

GONZO



#453-4

MYSTERY TRAIN

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

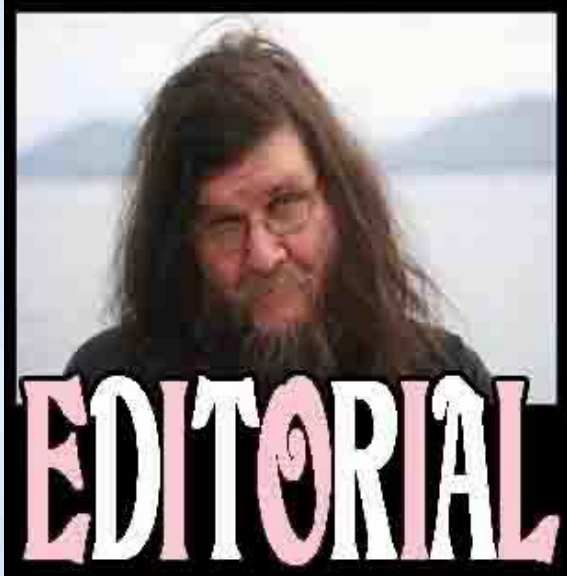


Corinna Downes

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this increasingly singular (if that's not what a contradiction in terms) periodical.

I was very flattered by the comments that I received about the editorial that I wrote about Pete Townshend in the last issue, and I hope that you will all forgive me if I continue my musings on the subject in this issue's editorial.

Townshend is a massively complex character and the story that I have been attempting to tell, like the one that has confounded Townshend for so many years, is convoluted and has many twists and turns in it, like a badly charted river.

The saga of Lifehouse is, indeed, a long drawn out one, and massively complicated, and although I went into some detail last issue, there is one thing that I left out. Actually, there were quite a few things, with single releases and standalone EPs featuring music which was originally intended for the project which would otherwise have remained unreleased. And there are also various compilations of hitherto unreleased material, which include Lifehouse music, such as 'Pure and Easy' which appeared on the 1974 collections, Odds and Sods. But this is all minutiae, because fine as this music is, it does not really affect the full crux of the narrative that I laid out for your delectation last issue.

The one thing that I did miss out was the revelation which Townshend made in his 2012 autobiography 'Who I Am: A Memoir'.



GULLIBLE'S TRAVELS

I was very flattered by the comments that I received about the editorial that I wrote about Pete Townshend in the last issue, and I hope that you will all forgive me if I continue my musings on the subject in this issue's editorial. I was very flattered by the comments that I received about the editorial that I wrote about Pete Townshend

It is a remarkably honest book, but one would have never expected any less from someone of Townshend's calibre.

The main thing that one took away from reading this painfully honest memoir is that one really didn't know very much about Townshend at all before reading it. For example, one was aware that he was separated from his wife Karen during the late 1970s and early 1980s, and that his drunken liaisons with other women (and, one suspects,

men) gave rise to some of his memorable latter day songs. I was also aware that they got divorced some time in the later 1990s, but I had no idea that they had lived together more or less harmoniously, for much of the intervening years and that the Townshend family lived in Cornwall, where Pete and his young son (I didn't know about him, either) had taken up dinghy sailing. This autobiography not only shows what we didn't know about Pete Townshend when he was not on stage or in a studio, but asks the question, why the fuck should we?



Why does buying records by someone entitle us to know the ins and outs of their private life? Obviously, it doesn't, and I find the fact that such a public figure as Townshend had managed to keep his private life private until he felt like telling us about it, pleasingly refreshing.

But I am digressing, as I so often do in these pages.

The most important revelations in 'Who I Am', as far as the saga of Lifehouse is concerned, come very early on in the book. And there are two of them.

Firstly - and I am giving the stories in reverse order of importance - Townshend reveals that he was sexually abused as a child by a relative, and implies that the story which turns up in 'The Boy who Heard Music' about a person who discovers a photograph online of himself being abused as a child is, at least partly, autobiographical.

This explains, I think, the way that children have been treated in so many of Townshend's works. The characters of Uncle Ernie and cousin Kevin in 'Tommy', for example, always seemed somewhat incongruous from a man who spent much of his life preaching the doctrines of Indian sage Meher Baba, now make perfect sense.

In the book, Townshend deconstructs his first major long-form work, 'A Quick One while He's Away', and explains that it is completely about child abuse. This also explains his fall from grace earlier this century, when he handed himself in to a police station, claiming that he had used his credit card whilst visiting a website containing child pornography. As it was, despite being on the sex offender's

registers for some years, it turned out that he had not done anything of the sort and that the whole thing was part of his investigation into a thesis that the main banks were profiting massively from the illegal pornography industry.

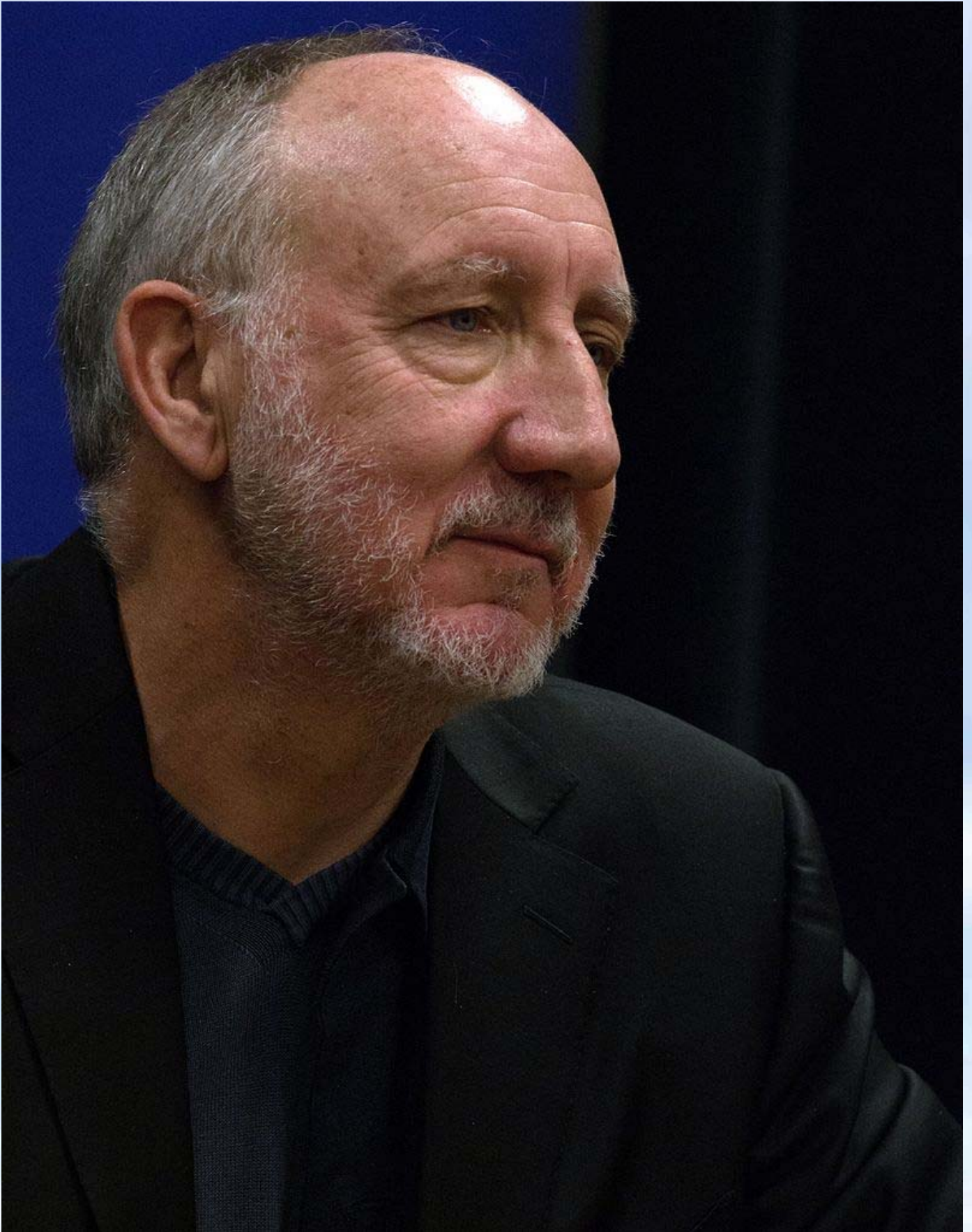
But the second and most important revelation that comes from 'Who I Am' is that Townshend claims to have had music in his head continually since childhood, and that the music in his head, often complementary to external sounds like running water, far surpasses anything that he could have composed himself.

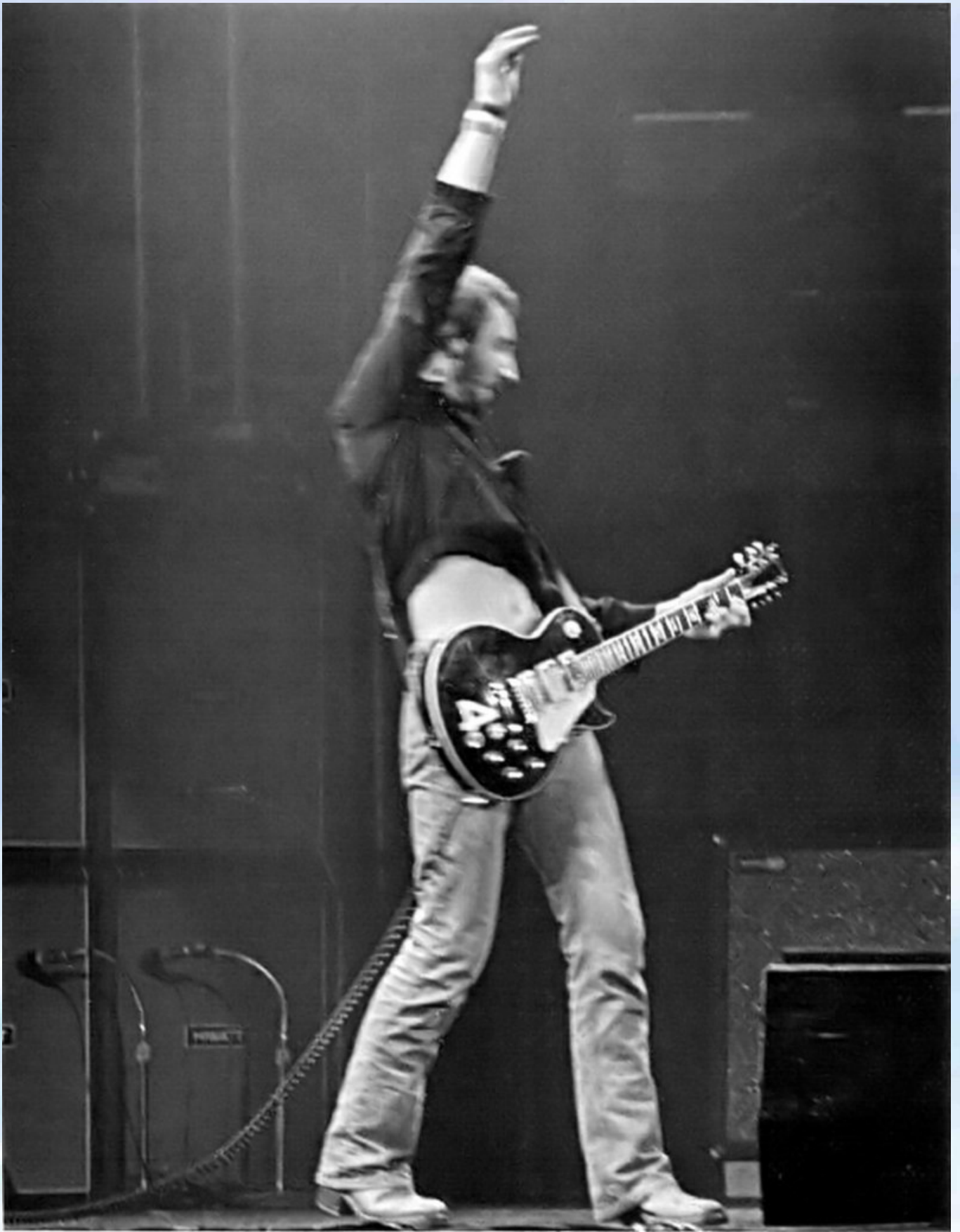
And that the whole saga of Lifehouse, and indeed his subsequent works on the theme - especially his 2019 novel 'Age of Anxiety' - are all part of a fruitless effort to recreate the sounds he hears in his head.

I can totally accept this, because I have much the same experience. I have had music in my head for as long as I can remember, and - like Townshend - much of my attempts at musical composition have been trying to replicate the sounds that I hear in my head all of my waking hours, and as many of my sleeping ones as I can remember. And, like Townshend, I am dreadfully frustrated by the fact that I am not able to do so.

I did have a letter from somebody who shall remain nameless, who was concerned that I had implied that Townshend's songs for the last four Who albums were not as impressive as his earlier works. I would repeat that assertion, and as evidence I will present a set of lyrics from a track on 'The Endless Wire', called 'A Man in a Purple Dress', that has always annoyed the living fuck out of me:

اللجنة لهم إذا كانوا لا تأخذ نكتة





“How dare you be the one to assess
Me in this godforsaken mess
You, a man in a purple dress
A man in a purple dress
When you place your frown
Between my God and prayer
However grand your crown
Or dignified your hair
Men above men all prats
In your high hats”

I find the last two lines to be the most egregious, and am sad that the man who wrote “I was born with a plastic spoon in my mouth” could write such an abominable couplet. However, I can’t talk. Some of my lyrics over the years have been pretty rubbish, and I once rhymed “night” with “shite”, and I have been self-flagellating about it ever since. But one holds Pete Townshend to a higher standard that one holds a fat eccentric writing songs in a tumbled down cottage in North Devon.

And anyway, neither my lyrical crimes or those of Pete Townshend are anywhere near as bad as the one perpetrated by Paul McCartney in a 1965 song called ‘She’s a Woman’, which was – I think – the B-side of ‘I Feel Fine’:

“My love, she don’t buy me presents,
I know that she’s no peasant”

For fuck’s sake, Macca, the whole world knew that you were shagging above your station at the time, but there was no need writing anything as crass as that.

I think that I am finished with Pete Townshend, for a while at least. I hope that you enjoy this issue and find it at least partly edifying.

Hare bol,

Jon



IT’S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

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

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

Richard Freeman,
(Scary stuff)

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

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Phil Bayliss
(Ace backroom guy on proofing and research)

Dean Phillips
(The House Wally)

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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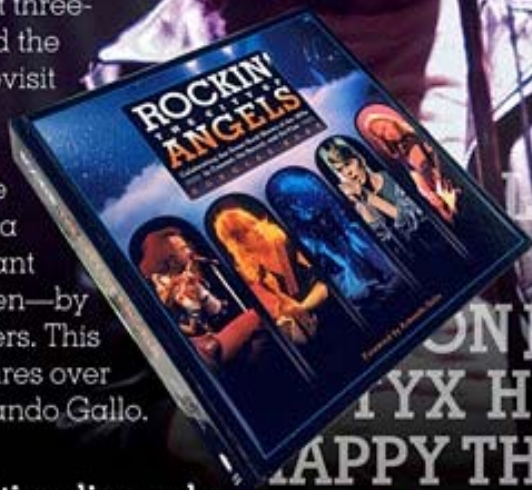
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ZAPPA
EMERSON
LAKE & PALMER
LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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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BLACK COUNTRY ROCK

<https://www.music-news.com/news/UK/141999/Robert-Plant-says-Midlands-artists-were-shaped-by-their-influences-and-era>

Robert Plant has opened up on how Midlands artists were shaped by their influences. The Led Zeppelin legend pointed to the likes of himself, Noddy Holder, Nick Drake and Davey Graham -

who grew up in the UK's Midlands - and how they took inspiration from those around them.

Speaking on his Digging Deep podcast, he said: "We're all influenced - we have time to gather influences. "When we were young, when I was 17 I cut my first record, came down to London and quaked when I walked into the recording studio.

"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

"I was just playing, singing as a 17-year-old, to what I listened to. So, that became the blueprint or the way that I could actually make my way through the early parts of my singing.

"He explained that as much as location has an impact on a musician, so too does the moment in time that they're creating their art.

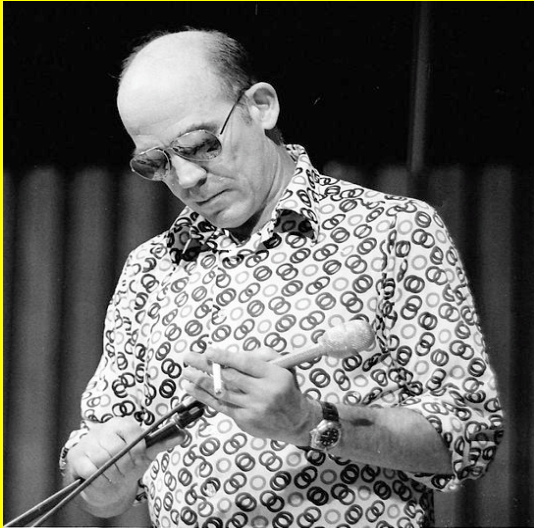
Robert also discussed the importance of experience, as he admitted there is more room to embrace different styles - such as blues - when you've grown to appreciate it.

WEIRD SCENES INSIDE THE GOLDMINE
<https://variety.com/2021/music/news/jim-morrison-documentary-gunpowder-sky-1235015993/>

Gunpowder & Sky (69: The Saga of Danny Hernandez, Lil Peep: Everybody's Everything), a fast-growing indie studio, along with JAM Inc., managers of the Jim



Morrison Estate, and Jeff Pollack, announced today that together with the Jim Morrison estate, they will bring the poetry and artistry of The Doors' frontman to life in a new documentary.



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...

“If I'd written all the truth I knew for the past ten years, about 600 people - including me - would be rotting in prison cells from Rio to Seattle today. Absolute truth is a very rare and dangerous commodity in the context of professional journalism.”

Hunter S. Thompson

Featuring unearthed personal diaries and home movies, the documentary will show the many dimensions of Morrison - the artist, the poet, the author, the renaissance man. The film announcement comes on the heels of the recently published book, *The Collected Works of Jim Morrison: Poetry, Journals, Transcripts and Lyrics* (HarperCollins Publishers).

MARCH OF THE BLACK QUEEN

<https://www.music-news.com/news/UK/141939/Brian-May-Freddie-would-still-be-in-Queen>



Brian May believes Freddie Mercury would still be playing with Queen if he were here today.

The 'We Will Rock You' group's late frontman passed away in 1991 of bronchial pneumonia resulting from AIDS in 1991, and guitarist Brian May,

The Gospel According to
BART

This week my favourite roving reporter sent me this:

Mate - I find it simply amazing that my faves - YES - are still performing & recording nearly 50 years since I first fell in love with them... wish Mr.Squire was still among them , and I TRULY hope Mr. Anderson is in the fold again someday ... NEW YES MUSIC !!!.... Bart in America ☐

Prog rock legends Yes have announced that they will release their brand new studio album, The Quest, through InsideOut Music/Sony Music on October 1.

"It is simply an honour for me to have the opportunity to bring together the band members in the development of a well-refined set of songs that capture the band's true potential," says Steve Howe, who produced the album. "Much of the music was written in late 2019 with the rest in 2020. We commissioned several orchestrations to augment and enhance the overall sound of these fresh new recordings, hoping that our emphasis on melody, coupled with some expansive instrumental solo breaks, keeps up the momentum for our listeners."

<https://www.loudersound.com/news/yes-announce-brand-new-studio-album-the-quest>

insisted there is no question that his bandmate would have continued to be a part of the Queen family.

The rock legend also admitted he will never get over losing Freddie, but still feels his presence "every day".

Speaking to Simon Mayo on Greatest Hits Radio, Brian said: "He would still be saying 'Oh I need to do my solo stuff', but he would be coming back to the family to do what we do. The funny thing is I feel more and more that he is kind of with us in a way, maybe I'm getting to be an old romantic, but Freddie is in my day every day.

"He's always in my thoughts and I can always feel what he'd say in a certain situation, oh what would Freddie think, ah he'd like this, he'd laugh at this or whatever. He's so much part of the legacy we created, that will always be the case.



SISTER DISCO
<https://www.music-news.com/news/UK/141986/Pete-Townshend-doubts-there-will-be-another-Who-album>

Pete Townshend isn't sure if there'll be another album by The Who because of the "old fashioned way that they work".

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The 76-year-old guitarist has admitted he's got some doubts about whether or not the iconic 'My Generation' group will ever get together to work on a follow-up to 2019 LP 'Who'. He told Guitar Player magazine: "As far as a new record, it does take quite a lot of time to put together the 20 or 30 songs that are needed for both Roger [Daltrey] and I and any producer that we might be working with to cherry-pick the ones that fit the times.

"Because you write the songs, and then two years later you're putting them all out, and you just hope that you're going to hit the mood of the moment.

"A lot of artists now are writing songs at home, recording them at home and putting them out within weeks.

"But our process is the old-fashioned way, and it does take a lot of time. So I don't know, but I am optimistic. And I'm certainly full of ideas."

BIT OF A BLUR

<https://www.music-news.com/news/UK/141949/Damon-Albarn-to-be-special-guest-performer-at-Latitude>

Damon Albarn will be a special guest performer at this year's Latitude music festival. The Blur frontman will take to the lakeside Waterfront stage at Henham Park, Suffolk, east England, for a Saturday sunset performance of tunes from his extensive back catalogue on July 24th.

A piece on the Latitude website reads: "Expect to hear songs from throughout

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Damon's career performed on Latitude's iconic Waterfront stage.

"It's guaranteed to be an unforgettable show, so don't miss out!"

Last month, festival bosses confirmed the spectacle - which will take place from July 22 to 25 - will go ahead at full capacity this summer as part of the UK Government's Events Research Programme.

EVERYDAY IS LIKE UMMMMMMMj
<https://www.music-news.com/news/UK/141877/Morrissey-I-ve-always-been-treated-like-a-scientific-experiment-gone-wrong>

Morrissey has claimed he's "always been treated like a scientific experiment gone

wrong" by the music industry. The former Smiths singer - who has been criticised by some people for his anti-lockdown views - has fired back at his critics and claimed he has "always been cancelled".

Speaking to his nephew Sam Esty Rayner on his official website, he said: "You can't



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cancel someone who has always been cancelled. When did you last see me on television, or hear me on the radio?

"I unintentionally invented the condition of being cancelled... The music industry hasn't ever celebrated me or offered me free food. I've always been treated like a scientific experiment gone wrong. I'm used to it. I've been immune to enemy fire for many years. I wear a bullet-proof vest in the bath.

"It seems to me that as soon as one person boos they all start to boo, and then when someone cheers they all start to cheer... but that's just a loose theory."

BOY COULD HE PLAY GUITAR

<https://www.music-news.com/news/Underground/141398/David-Bowie-World-Fan-Convention-to-be-hosted-by-Liverpool>

Liverpool, UK will host the David Bowie World Fan Convention, taking place across multiple venues in the city between Fri 17 – Sun 19 June 2022. Some of the highest-profile collaborators and friends of the immeasurably influential, yet private musician are already confirmed to attend.

Flying in to meet fans to bring them closer to the truth behind the legend are guitarist and band leader for over 20 years, Carlos

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.



Alomar and long-standing bassist/vocalist, Gail Ann Dorsey, amongst the first, confirmed guests set to open the studio door and let fans in. An unmissable experience for anyone keen to know more about what it was really like to co-create many of Bowie's timeless, world-changing singles and albums. The last surviving member of Bowie's iconic Spiders From Mars, drummer, Woody Woodmansey is also confirmed to attend and meet fans.

YOU'RE TWISTING HIS MELON MAN
<https://www.music-news.com/news/UK/142022/Shawn-Ryder-left-in-terrible-pain-from-testicle-cysts>

Shawn Ryder has been left in agonising pain from two cysts on his testicles.

The Happy Mondays frontman revealed that he has been taken painkillers to cope with the discomfort but insists that he has been given the all-clear after undergoing

cancer tests. He is quoted by The Sun newspaper's Bizarre column as saying: "I had one, now I've got f***ing two, and they are an absolute pain. I just keep taking the tablets and painkillers as they are hitting the nerves in my b****ks.

"They did the cancer tests – I got the all-clear."

Shaun compared the pain to having toothache in a sensitive area and regrets not having the cysts removed before lockdown.

The 58-year-old musician said: "It's like having really bad toothache in your balls. I can have the growth chucked out but I should've gone before lockdown."

Shaun previously claimed that his medication was improving his libido and quipped that he felt as if he was 21 again.



A
JOURNAL

OF THE

Plague Year:

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

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

L O N D O N :

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

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

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



Somewhere Over the Rainbow

Alan Dearling and Rhiannon Crutchley muse on some of the divisive issues facing musicians, artists, creators and performers in the New Covid world

The range of ‘challenges’ for gigs and festies – organisers, performers and audience: It’s all become one heck of a lot more contentious. And confusing. And complex and transitory...

Now, and into the immediate future, with more street protests, raves, ‘illegal’ events and festies, a lot of travel is likely to take

place without any social distancing – in the UK and across Europe and beyond. Yet, with quarantine regs and Brexit, musos and creative-folk are very much finding themselves on the Frontline battleground.



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Alan: I've been continuing to create articles for the magazines, sadly including many about Covid. I may be able to work as a journalist/photographer at some

music/arts events in the UK later in the year, but many have been postponed or cancelled. I'm definitely worried about spreading infection if I re-commence



running my musical ‘noise’ events/workshops, where dozens and sometimes hundreds of folk get the chance to be playful, share and handle a huge number of instruments, especially percussion.

The UK is now officially in the Third Wave, and cases and hospitalisations, if not deaths, are now the highest in Europe. And, Scotland and England are facing the greatest exponential growth of Covid cases, especially among the under-30 year-olds. There is, judging from the UK news, once again, a likelihood that the devolved UK nations may make different decisions re-Covid strategies.

I usually work at a lot of EDM, reggae and other dance events and we are led to believe that my sort of audience are at high risk as we go into summer/autumn 2021.

‘Freedom Day’ was announced for June 19th in England, but has come and gone.

We still have many travel restrictions, face coverings and social distancing.

Plus, we have to consider documentation for:

- vaccination tests (one and two)
- proof of negative tests for Covid
- insurance for event planners

The regulations are changing daily. The politicians and scientists are ever more divided too.

Should we follow the data, not the dates?

Do we now need to open up society fully and ‘live with Covid’ just like with flu and other contagious diseases?

The ‘Economist’ magazine is now publishing a regular World ‘Normalcy’ data set. Weird World when we have to



scientifically evaluate what is 'Normality'.

The Delta variant is much more transmissible, yet Covid regulations look set to be relaxed in the UK whilst they vary significantly around the world.

More and more legally-sanctioned Covid 'test' events for sport, arts and music can go ahead, but are subject to varying test and trace rules and access regulations.

Yet, each day, we have witnessed hundreds and thousands of sports fans running amok with no sign of social distancing or face-coverings. It's

hypocritical and frightening for many. Despite what is actually taking place, Covid regulations are still in force across the UK for:

- social distancing and face coverings in venues, especially the rules for indoor spaces/table-service
- Covid tests (PCR and Lateral-flow) for travel to and from events
- potential for quarantining and self-isolation post events (and high costs involved)
- entry checks and Covid rules for serving drinks/food at tables





- potential legal responsibility for Covid cases linked to events
- travel rules using reciprocal 'traffic light' systems and a whole raft of exclusions/bans/quarantines/self-isolation are rapidly changing - often daily across the world. Even more confusion!
- In the UK there is now talk of a 3rd 'booster' jab in the autumn, perhaps integrated with the flu vaccination programme.

I'm conflicted. I personally want to get on with my life and join in with many others all over the world. But, not at a high-risk cost in spreading the virus and even potentially helping to cause deaths. I'm a bit less worried as a photographer at events, but the big dance gatherings, such as Boom and OZORA are awesome and full-on, even when outdoors, likewise, many indoor ones, where it is often a mosh pit and totally wedged...

It's time to pass over to Rhiannon Crutchley, aka, boat-dweller, musician, Brewer's Daughter.



Rhiannon: It's funny how those that are against the vaccine are so vocal about it.

Yet those that believe in it just seem to be getting on with it.

I've felt like I need to keep it to myself for fear of being ostracised or basically told I'm going to fuck myself up because of it. I believe the scientific research more than I believe this weird media-spun conspiratorial bullying. I believe we are in a complete position of privilege to be offered it. I fully support the vaccination program. It brings me very long-awaited relief to be part of the solution.

It's incredibly damaging when those who are against it rally for everyone else to not accept this thing that might actually save the world. I fully understand those that are not willing to have the vaccine too, it's freedom of choice.

Speaking of freedom, the upheaval over the end of restrictions... it's not about how the government have taken your liberties away - we've all put up with restrictions as a moral obligation to thwart what we can of the pandemic. I've given up most of my job as a musician and my job will be the last to fully surface. Yes, it's easy to blame our incompetent government for their awful handling of this whole mess, but I've been making up my own restrictions like I always did anyway, separate to government guidance. There's still a pandemic ruffling through the world, that means there's still a need to live differently. I've accepted I won't be able to travel round the world anytime soon, I live for that shit. But I'll sure as hell be glad to be vaccinated the next time I step off a plane in Mumbai and crawl up to the upper bunk of a 24 hour Indian train ride. People think this shit is oppression. I don't think you've ever been oppressed.

I've had my first jab now, so I don't really wanna hear any scepticism about it, the damage is done... if there was ever gonna be any.

On the morning of my jab I was freaking out because of freaky-ass rumours that have Chinese-whispered their way through my friendship group. I then read a poem by Hollie McNish that reminded me why it was so fucking important to shake the bullshit scepticism and go get the fucking jab.

Hollie lost her Grandma during the pandemic, they were close, she had to attend a Zoom funeral. It was shit not hugging.

This reminded me that after my mother's funeral, lockdown 1.0 hit and I couldn't get a hug for 3 weeks. (Hollie McNish: <https://holliepoetry.com/>)

My neighbours were super freaked and full of fear and my partner was building a huge Corona hospital in Cardiff stadium being offered a job hoofing about bodybags.

Dystopian as fuck.

I remembered all the compromises we have made.

I got the jab so the next woman does not have to grieve her mother alone.

Rhiannon: A phrase that seems to round the whole thing up is...Let's make social responsibility cool again. It's what anarchism is all about.

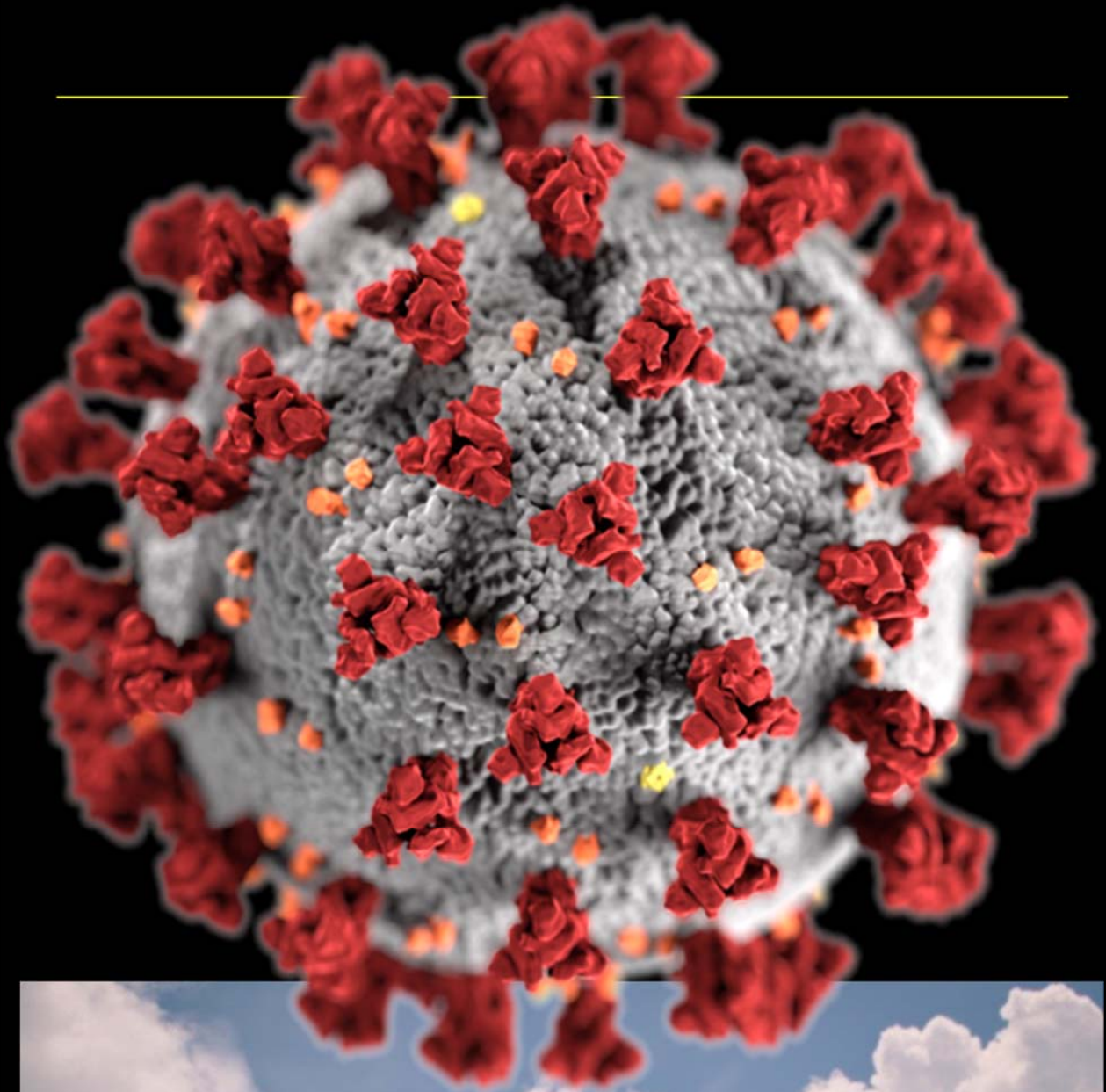
Alan: It's a good phrase, Rhi, but a lot of people – not just the young – are not really looking to be responsible at the moment. Just look at the footy!

Rhiannon Crutchley:

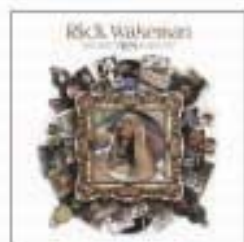
<https://www.facebook.com/thebrewersdaughter>

Alan Darling:

<http://www.enablerpublications.co.uk/>



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

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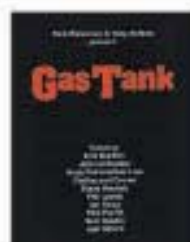
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Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood

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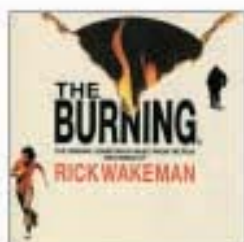
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COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

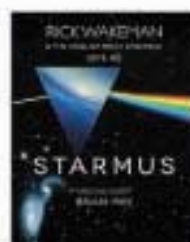
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LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

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STARMUS

With Brian May and The English Rock Ensemble. DVD

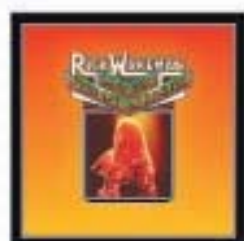
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MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG209CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

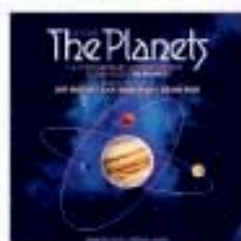
W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



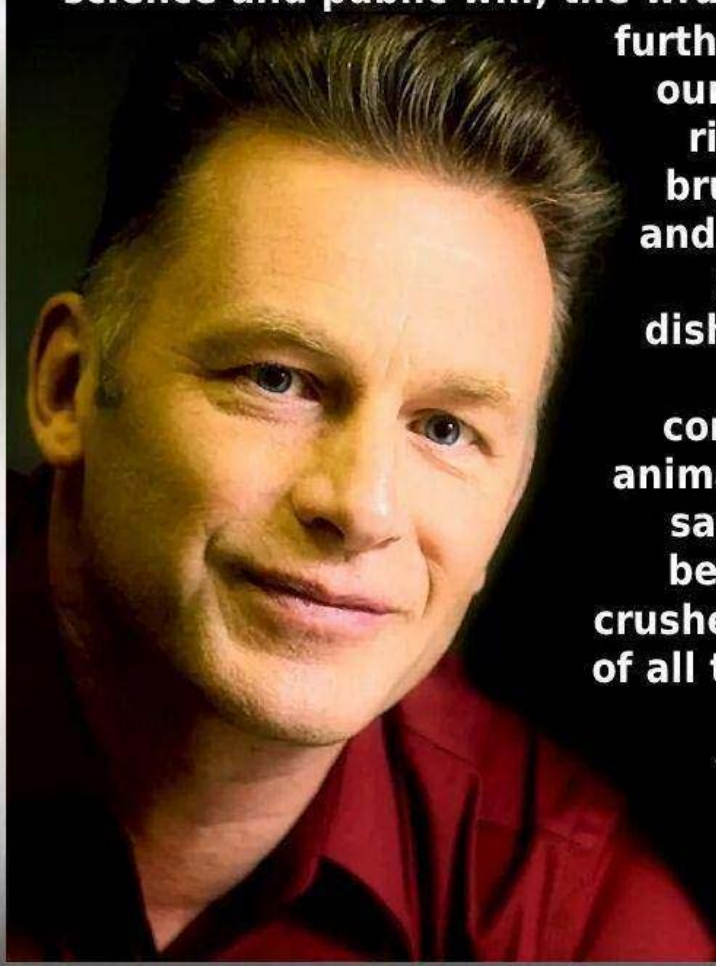
REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Schr. James L. Day, Capt. Nash.
" " Mary H. Chappell, Capt. Griffin.

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The subscriber, by appointment from the Honorable
Secretary of Patents, is authorized to receive
and forwarding to the said Secretary, notices or
manufactures to be patented, or deposited there, which
will be sent free of expense and risk, and will dischear-
ge the preparer. Orders, Specifications, Assignments, and all
the necessary Papers and Drawings; will make arrangements
to take American and foreign work, to test valid patents in
Europe and receive notices of such patents in Europe and

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

-Chris Packham



f stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

NORWICH & ...
The above vessels are
commanded by experienced
Freight from Norwich
Bale Goods for this
line over the North
Freight directed to
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the
Western, and Providence
NEW YORK
Leave Worcester for
except Sunday, on the
Boston at 8 P. M.
Leave Allyn's Point
except Monday) at
F.R.
Leave Worcester at 6
Fares 7/6-1/6-1/6-1/6
the care.
Norwich, July 22.

Providence & ...
The Grafton and ...
Worcester at 10
Booke kept at the
Boe, N. E. Village, C
the General Stage
THE
Leave Worcester at 7
Leave Providence at 7
morning and evening
support boats.
morning and evening
Worcester with trains
tickets sold at Providence
and Worcester
EIGHT TRAINS
recondite Depot, Glouce
SPIC
Leave Uxbridge for Providence
Leave Providence for
the 6:20 A.M. train
with train for Boston
the 5:40 P.M. train
with train from Boston
on class tickets
stop at Millbury, Whitinsville, Granton, Par
ville, Northbridge, Waltham, Uxbridge, Millville,
Stoughton, Waterford, Woonsocket, Hamlet, Merrill
ton, Ashton, Lenoxville, Valley Falls, Central Falls and
Pawtucket. ISAAC HINCKLEY, Sup't.
EIGHT NOTICE-- Goods remaining at depot 48
hours after they are ready for delivery will be charged stor-
No freight received after 5 P.M. W March 23.

Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
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
at the lowest prices.
AMONG ARRANGEMENT COMMENCING MAY 1.
THROUGH PASSENGER TRAINS.
No Worcester at 8 1/2, 11 1/2 A. M., 3 40 and 4 P. M.
The last on the arrival of the New Haven Train.
At 11 A. M. train will take up no one east of Framingham
passengers will leave Millbury at 8 1/2 A. M. and 3 P. M.
passengers will leave Millbury at 7 A. M. and 4 P. M.
At 11 A. M. train will not stop at Way Stations to take
up passengers.
Leave BOSTON at 7 1/2, 8 A. M., 11, 4, 5, 6 1/2 P. M.
At 7 A. M. train will stop only to take up passengers at
Way Stations for Springfield or beyond, or to take up
passengers for Worcester at Way Stations west of Fram-
ingham.
At 11 A. M. train will take no one east of Framingham.
At 4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sunday.
At 6 P. M. train is the New York Steamboat Train, to
Worcester, to run as heretofore, without stops, except at
Framingham.
Passengers for Millbury and Whitinsville will take the 8 A. M.

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

WHOLESALE
Western Produce Store.
FOR SALE.
2000 BUSHELS SHORTS;
5000 do. Northern CORN;
500 bushels OATS;
500 do RYE;
150 do BEANS;
3000 do. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS DRAMM,
Worcester, Feb 11. 217 13 Washington Square.

H. E. HUTCHINSON,
(Successor to WM. LEGGATE,) 180 MAIN ST.
MANUFACTURER and Dealer in HARRISSES, SADDLERY,
MATTRESSES, BRIDLES, Coach, Harness and Draft COL-
LARS. Also, Trunks, Valises and Carpet Bags. Coach
Gigs and Tally WHIPS, &c. &c. Repairing done at short
notice.
Worcester, Jan 15

OTIS CONVERSE.
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
at the lowest prices.
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Framingham.
Passengers for Millbury and Whitinsville will take the 8 A. M.

THE subscriber continues to run THE EX-
PRESS between Boston and Worcester, for
the safe transmission of Packages, Furniture,
Bank Notes, Sports, and Merchandise generally
Three Times each way Daily.
Particular attention given to packing, collecting and re-
gulating orders, drafts, bills, and purchasing and selling
Merchandise, produce, &c.
All packages that be directed to his care.
The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.
Packages by this line forwarded from Worcester to
Boston, Newburyport, Manchester, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.
Orders for goods to be returned by this Express.
Office--HARRDEN & CO'S Office, 8 Court Street
Boston; J. H. KNIGHT'S HAT STORE, 155 Main St
Worcester.
Feb 25, 1877.

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. Bancroft.)



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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





I'M ON BOARD!

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



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

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

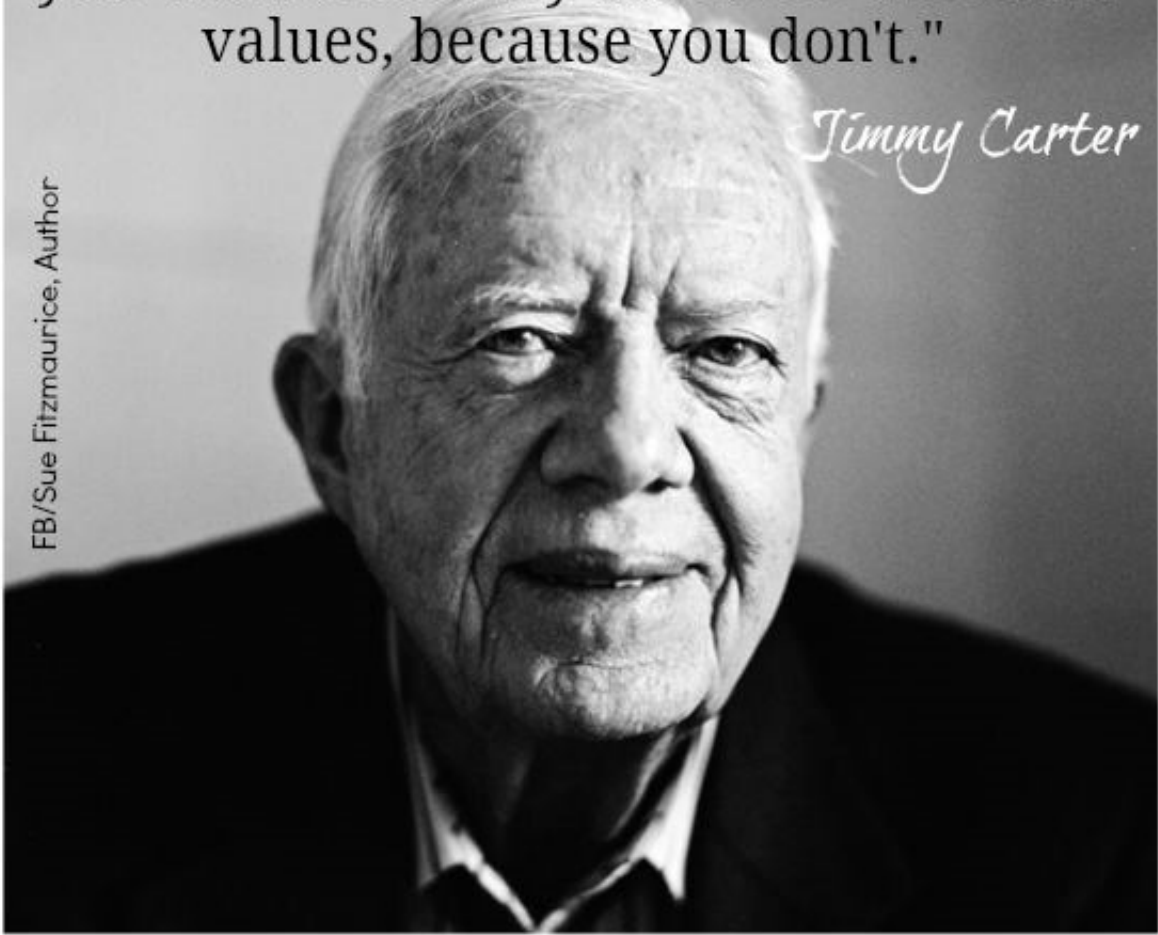
MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM)) SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDTAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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



Sex?



No...

Prog



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





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

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

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

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

<https://www.mixcloud.com/upload/jonathan-downes3/06-12-2020-show-387-eat-static-implant/complete/>

06-12-2020 – SHOW 387 – Eat Static: Implant

Badmarsh and Shri:	Sajanna
Jeremiah Sand:	Golden Desert
Orkes Kelania Ria:	Belas Kasih
Eat Static:	Survivors
Julie et Joe:	Marelle
J.D. Simo:	The Movement
Iklan:	No Use
Matt Bianco and the new Cool Collective:	The Spice of Life
David Courteney:	Here to Eternity
Sarathy Korwar & UPAJ Collective:	Elephant Hangover
Thornato feat Sotomayor:	La Nina Grande
Eat Static:	Panspermia
New Age Doom:	Acoustoelectric Invocation
Fingerbobs:	Fingerbobs Theme
Sun Ra and the Blues Project:	Batman Theme
Angelica:	Beat Them All
Cyril Cyril:	Yallah Micky Mouse
Broadcast:	Man is not a Bird
Mary Lattimore:	Silver Ladders
Brady Cohan:	Improvisation #1
Eat Static:	implant
David Axlerod:	Pastoral Symphony
Rob Mazurek:	The Careening Prism Within (Parable 43)
Dirar Kalash:	A Rift in Time
David Crosby:	I'd Swear There was Somebody HereHere

**Listen
Here**



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-462-10th-birthday-06-25-21/>



FNP 462 10th Birthday 06-25-21

In addition to the tenth anniversary show, Ron is releasing a short album called Lines & Circles under the band name, Drive In Movie Band. The group features musicians from all around the world. This just under a half-hour album is all instrumental, highlighting the complex and jazz side of the genre.

**Listen
Here**

Friday Night Progressive



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

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

And his Website www.merrellfankhauser.com

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

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

**Listen
Here**



**PULS8 Electronica music radio Show.
Series - 2, Episode - 12.**

PULS8 Radio promotes niche electronic and experimental music. We champion unsigned electronic artists as well as established acts. Informed banter and reviews are served up by Julian Roberts (CitizenFLY), Martin Eve (4th Eden) & Phil Goodall (Swirler Burner). If modular meanderings, lush ambience, EDM & leftfield tunes appeal to you then look no further. This edition includes an interview with composer, DiN records chief and sound designer Ian Boddy. Ian is a legendary British electronic music pioneer. He first started experimenting with electronica in the 1980s learning his craft on the legendary VCS3 synthesizer. Since then he worked for Akai in the 1990s and started his own record label (DiN) in 1999. He has released nearly 80 Albums either individually or in collaboration. Ian has in excess of 500 pieces of library music to his name.

OHR SERIES 2 EPISODE 10 PLAYLIST

Solarstone, Slow Motion.

Tub-thumping bass and filtered beats prelude this trance washed club banger from the renowned DJ. The track features a magnificent Orbit-esque break at its heart.

Analogue Whatever, European Home

Krafty Werk from these purveyors of nostalgic synthanalia. Great Vocoder motifs pepper the blips, pulses and snaps, evocative of yesteryear's classics.

Soletik, Disco 1

This is a Modular moment of mayhem that has been masterfully tamed and controlled by Staffordian Simon Ward of Orisha Fun Fun fame. A steady sub-bass pulse knits together this experimental curio.

Swirler Burner The B-I-G R-A-T.

Inspired by the machine that reprograms Joe90's brain, Producer Phil Goodall conjures up the sense of enormity that such a device could engender. Described as epic by listeners this track lifts you up where you belong.

Ian Boddy, Omnicron

This week's special guest offers up what he describes as his 'best ever piece.' The track is a masterclass in sound choice and melody. Sample and hold burbling yields to rich bass lines and hand-picked lead sounds that transport the listener on nostalgic trip into the future.

Pierre Schaeffer, Etude Aux Allures

This 1958 Pioneering track is part of the famous Musique concrete musings of Monsieur Schaeffer. His historic pallet of sounds went on to inspire many German Electronic artists and eventually the 'found Sound' genre.

Gazelle Twin, Exercise

This fabulously crafted track is complemented by a fabulously performed vocal. Lyrically absorbing and sonically fascinating the listener is gripped from start to finish

Rabbit Hole Express, Plyometrics

Sinister and dark, the listener is lead through echoing mineshafts by a homicidal Clanger to a dystopian world of synthetic hedonism.

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

to Listen Follow this link:-

<https://www.puls8radio.co.uk/circle8-radio-live>

For all artists see bandcamp

**Listen
Here**

THE REAL MUSIC CLUB



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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

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

Marillion's New Album News!

Season 2, Ep. 13

This week, we react to Marillion's latest studio update, ponder the future of touring, ask why Marillion can't get a break when it comes to perceptions about them - AND delve into your letters on the topic of Brave!

<https://shows.acast.com/between-you-and-me/episodes/marillions-new-album-news>

Listen
Here



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

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

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

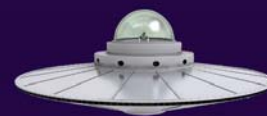


AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

You Are Wise to Fear The Mosquito

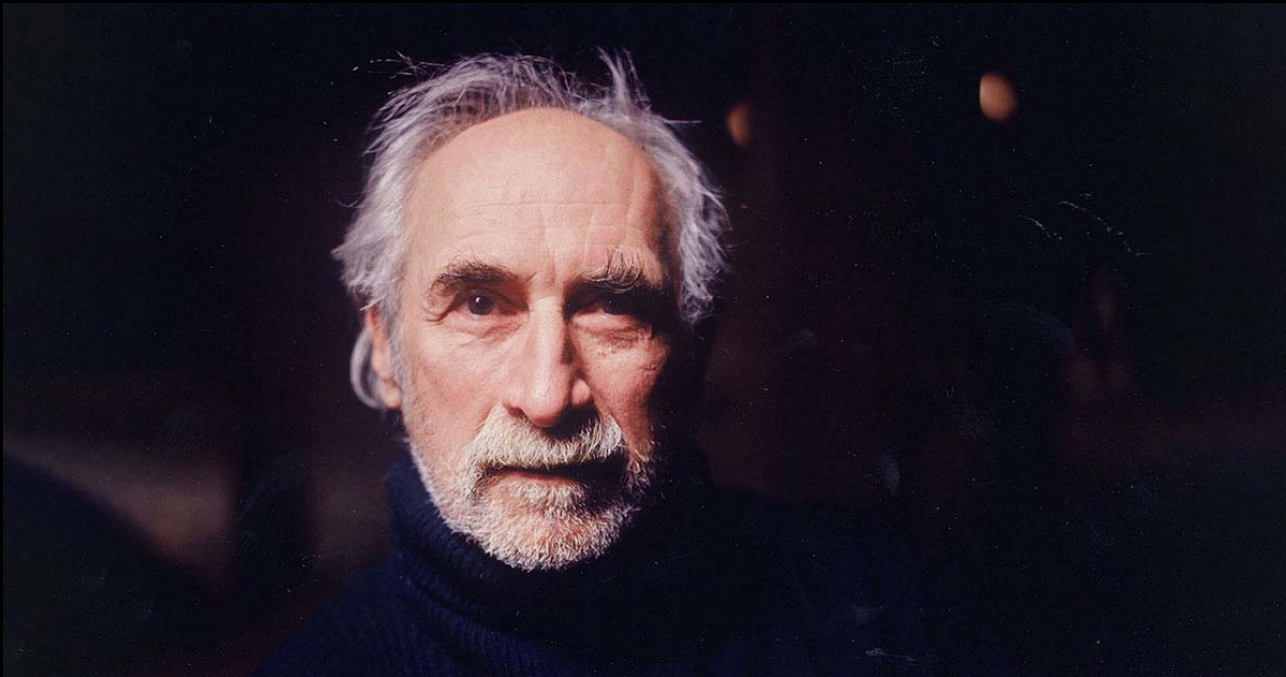
Coco sits in for Mack & Juan-Juan and talks to the "Mad Englishmen" responsible for rebuilding one of the legendary Mosquito attack planes from World War Two. ("Made of wood, two Rolls Royce engines, so fast, it could out run the bullets.") Also, Switchblade Steve reports on a Mosquito-UFO encounter discussed by Winston Churchill and Dwight Eisenhower. Special guests include John Lilley, Bill Ramsey & Ross Sharp.

<http://radioactivebroadcasting.com/military-first-responder-channel/item/4686-you-are-wise-to-fear-the-mosquito>



Listen Here

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



Frederic Rzewski
1938 – 2021

Frederic Anthony Rzewski was an American composer and pianist. He began playing piano at age 5 and went on to study music. In 1966, Rzewski co-founded Musica Elettronica Viva in Rome. In 1971, he returned to New York from Italy, and in 1977 became Professor of Composition at the Conservatoire Royal de Musique in Liège, Belgium. He also taught for short periods at schools and universities throughout the U.S. and Europe.

Many of Rzewski's works were inspired by secular and socio-historical themes, with a deep political conscience. His numerous works include *The People United Will Never Be Defeated!*, *Nanosonatas*, and *the Antigone-Legend*. Rzewski died of an apparent heart attack in Montiano, Tuscany, Italy, on June 26, 2021, at the age of 83.

Vic Briggs
1945 – 2021

Victor Harvey Briggs III was a British blues and rock musician, best known as the lead guitarist with Eric Burdon and The Animals during the 1966–1968 period. Briggs, a convert to Sikhism, later played classical Indian and Hawaiian music, adopting the name Antion Vikram Singh Meredith.

Vic Briggs was born in Twickenham, Middlesex, England. In 1961, Briggs met British guitarist Big Jim Sullivan, through whom Briggs was introduced to members of The Echoes, a band that Briggs ultimately joined for three weeks in 1961 before returning to school. Briggs continued playing with semi-professional bands upon his return to school. Briggs' experiences as a musician conflicted with his studies and he was asked not to return to Hampton Grammar School.

THOSE WE HAVE LOST

&VSSH [LK# ` # HY` #: HKOHT#



During the 1962-1963 period, Briggs played throughout Europe as a member of the Shel Carson Combo. He was later asked to rejoin The Echoes in early 1965, when they had become the backup band to Dusty Springfield. Briggs joined Eric Burdon and The Animals in November 1966 and enjoyed great success before being fired from the band in the summer of 1968. In May 1969, he became a staff producer and arranger at Capitol Records. During this period, he arranged and produced albums for multiple artists, but was fired by Capitol at the end of the year.

Briggs first became interested in Indian music through Eric Clapton, who he had first met in 1966. In 1970 Briggs attended a yoga class instructed by Yogi Bhanan. At the request of Yogi Bhanan, Briggs returned to England in December 1970. In 1971, he was formally baptized as a Sikh and chose the name Vikram. In 1979, Briggs performed Sikh religious music throughout northern India and was the first non-Indian to perform kirtan (a Sanskrit word that means "narrating, reciting, telling, describing" of an idea or story) at Harimandir Sahib.

THOSE WE HAVE LOST

In 1992, to the consternation of Eric Burdon, Briggs registered a U.S. trademark of "The Animals" band name and performed under that name with other former band members. The name Antion, which Briggs adopted as a stage name, came to him following his observation of a solar eclipse in 1992. In 1993, Briggs and his family relocated to the Hawaiian island of Kauai, where he began performing Hawaiian chant music.

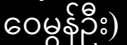
In 2008, Briggs and his family relocated to New Zealand, the country of his wife's early years, where Briggs, known as Antion Meredith, and his wife of over forty years, known as Elandra Kirsten Meredith, became yoga instructors.

He died from cancer in 2021.

Raymond

ရေမန်

1988 – 2021

Raymond, born Wai Mon Oo (Burmese: ) into a musical family, was an eminent Burmese rock singer, songwriter and former lead vocalist of the boy band Idiots.

Raymond started his music career in 2002, singing in harmony. In 2005, he co-founded Idiots, a rock band which released several songs and mix-tapes. In 2011, Idiots released their first album, Lu Ah Gita, to great success in Myanmar.



RIP

**WE WILL NEVER
FORGET YOU**

THOSE WE HAVE LOST



The song Headshot was his last work. The song highlights the bullies of Myanmar military and the courageous protests of the people.

As a member of the non-profit group Clean Yangon, he contributed by donating rice and cooking utensils to needy families during the COVID-19 pandemic in Myanmar. Following the 2021 Myanmar coup d'état, he participated in the anti-coup movement. Denouncing the military coup, he took part in protests, starting in February, and joined the "We Want Justice" three-finger salute movement. In April 2021, warrants for his arrest were issued by the State Administration Council for speaking out against the coup.

He died with peptic ulcer on 23 June 2021 at the age of 32 in an area controlled by ethnic armed forces. His funeral was held on 25 June 2021. In memory of Raymond, the "Raymond Tree" campaign was launched on 27 June 2021.



Mzilikazi Khumalo 1932 – 2021

James Steven Mzilikazi Khumalo was a South African composer and professor emeritus of African languages at the University of the Witwatersrand, Johannesburg (Wits).

After completing high school Khumalo continued his studies, obtaining a bachelor's degree with majors in English and Zulu in 1956 from the University of South Africa. He went on to obtain a master's degree and a PhD, both from Wits. Khumalo's career in the Department of African Languages of the University of the Witwatersrand began as a tutor in 1969. He advanced to become a professor of African Languages and head of the Department of African Languages at Wits.

THOSE WE HAVE LOST

His first composition was Ma Ngificwa Ukufa. His compositions consist principally of settings of Zulu texts. His Five African Songs is an arrangement of four traditional songs and one modern tune for choir and symphony orchestra. In 1986 he composed a choral work for the enthronement of Archbishop Desmond Tutu. Khumalo was later commissioned by Opera Africa for an opera, resulting in Princess Magogo kaDinuzulu (2002). The opera was the first Zulu language opera.

He also played a role in producing the official post-apartheid version of the National Anthem of South Africa, at the request of President Nelson Mandela. In 2015 Wits University awarded him an honorary doctorate.

On 22 June 2021, Mzilikazi Khumalo died two days after his 89th birthday following a long illness.

Poovachal Khader 1948 – 2021

Poovachal Khader was a Malayalam lyricist from Kerala who worked mainly in Malayalam film industry. His first movie as a lyricist was Kaattuvithachavan (1973) but his first released movie was Chuzhi (1973).

His original name was Muhammed Abdul Khader. Chuzhi was the first movie released after Poovachal Khader entered the industry as a lyricist, having written lyrics for more than 900 songs in the Malayalam film industry, which he dominated for more than a decade.

He died at the age of 72 on 22 June 2021 due to a heart attack. He also had tested positive for COVID-19.



THOSE WE HAVE LOST



Jim Bessman
1952 – 2021

Jim Bessman was an American writer and music journalist. He is best known as a music journalist, having written for Billboard Magazine and numerous other publications. He began writing freelance for Variety while in Wisconsin, and later relocated to New York to work at Cashbox. He was hired by Timothy White at Billboard to write the Songwriting and Publishing column and continued for over twenty-five years, later preferring to remain freelance.

He wrote for Spin, Country Rhythms, his own website blog and other publications. He also wrote liner notes for over eighty albums. Bessman died from an aneurysm in Manhattan on June 22, 2021.

Mamady Keïta
1950 – 2021

Mamady Keïta was a drummer from the West African nation of Guinea. He specialized in the goblet-shaped hand drum called djembe. He was also the founder of the Tam Tam Mandingue school of drumming.



THOSE WE HAVE LOST

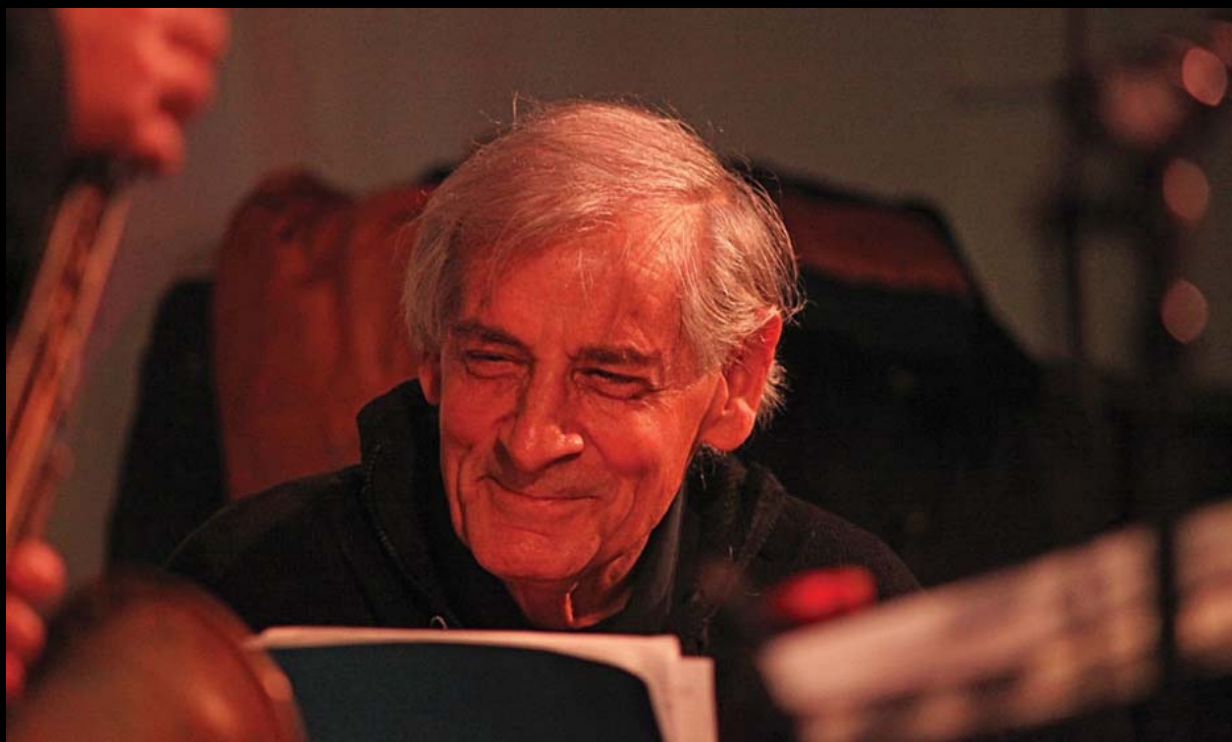
By the age of five, he had developed his own technique of tone, slap, bass and learned the rhythms of his village and was playing Djembe in all of the ceremonies, celebrations and festivals. During the National Festival in 1964, Keïta, then aged fourteen, was selected by Guinea's Minister of Culture to form Le Ballet National Djoliba. He stayed with Ballet Djoliba until 1986, when he joined Ballet Koteba in Côte d'Ivoire.

In 1988, Keïta moved to Belgium where he worked as a performer and teacher. In 1991, he opened his first school, Tam Tam Mandingue percussion school, in Brussels. He went on to record several CDs, teach internationally, and publish a large body of djembe teaching materials. On 21 June 2021, Keïta died in Belgium after being admitted to hospital with a heart-related condition.

Burton Greene 1937 – 2021

Burton Greene was an American free jazz pianist most known for his work in New York City. He explored multiple genres, including avant-garde jazz and the Klezmer medium (an instrumental musical tradition of the Ashkenazi Jews of Central and Eastern Europe). Greene played during the 1960s on New York's free jazz scene. He moved to Europe in 1969, initially to Paris, and later to Amsterdam. During the late 1980s, he began exploring the Klezmer tradition in his groups Klezmokum, Klez-thetics, and Klez-Edge. From the mid-1990s, Greene performed and recorded in New York and along the East Coast.

Greene died on his boat in Amsterdam.



THOSE WE HAVE LOST



Paul Koulak
1943 – 2021

Paul Koulak, born Paul Koulaksezian, was a French composer of Armenian origin. He studied music at the École Normale de Musique de Paris and the Conservatoire de Paris.

He has composed many pieces of music for television.

In 1971, Koulak composed the music for the song "Souviens-toi de moi" for the singer Marie, and in 1973 "Sans toi" which was performed by Martine Clémenceau for the Eurovision Song Contest 1973. In 1989, Koulak composed Canal+ sports advertising and also Météo, the weather forecast on Antenne 2, during this period. All his compositions were synthesized.

John Lawton
1946 – 2021

John Cooper Lawton was a British rock and blues vocalist best known for his work with Lucifer's Friend, Uriah Heep and the Les Humphries Singers. Lawton began his musical career in North Shields, UK, in the early '60s with The Deans. He then moved on to West One and later Stonewall.



THOSE WE HAVE LOST

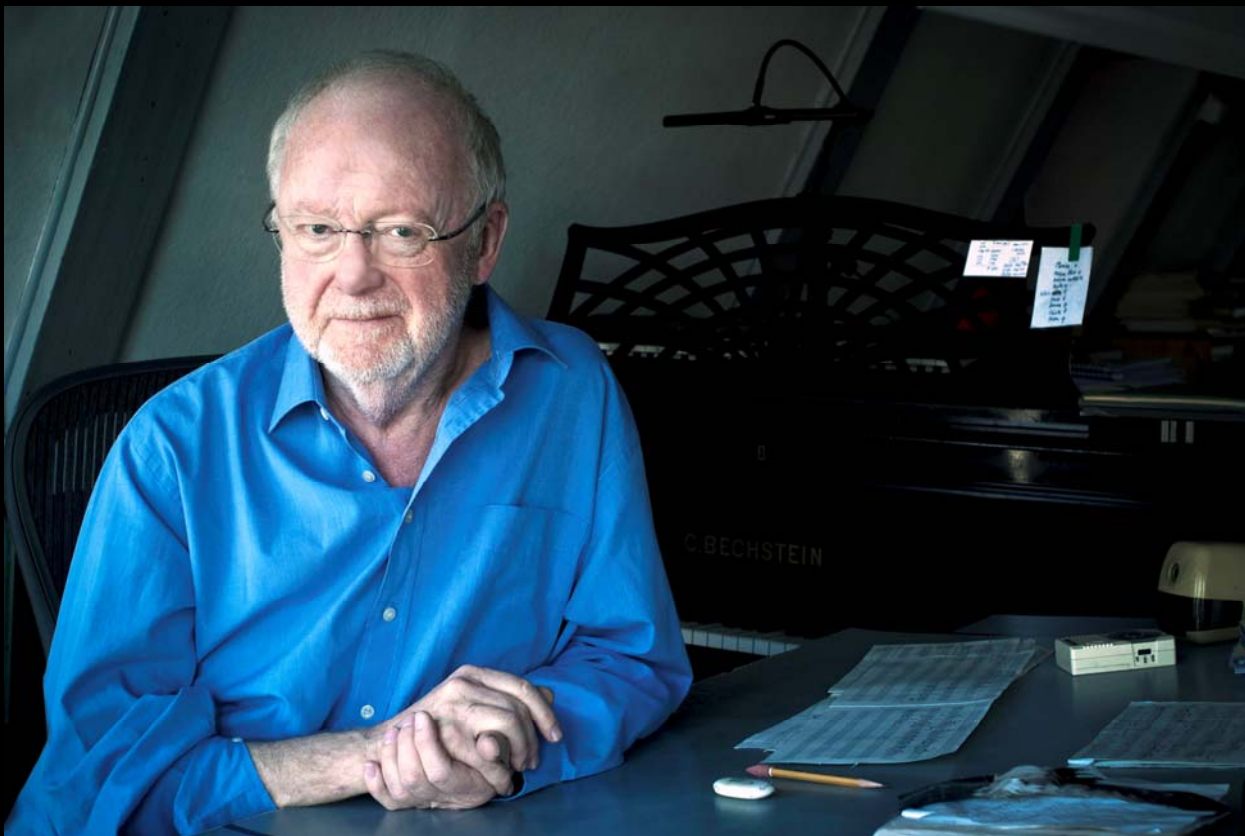
After Stonewall finished, Lawton decided to stay in Germany, after having been offered the job as singer with legendary German rock cult band Lucifer's Friend. He also joined the Les Humphries Singers, in the early '70s. In 1976 Lawton joined Uriah Heep as their frontman until September 1979. Lawton sang with German rock band Rebel, later known as Zar, on three albums during the late '80s -'90s. Lawton formed GunHill, later known as JLB (John Lawton Band), in January 1994. In 2001 Lawton teamed up with Ken Hensley to form the Hensley Lawton Band. In May 2006 Lawton joined forces with Dutch guitarist Jan Dumée (ex-Focus) to form the On The Rocks project. In December 2008 John entered the world of television by presenting the Bulgarian travel documentary series "John Lawton

presents". In March 2010, John made his acting debut in the motion picture Love.net. Lawton died unexpectedly in June 2021, at the age of 74.

Louis Andriessen 1939 – 2021

Louis Andriessen was a Dutch composer, pianist and academic teacher. Considered the most influential Dutch composer of his generation, he was a central proponent of The Hague school of composition.

Andriessen originally studied the Royal Conservatory of The Hague, graduating in 1961 before embarking upon two years of study in Milan and Berlin. Andriessen was



THOSE WE HAVE LOST

internationally recognised as a composer with his 1976 *De Staat*. In later decades, he accepted commissions from major orchestras, including the BBC Symphony Orchestra and the New York Philharmonic. In 1969, Andriessen co-founded Studio voor Elektro-Instrumentale Muziek STEIM in Amsterdam. Andriessen joined the faculty of the Royal Conservatory in 1974. In December 2020, it was announced that the composer was suffering from dementia. He died on 1 July 2021 in Weesp at age 82.

Steve Kekana 1958 – 2021

Tebogo Steve Kekana was a South African singer and songwriter. Kekana lost his sight at the age of five, and attended a school for the blind in Pietersburg. During his school years, he developed a love for singing, and became a member of amateur groups as a teenager.

In 1979 and 1980, Kekana won what was then known as the SABC Black Music Award for best male vocalist. Kekana's *Raising My Family* was a big hit in Europe in 1980. In total, Kekana went on to record more than forty albums.

Steve Kekana was also a university graduate, going on to become an Advocate and a lecturer in Labour Law at the University of South Africa.

Bill Ramsey 1931 – 2021

William McCreery Ramsey was an American-German jazz and pop singer, journalist and actor famous for his German-language hits.

In his youth, he sang in a college dance band. He began to study at Yale University in 1949, and sang jazz, swing and blues in



THOSE WE HAVE LOST



Rick Laird 1941 – 2021

Richard Quentin Laird was an Irish musician, photographer, teacher, and author best known as the bassist and founding member of the jazz fusion band Mahavishnu Orchestra.

At around five years of age, Laird started formal tuition in the guitar and piano, and he had already started to read sheet music. He soon quit the piano as he did not perform well, which led him to take up painting and drawing. At sixteen, Laird moved to New Zealand with his father, and began to take music seriously, first picking up an Australian Maton guitar, learning chords, and playing along to songs on the radio.

the evenings. He later served with the U.S. Air Force in Germany. During this time period, he appeared in clubs like the Jazz Cellar in Frankfurt. He was discovered by an employee of the American Forces Network (AFN), and hired to entertain troops. Upon his discharge from the military in 1957, he continued his studies in the U.S. and returned to Frankfurt a year later.

In the second half of the 1960s Ramsey took up predominantly English-language songs and dedicated himself again to jazz and blues. His popularity led to numerous appearances in film and television. He appeared regularly as a pop and jazz singer on different labels in the 1970s. From the late 1980s, Ramsey presented Swingtime each Friday on Hessischer Rundfunk until 2019.

Ramsey died at his home in Hamburg at the age of 90 on 2 July 2021.



THOSE WE HAVE LOST

At eighteen, Laird "quit his day job" and became a professional bassist. At nineteen, he moved to Sydney, Australia for two years, where there was a more active jazz scene.

Laird relocated to England in 1962, touring with a vocal ensemble. In 1966, Laird won a scholarship to study at Berklee College of Music in Boston, Massachusetts. In 1971, Laird was a founding member and electric bassist of the jazz fusion band Mahavishnu Orchestra. After the band split, Laird moved to New York City. Laird retired as a performing musician in 1982. He became a successful photographer and bass teacher. In early 2021, Laird's daughter announced that he had entered hospice care. Laird died on 4 July, at the age of 80.

Igor Garnier 1990 – 2021

Igor Garnier was a Serbian DJ, composer, songwriter and music producer. His first creative encounter with music was at the age of 6 when he started attending music school for piano.

He was introduced to electronic music in 2005, enabling him to experiment with an endless amount of sounds that could not be created with traditional instruments. In 2007, Igor Garnier performed at various nightclubs of Belgrade. By 2008, his growing popularity advanced him to larger and more established venues. In 2011, Igor Garnier's career started taking off in Serbia and internationally. In 2012, he released his second album called Love Is Taking Control and also he started his own record label Watermelon Recordings.

His music videos are broadcast on regional and international TV stations and also on MTV. He died in Washington, D.C.



THOSE WE HAVE LOST



Sanford Clark 1935 – 2021

Sanford Clark was an American country-rockabilly singer and guitarist, best known for his 1956 hit "The Fool", written by Lee Hazlewood.

He first began performing in the Phoenix area in the early 1950s. He spent time in the Air Force in the South Pacific; he formed a band there which won a talent show in Hawaii. Clark recorded "The Fool" in Floyd Ramsey's Audio Recorders studio on MCI Records in 1956. Dot Records picked the song up for national distribution after a Philadelphia deejay tipped them off to it. The song became a hit in the U.S.

Clark's and Dot Records' owner Randy Wood quarrelled over the singer's image, and he eventually signed to Jamie Records in 1958. In 1959 Clark recorded a song, "Son of a Gun", about the son of a western gunslinger. Moving to Hollywood, he recorded for several other labels and had several almost-comebacks. A few years later Clark left the music business and worked in construction, though he occasionally recorded in later decades on his own label, Desert Sun Records. He died at Mercy Hospital in Joplin, Missouri, where he had been receiving cancer treatment before he contracted COVID-19.

THOSE WE HAVE LOST

Djivan Gasparyan Ջիվան Գասպարյան 1928 – 2021

Djivan Gasparyan was an Armenian musician and composer. He played the duduk, a double reed woodwind instrument related to the orchestral oboe.

Gasparyan started to play duduk when he was six. In 1948, he became a soloist of the Armenian Song and Dance Popular Ensemble and the Yerevan Philharmonic Orchestra. In 1973 Gasparyan was awarded the honorary title People's Artist of Armenia.

In 2002, he received the WOMEX (World Music Expo) Lifetime Achievement Award.

He is an Honorary citizen of Yerevan. As a professor at the Yerevan State Musical Conservatory, he instructed and nurtured many performers.

In 1998 he released an album with a unique duduk quartet he formed. He toured the world several times with a small ensemble playing Armenian folk music. His music has been chosen on the soundtrack of several international films.

Gasparyan played as part of the Armenian entry "Apricot Stone" by Eva Rivas at the 2010 Eurovision Song Contest in Oslo and became the oldest ever person to feature in a Eurovision Song Contest performance. Gasparyan passed away on July 6, 2021.



THOSE WE HAVE LOST



Angélique Ionatos
Αγγελική Ιονάτου
1954 – 2021

Angélique Ionatos was a Greek singer, guitarist and composer. Much of her focus was on setting and singing classical and modern Greek texts.

She lived as a member of the Greek diaspora in France from 1981 or earlier, having originally left Greece to be reunited with her family as a fifteen-year-old in 1969.

In 1972 she teamed up with her brother to issue her first French language recording. The disc, entitled "Résurrection", comprised a series of loosely political "chanson-style" songs. Between 1973 and 1975 the Ionatos siblings appeared in a number of television shows.

She later set many classical texts, notably those of Sappho, to music. In 2006 Angélique Ionatos and Katerina Fotinaki met each other at a "Sappho de Mytilène revival" show in Lausanne. Since that time the two frequently performed together. A French jazz-journalist once described her guitar playing as unique, resolute and exuding gracefulness.

THOSE WE HAVE LOST

Esther Béjarano 1925 – 2021

Esther Béjarano (née Löwy) was one of the last survivors of the Auschwitz concentration camp. Along with Anita Lasker-Wallfisch, she played in the Women's Orchestra of Auschwitz.

At the age of 15 she had to leave her parents' home in order to make an attempt to emigrate to Palestine; the attempt was unsuccessful. She served two years of hard labour at a camp in Landwerk Neuendorf, near Fürstenwalde/Spree. On 20 April 1943, everyone in the camp was deported to the Auschwitz concentration camp. There she had to drag stones until she joined the Women's Orchestra of Auschwitz, where she played the accordion.

The orchestra had the task of playing for the daily march of the gangs by the camp gate. After the war, she emigrated to Palestine on 15 September 1945.

Béjarano lived in Hamburg. She was a co-founder and chairman of the International Auschwitz Committee and honorary chairperson of the Union of Persecutees of the Nazi Regime. She was awarded the Carl von Ossietzky medal and held the Cross of Merit, First class of the Order of Merit of the Federal Republic of Germany. She was honoured with ethecon's 2013 "Blue Planet Award" for her "relentless activity for peace and against anti-Semitism, racism and fascism".

Béjarano died on 10 July 2021 aged 96 in Hamburg. She was one of the last surviving orchestra members.



THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



Plastic constitutes approximately

90%

of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

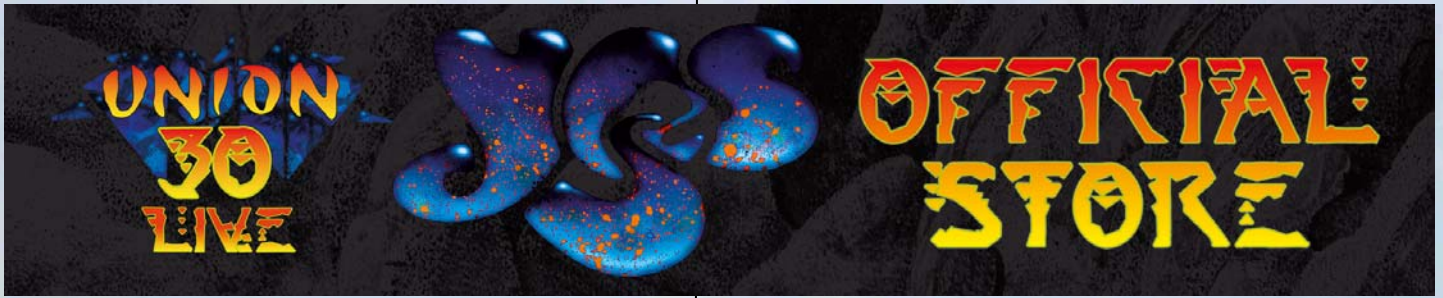
FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



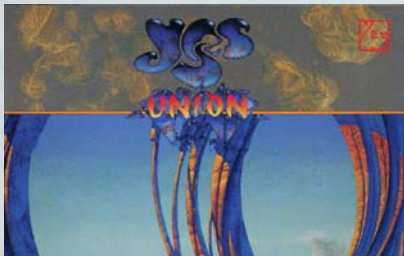
change.org

visit stonehengealliance.org.uk for further details



Rick Wakeman and Jon Kirkman endorse the Yes Union 30 Box Set!
Watch Rick here:

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





Click [HERE](https://www.youtube.com/watch?v=q7lwW_h-oFE) to watch Jon!
https://www.youtube.com/watch?v=q7lwW_h-oFE



The latest news, and as customers will have heard, there have been more than a couple of delays on this release.... but don't despair, you will now be kept in the loop - we are still awaiting the flight cases arriving from China. Here is the link to track ships on the water...!

<https://www.dpworld.com/southampton/port-info/wheres-my-ship>

Our ship is called CMA CGM ZHENG HE

The date has now gone to the 4th July for docking. Apparently, this date is continually updated, so it could go either way still. Don't forget we have to pack them once the flight cases arrive. We have a conservative date for delivery for the end of July. Thank you for your unending patience!

NB the box sets in the videos are prototypes

Introducing Takeaway Records!



Takeaway Records Store has launched with two upcoming releases.





It Bites - Eat Me In St Louis

“Eat Me in St. Louis” saw It Bites move away from the progressive rock and pop influences of their two previous albums and towards a more hard rock sound with more straightforward compositions and a heavier, rawer sound. The album was recorded in Munich and produced by Reinhold Mack, best known for his work with Queen.

Read more and pre-order here

<https://www.musicglue.com/takeaway-records/products/it-bites-eat-me-in-st-louis-cd>



Three (Emerson Berry & Palmer) - To The Power Of Three

To the Power of Three (stylised as ...To the Power of Three) is the first album by the British-American progressive rock band 3, a spin-off from Emerson, Lake & Palmer. Produced by Carl Palmer and Robert Berry, it was released in early 1988 by Geffen Records.

Read more and pre-order here

<https://www.musicglue.com/takeaway-records/products/three-emerson-lake-and-palmer-to-the-power-of-three-cd>

Jocelyn Pook

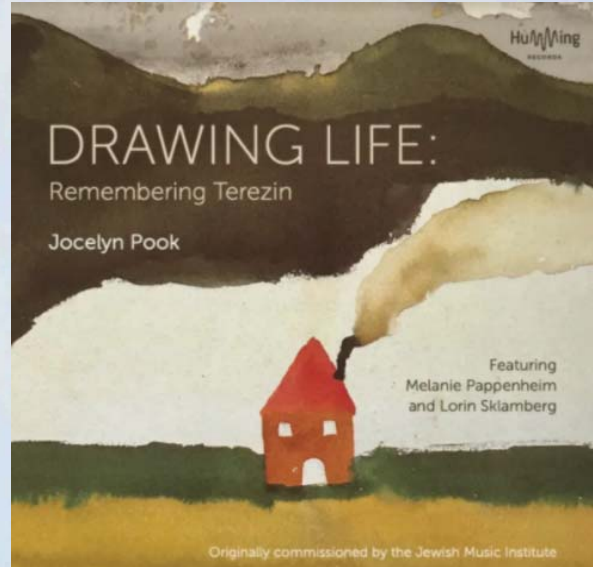




Often remembered for her film score to *Eyes Wide Shut*, which won her a Chicago Film Award and a Golden Globe nomination, Jocelyn Pook has worked with some of the world's leading directors, musicians, artists and arts institutions – including Stanley Kubrick, Martin Scorsese, the Royal Opera House, BBC Proms, Andrew Motion, Peter Gabriel, Massive Attack and Laurie Anderson.

You can read more about Jocelyn's remarkable career here:

<https://www.jocelynpoock.com/about->



Jocelyn has now opened a new store, with some classic releases and her new album 'Drawing Life: Remembering Terezin' on signed and unsigned CD as well as download released on around 2nd July.

<https://www.musicglue.com/jocelyn-pook/>



Maggie Reilly

Another very talented female musician Maggie Reilly has also launched a new store this month.



Maggie Reilly has covered vast musical ground. From the jazz/funk of Cado Belle, her collaboration with Prog rocker Mike Oldfield. Duets with Jack Bruce (Cream) and Dave Gilmour (Pink Floyd) as well as a collaboration with the goth-rockers Sisters Of Mercy followed. Guiding her through early nineties Euro pop and her thoughtful solo albums of the last decade. You can read more about Maggie's fantastic musical journey here

<http://www.maggiereillyfansite.nl/HTML/biography.html>



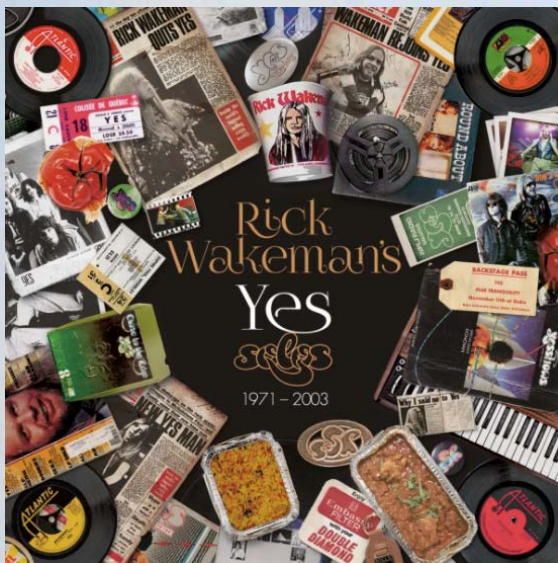
The store offers some classic albums from Maggie's vast and very successful career, as well as two releases for 18th September - the best of entitled 'Past-Present-Future'

<https://www.musicglue.com/maggie-reilly-1/products/past-present-future-cd>

and 'Starfields'

<https://www.musicglue.com/maggie-reilly-1/products/starfields-cd>





Rick Wakeman's Yes Solos

Yes Solos is a collection of solos performed by Rick and re-imagined in the studio. It's shipping now and can be ordered here!

<https://www.rickwakemansmusicemporium.com/products/rick-wakemans-yes-solos>

Some key Gonzo releases for July are:



Mary Hopkin - Painting By Numbers Remastered

A fine gem of an album. Stripped-down and bare, or "nearly naked" as she puts it.



These songs are straight from Mary herself, recorded at home or with friends. With just the barest instrumentation, mostly herself on guitar, Mary's voice shines through on 10 of her own songs. Friends Benny Gallagher and Brian Willoughby help out on songwriting and guitar on one track each, but the rest is pure Mary.



Iona - Journey Into The Morn

With previously unreleased companion disc, this stunning collection has gleaned some great reviews:

"undoubtedly Iona's most ambitious and visionary album ... the effect is at times stunning, as huge ethereal soundscapes ... rise up from the hi-fi speakers ... a beautiful album." Cross Rhythms Magazine, October/November 1995

"... a remarkable, brilliantly conceived collection of songs ... the ebb and flow of the recording shows a compositional integrity and scope hardly found in popular music." Shout! Magazine (USA), May 1996

Splinter - Live In England 1974-1977



For release in September 2021, Live in England 1974-1977 has been assembled from performances while touring England during those three years 1974 - 1977. The recordings have been assembled by Nigel Pearce and Bobby Purvis.





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 Mck 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>



The Wibbly- Wobbly World of Zion Train

Alan Dearling catches up with the extended family of musical dub mayhem. Has a virtual chat along the waysides, whilst imagining a drink or three, and some magic, special cakes...Brain Food!
WobblyWeb:

<https://www.wobblyweb.com/>

Alan: There are often too many labels in music. Back in the day, I was living in Lyme Regis, down on the Dorset coast, having just cast my moorings, moved off from living full-time on a narrow boat on the River Severn and the canal system. That would be 1991. But still heavily involved with the Travellers in the fight against the Criminal Justice Bill, the road protests, working with the Skool Bus and

the Travellers' School Charity. My earliest memories of Zion Train are of a melting pot. A whole collision of dance – reggae – dub – djs – mixing – brass bottom-line. What were the origins?

Zion Train: The musical origins of Zion Train is that we are Dub soundsystem lovers who also have a deep appreciation for electronic music (EDM), for the energy and politics in Punk and hardcore, and for the vibes and improvisation in mixing live instruments with DJs and live mixing techniques plus the non-conformity of all of the above.

You're right we are a melting pot, musically and culturally and better for it.

Alan: I've actually forgotten quite when I first met members of Zion Train and witnessed a performance...Early 1990s definitely, my first album was 'Passage to Indica' Deep Dub Conscious Toots Music. ...probably in the Green Fields area at Glastonbury, but it could also have been at one of the new Traveller festies. It was actually in the early days of the Internet,

alan dearling

and I was given the link to the Wibbly-Wobbly World and the Universal Egg label! The band members were political, but it was more an eco-consciousness thing. Does that make any sense at all?

Zion Train: Your recollection absolutely makes sense in space and time. ZT started in 1988 but became better known and started to release our own music on Zion Records and then later Universal Egg in the early '90s when we also founded our first studio (the Wibbly Wobbly World Of Music). The band/collective members were all political but with a focus on Gaia and her constituents that continues to this day.

Alan: I'd been a close friend of the many of the members of Gong, through Daevid Allen, and so had experienced the idea of a floating anarchy of a loose art-music-collective. Bands like Captain Beefheart

were experimenting like mad, and later in punk, the taking on of 'identities', whether it was Captain Beefheart or Captain Sensible set the template... So, Zion Train with members' fish names, Neil Perch, Colin Cod and David Tench et al. were different, but seemed familiar... how did this come about?

Zion Train: Hakim Bey's TAZ (Temporary Autonomous Zone) is a concept that is powerful both in society and the arts.

Collectivism with an anarchic approach is by far the best way to harness everyone's talents in a group dynamic.

With Zion Train we were particularly influenced by stories of one of the great reggae bands (who also happened to be comprised of three brothers), squabbling over royalty splits on their group works



and therefore decided that all were contributors to the ZT project. So, they would be required to choose a fish name to use in place of their surname whilst contributing to the project – hopefully reducing the role of ego in the creative and post-creative spaces and therefore the probability of soft arguments about ownership.

We also really like fish (not to eat), just to watch.

Alan: My original work was as a youth worker, much of it in London and then Scotland. I was lucky and privileged to be around West London as Misty in Roots in the '70s evolved from being a youth club sound system into a major musical force. For me, one of the most authentic and unique of the UK reggae world. I was also a huge fan of Ernest Ranglin then. Do you guys rate them, and who else are in your musical roots? Did the name for the band come from the Bob Marley song of the same name?

Zion Train: Misty in Roots and People Unite Records are without doubt, a cornerstone of British black activism in the musical sphere and are totally under-rated as such.

Equally Ernest Ranglin is a musician, who if he was born in the USA rather than post-colonial Jamaica would be recognised by Jazz fans the world over, rather than being seen as a bit part player in the story of Reggae as he is.

Our musical influences are many and diverse from King Tubby to Stockhausen, from Merzbow to Fela Kuti, from Aboriginal creation chants to sea shanties. If it is done with a community purpose and is musical in some way it can easily serve to inspire ZT.

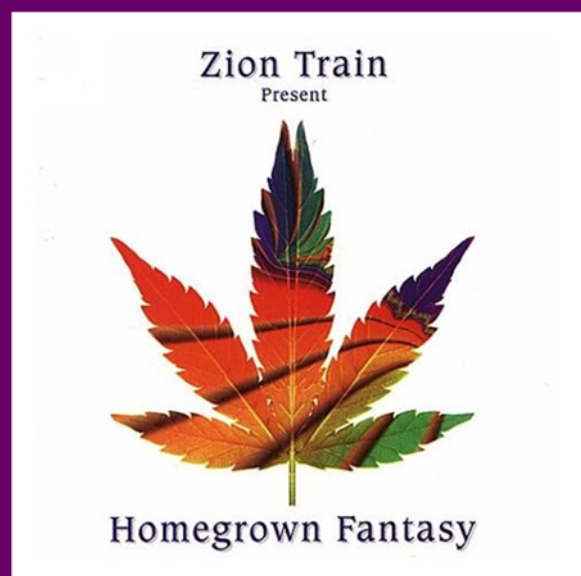
Alan : 'Zion Train' have always struck me as a collective state of mind. Almost a 'hive' mind but without the Queen Bee.

Does that make any sense at all?

Zion Train: Yes it does. We firmly believe that collective consciousness serves human existence much more positively than individualisation in almost all cases.

Alan: Neil Perch and the Zion Train were really kind to come to play at the Coombe Street Party in Lyme Regis. It was a real sense of dance, high energy, freedom and One Love. Some of you guys played on a roof-top scaffolding. A fine mix of the vocals, especially Molar, electronic, instrumentation, DJs, bass line and the brass section... 'One Love'! Do you remember that gig?

Zion Train: Yes I remember it reasonably well, on the 'balcony' improvised stage with the room in the house as the backstage area. It seemed that lots of local people had turned out for the event – perfect situation to play music really – free event, not age limited, in a central location in a small town. Good weather – rarely gets better than that in reality. We are big fans of community events they provide a much warmer scenario than commercial events in general.







Alan: ‘Siren’ and ‘Home Grown Fantasy’ were major albums. It was a cross-over sound. It was a collision, a fusion with the free party music. Sounds across into to the major festivals...How did you feel at that time?|

Zion Train: I guess we felt like we were on the crest of a wave, we had just started touring worldwide and were getting lots of attention in the mainstream but we also were pretty militant still in our progressive positions.

We had shows cancelled by the Catholic authorities in Poland due to our overt promotion of hemp and managed to publish an anarchist archive using the money of our then record label (Warner Brothers) unbeknownst to them.

We were introduced to a global network of free-thinkers, anarchists and progressives in art, politics and life and we are the better for it.

It also felt like a time when real change

was possible – especially in the UK and EU there was a general vibes of positive possibility, of expectation.

Alan: You were hailed as the Dub Love Revolutionaries. But, you have always stuck to the roots, of dance, reggae and dub. Often playing at small, more alternative festivals.

I remember a lovely set at the Endorse-it festival, sirens blaring... but there were many... What memories have you of festies?

Zion Train: A festival is a celebration of life.

The big festivals, worldwide seem to suck the life OUT of everything.

They are bright, loud and very, very famous and they can yield amazing experiences BUT the real wealth of the festival world is to be found in the smaller (under 10k capacity) events where you can smell and taste and see and hear and feel the love and positive vibrations that have gone into every millimetre of the thing.



Endorse-it was a great example – there are many others and none of them cost 100 quid a ticket...

Our favourite festivals are all culturally mixed, fun for all ages, volunteer-run, politically motivated and absolutely pumped full of positive human energy.

Alan: I've followed the band through many twists and musical turns. In fact I've just found eight of your albums, maybe there's more. The Zion Train members have come and gone, musical styles have changed. You do like a catchy, ear-worm, tune. Especially Live!

Can you tell me some of your tales..., pretty please?

Zion Train: That sounds like you are asking me to write a book J

Suffice to say we have been incredibly fortunate, touring the world for 30 years, bringing a message of peace, love, respect and social engagement and learning about our planet and its inhabitants along the way. We have seen the highs and lows of life in general and the beauties and dark

depths of the music business along the

way. We have encountered many, many bright souls and shared energy with so many of them and continue to do so into the distant future!!

Let someone else write the book if anyone should see fit to!

Alan: You had a lot of popular records that made it onto 'Single Minded and Alive'. Real crowd pleasers...anthemic tracks, like 'Dance of Life' and 'Rise'... Were Zion Train a different posse in the 2000s?

Zion Train: Zion Train is a different posse every 5 years or so, and I like to think we are better for it. The tunes we make however don't just represent the preferences of the members of the collective at any one time, but also the cultural context of the time.

'Single Minded and Alive' was a collection of ZT singles produced during the '90s in a time when Dub (especially UK Dub) was seriously underground and had relatively little political traction.

Dance music, however, was on the frontline in a much bigger way politically speaking, due to its mass appeal and I think that is the biggest reason it was at the forefront of our output in the '90s and yielded the anthemic tunes you mention.

Alan: In the 2000s, I met up at quite a lot of gigs with Johnno 'Dubdadda' as the Zion Train vocalist (and Lua). With Johnno it seemed more of a Two-Tone, Specials, Madness sort of vibe? Is that making any sense? Was it a different 'State of Mind' around 2011?

Zion Train: Any 'State Of Mind' that lives and breathes must be in constant evolution – so yes it was different around 2011.

Dubdadda brought urban UK to the ZT sound in a different, more masculine way, than we had really had it before his advent (actually from 'Original Sounds Of The Zion' in 2002 onwards). He is one of the best UK based reggae MCs of his generation.

Maybe elements of a white Englishman being a Dub music MC reminds you of the rock against racism/ multicultural UK vibe of the two tone scene? For ZT, Dubdadda was the best man for the job in his time – simple as that – we choose on vibes and energy and nothing else is considered.

Alan: Did you guys feel especially close to other musicians and sounds? I always kind of felt like you were on a similar wavelength to Radical Dance Faction, Inner Terrestrials, Eatstatic, Lee Scratch Perry, Dub Pistols, Tofu Love Frogs, Chumbawamba....

Zion Train: Love RDF, Scratch, TLF, Chumbawumba and many others of course...

As far as wavelengths go...We are closest to...

Jah Shaka (in terms of dedication to the Dub cause and autonomous soundsystem culture),

Chicago & Detroit house (the black underground-type in terms of dedication to hardcore dance music),



Fela Kuti (in terms of political expression in music and the colonized global hivemind),

SunRA (in terms of his beliefs that music contains higher societal forces that can be used for good) and

Jimi Hendrix (in terms of the ability to paint musical visions by mastery of the art).

Alan: ‘Land of the Blind’ was billed as ‘Players of Instruments’. Quite a slice of deep, dub ‘n’ bass and some rap/hip, hop influences, such from Fitta Warri and Jazzmin Tutum. Lots of dance riddims too...and rich jazz sounds...and new-to-you sounds...

Before the Covid lockdown I was performing in 2019 at the OZORA festival over in Hungary. It was great to catch up with a Zion Train in full flow. A very much, crowd-pleasing set live. Great Fun too... What was your experience of OZORA?

Zion Train: We played at the first festival on the OZORA site (then known as Solipse) on the occasion of a full solar eclipse in 1996 and have had the pleasure to return to OZORA several times over the intervening years, and it is always an amazing, warm human experience.

Alan: Did you catch up there with Youth and Gaudi’s set? Some magnificent bass sounds...

Zion Train: Excellent artists and a great collaboration!

Alan: I was able to review the recent new Zion Train album ‘Illuminate’ with lots of vocals from Lua and Cara (and friends). It seems to add some extra textures and sounds. What do you think about the new music?

Zion Train: The music we make is like a diary of the lives we lead, both individually and collectively, as members of society and as empathic humans. I think at all stages in ZT’s musical output that has been true and nothing changes with ‘Illuminate’.





The collective shifts, the collective mood and expressions shift, the whole Zeitgeist shifts.

From a compositional and technical point of view we attempt to continually challenge ourselves and so it's gratifying when each new release heralds evolution in sounds, thought and collaboration.

Any art should be a reflection of the artist's life and we hope we remain true to that.

Alan: I'm much looking forward to catching up with you guys again – Live and Direct – at the Electric Brixton in August, there on August 2021, along with

Chris Tofu and lots of our friends...

Let's make it a Celebration of The Universal Egg!

Zion Train: Indeed – a celebration of life – as we should every day!

On a side note Alan – maybe we'll have a chance to chat in Brixton and there may be a couple of anecdotes worthy of reproduction – we'll be travelling with the full crew then.

Which will definitely help the memories flow.

*Cheers
Neil*



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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

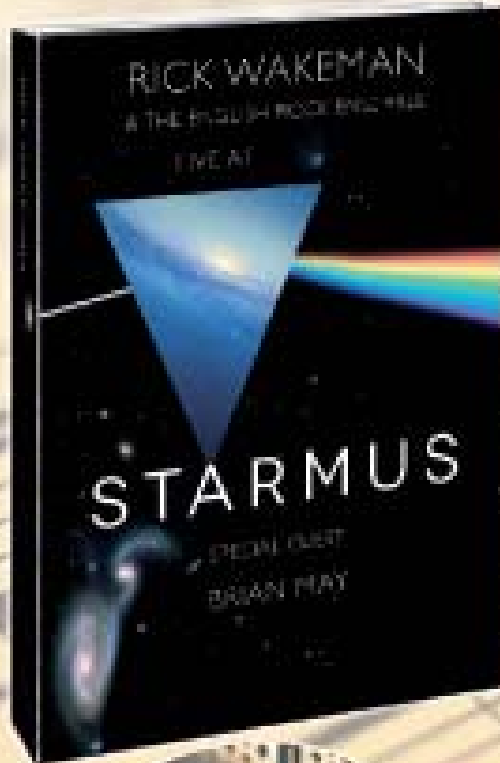
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

Rick Wakeman & Brian May

live from

STARMUS 2015



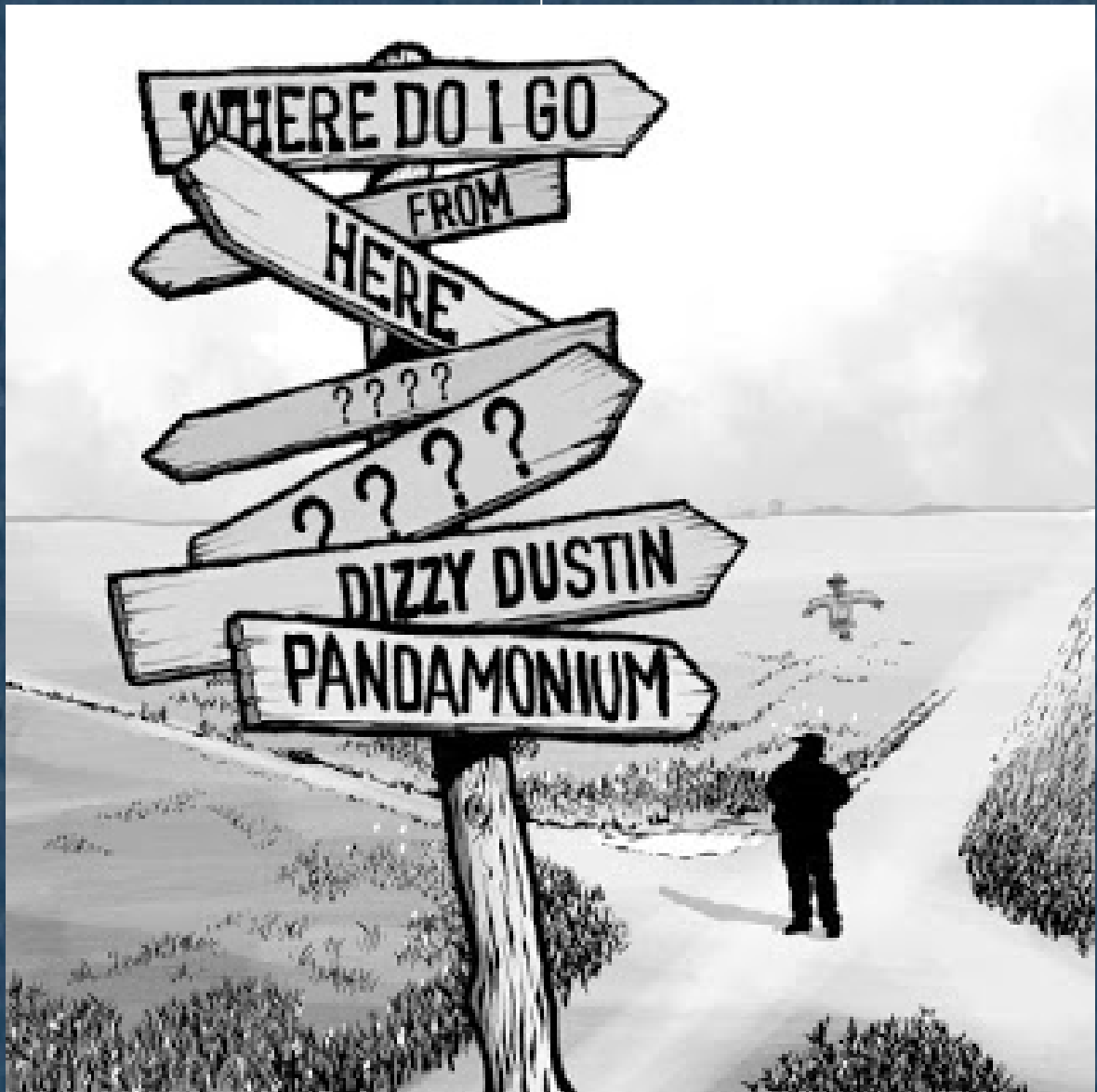
Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Where Do I Go From
Here?
By
Dizzy Dustin and
Pandamonium

Where Do I Go From Here? has been one of the most highly anticipated albums it has been my pleasure to review. Back last year I heard that Pandamonium was working with the legendary figure of Dizzy Dustin from Ugly Duckling, which was easily enough to pique my interest but, as time went on the list of guest

STEVE RIDER

artists grew and the anticipation grew, not just for me but, for the Hip Hop community at large.

Dizzy Dustin needs no introduction, one of the founding members of the group Ugly Duckling, he is easily one of those emcees who has gone on from his time in UD to a successful solo career as well as being one half of the group's Blown Celeb (alongside Swiss Precise) and Grumpy Olde Men (alongside DJ Shag).

If you are familiar with my blog, you will be well aware of Pandamonium, I have reviewed a number of his releases here since he dropped 2019's instrumental album *Sample Everything*. The former DMC Championship finalist, from the UK's Southwest, has really been forging a name for himself on the UK scene in recent years and teaming up with Diz is such an amazing opportunity.

Now WDIGFH has not been without its setbacks but, finally it has been finished, albeit just at the eleventh hour. So, being extremely privileged to have this land in my inbox just prior to release, what could I do but, get my initial thoughts down for you all. Now a few of these tracks you will be familiar with as they have been dropped to tease you all. But here is my take on the full album and bonus tracks...

The album kicks off with *I Go By*. If you're still under any illusions to just who Dizzy Dustin is, then this track gives you the lowdown and it's over a classic upbeat Pandamonium production featuring some great samples to boot. Some jazzy horns and piano provides the backdrop to the next track. Diz is joined by Es to look at how best to use your time here. They say that time waits for no man and it always best to use your time wisely as the *Hands Of Time* tick by.

Next up Pandamonium drops a head nod with plenty of drums, guitar and even bells. Words are the *Bricks To Build* a dope track and here Diz displays that as he builds on the foundation laid by Pandamonium, before JabbaThaKut steps

up and puts the roof on by doing exactly what he does best.

Lemon and 55th has a more laid-back vibe of drums and synth which provides the perfect backdrop for Diz to take us on a trip down memory lane. He reminisces on sunny days, good times and more. So, sit back and let this one take you somewhere too. That kind of thoughtful vibe remains, perfectly mirrored by Pandamonium's mix of drums, piano, and electronic notes.

Diz is joined by Masta Ace to take a deep look at all those times that appear to be setbacks but, these are not what we think. All we have to do is look at these moments as the times when *Rain Delays* us continuing our journey.

That journey now catapults us into some straight up Boom bap Hip Hop with plenty of cuts and guitar vibes. Diz, Rakaa Iriscience and Swiss Precise are the *Three Kings* who have come to demonstrate their craft, dropping bars that are heavy on the wordplay, the perfect way to entertain and show exactly why they are at the top of their game.

Time for The Steebie Weebie Show *Interlude*. This is an interview with Diz on the show. It details the story of WDIGFH to the backdrop of some heavy drums and guitar notes from Pandamonium.

We follow up that interlude with a time to pause to some chilled, jazzy keys and guitar vibes. Diz and Akil The MC (from Jurassic 5) detail those times when you just have to take a step back, reflect on where you've come from, fill your lungs with some of that life giving *Oxygen* and just breathe to clear your head and heart.

Once you're ready to continue on your path you know that there will be ups and downs along the way but, through all that you just have to remember those words that *Mama Say*, better days are ahead and Diz shows that here accompanied by his daughter Savannah MacFarland, as

DIZZY DUSTIN "WHERE DO I GO FROM HERE?" (PRODUCED BY PANDAMONIUM)

1. I Go By
2. Hands of Time (feat. Ez)
3. Bricks To Build (feat. by Jabba Tha Kut)
4. Lemon & 55th
5. Rain Delays (feat. Masta Ace) (feat. by Jabba Tha Kut)
6. Three Kings (feat. Fukaa Incessant, Suite Precious) (feat. by DJ Dantyl)
7. Interlude (feat. The Situation, Madam Sista)
8. Drippin' (feat. All The MC)
9. Mama Say (feat. Saul McFarland)
10. Cruel Summer (feat. Cade Parenti, Michael MCDZ Peacock)
11. Cubanas & Pina Coladas (feat. Godforbid)
12. Hands Up (feat. by Jabba Tha Kut)
13. Definition Of Ill (feat. Foga, Milla Complex, Blake)
14. Lights, Camera, Action (feat. Insane)
15. Where Do I Go From Here?
16. Outro

Flavor"

Vertigo Flow (feat. Flavor, Suite Precious, JMW)

The Real Deal (feat. Master Foul, Stone, Hoobal)

Rain Delays (Better Days Remix) (feat. Masta Ace, Masta)



THE REAL DIZZY DUSTIN.COM
THE REAL DIZZY DUSTIN BAND CAMP.COM

Pandamonium provides a chilled jazzy beat with some nice organ notes mixed in.

There are times on our paths where we struggle with our thoughts and mental health. That is brought to bear here on a soulful mix of drums, bass, and a soul infused chorus. Diz, Cade Parenti and Michael MCDZ Peacock speak on those times when things weigh heavy on your mind, when it is so hard to find peace and balance. Knowing you're on the right path can be hard, especially in the heat of a *Cruel Summer*.

Pandamonium now takes us to the Bahamas on some flute and woodwind and brass notes over a fresh beat. Diz and Godforbid await our arrival so they can

take our minds away from the daily grind of life by taking us on trip full of summer vibes, sun, and purple haze alongside plenty of *Cubanas and Pina Coladas*. You gotta chill ya feel.

We return to the streets from the sun, sand, and fun to a mix of drums, organ notes and cuts (once more provided by one JabbaThaKut). It's now time to hit the stage and get the crown to throw, and keep, their *Hands Up* in the air. Now, if that were not enough to get you moving then Pandamonium providing a pounding mix of horns and drums will have you bouncing for sure. Being the best you could be has always been a thing in Hip Hop, it was not enough just be called the best, you had to be Ill.

The Beastie Boys had a licence to Ill but, what is being Ill? Well, Diz is joined by the legendary UK figure of Blade, fellow Long Beach MC Killa Complex and another legendary figure in Ryu of Styles of Beyond. Once they have unleashed some incredible bars on your mind, you will be under no illusions as to what is the *Definition Of Ill*.

Lights, Camera, Action hits with a piano heavy jazz funk vibe. Diz is joined here by Imani (The Pharcyde) to detail what it is like and how it feels to reflect over all that you have achieved in this Hip Hop game.

We move into the penultimate track, which is also the album's title track, Pandamonium brings a guitar drive funk vibe that, once again, has your mind drifting away. Diz speaks on being at that point in his life where he is standing at a metaphorical crossroads and before him are a great many roads. He reflects on the road to where he now stands and muses over the decision of *Where Do I Go From Here?*

The final track brings a chilled beat laced with string notes. It's time for Diz and Pandamonium to give us the *Thank You (Outro)* with more reflections, a few shout outs and finally time for them to be out...

Its not quite over though. There are three bonus tracks available on this digital version:

First up Diz is joined by Pkon, Swiss Precise and LMNO. Pandamonium provides a heavy drum beat with an atmospheric string sound. Altogether this gives us a straight up *Vertigo Flow*, making our heads spin and leaving you needing to steady yourself.

I hope you're feeling steady, because up next there is a freaky mix of percussion vibes that pulls at your nerves. Up step *The Real Ones* of Diz, Master Foul, Slaine and Hochii to deliver plenty of wordplay to further mess with your mind.

Last up is a stripped back Better Days Remix of *Rain Delays*. Masta Ace and Diz are joined by Meemz. The message





from the original does not change but, as it switches to a piano heavy vibe and soulful vocals it leaves more room for your mind to drift away.

What is immediately noticeable on *Where Do I Go From Here?* Is that it oozes passion for the music and for giving the listener a highly emotive experience which, I feel, would easily remain even if you removed the guest features. The album flows effortlessly from start to finish just like the ebb and flow of waves on a slight sea but, don't think for one moment that this is just an easy listening album. There is still more than enough edge to keep this one rooted in the streets.

Dizzy Dustin shows that the passing of time has in no way affected his own unique style. Not just that but, there is a definite grown-man edge to his vocals here and a more personal vibe that runs throughout the album which adds this definite depth to the whole thing. I have little doubt that Diz could have easily carried this whole album himself. However, what he has done is to bring in a host of guest emcees from names you know to some you don't and a few legendary figures who all together give the album an extra dimension on an international scale. I know there will be plenty that are hyped for the appearance of Blade, Masta Ace, Imani,

Rakaa, Akil and Ryu just to name a few but, it is also nice to see an appearance by Dizzy's daughter Savi.

Pandamonium brings his trademark jazz funk vibe to this album whilst easily mixing it up and tweaking things to create the perfect soundscapes for each track be it upbeat, laid-back, boom bap or head nod. The balance of pace works so well helping this one to flow in a way that is perfect for the listener, regardless of the setting you're in whilst listening. Pandamonium's unique style makes him one of the UK's most exciting producer/DJs. He always produces clean and crisp upbeat music that is able to lift your mood.

I don't doubt for a minute that there will be some who won't get the overall feel of the album. But, for those of us who grew up with Hip Hop, are around the mid-point of our lives, and have reached our own crossroads, then this one will speak volumes. It might even elicit a number of emotions along the way.

Where Do I Go From Here? is an absolute pleasure to listen to. Every beat, every rhyme is on point and in time. Yes, this is that grown-man style Hip Hop but, I do feel there is enough here for the younger generation to associate with.

I also have it from a good source, who I can't possibly divulge, that Dizzy Dustin and Pandamonium just keep on giving. In the not too distant future a track featuring Apathy and Casual, which wasn't ready for this digital release, will be added to the physical release and sent to everyone who purchases the album. So, why would you not want to grab this? Having ordered one of the pre-release packages, I can't wait to hear that one too.

Where Do I Go From Here? is out now...

Postscript:

With all the hurdles and challenges this album has faced a lot has changed along the way and that has included my end too. I was hyped to hear this album from the start and even more hyped to be able to review it, especially as I was perhaps the only person other than Diz and Pandamonium to hear it before release.

There are also a couple of personal reasons I wanted to get this review ready for release day, or thereabouts. Firstly, I had planned to use this review to launch my website and although I cannot do that today, an updated version of this review will be used to launch my website in conjunction with the physical release of the album in the up coming weeks. This is something I am looking forward to as I grabbed a Pre-Release package. The second, and by far the most personal is also linked to the Pre-Release package but, one I will keep for the book I am planning to write around the reviews and the back story. So, watch this space.

I just want to finish by sending my humble thanks to Dizzy Dustin and Pandamonium for allowing me to be the first to review this.

Where Do I Go From Here? is available now through Kamikazi Airlines and you can grab the digital copy from Dizzy Dustin's Bandcamp.

So, Where Do I Go From Here? Bed, that's where...

See Ya,

Steve

The logo for Dizzy Dustin features a large, stylized yellow letter 'D' with a black outline. Below the 'D', the name 'dizzy dustin' is written in a lowercase, bold, sans-serif font. The text is white with a black drop shadow, making it stand out against the dark blue background.

dizzy dustin

NEW MUSIC & REVIEWS

Alan's New and Old Music

*Reasons to be cheerful: Some quick
links to music that may have passed
you by. Rustled together by Alan
Dearling*

alan dearling



Neka 'LIVE in Berlin 2015' (FULL CONCERT) @Jam'in'Berlin

<https://www.youtube.com/watch?v=SWhQvemkS4Y>

Neka elicits a soulful, powerful concert @Kesselhaus, Berlin. Watch also the interview with Neka @Jam'in'Berlin: <http://bit.ly/1EatVtc>

'I wanna be a Hippy!' **Technohead** (Flamman and Abraxas mix):

Just when we need some bonkers music!

<https://www.youtube.com/watch?v=nmYi5u9BhtI>





Original title track from **Elton John**'s debut album (never released):
'Regimental Sgt. Zippo'. Psychedelic whimsy...

<https://www.youtube.com/watch?v=nN7G6eMVeEo>



#

Katherine Priddy: 'Indigo' from her new album, 'The Eternal Rocks Beneath'.
Melodic waves of sound, Nu-Folk, atmospheric, from talented Birmingham-based artist.
A bit in the vein of early Joni? Well worth exploring.

<https://www.youtube.com/watch?v=PSzZ30HN0kU>



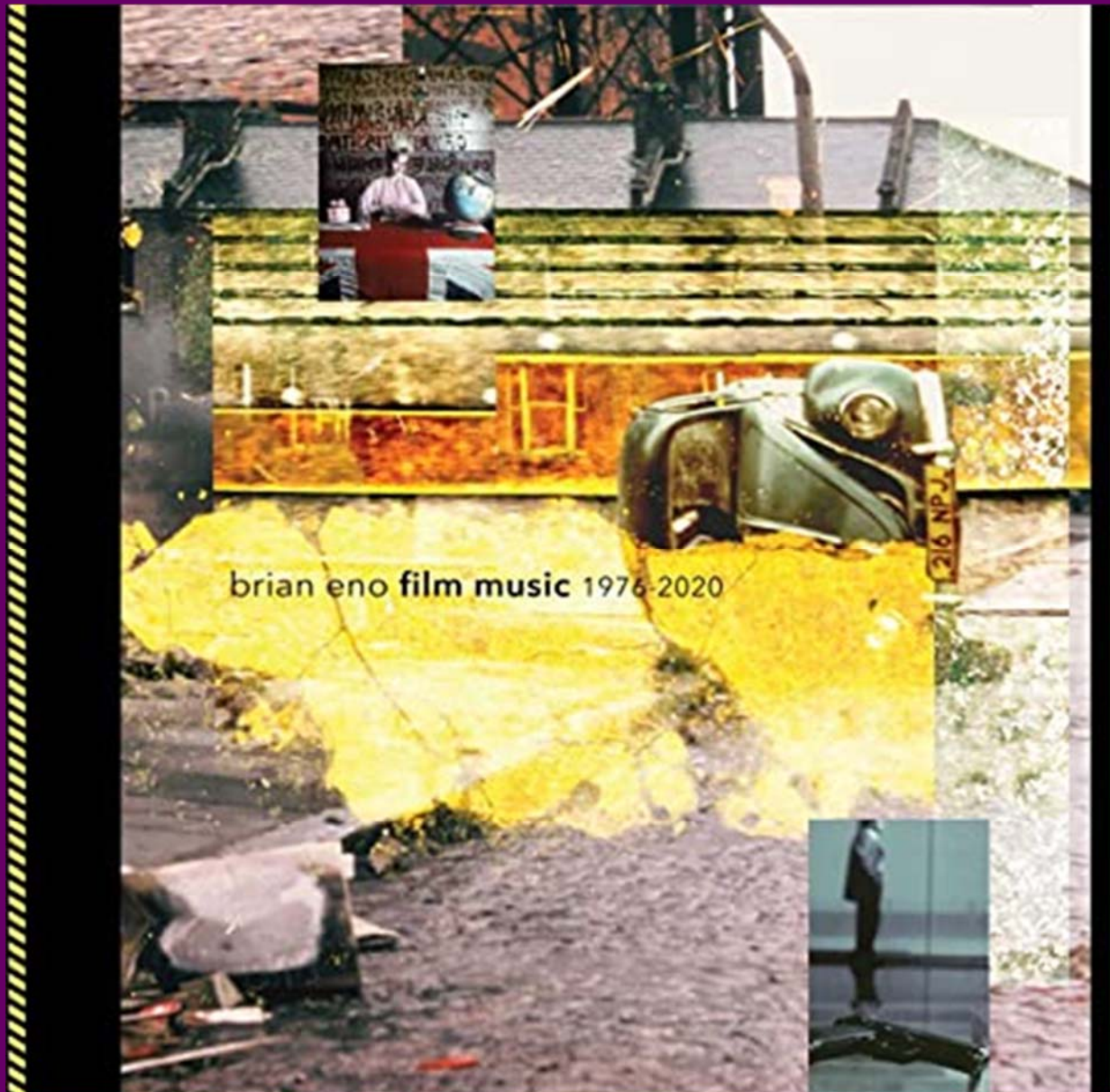
Blues Magoos: 'Never Goin' back to Georgia'

Title track from their 1969, largely covers album. Extraordinarily reminiscent of the Santana 'sound'. There's little footage of them playing live from this era.

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

A very grainy piece of film:
'We ain't got nothing yet':

<https://www.youtube.com/watch?v=TOWOdKs6KUo>



Just released is the first, (surprisingly), collection of **Brian Eno's Music for Films 1976-2020** (many tracks never previously released anywhere). Theme from 'Dune':

<https://youtu.be/m4SwFhfNh1w>

Here's a short documentary:

<https://www.youtube.com/watch?v=k3MhIrJq-ZM>

Many commentators have described his frequently ambient-style music as: 'Sound landscapes'.



Misty In Roots – ‘Time's Getting Harder’

A song for Our Times, perhaps? (from a rare album, Live, Misty Over Sweden)

<https://www.youtube.com/watch?v=wY7oss0UcNE>





And finally, something different. A sample of **Anoushka Shankar** playing her dad's music live: 'No 2 Raga-Mala' (composed by Ravi Shankar) with the Berlin Philharmonic.

<https://www.digitalconcerthall.com/concert/23485/...>

I was extremely lucky and privileged to see her live at the Boom Festival in Portugal, mixing together, in a real live, full-on cultural musical blender, Traditional and Dance sounds. Sublime stuff! My little video film from a pocket camera has had over 80,000 views. It nicely shares the vibes that Anoushka and friends were sharing with an international EDM dance crowd...

https://www.youtube.com/watch?v=70p_gNwe08w

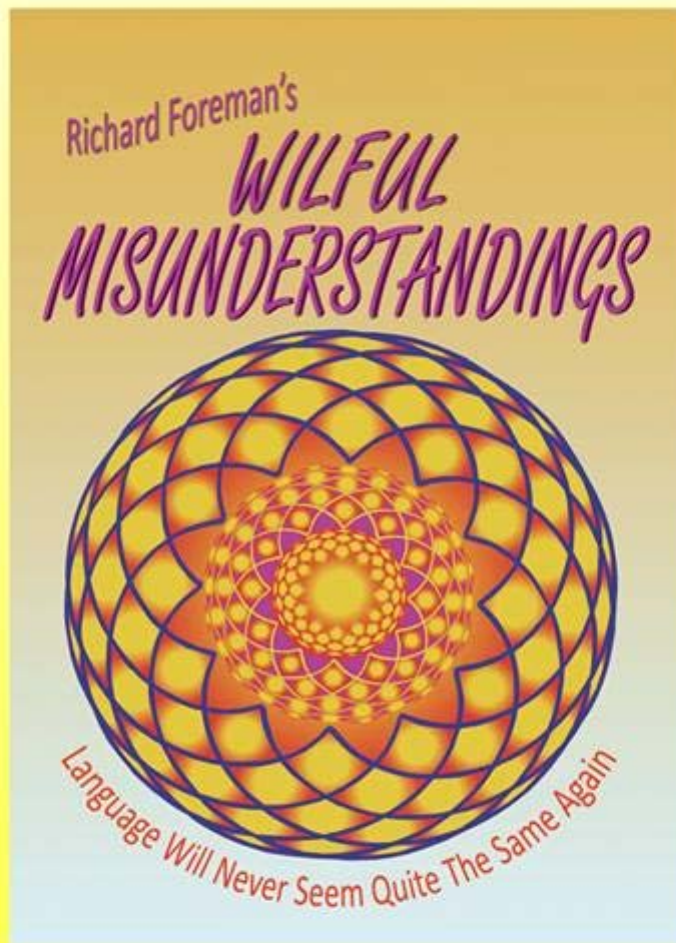


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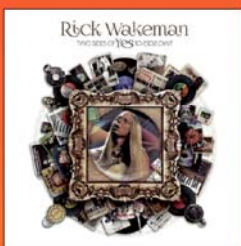
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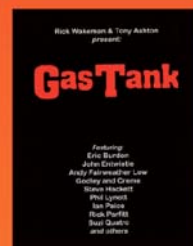
The Stage Collection

Recorded live in August 1993 in Buenos Aires MFGZ004CD



Time Machine

Guest vocalists include Ashley Holt, and Roy Wood MFGZ012CD



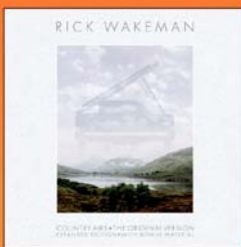
Gas Tank

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



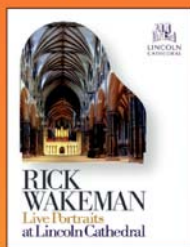
The Real Lisztomania

The soundtrack, as originally intended. Featuring Roger Daltrey MFGZ028CD



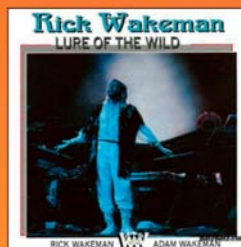
Country Airs

The original recording, with two new tracks MFGZ014CD



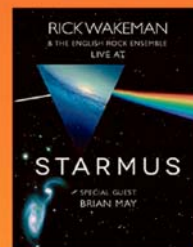
Live Portraits

Recorded live at Lincoln Cathedral – Truly glorious! MFGZ029



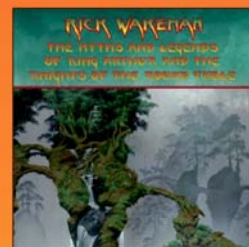
Lure of the Wild

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Starmus

With Brian May and The English Rock Ensemble. DVD MFGZ019DVD



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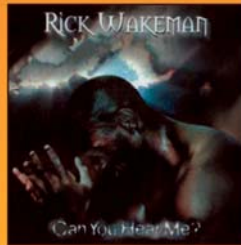
Live at the Winterland Theatre 1975

Live in San Francisco MFGZ015CD



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Double CD + DVD MFGZ005CD



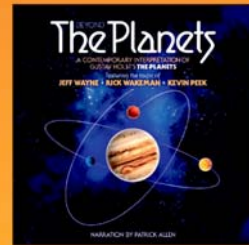
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KEV'S WORLD



BLOOD EAGLE TO RIDE IN BLOOD AND BATHE IN GREEDNUCLEAR BLAST

Blood Eagle are a death metal band from Denmark, formed by past members of Volbeat, Mnemic, Hatesphere, Illdisposed and Raunchy. In 2013 guitarists Franz Hellboss and Mircea Gabriel Eftemie decided to form a band with some of their mates to combine their influences of Napalm Death, Bolt Thrower, Morbid Angel and smidgen of Mastodon. It took

until 2019 for the debut album to be released. However, in a somewhat unusual manner it was decided not to release an album as such, but instead three 'To Ride In Blood' and 'Bathe In Greed' EP's were released on consecutive months towards the end of 2019, all with the same cover art just in different colours. 'I' has three songs for a total of nine minutes, 'II' is four songs at fourteen while 'III' contains three songs for a total of twelve which combine to give us a ten track 35 minute long album.

The Napalm Death influences are very much the modern version of the band as opposed to the classic. It is Bolt Thrower (in particular) combined with Morbid Angel which give this band the power and presence, although I can also hear the Mastodon groove coming through, especially 'Leviathan' period. Produced by Tue Madsen (Meshuggah, Behemoth, The Haunted), this is a very heavy, very bottom end death metal album which is both classic and modern. This is music which is very much in your face but also contains plenty of space and movement

KEV ROWLAND

so that although it is incredibly intense in some ways, it is actually quite light in others. It is music which will appeal to those into death metal, but also those who don't like their music quite that extreme. Whether it is Madsen's sway or it came from the band themselves, but The Haunted are another obvious musical influence.

It is rather gimmicky for the album to have been released in this style, but this is how Dickens used to release his books, a few chapters at a time, and if it was good enough for him...What it does mean is that it is possible to try one of the EP's without forking out for the whole album, which is a good way of hearing a new band. I have been playing all three back to back, and that is how it works best, as a real album. Solid, heavy, very strong indeed.



DESTRUCTION
UNDER ATTACK
NUCLEAR BLAST

This 2016 album saw Destruction back with the same line-up as the previous few albums, with Schmier (vocals, bass) and Mike Sifringer (guitars), both of whom had been there since the beginning in the early Eighties and drummer Wawrzyniec

"Vaaver" Dramowicz. Yet again we have Kreator-style Teutonic thrash but for me there is something missing from this album. It seems way more one-dimensional than their previous release, 'Spiritual Genocide', and in many ways it feels almost as if they are standing still and waiting for the next piece of inspiration. The sound feels really light with not much in the bottom end, and I soon found it was washing right over me. These guys have been at the forefront of German thrash metal for many years, and I don't think it's possible for them to release a really poor album, but there again there is little in here which makes me want to keep playing it over and again. The ideas are the same, the sound is weak, and there is the impression they are playing at it as opposed to really meaning it. It is hard for bands to keep producing album after album for more than 30 years and this shows. While never awful, it just doesn't get to the level one expects from a band of this experience and it certainly isn't one I would point to as a great example of either Destruction or the genre.



DESTRUCTION
BORN TO PERISH
NUCLEAR BLAST

As soon as I put on the latest album from Destruction I wondered what on earth had happened, as the band were totally different from what I had heard on 'Under Attack'. The drums are much more in your face, the guitars are heavier and the band has far more venom and power. I was convinced there had to be a new drummer and producer on board, and was somewhat surprised on checking the press release to see that not only is there a new drummer in Randy Black (Duskmachine, Level 10, ex-Deception, ex-Annihilator, ex-Primal Fear, ex-Rebellion, ex-W.A.S.P. (live)) but an additional guitarist in Damir Eskić (ex-Gonoreas, Gomorra). Anyone who has survived playing with the Canadian madman Jeff Waters has to know his stuff, and he definitely proves this here as the man is a monster. Having a drummer who can really drive a band from the back is worth their weight in gold as he not only provides the platform required but also pushes the guitarists into delivering something even more special – anyone who has seen the video of Testament performing "Rise Up" knows just what a difference it makes having Gene Hoglan in the band.

While this is not in a massively essential thrash album, it is a big step change from the last one in just about every area, from songs through performance and into production, with far more depth and power to the overall sound. The band have operated as a trio since the beginning of the century, so this line-up change is a major one for them, and allows Mike Sifringer to trade licks and ideas with another person for the first time in nearly 20 years, and this has provided the guys with new emphasis and energy. They have been one of the top Teutonic thrash bands for many years, and released their debut 'Infernal

Overkill' all the way back in 1985 (as a trio, with both Mike and bassist/singer Schmier), and here they show that there is still plenty of life in them yet. It will be interesting indeed to see what the next album is like once the quartet have been out on the road a while and really bedded down. As it is, it is a welcome return to form.



NILE WHAT SHOULD NOT BE UNEARTHED NUCLEAR BLAST

This 2015 album was the fourth in eight years with the same line-up of Karl Sanders (guitars, bass, vocals) , Dallas Toler-Wade (guitars, bass, v) and George Kollias (drums). Unlike many metal bands, drummer Kollias is a key songwriter, contributing the music to most of the tracks on the album. At this point it was 20 years since their debut EP, and although only Sanders was still there from those early days, the band had really matured and were (and are) at the pinnacle of technical death metal. Is there another band within the genre who are so instantly recognisable and who consistently deliver albums of such high calibre?

Some people try to make the argument that if you've got a Nile album in your collection then you really don't need any more, but could you just have one album by Sabbath, or just one by Mk II Deep Purple? In each case they have a style they have made very much their own, yet each album is very different in its own right yet conforming to a certain style. I have always loved the technical virtuosity combined with brutal heaviness which is typical of Nile, combined with vocals which sound as if they are being dragged out from a demonic plane. 20 years in the game and the band are only getting heavier and more powerful with age – this is not a sign of a band going gently into the good night, but is going to be kicking and screaming and devil take the hindmost. Brutal and fast with incredible note density combined with dynamics and different shades of dark to provide contrast, this is yet another incredibly strong example of the very best in the genre.



NILE
VILE NILOTIC RITES
NUCLEAR BLAST

In the years between the release of 2015's 'What Should Not Be Unearthed'

and 2019's 'Vile Nilotic Rites' there has been some changes in the Nile camp, with the departure of Dallas Toler-Wade after some 20 years of being in the band. The band are again back as a quartet, with Sanders and Kollias being joined by Brad Parris (bass, vocals) and

Brian Kingsland (guitars, vocals), but most importantly is what has happened to the music. Nile have looked back towards their roots in many ways, yet are also pushing forward with an album which is many ways is one of the most varied they have ever released. There is a brightness within it, a light which is shining, which allows them to move away from the lower register without ever losing any of the heaviness.

There are times when both guitars and bass are tracking note for note at incredible speed, with the bass being played so high up on the neck that it sounds almost like another guitar which allows space to be filled by the drumming of Kollias who has apparently got a second wind as this release probably contains his best performance yet. Apparently the band changed the way they undertook pre-production this time so when George was tracking his drums he had a much better idea of the finished sound. We even have orchestral passages which allow the band to have improved contrast so they can really come back firing. I don't think I've ever heard a Nile album I haven't really enjoyed, but this is taking things to a whole new level. The use of brass during "Seven Horns of War" is simply inspired, yet when the band really kick in the song becomes something down, dirty, disgusting and most definitely Nile.

It is still technical death metal, but in many ways they are pushing the

boundaries and taking the genre into new directions. Lyrically Sanders is still pushing the boat with references to Egyptian, Mesopotamian, and Levantine history, and who else would have a song about zombie ants? Sanders and Kollias are firmly at the helm, and with the new guys firmly on board and bedded in on the live circuit, they have created what may just be the best album of their career. It is certainly their most diverse, without losing any of the power and brutality for which they are renowned. Simply essential.



**TWILIGHT FORCE
TALES OF ANCIENT PROPHECIES
BLACK LODGE RECORDS**

This 2014 album was the debut from Swedish power metal outfit Twilight Force, and there is no doubt at all from looking around the web that this is one which many people rate very highly indeed. I can understand that in many ways, in that they are taking some of the best bits of classic Stratovarius, have plenty of shredding, and in Christian Eriksson (here going by the name Chrileon) they have someone who can hit very high notes indeed. The problem for

me is that it is incredibly one-dimensional and combined with very flat production which has no depth and the bottom end just hasn't been catered for whatsoever. I know they are described as power metal outfit, but this is way more hard rock than metal, although there is no doubt whatsoever that Philip Lindh (here going by the name Lynd) is a heck of a guitarist.

The first time I played this I was decorating the garage, which meant I had plenty of boring painting to undertake and wanted an album which I could really enjoy and get a lot from, but I soon found the white walls were more interesting which is not what I expected at all. There are some spoken bits and pieces, and choirs are utilised at times, but to me it felt as if Helloween had been crossed with Angria and Malmsteen but with all the depth and soul ripped out of it. They are great musicians, with some interesting material at times, but while it isn't an album I would dismiss totally out of hand I can't see it being one to which I will return even though apparently it is the best thing since sliced bread.



**TWILIGHT FORCE
HEROES OF MIGHTY MAGIC
NUCLEAR BLAST**

2016 saw Twilight Force return with their second album. Since the debut they had changed drummers and also added an additional guitarist so were now running with a traditional twin attack. The drumming has definitely improved but the production hasn't, neither has the one-dimensional feel of the band, and although they have been using more orchestration it still feels like they are treading water and need a good shaking to move to the next level. All the influences from the debut album are still here, while Eriksson still hits the notes with ease but there is little breadth and depth to the vocals. As for the guitars, they often appear to be hiding in the same room as the bass, and couldn't bother to turn up for the sessions. Signed to Nuclear Blast, who generally have a great roster with strong producers I was somewhat surprised to hear another album so similar to the debut as while it contains with same strengths as before, it also has plenty of the same weaknesses.

It is strange to think there are two years between albums and with two new members of personnel as all this material could have easily sat on the debut as well. I am sure that anyone who loves the debut will think this is just as indispensable. As for me, next!



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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c.j.stone

Antinomian Prophet

How William Blake makes the world.

I've just read John Higgs' latest book, *William Blake vs The World*, for the third time in a row. It's not often I'm so impressed by a book that I get to the end and promptly start all over again. It's only happened with a few books in my life. Another was *Witness Against the Beast* by EP Thompson, also about William Blake. It's worth comparing the two books.

Thompson's book is an exposition of an idea first suggested by AL Morton in his 1958 work *The Everlasting Gospel*, that Blake was an antinomian: that he was from a tradition dating back to the English Civil War, characterized by such lost and forgotten groups as the Ranters and the Diggers. "Antinomian" means "against the law." As a historian, Thompson identifies one particular group whose ideas bear some resemblance to Blake's, the Muggletonians, and suggests some direct connection between them. Was Blake a Muggletonian, he asks?

Recent scholarship has rejected that idea,

but it seems to me that this is a profound misreading of Thompson's work. While the last quarter of *Witness Against the Beast* is an exploration of this strange, forgotten sect, which somehow managed to survive into the 20th century, the bulk of his book is about the parallels between the antinomian tradition—the English Dissenting, or English Radical Tradition, as it's known—and the writings of William Blake; and it's clear from the context and the language that there are such links.

Was Blake a Muggletonian? No. But the echoes of Civil War antinomian and dissenting thought were still extant in London during Blake's lifetime, and it's hard not to imagine that he wasn't influenced by them. If we were to ask how those ideas survived for such a long period, from the 1640s to the 1750s, let's remember that two of those strands are still in existence in the present, in the form of the Baptist Church, and the Quakers, both of whom were considered extremely radical in their day.

When I first read Thompson's book, I identified strongly with the tradition he was describing, which began a process of exploring some of those ideas. It explained

why Blake continues to have such resonance, and why, from the first time I read him, I became obsessed. I'm not the only one. The point about Thompson's book is that it was written, not by a Blake scholar or a biographer, but a historian, and it takes a completely different approach to most previous books on the subject.

The same is true of Higgs' book. Higgs is not a Blake scholar. He's not a historian and his book isn't literary criticism. It's not biography, although it does contain elements of all these things. Rather, it's an explanation, an exploration, a way of approaching Blake that makes him relevant to our own lives. Higgs' book is as much about us as it is about Blake. If the book does contain biographical elements (how could it not?) it's also the biography of one of Blake's central characters, Urizen. You'd recognize him. He's the subject of one of Blake's most famous prints. Picture him. He's naked in a circle of light, leaning down with a pair of compasses to measure the Earth below. His white hair and beard are blown sideways and he's surrounded by

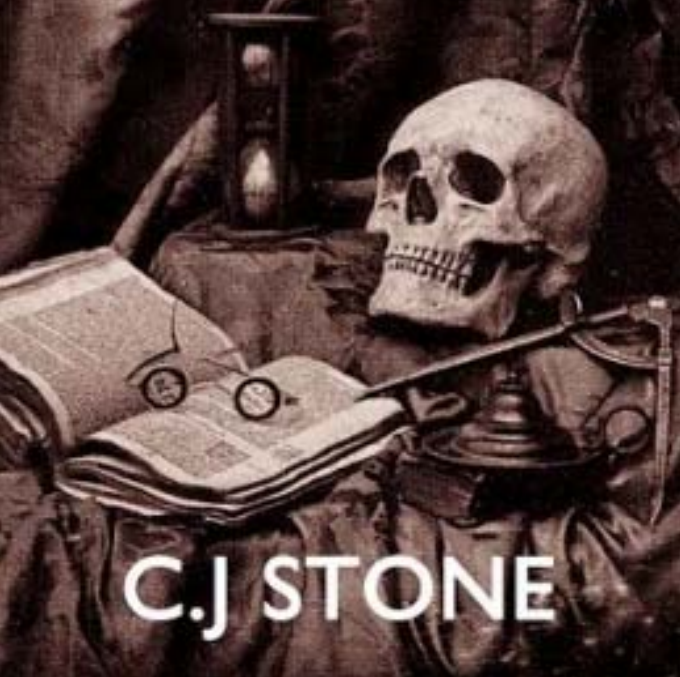
dark, ominous clouds. He's called The Ancient of Days.

This is Urizen, an image that originally appeared in one of Blake's prophetic books, *Europe a Prophecy*, and which he recreated at intervals throughout his life. You'd probably imagine him as a representative of God. As Blake said in his later book *Milton*, "Urizen is Satan." This would probably have come as a great surprise to the custodians of St Paul's Cathedral, on whose dome an image of Urizen was projected during the Blake exhibition at the Tate in 2019. I wonder if they would've allowed it had they realized who Blake himself identified the image with?

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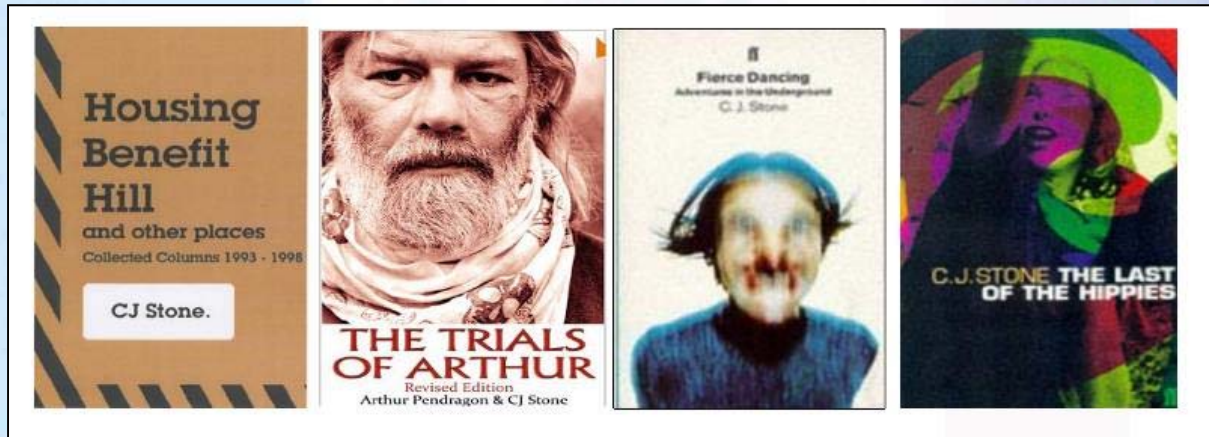
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Martin Guitar has been a leader in elephant protection since the 1970s when the company made the decision to stop using ivory on its guitars and started to phase the material from its supply chain. As the founding sponsor of #SaveElephants, Martin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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

COMING SOON FROM
THE GARDENING CLUB



CIRCLING





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!!!"

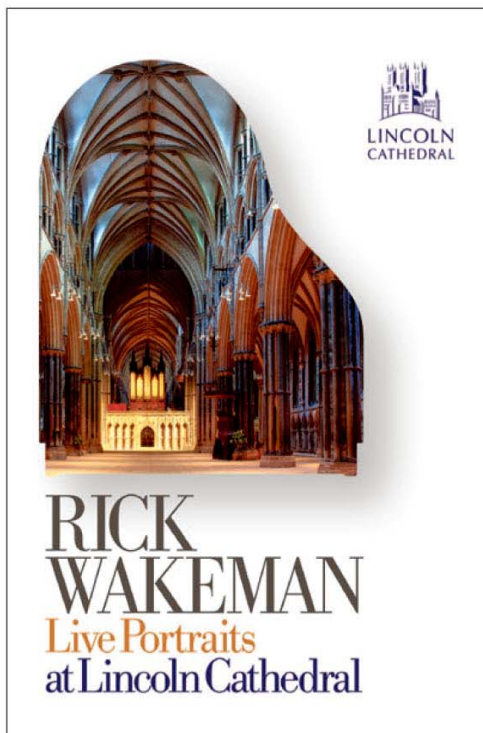
MAGNETISM OF INFLUENCES

HE WAS IN LOVE ,AND IN THIS RAPTURE
His Taj Mahal was to chalk draw white hearts
upon the concrete hardness of his city
He knew of the "cadenas d'amour" locks on Pont Neuf
of the 65 tons of rusted locks removed in 2015
of the two million rusted keys at the bottom of the Seine
of the 700,000 tons (20 elephants)removed from bridges and monuments
So his hearts were chalk outlines,easily washed away by rain or tears
Perhaps he was inspired by homeless Arthur Stace who from the 1930s to the 1960s
wrote ETERNITY! in borrowed Catholic school yellow chalk
on the streets of Sydney,Newcastle and Melbourne.
Hearts have ideas as well as feelings. ETERNITY! proliferated via Martin Sharp(artist)
and is now the motif on the Darlinghurst Theater, where Arthur first heard that sermon
"ETERNITY! ETERNITY! How i wish i could inscribe it on the streets of every heart"
And so he did, and grandparents still speak of this one word sermon
And love still lives, in chalk hearts, temporary as time
Until the rain of change ,washes us all away...

!

MUSICAL MASTERPIECES

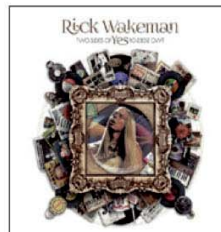
from RICK WAKEMAN



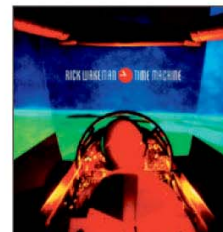
LIVE PORTRAITS AT LINCOLN CATHEDRAL

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

- RICK WAKEMAN
MFGZ029DVD + AUDIO CD SET



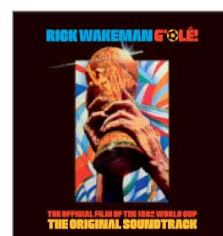
TWO SIDES OF YES
Double CD set. The very best of Yes, Wakeman style
MFGZ013CD



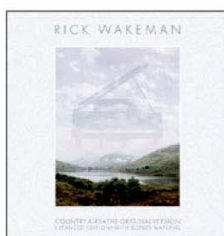
TIME MACHINE
Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
MFGZ012CD



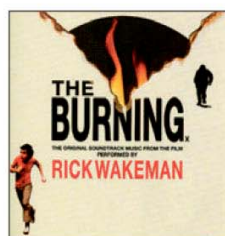
THE STAGE COLLECTION
Recorded live in August 1993 in Buenos Aires
MFGZ004CD



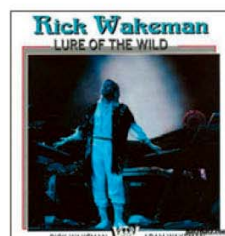
GOLÉ!
The soundtrack album, available as a limited edition luxury box set
MFGZ025CD



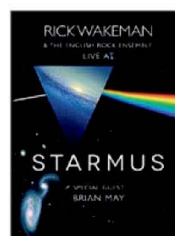
COUNTRY AIRS
The original recording, with two new tracks
MFGZ014CD



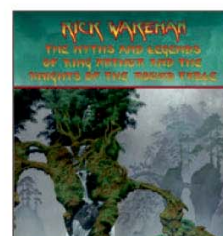
THE BURNING
The original Soundtrack album, back in print at last!
MFGZ024CD



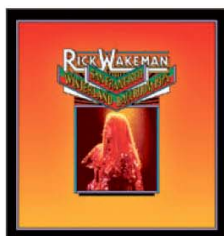
LURE OF THE WILD
With Adam Wakeman. Entirely instrumental
MFGZ003CD



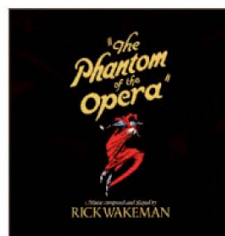
STARMUS
With Brian May and The English Rock Ensemble. DVD
MFGZ019DVD



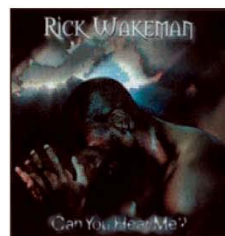
MYTHS AND LEGENDS
Double CD set. The expanded 2016 version
MFGZ017CD



LIVE AT THE WINTERLAND THEATRE 1975
Live in San Francisco
MFGZ015CD



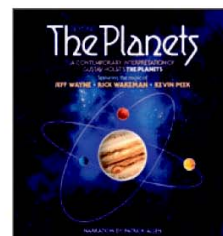
THE PHANTOM OF THE OPERA
Double CD + DVD
MFGZ005CD



CAN YOU HEAR ME?
Featuring The English Chamber Choir
HRHCD005



CRIMES OF PASSION
A wicked and erotic soundtrack!
MFGZ018CD



BEYOND THE PLANETS
With Jeff Wayne and Kevin Peek
MFG009CD

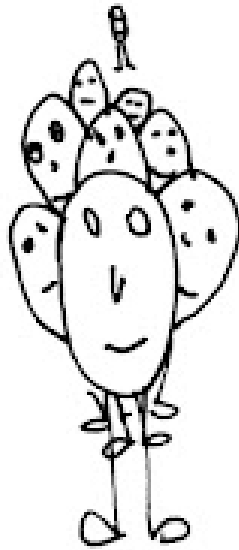


WAKEMAN'S MUSIC EMPORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers



THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



"Let go! Let Go" were the last words Henry heard
before he did his Bungee Jump

The Who and I

TONY KLINGER

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

Limited Edition Box Set, signed and numbered by Tony Klinger

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



PLEDGEMUSIC

Merrell Fankhauser

THE BEST OF MERRELL FANKHAUSER

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

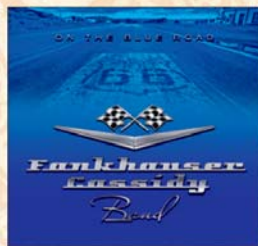
The Best of Merrell Fankhauser contains a 16-page booklet with rare photos and sleeve notes by Merrell, tracing his career from the early 60's to the present. Includes tracks by **Merrell and the Exiles**, **Fapardokly**, **HMS Bounty** and **MU**, plus solo material. DOUBLE CD SET GONZO HST074



Area 51 Suite

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

HST101CD + DVD



On the Blue Road

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

HST126 DOUBLE CD



The Return to Mu

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

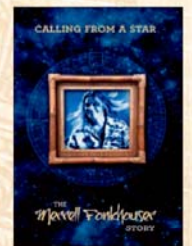
HST054CD



Signals from Malibu

Astounding vocals, classic songs and a night to remember

HST300CD



Calling from a Star

This extraordinary book tells a unique story of one of the founding fathers of surf rock

BOOK CAT NO. 9781908728388

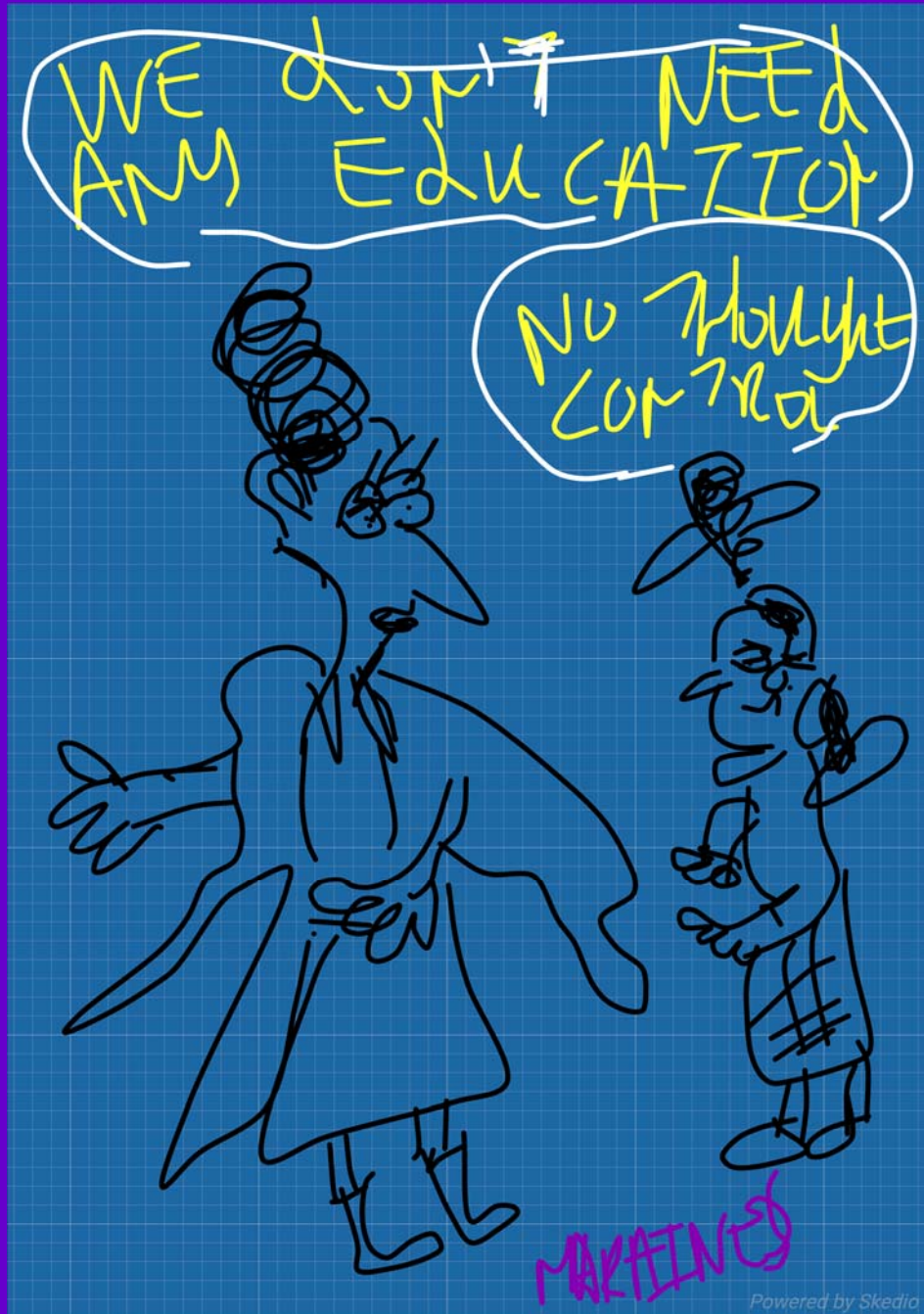
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THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

My long awaited weekend off was not as restful as I had hoped. I was not well all weekend, and I have been in pain for most of it. But we put out the new episode of OTT on Saturday https://www.youtube.com/watch?v=dpKHzP7x_7Q and also my new advert for the show <https://www.youtube.com/watch?v=BV6LLv3OW9s> in which I twat about singing a song by Emerson Lake and Palmer that nobody under the age of fifty (and some who aren't) will recognise. As always I mostly did it for my own amusement, but I hope that it does the biz as Graham says. Changing the subject massively, check this out: <https://www.youtube.com/watch?v=qP6hjjeD9oQ>. It is not my sort of music, but isn't she magnificent?

I watched the football on Sunday night with Maxine and Louis, and considering that I don't follow football and never have, I don't know how much weight this gives to my saying that I have never enjoyed watching a football game more. By the way, I found today that the description of football as the "Beautiful Game" is actually attributed to Stuart Hall, best known these days as having been found guilty of a whole string of Historic Sexual Abuses. And while we are on the unpleasant end of Association Football, may I add my voice to those



unconditionally condemning the racism following the match. I am thoroughly disgusted.

Now, changing the subject massively, my friend and colleague Louis Rozier is carrying out a survey as part of his dissertation for his Masters in Computer Science. If you are interested in helping him please check it out:

<https://forms.gle/joK2ihGauHCp4H9w8>

See You next time

Hare bol

Jon



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The Classic Albums

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The Classic Albums Vol 1

Legendary gigs Vol 1

Jazz Master's Vol 1

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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



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GONZO
MULTIMEDIA



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