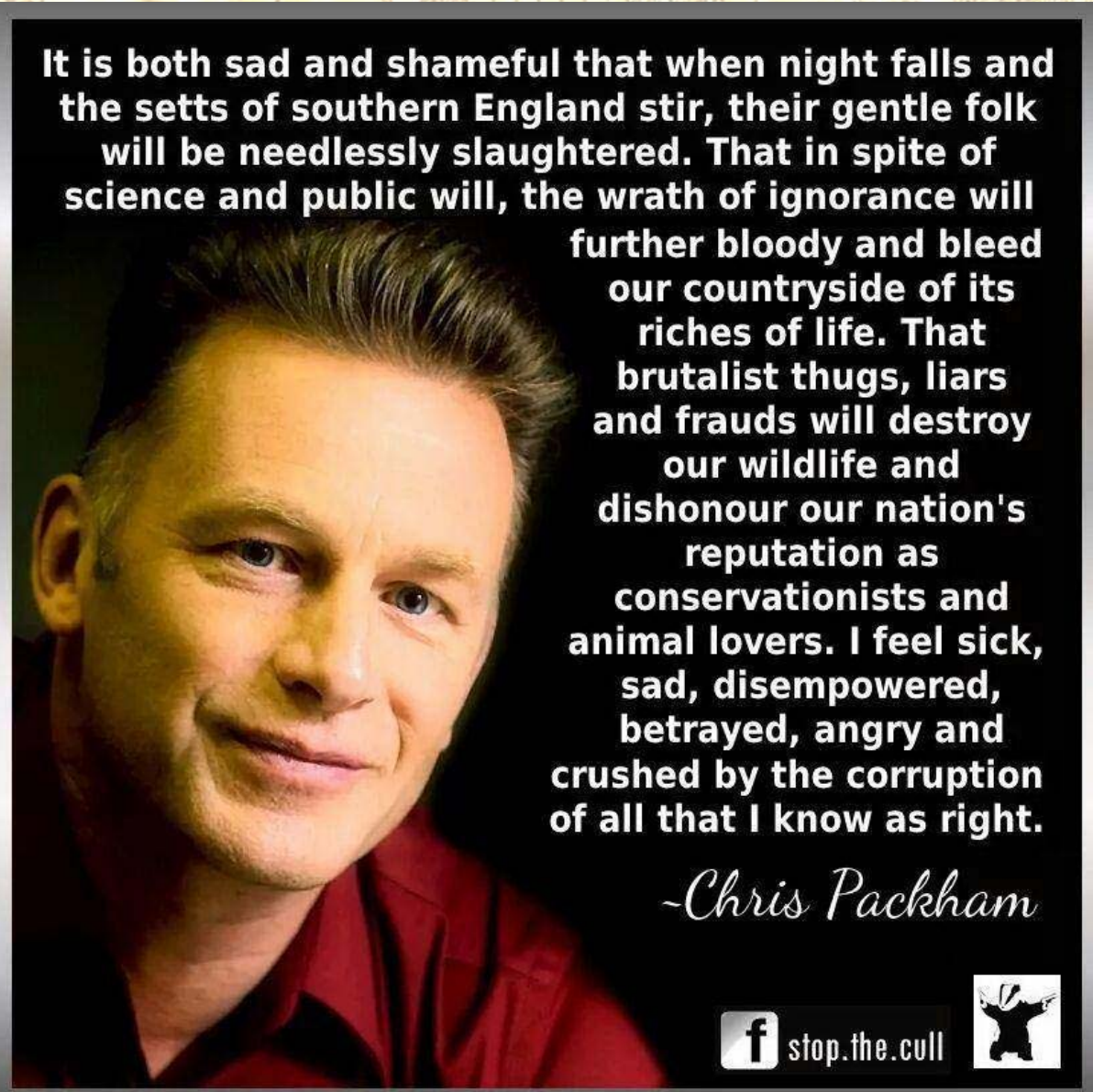


It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars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

-Chris Packham



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Passengers will leave Framingham at 7 A. M. and 4 1/2 P. M.
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Leave BOSTON at 7 1/2, 11 1/2 A. M., 3, 4, 5, & 6 P. M.
7 1/2 A. M. train will stop only to take up passengers at Way Stations for Springfield or beyond, or to take up passengers for Worcester at Way Stations west of Framingham.
10 A. M. train will land no one east of Framingham.
1 1/2 P. M. train will not stop east of Framingham, except to take up Western Railroad passengers at Brighton on Sunday.
3 1/2 P. M. train is the New York Steamboat Train, to travel, to run as heretofore, without stops, except at Framingham.

Right On Chris
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Worcester, Jan 18

PRATT, DOWNS & SCOTT,
Worcester, Feb 24, 1847.



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.
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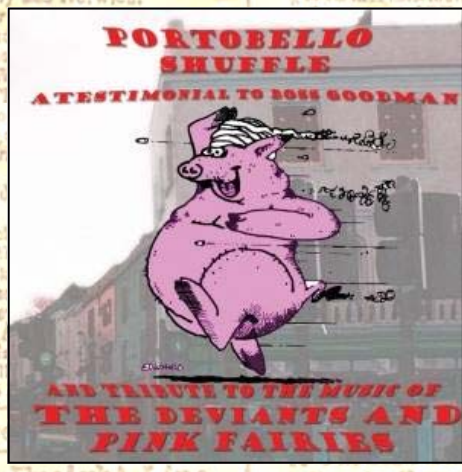
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I'M ON BOARD!

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



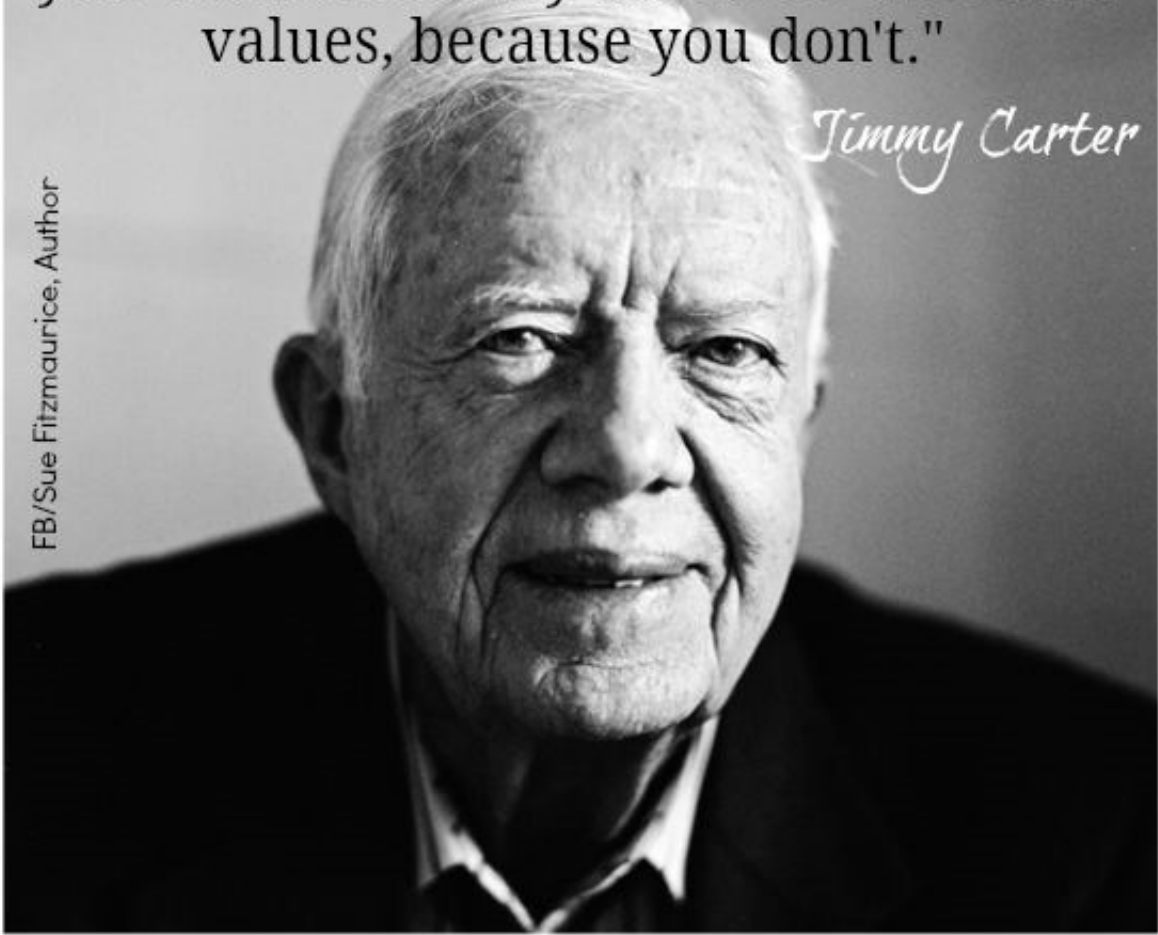
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Trying to pick my favorite politician is like trying to decide which STD is just right for me.



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

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

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

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



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



Sex?



No...

Prog



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

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



25-10-2020 – SHOW 381 – Leyland Kirkby: We Drink to Forget...

M Ward:	Archangel Tale
Trinity Ward:	Organisational Melancholy
Rebecca Foon:	Dreams to be Born
Leyland Kirby:	We Drink to Forget the Coming Storm: One
John Martyn:	Small Hours
Hervé Perez feat. Alex Hegyesi:	Interlude: Pebbles
David Sylvian:	I Surrender
The Beatles:	Because (Take One)
Vestals:	Pale Lips
Leyland Kirby:	We Drink...Six
Leyland Kirby:	We Drink...Seven
America:	Saturn Nights
The Yellow Cake Revue:	Farewell to Stromness
Tomberlin:	Wasted
Black Sabbath:	Fluff
Ellen Arkbro:	Mountain of Air
Balance:	Too Much
Juliana Barwick:	Morning
Frostlake:	Quiet Storm
Takako Nishizaki:	Rhapsody on a Theme of Paganini
Eric Cheneux:	My Romance
Leyland Kirby:	We Drink...38
Nummo Twin:	Mucky Old Shoes
David Crosby:	I'd Swear There was Somebody Here

<https://www.mixcloud.com/jonathan-downes3/25-10-2020-show-381-leyland-kirkby-we-drink-to-forget/>

**Listen
Here**



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

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo.

This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.

<https://www.mixcloud.com/ronald-marquiss/fnp-453-a-day-week-in-the-life-of-04-09-2021/>

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Perfect Storm

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Michel Héroux Music

<https://www.facebook.com/Michel-H%C3%A9roux-Music-358628661621841>

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ArtNat

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The AirWaves

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

Friday Night Progressive



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

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

And on 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>

**Listen
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THE REAL MUSIC CLUB



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

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

It has normally gone out live from the BHCR studio but, during the Covid crisis, I have been recording the show at home. I still, however, do it as a live show. When I do the without guests I use tracks I have found or been sent and one of the other problems of the lockdown has been that I cannot browse the shelves of Resident Records in Brighton for new music.

I often take a punt on something sometimes you hit lucky and find a new 'Wow!' This is a habit I got into back in the early 70s when I lived in Barking. Just down the hill from the station was a second hand record shop which had shelves of LPs marked 'Not For Resale'. Obviously a reviewer lived in the area and was selling off the stuff they were sent. It was this way I found 'Rupert Hine', an artist I have liked all through his career and, in many ways, that find set the theme for how I seek out music for the show.

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

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

Holidays In Eden - Part 1

Season 2, Ep. 6

<https://shows.acast.com/between-you-and-me/episodes/holidays-in-eden-part-2>

The second Marillion album with Steve Hogarth is the band's poppiest yet; at the time, it alienated a lot of their fans, but will it alienate Paul and Sanja? Also... which track provokes Paul's biggest rant yet? Find out here!

**Listen
Here**



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

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

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

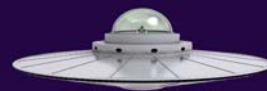


AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Another Look at the Other Side of Mars

The gang talks with producer Gary Shoefield about the Alien Autopsy movie, his hit pop-star hologram shows and his son, Luke Brandon Field, who stars in the Oscar-winning movie, Jojo Rabbit. Also, LA publicist Heather Burgett on her grandfather's miraculous final bombing mission in a B-17 and what it's like to be visited by a ghost. Plus, Switch reports on a remote viewing experiment that found ancient structures on Mars. (Most requested show of 2020.)

<https://radioactivebroadcasting.net/military-first-responder-channel/item/4661-another-look-at-the-other-side-of-mars>



Listen
Here

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



Diljaan 1990-2021

Born in Kartarpur, Punjab, he belonged to a middle-class Sikh family. Diljaan always had a dream of a career in the singing industry. He got his early education from his father Madan Madar. He went to school at DAV High School in Kartarpur, after which he graduated with a Bachelor of Arts from DAV College, Jalandhar. He was a contestant on Pakistani and Indian reality show Sur Kshetra on Colors and Sahara One. He was a 2012 runner-up on Sur Kshetra, and went on to become famous for his Punjabi-style singing, with new tracks

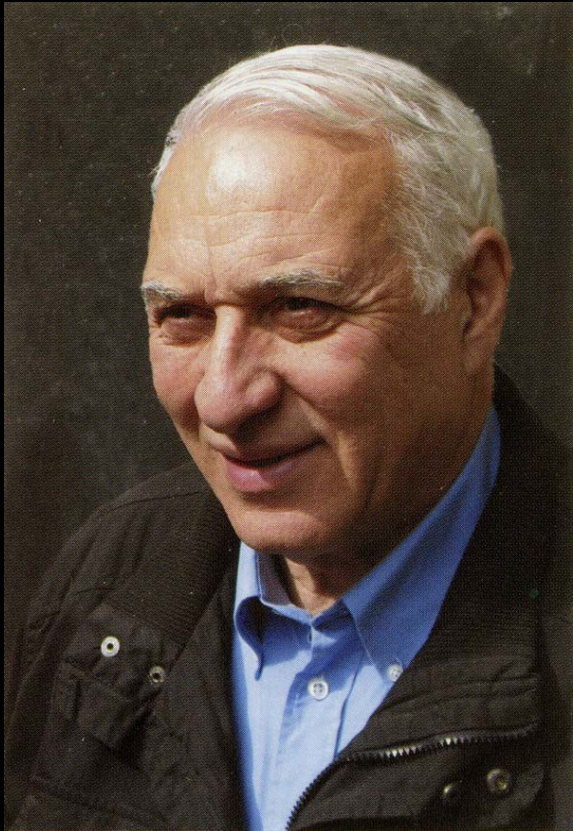
having been set to be released before his untimely death, losing his life on March 30. The singer was on his way to Amritsar where his car collided with a truck parked beside the road. He was rushed to a hospital where he was pronounced dead.

Anzor Erkomaishvili ანზორ ერქომაიშვილი 1940 – 2021

Georgian singer, composer, and folk music researcher. He is known for his long-standing work as musical director of the

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



folk choir Rustavi Ensemble since 1968 and for his efforts for preserving the folk singing heritage of Georgia. He was born in Batumi in then-Soviet Georgia into a family with a longstanding musical tradition: his grandfather was the Georgian folk singer Artem Erkomaishvili. He graduated from the Tbilisi State Conservatoire in 1969. Still being a student, he began collecting and transcribing the polyphonic Georgian folk repertoire, particularly from the province of Guria. In 1968, he founded the Rustavi Choir which toured throughout Georgia and abroad for decades.

Erkomaishvili's work on researching, compiling and safeguarding the folk singing legacy earned him many awards, including the title of Meritorious Artist of Georgia

(1969), Ivane Javakhishvili and Shota Rustaveli national prizes, Order of Honor and Presidential Order of Excellence (2020), Honorary Citizenship of Tbilisi (2014) and others. In 2008 he was elected to the Parliament of Georgia for the ruling United National Movement party, but he resigned in March 2009. He published memoirs and books on Georgian folk music. Erkomaishvili died due to COVID-19-related complications in a hospital in Tbilisi on 31 March 2021. He was buried at the Mtatsminda Pantheon in Tbilisi.



Michèle Boegner
(1941 – 2021)

A French concert pianist. At the Paris Conservatory, she studied the piano with Vlado Perlemuter and chamber music with Jacques Février.

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She won her award at the age of fifteen, thus starting an international career and winning the Second Grand Prix at the George Enesco Contest at the age of seventeen. In parallel with her career, she subsequently studied at the Scaramuzza school in Buenos Aires and with Wilhelm Kempff and Geza Anda.

Michèle's career has been marked by Mozart, Haydn, Beethoven and Schubert and by French music. She has played all over the world, particularly in Europe, and also as a soloist under the direction of many conductors in numerous solo recitals and chamber music concerts (from duo to sextet).

Her discography contains nineteen titles. In 2009 she recorded Mozart's eighteen piano sonatas and Fantasia in c minor K. 475 (released by Les Discophiles Français in 2010). She died on April 1, 2021, aged 79.

Giorgio Gatti (1948 – 2021)

Born in 1948 in Poggio a Caiano, Province of Prato, Tuscany, Italy, Gatti studied in Florence with tenor Vincenzo Guerrieri and went to the Conservatorio Santa Cecilia in Rome. Following his studies in 1971, he won the Teatro lirico sperimentale



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“Adriano Belli” competition in Spoleto and made his debut at the Teatro Nuovo as Taddeo in “L’Italiana in Algeri,” Silvio in “Pagliacci,” and “Sigismondo.”

In 1972 he won the “Voci nuove rossiniane” and went on to participate in a number of world premiere works. His other accomplishments included working on “Piccolo Teatro Musicale della città di Roma” with “I Virtuosi di Roma” and the “Gruppo Recitar Cantando.”

He also worked on various televised productions. In 1992 he was cast in “Tosca” alongside Catherine Malfitano, Placido Domingo, and Ruggero Raimondi, and in 2000 he was cast in a filmed “La Traviata.”

Gatti also performed at all the great opera houses in Italy and was well known for his versatile repertoire that spanned baroque to the great verismo works.

He also worked with such conductors as Zubin Mehta, Semyon Bychkov, and Alberto Erede, among others, and appeared in a theatrical staging of the Julie Andrews film, “Victor Victoria.”

He also worked extensively with his wife pianist and harpsichordist Maria Teresa Conti, and they would tour together in recitals.

He died at the age of 72 of COVID-19 on April 1st 2021.

The baritone was in intensive care in Rome after contracting a severe case of the illness. He is survived by his mother of 100 years, his wife Maria Teresa and the families of his two children.



Oscar Kraal (1970 – 2021)

Kraal was a Dutch professional drummer. He started drumming with Rosa King & Upside Down, and later drummed with Candy Dulfer's Funky Stuff, touring with the band all 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, and Kraal died on 1 April 2021, aged 50.

Ralph Schuckett (1948—2021)

Ralph Schuckett, a keyboard player best known as a member of Todd Rundgren's Utopia.

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Paul Humphrey (1959—2021)



He was also an in-demand session player and producer and, later, composer for “Pokemon” and other animation projects, died on the 4th of April 2021 at 73.

No cause of death was immediately given, although he was known to have been ill. When a Utopia reunion tour was announced in early 2018, Schuckett was announced as part of the lineup and even met with other members for a publicity photo, but he was forced to withdraw shortly before rehearsals began.

Among his early studio credits prior to joining Utopia were Carole King’s first three albums, including the landmark “Tapestry.” The Spirit of Harmony Foundation, Rundgren’s music education charity, was first to acknowledge his death, posting on social media accounts, “May the great Utopian Ralph Schuckett rest in eternal love and harmony.”

Humphrey was a Canadian singer-songwriter and musician who played keyboards and guitar and was best known as the lead singer for the 1980s Canadian new wave band Blue Peter. Blue Peter was founded by Humphrey and Chris Wardman in the late 1970s when they were high school students. After attending York University, Humphrey dropped out of the theatre program to pursue music full time.

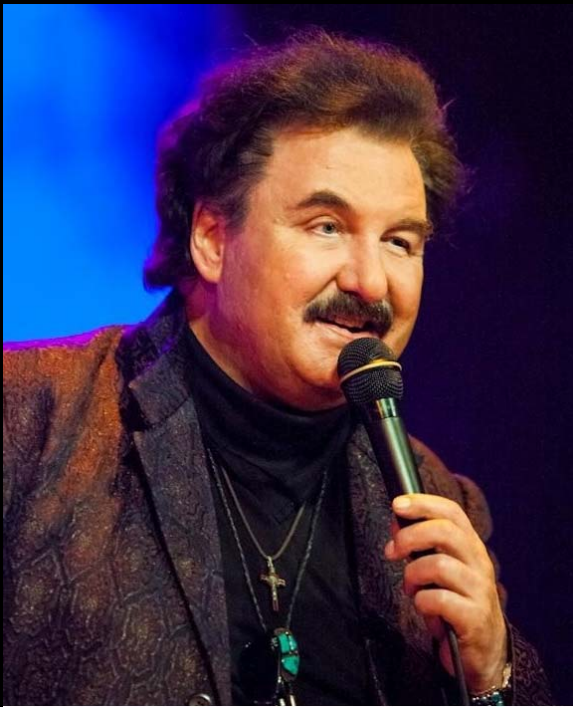
After stints with The Paul Humphrey Band and Monkey Tree, Humphrey formed Broken Arrow with Blue Peter bass player Ric Joudrey in 1997. Broken Arrow recorded and released two CDs, Bend (1997), and Four Ways to Centre (2000). In 2007 Humphrey released a solo album, A Rumour of Angels, which he recorded with the Vancouver Symphony Orchestra.

Humphrey came from a musical family, and had three brothers who are also professional musicians. His sister has modelled extensively. Early in his career Humphrey also made acting appearances in a few television series. Humphrey died at the age of 61 on April 4, 2021, after a long battle with multiple system atrophy, a rare degenerative disorder.

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Krzysztof January Krawczyk (1946 – 2021)

Krawczyk was a Polish baritone pop singer, guitarist and composer. He was the vocalist of a popular Polish beat band, Trubadurzy ('the Troubadours'), from 1963, to 1973 - when he started his solo career. His creative activity in the area of music was characterized by a combination of various music genres such as rock and roll, country music and rhythm & blues. His album *To co w życiu ważne* ('What's important in life') reached number one on the Polish Music Charts.



Krawczyk learned to play the guitar on his own, whereas his vocal abilities were practised when he attended secondary

school of music in Łódź. However, he had to quit his musical studies and become an errand-boy, because his father, an actor, died, and his mother suffered from depression. He was the only member of the family to earn a living. In 1963 he founded Trubadurzy, together with Ryszard Poznakowski, Marian Lichtman, Sławomir Kowalewski and Halina Żytkowiak.

Ten years after that band's establishment, Krawczyk started his solo career. In the 1970s he recorded several successful songs, had numerous performances at festivals, and toured in various countries in Europe. His work of the 1970s was considered to be kitsch by some critics, but his music remains popular to this day.

In March 2021, Krawczyk was hospitalized with COVID-19. He left the hospital on April 3rd, but died two days later. However, his wife Ewa declared that he did not die from COVID.



Veronica Dunne
(1927 – 2021)

Veronica Dunne, also known as Ronnie Dunne, was an Irish operatic soprano and voice teacher.

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She was described as "an Irish national treasure". After a successful operatic career at the Dublin Opera and the Royal Opera House in London, she focused on voice teaching in Dublin, where she trained future international singers. She received the National Concert Hall Lifetime Achievement Award in 2014.

Dunne was born in Dublin on 20 August 1927, and began singing at 11 years old. She studied initially in Dublin, then sold her pony for £125 in order to fund her dream of studying music in Italy. She went to Rome in 1946 to study with Soldini Calcagni and Francesco Calcatelli. Dunne made her operatic debut in Dublin in 1948 as Micaëla in Bizet's Carmen with the Dublin Grand Opera Society, and went on to sing in many major international opera

houses. The triennial Veronica Dunne International Singing Competition, established by the Friends of the Vocal Arts in Ireland in 1995, awards bursaries in her name.

Dunne died at the age of 93, announced on 5 April 2021.

Huey "Sonny" Simmons (1933 – 2021)

Simmons was an American jazz musician, born in Sicily Island, Louisiana. He grew up in Oakland, California, where he began playing the English horn, one of the few musicians to play the instrument in a jazz context. At age 16 he took up the alto



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saxophone, which became his primary instrument. Simmons played primarily in an avant-garde style, often delving into free jazz.

Personal problems derailed both his music career and home life, leading to divorce and homelessness. He busked on the streets of San Francisco for many years, until he resurrected his career in the early 1990s and began playing in night clubs again. His resurgence in the mid-1990s was marked by two albums, *Ancient Ritual* and *American Jungle*, for Quincy Jones' Qwest Records, along with appearances in European jazz festivals, where he remained a regular performer. From 2000, he was co-leader of

The Cosmosamatics with reed player Michael Marcus. He died at the age of 87 on the 6th of April 2021.

Lefteris Mytilineos Λευτέρης Μυτιληναίος (1946 – 2021)

Mytilineos was a Greek singer. He released around 20 full-length studio albums, on labels such as Columbia Records, CBS Records International, EMI and others.

He died from COVID-19 on 6 April 2021 at the age of 74 in Corinth.



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Indra Mohan Rajbongshi (1946 – 2021)

Indra was a Bangladeshi folk singer.

In the early 1950s, Rajbongshi learnt music from his grandfather, Krishna Das Rajbongshi. In 1963, he started to learn folk songs under Hafizur Rahman.

He was admitted to the Bulbul Lalitakala Academy in Nazrul song in the late 1960s, completing a five-year course there.

He joined the Government College of Music in 1974.

In 1998, Rajbongshi established a folk organisation, Bangladesh Lok Sangeet Parishad (Folk Song Council).

It works to practise, preserve, promote and do research on folk songs. He wrote about 100 folk songs for children, including songs on liberation, war, and language movement.

Rajbongshi died on 7 April 2021 after catching COVID-19 at a hospital in Dhaka.



THOSE WE HAVE LOST

DMX (Earl Simmons) (1970 – 2021)

Simmons, known by his stage name DMX ("Dark Man X"), was an American rapper, songwriter, and actor. He began rapping in the early 1990s and released his debut album *It's Dark and Hell Is Hot* in 1998, to both critical acclaim and commercial success, selling 251,000 copies within its first week of release. DMX released his best-selling album, ... *And Then There Was X*, in 1999, which included the hit single "Party Up (Up in Here)". His 2003 singles "Where the Hood At?" and "X Gon' Give It to Ya" were also commercially successful. He was the first artist to debut an album at No. 1 five times in a row on the Billboard 200 charts. Overall, DMX has sold over 74 million records worldwide.

He had a difficult childhood, suffering abuse and neglect from his mother and her

various boyfriends, and he struggled in school.

He turned to crime to avoid poverty and was in and out of jail for much of his life.

DMX got his start in the music industry at age 14, in 1984, when he beatboxed for Ready Ron. In 1988, he began producing and selling his own mixtapes where he rapped over instrumentals from other songs and selling them on street corners. This helped him build a local fan base all over New York. He was signed onto a record label in 1992 and released a successful single, with his successful career kicking off from there.

On April 2, 2021, at approximately 11:00 pm, Simmons was rushed to White Plains Hospital, where he was reported to be in critical condition following a heart attack at his home, and he became comatose. On the morning of April 9, 2021, Simmons lost functionality in multiple essential organs and was pronounced dead shortly after.



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Amedeo Tommasi (1935 –2021)

Tommasi was an Italian pianist and composer. He specialized in the composition of music for films.

He started his career as a trombonist for a jazz band in Bologna. He gained notoriety in Italy for his performances on the radio show *La coppa di jazz* in 1960.

The following year, he performed in the Sanremo Music Festival and received the First Prize at the Festival Bled in Slovenia.

In the years following, he made recordings with Chet Baker, Bobby Jaspar, René Thomas, Buddy Collette, Conte Candoli, and Jacques Pelzer.

In the early 1970s, he began composing music for films.

In the film *The Legend of 1900*, he composed each of the recordings and also had a cameo appearance as a pianist. He also appeared in the 2010 documentary *Pupi Avati, ieri oggi domani*, directed by Claudio Costa.

Amedeo Tommasi died in Rome on 13 April 2021 at the age of 85.



THOSE WE HAVE LOST



Farid Ahmed Hazra (1960 – 2021)

Farid Ahmed was a Bangladeshi composer and music director, who won the Bangladesh National Film Award for Best Music Director for his music direction in the film Tumi Robe Nirobe (2017).

As of 2010, he had over 250 scores for television serials and almost 2,000 scores for short television plays to his name.

Ahmed was born on 3 October 1960 in the Kalabagan neighborhood in Dhaka. He started playing bass for films in 1983.

Ahmed debuted his career in music direction with Nur Hossain Bolai's film Nishpotti in 1987.

Ahmed's notable works include Salauddin Lavlu's Bhober Haat, Abul Hayat's Moner Janala, Jochhonar Phul, Saidul Anam Tutul's Alok Nagar, Mohon Khan's Hotat Shimante, Shomudro Jol, Arannya Anwar's 'Jonok, Amader Nurul Huda, Naresh Bhuiya's Godhulir Aalo, Akashe Onek Raat and Arun Chowdhury's Tourist and Hotel Holiday.

Ahmed died on 13 April 2021 during the COVID-19 pandemic in Bangladesh after suffering for 20 days from the virus.

THOSE WE HAVE LOST



Norman Russell "Rusty" Young (1946 – 2021)

Raised in Colorado, Young was an American guitarist, vocalist and songwriter, best known as one of the frontmen in the influential country rock and Americana band Poco.

A virtuoso on pedal steel guitar, he was celebrated for the ability to get a Hammond B3 organ sound out of the instrument by

playing it through a Leslie speaker cabinet and as an innovator of producing other rock sounds from the instrument.

He began playing lap steel guitar at age 6, and taught guitar and steel guitar lessons during his high school years. During that time, he also played country music in late night bars.

Young played in a well-known Denver psychedelic rock band "Boenzee Cryque". Young became a founding member of Poco in 1968, although the band's membership changed over the years.

Young is best known for writing the Poco songs Rose of Cimarron and Crazy Love. In 2013, he was inducted into the Steel Guitar Hall of Fame. Young died of a heart attack on April 14, 2021. He was 75 years old.

THOSE WE HAVE LOST



Rocco Filippini (1943 –2021)

Filippini was a Swiss classical cellist. Rocco Filippini began his musical training at an early age, as the child of artistic parents.

It was from the Geneva Conservatory that Rocco Filippini received his diploma at the age of 17, being awarded the Premier Prix de Virtuosit , an accolade not given for the previous 36 years.

He continued to perfect his playing with his teachers, who came to include the violinist Corrado Romano. At the age of 23 he won the Geneva International Music Competition and embarked on his performing career.

With a wide musical repertoire, from Baroque to contemporary works, Rocco Filippini has played at festivals and concert halls all over the world. He played the Gore Booth Stradivarius. He died at age 77 on the 13th April 2021.



Robert Ross ‘Black Rob’ (1969 – 2021)

Known professionally as Black Rob, Ross grew up in East Harlem and began rapping between the ages of 11 and 12 and initially performed under the name Bacardi Rob.

He was signed to the Bad Boy label in 1996, featuring on remixes and making appearances on other albums.

In early 2000, he released the hit single "Whoa!" which became his biggest hit. The song peaked at number 43 on the Billboard Hot 100 and reached the top 10 on both the R&B/Hip-Hop and Rap charts.

He went on to produce four studio albums.

On April 17, 2021, it was announced that Rob died at the age of 51 due to kidney failure.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



35 BILLION plastic water bottles are thrown away every year

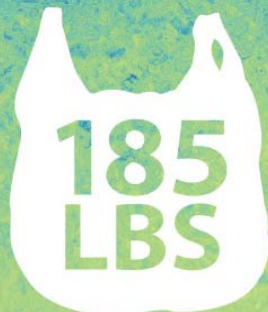
Plastic constitutes approximately

90%

of all trash floating on the ocean



The average American throws away approximately

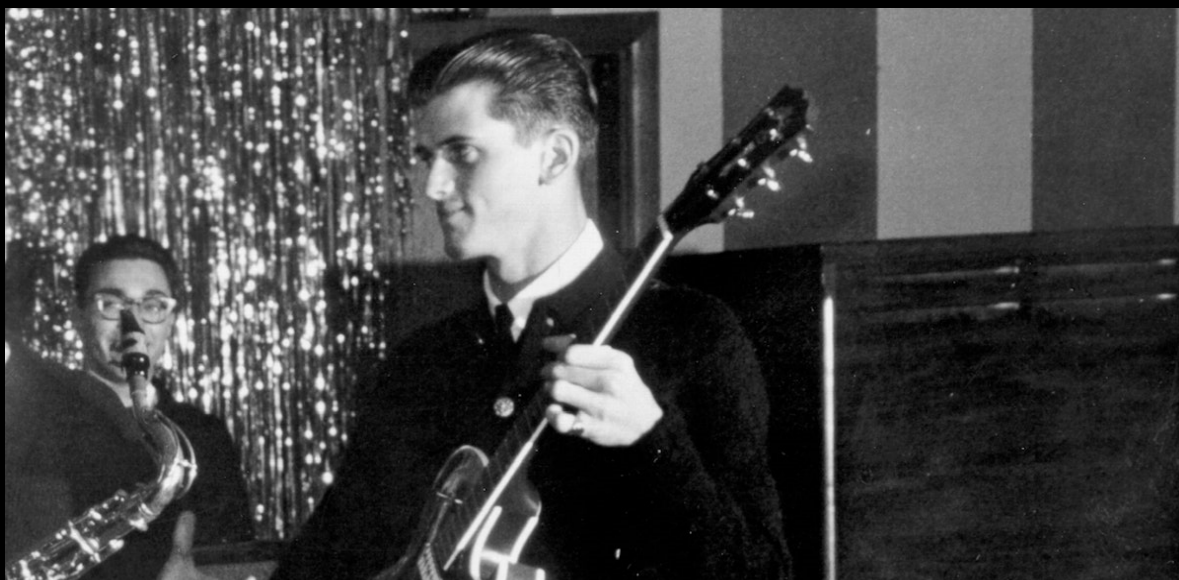


of plastic per year.

50%

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

Facts found on ecowatch.com



Mike Mitchell (1944-2021)

I have got into the habit of listening to the ‘Word in your Ear’ podcast put out by Mark Ellen and David Hepworth of the late, lamented Word magazine, and one of the questions that they always ask their interviewees is what – in their opinion – is the greatest record ever made? I’m not sure of the answer to that, but I can tell you, without a shadow of a doubt, what the greatest piece of rock music ever written is.

It was written by a guy called Richard Berry, but the definitive version, even if it wasn’t the version that brought me on board, was recorded by a band called The Kingsmen, in 1963, when I was four years old.

You all know it:

“Buh buh buh – buh buh – buh buh buh – buh buh”

And the lyrics go:

“Louie Louie, woah woah woah, I’ve gotta go” or something like that.

The lyrics are actually rather sappy ones about somebody in the Caribbean trying to go back to visit his sweetheart on some island or other, but I don’t think anybody knows the words, and that is what makes this remarkable song one of the crowning peaks of rock and roll.

It only has three chords and no discernible set of lyrics, but everybody knows it.

In 1976, The Stooges released a semi-official live album called ‘Metallic K.O’. It allegedly documented the final performance by the band until Iggy Pop reformed them in 2003. It actually didn’t, and chunks of it were from a show a year earlier, but that really doesn’t matter.

The most important thing about this record is its mind-numbingly obscene version of ‘Louie Louie’, which inspired lots of people, from John Belushi to yours truly, to perform and record similar scurrilous renditions. Much to my disappointment, when Motorhead released a version, it had the original sappy lyrics about “Jamaica moon above” and “tumpy tumpy tumpy love”, but then again, I suppose Lemmy never did what one expected him to do.

But that guitar riff: A-A-A D-D E-E-E, still goes down in my personal rock and roll iconography as a chord sequence which never fails to thrill me, fifty-six years after it was recorded.

And this week, my friend Brad Onstott sent me a message on Facebook Messenger to tell me that Mike Mitchell, the man who played the most iconic version of this ever-visceral riff, died this week at the age of 77.

My world will never be quite the same again.**JD**

THOSE WE HAVE LOST



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

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

Wakeman began his solo career during his first run with Yes. His perhaps most known records being his first three, *The Six Wives of Henry VIII* (1973), *Journey to the Centre of the Earth* (1974) and *The Myths and Legends of King Arthur and the Knights of the Round Table* (1975). He has produced over 100 solo albums that have sold more than 50 million copies.

In November 2010 Wakeman was awarded the Spirit of Prog award at the annual Marshall Classic Rock Roll of Honour Awards.

Records like this are particularly important, because - as they were originally never meant for release - they give a unique and very precious glimpse into the private compositional processes of this remarkable man.

As so much of his life (both professional and personal) has been lived in public, these private glimpses and very precious indeed.

Well done to everyone involved.

Track Listing:

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

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





The Fall Live in Motherwell 1996”

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

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

Track Listing:

Intro | Houses of Eve | M5 | He Pep | The Mixer | Cheetham Hill | Oleano | Mr Pharmacist | The Chiselers | Spinetrack | Das Vultur | US 80s 90s | Behind the Counter | The Joke | Big New Prinz



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

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

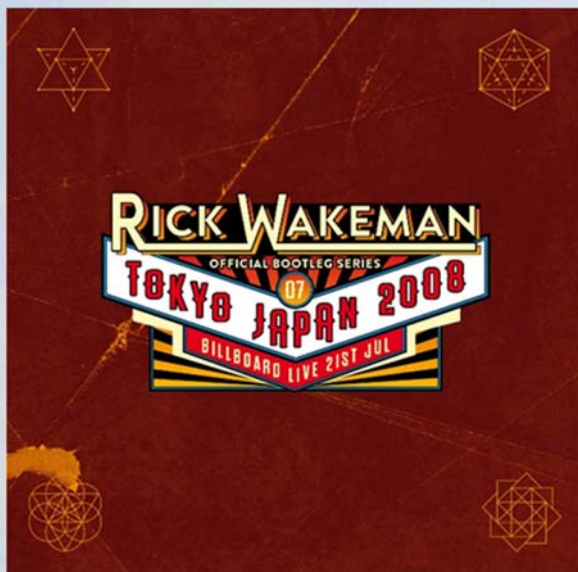
The Chad Mitchell Trio – later known as The Mitchell Trio – were a North American vocal group who became known during the 1960s. They performed traditional folk songs and some of their own compositions.

They were particularly notable for performing satirical songs that criticized current events during the time of the cold war, the civil rights movement, and the Vietnam War, in a less subtle way than the typical folk music and singer-songwriter musicians of their time.

Mitchell left the trio in 1965 to embark on a solo singing career. Another audition process replaced him with the young (and unknown) singer/songwriter John Denver. The group retained the well-known "Mitchell Trio" name, with Denver writing some of the group's songs.

Track Listing:

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



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

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

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

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Well done to everyone involved.

Track Listing:

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



Barrie Guard & David Cunningham
"Zina"

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

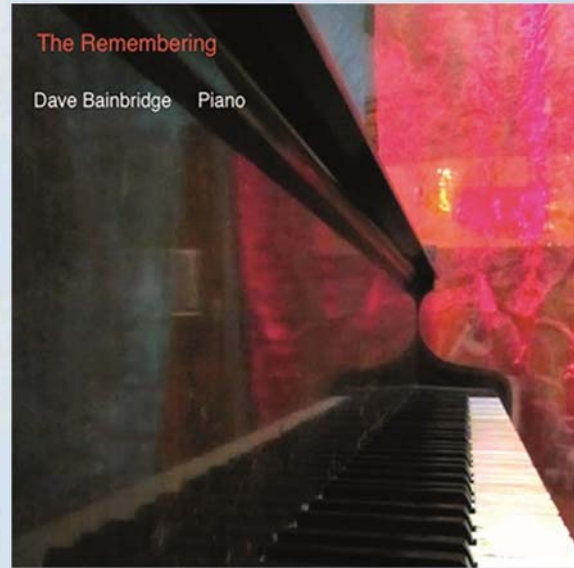
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky.

In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis, which includes some hypnosis, she recalls incidents both from her own life and that of her father, as a leader of the Russian Revolution, as the holder of state power and later in exile.

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

Track Listing:

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



Dave Bainbridge
"The Remembering"

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

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

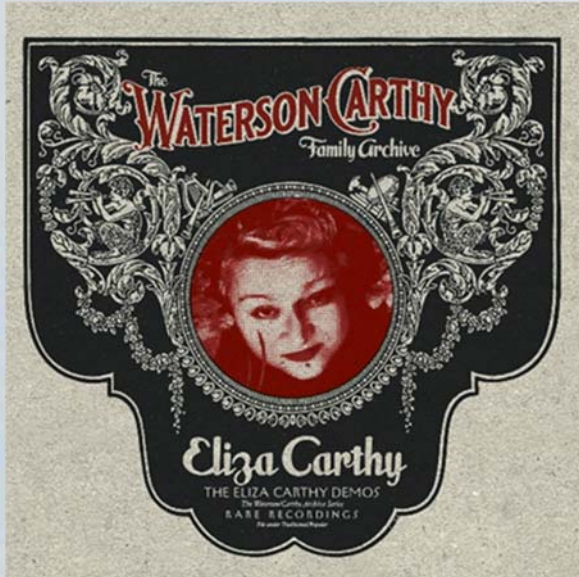
"Ever since studying music, art and art history as teenager I've been fascinated by the French Impressionist movement, both in art and music. The idea of capturing a fleeting scene, a brief moment in time, or a feeling evoked by a place or a person, has resonated with me throughout my musical life. Most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

Dave Bainbridge - December 2015



Track Listing:

Collendorn Suite Part 1 | Collendorn Suite Pt 2 | Collendorn Suite Pt 3 | Collendorn Suite Pt 4 | Collendorn Suite Pt 5 (for Jack) | Collendorn Suite Pt 6 | Incarnation | The Remembering | Song For Bill | Like A World, Behind the Song | A View of the Islands | A Prayer for Beachy Head



Eliza Carthy
“The Eliza Carthy Demos”

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

If there is such a thing as British folk music royalty, then Eliza Carthy is undoubtedly the Princess Royal. She is the daughter of English folk musicians singer/guitarist Martin Carthy and singer Norma Waterson, and started making her own mark on the scene at the age of thirteen. Carthy formed the Waterdaughters with her mother, aunt (Lal Waterson) and cousin Marry Waterson.

She has subsequently worked with Nancy Kerr, with her parents as Waterson-Carthy, and as part of the "supergroup" Blue Murder, in addi-

tion to her own solo work.

She has twice been nominated for the Mercury Music Prize for UK album of the year: in 1998 for Red Rice, and again in 2003 for Anglicana. Carthy was a guest on the album Mermaid Avenue by Billy Bragg and Wilco. Eliza and Billy also recorded together on the song "My Father's Mansions" which appeared on the Pete Seeger tribute album called Where Have All The Flowers Gone (1998). And in 2014, she was awarded the honour of an MBE for services to folk music in the Queen's Birthday Honours.

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

Track Listing:

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

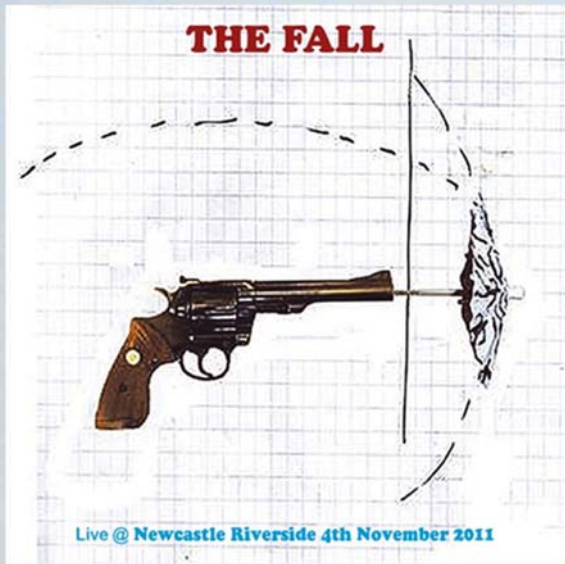


Bad News
“F**k Off Bad News”

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

Track Listing:

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



The Fall
"Live in Newcastle 2011"

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

When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich,

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

TRACK LISTING

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



Michael Bruce
"Live and Rare"

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



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

When we started flying missions, we had no idea where this adventure would take us. We just knew that pups were in danger, so we had to help them.

Over ten years later, thanks to YOU, we've run hundreds of missions and rescued more than 13,000 animals across the country! Just as importantly, we're stronger than ever and ready to keep flying.

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

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

One more thing....

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

Jonathan & Brad



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

<https://nodogleftbehind.org/>

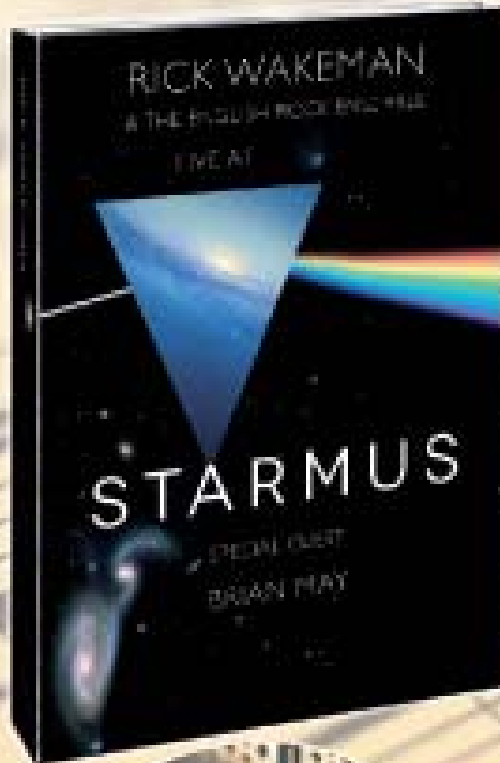
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

Rick Wakeman & Brian May

live from

STARMUS 2015



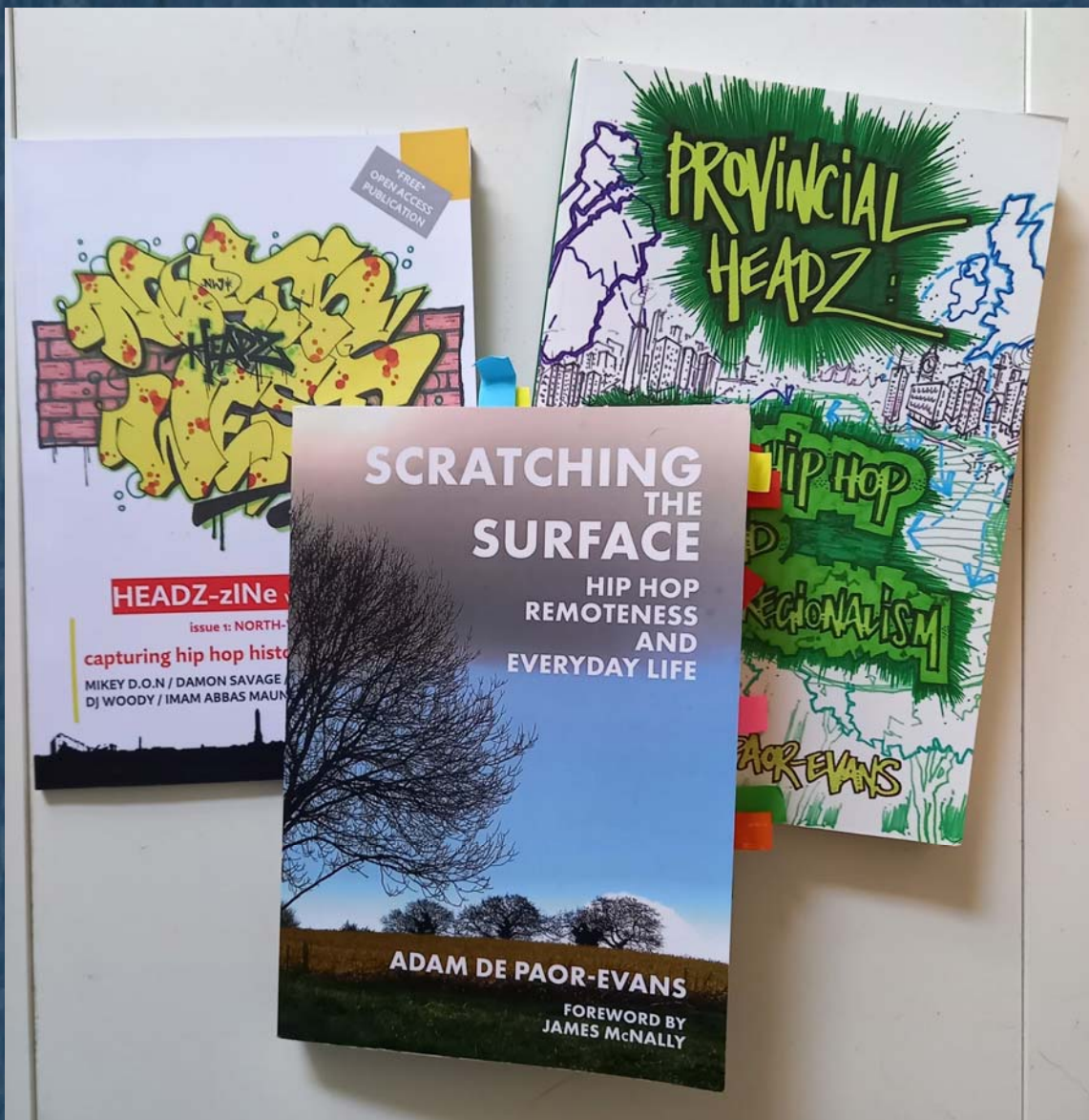
Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Book Review:
Scratching The Surface
- Hip Hop Remoteness
and Everyday Life
by
Adam De Paor-Evans

If you could take a defining era in your life and write a detailed memoir of all the important life events and people that shaped you, I wonder what that would look like?

In *Scratching The Surface* Adam De Paor-Evans; aka Project Cee (Def Defiance), aka Rare Grills, has done exactly that. He has taken the era of 1983 – 1986, a defining period for him, and brought it all to life.

STEVE RIDER

Not just that but, the book also has a foreword from Cultural Historian and writer James McNally, who most of us will remember from the infamous UK monthly publication Hip Hop Connection.

Before I delve into the book, I wanted to give a brief bit of background on Adam along with some insights into my own Hip Hop History, which will also feature during the book review.

During the period of 1989-1992 he was a member of the pioneering Devon based Hip Hop crew Def Defiance and took the name of Project Cee. The group released a number of sought-after tape releases and, more recently, have had some posthumous vinyl releases on B-Line Recordings and Britcore Rawmance. I myself only had a vague awareness of a crew called Def Defiance and would only become more associated with their work in recent years following meeting Adam at the B-Line Recordings Rope-A-Dope events in Bristol. Adam would continue to record as Project Cee teaming with Specifik in 1999 and also forming the conceptual crew The Projections in 2007 (The album Project The Future makes for some perfect background music to write to I might add). In 2009 he would also feature as part of The Konfectionists (alongside G Swift and Rola) on their album No Artificial Flavours.

Having been active in the UK's Hip Hop culture since 1987 means that rap is not the only feather in his cap. Adam also performs DJ sets under the pseudonym of Rare Grills. His sets are composed of 45s only (7" singles). More recently he has become a Reader of Ethnomusicology at the University of Central Lancashire and has formed the scholarly research project Rhythm Obscura and *Scratching The Surface* is the first publication from the new Rhythm Obscura/Headz projects series which is looking to uncover some of the hidden histories of Britain's music

cultures. *Scratching The Surface* is also the second book from Adam, the first being *Provincial Headz: British Hip Hop and Critical Regionalism*.

All that being said, it's now time to immerse myself in *Scratching the Surface*...

The book comprises four chapters, each of which is made up of seven stories. These individual stories are a highly readable length and footnotes after each broaden and deepen the information within the stories, they also detail the wealth of knowledge that Adam has accumulated over the years.

What I found to be most compelling is the fact that for many of us, at a certain age, this book could easily be referencing our own experiences of growing up and discovering this new movement of Hip Hop. How our own experiences shaped up, just as Adam's shaped him into who he is. The easiest way I can show this is to pick out some of the areas that struck a chord with me.

1983

When the book opens to a dark wet Devon morning, nothing new for the British weather here, Adam is eleven years old, just a year younger than my good self. Adam talks about the era of BMX. The second story in this chapter, *Television #2*, details how he first saw the video for Buffalo Gals on Top of the Pops and the impact that had. I may well have even watched the same broadcast of that show as Top of the Pops was one of those shows everyone watched back when we only had 3 TV channels. The video for Buffalo Gals had a huge impact on us. There was something fresh about it as it came from the streets, it also introduced so many of us to Hip Hop. In *Record Shop #1*, we look at Adam's first trip to Exeter to look for the latest music releases. This visit was to W.H.Smith, one of those high street retailers who sold a bit of

everything. My experience was the same in Southampton. We lived on the fringes of Southampton and often took a trip to the city centre on a Saturday morning. Although my first vinyl would be brought from the Virgin store and, unlike Adam, I was lucky enough not to have to hide the price as my parents were of the opinion that if it's your money you can buy it but, don't ask for more. But that excitement he describes of having that cassette of Duck Rock in his hand and running up stairs to play it that first time is something I and countless others can associate with, even now.

1984

This was the year that I fully embraced Hip Hop. Following an argument between myself and my older brother over my choice of listening to the Ghostbusters Soundtrack, I said to him to do me a cassette of some good stuff. I still have that cassette and never looked back. Here Adam was also introduced to the term Hip Hop via movies like Breakdance: The Movie and Beat Street or documentaries such as Beat This! A Hip Hop History. All these were hugely influential. Reading Adam's story, Record Shop #2, of how he bought a copy of Jam On Revenge by Newcleus, brought back more memories. The search for records in HMV, the excitement of the bus ride home and the minute examination of the record cover. Then, once home, rubbing the record sleeve on your leg to heat the cellophane wrapping so that you could remove the record and not damage the wrap. Slipping the record on the turntable and drinking in every second. From vinyl we move to the main thing any aspiring B-Boy needed, the Stereo Radio Cassette Player. Adam's description of every millimetre, light, button and function of his Sharp GF-7400E, brings to mind my own first experience of owning one and awe at being able to play your own cassettes of your favourite tracks anywhere was wicked and the louder it was the better.

1985

Here Adam details something which was huge in the mid to late 80's, the Pause Button mix. Creating your own megamix simply using the pause button on your tape deck was an art everyone wanted to master. Adam gives us the story of how he and his friend Calm discovered the Pause Button mix and how he, in his excitement, said he had produced one himself, even though the truth was somewhat different. How he describes his production of the said mix using the pause button and records reminds me of the hours spent making a mix that lasted just a few minutes, as you listened, listened and relistened just find that right spot to release and then pause the tape. Your elation at the finished product was just like the time you held that first record in your hand. I don't think I ever shared any of mine except with my brothers, maybe. However, the art of using the pause button to great effect would be something that came in especially useful. In Radio Show #1, Adam relates the story of first listening to the John Peel show. This was something I did on many occasions huddled up in bed with a new tape in the deck, headphones on and finger on the pause button. I told you pause button mixes came in handy, as you listened to see what new Hip Hop he would play. This might mean only one or two tracks but, often it was worth it and where I first heard some great tracks, just as Adam did.

1986

Moving into the final chapter of the book again there are so many things that trigger my own memories. Such as being out with your friends and being chased by someone for something you may or may not have done in Bench or a look at that fresh fashion accessory, a pair of Farah slacks in Trousers. In fact I'm not even sure if I owned a pair or not now! The one huge thing here for me was Adam talking about his trip to London in Radio Show #2.

Here he tells the tale of listening to Mike Allen and recording the broadcast of UK Fresh 86 and visiting Groove Records. This reminded me of many trips to London on the train with a day pass from Southampton or later in life driving up. The excitement of hitting Oxford street, Carnaby Street and 4 Star General or popping into Mr Bongo's.

These are just a few examples of how the book brought back great memories, some of which I thought I had forgotten. But, Adam's quick-witted style here makes it so easy to fully picture each story as he relates it. From hitting up his first Tag to each trip to and from Exeter you are with him every step of the way. Yes, this might be about Hip Hop and one young man's desire to become fully immersed in this new culture but, that aside, this is a fun, informative and detailed look into what is almost a rite of passage. We walk with him as he transforms into his teenage years and walks the path of the rebellious teenager. Keen to be with the in crowd and one of the crew all the while learning more and more about life and having the experiences that will ultimately chisel him into the man he will become. It might take a bit of reading between the lines to see some of this but, then that is the art of a good writer, opening you up to things not said, simply by the power of his word. This is something that I am sure has been strengthened by his rap skill, and bringing that talent for wordplay to bear in his writing.

Scratching The Surface might be Adam's story but, it could quite also be a written narrative of anyone of us who grew up at this time and experienced the early days of Hip Hop as it came to the British shores. I absolutely loved reading this book as it took me back to a time that was exciting and when a new form a music opened up a whole new way of life and brought people together just as it still does today.

Now regardless of whether you've been a Hip Hop head for forty years or four years, this is one of those for the bookshelf.

This is what it was like as Hip Hop grew on these shores and how it filtered through to those from the big cites to the small rural towns and what it was like for those who lived it.

Cover Photo comes from the awesome Paul Taylor.

Huge Thanks to Adam De Paor-Evans for sending me this cracking book.

On that note, it's time for me to be out,

See Ya,

Steve

LINKS

Buy Scratching The Surface on Amazon Here:

https://www.amazon.co.uk/Scratching-Surface-remoteness-everyday-life/dp/1527266583/ref=sr_1_4?dchild=1&keywords=Scratching+the+surface&qid=1618310104&sr=8-4

Buy Provincial Headz on Amazon Here:

https://www.amazon.co.uk/Provincial-Headz-Critical-Regionalism-Transcultural/dp/1781796459/ref=sr_1_1?dchild=1&keywords=Provincial+headz&qid=1618310423&sr=8-1

Follow Rhythm Obscura on Instagram Here:

https://www.instagram.com/rhythm_obscura/



Reflections by Alien Jakes

Continuing my theme of linking with local artists is this release from the duo of Alien Jakes aka XMAN (Vocalist and MC) and Tao White (Producer and Sound Wave Extraordinaire). These guys are from Frome in Somerset and have touched on a wide range of musical influences (including Hip Hop, Grime, lo fi and Trap) during their search of the galaxy for a musical mecca.

I first met XMAN when I attended a two-day Hip-Hop workshop conducted via

Zoom back in March 2020. I attended as lockdown had just started then and I knew this might be interesting and I'd perhaps meet new people.

It was well worth checking out and XMAN was very knowledgeable on the history and origins of Hip-Hop. The workshop even had me spitting a few bars. But, I digress.

When XMAN asked if I would review their next release, I was only too pleased to accept. I mean what more could I ask for a mixture of home-grown music mixed with the mention of Aliens. This would be fun.

So, I chucked on my headphones and prepared for a trip into the cosmos:

Kicking off with the electronic vibes and pounding beats, Bang Crash Landed demonstrates that the guys are back on earth from an alien abduction and dropping some crazy bars to show they really ain't playing. That other worldly musical vibe continues into the title track Reflections, slightly more laid back. The message from the Jakes' spaceship sees them reflecting on what's gone before and what's to be, which is the Alien Jakes rocking the mics, speakers, headphones, and stages. Sway Heavy hits with a grime vibe to make the skies shake. This one is definitely one for the crowds in the clubs, boom.

Gang Like Us is a funky head-nod style track which sees XMAN switching effortlessly between styles on a track that will appeal to the many. After some feverishness to start, you might be fooled by the intro to Pirate Bay that we're gonna drop into something more soulful. But, nah, a heavy beat drops and this one is straight Boombap with a look at the darker side of what is going on in the world around us. Time for a short Global Interlude as XMAN goes acappella to bring the focus to the harm being done to the planet and the world around us. It's only humankind that can bring it all back from the brink.

Just Be Me brings a simplistic beat with some ethereal sounds creating a more soulful vibe. The Jakes open you up to auto suggestion with a deep message to us all asking you to be yourself, don't be what others expect or want you to be. Remember to say to yourself "Just Be Me". Switching back to a heavy grime vibe Lost In The City pounds your ears like jackhammers but, has this middle eastern twist. Turn it up and lose yourself; the track also features Double H. Easing it back again The Alchemist has a more laid-back vibe on a track that explores the alchemical effect of love.

6Free features Deludo and Finn McVeigh and sees another trip into the grime infused vibe but, with a more chilled vibe. The more simplistic beat shifts the focus to the vocals and works perfectly and allows the wordplay to hold our attention throughout.

Ending on a trap/grime inspired track Thankful which is all about the things to be thankful for in life. The perfect thought to end on.

On Reflections, Alien Jakes provide a well-balanced mix of underground musical vibes which makes this the perfect album to cross generations.

Now, I have always maintained I am not keen on some of the Grime and Trap vibes and while that is still the case, albums like this really make these cross-genre experiences far more enjoyable.

Lyrically there is nothing to fault on the album. XMAN is more than capable of switching seamlessly between styles. He shows a wealth of knowledge and awareness which is invaluable when you are looking to appeal to such a wide audience.

That is matched in Tao White's production which demonstrates a fundamental awareness of the musical vision for the Jakes, and fully able to mix it up and create a vibe that ebbs and flows from start to finish keeping the listener engaged.

No doubt that the Alien Jakes are out there now searching the universe and the radio waves from earth for more inspiration and ideas for their next fractal space excursion. This only goes further to solidify the fact that the south west of the UK is producing some top-notch talent.

So, go and check out Reflections by Alien Jakes today. Remember to watch the skies because you never know where they will land next, especially once restrictions ease and the guys can beam to your local live music venue...

LINK

Buy Reflections here via Bandcamp:

<https://alienjakes.bandcamp.com/album/reflections>



Controversial by O.Love

In 2020, while the world seemed to stop, O.Love was moving forward and stepping into new dimensions of musical awareness. This led him to plan an album, Future Life Progression, and 2020 would see two singles released from that album.

The first single would be Embellishment, which I previously reviewed, the second is Controversial.

Controversial features Matt Owen (Noah and the Whale) and Keno Decosta Medford (Sounds of Harlowe) providing guitars on what is the opening track for the album

It is intended to be a driving force and desire to leave the DJ world behind and expand to newer, more exciting musical heights, with universal appeal.



The single is a spaced-out Neo-Funk/Neo-Soul track that has a vibe right out of hyperspace, deep space or some previously undiscovered alternate reality. It has a funk-fuelled beat over which floats that eclectic mix of guitar, synth and melodic vocals. Those vocals bring to your awareness all that is or could be termed controversial. By the end of the track, you are feeling like you have just been dipped into some awesome mix of Prince and Parliament/Funkadelic but, with a vibe like it's all been experienced through your third eye.

If this is the opening track to the album, then you can bet that Future Life Progression could be just that on a musical level. You really do get the feel that O.Love has plenty of influences that you can feel throughout, and, on a personal level, it almost feels like he is channelling the spirit of the purple one.

But it also has his own touch that sets it apart from anything else. O.Love is definitely carving out his own niche and producing some exciting new music.

So, definitely check this and the album.

I'll see you next time,

Peace,

Steve

Buy Controversial on Bandcamp HERE:

<https://olove001.bandcamp.com/track/controversial>

Buy the album Future Life Progression HERE:

<https://olove001.bandcamp.com/album/future-life-progression>





Mik the Artistik and other weird stories...

Alan Dearling muses on yet another wonderful, oddball, unique performer from the UK's creative underbelly

"When I was young and naïve and I was 56 ..."

Mik Artistik's Ego Trip on the BBC at Glasto 2019: Described as many punters as, "Punk as f**k." <https://www.youtube.com/watch?v=u4Udgb5XudA>

He's perhaps Leeds' finest musical-artist based in Armley. Actually, he hails from Longford in Ireland where his parents still reside. Jonny Flockton is the regular guitarist in the Ego Trip, usually alongside a bassist.

He reminds me a lot of Birmingham's **John Dowie**, another 'outsider' punk-comedian-poet-muso. Here's 'British Tourist' from 1978:

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

John's another natural eccentric, full of black humour, and Bacup (a village with which offers the "lifestyle of a stone." It's quite close to my home in Todmorden):

alan dearling



John Dowie: 'I'm here to entertain you, Bacup & I'm dead':

<https://www.youtube.com/watch?v=Wrq0KHszojo>

Meanwhile, following his gut instincts,

Mik...shares his joyous stories of his life...the excitement and danger of it all...

He says: "...it's stuff from inside me that's just all coming out now...and, acres of art...all round the corner...very reasonable...you can write a comment on the wall."





Who is Mik Artistik?:

<https://www.youtube.com/watch?v=0MffpXspSuc>

‘Sweet Leaf of the North’:

<https://www.youtube.com/watch?v=TXe4tQMUVCA>

Here you’ll find him rummaging through the skip and finding ‘The Folk songs of Morley’, or, maybe not...

‘Bryan Ferry’s Greatest Hits’:

<https://www.youtube.com/watch?v=Hua3H59gK1w>

I learned about this geezer, Mik, from my new mate, gas-engineer supremo, Zaal. He told me: “...*this guy’s like Frank Zappa...a people’s poet...Iggy Pop raved about him at Glastonbury.*”

In fact, Iggy Pop chose the song ‘Sweet Leaf of the North’ as his number one song of the last decade on American radio station NPR, and played tracks from Mik on a BBC Radio 6 program he hosted.

Essentially, Mik is a raconteur, a storyteller, artist - another fine British Griot... To find out what he and the Ego Trip are up to during and after the Covid restrictions, check out:

<https://www.mikartistik.com/news>

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

Other musical eccentrics and oddballs...

It got me thinking about the range of other eccentric musicians, poets, story-tellers (some who also work as comedians), who I’ve seen live and/or bumped into, during a lifetime or two of gigs, festivals and pubs.

They all deserve in-depth articles, and I may well get round to producing some, but for the present-time, here’s a sampler. Until I started to scribble down a bit of a ‘list’ – I hadn’t realised that it’s almost entirely male dominated. But, I hope it will still provide you with some dark amusement. (Apologies to those of you who love the ones I’ve missed out like Fred Wedlock, Jake Thackery, Pam Ayres, Lol Coxhill,

Mike Harding – and actually probably the best known of them all, Billy Connolly who was originally in the Humblebums).



Ivor Cutler, much-beloved by John Peel, was a Scottish eccentric with the most amazing voice and sometimes a harmonium. Outrageous and fun. I first saw him on tour at my uni in Canterbury in about 1971. Mister Cutler to you!

<https://www.youtube.com/watch?v=6Z6gzzoiQbE>



Kate Tempest is a singular performing artist who is equally hard to put in a pigeon hole.

A poet, playwright and sometimes, musician. Tempest likes to be referred to as ‘they/their’ when talking about their music, rap, hip-hop and other music genres. Here’s ‘Ketamine for breakfast’ with electronica backing:

<https://www.youtube.com/watch?v=Fq5JIEq-XPY>



Wild Man Fischer, American street-person, performer and sometimes dangerous-to-know, as Frank Zappa found out to his cost when he began to manage him for his Bizarre label.

Deranged and certifiably bonkers. I love this guy!

“Don’t be a singer...doo doo, doo doo.”

<https://www.youtube.com/watch?v=ofTng7dQvqI>



Michael Marra, aka The Bard of Dundee. Incomparable and sadly missed. Theatrical and charismatic.

Here he is with Patti Smith:



Jackie Leven gained fame as the singer with post-punk band, Doll by Doll, but settled into Scottish (and European) notoriety as a hard-drinking, musical story-teller, folk-singer and writer of fine songs.

‘Standing in another man’s rain’, 2007 in Hamburg:

<https://americana-uk.com/jackie-leven-standing-in-another-mans-rain>



Jon Isherwood (I think he may also have composed some songs for Kenneth Williams). I first saw Jon performing with Pat Nelson at the Ashley House Folk Club in Bognor Regis in about 1967. They’d travelled over from their homes in Southsea and Portsmouth.

Here’s a slice of classical Spanish guitar with added phallic symbolism, à la his infamous ‘Cucumber Song’, imagine Spike Milligan with a long green thing to play with:

<https://www.youtube.com/watch?v=-7vUTLRkt1w>



Lord Buckley died in 1960, but was celebrated during the 1960s on a couple of early stoner ‘sampler’ vinyl albums of underground music and more from the US of A. The New York Times called him, “... an unlikely persona ... part English royalty, part Dizzy Gillespie.”

This is my favourite – the sound effects and ‘voices’ are phenomenal: The Train:

<https://www.youtube.com/watch?v=t3vbxebvaU0>



Adge Cutler and the Wurzels

Adge (actually another ‘Alan’, was oft-known as the ‘Bard of Avonmouth). I saw him with his cider-apple fuelled Wurzels in the 1960s and bought his ‘Live at the Royal Oak at Nailsea’ album.

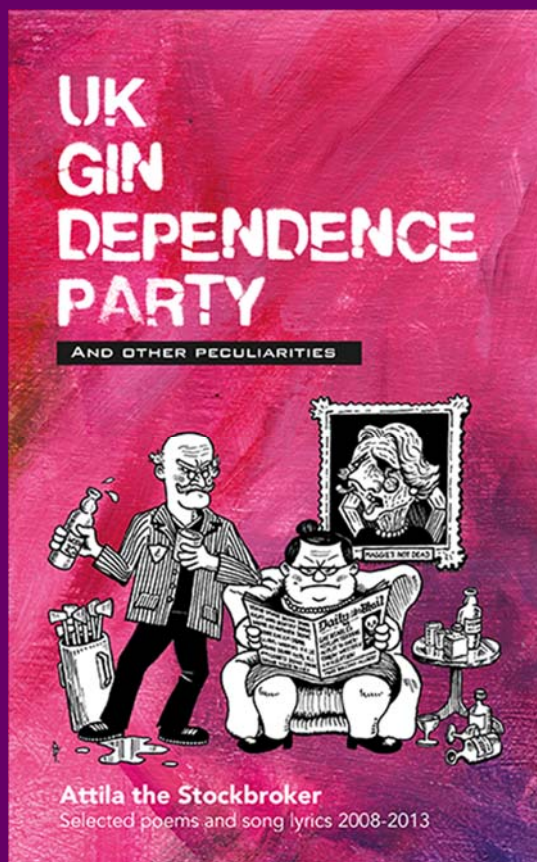
He was very agricultural in both his humour and songs – which were ribald, but kind of authentic rural ‘sing-alongs’.

He was only 42 when he died in a car crash in 1974. It's reckoned that he first performed 'Drink up Thy Zyder' in 1958 at Liverpool's famous Cavern Club – a few years before the Beatles! A Pathe News item about cider-making and Adge:

<https://www.youtube.com/watch?v=SdMfLJfZD54>

'I wish I were back on the farm' from 1967:

<https://www.youtube.com/watch?v=tO2fMr87TLI>



Attila the Stockbroker

<http://www.attilastockbroker.com/>

Like many other creators, Attila has been badly hit by the Covid ban on live performances. He was due to go out on a 40th year anniversary tour in 2020.

He's a one-man DiY phenomena - medieval punk poet, social commentator and muso with band, Barnstormer 1649, raconteur, legend, champion of the underdogs.

Co-incidentally, he was born in the same West Sussex village, Southwick, as I was, but a few years later! And, like me 1969-72, attended the University of Kent, Darwin College 1975-78. wEiRd...

'Farageland':

<https://www.youtube.com/watch?v=KgtgGv8pKHc>



John Cooper Clarke (still going strong: <http://johncooperclarke.com/>)

Self-styled, Dr John, the People's Poet. Very much a cultural commentator, finding the absurd in the every-day. He's achieved further fame through collaborations with Plan B and the Arctic Monkeys, who put his poem, 'I Wanna be Yours' to music which went global.

His own favourite poem, as featured during the credits of the 'Sopranos', 'Evidently Chicken Town'.

Does he ever use swear words? As he says, "...not allowed to do this on live TV in Britain anymore":

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



Tiny Tim

I was at the Isle of Wight festies in 1969 and 1970. I already knew about the wacky, controversial, Tiny Tim and his encyclopaedic knowledge of vaudeville and music hall songs. So, this performance was not a surprise. But, perhaps the audience's willingness to join in, might have been...

'There'll always be an England':

<https://www.youtube.com/watch?v=Zpxx-jSS3JQ>

'Love Ship':

<https://www.youtube.com/watch?v=r46tRnzaBFY>

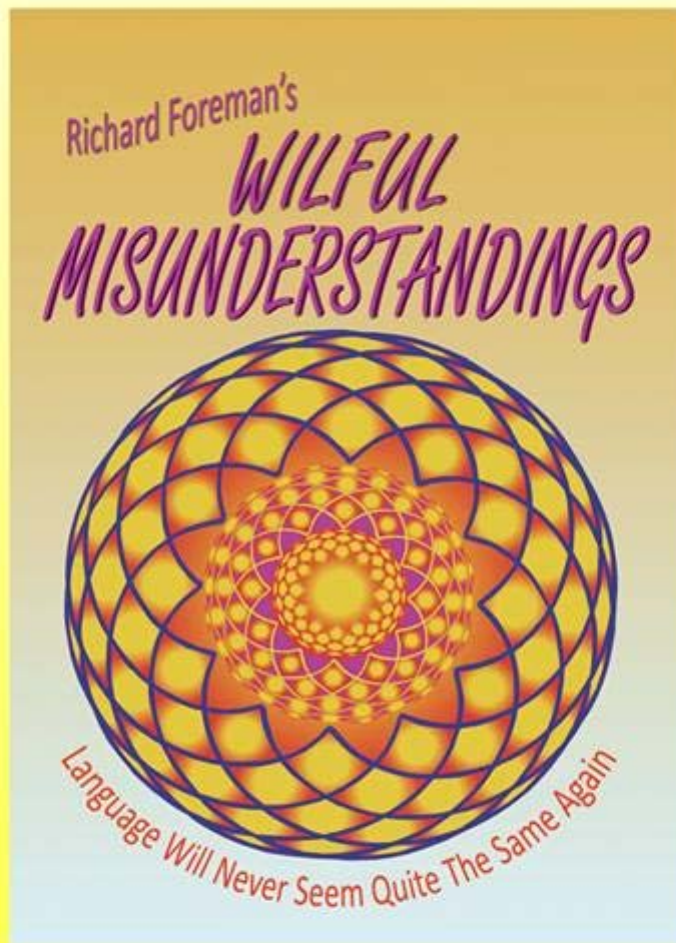


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Readers' comments:

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

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

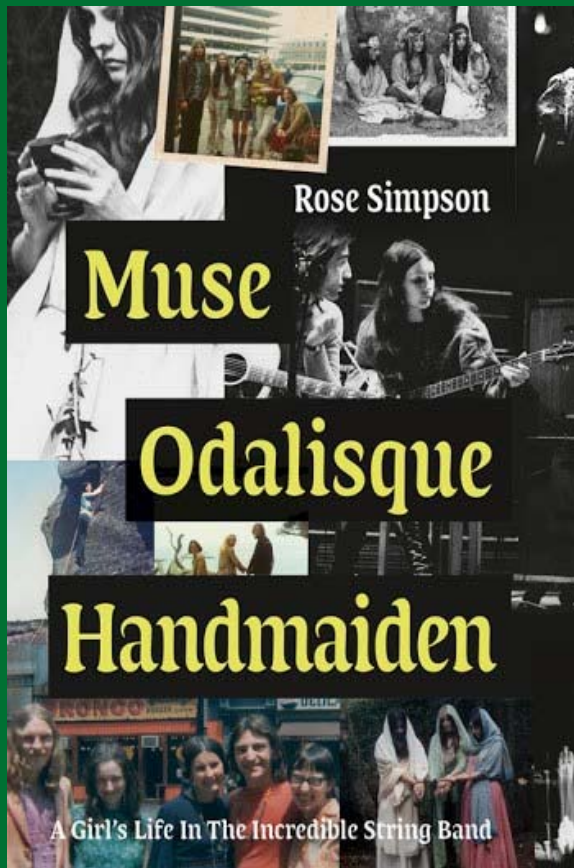
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'I Walked Out On All Of It'

Rose Simpson:
'Muse Odalisque
Handmaiden – A Girl's Life
in the Incredible String
Band'

Strange Attractor Press

There was something of a 'Marmite' quality about the Incredible String Band.

I fell for them when I first bought 'The 5,000 Spirits or The Layers of the Onion' album in '67 or '68, lured by the still magnificent Postuma & Koger (of 'The Fool') cover and the promise of music blending folk and psychedelia.

My delight, however, was not shared by many of my teenage friends – despite our mutual love for Zappa, Cream, Byrds etc. The curious intonations of Robin Williamson's voice, along with his often rambling lyrics; the quirkiness and rough-shod feel of Mike Heron's songs; the sound of the Gimbri and other exotic instruments – none of it sat well with the majority of those drawn to the nascent rock music of the times. Finding other people who loved the ISB felt special, you had something unique in common.

I was never in the right place at the right time to see the earlier incarnations of the band. When eventually I did see them in '73 or '74 they were already well on their journey through Scientology. Still enjoyable, but there was something uncharacteristically slick about them. Members of the audience were invited to stay and chat with the band after the gig, and I queued up to speak to Williamson. Asked about Scientology he extolled its virtues, even took my address and sent me a handwritten letter further extolling its virtues. It completed my sense of disillusionment, a man for whom I'd felt adulation had succumbed to a mind-bending cult. I lost interest, keeping only the first four albums for the memories.

Years pass and perspectives change. As I wrote in Gonzo 250, Williamson later found his way back into my heart, and there's much that I still love about the early albums and even some of the later work. I remained curious about them as people, too. They'd been such an influence. The 'Be Glad' Compendium book published in 2003 answered some of my questions, and I was particularly intrigued by an interview with Rose Simpson, who graduated from being Mike Heron's partner to full membership of the band from mid '68 to the end of 1970. So when I got an email from Strange Attractor press announcing the forthcoming publication of a memoir concerning her time in the ISB, it was a must-read.

RICHARD FOREMAN



What I wasn't necessarily expecting was to find such a clear, well-written, moving and balanced account of that time. I've read quite a few musician biographies and autobiographies over the years, enough to curb my desire to read more, but few of them reach the level of insight and, I think, honesty that I found here.

You might be wondering about the book's title. I was. I had to look up 'odalisque' in the dictionary. It's defined as 'Eastern female slave or concubine'. The choice of those three words is, I suspect, in reference to how Rose and 'Licorice' McKechnie, the other female member of the band at that time, were seen by a good many ISB fans, particularly the male ones.

The sub-title, 'a girl's life' is knowingly chosen. In her preface to the book, Rose writes: 'we seemed so wilfully to be ignoring the enlightenment of the more political feminists', but later adds: 'we too were claiming equalities, on the terms that mattered to us'. She writes too of her intentions in writing the book. 'Over the years I have avoided reading, watching or listening to anything at all about the ISB, mostly because it hurt to be reminded of what was for me, in many ways, *Paradise Lost*.' Nevertheless 'my story is being narrated and sold, in the process of becoming a public commodity embedded in a monolithic history, I'm not content any more to let it be entirely out of my hands.'

Her approach to structuring the book is well thought out, 'meshes of significance, overriding frameworks of time and place', though a degree of chronological order and timelines at the start of each chapter remain for those who need it.

Rose's first encounter with the ISB was coincidental. A York University student and a keen mountaineer she met them on an overnight stay in Temple Cottage, a kind of open-house refuge in Scotland for both climbers and folk singers – its features and ambience deftly described in the first chapter. She pictures Licorice as looking 'folksy and very quaint' and

the two men as 'even more outlandish, in curious clothes like drawings of medieval minstrels or wandering players'. Her attraction to Mike Heron in particular was, from this account, immediate: '...this face of wonder entranced me, all compact energy and a voice which spoke music veiled in smiles.'

She describes how the connection deepened and her relationship with Heron began, leading to a 'peripatetic life' of travel with the others. She observes closely how – despite the idyllic times in Temple Cottage –



the band's lives were already becoming structured by the demands of the music industry. Entrepreneur Joe Boyd figures largely in the story. It is he who advised Heron and Williamson to record and perform songs of their own, rather than the traditional material that figured in their initial partnership. His careful guidance did much to shape their early career.

Heron eventually bought a tiny ex-miner's cottage near Edinburgh, and, when they were able to be there, he and Rose 'played at home making' in a time of 'domestic bliss and country walks'. Looking back, she is balanced and non-judgemental in her portrayal of both her lover and of Williamson and McKechnie. Her respect for what they created in the early days is undiminished, but like all human beings they have their flaws, their vanities and their weaknesses. By way of an example she describes a night they spent drinking with comedian Billy Connolly. 'Connolly's admiration for Mike (was) clear. But Robin couldn't resist the challenge of another teller of comic stories. This was his performance too. Verbal sparring continued, with no great good will on either side, apparently, until Robin turned away, looking arrogant and disdainful. This was his fail-safe expression when defeated and angry.'

Interestingly, when interviewed about his links with the ISB in 1997, Connolly's praise for Williamson is generous, but there is still a hint of that rivalry in the way he chooses to express it: 'he turned up good when he was fourteen, the kind of guy you want to just slap or disfigure: he's handsome and he's good, it was just bloody great. ... God how I loved him.'

By the time of ISB's fourth album, 'Wee Tam and the Big Huge', Licorice and Rose were making musical contributions to the band both in live performance and increasingly on record. In this respect, Rose acknowledges there was a gulf between themselves and the men: 'we both knew that musical ability was not

why we were on stage'. An attitude towards this from reviewers, fans, other musicians and celebrities was often apparent to them. Whilst the likes of Julie Felix or John Peel would welcome Williamson and Heron, the two women would be largely ignored. But both had clear and strong ideas about their role in the band. Rose is clear they were not 'handmaidens': 'our mutual willingness to serve the divine manifestation of music flowing through Mike and Robin was tempered by the strong wills of two very real-life girls with a strong resistance to personal sacrifice.' Amongst other musicians: 'I tried to be honest... I was not a musician and made no pretence of being one. I loved playing what I was taught and delighted in acquiring new skills but this was the extent of my expertise.'

The book balances the delights of their role as fellow performers in such an idyllic venture as the ISB with the often gruelling tedium of touring, unaddressed frictions within the band and various misadventures.

Woodstock doesn't sound like it was much fun, nor does their attempt at communal living in the Pembrokeshire countryside, shared with Stone Monkey, a performing troupe of dubious ability favoured by Williamson,. Throughout the book, Rose is clear that she did not expect this to become 'a permanent way of life'. For all their solidarity and shared ideals as a group, they remained individuals – keeping a certain distance from one another. In a section about her relationship with Licorice, Rose writes: 'we avoided conversations that might lead to revelations'.

The seeds of the ISB's decline were clearly sprouting even before, one by one, the other three members were sucked into Scientology. But for Rose: 'I didn't want to embrace a therapy aiming to turn me into an American provincial secretary or a happy housewife. ...

If this was the aspiration, I wasn't interested.' However, in a superficial sense, Scientology's initial communication training did seem to have some beneficial aspects for the band, at least in terms of how they conducted their affairs and, open-minded, Rose went along with it despite her doubts. In time, however: 'we trooped along like lambs to the slaughter, accepting each new course as a step in our progress towards Nirvana. We followed the same time-schedules we had once despised and abandoned, committing days and weeks to joyless classrooms, instant coffee and soggy sandwiches. We read reams of simplistic psychology and bad science fiction, telling us how the universe worked and how to improve our place within it.' Eventually she found herself 'seething with rage and frustration'. One casualty, she felt, was Robin and Mike's songwriting: 'They were now astray lyrically, the words lacking the conviction that had once given them vibrancy and power.'

After the commercial failure of another of Williamson's ill-conceived projects, the stage play 'U', and a largely joyless US tour, the writing was well and truly on the wall. By then the band, still in the companionship of the Stone Monkey troupe, had set up a community back in Scotland, but in Glen Row each of the band had a separate house and the dreariness of Scientology was, for them, in the ascendant. As New Year 1971 approached, Rose, under pressure to match the others' commitment, made her decision. 'I walked out on all of it, on my home at the Glen, on my future with ISB and on my friendships of the moment.' In a new relationship, pregnant and taking her first post-ISB job as an early-morning office cleaner, she began a new life.

In a thoughtful epilogue Rose returns to the joy of being part of the ISB for those few years, on-stage 'carried beyond the worries and concerns of daily life to a purer state of being. ...

Then the show ended, and all the confusions of the material world took over once more.' Finally she reminds us that 'each of us... saw the same events through different eyes' and that this is but her own viewpoint.

For anyone who, like me, loved the early ISB and have remained partial to at least some of Williamson and Heron's work since those days, I recommend this book highly.

For those on the other side of the Marmite divide, or anyone with perhaps no interest in the band at all but a curiosity about the hippie phenomenon as it was manifest in the late 60s, it remains an illuminating and engrossing read. It is both a celebration of the ISB's achievements and a gentle warning regarding how the very best of intentions can go astray.

Muse
Odalisque
Handmaiden

A Girl's
Life in the
Incredible
String Band



Rose Simpson



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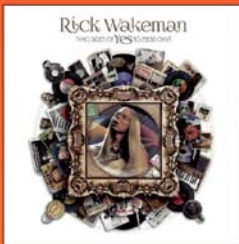
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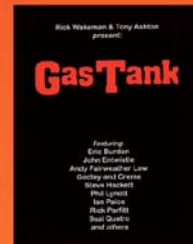
MFGZ004CD



Time Machine

Guest vocalists include Ashley Holt, and Roy Wood

MFGZ019CD



Gas Tank

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

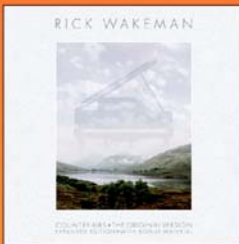
MFGZ020DVD



The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey

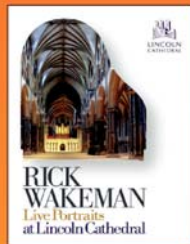
MFGZ028CD



Country Airs

The original recording, with two new tracks

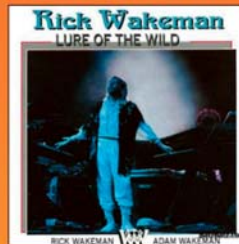
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Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious!

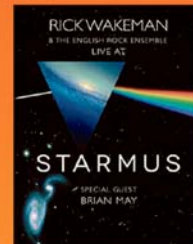
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Lure of the Wild

With Adam Wakeman. Entirely instrumental

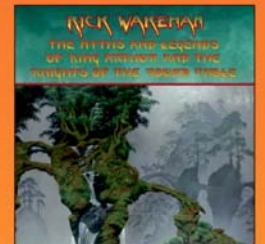
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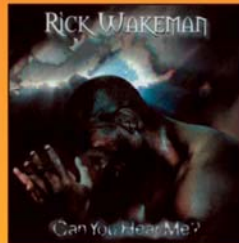
MFGZ015CD



The Phantom of the Opera

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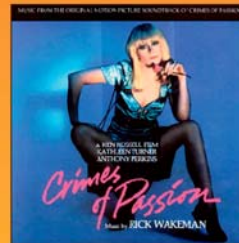
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Can You Hear Me?

Featuring The English Chamber Choir

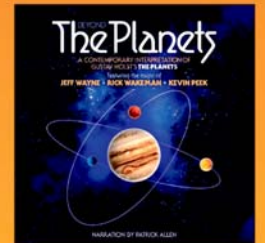
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KEV'S WORLD



JP AHONEN
BELZEBUBS (THE BOOK)
TOP SHELF PRODUCTIONS

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

“straight” boyfriend, and all the trials and tribulations one expects in a normal family. The humour reminds me somewhat of the wonderful Calvin & Hobbes series, taking a plot and spinning it 180 degrees. For example the son, Leviathan, is a disappointment when he removes his corpse paint and wants to say grace before a meal.

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

While this can be read and enjoyed at face value, it is also an interesting take on the concept of an outsider and sub culture and portrays this as a happy loving family who in their own way are totally well-adjusted. Available through Amazon and are the usual book outlets this is a solid

KEV ROWLAND

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, 'Spaceirates') and he has the perfect presence and vocal style to really make his presence felt over the top of a punching backline.

Accept have again also been an inspiration, but classic Wolfsbane are at the forefront of what they are doing and anyone who remembers them in their prime should be seeking this out. Aural Music often release music which is quite removed from the mainstream, but in Rain they have a band who could, and should, easily be featured on hard rock radio. They are certainly an act I am going to keep an eye on, as this is both incredibly solid and a load of fun to listen to. If you enjoy classic metal with influences from the new wave, then this is definitely something you should be seeking out.



RAUSCH
RAUSCH
INDEPENDENT

In 2018 my good friend Olav furnished me with a copy of Doug Rausch's second

album which had recently been released. Some months later Doug tracked me down and we started having regular contact. During that period, I mentioned that I hadn't heard the debut, and if he would like it reviewed... So, although 'Book II' was released in 2018, 'Rausch' actually came out as long ago as 2009, and we are now in the 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.

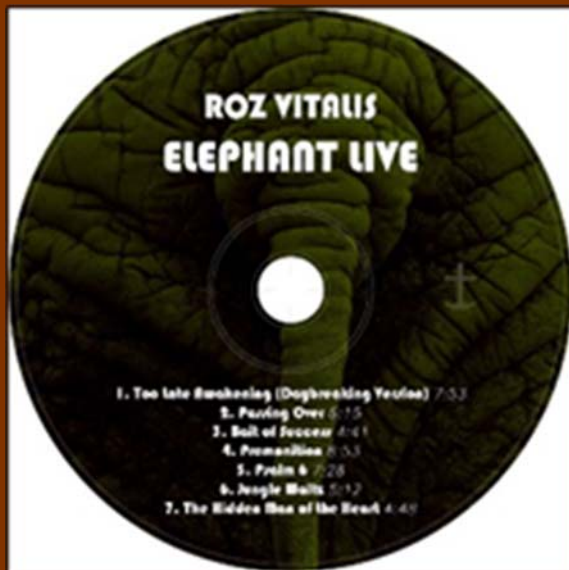


RISE OF THE NORTHSTAR THE LEGACY OF SHI NUCLEAR BLAST

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.



ROZ VITALIS **E**
LEPHANT LIVE
BANDCAMP

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

It is completely instrumental, and while Rozmainsky is at the heart of everything which is taking place, the use of sax on five of the numbers and clarinet on the other two has the band combining jazz, avant garde and elements of VDGG to create something which is sometimes challenging, always fascinating and

certainly never boring. No one can accuse Roz Vitalis of wanting to follow the prog mainstream but instead are out there attempting to push boundaries and create something which is truly progressive and not another clone. This album has been released through Bandcamp, and I urge you to discover not only this but also the back catalogue of one the most interesting and enjoyable prog bands around.



SECTLINEFOR
DON'T MAKE THIS ABOUT YO
INDEPENDENT

Go on, buy this, I dare you. Over the years I have written many thousands of reviews, and there are some poor deranged souls out there who believe what I write and use them as a basis to discover new music (after all, I always say what I think about an album, so instead of just writing about music I really enjoy I also write about music I think is awful, and then say why, but I digress). I can almost guarantee that if you make it all the way through this confused psychotic mess of an album you will wonder if I should be carted off to the loony bin. After four or five plays just to show how confused you are, you may start to think that maybe I haven't lost every one of my marbles, and possibly there is something in this. It will take at least ten complete plays before a listener starts to realise that this is something very

special indeed, something that is so far off the mainstream it could be on another planet. Faith No More combined with Can, Throbbing Gristle playing with Zappa, RIO and avant-garde to the max.

As they say themselves, “It may have only been in the early hours of 2017 that Sectline for first crawled out of their bedrooms and onto the London scene, but their own breed of industrial alternative metal has definitely left some sort of a scar behind. It's a funny-looking scar which, in the right kind of light, could resemble a smiley face. It's not an injury anyone could take seriously. Hardly even noticeable. But a scar all the same... So ask yourself: do you like your music to be pristinely polished with a high budget cloth made from the finest silk? Do you prefer your sponges to be delivered with a pretty little bow and a personalised name tag? Bad luck, buddy. Throw this press release in the recycling bin immediately and look in the other direction, because things are about very ugly. However, if you remember eating dirt as a child and loving the taste, then close your eyes and open your mouth. I have something to show you.”

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



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



THE COMPLETE GOSPELS

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

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

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

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

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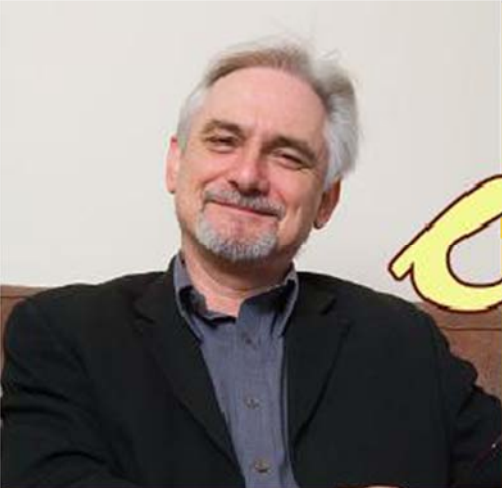
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c.j.stone

BAPU

It's a year ago that Bapu died: January 8 2020.

His brother Noel was with him. When he arrived at the bedside, Bapu was wearing one of those positive-pressure masks to aid his breathing. The machines that had been supplying his medications and support systems were gone, but the empty racking on which they had all been mounted was still in place. The lighting was soft and there was an air of calm and serenity in the room. "He looked a damn sight better and more at ease than the last time I saw him," says Noel. "He had been washed and shaved, and looked about as presentable as I could have hoped for."

After bracing himself, Noel sat down on his right and took his hand. He spoke quietly, and Bapu opened his eyes and looked at him. He smiled and mouthed silently: "Thanks for coming." A while passed, Noel chatting quietly about this and that: his family and friends and what was going on in their lives.

Bapu only opened his eyes a couple of times after that. Each time, Noel thought he looked a little more impatient. Both of them knew what was about to happen.

Bapu's lungs had been destroyed from the

years of chain smoking. His body was completely fucked. He needed the machine to breathe. There was no hope of any recovery. The next time the nurse appeared, Noel asked for the mask to be removed, which it duly was. He had spoken to the doctor about this the day before, and he knew what the outcome was likely to be. The nurse sat with them for a few minutes and then left. After about 5 or 10 minutes, Noel could see that Bapu was taking shallower and shallower breaths. The nurse kept looking in on them as he grew weaker and more distant. Eventually Bapu took his last breath and Noel knew that he had gone. A minute later, the nurse appeared and said that his heart had stopped. Noel said that he knew.

Bapu passed away peacefully at 19.43 BST, in the critical care unit, Frank Stanshil ward of King's College hospital, Denmark Hill in London. I'm sure there would be an astrological significance to this if someone were to do a chart. We have natal charts, why not mortal charts, to tell us where we would go next?

Noel says that just after Bapu's heart stopped a bright light, like an evening star, appeared towards the bottom of the empty equipment rack by the bedside. The nurse had gone and Noel and Bapu were on their

own. Noel smiled and said: "Was that you, you bastard? Had to have the last word, didn't you?"

That tells you a lot about their relationship. They were always fighting as kids and loved to insult each other, in that way that people from working-class families often do. To outsiders it would have sounded like they were aggravated or annoyed, but the insults came from a place of deep, unstated affection. Really they loved each other, as only brothers and rivals can.

Bapu's given name was Hugh James Davey. He was named after their father, so his family called him Jim or Jimmy to avoid confusion. The name "Bapu" was acquired in India. It means "father" and is a common honorific given to gurus, sages, prophets and people with a spiritual calling. That was how Bapu saw himself. He was always looking for disciples, but he never really found one.

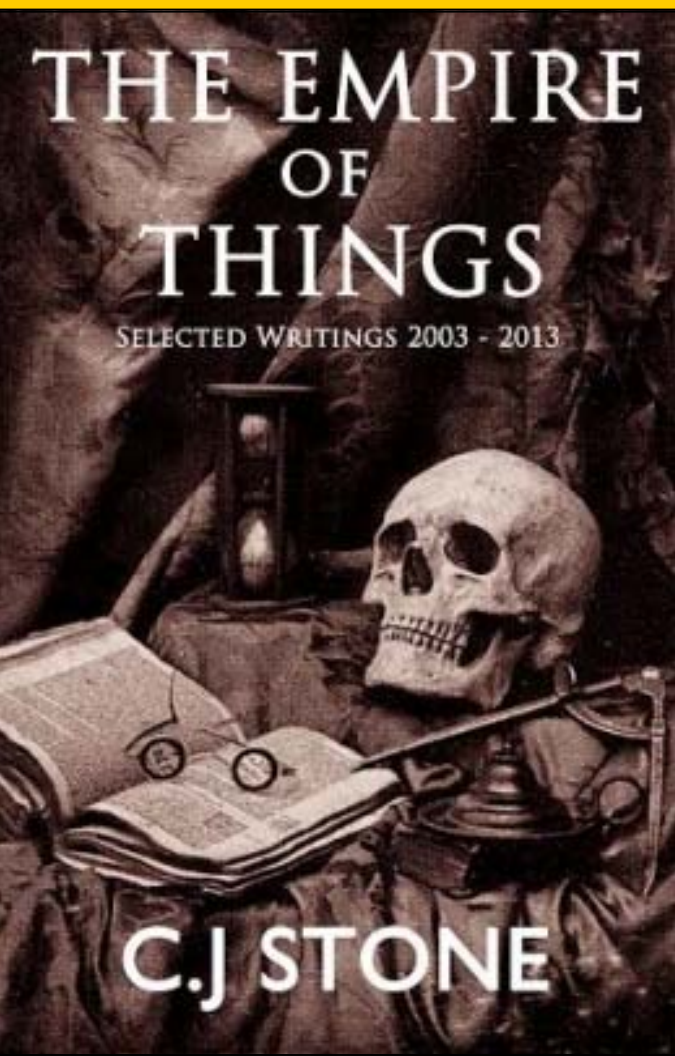
I met him back in the 1990s in Glastonbury. He had this rumbling, earthy voice, and a

distinct northern accent. I found out later that he was from Middlesbrough. His head was shaved, except for a little topknot at the back, in the Krishna devotee style. We were in a mutual friend's kitchen, drinking beer. I was always a cynic when it came to new-age philosophy and had made some disparaging remark about astrology. People laughed and tutted and turned to Bapu for an answer. Bapu said that he could prove me wrong. He asked what my birthday was and then told me exactly what was in the heavens on the day of my birth: what planets there were, and in what positions.

He did all this from memory.

He didn't quite convince me that astrology was real, but he certainly convinced me that he had an extraordinary memory for the layout of the stars

Read on



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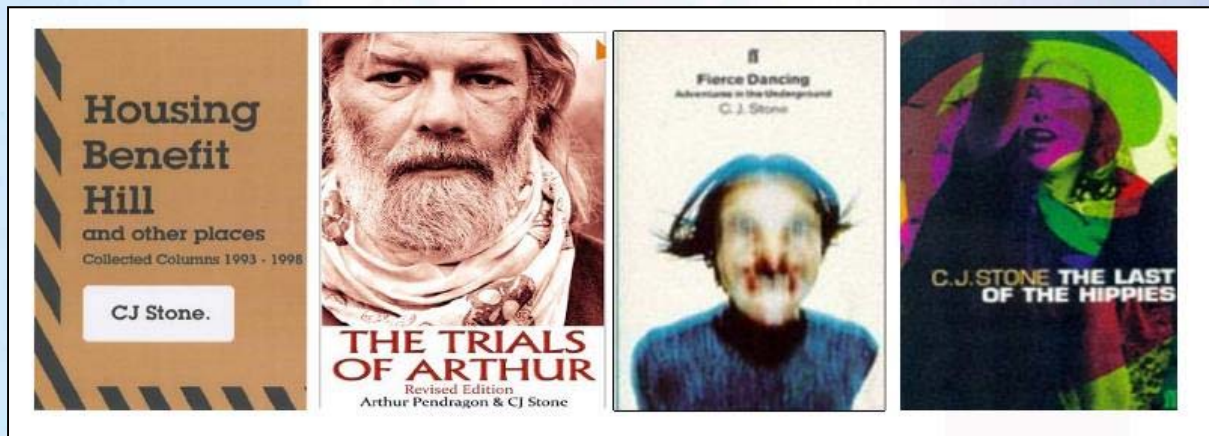
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OTHER BOOKS BY
C.J.STONE

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...

WYRD

North Devon

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

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

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

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

More Traveller's Tales

Trish told us of another interesting series of incidents in her life:

“During the summer of 1987 I was living in a cottage in the tiny Devonshire hamlet of Petersmarland, about nine miles from the town of Torrington. One day I went for a walk with a friend of mine called Steve. The weather wasn't particularly hot and it was slightly overcast. We walked for about two miles to see a gnarled old tree of which I was particularly fond, and after a pleasant couple of hours we decided to walk home again. On the way back we were walking along a sunken railway track between two tall embankments covered with undergrowth and wild flowers. We were holding hands as we walked and suddenly the familiar landscape blinked out of existence. For what seemed like a split-second we were somewhere completely different.

Instead of the rustic solitude of the Devon countryside we were in a strange, flat, featureless, landscape, with a strange red and yellow sky above us.

An instant later I could feel myself spinning down, with the nauseating feeling of vertigo that I used to have when, as a very small girl, I would spin myself round and around with my arms outstretched until I felt sick and dizzy. I blinked my eyes, and was back in the familiar world of the railway cutting.

I turned to Steve in panic and almost shouted "That was weird - what the hell happened?" but he was in a daze. We both had severe migraines and felt exhausted and nauseous. We walked back to the cottage in a blur of unfamiliar emotion and almost immediately went to sleep for the rest of the day. It was only afterwards that we realised that a journey which should have taken us at least half an hour of brisk walking had been accomplished in a matter of minutes.

When Steve and I discussed the matter later he was less aware of what had happened to us than I was. He had no recollection of the 'flat place with red skies', and his only real memory was that "something strange had happened".

This, however, was only one event in a whole sequence of similar happenings which I have experienced since childhood.

As a small child I had a number of strange experiences involving small humanoid creatures which resembled, although they were not entirely the same as the archetypal Grey. At various times during my adult life I have experienced what Abduction Researcher Hilary Evans describes as 'otherworldly experiences' during which my personal reality has changed to a considerable degree.



It was, however, the experience at Petersmarland which led me finally towards my active involvement as a researcher.

After a UFO sighting in 1994 I contacted Tavistock based UFO researcher Joan Amos. She was particularly interested in the events that occurred at Petersmarland, and was convinced that I had been abducted by aliens. I have never been convinced of the ETH explanation of actual physical abduction, and I was determined not to act precipitately. Several years later I became friendly with Falmouth based investigator and psychic Doctor Alan Jones.”

We first met Joan Amos (who died in 2001) many years ago, but, Dr Alan Jones was a new one on us, and so we decided that we should endeavour to make his acquaintance as quickly as possible. He proved a remarkably difficult man to track down. A teacher by day, he is a conjurer and stage magician the rest of the time and is beginning to make quite a name for himself in the highly competitive world of prestidigitiation. Like so many stage magicians he has a deep and thorough knowledge of the world of `real` magick and is an accomplished occultist.

We eventually managed to get hold of him, and he was only too glad to help us with our researches:

“Trish approached me in February this year and asked me to conduct hypnotic regression therapy with her. This was not specifically because of her experiences at Petersmarland, but rather because she was interested in the work I had been doing with past life regressions. It has always been my opinion that one cannot hope to understand experiences in a past life if you

cannot understand the experiences in this one, so as an introduction to the past life regression therapy I decided to take her back to incidents in this life so that we could explore them together.

As is usual, I used standard hypnotic techniques to induce an altered state of consciousness, in order to allow memories that may have been `buried` to come to the surface.

I always start by going back to a verifiable childhood memory in order to ensure that the process is working correctly and that the client/subject is happy to report what he/she is seeing internally. With Trish, I explored childhood memories of birthday parties (which are usually the earliest memories one has), when, to my surprise she started to talk about an experience which occurred whilst she was walking in the countryside. She saw a glowing light flying in the sky, and although her descriptions of her visual memories were highly disjointed she started to come out with descriptions of an experience that she clearly interpreted as having been taken inside a `spaceship`.

Gently I began to help her describe her experience and then we slowly began to explore her memories of the interior of this `craft`. She had a clear memory of swirling lights INSIDE the craft, and also of shadowy, elongated humanoid figures. She then began to remember another aspect of the experience when she was lying on some kind of a table, undergoing what appeared to be a quasi-medical examination.

What particularly interested me about this part of her regression experience was that as she recounted her `memories` she was

also clearly undergoing a physical change. When this happens to a client under hypnosis it is known as an abreaction. Whereas a human being in a hypnotic trance is usually in a state of deep relaxation, the symptoms of such an abreaction are manifold. She was undergoing very rapid REM movements and her bodily extremities began to twitch. Her muscle tone changed markedly and she began to sweat. The experience was clearly causing her a degree of distress.

The standard technique when a client is experiencing this kind of abreaction is to incorporate the distress into the statements that one makes in order to reduce the level of discomfort. This I did and after a few moments she calmed down. I let her relax for a bit before asking her to resume visualisations. When she did so she began descriptions of what seemed uncannily like the Temple of Karnac in ancient Egypt. A short time later she began to describe the interior of the `spaceship` again, and as she was once again undergoing a certain amount of physical and emotional discomfort, I quickly and gently took her out of the trance and ended the session.”

This was the first real experience that I had ever encountered with `real` abduction research. Soon after my divorce I had a brief friendship with a woman who claimed to have been an abductee but her testimony failed to impress me to any great degree. As we sat, quietly confused, therefore, Trish continued telling us of her experiences in a surprisingly calm voice.

“Even whilst I was telling Dr Jones all these things I was struggling against the memory, insisting to myself that this was complete nonsense and that I should really

be remembering things about my past lives, and not a scenario reminiscent of a particularly unbelievable episode of `The X Files`. I couldn't get rid of the memory, but although Dr Jones describes me being under considerable physical and emotional stress, the only emotion that I can remember feeling was embarrassment, at coming out with things that sounded so unutterably stupid!

When I came out of the hypnosis, however, the memories were still with me, and by using an effort of will I can even now explore my visualisation of the inside of the `craft`. I vaguely remember the `craft` docking with a much larger one, but although I can visualise walking along a long corridor towards the larger `craft`, I can remember nothing further.

I have fragmentary memories of the presence of other human beings as well as the aliens themselves, but at the present time I am unable to visualise them into any usefully cogent form.”

Past life regression therapy is something that we know very little about. It is too deeply intertwined with religious and quasi-spiritual belief systems for it to be something that is easy to approach objectively. The power of hypnotic regression is, however, something that is hard to ignore, and the fact that Trish uncovered details of an incident which she had previously completely forgotten, AND THAT SHE WAS NOT BEING HYPNOTISED IN ORDER TO CONSCIOUSLY EXPLORE is, we believe, somewhat significant.

Together with researchers from the Exeter Strange Phenomena Research Group, I went through the pictures and descriptions

in Patrick Huyghe's "A Field Guide to Extraterrestrials". Although the classic 'Grey' (page 30) and the more unusual creature seen by Colonel Shaw and Camille Spooner in 1895 (page 66) are vaguely reminiscent, I have to admit that the most potent visual image in my mind is that of the 'Grey' made so well known by contemporary television programmes such as 'Dark Skies' and 'The X Files'.

Dr Jones's comments on summing up the case make interesting reading!

"Trish obviously had a memory which caused a definite physical reaction. This may have been a true memory of events that 'actually happened', or a visualisation of a mental defence mechanism providing an emotional metaphor for some undisclosed, though highly traumatic experience in her past, in which she utilised the graphic contemporary iconography of alien spacecraft. Whichever explanation proves to be true (or indeed, which may be more likely, if the truth is actually a complex bastardisation of the two extremes), it would be particularly interesting to repeat the experiment and to try and discover more details of the experience that she related to me. "

One of the things which most impressed us about this particular case is the coldly logical way in which she evaluated her experiences with us afterwards:

"The worst thing about trying to make a proper value judgement about the things that I appear to have 'experienced' is that if I had been a dispassionate observer, to whom a self-styled abductee had recounted this experience, I probably wouldn't have believed them.

I have no idea whether what I 'remember' happened or not, but what I can say is that the memories are now as vivid as if they had indeed actually happened. The other incidents in my past also, possibly, should be investigated in a similar manner. If, indeed my 'experiences' can be explained by the existence of 'real' aliens who did indeed 'abduct' me, some of my vague childhood memories may begin to make more sense. If not, we are still left with a fascinating enigma.

Despite some fairly severe feelings of trepidation, I do want to try and investigate this further, because I would like to find out what, if anything actually happened to me, and whether or not, in this case at least, the truth IS actually 'out there!'."

The scenario of a female 'abductee' reporting her "memories" of 'Grey Aliens' who performed "medical experiments" of a somewhat gynaecological nature on her before releasing her again, apparently unharmed is one that has become more and more common in recent years and it is one that for a number of reasons, many researchers within the field are beginning to find somewhat disturbing. In 1998 we spoke to the late Hilary Evans, then one of the United Kingdom's leading experts on the subject who told us:

"I am currently working on a paper about changing archetypes in UFO and abduction research. It really comes down to the question "Do Abductions REALLY happen?" I talk about how the skeptics say that they don't happen and how the believers say that they do, and how there is a school of thought which stands somewhere between the two. These people try to push a sort of 'virtual reality' or an 'imaginable

reality` which I think is terribly important and very useful, but in the end nobody has got there yet. It is like Jung`s theory of synchronicity. Everyone knows that he is right up to a point, but at the same time he hasn`t got a sufficiently good description of the mechanism to satisfy us.

When you have got someone like Travis Walton who was abducted in the presence of all his fellow lumbermen. Either they are all lying or hallucinating OR they are telling the truth. Then there is a further choice between them seeing something that is `real` or them experiencing some sort of virtual reality. Whichever of those two options is true it remains that Travis Walton was kept alive for five days, and whatever kind of virtual reality he was in - it provided him with air to breathe, nourishment, and all the other things that enable us to keep going”.

At this point, we wish to stress that we were not being, even the slightest bit sexist, but in our experience at least, a large proportion of the people who have experienced abduction scenarios, and indeed alternate `otherworldly` encounters such as religious visions, are women. This has always fascinated us, and we asked Hilary for his views on this particular aspect to the phenomenon...

“I`m tempted to say that it is because men and women are different kinds of people. I believe this to be the case - if one can make such a wild and probably unacceptable generalisation. I believe that women are more intuitive than men, and they are more open to this. They don`t apply such `plonking` yes or no reality tests to their experiences. This is, however, absolutely unprovable. I know that I could rank my

colleagues at work in the order of most-likely to least-likely to see a flying saucer. Without any doubt at all I could say that one girl would certainly be my first choice for being most likely to see, not only flying saucers, but any kind of unusual experience.”

Between us the Weird about the West team know a lot of witches and three quarters of them are women. Women do seem to have an inbuilt empathy, and an ability to suspend and to see beyond logic in a way that blokes don`t seem to have...

“I think that this is what most people secretly believe” said Hilary with a wry smile,” and aren`t allowed to say. I believe that there is a female element in all of us, which isn`t necessarily confined to women. There are some men who are `sensitives` and are more likely to undergo these experiences than are other people. I wouldn`t like to say whether or not they are gay, but it wouldn`t particularly surprise me”.

In our experience as well the alleged abductees whose experiences seem to be for the most part sexual or quasi sexual do tend to be either women or gay men. It would be easy to dismiss the whole gamut of so-called alien abductions as quasi-sexual wish-fulfilment fantasies, but the abduction experience, as a whole, is more difficult to dismiss, and furthermore it is one deeply ingrained in Westcountry folklore.

The following story was submitted to the Folklore Report of the Devonshire Association in 1892:

“Pixies in North Devon ~ The following appeared in the Western Daily Mercury of 6th June, 1890:

A few days ago a party of men were ripping bark in a wood about four miles from Torrington. In the evening, when it was time to pick up the tools, one of the men had occasion to separate himself from the party to fetch an iron which he had been using in another part of the wood. He avers that on stooping to pick up the tool a strange feeling came over him, and while totally unable to raise himself he heard peals of discordant laughter all around. It flashed across his mind that he was being pixie-led, and though he has many times heard stories of people being in a similar state, his presence of mind forsook him, and he was unable to turn his coat inside out—a sure talisman against the spells of pixies. This was about half-past five in the afternoon. At seven o'clock his wife became uneasy at his non-appearance, and started off to look for him. Happening to meet one of the rippers, she enquired whether he had seen her husband. "Yes," replied the man, "he left work when we did." This added to her troubles, and when ten o'clock came, and still no husband, she was greatly alarmed. When she arrived near the place where the men had been working, she met her husband dripping wet. "Where have you been?" said she "I have been pixy-led," he replied, and told his story. It appears from his account the pixies held him under their spell for nearly five hours, and at the end of the time he was able to crawl away on his hands and knees, scarce knowing where he was creeping, tumbling head over heels into a stream. Directly he rose, he knew where he was, and made the best of his way home. "You girt fule, why didden 'ee turn your pockets inside out?" was all the comfort he received from his better-half; "Then you would have been able to come away tu wance."

The man firmly believes in pixies, and what strengthens his belief is the fact that a tailor named Short was "pixy-lead" in the same wood some years before, and remained under their spell until morning. It may be said the man was drunk, but it can be proved on the best authority that no intoxicating liquor was drunk that day by any of the party."

Although there is always the danger whilst involved in research into these sorts of subjects that one is sometimes tempted to interpret the available evidence according to whatever theory you are trying to prove at the time, it does seem to me that this story is extremely reminiscent of many contemporary accounts of Alien Abduction.

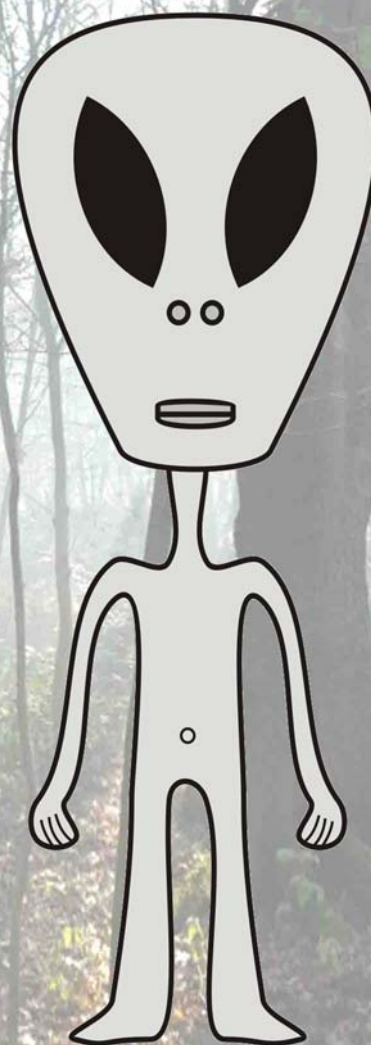
More than 30 years before in volume two of the same publication, Sir John Bowring wrote:

"A few days ago I made an exploration on the skirts of Dartmoor, for the purpose of ascertaining what remains of pixy lore. I will give the answers from two men and two women, which may be taken as specimens of the state of the peasant mind. "Have you any pixies in this neighbourhood?" "I've yerd tell on 'em, but they be all gone now." "Well, what have you heard about them?" "Why they used to play all sorts of tricks, and trouble and carry away the children" "How many children have you?" "Ten; but they never meddled with mine. I believe they have all left the country now. There was a great many about here vormaly." 2. "The pixies, I believe, is all gone away now." "Did you ever see one?" "Well," the old woman said with a smile, as if she were entrusting me with a great secret, "I did zee one once, when I

was a little maid—I did zee a pixy man," "How big was he?" "Jist so high," said she, putting her right hand about eighteen inches from the ground. "And how was he dressed?" "He had a little odd hat, and a pipe in his mouth, and he had an old jug in his hand—not like the jugs us uses now. They gived a great deal of trouble and plague, as I've yerd tell on. I never zeed but that one, and I du think they've gone to some other part of the world." 3. A rustic, who hesitated at first, shook his head, and said he "didn' think any ov 'em was left now," induced a woman standing by to say, "Yes there was;" and she pointed to a high ground covered with granite boulders (the scene was at Lustleigh), and said, "You may go and zee the pixy holes for yourself up there. They comes there be night, and people goes to zee 'em; but they don't come out by day." "Did you ever go? did you ever see them?" She did not like to go there by night, but she had herself seen the "pixy holes," and she "knew'd that volks did go there, and did zee 'em in the moonlight." One of the company asked what they could find to eat in that wild place? and the answer was, "Perhaps 'twas mushrooms." "Oh," said one of the listeners, "then they did not get any thing to eat for more than six weeks of the whole year," when a rustic wit responded, "Perhaps they lam'd how to pickle 'em." We got now into the subject, and a middle-aged man broke out that he "knew'd" something about two pixies that was caught in a bam "drashing the com, and that wan was caught, and t'other hum'd away; but he'd tell me what he knew'd, for twam't only dree yers ago, when he zeed how the pixies did tangle the manes of the horses, in a way that no mortal hand and no machine could do, and that once he drived thirty-five colts from

the moor, and that vive ov 'em had their manes traced (tressed), and won tum'd into a horchard, and his mane was cort in the branch of a happple tree, and he tared hissself away, and left the mane, and most bativul it was, and he took it and gived it to his master, and he was sorry for it; for if he had it now he wid'n sell it for five shillings."

There were a good many pei'sons present, and most of them agreed that the pixies did still tangle and tress the manes of the horses on the moor, so that there was no combing it smooth again, and that the knots must be cut away."



JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

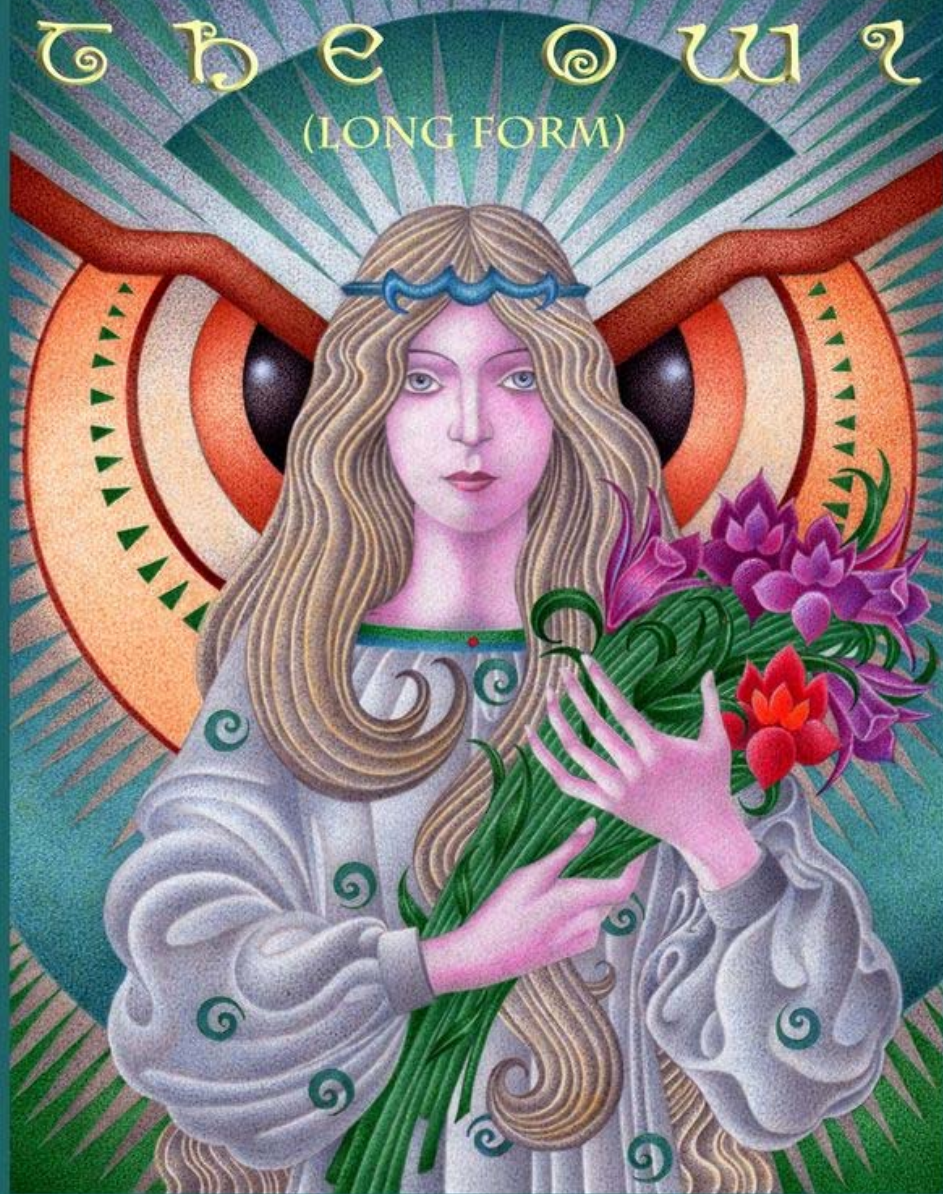
www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

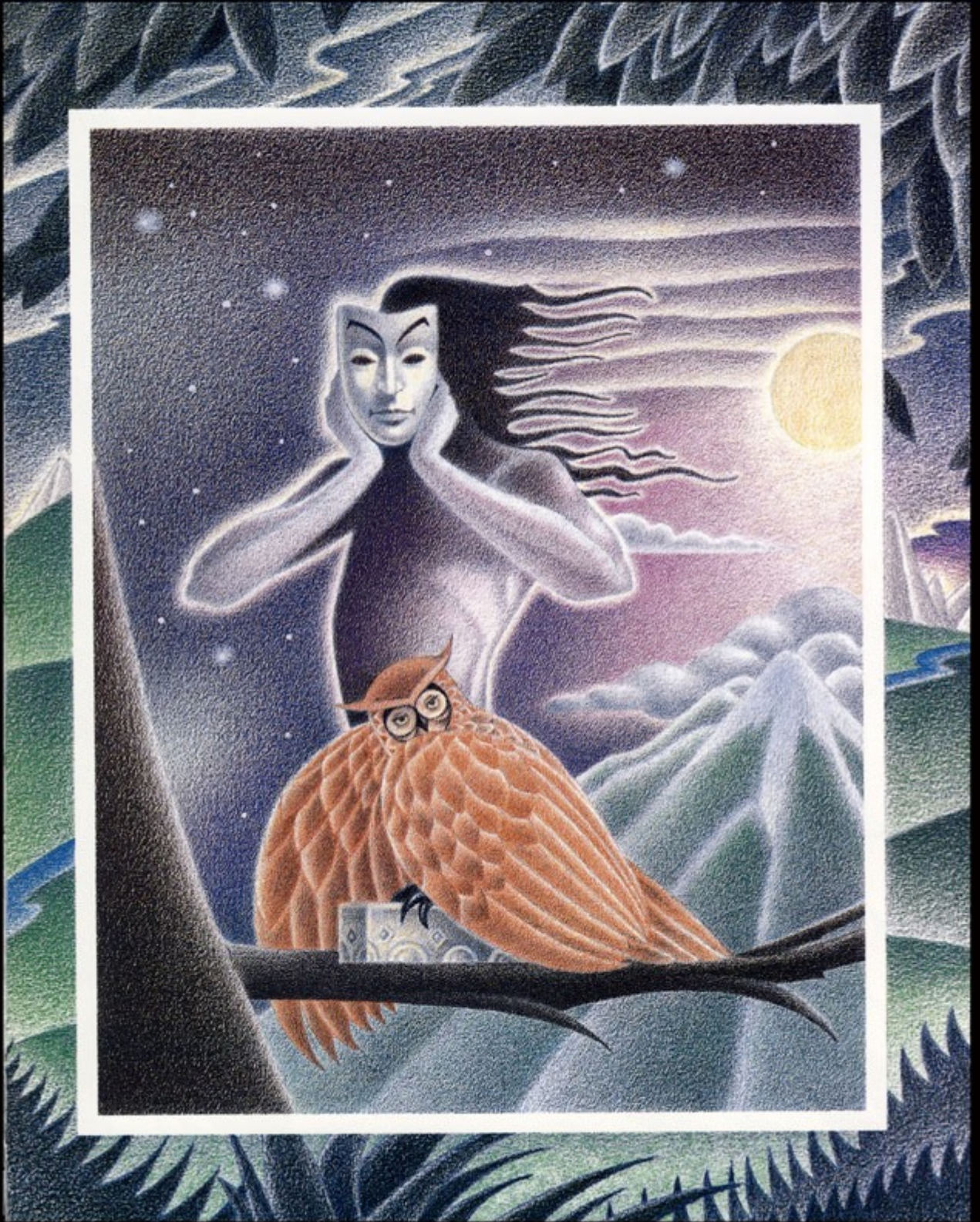
THE GARDENING CLUB

THE OWL

(LONG FORM)



THE SIREN



THE GARDENING CLUB



Thom the World Poet

Rob Ayling writes:

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

PARABLES & FABLES

Once Upon a Time(it is our time)
There was a plague of Irrationality
Before Flat Earth Society owned the Internet
Folk told tales of GIANT VIRUSES started by Governments
Yes, Children-these were the germs of CONSPIRACY THEORIES
Who REALLY killed Julius Caesar? Was Brutus Judas? Were Romans right?
or was Empire more than a Mini-series on Cable? People talked-
until the Dark Web.Then they became Bitcoin merchants, pumping up digital NFTs and Silk
Roads.
Web 3.0 and Updated versions of Spyphones kept populations paranoid,
until they revolted against the Alphabet, claiming racial bias.
Viruses vs Vaccines made it to a packed Supreme Court. We watched the Trials on the Web.
UnSocial Media had already printed the headlines for tomorrow's newspapers.
Dictators sprang up, all male, patriachal, rich. They plundered Treasuries, broke Laws, had bad
haircuts.
People were so divided, distracted and mired in lawsuits they forgot about their Emotional
Health
And that is when the Healers came in- Front Line Workers- doctors, nurses, Reiki masters,
volunteers
administering vaccines and food for the homeless and helpless
AND THEY ALL LIVED HAPPILY EVER AFTER...

!

A night scene of a riot. In the background, a large fire burns brightly, illuminating the street. In the foreground, a line of riot police in helmets and shields stands facing the viewer. The scene is dark, with the fire providing the main light source.

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

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


A close-up, black and white photograph of a washing machine drum. The drum is filled with clothes, and several clothespins are clipped to the fabric. The lighting is dramatic, highlighting the textures of the fabric and the metallic parts of the machine.

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

MUSICAL MASTERPIECES

from RICK WAKEMAN



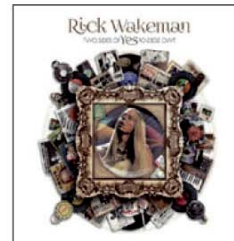
LINCOLN CATHEDRAL

RICK WAKEMAN
Live Portraits
at Lincoln Cathedral

LIVE PORTRAITS AT LINCOLN CATHEDRAL

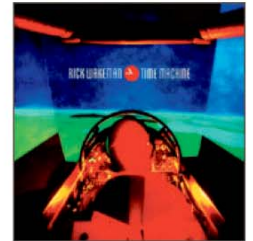
Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

- RICK WAKEMAN
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

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



TIME MACHINE

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



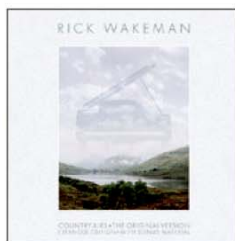
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



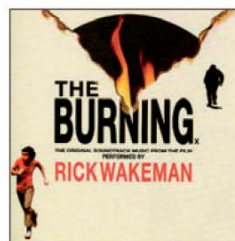
GOLE!

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



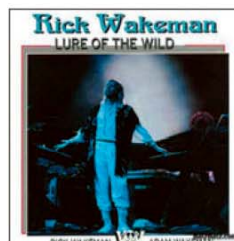
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



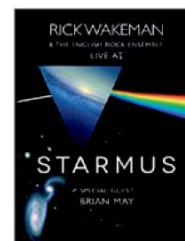
THE BURNING

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



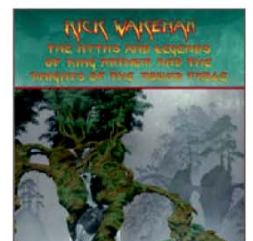
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



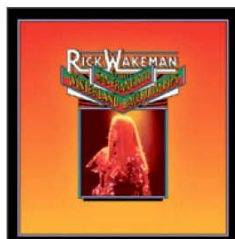
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



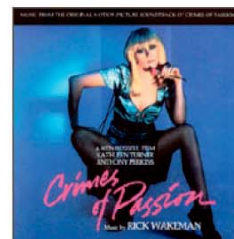
THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



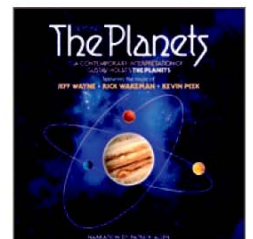
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
MFG009CD

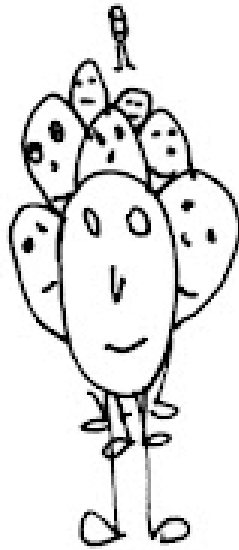


WAKEMAN'S MUSIC EMPORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers



THE NINE HENRYS



The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks to Gonzo Multi-Media the Nine Henrys are brought together in a compendium of line art craziness.

"a five ya aad can draw better than that"
Authors brother.

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in. I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon. Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...



Henry consonantly wore a hat

The Who and I

TONY KLINGER

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

Limited Edition Box Set, signed and numbered by Tony Klinger

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



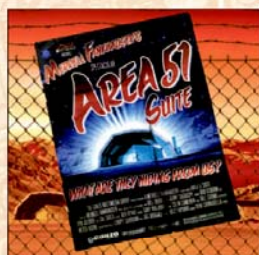
 **PLEDGEMUSIC**

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

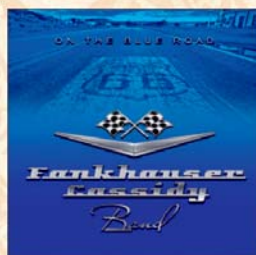
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



Area 51 Suite

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



On the Blue Road

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



The Return to Mu

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



Signals from Malibu

Astounding vocals, classic songs and a night to remember
HST300CD



Calling from a Star

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

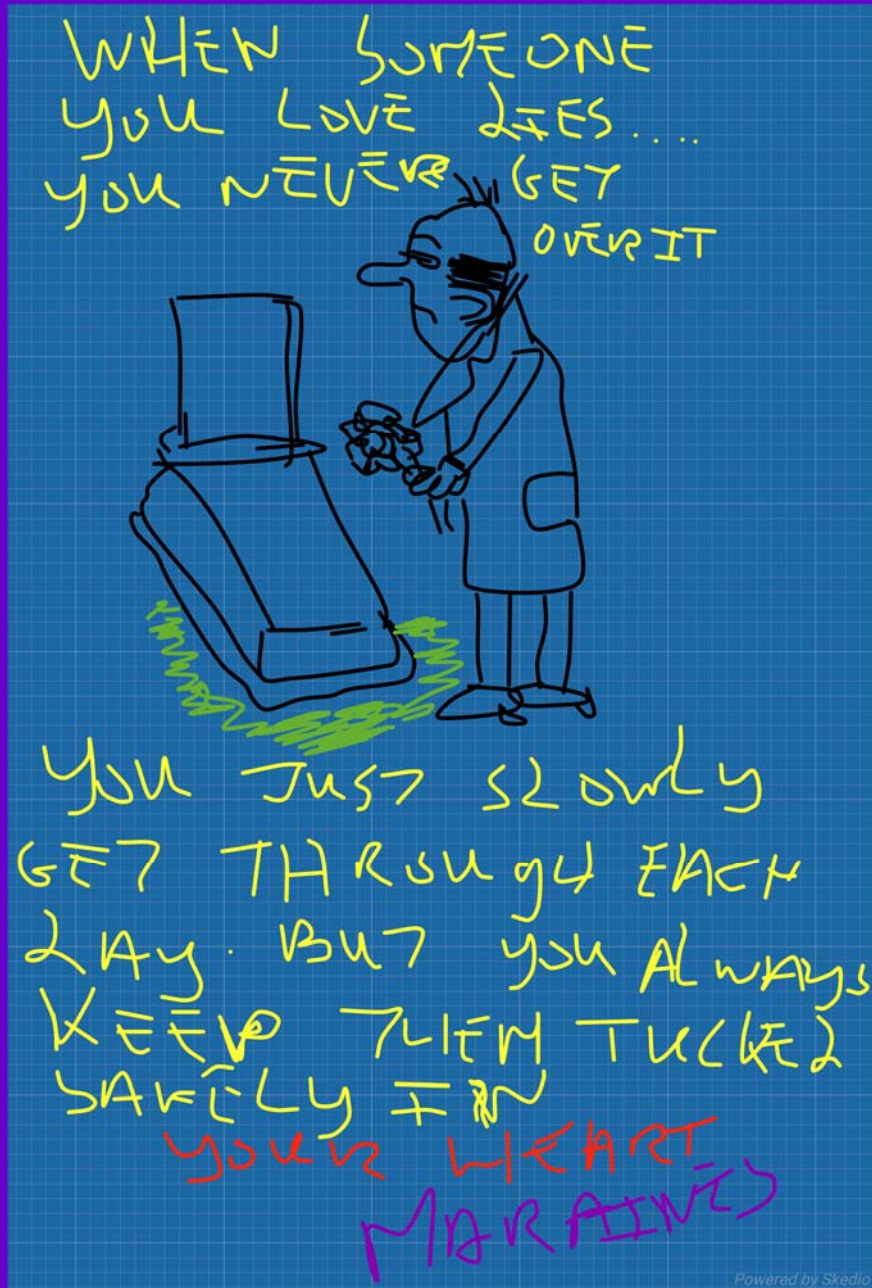
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Weekly magazine: www.gonzoweekly.com
Daily blog: <http://gonzo-multimedia.blogspot.co.uk>



THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so, once again, we come to the end of another issue. And once again, I am dictating it to the lovely Olivia over a week before we go to press, which is something I can usually get away with doing but which occasionally turns round to bite me in the bum when I am overtaken by events. I can only hope that I'm not, on this occasion.

My fortnightly schedule has changed massively over the past few weeks, because my old friend Louis from Sussex has taken over as producer of my occasional webTV show, that I've been doing on and off for the past fourteen years, and is actually well on its way to becoming a success. It turns out that, for years, the things that I have been doing have actually been playing against the algorithm set up by those jolly nice people at YouTube, and just upgrading to 1080p and standardising various other things that were wildly unstandardised before has upped our viewer count quite considerably. But we are now broadcasting weekly on a Saturday afternoon and so, even though this magazine only comes out fortnightly, I am trying my best to standardise what we do to make us slightly more (if I may whisper such a blasphemous word) efficient, and this is exactly what we are doing.



So, be prepared for the knock-on effects of this newfound efficiency, and if you feel like it, go to YouTube, look up the CFZtv channel, and watch the latest one of our shows. It is a remarkable mixture of hard science, weird shit, and me and the gang dicking about in an increasingly surreal manner.

If you enjoy this magazine, I suspect that you might enjoy it.

See you next issue.

Hare bol,

Jon



THE BEST LAID PLANS

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From the Vaults Vol 1+2

The Classic Albums

Heroes of Psychedelic Rock Vol 1+2

The Classic Albums

Jazz Master's Vol 1-4

The Classic Albums Vol 1

Legendary gigs Vol 1

Jazz Master's Vol 1

Live and Studio

Legendary gigs Vol 1

The Classic Albums

The Classic Albums Vol 1

The Early Years Vol 1

American Folk Revival Legends Vol 1

Arthur Brown

Captain Beefheart

Gregg Kofi Brown

Man

Michael Bruce

Sun Ra

Albert Lee

The Selecter

Art Pepper

Atomic Rooster

Billy Cobham

Hookfoot

Al Atkins

The Beach Boys

Pete Seeger

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

GONZO
MULTIMEDIA



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Weekly magazine: www.gonzoweekly.com

