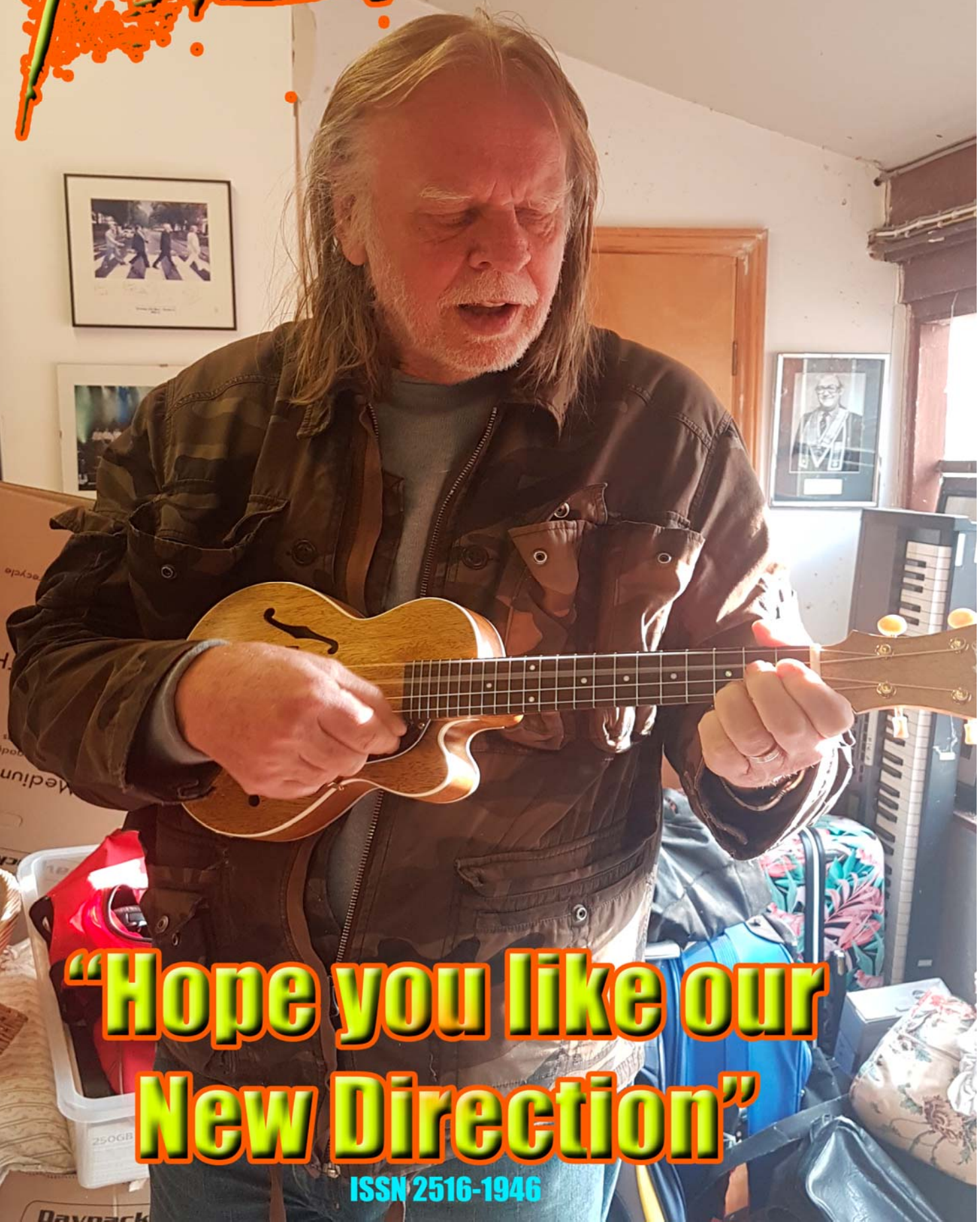


**GONZO**

**#441/2**



**“Hope you like our  
New Direction”**

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 Gonzo Weekly magazine. Each time I do an issue, I become ever more aware that the name of this magazine is completely misleading. We haven't been a weekly publication since my dear late wife became ill nearly three years ago, but the website is still

[www.gonzoweekly.com](http://www.gonzoweekly.com), and I am not inclined to change it for all sorts of reasons, mostly my own inertia, but it does lead us nicely on to what I want to write about this time around.

The Bob Dylan song, 'My Back Pages', which was famously covered by The Byrds, proclaimed that Bob Dylan was "so much older then" but was "younger than that now".

The older I get, the more I come to understanding what he was on about, but the most extraordinary thing about this song is that I was well on the wrong side of middle age before I understood what he meant, whereas when Dylan wrote it, he was still a stripling of twenty-three.

But the truth is that the older I grow, the less sure I am in the truth of narratives which I once accepted unerringly as fact. Indeed, much of what I do, both as a music journalist and in my day job as ringmaster of the circus



# GULLIBLE'S TRAVELS

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# ...the older I grow, the less sure I am in the truth of narratives which I once accepted unerringly as fact.

that is the Centre for Fortean Zoology, is about challenging accepted narratives. And you know what? These accepted narratives are wrong, quite often considerably so, more often than not.

One of the accepted narratives within modern popular culture is that the punk rock movement of the second half of the 1970s came pretty well fully formed out of thin air. That there were a whole bunch of young

people across the United Kingdom who had been independently listening to Johnny Thunders, Iggy Pop, and a couple of others, and, independently of each other, all decided to sound like the Sex Pistols. Punk rock's year zero was supposed to be sometime at the end of 1975, and nothing of any substance had been created for several years before that. That is, if I may coin a phrase, complete bollocks. A sort of sub-narrative of this is that



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the young people of Britain were so appalled by the fact that no decent music, or indeed anything of substance, had been made during the whole of 1974 and 1975 that going all spiky-haired was the only thing that they could do.

Another sub-narrative is that punk acted like a fiery sword brandished by the angel whose name I can't remember, who was positioned at the gates of the Garden of Eden, so that Adam and his missus couldn't get back in, and that after punk's cleansing flame the evil forces of prog were vanquished forever, and that everybody lived spiky-haired with safety pins through their earlobes ever after.

Well, no!

It's difficult to know where to start when demolishing this rampant pile of horse crap. But demolish it we must. When I met Keith Levene, famously of The Clash and PiL, a few years back, he talked enthusiastically about how he had always been a fan of Yes, and we talked cheerfully about our shared love of 'Tales from Topographic Oceans' for ages.

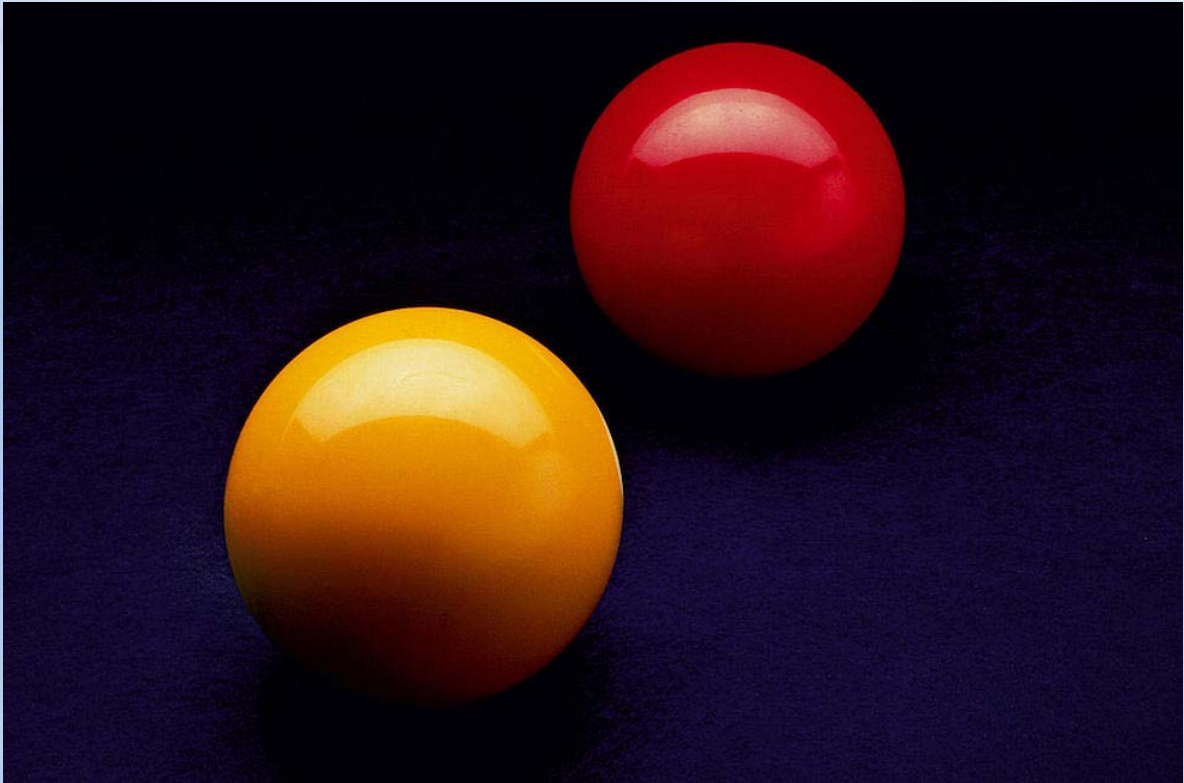
He didn't even agree with me that a considerable number of lyrics made no sense whatsoever. And, as the whole concept for the albums comes from a footnote in Autobiography of a Yogi by Paramahansa Yogananda that describes four bodies of Hindu texts about a specific field of

knowledge, collectively named shastras: the śruti, smṛiti, puranas, and tantras, this – I think – gives the lie to any idea that the only cultural references that any of the class of 1976 had came from graffiti painted on the walls of tower blocks. Indeed, I remember the shock that was expressed by the journalist crew in 1977 when John Lydon himself expressed a love for the music of Peter Hammill.

As for the idea that punk acted like a cleansing wave, clearing the Augean Stables of rock and roll, one need only look – once again – at Yes. Not only did one of their bestselling albums, 'Going for the One' come out in 1977, but the band even had two hit singles. And despite what the historical revisionists would like you to believe, arena rock and prog rock never really went out of fashion, as far as the record buying and concert going public were concerned. I saw Pink Floyd twice at the end of the 1980s, for example, and they were as popular then as they ever had been. More so, probably.

The reason that the major figures of 1970s rock disappeared off the main stage in the early 1980s was due to the three D's – Death, Drugs, and Divorce – and for some reason all the major figures of pre-1976 music that were still alive decided to cut their hair, and wear annoying little ties for a few years. But they didn't cease to exist (if I can borrow a term from Charlie).





If it hadn't been for the assassin's bullets, John Lennon was planning to return to England in 1981, and it is almost certain that a Beatles reunion of one sort or another would have taken place.

And this takes us on to the final piece of apostasy that I want to present to you today: the idea that all the music recorded and released in 1975 was uniformly horrible. This is the year that gave us 'Blood on the Tracks' and the Rolling Thunder Review. It was the year in which John Lennon's 'Rock and Roll' album rocked harder than he had done in many years, that George Harrison and Paul McCartney both produced albums which work far more convincingly now than they did at the time, and The Who released the latest in a long line of major and important records.

I could go on, but I'm not going to, because I want to sidestep this for a moment and look at just one of these records.

As I have noted on a number of occasions over recent months, I go to bed relatively early these days because, as I am no longer as mobile as I would have liked.

I need my old friend Graham Inglis to help me with my medicines and removing my surgical hose, which I have regretfully come to terms with having to wear as a more pleasant alternative to the very real possibility of having to have one of my feet amputated. So, as Graham has to put me to bed, I try not to keep the poor bugger up too late, and so I go to bed at a remarkably early hour, and spend the next few hours reading and listening to music on my iPad. And I have got into the habit of using these hours to re-discover music that I have not listened to for more years than I care to admit. And – for reasons that I don't know and couldn't be bothered to explain if I did – one of the records I have been listening to recently is the 1975 album by Paul McCartney's band, Wings.





I have always quite liked 'Venus and Mars', but this is the first time I have listened to it in any great detail for a long time, and it is much harder edged and less cloying than I had remembered.

It is, however, a testament to what might have been, because if John and Yoko had not got back together, according to May Pang at least, McCartney had invited Lennon and her down to New Orleans to "watch" the recording process, and everybody involved knew that some degree of collaboration between the two estranged Beatles was likely.

I always remembered enjoying the first half of the album, but my memory of it is that the second half fizzled out a bit, and that it ended with an embarrassingly sentimental whimper and a song about "lonely old people". I remember this song being one of the most egregious examples of what John Lennon described as McCartney's "granny music", but the other night I was surprisingly impressed. It is sentimental, it is about old people in a care home, but I don't know whether it is that the instrumentation seems far more tasteful now than it did back then, or whether recent events in the United Kingdom have meant that one looks at care homes completely differently to the way that one once did. Or whether it is me who has changed since 1975. After all, I was so much older then, and I'm younger than that now.

I hope you enjoy this issue.

Hare bol,

Jon



#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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# so what's it all about, Alfie?

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

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

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

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

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

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

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

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

# ROCKIN' THE CITY OF ANGELS

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

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LED ZEPPELIN E.L.O.  
ROLLING STONES  
JOHN DIXIE DREGS  
TYX HEART WINGS P.F.M.  
HAPPY THE MAN KATE BUSH



*Rockin' the City of Angels* features the work of some of the rock era's greatest photographers, including Richard E. Aaron, Jørgen Angel, Fin Costello, Ian Dickson, Armando Gallo, Stacey Katsis, Terry O'Neill, Neal Preston,

Michael Putland, Jim Summaria, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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# THE <sup>gonzo</sup> NEWSROOM

## RARIFIED

<https://www.music-news.com/news/Underground/140045/The-White-Label-Auction-in-aid-of-The-BRIT-Trust-returns>

The White Label Auction in Aid of The BRIT Trust returns next Wednesday, 5th May in the run up to The BRIT Awards on May 11th, with around 100 lots of rare, collectible 'white-label' test pressings set to go under the hammer.

The auction – first staged in October 2019 – will be hosted live onsite/online for UK and international collectors by the music memorabilia and vinyl records specialists Omega Auctions from their Newton-Le-Willows (Greater Manchester) base.

The explosion in sales of vinyl in recent years has thrown up the interesting by-product of 'white-label' test pressings – so called because there is no sleeve/label artwork at this stage – which record labels produce ahead of the full release of a new album. With as few as 5 or 10 being produced for each release, these first-off-the-press copies are typically passed on to



**H. E. HUTCHINSON,**  
(Successor to WM. LEGGATE,) 186 BEAUFORT ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Shakes and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tote WHIPS, &c. Repairing done at short notice.  
Worcester, Jan 18

**PRATT, DOWNES & SCOTT,**  
(W. & A. P. BANCROFT)

"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

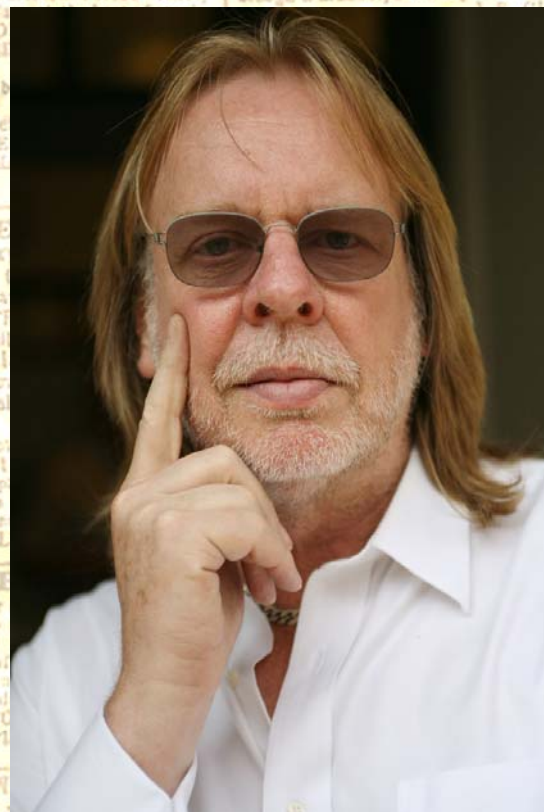
artists and/or go into an archive, and can be highly sought after by collectors. Recent auctions of music memorabilia suggest that demand has been heightened during lockdown.

### ALL THAT JAZZ <https://www.music-news.com/news/UK/140167/Rick-Wakeman-and-jazz-star-Justin-Swadling-join-forces-on-upcoming-single>

Rick Wakeman has joined forces with jazz musician Justin Swadling on an upcoming collaboration.

The Prog Rock legend and Saxophone player and composer will release their single, 'Into The Light', on May 14. A press release states that the genre-bending track "brings together Swadling's already mighty talent to create an outstanding record with the soloistic talents of a true Brit."

Penned amid the COVID-19 pandemic, 'Into The Light' carries a message of hope.



The upcoming single, follows Swadling's 'Red Gables' sessions, including 'The Dreamer' EP, featuring guest vocalist Emma Smith on the track 'Isabelle'.



## WHO GONZO? WHY GONZO? WHAT GONZO?

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

- [A potted history of his life and works](#)

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

“Good people drink good beer.”

Hunter S. Thompson

Wakeman recently admitted he has no idea how the entertainment industry will recover from the global health crisis. He said: "There's going to be massive job losses and companies going down. I truly don't know how the entertainment industry is going to recover. And we will have an anger period, because in this country people always look for someone to blame."



## STARR COMES TOGETHER <https://www.music-news.com/news/UK/140201/Ringo-Starr-says-Come-Together-is-his-favourite-Beatles-track>

Ringo Starr thinks 'Come Together' "worked perfectly" for The Beatles. The 80-year-old musician - who starred in the legendary group alongside John Lennon, George Harrison and Sir Paul McCartney - has revealed that the 1969 hit is his all-time favourite song from his time in the Beatles.

# The Gospel According to **BART**

This week my favourite roving reporter writes:

"Mate: always a Big Sparks fan.."

Sparks reunite with Todd Rundgren after 50 years for new single, 'Your Fandango'

"It's been a truly heartwarming experience to once again be working with Todd"

The single is the third taken from Rundgren's upcoming 'Space Force' album which also features collaborations with artists including Weezer frontman Rivers Cuomo and hip-hop artist Narcy.

Rundgren produced Sparks eponymous debut album in 1971. An interview for Edgar Wright's upcoming documentary of Sparks, The Sparks Brothers led to the reunion between Rundgren and Sparks."

Read in NME:

<https://apple.news/AAXbAaP6KR2OD1ghqo0X6B>  
A

During an appearance on 'The Late Show', host Stephen Colbert asked: "You get one song to listen to for the rest of your life. What is it?" In response, Ringo said: "Come Together".

"There's lots of other favourites, but if you want one, 'Come Together' can't be bad. I just think it worked perfectly with the band and the song and John being John. I loved that moment."

Ringo also gave his thoughts on the afterlife during his appearance on the show, revealing he wouldn't want to stay in heaven for "too long". He shared: "I think we go to heaven. Heaven's great, but you don't stay there too long; you just gotta get yourself together again and come deal with all that you didn't deal with last time you were here."

## GALLAGHER STONED

<https://www.music-news.com/news/UK/140247/Liam-Gallagher-claims-smoking-marijuana-while-listening-to-Pink-Floyd-opened-his-mind>

Liam Gallagher says smoking marijuana while listening to Pink Floyd allowed his "mind to open".

The former Oasis frontman has revealed getting stoned and listening to the prog rock legends' psychedelic classic 'Comfortably Numb' in total darkness as a teenager was "petrifying" at the time, but, in hindsight, he believes it allowed him to see things from new perspectives.

The 48-year-old rocker recalled on Phil Taggart's new part-radio, part-podcast show 'ChillDaBeats':

"I had a mate called Steven who's no longer with us, rest in peace, and he was about a year older than us and he used to say look come to my house, I've got this album ['The Wall' by Pink Floyd] and he used to have all these albums and we were all smoking



# THE <sup>gonzo</sup> NEWSROOM



weed and he'd close the curtains and he'd go listen, just listen. We were all stoned out of our heads at about two in the afternoon, we were meant to be in school and we go, can we just open the curtains a little bit?

He'd go, 'Nah just keep them closed man', so we'd be sitting there in pitch darkness terrified. Pink Floyd can open your mind and stuff like that but [when you're a teenager] it's like we'd seen a ghost, it was petrifying.

But as you get older you sit there and go, I'm glad I actually listened to that stoned out of my head because the mind is open, it's great."

## FLAMING DATES

<https://www.nme.com/news/music/the-flaming-lips-announce-uk-and-ireland-tour-dates-for-2022-2932512>

The Flaming Lips have announced a string of UK and Ireland tour dates that will kick off in 2022 after a tour of North America.

The band took to social media earlier today (May 3) to announce they will be heading out on tour in support of their most recent album 'American Head'.

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The tour will begin with a series of US dates in late 2021, before proceeding into 2022 with shows in the UK and Ireland, starting in Leeds on May 25 and ending in Ireland on July 22, with a stop at London's O2 Kentish Town in between.

## MAY, 2022

- 25 – Leeds, Stylus
- 26 – Liverpool, Invisible Wind Factory
- 30 – Aylesbury, Waterside Theatre

## JUNE, 2022

- 01 – Bexhill, De la Warr Pavilion
- 02 – London, O2 Forum Kentish Town

## JULY 2022

- 22 – Galway, Galway Int'l Arts Fest

## NORTH AMERICA DATES

### AUGUST, 2021

- 20 – Ogden, UT – Ogden Amphitheatre
- 21 – Las Vegas, NV – Psycho Las Vegas

### NOVEMBER, 2021

- 07 – Philadelphia, PA – The Fillmore
- 08 – Brooklyn, NY – Brooklyn Steel
- 09 – Brooklyn, NY – Brooklyn Steel
- 11 – Pittsburgh, PA – Stage A&E
- 12 – Syracuse, NY – Crouse Hinds Theater
- 13 – Albany, NY – Palace Theater
- 15 – Boston, MA – House of Blues

# THE <sup>gonzo</sup> NEWSROOM

16 – Washington, D.C. – The Anthem  
 18 – Montreal, Quebec – MTELUS  
 20 – Royal Oak, MI – Royal Oak Music Theater

## MARCH, 2022

27 – San Antonio, TX – The Aztec Theatre  
 28 – Houston, TX – House of Blues  
 29 – New Orleans, LA – The Fillmore  
 31 – Miami Beach, FL – The Fillmore

## APRIL, 2022

01 – Orlando, FL – Hard Rock Live  
 02 – Atlanta, GA – Coca-Cola Roxy  
 04 – St. Louis, MO – The Pageant  
 05 – Cincinnati, OH – ICON Music Center  
 06 – Chicago, IL – Riviera Theatre  
 08 – Saint Paul, MN – Palace Theatre

09 – Madison, WI – The Sylvee  
 25 – Denver, CO – Mission Ballroom  
 28 – Boise, ID – Knitting Factory  
 29 – Portland, OR – Crystal Ballroom  
 30 – Spokane, WA – Knitting Factory

## MAY, 2022

02 – Vancouver, British Columbia – Commodore Ballroom  
 03 – Vancouver, British Columbia – Commodore Ballroom  
 04 – Seattle, WA – Showbox SoDo  
 06 – San Francisco, CA – Warfield Theatre  
 07 – San Francisco, CA – Warfield Theatre  
 09 – Los Angeles, CA – The Wiltern

Tickets for the US dates go on sale on May 7

# 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:

B E I N G

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**

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

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L O N D O N :

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

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

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

---



# Now is the ‘Summer of Our Discontent’ made even more inglorious by the Covid pandemic (and politicians!)

## *More musings from Alan Dearling*

**London, dateline 24th April 2021:** Possibly up to 800,000 demonstrators took to the streets, Trafalgar Square and the parks in a major protest against masks, vaccinations, Covid passports and travel bans. I’m sure there were many more grievances than that! It didn’t seem to register in much of the media, but in London it made quite an impact, (not that I was there). In fact, I don’t agree with the protestors, but I certainly agree with their right to protest.

After the event, here’s what Joanne, one of my Facebook friends wrote:

*“Truly had my faith in my fellow human replenished.  
They won’t show how huge and mellow this was on msm... Believe me it totally blew me  
away. 🧡🧡🧡 One love.”*

Here’s the link to the London ‘Evening Standard’ report, which reported that: *“Their aim is to fight against all pandemic rules and use the slogan ‘no new normal’ to reject moves to help fight the pandemic which puts restrictions on everyday life.”* :

[https://www.standard.co.uk/news/uk/london-protest-covid-vaccine-passports-lockdown-b931542.html?fbclid=IwAR0BfcFSmf62SprcP\\_dDj6cFyj1Q-ZGI82HxnUY7k8sqzgLRhM05nNNN3L8](https://www.standard.co.uk/news/uk/london-protest-covid-vaccine-passports-lockdown-b931542.html?fbclid=IwAR0BfcFSmf62SprcP_dDj6cFyj1Q-ZGI82HxnUY7k8sqzgLRhM05nNNN3L8)

The force said both men have been taken into custody as inquiries continue.

They said on Twitter: “We have a policing operation in central London today as a result of a number of demonstrations.

“Anyone coming into London for a protest must make sure their gathering is lawful, with a risk assessment carried out by the organiser.

“Officers are on site and are engaging with those taking part.”



Thousands of people turned up for the anti-lockdown march despite restrictions easing earlier this month / REUTERS

The demonstrators were challenging lockdown measures, despite many being lifted earlier this month.

Meanwhile, various claims and counter-claims about cronyism and sleaze during the Covid pandemic are beginning to surface. For example, Dominic Cummings has claimed that, “*It is sad to see the PM and his office fall so far below the standards of competence and integrity the country deserves.*”

Labour deputy leader Angela Rayner said the Government was, “*lurching between cover-ups and cock-ups*”.



In the UK, the disunited nation is continuing to confuse and bemuse the public with varying responses from the devolved administrations to travel, public events, the Covid test and trace systems and some sort of Covid passport or certification. I've personally been working on house renovations and some tricky repairs in both the Pennines of Yorkshire in England and the east-coast borderlands on Scotland. At a personal level it appears that many more people in Yorkshire are suspicious of, or actively in opposition to, the infringements

on personal 'freedoms' imposed during the Covid responses. This is now beginning to be heard (quite loudly) in beer gardens, restaurant patios and even in graffiti on the canal network. And, of course in on-line forums. Information, disinformation, fabrications and lies.

For instance, this Facebook post: "*Astrazenica ...is in the spot light again...a perfectly healthy Italian woman died of Thrombosis after receiving the jab ...how can the EMA still consider this vaccine safe?*"









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In Scotland, the local area where I am at present is braced for an enormous influx of tourists – the ‘staycation’ message is being met by quite challenging street hoardings. And closed-up toilet facilities.

My second Covid jab – the Pfizer one – is now in my personal medical history records – I hope. But, in Scotland they are not issuing any sort of ‘proof’ to those who’ve had the jags, as they call them in Scotland. Unlike in England, where Covid vaccination cards are issued and recipients are encouraged to carry them at all times. Also, in this strange-new, brave-new world, the self-administered rapid antigen test kits (aka lateral flow test) are being issued on a large scale. I got two from a pharmacy in Todmorden and was really rather surprised that they only asked my age, and did not want any name or address – there is obviously not any ‘track or trace’ attached to the ‘test’ bit of the system!

**Further afield in Copenhagen**, events, testing and their app were reported in the UK on BBC radio.

I have spent quite a lot of time in Denmark in past times, and especially at the ex-squat, Christiania. It is a huge tourist magnet – ‘Hippy Central’. ‘The Local. Dk’ is the English language newspaper and they reported:

*“A ban preventing public use of parts of the Christiania area in Copenhagen has been lifted after more than 100 days and repeated extensions.*

*Copenhagen Police have now ended the ban on using the ‘Pusher Street’ and ‘Green Light District’ areas of Christiania, after it expired at midnight on Tuesday.*

*The ban, a so-called opholdsforbud, allowed the public only to pass through, but not stop in the area. It was originally introduced in January as a measure to limit the spread of Covid-19 infections. At the time, a tendency for crowds to gather in the area was cited as the basis for the measure.*

*It was then extended at regular intervals.*

*Police said on Tuesday that the ban was no longer necessary given change in national restrictions, effective as of Wednesday, which raised the outdoor assembly limit to 50 people.”*

This is what the Danish Government’s site for tourists says:

*“As of 21 April 2021, restaurants, cafés etc. are open for serving both indoors and outdoors with requirements to prevent the spread of COVID-19. Corona “passport” and table reservation 30 minutes before is required for indoor serving.*



Museums, art venues, libraries, etc. are open as of 21 April 2021. Corona passport must be presented.

Indoors organized sports activities are open for children and youth beneath the age of 18 years as well as for adults above 70 years.

Liberal professions are open with the requirement to implement measures to prevent the spread of COVID-19.

Corona passport must be presented.

Outdoor cultural institutions such as zoos are open with the precondition that visitors can present a corona passport.”

Perhaps the most famous visitor attraction in Copenhagen is Tivoli Gardens – the unique amusement and music events park. Their website has posted this online:



# Tivoli Gardens





*“We are looking forward to seeing you for Summer in Tivoli every week from 9 April - 22 April. From 23 April Tivoli Gardens will be open every day.*

*We recommend that you buy your admission ticket, Unlimited Ride Ticket and/or Tivoli Pass at home. You will still be able to buy tickets and a Tivoli Pass on the day at the entrance and from the Tivoli Box Office.*

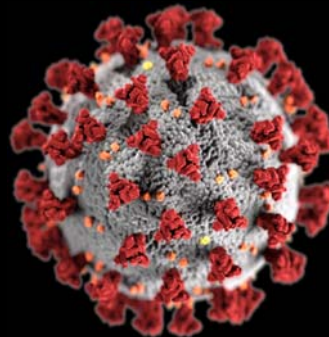
*As we reopen, we are also complying with a health authority requirement for visitors aged 15 and over to produce proof that they have tested negative for COVID-19. The test must be no more than 72 hours old when you arrive at Tivoli. This means that you must bring:*

- *Proof of either a negative antigen test (also known as a rapid test) or a negative PCR test (throat swab) which is no more than 72 hours old at the time of your arrival at Tivoli.*
  - *The proof must contain the name, test time and test result for the person who was tested.*
  - *ID in the form of a passport, driving licence, yellow health card or other official identity card.*
- Guests that have received the full COVID-19 vaccine at least 14 days prior to the visit in the Tivoli Gardens, do not need to show proof of a negative test.”*

\*\*\*\*\*

So, we seem to be lurching, in an un-co-ordinated, unplanned way into a World Covid Test of Herd Immunity. I suspect that politicians will see this relaxation of the restrictions – the allowing of people to take ‘personal responsibility’, to do ‘the Right Thing’ – as a way of passing the buck and absolving themselves of responsibility if (or when) a Third and Fourth Wave of Covid cases and deaths spread around the desperately, unevenly, vaccinated world.

Perhaps we need to call on many gods to help and care for us. Especially, as people are increasingly fragmented and divided in their own feelings about the pandemic and local, government and international responses to it. **It does indeed look like a long summer of discontent!**



# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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

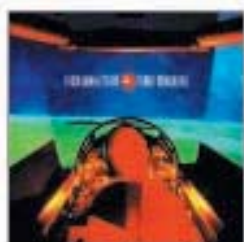
HFG203CD



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

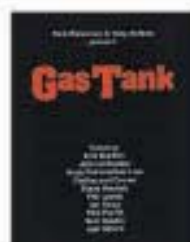
HFG204CD



## TIME MACHINE

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

HFG205CD



## GASTANK

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

HFG206DVD



## GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

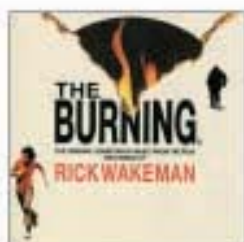
WZ41-40



## COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



## THE BURNING

The original Soundtrack album, back in print at last!

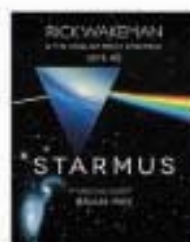
HFG205CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



## STARMUS

With Brian May and The English Rock Ensemble. DVD

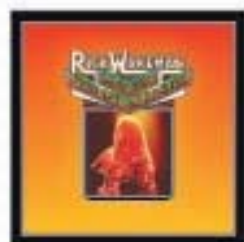
HFG207DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG208CD



## THE PHANTOM OF THE OPERA

Double CD + DVD

HFG205CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir

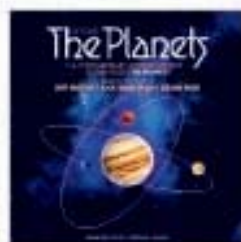
W44-CD005



## CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



WAKEMAN'S MUSIC EMPORIUM



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







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

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

## Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

**What sort of person are you?**

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







# I'M ON BOARD!

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



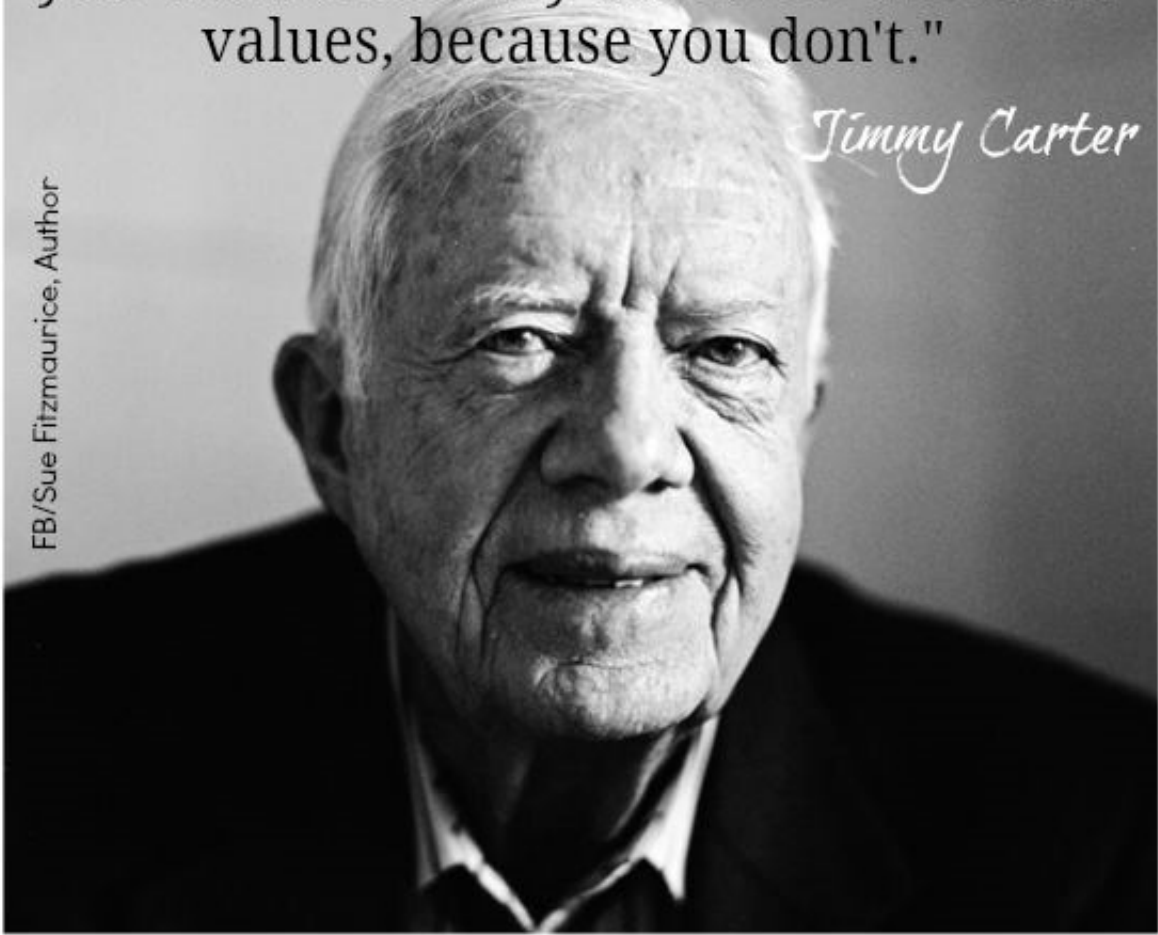
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. [arsydeedee@yahoo.co.uk](mailto:arsydeedee@yahoo.co.uk)

**MICHAEL DES BARRÉS ON**  
**LITTLE STEVEN'S UNDERGROUND GARAGE**  
 MAXIMUM ROCK AND ROLL  
 MORNINGS 8AM - 11AM ET CH. 21 **SIRIUS** | ((XM))  
 SATELLITE RADIO  
 (FILLING IN FOR ANDREW LOOG OLDHAM)

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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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



Sex?



No...

Prog



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





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/01-11-2020-show-382-thru-a-five/>



### 01-11-2020 – SHOW 382 – Thru a Five

|   |  |
|---|--|
| Entry:  | Intro                                  |
| Lucidavox:  | Runaway                                |
| Kat Riggins:  | Cry Out                                |
| Medicine Head:  | Take Two Steps                         |
| Medicine Head:  | Indian Queen                           |
| Victoria Bourne and John Hinks (United Isolation Ensemble): | Unborn Sheik                           |
| Gwenifer Raymond:   | The Three Deaths of the Red Spectre    |
| Keith West:   | Riding for a Fall                      |
| Ozo:  | Anambra                                |
| Summit Up:  | All Right in the End                   |
| Harrison:   | Simply This                            |
| Medicine Head:  | White Dove                             |
| Floodlights:  | Walk Away                              |
| The Great Kat:  | Beethoven on Speed                     |
| Land of Talk:   | Footnotes                              |
| Native Harrow:  | Shake                                  |
| Gilroy Mere:  | Adlestrop                              |
| Gong:   | Tri-Cycle Gliss                        |
| Sonic Boom:   | On a Summer's Day                      |
| Carlos Niño & Miguel Atwood Ferguson:                       | Part III                               |
| Neil Young:   | Florida                                |
| Raymond Scott:  | Twilight in Turkey                     |
| Blind Willie Johnson:                                       | Dark was the Night Cold was the Ground |
| The Kingsmen:   | Louie Louie                            |
| Medicine Head:  | Slip and Slide                         |
| Medicine Head:  | The Season and the Sign                |
| Rupie Edwards:  | Free up de Ganga                       |
| Rupie Edwards:  | That Wonderful Sound Part 2            |
| David Crosby:   | I'd Swear There was Somebody Here      |

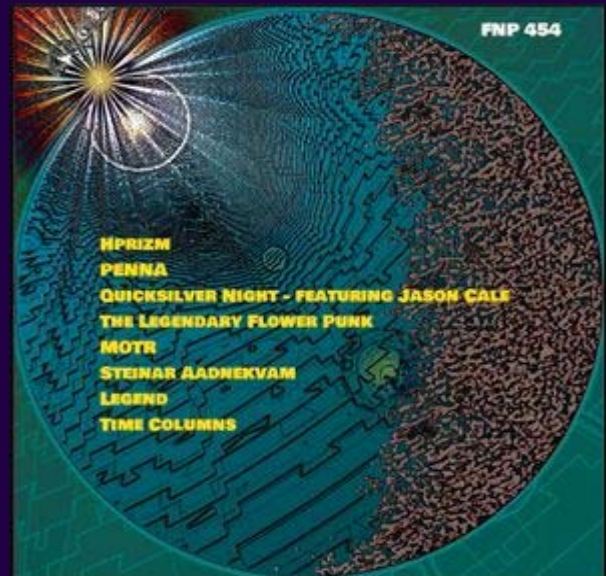
**Listen  
Here**



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-454-time-04-16-2021/>



Hprizm  
<https://www.facebook.com/hprizm>

PENNA  
<https://www.facebook.com/pennamusic>

Quicksilver Night - featuring Jason Cale  
<https://www.facebook.com/QuicksilverNight>

The Legendary Flower Punk  
<https://www.facebook.com/thelegendaryflowerpunk>

MOTR  
<https://www.facebook.com/fusionissimus>

Steinar Aadnekvam  
<https://www.facebook.com/steinarguitar>

Legend  
[https://www.facebook.com/LEGENDProg/?tn-str=k\\*F](https://www.facebook.com/LEGENDProg/?tn-str=k*F)

Time Columns  
<https://www.facebook.com/timecolumns>

**Listen  
Here**

*Friday Night Progressive*



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

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

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

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

**Listen  
Here**

# THE REAL MUSIC CLUB



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen  
Here**



# BETWEEN YOU & ME



## Marillion from Fish to h

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

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

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

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

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

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

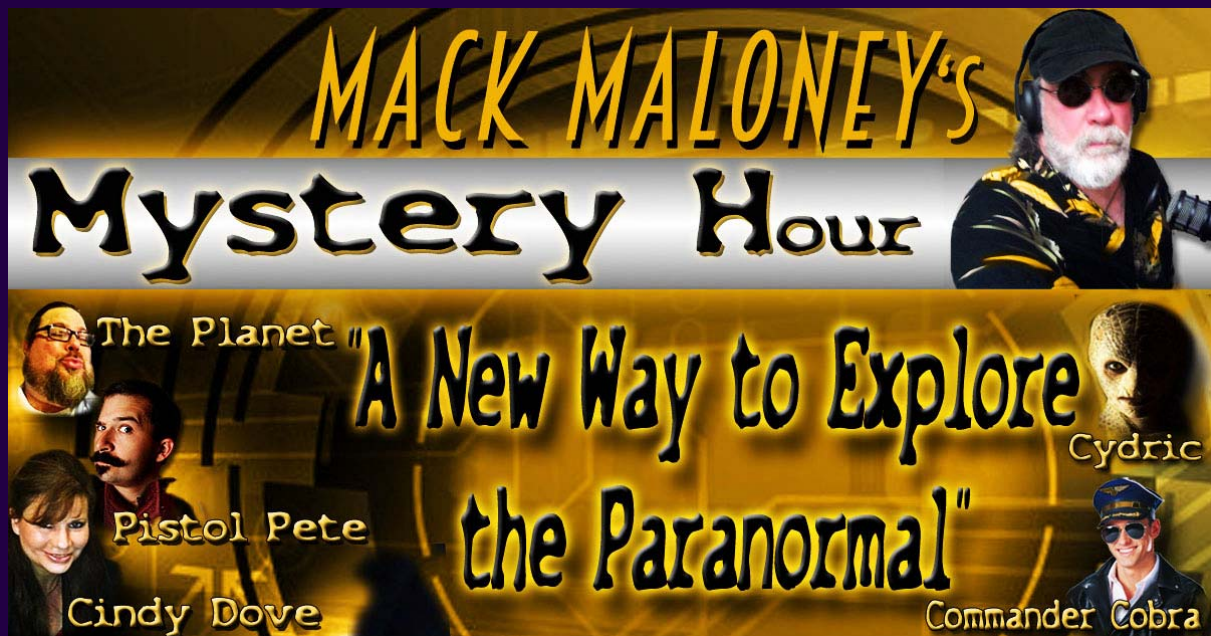
### **Holidays In Eden - Part 2**

#### **Season 2, Ep. 7**

**After the trauma of the previous ep, it's onto the second part of Marillion's Holidays In Eden, as Paul and Sanja get to grips with Dry Land, Waiting To Happen, and the prog-esque This Town Trilogy. Plus! We read your letters, and reveal Paul's most treasured item of Marillion memorabilia!**

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

**Listen  
Here**



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

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

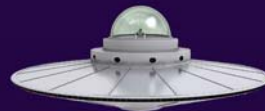
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### Female Spies Galore!

In a special show, the gang discusses some of history's most famous female spies. "Mr. Monopoly" Phil Orbanes tells the story of Vera Atkins, a British spy whose astonishingly courageous actions shortened the length of World War Two. Cobra reports on Celebrity Cook Julia Child's career as an agent in the OSS, the precursor of the CIA. Raven on the strange story of Mata Hari, the World War One spy who gave lap dances in her spare time. Also, it's Raven vs Juan-Juan in the "Top 10 Bond Girl Playoff." Special guests: Phil Yebba and Agent X.



Listen  
Here

<https://radioactivebroadcasting.net/military-first-responder-channel/item/4667-female-spies-galore>

# THOSE WE HAVE LOST

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## Leslie Richard McKeown 1955 – 2021

Les McKeown was a Scottish pop singer. He was the lead singer of the Bay City Rollers during their most successful period in the 1970s. McKeown was born in Broomhouse, Edinburgh, on 12 November 1955. He left school at 15 and became a member of the band Threshold. He was employed at a paper mill in between the group's gigs, which earned them £20 per show.

McKeown joined the Bay City Rollers in November 1973, replacing founding lead singer Gordon "Nobby" Clark. The band was originally founded in the mid-1960s but only achieved popularity after McKeown joined. "Remember",

"Summerlove Sensation", "All of Me Loves All of You", "Shang-a-Lang" (1974), "Give a Little Love" and "Saturday Night" (1975) were the Bay City Rollers' most notable chart toppers. McKeown later wrote that during those years, he was raped by their manager, Tam Paton, and that Paton provided him with drugs to help him cope with the pressures of touring.

McKeown unfortunately killed an elderly neighbour in 1975 as a result of reckless driving, for which he was banned from driving for one year and fined £100. The guilt of this ended up driving him to alcoholism. He left the Bay City Rollers in 1978, as its popularity began to decline. He established the pop band Egotrip and released a solo album in 1979 titled *All Washed Up*, which was successful in Japan. McKeown met his wife, Peko/Keiko, in the same year, and they married five years later.

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**COLLATED BY HARRY WADHAM**

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In 2005, he was found to have been driving while drunk, over twice the legal limit, and had left the scene of an accident. He was consequently banned. In 2008, he successfully overcame his addiction to alcohol. One year later, he disclosed on TV that he was a "secret bisexual".

McKeown died at his home on 20 April 2021. He was 65 years old.



## Diamantina Rodríguez 1920 – 2021

Diamantina Rodríguez was a Spanish singer. She was seen as one of the most important Asturian singers of the twentieth century.

She began her career in 1948 in a contest, where she placed second. She recorded her first album in 1969. Rodríguez died in Noreña on 21 April 2021, aged 100.



## Bhitali Das ভিতালী দাস 1969 – 2021

Bhitali Das was an Assamese Indian singer. She sang over 5,000 Bihu songs and released several Bihusuriya albums.

On 14 April 2020, Bhitali Das was infected with COVID-19 and was admitted to Guwahati's Kalapahar COVID care centre. On 21 April, she was in a critical condition from complications of COVID-19 and shifted to the Intensive Care Unit (ICU).

Bhitali Das died aged 51 on 21 April at the Kalapahar COVID care centre.



## Lea Dali Lion 1974 – 2021

Lea Dali Lion (born Lea Teemets, formerly Lea Liitmaa) was an Estonian singer, musician and songwriter. Lion was the soloist of the band Blacky, until the breakup of the band in 2013. In 2002, Lea Liitmaa and Jaagup Kreem took 9th place in the Estonian Eurovision premiere show "Eurolaul" with the song "What if I Fell". In 2007, she was on the front page of Playboy Estonia magazine. In the same

year, she released her solo album "Love". In 2014, she performed in the second season of the TV show *Laula mu laulu*. In 2015, she published a book, *Draw Light. It's the Beginning of Everything New*, describing her fight against breast cancer. In connection with this, she also changed her name to Lea Dali Lion in 2014.

From 2000 to 2006, she was married to guitarist Elmar Liitmaa, and had three children.

Lion was diagnosed with breast cancer in 2014. She died of COVID-19 on 21 April 2021 in Tallin, Estonia.



## Charlie Black 1949 – 2021

Charles Frank Black was an American country music songwriter. He graduated from University of Maryland in 1970 and moved to Nashville, Tennessee the same year. His first cut was "Girl, You Came and Eased My Mind" by Tommy Overstreet. Since then, he wrote singles for Anne Murray, Gary Morris, Earl Thomas Conley, Johnny Paycheck, and Phil Vassar.

In 1991, the Nashville Songwriters Association International inducted Black into its hall of fame. Black was married to Dana Hunt, also a songwriter, who co-wrote George Strait's singles "Check Yes or No" and "Write This Down". Black died on April 23, 2021.



## Fredi 1942 – 2021

Fredi (born Matti Kalevi Siitonen) was a Finnish comedic actor, musician, singer/songwriter and television presenter.

Domestically he was best known as a founding member of the comedic variety ensemble Kivikasvot. Siitonen chose his stage name, Fredi, after the cartoon character, Fred Flintstone

He recorded his first song in 1965, and represented his country at the Eurovision Song Contest 1967 in Vienna, and in 1976 at The Hague. In Finland, Fredi had more than 20 Top 10 hit singles, and achieved diamond status with many studio albums. He recorded Finnish cover versions of songs such as Tom Jones's "Delilah", David Bowie's "Starman", Elton John's "Goodbye Yellow Brick Road", and the Bee Gees' "Stayin' Alive".

Fredi was also the husband of the former mayor of Helsinki, Eva-Riitta Siitonen. Fredi died in April 2021, aged 78.



## Reinette Van Zijtveld 1961 – 2021

Van Zijtveld was a Dutch jazz singer. After graduating in 1983, Van Zijtveld studied from 1985 to 1990 at the Hilversum Conservatory. She moved to Germany in 1993, and has been a member of Vokal Total since 1996. Van Zijtveld died on 24 April 2021, aged 59.

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## John Hinch 1947 – 2021



John Frederick Hinch was a British drummer from Lichfield, Staffordshire. From 1973–1975, he was the drummer in an early line-up of heavy metal band Judas Priest. Differences and conflicts, particularly with Glenn Tipton, made Hinch leave. Hinch was a jazz-rock styled drummer with a very compact style.

Hinch played in several Birmingham rock bands, including the Pinch, the Generation, and Bakerloo. With vocalist Rob Halford, he played in the band Hiroshima from 1972 to 1973.

In recent years he was contacted by several musical biographers and interviewers to speak about Judas Priest. Hinch was also married from July 1987 to April 2010 to Jane Dayus (host of Wedding SOS). They had a son, Fraser, who is a TV movie director.

Hinch died on 29 April 2021, after falling ill the previous day. Tributes included that paid by Halford, who stated, "His style was strong, direct and unique. I'll be blasting Rocka Rolla today!"

## Ray Reyes 1970 – 2021



Ray Reyes León was a Puerto Rican singer and member of Menudo (a Puerto Rican-based, Latino boy band), joining the band right in the middle of Menudo's golden era.

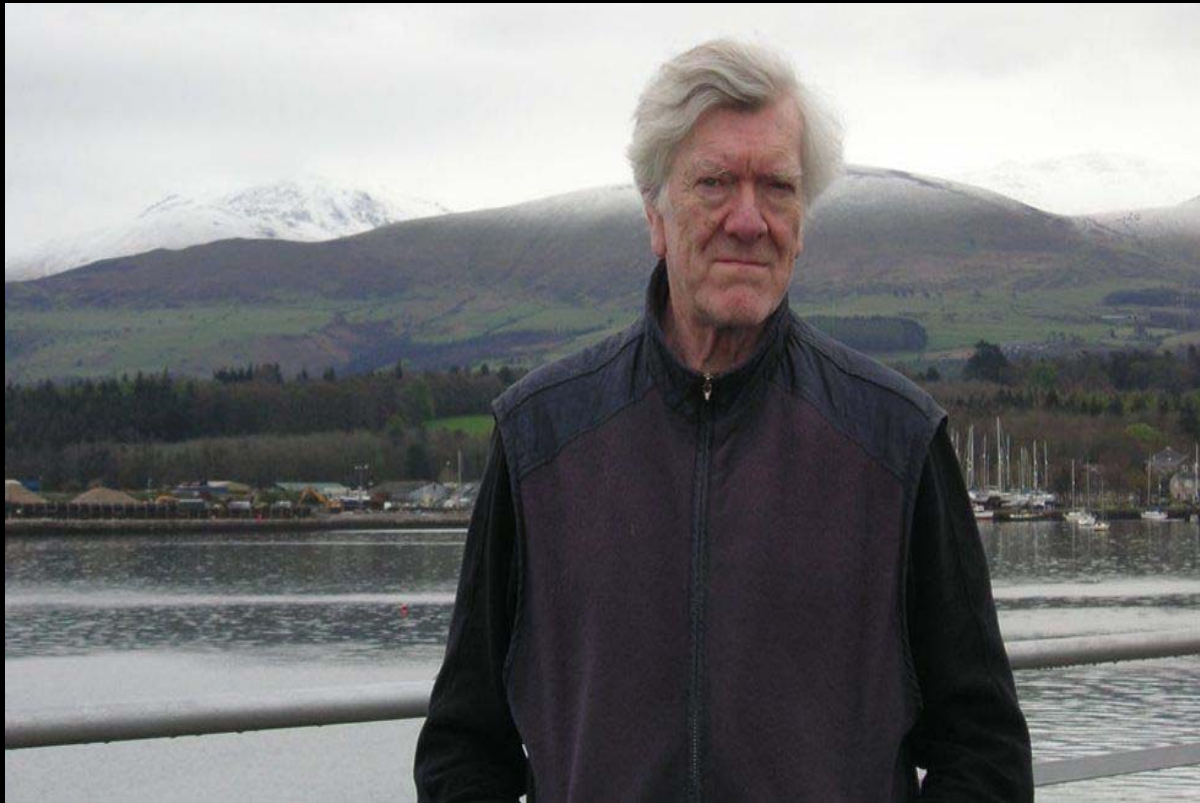
Ray was forced to leave the band after only 2 years in the group due to a sudden growth spurt.

In 1988, he joined former Menudos Rene Farrait and Johnny Lozada in Proyecto M, which went on to enjoy great success in Puerto Rico and Venezuela.

In 1997 he came up with the idea of doing an ex Menudos' concert and reunited 6 of the golden era for a single concert named El Reencuentro in the Roberto Clemente Coliseum (12,000 capacity) in San Juan.

The concert did so well that they finished doing 7 shows in two weekends and then went on a worldwide tour.

On April 30, 2021, Ray Reyes died in Puerto Rico. Reyes was the second member of Menudo to die; Anthony Galindo, the first, preceded him by six months.



## Anthony Payne 1936 – 2021

Payne was an English composer and critic. He is best known for his completion of Edward Elgar's third symphony, titled *Edward Elgar: The Sketches for Symphony No. 3 elaborated by Anthony Payne*;

The work has subsequently gained wide acceptance into Elgar's oeuvre. Born in London, Payne was interested in composing music from an early age.

Payne's realisation of the sketches for Edward Elgar's Third Symphony took several years to complete.

When Elgar died in 1934, he left more than 130 pages of an incomplete score for a third symphony.

Although initially reluctant to allow anyone to use this material, the Elgar family realised that in 2005 the sketches would come out of copyright.

They therefore approved Payne's elaboration of the sketches, on which he had been working and lecturing intermittently since 1993.

Payne's completed version of the symphony was first performed in 1998 to immediate acclaim and has received numerous subsequent performances and several recordings.

Payne was awarded an Elgar Medal by the Elgar Society.

Payne died on 30 April 2021. He was 84, and died a month after the death of his wife, the soprano Jane Manning, which reportedly affected his health.





## John Dee Holeman 1929 – 2021

Holeman was born in Hillsborough, North Carolina. From 1954 he was based in Durham, North Carolina.

Holeman was singing and playing guitar at local parties and other events by his mid-teens. By his mid-twenties he had bought his first electric guitar and relocated to Durham, where he played with the pianist Fris Holloway. The duo became adept at the Juba dance, also known as the hambone or buckdance.

During his working lifetime, Holeman had full-time employment as a construction worker, and music was a part-time pursuit. However, he toured in the United States and overseas in the 1980s. He recorded the album *Bull Durham Blues* in 1988, when the National Endowment for the Arts presented Holeman with a National Heritage Fellowship.

In 1994, Holeman was presented with the North Carolina Folk Heritage Award. In 2007, the Music Maker record label issued the album *John Dee Holeman & the Waifs Band*, on which Holeman was backed by the Waifs, an Australian folk-rock group. In 2018, he played several shows with Cajun/Zydeco musician Mel Melton in Durham. The official cause of death was a heart attack, following a prolonged period of ill health.

## Debu Chaudhuri 1935 – 2021

Pandit Devabrata (Debu) Chaudhuri was an Indian sitarist and teacher. Pt. Chaudhuri was born in 1935 in Bangladesh. He started playing the sitar from four years of age.



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His first broadcast was at the age of eighteen at the All India Radio in 1953. He was the writer of six books, composer of eight new ragas (a melodic framework for improvisation in Indian classical music) and numerous musical compositions.

He joined Delhi University as a reader from 1971 to 1982 and was the Dean and Head of Music Department from 1985 to 1988, and served as a visiting professor at Maharishi University of Management, Iowa from 1991 to 1994.

He has authored three books on Indian music - namely 'Sitar and It's Techniques', 'Music of India' and 'On Indian Music'. In April 2010 he started the UMAK (Ustad Mushtaq Ali Khan) Center for culture in memory of his guru Ustad Mushtaq Ali Khan.

Pt. Debu Chaudhuri died as a result of COVID 19 in Delhi, India on 1 May 2021. He was admitted with COVID 19 along with dementia complications. He suffered a heart attack around midnight and could not be revived.



## Naïma Ababsa نعيمة عابسة 1969 – 2021

Naïma Ababsa was an Algerian singer. Ababsa was the daughter of composer Abdelhamid Ababsa.

She performed a great range of musical material and genres, such as Chaoui, Algérois, Hawzi, and other styles from North Africa. She paid tribute to Lounès Matoub in 2000 onstage in Paris. She also paid homage to the singer Seloua at the Théâtre national algérien Mahieddine-Bachtarzi in Algiers in 2008. In 2018, she was invited to the Festival international de musique de Timgad. That same year, she participated in the 8th annual Festival Orientalys in Montreal.

Naïma Ababsa died in Algiers on 18 April 2021 at the age of 51.



## Jim Steinman 1947 – 2021

James Richard Steinman was an American composer, lyricist, record producer, and playwright. He also worked as an arranger, pianist, and singer. His work included songs in the adult contemporary, rock, dance, pop, musical theater, and film score genres.

His work included albums such as Meat Loaf's *Bat Out of Hell* (which is one of the best selling albums of all time), and albums for Bonnie Tyler. His most successful chart singles include Tyler's "Total Eclipse of the Heart", Air Supply's "Making Love Out of Nothing at All",

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Meat Loaf's "I'd Do Anything for Love (But I Won't Do That)", the Sisters of Mercy's "This Corrosion" and "More", Barry Manilow's "Read 'Em and Weep", Celine Dion's cover of "It's All Coming Back to Me Now" and Boyzone's "No Matter What" Steinman's only solo album *Bad for Good* was released in 1981.

Steinman and Meat Loaf had immense difficulty finding a record company willing to sign them. According to Meat Loaf's autobiography, the band spent most of 1975, and two-and-a-half years, auditioning *Bat Out of Hell* and being rejected. The album was eventually released by Cleveland International Records in October 1977, and it was an immediate success in Australia and the United Kingdom, and later in the United States. In 2007, Cleveland International Records founder Steve Popovich said that it sold around 40 million copies.

The soundtrack for the 1984 film *Footloose* included the song "Holding Out for a Hero", performed by Bonnie Tyler. Steinman produced the selection and is credited with composing the music. The song was a hit single, the soundtrack album was successful, and the film was successful.

Andrew Lloyd Webber approached him to write lyrics for *The Phantom of the Opera* because Lloyd Webber felt that his "dark obsessive side" fitted in with the project. However, Steinman declined in order to fulfil his commitments to a Bonnie Tyler album. In 1986, the album *Secret Dreams and Forbidden Fire* was released. Bonnie Tyler sang lead vocals, and Steinman produced all the selections on the album.

Steinman produced two tracks for films in the late 1990s. He produced "In the Dark of the Night", for the soundtrack album of the film *Anastasia* (1997). He also produced "I Want to Spend My Lifetime Loving You" for the film *The Mask of Zorro* (1998). In February 2017, Steinman's *Bat Out of Hell The Musical* opened for previews at the Manchester Opera House in Manchester, England, then officially premiered at the same venue, then continued on to the London Coliseum in June.

Steinman had a stroke in 2004 and temporarily lost the ability to speak. He had another stroke four years prior to his death from kidney failure at a hospital in Danbury, Connecticut, on April 19, 2021, at age 73.



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## Paul Oscher 1947 – 2021

Paul Oscher was an American blues singer, songwriter, and instrumentalist. He first began playing harmonica at the age of 12. His career as a musician began at the age of 15 when he played for the musician Little Jimmy Mae.

Oscher played harmonica as a member of the Muddy Waters Blues Band from 1967 until 1972. He was the first white musician in Muddy's band and lived in Muddy's house on Chicago's South Side, where Oscher shared the basement with the blues pianist Otis Spann. Oscher recorded with Muddy for Chess Records, and in



1976, he toured Europe with Louisiana Red. In 1999, he played with Big Bill Morganfield on his debut album, *Rising Son*. In 2003, Oscher was featured on harmonica, guitar and vocals on Hubert Sumlin's album, *About Them Shoes*, along with Keith Richards, Eric Clapton and Levon Helm.

In 2006, Oscher collaborated with Mos Def and recorded the song, "Bed Stuy Parade and Funeral March", on Mos Def's album, *The New Danger*.

In 2008, he recorded with Keb' Mo' on the soundtrack of a film about the blues, *Who Do You Love?* Oscher died on April 18, 2021, at age 74 in Austin, Texas, after several weeks hospitalized with COVID-19.



## Will Mecum 2021

William Mecum was an American musician and lead guitarist for the rock band Karma to Burn. During K2B's seven-year absence, he also played guitar for instrumental band Treasure Cat. He also played drums in the band Admiral prior to joining Karma to Burn. He lived in West Virginia. As of the time of his death, he was the last remaining founding member in the line-up of the band. Mecum died on April 29, 2021, as a result of a traumatic head injury, from an accidental fall.

## Victor Wood 1946 – 2021

Wood was a Filipino singer, actor and politician. His voice earned him various titles, including "Jukebox King" and "Plaka King". Before becoming a singer, Wood starred in some productions by Sampaguita Pictures until 1979.

He was a member of Iglesia ni Cristo. He previously hosted the show *Beautiful Sunday* every Sunday on Net25.



In 1972, Wood released the album *In Despair*, an album of cover versions of popular English songs from the 1950s and 1960s.

In 1974, Wood released *Ihilak*. Eleven of the album's 12 songs are Philippine folk/love songs sung in the Visayan language. The remaining song, "Gugma Ko", uses the melody of Neil Diamond's "Song Sung Blue" and replaces the original English lyrics with Visayan language.

On April 23, 2021, Wood died of complications from COVID-19, according to his wife, Nerissa.

## Milva 1939 – 2021

Maria Ilva Biolcati, OMRI, known as Milva, was an Italian singer, stage and film actress, and television personality.

She was also known as *La Rossa* (Italian for "The Redhead"), due to the characteristic colour of her hair, and additionally as *La Pantera di Goro* ("The Panther of Goro").

In 1962 Milva was the first singer to sing Édith Piaf's repertoire at the prestigious Olympia theatre in Paris. From 30 April to 4 May 1963, Milva was a television presenter on the Italian variety show *Il Cantatutto*.

In 1965, a meeting led to a definitive change in her career: Italian director Giorgio Strehler helped to develop her skills in staging and singing in Italian theatres (especially the *Piccolo Teatro* in Milan) and she began to perform a more committed repertoire.

She went on to release a great many songs, and studio and live albums, and starred in several films. On 2 June 2007, in Rome, Milva was made Commander of the Order of Merit of the Italian Republic

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(Ordine al merito della Repubblica italiana), the highest ranking honour and most senior order of the Republic of Italy, an honour bestowed upon her by the then President of the Italian Republic Giorgio Napolitano, for her "intense and luminous career" during which she went from music to theatre performances, cinema, to lyric opera.



Milva was made Knight (Chevalier) of the National Order of the Legion of Honour of the French Republic in 2009. The knighthood was conferred upon her by French ambassador to Italy, Jean-Marc de La Sablière, who presented the honour to her at a ceremony held on 11 September 2009 at the Palazzo Farnese in Rome.

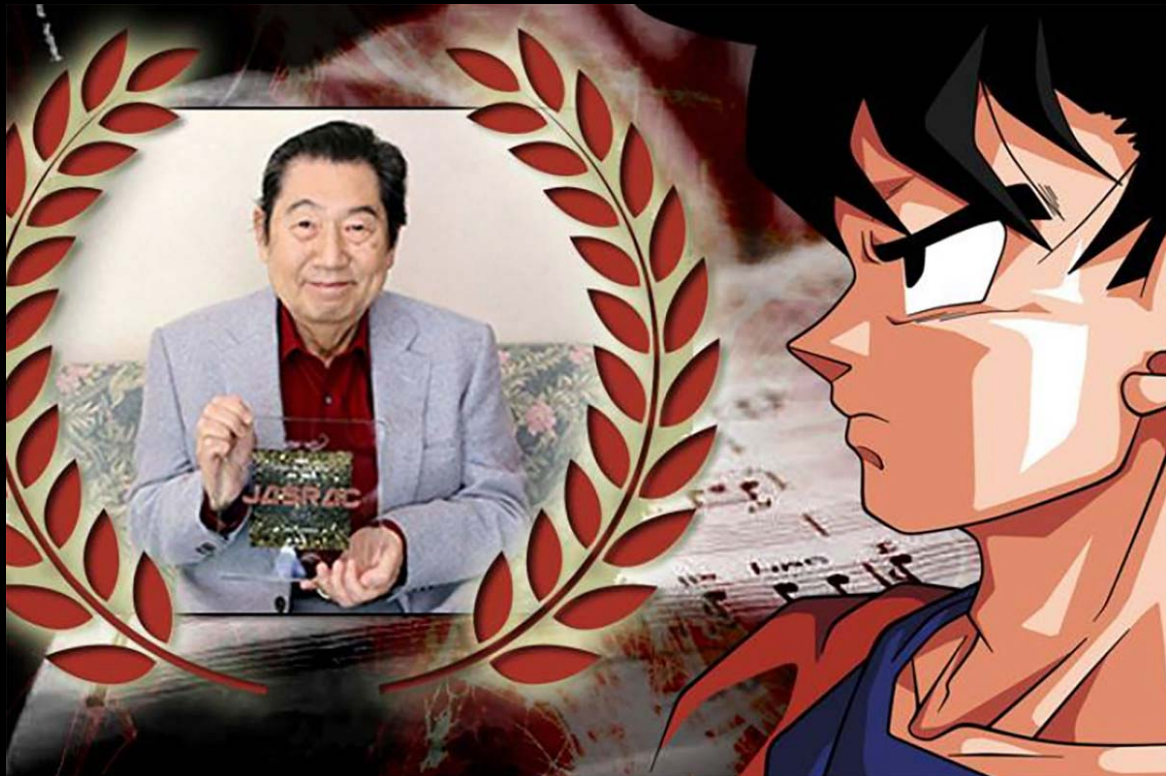
After an illustrious career, on 23 April 2021, Milva died at her Milan home.

## Christa Ludwig 1978 – 2021

Christa Ludwig was a German mezzo-soprano and occasional dramatic soprano, distinguished for her performances of opera, lieder, oratorio, and other major religious works. Her performing career spanned almost half a century, from the late 1940s until the early 1990s. She sang at many international opera houses and festivals, including at the Vienna State Opera from 1955 to 1994, and at the Metropolitan Opera in many roles.

She first performed in the U.S. at the Lyric Opera of Chicago as Dorabella in Mozart's *Così fan tutte* in 1959. As Ludwig's voice matured, she expanded her repertoire from lyric and spinto mezzo-roles to dramatic roles. In addition to her opera performances, Ludwig regularly gave recitals of lieder (setting poetry to classical music to create a piece of polyphonic music). She was one of few women to tackle and record Schubert's *Winterreise*. She also sang Bach's music and recorded many of his large vocal works.





In 1993 and 1994, she gave a series of farewell recitals in many cities, and her final live operatic performance was Klytemnestra in Elektra for the Vienna State Opera in 1994. In 1994, Ludwig published a memoir with Peter Csobádi, later translated into English as *In My Own Voice*. She also taught master classes after her retirement from the stage.

Ludwig died at her home in Klosterneuburg, Austria in April 2021 at age 93.

## Shunsuke Kikuchi

菊池 俊輔

1931 – 2021

Kikuchi was a Japanese composer who was active from the early 1960s until 2017. He specialized in incidental music for media such as television and film. Kikuchi was regarded as one of Japan's

most highly demanded film and TV composers.

He made his debut composing for the 1961 film *The Eighth Enemy* (八人目の敵). In 1979 Kikuchi composed "Doraemon no Uta", the theme song of the Doraemon anime, which ran on TV for 26 years. Up-tempo works like those in *Kamen Rider* and *Abarenbō Shōgun* form the majority of Kikuchi's works, while his slow background music from long-running series have become some of his best-known works. Some notable anime that he composed for include *Doraemon*, *Kamen Rider*, *Dragon Ball* and *Dragon Ball Z*.

Kikuchi ceased composing music in 2017, when he stated that he was taking a break to be treated for an illness.

Kikuchi died while being treated for pneumonia in a hospital in Tokyo on 24 April 2021. His death was announced four days later.



## Mutaib Alsaqar

متعب الصقار

1959 – 2021

Mutaib Al-Saqqar was a Jordanian singer, famous for performing traditional and patriotic songs. His singing career launched in the late 1990s, when he became famous after releasing "Hala Ya Wasit Albait". He performed many national sports and heritage songs, and also participated in many national operas and festivals. He also performed a number of concerts for Jordanian communities in the Arab Gulf countries and presented songs for the Jordanian national football team. His most famous song was "Kindra of Millions," which he performed to celebrate the Iraqi journalist, Montazer Al-Zaidi, who threw shoes at former US President George W. Bush in 2008.

He was admitted to the "King Abdullah University Hospital" to undergo dialysis, and released a video stating that the COVID-19 pandemic had affected his livelihood. Seeing this, the Crown Prince of Jordan, Hussein bin Abdullah, saw to it that the royal family would fund Al-Saqqar's treatment. Al-Saqqar died by falling from the window of his hospital bed, and a statement was released by his brother confirming that the death had been an accident due to Al-Saqqar's tiredness after his dialysis treatments.

## Rajan Mishra

पंडित राजन

1951 – 2021

Pt. Rajan and Sajan Mishra were brothers and vocalists in the khyal style of Indian classical music (associated with romantic poetry). They received their initial musical training from their father, uncle, and great-uncle, and started performing while they were still in their teens.

Rajan and Sajan Mishra belong to the Banaras style of singing, and they have been performing to audiences all over India and the world for many years.







They gave their first concert abroad in Sri Lanka in 1978, and soon they went on to perform in many countries across the world.

Rajan Mishra died as a result of COVID-19 in Delhi, India on Sunday 25 April 2021 at the age of 70, after being admitted to St. Stephens Hospital. He developed heart complications along with Covid-19 and suffered two heart attacks on the same day.

Freeman started his career as co-lead guitarist in the Cobras with Stevie Ray Vaughan. He became a founding member of Southern Feeling in 1972, along with W. C. Clark and Angela Strehli.

He later recorded with Lou Ann Barton. Freeman lived and played with both Jimmie and Stevie Ray Vaughan throughout the 1970s and 1980s. Freeman played with Bob Dylan's backing band between 2005 and 2009, notably on Dylan's 2006 album, *Modern Times*.

## Denny Freeman 1944 – 2021

Dennis Edward Freeman was an American Texas and electric blues guitarist. Although he is primarily known as a guitar player, Freeman also played piano and electronic organ, both in concert and on various recordings. He worked with names such as Stevie Ray Vaughan, Jimmie Vaughan, and Bob Dylan, amongst others.





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Freeman was inducted into the Austin Music Awards Hall of Fame in 2009.

Several weeks before his death, Freeman was diagnosed with abdominal cancer. He died on April 25, 2021, in Austin, Texas, at the age of 76.

## Anita Lane 1960 – 2021

Anita Louise Lane was an Australian singer-songwriter who was briefly a member of The Bad Seeds with Nick Cave and Mick Harvey, and collaborated with both bandmates. Lane released two solo albums: *Dirty Pearl* (1993) and *Sex O'Clock* (2001).

Lane met Nick Cave in 1977, and the pair began an intermittent relationship. She was part of his group Nick Cave and the Bad Seeds until 1984, and after leaving provided vocals for various tracks and musicians. Anita "Dirty" Lane had a "sporadic solo career", beginning with her 1988 four-track extended play *Dirty Sings*.

In 1993, Lane issued her debut solo studio album *Dirty Pearl*. Lane's second solo studio album *Sex O'Clock* was released on 23 October 2001.

From early 2020, Lane had moved by herself into a house in Melbourne's inner suburb of Collingwood where she lived until her death was announced on 28 April 2021, at the age of 61. No cause of death has been given.



## Shock G 1963 – 2021

Gregory Edward Jacobs known professionally as Shock G (and his alter ego Humpty Hump), was an American rapper who was best known as the lead vocalist of the hip hop group Digital Underground. He was responsible for Digital Underground's "The Humpty Dance", 2Pac's breakthrough single "I Get Around", and was co-producer of 2Pac's debut album 2Pacalypse Now.

As a young drummer he won the 1978 "Most Talented" trophy at Greco Junior High School, but after relocating to Queens, New York (as a result of his parents' divorce), he traded his drums in for a set of turntables upon discovering and marvelling over hip hop while the art form was still in an underground developmental stage.

A close friend suggested Greg use the name "Shah-G". Jacobs liked the idea, but mistakenly thought his friend said "Shock -G", and began using that name instead. After a brief stint in a mobile DJ crew, and tension with his father, Jacobs found himself backpacking the United States for a few years. He effectively taught himself to play the piano, using music practice rooms available for use at instrument stores and colleges around the country.

He returned home, obtained a diploma, and began attending Hillsborough Community College, where he studied music theory. Greg later eloped to Los Angeles in search of greater opportunity. There he played keyboards in Kenny McCloud's pop-funk band Onyx before leaving Los Angeles and finally arriving in the San Francisco bay area, where he found work in an Oakland music store, and where his group Digital Underground would form a few years later.

Throughout Shock G's rapping career, he created several aliases, resulting in characters that were maintained with such reality, they were believed to be separate people by some music fans, even a few industry insiders.

As "Rackadelic" he illustrated album covers and provided art direction; as the "Piano Man" he contributed keyboard tracks and music production.

His main persona "Shock G" utilized a more natural voice, while he altered his voice to become "Humpty Hump," an iconic character with an exaggerated buffoon persona, colorful clothes, and a Groucho glasses-and-nose disguise.

Jacobs also appeared on several television shows, keeping up the appearances of his multiple aliases.

In addition to his work with Digital Underground, Shock G found moderate success as a solo artist and music producer.

On January 20, 2009, Shock G's single "Cherry Flava'd Email" was renamed and released as a special edition called "Cherry Flava'd Election" to commemorate the inauguration of President Barack Obama.

On April 22, 2021, Shock G was found dead in a Tampa, Florida, hotel room.

# 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



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



The average American throws away approximately



of plastic per year.

**50%**

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

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

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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”**

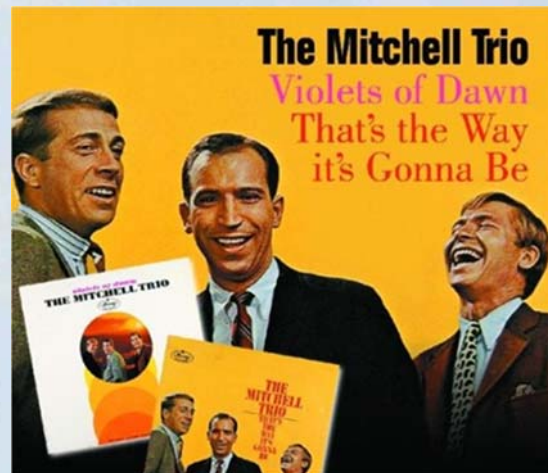
Label: Cog Sinister  
 Release Date: 3rd April 2020  
 Catalogue Number: COGGZ132CD  
 Barcode: 5056083206025  
 Format: CD Album

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



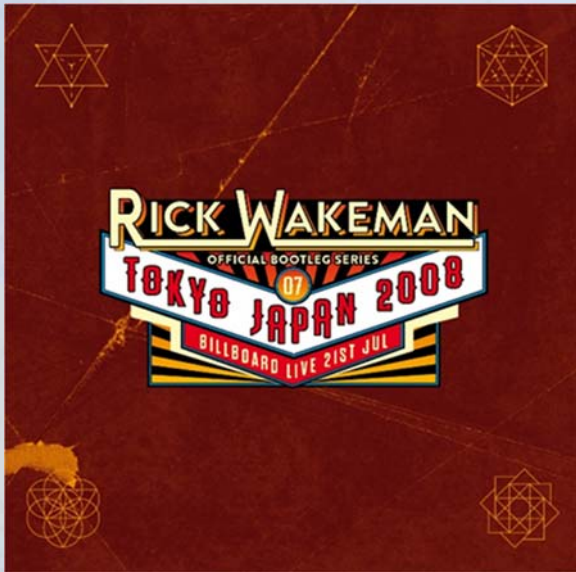
**The Mitchell Trio inc John Denver  
“That’s the Way It’s Gonna Be”**

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.

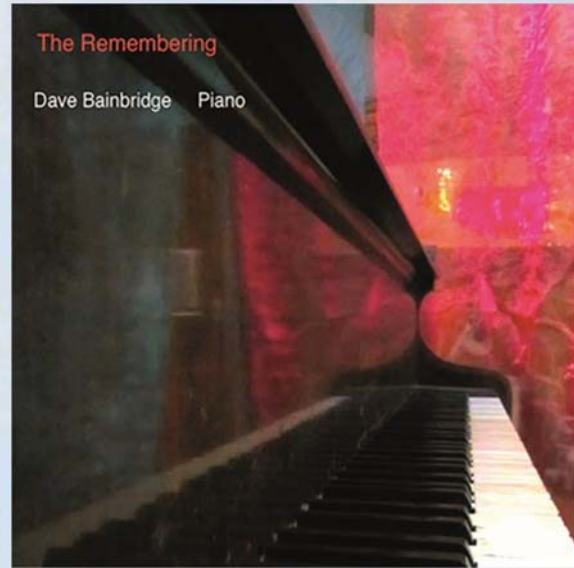
David Cunningham is a composer and music producer from Northern Ireland. He is probably



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."

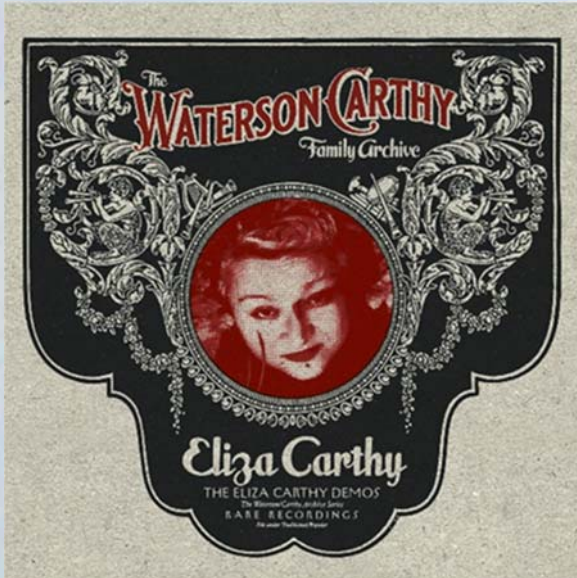
Dave Bainbridge - December 2015

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 Waterston-Carthy, and as part of the "supergroup" Blue Murder, in addition to her own solo work. She has twice been nominated for the Mercury Music Prize for UK album of the year: in 1998 for Red Rice, and again in 2003 for Anglicana. Carthy was a guest on the album Mermaid Av-

enue by Billy Bragg and Wilco. Eliza and Billy also recorded together on the song "My Father's Mansions" which appeared on the Pete Seeger tribute album called Where Have All The Flowers Gone (1998). And in 2014, she was awarded the honour of an MBE for services to folk music in the Queen's Birthday Honours. This very precious collection of her demos provides an exclusive peek behind the scenes at the creative process of this most extraordinary and important artist and composer.

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



**Bad News**  
 “F\*\*k Off Bad News”

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

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

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



**The Fall**  
**"Live in Newcastle 2011"**

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

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

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

**TRACK LISTING**

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



**Michael Bruce**  
**"Live and Rare"**

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



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



## From danger to safety...

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

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

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

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

One more thing....

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

Jonathan & Brad



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

<https://nodogleftbehind.org/>

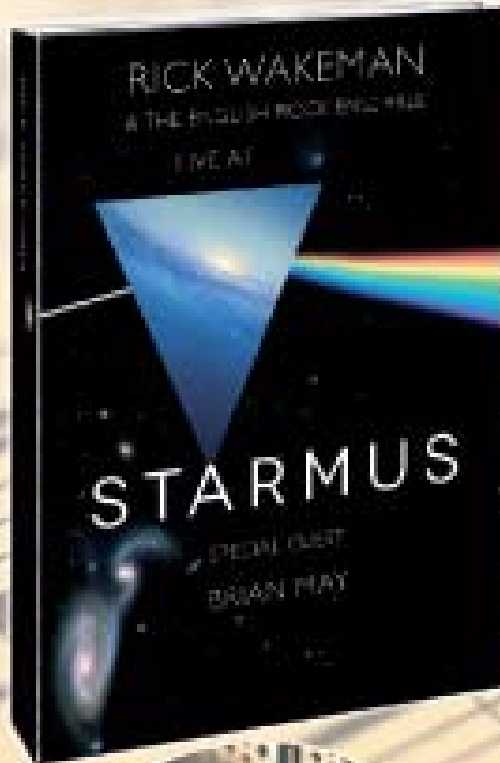
**RAW** presents

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](http://www.rickwakemansmusicemporium.com)



## EVERY NIGHT GRIND BY

MOTMAN  
AND

## MICALL PARKNSUN

I first heard Bristol emcee Motman at the B-Line Recordings Rope-A-Dope 5 event back in 2019 when he performed live with Micall Parknsun. At that time, they were promoting their first album Everyday Craft. I was so impressed with that performance that I made contact with

# STEVE RIDER

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Motman and got a copy of the album. But, make no mistake here, Motman has been around a few years and has definitely turned heads.

Following Everyday Craft Motman continued working with Micall Parksun (who, I'm surprised has time to sleep with his current work rate) and dropped Everynight Grind in September of that year. I was blown away to see they had used one of my pics from Rope-A-Dope 5 as the cover photo. It's not everyday you can say you have an album cover to your credit, anyway I digress...

I was excited to see what this new album would bring, so let's take a look at my thoughts...

Kicking off in style Parky joins Motman on Mic & Mot, which is laid-back vibe driven by guitars. One you can kick back to as Mot and Parky display exactly why they work so well together. Not sure I need to say more here. From that chilled into it's all about the business now as Draper joins Mot for Madness with its heavy pounding beat and violin. The lyrical flows are fast paced with more

than an element of grime thrown in. This one will have ya bouncin'.

Peanut Butter reins in the pace again with a boom bap vibe that has a darker edge to it. The vibe matches the tone of the lyrics as Mot and Axel Holy draw on current affairs and look at lockdowns and mental health. There is also a big focus on the fact that through everything you have people always looking out for you. The pace remains down beat as Running hits with a synth underpinning it. This made me think on two levels, in life there always seems to be people running from something or running towards something but, not only that, our minds are always running too. It's just a constant physical and mental stress. Some upbeat drums and piano draw you into a reflective mood with I Got You. I say this is reflective as it put me in mind of looking back at your achievements and positive energy that brings, then using that energy to springboard you to a brighter future. Scotland's One OZ joins Mot for a look at My Habitat, a piano heavy track that sees us taken on a little trip through what it is to be these two on a daily basis and the things they get up to in their own habitats.





# Nothing

Determination has a more soulful vibe running through it. Here Mot speaks on the ups n downs of life and what it is to have that determination to make something of yourself and work toward a better tomorrow.

If you just rely on some strings and organ to drive the track and remove the drumbeat, you have The One With No Drums, an unapologetic view of life experiences with straight up facts that is like listening to a street sermon.

Leaving the drums aside for some dreamy vocals and acoustic guitar we take a deep look at those people who come into our lives and have a huge impact and then are gone, way too soon, leaving a gaping hole that is hard to fill.

All we can do is say I Really Miss You and reflect and draw heart from the positive influence they brought. It's back to the boom bap with Mot, Wishmaster and cuts from DJ Rogue for From Nothing To Something, with pounding



drums and keys. This one looks at the struggles it takes to do what you do. Dealing with racism that threatens to divide us when all we really need is unity.

Time to get ya head nod on with some wicked bass guitar, drums and cuts from DJ Rogue for The Breakdown which sees Mot and C.o.N-Vers treat us to a verbal wordplay celebration of sunny days, BBQs, good tunes and hittin' a fat one.

The penultimate track here is Trust, a heavy head nod vibe which is all about flippin' those bars out in one take. Hitting your ears with verbal bombs amid a fog of purple haze, just enjoy this one. For the final track of the album, a kicking beat with a dusting of keys and a sprinkling of cuts from DJ Rogue, Mot takes a thoughtful look at his career and the skills, knowledge and thought it takes to do what he does and asks Would You Even Miss Me? If he dropped his mic and left... Well, would we? Hell Yeah we would... But guess what? It ain't over just yet...

If you have the CD version, like me, there is a bonus hidden track in the All Star remix of Star Dawg from the Everyday Craft album. Produced by Parky and mixed by Mot and Slippy Skills, this one hits like a posse cut and features Jack Slayta, Slippy Skills, Cuzin, Patrick Donsdale and NameSakes. There are strings and a beat that hits hard like a 9mm from 007's Walther PPK.

There is not much to say about this one except it is a stunning display of verbal wordplay from some of the UK's top up and coming wordsmiths...

This is one of those that displays why the UK Hip Hop scene is so on its game.

Image ©S.Rider Infinite Images

Anyone who says the scene is dead has obviously not listened to the wealth of talent out there.



Here we have a shining example of a legendary figure, in Micall Parknsun, teaming with one of the UK's finest up and coming emcees, Motman, to bring us a future classic.

It shows that the promise Micall Parknsun saw in Motman has only grown as they have dropped a second album that is full of entertaining beats and rhymes, while at the same time drawing on a wealth of life experiences and hard-hitting social subjects from the pandemic to racism.

This is that inner city street vibe tinged with a haze of purple smoke that many UK artists do so well. What I have found is that listening back to the album as I write, it is still as fresh now as it was last year. Motman displays a deep knowledge

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of the inner-city streets which he so ably brings to bear with his descriptive wordplay, match that with Micall Parknsun's heavy but often laid-back vibes and this one could easily be one of you soundtrack's for those chilled out evenings or summer afternoons in the park blasting from the boombox, not to mention the live shows and damn we need to get back to those right now.

So, if you have not got this one already, then you need to grab it. Sadly, all physical copies are now gone so it's digital only.  
That's it,

I'm Out,

Steve

## LINKS

Buy Everynight Grind on Motman's Bandcamp Here:

<https://motman1.bandcamp.com/album/every-night-grind>

Check Micall Parknsun on Bandcamp here:

<https://micallparknsun.bandcamp.com/>





# Alan's New Music

*Alan Dearling shares some thoughts and musings on new musical offerings*

Ainsley Hamill

*Not just Ship Land*

<https://ainsleyhamill.bigcartel.com/product/not-just-ship-land>

BBC Radio Scotland fell in love with Ainsley's track, 'No Time to Lose Time' and played it as their single of the week. I was captivated by this new-to-me voice. Plaintive, melodious – and really rather gorgeous. Some shades of Joni Mitchell – ethereal, floating and extremely hard to pigeon-hole. Often, Ainsley in this musical-mix, sounds more akin to ethnic-world music than Scottish. A tad strange, given Ainsley's background in Traditional folk music and the band, Barluath, who play some great modern Gaelic songs.

As the publicity tells us: "2021 sees a new direction for Ainsley with the release of her solo album 'Not Just Ship Land'. Produced by BBC composer Malcolm Lindsay, featuring the Czech Studio Orchestra conducted by Mikel Toms. Featuring self-penned songs such as 'Belle of the Ball' from Ainsley's first solo release, accompanied by string orchestra."

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alan dearling



Here's a video about the making of the album (from Malcolm):

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

And a lovely, recent, stripped-down performance from Glasgow, at Govan's long-closed Lyceum Theatre:

<https://www.youtube.com/watch?v=d8NI92vw89Y>

'Not Just Ship Land', was released on March 31st 2021. It's a haunting set, inspired by the surroundings and unsung heroes of Govan, Glasgow. It's a place of ship-building and working-class culture. Ainsley's songs focus on the people, the 'local heroes', who have often been neglected, despite their astonishing achievements. These legends include Olympic gold medallists, Antarctic explorers, those who fought for the people, and many more.



## Aga Ujma

### *Songs of Innocence and Experience*

I know this as the title for William Blake's poems. And it does kind of fit this modern gamelan ep from London-based Polish artist, Aga. She has been described as the purveyor of 'fairytale darkness'. Aga has Bjork-child-like voice and plays the Indonesian sasando. It's artsy and really quite clever. Very suitable for film soundtracks, methinks...

She said in an interview for 'With Guitars' of the single release, 'Night':

*"The song is inspired by Pauline Oliveiros' Sonic Meditations – a set of beautiful listening exercises that I discovered in my library at uni and that I would recommend everyone to try.*

*Number 5 meditations instructions are as follows: 'Take a walk at night. Walk so silently that the bottoms of your feet become ears'."*

Here's the video – see what you think:

<https://www.youtube.com/watch?v=flbT5HLiPeI>

And, the psychedelic video for 'In the Oceans': ]

<https://www.youtube.com/watch?v=cQWm4uRSKTE>

One to watch out for on the musical frontiers.

## Paradise 9

### *Science Fiction Reality*

<http://www.paradise9.net/>



More 'Live' (sounding) psych-punk from these guys. This is your genuine deep-space vibes from the hair-shaking, UFO-spotting, counter-cultural world of bongos and sneering anarchist attitude. Very much alternative-festi favourites with fans of the likes of Gong, Hawkwind, Inner City Unit and the Pink Fairies.

Trailer for the new album:

<https://www.youtube.com/watch?v=ONIrjLyGWh4>

And here's a live video of them performing 'Deconstruct, Divide & Rule' featured on the new album. Political, angry and one for the proletariat. Up Against The Wall!

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

Nice guys and it's always a pleasure to hear from Gregg McKella who founded the band back in 1997. Personally, I think the album takes off from Track 2 onwards, which features the mighty

riffing of the title track, 'Science Fiction Reality'. A strong song which captures the essence and hypnotic power of psychedelic rock. The opener, 'These are the Days' ends with a lengthy sample of Saint Greta speechifying, which I have decided I can live without. But positively, I can easily imagine many of the tracks being great crowd-pleasers at the likes of the Stonehenge Drove, Kozfest and Sonic Rock Solstice. 'This is Your Inheritance' for all the Sonic Brain Cadets around the Globe!

## Solstice

### *Food for Thought*

<https://www.youtube.com/watch?v=R2Nn3BDsGgg>

This is jazz that is trippy and rather 'out there'! It reminds me of my initial journey from rock, folksy whimsy, and Parker, Coltrane and Davis modern jazz into the realms of Chick Corea, Return to Forever and Annette Peacock back in the 1970s.





That's not say anything detrimental – 'Food for Thought' is modern and effective.

A thing of beauty if you enjoy acapella improvisation, scatting, and an underlying accompaniment of very fine vibes. It soars and glides with real quality, experimentation, and consummate ensemble-playing from a classy group of soloists, who are all bandleaders in their own rights.

So, in a real sense it is a summit meeting of jazz talent.

This London-based group offer complex rhythms, melodies and a bit of a psychedelic sound-excursion. But, unlike some similar ensembles, they sound really 'together', with a coherent collective sound. The vocalist, Brigitte Beraha floats wordlessly above her colleagues in the mix...a siren's song, perhaps?

I'd like to experience them live in a suitably ethereal setting. You can tell something about them from the track titles:

Hermetica; P.T.S.D.; Dreams; The Three Omegas; Close To Home; Quezalcoatlus; Familiar Fractals; Haven't Met You Yet.





# THE SOUND OF THE WESTWAY PART 3 LATE 70S

'When I think of the punk years, I always think of one particular spot, just at the point where the elevated Westway diverges from Harrow Road and pursues the line of the Hammersmith and City tube tracks to Westbourne Park Station.

From the end of 1976, one of the stanchions holding up the Westway was emblazoned with large graffiti which said simply, 'The Clash'. When first sprayed the graffiti laid a psychic boundary marker for the group.

This was their manor, this was how

they saw London.' Jon Savage 'Punk London' 1991

'All across the town, all across the night, everybody's driving with full head lights, black or white turn it on face the new religion, everybody's sitting round watching television, London's burning with boredom now, London's burning dial 999, Up and down the Westway, in and out the lights, what a great traffic system, it's so bright, I can't think of a better way to spend the night than speeding around underneath the yellow lights.' The Clash 'London's Burning' 1976

Of all the groups associated with Notting Hill, from Pink Floyd to All Saints and beyond, the Clash have the best street credibility. The punk rock local heroes, Joe Strummer, Mick Jones, Paul Simonon and Topper Headon, represent Ladbroke Grove-North Kensington (W10 rather than 11) in most of the area's conflicting psychogeographical aspects with the Sound of the Westway.



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TOM VAGUE

'Now I'm in the subway looking for the flat, this one leads to this block this one leads to that, the wind howls through the empty blocks looking for a home, but I run through the empty stone because I'm all alone.' Joe Strummer wrote the lyrics of 'London's Burning' after watching the traffic on the Westway from Mick Jones' towerblock flat in Wilmcote House on the Warwick Estate. Other influences on the definitive Sound of the Westway Clash anthem are said to be the MC5's 'Motor City is Burning' (about the 1967 Detroit riots), the Situationist 'Same Thing Day After Day' graffiti under the Westway, the 1666 Great Fire of London, the JG Ballard novels 'Crash' and 'High Rise', and speed.

Strummer summed up the psychogeography of the Clash, telling the NME: "We'd take amphetamines and storm round the bleak streets where there was nothing to do but watch the traffic lights. That's what 'London's Burning' is about." Roger Matland, who became the director of the North Kensington Amenity Trust (now the Westway Trust) in 1976, recalled: "Early impressions of the Trust land were of its emptiness. It was eerie walking past a boarded-up bay in the evening and seeing 30 or 40 vagrants there round a bonfire." Mick Jones has recently said: "The music came from the sound of the streets and the Westway." The group first promoted themselves with a graffiti campaign featuring 'The Clash' on a Westway stanchion near Royal Oak, and frequently posed for photos by the flyover, usually at the Portobello-Acklam Road junction.

The first Clash report in NME by Barry Miles (of International Times and Pink Floyd previous) was entitled '18 Flight Rock and the Sound of the Westway' - derived from 'The Sound

of Young America' slogan of the Detroit Motor City soul label Tamla Motown. Tony Parsons wrote of the first single: 'White Riot and the Sound of the Westway, the giant inner-city flyover and the futuristic backdrop for this country's first major race riot since 1958... played with the speed of the Westway, a GBH treble that is as impossible to ignore as the police siren that opens the single or the alarm bell that closes it... a regulation of energy exerting a razor-sharp adrenalin control over their primal amphetaminated rush. It created a new air of tension added to the ever-present manic drive that has always existed in their music, the Sound of the Westway.' Charles Shaar Murray (of School kids Oz previous) advised: 'Don't wait for UK messiahs to come down from the Westway with 10 punk commandments.'

In Record Mirror, Tim Lott's towerblock syndrome 'Head On Clash' report featured Paul Simonon reminiscing about high-rise hooliganism, and being evacuated from the Wornington Road school "because the top of Trellick Tower was crumbling." Lott added: 'That was in North Kensington, Westway-land. Simonon went to school in the miserable shadow of Trellick Tower, the ugliest building in London. When will it fall?' Mick Jones gave an even more depressing account of west London life in the 70s, telling Tony Parsons: "Each of these high-rise estates has got those places where kids wear soldiers' uniforms and get army drill. Indoctrination to keep them off the streets... and they got an artist to paint pictures of happy workers on the side of the Westway. Labour liberates and don't forget your place." In 'The Clash Songbook' the backdrop of 'City of the Dead' (the anti-heroin B-side of 'Complete Control') was a grainy shot of the Warwick estate across the flyover. The Westway and the surrounding urban wasteland was duly im-



mortalised in 'Don Letts' Punk Rock Movie' and Lech Kowalski's 'DOA' Sex Pistols film as the iconography of punk London.

At the 1976 Notting Hill Carnival, as the temperature rose, tempers were lost at what was seen as excessive policing. In due course an attempted arrest under the Westway resulted in Ladbroke Grove's defining psychogeographical moment - to a soundtrack of the '76 Carnival hit, Junior Murvin's 'Police and thieves in the streets - scaring the nation with their guns and ammunition.' In 'The Story of the Clash', Joe Strummer recalled getting caught up in the first incident. As a group of 'blue helmets sticking up like a conga line' went through the crowd, he saw one being hit by a can, immediately followed by a hail of cans: 'The crowd drew back suddenly and the Notting Hill riot of 1976 was sparked. We were thrown back,

women and children too, against a fence which sagged back dangerously over a drop. I can clearly see Bernie Rhodes, even now, frozen at the centre of a massive painting by Rabelais or Michelangelo... as around him a full riot breaks out and 200 screaming people running in every direction. The screaming started it all. Those fat black ladies started screaming the minute it broke out, soon there was fighting 10 blocks in every direction.'

Joe and Paul also recalled an unsuccessful attempt to set a car alight with a box of matches under the Westway. Meanwhile on Portobello Road, a lone Rasta (thought to be Don Letts or Bim Sherman) walked into pop history towards Acklam Road - passing the sound-system outside the Black People's Information Centre, the former premises of Lord Kitchener's Valet and Frenz, and a line of policemen across the street.

At the same time, Rocco Macaulay began taking his iconic series of photos of the next police charge. Macaulay's shot of 'The Clash' moment when policemen reached the Westway, where the youths had gathered, duly became the back cover of the first album and the 'White Riot' tour backdrop projection. The Wild West 10 walk appeared on the sleeve of the 'Black Market Clash' mini-LP in 1980 and adverts for Don Letts' 'Dread Meets Punk Rockers Uptown' militant reggae compilation.

Wilf Walker remembers Acklam Road in 1976 as a spiritual awakening of black Britain: "It was incredible in those days to be in a sea of black faces. As a black person, that kind of solidarity we don't experience anymore... We described it as a demonstration of solidarity and peace within the black community. I can't imagine what it would have been like for white people... '76 showed the strength of feeling, reggae was raging in those days. Young blacks weren't into being happy natives, putting on a silly costume and dancing in the street, in the same street where we were getting done for sus every day."

As the rioting moved under the Westway, alongside the hoardings sprayed with 'Same thing day after day - Tube - Work... how much more can you take...', an old drunk is said to have staggered between the police and youth lines on Tavistock Road at the Portobello junction, causing hostilities to temporarily cease until he stumbled off and fell over a wall. In the 'Black Britain' photo of youths on Tavistock Road, rather than militant dread or rude boy style, it was a funky reggae party. Steve Jameson recalled sound-systems playing the Bee Gees' 'You Should Be Dancing'. The Sun 'man on the spot' in the riot, John Firth, described 'how I was

kicked at black disco' under the flyover (which must have been Acklam Hall).

Wilf Walker's punky reggae party at Acklam Hall began on October 15 with the Black Defence Committee Notting Hill branch benefit 'in aid of Carnival defendants'; featuring Spartacus R (from the disco group Osibisa who had a hit earlier in the year with 'Sunshine Day'), the Sukuya steel band, and 'Clash' were billed (with no 'The') but didn't actually play, though they were at the gig. Although the Clash already existed, it can be argued that they were a pop culture echo of the 1976 riot like 'Absolute Beginners' was of 1958. In 'Last Gang in Town' Marcus Gray calls it 'the catalyst that brought to the surface a lot of disparate elements already present' in the group. Not least, they got into reggae, feeding dub effects, 'heavy manners' stencil graffiti and the apocalyptic Rasta rhetoric into the mix. Aswad had already recorded 'Three Babylon' about a police incident under the Westway, and Tom Waits was photographed on Portobello Road north of the flyover before the first Carnival riot.

Along the Westway in Acton, Derek Gibbs and Alan Dearling came up with The Sound of the Westway fanzine. Derek Gibbs, of the Westway Band, Westway Sounds Promotions and the Satellites, also collaborated with Julie Burchill on the New Wave poster mag and appeared on the cover of the 'New Wave' punk rock compilation album, spitting at the photographer. Alan Dearling was involved with International Times and BIT. Carol Clerk (later of Melody Maker) wrote in her Acton Gazette review of the fanzine: 'For punk rockers, the Westway symbolises their music - fast, loud and violent.'

In a Ripped & Torn fanzine review of a punk gig at Acklam Hall, featuring Sham 69, Chelsea, the Lurkers and the Cortinas, the venue was described as

'functional and dull, and slightly oppressive in its size and stark design, with only a '1977' in cut-out red paper stuck up behind the stage to show that this was a punk concert and not some youth club meeting.' On the cover of 'This is the Modern World', the Jam posed under the Westway roundabout on Bramley Road, in a punky mod homage to Colin MacInnes's 'Absolute Beginners'. The Damned were photographed at the Westway Theatre off Portobello Road with a policeman, Generation X posed under the Westway roundabout, and Warsaw Pakt on the footbridge under the flyover, between Tavistock Crescent and Acklam Road.

After the Clash 'White Riot' tour took the 1976 Carnival riot backdrop around the country in 1977, causing a series of mini-riots, there was another Carnival riot in Notting Hill. This one was attended by Bob Marley, who was on Acklam Road at Lloyd

Coxsone's sound-system, and reporters from International Times (when the office was at 118 Talbot Road) who recorded the 'Fear and Loathing in W11':

'But through it all, slicing through the crowds like shoals of baby sharks, came the kids, the forgotten ones, using their irrelevance to maximum effect, moving in packs of up to a hundred, fast and determined, grabbing everything they passed, snapping camera straps from clenched fists, handbags, pockets, jackets, ornaments, vanishing into the solid mass of the throng... Karma. The dark side of anarchy, mutant children generating panic for the hell of it and sharing the same mind-blistering sweetness in the results. Some of them were only 10 years old. It was the revolution. Unplanned, uncaring and without generals, the black kids were having a revolution. No surprise. In the towerblock prison camps of the working-class, white punks are Xeroxing nihilism with their 'No Future' muzak turned





up full blast. In the ghetto, when the Carnival slips the leash, black punks tear up the present.'

On the second day, after the procession finished trouble flared up again. Under the Westway, the Kensington Post reporter at the scene Neil Sargent wrote: 'As reggae music belted out from speakers stacked on the north side of Acklam Road, the latest punch up began to move underneath the flyover to a patch of land which usually houses a happy hippy market.' Then Sargent was attacked by a black youth and rescued by 'The Clash' photographer Rocco Macaulay.

In the IT report: 'The kids had gathered at the Westway, scene of last year's victorious battle and by 9 O'clock it had become a maelstrom,

sucking in curious whites and spitting them out, robbed and battered. Darkness fell and roaming camera lights turned the packed heads into a macabre spot-dance competition in the ballroom of violence. Police blocked all but one exit road and lined the motorway and railroad that swung overhead - wallflowers at the dance of death. By the time the PA system shut down the screaming roar of the riot had made it irrelevant.' The London Liberal party chairman Gerard Mulholland blamed the '77 riot on militant reggae music, telling the West London Observer: "The violence that occurred was stimulated enormously by the existence of 3 fixed-place reggae sound-systems in the vicinity of Acklam Road. The natural consequence of reggae is an emotional build up which makes punk rock's pseudo-anarchy sound like a vicarage tea party. It has no place at Carnival."

In the 1977 Portobello Guide booklet the stretch of the market either side of the Westway between Lancaster Road and Oxford Gardens was called 'the Portobello Village': the 'alternative quarter' of 'reggae music, soul food, underground newspapers, wholewheat bread, Bedouin dresses, art deco objects, natural shoes, herbal medicines, a free shop, brown rice and a gypsy fortune teller' - the long bearded Romany Gypsy Petulengro Lee. The Free Shop hand sign, sprayed with 'It's Only Rock'n'Roll', is pictured pointing to the hippy recycling centre on the east side of Portobello. Stalls under the Westway included Grass Roots and Retreat from Moscow, which specialised in army greatcoats, 40s rayon dresses, 50s mohair jumpers, Beatle and baseball jackets.

Over on Latimer Road, which was cut in half by the Westway-West Cross Route inter-change, the remaining houses either side became derelict and were squatted - the southern end, by then renamed Freston Road, became a Bohemian interzone of Notting Dale. As the GLC planned a mass eviction before building an industrial estate on the site, in October 1977 the squatters declared themselves independent of Britain and appealed to the UN for assistance. As they set up border controls and embassies, the citizens double-barrelled their names with Bramley from the adjacent road and had Frestonia passports, stamps, a newspaper and national anthem that went: 'Long live Frestonia, land of the free - not the GLC.' The Free and Independent Republic of Frestonia was part William Blake Albion Free State and part Marx brothers' 'Freedonia', with some Chestertonesque whimsy and Orwellian nightmare thrown in. Jon

Savage produced an issue of his London's Outrage fanzine consisting of a Frestonia photo montage cut up with the 'Same thing day after day' Westway graffiti. He recalls the area in the late 70s as the punk wasteland: "A complete tip. It was basically a rubbish tip with a few squats. It was the worst of the worst, real marginalia, right on the outer limits at one point that place. It was like no-man's-land."

On June 9 1978 Wilf Walker's Black Productions presented 'the Grove Music Show' at Acklam Hall 'under the fly-over': an Aswad related 'night of Grove Music' from Alton Ellis, King Sounds and the Israelites, and Brimstone. Wilf's celebrated Black Productions' punky reggae party at Acklam Hall showcased the local reggae heroes Aswad, Barry Ford of Merger, Misty In Roots, Junior Brown, Sons of Jah, and the anarcho-post-punk groups Crass, the Members, the Monochrome Set, the Passions and prag VEC. In the wake of a suspected National Front arson attack on hall, the NME reported that 'Acklam Hall is almost a natural focal point for any local racial tension. Just underneath the Westway, it stands adjacent to the flashpoint area of the 1976 Carnival riots. The hall is leased from the GLC by Black Productions, who often promote white bands, and has also been used by Rock Against Racism to put on gigs featuring both black and white groups. Theoretically, the hall's insurance should be covered by the GLC Amenity Trust.'

Misty In Roots appeared at one of these Acklam Hall RAR gigs under a 'Black & White Unite & Fight' banner. Viv Goldman began her Sounds review introducing the support band Reality from Kensal Rise: 'Reality were playing their second gig, and they're all still at school - in fact, the keyboards player's

mother, a devout Christian, was picketing the Acklam Hall in protest against her son playing heathen music... This particular benefit - organised by the far-sighted Wilf from the enterprising Black Productions outfit - was particularly apt, as it was in aid of black prisoners, and Misty had just heard that their lead guitarist has been sent down for 18 months.' For Carnival '78 Wilf Walker presented a local post-punky reggae bill under the flyover: Sons of Jah from Colville, prag VEC from Latimer Road and Matt Stagger. During the Carnival Holger Czukay of Can was photographed recording crowd noise on Ladbroke Grove by the Westway, and Scritti Politti came up with the '28.8.78' track consisting of a riot radio report on their 'Skank Bloc Bologna' EP. In the 'Black Britain' '78 Carnival photo cheerful revellers, still with some notable Afros, danced along the police line under the Westway.



The NME's Adrian Thrills praised Black Productions for 'letting the two cultures clash at the Acklam Hall with their regular punk and reggae gigs every Friday night through the summer without much credit. The community centre-cum-youth club hall is rapidly becoming one of the best medium-sized venues in town.' Adrian Thrills (previously of 48 Thrills fanzine, named after the Clash lyric) wrote of Barry Ford getting a new band together after Merger split, two days before appearing on 'Notting Hill's Acklam Hall stage under the yellow lights of the Westway...Doc Ford and his sidekick, ever-steady bassist Ivor Steadman, must have exchanged nervous glances with the three young session men alongside them, at least as regularly as those who had to walk home from the gig down dingy Portobello Road at 2 in the morning.' Barry Ford was supported by the Members' 'Sound of the Suburbs', which would land the west London punky pop group a deal with Virgin in Vernon Yard, back along Portobello.

In another bad Ripped & Torn review, at the time of the Slits' 'have fun and experience' white riot girl residency in the autumn, the fanzine's punk venue guide had on Acklam Hall: 'The only time I went here I got attacked by a gang of black guys on the way home, that was last year though and things have supposedly improved (with the hand-written note): Saw the Slits there last night and it hasn't. Due to a series of good billings it's picked up a good reputation, and I suppose it's worth going to if there's a good band on. It's a large hall type place which lacks atmosphere.' In the Ripped & Torn gig review the local venue fared slightly better: 'The Slits were as chaotic as you could expect, and great at it. Their enthusiasm knows no bounds, creating an electric atmosphere which transformed the dingy Acklam Hall.'



Perhaps the definitive Notting Hill gig 'under the flyover' was Wilf Walker's anarcho-punk-meets-aristo-rock bill of Crass, Teresa D'Abreu, Pearly Spencer and a skateboard display. Teresa D'Abreu of the Sadista Sisters proto-punk S&M burlesque group was the granddaughter of Patrick Bowes-Lyon and a 3<sup>rd</sup> cousin of the Queen, Pearly Spencer featured Valentine Guinness. The most renowned Black Productions night under the flyover was November 10 1978, with Tribesman, the Valves and the Invaders, as the latter changed their name to Madness. The first Madness gig and some aggro with local skinheads was filmed by Dave Robinson and appears in the 1981 film 'Take It or Leave It', in which the 'Nutty boys get in a ruck after their first gig at Acklam Hall' and become 'Madness on the run from a skinhead lynch mob.' It was also at this gig that Chas Smash is said to have invented the nutty dance. The Edinburgh punk band the Valves were renowned for the ironic surf song, 'Ain't No Surf in Portobello'; referring to the Scottish Portobello beach near Edinburgh, although it's more applicable to the London road.

On November 14 the Passions from Latimer Road and the Nips, Shane MacGowan's pre-Pogues punk band, played an Acklam Hall Rough Theatre benefit for the defence fund of Astrid Proll, the Baader-Meinhof gang getaway driver (better known to the Passions as Anna the mechanic, a youth project worker from Hackney). Scritti Politti made their debut on a classic post-punk bill on November 18, with Red Crayola, Cabaret Voltaire and prag VEC. The Cabs struck the definitive post-punk industrial alienation pose in North Kensington, standing next to a stanchion of the Westway ordained with a poster advertising the gig.

On New Year's Eve 1978-79 the Raincoats with Palmolive played Acklam Hall, supported by their old drummer Richard Dudanski's new bands Bank of Dresden and the Vincent Units. The audience consisted of members of the Clash, the Slits, Scritti Politti, prag VEC, Rough Trade staff and music journalists. After a Portobello pub crawl, Robin Banks and Danny Baker made the Raincoats Zigzag's 'hot tip for '79' and generally praised bedsit bands. Ian Penman of NME wrote of the gig: 'This was a good place to start '79, an evening of comedy, parody, high anti-fashion calm, fun, radical rockers and pop feminism a-go-go.' According to Penman, the Raincoats and Bank of Dresden merged into the Vincent Units-Tesco Bombers post-punk 101'ers local supergroup, creating a mix of Pere Ubu, Big in Japan, Funkadelic and Lee Perry. He described Bank of Dresden (also notable for their local graffiti campaign) as 'sinful-rockabilly-be-bop-dread-beat', and commended the Raincoats for not conforming to 'male comforting roles.'

The Rough Trade-Rock Against Racism tour featuring Stiff Little Fingers, Essential Logic, Robert Rental and the Normal stopped off under the Westway as the Rough Trade label released its first album, Rough 1 'Inflammable Material' by Stiff Little Fingers. As well as Cabaret Voltaire, prag VEC, Red Crayola, Scritti Politti, the Raincoats, Passions and Mo-dettes, there were gigs by the Monochrome Set, the Psychedelic Furs and the reggae 'Roots Encounter' tour featuring Prince Far-I, Bim Sherman, Prince Hammer and Creation Rebel. Crass appeared again, as their 'Feeding of the 5,000' EP came out on Small Wonder through Rough Trade, headlining a benefit for the Angry Brigade-related anarchist Black Cross Cienfuegos Press. The hippest Acklam Hall gig to have been at was 'Final Solution present Music from the

Factory under the flyover' on May 17 1979, featuring the Manchester Factory label's Joy Division, supported by A Certain Ratio, Orchestral Manoeuvres in the Dark and John Dowie.

In another good review, Record Mirror's Chris Westwood wrote of an ill-attended post-punk gig featuring Rema-Rema and Manicured Noise: 'The Acklam Hall stinks. Like some scummy old school hall, it lacks atmosphere, facilities, everything. Ironically, it remains one of the solitary few places in the big city where crowds of little known quality bands can assemble and present their ideas to open minded punters.' Nick Tester's Sounds review of the Raincoats and Passions' gig continued the ambivalent trend: 'Tucked squarely beneath the Westway, the clinical confines of Acklam Hall provided an exciting evening of unimpeded expansive music... Tonight, judging by the clamouring at the front, most had come to view the all-girl group Raincoats... The Passions are on last and equally impress. Vocalist Mitch had recently broke his leg nearby to this very venue so he had to be content with shouting from the side of the hall, although he did join the band for an encore of the wry 'Needles and Pills'... then their set closes in semi-chaos when a flock of skins bent on skull-bashing half-attacked the Passions' lead guitarist.'

An ad placed in NME by the North Kensington Amenity Trust for the post of Acklam Hall manager announced: 'Wanted for music venue and community hall in North Kensington. Must be able to get on well with wide range of groups and have experience in bar management and stock control and maintenance of premises.' As an example of the various

post-punk sub cults appearing under the flyover, the surf-punk Barracudas' frontman Jeremy Gluck was introduced in Sounds as a 'Canadian singing surfing songs to Ladbroke Grove skinheads.' 'Hanging Ten in West London', Sandy Robertson mused: 'Seriously would you expect even one of the skinheads who inhabit the feral slums of Ladbroke Grove to have the slightest notion of the origins of terms as arcane as 'woody' and 'ho-dad'? Neither would I, but the imp of the perverse has been at work again, and the Barracudas assure me that the shaven-topped ones who pursue them down Portobello Road are after nothing more than an autographed single.'

At this time a regular feature of Acklam Hall gigs became skinhead aggro, like that which accompanied the Passions, Crisis and Black Encounters gig recounted by Stewart Home in 'Cranked Up Really High'. He seems to have started a 'red skins' v allegedly NF 'Grove skins' 'punk riot' during the gig, which spilled over Ladbroke Grove into St Charles Hospital. In Hollywood W10, the Acklam skinhead aggro was reenacted in 'Breaking Glass', the Dodi Fayed produced plastic punk film starring Hazel O'Connor as a troubled pop icon. At one point Hazel as Kate Crawley starts a 'Rock Against 1984' skinhead riot under the Westway roundabout.

Chris Petit's post-punk road movie 'Radio On' features a driving along the Westway sequence with a soundtrack of Dave Bowie's JG Ballard tribute 'Always Crashing in the Same Car'. The poster still is a Ballardesque view from the Westway of the British Rail maintenance depot at Paddington. Another shot of the building ordained with the graffiti 'No Extradition for Astrid Proll' appears in the film. The derelict British Rail building was subsequently

used as a venue for a Test Department performance and by the Mutoid Waste Company for anarcho raves - then it became the Monsoon hippy revival fashion headquarters (which duly relocated to Freston Road).

Before the last Carnival of the 70s the NME announced: 'in an effort to alleviate the problems that often arise from the Portobello Green area of Notting Hill, usually the Carnival's flashpoint, the police and local council have agreed to the Festival and Arts Committee organising a two day concert on the green.' This was after the Carnival Arts Committee of Louis Chase and Wilf Walker split from the Carnival Development Committee. In 1979 Wilf Walker presented the first Notting Hill Carnival stage, off Portobello Road beside the Westway, in order to include alienated black youth and punk rockers in the event. 'The lions of Ladbroke Grove' Aswad topped the post-punky reggae bill at the time of their acclaimed second album 'Hulet' - then there was Barry Ford from Merger, Sons of Jah, King Sounds and the Israelites, Brimstone, Exodus, Nik Turner from Hawkwind, Carol Grimes, the Passions and Vincent Units - with power supplied from Carol Grimes' house.

In spite or because of new riot control measures, enforced by 10,000 policemen, at the Monday closedown there was more trouble. Viv Goldman wrote in Melody Maker: 'The cans and bottles glittered like fireworks in the street lights, then shone again as they bounced back off the riot shields. The thud thud thud of the impact rivalled the bass in steadiness, suddenly the street of peaceful dancers was a revolutionary frontline, and the militant style of the dreads was put in its conceptual context.'

Probably the worst gig under the Westway took place when Acklam Hall hosted 'the World's first Bad Music Festival', featuring the Horrible Nurds, the Instant Automaton, the Blues Drongo All-Stars, Danny and the Dressmakers, and the Door and the Window. Danny and the consisted of Sister Maura, the stand-in bassist for Shrimp Butty - Colin Seddon, Johnny Brainless, Danny aka Alan Hemsall of Crispy Ambulance on drums, Graham Massey later of 808 State playing guitar under a sheet, and Kif Kif of Here & Now on guitar on a podium. This was the brainchild of JB (Jonathan Barnett, now the director of Portobello Film Festival) and Kif Kif le Batteur aka Keith Dobson of Here & Now and later World Domination Enterprises, who were then operating as Fuck Off Records.

JB also wrote as Jonathan Brainless in International Times, after writing for the NME. The late 70s IT also contained The Beast section featuring Heathcote Williams, the 'No Extradition for Astrid Proll' graffiti on Harrow Road, and a review of Neil Oram's 'The Warp' play with London Free School scenes. In the tradition of Hawkwind and the Pink Fairies, Here & Now appeared in Bay 66 under the flyover, on the site of the skateboard park, at an anarcho-hippy-rad-fem-post-punk free gig with Mark Perry's Good Missionaries, Carol Grimes, and Vermillion and the Aces. Kif Kif's punk-hippy crossover group also played a BIT benefit at Acklam Hall, the Latimer Road Ceres bakery in the Frestonia Community Centre, and the free Fuck Off festival in Meanwhile Gardens alongside the canal in Kensal.

In the last days of the 70s the Clash played Acklam Hall for the first time, previewing their third album 'London Calling'. The Clash gigs under the Westway also acted as local Christmas parties and warm-ups for the post-Pol



Pot Kampuchea-Cambodia benefit at Hammersmith Odeon.

Viv Goldman began her Melody Maker review with: 'A cheery gent looks out of the tiny school-gym-like Acklam Hall and calls out: "Anyone wanna see the Clash? 50 pence."' I

nvitation is strictly word of mouth because it's like a block party, the kind they have in New York, where the whole neighbourhood piles into the street and has fun together.'

She praised the local punk, mod and skinhead kids united and drew parallels with the Roxy and the 101'ers at the Elgin as the Clash played their single 'Keys to Your Heart'.

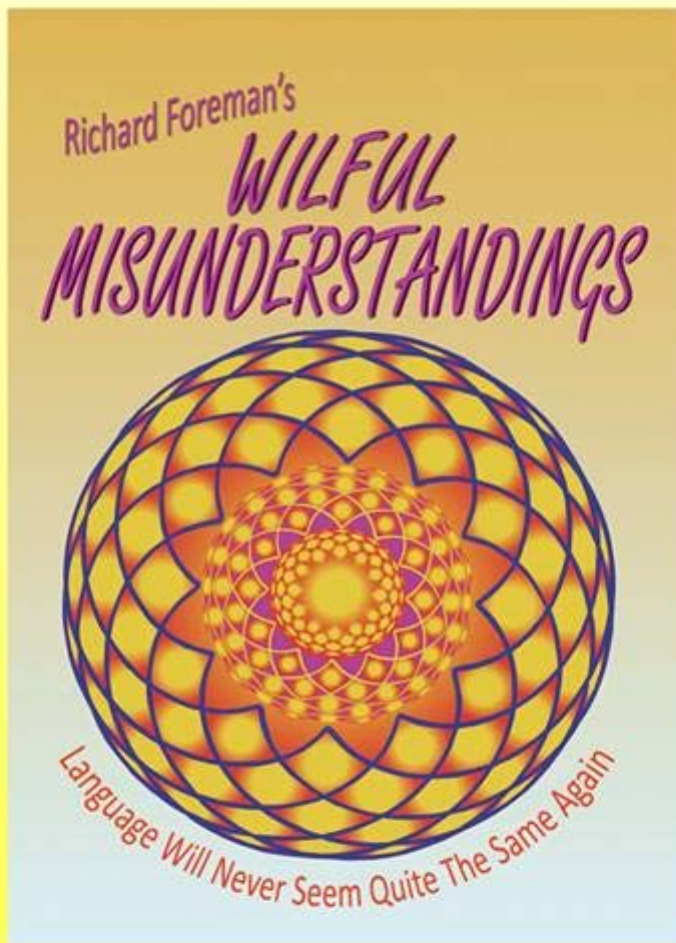
The last gig of the 70s under the Westway featured Here & Now, Nik Turner of Hawkwind's Inner City Unit, the Sex Beatles and Splodgenessabounds. In spite of the punk rock and post-punk revolutions, the 70s Sound of the Westway story concluded with Pink Floyd at number 1, with their next single after 'See Emily Play', 'Another Brick in the Wall' - written by Roger Waters as part of 'The Wall' concept double-album-film featuring an adventure playground animation sequence by Gerald Scarfe, influenced by the 1966 London Free School playground on the Acklam Road Westway site. Also at the end of the 70s, Van Morrison released his 'Bright Side of the Road' single in a post-punky picture sleeve featuring matchstick figures dancing on Acklam Road by the Westway.

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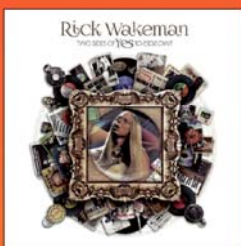
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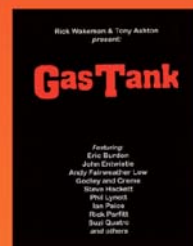
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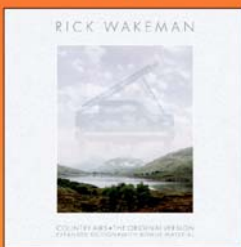
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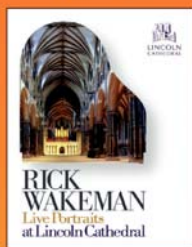
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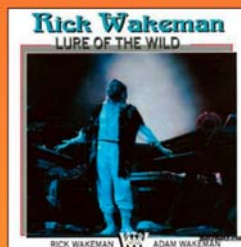
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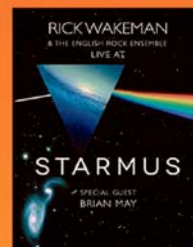
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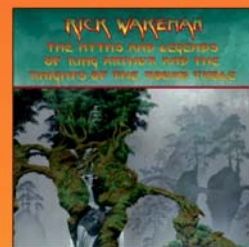
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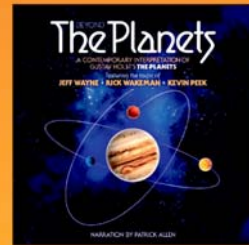
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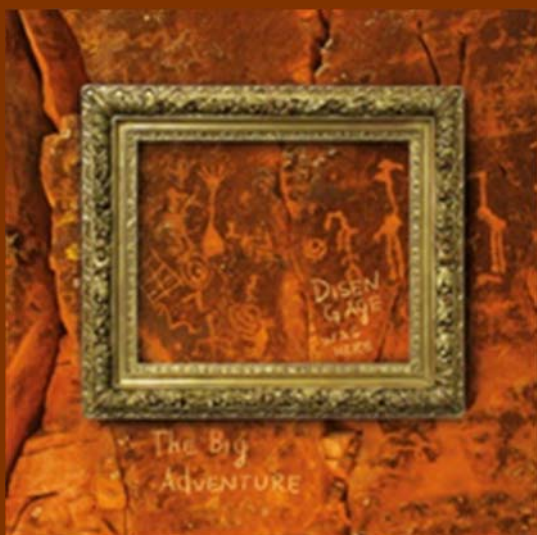


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# KEV'S WORLD



## DISEN GAGE THE BIG ADVENTURE NONAME

I have been a fan of this Moscow-based band for some time now, but this is the first time I have come across a physical release, as they have now signed to the Addicted label, who proudly state that without a name or logo, support all types of psychedelic music, formed in Moscow in 2011. They have sent me quite a few albums to work through so they will be reviewed at some point in the future. But back to Disen Gage, and the first thing I

noticed even before putting it on is that there have been some significant changes in the band, with only Konstantin Mochalov still there from 'Nature', which in itself was a change from the previous line-up with only Anton Efimov still involved with Kostya. This has seen quite a dramatic change in the overall sound, as while they are back to a four-man line-up with Konstantin (guitar and sound engineering), Eugeny Kudryashov (drums), Nikolai Syrtsev (bass) and Sergei Bagin (guitar and synth), they have definitely shifted. So, some of their music sounds almost mainstream progressive rock, which is a long way from where they were previously.

But although the guitar is far more front and central in this instrumental album than it has been previously, and there are far more commercial elements in some of their music, Disen Gage are still mixing in left field influences and sounds when they feel the urge. There are a few guests involved to assist in pushing the envelope, adding in some jazz lounge piano to "Carnival Escape", or including some brass sounds, and who else but Disen Gage would feel that a piano accordion would be the accompaniment at times? Twenty years on from when Konstantin

# KEV ROWLAND

started working under this name with Yuri Alaverdyan, Disen Gage continue to delight. It will be interesting to see if people who are finding this album for the first time then work back through the catalogue. If they do, they may well find themselves in for quite a surprise as here is a band who continue to push musical boundaries.

This is a major shift from 'Nature', and certainly surprised me, but is a wonderful way to find a band who continue to do whatever they like, whether that is bringing in Russian folk, RIO, or more commercial elements. They refuse to conform, and it is all the better for it. This is not as challenging as previous albums, so hopefully more will discover what a great band they really are.



**ELUVEITIE  
SLANIA – 10 YEARS  
NUCLEAR BLAST**

Formed in 2002, Eluveitie ((/el'verti/ el-VAY-ti)) is a Celtic folk metal band from Switzerland, who use both Swiss and Celtic instruments alongside electric guitars and drums. Their songs are performed in a mix of languages which add to the timelessness of their sound.

It was with their second full-length album, 'Slania', they started to make an impression on the wider scene.

At the end of 2018 Nuclear Blast released a tenth anniversary edition which has been extended from the original 12 songs to 19, with the inclusion of demos, alternate versions, and an interview.

I should also make mention of the cover, where the young girl with the sword from the original has now aged ten years. These days there are quite a few bands pursuing the metal/folk path, and given I love both genres independently of each other, one would expect this style of music to be perfect for me, but unfortunately I often find it contrived, losing the majesty and beauty of both instead of combining together in a whole.

That can certainly not be said of 'Slania' though, which is still as pummelling, uncompromising and forceful today as it was when it was originally released.

Bands in the genre need to listen to this as a perfect example of what can happen when everything is perfect. By now the band had honed their sound, and had some success so were confident, with guitars turned up loud and whistles and folk elements combining in a way so that one never overshadows the other.

This really is a delight. The sound mix on this is extraordinary, so metal guitars never lose their edge or power, yet the acoustic guitar sounds right at home next to them, providing a beauty which heightens the force and doesn't diminish it. It is as if Horslips had been transported from the Seventies and joined forces with a death metal act to create a many headed monster, where everyone vies for dominance but somehow it all stays in perfect harmony.

When this was originally released it was seen as one of the highlights of the genre, and ten years on nothing has diminished the beauty.

I had forgotten just how good this is, I won't make that mistake again.



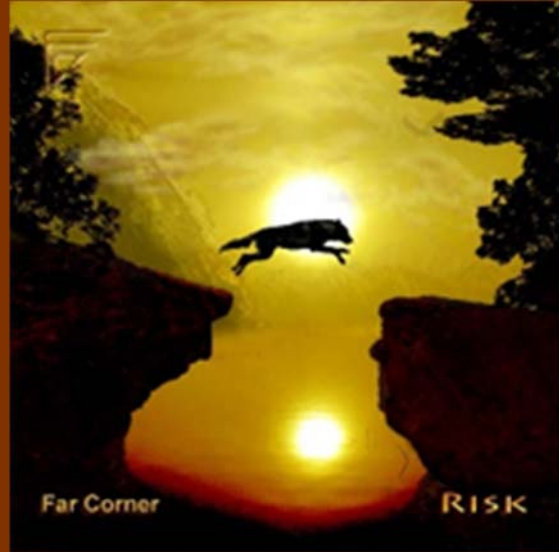


**EVERGREY  
THE ATLANTIC  
AFM RECORDS**

I'm not sure, but I think the last Evergrey album I heard prior to this one was 'Monday Morning Apocalypse', which came out in 2006, but apart from bassist Johan Niemann the line-up is exactly the same as it was back then. Tom S. Englund provides vocals and guitars, and he is joined by Henrik Danhage (guitars), Rikard Zander (keyboards) and Jonas Ekdahl (drums). Back in 2004, when reviewing 'The Inner Circle' I said, "They are more to the metal end of the prog metal genre than their contemporaries, and the result is a type of music that is extremely loud and heavy while maintaining the melody and invention of the genre." In very many ways that is still true today, except there are passages when they show they can hit into ballads when the time is right.

They are a very heavy band, with harmony vocals, loads of commercial hooks and a production which takes off the rough edges without ever losing the majesty of the performance. They have a huge sound, One can imagine Devin Townsend being involved with production, as they convey images of Muse with Opeth yet still hitting

mainstream hooks and sounds. Unlike certain bands from their hometown of Gothenburg, they continue to delight, and show no sign at all of moving away from their determined path. I do regret missing out on the last four studio albums, and if they are nearly as good as this, I see I have some investment to undertake. Twenty years on, Evergrey are still delivering the prog-tastic metallic goods.



**FAR CORNER  
RISK  
CUNEIFORM**

Far Corner is a band I haven't previously come across, although apparently this is their third studio album (albeit the first one in a few years). But when I started looking at the line-up, I realised that I have come across a couple of those involved prior to this. The rhythm section is made up of bassist William Kopecky and drummer Craig Walkner, who were also two thirds of Yeti Rain, whose album 'Stars Fall Darkly' I raved about some years back. However, I have been aware of William for more than 20 years and loved the band he formed with his brothers in the Nineties, Kopecky. As ever, he provides a bass sound which takes Chris Squire as an influence, and then becomes even deeper and distorted.

There are sections on the album when it is just him and Craig, who wouldn't know a standard 4/4 pattern even if it tried to introduce itself nicely, yet one doesn't miss the other instruments when they are acting as a duo. The others? Yes, this is a quartet, with Dan Maske on keyboards and Angela Schmidt on cello (Jerry Loughney guests on violin on a few songs).

It is hard to really describe what the band are attempting to achieve, but imagine late Sixties progressive (in its truest sense) music combining with classical, add in some RIO and Zeuhl, with more than the odd nod towards Art Zoyd and then you may just start to get an idea on what on earth is going on.

This is music which demands to be listened to, it isn't something that can be passed off in the background, as this is a force of nature that that at times is incredibly heavy and dynamic (who needs a guitar?). Dan tends to use sounds such as Hammond, Mellotron and Moog while Angela is out to prove that a cello can be an instrument of mass destruction in the right/wrong hands. I hate to think how many bow strings she demolished during the recording.

This is an album of depth, power and passion, dynamic and relentless with every single person acting as a soloist and band leader even when they are all playing together. One can't afford to do anything else while this is on as there is just so much happening that it has to be concentrated on. This may seem that it is a hard album to listen to, but I found it incredibly easy and enjoyable on the first hearing.

This is for anyone who is interested in progressive music which really is that, pushing boundaries and providing an immense album for those prepared to listen. It has been more than ten years since the last album, so when is the next one coming out?



**FLOR DE LOTO  
ECLIPSE  
MELODIC REVOLUTION  
RECORDS**

I have a saying I use quite often when discussing reviews with friends, and that is "so much music so little time". I mention it here as that is the excuse I am going to use for not previously coming across a band who are often stated to be the finest progressive act from Peru, and having heard their eighth studio album (they only released their debut in 2005 – puts plenty of other bands to shame) I can only wonder how I have never come across them before this. Here we have a progressive band who have obviously been influenced heavily by Jethro Tull, yet also bring in South American influences. The team that voted them onto PA as a prog folk act obviously never expected them to hear them blast through "Locomotive Breath" (which here segues from a delicate take on "El Cóndor Pasa"). They use a traditional quena as opposed to flute, but it is obvious from what I have read that these guys have moved on a long way in terms of style since their early albums.

I was very taken with the sound on the album, as the guitar contains a harsh edge not normally found on a prog album, so I looked to see who had been involved in the recording and was amazed to see it

had been produced and mixed by none other than Roy Z (Bruce Dickinson, Halford, Judas Priest, Driver, Sebastian Bach, Helloween, W.A.S.P, etc) who also undertook the pre-production. So, I knew exactly what the band were about and how he could drive them. And drive them he did, While they are never truly prog metal there is certainly a great deal of metal in their approach, mixing the attack of the guitars in with the quena and keyboards to create something that is in your face and also containing a great deal of beauty. If Horslips had been Peruvian instead of Irish (yes, we all know Charles O'Connor was actually from Middlesborough, but if any musician should be counted as Irish it should be him), and had arrived in the 21<sup>st</sup> century instead of the Seventies, then I am sure they would have sounded like this.

The folk elements are front and centre at times, such as on the title song, whereas at others they are a little more subdued, but the overall mix is always a delight. My version contains an additional song, namely a live version of “El Cóndor Pasa/ Locomotive Breath”, which bookends the album nicely. This is a wonderful album, one I have enjoyed playing immensely. Just have to find the time to start on the back catalogue and see what I have been missing!

**FORGAS BAND PHENOMENA  
L'OREILLE  
ÉLECTRIQUE CUNEIFORM  
RECORDS**

Back with their first album since 2012, FBP may have a new guitarist and bassist on board, but drummer Patrick Forgas continues to drive his band and be inspired by Soft Machine, just as he was when he released his first solo album more than 40 years ago. Karolina Mlodecka (violin), Sébastien Trognon (saxophones), Dimitri Alexaline (trumpet) and Igor Brover (keyboards) are still with the band. Guitarist Pierre Schmidt joined the band as long ago as 2013 and veteran bassist Gérard Prévost joined in 2015.



Interestingly, he appeared on Patrick’s debut solo album back in 1977, but he overdubbed his parts back then so never actually played with Forgas.

This is instrumental music, which is heavily Canterbury inspired, mixed with JRF, containing an incredible lightness and deftness of touch. Patrick provides the support for everyone else to harmonise or take leads around him, with brass and violin combining together as one to create a gorgeous sound. It is relaxing, easy to listen to and incredibly fresh. The keyboard sounds take the album back into the Seventies, yet the violin and guitar are bright and sparkly and grab the album back into the present day. It is the perfect album for a Summer’s day, inviting and joyous, with a complexity which combines into a glorious delight. Definitely worth investigation by those who have yet to come across this band.

**FORNACE  
DEEP MELANCHOLIC WRATH  
ARAGON RECORDS**

Fornace were formed by bassist Possessed and drummer/vocalist Gnoll back in 2000, inspired by Rotting Christ and Varathron. Three demo tapes were released over the next eight years – ‘Highest Towers’ in 2002, ‘The Man Who Wanted To Change The World’ in 2004 and ‘The Awakening’ in 2008 – after which Gnoll departed.



Since then Possessed has continued the journey with guitarist Mastiff, with some additional musicians, and this is their third full-length album. Here Possessed also provides vocals, along with second guitarist Sadomaster, while Paul Mingoni provides drums as he did on the last release, 2015's 'My Journey Is Ending But The Torment Will Be Eternal'.

'Deep Melancholic Wrath' starts off heavy, but certainly not black metal, and for a while I was somewhat confused as this wasn't what I had expected to hear at all. But soon the band settle down for some very Darkthrone inspired black metal, which does contain some time changes, so not everything is at breakneck speed. They have also resisted the urge to mess about with production, a failure of many bands inspired by the mighty Norwegians, so the sound is quite good. But for some reason I don't feel nearly as inspired as the person who wrote the press release. While the Italians have produced a solid and fairly interesting black metal album, it is never going to set the world alight. There just isn't enough drama, enough power or menace to make it a truly standout release, but while it may never win any awards, it certainly is quite a lot better than many albums I hear from the genre. Probably for fans only.



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



# THE COMPLETE GOSPELS

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

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

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

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

## **Special Limited Edition Boxset containing**

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

## The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!





Roy  
Weard

# This House In Amber

New Album out now

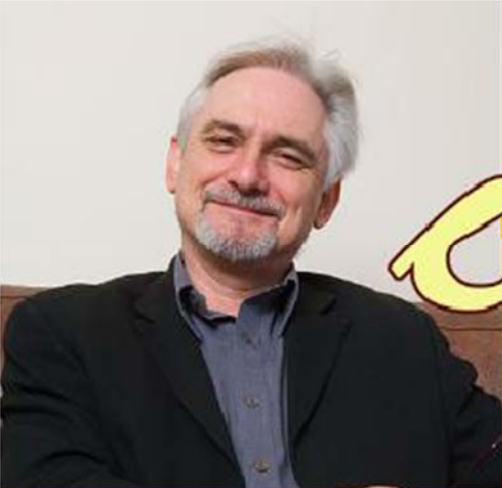
Available on CD from :

[www.weard.co.uk](http://www.weard.co.uk)

CD / digital download :

<https://royweard.bandcamp.com/album/this-house-in-amber>





c.j.stone

# FAKE NEWS AND FALSE REPUTATIONS

I saw an excerpt from an American TV program on YouTube a while back. It was one of those shows in which a number of presenters sit around a table interviewing a celebrity. In this case, the celebrity was Russell Brand.

They were talking about their guest in the third person, as if he wasn't there. Like he was an exhibit in a museum.

Suddenly Brand turned. "All these people are at work are they?" he said, pointing. He was looking off stage to what was going on behind him. The camera panned to follow his gaze.

There was a bunch of people there, maybe a dozen or more, not more than 10 feet away, sitting at desks with computers, furiously engaged in some activity. A couple of them looked towards the camera as he spoke, obviously aware they'd been noticed.

"Work more quietly," he called jokingly.

"They're Facebooking," said one of the hosts.

"They can tweet, they can Facebook?" asks Brand, surprised.

"They have to, that's part of their job," says one of the hosts.

"They are probably tweeting right now," says another.

It was like an invisible wall had been broken. Suddenly we were seeing behind the scenes. These people were being employed to write complimentary tweets and other social media posts about the program in order to increase its online presence. They were a group of fake grassroots influencers paid to promote the interests of the corporation making the program.

Like so much in the online world, what's trending on social media is often fake. No doubt the group were fed buzzwords and phrases to use before the program started. They were employees of the company, probably contracted to work over a number of hours. It didn't matter what the content of the program might be, their opinions were entirely in the hands of the people who paid them.

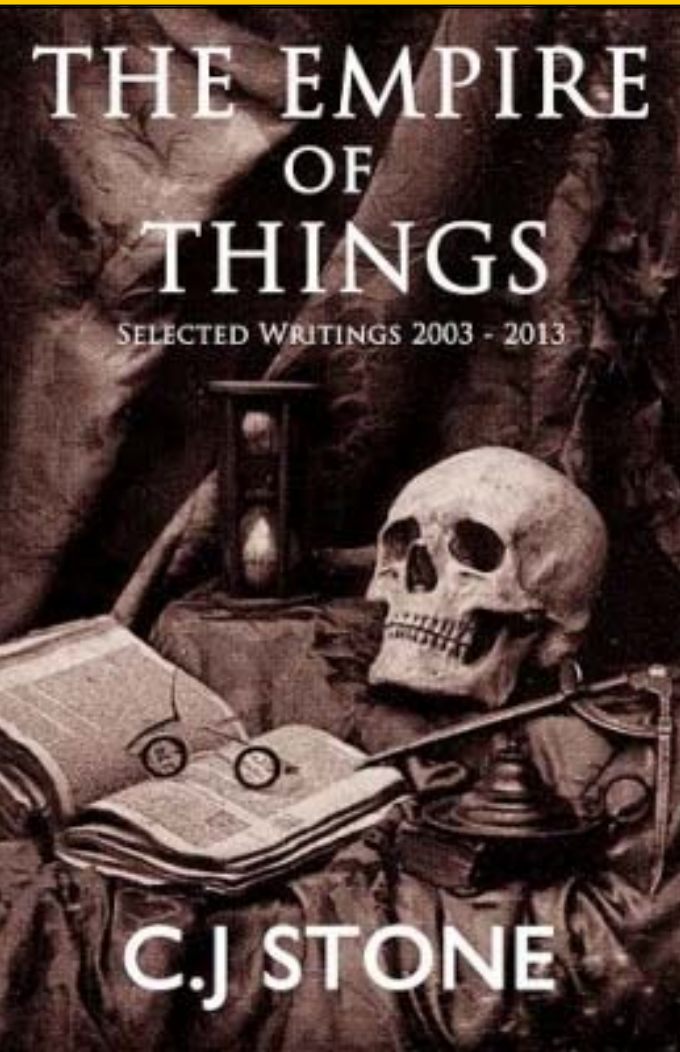
There was nothing objective about their observations, nothing honest or truthful, nothing reflecting the real-life beliefs of the individuals concerned. They were hired tools of the corporate mind, no more.

The Internet is being gamed. These days you wouldn't even need to employ real humans to do the work for you. It can all be done by robots. There was a good program on the BBC the other week. It was called Ian Hislop's Fake News: A True History. In it he traces the fake news phenomenon back to its roots in the growth of mass circulation newspapers in the 19th century. Fake news isn't new. A number of newspapers engaged in it. They didn't care that it was fake: and neither did their readers. It sold. He gives a number of examples, including one where a newspaper claimed to be citing a report in a scientific journal about life on the Moon. Someone had trained a very high-powered telescope on the surface of our nearest neighbor, and through that was able to see its inhabitants and what they were up to. The Moon was occupied by miniature bison, unicorns and flying man-bats. This

was in an age when astronomy was still in its infancy. Many people believed the story. It was the talk of New York and made the newspaper in which it appeared, the New York Sun, a lot of money.

From that he traces the history of fake news to the modern day, taking in a number of examples which most of us will recognize. Fake news has been used to start wars. There can't be many people who reached adulthood before 20th March 2003 who aren't aware of this. It was fake news about weapons of mass destruction in Iraq that started the war that still shapes our world today. The irony is that a number of people now complaining about fake news online were themselves responsible for spreading that particular piece of disinformation, both people in power, and those whose job it was to supposedly report the news.

**Read on**



## NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

*Times Literary Supplement*

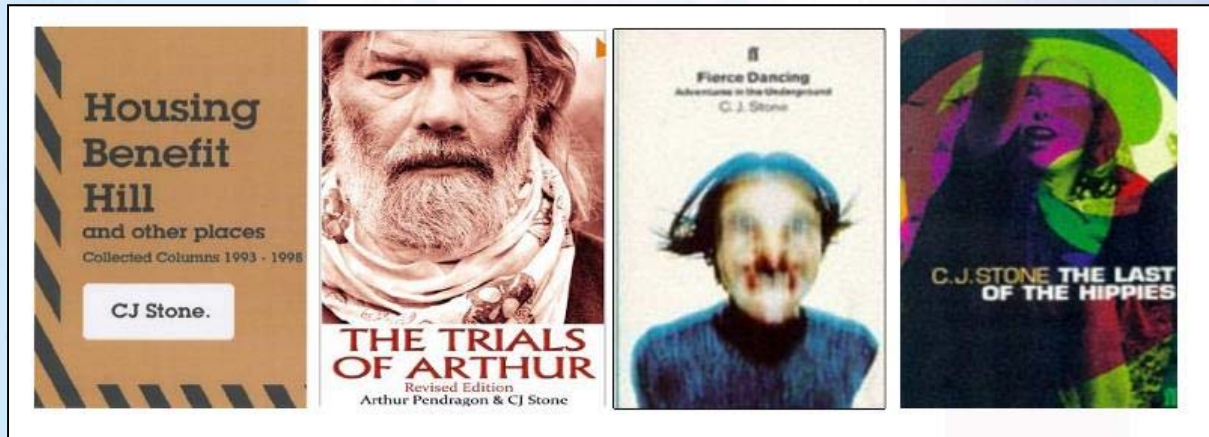
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*Herald*

"The best guide to the Underground since Charon ferried dead souls across the Styx."

*Independent on Sunday*





Housing Benefit Hill:

<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

The Trials of Arthur:

<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

Fierce Dancing:

<http://www.amazon.co.uk/Fierce-Dancing-Underground-C-J-Stone/dp/0571176305/>

The Last of the Hippies:

<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>



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





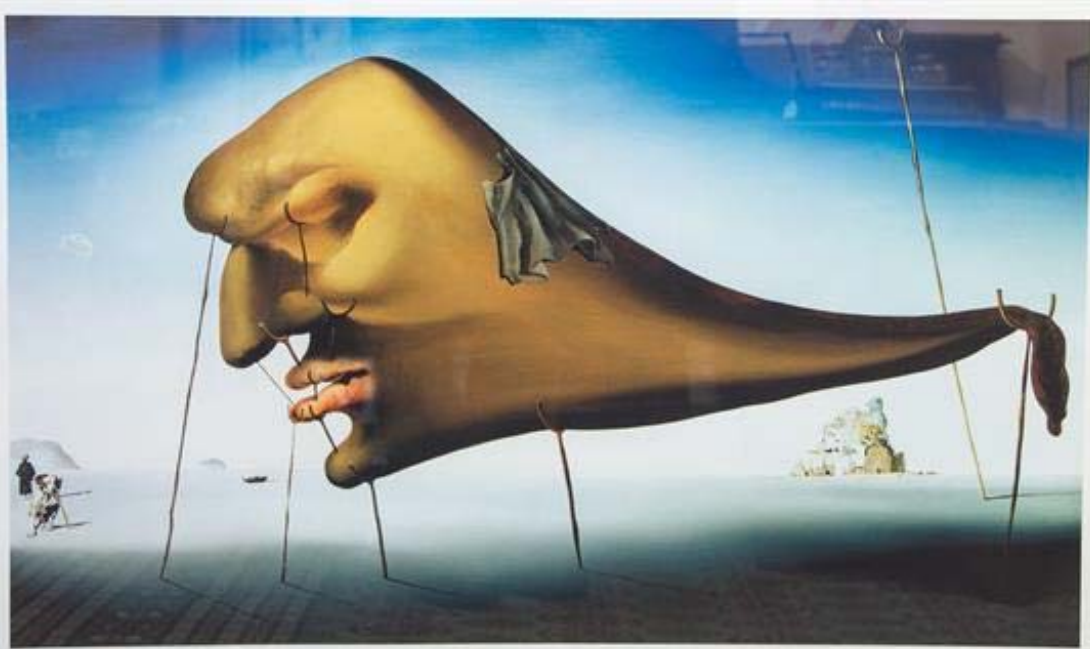
The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the

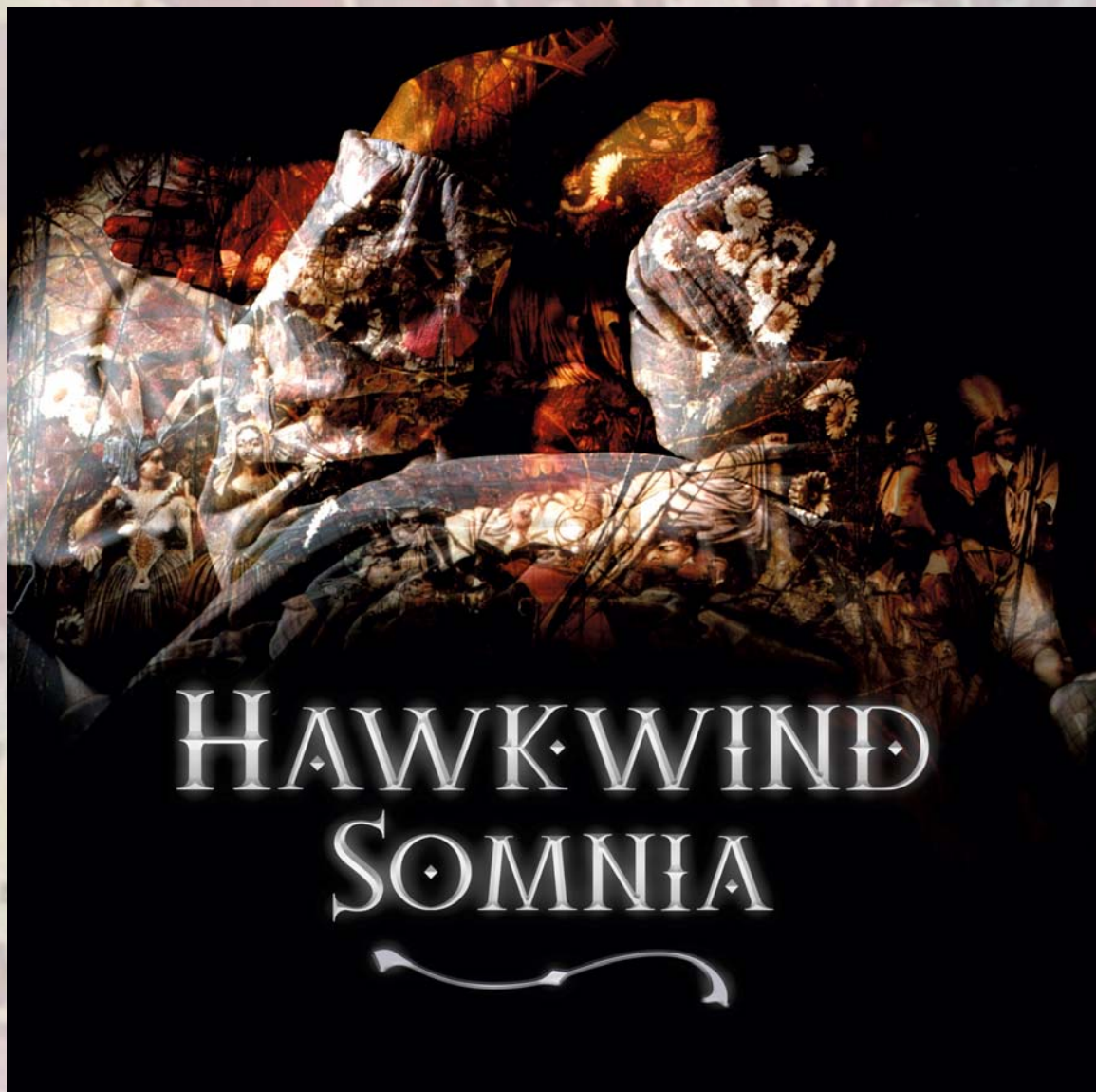
### Hawkverse..

Hawkwind have made an unexpected announcement:

"We are releasing a new studio album, Somnia, followed by some live dates in September.

Our rescheduled Arrival in Dystopia show will take place at the London Palladium on Thursday 28th October 2021.





# HAWKWIND SOMNIA

Somnia will be released to coincide with the return of our 3 day Hawkfest festival, which runs from 27th - 29th August in East Devon, the anniversary of Hawkwind's first ever live gig.

The concept of Somnia makes many allusions to sleep; through Roman mythology and the god of sleep Somnus, the lyrics tell the tale of sleepless paranoia, strange encounters, fever dreams and meditation.

## CD TRACKLIST:

1. Unsomnia
2. Strange Encounters
3. Alcyone
4. Counting Sheep
5. China Blues
6. It's Only a Dream



# HAWK·WIND

SATURDAY 11 SEPTEMBER 2021  
**CAMBRIDGE** CORN EXCHANGE

SUNDAY 12 SEPTEMBER 2021  
**ROYAL LEAMINGTON SPA** THE ASSEMBLY

TUESDAY 14 SEPTEMBER 2021  
**BRIGHTON** DOME

THURSDAY 16 SEPTEMBER 2021  
**YORK** THE BARBICAN

SUNDAY 26 SEPTEMBER 2021  
**LIVERPOOL** GRAND CENTRAL HALL

MONDAY 27 SEPTEMBER 2021  
**MANCHESTER** O<sub>2</sub> RITZ

7. Meditation
8. Sweet Dreams
9. I Can't Get You Off My Mind
10. Small Objects in Space
11. Pulsestar
12. Barkus
13. Cave of Phantom Dreams





# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



# WILD COLONIAL BOY

*a childhood with animals and ghosts in hong kong*

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



# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>

# THE BLUE DOOR



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 Daevid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!!"

## **BAR,BARD,BARRIER**

TO RISE LIKE A FISH TO THE CURRENT

To spawn in the rushing waters  
To avoid those hooks that catch  
To link to the ones that know  
To remain in one's element  
To fully experience everyone  
To look, to see, to touch, to feel  
To read the moment and to know  
Each one as a Bridge to Forever  
where time stops, and Miracles happen  
Just to be in the flesh of each moment  
Just to live in the skin of this now.

!



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

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




**AULD MAN'S BACCIE**

**RESONATING WITH THE BLUES**

# MUSICAL MASTERPIECES

## from RICK WAKEMAN



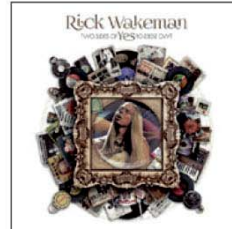
LINCOLN CATHEDRAL

**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



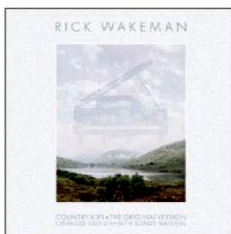
### THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



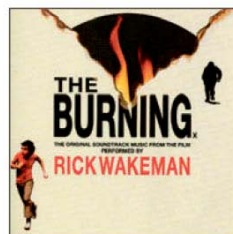
### GOLE!

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



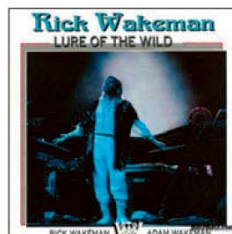
### COUNTRY AIRS

The original recording, with two new tracks  
MFGZ014CD



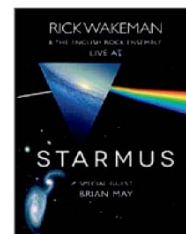
### THE BURNING

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



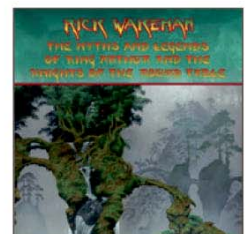
### LURE OF THE WILD

With Adam Wakeman, Entirely instrumental  
MFGZ003CD



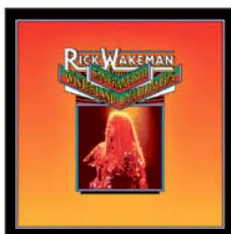
### STARMUS

With Brian May and The English Rock Ensemble. DVD  
MFGZ019DVD



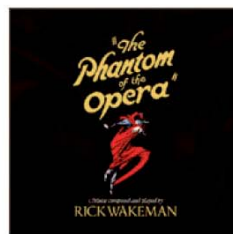
### MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
MFGZ017CD



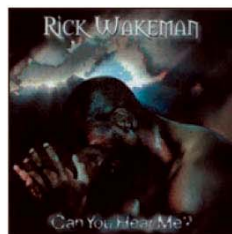
### LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
MFGZ015CD



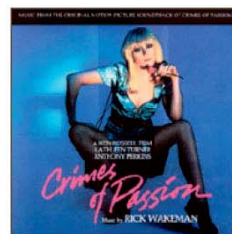
### THE PHANTOM OF THE OPERA

Double CD + DVD  
MFGZ005CD



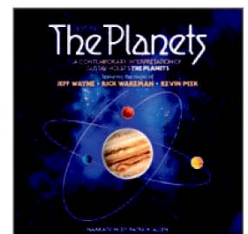
### CAN YOU HEAR ME?

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



# The Who and I

TONY KLINGER

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

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

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



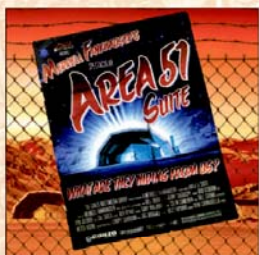
 **PLEDGEMUSIC**

# Merrell Fankhauser

## THE BEST OF MERRELL FANKHAUSER

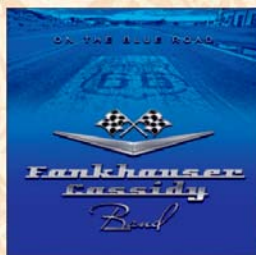
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga to psychedelia, rock and roll to the great beyond...

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



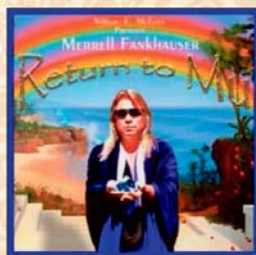
### Area 51 Suite

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

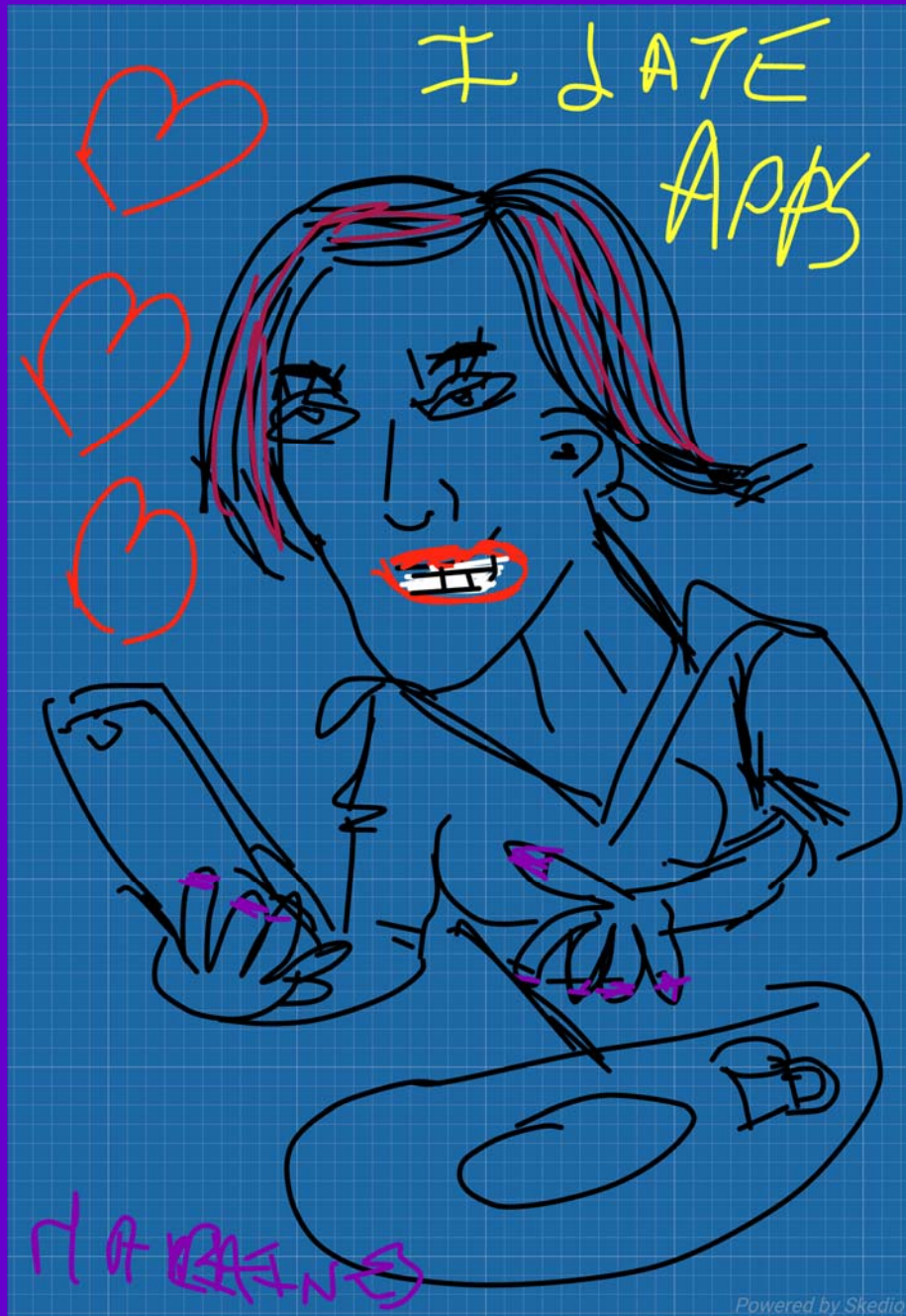
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THE WORLD OF GONZO ACCORDING TO

# 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 come along for the ride, they are welcome".

PS shows can be downloaded

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



And so, ladies and gentlemen, you come to the last page of the magazine, and only now do you realise what the front cover story of this issue was all about. Last week, Rob Ayling, the Gonzo Multimedia grande fromage, sent out this amusing photograph of senor Wakeman to various people on the Gonzo Multimedia mailing list, with a humorous caption intimating that after five decades at the top of his professional tree as quite possibly Britain's best known prog rock keyboard player, Uncle Rick had confounded everybody by changing his artistic direction 360 degrees and deciding to make music on a ukulele rather than the battery of keyboards which have become his trademark.

It was, of course, a joke, but it amused me no end to see how many people within the Gonzo community took him seriously. I have known Robin for a third of a century now, which seems a mighty long time. It is also 33 and a third years, which is a figure that has rock and roll significance to those of you old enough to remember. And in those years, I have come to realise that Rob has the worst sense of humour of anybody I have ever met, and so I take all statements that come from him cum grano salis until proven otherwise. But other people who do not know him as well as I do obviously take him seriously, even when he is being manifestly ridiculous.

Although, it must be said, that I really rather like the idea of Grumpy-Old-Rick re-recording his masterpiece about King Arthur and the Knights of the Round Table in the style of George Formby.



There is something really rather irresistible about that.

But I doubt whether that will ever come to pass, and in the meantime all we have is one silly joke and my musings upon the subject.

I strongly suspect that somewhere in here, there is a moral. But I have absolutely no idea what that moral is likely to be. Answers on a postcard please...

Much love to you all, and I will see you again in a couple of weeks.

Hare bol,

Jon



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**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**

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