

GONZO



#453/4

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## **LEST WE FORGET**



John Brodie Good



Dave McMann



Mick Farren

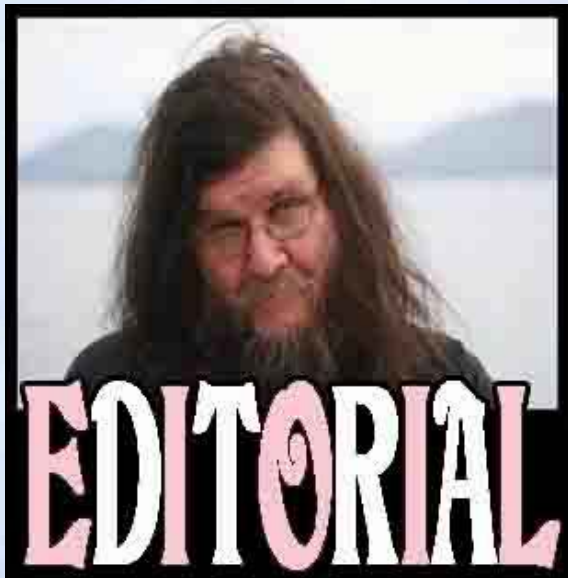


Corinna Downes

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 magazine, of which I am increasingly proud. I have been editing magazines now for just over half a century and I have noticed, sadly, that there is a tendency for one to lose enthusiasm for a periodical after a certain length of time.

This is why I have always reinvented periodicals of which I have been titular commander, whether or not I actually own them.

I have always found that by introducing new bits and bobs to keep me amused, my enthusiasm for said title continues at pace. But, believe it or not, this is a tactic to which I have not had to resort whilst compiling this magazine over four-hundred and fifty odd issues. Somewhere around issue twenty it began to take on a life of its own, and when Mick Farren joined the editorial staff soon after, he said so many nice things about it that it gave me a massive boost to my editorial ego. Then the poor old bugger died, and I have always suspected that his spirit lives on, amongst other things, haunting the pages of this magazine, because I have never got bored of this. It seems to have a life of its own and each issue, I am always eager to find out upon which journey the magazine will take me this time.



## GULLIBLE'S TRAVELS

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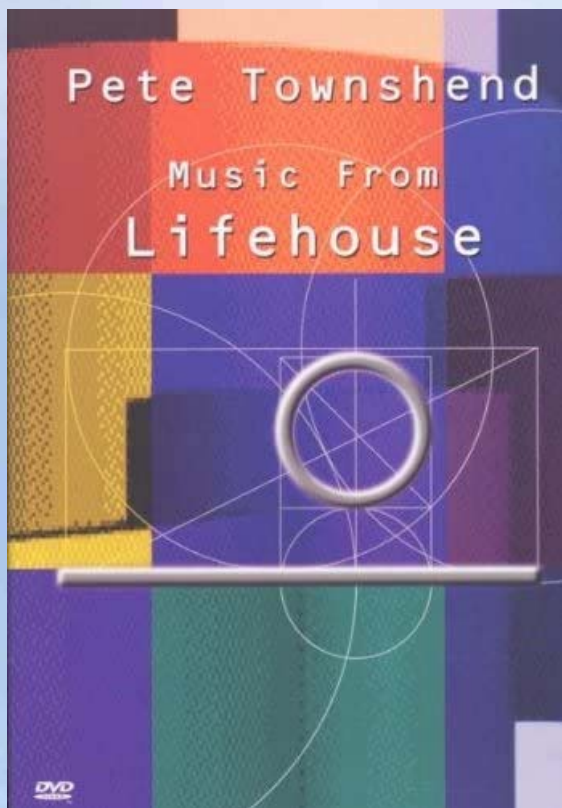
# I am always pleased when Lady Selene has bugged off back over the horizon

As many of you are aware, I use this editorial base each issue to rattle on about whatever bits and bobs have caught my attention, for good or for ill, in the previous two weeks. This week, I am in a remarkably good mood. This is not just because last week was the full moon and I am always pleased when Lady Selene has bugged off back over the horizon, but for a whole string of other things, with which I shall not bore you.

This week, I wish to revisit a subject that I have not talked about for a while, which has absolutely nothing to do with what I have been doing for the last few weeks. I'm lying: It actually does. I want to talk about Pete Townshend.

I can't remember when I first heard about Lifehouse. I suspect it was whilst I was in Canada in 1979. I made friends with a mate of one of my young cousins, who was massively enamoured





with The Who, and with whom I went to see the Canadian premier of *The Kids Are Alright*, little knowing that four decades later I would be working with the director, or at least one of the directors. It's a complicated story that I will not go into here.

I assume that it was this lad Joel who told me about *Lifehouse*, but I truly don't know. I do know however, that six or seven years later, when I read Dave Marsh's *Before I Get Old* I discovered a heck of a lot more about this ill fated project. Over the years I got mildly obsessed by it.

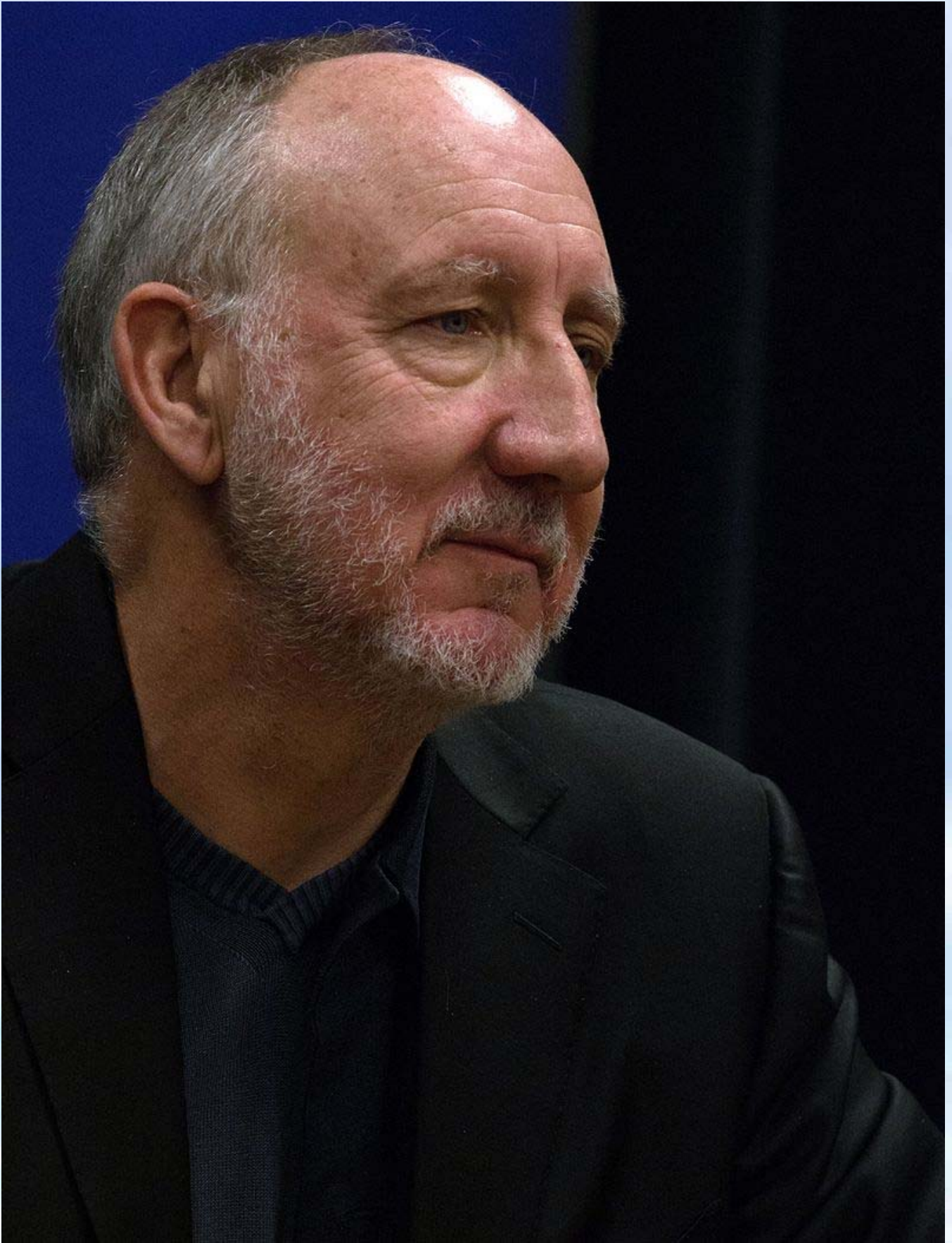
In 1970, Townshend was desperate to come up with a project whose artistic vision would eclipse the massively successful *Tommy* of a few years before. He had also become a follower of the Indian Guru Meher Baba, through whose devotions he had become interested in various concepts Sufi mysticism. During this time he was still on the road with The Who and

consuming massive amounts of interesting substances, and it is probably not surprising that the synergistic result of all this was more than slightly peculiar. The idea was, or at least one of the ideas was, because it kept on changing shape and form whilst he was doing his best to sell the concept to his bandmates and management, that The Who would take over a venue (The Young Vic Theatre, initially) and play a string of free concerts. The film would then follow the way that the audience would grow and interact with each other, and tell the story of various characters who shone forth from the mosh pit.

However, there was also an underlying story about a husband and wife from a croft in the remote north of Scotland, who travelled south across a pollution ravaged landscape to what would these days be described as an illegal rave in London. Their daughter Mary had disappeared to go to this rave, which was being organised by a charismatic figure called Bobby. Just as an aside here, it has always amused me that Townshend's main characters have always had two syllable diminutive names, Tommy, Bobby and Jimmy (in *Quadrophenia*).

Another main character in the planned script was an older rock singer called Ray High (real name Raymond Highsmith) who is so obviously based upon Townshend himself that I need not go into any further detail.

The real problem with *Lifehouse* back in 1970 and 1971 is that Townshend didn't apparently see the difference between fact and fiction, and when at the end of the "illegal rave" Bobby gets shot by government forces, and the entire audience disappears Townshend refused to make the film unless the audience truly did disappear to another plane of existence of something.







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This is clearly batshit fucking bonkers, and the rest of the band (who were fairly batshit fucking bonkers themselves), told him so. They then took the best of the songs that Townshend had written for the project and recorded them for an album called *Who's Next* which came out in 1971 and is arguably the band's greatest record.

Townshend, however, was desperately unhappy that his Meisterwerk had not seen the light of day, and continued to revisit aspects of it over the next twenty years. There are several songs which were originally planned for Lifehouse on the 1998 album *Who Are You* which was, of course, the final record with Keith Moon, who died of polypharmacy (particularly involving Heminevrin) months after the album was released. Most notably, *Sister Disco*, and the title track were both - if I may slightly misuse the current parlance - set in the 'Lifehouse Universe'.

Over the next ten years various demo's from the Lifehouse project appeared on a long string of compilations of The Who and Townshend solo. However, it wasn't until 1993 that the next big episode in the Lifehouse saga came to pass.

Townshend released what is to date his most recent studio album of new material. There have been two Who albums, shitloads of compilations and live albums, but for those of us who truly appreciate Townshend most as a visionary songwriter, there has been nothing. But *Psychoderelict*, fuck me what an album.

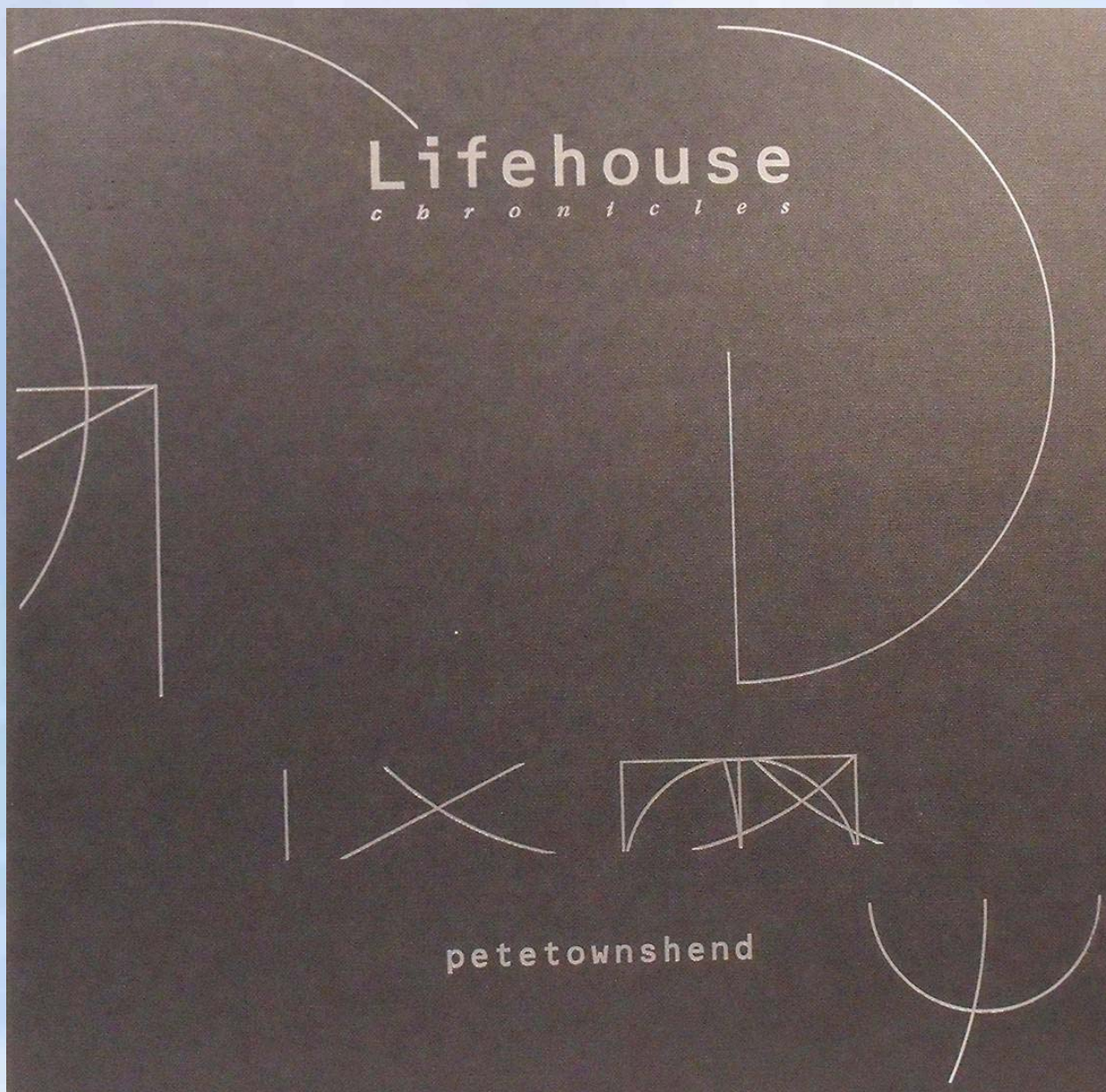
It is in the form of a radio play which tells the story of an elderly reclusive Ray High, remember him? He has turned his back on the public following the fact that his band (The High) were unable to perform and record Ray's

meisterwerk *Gridlife*. Sounds familiar? It is a complicated story involving a manipulative music journalist involving Ruth Streeting, a fifteen year old wannabe pop singer with extra nipples, and Ray High's unscrupulous manager Rastus Knight. Basically, Rosalind the fifteen year old girl with the extra nipples, turned out to be an alter ego of Ruth Streeting, but Ray High got intellectually involved with her believing that Rosalind was on a similar spiritual path to his own. The fact that she sent him pictures of her with her kit off probably helped, but was a peculiarly prescient storyline considering what happened to Townshend ten or so years later.

It all ended fairly well with Ray High revisiting his Gridlife project and getting to shag Ruth Streeting (who was also shagging Rastus, but that's another story).

*Psychoderelict* kept us all amused for a few years and then, in December 1999, something none of us ever expected came to pass. The BBC presented a Radio play of Lifehouse co-written by Townshend and set on the last day of the millennium. A couple of months later Townshend announced he was going to be releasing Lifehouse a six album box set and that he was going to be performing large chunks of it at a show in London. So in February 2000 me and a friend went up to see the show and buy our box set. It was the last time that I spent a night uncomfortably asleep at a railway station waiting for the first train of the morning, but it was worth it to see a piece of historic music performed. The box set also included the radio play, which mostly made sense, and so life went on for a few more years.

Then in the early years of the new millennium, a new album by The Who was announced and it was said to include a new mini opera called *The*



*Glasshousehold* which would feature Ray High and carry on telling the story of *Gridlife*. Confused? You will be.

It was announced that the *Glasshousehold* was based on a novella that Townshend had written called *The Boy Who Heard Music*, which had been serialised on Townshend's blog. However, by the time that I got to hear about it, *The Boy Who Heard Music* had been taken down and there was no way to hear it. I read the synopsis on Wikipedia, bought the Who album *Endless Wire*

(which was jolly good by the way) and waited to see what happens next. It was only then that I discovered that Townshend had written a novel called *Ray High and the Glasshousehold* back in 1989, but I digress.

In 2019 Townshend announced that his debut novel titled *The Age of Anxiety* was to be published later in the year, and when it did come it surprised nobody, let alone me, by returning to some of the spiritual and artistic themes that had fuelled *Lifehouse*, along with so many of the artistic

projects that had followed in its wake.

I've always been cross with myself for having missed out on reading Townshend's novella which became the glasshousehold which was on Townshend's website and which inspired much of *The Endless Wire*. Then, the other night, whilst drifting along on the waves of the full moon I decided to look on the internet wayback machine to see if I could find Townshend's opera. I did, sort of, it was garbled and there were large bits redacted, but I did find this:

<http://thelifehouseproject.weebly.com/the-boy-who-heard-music.html>

Some other clever bugger got there before me and downloaded the whole thing, formatting it as downloadable PDFs. So, finally, I got to read the novella at last and, believe it or not, it is very different to what the Wikipedia synopsis had described. I enjoyed it massively and as I had enjoyed *The Age of Anxiety* massively when it came out a few years ago, I am wondering whether Townshend's talent has morphed from songwriter to novelist in his old age. Certainly really memorable songs from his pen have been few and far between in the last few years, but both his novels have been excellent.

As far as I am aware, the URL I have just given you is completely illegal, I have not downloaded the novel for myself so do not ask me to send it to you, but I would suggest if you are interested in such things that you go read it for yourself as soon as you can.

The story of Ray High continues.

Enjoy this issue.  
Hare Bol,

Jon



#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

**Alan Dearling,**  
(Contributing Editor, Features writer)

**Douglas Harr,**  
(Features writer, columnist)

**Bart Lancia,**  
(My favourite roving reporter)

**Thom the World Poet,**  
(Bard in residence)

**Graham Inglis,**  
(Columnist, *Hawkwind* nut)

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

**John Brodie-Good**  
(in memoriam)

**Jeremy Smith**  
(Staff Writer)

**Richard Foreman**  
(Staff Writer)

**Mr Biffo**  
(Columnist)

**Kev Rowland**  
(Columnist)

**Richard Freeman,**  
(Scary stuff)

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

**Mark Raines,**  
(Cartoonist)

**Davey Curtis,**  
(tales from the north)

**Phil Bayliss**  
(Ace backroom guy on proofing and research)

**Dean Phillips**  
(The House Wally)

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

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

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

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

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Editor: Gonzo Weekly magazine  
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# so what's it all about, Alfie?

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

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

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

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

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

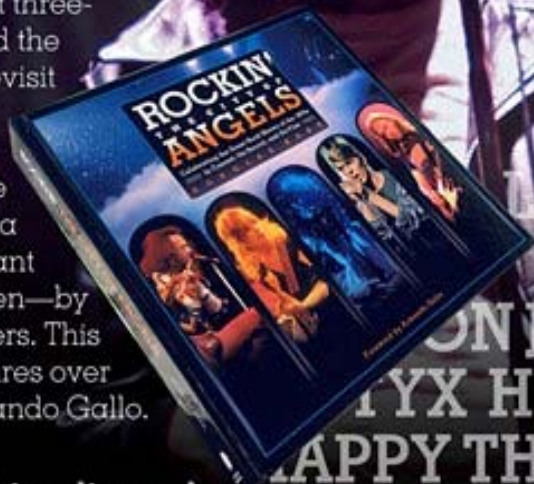
So this is what I have been doing for much of my life. I am also naive enough to think that music and art *can* change the world, and as the world is in desperate need of change, I am gonna do my best to help.

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

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

# ROCKIN' THE CITY OF ANGELS

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



PETER GABRIEL GENESIS  
KING CRIMSON RUSH  
YES GENTLE GIANT  
JETHRO TULL CAMEL  
PINK FLOYD THE WHO  
QUEEN DAVID BOWIE  
KANSAS  
ZAPPA  
EMERSON  
LAKE & PALMER  
LED ZEPPELIN E.L.O.  
ROLLING STONES  
JOHN DIXIE DREGS  
TYX HEART WINGS P.F.M.  
HAPPY THE MAN KATE BUSH  
& MORE!

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



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# THE <sup>gONZO</sup> NEWSROOM



**RINGO AT 81**  
<https://www.music-news.com/news/UK/141709/Ringo-invites-everyone-everywhere-to-spread-peace-and-love-on-his-birthday>

Today Ringo Starr posted a message to fans about his annual upcoming Peace and Love birthday initiative, a tradition he started in 2008 after being asked by a reporter what he would like for his birthday. His answer? Peace and Love. Since then he has invited everyone everywhere to think, say or post #peaceandlove at Noon their local time on July 7th to fulfil his birthday wish and

encircle the planet in a wave of Peace and Love.



"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



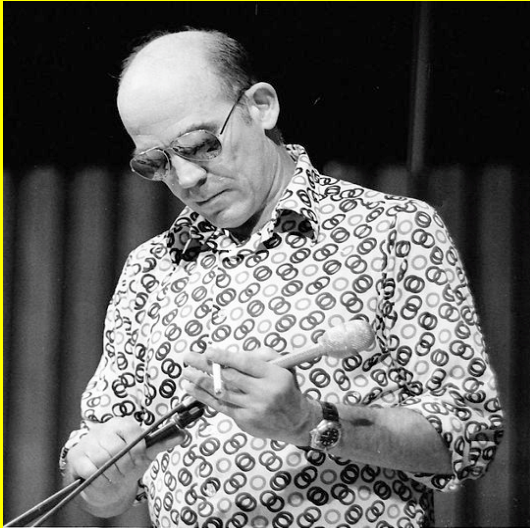
A host of celebrities and influencers from the world of music, film, fashion and photography have joined forces with iconic British designer Stella McCartney and global animal protection organisation Humane Society International to call for a global end to fur cruelty. Launched as part of McCartney's Autumn 2021 'Our time has come' campaign, which dropped earlier this month with a tongue-in-cheek nature mockumentary narrated by British comedian David Walliams, the celebrities posted fur-free video messages on Instagram wearing a variety of animal costumes featured in McCartney's short film.

**REG REGRETS**  
<https://www.music-news.com/news/UK/141691/Sir-Elton-John-confesses-he-can-t-write-lyrics>

**LAR CAMPAIGN**  
<https://www.music-news.com/news/UK/141716/Celebrities-join-Stella-McCartney-to-end-fur-cruelty-in-fashion>

Sir Elton John has insisted he "can't write lyrics" and would end up penning crude songs.





## 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...

**There is always room for losers in the football business. They are the mother's milk of gambling and why not? Somebody has to do it, or there won't be any winners.**

Hunter S. Thompson



The music legend's longtime songwriting partner, Bernie Taupin, is behind much of Elton's back catalogue, including hits such as 'Rocket Man', 'Tiny Dancer' and 'Don't Go Breaking My Heart', and he's insisted it's better off that way.

### KISS OFF

<https://www.music-news.com/news/UK/141685/Paul-Stanley-insists-KISS-could-evolve-with-different-band-members-after-he-retires>



# THE <sup>gonzo</sup> NEWSROOM

Paul Stanley is convinced KISS could "continue" and "evolve" without himself and Gene Simmons.

The 69-year-old singer co-founded the U.S. rock band in 1973 alongside Gene Simmons, now 71, Ace Frehley, and Peter Dinklage. Paul and Gene are the only remaining original members of the group, but their advancing years have led to questions of their retirement, with Paul asked about what would happen to the band in those circumstances during a recent interview on Germany's Radio Bob!

"I think that recasting KISS or KISS 2.0 is not what we have ever talked about," he mused. "Can KISS continue and can it evolve without us in it? Well, yeah, because it's already 50 per cent there."

"In other words, there was a time where people said, 'Well, it can only be the original four.' (And then) it was, 'Well, it can only be the original three.'"

Well, things move on and circumstances change."

## NO MORE MR NICE GUY

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

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

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

Limited to 250 Units, and signed by Michael himself. Also available as a standard-edition paperback.



A  
JOURNAL

OF THE

Plague Year:

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

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

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L O N D O N :

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

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

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



# Covid Terminated?

*Some views from the 'streets' with Alan Dearling*

Each week, sometimes each day, brings new words into the public vocabulary. The Covid pandemic now has added the Delta variant. Live and more transmissible from India. Areas of the UK have been designated 'high risk', with surge testing and new vaccination centres springing up overnight.

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**alan dearling**

I'd tell  
you a COVID  
Joke, but  
there's a  
99.696% Chance  
you won't get  
it

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But, uncertainty is the 'watch word'. The public along with many politicians and scientists are increasingly divided. At odds, loggerheads, almost ready for fisticuffs and manning the proverbial, or, even real, barricades.

Here are some points of view. Opinions. Battle-lines in the Covid sand. I've changed names, but the sentiments are real, emotional. And raw.

**George:** I was negotiating the lease to open a new restaurant - a cocktail bar. I had interviewed staff. It's really, really hard to get staff...no security in hospitality. The lease has hit problems with the owner and lawyers. Not just Covid. But it's now not going ahead...very sad and especially so for workers.

**Joanne:** There's no incentive to go and get the PCR test. Lots of 'sticks' and 'no carrots'. I can lose pay, possibly lose my job if I was found positive. And everyone in my household would have to isolate. There's been about 15 plus staff at the local centres each day, but only about 30 a day folk getting tested.

**Gina:** A girl, under age, from my school tested positive and then went to the local night club. They stayed open late...more cases were reported. Two year groups and staff had some positive cases and now the whole area has been designated as a Delta infected hot-spot. Hundreds isolated.

**Tim:** I won't take time off work at the garage to get the vaxx. I get ill every time I get a jab. I'm not taking off possibly days off work... I can't afford to be on the sick.

**Ned:** I've believed that Covid is a total hoax. I've been posting about it, sharing conspiracy theories and jokes. Now my brother's been found positive with Covid. He's been on a ventilator. They've just switched it off...brain damage... I'm lost...

**Jim:** Sorry, well I did catch it, so a week and a bit on oxygen, loss of vision and a stroke. And now, five months on, am still struggling to breathe. I don't think it's a joke!

**Ade:** Me too, two weeks in hospital with blood clots, still got fatigue issues a year later.

**Sandra:** I work as a manager in social care. About 12 staff in two teams. Many have refused vaccinations. I'm waiting on my employers and the government to decide if the public safety is more important than personal freedom. Staff will definitely leave if they have to have the jab.

**Anton:** I'm a musician. I put on gigs. I've been able to put on socially distanced gigs inside. Table service...And am due to put on a thousand-person, 3 Day festival in July. Just after the 19th. But we don't know the rules for tests, vaccinations, travel, insurance and Brexit rules for performers from places like France. The punters and the performers need to know. It's a complete mess. Other festies like Noisily have postponed to 2022.

**The Magician:** Not sure what to do about live gigs, or, what to think. The anarchist ones are likely to happen, but those that need a licence – who knows?

# STONEHENGE



FREE FESTIVAL!



# Ladies



# SANGER'S STAGE SHOW

FREE TO BE  
FREE



# Bubamara STAGED GOS



[www.stonehengefestivalcampaign.co.uk](http://www.stonehengefestivalcampaign.co.uk)  
INFO/JUNE SUMMER HELPLINE - 079854 10448 .

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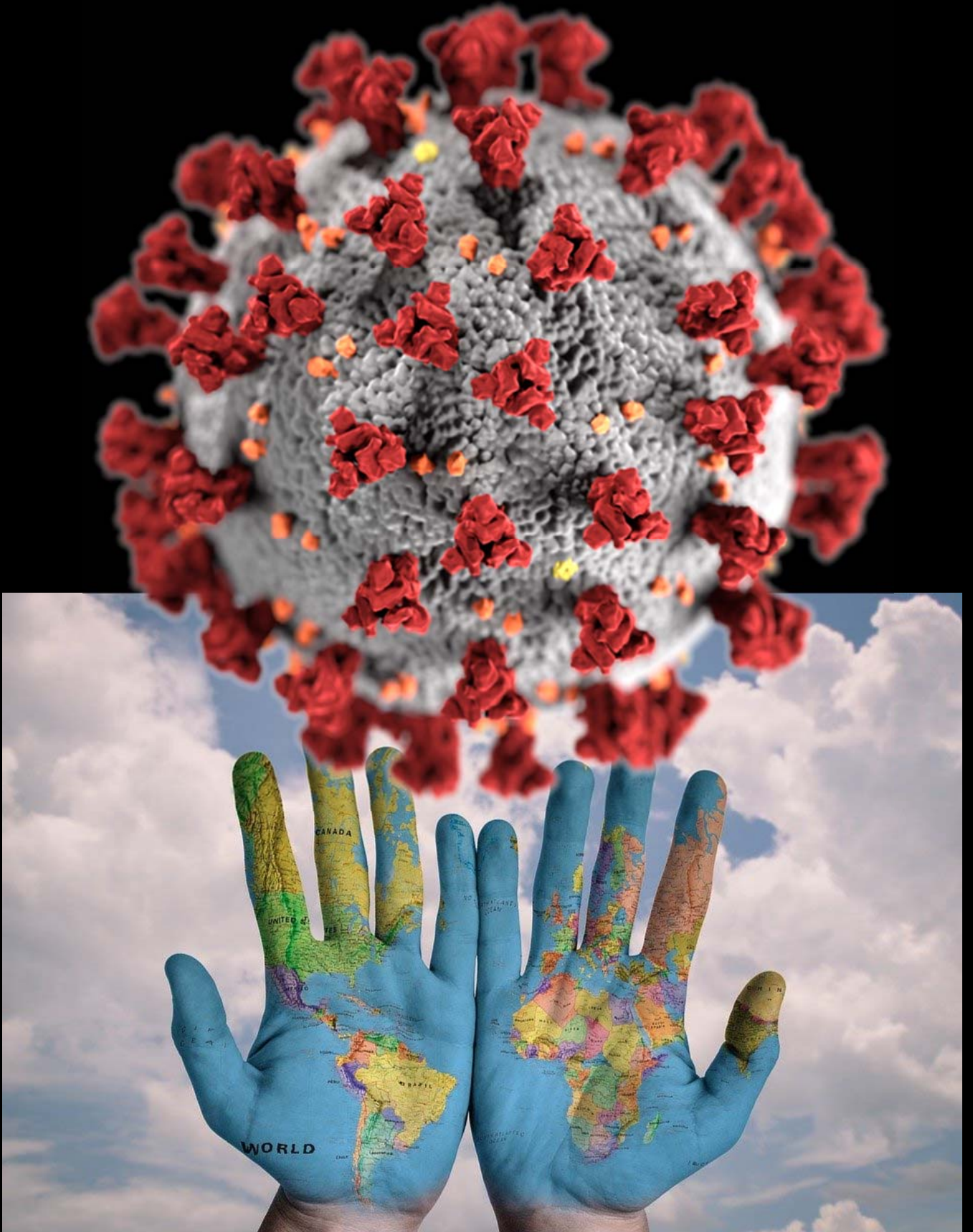
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So... Across the UK we're not exactly locked-down, but we're far from back to whatever 'Normal' might be. Lots of restrictions, curtailments, rules and regulations. Vaccines remain the devolved governments' Holy Grail. The 'Way Out'. Meanwhile, Covid cases are rising at an ever- faster rate in the UK, and seem likely to outstrip the rate per 100,000 population for most of Europe. Likewise, there is a concern that hospitalisations are creeping up too.

The Covid pandemic public are not yet at the same Terminus as Boris. Maybe they never will be!







# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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

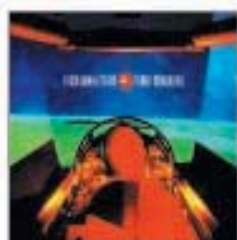
HYG2043CD



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

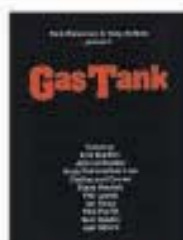
HYG2004CD



## TIME MACHINE

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

HYG2003CD



## GASTANK

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

HYG2003DVD



## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

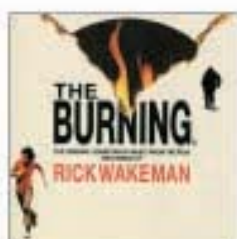
HY241-02



## COUNTRY AIRS

The original recording, with two new tracks

HYG2044CD



## THE BURNING

The original Soundtrack album, back in print at last!

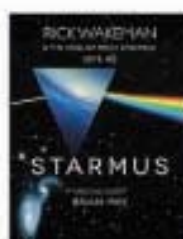
HYG2024CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HYG2009CD



## STARMUS

With Brian May and The English Rock Ensemble. DVD

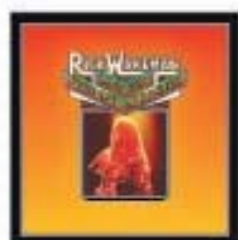
HYG2007DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HYG2070CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HYG2019CD



## THE PHANTOM OF THE OPERA

Double CD + DVD

HYG2005CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir

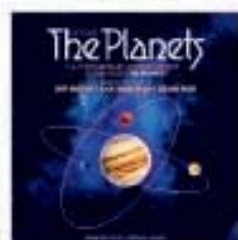
HY440005



## CRIMES OF PASSION

A wicked and erotic soundtrack!

HYG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HYG2008CD



WAKEMAN'S MUSIC EMPORIUM

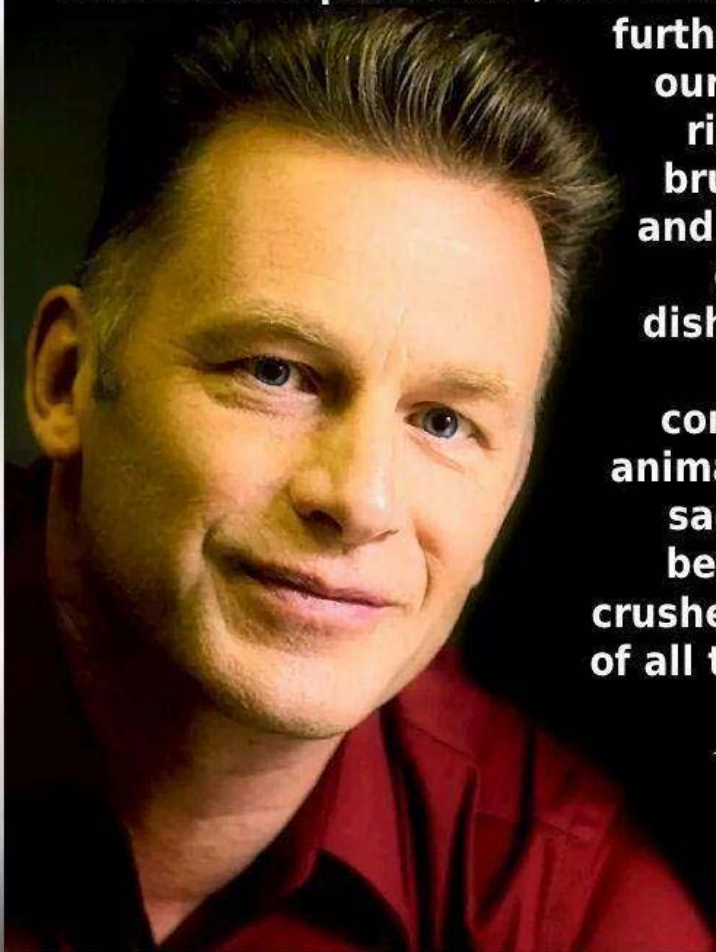


Available from [rickwakemansmusicemporium.com](http://rickwakemansmusicemporium.com)  
and all other good music retailers



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



 stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

REGULAR LINE OF PACKETS  
Between Norwich and Philadelphia.  
Sail on WEDNESDAY of each week.  
The line is composed of the following Packets:  
New Sch. James L. Day, Capt. Nash.  
" Mary H. Chappell, Capt. Graham.

REGULAR LINE OF PACKETS  
Between Norwich and Philadelphia.  
Sail on WEDNESDAY of each week.  
The line is composed of the following Packets:  
New Sch. James L. Day, Capt. Nash.  
" Mary H. Chappell, Capt. Graham.

These subscribers, by appointment from the London  
of Patents, agents of the U. S. Patent Office for  
copying and forwarding to the said models, designs or  
manufactures to be patented, & deposited their which  
will be sent free of expense and risk and will dispen-  
he prepare Certificates, Specifications, Assignments, and all  
the necessary Papers and Drawings; will make enquiries  
into American and foreign laws, to test validity of inven-  
tions, and receive notices of opposition to foreign and

NORWICH & ...  
The above vessels  
commanded by expe-  
Freight from Nor-  
Bale Goods for the  
to over the North  
Freight directed to  
ACCOMMODATION  
Leave Worcester  
Leave Norwich  
connecting with the  
Western, and Provin-  
NEW YORK  
Leave Worcester for  
Sept. Sunday, on the  
Boston at 6 P. M.  
Leave Allyn's Point  
Sept. Monday) at 10  
F. A. E.  
Leave Worcester at 6  
Fares the same as  
the cars.  
Norwich, July 22.

Providence & ...  
The Grafton and ...  
Books kept at the ...  
N. E. Village, ...  
the Copeland Stage ...  
THE ...  
Leave Worcester at 7 ...  
Leave Providence at 7 ...  
morning and evening ...  
support boats.  
morning and evening ...  
Worcester with trains ...  
tickets sold at Provin-  
Norwich and Worcester  
EIGHT TRAINS ...  
dependent Depot, Gro-  
SPECI-  
Leave Uxbridge for ...  
Leave Providence for ...  
the 6:20 A.M. train ...  
that with train for ...  
the 3:40 P.M. train ...  
that with train from ...  
to no class tickets ...  
stop at Millbury, ...  
Worcester, Southbridge, and Sturbridge

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

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

THE subscriber, for the sale of all  
AGRICUL-  
TURAL and HORTICULTURAL IMPLEMENTS AND  
MACHINES. Also, Grass, Garden, Field and Flour  
SEEDS. Together with a general assortment of Western  
Wares, Baskets, &c. &c.  
All persons wishing to purchase any of the above men-  
tioned articles, are invited to call and examine his stock,  
with the assurance that they will find a choice selection,  
of good quality, and at fair prices.  
Worcester, May 10. 1857. OTIS CONVERSE.

TEAM Propeller Freight Line.  
NEW STORE!  
Varden 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  
AMONG Arrangement commencing May 1.  
THROUGH PASSENGER TRAINS.  
Leave Worcester at 6 1/2, 11 1/2, 4, 2 1/2, 8 40 and 4 P. M.  
The last on the arrival of the New Haven Train.  
6 1/2 & 11 1/2 train will take up to the east of Framingham  
passengers will leave Middlebury at 6 1/2 A. M. and 2 1/2 P. M.  
passengers will leave Middlebury at 7 A. M. and 4 1/2 P. M.  
6 1/2 P. M. train will not stop at Way Stations to take  
up passengers.  
Leave BOSTON at 7 1/2 A. M., 11, 6, 5, & 4 P. M.  
7 1/2 A. M. train will stop only to take up passengers at  
Way Stations for Springfield or beyond, or to take up  
passengers for Worcester at Way stations west of Fran-  
ingham.  
6 1/2 A. M. train will take up to the east of Framingham.  
6 1/2 P. M. train will not stop east of Framingham, except  
to take up Western Railroad passengers at Brighton on  
Sunday.  
6 P. M. train is the New York Steamboat Train, to  
Worcester, to run as heretofore, without stops, except at  
Framingham.  
Passengers for Middlebury and Middlebury will take the 6 1/2

WHOLESALE  
Western Produce Store.  
FOR SALE,  
2000 BUSHELS SHORTS;  
500 do. Northern CORN;  
200 bushels OATS;  
500 do RYE;  
150 do BEANS;  
3000 lb. BUCK WHEAT FLOUR;  
CORN AND RYE MEAL.  
OTIS DRAMM,  
Worcester, Feb 11. dwt 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  
AMONG Arrangement commencing May 1.  
THROUGH PASSENGER TRAINS.  
Leave Worcester at 6 1/2, 11 1/2, 4, 2 1/2, 8 40 and 4 P. M.  
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Sunday.  
6 P. M. train is the New York Steamboat Train, to  
Worcester, to run as heretofore, without stops, except at  
Framingham.  
Passengers for Middlebury and Middlebury will take the 6 1/2

H. E. HUTCHINGS,  
(Successor to WM. LEGGATE,) 160 MAIN ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES,  
BRIDLES, Coach, Harness and Draft COL-  
LARS. Also, Trunks, Valises and Carpet Bags. Coach  
Gly and Tally WHIPS, &c. Repairing done at short  
notice.  
Worcester, Jan 16

H. E. HUTCHINGS,  
(Successor to WM. LEGGATE,) 160 MAIN ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES,  
BRIDLES, Coach, Harness and Draft COL-  
LARS. Also, Trunks, Valises and Carpet Bags. Coach  
Gly and Tally WHIPS, &c. Repairing done at short  
notice.  
Worcester, Jan 16

PRATT, DOWNES & SCOTT,  
(Successors to T. W. & O. P. HANCOCK.)  
Office: - HARNDEN & CO'S. Office, 2 Court Street  
Boston; J. H. KNIGHT'S HAT STORE, 159 Main St  
Worcester.  
Feb 25, 1857. dwt



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

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

## Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

**What sort of person are you?**

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





# I'M ON BOARD!

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



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

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

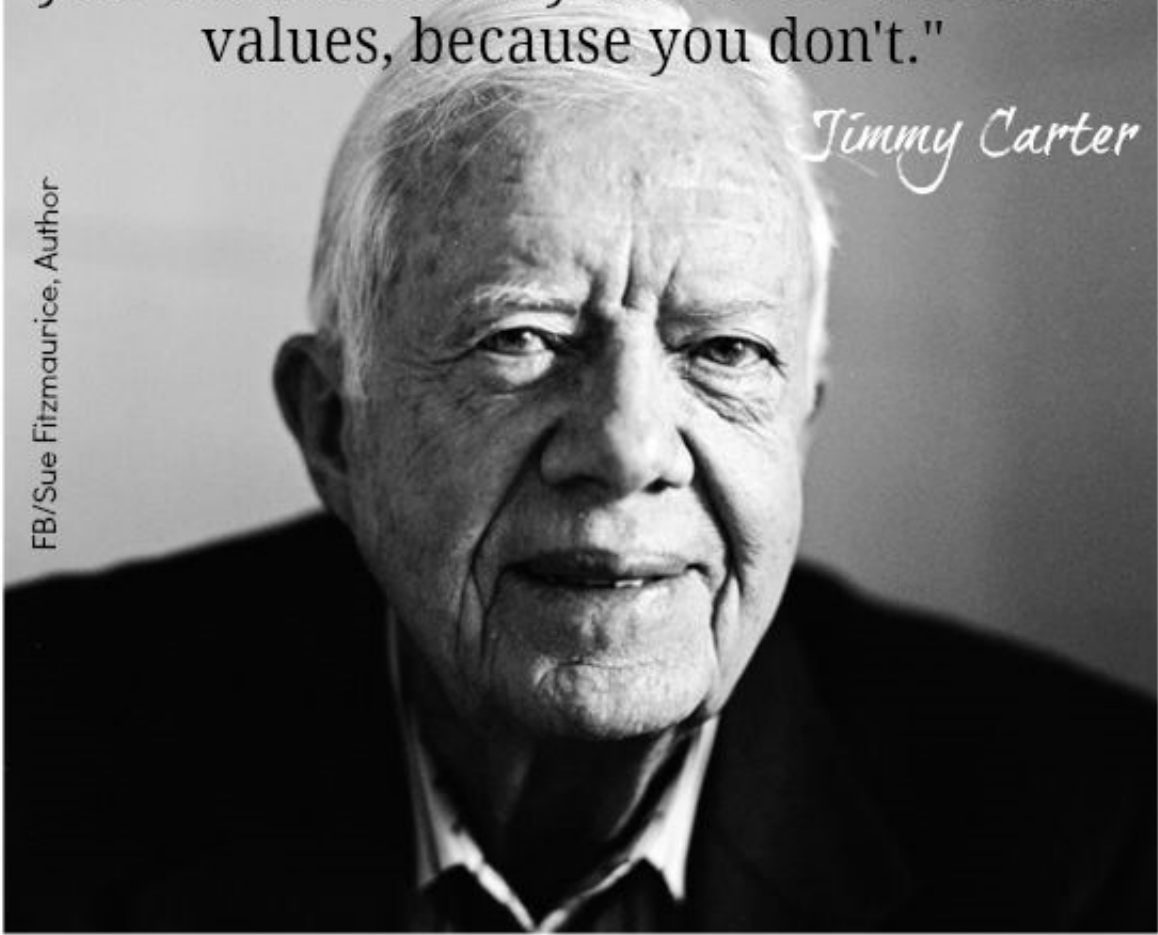
MORNINGS 8AM - 11AM ET CHIZI SIRIUS | ((XM)) SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDFAM)

"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**







**29-11-2020 – SHOW 386 – The Free Design**

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/upload/jonathan-downes3/29-11-2020-show-386-the-free-design/complete/>

**Listen  
Here**

Matt Berry:	Moonlight Flit
Stereolab:	Pain et Spectacles
Alaistar Greene:	Alone and Confused
The Free Design:	The Proper Ornaments
The Free Design:	Eleanor Rigby
The Free Design:	My Very Own Angel
The High Llamas:	Glide Time
Michael Scott Dawson:	All The Things This Isn't
Ian William Craig and Daniel Lentz:	Poire
String Driven Thing:	It's a Game
Rabbit MacKay:	Hard Time Woman
Augenwasser:	Paid the Rent Going Out
Sonja Kristina:	The Comforter
The Free Design:	Dorian Benediction
The Free Design:	Butterflies are Free
Global Charming:	Curveball
The Hollywood Flames:	Crazy
Magic Dance:	Zombie Breath Surprise
David Boulter:	Marine Parade
Kyungso Park:	Rubin's Vase
A Girl Called Eddy:	Finest Actor
Julia Holter:	Hello Stranger
Mary Lattimore:	Til' a Mermaid
The Beach Boys:	Til' I Die
The Free Design:	Light my Fire
The Free Design:	Goin' Back
Beck:	The Golden Age



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-461-06-18-21/>



Chain Reaktor  
<https://www.facebook.com/chainreaktor>

Jana Draka  
<https://www.facebook.com/JanaDraka>

Salva  
<https://www.facebook.com/profile.php?id=100004949674627>

Red Bazar  
<https://www.facebook.com/redbazartales>

Ronald Van Deurzen  
<https://www.facebook.com/ronald.vandeurzen>

Ricardo Margadona & Rebecca Riss  
<https://www.facebook.com/ricardoandrebecca>

Mile Marker Zero  
<https://www.facebook.com/milemarkerzero>

Dotyk  
<https://www.facebook.com/DotyK-719431608446689>

Listen  
Here

*Friday Night Progressive*



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

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

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

<https://www.youtube.com/watch?v=wiHWtvvd9Ds>

**Listen  
Here**



It's time for Change ... we are proud to announce, PULS8 Electronic Music Radio (P8R)

From the ashes of Only Human Radio rises PULS8. 'Only Human' as a movement remains active but mainly focuses on live and local electronic music events featuring artists from the Cheshire and North Wales areas. PULS8 radio is still committed to showcasing work from the Only Human Community as well as featuring artists from further afield. Banter & reviews are provided by Julian Roberts (CitizenFLY), Martin Eve (4<sup>th</sup> 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 the second part of an interview with Dominic Hawken. Dominic opens up about his Song writing, production/remixing, software development & collaborations with top DJs followed by his trance track Nodder.

## OHR SERIES 2 EPISODE 10 PLAYLIST

### **The Beat & the Pulse by Austra.**

Retro beats and synths are complimented by Katie Stelmanis's soaring vocals

### **FFRWD\_WMA\_CWRW by Glyn Roberts**

This track takes you From MRI machine mayhem to a pond filled with electronic frogs. Our YouTube video features Glyn's mastery of modular.

### **Phosphines by 4<sup>th</sup> Eden**

P8R Show Presenter Martin Eve showcases a beautifully crafted track from his current Album Metamorphosis.

### **Dedicated to Boston's Waste Management System by Andrew Bayer.**

Unusual title for a masterful tune, reverse samples, musical box pads and ethereal choirs abound.

### **Another Hallucination by Steve Jones and Logan Sky Ft Gary Barnacle on Sax**

This atmospheric piece conjures up memories of Fade to Grey by Visage. Barnacle's stylish saxophone is the icing on a well-mixed cake.

### **NODDER by Dominic Hawken.**

Find club, enter club and Nod ... fine trance work by the multi-talented Mr Hawken.

### **Timetrax by Hypnotica**

Orb-esque ambience trans-morphs into a classy, four to the floor dance inducer.

### **TWAX by Dr Skime**

This sweaty indie club stomper has been prescribed especially for you by the Dr of synths.

### **Counterpart by Probbie**

Skilful modular manipulation and rhythmic empathy knits the melodies and beats together majestically.

### **Monitoring the Zoids by Johan Agebjorn & Mikael Ogren**

Jarre-ish white noise preludes the impression of horror movie sound tracks and avant-garde theme tunes.

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

All featured artists can be found on [bandcamp.com](http://bandcamp.com)

**Listen  
Here**

<https://www.youtube.com/watch?v=R4dgkBR6674&t=1s>

# THE REAL MUSIC CLUB



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

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

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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen  
Here**

# BETWEEN YOU & ME



## Marillion from Fish to h

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

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

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

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

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

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

### How Prog Are Marillion?

#### Season 2, Ep. 12

**In a slight change from our usual programming, Paul and Sanja discuss the backlash against the new Steven Wilson album, The Future Bites - and ask why so many prog fans seem resistant to change. Why did Marillion lose fans when it came to Holidays In Eden and Brave? Why did the band run scared of the prog label for so long, and what even is prog anyway? Most importantly, why is Paul entirely responsible for Steve Rothery's Ghosts of Pripyat?**

<https://shows.acast.com/between-you-and-me/episodes/how-prog-are-marillion>

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."

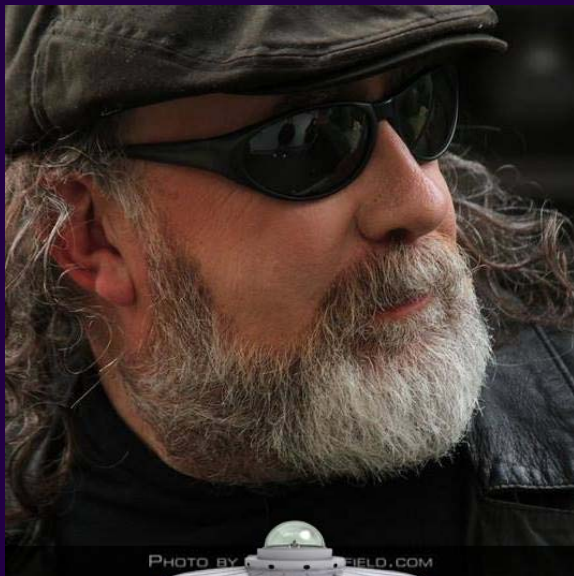


PHOTO BY [unreadable] FIELD.COM

## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Don't volunteer for anything ...unless you want to win the war!

Lt. Col. Jay Zeamer and his Eager Beavers were a B-17 bomber crew stationed in Australia and New Guinea in 1942-43. So named for Zeamer's constant volunteering for missions, and his crew's happiness to oblige him, they served during the crucial early period in the war in the southwest Pacific, defending Australia from invasion by the Japanese before pivoting to take the offensive against Japan. As a result The Eager Beavers were the most decorated bomber crew of the War.

**Listen Here**

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 lnp 279<80grq06yroxqwhu0r0d0 |wk\_l0j 0xq0hvv0 |rx0z d0q0w0r0z lq0kh0  
 zd0#



Georges Cadoudal  
1929 – 2021

Georges Cadoudal was a French sonneur (a player of traditional music in Brittany) and musician. Alongside Étienne Rivoallan, he formed a group of sonneurs dedicated to the revival of Breton music after World War II.

In 1946, Cadoudal founded one of the first bagads (a Breton band, composed of bagpipes, bombardards and drums). In the early 1950s, Cadoudal met Rivoallan and the two began a period of close collaboration. In 1966, Cadoudal created the dañs fisel (a Breton dance style) competition in Rostrenen. He settled down and became a sheep breeder in Brennilis but

continued to follow the Breton musical scene closely. He also advocated for peasant agriculture and fought against environmental struggles. Georges Cadoudal died in Carhaix-Plouguer on 13 June 2021 at the age of 91.



Selçuk Tekay  
1953 – 2021

Selçuk Tekay was a Turkish composer and musician. After his education at music school he received training from Turkish classical music artists, and later, as an album director, orchestra conductor, and violinist, he worked on stage and album productions for multiple Turkish classical musicians. He won the Golden Butterfly

THOSE WE HAVE LOST

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Composer of the Year Award with 'Vurgun' in 1991, and went on to win it twice more. Tekay died at the age of 68 after a heart attack in Istanbul on 14 June 2021. He was buried in Silivrikapı Cemetery.

Novica Zdravković  
Новица Здравковић  
1947 – 2021

Novica Zdravković was a Serbian folk singer, and the younger brother of Toma Zdravković. Early in his career, he was known by his nickname Nole. Novica released several full-length albums.



He died on 16 June, 2021, in Belgrade. He leaves behind his son, Dušan Zdravković, also a folk singer, who inherited his father and uncle's singing voices.



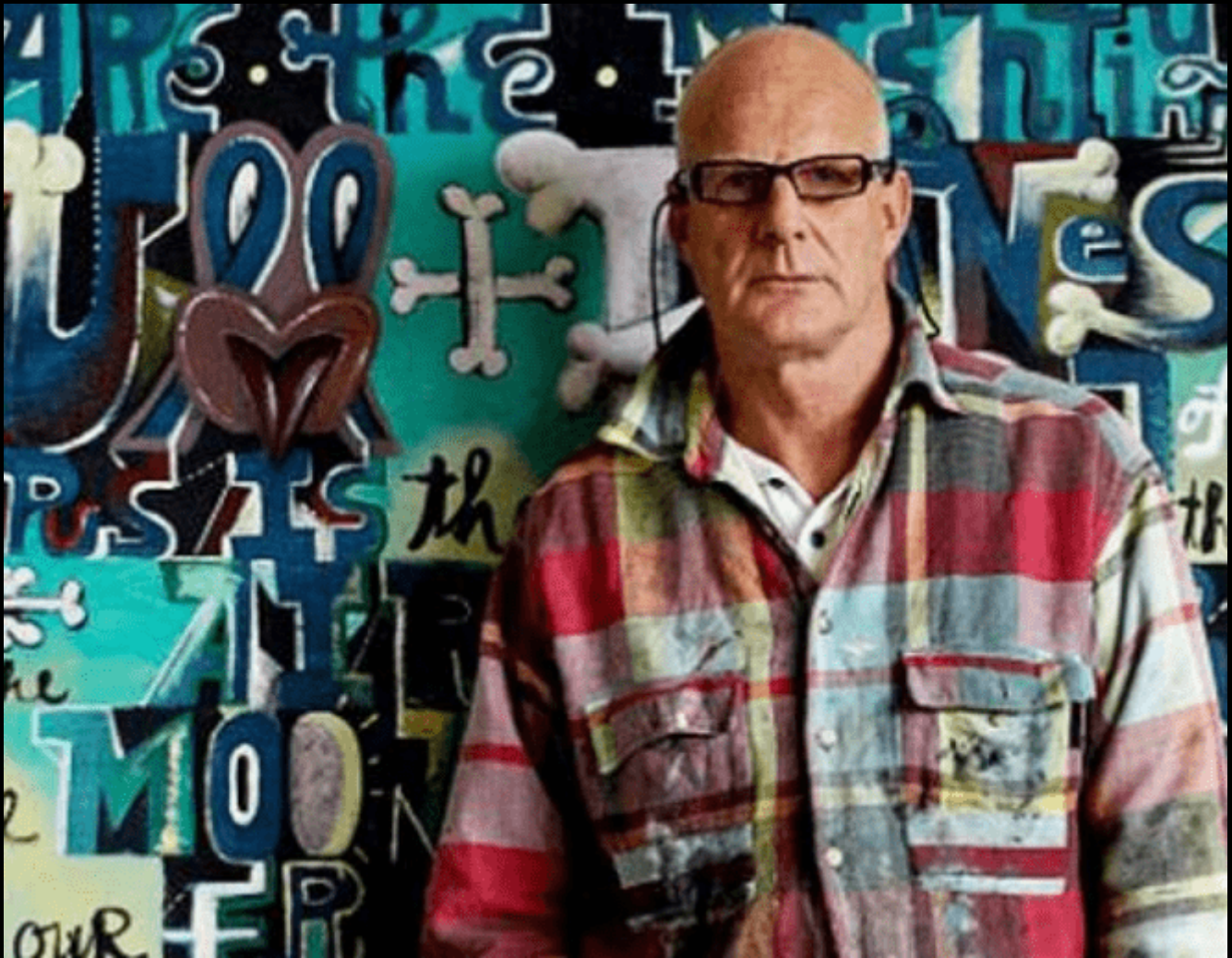
THOSE WE HAVE LOST

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## Fane Flaws 1951 – 2021

Fane Michael Flaws was a New Zealand musician, songwriter, and artist. He was a member of bands including Blerta, Spats, and The Crocodiles. He was previously known by his second name Michael, until a member of Blerta insisted Fane was a better name. When he was in The Crocodiles, he co-wrote the song "Tears", which reached number 17 in the New Zealand charts.

He wrote songs for the films *Braindead* and *Meet the Feebles*, and was co-author of the children's book *The Underwater Melon Man and Other Unreasonable Rhymes*. He also designed rugs, paints and created assemblage art works from found objects such as demolition timber and building fittings.



THOSE WE HAVE LOST



Takeshi Terauchi

寺内タケシ

1939 – 2021

He reformed the Blue Jeans in 1969, and the band has remained active since. On November 26, 2008, they released the album Mr. Legend from King Records.

Takeshi Terauchi, also known as Terry, was a Japanese instrumental rock guitarist. His preferred guitar was a black Mosrite with a white pickguard. His guitar sound was characterized by frenetic picking, heavy use of tremolo picking and frequent use of his guitar's vibrato arm.

Terauchi started his career playing rhythm guitar for a country and Western act, "Jimmie Tokita & His Mountain Playboys". In 1962 he formed his first group, The Blue Jeans. In 1966, he left the group and formed The Bunnys, which he later left in 1968.



THOSE WE HAVE LOST

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## S. Ramesan Nair 1948 – 2021

S. Ramesan Nair was an Indian lyricist and poet who worked predominantly in the Malayalam film industry. During his career he wrote songs for over 170 films and over 3,000 devotional songs outside of filmography.

Nair made his entry into Malayalam films by writing songs for the 1985 remake Pathamudayam. He received several awards for his lyrics and poems, such as the 2010 Kerala Sahitya Akademi Award. Nair died at the age of 73 on 18 June 2021, in a private hospital in Ernakulam, due to COVID-19 related complications.



## Gianna Rolandi 1952 – 2021

Gianna Rolandi was an American soprano. She was based at the New York City Opera and enjoyed a 20-year national and international career in coloratura soprano roles.



# THOSE WE HAVE LOST

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Rolandi started out as a violinist, at the age of 6, but later commented that ‘when there was nobody home, I’d turn on opera records and sing along.’ She took her first voice lessons at the Brevard Music Center. The soprano then trained for four years at the Curtis Institute of Music in Philadelphia. Rolandi landed a contract with the New York City Opera in 1975. Rolandi was a leading coloratura soprano with the company for the next 15 years, singing more than 30 operatic roles. Rolandi also performed with many other major North American opera companies. She first appeared in Europe in 1981 at the Glyndebourne Festival.

Following her retirement from vocal performance in 1994, Rolandi became Director of Vocal Studies for the Lyric

Opera of Chicago's Ryan Opera Center. Since her husband's knighthood in 1999, Rolandi was referred to as Lady Davis. Rolandi died at age 68 on June 20, 2021.

## Lionel Leroy 1956 – 2021

Lionel Leroy, the stage name of Yves Martin, was a French singer. Martin primarily performed for the credits of television series (such as Wonder Woman, Starsky and Hutch, Danger Mouse, and Mr. Merlin) from the late 1970s to the early 1980s. In 2006, he married the French pop singer Sheila. They separated in 2016. Yves Martin died on 20 June 2021 aged 65.



# THOSE WE HAVE LOST



Nobuo Hara  
原信夫  
1926 – 2021

Nobuo Tsukahara, better known as Nobuo Hara, was a Japanese jazz saxophonist and bandleader.

Hara was born in Toyama. He played in a military band during World War II and in a Tokyo officers' club after the war. He took leadership of the ensemble Sharps and Flats

in 1952, which he would lead until the 1980s. This band recorded copiously and appeared at the Newport Jazz Festival. Hara died of pneumonia on June 21, 2021, in Tokyo.

## Parassala B. Ponnammal 1924– 2021



Parassala B. Ponnammal was an Indian Carnatic (a system of music commonly associated with South India) musician from the south Indian state of Kerala.

She was the first woman to perform at the Navaratri Mandapam in Thiruvananthapuram. Ponnammal was a recipient of the Padma Shri, India's fourth highest civilian honor, in 2017.

# THOSE WE HAVE LOST

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She started her studies in carnatic music as a child; during the early 1940s. She was the first female student to enrol in the new Swathi Thirunal College of Music.

Ponnammal started her career as a music teacher by joining the Cotton Hill Girls High School in Thiruvnanthapuram. When she performed at the Navarathri Mandapam, she broke a centuries old restriction that forbade women from performing at the temple. She went on to perform there for the next ten years.

She continued to perform across India and abroad through her 80s. She died on 22 June 2021, at her home in Valiyassala, Thiruvananthapuram, aged 96.

## Wojciech Karolak 1939 – 2021

Wojciech Krzysztof (Wojtek) Karolak was a Hammond B-3 organist who referred to himself as "an American jazz and rhythm and blues musician, born by mistake in Middle Europe".

Karolak was born in Warsaw, Poland. In 1958, he began performing with the band the 'Jazz Believers' playing alto saxophone. Next, Wojciech Karolak played tenor saxophone in Andrzej Trzaskowski's The Wreckers. 1962, he formed his own trio and started recording his own music.



# THOSE WE HAVE LOST

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This trio became the premier jazz band in Poland and backed most Western/American artists visiting Poland, among them Annie Ross and Ray Charles.

In 1965, Karolak left Poland for Sweden where he lived until 1972.

He played rock and blues in music clubs. He later returned to Poland and co-led the group Mainstream.

In the 1980s, he established, with others, a "superformation": 'Time Killers'. The resulting recording was voted the best Polish jazz record of the decade.

Polish President Aleksander Kwaśniewski awarded him the Knight's Cross of the Order of Polonia Restituta, Poland's second highest civilian honour.

## David Edwards 1964 – 2021

David Rupert Edwards was a Welsh musician, singer, and writer, best known as the lead singer of the Welsh language post-punk/experimental band Datblygu, which was formed at Cardigan Secondary School in 1982.

As well as Datblygu, Edwards worked with Tŷ Gwydr and pioneering electronic act Llwybr Llaethog around which time he took up work as a secondary school teacher. Health problems and alcoholism forced Datblygu into retirement after releasing the Putsch double A single in 1995. Interest in Datblygu was revived after Ankstmusik (a Welsh independent record label) re-released 1993's classic



# THOSE WE HAVE LOST



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Libertino. Datblygu performed occasionally during the 2010s. In 2014, the band released new material.

In June 2021, Edwards died at his home in Carmarthen at the age of 56, having had health issues for several years.



## Wes Madiko 1964 – 2021

Wes Madiko, better known as Wes, was a Cameroonian musician.

He is probably best known among Western audiences for "In Youpendi", a song from The Lion King II soundtrack, as well as work with Deep Forest and his own 1997 hit "Alane" produced by Michel Sanchez.

Wes Madiko's name means "The Roots of land of Ancestor". He was born in Mouataba, some hundred miles away from the city of Douala, Cameroon. From the age of two, his grandfather taught him about music and how to play the kalimba.

In 1974, at the age of ten, Madiko became the conductor of the group Kwa Kwassi, which means "think right".

In 1987, Wes started to enjoy musical nights at the Wouri riverbanks. He revived the Kwa Kwassi orchestra and embarked on a tour in Bafoun country. This impressed some European tourists, and so Wes set off for Europe, with his kalimba under his arm.

In 1988, the group Fakol with Benjamin Valfroy and Jo Sene was formed. Fakol played throughout Europe. Two years after, Jacques, Wes's brother and a talented guitarist, died. Their father died a few months later, following a motorbike accident.

In 1992 Wes traveled to the US and released the album 'Sun of Ancestors'. Wes also met Michel Sanchez of Deep Forest with whom he formed an artistic collaboration. Wes held concerts all over the world, and was the first African artist to have a record go diamond.

In 2002, Paramount Pictures invited Wes to perform in the movie The Wild Thornberrys, for which he performed 'Awa Awa'.

At the end of 2010, Wes Madiko returned to his musical roots and joined forces with music producer Paul Kwitek.

# THOSE WE HAVE LOST

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## Johnny Solinger 1965 – 2021

John Preston Solinger was an American singer-songwriter best known as the lead vocalist of Skid Row from 1999 to 2015. At the time of his split, Solinger was the band's longest serving vocalist.

Johnny Solinger moved to the Dallas–Fort Worth area as a young boy, where he fell in love with hard rock and country music. In 1990, he formed the rock band SOLINGER in Dallas.

In 1999, Skid Row members Dave "The Snake" Sabo, Rachel Bolan, and Scotti Hill hired Solinger to replace the previous lead vocalist. In 2008, Solinger pursued a country music solo career. His first country album was only released regionally and is filled with both country and rock.

Solinger died on June 26, 2021, one month after he revealed he was suffering from liver failure.



THOSE WE HAVE LOST



## Jon Hassell 1937 – 2021

Jon Hassell was an American trumpet player and composer, active since the 1960s. He was best known for developing the concept of "Fourth World" music, which describes a "unified primitive/futurist sound" combining elements of various world ethnic traditions with modern electronic techniques.

Hassell received his master's degree from the Eastman School of Music in Rochester, New York. He then enrolled in the Cologne Course for New Music (founded and directed by Karlheinz Stockhausen) for two years. Hassell returned to the U.S. in 1967.

In the early 1970s, Hassell was introduced to the music of Indian Pandit Pran Nath. His work with Nath awakened his appetite for traditional musics of the world, and on the album *Vernal Equinox*, he used his trumpet (treated with various electronic effects) to imitate the vocal techniques to which Nath had exposed him.

In 1980, he collaborated with Brian Eno on the album *Fourth World, Vol. 1: Possible Musics*. His 1981 release, *Dream Theory in Malaya*, led to a performance at the first World of Music, Arts and Dance (WOMAD) Festival. In 1989, Hassell contributed to the Tears for Fears album *The Seeds of Love*.

Jon died from natural causes on June 26, 2021. He had had health issues over the previous year.

# THOSE WE HAVE LOST



## Peps Persson 1946 – 2021

Per-Åke Tommy Persson, known by the stage name Peps Persson, was a Swedish blues and reggae musician and social critic from Tjörnarp, Scania.

His first band, Pop Penders, was started in 1962. He later formed Peps Blues Quality. After 1975, his career turned away from the blues and focused mostly on reggae.

Some of his songs, like "Falsk matematik" and "Hög standard", made a political statement, and were considered part of the progg movement (a left-wing and anti-commercial musical movement in Sweden that began in the late 1960s).

Persson died on 27 June 2021, at the age of 74 at his home in Vittsjö.

# 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.

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visit [stonehengealliance.org.uk](https://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.

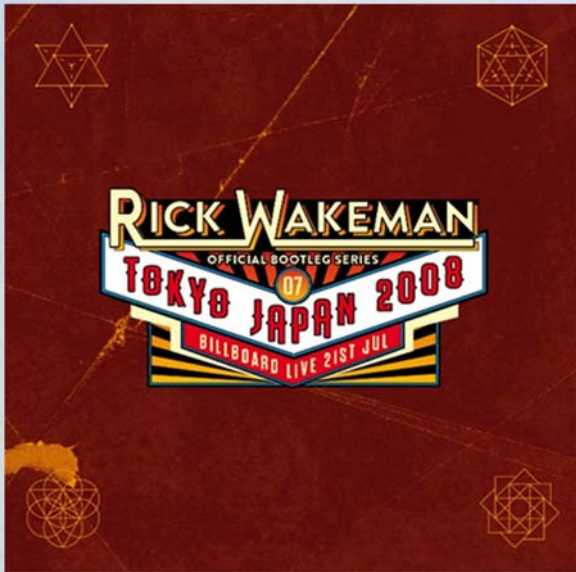
They were particularly notable for performing satirical songs that criticized current events during the time of the cold war, the civil rights movement, and the Vietnam War, in a less subtle way than the typical folk music and singer-songwriter musicians of their time.

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"

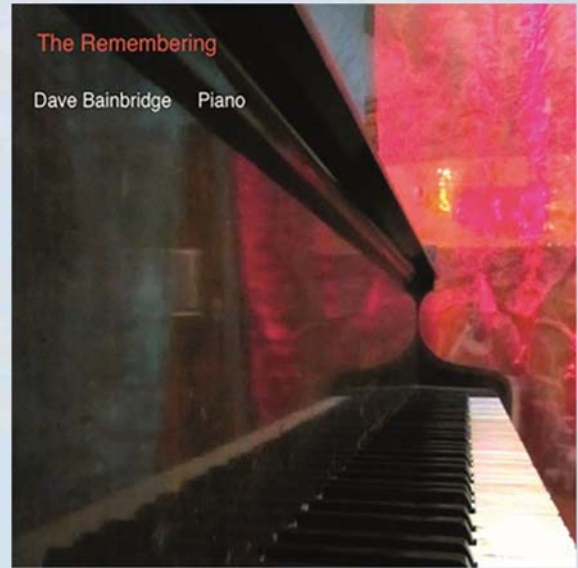
Label: Gonzo  
Release Date: 24th July 2020  
Catalogue Number: HST522CD  
Barcode: 5056083206209  
Format: CD Album

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).

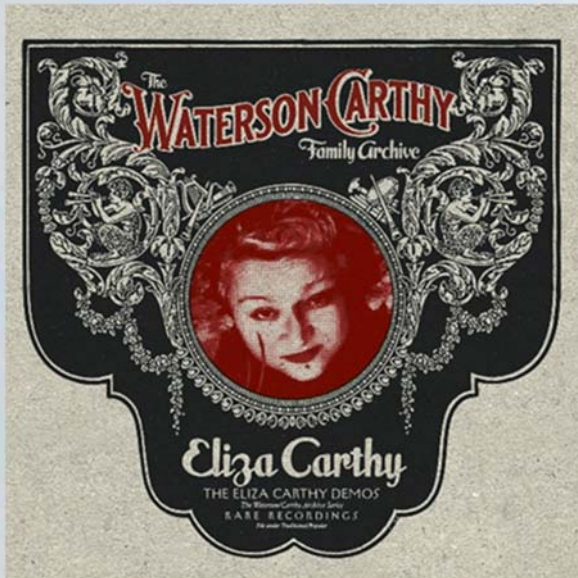
"Ever since studying music, art and art history as teenager I've been fascinated by the French Impressionist movement, both in art and music. The idea of capturing a fleeting scene, a brief moment in time, or a feeling evoked by a place or a person, has resonated with me throughout my musical life. Most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

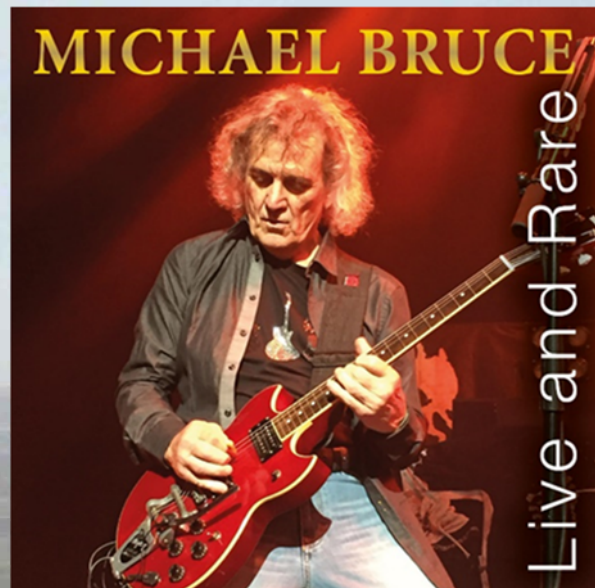
Label: Cog Sinister  
Distribution: Plastichead  
Release Date: 10th July 2020  
Catalogue Number: COGGZ134CD  
Barcode: 5056083206049  
Format: CD Album

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!



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

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# BYE BYE

# BILLY

Billy Elliott was one half of the Newcastle based duo Splinter, who demoed for Apple Records and ultimately signed for George Harrison's Dark Horse Label.

The band were best suited as a duo, though when they made recorded albums, their natural sound was always enhanced by adding extra instruments, thus giving the fans a multi-faceted band.

Yet when seen live, they reverted back to the two-man band line up, which in both their minds always gave them a handicap.

However, they continued recording until 1981 and touring until 1984 when they split, ultimately forever as it turns out.

Billy was a gifted musician who could be a wonderful poet, but was technically a



brilliant singer, vastly underestimated by his peers. He also could play some raunchy blues on the harmonica. It is his harmonica playing that you can hear on the legacy recordings to a brilliant effect.

#### BOBBY SAYS HERE

'When we first started as a duo in 1970, we found that our voices were totally in sync with each other, I always thought of myself as a good singer, but I thought that Billy was a great singer possessing a true country voice and a superb ballad voice to boot, and he kept me on my toes. I would write various songs best suited to his natural ability. There has never been anyone that I would rather sing with, and I tip my hat to the fact and I am very grateful

to the 11 years we worked together and toured the world as SPLINTER.'

"I SPOKE TO HIM 4 WEEKS BEFORE HE PASSED AWAY, AND WE WERE LAUGHING AND TELLING EACH OTHER SILLY JOKES, THAT IS THE WAY I WILL ALWAYS REMEMBER HIM"

Because of his talent I found that working with Billy was easier than many other bands could ever hope to do as a duo.

Billy settled in Portugal, and Bobby stayed in the North East of England where still he resides today.

After a long absence they began talking to



each other again despite the distance, and the duo slowly began to open lines of communication, but getting together as Splinter was always going to be difficult due to mainly the distance between them, and there they remained.

I fell into Bobby's sphere largely by accident, and after calling him and talking for some considerable time his totally negative stance began to change when he said, "I will talk to Billy and see what he says".

Arrangements were made to call Billy and when I did, I was surprised to find a man with a genuine interest in what I had to say, despite the passing of many years away from the music industry.

Slowly this Legacy Project became a true aim for Billy who was just as supportive as Bobby — 100% in fact. He could feel that I was a genuine fan, and talking to them both became more regular and innovative in ideas.

After 39 years away Splinter had a new album out in the market titled *Never Went Back*, in 2020, and the response was hugely positive. Billy in fact was over the moon, and was talking about coming back to England to meet up sometime after the Covid situation cleared.

Billy was always supportive and again agreed with Bobby that I become their PA and advisor to Splinter.





It was such a shock to hear that he was so ill and knowing the situation, it made me personally very sad to learn of his passing due to the current medical problems. He leaves a wonderful memory to me, understanding genuine fan support and a wanting to have Splinter presented properly as a two-man band. That is what the Legacy Project is all about. It will continue with Bobby's full support and from Evie, Billy's lovely wife, who now continues to live without her guiding light.

Bobby Purvis and Nigel Pearce



**SPLINTER**  
BILL ELLIOTT and BOBBY PURVIS



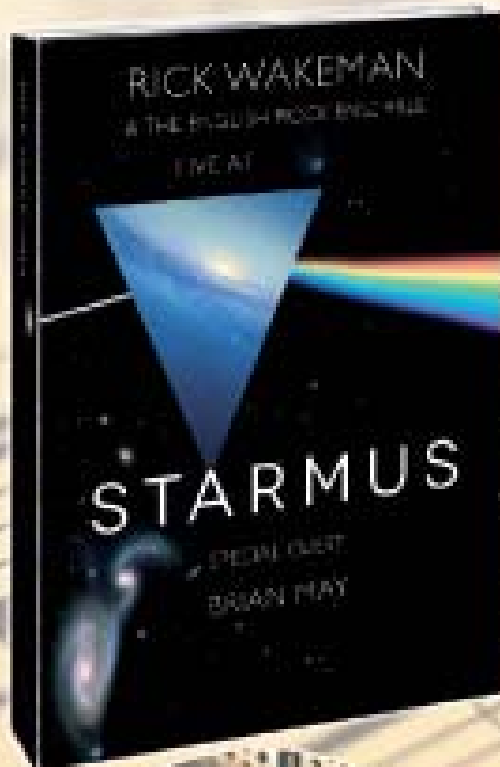
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# Q&A with Mad Iccy and Simon Wolstencroft

Years and years ago, in a universe far, far away – well, actually, about thirty five years ago, in a hospital about fifty miles away from where I'm sitting, dictating this to the lovely Olivia – there was an overweight staff nurse with a bad attitude. He didn't really want to be a nurse, and had dreams of being a music journalist. Elsewhere in the hospital, there was a young man called Icarus Ruoff, who worked with the hospital ancillary services. He was

younger than the aforementioned staff nurse by five or six years, he had a Mohican haircut, a very pretty girlfriend, and – like the staff nurse – had a particularly bad attitude. Three and a half decades later, these two social malcontents have been reunited in the pages of this magazine.

Let me introduce you to my old mate, Mad Iccy...

Iccy has a chat with childhood mate of Ian Brown, drummer for Freak Party featuring Johnny Marr and Andy Rourke (pre The Smiths) and very notably.....time served drummer with The Fall

*Hi Simon and thanks for giving me a little of your time...*

**So can I start off by asking you for a little background information please?**



PHOTO: CREDIT PAUL COX

THE FALL

*Beggars Banquet*

## ICARUS RUOFF



**Favourite Movie;** *A Clockwork Orange*

**Favourite Food;** *Moroccan*

**Favourite Holiday Destination;** *Portofino, Italy*

**Favourite Instrument;** *Drums*

**Top 5 Musicians;** *Smiths Bass player Andy Rourke, Jonathan 'Sugarfoot' Moffet (Michael Jackson's drummer), Quincey Jones, Stevie Wonder & Beck*

**First Gig you went to?** *Eddie & the Hot Rods 1977*

**What was the most influential Gig you have attended?**

*Mount Fuji Festival, Japan drumming with my classmate Ian Brown (Stone Roses)*

**Who or what are your main musical influences?**  
*Funk, Soul, Motown, Ska & Electro*

**If you could create a Supergroup who would it consist of ?**

*Bobbie Gillespie – Vocals  
Johnny Marr – Guitar  
Norman Watt-Roy – Bass  
Me - Drums*

**Also on that theme, if you could collaborate with any one artist dead or living who would you choose?**

*James Brown*



**Romantically, I like the idea that Mark E Smith had to hear what he was expecting to hear from other musicians? Obviously you were with him for the long haul. Was he as notoriously hard to work with as I've read/heard? Or was he a perfectionist?**

*(I'm hoping for perfectionist as an answer here but the truth will do either way J )*

*Mark E Smith; wouldn't call him a perfectionist. Far from it. He liked to put 'a spanner in the works' if the songs were*

*sounding too slick. The band would work up new songs in the studio only to be rubbished by Mark on his return from the nearest pub hours later. I liked Mark though. He was my best mate until he brought back my predecessor Karl Burns to record on my drums on my least favourite Fall album 'Middle Class Revolt' without telling me. I'd been away on holiday for a week and upon hearing the band were recording in Wales, raced over there and caught Karl red*



*handed recording on my kit. It was the beginning of the end for me.*

**Obviously you have gigged all over the place. What venues or events stand out as favourites over the years?**

*Wembley Stadium (Stone Roses support)*

*Fuji Festival*

*Glastonbury Pyramid Stage*

*Manchester Apollo*

*New York Ritz*

**You quite obviously take a lot of notice of your surroundings (I love the historical videos you post online) but when you have time off do you have any other interesting interests?**

*I enjoyed my 'Funky Si's A to Z of Manchester' podcast which I did last year. I hope to be doing*

*another podcast later in the summer, watch this space. I'd prefer just to talk than write another book.*

**Who do you think might be a FUN person to go to the pub with?**

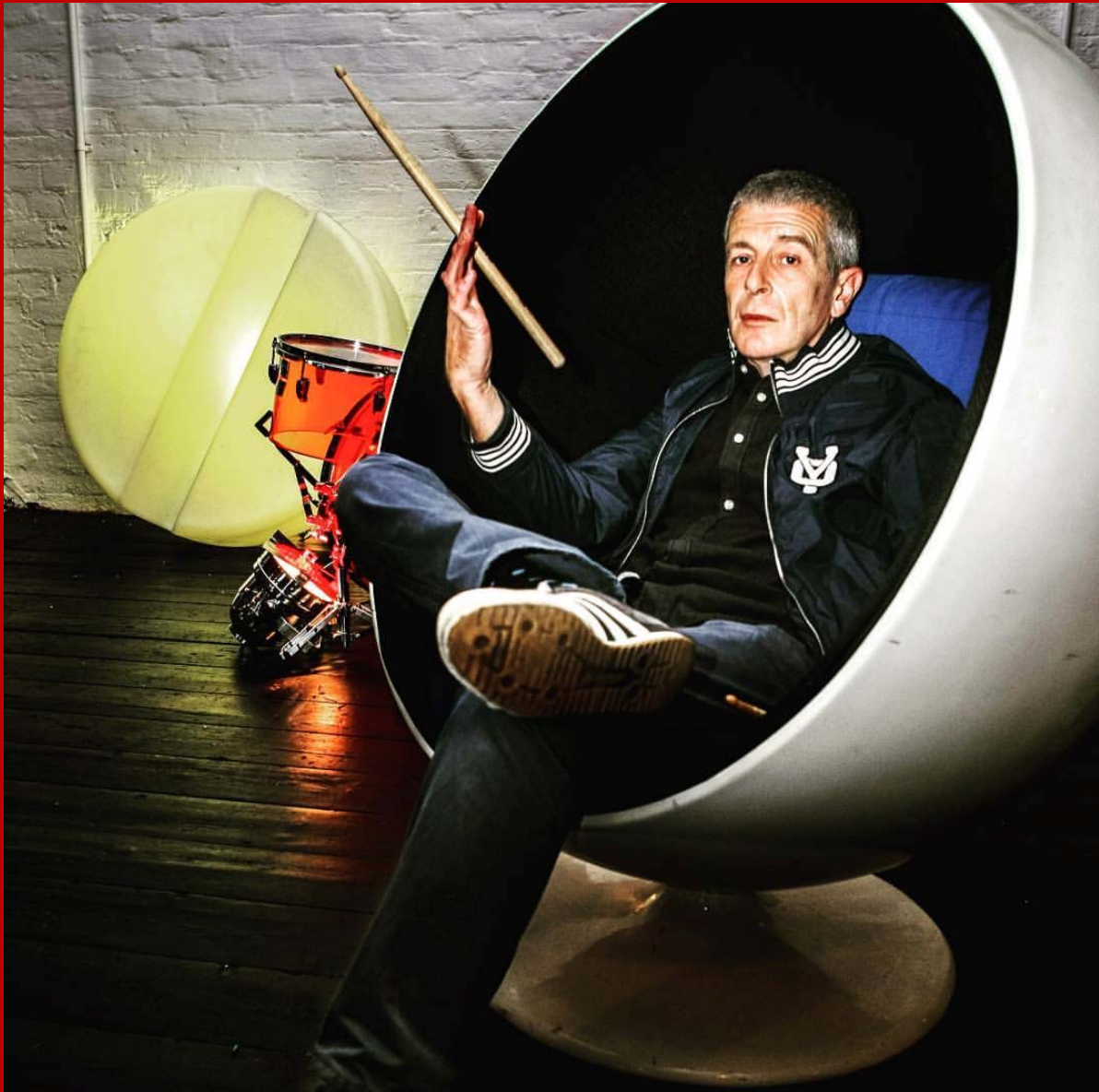
*Karl Pilkington*

**And of course, who do think might be a total pain in the arse to go to the pub with?**

*Terry Hall. I spent a month working with his new band The Colourfield in 1984. Great lyricist and singer, but not a great communicator*

**Before music did you have 'normal' jobs and if so what doing?**

*Fishmonger, Taxi Driver & Trainee Chef. Worst job, Golf*



*Caddy at the golf course in my home town of Altrincham.*

**And on that note, who or what made you think: fuck day jobs.... I'm gonna do this?**

*Easy, Johnny Marr who begged me to join the Smiths but Morrissey's singing style wasn't for me. The Moors Murders? No I'll pass on that thanks*

**If crimes against music were illegal, who would get it?**  
*Bob Dylan maybe.*

*I was in Spain a few years ago at a festival and he sounded like a cat being strangled or maybe Jamie Cullum / Ed Sheeran.*

**Briefly, your thoughts on:**

**The North?**

*Can't complain about living in Manchester, love Scotland. One of my favourite Fall songs' Hit the North'.*

**Coldplay ?**

*Prefer Robbie Williams*





**Britain's got Talent ?**  
*Helped kill off Rock n Roll*

**The South ?**  
*I love London and Cornwall, where I ended up holidaying last year.*

**Marmite ?**  
*Shite*

**Lastly have you got anything interesting planned for the coming months when hopefully lockdown stuff will be easing?**

*My band San Pedro Collective have some gigs coming up in the summer culminating in a show with Pete Hook in Christchurch, October 22nd. Check out our latest single 'Time' on YouTube.*

*Also working with Lucigenic whose latest track 'Hope' is definitely worth a listen.*

*Simon's Book: You Can Drum But You Can't Hide is available from online retailers.*

Follow Simon at:  
[www.facebook.com/mrsimonwolstencroft](https://www.facebook.com/mrsimonwolstencroft)

Check out The San Pedro Collective at:

[www.facebook.com/Sanpedrocollectivemcr](https://www.facebook.com/Sanpedrocollectivemcr)

and of course Lucigenic at:

[www.facebook.com/lucigenic](https://www.facebook.com/lucigenic)



Pre-Release Album  
Review:  
*Truth Be Told*  
by  
Haynesy & JD

Truth Be Told is the follow up to 2020's *Freedom Of Speech* which was our introduction to the team of Haynesy and JD who brought us an album that took its title seriously while still retaining enough light-heartedness to poke fun at a quite messed up year. The sound was stunning which put it at the pinnacle of the year's releases.

STEVE RIDER

---

For the *Truth Be Told* Haynesy is once again back on the beats with JD on the mic, and they are backed up by JabbaThaKut on the cuts. With such a heavy debut album to follow, is it possible for these guys to get any better?

Well, let's see shall we...

Your senses are immediately assaulted by a plethora of cuts and vocal samples that tell you what's coming. A proper head nod beat hits with some electronic notes and a huge anthem-style chorus. JD drops more than your average amount of knowledge right here. It's time to open your mind to the fact that the government is turning the country into a dictatorship, trying to take away your common law rights and with it your freedom. It's time to educate yourself and stand up for your rights because this ship is sinking and it's time to *Abandon Ship*, forget the old narrative and create our own. If you're now pumping your fist, then keep it up in the air and pump it along to this drum beat mixed with a slick guitar vibe and Jabba's energetic cutup samples. This one takes us on a journey through *Certified Life*, where we look at pain, injustice, inequality, and persecution that goes on around us every day, the truth has a dark side indeed if you choose to see it...

Big horns and a vocal sample that seems to claw at your soul are the intro to *Freedom Fighters*. This has a military vibe to the beat which fits exactly with the overall message here. The message is that every revolution needs people to stand up and fight for what is right. Here we get a true sense of what makes up these people. The fact is they stand for freedom for all against a government who seeks only to control the people for their own ends and not to represent them or support them. JabbaTheKut expertly cuts up that *Big Yellow Taxi* sample to bring in a more laid-back beat that incorporates guitar and flute notes. The personal struggles we go through everyday are enhanced by a system that is set up to keep us down. But, there is a message here which is a massive realisation for many. You go through life

working to pay the bills and taxes to support your family and keep a roof over your heads. Through that constant work-life struggle you forget that you are an individual and you have worth. But, so often you don't recognise that worth, almost *Till It's Gone*. It's vital to never forget that worth and the fact you can stand for yourself and those people and values that are important to you.

Tribal and military drums beat a new rhythm, one that sets up a powerful vibe that is raised by the united voices of the chorus. The message here is that if we want change on a global scale, a change for freedom, then we must truly *Do Something*. Revolution means we have to take a long hard look at the corruption and oppression that is rife throughout the world's governments. They only succeed in what they do through keeping the people asleep during what is truly going on. If the people truly wake to the truth, then the true revolution will begin. Freedom will be the ultimate outcome. Now awakening people to the truth can be enjoyable as well as being a serious business. So, it's time for DJ Cue Tips and MC JD to step up with a block rocking old skool beat. Some flute notes and a whole host of classic Hip-Hop samples, breaks and cuts. So, get out of your seat as the beat takes us back to the golden age. While you're rocking out to this one, put a fist in the air as MC JD lines up his sights on those royal *Blue Bloods* (Cue Tips back to 86 mix), letting the shots fly such that no one is left unscathed. It's time to alert the masses and awaken the 'sheeple'. Oh Yeah! You might wanna turn the volume up a bit for this one too...

Time to shift the aim from the sole focus of the royals to the 1% of those rich elitists who seek to control the world's wealth and the world along with it. A funky beat keeps you moving and is backed up with some flute and tambourine alongside a horn and cut drive chorus. Every shot that hits home is another we can pick up, cook up and *Eat The Rich* as there is no room for those



who think they are above the rest of us. A huge electronic and piano driven vibe creates a very grimy, almost industrial vibe as the beat hits. The focus shifts to looking at the one thing we all have, a freedom of speech. If you chose to be a voice for the guerrilla republic, a voice for freedom, then you must speak the truth. Keep people hanging on your every word as they watch *When My Lips Move*...

The Terminator intro sets up a bleak outlook as Scorzayzee joins the revolution. The beat is pounding with some industrial electronic vibes with Jabba's deadly accurate cuts delivered with precision. This is a bleak dystopian view of our lives through a lens of a

matrix-style vision. Truth be known, are our lives truly that much different from this dark view of life? The only way out is to awaken our minds to create a *Glitch* in the matrix where we can create a brighter future. Moving into the final track of the album there is no let up. In fact this one just switches up another level or two as you are launched on the back of a heavy rock guitar and drum sound that will give you the energy to bust free of the matrix and *Fly* alongside Haynesy and JD. The vibe may seem a little dark but, JD is here to draw on his uncompromising rap style and to harness the energy of the elements as he battles demonic forces which threaten everyone on earth. Step aside Hellboy we've got Haynesy and JD...

---

Let's make no mistake, here and now in noting that this is an incredibly solid album. *Truth Be Told* is a politically and socially conscious album that is unrelenting and pulls no punches in its desire to open the eyes of the people to the truth. Although its roots are squarely in the golden age of Hip-Hop music, it still has enough diversity to appeal to a wide range of audiences. If ever there was an album from the UK shores that could pack the kind of power of the likes of *It Takes a Nation of Millions* by Public Enemy or *The Devil Made Me Do It* by Paris, then this album could well be it.

The production for Haynesy is unapologetically Hip-Hop. He expertly creates the kind of pounding energy-laden sound that fuels every muscle in your body with huge amounts of adrenaline. As such, you cannot fail to be moved in some way.

Once more utilizing the talent of JabbaThaKut to add cuts, scratches, and turntable trickery to every track is pure magic. JabbaThaKut is one of the UK's premier Hip Hop turntablists who has this psychic ability for knowing exactly what to bring to a track to elevate it to that next level. Plus, let's face it, is it truly Hip-Hop without the DJ? Honestly, you could take Haynesy's sound and drop it into any era of Hip-Hop and you would see emcees queued around the block to jump on these beats. The energy and emotion that comes through the music here is the perfect backdrop for JD to immerse himself in the current world climate and to expose the truth. He draws on personal experience of leading protests to fuel the call for freedom and to expose the racists. To open up about the blatant oppression, double dealings and covert agendas that pervade every level of our society and political parties. No stone goes unturned and there is no place left for those powers that be to hide. You hear and feel the passion in his voice as he speaks with knowledge and desire that mirrors such figures as Chuck D and there is the

feeling he will not rest until he sees true change in the world with equality and freedom.

To round off this package and capture the full ambiance of the project, John Dyer immerses himself into the message behind the project. He provides artwork and design that gives an intense visual impact. It's the perfect pictorial representation of the album and indeed what we see day to day.

*Truth Be Told* is not just Hip-Hop it is a revolutionary sound for a new era. It is a call to all of us; we must stand tall, because together we will not fall. Haynesy and JD show that it's not just what you say but, how you say it. When you say it by taking the heart felt and politically charged words of a modern freedom fighter and put them to the emotive and high energy music of one of Hip-Hop's most talented producers, you can say exactly what you want to say and people will listen and not just with their ears. It will energize every fibre in their bodies, triggering the release of all manner of emotions. This will allow them to hear it to their essence; the very core of their being.

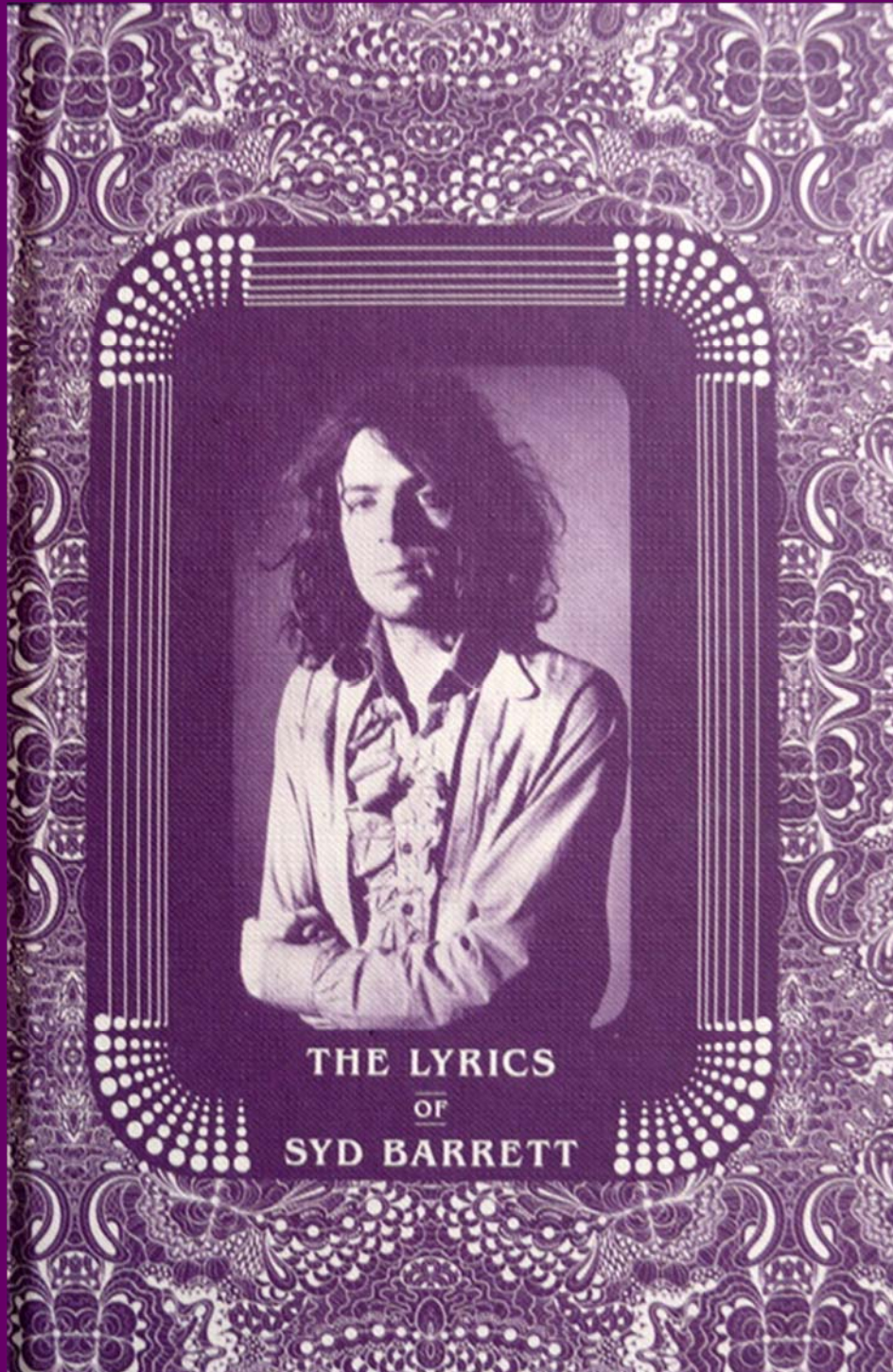
For me *Truth Be Told* is more than an instant classic, it's going to be one of those defining moments not just within Hip-Hop music but, also for the movement towards standing up for our common law rights and our freedom.

*Truth Be Told* gets its digital release via Bandcamp on July 1st with streaming going live on 1st August. With a bit of luck there will also be a physical release too, so keep watch.

*Truth Be Told*, it's time to open your mind, stand up and raise a fist to the sky...

Will you heed the call...?  
Peace.

Steve



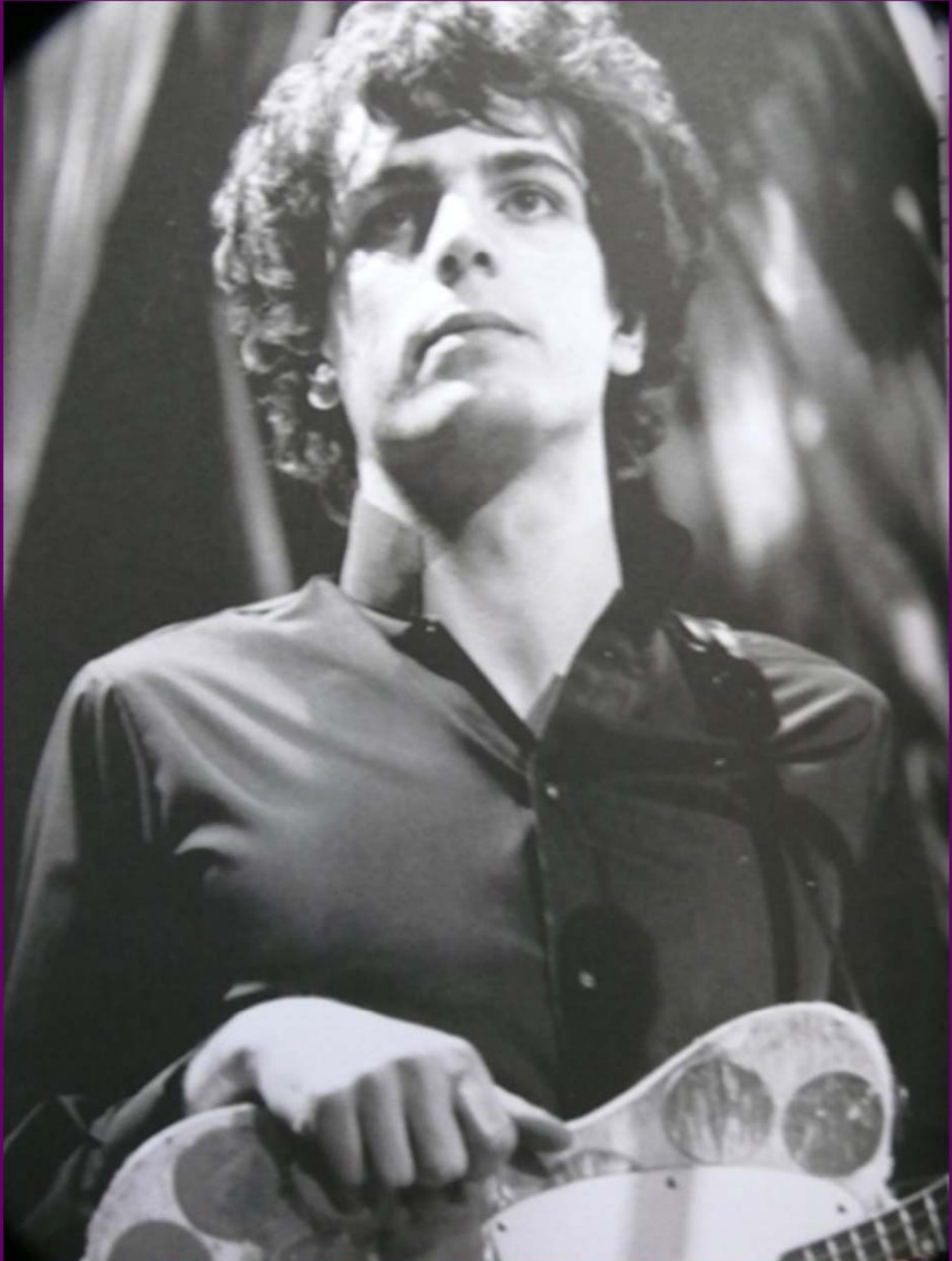
Publisher: Omnibus Press; Hardcover : 96 pages;  
ISBN 978-1787602564

*A few words from Alan Dearing:*

This is an absolutely gorgeous book. It exudes quality. High-quality, luxurious printing, on lovely thick velum paper. A drop-dead-for artefact to have and to hold. It is the design work of Lora Findlay from the team at Omnibus.

---

alan dearling



It is a simple concept, including as it does all the lyrics of all 52 songs from Syd's career with Pink Floyd, and during his later, erratic solo career. A damaged, surreal, magician – a Madcap Laughs, indeed!

As Rob Chapman tells us about his journey into the world of Syd:

*"In 2019 Omnibus asked me to write a 5,000 word introductory essay for a book*

---

**ABOVE: Rehearsing for 'See Emily Play', Top of the Pops, 1967. (LFI/Photoshot)**



---

Tortoise, 1963, by Syd Barrett (Syd Barrett Music Ltd)



*of Syd Barrett's lyrics. I was happy to do this, and more than happy to spend the next year in regular communication with David Gilmour as with the help of pro-tools he sent me isolated vocal tracks to decipher. We managed to crack Syd's enigma codes and here they all are in a book for the first time."*

This book is something of a smorgasbord to savour, a portal into Syd's psyche, coupled together with a small selection of rare photos and a few examples of Syd's own artwork. As Syd sang in 'Bike':

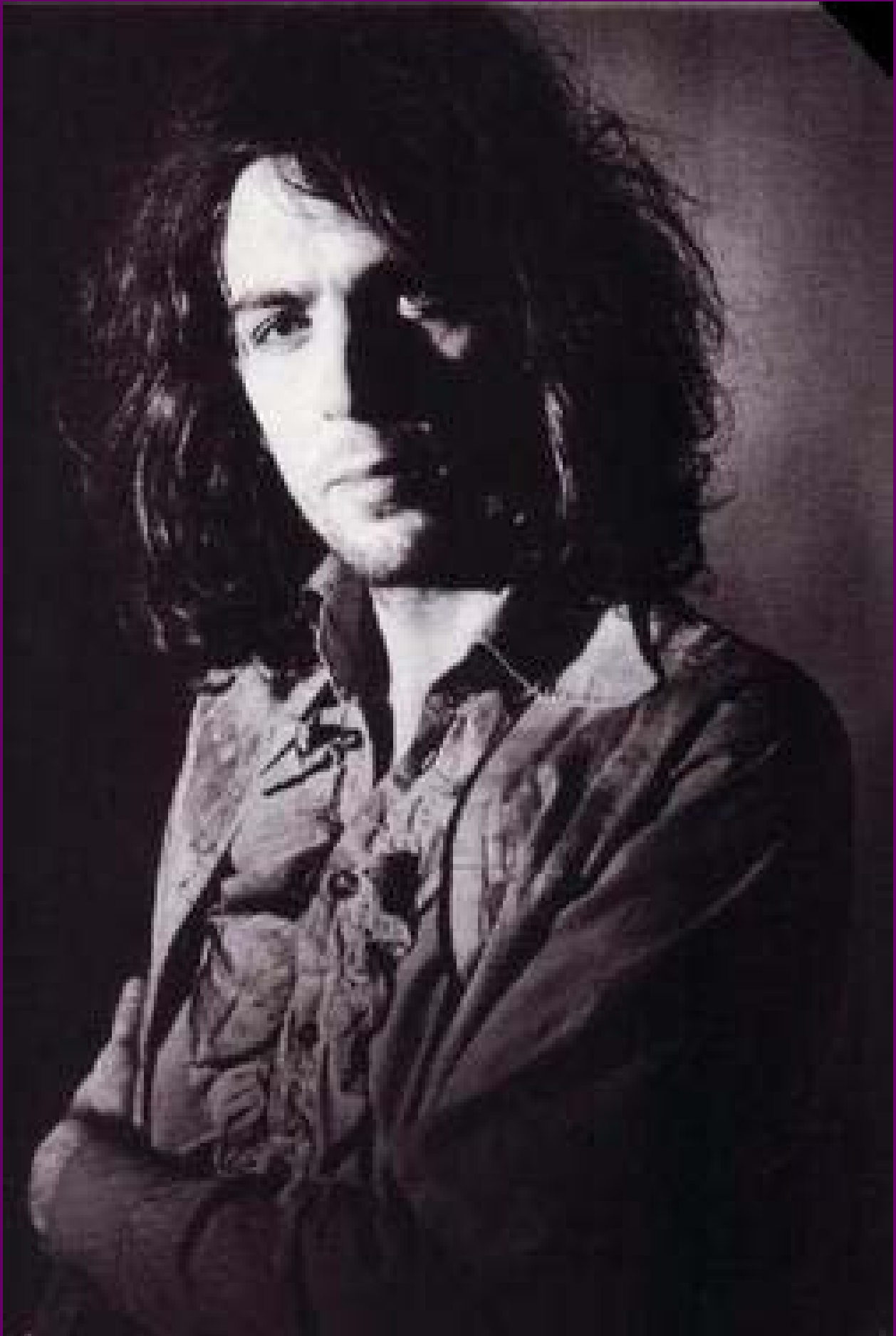
*You're the kind of girl that fits in my world*

*I'll give you anything, everything if you want things*

The book has been compiled in collaboration with the Syd Barrett estate, and it also features a foreword from former Pink Floyd manager, Peter Jenner.

It is an enigmatic, and rarely simple love letter from Syd, to his many fans and admirers. It's an appropriate and timely reminder that Syd was a one-off, off-the-wall talent. A challenging enigma. A Lewis Carroll of Psychedelia. And it is great that we now have an old-fashioned little book of beauty to cherish.





From 'Lucifer Sam':

*Lucifer Sam, Siam Cat  
Always sitting by your side  
Always by your side  
That cat's something I can't explain*

*Jennifer Gentle you're a witch  
You're the left side  
He's the right side  
Oh, no  
That cat's something I can't explain*

**Rob Chapman website** – “an irregular scribbler”:

<http://www.rob-chapman.com/>

It's also worth checking out Rob Chapman's book: 'Psychedelia and Other Colours'.

(Faber and Faber 2015) ISBN 978-0571282005

*“A fantastic, exhaustive history of the genre: comprehensive but gripping, packed with eye-opening period detail and with a brilliant analysis of everything from Sgt Pepper's Lonely Hearts Club Band to the oeuvre of the Crocheted Doughnut Ring.”*

**Alexis Petridis, The Guardian**

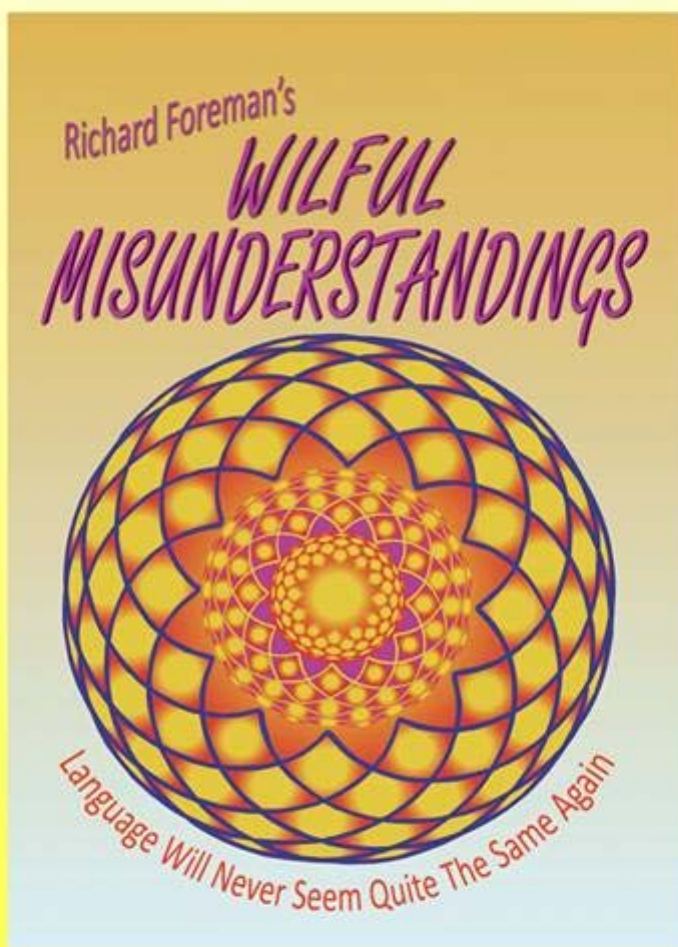


# Expect the Unexpected!

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

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Readers' comments:

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

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**I have, of course, been aware of Mike Tiano for years because of his involvement with the Yes Community past and present. However, I had no idea he was a musician. So when I was sent a copy of his album "Créétisvan", I was overwhelmed by the diversity and the beauty of the music therein. It therefore seemed a jolly good idea to contact him and see if he wanted to talk about his new record...**

Jon: So, Mike, tell me: the album, how did it come about?

Mike: Well, it's been a long process, and throughout my life I've been influenced by artists whose content, was melodic, had catchy melodies and interesting hooks, I found it rewarding the songs where we recapitulate themes - much like Yes did, that became apparent, with multiple listenings. So, when I first started writing music, when I was very young, and first started playing guitar, I mean, they were pretty crappy songs. (laughs)

# MIKE ON THE MIC



I had a friend who said, 'Just keep writing songs and you'll get better at it.'

Thinking about it, I was coming of age in a really great time, in the late '60s, and throughout the '70s, and there was a whole plethora of different artists that were doing their thing. Some of them dabbled in prog, but the thing is, they didn't see it that way. It's like, I don't think David Bowie said, 'I'm gonna write a prog song,' and then wrote *The Width of A Circle*, or Elton John said, 'I'm gonna write a prog piece,' and wrote *Funeral for A Friend*, and *Goodbye Yellow Brick Road*. It was just a way of expanding their boundaries.

So, even though I was influenced by progressive rock, as they got older, millions and millions of great classic rock singers and their bands were what really influenced me - early hours of Beach Boys and the Beatles, it was always vocal bands. And then, later, as Cream and Led Zeppelin came about, and they were able to stretch out on their instruments. Yes came and brought both elements together. Catchy themes, memorable melodies, and really original songwriting.

Along the course of my life, I've started

writing better and better songs, and I just became a songwriter naturally. The muse didn't come as often as it should have, but I found that I was effective at arranging, knowing when to add harmonies, when to hold back, and things would rise and fall, and I thought it was really effective.

Ultimately, the answer to your question, Jon, is that later in life, I thought, 'These songs are really good; I should just record them for posterity so they don't die with me,' because I only recorded crappy demos on reel to reels, and cassette tapes, and I thought I should present it the way I want my songs to be presented. And that's really how this all came about.

Jon: So, what's the earliest song on the album, then? What's the one that you wrote furthest back?

Mike: Probably *There Behind You*. *There Behind You* has a whole different storyline that was written for a friend who was part of a band, and they had this big opportunity to go on a tour of clubs, as they were trying to break into the tour circuit in Toronto. And this friend of mine had the misfortune of having this timed with his wife giving birth to his first child. So, the song was really



about that. But one thing I learned about music is that if it doesn't stay with you, then you're not gonna want to keep performing it or playing it. So, I took it much later when I turned it around to something altogether different. The intro to *There Behind You* was originally conceived as maybe a different song that spawned from the *There Behind You* theme. I thought, 'I'm going to repurpose it and make it a little bit different,' and so I added this more ethereal thing. And then I figured, 'You know, let's just have that as an introduction to the song.' So, to answer your question, *There Behind You* is the earliest song.

Jon: And when was that written?

Mike: That was in, probably, 1975. Just to be clear - I had written so many songs prior

to that. Some of them are laughable, but by writing songs I developed my songwriting acumen. I look at some of the less desirable songs I've written and think, 'That has a good part right there, or right here, that has a pretty good hook.' So I was starting to develop that acumen for writing effective and memorable songs.

Jon: So when you'd made up your mind to bite the bullet, go into the studio, and make this album, where did you record it?

Mike: I actually recorded it in a number of places. The first one came about because a friend of mine knew this guy named Mark Crouter who was a bass player in a band. He was just getting his feet wet in terms of buying recording equipment and building a home studio. So we made a deal: he was a progressive rock fan, and he liked what he'd



heard of my music, so he said 'Look - I'll record your music for free, and along the way I'll learn recording techniques and such.' So it was a very synergistic relationship. The problem was that we both had day jobs at the time, and it took a long time to get anything together. The first song we actually got together was The Dark Ages, another old song of mine. I actually conceived that song when Ronald Reagan was elected into office and I saw what Republicans were doing in terms of people's rights. Mark allowed me to actually record three or four songs, and he was a good bass player, and he was very wise, and able to tell me about the good things on the track.

After a while I felt like I had to be serious about this and put money into it, and so I recorded in a number of studios. It was a learning process for me, because I thought, 'Well, I need to get a producer.' I got

someone I knew who had produced some singles of an old friend of mine. But I could see that he wanted to turn it into what *he* wanted it to be - he didn't see that I had ideas about how the dynamics would be, or how it would flow, or how the hooks would be. He thought that I would just give him demos of me singing with an acoustic guitar, and he would make some fabulous thing out of it. But I already had my ideas for what would happen with the song. It wasn't a matter of my wanting to 'be a star' - more a matter of my wanting to produce my songs, and present it the way that I thought people like myself would respond to them.

Jon: Well, the songs are your babies, and when it comes down to it you're the person who... if you're anything like me as a songwriter, you have a fairly fully-formed idea of what it's going to sound like in your head before you even pick up a guitar or anything to try and work out what the chords





are. You've got an idea of the ebb and flow of the track, and to have somebody else trying to mess with that isn't nice.

Mike: Yeah, yeah. And how I came about writing each one of those songs may have had a different backstory to it - sometimes you play around and think, 'That's an interesting little chord sequence, I'll remember that,' and other times it's like, 'I'm trying to convey an idea, I want to make sure my lyrics convey this idea.'

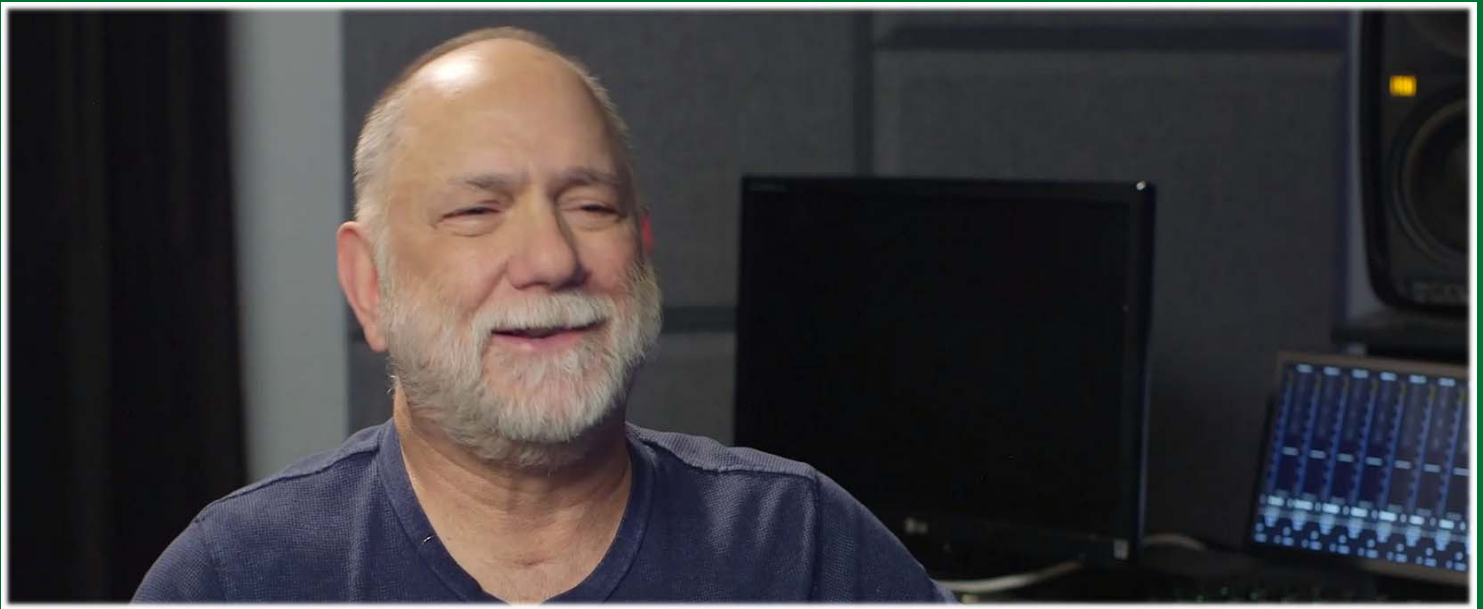
I'd been in the studio with musicians and artists, was in the studio with Yes when they did Magnification. It was interesting how they put music together, but they were at the stage in their career where they had to produce an album, and so they were just assembling things that they thought would work. In my case, this is like my songs, my treasure trove of music, and pretty much: I'd written the song; I had the blueprint for it when I first conceived of it. It wasn't a matter of that I'd just wanted to throw



something together and see what worked, or experiment with things. It was more a matter of, like you said, this is how it goes, how it rises and falls, these are the lyrics, these are the choruses. It was my experience that I had to do things like understand or figure out where I wanted a harmony or don't want harmonies, because those junctures are very important. I didn't take those types of things lightly. It's not like, 'Just put a harmony in there, hopefully it'll work,' or doing it just because I thought it was a good idea. It had to serve the song in terms of the way it unfolded.

Jon: They have to grow organically.

Mike: Yeah, absolutely. For sure - and the same with the actual production of it. So many people said, 'I can do the job! Hire me!' and whatever and I'd ask them, 'But do you have an ear for my music? Do you like what I'm trying to do?' 'That doesn't matter! I'm a professional, I can do the job!' It's like, well, I'm sorry, it's not enough that you can 'do the job'; you have to see the end goal, and see where I'm trying to go with my music, and understand what I'm trying to do with it. That's something that's



important about this album stuff - so many people are involved with them. I have some type of connection to singing the album, and people have told me, 'You should sing yourself.' I had one guy say 'I worked with Tim, he's really good,' and I went to listen to him and I thought, yeah, he seems good, and again, he could probably do the job, but I had no connection to this guy. I don't want to hire a guy to sing on my album just to get it done. Some of the people I would consider hiring - they just wanted a gig, to be able to make a few bucks and do something.

I've had people say to me over the course of the album, 'No, no, that song's finished,' or, 'You need to cut out a couple of verses or something from the song,' and it's like - no! Just because you see it that way - it doesn't mean anything to me because it's my music and I see how it's supposed to work. So even though you might see it in a particular way, I do not. But at the same time, I had people that were really talented, and I let them sometimes come up with their own parts. I didn't play the bass, drums, or keyboard, certainly, and the people I had involved, I trusted their judgement. But if they delivered something that I didn't think worked for the song, I did tell them if they didn't do the right melodies, or the feel wasn't quite right. But for the most part, the calibre of musicians I was working with: they saw what I was trying to achieve; they came up with some really great parts.

In terms of end results, it all stops with me,

because ultimately it's me that has to say, 'Yes, I think this song works.' And I, in no way, wanted to release something and think, 'Well, I don't really like the bassline but I guess I can live with it.' It was never a matter of having to live with something, but more a matter of having it done and done right.

Jon: Well, if it is the album you've been waiting since 1975 to do, you've got to do it right.

Mike: Well, I don't exactly see it that way, Jon, that I've been waiting since 1975 to make this album - it's just that across the years, I've just written songs now and then when inspiration has hit. I always made sure my songs were of a piece, and they were memorable and melodic, and catchy, and that comes from my being influenced by all those great melodic artists in the 60s and 70s. I was influenced by Jefferson Airplane, and the Who and CSN...

Jon: Yes, I can see that from the album.

Mike: Prior to progressive rock, I was a big Delaney and Bonnie fan; I loved that album on tour where Eric Clapton and Dave Mason played along with them. I loved it. And I was a classic rock kid, or young adult - I bought all those things, you know? I would go into the record stores and say, 'Hey, is the new Who album out? Or the new Led Zeppelin album? I was a big Led Zeppelin fan'. I reached the point where - not to go off on a tangent here - but basically, I had the Beatles. The Beatles broke up, and I was



kind of getting tired with Led Zeppelin's blues and bass approach, because I really liked harmonies and melodies. And Yes had great instrumentals and great singing, exemplary songwriting, and that just brought it all home to me. It was really what helped inspire me. I would name the Beatles as my first inspiration, but Yes really brought a lot to my own talent scope and development as a songwriter.

Jon: What was the time period that it took to record it? How long did it take?

Mike: It actually may have started in the 2000s, when Mark and I got the first bunch of songs together. *The Dark Ages* was the first one, and then *On Hold*, then *There Behind You*. And *There Behind You* was a major undertaking. Those songs had a drummer named Steve Leathart. And Steve was just an incredible drummer, just really original, a real progressive rock drummer, but unfortunately a few years ago he died of a heart attack. That actually gave me more of an interest to put the album out, because he had recorded some things - not any major releases or anything, and he really played some great drumming on my album. So, probably, like I say, back to the early 2000s, to answer your question, I just wrote songs. So I basically had all these

tracks, and I finally just had what I needed to assemble, but I needed somebody to help me put it all together. That's where Jonathan Sindelman introduced me to Steve Smith, and Steve Smith was an incredible engineer. He worked with Geoff Emerick, the famous Beatles engineer. Steve did work with Supertramp, on *Even in the Quietest Moments* and he did *Songs in the Key of Life*, and he worked with Cheap Trick and Heart, and all these incredible artists.

The person I was considering to actually help me produce the album, he came up with some mixes that sounded pretty good. But when I saw what Steve did - Steve was the kind of consummate professional that could make things sound so great, with a crisp sound - it doesn't sound amateurish in the least. Here I had somebody who knew his stuff, who was a real consummate professional, and he helped me put it together.

So to come back to the point, it was in the early 2000s I met Mark Crouter, and that's where the whole thing kinda started.

Jon: So you and I have got something quite big in common here, because we're best known for writing about other people's music, rather than creating our own, and I



sometimes think that it wrong-foots people when they get a record; they think, 'That's Jon Downes' record, what's he doing on there? He's supposed to be writing about music, not singing it.' And it is quite a paradigm shift, isn't it? To go from being the person who writes about music to the person who makes the music.

Mike: Yeah, Jon, you hit the nail right on the head. People know me for other things, you know - writing articles about media, my interviews with Yes - they know me for other things, but don't know me for being a musician, so there's also scepticism: 'What, you think you're a musician now? Just because you wrote about it?' But the thing is, they don't know me. They don't know my history. They don't know that I do have what I feel is an exemplary songwriting talent.

I feel - and I hope you would agree - that one mark of a good songwriter is when their songs get covered. I'm really hoping somebody says, 'You know, I really loved that one song there. I would really like to cover that.' I could see *A Natural* being covered by Willie Nelson. I really can hear him singing that! I think other artists could cover some of the other songs and if they wanted to present it in their own way - as a songwriter, I'd be over the moon. If you think about it, when the Beatles hit, all those songs that other artists recorded -

when the Mamas and Papas did *I Call Your Name*, for instance, and other artists would just take their songs and turn them into their own - I'm hoping that that's what happens with my album, that people do cover my songs - but you're absolutely right, it's almost like a stigma to overcome. It's like, 'Oh, yeah, you've written about music, but why does that make you a musician or a songwriter?' Well, just because I am a songwriter, it's in no way related to the fact that I wrote about music or that I have that creative streak.

One of my challenges is really getting folks to listen to the album, and that's why I thought presenting this story behind the album was so important, including some of the artwork that I did when I was younger. That's how the album's title came about.

Jon: Well, I think it's a remarkable record. I like it a lot, and in any way I can I will plug the living bejeezus out of it, because I think it's a really, really good record.

Mike: Thank you, I'm really glad to hear that. I guess you're a kindred spirit, and I knew that kindred spirits would probably relate to it. Mark Jacobson wrote a review on Amazon, and he was one of these guys who was like, 'Well, I didn't expect very much from this album,' because he didn't know much about me. I don't know if you read his review on Amazon, but basically he



ended up saying, 'I bought albums by Neal Morse, Flower Kings, Transatlantic; I played those all a couple times, and put them on the shelf; they were good albums, but I got all I could out of them after a couple of listenings.' Then he said, 'I listened to Mike's album more than all those albums combined, and I don't plan to shelf it any time soon.' You know, that just made my day! I knew that there was a merit to my music, and I'm really happy that you relate to it as well.

The problem is, I got to a point where I kept talking about the album, so I actually had to put it out. I'm hoping to get somebody behind it to actually promote it, because I really would like to take this to the next level and have a wide audience embrace it. I think - not just from a progressive rock standpoint - I think some of the songs' premises are really good from a classic rock standpoint. It's hard to say that without sounding egotistical, but if I didn't believe in myself, I wouldn't believe in the album. When people like you say, 'I think it's a beautiful album,' it just reaffirms my reason for doing it. That yes, these songs were really good, that the way I presented them turned out exemplary with the help of Steve Smith and all these incredible musicians. Just incredible.

I'm trying to take the album to the next level, especially if touring were to happen. I have an idea for a tour that would just be wonderful for listeners out there - it wouldn't be just presenting my music in a live setting; it would be more a celebration of the whole genre. I don't wanna say too much about it at this point; I don't know if it's going to happen or not.

I don't have a band; I don't want to go out there and play a solo acoustic set, because it doesn't present the music the way it is presented on the album. So, if I do play live, it's going to be driven by somebody who believes in what I'm doing, believes in my ideas, and is able to support me as far as that goes.

But for now, if somebody just likes the album and says, 'I really enjoyed those songs,' even if they enjoyed just one song - not everybody likes every piece of music. I'm sure you agree with that! You know, I play for somebody and I'll say, 'If it's not in your wheelhouse, it's okay.' Not everything is in my wheelhouse! But if it is, you might get a lot out of it, and I hope you are. I think it stands up to repeated listenings, you know? Like, 'That was great! I gotta hear that again!' At least, I hope that's the reaction.



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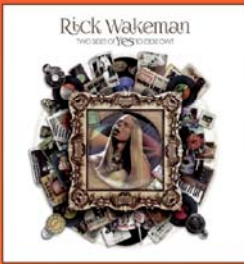
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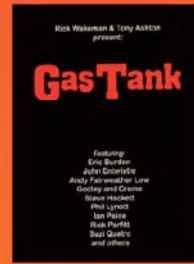
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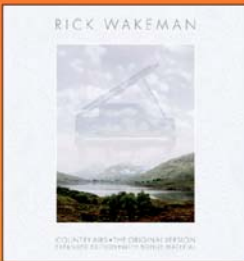
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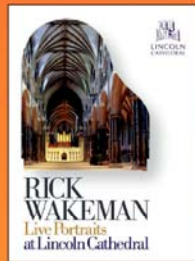
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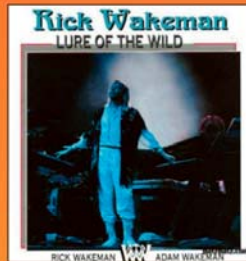
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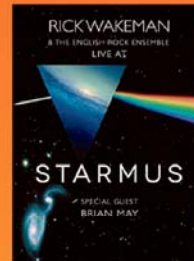
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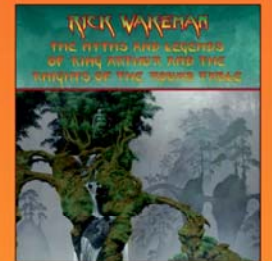
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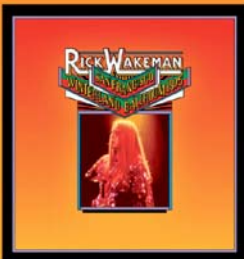
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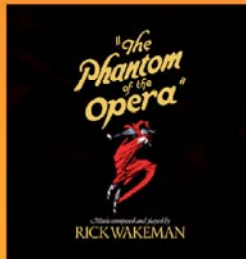
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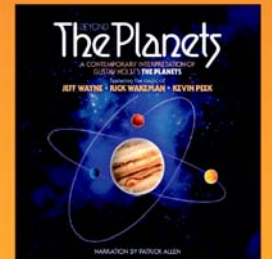
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# KEV'S WORLD



**ALCANTARA  
SOLITAIRE  
INDEPENDENT**

This is the debut album from Alcantara, who are based in Sicily's second largest city, Catania. Sicily may not be a hotbed of progressive rock, but of course Italy has always been a major market. According to the band, 'Solitaire' is a concept album exploring the meaning of

resistance in liquid modern times and is a journey through space rock, progressive ballads and psychedelic blues. All lyrics are in English, and while all three of the above genres are well represented, often at the same time, there is also a feeling of indie rock, Muse and Jadis about the proceedings as well.

It is an incredibly atmospheric album, and the vocals fit perfectly with the music, which for the vast majority of the time is very laid back indeed. When listening to individual songs one finds this incredibly impressive and fascinating, as the reverb and textures really bring the listener in closer. However, when it is like this for pretty much the whole album it does tend to lose the effect and instead becomes something where the sum of the parts is certainly less than the individual. There just isn't enough contrast within the album, and whereas some metal bands suffer by being too loud all the time, the opposite is true here. Without the use of contrast and

# KEV ROWLAND



dynamics it becomes a chore to listen to as opposed to a joy, which is a real shame as the individual songs are all very good indeed. By the time I came around to listen to this for the third or fourth time I knew what to expect, and wasn't really looking forward to the experience, as I knew by the end I would be seeking out something quite different as a musical earwash.

But, I am also aware there will be plenty who want to listen to music which is never New Age or Ambient, and is always "proper" songs, yet is very laid back even though the electric guitar is an incredibly important instrument throughout. This is definitely a band to keep an eye on as they are showing great promise, but need to provide more emphasis in places.



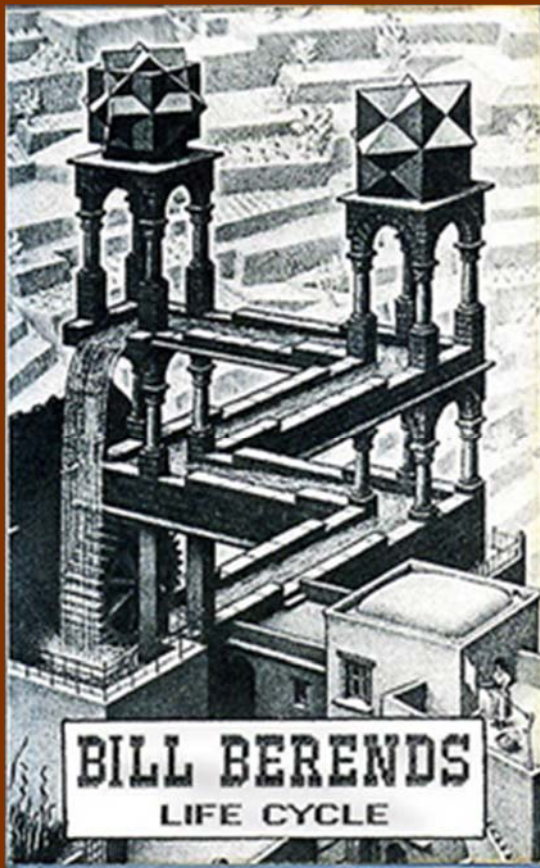
**ARX ATRATA**  
**THE PATH UNTRAVELLED**  
**INDEPENDENT**

This is my first exposure to Arx Atrata, although it is their third full-length release. As is usual, I played the album without reading the accompanying press release until it was time to write the review, and I wasn't sure which country they were from based on the music, and was a little surprised to discover they

were English. I was even more surprised to discover that "they" were a "he" in the form of Ben Sizer who provides all instruments and vocals. To me this is what I think of when someone tells me an album is black metal, from a complex logo through to frantic riffing with plenty of atmosphere, a strong sense of dynamics and control, and powerful vocals. Black metal, like all sub genres, has been through a great many changes over the years and they have spawned further sub genres in their own right, but this is what black metal should be about, with the feeling of an evil horde ready to burst out of a cavern and take your children.

There are some times when it is a little too over produced, and a slightly more raw sound may have improved the overall feel of the album, but even as it is this is still a really powerful release and one that fans of the genre, particularly those who are fond of the likes of Agalloch, will find a great deal here to enjoy. It is majestic, all encompassing, and a damn fine listen – that this is being produced solely by one individual is incredible, and is worth seeking out for those who want their metal black and their faces covered in corpsepaint.





**BILL BERENDS**  
**LIFE CYCLE**  
**BANDCAMP**

Back in the Nineties I became aware of an American band called Mastermind which I soon fell in love with. Based around multi-instrumentalist Bill Berends and his drumming brother Rich, they released a whole series of albums and even came over to Europe. I was fortunate enough to see them at The Orange playing with GLD and Ars Nova.

Fast forward many years and Bill and I got in touch again through Facebook, and while I moved to New Zealand, Bill has located to Brazil (where he has just started a new line-up of Mastermind – new album coming soon!). One day we were talking about the old days, and he

asked me what Mastermind material I felt I might be missing from my collection, and he then sent me a zip file. Included within the albums was this release, which was originally issued on cassette back in 1988 and is now available through Bandcamp. This was a total surprise to me as I wasn't aware of its existence, and what surprised me even more is that this is mostly new age electronica with hardly a guitar in sight!

For me Bill's music has always been based around the guitar first and foremost, with real songs as opposed to "just" instrumentals. When he allows himself to rip it up as he does on the title cut this 26 minute long, 6 track EP, becomes something quite special indeed.

However, for the most part Bill seems content to doodle around on keyboards, and the result is something which shows promise with some interesting ideas, but little in the way of anything which really stands out. It feels like the sort of material often produced by the likes of Soniq Theater which has some elements of Keith Emerson, but in a more melodic and laid back style with little of the bombast. But, to my ears given that this is only \$5 it's worth getting for any Mastermind fans as it shows Bill starting to get his ideas up to speed. When he allows himself to bring his guitar into the mix it becomes something quite different indeed, and something I have really enjoyed.

Just two years after this and Mastermind released their debut album, 'Volume One', a very different beast indeed. For this and other releases featuring Bill as performer or producer visit <https://benvalia.bandcamp.com>.



**BLACK STAR RIDERS**  
**ANOTHER STATE OF GRACE**  
**NUCLEAR BLAST**

In 1978, at the tender age of 15, I bought my first hard rock album. Up until then I had been swapping tapes with mates but there was one band which intrigued me as I hadn't heard anything quite like them, and I wanted more. That band was Thin Lizzy and the album was of course 'Live and Dangerous'. It is still with the rest of my records just a few feet away from where I am writing this, some 40+ years down the road. There will only ever be one Thin Lizzy, as there was only ever one Philip Parris Lynott, so when the Scott Gorham-led band decided to record new material they were always going to do it under a different name which is how Black Star Riders were born.

Here they are back with their fourth album, and only Scott and singer Ricky Warwick are still there from the early days (both of whom are still members of Thin Lizzy as well), but anyone who has ever loved the Thin Lizzy sound will recognise this straight away. Thin Lizzy and Wishbone Ash were probably the

two most important bands when it came to driving the twin lead guitar sound, but it is safe to say that it was Gorham and Robertson who took it to the heights in the hard rock arena. These days he is playing with Christian Martucci (Stone Sour), but it is as if the Seventies are here and the boys are truly back in town. I hadn't realised how different the Lizzy sound was to everyone else, and as soon as this hit the deck I was transported. I have always been a fan of Ricky Warwick since he first hit the spotlight with The Almighty, and here his vocals are perfectly fitting, and on songs like "Soldier In the Ghetto" one could almost be forgiven for thinking that it is a long lost track.

The band have their niche, and they are paying tribute to Phil while still going their own way, and by having a different name it allows them very much to do just that. If you have ever been a fan of Thin Lizzy, then this album is essential. And if you missed them first time around, then you need to become acquainted with their classic studio albums and of course L&D, but if you want to hear what they would have sounded like now if Phil hadn't departed way too soon, then this is where you need to be. I love it.





**THE BOB LAZAR STORY**  
**VANQUISHER**  
**BAD ELEPHANT MUSIC**

After far too long, The Bob Lazar Story are back with their fourth album. For those who have yet to come across them then they describe themselves as "purveyors of tritonal wankery, and offer an oasis of ProgMathsyFusion to soothe your weary earholes," so there. If that isn't enough, band leader/guitarist/multi-instrumentalist Matt Deacon is the only prog musician I have been able to have a beer with here in the Garden City (Christchurch NZ, not WGC UK), as he also departed from the UK many years ago to settle in Aotearoa. What I have always found quite intriguing about the band is that they are based around Matt and drummer Chris Jago. Both are originally Scousers, but Chris is based in Los Angeles which makes both composing and recording somewhat interesting as they work independently to create something which sounds as if they are bouncing ideas off each other. Also of interest to fans of the band is the reappearance of Mike Fudakowski on bass, who appeared on the second album 'Space Roots'. I asked Matt what had happened with Mike and was told "Fud was heavily involved in an 8 year-long Dungeons and Dragons campaign and couldn't be disturbed. He escaped with his life, just, and I brought him back on board for a few tunes." With album art which links to

previous releases, a weird obsession with something called a "foodstool", and a predilection for things very hot and spicy (hence the cover this time around), it is safe to say that this band are quite different from what else is around. And that's before we get to the music. For Matt and Chris the world revolves around Frank Zappa, although in recent years there has also been an influence from Cardiacs. Complex and complicated music, which at times also includes quite a sense of humour. One would never realise the two main musicians are on either sides of the Pacific ocean as they weave their patterns. There are sixteen tracks with a total running time of less than forty minutes, and some of them are just off the wall skits not to be taken seriously at all, while others build and develop, all the time showing there is a future for instrumental progressive music from artists who refuse to conform to any given idea of what that should be like. Definitely for fans of Zappa, 'Sing To God' era Cardiacs, and progheads who don't want their music to be too serious.



**CHARLIE CAWOOD**  
**BLURRING INTO MOTION**  
**BAD ELEPHANT MUSIC**

Multi-instrumentalist Charlie Cawood is back with his second solo album. I'm pretty sure there isn't a stringed instrument he

hasn't been able to master, but here he restricts himself to just different types of acoustic, classical and electrical guitars and various basses, and he brings in a whole host of guests to provide the orchestration. Charlie is a veteran of the London music scene, best known as bassist of critically acclaimed psychedelic octet Knifeworld, and instrumentalist/co-arranger for Emmy-nominated classical choir Mediæval Bæbes. If that isn't enough he is also a member of three other bands, Lost Crowns, My Tricky Spirit, and Tonochrome. Most of the album is instrumental, but one of the guests involved this time around is iamthemorning's Marjana Semkina, who contributes vocals and lyrics to two tracks.

In many ways this feels far more like a modern classical romantic album than anything else: it is lush, it is beautiful, relaxing, delicate, complex and complicated, but beguiling and inviting all at the same time. It is one of those albums which I just don't want to end as it takes me to a magical mystical place, deep in a forest with the sun coming through the canopy, walking through the leaf clutter with deer and rabbits visible in the near distance while there is a stream babbling and glistening in the dappled sunlight. It makes me want to sit down and rest for a while, just relax and take in the sounds and surroundings, slow the world and just take a minute away from the always connected always "on" mentality.

This is music for the soul, with strings, flute, bodhrans, glockenspiels, brass, woodwind, harp and even some MiniMoog when the time is right. It is hard to describe just how filled with joy I am just from playing this, with melodies and counter melodies taking me to a place I never want to leave. At times there is darkness and even some atonal sounds, but it is important to have these contrasts so it is easier to appreciate the sense of wonder when it evaporates.

Written in just three months, although it then took a year to orchestrate, this is a compelling and wondrous piece of work.

The title is taken from a quote by writer Russell Hoban, about the blurring together of the moments and thoughts that constitute a life, and here Charlie is taking us to a pastoral world and lifestyle sadly not often found these days. I can happily play this all day, and is essential listening to all those who want to hear something very special indeed.



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



# THE COMPLETE GOSPELS

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

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

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

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

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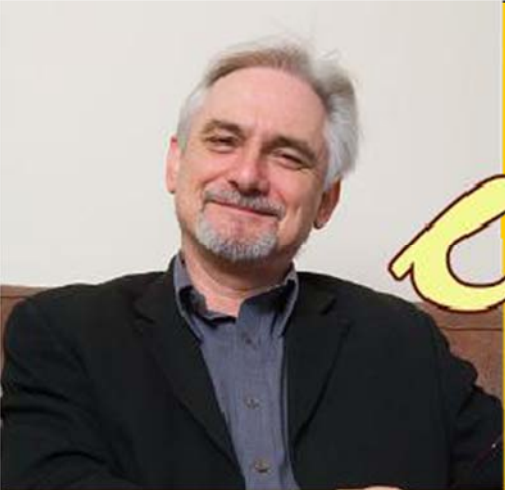
## The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!

102





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## # LOCKED OUT: IN MEMORY OF NICK HAYES

I was sorry to hear of the death of Nick Hayes in April.

He wrote a couple of pieces for Whitstable Views and I was hoping to work more with him in the future.

I didn't really know him. I met him once, at the gate of the house he was living in in Tankerton, when I was dropping off a book for him.

It was a synchronous moment. I'd just got off the bus and was on my way to my sister's to walk her dog. I'd arranged to drop the book through his door on the way, as Nick had said he wasn't going to be in.

And then, there he was! We reached the gate of his house at exactly the same time, coming from opposite directions. We both recognised each other immediately. There was a fierce light in his eyes.

The book was Radio Joan by Kevin Davey, which I wanted him to review.

He was incredibly efficient, reading the book and writing a review within 48 hours of me delivering it to him.

Nick was a brilliant writer, but he had not

yet found his niche. I had plans for him and was hoping to nurture his talents, helping him out with tips and guidance on how to approach the writing trade, something I do with all writers I believe in.

I have a copy of his book, Locked Unlocked. He'd originally sent me a couple of stories from it for inclusion in Whitstable Views.



I didn't think they were appropriate as they blurred the line between fact and fiction in a way that I thought could be misleading.

It is this conceit that lies at the heart of his book.

The stories are all first-person monologues, which you take to be Nick's own voice: but then they veer off into fantasy, which can be disconcerting, not to say, shocking at times.

Nick had the ability as a writer to make his words come alive in your head, which makes some of the darker fantasies viscerally disturbing.

He had bipolar disorder and his illness is very much on display in his book. The first story is called Locked and it is about his incarceration in a Psychiatric hospital after being sectioned. It is the story of his betrayal of one of the residents of the hospital who he had befriended while inside. Another is called I Am Not, and is a powerful, prophetically-worded evocation

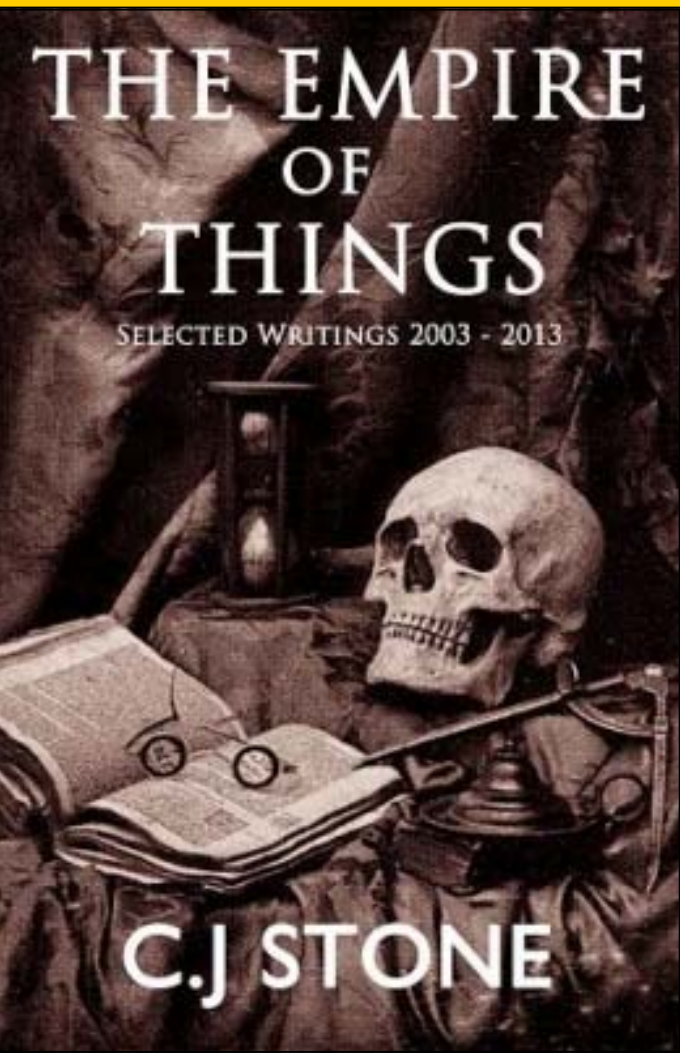
of his state of mind when under the influence. Written in sharp, jabbing sentences, underwritten with stark emotion, it calls up his illness almost like a presence you can talk to. It is also very, very sad.

The most disturbing story is one called Tipping Point. It was at this point in the book that I had to put it down. I was unable to read any more for several days.

It is here that the blurring of the line between fact and fiction becomes most upsetting. If the earlier stories had been simply descriptions of his illness, then this story of heartache and loss, with its dramatic twist at the end, leaves you breathless with shock.

You can feel the end coming on with a terrible inevitability, as if Nick is in communication with Death.

**Read on**



## NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

*Times Literary Supplement*

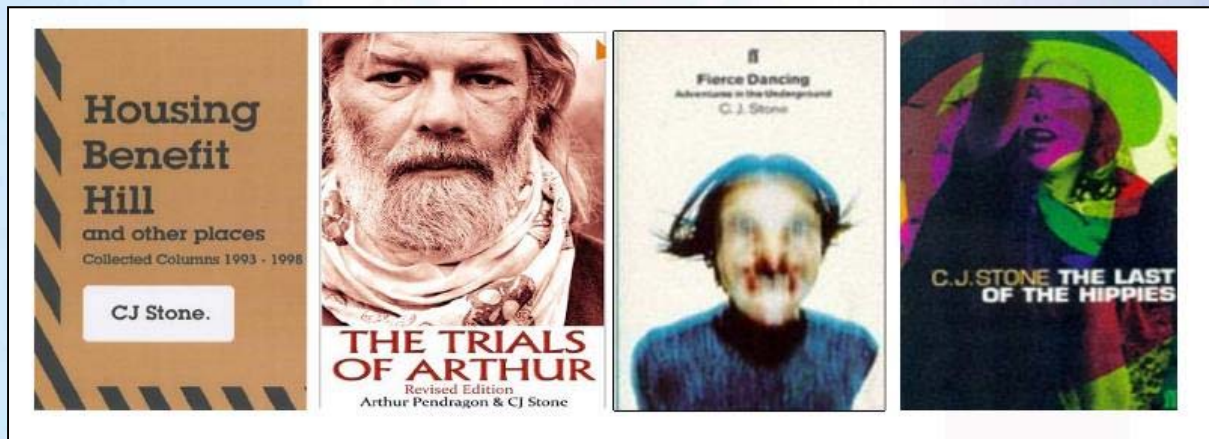
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*Herald*

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

*Independent on Sunday*





Housing Benefit Hill:

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

The Trials of Arthur:

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

Fierce Dancing:

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

The Last of the Hippies:

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

**OTHER BOOKS BY  
C.J.STONE**

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

p.s. Start helping elephants today at [nature.org/elephants](http://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](http://Hawkwind.com) and needs to be filled out and physically posted off to Mission Control with two passport sized photographs and a stamped addressed envelope.



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

JONATHAN DOWNES



# WILD COLONIAL BOY

*a childhood with animals and ghosts in hong kong*

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

# NEWS FROM THE POTTING SHED

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

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

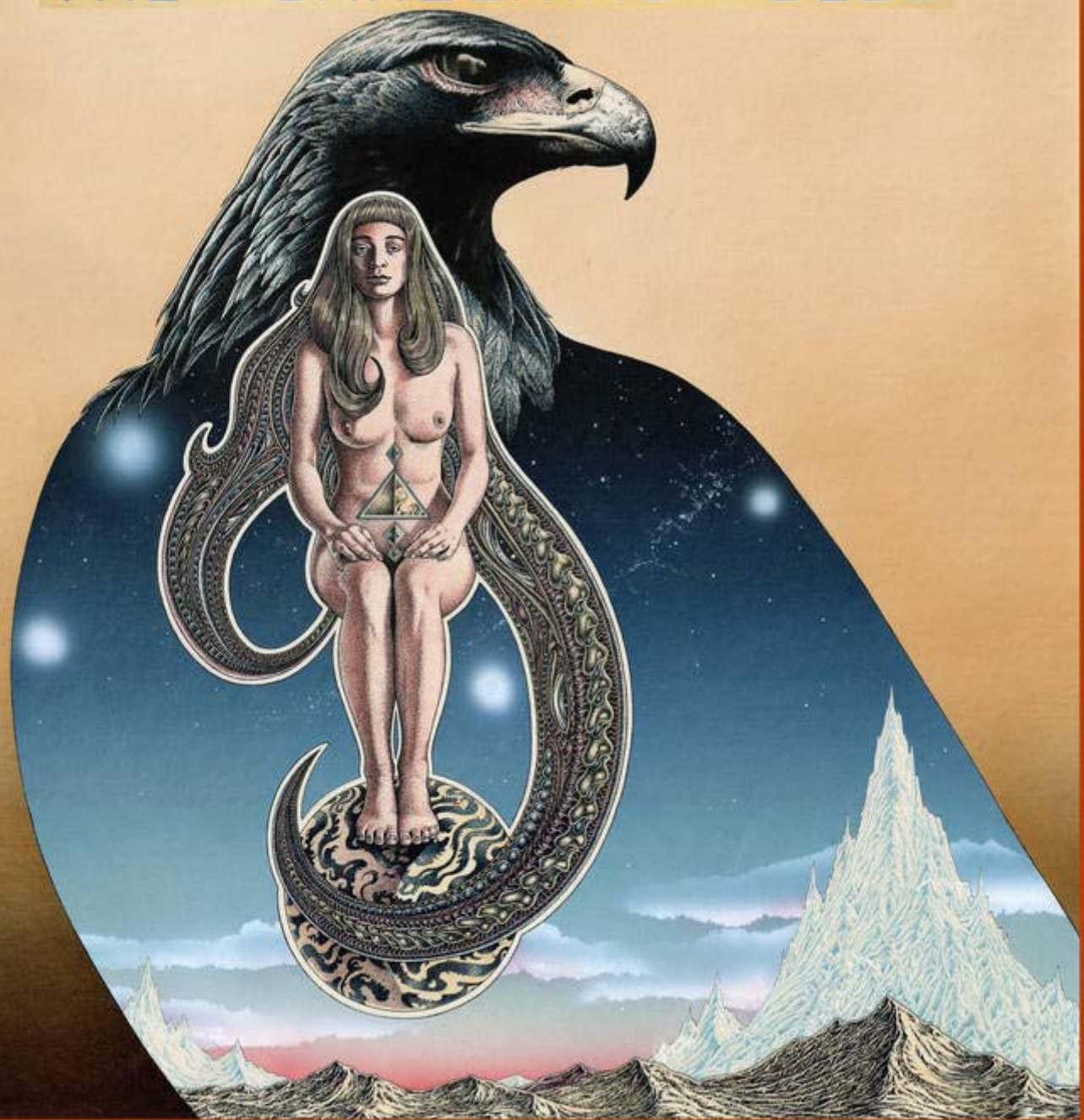
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for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

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

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

<https://spacewreckrecords.bandcamp.com>

THE GARDENING CLUB



# THE BLUE DOOR



THE GARDENING CLUB





# Thom the World Poet

**Rob Ayling writes:**

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

## **BEEN SO LONG (SINCE WE HAVE BEEN TOGETHER)**

NOW WE CAN SEE EACH OTHER WITHOUT MASKS ON

Now we can add to each other's joy in person

Now we can hear up close and personal, looking eye to eye

Now we can hug again, without fear of infection

Now we listen to each other open up like flowers  
to the sunlight of each other's smiles. And when we do  
we find ourselves /changed/but continuing

There is no denying half a million dead and more dying

A square is not a circle. A house is not a prayer.

This is a Moving Temple. A Carriage of Meditations.

We see through Soul Windows. Hear Inner Thoughts and Feelings.

We are open /opening to each other again. With this new  
Survival/Revival Gladness. To be with those we love the most

To smile with those of pure divergence.

!



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

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

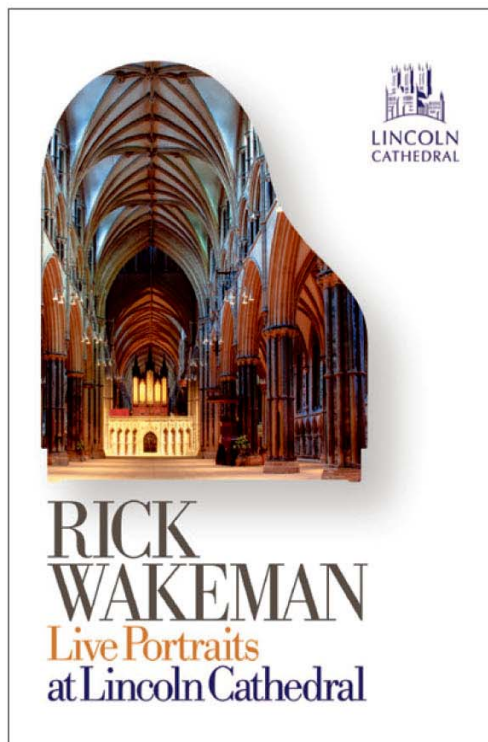


**AULD MAN'S BACCIE**

**RESONATING WITH THE BLUES**

# MUSICAL MASTERPIECES

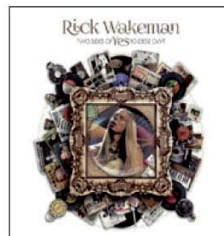
## from RICK WAKEMAN



### LIVE PORTRAITS AT LINCOLN CATHEDRAL

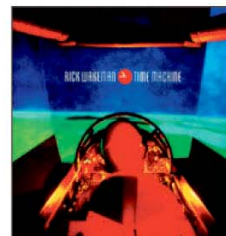
*'Last year I released the studio album Piano Portraits which was really well received and went Top 10 in the UK for several weeks. Over the past year I have been touring Live Portraits to sell out audiences, so as a lasting record I decided to film and record a very special performance at Lincoln Cathedral.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

- RICK WAKEMAN  
MFGZ029DVD + AUDIO CD SET



### TWO SIDES OF YES

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



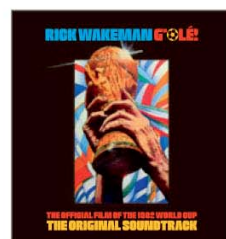
### TIME MACHINE

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



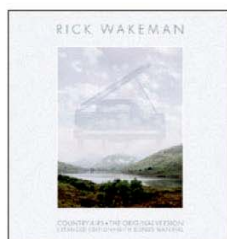
### THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
MFGZ004CD



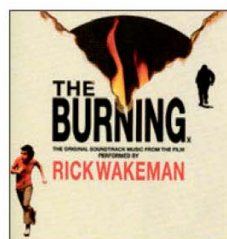
### GOLE!

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



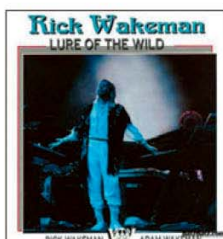
### COUNTRY AIRS

The original recording, with two new tracks  
MFGZ014CD



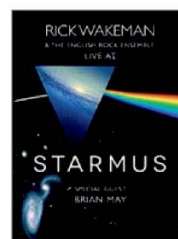
### THE BURNING

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



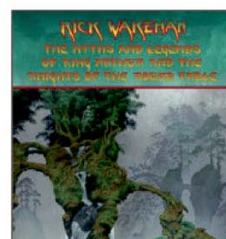
### LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
MFGZ003CD



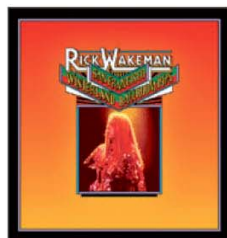
### STARMUS

With Brian May and The English Rock Ensemble. DVD  
MFGZ019DVD



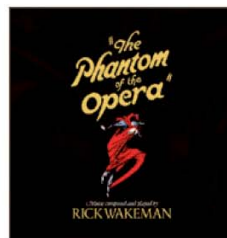
### MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
MFGZ017CD



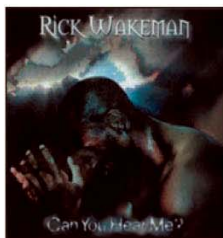
### LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
MFGZ015CD



### THE PHANTOM OF THE OPERA

Double CD + DVD  
MFGZ005CD



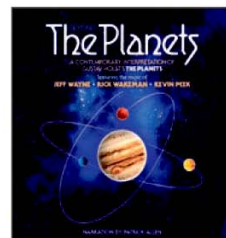
### CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HRHCD005



### CRIMES OF PASSION

A wicked and erotic soundtrack!  
MFGZ018CD



### BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
MFG009CD

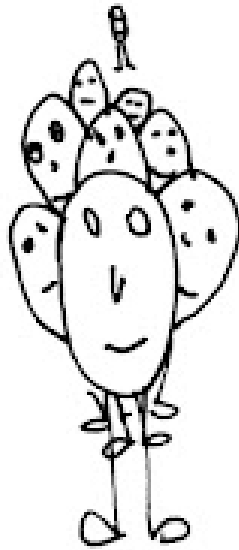


WAKEMAN'S MUSIC EMPORIUM

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



# THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry had an astounding beauty spot

# The Who and I

TONY KLINGER

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

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

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



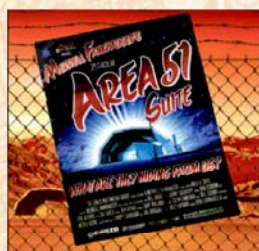
 **PLEDGEMUSIC**

# Merrell Fankhauser

## THE BEST OF MERRELL FANKHAUSER

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

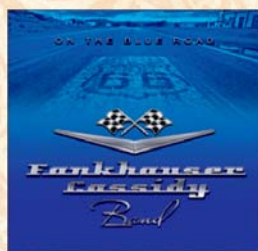
*The Best of Merrell Fankhauser* contains a 16-page booklet with rare photos and sleeve notes by Merrell, tracing his career from the early 60's to the present. Includes tracks by **Merrell and the Exiles, Fapardokly, HMS Bounty and MU**, plus solo material. DOUBLE CD SET GONZO HST074



### Area 51 Suite

Instrumentals inspired by the UFO myths. 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

**GONZO**  
MULTIMEDIA

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THE WORLD OF GONZO ACCORDING TO

# Mark Raines

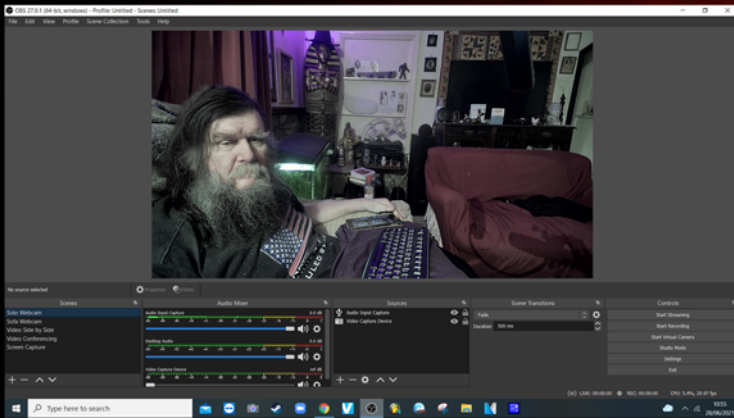


Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I sent it up as I found video a bit hard. I just hope people like and support it. And if anyone wants to be part of it or if they just want to come along for the ride,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

PS shows can be downloaded  
<http://maraines88.podbean.com/>

The last few days have been strange ones. I don't know enough about astrology to comment, but I think the fact that the full moon that happened last week happened just after the summer solstice knocked me for six is probably not coincidental. So I was running seriously out of kilter last week and then this weekend Olivia came down to collect a van load of her mother's things, and even her mother's ashes. That was never going to be a fun weekend, but Olivia was magnificent. As magnificent as her mother used to be when the chips are down and I am so proud of her I could burst, and that wouldn't be very pretty.

So I apologise for having gone to earth a bit over the last 10 days. I have been hiding more than usual, but unusual times call for unusual remedies. On Louis's



recommendation I have bought a pair of smart bulbs for the sitting room. This means I can adjust the colour of the lighting to quite a minute degree for when I'm filming in here, and I have spent far too long playing with the new smart bulb controls on my iPad than actually sitting down and writing the deathless prose which I need to do each today.

Whoops!

But I am a big kid at heart, as all my nearest and dearest will no doubt attest, and as I am 62 in a few weeks time, I don't think I'm going to change now.

Peace

jd



# THE BEST LAID PLANS

# Twice the Music... For a Great Price!



Gonzo are offering limited edition twin CD sets from our vaults. Each includes two full CDs at a bargain price, so why not treat yourself to a musical treat (or two) today?

Legendary Gigs Vol 1+2

From the Vaults Vol 1+2

The Classic Albums

Heroes of Psychedelic Rock Vol 1+2

The Classic Albums

Jazz Master's Vol 1-4

The Classic Albums Vol 1

Legendary gigs Vol 1

Jazz Master's Vol 1

Live and Studio

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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  
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