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LEST WE FORGET









John Brodie Good

Dave McMann

Mick Farren

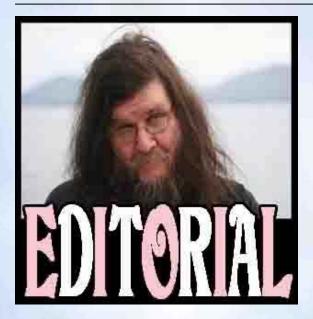
Corinna Downes

THE THREE COMMANDMENTS OF GONZO WEEKIY:

- Art is as important as science and more important than money
 - 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 sthuid then you should probably give hy reading this magazine now.

Otherwise... enjoy



And so the great pandemic is over and everybody can get on with their lives. Is it fuck, and can they bollocks?

I find it particularly disturbing that everybody seems to think that they can get on with their lives as if the last two years never happened. Well they did, and they can't.

If anybody thinks that we can return to whatever model of normality they remember from the end of 2019 then they are deluding themselves. To my mind, it is unlikely that we will ever be the same again.

I think I noticed in these pages that I was listening to one of the podcasts put out by Mark Ellen and David Hepworth, under the banner of The Word magazine, in which they were interviewing a famous contemporary historian about the story of the Beatles.

As an aside the historian (whose name I completely forget) posited that we are now inhabiting a pre-modern state of society when every winter will now be seen as the plague season, and the celebration of the advent of spring and summer will be even more joyful as a result.

This makes an awful lot of sense to me, but I have been inhabiting a pre-modern society of my own for years.



GULLIBLE'S TRAVELS

And so the great pandemic is over and everybody can get on with their lives. Is it fuck, and can they bollocks?

Indeed, my parents were so ridiculously old fashioned that readers of my latest book, about my childhood in Hong Kong, probably think that I am making it all up, in an attempt to blame all my adult character flaws upon my parents.

اللعنة لهم إذا كانوا لا تأخذ نكتة





After all, that's what Prince Harry is trying to do, am I right?

But I digress, something which regular readers know that I do all the time. However, pulling myself firmly up by my bootstraps, and plonking myself back on track, I am looking around at the way that British society is coping with the imminent 'end' of the lockdown, and I don't like what I see.

I am often complaining that people don't learn the lessons of history, but in this case the history is as recent as last summer. The lockdown rules were relaxed enough that people flocked to the beaches in their tens of thousands, attended mass street parties and joined in with demonstrations for and against the Black Lives Matter movement. For the record, most of the images I saw of of the Black Lives Matter protesters show them to be wearing masks and practising social distancing. It was the white, anti-protesters or whatever you want to call

them that were the ones that appear not to be. There, I've said it. I strongly suspectthat I will have a bunch of QAnon nutjobs trying to kick my front door down in very short order.

And I strongly suspect that the second peak of the pandemic which took place last fortnight was as a result of all this, and the way the schools and universities were at least partly open for business.

And I believe that the peak that took place in January was a direct result of people getting together to celebrate what is euphemistically known as the 'festive season'.

So, if we are to learn the lessons of history (in this case is very recent history) what are we to learn?

Well for one thing, the pandemic has not gone away. We have got it reasonably well-managed here in the UK, but it is spreading like wildfire in some other





countries. It is also mutating rapidly, and – in my humble opinion – is going to continue to do so.

This might well mean that the extremely expensive campaign of inoculation (either way have had both my jabs now) may not have been as successful or useful as we at first thought.

So, I personally have a sneaking suspicion that as we approach the season of mists and mellow fruitfulness, we will also be approaching that time of the year when we can expect to see the weakest of society as well as some of the stronger taken from us, often without rhyme nor reason.

Over to Scott Walker:

How can I live an hour like this
When anguish strikes me like a fist
My nakedness exposed, and I can't stand
Still I try to remember lips on lips
And hits on the hips, and ice and fire
And gloom and glow
When did they leave the man
In the river of the night I see
A face that shimmers down at me
But like a falling star burns itself out
Like a lead leaf scrapes the gravelled
ground
My voice cries out, a gravelled sound
But no-one's there to hear me but the
Plague

Straining hard to see
Running after me
I keep pounding
Pounding on the door
But it's all so vague
When you meet the Plague
And I keep coming, I keep coming back for more.

Meet the new world. Not at all the same as the old world.





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 coline 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-26187720



THE GONZO WEEKLY

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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,

(Contributing Editor, Features writer)

Douglas Harr,

(Features writer, columnist)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

Graham Inglis,

(Columnist, Hawkwind nut)

C.J.Stone.

(Columnist, commentator and all round good egg)

John Brodie-Good

(in memoriam)

Jeremy Smith

(Staff Writer)

Richard Foreman

(Staff Writer)

Mr Biffo

(Columnist)

Kev Rowland

(Columnist)

Richard Freeman,

(Scary stuff)

Orrin Hare,

(Sybarite and literary bon viveur)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Phil Bayliss

(Ace backroom guy on proofing and research)

Dean Phillips

(The House Wally)

Rob Ayling

(The Grande Fromage,

of whom we are all in awe)

and Peter McAdam (McDada in residence)

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

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

Jonathan Downes,

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Woolfardisworthy,

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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' ANGELS

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 Angelesthe City of Angels—at the genesis of a new art form. Get a front-row seat at threedozen spectacular concerts and the albums that spawned them. Revisit these legendary records and concerts along with reviews of the best video documents of the era, each band illuminated by a hand-picked collection of brilliant images-most never-before seen-by the era's best rock photographers. This

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ING STONES

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Katsis, Terry O'Neill, Neal Preston,

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

JOURNAL

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BEING

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK as PRIVATE,

Which happened in



GREAT VISITATION In

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

LONDON:

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

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

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



Ev'rywhere I hear the sound of marching, charging feet, boy 'Cause summer's here and the time is right For fighting in the street, boy

Some weeks ago, Alan wrote about the forthcoming 'Summer of Discontent', and this has proven to have been very prescient of him. Riots have broken out in various parts of the country, notably South Wales.

BBC Wales has looked at the factors at play - and the potential consequences. Spring often brings with it a rise in antisocial behaviour due to the longer evenings, better weather and school holidays.

However, experts have spoken of a "perfect storm" brewing, with the impact of the pandemic on education, leisure activities and jobs combining with the easing of restrictions after a string of lockdowns going back 15 months. The Crime and Security Research Institute (CSRI) at Cardiff University has even warned that the school summer holiday could pose "a recipe for trouble".

"You tend to see escalations of anti-social behaviour in the spring and summer in an ordinary year. But given what everyone has been through, it's as if that's been amplified or intensified," said CSRI director, Martin Innes.

COLLATED BY THE CIN REAPER



"There's no precedent [so] the danger point was always when you start to unlock and as we [do so], from now through until the summer, it's almost as if we are facing a perfect storm.

"A lot of the long-term preventative work that is needed hasn't been able to be delivered, at the same time as a toxic blend of frustration and boredom is growing amongst some young people."

Police arrested nine people who took part in protests in London in early May demanding that the government reverse planned legislation that would increase police powers.

More than 1,000 people marched through central London and chanted "Kill the Bill" outside government buildings, as well as dancing to music played from a bus.

A police statement said nine people had been arrested and officers were "continuing to engage" with protesters who had gathered in a park in south London after the march.

Similar protests took place in other cities across England and Wales, including Bristol, which saw several days of clashes between protesters and police in March.

Under the new legislation, the British government wants to increase police powers to block non-violent protests which have a "significant disruptive effect" on the public or parliament.

The legislation would target action by groups such as environmental campaigners Extinction Rebellion, which has organised mass protests to block bridges in recent years and whose members have glued themselves to commuter trains.

However, having with the protest called 'Kill the Bill' is not particularly



diplomatic when people still remember what happened to PC Blakelock only a few short decades ago.

In the meantime I have had my second inoculation, and I'm waiting to see what happens next.

I'm quite pleased that I live in a little village in North Devon where riots and civil disobedience are few and far between, and are usually limited to meet twatting about in a chicken costume. I think it's going to be a very difficult year.

16

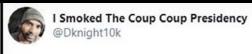


2020 showing 2021 around the workplace



Well it was a solid 5 days. Here's to 2022.

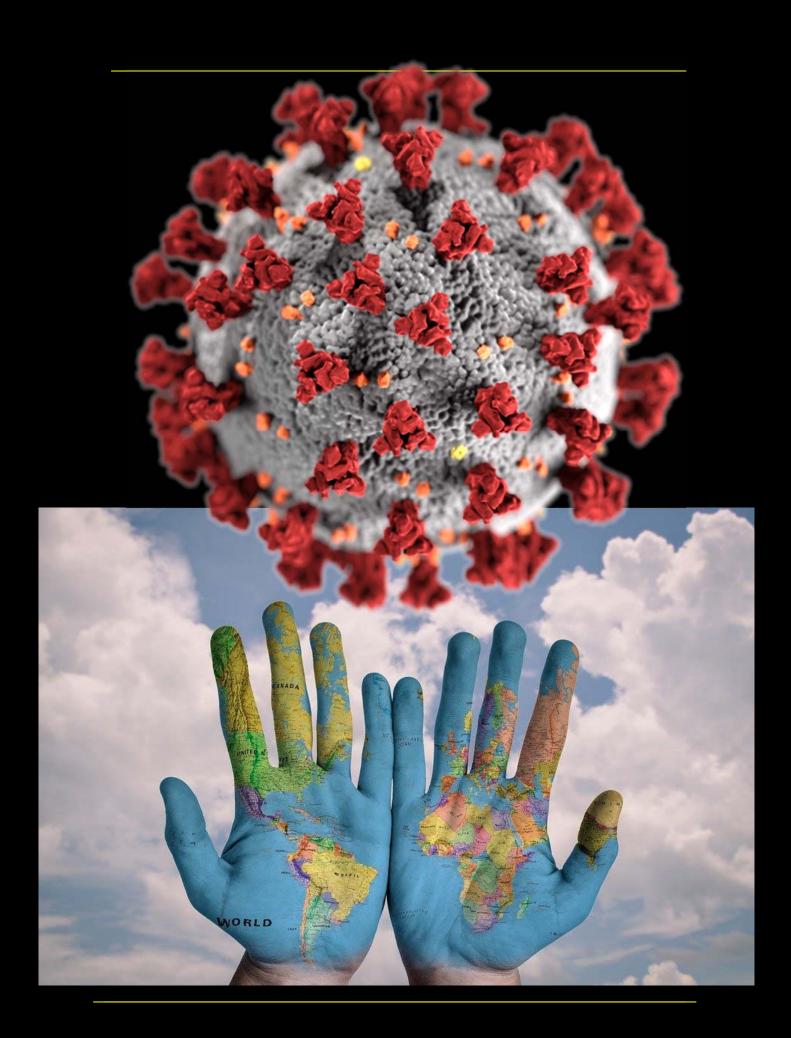




I was told 2021 would be different.







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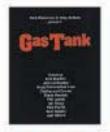
THE STAGE COLLECTION

Recorded live in August 1993 in Bueros Aires HEEZIDACID



TIME MACHINE

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



GASTANK

Double DVD set, Rich's classic 1982 music and chat show Prigrations



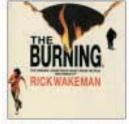
Soundtrack allum featuring Tony Fernandez and Jaclae McAuley

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COUNTRY AIRS

The original recording, with tieo new tracks HRG20HCD



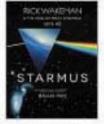
THE BURNING

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



LURE OF THE WILD

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STARMUS

With Brian May and The English Rock Ensemble, DVD

MEGENBOYD



MYTHS AND LECENDS

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Live in San Francisco



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Double CD + DVDHEGZMISCO:



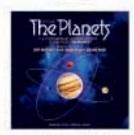
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OFFICIAL HARNDEN & CO'S, Office. 8 Cent Street Braton; J. H. ENIGHT'S HAT STORE, 163 Main St Worsenster. Feb 35, 1947.

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

Were, Bankete, 40. 40.

Right On Chris

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Wordester, Feb 11.

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PRATT, DOWNES & SCOTT,



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

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

IEITDISIDGE CITEVALES

Two types of people visit rhino in the wild

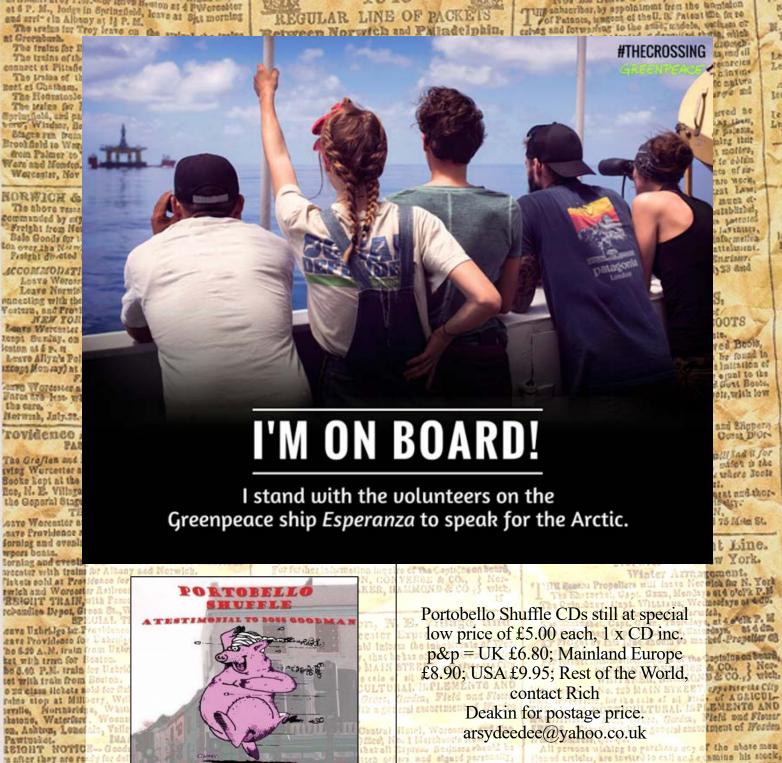
The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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





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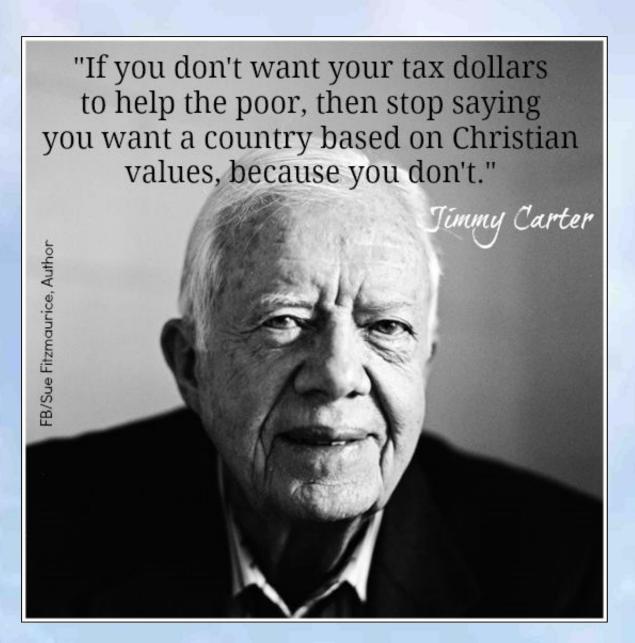
cholco selection,

S CONVERSE.

MICHAEL DES BARRES ON AXIMUM ROCK AND ROLL

MURNINGS BAM - HAM ET CHIZI SIRIUS A I (((>>>>))

(FILLING IN FOR ANDREW LOOG OLDHAM)







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.

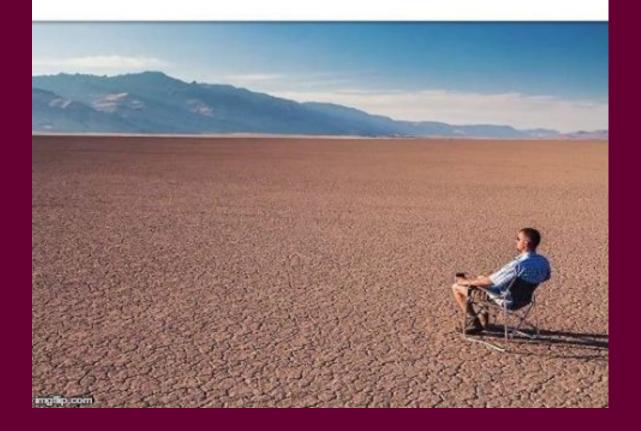
I agreed, and then the floodgates opened. We have regular weekly shows from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in 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.



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-downes3/15-11-20-show-384-she-bop/



Sospetto: Il Sonno Leggero Lucidavox: My Little Star

Liraz: Injah

Anna Von Hauswolff: Theatre of Nature

Vashti Bunyan: Here

The Slits: Typical Girls
Let's Eat Grandma: It's not Just Me
Throwing Muses: Cry Baby Cry

Alison Cotton: Violet May (Demo)

Lina Raul Refree: Foi Deus
Emily A. Sprague: Star Gazing
Anna Von Hauswolff: Dolore di Osini

Mazzy Star: Unreflected Brigette Bardot: Bubblegum

Lucidavox: Knife

Lorde: Green Light:

Ofra Haza: A' Salk Noura Mint Seymali: Richa

Ana Vidovici: Black Decameron for

Guitar

Rachel Zeffira: Star

Anna Von Hauswolff: All Thoughts Fly

Iklan: Suffer 2

Cocteau Twins: Shallow then Halo Bat for Lashes: The Haunted Man

Lucidavox: Runaway



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 shear inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.

https://www.mixcloud.com/ronald-marquiss/fnp-457-ghost-in-the-machine-05-07-21/

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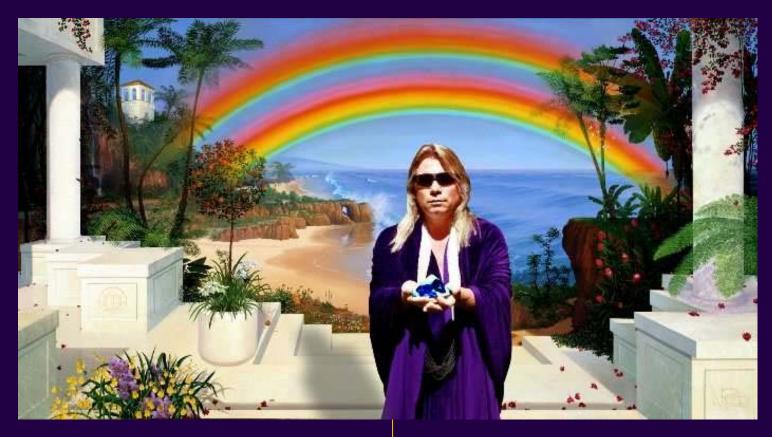
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Friday Night Progressive



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

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

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

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





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.



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

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

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

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

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

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

Brave - Part 1

Season 2, Ep. 10

A girl is found wandering on the Severn Bridge that connects England to Wales. She doesn't tell the police her name, how she got there, or where she came from. This true story is the starting point for Brave - one of the darkest, densest, most challenging, and probably best, albums of Marillion's career. And yet, upon release, it disappeared almost without trace, while not dissimilar albums by bands like Radiohead were heralded as classics. Paul and Sanja start digging into the story of all this and more...

https://shows.acast.com/between-you-and-me/episodes/brave-part-1



Only Human Radio is an internet platform for electronic and experimentalist musicians to showcase their art. Offerings are introduced and critiqued by the friendly and knowledgeable hosts of the show, Julian Roberts (CitizenFLY), Martin Eve (4th Eden) & Phil Goodall (Swirler burner).

The original Only Human concept was set up by founder Andy Peggs, organising gigs as an outlet for electronic musicians in the Chester and North Wales areas. A Facebook group followed, then two Only Human Albums organised by Matt Garnett (Sword Swinging Robot). COVID sadly stopped the live shows so Andy and Julian created Only Human Radio to fill the void. Since then the content of the show has expanded to include niche artists from the UK and around the world, but the main focus remains on providing a platform for the Only Human artists.

We are now at Only Human Radio, Series 2, episode 9. The show includes the usual eclectic mix of electronica plus a fascinating interview with former world snooker champion Steve Davis. Steve has transformed himself into a modular synthesis musician and the show includes a track from Steve's band, Utopia Strong, called Brainsurgeons 3.

Only Human Radio debuts on YouTube every other Monday at 8.00pm enabled by circl8radio.com. Also, please check out our friends Oscilloscope and modulate TV.

https://www.circl8radio.com/only-human-radio/

OHR Series 2 Ep. 9 listings

Loopingstar - doors

Johnny Diamond – Eastern Groove

Marble Effect – sealed units

Life Form – Chrysalis

Peter Duggal - Disconnected

viA fAntAsticA - Sericulture 80

Utopia Strong – Brainsurgeons 3

The Amazing Dr Tentacles – Death Copter Sword Swinging Robot ft Marianne Holland – Empire of Wolves (vile Electrodes cover) live at Only Human, Chester.

Useful links

Only Human Radio YouTube channel

https://www.youtube.com/channel/ UCGvEkkTgLJKejUREn9B0C-Q? app=desktop&pli=1

Only Human Albums Volumes 1 & 2

https://onlyhumanmusic.bandcamp.com/

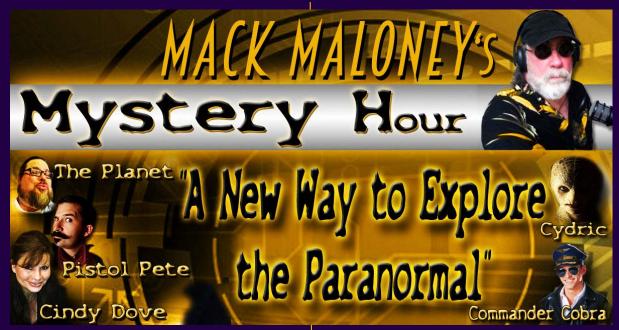
4th Eden

https://4th-eden.bandcamp.com

Listen Here

Special thanks to:-

Andy Peggs & Circl8 radio



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

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

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

I'm Poptarticus!

Controversy reigns as the gang plays a World War 2 trivia contest for a lucky winning fan. Also: a report on a UFO that had bat-like wings, Top 5 things Switch would have for breakfast if he lived in Ancient Rome, an argument about Popeye's military career, Juan-Juan admits he once had a rat's tail haircut and Raven "goes bun." Special guests: Game show MC Phil Orbanes and former US Army remote viewer, Bill Ray.



http://radioactivebroadcasting.com/military-firstresponder-channel/item/4688-i-m-poptarticus

THOSE WE HAVE LOST



Jacky van Dam 1938 – 2021

Jacky van Dam (pseudonym of Jaap Plugers) was a Dutch musician and singer.

He is most known for singing 'Hand in hand, kameraden'. Van Dam also sang another famous song written for him, Japie de portier, when Van Dam was still the doorman of the "Oase Bar". He was a member of 't Asoosjale Orkest. Van Dam died from lung cancer in Rotterdam on 15 May 2021, aged 83.





Eric Carle 1929 – 2021

Eric Carle was a German-American designer, illustrator, and writer of children's books. His picture book The Very Hungry Caterpillar, first published in 1969, has been translated into more than 66 languages and sold more than 50 million copies. His career as an illustrator and children's book author took off after he collaborated on Brown Bear, Brown Bear, What Do You See?. He illustrated more than 70 books, most of which he also wrote, and more than 145 million copies of his books have been sold around the world.



COLLATED BY HARRY WADHAM

Carle won numerous awards for his work in children's literature, including the Japan Picture Book Award, the Regina Medal and the Lifetime Achievement Award from the Society of Illustrators.

In 2003, he received the Children's Literature Legacy Award,.

This recognizes an author or illustrator whose books published in the United States have made "a substantial and lasting contribution to literature for children".

Carle died on May 23, 2021, at his studio home in Northampton, Massachusetts, from kidney failure, just over a month before his 92nd birthday.

Mildred Allen 1929 – 2021

Mildred Allen was an American operatic soprano who had an active career during the 1950s and 1960s. She notably was a regular performer at the Metropolitan Opera between 1957 and 1962. After leaving the Met in 1962, Allen became a regular performer at the Washington National Opera during the 1960s. From 1987–2009 she was a member of the voice faculty at Birmingham-Southern College where she taught voice, directed student opera productions, and taught a variety of subjects that encompassed art and literature in addition to music. When she retired, she still taught privately out of her home in Birmingham, Alabama.



THOSE WE HAVE LOST

MC Kevin 1998 – 2021

Kevin Nascimento Bueno, better known by his stage name MC Kevin, was a Brazilian singer of funk carioca (a hip-hop style from Rio de Janeiro, derived from Miami bass and gangsta rap music). MC Kevin was born in Villa Ede, in northern São Paulo. He got involved in the music business in 2013 and began to find success on YouTube.

MC Kevin died at the age of 23, after falling from the fifth floor of the Brisa Barra hotel. The accident occurred on the night of 16 May, and Kevin was taken alive to Miguel Couto Hospital, but he did not survive his injuries. The singer was staying in Rio de Janeiro for a performance at the Mansão Imperador nightclub, where he performed his last show, accompanied by his wife, at dawn from 15 to 16 May 2021.



THOSE WE HAVE LOST

Nicolas Ker 1970 – 2021

Nicolas Ker, vocalist of the French rock group Poni Hoax, died at the age of 50 on Monday, May 17.

Poni Hoax are a French electronic music act, first drawing attention in 2006 with their debut self-titled album.

The record surprised people with its electrorock sound and quickly asserted fame for the band in France and abroad. The album included the singles "She's on the Radio" and "Budapest".



Poni Hoax released a more successful album in 2008: Images of Sigrid.

The cause of Nicolas Ker's death was not specified, though he was known to have led a life of excess, as seen in Poni Hoax's touring documentary Drunk in the House of Lords.



THOSE WE HAVE LOST



Neal Ford 1943 – 2021

Neal Ford and the Fanatics were an American psychedelic rock band formed in Houston Texas, in 1964. Led by Neal Ford and featuring members who were all capable songwriters, the band was a forerunner in the development of psychedelic music in the region. In the end of 1964, Neal Ford (lead vocals), a veteran of the local pop scene with other groups like the Ramadas and the VIPs, formed the first line-up of Neal Ford and the Fanatics. The group released one album in 1967 before disbanding later in 1970.

Neal Ford died on May 17, 2021. No cause of death was given, but he had been fighting complications of COVID-19 for several months. He was 78.

Francesco Battiato 1945 – 2021

Francesco "Franco" Battiato was an Italian singer-songwriter, composer, filmmaker, and, under the pseudonym Süphan Barzani, also a painter.

He was for decades one of the most popular singer-songwriters in Italy. Battiato's songs





contain esoteric, philosophical and religious themes, and have spanned genres such as experimental pop, electronic music, progressive rock, and new wave. He was for decades one of the most popular singersongwriters in Italy. His unique work, often containing philosophical, religious, and culturally exotic references, and universal themes about the human condition, earned him a unique spot on Italy's music scene, and the nickname of 'Il Maestro'.

Battiato was vegetarian. He died on 18 May 2021 at his home in Milo, Catania, following a neurodegenerative disease.

Oğuz Yılmaz 1968 – 2021

Oğuz Yılmaz was a Turkish folk musician. He was born and raised in Ankara, Turkey. He lived and performed most of his life in Sincan, earning him the nickname "Oguz from Sincan".

His lyrics were controversial, educational, and entertaining. His musical style was a combination of traditional Turkish folk music with modern dance music.



Alix Dobkin 1940 – 2021

Alix Cecil Dobkin was an American folk singer-songwriter, memoirist, and lesbian feminist activist. In 1979, she was the first American lesbian feminist musician to do a European concert tour.

Dobkin began her career by performing on the Greenwich Village coffeehouse scene in 1962. She played with greats like Bob Dylan and Buffy Sainte-Marie.

In 1965 she married Sam Hood, who ran the Gaslight Cafe in Greenwich Village Their daughter Adrian was born a few years later, and the following year the marriage broke up. A few months later, Dobkin came out as a lesbian, which was uncommon for a public personality to do at the time. She met partner Liza Cowan when performing on the latter's radio show in New York. The meeting was subsequently described as "love at first sight" and the two women came out as a couple and moved in together in 1971, residing with Dobkin's daughter.

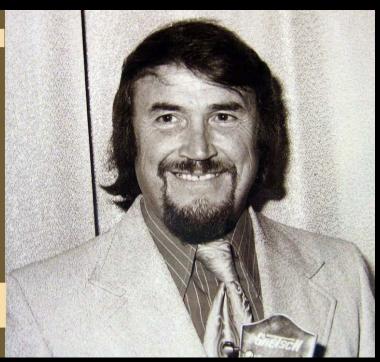
Dobkin suffered a brain aneurysm on April 29, 2021 and was subsequently admitted to Westchester Medical Center. She was taken off life support on May 11 and discharged on May 17.

She died at home surrounded by family on Wednesday, May 19, 2021. The cause of death was cited as a brain aneurysm and stroke.

VINTAGE JUKEBOX

JOHNNY ASHCROFT

ALL THE BEST



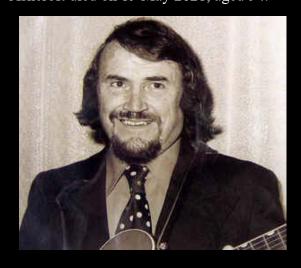
Johnny Ashcroft 1927 – 2021

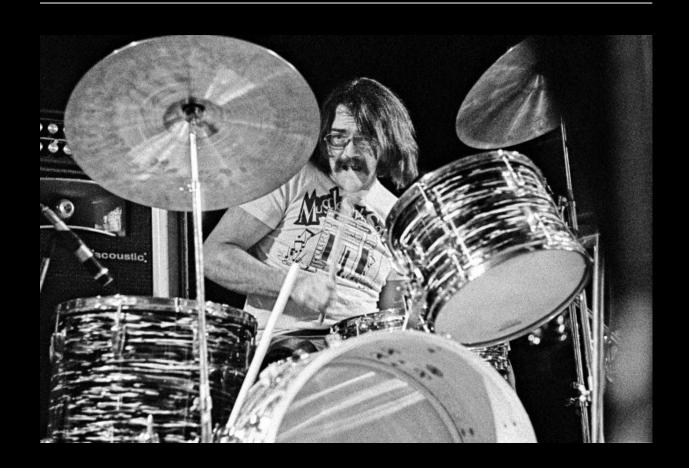
John Lewis Ashcroft OAM was an Australian country music and folk entertainer, singer, songwriter, and musician. He was married to fellow performer Gay Kayler, with whom he recorded on numerous occasions. During World War II, Ashcroft began his career by playing a guitar and singing mainly bush ballads.

In 1954, Ashcroft laid down his first commercial recordings. Ashcroft's 1960 song, "Little Boy Lost", was Australia's first country-rock song. Ashcroft also wrote Australia's first female trucking song, "My Home-Coming Trucker's Coming Home", recorded by Gay Kayler.

Ashcroft appeared on the album, A Time for Change, as his disco-singing alter ego, the Baron. The album also featured Gay Kayler as Lady Finflingkington, the Baron's jazz-scatting eccentric consort.

Ashcroft died on 19 May 2021, aged 94.





Roger Hawkins 1945 – 2021

Roger G. Hawkins was an American drummer best known for playing as part of the studio backing band known as the Muscle Shoals Rhythm Section (also known as the Swampers) of Alabama.

Hawkins's drumming can be heard on dozens of hit singles.

These include tracks by Aretha Franklin ("Respect", "I Never Loved a Man (The Way I Love You)" etc.), Wilson Pickett

("Mustang Sally", "Land of 1000 Dances"),

The Staple Singers, Johnnie Taylor, Cat Stevens, Duane Allman, Joe Cocker, Paul Simon, Bob Seger, Rod Stewart, Bobby "Blue" Bland, Boz Scaggs, Albert King, Traffic, and Willie Nelson. He also recorded with Eric Clapton in the early 80's.

Hawkins died at age 75 at his home in Sheffield, Alabama.

Hawkins had suffered from numerous health problems including chronic obstructive pulmonary disease.



Zion Aquino 1979 – 2021

Filipino singer-songwriter Zion Aquino has died. He was 42 years old. Aquino had been fighting cancer for nearly a decade, having competed – and won – a singing contest in 2012 while carrying a colostomy bag on stage, part of his treatment for stage 3B colon cancer. In 2014, he was selected as a participant in the prestigious Elements Songwriting Camp.

Aquino's cancer recurred in 2016 and progressed to stage 4, and a Billboard Philippines story published in 2017 said he was in remission. In 2016, he produced an album titled, "Grateful Soul". In 2019, he reportedly entered his third fight with the disease. That same year, he released the EP 'Bagong Yugto'.



Cristóbal Halffter 1930 – 2021

Cristóbal Halffter Jiménez-Encina was a Spanish classical composer. He was the nephew of two other composers, Rodolfo and Ernesto Halffter, and is regarded as the most important Spanish composer of the generation of composers designated the Generación del 51.

In 1955, Halffter was appointed conductor of the Falla orchestra. He forged a successful career as composer and

conductor, writing music which combined a traditional Spanish element with avant-garde techniques. His neoclassical Piano Concerto (1953) won the National Music Prize in 1954. During the 1960s and 1970s, Halffter composed a number of works relating to human rights, including the 1968 choral work Yes, speak out, yes.

He was married to pianist María Manuela Caro until her death on 18 December 2017, with whom he had two sons and a daughter. He died peacefully on 23 May 2021, at the age of 91, in Villafranca del Bierzo, province of León.



John Davis 1954 – 2021

John Davis was an American singer. He was a back up singer for Milli Vanilli and The Real Milli Vanilli, who, along with other back up vocalists, provided the real vocals for Milli Vanilli. He sang the 1989 song Girl You Know It's True.

Davis died on 24 May 2021, aged 66 from COVID-19.



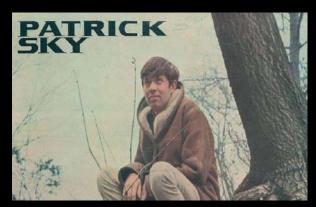
Patrick Sky 1940 – 2021

Patrick Sky, born Patrick Lynch, was an American musician, folk singer, and songwriter of Irish and Native American ancestry. Sky was born in College Park, Georgia, and was raised near the Lafourche Swamps of Louisiana, where he learned guitar, banjo, and harmonica.

Sky released a number of well received albums from 1965 onwards and played with many of the leading performers of the period. Becoming increasingly disillusioned with the music business and politically radical,

Sky released the satirical Songs That Made America Famous in 1973.

Sky died in hospice care at the age of 80 in Asheville, North Carolina, on May 26, 2021.





After that, he started composing some Odia (the Odia language Indian film industry) music albums, and bhajans (devotional songs with religious themes or spiritual ideas). In 2019, he won the Odisha State Film Awards-2018 for the Odia film Pheria.



Nelson Sargento 1924 – 2021

Nelson Sargento was a Brazilian samba musician singer and composer at the Estação Primeira de Mangueira. He was awarded the Ordem do Mérito Cultural in 2016. Sargento died on 27 May 2021, aged 96, from COVID-19.

Shantiraj Khosla 1966 – 2021

Shantiraj Khosla was an Indian music composer and singer who mainly worked in the Odia film and music industry.

Khosla was a guitarist and mandolin player. He started his musical career with Akashvani Jaipur. Later he came to Cuttack and learned Hindustani classical music. Khosla died on 27 May 2021 from COVID-19 related issues during the current pandemic in India.



Jimi Bellmartin 1949 – 2021

Jimi Bellmartin was a Dutch singer of Moluccan descent. Bellmartin was born in Bogor, Indonesia on January 29, 1949. He moved to Den Bosch in the Netherlands at the age of 1.

Bellmartin released his first single called This is my lovesong / The winter of my life in 1970. In 2007, Bellmartin became the singer of a funk band called The Soul Snatchers.

In 2018, Bellmartin participated in the Dutch TV Show The Voice Senior, which he won. After winning, Bellmartin was allowed to record an EP and perform live at the Ziggo Dome.

He died on 28 May 2021, after a short illness.

Zohra Abdullayeva 1952 – 2021

Zohra Abdulla gizi Abdullayeva was an Azerbaijani singer. Abdullayeva was born on 16 December 1952 in Shusha and graduated from Azerbaijan Technological University.

Abdullayeva worked as a soloist of the "Lalə qızlar anasmblının" (Lala Girls Ensemble) and then as a soloist of the Azerbaijan State Philharmonic. She also sang duets, and folk and composer songs. In 2000, she was awarded a diploma at the Babylonian Festival in Baghdad.

Abdullayeva married at the age of 16. She had one son and two grandchildren. Her son died on 28 May 2018 from a serious illness. Abdullayeva died on 28 May 2021 after a long and serious illness.

B.J. Thomas 1942 – 2021

Billy Joe Thomas was an American singer, widely known for his pop, country, and Christian hits of the 1960s and 1970s. He made popular recordings of "Hooked on a Feeling", and "Raindrops Keep Fallin' on My Head", among others.





He grew up in and around Houston, Texas. Before his solo career, he sang in a church choir as a teenager, then joined the musical group The Triumphs.

In 1966, Thomas and the Triumphs released the album I'm So Lonesome I Could Cry. It featured a hit cover of the Hank Williams song "I'm So Lonesome I Could Cry".

During the 1980s, his success on the pop charts began to wane, but many of his singles reached the upper regions on the country singles chart,

These included two 1983 chart toppers, "Whatever Happened to Old-Fashioned Love" and "New Looks from an Old Lover".

On December 3, 2013, the National Academy of Recording Arts and Sciences announced that his 1969 single "Raindrops Keep Fallin' on My Head" would be inducted into the Grammy Hall of Fame.

On June 25, 2019, The New York Times Magazine listed Thomas among hundreds of artists whose material was reportedly destroyed in the 2008 Universal fire.

On March 23, 2021, Thomas announced on his official Facebook page that he had stage IV lung cancer and was being treated in Texas.

He died approximately nine weeks later on May 29 at his home in Arlington, Texas, at the age of 78.



A Few Facts About Plastic Pollution



is thrown
away each year
to circle the Earth

4 times!

35 BILLION

plastic water bottles are thrown away every year

ONE MILLION

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

Plastic constitutes approximately

90% A Ling on the ocean

The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

FROM THE BULLDOZERS!

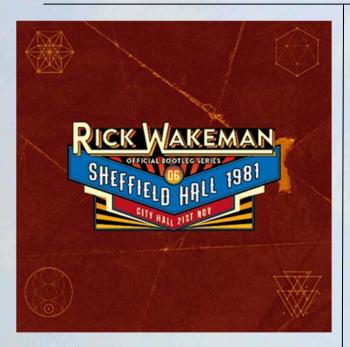


PLEASE SIGN THE PETITION



change.org

visit stonehengealliance.org.uk for further details



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

Label: RRAW

Release Date: 3rd April 2020 Catalogue Number: MFGZ039CD Barcode: 5056083204106

Format: 2CD

Label: RRAW

Catalogue Number: MFGZ039CD Barcode: 5056083204106

Format: 2CD

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

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

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

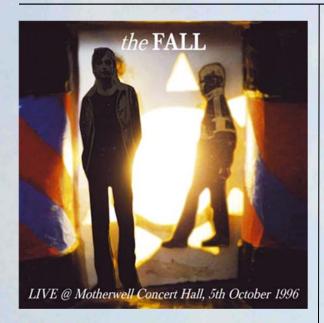
Well done to everyone involved.

Track Listing:

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

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





The Fall Live in Motherwell 1996"

Label: Cog Sinister

Release Date: 3rd April 2020 Catalogue Number: COGGZ132CD Barcode: 5056083206025

Format: CD Album

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

TRACK LISTING

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



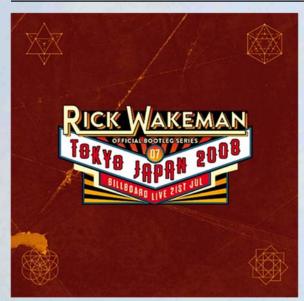
The Mitchell Trio inc John Denver "That's the Way It's Gonna Be"

Label: Gonzo

Catalogue Number: HST477CD Barcode: 5056083201600

Format: CD Album

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



Track Listing:

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

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

Label: RRAW

Release Date: 17th April 2020 Catalogue Number: MFGZ040CD Barcode: 5056083204113

Format: CD

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

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

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

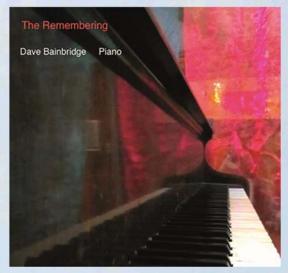
band 'The Flying Lizards' but from about 1993, Cunningham began to make installations in which sounds within an architectural space were picked up by a microphone and then fed back into the space; the presence of an audience altered both the shape of the space and the sounds within it. A work of this 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

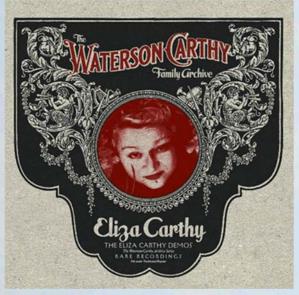
An evocative and atmospheric first collection of solo piano improvisations: "Bainbridge's style is contemporary, yet imbued with the dynamic spirit of Ravel and Debussy, with a thrilling dash of Bill Evans... an album that's pure class from first note to last" (Prog Magazine).

"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

istribution: 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 stgarted making her own mark on the scene at the age of thirteen Carthy formed the Waterdaughters with her mother, aunt (Lal Waterson) and cousin Marry Waterson. She has subsequently worked with Nancy Kerr, with her parents as Waterson—Carthy, and as part of the "supergroup" Blue Murder, in addition to her own solo work.

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

This very precious collection of her demos provides an exclusive peek behind the scenes at the creative process of this most extraoedinary 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"

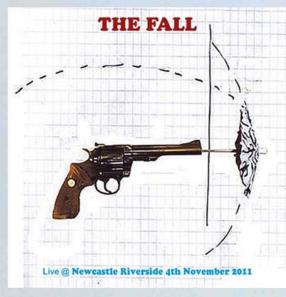
Label: Comic Strip Presents

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

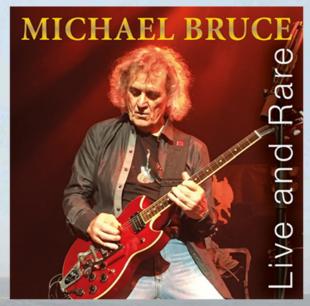
Format: CD Album

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 guitardriven 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



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



4TH EDEN METAMORPHOSIS



METAMORPHOSIS by 4th Eden

Metamorphosis opens strong with a near twelve minute long track called Transcendence, which builds steadily throughout. The track sticks to a consistent theme, but contains enough texture to keep it interesting. The track is oddly inspiring but also relaxing, certainly one of my favourites on the album. It was apparent from the outset that Metamorphosis would lend itself well to a serious space adventure game; however, the album would also pair well with a quiet

moment of relaxation, or in my case, work on a programming project. Halfway through Transcendence, the track picks up pace and by eight minutes in the beat is strong and exciting. However, my one criticism for this track and for others on this album, is that it leaves me wanting more. This track builds wonderfully, but it feels like it could go further, to something bolder, more aggressive and confident, but maybe that's my love for progressive rock showing through.

The second track on the album (Humanoid) features sounds that brought back memories of the menu system in a Star Wars game that I played not too long ago. The underlying beat is catchy, the song is thematically different from the first. However, the robotic voices that overlay the

LOUIS ROZIER



track were not to my taste. In addition, at one point the beat seemed to dissolve, using an effect that reminded me of electronic music from the start of the millennium. It just felt a little dated and cliched. Yet, with all that said, not a terrible track by any means, just not my favourite.

Interstellar Avalanche, the third track, brought in something refreshing and new, giving me my first indication that this album would feature a broad range of listening experiences. The piano notes that open the track are beautiful, but I think they could sound sharper and more defined against the layers below. The drums throughout this song were complex enough to inspire the drummer inside me. brought back very pleasant memories of the percussive driven score of Halo: Reach (A video game from 2010).

This track builds slightly and gradually, with a few notable points where it changes just enough to inject something new.

Tracks four and five, Phosphenes and Angles of Light, felt plain in comparison to the rest of the album. However, they make for great ambient music and placed in the middle of the album they break it up nicely, preceding the introduction of something more creative. Angles of Light, like so many of the tracks on this album, featured some interesting sounds or samples. One that stood out to me particularly sounded like a F1 engine blended into a Sci-fi setting, certainly not what I was expecting but very refreshing.

It Started With A Hiss (Track Six) opens strong with interesting sounds and distortion. It then features an incredible low



frequency bass line at the start which pulsates your eardrum, making the track more of a physical experience than just music. Yet another track with depth, texture and layers that will take a while for you to wrap your head around. Although, with that said, this track feels like it's going somewhere, but it never really gets there, again it leaves you wanting more.

Kaleidoscopic (Track Seven) starts very bold, but quickly becomes rather melodic, although it features even more interesting sound choices. At this point the drummer inside me has grown a little tired of 4:4 time signatures, I suspect a 3:4 beat behind this song could have made it stand out and made it a little bolder and more unique.

The 10th Dimension (Track Eight) features a crisp start, but transforms into something that's a different pace from the tracks before. Once again the vocal samples are not my favourite, but to my surprise this track builds into something that resembles Drum & Bass, then onto something that flirts with rudimentary Dubstep.

Lakeside (Track Nine) I couldn't wrap my head around, it felt to me like two tracks playing off beat from one another. Certainly not a bad track; one I want to listen to again.

Then we get to Borealis (Return To Valhalla), a ten-minute experience for the tenth track on the album. The track opens with an aggressive war march, I sense a Viking theme about to develop straight away. The vocals for this song are very intriguing, beautiful and a little mystical. The track features more new sounds, including what I can only describe as space bagpipes. Borealis stays relatively calm and ambient until the four minutes mark, when it begins to progressively build into something else entirely, before finishing satisfyingly.

Lastly, Beyond the Horizon. I don't know if this track was inspired by the absolutely perfect Halo 3 theme, but I found something that from the very first note reminded me of my favourite game franchise. This track is tied with the first for my favourite, an amazing way to close an album.

Metamorphosis is a brilliant album, with a great range of themes and sounds, not everything is to my personal taste, but how often do you find an album where that's the case?

A few tracks stand out and showcase 4th Eden's talent, whilst some serve as good ambient music. My only criticisms stem from the fact that I would like to see this artist become bolder and not be afraid to build a few tracks into something stronger and more aggressive. I suspect the use of sharper sounds and accents could help the layers of music stand apart, the artist could also experiment with more time signatures and the use of silence to break up elements of a track.

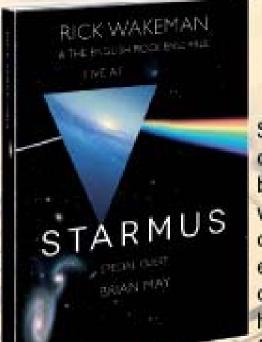
Overall I am very impressed and I will definitely be listening to this artist again.





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!







Q&A with Mad Iccy Featuring Lord Trotsky AKA Wino Tyrone

Years and years ago, in a universe far, far away – well, actually, about thirty five years ago, in a hospital about fifty miles away from where I'm sitting, dictating this to the lovely Olivia there was an overweight staff nurse with a bad attitude. He didn't really want to be a nurse, and had dreams of being a music journalist. Elsewhere in the hospital, there was a young man called Icarus Ruoff, who worked with the hospital ancillary services. He was younger than the aforementioned staff nurse by five or six years, he had a Mohican haircut, a very pretty girlfriend, and – like the staff nurse – had a particularly bad attitude. Three and a half decades later, these two social malcontents have been reunited in the pages of this magazine.

Let me introduce you to my old mate, Mad Iccv

Mad Iccy has a little chat with his good friend and one of the founding members of Skunk (skiffle/punk) band Hobo Jones and the Junkyard Dogs: <u>Lord</u> <u>Trotsky AKA Wino Tyrone</u>

Hi Wino and thanks for giving me a some of your time...

You're very welcome. Thanks for talking to me.

Can I just start by asking you how Covid 19 has affected your everyday life?

Well, obviously there's no gigs so, that's quite a major difference. And the pubs are closed so, the only place to get cider is the supermarket and they don't give it to you free for singing and playing washboard at their customers. If you try it twice, they won't let you in anymore.

and also for some very important background information please?

Favourite Movie:

Hobo with A Shotgun or Mad Max 2 Road Warrior.

Favourite Food: Cider

Favourite Instrument: Washboard

Top 5 (or more) Favourite Musicians:

Tim Smith (Cardiacs), Lemmy, Jim Morrison, Hope Sandoval, Gail Greenwood (Belly), All of the band Bolshy and Elvis.

First Gig you went to? Ken Dodd, Blackpool 1974.

Who and Where was the most influential Gig you have attended?

I think nearly every gig is



influential in some way. I used to go see Cardiacs quite often in the late 80s and early 90s and they were always a brilliant, happy affair. Belly at XFM gig in Finsbury Park 1993 was the first time I'd seen them (it was also Gail Greenwood's first gig with them) and they were awesome. That was also the first time I saw Carter USM who I'd heard before but, never seen. I really like to see something different, something removed from the usual. I want to see a show, I want energy and interaction and

spectacle from a gig. I want a performance.

Who or what are your main musical influences?

That's a difficult one. I play washboard and there's not many other washboard players in the world. I think I've been influenced by every band I've ever seen or listened to. I still am.

Do you have a song makes you thing, damn I wish I had written that? and if so what is it? Loads! L.A. Woman - The Doors, Ghost Dance - Patti Smith,



Anarchy In The UK – Sex Pistols, nearly every Cardiacs song, Eat The Rich – Motorhead, Stand Down Margaret – The Beat and loads more just because of the genius I would like to have. Also Merry Christmas – Slade, just to have a regular income.

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

This was the easiest question because I've thought about this much more than is reasonable. Drums – Keith Moon, Bass – Lemmy, Guitar – Poison Ivy, Lead Guitar – Eddie Van Halen, Keyboard/vocals – Kate Bush, Vocals – Jim Morrison and Aretha Franklin.

Also on that theme if you could collaborate with any one artist dead or living who would you choose? – Elvis.

It's quite obvious that you are still a music fan but do you ever get Starstruck? and if so then by whom?

Yes, by everybody. I don't know why? If it's someone I admire and our paths probably won't cross again, it means something. Somewhere in my head, Wayne & Garth are shouting "we're not worthy!" over and over. I'm lucky most people have been very nice and tolerant.

Obviously you have gigged all over the place so do you have a Favourite Venue, Past or Present (or indeed both)?



I really like small venues. The Ropemakers in Bridport is a great venue and, although it is essentially a pub, it is also a well respected live music venue. I like places like that because they are doing it because they love it.

I know you enjoy partaking in washboard based percussion but do you play any other instruments and are you any good at them?
I play quitar awfully. That's about

it.

I guess you're normally busy doing music related stuff all over the place but when you have time off do you have any other interesting interests? I read a lot, potter about, eat sandwiches and post memes on facebook.

Who do you think might be a

FUN person to go to the pub with?

(ahem...) You (obviously) and Sarah Silverman.

and of course, who do think might be a total pain in the arse to go to the pub with?
Mariah Carey

Before music did you have "normal" jobs? and if so what was the shittiest?

I took cardboard boxes off a machine and put them on pallets.

and on that note, who or what made you think:

fuck day jobs.... I'm gonna do this?

I've always thought "I'm going to do this." Since I was a kid. When I was seven I wanted to be in The Sweet and wear gold platform boots.



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

Nobody deserves to die for producing something I don't get. Every venture is valid and... Oh alright. Gary Barlow.

What is the stupidest question you have ever been asked? How high is up? – My daughter aged 4.

Briefly, your thoughts on:

Farage?

Career confidence criminal.

Brexit?

Stupidest, shittest idea.

Coldplay? Quite dull.

Bubbles at Festivals (I don't mean Jacko's Monkey)? They're alright unless they are in your cider or making the ground so slippy, you fall over like Beautiful Days in about 2006.

Dogs?

I like dogs.
Do you like dogs? Dogs are smart.







Celebratin' Hip Hop... Over Here by The Nicewun JM

It's always good to hook up with artists local to your area and check out their music and have a chin wag if they're close enough. One of those local artists dropped me a line on Instagram recently to ask if I'd consider reviewing his recent album drop... How could I say no to that...?



The Nicewun JM (JM are his initials) is a Hip Hop and Skateboard lover out of Trowbridge, Wiltshire UK, so my neck of the woods, and he is part of the TS Crew (Trowbridge Skate Crew). When I saw the title of the album was Celebratin' Hip Hop... Over Here, it grabbed my attention straight away. You often get a single track that pays homage to the culture but, to have a whole album is nice to see and I wanted to know more. But, more on that later as I have a quick little QnA for you all to enjoy once the review is over.

This album is 16 tracks deep with a wicked selection of features and production credits to boot. So, I think it's best we get into it...

From the get-go this one is undoubtedly Hip-Hop with some heavy production and slick cuts from JabbaThaKut. Now & Forever gives us an introduction into who

The Nicewun JM is and what he's all about. We get a good feel for his clean-cut rap style with that instantly recognisable South West accent. A pounding beat over some big horns of Domingo's production heralds the arrival of Ain't Playin' No More. Here we find The Nicewun JM going in on the suckers and fake emcees, bigging up some UK legends and displaying the kind of vocal talent you need to be in the emcee game. The cuts here come from DJ Marlondon. Marvin A Doup brings a huge anthem style sound to Hear Me Rhyme, which sees our man bringing a slightly harder edge to his style alongside the similies, name drops and cuts from JabbaThaKut.

There are some people that don't understand and might wanna call 999 when they here Hip-Hop but, the key thing here that you do wanna understand, is that you can hear every word, every



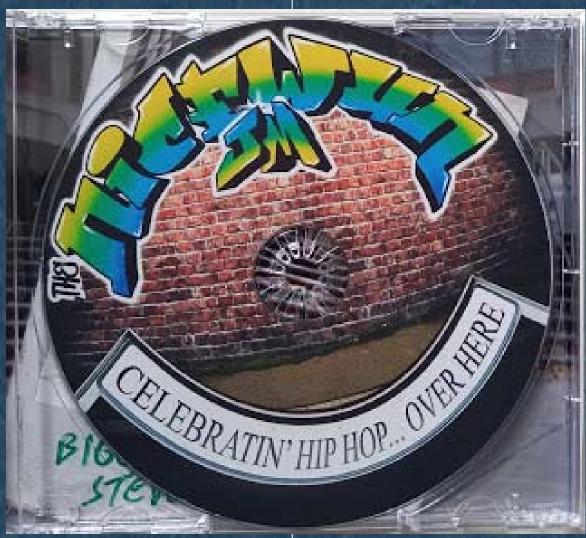
rhyme and that makes for some good Hip-Hop.

Don't Wanna Battle brings a pounding beat, horns and a jazzy piano as The Nicewun JM pays respect to those emcees who are battle rappers but, explains that this is not what he's about. No beef here just writing those dope rhymes and rocking the crowd to the break a dawn. The head nod beat, and brass notes of Mac Lloyd's production is a great backdrop to The Mind that has The Nicewun JM looking at ADHD and its associated issues such as hyperfocus, something I can fully understand having been diagnosed ADD. It good to see the awareness brought to this in a way that is entertaining and from someone who truly knows and understands. Marvin A Doup is back on production for Real Recognise Real bringing a funky beat mixed with guitar and horns. This track is all about the things he loves and what is real to him from his introduction and love of Hip-Hop to his belief in God and much more besides. This track really reflects the core values of Hip-Hop. What you see, what you love, what makes you feel good and being one.

Can't Keep Me Down brings in some boom bap production and cuts from Da Beatminerz, which really makes you wanna move to this as The Nicewun JM drops a solid track that looks at the times we don't always get it right and those who will always seek to knock us back but, here he ably brings light encouragement to others. This is another thing that Hip-Hop does so well in promoting positive messages and uplifting vibes. Maintaining that uplifting vibe but, on a more laid-back beat, synth and vocal sample is Marvin A Doup's production. This one is all about that special person in his life and how they got to meet, if she had a favourite rapper or even a Favourite Colour. It's all rounded off with some chilled cuts from JabbaThaKut.

Next up is the first of two tracks containing featured artists. Underground Livin' sees The Nicewun joined by Thirstin Howl the 3rd & MDV with cuts from DJ Marlondon and production by Marvin A Doup which is the heaviest beat you've heard in a hot minute. This one is all about the underground Hip-Hop music scene where it be rough, rugged, and raw ya hear. If you're gonna be Hip-Hop then you gotta have a dope beat that will be a head nod and maybe have some horns, like you get here from Marvin A Doup. You gotta have the dope cuts, you got those here from JabbaThaKut, and you need to be able to drop those bars with knowledge and poise. You get that displayed with aplomb here from The Nicewun keeping it Strictly Hip-Hop. Knowledge and knowing your Hip-Hop history is so important and we round off the track with a little of that. Hip-Hop has always been about freedom and unity. On this short track The Nicewun looks at the harsh times we live in and what it would be to live in a Perfect World. The laidback beat and jazzy horns come from Mac Lloyd on production with cuts supplied by JabbaThaKut.

For Close To The Edge, The Nicewun is joined by Blaq Poet and MDV. The heavy pounding beat and guitar sample (both of which are classic samples and instantly recognisable), from Marvin A Doup with cuts by DJ Marlondon, slices through your awareness like a rusty razor. Here we have three emcees showing their lyrical prowess in an unapologetic raw style that displays the harder gritty element that Hip-Hop has. Rounding the track off is short skit from Screwball radio. A head nod beat with a guitar loop is the platform for this short track where we find The Nicewun looking deeply into what you could Wish for in day-to-day life. Some of us wish and others look to a higher power for guidance and here The Nicewun shows us that a wish is not where his faith is as every day, he looks to the power of prayer. His faith in the power of prayer and Jesus is reflected here in Pray Everyday, a personal celebration of what his faith is to him and what it brings to life. This reflected to me that regardless of your belief or faith, you should celebrate it. The upbeat piano vibe



comes from Domingo on production with JabbaThaKut providing the cuts.

We head into the penultimate track, now a more soulful boom bap vibe from Domingo. The Nicewun speaks on what gives him the Passion for Hip-Hop music, it's that simple. The album ends on an upbeat high with a jazz funk element from MDV's production. The Nicewun drops an Alphabet Attack, dropping similes and metaphors galore because, at the end of the day, this is the kinda wordplay that shows the versatility and quality of a true emcee...

If you truly listen to this album, then there is no way that you can deny that the musical roots of this are unashamedly in Hip-Hop and that boom bap is where this begins to be a celebration of Hip-Hop.

Not only that but, The Nicewun JM displays a good knowledge of the history of the culture along the way. It is also clear from the plethora of name drops that his influences are fairly widespread and the celebration continues as you can hear the love for the culture running through every track in music and in the words.

Now there will be a number of people that will not like this solely because he raps in his South West accent. But that in itself is to be commended as her not modelling himself on anyone else, he is simply being himself and there are far too many people out there trying to be someone else these days. If you set aside his voice for a moment, there is nothing about The Nicewun JM that puts him below any other rap artist. He has the verbal skills and changes of pace can easily allow him

to stand shoulder to shoulder with anyone. The more he puts out, the more he's gonna hone that skill.

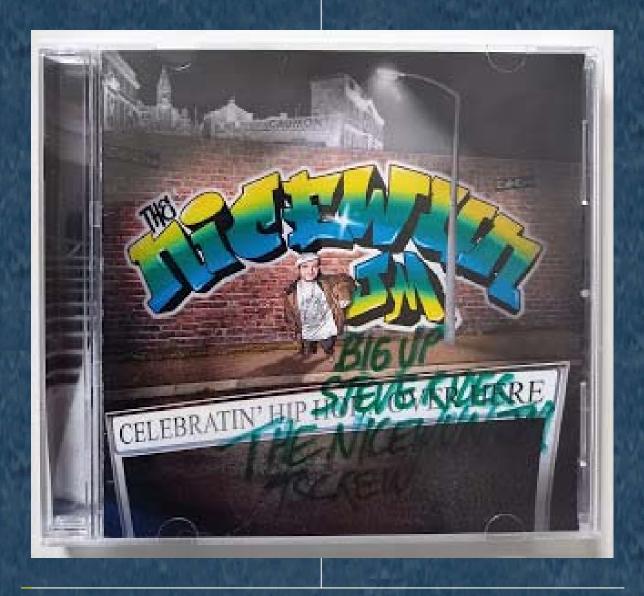
The production values are all on point here whether it be the big names such as Domingo, Da Beatminerz and JabbaThaKut to those I am less familiar with like Marvin A Doup, Mac Lloyd and MDV it really helps this album flow nicely from start to finish with that boom bap style Hip-Hop that you can't help but, nod your head to. The few featured vocal artists here in Thirstin' Howl 3rd, Blaq Poet and MDV are all on point and conduct themselves exactly as you would expect and The Nicewun JM shows that is capable of stepping up and holding his own alongside them.

Overall, Celebratin' Hip Hop...Over Here is an above standard Hip-Hop album that ticks all the right boxes and continues the trend that the South West of the UK is one of the country's premier Hip-Hop hubs. One that is cementing a bridge across the pond and far further afield.

Not just that but, The Nicewun JM also displays the talent that shows Hip-Hop is not just alive and well but that also the mic is in good hands and I'm sure we will see a lot more to come from this guy.

I suggest grabbing a copy, streaming it or whatever and making up your own mind.

Celebratin' Hip Hop...Over Here is available now...



But, before you go grab it, I had a few questions for The Nicewun JM:

First up The Nicewun JM, I just wanna send you my thanks for sending the CD to me and for taking the time to answer a few questions for me. I wanted to give everyone, especially those who might not be familiar with you, a bit more depth on you and the album...

A few of the tracks on the album hint at how you got into Hip Hop. Any chance you could go into a bit more detail.

Yo! Steve, thanks for the review, I was really hyped on it. Yeah, for sure, I remember very clearly the day I discovered Hip Hop. The year was 1999, I was 11 years old, and I was with my twin brother. My mum and dad had just got Sky TV maybe a month before. We put on the music channels and the song and video which caught our attention and began the obsession was Still D.R.E - Dr.Dre featuring Snoop Dogg.

Just everything about it... I knew it was the most amazing thing I'd heard in my life and I wanted to hear more.

Not long after this we went on a day trip to Cardiff with our mum and dad, and we asked if they'd buy us a Snoop Dogg CD. We ended up getting Tha Doggfather (Snoop's second album). We were so hyped. But a funny story about that day, being clueless 11-year-olds, at some point on the trip either one of us or both of us had stood in dog shit (dunno how we didn't smell it). On the drive back home we're both looking at the CD and getting the cover out of the case to look at it.

With it being a long journey, we eventually fell asleep. When we woke up there was some dog shit smeared on the cover. We still have that exact CD and you can see the faded smear on the cover, but the album was DOPE and definitely not dog shit... 'You Thought' is my favourite from that album for sure.





From there I just wanted to discover Hip Hop from everywhere, and I've collected Hip Hop CDs ever since. 1999 was a good year to get into Hip Hop. We'd record the music videos & Hip Hop related programming such as The Lyricist Lounge Show onto VHS and then cut pictures out of The Source & Hip Hop Connection to stick on the VHS covers.

Also, we used to stay at our Nan's on a Saturday Night where we'd record Tim Westwood's show onto Cassette Tapes as well. Also watching documentaries early on, like Rhyme & Reason, really helped me gain knowledge and understanding too. Someone recently said to me that I have a database of knowledge. I'd never thought about it like that before but thought that was a cool description.

What about the TSCrew, could you tell us a bit more about you guys and how you all came together.

Yeah, so TSCrew was around before me even. I started skateboarding in the year 2000 with my twin and friends I grew up with. Eventually we started skating down at our local Asda Car Park, and the older Skaters we looked up to were known as the TSCrew.

We wanted to be a part of it, so basically we've just always continued that legacy in our own community and making Skate Videos reppin' TSCrew.

I get the feeling this album means a lot to you. Why did you decide to make this album and how did you decide on the title?

It really does mean a lot to me. I worked hard on it for many years, and definitely was a perfectionist as I was anxious about the response it may get.

Fortunately for me I've had an overwhelming positive response which I'm truly grateful for!!!

I came up with the album title from a few different influences...

I've always been into celebrating things I'm passionate about. So for example with Hip Hop I celebrate those we have lost who contributed to the culture through Hip Hop album release dates and giving props to those who have paid dues.

I was listening to Drink Champs where I heard Noreaga say a few times we must celebrate our legends.

I went with '... Over Here' because I'm celebrating over here in Trowbridge and here in the U.K.

But, also over here because a real emcee will ask the crowd "is the real Hip Hop over here?" So, it was my own subtle way of letting people know that I'm Celebratin' Hip Hop... Over Here.

Could I ask a bit about your influences? There are a lot of name drops on the album, I guess these are all influential to you but, could you tell us a bit more.

Yeah for sure, I'm influenced by Hip Hop and music from all over the world... Hip Hop takes the ingredients of other genres and makes something new out of it, which I've always been fascinated with.

I listen to everything which makes it hard for me to narrow down, but I can tell you my favourite album of all time is Moment Of Truth - Gang Starr.

You have some great producers for the album could you tell us a bit about how you came to work with them?

Yeah, sure so I'll start with my people from Trowbridge.

Marvin A Doup is one of my Day One homies, who I've known before primary school even. He's an amazing Musician and Skateboarder. He recently changed



his Producer Name to Afralune, so any future music will be using his new name. I met DJ Marlondon around 2005/2006ish. He's from London, but has family down here and we've always been tight... He didn't produce any tracks but did the cuts on three of them.

I met MDV in 2009 and he's another good homie... He makes Heavy Metal as well as Hip Hop. Outside of Trowbridge there's the homie Mac Lloyd from Chippenham, who initially we met around 2012/13ish as he was doing a skateboard clothing company called Iron Cloud and was sponsoring my twin... Mac Lloyd is also a really talented musician and singer, and he's signed to Res One's Green Brick Records. Jabba Tha Kut from Poole... He's an incredible DJ and producer who I got in contact with via social media networking.... Then we have our international producers from New York who again I got in contact with via networking... To me it was important to work with people I'm a big fan of.

I've been in contact with Domingo for many years and his Media Famous service has helped with the album's promotion. The last piece of the puzzle was working with DJ Evil Dee & Mr. Walt aka Da Beatminerz. The track I did with them is my personal favourite.

Following on from that, why did you decide on the featured artists for vocals cuts etc?

Again, this was an opportunity to work with two New York heavyweights who I was already a fan of. So I reached out to Blaq Poet and Thirstin Howl The 3rd. I also featured my homie MDV on both featured tracks as he gave me a lot of support when I met him many years ago. I thought he'd be a good fit on these tracks.

Being from the South West, do you feel that the area is really becoming one of the countries Hip-Hop hotspots?

Yeah, I think everywhere has something unique to offer, but the South West definitely has a really dope scene. Leaf Dog and BVA are definitely two emcees who I've always admired lyrically.

Lastly, what's next from you? Do you have anything in the pipeline?

So, at the moment I'm just enjoying the response to this album and letting that live on at the moment.

I fractured my foot skating 9 1/2 weeks ago so I'm currently healing up.

I am considering possibly doing another album one day... I recently got a beat from Micall Parknsun, so I plan on making a track over that at some point in the near future.

I hope that gives you all a bit more of a look into just who is The Nicewun JM.

Just one more time, I want to give huge thanks to him for answering these few questions and for sending me the signed album.

I look forward to hearing more from him in the future as I think it's gonna be a bright one for him.

There is just one thing left for me to say...

Peace, I'm Out...

Steve.

LINKS

Get your copy of the album via Bandcamp Here:

https://thenicewunjm.bandcamp.com/releases

For all the Streaming and Social links to The Nicewun JM Check Here:

https://linktr.ee/TheNicewunJM



A GARDENING CLUB PROJECT THE TIME TRILOGY MELODIC REVOLUTION RECORDS

Back in 1983 Martin Springett released an album called 'The Gardening Club', which many years later was made available again by Gonzo Multimedia to much acclaim. Between the two events Martin had released a few more records, but it was very much on the back burner compared with his career to being an in-demand illustrator and artist. But when he started getting rave reviews for an album he had released many years earlier, the creative spark blew into a wild flame. Two albums have been released by The Gardening Club, named after that debut album, both 'Boy On A Bike' and 'The Riddle'.

Absolutely compelling listening, with Martin working closely with his friend and multi-instrumentalist Norm MacPherson. If that was not enough, Martin has also been undertaking some wonderful gigs with violinist Sari Alesh, where Martin performs some of his songs and Sari improvises over the top (check them out on YouTube).

Although this is called 'The Time Trilogy', it is also currently available in a limited edition which finds those three songs expanded to six, taking it up to 23 minutes in all. Martin had for some time wanted to work with guitarist Kevin Laliberte and bassist Drew Birston, of the Sultans Of String, in a slightly different musical area. This is the result, which is why it has been released as being by A Gardening Club Project as opposed to The Gardening Club. It also includes a song recorded by Martin and Sari some years earlier deemed unsuitable for The Gardening Club. Here it's



given a new lease of life with the addition of Kevin and Drew. There is definitely a musical theme running through the tracks, with both Eastern and Spanish influences having a major impact. "Sister of Theft" is a flamenco piece with wonderful violin and great guitar (plus claps and foot stamps), "Forever Leaving Home" is far more Eastern in its style, yet they fit together perfectly well. Of course, much of that is down to the songwriting and vocals of Martin himself, and we can all be grateful for the reissue of an album some 35 years after the original release, which has brought him to the fore where he has always belonged. I always think of Martin as being Roy Harper crossed with Camel. While that is still very true over these six songs, it is much more the former than the latter as he has moved in a direction quite different from the albums.

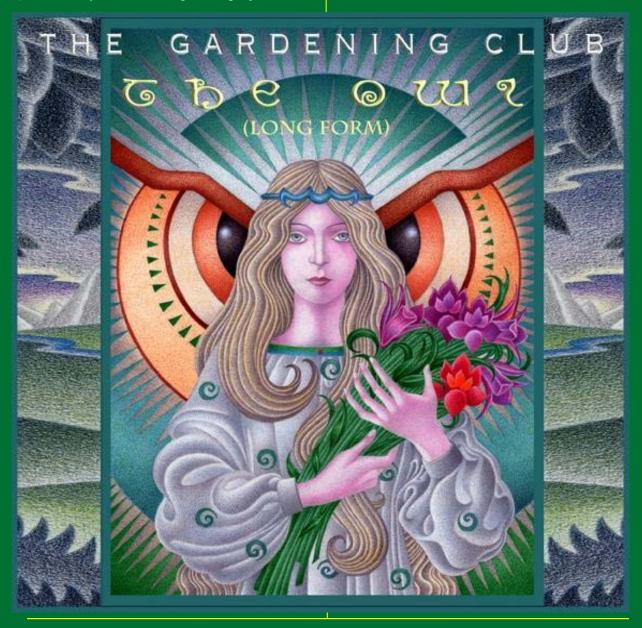
There are times when this is quiet dark and almost symphonic, others we are in a bazaar, or in a Spanish nightclub, yet it is always compelling with different styles of bass and guitar bringing the listener back time and again, all linked together with Martin's wonderful vocals. Some may say I am biased as Martin is the amazing illustrator whose work graces the covers of my books, but actually Martin sought me out after I wrote a review of the original 'The Gardening Club'. Before that we never knew each other at all. To this day I am still a fan of everything he does in the artistic field, whether that be in the visual or audio arts. The man is a massive talent, and he demonstrates that yet again on beautifully rounded and fulfilling EP.

THE GARDENING CLUB THE OWL (LONG FORM) MELODIC REVOLUTION RECORDS

It has been an incredible last four years for Martin Springett, who could never have thought the 2017 reissuing of his (it must be said) obscure 1983 album. 'The Gardening Club', would herald such a reawakening of his musical beast. His revived partnership and collaboration with Norm MacPherson has seen them release new albums, with this long-form version of "The Owl' being made available on the same day as the limited-edition, extended 'The Time Trilogy' EP (which is by A Gardening Club project, with

very different sounds and personnel). "The Owl" was originally released as the B-side of "Strange Kingdom" last year, where it was a mere four minutes long, but it has now been extended and morphed into a suite which is more than 17 minutes in length and worth every second.

I have long been thinking of Martin's music as a combination between Camel and Roy Harper, but here is a base for a much richer palette. Norm is a key member of the partnership, providing some wonderful orchestral arrangements, dobro and slide guitar with Martin bass, acoustic guitar and vocals, James McPherson on drums with Peter Dowse and Drew Birston both providing bass on different sections.



It is the combination of all the elements, especially against the delicate orchestration, which really makes this stand out. This belongs firmly in the Seventies, with Mike Oldfield, The Strawbs and Gryphon being the obvious references. It is delicate and light, dreamy and passionate, calling to the listeners and bringing them in closer to be wrapped in a warm embrace. The sections are distinct, with wonderful slide on one, fretless bass on another, an oboe here, with long instrumental sections or others dominated by Martin's sweet tones.

This is a timeless piece of music, and while it is being played nothing else exists or matters, it is all about the sound. The first time I played this was when I was washing the pet room floor, a task which is as monotonous as it sounds, and from the first gentle picked acoustic guitars I was transported. I had made the decision to play it on headphones and I am so glad I did as that is the only way to get the true benefit. Strings were introduced before the first minute was over, and I soon realised this was quite different from previous music I had heard by the band, and all for the better.



Martin has been invigorated by the awakening of his musical muse, and his output has been prolific (while also keeping up the day job of being an in-demand illustrator, he of course provides all the artwork for his releases). Part of me wonders what would have happened in his musical career if it had taken off back in 1983, but there again there is no use playing that game. Instead we can revel in wonderful progressive rock music of real depth, breadth and quality which is being delivered today. Long may it continue. This is essential listening for all lovers of quality music which is in no rush to get to the end, yet never wastes a note.



50 THINGS ABOUT US

WHAT WE REALLY NEED TO KNOW ABOUT BRITAIN



... ITS MONEY, HISTORY, SONGS, GONGS, WIGS, UNICORNS, GUNS, BUNGS, SODS OF SOIL AND RICH FUCKERS

MARK THOMAS

alan dearling

Us What We Really Need to Know About Britain

...its money, history, songs, gongs, wigs, unicorns, guns, bungs, sods of soil and rich fuckers

Mark Thomas

www.septemberpublishing.org https://markthomasinfo.co.uk/

Alan Dearling conjures some words about this book

One senses that comedian-activist Mark Thomas and September Publishing realised that the Covid Time was The Right Time for this book. It's a rant. A polemic. A Rage Against the Machine. It's informative, challenging, frequently misleading and inaccurate (HMS Victory is in Plymouth, anyone?), thought-provoking, naughty, sometimes funny

and humorous, and more than mildly irritating. I guess or suspect that many might say this about Mark Thomas. As is suggested in the blurb about him on the backinside cover:

"Mark Thomas has been performing comedy for 35 years...He was a Guinness World Record holder for holding 20 protests in 24 hours...He has performed across the world including a squatted MP's second home, on the roof of a multi-storey carpark, in the ring of a cattle market and outside a military base."

Certainly, 'agent provocateur' seems an apt description. And such is this book. It is designed to annoy.

The Royals, The Windsors, come in for shit-loads of flak, as does anyone who is rich. This 'History' is about peasants (Us – the good guys) and Them (what he calls the 'Rich Fuckers' – mostly Slavers, apparently, with oodles of inherited wealth!). There's an awful lot of info about the British Empire, its crimes, 'stolen artefacts', in some cases, stolen countries such as Gibraltar, the Falkland Islands and Chagos. Mark is not a fan of the British Museum and suggested to them that he should become one of its Trustees. His aim would be

MARK THOMAS



to hand back much of its nicked horde. And replace it with **Rough music** (a sort of permanent DiY Clap for Carers); **Punk Rock and drill music**; **Marches** – from the 1920s' Hunger Marches, CND Ban the Bomb, the Miners' Strike, the Iraq War demos; **Fish and Chips** – "Immigrant food...the first fish and chip shop was opened by a Jewish immigrant in 1860 in London";

Kindertransport: "...was the project that saw nearly 10,000 Jewish children evacuated from Nazi Germany come to live in the UK."

And **Two Rooms for Ian Dury**: "You can never have too many."

It's a book of short sections, 'Mark Thomas-Bytes', you could say, interspersed with quotes from the infamous and famous. For example:

"Who knows what hellish future lies ahead? Actually I do, I've seen the rehearsals." Terry Wogan

This is a book that makes you smile, think, and get a bit hot and bothered. Both about the contents, the wrongs that we need to learn about, and also concerning the Thoughts of Mark Thomas. There is nothing about which Mark doesn't have a view. He is always Right. He is Maddening *in extremis*.

As he suggests right at the outset:

"Never ever stop being shocked that Boris Johnson became Prime Minister. Do not be tempted to settle for acceptance. Acceptance is political methadone...We elected a man-child who has been sacked twice for lying. He can not even say publicly how many children he has spawned...He is a narcissist with a sideline in homophobia and racism, describing Muslim women as 'letter-boxes' and black people as having 'watermelon smiles'...he has the moral principles of a hippo and the scruples of syphilis."

There's lot more Mark Thomas available on-line.





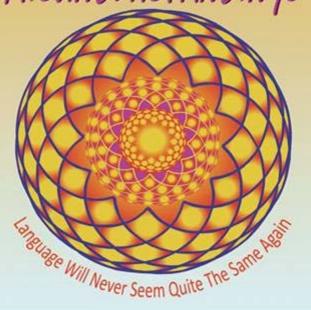
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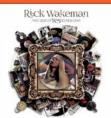
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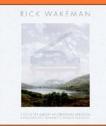
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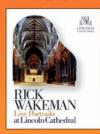


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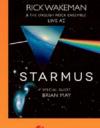


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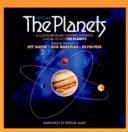
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DISEN GAGE THE BIG ADVENTURE NONAME

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. They have now signed to the Addicted label, who proudly state that without a name or logo, they support all types of psychedelic music, and they 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. 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'. This in itself was a change from the previous line-up with only Anton Efimov still involved with Kostya. A change which has dramatically altered the overall sound, as while they are back to a four-man line-up with Konstantin (guitar sound engineering), Eugeny Kudryashov (drums), Nikolai Syrtsev (bass) and Sergei Bagin (guitar and synth). They have definitely shifted as 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. Who else but Disen Gage would feel that a piano accordion would be the accompaniment at times? Twenty years on from when Konstantin started

KEV ROWLAND

working under this name with Yuri Alaverdyan, Disen Gage continue to delight. It will be interesting to see if people 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 it certainly surprised me. It is a wonderful way to find a band who continues 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 ((/ɛl'veɪti/ el-VAY-ti)) is a Celtic folk metal band from Switzerland, who use both Swiss and Celtic instruments alongside electric guitars and drums, while 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 an excellent example of what can happen when everything is perfect. By now the band had honed their sound, and had 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

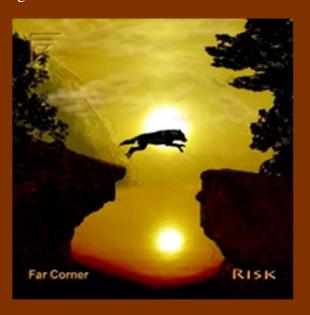
I'm not sure, but I think the last Evergrey album I heard prior to this one was 'Monday Morning Apocalypse', which came out in 2006. Apart from bassist Johan Niemann, the line-up is exactly the same as it was back then. Tom S. Englund provides vocals and guitars, and he is joined by Henrik Danhage (guitars), 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 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, and 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, Everygrey are still delivering the progtastic 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. 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. When I looked who had been involved in the recording I 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. He knew exactly what the band were about and how he could drive them. And drive them he did, as 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 actually was Middlesborough, but if any musician should be counted as Irish it should be him), and had arrived in the 21st 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 PHENOMENAL'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, while 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 into a glorious combines Definitely worth investigation by those who have yet to come across this band.

FORNACE DEEP MELANCHOLIC WRATH PARAGON 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. 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 breakneck speed. They have also resisted urge to mess about with the 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 pendered 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 Remedies at a charity concert in which they both performed and he plucked up courage to ask him if he would kindly agree to perform the New Gospels with him. The concert was a tremendous success and Ramon's feeling and understanding of the music moved many people to tears.

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate,

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

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

Double CD2. The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!





This House In Amber

New Album out now

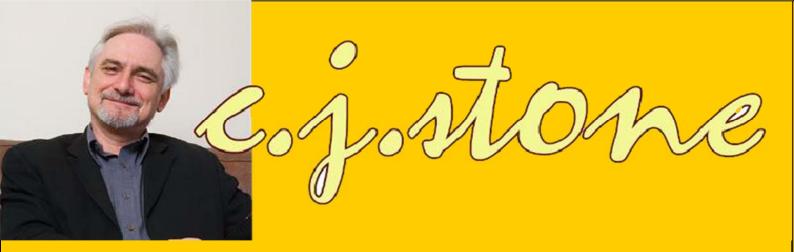
Available on CD from:

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CD / digital download:

https://royweard.bandeamp.com/album/this-house-in-amber





Cosmic Right vs. Cosmic Left

"My personal feeling is that citizens of the democratic societies should undertake a course of intellectual self-defence to protect themselves from manipulation and control, and to lay the basis for more meaningful democracy."

Noam Chomsky.

Conspiracies exist. For example, throughout most of the post-war era the CIA and the American government were actively involved in the drugs trade, aiding and facilitating drugs traffickers in the production, distribution and smuggling of illegal drugs throughout the world, as part of their war on Communism. This fact was first documented by Alfred McCoy in his groundbreaking book The Politics of Heroin in South East Asia, originally published in 1972, and attested to by numerous investigations ever since.

Likewise COINTELPRO activities from 1956 to 1971 saw the FBI involved in covert operations to disrupt and undermine American domestic political organisations, such as anti-war groups and civil rights organizations, using psychological warfare, forgery, fake reports, entrapment, harassment, false imprisonment, violence and (probably) assassination.

Most conspiracies get very little coverage in the mainstream media. Often, when a report does appear, the bulk of the news outlets will work together to attack the reporter rather than investigating the story, as happened to Gary Webb in the 1990s. For those of you who don't know this story, check out the 2014 film Kill the Messenger, directed by Michael Cuesta.

Most of this was going on long before the Internet was established and it's unlikely to have stopped since. The Internet itself has become the latest battleground in the ongoing disruption, distraction and disinformation that has overtaken our world, so it's hardly surprising that there's an explosion of online speculation about the nature and source of such activities.

Conspiracy theories exist because conspiracies exist. I never tire of saying that. In a world where the vast majority of the population is entirely excluded from the decision-making process, in which faceless corporations game us with glamour and false advertising, in which clandestine organizations manipulate our politics, where the uber-rich hide their profits in offshore bank accounts and pay less taxes than their cleaners, where war is profit, children starve and the rest of the planet's

inhabitants are considered of no value whatsoever, where else can we turn for an explanation?

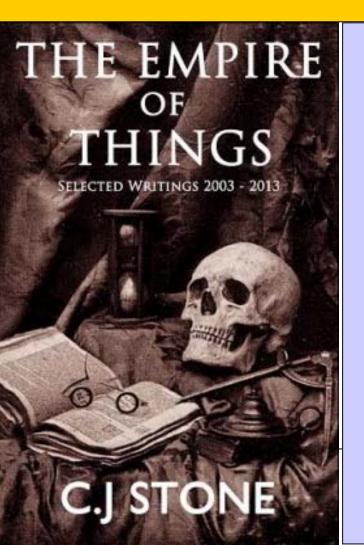
Whether you think that Satan-worshipping paedophiles are behind it, giant lizards, or just the ruling class, most of us are wrapped up in our own conspiracy beliefs. The alternative—that the world is completely out of control, driverless, heading fast for a precipice of no one's making—is almost too horrible to contemplate.

QAnon is only the latest in a long line of disinformation programs that has invaded the public imagination. Reading through the QAnon timeline on Bellingcat, it's now fairly clear that the mysterious informer, with his clandestine drops of "Deep State" information, was a fictional character all along, designed to further the alt-right cause. The only real difference between conventional and earlier, OAnon propaganda efforts is the medium: using online gaming techniques to dupe followers into adopting a particular conservative mindset.

This is classic PSYOPS territory, using psychological weapons to undermine the enemy in a war zone; except that in this case the enemy is us, the public, and the war zone is "the province of the mind": our perception and understanding of reality itself.

There's another way of expressing this. Rather than talk of PSYOPS or propaganda, of warfare and misinformation, you could call it a charm, or an act of sorcery. You could say that Q was a black magician who cast a spell over his followers, that he used magical powers to enchant them. The origin of the word "glamour" is a spell of illusion the fairy-folk cast over human eyes, in order to transform the world, to make it appear something other than it is.





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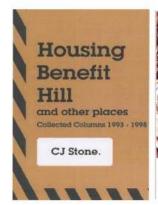
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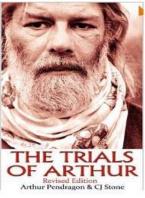
Times Literary Supplement

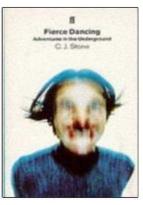
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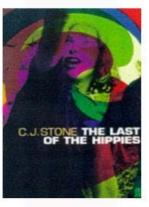
Herald

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







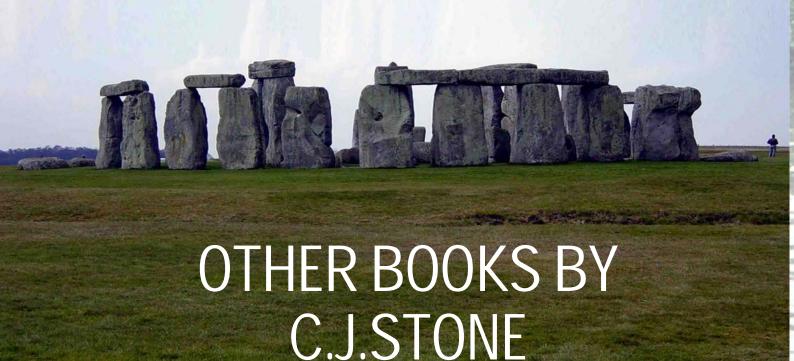


Housing Benefit Hill: http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X

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The Last of the Hippies: http://www.amazon.co.uk/Last-Hippies-C-J-Stone/ dp/0571193137/



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

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

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

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

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

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

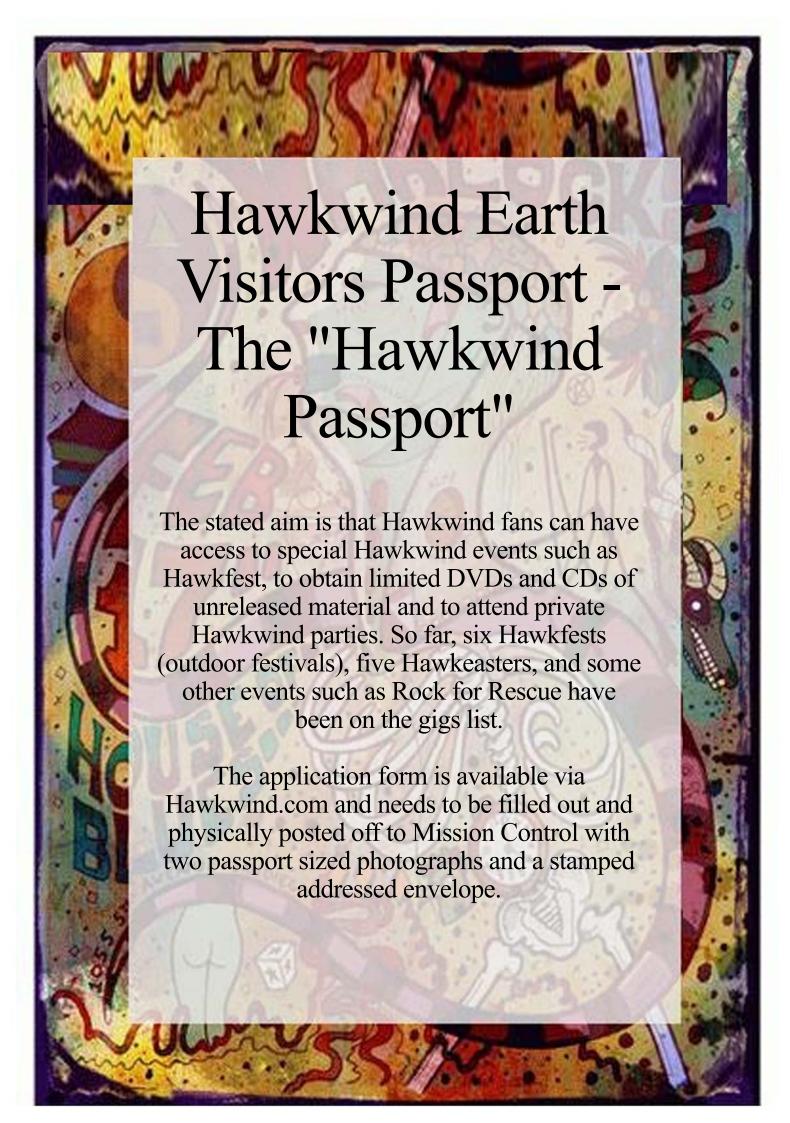
We have to do more. That's why we're thrilled to be working with Martin Guitar -- and with you. Together, we're powerful.

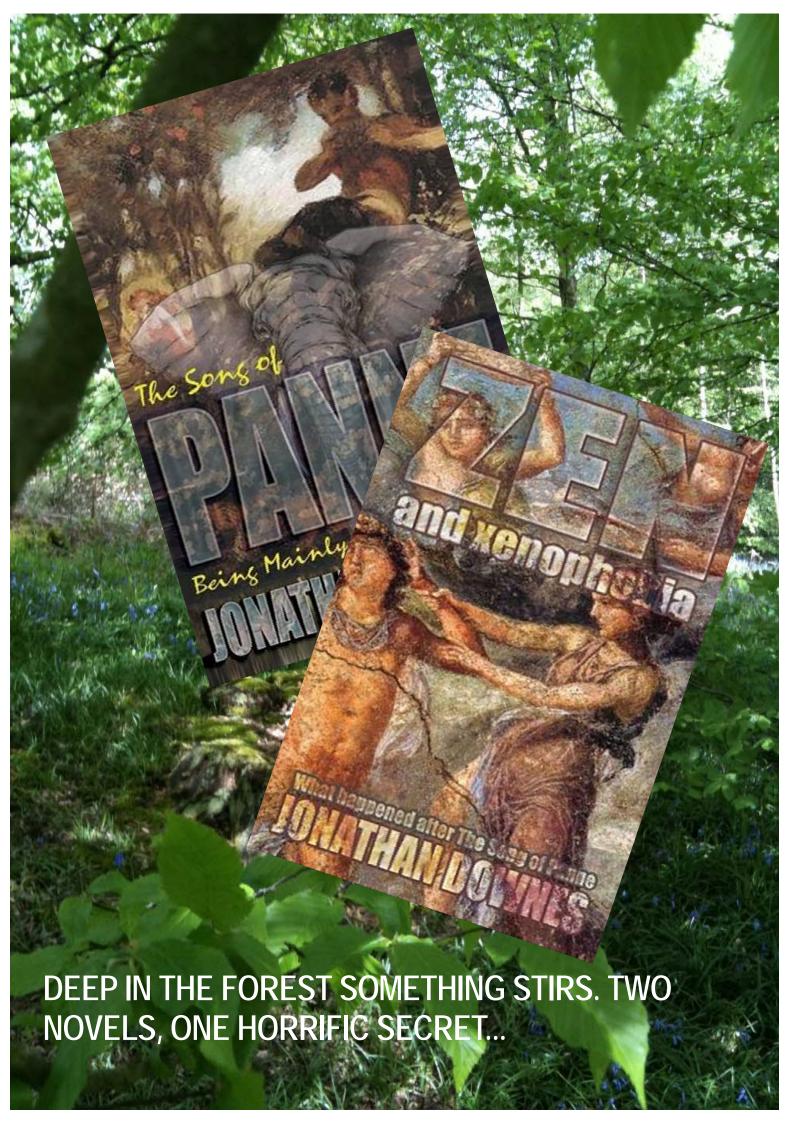
Asante sana (thank you very much),

David Banks Director, Africa Region The Nature Conservancy

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









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

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

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

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

Unidentified Flying Wassnames

In 2006, I promoted the first of eleven 'Weird Weekends' in Woolsery. It was originally held in Exeter, but once it moved to the country, it blossomed.

When I was a little boy, my mother (and, I strongly suspect, the mothers of all my peers) kept a strict note of whose birthday parties I had been invited to, and after a while, when - by some internal maternal algorithm - it was deemed appropriate, she would decide that I had been invited to enough displays of hospitality and that it was time for me (and the rest of my family) to do likewise, and return the invitation. And so, in 1999, it was for the Centre for Fortean Zoology and Fortean conferences.

Ever since my book, 'The Rising of the Moon', which had been co-written with my old friend, Nigel Wright, had come out to some acclaim, I had been invited to speak at a whole bunch of conferences

around the country, and this all began to feel a little one sided and triggered the rules of hospitality which I'd had instilled into me as a seven-year-old. And so Richard, Graham, Nigel and I decided that we needed to throw a conference of our own.

This we did, in May 2000, and although a great time was had by all, it made a loss of £75. The next year, we just about broke even, and in 2002 we made a small profit. From 2003 onwards, it became quite a big deal.

On the Thursday night before the general festivities began, I always threw a cocktail party, first in my house in Exeter and later in my garden in North Devon. And it became an annual event, at which the great and good of Forteana became convivial and met peers of theirs that they would never otherwise have met, and sometimes formed new alliances. That was the idea, anyway.

In practice, whereas the vast majority of attendees were either stone cold sober or no more than slightly oiled, there was always the minority, who drank my tequila too heartily and ended up completely shitfaced.

On this occasion, the worst culprit was my old friend, Nick Redfern. He had travelled all the way across the Atlantic, from his home in Texas, to be here, and, so sozzled that he could hardly stand up, he sat at the wrought iron table under the tree in my garden, singing the greatest hits of the Anti-Nowhere League, accompanying himself enthusiastically, if tunelessly, on my best guitar. I was relatively sober, but laughing so much at Redfern's antics as he sang that he had been to Brighton, and Hastings, and Eastbourne, or something like that, that you wouldn't have known the difference.

Sitting with me was my future wife, Corinna, who couldn't work out whether she should be amused or outraged when Redfern sang lustily about having performed an act of procreation with both a sheep and a goat, and she made several half-hearted attempts to divest him of my guitar.

As it was, these attempts were largely unsuccessful, and as all that her future husband could do was to laugh uncontrollably, she decided that all she could do in actuality was look daggers at me and let events take their course.

Also with us was one of the CFZ management, who was stone cold sober and looking upon the scene of assembled conviviality with barely veiled disapproval, and also an American guy called Larry Warren, who had been living in England for many years. Larry is best known for his claim to have been one of the American Air Force personnel who were called out to an alleged UFO landing in Rendlesham Forest, Suffolk, in late December, 1980. In the late 1990s, he co-authored a book about the incidence with fellow American, Peter Robbins. In recent years, sadly, all sorts of allegations have been made about Larry, and his good name has been very much besmirched. I find it hard to follow such matters, and I am not sure who's on his side and who's not, anymore. I haven't seen Larry for years, and although I'm very fond of him, I am not going to join one side or the other. I have vague suspicions that I know which way this particular proverbial cookie crumbles, but they are so vague that I am not going to put my head above the firing line.

British UFOlogy can be a particularly unpleasant place to be, and I largely eschewed it many years ago, and have no intention of returning.

However, whereas some people claim that the fact that Larry has allegedly seen and undergone a whole string of different Fortean phenomena during his life means that he is making it all up, I am only too aware that there are some people to whom a whole string of Fortean phenomena do happen, and I suspect that Larry is one of these people. Why? Because of what happened late that August evening in 2006, when Nick Redfern was singing his little heart out about having been "here, there" and "every-fucking-where".

I know that when people are drowning or in a serious car accident, they often say that their perception of time gets much slower. I've never come anywhere near drowning, thank God, but, back in 2007, Corinna and I were in a serious car accident whilst I was driving our new Jaguar on the M25, and I can confirm that yes, the time lapse that I experienced did go incredibly slowly. But I had already experienced something like that. The year before, sitting with my future wife and some of my best friends, time did feel like it was contracting, or expanding, or something. The air was filled with a strange humming sound, as if a whole hive of bad-tempered bees were feeling particularly pissed off, and something huge swooped over the small patch of woodland to our southeast, and flew dangerously low over the field next to my house.

It was dark in colour, triangular shaped, and enormous. I remember lights along the sides, but — in later years, when Corinna and I discussed the matter — we could never agree quite on how the lights had been situated. It flew over the field and then steeply up, narrowly missing the big house at the top of the field, and it disappeared into the night.

Ironically, Nick Redfern was far too drunk to have paid any attention to what was undoubtedly an unidentified flying object: it was flying, it was presumably an object, and I – for one – was completely unable to identify it. Larry Warren just looked at us and said, "Now you know," and, peculiarly, we have never spoken of it since. But the party mood was broken – nothing breaks up a party better than the advent of mysterious visitors from the cosmos – and we all went our separate ways.

For the rest of her life, Corinna and I would talk about the incident now and then, but a few years later there was a sequel, which I don't think I have ever written about before.

Once again, it was a Weird Weekend, and my old friends Dave and Joanne Curtis from Seaham-on-Sea in County Durham, were kindly running the arts and crafts stall for the children who were attending. It had always been part of my plan for the Weird Weekend that it was to be a family event, and that — to use a word that is very much in contemporary parlance — it was to be inclusive.

After a long day doing arcane things with cardboard, crepe paper, and crayons, the Curtis family were quite tired, and so David drove Joanne and their daughter, Rosie, who was then in her early teens, back to their lodgings with my old friends Roy and Kaye Braund-Phillips in Bucks Cross. He was driving back alone to join us at the Woolsery Community Hall, where Saturday's festivities were to continue until gone 'Chucking Out Time'. The lanes around the village, in which I have lived on and off for the last fifty years, are particularly beautiful at the beginning of dusk in the late summer and Davey was driving along



slowly, admiring the way that the embers of the dying sun picked out the colours of the wildflowers in the hedgerow, and watching the tiny bats that flitted across the road in front of him, in search of their even tinier prey.

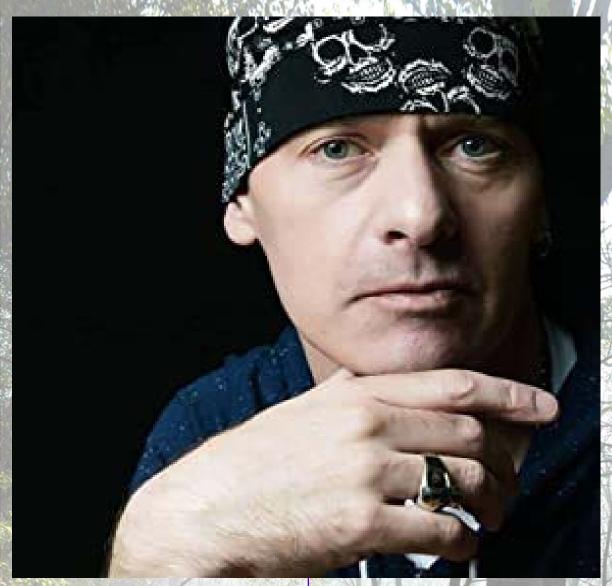
Then suddenly, he saw it.

On the right-hand side of the road, high in the sky above Hartland Point, was a huge, black triangle, cruising silently. He watched it for a few minutes until it disappeared, and then he drove hell for leather back to the community centre, bursting in in the middle of one of the bits of housekeeping, which I, as compere, did at intervals throughout the weekend, and shouted, in his broadest Mackam:

"Downesy, you fucker! You're never going to believe what I've just seen!"

There is a vague post-script to that story. Some years later, Rob Ayling, the CEO of a company called Gonzo Multimedia, for which I have worked on and off for many years, commissioned me to make a promotional video for a piece of instrumental music by Surf Guitar legend, Merrell Fankhauser. It was part of a suite of instrumental music based around an extra-terrestrial theme. This particular song was about the notorious Area 51 in the Nevada desert, where, it is alleged, various shadowy branches of the United States Military/Industrial Complex do their own shadowy thing. More specifically, it is alleged that this is where Lockheed Martin's Advanced Development Programs (ADP), also known as Skunk Works, have relocated, so they can continue developing top secret and highly advanced aircraft with which the free world can be kept free.

So, as it is also alleged that, in 1947, a flying saucer was shot down or crashed in the Nevada desert and it and its occupants (two of whom were still alive) were taken to Area 51, and as I have a couple of fully functional rubber alien masks in my possession, it seemed like a jolly good idea to go and do some



filming at the British Government GCHQ at Morwenstow. The site of GCHQ Bude is in Morwenstow, the northernmost parish of Cornwall. During World War II, the location was developed for and used by the Royal Air Force (RAF). RAF Cleave was conceived as housing target and target support aircraft for firing ranges along the north Cornwall coast, and land was acquired from Cleave Manor. In 1939, it became home to two flights of 1 Anti-Aircraft Co-operation Unit (1AAC). In 1943, No. 639 Squadron was established on the site for the remainder of the war. The airfield was put under maintenance in April 1945, staying under government ownership.

I don't know the truth of it, but, during the summer of 1997, when I was particularly interested in such things, there were several reports of UFO activity over the government facility, and at least one story of skulduggery taking place when an overeager researcher found himself hit over the head and blindfolded, before he woke up the next morning somewhere completely different.

I have no axe to grind on either side of this argument, and the only reason that I decided that it would be a good idea to film there was because it has a lot of highly picturesque barbed wire, huge domes and satellite dishes.



I roughly storyboarded a plot for the video, involving a pretty, young teenage girl (my then-housekeeper's thirteen year old daughter, Jessica) who rescues an alien boy (my godson, Greg, a year or so older) who has somehow been captured by the forces of law and order, after his flying saucer crashes.

So, Jessica, Greg and I drove to the lane outside GCHQ and filmed for about half an hour. We filmed Jessica walking up and down the outside parameter fence, looking wistful. We

filmed Jessica acting nefariously, with a whole bunch of satellite dishes in the background, and we filmed Jessica and Greg running, hand in hand, up the lane and away from the government facility. We were there about an hour and half, and then we went home.

I'd only been home for about half an hour when I received a call from Special Branch. Apparently, the security forces at GCHQ had reported seeing me filming the base, and generally acting suspiciously. They had been diligent enough to make a note of my number plate from which Special Branch managed to discern my telephone number.

I imagine that, when a shadowy member of Britain's secret police approaches a suspect, the suspects are usually frightened, or at least defensive. The officer (his name I remember but whom I shall not identify here) seemed rather taken aback by my reaction.

I burst into uncontrollable laughter.

"This isn't funny, Mr Downes. It is no laughing matter!"

"But it is," I gurgled with mirth, "it's fucking priceless!"

On the other end of a line, I could tell that the Special Branch officer was getting confused and not a little wrong-footed.

"...umm, what do you mean?" he said.

And I told him that I was worried about the future security of our great nation. It was all very well that those who have been tasked with our security managed to successfully identify a fat hippie with a quite expensive video camera. But they totally failed to notice that there was a teenage boy wearing a rubber alien mask, running up and down outside, and that there was a teenage girl acting much more suspiciously than the fat hippie.

"You're right, sir. It is fucking priceless," said the security officer. And the rest of our conversation passed off very cordially indeed, as he told me about a UFO sighting that he himself had experienced ten or fifteen years before. I've never heard from him again, and nobody has made the slightest effort to send me to Guantanamo Bay, and so, despite the fact that I think I would look quite fetching in an orange jumpsuit, it seems that the whole affair has been long forgotten.

In the spring of 2010, Corinna and I were in America chasing blue dogs across the plains of mid-Texas. While we were there I received an email from a bloke called Derek living in Littleham.

"I was walking my dog along Abbotsham Cliffs right at the end of February, and was looking over Bideford Bay when I saw some strange lights in the sky. They rose slowly and shimmered with an unearthly light".

Hmmm, thought Jon. Derek continued, "Now I don't believe in aliens, but I have to admit that I wondered whether some non-human intelligence was somehow trying to contact me. I feel very special and privileged to have borne witness to such an event".

We have always wondered why, if there are indeed such things as aliens, they always act in such an illogical manner. Surely, if they wanted to contact mankind they would land on the White House lawn, or, if - like this newspaper they have a remit purely dealing with Torridgeside - they would at least have the good manners to land outside the premises of Torridge District Council. But, as we have been told again and again, during the years that we have been chronicling the mysterious and arcane, and alien civilization would not necessarily have the same social values or logic systems as does as Homo sapiens, and to expect it to do so would be nothing short of ridiculously anthropocentric (yes, guys, a

brand new hate crime has entered the statute books and you read about it first here). But what was I to do? Should I alert the authorities of the arrival of a possible alien menace? The moral dilemmas placed upon us sometimes are almost too much to bear.

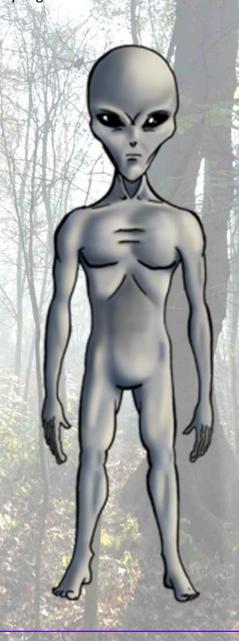
Luckily, however, I knew the answer. On 24th February a gaggle of students from North Devon College (I am pretty sure that the collective noun for a group of students is a gaggle, and if it isn't it should be) carried out an art project which involved setting off hot air balloons on Saunton Sands. They rose into the sky like impressive fireflies and the moment was captured for posterity by my nephew using two of our cameras. Like it said at the beginning of The X-Files, the truth is indeed out there, but as readers of this column continue to find out it is very often not at all what one suspects.

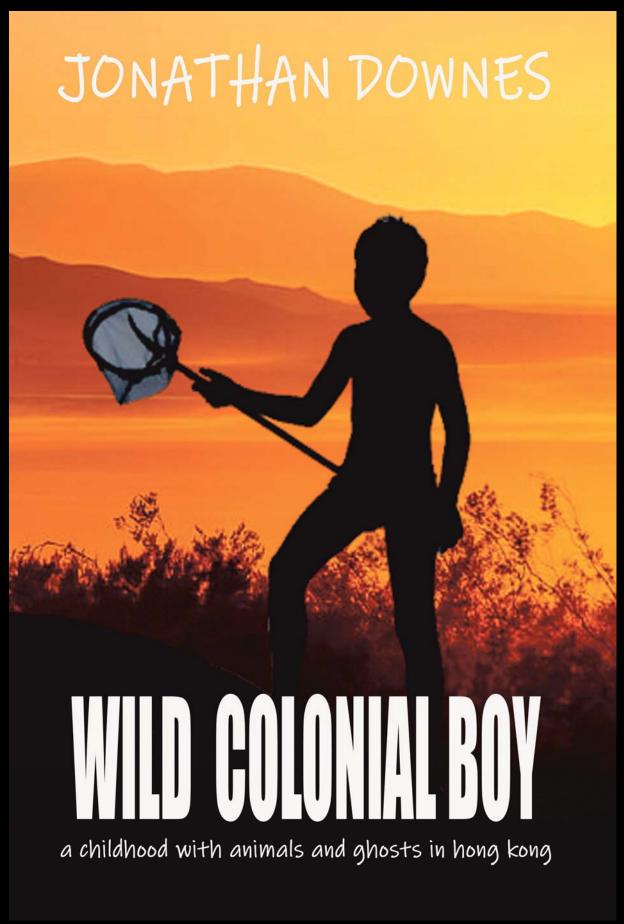
Let's talk about UFOs. Now, the term Unidentified Flying Object literally means just that: an object that is flying and that the witness cannot identify, and although it has become synonymous with the terms 'flying saucer', or 'alien spacecraft' it actually doesn't mean that at all. Whether or not one believes in little green men from outer space (and, to be quite frank, we don't) there can be no doubt that people do see strange things in the sky, and that UFOs are a perfectly real, unexplained phenomenon (or to be more strictly correct, a group of phenomena, because it seems likely that no one explanation will cover all the different occurrences).

In the early spring of the same year another gaggle of teenagers and young people were enjoying themselves in the pale dusk of a March evening near Saltrens, Monkleigh.

It was one of the first warmish evenings of the year and it must have been a relief for them to get out of the house for the first evening in months. One of them looked up with a start. There was a strange glowing orb clearly to be seen flying over the top of the Huntshaw Cross transmitter.

They watched it for several minutes before it disappeared. It was probably a good job that we have known two of these teenagers since they were in nappies, because otherwise the story might never have been recorded.





tinyurl.com/13jgqcbg

POTTING SHED

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

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

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

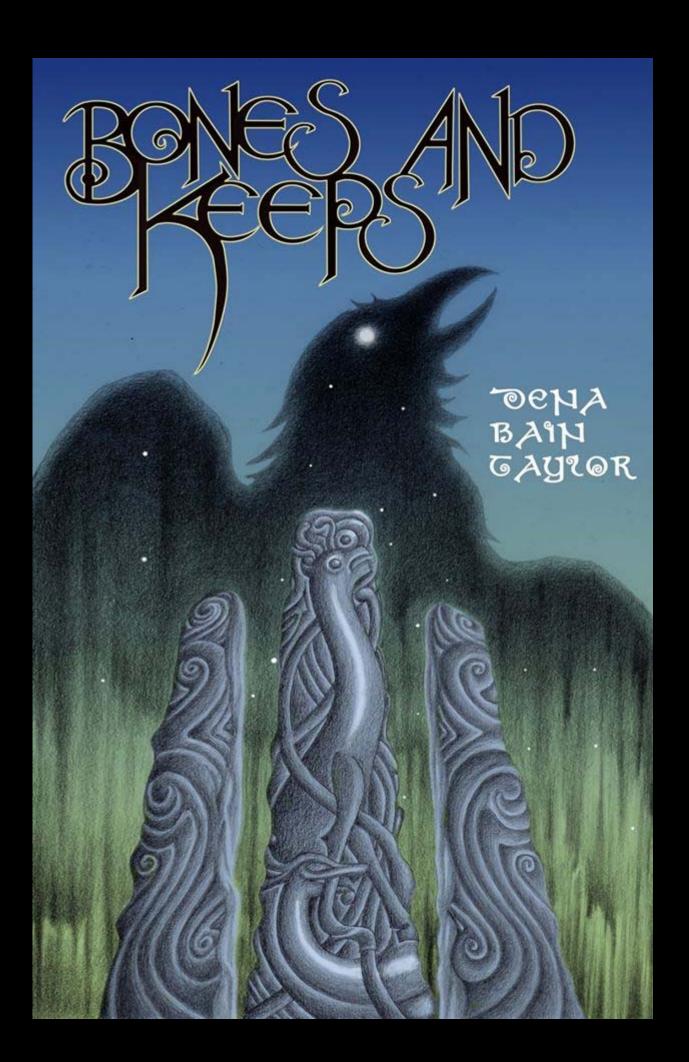
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

www.martinspringett.com/

https://spacewreckrecords.bandcamp.com



NIGhts IN GNARLY GARDENS The





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!!"

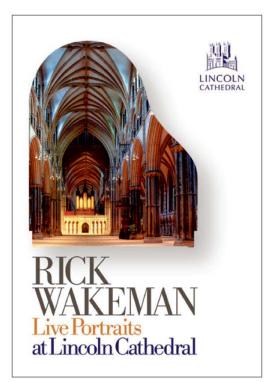
IF EVER I WAS CLEAR

about the navigation of sounds
How objects might be moved
by incantation or spells
It seems those powers have gone
somewhere far away. I do not remember
when I started to forget. I forget to remember what I said.
Emotions are the engines, and emotions change.
I cannot propel forward, backward, close or far away.
Sargasso Sea my soul. Solitary my Mariner. Albatross my neck.
Hang a banner from the mast-HERE IS ONE WHO LOST HIS POWERS.
Prone to silence now. More than before. I am sure - of nothing anymore.
Perhaps the young who master media and all virtual
might unmask this paradox via solutions technological. I can not.
All my engines have now stopped.





MUSICAL MASTERPIECES from RICKWAKEMAN



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



TWO SIDES OF YES

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



TIME MACHINE

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



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires MFGZ004CD



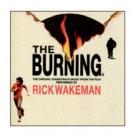
GOLÉ!

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



COUNTRY AIRS

The original recording, with two new tracks MFGZ014CD



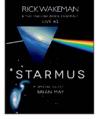
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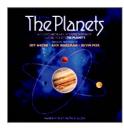
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Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I set it up as I found video a bit hard. I just hope people like and support it. If anyone wants to be part of it,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

PS shows can be downloaded

http://maraines88.podbean.com/

It is bloody cold today, and feels more like March than May. What this means for the rest of the year I would rather not think. One thing that is interesting is the sheer number of sightings of the large tortoiseshell, a butterfly which is supposedly extinct in the United Kingdom, so far this year. Pete Eeles on the UK Butterfly sightings forum has so far chronicled no less than 40, several of which involved multiple specimens.

https://www.ukbutterflies.co.uk/phpBB/viewtopic.php?f=8&t=10967

This is grassroots cryptozoology in action, and I – for one – find it absolutely enthralling. The evidence seems to be mounting that whereas the butterfly may have been extinct in the UK back in the 1950s, it is quite robustly recolonising its old haunts in the south of England. This is what cryptozoology should be about rather than arguing over flights of fancy which would not be out of place in a third-rate science fiction story.

I was not feeling at all well yesterday, for no particular reason. Indeed, that's a bit of an understatement. I was feeling very miserable and sorry for myself; something that you probably guessed when I quoted large chunks of John Keats instead of writing anything of my own in



yesterday's blog. We are still having the devil's own job trying to tie down a Plumber to actually make a time to come and replace my bloody boiler. We have agreed a price. We have the money, and we have been without hot water for about five months. Luckily the shower has a separate heating source, and we have an electric kettle for washing up. But it is a pain in the arse.

So keep yer fingers crossed and I will see you in these pages again, in two weeks time.

Hare Bol

Jon



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