

GONZO



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GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

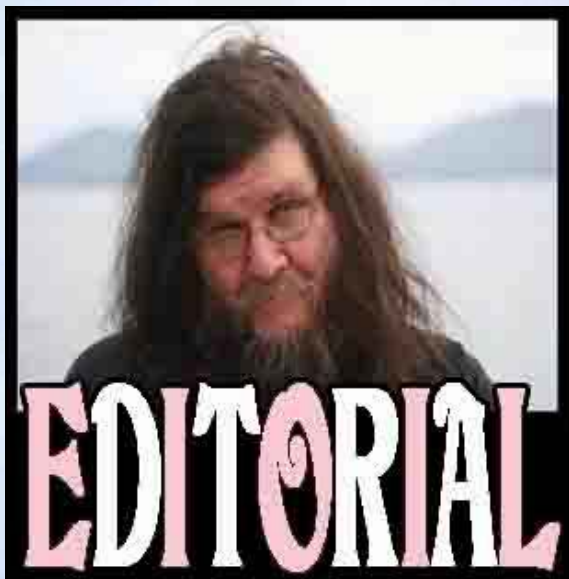


Corinna Downes

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this remarkably peculiar (and getting more peculiar every day) little magazine. Regular readers will, of course, be only too aware of the origin story of this particular publication, and as I am feeling particularly bonkers today, I won't repeat it for once. However, be aware that like the Justified Ancients of

MuMu, neither I nor anybody else involved in this publication has anything that even slightly resembles a master plan. Basically, as I have done with practically everything else in my life, in the last four and a half decades since I was unceremoniously ejected from a minor public school, I am making it up as I go along, which is a policy that has always worked for me.

I have been remarkably bonkers over an awful lot of the last few weeks, for no particular or discernable reason. Maybe the horrors of the last few years are catching up with me, or maybe this is just one of those annoyingly irregular blips which happens across my psyche every once in a while. The worst of these was when I collapsed on Paddington Station during the first anniversary of nine-eleven, literally during the two minute silence. My mate Richard, together with Craig Glenday, another old friend of mine who is editor of the Guinness book of records, managed to manhandle me onto the train, which took us back to Exeter. Upon our arrival in Exeter, Graham and Richard put me to bed, and I didn't come back downstairs



GULLIBLE'S TRAVELS



again until Christmas. I sincerely hope this will not be the case this time, because I just can't afford to take three months out of my life, especially since I am still dealing with the physical ramifications of my wife Corinna's death last August.

But I don't mean to bellyache, it is something I find myself doing more often than I like, and I would much rather get

on with the subject at hand, which is that this week I have noticed something rather peculiar and slightly disturbing about Sir Paul McCartney.

He is undoubtedly a national treasure which is, I'm afraid, a massively overused term these days. One of the people in the senior CFZ management uses the term to describe all sorts of unsavoury people in order to piss me off mightily.



As Lewis Carroll once noted, one should “be brutal to your little boy, and beat him when he sneezes. He only does it to annoy because he knows it teases”, and I think the same thing should apply when discussing otherwise highly regarded work colleagues, and adopted members of one's ever expanding “family” who insist on extolling the virtues of some internet floozy who gets her tits out for money on some live stream or other. But I have got side tracked, as I so often do, and my current amanuensis has quite reasonably asked what the aforementioned floozy has to do with the erstwhile bass player of the Beatles.

The answer is, of course, absolutely fuck all, but it does give you an insight into where my head is at the moment, and why I have been reevaluating a whole bunch of McCartney's back catalogue. As regular readers of this magazine will know, I usually, nay always, make a list of my top ten records of the year, and so in order to facilitate this task which always falls to me when preparing the issue of this magazine which is published immediately before the feast of the celebration of the Birth of Our Lord each year. And so, all the way through the year I keep an eye out for new releases which I think are likely to impress me. I listen to them a few times and if they impress me I move them to a folder, imaginatively labelled with the word playlist preceded by whatever year it is. But this year I find myself unable to do this.

Why?

Because with practically no exceptions whatsoever, I haven't found any records that I actually like this year. And the only contemporary albums which I am listening to are those released by the

KLF, who whilst sounding newly minted, recorded most of this stuff thirty years or so ago.

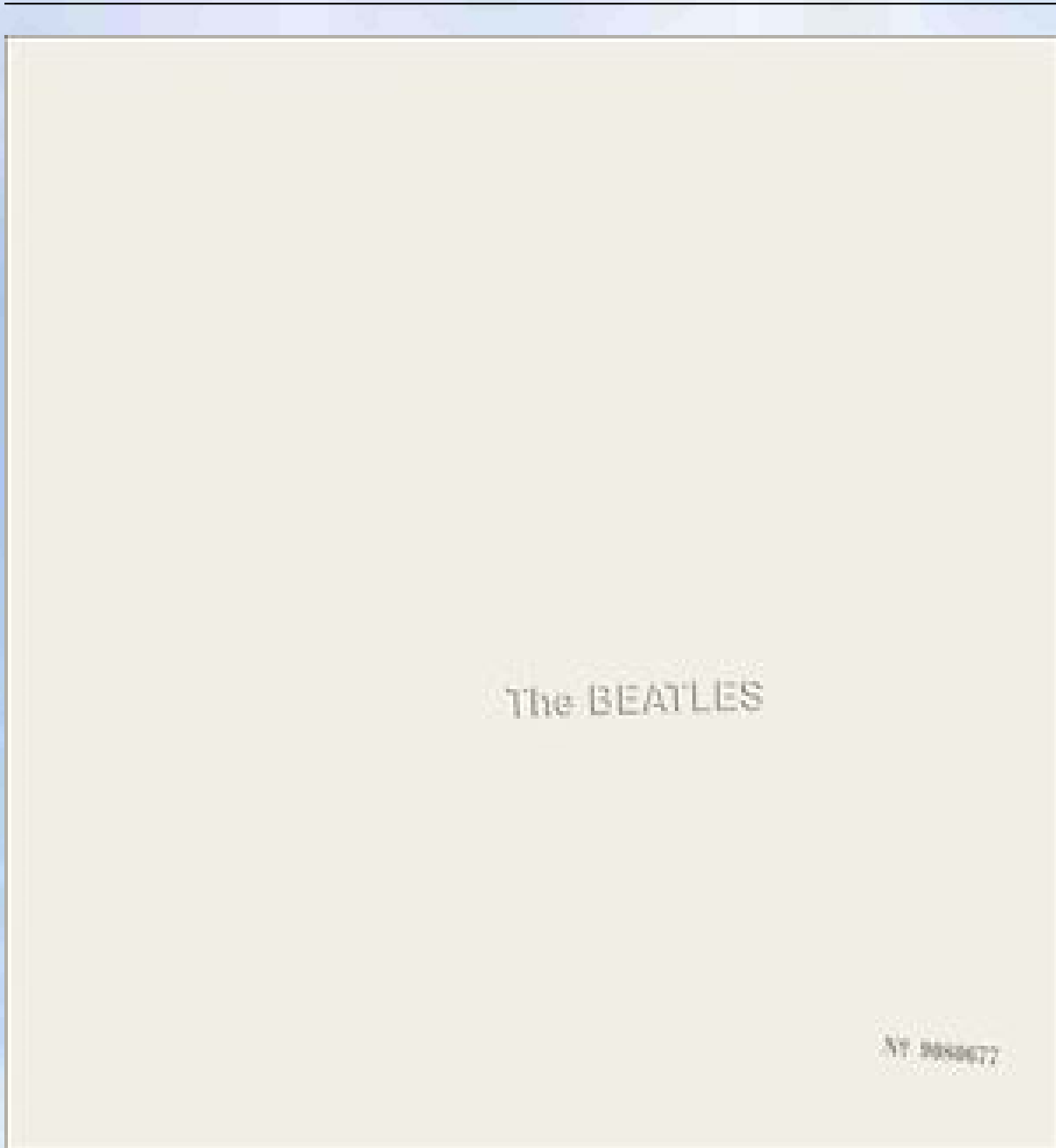
And so whilst doing my best to traverse these times as lockdown shudders to an end and we all face a brave new world, and uncertain future when nobody knows what the fuck is happening, I have been listening to more older music than new. And one of the albums I have been listening to a lot is the Beatles White Album from 1968. It is now 53 years old, but it is still as enigmatic as when it was first recorded.

I have been pootling about various Beatles discussion groups online and have been following with interest the discussions that seem to be proliferating at the moment as to whether this album would have been better if George Martin had been allowed to have his way, discard a whole bunch of stuff and make it an absolutely cracking single album.

I actually like it as it is. I vaguely remember Pete Townshend commenting about double albums, referring to ‘Tommy’, that they were better when the songs were not all a uniform length. I tend to agree with him and I tend to enjoy double albums that have a smattering of experimental snippets, but the more that you look at it, there are quite a lot of these on the White Album.

There are thirty songs plus several other uncredited song fragments like ‘can you take me back’ which is tacked on to the end of ‘cry baby cry’. Of these thirty songs only twelve of them are directly creditable to McCartney, and one of these is a relatively pointless twelve bar jam which features both Lennon and McCartney pissing about like a Saturday night Pub band. Lennon, however, has

اللجنة لهم إذا كانوا لا تأخذ نكتة



thirteen songs, which may not seem much different until you look and see that in all thirteen of these songs Lennon is taking it seriously. McCartney's twelve include the massively pointless 'wild honey pie' and a bunch of songs in which he seems to be taking the piss. All the rest of the Beatles disliked 'Ob-La-Di, Ob-La-Da' but it is not only one of the more lightweight songs that the band ever recorded, but I have a very strong suspicion that these days it would not be allowed to be released. Paul McCartney sings it in such a cod-Jamaican accent that these days it would probably be

counted as racist and probably an egregious example of cultural misappropriation.

Other of his songs on the album appear to be presented with tongue firmly in cheek, I think that if I actually did live in the black hills of Dakota, I would want to come and give McCartney a punch on the nose for his ridiculous portrayal of life there in 'Rocky Capital Racoon'. Although both he and Lennon recorded songs for this album on which other members of the band do not appear, Paul seems to be doing more of them,



whereas Lennon's songs not only are not piss takes, but are mostly written with the full band included.

In recent issues I have been writing about how the currently accepted cultural narratives do tend to be wrong on occasion. And it is the case here.

The currently accepted cultural narrative about the Beatles in the latter half of 1967 and 1968 is that following the death of Brian Epstein, Paul McCartney took the helm and was the band member most interested in continuing the cultural myth of the Beatles, whereas John Lennon was more interested in getting scagged up and waving his dick around on various art projects with his new inamorata. But the evidence that can be found on even a cursory listening of this album completely contradicts this.

Clearly Lennon was writing with the band in mind whereas McCartney seemed to be the band member more interested in recording solo.

And this brings me onto something else. Whereas McCartney's song fragments are quite endearing on this record, they are a portent of things to come. Starting on his eponymous first solo album he seems to think that all sorts of half finished song fragments are worthy of being immortalized on wax.

And it was this album that first saw the advent of his distressing habit of writing words which sounded good that meant nothing.

Just sayin'

Hare bol

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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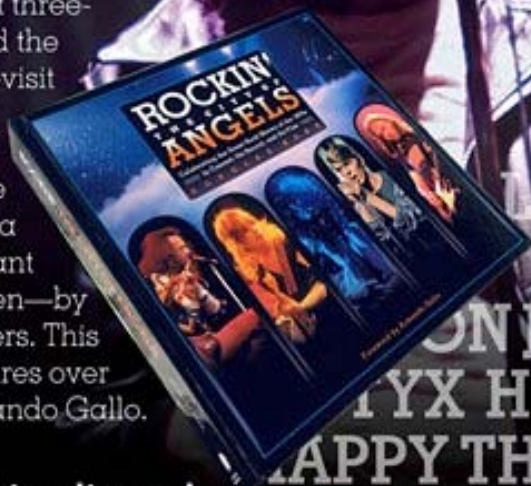
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EMERSON
LAKE & PALMER
LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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



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THE ^{gonzo} NEWSROOM



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LOVE WELCOMES CLOSE TO THE EDGE
<https://www.music-news.com/news/UK/141328/U2-guitarist-launches-guitar-strap-in-support-of-refugee-women>

Love Welcomes today announce a new partnership with legendary U2 guitarist The Edge to create and sell unique collectors-item guitar straps to help provide employment and support to refugee women. Available to pre-order from today at www.lovelwelcomes.org.

Each guitar strap is hand sewn by refugee women and includes an orange strip of upcycled life vest worn by refugees in their

perilous journey across the Mediterranean before arriving in Greece. Not only is every strap providing employment to refugee women but proceeds from each sale goes back to the refugee community. The first five-hundred straps sold will also receive a personally signed postcard from The Edge.

Launching the new Love Welcomes product in advance of World Refugee Day on June 20th The Edge said: "In difficult times, we all cling to the hope of a better future. Love Welcomes works with women and families who have been through the very worst of times, unimaginable trauma and life-changing events."

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

John Maynard Keynes

HE DREW HIMSELF AND WANTED TO DIE
<https://www.music-news.com/news/UK/141327/Kurt-Cobain-caricature-sells-for-almost-300k-at-auction>

Kurt Cobain's caricature of himself has sold for a whopping \$281,000 (£199,000) at auction.

The late Nirvana legend's self-portrait of the 'Smells Like Teen Spirit' rocker playing his beloved guitar, includes the words: "I don't know how to play and I don't give a hoot!" And it's signed: "Kurdt Kobain Rock Star (sic)."

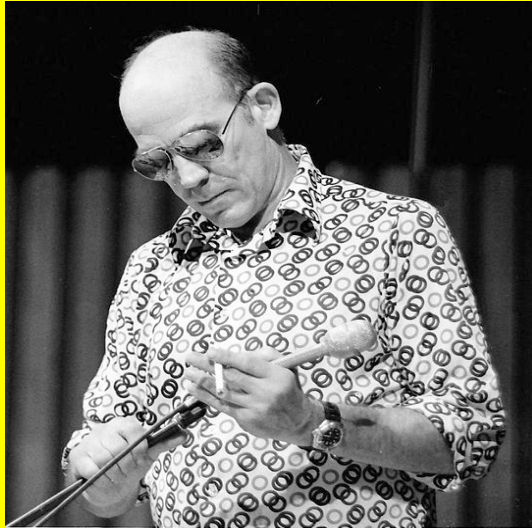
The unique item well-exceeded its estimated valuation of 10,000 dollars (£7,000) when it went under the hammer as part of Julien's Auctions Music Icons sale.

Kurt - who died by suicide in 1994 - gave the drawing to Jacque Chong, who photographed the grunge band on their



promotional tour of seminal LP 'Nevermind' in Singapore in 1992.

The caricature sale comes after strands of the music legend's hair sold for \$14,145 (£10,005).



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

"Life should not be a journey to the grave with the intention of arriving safely in a pretty and well preserved body, but rather to skid in broadside in a cloud of smoke, thoroughly used up, totally worn out, and loudly proclaiming "Wow! What a Ride!"

Hunter S. Thompson

CROW FINGERS JACKSON'S MANAGER <https://www.music-news.com/news/UK/141319/Sheryl-Crow-I-was-sexually-harassed-by-Michael-Jackson-s-manager>

Sheryl Crow has stunned fans by alleging she was sexually harassed by Michael Jackson's late manager, while touring with the King of Pop.

The singer claims Frank DiLeo threatened to end her career if she refused his advances, and then leaked stories about her secretly romancing Jackson.

"Naivete is such a beautiful thing," she tells The Independent. "It was incredible in every way, shape, and form for a young person from a really small town to see the world and to work with arguably the greatest pop star, but I also got a crash course in the music industry."



The Gospel According to **BART**

This week, my favourite roving reporter has details of Steve Hackett's new autobiography.

You can buy it here:
<https://store.hackettsongs.com/products/a-genesis-in-my-bed-paperback-edition-signed-hak>

In this short video Steve thanks everyone "For the excellent feedback on the autobiography, and for those who have not yet read it":

<https://www.youtube.com/watch?v=1rS7PrIXCSc>

"As for his music, Steve wrote a very detailed tome, fun and enveloping who traces the graph of his life, but with emphasis on his years with Genesis, from the band's rapid rise to success.

Steve speaks frankly of his first years of life, of the period with Genesis and of his personal relationships with the other four members of the band, with an anecdotes in the daily life of this important rock band.

Naturally A Genesis In My Bed also tells Steve's solo career, since he left Genesis and the many different journeys he took.

With his creative talent and his great lightness, *A Genesis In My Bed* is compelling reading."

<https://www.horizonsradio.it/en/2020/02/05/hackett-autobiografia/>



"It's really interesting to go back and revisit some of this old stuff and the experiences that went along with it, and then to compare it with where we are now.



THE ^{gonzo} NEWSROOM

KILL OR CURE

<https://www.music-news.com/news/UK/141318/Robert-Smith-suggests-The-Cure-s-next-albums-will-be-their-last>

The Cure's Robert Smith has suggested their next two albums will be their final full-length releases. The 'Friday I'm In Love' hitmakers have poured every emotion into the two follow-ups to 2008's '4:13 Dream', and the 62-year-old rocker admitted he "definitely can't do this again".

Speaking to The Sunday Times newspaper, he said: "The new Cure stuff is very emotional.



NO MORE MR NICE GUY

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

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

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

Limited to 250 Units, and signed by Michael himself.

Also available as a standard-edition paperback.



PRATT, DOWNES & SCOTT,
(Incorporated in T.W. & O.P. HAZARD)

"It's 10 years of life distilled into a couple of hours of intense stuff."

"And I can't think we'll ever do anything else. I definitely can't do this again."

Robert recently teased that the band's two upcoming records are polar opposites when it comes to the overall mood.

He said: "Probably in about six weeks' time I'll be able to say when everything's coming out and what we're doing next year and everything ... We were doing two albums and one of them is very, very doom and gloom and the other one isn't."

"And they're both very close to being done. I just have to decide who's going to mix them. That's really all I've got left to do."

PLANT HIGHER
<https://www.music-news.com/news/UK/141307/Robert-Plant-turned-to-music-in-lockdown>

Speaking on 'Digging Deep: The Robert Plant Podcast', he said: "It's interesting really, yes."

"Depending on my mood, I would go to the mood would call music into me, so I'd be very happy listening to Geraci and going, 'Oh God, this is crazy, how do I get out of here?'"

"I keep looking at maps and talking about countries that no longer exist, who've changed their names three times with different currencies... places over yonder, reading more and more about far away places."



The 72-year-old singer explained while he went back to "times in [his] life", he was drawn to the moment in time rather than the songs themselves.

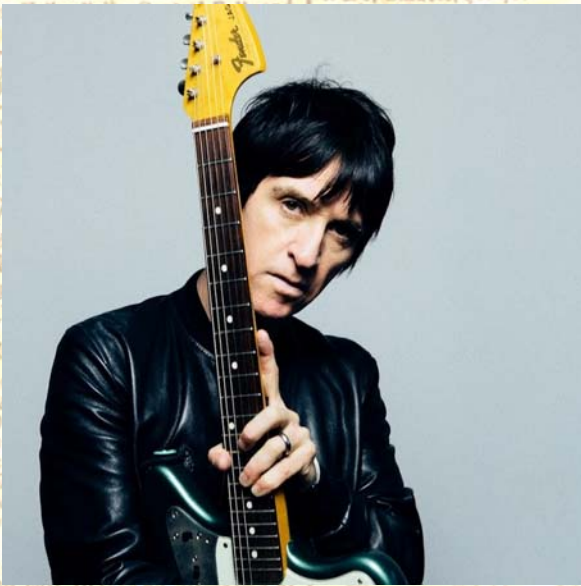
He added: "I would associate myself, I think... with times in my life which had really deep resonance, and I would go to those eras.

"Not particularly specific songs, but yeah... and voices too, especially voices. People who could really shape what they're writing about without any restraint."

SINGERS MARR JOHNNY
<https://www.music-news.com/news/UK/141288/Johnny-Marr-s-theory-on-why-singers-are-so-difficult>

Johnny Marr enjoyed working with Bernard Sumner because he didn't have a "w***** mentality" like most singers.

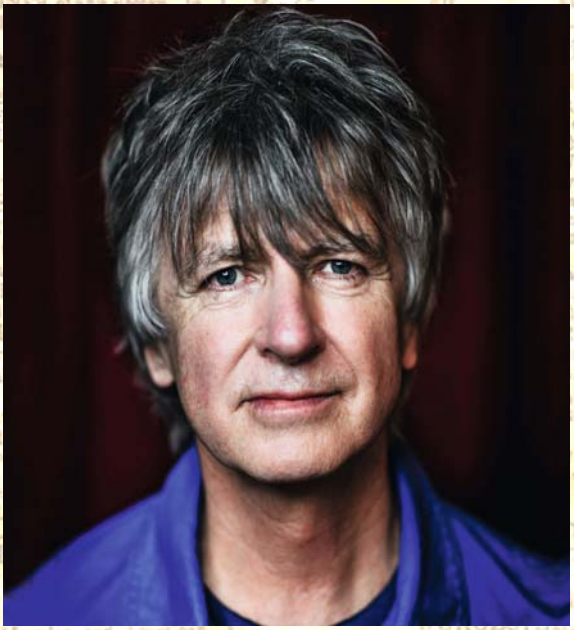
The former Smiths guitarist and New Order frontman created the supergroup Electronic - which also featured Pet Shop Boys stars Neil Tennant and Chris Lowe - in the late 80s and their debut single 'Getting Away With It' was a major chart success in



1989. Marr insists their collaboration worked because, Bernard started off as the guitar player in his first band Joy Division, which was fronted by the late Ian Curtis, before taking on singing duties in New Order meaning that he didn't have an out-of-control ego like most singers.

Discussing the creative atmosphere in Electronic, the 'This Charming Man' hitmaker - who worked with singer Morrissey in The Smiths - said: "It worked because Bernard and I both started out as guitar players in bands, not lead singers.

So as successful and established a lead singer as Bernard Sumner is, he doesn't have that w***** mentality - that has to hog the limelight all the time.

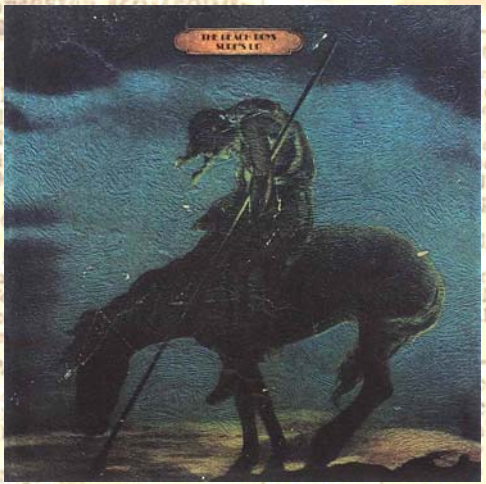


FINN: A RARE PRIVILEGE
<https://www.music-news.com/news/UK/141265/Neil-Finn-says-touring-amid-pandemic-was-a-rare-privilege>

Crowded House's Neil Finn thinks touring New Zealand amid the coronavirus pandemic was a "rare privilege".

The 63-year-old singer and the band were able to reconvene for a 12-date tour earlier this year, as New Zealand was relatively untouched by the global health crisis, and Neil feels fortunate to have been able to perform in front of a live crowd.

He told the BBC: "That was a rare privilege and a huge pleasure. We didn't let a moment go to waste. You know, if something went wrong technically on a normal tour it might spoil the night - but this time, we just got on with it. The crowds were wide-eyed and full of wonder, and we felt the same way."



SURF'S UP SESSIONS
<https://www.music-news.com/news/Underground/141060/The-Beach-Boys-Feel-Flows-The-Sunflower-Surf-s-Up-Sessions-1969-1971-box-setm>

In honour of 50 years of The Beach Boys' timeless and often underappreciated albums, Capitol/UMe will release an expansive 5CD and digital box set titled *Feel Flows – The Sunflower and Surf's Up Sessions 1969-1971* on July 30 that chronicles and explores in depth this metamorphic and highly influential 1969-1971 period of the band's legendary career.

Assembled by Mark Linett and Alan Boyd, the team behind 2013's GRAMMY® Award-winning *SMILE Sessions*, the expansive collection features newly remastered versions of *Sunflower* and *Surf's Up* and boasts 135 tracks, including 108 previously unreleased tracks, live recordings, radio promos, alternate versions, alternate mixes, isolated backing tracks and a cappella versions, culled from the album sessions.

ROD'S MISSUS IS A SPECIAL CONSTABLE
<https://www.music-news.com/news/UK/141220/Rod-Stewart-s-wife-stopped-bridge-jumper-while-working-as-London-police-officer>

Rod Stewart's wife Penny Lancaster recently saved a suicidal individual while working as a Special Constable for City of London police.

The model and photographer qualified for the role earlier this year, after her participation in 2019 TV show *Famous and Fighting Crime* prompted her to apply to the force. Opening up about her new job during an appearance on *Good Morning Britain* on Wednesday, Penny admitted she's taken on a variety of tasks during her time on the beat, including helping those thinking about taking their own lives. Asked if she's made any arrests yet, Penny replied: "Not yet, I've had five duties so far, it's been interesting. When you think of policing, you think of the most violent crimes but we're out there to help the most vulnerable and at this particular time there's a lot of incidents on the bridges and I did help someone who was very desperate on the bridge the other night. It can be rewarding in so many ways." Penny also revealed that she's managed to avoid any celebrity spotting while on the beat.

A
JOURNAL

OF THE

Plague Year:

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

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

L O N D O N :

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

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

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



We are facing what all sorts of people choose to call a DYSTOPIAN FUTURE (I am over indulging in my use of capitalisation because so does everyone else who is trying to emphasise how DYSTOPIAN our FUTURE is likely to be). As I type this I am waiting for news from the G7 Summit to find out whether anything is likely to occur to stop our lives getting ever more DYSTOPIAN and - alongside my electively adopted nephew Louis - watching the E3 Video Games Expo, which is something that I have never done before.

And the more that I watch this, the more that I am getting somewhat confused by the concept of millions of people of all ages sitting indoors trying to avoid the

aforementioned DYSTOPIAN FUTURE by playing expensive and technologically insanely advanced video games about ummmmm DYSTOPIAN FUTURES. There is something very peculiar going on here.

Because although it would probably be hyperbole to say that the vast majority of the games that are being showcased as I am watching it, are set in a DYSTOPIAN FUTURE, I can certainly claim with a fair amount of justification that the biggest single category of games are ones set in DYSTOPIAN FUTURES of one sort or another. And what this means for the collective psyche of those people across the world who play such things I have no idea.

COLLATED BY THE GIN REAPER



the minute when you are writing things several days or weeks in advance, but as I have already admitted, it is Sunday evening and I am typing this whilst half watching a bunch of video games that I have no intention of ever playing, and you guys won't be reading this until Friday at the least (unless you are Phil who is proof reading this, Hi Phil), so there is every chance that I shall be overtaken by events.

But we are living on what appears to be an important cusp of world events. At least events in the Western world. Despite the fact that those who have been put in charge over us on both sides of the Atlantic are urging caution, most of us seem to be behaving as if the lockdown is over and we are all free having beaten the

global pandemic wot has threatened our entire species blah blah blah. Well it isn't.

The governments of the G7 countries do appear to be doing something which appears to be at least potentially admirable. BBC news this evening writes:

“Leaders of the major industrial nations have pledged one billion Covid vaccine doses to poor countries as a "big step towards vaccinating the world", Boris Johnson has said. At the end of the G7 summit in Cornwall, the PM said countries were rejecting "nationalistic approaches.”

He said vaccinating the world would show the benefits of the G7's democratic values.





There was also a pledge to wipe out their contribution to climate change. After the first meeting of world leaders in two years, Mr Johnson said "the world was looking to us to reject some of the selfish, nationalistic approaches that marred the initial global response to the pandemic and to channel all our diplomatic, economic and scientific might to defeating Covid for good".

He said the G7 leaders had pledged to supply the vaccines to poor countries either directly or through the World Health Organization's Covax scheme - including 100 million from the UK.

The communique issued by the summit pledges to "end the pandemic and prepare for the future by driving an intensified international effort, starting immediately, to vaccinate the world by getting as many

safe vaccines to as many people as possible as fast as possible".

Hmmmm.

A lot of what he has said there, as always, is said to tick the right boxes. Saying how governments are rejecting nationalistic approaches is just a teensy weeny bit of virtue signalling, or at least it is extremely hard not to see it as such.

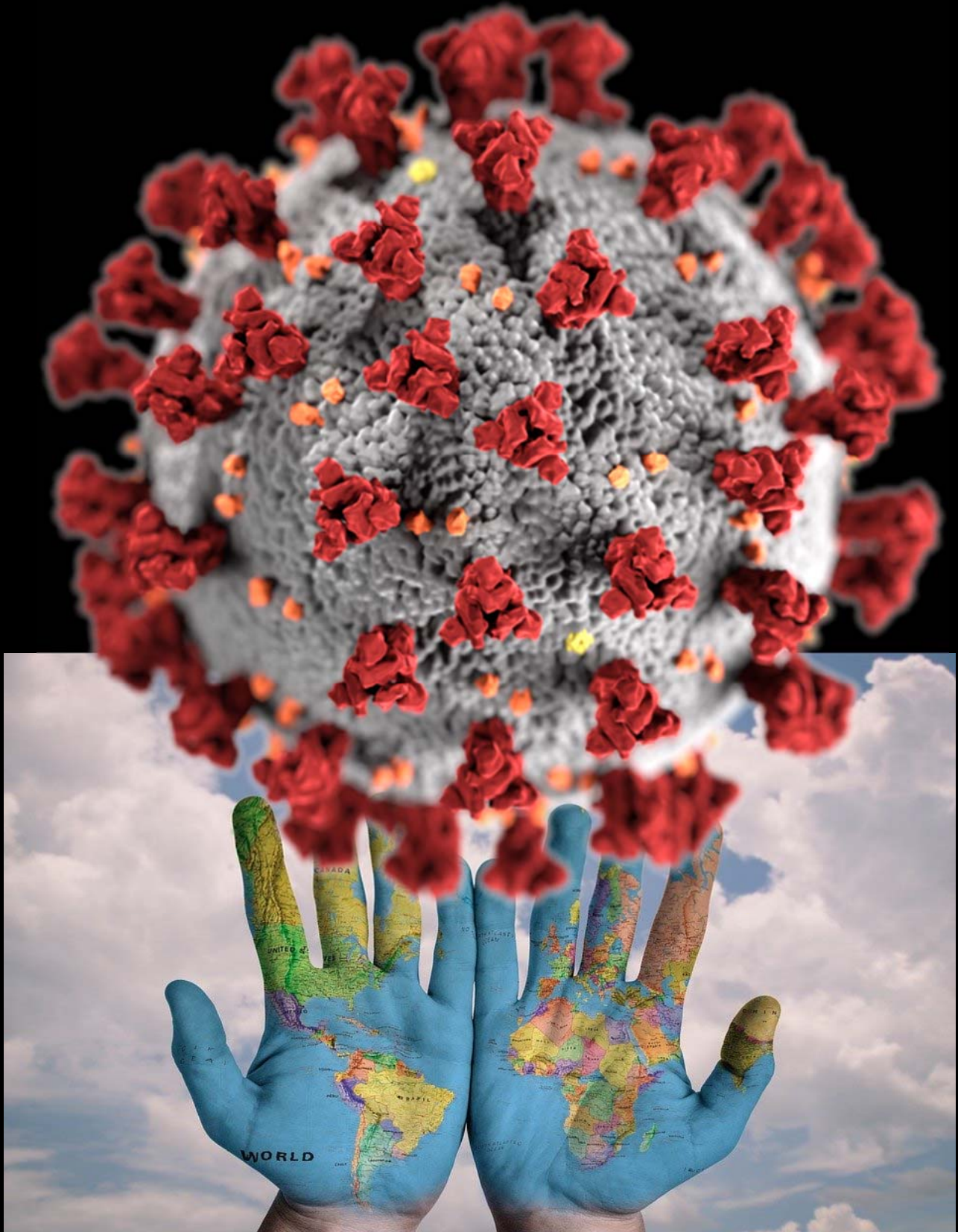
And just as I was typing that, the X Box people on the screen have claimed that this year's crop of games are the most DIVERSE ever.

And the fact that this DIVERSE crop of games are mostly set in a bunch of surprisingly homogeneous DYSTOPIAN FUTURES is quietly ignored in favour of getting the word DIVERSE in there.

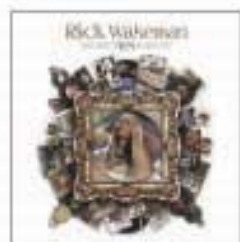


And if he could have got the word
INCLUSIVE in there as well he would

have had a spontaneous ejaculation.
But that is the modern world for you.



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

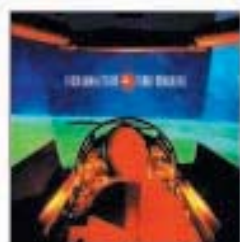
HFG2010CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

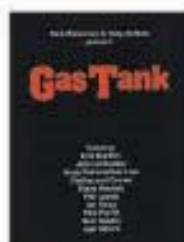
HFG2014CD



TIME MACHINE

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

HFG2012CD



GASTANK

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

HFG2013DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Jaclae McAuley

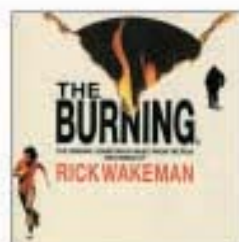
W241-40



COUNTRY AIRS

The original recording, with two new tracks

HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!

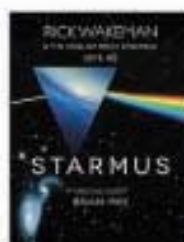
HFG2014CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG2013CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

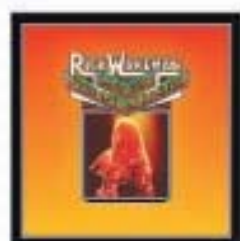
HFG2017DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

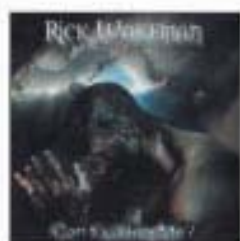
HFG2018CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG2015CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

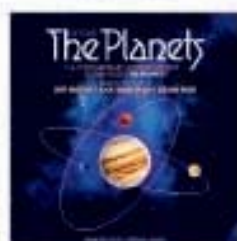
W41-4005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG2012CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG2018CD



WARNER'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



M., lodge in Springfield, leave at 4 P.M. for Worcester and arrive in Albany at 11 P.M.

The trains for Troy leave on the arrival of the train at Greenbush.

The trains for Buffalo leave Albany at 7 A.M. & 7 P.M.

The trains of the Pittsfield and North Adair Rail Road connect at Pittsfield.

The trains of the Hudson and Berkshire Railroad connect at Canton.

The Worcester and New Bedford Railroad connects at New Bedford.

The trains for New Bedford, and for Boston, leave from the depot at Worcester.

Stages run from Worcester to New Bedford, and from Worcester to New Bedford.

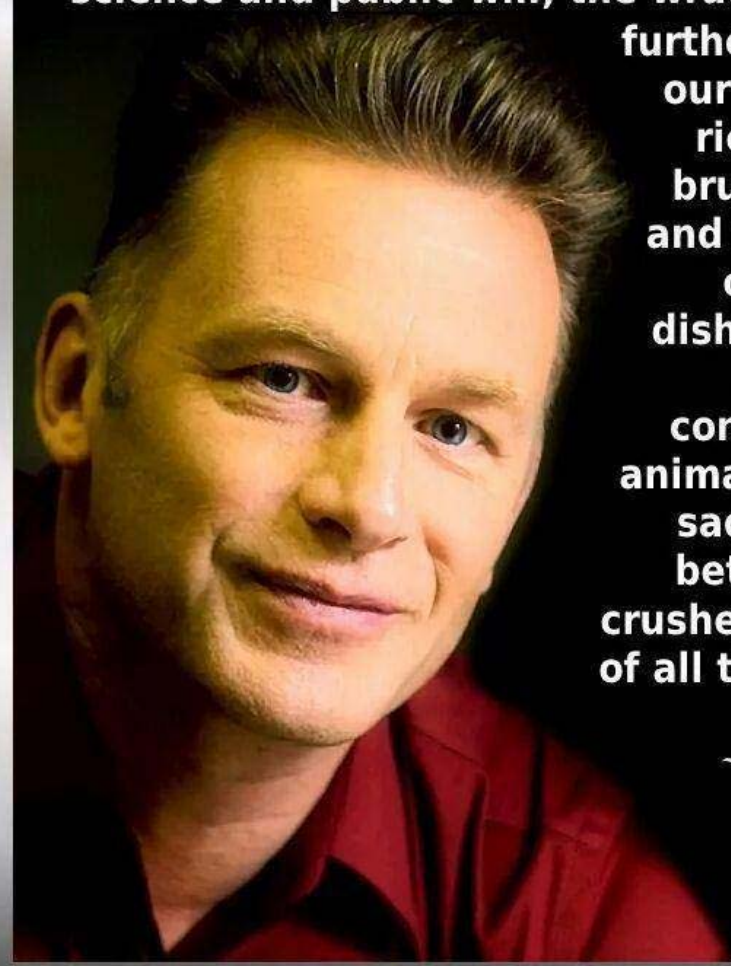
Worcester, Nov 20.

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
 Sail on **WEDNESDAY** of each week.
 The line is composed of the following Packets:
 New Schrs. *James L. Day*, Capt. Nash.
 Mary H. Chappell, Capt. Griffin.
 Harriet Capt. *Amey*
 Wm. L. L. L. Capt. *Wm. L. L. L.*

The subscriber, by appointment from the United States Patent Office, is authorized to examine and forward to the said Office, and to the Patent Office, all inventions of manufactures to be patented, and deposited with him, which will be sent free of expense and risk, and will deposit with him. He prepares Certificates, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test validity of patents, and render advice on legal and scientific matters.

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



NORWICH & WEST
 The above vessels are commanded by experienced Captains.

Freight from New Bedford
 Bale Goods for this season over the New Bedford Railroad.

Freight directed to
 the depot at New Bedford.

ACCOMMODATIONS
 Leave Worcester for New Bedford on the 1st of each week.

NEW YORK
 Leave Worcester for New York on the 1st of each week.

PROVIDENCE
 Leave Worcester for Providence on the 1st of each week.

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

OTIS CONVERSE.
 Worcester, May 19. 1877

Worcester, Southbridge, and Sturbridge
Steam Propeller Freight Line.
NEW STORE!
 Garden Block, No. 44 Front St., WORCESTER.

The subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of

FAMILY GROCERIES,
 now prepared to furnish the citizens with every article

Summer Arrangement commencing May 1.
THROUGH PASSENGER TRAINS.
 Leave Worcester at 9 A.M., 11 A.M., 3 P.M. and 4 P.M.
 The last on the arrival of the New Haven Train.
 8 1/2 A.M. train will take up to one east of Framingham
 passengers will leave Holliston at 8 1/2 A.M. and 2 1/2 P.M.
 Passengers will leave Holliston at 7 A.M. and 4 P.M.
 4 1/2 P.M. train will stop at Way Station to take up passengers.

Leave **BOSTON** at 7 1/2 A.M., 11 A.M., 3 P.M. and 4 P.M.
 7 A.M. train will stop only to take up passengers at Way Stations for Springfield or beyond, or to take up passengers for Worcester at Way stations west of Framingham.

10 A.M. train will take up to one east of Framingham.
 4 P.M. train will not stop east of Framingham, except to take up *Western Railroad* passengers at Brighton on Saturday.

8 A.M. train to the New York Steamboat Train, to Norwich, to run as heretofore, without stops, except at Framingham.

Passengers for *Worcester* and *Worcester* will take the 8 A.M.

Worcester, Feb 11. dtd 13 Washington Square.

Western Produce Store.
FOR SALE.
 2000 BUSHELS SHORTS;
 2000 do. Northern CORN;
 200 Bushels OATS;
 800 do RYE;
 100 do BEANS;
 2000 do. BUCK WHEAT FLOUR;
 CORN AND RYE MEAL.
 OTIS DRAMAN,
 Worcester, Feb 11. dtd 13 Washington Square.

NEW STORE!
 (Warden Block,) No. 44 Front St., WORCESTER.

The subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of

FAMILY GROCERIES,
 now prepared to furnish the citizens with every article

THE subscriber continues to run **THE EX-TRA** **THREE TIMES** between Boston and Worcester, for the safe transmission of Packages, Panicles, Bank Notes, Specks, and Merchandise generally.

Three Times each way Daily.
 Particular attention given to packing, collecting and negotiating notes, drafts, Bills, and purchasing and selling merchandise, produce, &c.

All packages must be directed to his care.
 The subscriber is alone responsible for property entrusted to his care, and north is assumed by the Boston and Worcester Rail Road Company.

Packages by this line forwarded from Worcester to Salem, Newbury, Pittsfield, Fall River, and New Bedford; also, to Portland, and all parts of Maine.

For freight or for passage to be returned by this Express.

Office - **HARDEN & CO'S Office, 6 Court Street**
J. H. ENIGHTS HAT STORE, 155 Main St
 Worcester, Feb 25, 1877. R. S. LEONARD. dtd

H. E. HUTCHINGS,
 (Successor to W.M. LEGGATE) 150 MAIN ST.
 MANUFACTURER and Dealer in HARNESS, SADDLES, BRIDLES, Coach, Stage and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tug WHIPS, &c. &c.
 Worcester, Jan 16

PRATT, DOWNES & SCOTT,
 Successors to T. W. & O. P. Bancroft
 Worcester, Feb 25, 1877. dtd



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

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

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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





I'M ON BOARD!

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



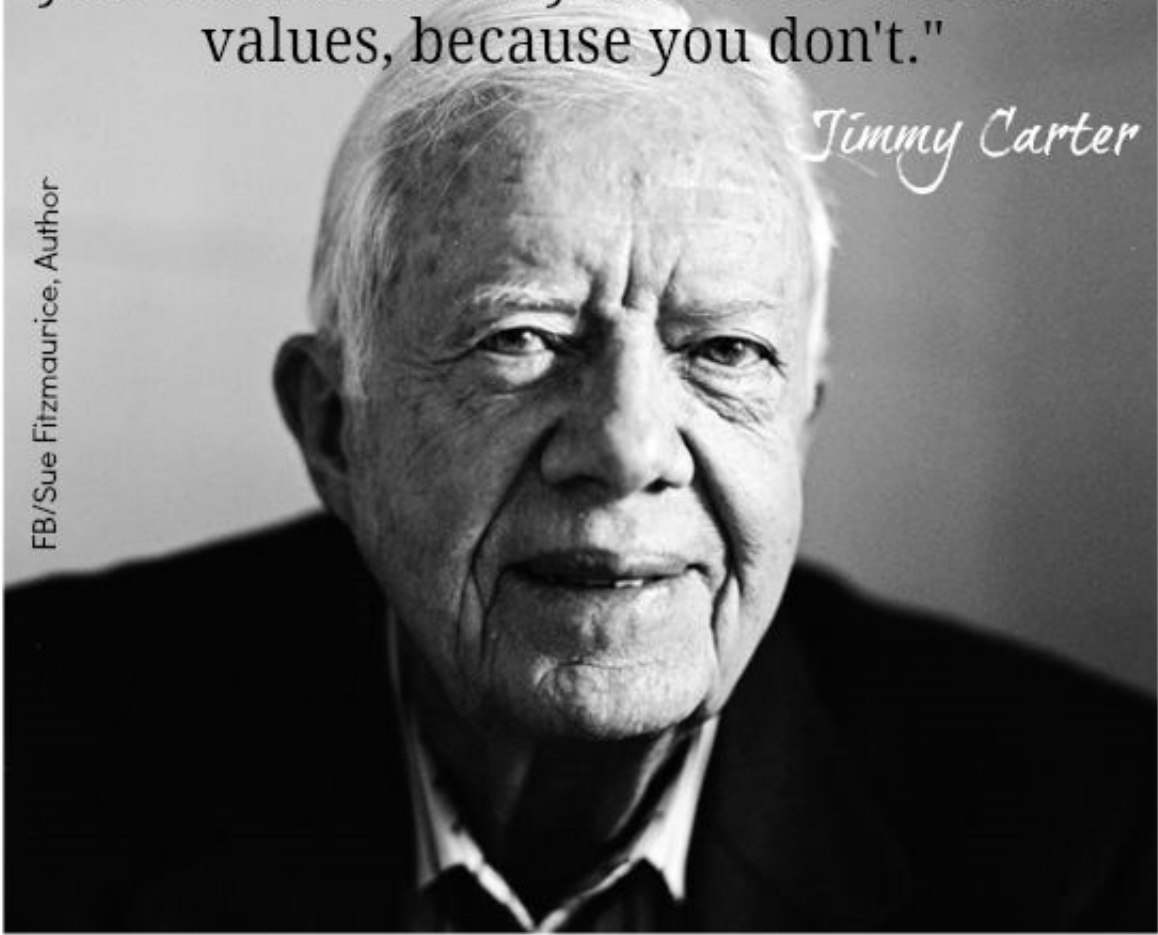
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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



Sex?



No...

Prog



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/22-11-2020-show-385-smell-roses-living-on-a-hill/>



22-11-2020 – SHOW 385 – Smell Roses – Living on a Hill

The NWRA House Band:	X-Ray Machine
Kutiman with Melike Şahin:	Elimi Tut
The Yearning:	Only When I'm Dancing
Burnin' Red Ivanhoe:	Jingle Jangle Man
Flaming Lips:	Will You Return – When you Come Down
Medicine Head:	Oh My Heart to Peace
Steve Hackett:	The Cinema Show
The Jesus Abyss:	Compliance
Black Tape for a Blue Girl:	Does Anything Remain
Dr. Dopo Jam:	Spring Theme – Summer Theme
Don and John Lampien:	I Won't Say I Love You
Samba Negra:	Long Live Life
Webley Edwards:	Temple Dance
Rob Marurek:	A Wrinkle in Time Sets Concentric Circles Reeling
Craig Green:	Love Notes in Binary Code
Baba Zula:	4 Nal
Ayom:	Cachaça y Macarrão
Rainbow Ba:	Living on a Hill
Stellarays:	Butterfly Control Tower
Tamil Rodgeon:	House With no Wheels

**Listen
Here**



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

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



Dario and the Clear
<https://www.facebook.com/Dario-and-the-Clear-201407419896522/>

Ian Naismith
<https://www.facebook.com/iwannagotothebeachnow>

Telergy
<https://www.facebook.com/telergymusic>

The Yellow Box
<https://www.facebook.com/TheYellowBoxMusic>

Quantum Prana
<https://www.facebook.com/quantumprana>

Turdetans
<https://www.facebook.com/Turdetansrock>

GorMusic
<https://www.facebook.com/GorMusik-434451266724178>

Michele Conta
<https://www.facebook.com/michele.conta.35>
 Bruno Kah

**Listen
 Here**

Friday Night Progressive



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

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

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

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

**Listen
Here**

THE REAL MUSIC CLUB



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

I have been doing the weekly shows for nine years now and the main ideas behind them are to promote the live Real Music Club events by playing tracks for the participating artists and to find and play new and less mainstream music.

I have had many guests on the show over those nine years and I usually ask them to bring in tracks that influenced them or that they particularly like and I talk to them about new releases and how they have got started in music.

It has normally gone out live from the BHCR studio but, during the Covid crisis, I have been recording the show at home. I still, however, do it as a live show.

When I do the without guests I use tracks I have found or been sent and one of the other problems of the lockdown has been that I cannot browse the shelves of Resident Records in Brighton for new music. I often take a punt on something sometimes you hit lucky and find a new 'Wow!' This is a habit I got into back in the early 70s when I lived in Barking.

Just down the hill from the station was a second hand record shop which had shelves of LPs marked 'Not For Resale'. Obviously a reviewer lived in the area and was selling off the stuff they were sent. It was this way I found 'Rupert Hine', an artist I have liked all through his career and, in many ways, that find set the theme for how I seek out music for the show.

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

sive 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 2

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

Season 2, Ep. 11

This ep, Paul and Sanja are going through Marillion's Brave track-by-track. Which are the songs that they feel stop it being a perfect album - and which three do they think are among the best the band have ever written? Strap yourselves in; this one's an epic worthy of Brave itself.

**Listen
Here**



Only Human Radio, a place where electronic & experimentalist musicians can showcase their art. Banter & reviews are provided by Julian Roberts (CitizenFLY), Martin Eve (4th Eden) & Phil Goodall (Swirler Burner). If lush ambience, EDM, treated guitars & leftfield tunes appeal to you then look no further. This music packed edition includes a fascinating interview with Dominic Hawken. Dominic opens up about his Song writing, production/remixing, software development & collaborations with top DJs followed by his track Beasley St feat John Cooper Clarke.

OHR SERIES 2 EPISODE 10 PLAYLIST

Jay Robinson feat Idris Elba – Know Yourself.

This is a really danceable offering from Jay with a fabulous vocal hook from Idris Elba

All India Radio – Sunburst.

An atmospheric treat from the boys down under, conjuring up images of Uluru at dusk.

Marianne Holland - Stronger.

Marianne delivers a strong vocal performance in this accomplished, drum machine driven swell of electronica & emotion.

Minimums – Small Hours.

Minimums deliver a typically hooky audio-pho of experimental delights.

Eromnim3 – DM6 Quantum Computing.

This Scottish collective serves up slamming beats, blips & challenging vocal samples.

Etchasketch -1001 the wait.

Rob Dickson doesn't disappoint with this journey from claustrophobic tunnels to the expanses of outer space.

Caro C – Dreamers for Elisa.

This Manchester based "sonic enchantress" provides a mystical mix of enigmatic lyrics & sound for your delight.

Blank Mass – Chernobyl.

Blank Mass irradiates you with this beautiful wash of sound.

Mark Albrow – Doors Slam, Water Splashes, Children Sing.

Mark hits you with a wonderful found sound smorgasbord.

Erik Wollo – Different Spaces.

Drift away on this sea of sonic textures & echoing guitars.

Andy Peggs – The Snorps Files.

Andy's musical selection box of catchy electronic ditties.

Big Black Delta – Huggin & a kissin.

BBD provide this banging finale that transports back you to a time when drums were big & melodies were strong.

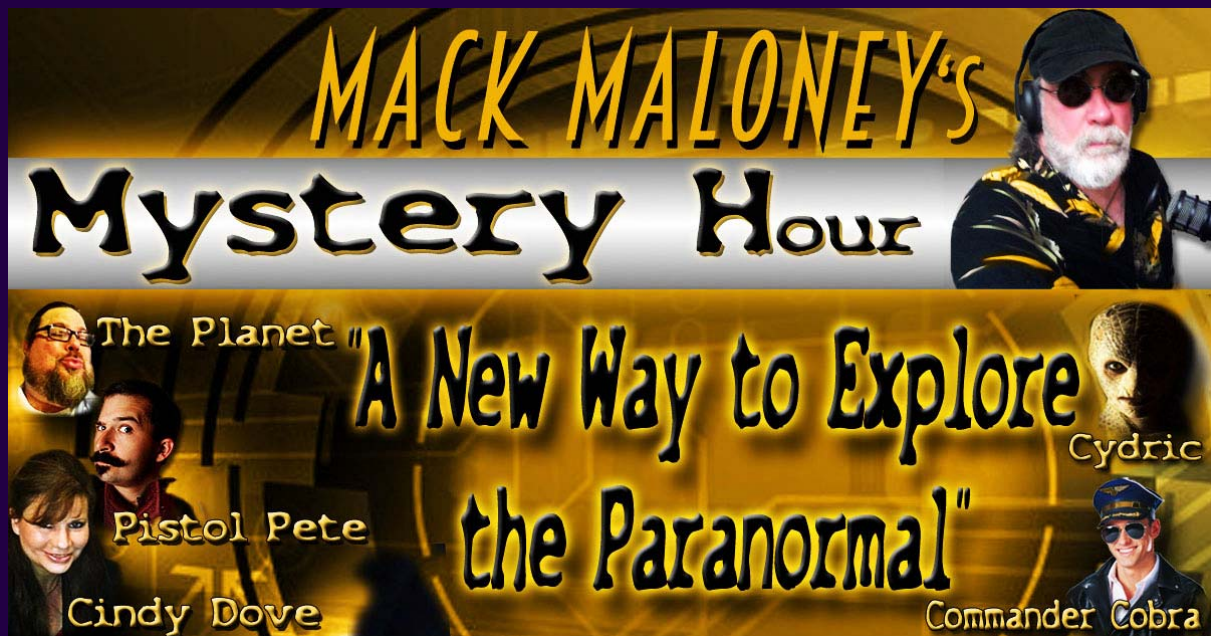
Useful links:

For all artists search [https:// Bandcamp.com](https://bandcamp.com)

<https://youtube.com/channel/UCGvEkkTgLJKejUREn9B0C-Q>

Thanks to: <http://www.circl8radio.com/>

Listen
Here



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

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

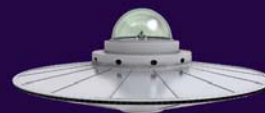
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Real Life Ghost Cop

The gang talks to retired police officer Jocko Johnson about paranormal incidents he witnessed while serving with the New York City Police Dept, including talking to a deceased woman in a Bronx cemetery and how a ghostly 911 call led him and his partner to save a family of five from burning to death. Also, Vic the Wop, who plays Captain Kirk on the Star Trek Continues series, reveals how he gets his hair to look just like William Shatner's. Also, Top Ten Worst Sci-Fi Cop Movies. Special guests: UFO comedian Phil Yebba, famous author Marc Zappulla and The Black-Eyed Kid. Warning: Contains Adult Content.



Listen
Here

<http://radioactivebroadcasting.com/military-first-responder-channel/item/4689-real-life-ghost-cop>



Luisa Molina
1955 – 2021

Luisa Gabriela Molina Terrazas was a Bolivian folk singer.

Throughout her career as a ballet dancer, singer and theatre actress, she performed artistic tours and concerts in France.

In 1983 she was one of the founders of "Grupo Femenino Bolivia" with whom she recorded two albums. She began her artistic career as a soloist three years later.

She became known as a singer and percussionist at the end of the 1980s and in the early 1990s. Molina died in La Paz on 30 May 2021, aged 65, from COVID-19.



THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM

Lil Loaded 2001-2021

Dashawn Maurice Robertson, known professionally as Lil Loaded, was an American rapper from Texas. He rose to fame in mid-2019 after his song "6locc 6a6y" went viral.

Robertson started rapping in late 2018. He rose to prominence in 2019 when a YouTuber included his song "6locc 6a6y" in a reaction video. "6locc 6a6y" was certified gold in May 2021, by which point it had received over 28 million views on

YouTube. Robertson later signed with Epic Records. He released the mixtape 6locc 6a6y in 2019, and the mixtape Criptape and his studio album A Demon In 6lue in 2020.

On October 25, 2020, Robertson allegedly shot and killed a friend, 18-year-old Khalil Walker, while recording a music video.

Robertson turned himself in to police on November 9, 2020, after a warrant was issued. He was indicted on a lesser charge of manslaughter in connection with the incident in February 2021. Robertson died, apparently by suicide via gunshot wound to the head, on May 31, 2021, at the age of 20.



THOSE WE HAVE LOST



Dominguinhos do Estácio 1941 - 2021

Dominguinhos do Estácio was a Brazilian samba musician at samba schools Unidos do Viradouro and Estácio de Sá, among others. He sang *Liberdade! Liberdade! Abra as Asas sobre Nós*, found on the *Lado a Lado* (a 2021 Brazilian telenovela) soundtrack album.

Do Estácio died in Niterói on 30 May 2021, aged 79, from a cerebral haemorrhage.



Robert Rutman 1931 – 2021

Robert Rutman was a German visual artist, musician, composer, and instrument builder. Best known for his work with homemade idiophones in his Steel Cello Ensemble, Rutman is regarded as a pioneer of multimedia performance in his mixing of music, sculpture, film, and visual art.

Rutman was born in Berlin in 1931. When the Nazis came to power, he and his mother fled Germany, moving to Warsaw in 1938 and then to Finland. Rutman arrived in England in 1939, attending refugee schools during the war. In the 1950s, he enrolled in art school in Mexico, where he also married and had a son.

In 1962 Rutman opened a New York gallery on Charles Street called "A Fly Can't Bird But A Bird Can Fly", which

THOSE WE HAVE LOST

presented poetry, theater, music, and visual art as multimedia events. In 1967 Rutman moved to Skowhegan, Maine, where he built a house in the woods and established another multimedia gallery. Though this gallery sent him into bankruptcy within its four years of operation, it was here that Rutman created the instruments for which he became known.

He founded an all-steel music group in 1976: the Robert Rutman U.S. Steel Cello Ensemble. The Ensemble toured North America, often playing at science museums and art spaces, as well as concert venues. Their tours ended up leading them all over the world. In the 1980s Rutman and his instruments began scoring theatrical works. Over the years, Rutman developed an interest in Tibetan meditation and music,

spending five years teaching himself to throat sing in the style of Tibet's Buddhist monks. In addition to his music and instruments, Rutman continued to produce and exhibit drawings, oil paintings, engravings and wire sculptures.

Rutman died in a Berlin hospice facility on 1 June 2021 at age 90.

Karla Burns 1954 – 2021

Karla Burns was a Black American operatic mezzo-soprano and actress who performed nationally and internationally in opera houses, theaters, and on television.



THOSE WE HAVE LOST

Burns played the clarinet in a band while growing up and graduated from Wichita West High School.

She attended Wichita State University from which she earned a Bachelor of Fine Arts in Music Education and a BA in Theater Performance. Burns made her professional stage debut in 1977 while still a college student.

Her breakthrough performance came in the celebrated 1982 Show Boat in which she played the role of Queenie. She went on to reprise the role countless times and was the first Black artist to receive the Laurence Olivier award, given for her role as Queenie.

Burns starred in many Broadway, musical, theatre and television productions in her career, notably known for the one-woman musical Hi-Hat Hattie, which examined the life of actress Hattie McDaniel.

In 2007 Burns had surgery to remove an almost ten-pound goiter from her neck. The surgery significantly affected her speaking and singing voice, and she worked with therapists and vocal coaches to regain her singing voice.

Burns was awarded an honorary doctorate in 2016 from Wichita State. She resided in Wichita and was active as a performer in regional theatre productions up until 2020.

Karla Burns died at age 66 on June 3, 2021.



S. B. John
ایس بی جان
1934 – 2021

Sunny Benjamin John, popularly known as S. B. John, was a singer from Karachi, Pakistan.

He started his singing career at Radio Pakistan in 1950. When television was introduced in Karachi in 1967, John began singing gospel music on Christmas Eve on Pakistan Television.

He also performed in stage shows in Karachi. S. B. John rose to fame by recording popular Urdu poetry in his vocals and music. John has been listed among the 20 best Pakistani ghazal singers of all time. John led a retired life in Karachi until his death on June 5, 2021.

THOSE WE HAVE LOST



Grace Griffith 1956 – 2021

Grace Bernadette Griffith was a folk and Celtic singer based in Washington, D.C. She has been honored with multiple Wammie awards by the Washington Area Music Association.

At a young age she began singing and accompanying herself on guitar, but her parents encouraged her to study practically at college. Several years after her college studies she was invited to sing for a local Irish band in Washington DC called “The Hags”. In 1987 Griffith formed a duo called “Hazlewood” with songwriter Susan Graham White. In 1993 as a solo artist Griffith released her debut album Every Hue and Shade.

She was later signed to Blix Street Records, who revamped her album Every Hue and

Shade which became her label debut called Grace. In 1998 Griffith was diagnosed with the degenerative neurological condition Parkinson's disease. It affected her life profoundly, but although her voice was affected, she could still sing. In 2006 Griffith underwent pioneering surgery at Johns Hopkins University Hospital for the implantation of electrodes for deep brain stimulation. She benefited from the then experimental procedure for some time, going on to speak on Parkinson's. Eventually, Griffith died at the age of 64 following complications from Parkinson's disease on June 5, 2021.



Michele Merlo 1993 – 2021

Michele Merlo was an Italian singer-songwriter.

Merlo started his career during the 10th edition of X Factor.

THOSE WE HAVE LOST

However, he gained notability during the 2017 edition of Amici. There he sang under the name of Mike Bird, the English translation of both his name and surname. He later released his first album, Cinemaboy.

On 3 June 2021, Merlo suffered a cerebral hemorrhage caused by fulminant leukemia. Though he was in critical condition and underwent surgery, he was recovering, but later died in the evening of 6 June 2021, at the age of 28. His family reported that Merlo had gone to hospital a couple of days before the haemorrhage, as he had leukemia symptoms, but was sent home.



Dean Parrish 1942 – 2021

Dean Parrish, born Phil Anastasi, or alternatively Phil Anastasia, was an American soul singer from New York City,

best known for the song, "I'm on My Way", known as the final record played at the last Northern soul all-nighter at the Wigan Casino.

Anastasi was raised in Little Italy, New York. He sang second tenor in a street corner doo-wop group and attended the School of Industrial Arts. He later changed his name to Dean Parrish, and began his recording career in 1964.

He signed a recording contract with the Laurie record label and went on to achieve some well-known hits, such as the soul singles "I'm On My Way", "Tell Her", and "Determination". However, his singing career began to fade. In 1967 Parrish reverted to his original name, and became an actor, who began to appear on television and in films.

Meanwhile, in the UK nightclubs of the mid 1970s, Parrish's recording of "I'm On My Way" became one of the more popular records at the Wigan Casino. It was re-released in 1975 on the UK Records label, and sold around 200,000 copies. Parrish himself remained completely unaware of his popularity on the other side of the Atlantic and the Wigan Casino itself until the early 2000s.

In 2001, Parrish made his first trip to the UK, some thirty years since his last concert performance, and found himself performing in front of thousands at a Welsh Northern soul weekend. More trips to Europe followed as well as a growing number of acting roles. I'm On My Way – The Dean Parrish Story was broadcast on Saturday 12 January 2008 on BBC Radio 2. Recognised at last, Parrish died on June 8, 2021 at the age of 79.

THOSE WE HAVE LOST



Farhad Humayun

فرہاد ہمایون
1978 – 2021

Farhad Humayun was a Pakistani singer, drummer, record producer and video artist. He was popularly associated with the Pakistani drum jam band Overload which he founded in 2003.

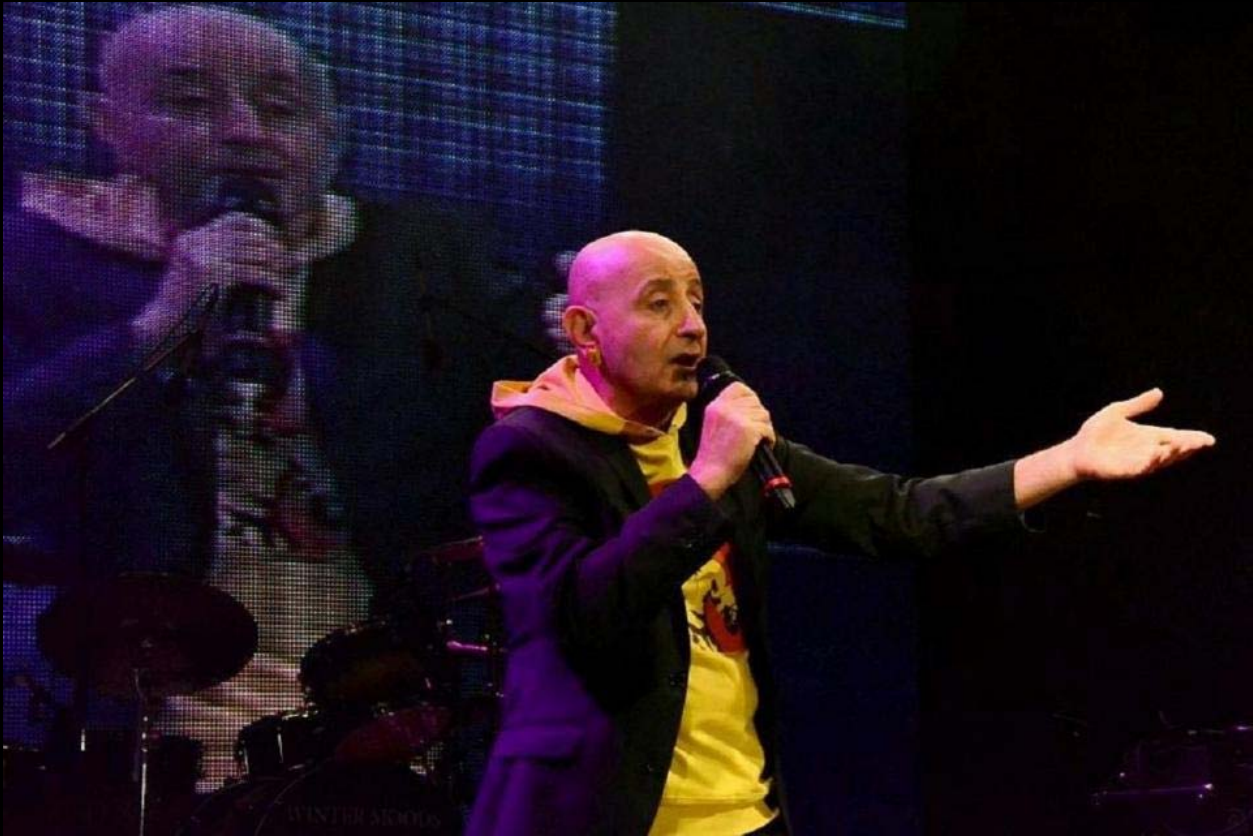
Farhad started playing drums at age 14 and quickly built a name for himself in the underground movement in Lahore, Karachi and Islamabad in the early 1990s. While studying at the National College of Arts, Farhad started casually jamming with

friends at the college Western Music Society events, which he was president of. That laid the foundation of one of Pakistan's most iconic and original acts Overload which came about in 2003. Overload is known as 'The Loudest Band' in Pakistan and has won numerous awards including the Lux Style Award for Best Live Act in 2006. As of 2019, Farhad was the producer for Levi's Live, a Levi Strauss project which is working on the revival of live music in Pakistan.

In October 2018, Farhad was diagnosed with a brain tumour, which was removed successfully.

Farhad Humayun died on June 8, 2021.

THOSE WE HAVE LOST



Jon Lukas 1948 – 2021

Jon Lukas, known as Woodenman, was a Maltese musician from Paola, Malta.

Jon's record "Can't Afford To Lose", released in 1970, became an international hit, making it to the Top 40 charts in the UK and some other European territories.

In 1998, Jon formed the band "Woodenman".

They had gigs in Barcelona and Madrid.

When they disbanded, Lukas incorporated the band's name and became known as Jon Lukas Woodenman.

On 15 April 2009 Lukas started off a radio programme entitled "Woodenman's Jukebox" on Malta's One Radio.

This programme is still being transmitted on U.K.'s Channel Radio.

Jon Lukas Woodenman died on June 11 2021.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



Plastic constitutes approximately

90% of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

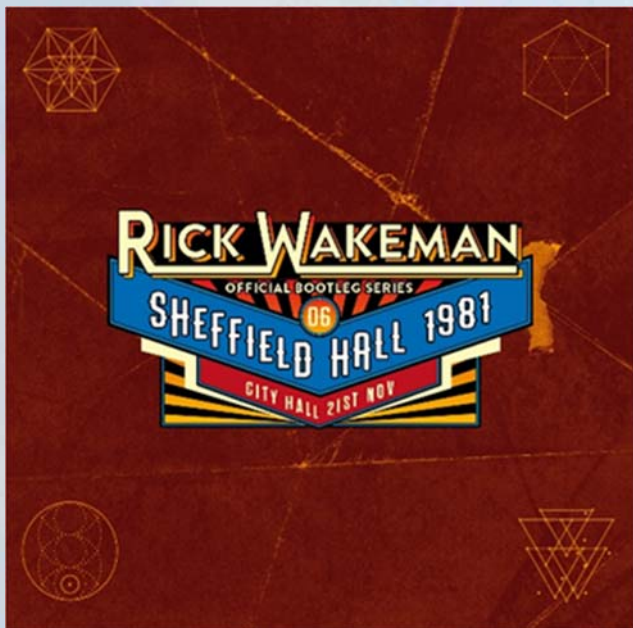
FROM THE BULLDOZERS!

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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 amphetamine-spiked rant and alcohol-addled yarn." They were always at their best on stage, and this collection captures them in full flow. Fantastic!

TRACK LISTING

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



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

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

The Chad Mitchell Trio – later known as The Mitchell Trio – were a North American vocal group who became known during the 1960s.

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

Mitchell left the trio in 1965 to embark on a solo singing career. Another audition process replaced him with the young (and unknown) singer/songwriter John Denver.

The group retained the well-known "Mitchell Trio" name, with Denver writing some of the group's songs.

Track Listing:

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



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

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

Wakeman began his solo career during his first run with Yes. His perhaps most known records being his first three, *The Six Wives of Henry VIII* (1973), *Journey to the Centre of the Earth* (1974) and *The Myths and Legends of King Arthur and the Knights of the Round Table* (1975).

He has produced over 100 solo albums that have sold more than 50 million copies. In November 2010 Wakeman was awarded the Spirit of Prog award at the annual Marshall Classic Rock Roll of Honour Awards.

Records like this are particularly important, because - as they were originally never meant for release - they give a unique and very precious glimpse into the private compositional processes of this remarkable man. As so much of his life (both professional and personal) has been lived in public, these private glimpses and very precious indeed.

Well done to everyone involved.

Track Listing:

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



Barrie Guard & David Cunningham
"Zina"

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

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

During this psychoanalysis, which includes some hypnosis, she recalls incidents both from her own life and that of her father, as a leader of the Russian Revolution, as the holder of state power and later in exile.

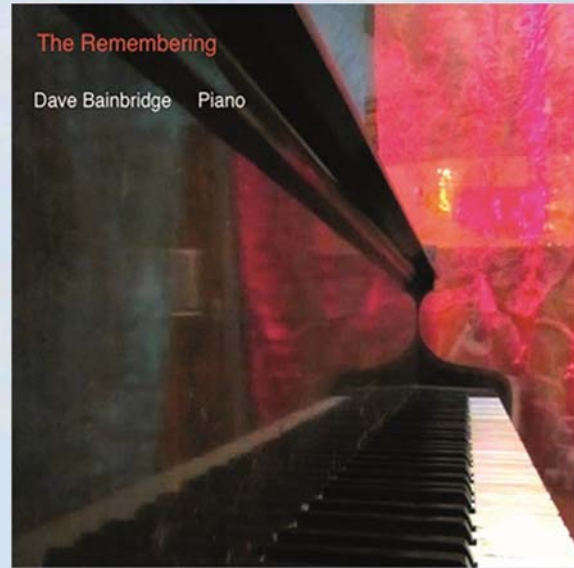
David Cunningham is a composer and music producer from Northern Ireland. He is probably best known to a rock and roll audience for his

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

A work of this type, The Listening Room, was installed in the Queen's Powder Magazine on Goat Island in Sydney Harbour during the Sydney Biennale of 1998. Barrie Guard however is a British composer known for working in a more conventional medium. What happens when these two composers work together? You will just have to listen to this extraordinarily emotive album to find out.

Track Listing:

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



Dave Bainbridge "The Remembering"

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

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

"Ever since studying music, art and art history as teenager I've been fascinated by the French Impressionist movement, both in art and music. The idea of capturing a fleeting scene, a brief moment in time, or a feeling evoked by a place or a person, has resonated with me throughout my musical life.

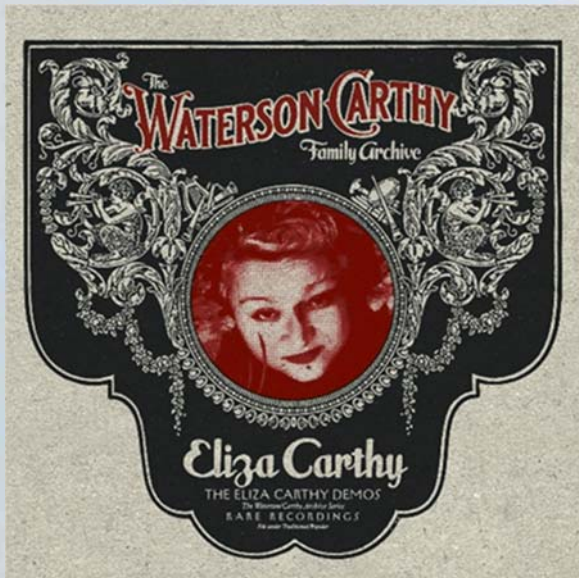
Most people can link powerful memories to a certain piece of music, a picture, an aroma. Even when my mam was unable to remember words or people's names as Alzheimer's took hold, she was still able to remember how to play tunes on her accordion. In a sense, all the pieces on this album are impressions, a brief moment in time interpreted through the medium of music."

Dave Bainbridge - December 2015



Track Listing:

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



Eliza Carthy
“The Eliza Carthy Demos”

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

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

Track Listing:

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

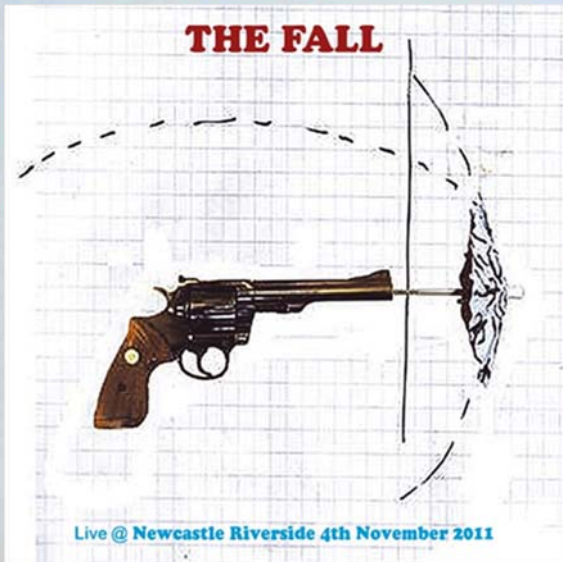


Bad News
“F**k Off Bad News”

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

Track Listing:

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



The Fall "Live in Newcastle 2011"

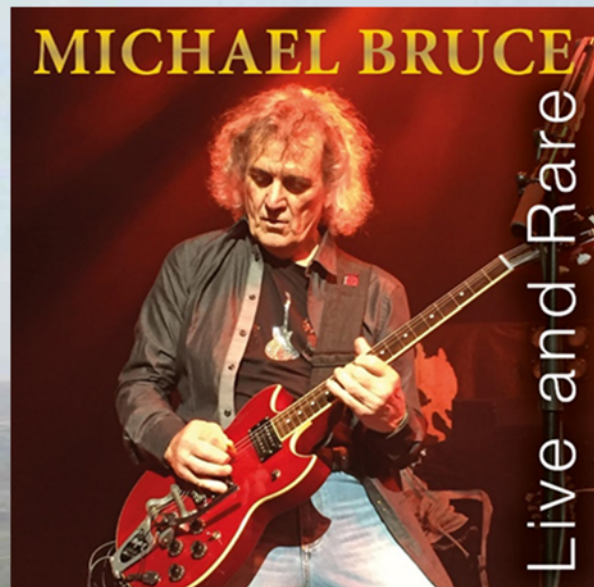
Label: Cog Sinister
Distribution: Plastichead
Release Date: 10th July 2020
Catalogue Number: COGGZ134CD
Barcode: 5056083206049
Format: CD Album

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

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

TRACK LISTING

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



Michael Bruce "Live and Rare"

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



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

When we started flying missions, we had no idea where this adventure would take us. We just knew that pups were in danger, so we had to help them. Over ten years later, thanks to YOU, we've run hundreds of missions and rescued more than 13,000 animals across the country! Just as importantly, we're stronger than ever and ready to keep flying.

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

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

One more thing....

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

Jonathan & Brad



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

<https://nodogleftbehind.org/>



Landpilots Dave and Walt set out fur-iously by ground to McMinn Regional Humane Society in the Appalachian foothills of Athens, TN.

They pick up 20 beautiful pups — all received by Bridge To Home Animal Rescue.



Kev meets Cary Grace

According to Wikipedia, Cary is an American recording artist, singer, songwriter, musician, and record producer who plays guitar and analogue

synthesizers. Needless to say, that doesn't provide the full story, so it was only right that we sat down together to have a conversation. I know that John Brodie was a huge fan of Cary, writing multiple pieces on her before he passed away. I am sure he would have enjoyed reading this, and I hope you do too.

Who, what and when is Cary Grace?

Who: A hypnotist collector. An eternal student of the human condition. An explorer of my own mind. Whoever I feel like being when I wake up to begin a new day.

What: Well, the objective answer is around 65% water, 20% protein, etc., but Wikipedia will tell you all that. What I'd *like* to be, I mean, for posterity, is a body of artistic work that is a lot more permanent than this physical form; something that people will remember and keep alive in their hearts and minds after I'm gone. What are we good for if not the lasting creations which we leave behind?

When: Temporally misplaced, maybe. I have spent a lot of my life feeling like an anachronism. This is a very strange time to exist. It feels like an in-between sort of time, where there's a lot of confusion and uncertainty about the future.



KEV ROWLAND



I love the art and creativity that still survives from ancient times in various places and from all different cultures. It seems like at least up through the beginning of the industrial revolution, it was kind of a “given” that aesthetics would be a big part of anything lasting which was created. Later in the 20th century we had superb design based on simple forms and lines, and even aesthetics derived from pure functionality, and I love that just as much for different reasons, but now...I am not sure what people are thinking most of the time. It seems to me that the idea of creating beautiful things to wonder at that will still be around for future generations to enjoy has been relegated to the garbage pile.

I identify quite a bit with the ethos and art and music of the 1960s and 1970s, and dislike most of what is called “popular” music now, and yet, paradoxically, I’ve been able to create my own music largely because of the very advances in technology which I think in some ways have helped to lead mainstream music astray.

Modern technology is amazing, but at the moment, it isn’t making everyone’s lives better yet (as I believe it should); most of it is owned by powerful corporations and is being mostly used to further greater and greater wealth inequality. I grew up watching Star Trek, so I (idealistically, perhaps) envision a future where wealth inequality isn’t really a thing, everybody has what they need to live, and there are truly equal opportunities for all. So, here I am in this weird in-between time that really doesn’t make a whole lot of sense, trying to survive and create my art. I expect this is no different though to what any artist feels trying to navigate their own time and place.

What are your earliest musical memories, and how did you first become involved in synthesizers?

My grandmother was a very religious Methodist, and she was in the church choir, so being dragged to church was probably my first exposure to music. I remember getting a child-sized violin when I was

very young, and then my dad stepping on it and crushing it shortly after. (Maybe I would have been a violinist...who knows?) Singing was something I enjoyed from a really young age.

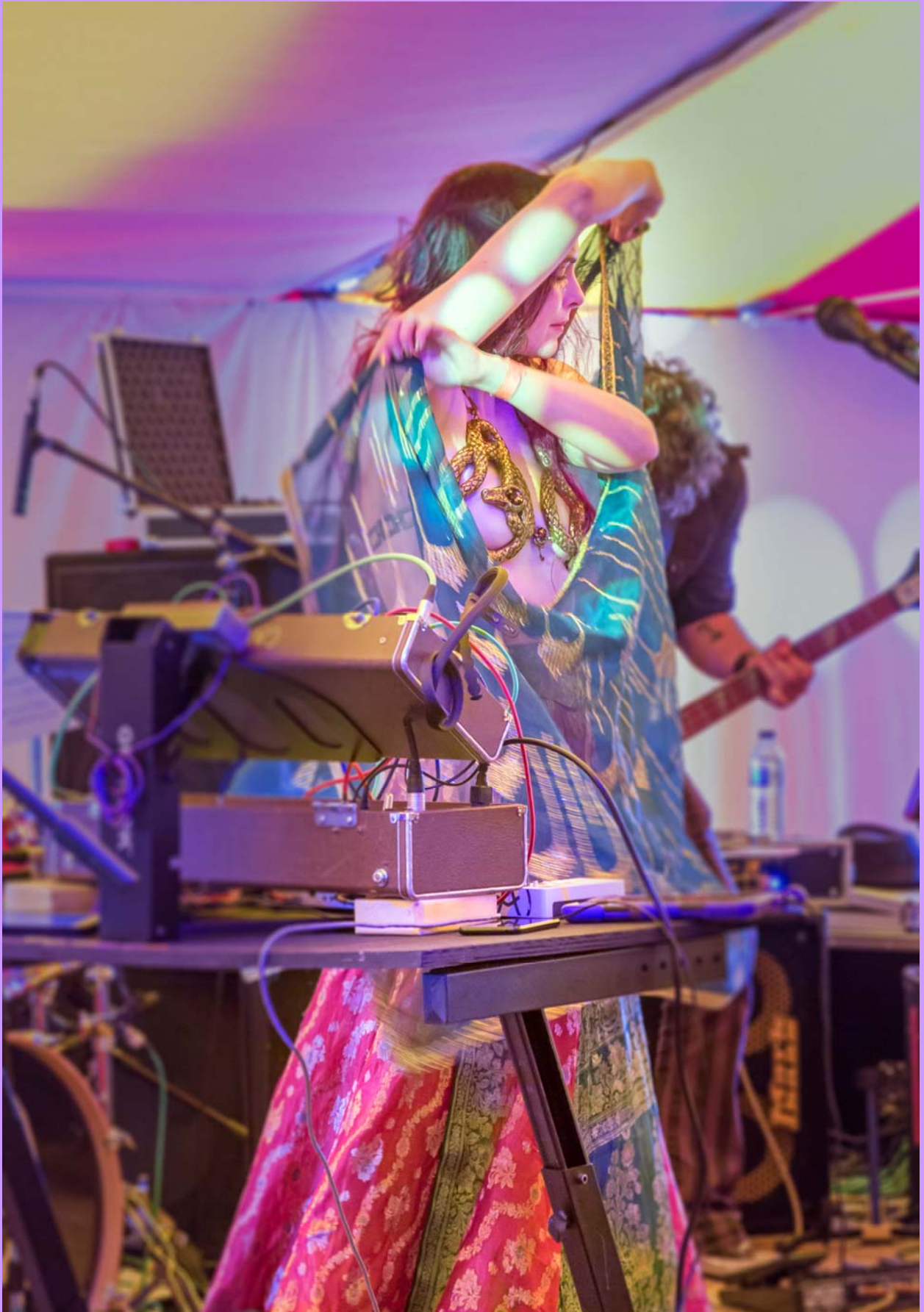
Synthesizers (yes, with a “z”; it’s an American word as it applies to musical instruments, so I think it should keep the American spelling) are something I got heavily into after I moved to England. Though I had always had various (digital) keyboards and sound modules, I didn’t have much exposure at all to the world of analogue synthesis early in my music creating career.

It was kind of a revelation to me finding analogue synthesizers. Being able to sculpt the actual *sounds* in very expressive ways is quite appealing to me. I am in no way a virtuoso musician, so my musical expression comes out in other more subtle ways. The synthesizer is an ideal creative and expressive medium for me. My first analogue synth loves were an EMS VCS3, and a Sequential Circuits Prophet 5. I have way too many of them now.

You released your first album all the way back in 2004. How did that come about?

With a lot of personal struggle, I’m afraid. It was a long time coming. I started writing songs in earnest and singing them probably ten years prior to that first release. Realised I couldn’t afford to pay for recording studio rates, so I built my own at home. Learned how to solder, how to wire things up. Figured out how to record tracks that I thought sounded half-way decent. Taught myself how to mix while mixing that album, in fact.

It’s not the greatest album in the world, and I own that, but I still think it’s pretty decent for a first album. Probably could have been better if I’d had more help, but to give credit where it’s due, I did have some lovely help from generous people like Vince Gill, who played on a couple of the tracks. The musicians on that album are top notch—I mean, I was in Nashville. How could they not be?





You released your next album in 2007, what do you feel are the major differences between ‘Book of Rhymes’ and ‘Where You Go’?

I guess the biggest difference is that I was not even slightly trying to appeal to “normals” with the second album. I was in a new country, and making a new start, and was just being myself, unreservedly.

How did you get involved with analogue synthesizers, and how did the relationship with Wiard come about?

I had a radio programme for a few years called *The Airtight Garage* (the name an homage to *Le Garage Hermétique* by Moebius). In my searches for exciting and

underrated music to share with my audience, I came across...I don’t recall how, but I did...an album called *A Question for the Somnambulist*, by a space rock band in Milwaukee called F/i. Somehow, I ended up corresponding with Grant Richter by email, and it so happened that he had a synthesizer company that was currently dormant due to his unfortunate ill health. Very soon, it became apparent that I would be the right person to take it on, so I did.

You released five albums in quick succession, then it was four years and then another five until ‘Lady of Turquoise’. Why the change in approach?

I don’t think there really was a change in approach. I always have and always will give each album as much time and attention



as it needs, and it is finished when it is finished. Actually, in between *Tygerland* and *Lady of Turquoise*, I released two albums: the live album *The Uffculme Variations*, recorded at Kozfest with Steffe Sharpstrings and Graham Clark, and the compilation album *Covers Volume I*. Also, my work building synthesizers takes up a great deal of time (I build every module myself with my own two hands). I wish every day had at least 72 hours. Then I might just have a chance of getting caught up!

How did you first become involved with Steffe Sharpstrings and Graham Clark?

I met both of them for the first time either at, or on the way to, the Gong Unconvention in Amsterdam—if my memory serves, that was 2006. Anyway, I was introduced to both of them at different times by mutual friends and approached each to ask if they might be interested in playing on some of my records. They were both up for it!

I recall that my first introduction to Steffe was on the Gong tour bus on the way to the venue. He very graciously gave me a few minutes of instruction on his own version of the glissando guitar technique, including how to make my own playing utensil out of a butter knife (which I put to good use on some recordings later). Graham, I think I met on the street somewhere in Amsterdam, or possibly at the Melkweg during the event.

Collaborating with Graham happened first when I recorded *Perpetual Motion*. Those sessions over a long weekend were a truly magickal event, and I knew from the first notes played that I would be doing a lot more with Graham in the future!

Working with Steffe came later, and again, the first project we did was a recording session, much of which ended up on my *Tygerland* album. Steffe came over from London to stay for a weekend, and the band just jammed for hours and hours over a few days. I actually still have some material from that session that will be

released someday (it just hasn't quite fitted anywhere yet).

I've played live with both of them several times since, as well as doing more recording, and it always is a pleasure to share the stage or studio with musicians of that calibre.

Both of them live pretty far away from me, so I don't see either of them often, but when I do it is a real treat. They're both lovely people, as well as incredible musicians.

You've said that neither of them had actually shared a stage until that day in Uffculme, and then most of the set was improvised. Can you describe what it was like that day?

Yes, that's strange but true! Both of them had been in Gong (at different times), but they hadn't yet played together. We didn't rehearse with them either, due to distance, and all arriving to the festival from different places—but knowing what both of them and my other band mates are capable of, I wasn't worried in the slightest. I knew that whatever we did, it would be good.

I'm not sure I recall anything about what the rest of the day was like—probably a pretty normal day at a festival (whatever that is), but the atmosphere on stage was one of electrifying creativity, and I'll never forget the feeling. We only had maybe half an hour of material planned, but we had an hour set scheduled. The plan was to improvise for the rest, and that's exactly what we did! I even wrote some lyrics on stage (“The Grand Theme of Things”). Don't think I've ever done that before. It was exhilarating, and terrifying, and I'd love to do it again sometime!

Your covers album is an unusual collection of songs from Cream to Dylan, Floyd to the Stones, how did you pick and choose them?

They are all just songs I like and admire for various reasons, and thought I could add something new to and/or reinvent in some way. Songs that inspired me to re-create them in my own style. Some were originally B-sides for my own singles. Quite a few

others were recorded for various Fruits de Mer Records compilations and singles. Those would tend to have a theme, or a specific artist to cover, chosen already, but I selected all the specific songs myself. Some of them were recorded before I started working with Fruits de Mer, and later ended up on one of their compilations

(“Archangel’s Thunderbird” was one in that category that comes to mind).

The covers on that album were recorded over a pretty long period of time, too, so they also kind of reflect what I was doing musically at certain moments in time, and who I was working with at those times.



When I reviewed your most recent album, 'Lady of Turquoise', I said "the world is disappearing, I'm falling into a void". What are you attempting to convey to the listeners and what are you hoping for them to experience?

Well, that's something I try not to do. Have (or at least, share) pre-conceived ideas

about what the listener "should" experience. Music, to me, is a collaborative effort with the audience, not a strict language. By that, I mean I prefer to let the listener contribute some of their own reality to the experience rather than impose mine on them. So, I tend to avoid answering specific questions about what I meant by this or that (on the record, anyway). I'd rather the listener make up



their own mind about it, because that will be more relevant to them personally than what I may or may not have meant anyway.

Even my own interpretations of my own work tend to change with time, or at least I find meanings in my songs later that I maybe wasn't conscious of at the time, so I

think it would be terribly restrictive to go on record as to what some of my lyrics "really mean", or what any of my songs are "really about". That might change next week, or ten years from now, anyway, so I'd rather allow listeners to explore that territory without my guidance! I think it's more fun that way, and, as I said before, potentially more meaningful to them.



You have recently worked on the Head Music 2 compilation where you covered “Surrounded By The Stars” (Amon Düül II). How did you approach this?

I’ve been a big fan of that song since I discovered Amon Düül II. It was actually suggested by a fan that I ought to cover it, after hearing my version of “Archangel’s Thunderbird” by the same band.

My approach was the same as it usually is when covering other writers’ material: basically to distill a clear vision in my mind of what the song is at its heart, and what I think the song should be (if there’s anything I would have changed about the original execution of the recording and production), and trying to achieve whatever that is, as closely as I can.

With this one, my recollection is that we recorded rhythm tracks (drums and bass guitar) first, with me singing upstairs in the control room so Andy and Dave could hear me in their headphones to keep track of where they were. I think we did a few takes, then left it for a while as we were all pretty busy with other projects. At some point, I talked John into tracking some guitars at his studio, and after that was done, I did a session here with Graham Clark to lay down the violin track.

After that, I wrote some string parts, and added some synths and effects, and of course recorded the final vocal tracks, and did the mix.

What are you currently working on and what will be the next thing we hear from you?

I’ve begun the process of underpainting roughly what the next album is going to look like. I can’t really say how long it will take to finish it, only that it will take as long as it takes.

Obviously it has been more or less impossible to work closely with other people safely for the past year (physically, anyway), so I hope that things improve in the next several months on the virus front

so we can do some recording sessions the way I prefer to do them, with a group of musicians all in one room together, bouncing off and building on each others’ ideas in realtime.

Where can people go to find out more information about you and your music?

My website (<http://www.carygrace.com>) is probably the best starting point, if you’re looking for biographical or discography information (I also have a blog there, where you will find reposts of album reviews, news, etc.), or if you want a central repository of links to all my social media accounts, etc., but if you just want to listen to some of my music as quickly and easily as possible, you can visit my Bandcamp page (<https://music.carygrace.com>), or look me up on Spotify, YouTube, or whatever music streaming platform appeals to you (most of my music is on most of them).

I would ask, though, if you like what you hear on Spotify or elsewhere, to please consider heading back over to my Bandcamp shop, and making a purchase of one of my handmade CD packages, posters, or T-shirts, or donating to my efforts via an artist subscription, because that is where all the funding comes from to record the next album, to maintain my recording equipment and instruments, to press the CDs. I haven’t done any gigs since the start of the pandemic, and I’m not sure how long it will be before it is safe to do gigs again, so the only place I am currently able to earn any income through music is really via my Bandcamp shop.

By the way, if you aren’t yet familiar with Bandcamp as a music retailer, please check out the site as a whole! I really believe that Bandcamp is where most of the good music has gone in the 2020s (good music certainly doesn’t show up on the mainstream channels very often anymore), and there is so much to explore there, whatever your tastes may be.

Oh, and also, please do connect with me on social media and come say ‘hello’. I’d love to hear from you! I’m on Facebook, Twitter, Instagram, etc., and I’m pretty easy to find. Talk soon.

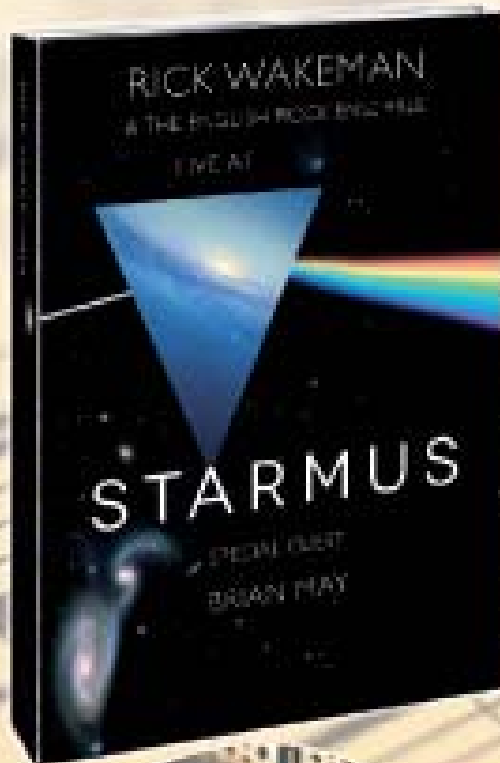
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



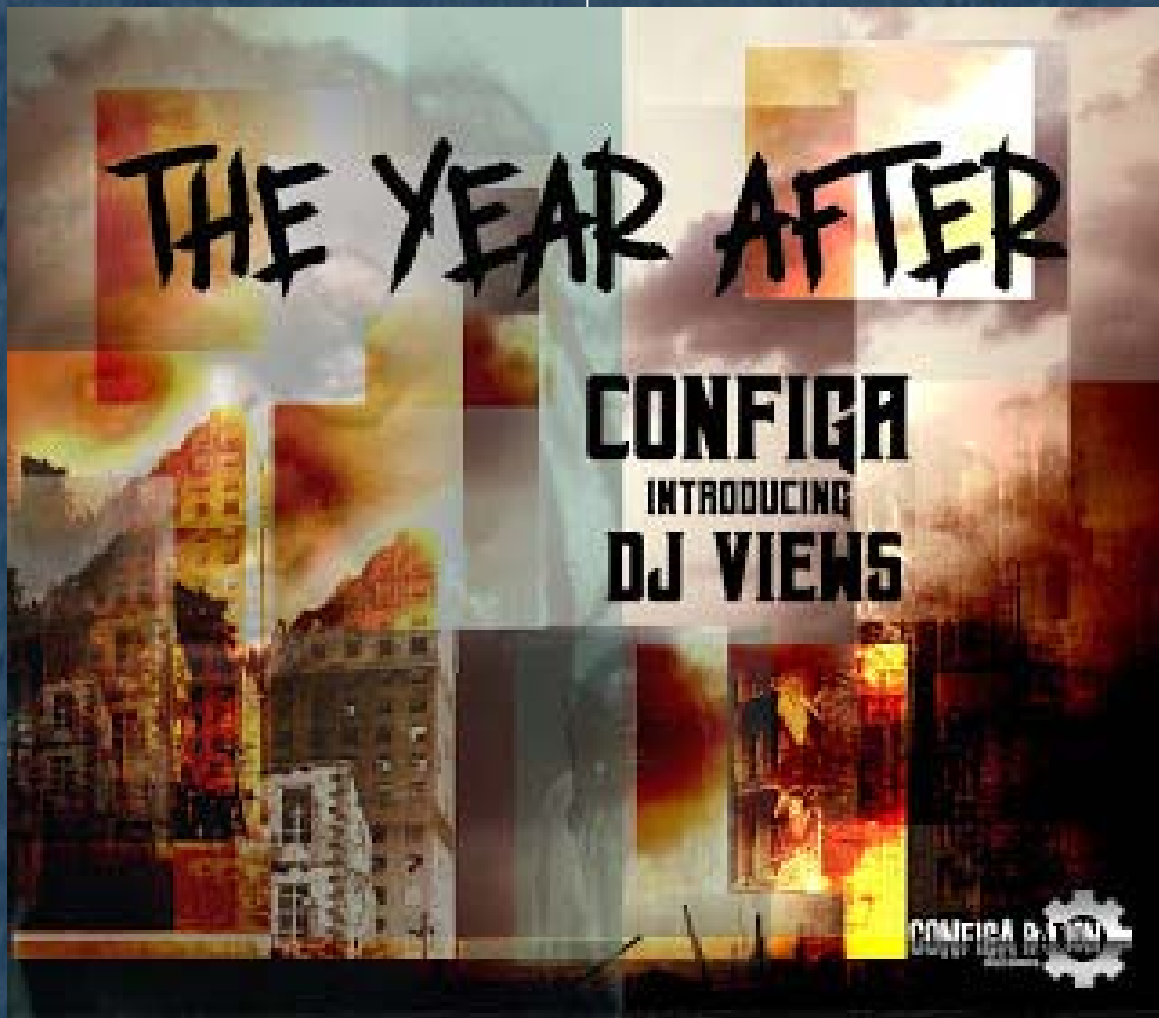
Available to pre-order from www.rickwakemansmusicemporium.com

“The Year After” Configa Introducing DJ Views

Configa has to be one of THE go-to producers in Hip-Hop right now. His work on Arrested Development’s latest album *Don’t Fight Your Demons* and his own recent *Configa Presents: The ConfigHas Crates* has shown the quality and diversity of the work he is known for.

Tracks from these albums have received some seriously heavy rotation and recognition as you might expect.

Our first sniff that he was dropping something else came in February this year when the *Topic Of Discussion* EP dropped which featured vocals from Ruste Juxx. This was the teaser to the forthcoming *Configa Introducing DJ Views* Album which finally dropped at the end of April and is titled *The Year After*. Now most of you will be familiar with Configa and his work but you are probably unfamiliar



STEVE RIDER

with DJ Views, hence why this album is Configa Introducing him.

DJ Views comes from Australia, a DJ of 22 years, he plays mostly Hip-Hop from the 80's onwards. More recently he began producing beats using an Akai MPC-1 and Serato, then dropping a number of mixes. He has emerged from relative obscurity to collaborate with the likes of Ruste Juxx, El Da Sensei and Sadat X to name just a few. In the six months prior to the release of the album he worked closely alongside Configa. With the help of some huge featured artists he has brought us *The Year After*, and let's face it, after the year we've just had music is the antidote to most things.

That all being said, let's step into *The Year After* and see what it brings...

DJ Views is straight in at the deep end as he steps up with a huge soundtrack vibe consisting of cuts, keys, strings, movie dialogue and a proper head-nod beat. Featuring Termanology and the Apostles of Rhyme (Configa's signed artists DA Donnieboy, Fro Magnum Man and Mic Audio). Mic Domination is all about the relationship of an emcee to his mic. Every emcee does their best to dominate when on the mic and with a host of similes, metaphors and impressive wordplay, this track displays that sentiment admirably. Configa is next up bringing a mix of piano, soulful vocals and a booming beat that surrounds you and demands your full attention. Now you're focused, up steps Planet Asia, Pacewon and NINE to drop some heavy, hard-edged stories of the brutal truth of life on the streets where it's Dangerous On The Ave.

The ball passes back to DJ Views who brings us an upbeat vibe full of cuts, drums, and guitar loops. Ruste Juxx features and takes us on a journey from the streets to the stage, where everything is high octane, gritty and most definitely On The Dot. It will have you throwing your hands in the air. With the ball back in his court, Configa follows up with a laid-back beat which is full of horns and xylophone notes, alongside a soulful chorus. He enlists the help of Kxng Crooked, Speech (Arrested Development) and Sulpacio Jones to drop some knowledge on supporting those who are striving to make a name for themselves despite adversity. He tells the listener I Want U 2 Make It and gives something back with advice and common sense.

The spotlight moves back to DJ Views who takes us to the launch pad with a pounding beat and some spacey electronic vibes. His cuts ignite the fuel, and we are blasted into orbit in the company of Melly-Mel (South Africa), Confucious, HaStyle and DA Donnieboy. With some impressive wordplay and Galactic Rap, the hyperdrive is engaged and we are launched into deep space and beyond to the astral plane, before landing back on Earth. As the focus shifts back to Configa, he is joined by Chino XL. The organ intro heralds a darker vibe which is mixed with more organ notes, vocals and a delicious head-nod beat. This sets it up perfectly for Chino XL to deliver bars like a rapping AA-12 shotgun on full auto with a drum mag as he pounds your ears and leaves all suckers receiving a Funeral March.

Hip-Hop is an international scene and DJ Views, with the legendary Craig G, hits



TRACKS

1) MIC DOMINATION - FEATURING TERMANOLOGY AND APOSTLES OF RHYME (DA DONNIEBOY, FRO MAGNUM MAN & MIC AUDIO)
PRODUCTION & CUTS BY DJ VIEWS
MIXED & MASTERED BY CONFIGA

2) DANGEROUS ON THE AVE - FEATURING PLANET ASIA, NINE & PACEWON
PRODUCED BY CONFIGA
MIXED & MASTERED BY CONFIGA

3) ON THE DOT - FEATURING RUSTE JUXX
PRODUCTION & CUTS BY DJ VIEWS
MIXED & MASTERED BY CONFIGA

4) I WANT U 2 MAKE IT - FEATURING KXNG CROOKED, SPEECH & SULPACIO JONES
PRODUCED BY CONFIGA
MIXED & MASTERED BY CONFIGA

5) GALACTIC RAP - FEATURING MELLY MEL, CONFUCIOUS, HASTYLE & DA DONNIEBOY
PRODUCTION & CUTS BY DJ VIEWS
MIXED & MASTERED BY CONFIGA

6) FUNERAL MARCH - FEATURING CHINO XL
PRODUCED BY CONFIGA
MIXED BY DJ ROMES
MASTERED BY CONFIGA

7) DIFFERENT TIMEZONES - FEATURING CRAIG G
PRODUCTION & CUTS BY DJ VIEWS
MIXED BY JJ BOOGIE
MASTERED BY CONFIGA

8) LIVE COMFORTABLY - FEATURING RAS KASS, MELLY MEL & AKROBATIK
PRODUCED BY CONFIGA
MIXED & MASTERED BY CONFIGA

9) WORD SCIENCE - FEATURING EL DA SENSEI, JOHN ROBINSON & SOLENN BRIGHAM
PRODUCTION AND CUTS BY DJ VIEWS
MIXED BY JJ BOOGIE
MASTERED BY CONFIGA

10) SLIPPIN' - FEATURING 4-IZE, JARMEL REECE & SKYY HIGH 305
PRODUCED BY CONFIGA
CUTS BY DJ VIEWS
MIXED & MASTERED BY CONFIGA

11) TOPIC OF DISCUSSION - FEATURING RUSTE JUXX
PRODUCTION & CUTS BY DJ VIEWS
MIXED & MASTERED BY CONFIGA

12) MIC DOMINATION (REMIX) - FEATURING TERMANOLOGY, SMOKE GZUS, DELL-P & KEN MASTERS
PRODUCED BY CONFIGA
CUTS BY DJ VIEWS
MIXED & MASTERED BY CONFIGA

EXECUTIVE PRODUCER - CONFIGA FOR CONFIGARATION RECORDS



us with some boom-bap drums, cuts, strings, and big orchestral vibes creating the perfect scene for Craig G to drop some knowledge and to speak on the greatness he is crafting with DJ Views across Different Timezones. With there being so many aspects to Hip-Hop it's back to Configa to bring some organ notes to a laid-back beat which creates a chilled vibe that is just right for Ras Kass, Melly-Mel and Akrobatik to drop some different views and experiences on what it is to Live Comfortably.

For our penultimate track from DJ Views he hits us with a multi-layered boom-bap beat with cuts, violins, drums and cymbals, which brings a focused edge to the track. That leads us to pay attention to

El Da Sensei, John Robinson and Solemn Brigham, emcees doing what they do best, dropping bars and displaying an uncanny knack for Word Science, using all they have in their arsenal from words to personal experience and flipping similes and metaphors. The penultimate visit from Configa is a head-nod beat that mixes in some synth, which has a harpsichord sound. There are cuts along with a sung vocal sample in the chorus which creates a thoughtful vibe which sees 4-IZE, Jarmel Reece and Sky High 305, speak on the daily struggles in life, the kind of struggles that mess with your mind and mental health and sometimes sees you Slippin'.

The final track from DJ Views was the track that gave everyone a taster of what



was to come, Topic Of Discussion. A heavy boom bap beat with layers of cuts, violin, and piano notes (which lighten the tone at times). Ruste Juxx features here and breaks it down on who he is, his experiences and the fact it's all about the realness, no playin'. Configa rounds the album off with his take on the track that

kicked it all off but with a twist. This Mic Domination Remix has a heavy piano vibe alongside some booming head-nod drums and gritty bass notes. The message is the same as the original, being the relationship between an emcee and his mic but, as the piano hauntingly tweaks at your nerves, Configa also mixes up the



vocals as he brings in Smoke Gzus, Dell-P and the UK's own Ken Masters to accompany Termanology and take this one to a whole new dimension.

Now, many will look at the line-up of guest features and immediately get hyped and admittedly those features are enough to make ANY Hip-Hop lover sit up and take note. But, as a great album is not made by features alone, it is the depth and quality of the production which holds it all together and solidifies this project as a whole. Configa has created a superb platform here for an upcoming DJ/Producer, in DJ Views, to display exactly why Configa has put his trust in him in

the first place. The way the album switches, track to track, between Configa and DJ Views, is a great vibe and allows for a perfect flow to the album. In fact, it's like having two rollercoasters running parallel to each other and the listener is constantly switched from track to track, each complementing the other perfectly whilst having just enough subtle differences to keep things flowing and always keeping you guessing about exactly what to expect. The addition, the emcees bring additional twists and turns on our ride with every one of them, from the legendary figures to those less well known, all displaying the kind of lyrical



proWess that shows exactly why they are here presented to us on this album.

This is some introduction to DJ Views who proves, without doubt, that he is capable of sitting alongside an acclaimed producer such as Configa and being able to take the reins that are passed to him and to keep the stage bouncing and on course for a whole new world of Hip-Hop possibilities. Configa demonstrates exactly WHY he is such a powerhouse in Hip-Hop production, creating soundscapes that excite the mind and body, while DJ Views shows us that not only does he know his Hip-Hop but that he is more than able to put that to good use in getting

your heart and fist pumping and body moving.

Overall, this one is going to receive heavy rotation, no doubts, and deserves to be in your collection too.

With every track keeping the listener pumped up for more, *The Year After* is truly an international slice of Hip-Hop GOLD, a rock-solid album that has a foot in both hemispheres of the globe and adds further weight to the fact that Hip-Hop music is universal and able to touch and unite all. Configa Introducing DJ Views – *The Year After* is out now on Configa's own imprint Configuration Records.



LINKS

Get the Album on Bandcamp Here:

<https://configa.bandcamp.com/album/the-year-after-lp>

Configuration Records on Bandcamp (links to social media):

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

Configa on Bandcamp (links to social media):

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

DJ Views on Bandcamp (links to social media):

<https://djviews1.bandcamp.com/>



NEW MUSIC & REVIEWS

Alan's New Music

*Another round-up of recent
(and not quite so new)
albums from Alan Dearling's
musical playlists...*

alan dearling



Moby: Reprise

The version of 'Heroes' from Moby with vocals by Mindy Jones is possibly worth the entry price on its own.

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

Overall, this is distinctly a class act. And, it is released in collaboration with classical label, Deutsche Grammophon. It's a greatest hits collection but very individual. At times, perhaps, a little too reverential, as Moby becomes the Grand Elder Statesman of Rave.

It's frequently an acoustic affair, teaming up with the Budapest Art Orchestra, coupled up with guest artists from across the musical spectrum, including:

Alice Skye, Apollo Jane, Darlingside, Deitrick Haddon, Jim James, Kris Kristofferson, Luna Li, Mark Lanegan, Mindy Jones, Nataly Dawn, Skylar Grey and Víkingur Ólafsson.

My own favourite Moby mix, 'Natural Blues' is given a make-over with powerful vocals from Gregory Porter and Amythyst Kiah.



Working Men's Club

A debut album that is a great brimming advert for the indie music of the Yorkshire Calderdale Valley. Crammed with 'toons', lots of dance beats, electronica and a post-punk vibe... sounds that are reminders of Joy Division, Happy Mondays, OMD, New Order and more.

This could be destined to be a bit of a modern classic. As it says in the lyrics to the opener, 'Valleys': it's "...trapped inside of my mind..." Lots of catchy, danceable, ear-worms to discover. Syncopation, quirky rhythms, infectious and modern, especially on tracks like 'John Cooper Clarke', big productions, snatched cut-and-paste phrases of lyrics, swirling psychedelic electronic soundz!

Other, heavier, bass-driven tracks like 'Be my guest' and 'Tomorrow' harken back to the experimental side of solo Peter Gabriel's output. Lots of tracks for the Working Men's Club to exploit live – once we get back into sweaty clubs and muddy fields.

WMC have been creating waves on Jools Holland 'Live On Later' and Sky Arts. A bright future beckons. It will be interesting to see where their musical journeys will take them.

'Valleys':

<https://www.youtube.com/watch?v=NjvnmXj1NYE>

Golden Lion Sounds, based from the music pub/venue in Todmorden, is now marketing singles from local bands (with large potential appeal) including one from WMC and W.H. Lung – which sold out on release:

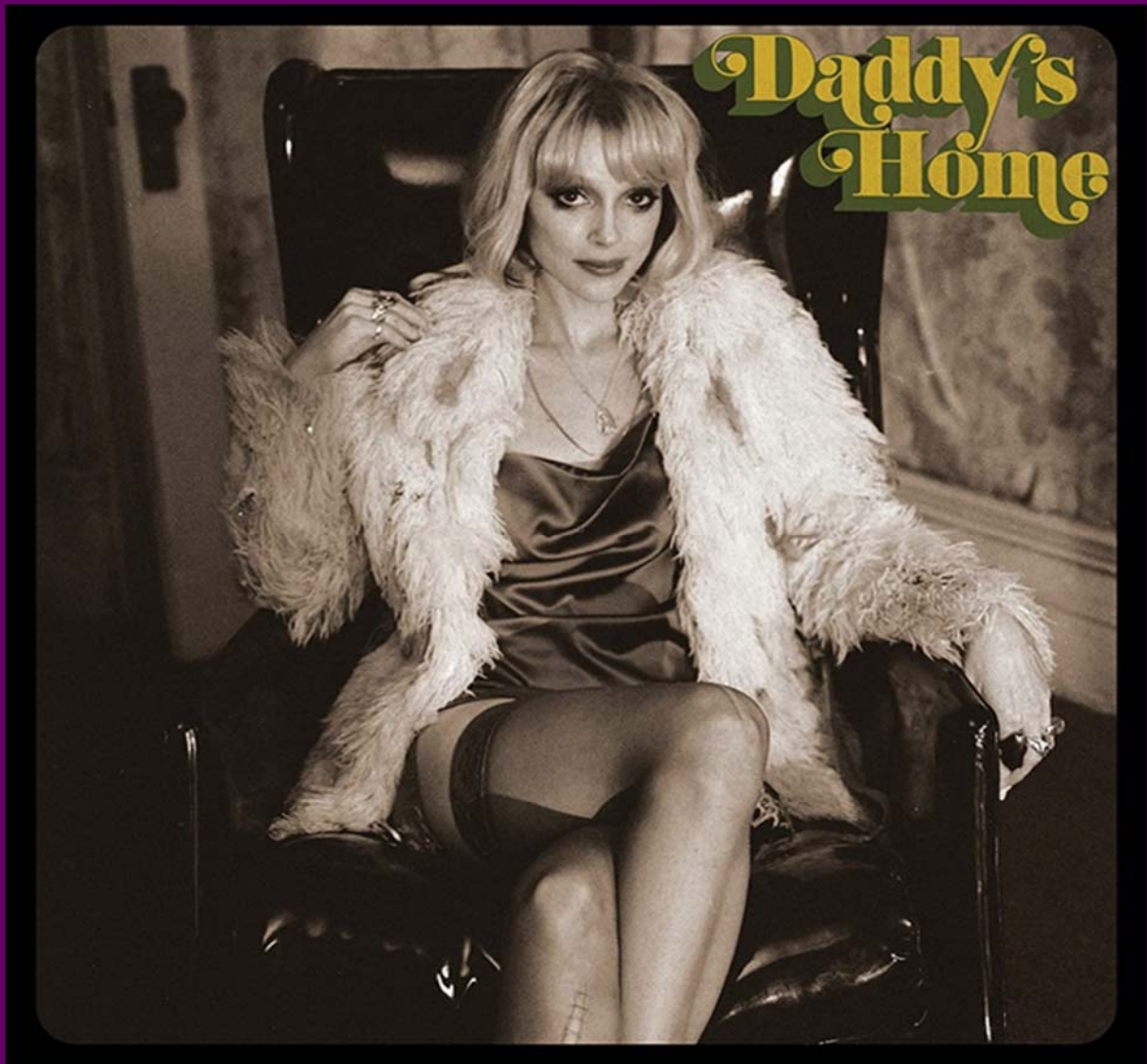


<https://goldenlionsounds.bigcartel.com/>

St. Vincent: Daddy's Home

US performer, Annie Erin 'St Vincent' Clark, has recently released her fifth album. It's a musical collage, a homage, sometimes a musical mash-up. There are a mighty amount of influences from 1970s' soul/pop, gospel, through David Bowie, Prince and Dark Side of the Moon, Pink Floyd-era, plus some fine slide-guitar. Decent sounding indie-pop with a rich vein of variety. Almost too many seams of musical heritage riches, perhaps? 'Pay Your Way with Pain' captures a bit of the zeitgeist. Pain or is it Fame? See what you think.

<https://www.youtube.com/watch?v=NNhqcUqcCZ8>



Andy Warhol's transsexual Queen, Candy Darling, was an obvious role model for St Vincent and gets a name check in the closing track:

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

Annie has been around the musical blocks a few times as a member of the Polyphonic Spree and part of the Sufjan Steven's touring outfit. Professional and glitzy.

Spanglehead

Spacerock time! Courtesy of Ari Z Satlin and friends...from the USA and the UK.

Ari almost literally bombarded me with links and press cuttings to his old band, 'Spanglehead'. They appear to be in something of a renaissance in 2021, undergoing a bit of a publicity blitz. They sent me an ep, including four tracks. 1. Mystification is very much Hawkwind-style hypnotic psych; 2. Tree of Wisdom, a reggae-tinged, middle-eastern Egyptian

A CHANCE in a lifetime came Peter Myers's way recently when he jetted off to the USA with his band SpangleHead to play at the 25th anniversary of the Woodstock Festival.

Peter, who has just taken up a new appointment at London South business centre, was up on stage in front of 60,000 people, alongside the likes of Richie Havens, Melanie, Country Joe and Canned Heat.

SpangleHead was sponsored by The Prince's Trust, the Borough of Reigate and Banstead Arts Council, and many friends who chipped in to help pay their costs.

Aside from being the only English band at the festival, SpangleHead was also the only unsigned band appearing, a testimony to their potential.

But Peter says it wasn't all plain sailing: "Ten minutes before we were due to go on, we were 'upstaged' by the arrival of Country Joe, (who played in 1969).

Peter helps fly the flag at Woodstock '94



SpangleHead ... Peter Myers, centre, sbows off a new bairdo!

"We eventually played the following day, on Monday 15 August, 25 years to the day of the original '69 festival.

"The first number 'Paradise' (title track of our current promo EP) really captured the crowd and after the classic 'Tree of Wisdom' they were well and truly into 'Spangle' mode."

So successful was the band that the compere said he 'hadn't heard music that good in a long while' and SpangleHead was one of the few bands pressed to play an encore.

Major record company interest has been received from America and the band hopes to return to New York later this

year for a short tour. That is, says Peter, if their guitarist/vocalist, Ari, ever returns from Woodstock.

"Last seen he was in a traveller's bus heading for the Grand Canyon," says Peter ruefully.

Peter went on: "We are really grateful to everyone who helped us get to Woodstock and who worked so hard to make the trip a success.

SpangleHead have a number of 'gigs' lined up, including a fund raising event for Rwanda. To find out more, or to obtain a copy of their promotion EP (limited supplies - first come, first served) ring 0737 245066.

sound, whilst the other two tracks, Paradise and Drifting on a Dream are much more MOR-fare, soaring prog rock and soft soul.

The back-story is fun. In 1994 the Princes Trust paid for the airfare for Spanglehead to play the 25th anniversary of Woodstock on the original site in Bethel NY on Yasgurs Farm. They found themselves rubbing shoulders with Richie Havens, Melanie and Country Joe McDonald.

Spanglehead: Hashish Live:

<https://www.youtube.com/watch?v=QcbIyRjr8w>

Facebook page, including link to the track Mystification:

<https://fb.watch/5wfZpdDTEd/>

Goat Girl: On All Fours

This is the second album from a London-based indie band – four ladies who ooze plenty of talent and individuality. Love the band member names: Lottie Cream, Rosy Bones, Holly Hole and L.E.D.

Somewhat reminiscent of the quieter, poppier end of the Velvet Underground and the ethereal, Siouxsie and the Banshees.

I feel a bit sorry for Goat Girl as they frequently



get confused with the Swedish experimental band, 'Goat', which is far removed from tinkling, indie-pop. 'Anxiety Feels' is a class angst song – "Don't want to be on those pills."

Here's a stripped down version live:

<https://www.youtube.com/watch?v=avRjH0a3oxg>

And, 'Sad Cowboy' really does resemble a theme for a Western!
Sad Cowboy Live:

<https://www.youtube.com/watch?v=-qh2-0Zugoc>

Spacey, lush, swirling soundscapes with a heck of a lot going on...

George Harrison: Electronic Sound (remastered) Originally Zapple 2 from 1969

A real oddity. In terms of bleeps, white noise and a total lack of 'music' – a Space oddity!

I only recently stumbled over this re-release. Mainly because I am an avid fan of American electronic gurus, Beaver and Krause, who were involved with George at the time. Not for the faint-hearted.

As Tom Rowlands from Chemical Brothers writes in the liner notes:

"Squalls of cavernous sound, white noise, explosions, beautiful delicate patterns, the sound was wild and fluid."



The Zapple label was conceived by the Beatles for ‘exploratory sounds’. ‘Electronic sound’ was the second of only two releases, the first being from John and Yoko: ‘Unfinished Music No 2: Life with the Lions’.

George was twiddling the knobs of the Moog synthesiser when he made the recordings for the two long tracks which were eventually released.

He was also heavily ‘into’ the music of Morton Subotnik on ‘Silver Apples of the Moon’ at the time of the recording. There are a few glimpses of music. But, only a few. You have been warned! Here’s a snippet from the original trailer from 1969:

<https://www.youtube.com/watch?v=8z6Ugne78eQ>

And a lovely quote from Youtube: Tym Cornell:

“...me and a friend did LSD and listened to this record and laughed our asses off. What a great time it was. Love this record, way ahead of its time. Love George.”

Sky Arts: The Live Revival and From the Vaults

If you’ve not experienced any of these music films curated by Guy Garvey (lead singer from Elbow) – go search them out.

A tonic for the music-starved. Grass-roots music venues fighting back. It does seem a trifle tricky to find the screening times (despite emailing Sky!).

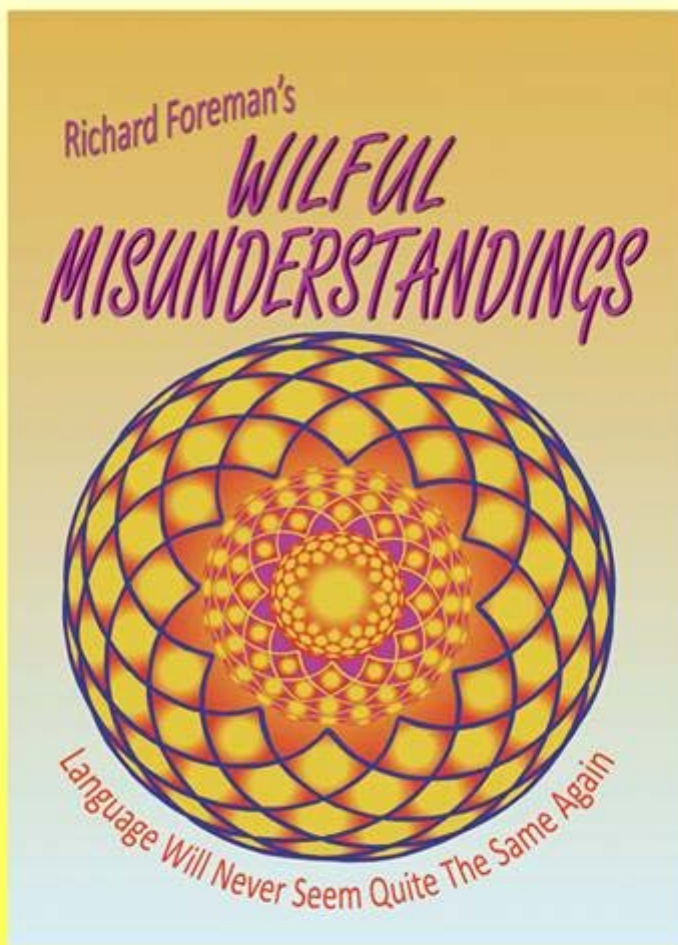


Expect the Unexpected!

'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

'Utterly beguiling and often unsettling... a tour de force of storytelling.' (David Caddy, editor 'Tears in the Fence')

'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)



Readers' comments:

'Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind.'

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

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

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The Burning – Motion picture soundtrack

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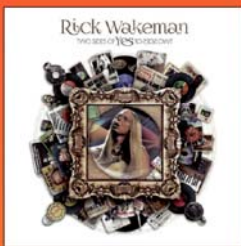
- CD1 – The soundtrack
- DVD – The Burning, the movie
- 8 x replica lobby cards
- Replica Japanese press pack
- 6 x replica press pack photos
- A3 repro Japanese poster
- 10"×8" replica press photo
- Numbered certificate, signed by Rick Wakeman



G'ole! – Motion picture soundtrack

Limited edition signed and numbered box set MFGZ025CD

- CD1 – G'ole! Soundtrack to the 1982 FIFA World Cup movie
- CD2 – Hero – Soundtrack to the 1986 FIFA World Cup movie + unreleased demos
- DVD – G'ole!, the movie
- A3 replica movie poster
- 10"×8" replica press photo
- A4 reproduction of the 20 page premier programme
- Numbered certificate, signed by Rick Wakeman



Two Sides of Yes

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



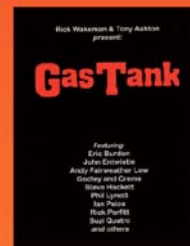
The Stage Collection

Recorded live in August 1993 in Buenos Aires MFGZ004CD



Time Machine

Guest vocalists include Ashley Holt, and Roy Wood MFGZ012CD



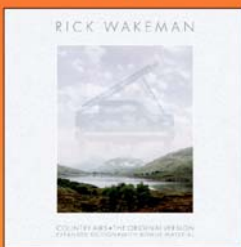
Gas Tank

Double DVD set. Rick's classic 1982 music and chat show MFGZ020DVD



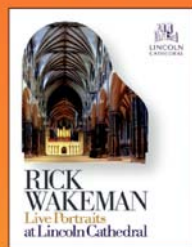
The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey MFGZ028CD



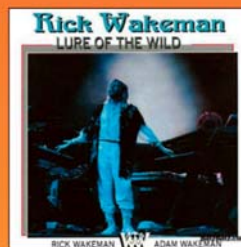
Country Airs

The original recording, with two new tracks MFGZ014CD



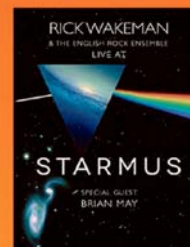
Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious! MFGZ029



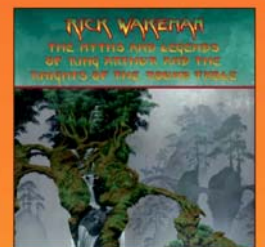
Lure of the Wild

With Adam Wakeman. Entirely instrumental MFGZ003CD



Starmus

With Brian May and The English Rock Ensemble. DVD MFGZ019DVD



Myths and Legends

Double CD set. The expanded 2016 version MFGZ017CD



Live at the Winterland Theatre 1975

Live in San Francisco MFGZ015CD



The Phantom of the Opera

Double CD + DVD MFGZ005CD



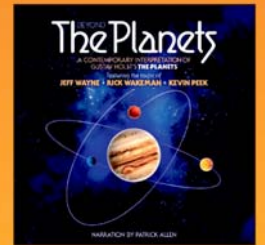
Can You Hear Me?

Featuring The English Chamber Choir HRHC0005



Crimes of Passion

A wicked and erotic soundtrack! MFGZ018CD



Beyond The Planets

With Jeff Wayne and Kevin Peek MFG009CD



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KEV'S WORLD



**GÖSTA BERLINGS SAGA
ET EX
INSIDE OUT MUSIC**

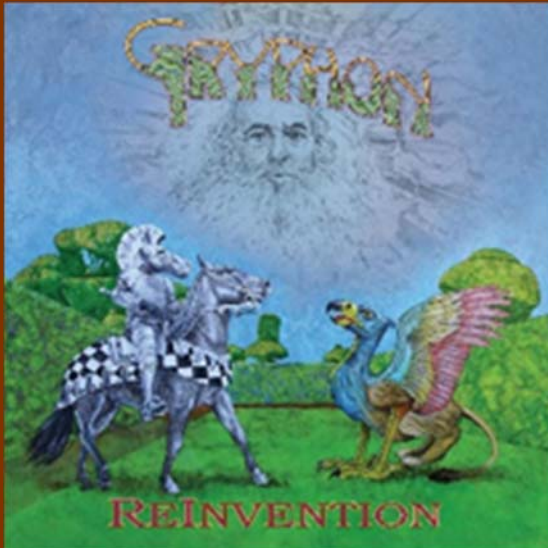
Named after the debut novel of Swedish author Selma Lagerlöf, which was published in 1891, GBS are a band who have always gone their own path, from their early days as a duo to where they are nearly 20 years later, now operating as a quartet. Founders Alexander Skepp (drums) and David Lundberg (Fender Rhodes, Mellotron and synthesizers) are still very much at the helm, while Gabriel Tapper (bass, Taurus pedals) has been

there since 2004. Guitarist Einar Baldursson parted ways with band not long after the release of the album, and he has been replaced by Rasmus Booberg, who apparently also provides clarinet, synthesizer and humming!

The immediate reaction when hearing this album is that while the band have obviously been inspired by Tangerine Dream in many ways, this isn't all about complex layered synthesizers and repeated patterns. Some of the most poignant aspects of the album can be heard on "Artefacts", where the use of simple notes from the top of the piano's register takes the music into a whole new area. The feelings from that are very different indeed to the bombast of "Capercaillie Lammergeyer Cassowary & Repeat" which follows, which moves far more into areas normally reserved for the likes of Art Zoyd.

Here is a band demonstrating that music which is mostly keyboard-based can be dynamic and powerful, bringing Krautrock themes and styles into the modern age while never moving too far away from the Seventies roots. Well worth investigating further.

KEV ROWLAND



**GRYPHON
REINVENTION
INDEPENDENT**

When Gryphon were first started by Richard Harvey (recorder, keys) and Brian Gulland (bassoon, crumhorn) back in 1973 it was obvious they weren't going to sound like anyone else, and the albums they released were a strange amalgam of medieval and progressive music, with some element of folk for good measure. The strong use of different styles of woodwind also assisted in giving their music a distinct presence.

Although all five of their albums are worth investigating, the two 1974 albums 'Midnight Mushrumps' and 'Red Queen To Gryphon Three' are undoubted classics. But after 1977's 'Treason' the band were no more, and Harvey made quite a name for himself firstly as a session musician before composing for theatre, TV and films.

What no-one ever expected, that after a small gap of some forty years, three of the founding musicians, Graeme Taylor (acoustic and electric guitars), Dave Oberlé (drums, percussion, vocals) and Brian Gulland (bassoon, bass crumhorn, baritone sax, recorders, piano, vocalisations) would feel the urge to again join together and release a brand new album.

They have been joined by Graham Preskett (violin, mandolin, keyboards, harmonica), Andrew Findon (flute, piccolo, fife, soprano crumhorn, soprano sax, clarinet) and Rory McFarlane (electric and double basses) to create an album which has absolutely no right at all to be released in the 21st century, and is all the better for it.

This feels more like a sequel to the classics, as opposed to something from guys who are very much older and longer in the tooth.

Few progheads these days have ever experienced the delights of Gryphon, which shows just how much is lacking from their musical education, as I have loved the band for years. A quick check of my iPhone allows me to say that I do indeed have all their albums loaded for my listening pleasure.

I was in conversation with Olav one day and said I was currently listening to 'Mushrumps' and he was the one who told me there was a new album out, which I could hardly fathom!

Mostly instrumental, Gryphon still sound just like Gryphon and like no one else at all. Progressive, medieval, folky, if nothing else this will increase the musical education of many who (like me) didn't even realise there were both bass and soprano versions of crumhorns available!

Here is a band who have stepped back onto their singular path as if they have never been away, and to say this is a delight is something of a massive understatement.

I can listen to this all day and have found myself doing just that. Easy to listen to, full of light and pleasure, Gryphon are back with an album which is totally indispensable and essential. If you have not previously come across these guys then you have been missing out, and at long last there is a new album to excite and delight us all.



**HIGH SPY
REBIRTH: THE BIG MACHINE
INDEPENDENT**

I first came across keyboard player Mark Price when I was sent a copy of Final Conflict's 'Redress The Balance' album to review at the beginning of 1992.

During the recording of that album he and drummer Army Wheatley left the band.

They later decided to form a new group called Framework, which subsequently featured Ade Peddie (vocals/bass/guitar).

However, Grace were calling, and soon Mark could be found playing keyboards on 'Pulling Strings & Shiny Things' and sharing the stage with the ever-demented Harry.

Fast forward to 2006, and following the demise of his latest band, Drama (which featured ex-Final Conflict members Mark, Army and Dave Bridgett along with Mike Gee), Mark decided the time was right for a new band and formed High Spy which included Army and Ade.

So in many ways this was a continuation of Framework as all three had played on 1993's 'Confidential Whispers'.

The line-up was completed by bassist Lee Weston and guitarist Mark Stokes, and they soon recorded 'Rebirth', which is sort of a compilation of music from Mark's career and includes the song "Picture Glass Theatre" which was the title of Framework's debut CD.

The cover shown here is for the original release, which is what I have, but it has also been reissued with some additional live tracks with different artwork, and it is this which is available from High Spy's Bandcamp site.

I have always enjoyed Mark's playing, and saw him live with Grace many times, and also felt that Framework would have gone on to significant success if he hadn't taken the opportunity to join one of the finest prog acts of the Nineties.

So, it was interesting for me to come across this album so many years after it was originally released, especially as I knew some of the songs already.

This seems like a hard album to review, as it does feel more like a collection of songs as opposed to a complete album.

Each song is performed well, but while neo prog is at its heart, there are also others which are far more straightforward and almost Seventies in style.

The tracks where they allow themselves to spread their musical wings are the finest.

For some reason the bass isn't as high as it could be which gives the sound a distinction which doesn't always work.

But here was a band finding their collective feet, and this was recorded quite quickly after the band formed.

So what would the next one be like?...



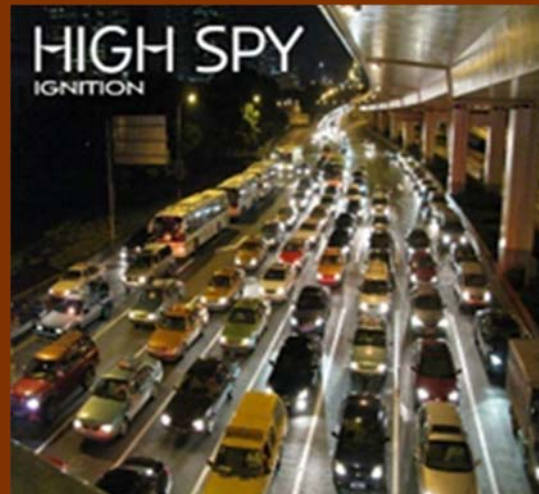
**HIGH SPY
HEAD FOR THE MOON
INDEPENDENT**

There was a step change between the first two albums, as the band had been gigging hard and by now knew what they wanted to achieve, and their 2009 album was a strong statement.

The production is far sharper than the debut, and the album commences with dramatic keyboards, and when the rest of the band kick in it is as if the Nineties scene has never gone away as this is soaring neo prog in the vein of Pallas. The two Marks vie for dominance (the keyboards win, sometimes), while the rhythm section is strong, and Ade shows he is a powerful vocalist. The album contains plenty of keyboard fills, where Mark Price moves from providing layers of keyboard curtains in to something far more dynamic, while Mark Stokes has a clean guitar sound. The use of twin guitars does also lead the ears to sometimes compare some sections to Final Conflict, but that really isn't a surprise.

If the debut felt as if the band were trying to find their feet and make something available, this is much more a band knowing what they wanted to achieve, and the confidence is there for everyone to hear. The songs are commercial, yet not mainstream, so they are easy to listen to and enjoy without feeling that the band

was deliberately aiming for a certain audience but instead were doing exactly what they wanted. Ballads such as "Just In Time" give way to harmonised numbers like "Joy Peace Love" which one can easily imagine going down a storm at gigs with catchy choruses and great hooks. This is the type of fun album which was coming from the likes of Abel Ganz and Comedy of Errors back in the day, and I am pleased I finally heard it.



**HIGH SPY
IGNITION
INDEPENDENT**

By the time of the third album, 2012's 'Ignition', Arny Wheatley was no longer with the band, and his seat at the drum kit had been taken by Rick Maper. Apart from that, here is a band very much continuing on from where they left off, with solid neo prog, but now being driven even harder by the two Marks as they vie for dominance. Rick also offers more textures from the back, far more dramatic than previously, while Lee continues to provide a solid attack on bass. In some ways the band have reverted in style, as the guitars are being riffed far more heavily than previously, and the keyboards are often providing in your face runs. They can still provide ballads and softer songs when they feel the need, which gives a totally different feel, such as on "Eyes of the World" which contains news commentary from 9/11 as the world tried to come to terms with what was happening.

“Arrival” has swathes of keyboards, but before one thinks it may be a Mark Price solo, it turns into a driving rock instrumental where they appear to egging each other on to drive it that little bit harder and faster. There are few bands who can still say they play classic neo prog, as many have moved away from the scene, while High Spy are moving very much into the centre. This is an album to be played with a smile on your face, and it makes me think of all the venues I have been to see bands like in the past. They may not be the poshest of places, and they may not be filled with the most fans, but some of my best gigs have been in places like this, and with this album High Spy show they are having fun and whoever goes to see them will enjoy it just as much as them. Fans of early Pallas, Abel Ganz, Freewill and Galahad will get a lot from this.

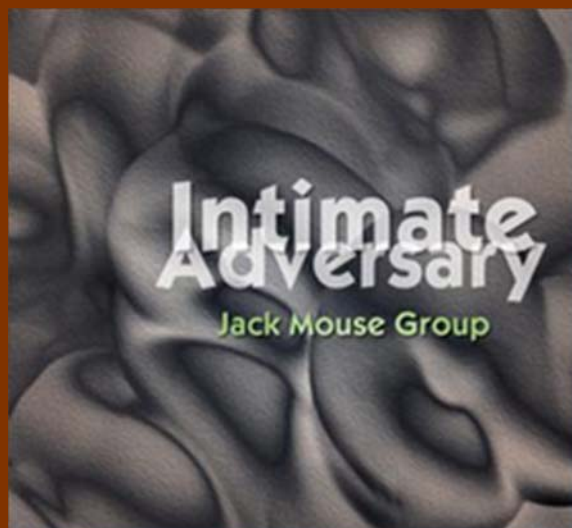


**HIGH SPY
PARALYZED AND HYPNOTIZED
INDEPENDENT**

High Spy's 2015 album, their fourth, showed the band unchanged from the last album (although bassist Lee Weston left not long after it was completed), but there were a couple of guests from the “old days” with both Andy Lawton (Final Conflict) and Adam Rushton (Grace) adding some extra guitar on a song each. For some reason this doesn't contain the structure and power of 'Ignition', with

some unusual drum sounds, and the feeling that possibly the band isn't all exactly on the same wavelength. There are bits and pieces where the band show exactly what they are capable of, but there are others where it feels disjointed, as if the band haven't had the time to hone and polish, and there was a rush to get everything completed. Given the promise of the previous album I must admit I expected more than this. While it is solid neo prog there is nothing here to really get a grip on. What is frustrating is there are instances when the band do shine through and show what they are capable of, but Rick seems to be far more constrained and basic in his approach than on 'Ignition'. There's an annoying snare sound, and neither of the Marks show the power and force I would expect from them.

Since this album Rick Maper has also departed, to be replaced by Tony Hall from Grace, and there is a new album out. It will certainly be interesting to hear what that is like, but if you enjoy solid neo prog then all of these are worth hearing, although for me the stand out is 'Ignition'.



**JACK MOUSE GROUP
INITIMATE ADVERSARY
TALL GRASS RECORDS**

Some albums feature musicians so in tune with each other and what everyone is doing that it isn't possible to slip a sheet of paper between them, as they are just so



tight, and that is exactly the case here. Jack Mouse sits at the back and drives his quintet through post-bop jazz which also contains swing and even brings in some influences of gospel blues. Jack shuffles, he fills, he never rests, and it is his energy which allows the rest of the band to relax and take the music where it needs to go and never having to force it. His last albums were improvisational, but here he has concentrated on compositions and arrangements and his band just sit in, harmonise, and play sublimely.

John McLean (guitar) and Bob Bowman (bass) do take their opportunity to shine when it is presented to them, but they are mostly here to provide support to Scott Robinson (tenor saxophone) and Art Davis (trumpet, flugelhorn) who take their own solos when the time arises, but they really come to the fore when they bounce against each other. But for me the drums make this, with different rhythms and styles being put up and taken down as the melodies keep moving. One can imagine the band playing in a circle, looking at each other, but more importantly looking at Jack. Simply superb.



Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...



THE COMPLETE GOSPELS

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

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

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

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

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

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

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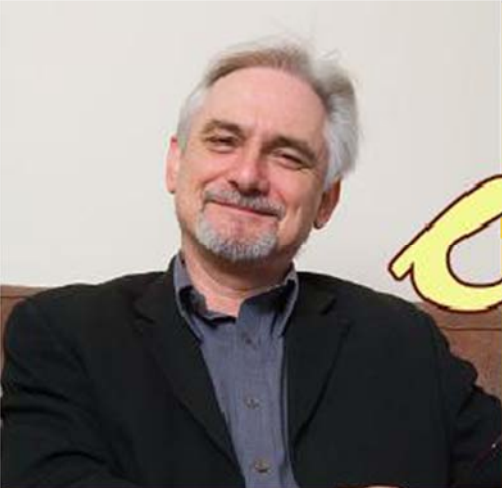
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www.weard.co.uk

CD / digital download :

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





c.j.stone

Chapters from an unfinished book: The Lords of Misrule by CJ Stone

Spiritual matters and economic matters cannot be separated. Economics too is a form of spirituality, though a dark form. The pain that the poor and the dispossessed feel is real, their hunger, their insecurity, the violence they suffer, all of this is fed into the World Soul, as it were: all of this feeds into our dreams. It disturbs our sleep. It keeps us awake at night. It haunts us like an unconscious ache. No one can rest easy in his bed any more. No one is perfectly happy. The comfort and security we feel is like a veneer over rotting wood. It cannot hide the infestations stirring beneath. The violence of poverty is the reality we can no longer hide from.

If we could shrink the earth's population to a village of precisely 100 people, with all the existing human ratios remaining the same, it would look something like this:

- 57 Asians
- 21 Europeans
- 14 from the Western Hemisphere, both North & South America
- 8 Africans
- 52 would be female
- 48 would be male
- 70 would be non-white
- 30 would be white
- 70 would be non-Christian

- 30 would be Christian
- 89 would be heterosexual
- 11 would be homosexual
- 6 people would possess 59% of the entire world's wealth
- 80 would live in substandard housing
- 70 would be unable to read
- 50 would suffer from malnutrition
- 1 would be near death;
- 1 would be near birth;
- 1 would have a University education
- 1 would own a computer.

Small world, eh? That kind of puts it into perspective.

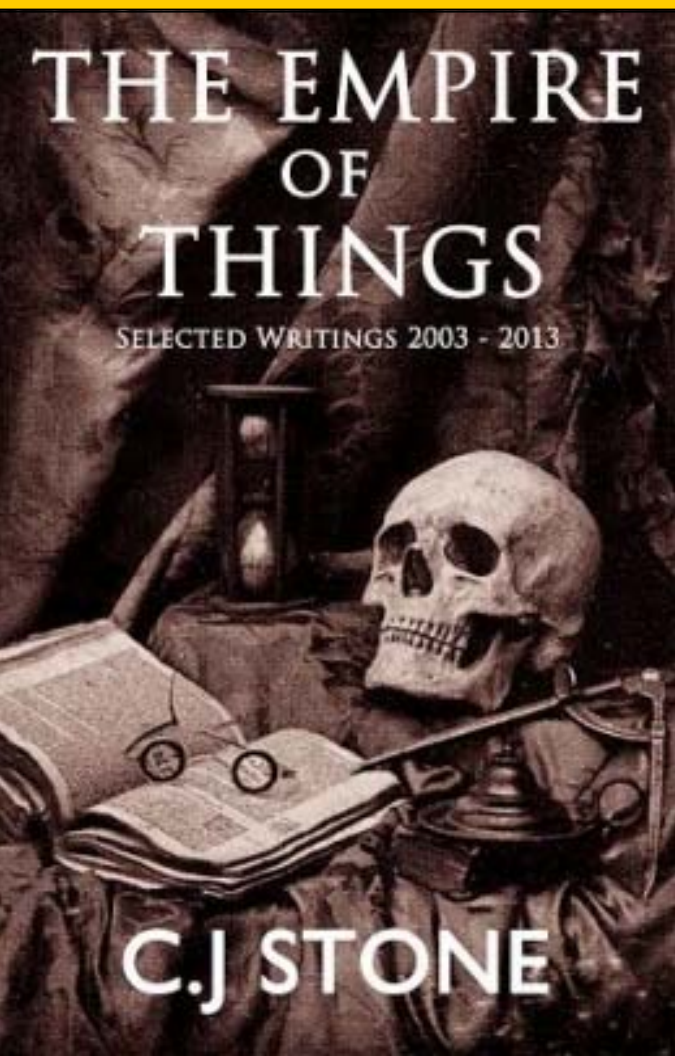
My friend Dave (an old Marxist-Leninist) gave me another illustration. He said, imagine that the whole world was lined up to pass in front of you in the space of one hour, all 7.8 billion of us. Now imagine that everyone is measured economically according to their wealth, so that the average wealth (total world wealth divided by total world people) corresponds roughly to average height, say 6ft. For the first 45 minutes the people passing by would be the size of cigarette butts, rising to matchsticks. That's the world's poor. After that their height begins to rise, to the size of small children.

That's us, the majority of ordinary working people in the Western world. Only in the last ten minutes or so are people of average height and getting bigger. That's the professionals: the lawyers, doctors, university professors and the like. Then they grow to the size of houses and beyond. Those are the one's we think of as rich, the millionaires, the pop-singers, the film-stars, the Captains of Industry, the ruling elites of the Third World. No, not the Third World any more: the Forgotten World. And then, in the last 30 seconds it's the giants who are strutting by, the real rulers of our World, the size of sky scrapers, the size of mountains, brushing the clouds with their coiffured locks: the Pharaohs of our modern age, just as cruel, just as despotic, because just as separate. And these are the ones who, though physically the size of men, are economically the size of gods, who have come to believe that they are gods, and that they can do anything they like, no matter how vile, because nothing outside their Olympian World matters. No one matters but them.

The last century was the most violent in the history of the World. The present one is beginning even worse. The forces of genocide are massing. In Turkey, against the Kurds. In Chiapas, Mexico, against the Mayan indigenous tribes. In Columbia, against the U'wa. All over the world the forces of economic repression are in a feeding frenzy of greed. They want everything. They will have everything. They will own the Earth and all its store. They will patent Life itself. No one will stand in their way.

A war is being fought against the people of Iraq, while her Dictator is being strengthened. A war is being fought against the people of Serbia, while her Dictator is being strengthened. Wars are being fought all over the world, so that Dictators may be strengthened.

Read on



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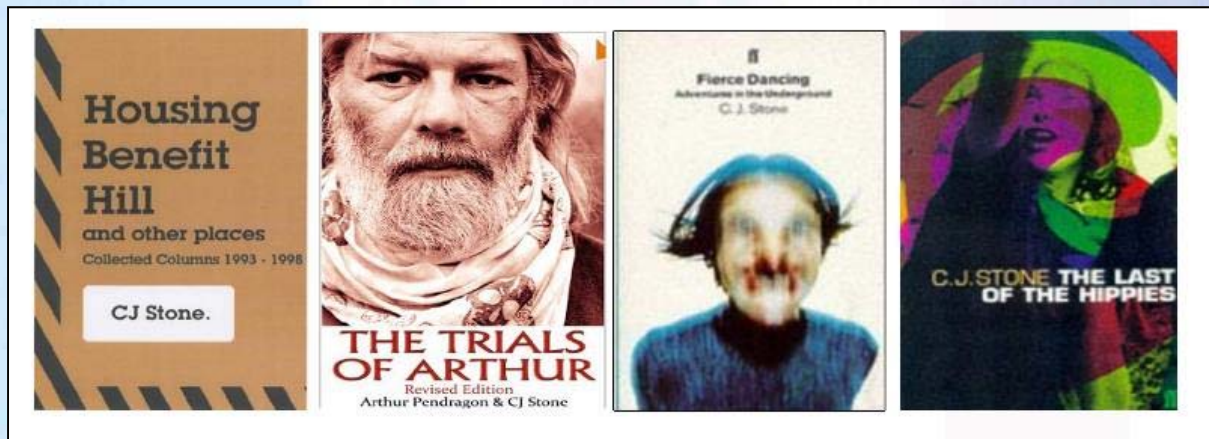
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Independent on Sunday



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OTHER BOOKS BY
C.J.STONE

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

THE BLUE DOOR



THE GARDENING CLUB





Thom the World Poet

Rob Ayling writes:

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

WE CAME FROM THE STARS /FROM THE OCEAN OF LIFE

Water the womb of our bridge to the shores/from which
we return to remind ourselves/how much/how many more

Waves of events/of life and death/will be washed ashore

Here dolphins/whales/leviathans roll their corpses
to remind all beaches of their origins and destinations.

Still we build with an ocean view, till winds fan fires
or Tsunamis or King Tides/wash away real estate towers...

Oceans need allies too-poets and scientists combine
to protect and serve, define our liquid relationships with our origins.

Walt Whitman, John Masefield, Thor Heyerdahl, Rachel Carson, Jacques
Cousteau, James Cameron

all bring understandings of the connections between The Ocean Aquatic
and our brief firefly lives.

Defined by oceans, polluted by waste, with storms and tempests and tides

Oceans reflect our little lives, like matchsticks in a fire/we come down to
the sea again to surf eternal Tides...

!



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

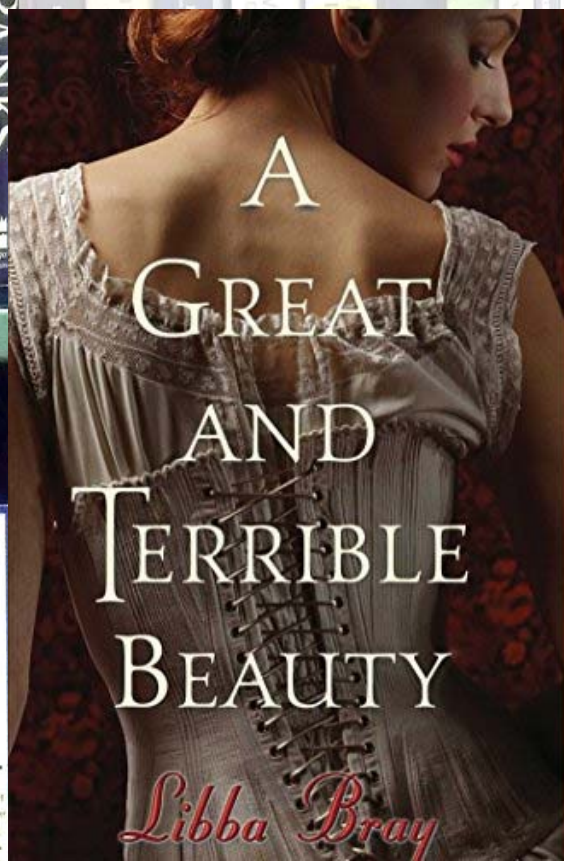
[http://www.zazzle.co.
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)



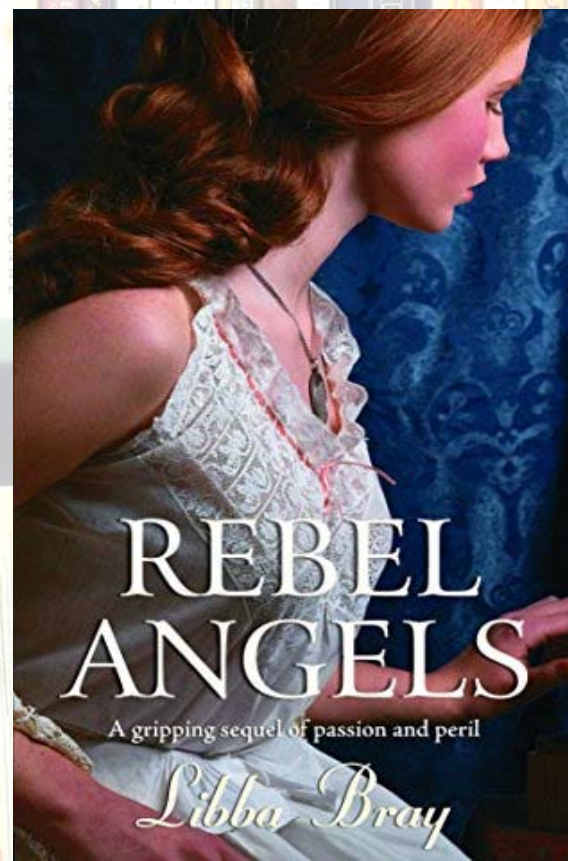
AULD MAN'S BACCIE

RESONATING WITH THE BLUES

Yer Gonzo Bookshelf



- Publisher : Perfection Learning (22 Mar. 2005)
- Language : English
- Library Binding : 403 pages
- ISBN-10 : 075695701X
- ISBN-13 : 978-0756957018
- Reading age : 14 - 17 years
- Dimensions :
13.21 x 3.56 x 20.32 cm



- Publisher : Simon & Schuster Children's (7 Aug. 2006)
- Language : English
- Paperback : 560 pages
- ISBN-10 : 1416901108
- ISBN-13 : 978-1416901105
- Language : English
- Library Binding : 819 pages
- ISBN-10 : 060610593X
- ISBN-13 : 978-0606105934
- Dimensions :
4.45 x 13.34 x 19.69 cm



- **Publisher** : Ember; Reprint edition (28 April 2009)
- **Language** : English
- **Paperback** : 819 pages
- **ISBN-10** : 0440237777
- **ISBN-13** : 978-0440237778
- **Reading age** : 12 - 17 years
- **Dimensions** : 13.97 x 4.14 x 21.11 cm

It's 1895, and after the suicide of her mother, 16-year-old Gemma Doyle is shipped off from the life she knows in India to Spence, a proper boarding school in England. Lonely, guilt-ridden, and prone to visions of the future that have an uncomfortable habit of coming true, Gemma's reception there is a chilly one. To make things worse, she's been followed by a mysterious young Indian

man, a man sent to watch her. But why? What is her destiny? And what will her entanglement with Spence's most powerful girls--and their foray into the spiritual world--lead to?

I'm not sure how I got started on these books. I had certainly never heard of them, so I assume that it was during one of my night-time trawls through Kindle Unlimited for free books to read, but I truly can't remember. But, golly, I'm glad that I did.

There are all sorts of books which have been written, post-Harry Potter, about magickal boarding schools where the past and present, and natural and supernatural seem to co-exist side by side, and many of them are much of a muchness. Indeed, they are so homogenous these days that I would certainly not have set out to read something in this genre unless it was with the stated intent of taking the piss massively.

Indeed, Ben Elton satirised this movement within Young Adult literature in his book, *Meltdown*, written eleven years ago, in which he laughs at the fact that the juvenile publishing industry were hell-bent on publishing as many occult themed boarding school books as could be managed.

It must be admitted that the Harry Potter franchise did breathe new life into the school story genre, which had been pretty well dormant since the adventures of Jennings back in the early 1950s. But it has been done to death now, and I was particularly interested to find these books, which – once again – could be said to have revitalised the genre.

The whole advantage of all boarding school books is that they provide a scenario whereby the protagonists can get on with the serious business of providing a plot without the hindrances of having too many adults about. In this case, the books are set in the late Victorian era, in a boarding school for young ladies who have – for some reason or other – found themselves without parents or guardians. This was much easier back in the days when Britain had an empire, and the aforementioned parents or guardians could either be serving the Queen in some far-flung location, or having been conveniently eaten by a tiger or something. The main protagonist of these books, the young lady who lends her name to the title, has lost her mother under mysterious circumstances in India, and has a father in thrall to the fruit of the poppy. And – as is the case in so many of these books – makes friends with girls from two completely divergent social groupings. You have the dowdy Anne, who is unpopular and destined to spend her life as a governess, and two far more vivacious and popular young ladies. And the four of them soon find themselves embroiled in a whole bunch of magical adventures which are far moresinister than many of the books of this type.

Their suppressed and increasingly dangerous although always understated sexuality, for example, is handled in a beautifully subtle manner, and there are times these books are truly scary. They also explore the different social surroundings in which our four heroines find themselves, in a remarkably deft manner, making some valid points of social commentary without laying it on too thick.

However, there is one enormous flaw within these books, and that is that the author sometimes forgets that she is operating in the late 19th century. And it is here that she becomes unstuck to the annoyance of pedantic readers like myself.

Apart from a St Gemma who died in 1903, I can find no records of Gemma being used as a common Christian name before the 1970s, and certainly not a century before. And, without meaning to, the author drifts into 21st century idiom quite regularly throughout these pages.

But the thing that I find most annoying about these books is actually symptomatic of something of far greater, and to my mind disturbing, cultural significance. A couple of albums ago Morrissey sang that “America is not the world” but I am afraid that there are an awful lot of creators, both within the written world and within the visual and musical arts, who forget this. But I would like to respectfully remind the author of these three books that:

1. We don't have chipmunks or woodchucks in the UK
2. The books are set at the end of the nineteenth century in England, and - at the time at least - the spread of Americanisms had not started to pollute our language, and the protagonists would have referred to bookshops not bookstores.
3. The correct word in the English language, then and now, for a place where railway engines stop to take on or let off passengers is A RAILWAY STATION not a fucking train station.



The younger members of my extended household laugh at me for my insistence on the proper usage of this term to this very day, but that is because they are cheeky little bastards who really deserve chastisement.

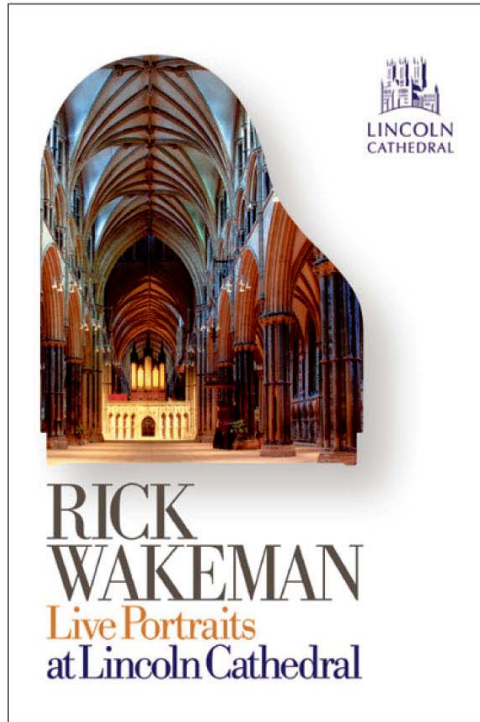
Although the author's knowledge of ritual magick and other arcane things is perfectly acceptable, these books could have been immeasurably improved by changing the protagonist's name to Jemima, and hiring a sub-editor with more of a grounding in the language and culture of late 19th century England.

But then again, I am admittedly a pernicky old bastard, and these flaws might not matter so much to someone who is less inclined to be so.



MUSICAL MASTERPIECES

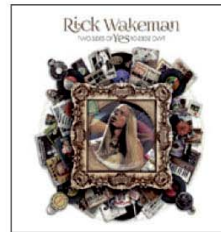
from RICK WAKEMAN



LIVE PORTRAITS AT LINCOLN CATHEDRAL

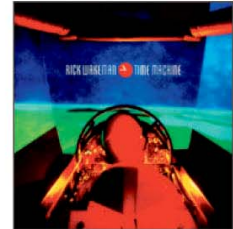
Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

- RICK WAKEMAN
MFGZ029DVD + AUDIO CD SET



TWO SIDES OF YES

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



TIME MACHINE

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



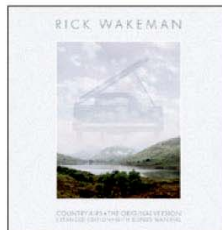
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
MFGZ004CD



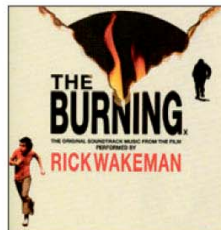
GOLÉ!

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



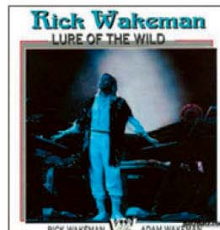
COUNTRY AIRS

The original recording, with two new tracks
MFGZ014CD



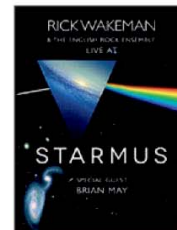
THE BURNING

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



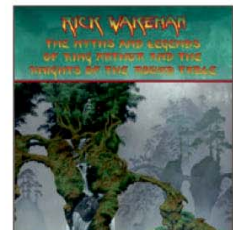
LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
MFGZ003CD



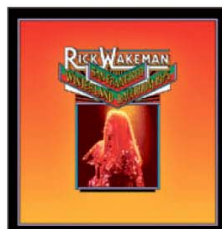
STARMUS

With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



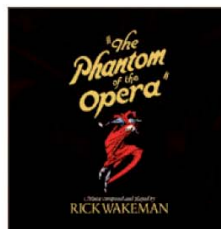
MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
MFGZ017CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
MFGZ015CD



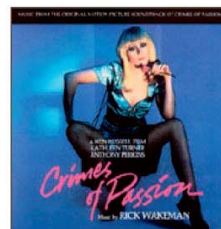
THE PHANTOM OF THE OPERA

Double CD + DVD
MFGZ005CD



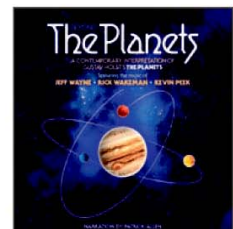
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
MFG009CD

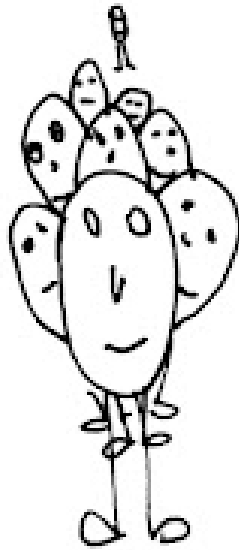


WAKEMAN'S MUSIC EMPORIUM

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and all other good music retailers



THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts.

They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in.

I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon. Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...



The Dead Hand Trampoline

The Who and I

TONY KLINGER

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

Limited Edition Box Set, signed and numbered by Tony Klinger

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



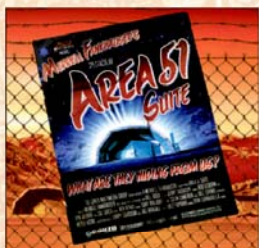
 **PLEDGEMUSIC**

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

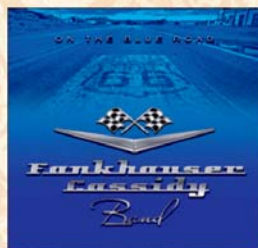
This is the first career-spanning compilation from the master of 'surfadelica', **Merrell Fankhauser**. This double CD set tracks the evolution of Merrell's music - from rockabilly to folk, raga psychedelia, rock and roll to the great beyond...

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



Area 51 Suite

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



On the Blue Road

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



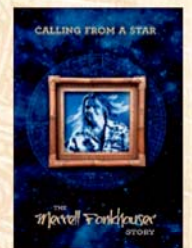
The Return to Mu

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



Signals from Malibu

Astounding vocals, classic songs and a night to remember
HST300CD



Calling from a Star

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

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



THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And here we are at the end of another issue.

I was up far too late last night finishing a book called *Exotic Aliens* by Valmik Thapar *et al.* It presents a very cogent argument that neither the lion or the cheetah is actually native to India, and that both were introduced from Africa at various points during relatively recent history. Relatively recent meaning a couple of thousand years in the case of the lion and less than 1000 in the case of the cheetah.

It does not say that the Asian lion has never existed, only that the depleted population in the forest of Gir is a genetic mish-mash of Asian lion and African lion genes.

However, in 2017 lion genetics were re-written so that *P. l. leo* (Linnaeus, 1758) – the nominate lion subspecies includes the Asiatic lion, the regionally extinct Barbary lion, and lion populations in West and northern parts of Central Africa. Synonyms include *P. l. persica* (Meyer, 1826), *P. l. senegalensis* (Meyer, 1826), *P. l. kamptzi* (Matschie, 1900), and *P. l. azandica* (Allen, 1924). Multiple authors referred to it as 'northern lion' and 'northern subspecies'.

And so it doesn't really matter anymore, but it is very interesting.



And why am I including this story here? Apart from the fact that I find it interesting that is?

Well, challenging accepted narratives is one of those things that this magazine has been doing since its inception, and I am interested in the parallels between the different sets of accepted narratives that I come across during my various professional activities.

See you next time,

Hare Bol

Jon Downes



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The Classic Albums Vol 1

Legendary gigs Vol 1

Jazz Master's Vol 1

Live and Studio

Legendary gigs Vol 1

The Classic Albums

The Classic Albums Vol 1

The Early Years Vol 1

American Folk Revival Legends Vol 1

Arthur Brown

Captain Beefheart

Gregg Kofi Brown

Man

Michael Bruce

Sun Ra

Albert Lee

The Selecter

Art Pepper

Atomic Rooster

Billy Cobham

Hookfoot

Al Atkins

The Beach Boys

Pete Seeger

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

GONZO
MULTIMEDIA



All titles are available at: www.burningshed.com

Weekly magazine: www.gonzoweekly.com

